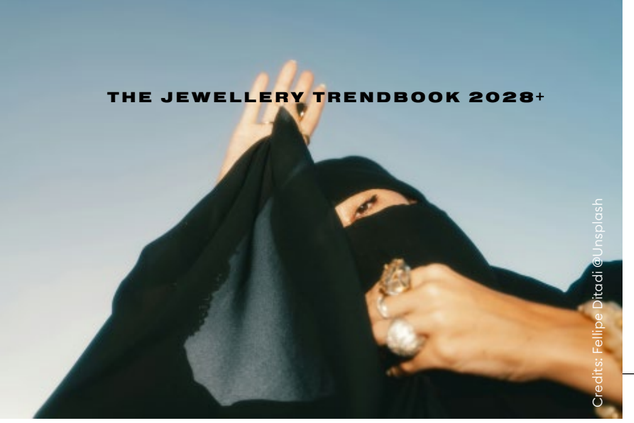


THE JEWELLERY TRENDBOOK

FORECAST 2028+

ITALIAN EXHIBITION GROUP
Providing the future



Credits: Felipe Ditadi @Unsplash

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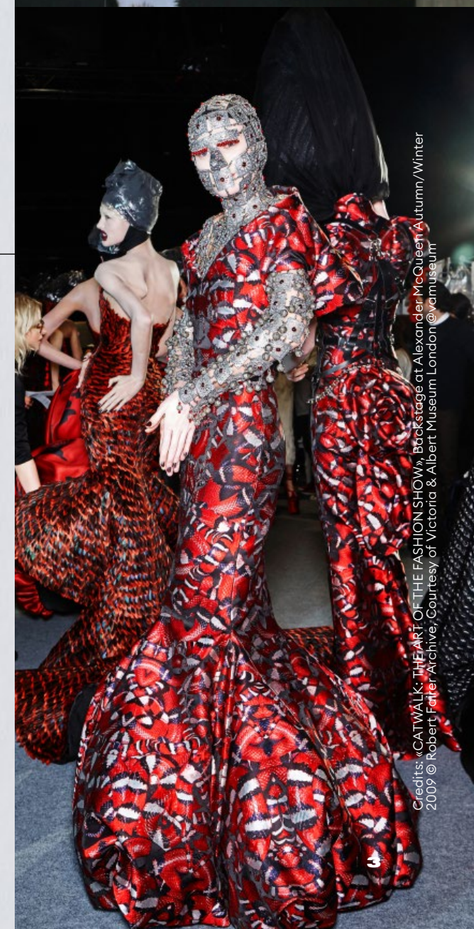
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Credits: "CATWALK: THE ART OF THE FASHION SHOW, Backstage at Alexander McQueen | Autumn/Winter 2009 © Robert Fairer Archive, Courtesy of Victoria & Albert Museum London @vamuseum"



SUPERHUMAN

The New Codes of Luxury, Culture and Jewellery in 2028

PAOLA DE LUCA
The Jewellery Trendbook Co-Founder & Creative Director

The defining condition of 2028 is not technological progress alone, but the renegotiation of what remains distinctly human within it. We have entered a new era of creative production. Artificial intelligence is affecting everyday decision-making, communication and commerce at a speed that is transforming the relationship between people and systems. At the same time, societies are confronting geopolitical instability, climate urgency, migration, economic uncertainty and emotional fatigue. These forces are not operating separately. Together, they are producing a new cultural condition in which individuals search for continuity, meaning and identity while adapting to unprecedented technological acceleration.

SUPERHUMAN does not refer to a post-human future or a machine-led civilisation. It describes an augmented humanity in which emotional intelligence, cultural memory, technological fluency, regenerative thinking and symbolic awareness become increasingly interconnected. The future of luxury will emerge from this convergence. As technology expands access to information, imagery and creative production, abundance becomes less valuable in itself. The ability to generate more images, products and ideas will no longer be sufficient. What becomes scarce is discernment: the capacity to select, interpret and give meaning to what is produced. This shift has direct consequences for luxury. Rarity, price and status remain important, but they are no longer enough to sustain relevance. Consumers increasingly expect objects to carry cultural depth, emotional resonance and a credible relationship with time. The future of luxury lies not only in what an object is made from, but in what it preserves, communicates and allows its wearer to become. Jewellery is especially significant within this transition because it occupies a unique position between the body, memory and value. It can be intimate or public, inherited or newly acquired, symbolic or functional. It can record a personal event, express cultural belonging, preserve family memory or act as a form of protection.

Credits: AI imagery created by Trendvision J+F

IN UNCERTAIN TIMES, CULTURAL MEMORY BECOMES MORE IMPORTANT. THE RETURN OF RITUAL IS ONE OF THE DEFINING CULTURAL MOVEMENTS OF 2028.
As institutional structures become less stable and daily life is increasingly mediated by digital systems, individuals are creating personal rituals around wellbeing, spirituality, dressing and body ornamentation. Jewellery becomes part of this search for order. A pendant can function as an emotional anchor. A ring can mark a transition. A sequence of charms can record the stages of a life. Layering, collecting and wearing jewellery become repeated gestures through which identity is stabilised. These rituals are not necessarily religious. They respond to a broader desire for focus, protection and intentionality. In this context, jewellery is valued not only for its appearance, but for the role it performs in the life of the wearer. This shift is also changing the meaning of the heirloom. Younger generations are not abandoning inheritance; they are redefining it. The heirloom of the future may be modular, digitally designed, materially experimental or newly commissioned. It may combine a family stone with contemporary construction, or a vintage component with an AI-assisted design process. Its value lies in its capacity to accumulate meaning over time. Collecting therefore becomes less about ownership and more about authorship. Consumers increasingly assemble personal archives composed of antique pieces, contemporary jewellery, independent design and family objects. The result is not a coordinated jewellery wardrobe, but a material biography. Generation Z is central to this development. It approaches archives not simply as sources of nostalgia, but as systems of intelligence. Museum collections, auction records, runway imagery, cinema, decorative arts and overlooked jewellery references are now searchable and shareable at extraordinary speed.


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ARCHIVAL RESEARCH IS BECOMING BOTH A CREATIVE PRACTICE AND AN EMERGING PROFESSION.
History is being treated as a visual database, but this expansion of access creates a new tension. When every image can be circulated, copied or recombined, context can disappear. Cultural references become detached from their origins, and heritage risks being reduced to surface aesthetics.

AUTHENTICITY IS BECOMING INCREASINGLY VALUABLE.
Heritage cannot be acquired through communication alone. Nor can it be convincingly fabricated through image production or branding. It is built through continuity, knowledge, participation and time. For established maisons, archives become active creative assets rather than static repositories. For independent designers, credibility increasingly depends on research, cultural literacy and material understanding. Artificial intelligence intensifies this transformation. It can identify patterns across historical periods, reconstruct visual references and generate unexpected connections between distant cultural sources. It expands the possibilities of design and accelerates experimentation.

ALGORITHMS DO NOT CREATE LEGITIMACY. THEY GENERATE OPTIONS.
The role of the designer therefore becomes more strategic. Human authorship increasingly resides in judgement: knowing which references matter, why they matter and how they should be transformed. The most compelling work will emerge from a dialogue between machine capability and human memory. Craftsmanship will not disappear within this process. It may become more important. As digital generation proliferates, material knowledge, technical skill and hand-finished detail become stronger markers of value. AI may extend creativity, but the ultimate meaning of jewellery will continue to depend on proportion, touch, execution and cultural intention. At the same time, migration is transforming the language of identity. Cultural osmosis continues to create hybrid forms, but it is no longer understood simply as global fusion. As communities move across borders and generations, the fear of losing language, ritual and local knowledge is strengthening cultural pride. Jewellery is one of the most powerful carriers of this

Credits: 1. Ayham Hassan @ayham_hassan_99, Photographer Niklas Haze | 2. “EXPOSURE”, Fondazione ITS Trieste @itsplatformm, Photograph © Massimo Gardone | 3. Marcel Duchamp. L.H.O.O.Q., 1919. Pencil on reproduction of Leonardo da Vinci’s Mona Lisa, 7 ¾ x 4 ⅞” (19.7 x 12.4 cm). Private Collection, «Marcel Duchamp», MoMA NYC, Courtesy of The Museum of Modern Art’s @themuseumofmodernart | 4. Portrait of Paola De Luca, Co-Founder of TRENDVISION Jewellery + Forecasting



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continuity. Techniques, motifs and materials travel with people. They are adapted to new contexts and combined with other references. The resulting objects are neither purely traditional nor detached from their origins. They represent heritage in motion. This has important implications for the luxury industry. Cultural exchange will remain a major source of creativity, but it will require greater awareness and accountability. Attribution, collaboration and provenance will become central. The strongest work will emerge from dialogue rather than appropriation.

The aesthetics of 2028 will reflect this complexity. There will be no single dominant visual language. Minimalism will remain relevant as an expression of restraint, clarity and slow living. In a culture saturated with information, simple forms and reduced materials offer a sense of control. Quiet luxury evolves into something more intentional: less concerned with discreet status and more focused on preserving time, space and attention. At the opposite extreme, maximalism and theatrical jewellery will become equally important. Sculptural necklaces, extraordinary earrings, oversized forms and high-impact stones will function as declarations of identity and presence. They will express cultural confidence, emotional intensity and resistance to invisibility. **These positions are not contradictory. They respond to the same cultural condition. Minimalism creates refuge. Maximalism creates amplification.**

THE JEWELLERY DIRECTIONS OF 2028 EMERGE FROM THIS WIDER SUPERHUMAN LANDSCAPE.

Adaptive System translates the need for flexibility into modular, integrated and transformable jewellery. Living Culture reflects the return of ritual, ancestry and cultural continuity. Mimesis examines nature as a source of material, formal and regenerative intelligence. Wunderkammer gives form to the new collector's eye, where rarity, historical layering, theatricality and eccentricity generate value. Together, these directions consider how contemporary jewellery can become a future archive: how advanced materials, new technologies, cultural memory and experimental design may produce the heirlooms of tomorrow.

The new human codes of luxury, culture and jewellery. A cultural framework for a future in which humanity is not replaced by technology.

THESE JEWELLERY DIRECTIONS REVEAL A MARKET MOVING BEYOND A SINGLE DEFINITION OF PRECIOUSNESS.

The central opportunity for luxury lies in understanding that technology is not eliminating humanity from design. It is increasing the value of human discernment. In 2028, the most relevant jewellery will neither simply demonstrate technological innovation nor merely preserve historical codes. It will establish a relationship between the two. It will connect algorithmic possibility with craftsmanship, cultural memory with contemporary life, and material experimentation with emotional permanence.

The future of jewellery will be SUPERHUMAN not because it moves beyond humanity, but because it expands the meaning of what being human can become.

Credits: 1. Anna Condo @anna.condoai | 2. Walter Pfeiffer, Untitled, 2015 © Walter Pfeiffer / New Art Corps, Courtesy of Pinacoteca Agnelli, Torino @pinacotecaagnelli | 3. Maria e Luisa Jewels @mariaeluisajewels | 4. Alcova Milano 2026 @alcova.milano, Sten Studio, Photo Credit Piergiorgio Sorgetti

EMERGING PHENOMENA

Consumer Mindsets 2028+

Attitudinal Cohorts

Cultural Signals

Credits: AI imagery created by Trendvision J+F

ATTITUDINAL COHORT
Gen Alpha · Gen Z · Younger Millennials

THE SIGNAL MAKERS
Expression with Cultural Intelligence

Defined by visibility, influence and expressive authorship, The Signal Makers use luxury as a language of presence. They are not simply looking for logos or status symbols; they seek objects that communicate identity, taste, cultural fluency and creative relevance. Their visibility is strategic: they want to be seen, but with meaning. For them, luxury functions as a signal of participation in culture, not merely wealth.

CONSTELLATION MAP
values, behaviours and product codes in orbit



READING THE ORBIT

CORE VALUE
Visibility with meaning

VALUE DRIVERS
Visibility, cultural fluency, image authority

BEHAVIOUR
Self-staging, creator influence, peer validation, digital presence

JEWELLERY / STYLE CODE
Layered styling, expressive accessories, gender-fluid styling, statement jewellery, fashion-luxury hybrids, culturally recognisable but personally re-coded objects

BRAND ACTIVATION
Social-first moments, creator-led launches, image-aware storytelling

DATA SIGNALS

10,000+
Luxury customer posts and online content analysed across Instagram, TikTok, Reddit and Weibo by McKinsey / Quilt.AI.

23,000+
Gen Z and Millennial respondents across 44 countries in Deloitte 2025; these cohorts are projected to make up 74% of the global workforce by 2030.

US$41BN
Global gold jewellery demand value in Q3 2025, up 13% y/y, while tonnage remained under pressure in the record-price environment.

300M
New personal luxury consumers expected by 2030, according to Altagamma-Bain – expanding the audience for value-led, culturally coded luxury behaviours.

Sources: McKinsey & The Business of Fashion, The State of Luxury 2025; Deloitte Global 2025 Gen Z and Millennial Survey; World Gold Council Gold Demand Trends Q3 2025; Altagamma-Bain Worldwide Luxury Market Monitor Update 2025.

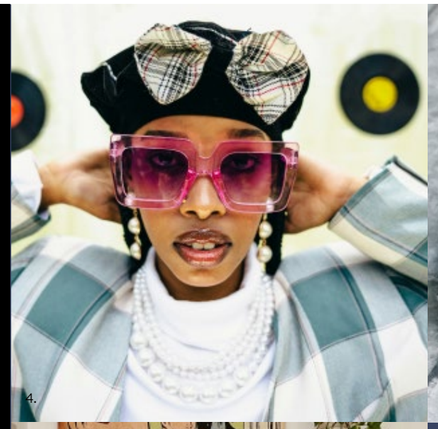


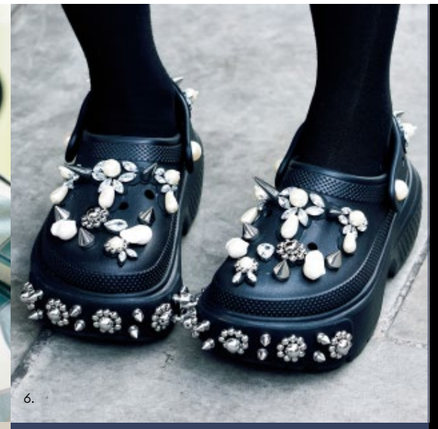
Credits: Good Faces @Unsplash


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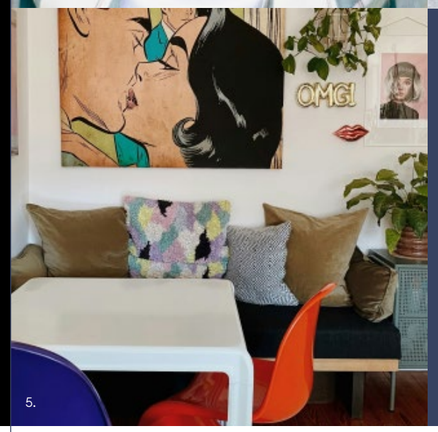
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2.

GEN ALPHA

(2010–2024)

- Jewellery as a playful extension of digital identity
- Strong attraction to customisable and interactive pieces
- Early adoption of gender-fluid and boundary-free styling
- Jewellery influenced by gaming, creators and virtual culture

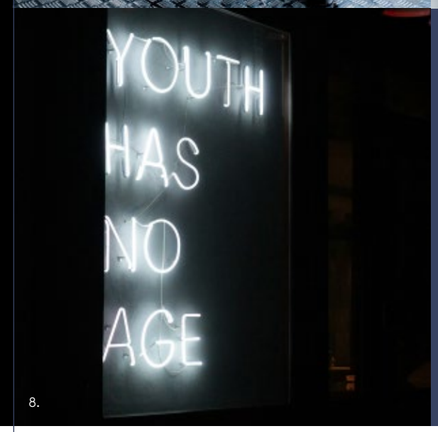


5.

GEN Z

(1996–2009)

- Jewellery as a tool for visible self-expression and identity signalling
- Layered styling and personalised combination
- Preference for culturally relevant and socially shareable pieces
- Mixing luxury, vintage and emerging designer jewellery



8.

YOUNGER MILLENNIALS

(1990-1995)

- Jewellery used to communicate personal taste and cultural awareness
- Investment in distinctive pieces with strong visual impact
- Interest in collaborations, limited editions and designer narratives• Jewellery integrated into personal branding across online and offline spaces


Charmaleena @charmaleena


Ashna Mehta @ashnamehtajewelry


Harwell Godfrey @harwellgodfrey


Robinson Pelham @robinsonpelham


Renato Cipullo @renatocipullo


NeverNoT @never_not


Ailes @ailesjewelry


Shavarsh Hakobian @shavarshhakobianjewelry


Gi by Giselle Effting @gi_by_giselle


Marco Serra @marco_serra, OTP @officineditalentipreziosi

Credits: 1. AI Imagery by Trendvision J+F | 2. Roman @Unsplash | 3. Jon Tyson @Unsplash | 4. Dwayne Joe @Unsplash | 5. Cathy Liebts@Unsplash | 6. Kevin Grieve @Unsplash | 7. PLAY JEWELLERY @playjewellerystore | 8. Karsten Winegeart @Unsplash | 9. Daryn Stumbaugh @Unsplash

THE JEWELLERY LANDSCAPE

Credits: AI imagery created by TrendVision JHF

The Global Jewellery Scenario

The New Geography of the Jewellery Economy

Jewellery as a System

The Retail Edit

Jewellery Directions 2027–2028+

JEWELLERY
Directions

2027/2028+

GOLD & PRECIOUS METALS


1.


3.

DIAMONDS (NATURAL + LGD)


5.

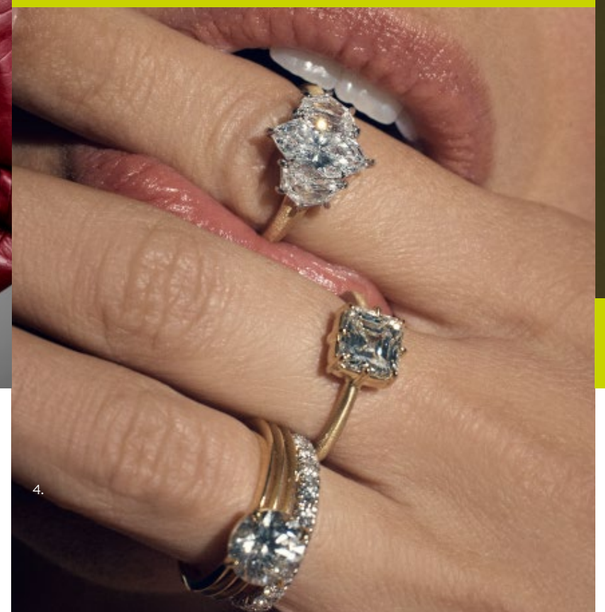
ANTIQUE, VINTAGE & ESTATE


7.

COLOURED GEMSTONES


2.

BRIDAL


4.

PEARLS


6.

TECHNOLOGIES & INNOVATIONS

Credits: 1. Viltier @viltier | 2. Selim Mouzannar @selimmouzannar | 3. Repossi @repossi | 4. Jade Trau @jadetrau | 5. Lucy Delius @lucydelius | 6. Sauer @sauer | 7. Bvlgari @bvlgari



TECH & INNOVATIONS

Overview

Innovation has always played a role in the evolution of jewellery, but its influence is becoming increasingly visible in the way contemporary pieces are conceived, constructed, and experienced. While jewellery remains deeply rooted in craftsmanship and tradition, advances in materials, engineering, manufacturing, and digital infrastructure are expanding what is possible, allowing designers to create pieces that are lighter, more adaptable, more transparent, and more responsive to modern lifestyles.

Rather than replacing traditional craftsmanship, technology is increasingly working alongside it. The most significant innovations are not necessarily those that draw attention to themselves, but those that quietly enhance performance, wearability, durability, and functionality. As a result, innovation is becoming embedded within the jewellery itself, shaping the way pieces move, transform, and interact with the wearer.

One of the most significant areas of development is material innovation. While gold, platinum, and silver remain foundational to the industry, designers are increasingly exploring alternative materials that offer new aesthetic and technical possibilities. Titanium, zirconium, ceramics, carbon fibre, wood, and specialised surface treatments such as ruthenium are expanding the material vocabulary of jewellery, introducing new colours, textures, weights, and performance characteristics. These materials allow designers to achieve effects that would be difficult or impossible using traditional precious metals alone.

Innovation is also transforming construction. Advances in engineering are enabling increasingly sophisticated forms of articulation, flexibility, and movement. Jewellery can now be lighter without sacrificing volume, more comfortable without compromising impact, and more adaptable to different styles of wear. Complex mechanisms, invisible structures, and highly engineered components are becoming central to the design process, allowing jewellery to respond more naturally to the body and creating new opportunities for creative expression.

At the same time, adaptability is becoming a defining feature of contemporary jewellery. Transformable pieces, interchangeable elements, and modular systems reflect changing consumer expectations around versatility and longevity. Rather than serving a single purpose, jewellery is increasingly designed to evolve alongside the wearer, supporting multiple styling possibilities within a single piece. This shift reflects a broader movement towards flexibility, personalisation, and value through functionality.

Beyond the physical object itself, innovation is also reshaping how jewellery is authenticated, traced, and valued. Digital passports, blockchain technologies, provenance platforms, and advanced traceability systems are creating new levels of transparency across the supply chain. As consumers place increasing importance on origin, sustainability, and authenticity, these technologies are becoming an increasingly important component of modern luxury.

What emerges is an industry where innovation is no longer confined to the workshop or production process. Instead, it is becoming an integral part of the jewellery experience, influencing materials, construction, wearability, transparency, and ownership. The future of jewellery lies not in technology for technology's sake, but in the ways, innovation can enhance creativity, functionality, and trust while preserving the craftsmanship that remains at the heart of the industry.

Credits: Sauer @sauer



1.

TECH MESH



2.

MURANO GLASS MIXED MEDIA



3.

ENGINEERED METAL WEAVE



4.



5.

WOOD WORK



6.



7.

MARQUETRY TECHNIQUE

ENGINEERED CRAFT, TECH MESH AND ALTERNATIVE MATERIALS TRANSFORM JEWELLERY INTO TACTILE CONSTRUCTION



D'orica @dorica_official

GOLD MICRO-BEAD ROPE *Necklace*

Peruffo @peruffojewelry

FOLDED GOLD AND DIAMOND KINETIC *Construction*



FEMAR @femar_srl

ENGINEERED GOLD VOLUME WITH HIDDEN TEXTURAL *Contrast*



Bodyfurnitures by Gian Luca Bartellone @bodyfurnitures

PAPIER-MÂCHÉ CONSTRUCTION WITH PRECIOUS *Metal Details*



FRIGGFAN @yifan.lin_friggfan

SCULPTED NATURAL WOOD AS PRECIOUS *Structure*



Misha Kahn @mishakahn

MULTICOLOURED TRANSLUCENT *Resin Panels*



VENEROSO @venerosogioielli

CARVED WOOD AND BRUSHED GOLD LEAF *Modules*



CIRCA 1700 @circa1700



Marina Valli @marinavalli, OTP @officineditalentipreziosii

COMPASS-LIKE MECHANISM *Jewels*

Credits: 1.Kismet by Milka @kismetbymilka | 2. Sauer @sauer | 3. BECK @beckjewels | 4. Atelus by Nuovi Gioielli @nuovigioielli | 5. Leen Heyne @leenheyne | 6. Sauer @sauer | 7. Silvia Furmanovich @silviafurmanovich



Credits: Artmogger, created by TrendVision JHF

FORECAST 2028+

Adaptive System

Living Culture

Mimesis

Wunderkammer

FORECAST 2028+ *Themes Overview*

THE NEW LANGUAGE OF ADORNMENT

The world entering this forecast cycle is not the one that shaped the last. Migration, geopolitical instability and a widening gap between digital and physical life are redrawing how people build identity and belonging, while rising material costs and economic uncertainty are forcing luxury to justify its value in new terms.

Retail itself is dissolving old boundaries, blending physical discovery with digital fluency, as vintage and antique markets surge alongside a consumer who increasingly measures preciousness by meaning and provenance rather than status alone.

Jewellery, more than almost any other category, absorbs these shifts directly onto the body. As identities become fluid and multi-contextual, moving between physical, digital, professional and social selves, the jewel is learning to move with them: modular, layered, transformable, built from components that can be recomposed rather than fixed in a single form. As culture becomes something people carry across borders rather than inherit from a single place, adornment turns into a portable archive, where heirlooms, souvenirs and newly commissioned pieces coexist as fragments of a life still being written, and colour becomes a language that crosses geography entirely.

At the same time, a climate-anxious, digitally saturated consumer is turning back toward matter itself, seeking objects with tactile honesty, geological weight and the visible evidence of time and process, rather than manufactured perfection. And in an era of image saturation, a smaller but decisive circle of collectors is pushing in the opposite direction, toward jewellery as theatre and artefact, valuing rarity, archive and narrative density over recognisable logos.

These are not isolated trends but one continuous response to a world in flux, where technology, energy pressure and geopolitical movement are reshaping how jewellery is made, sold, worn and remembered. The chapters that follow trace each of these currents in depth.

Credits: 1. AI imagery created by Trendvision J+F | 2. Ayham Hassan @ayham_hassan_99 , Photographer Niklas Haze | 3. AI imagery created by Trendvision J+F | 4. Boucheron @boucheron

ADAPTIVE SYSTEM

EVOLVES FROM > MODULAR CORE & DYNAMIC MOVEMENT



1.

MIMESIS

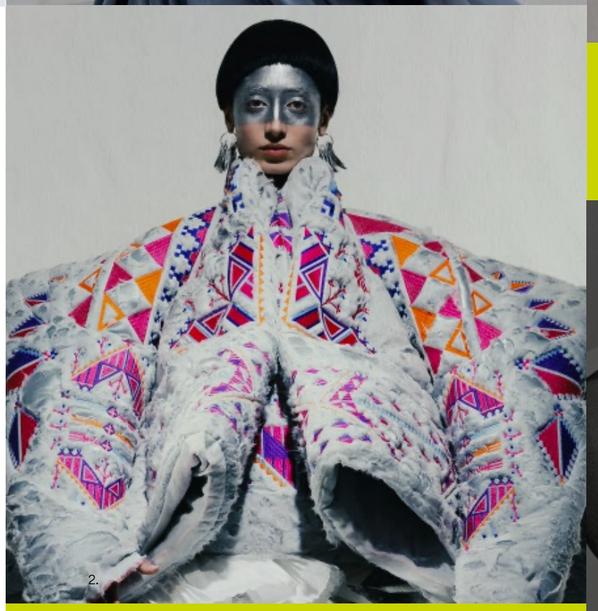
EVOLVES FROM > NEO-RITUALS



3.

LIVING CULTURE

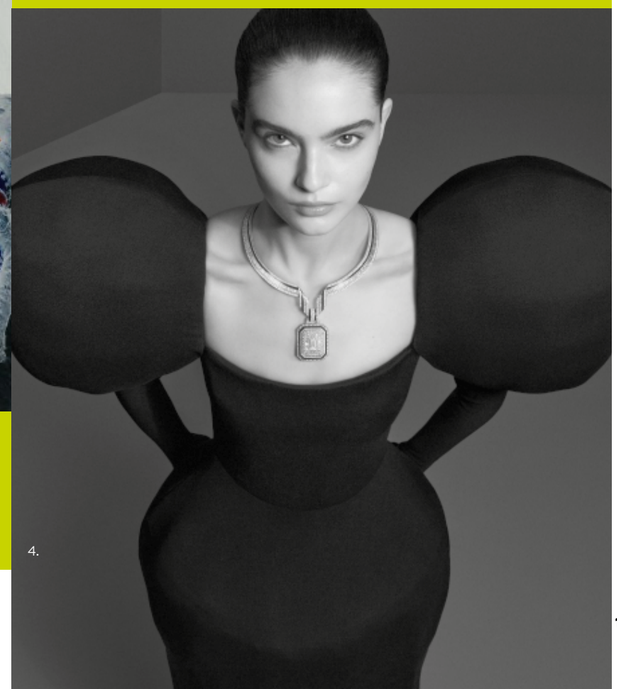
EVOLVES FROM > CONVERGENCES



2.

WUNDERKAMMER

EVOLVES FROM > CODED COUTURE



4.

MIMESIS

Bio–Synthetic Design and the Intelligence of Nature



Nature is no longer read only as a source of decorative motifs. It is a system of intelligence. In the Forecast 2028 + landscape, jewellery learns from minerals, plants, erosion, growth and organic asymmetry, translating natural behaviour into form, surface and construction. Mimesis marks the shift from imitation to absorption. Geological formations, botanical structures and living organisms are treated as design systems rather than images to reproduce. Their density, resilience, tactility and adaptive logic generate a new language of preciousness: raw yet controlled, organic yet engineered, sensorial yet highly crafted. This direction unfolds across three interconnected expressions. Geological Treasures turns mineral pressure, fracture and stratification into sculptural jewellery. Timeworn Forms explores patina, erosion and softened matter as signs of endurance. Flora Theatre transforms botanical growth into amplified, chromatic and architecturally constructed ornament. Across mineral rings, textured cuffs, torque necklaces, sculptural earrings, patinated chains, botanical brooches and dimensional chokers, matter becomes the primary author of the jewel. Hardstones, pearls, enamel, wood, oxidised silver, textured gold, glass and unusual surfaces create objects that appear formed through pressure, time or growth. Mimesis defines jewellery as material intelligence: physically present, emotionally grounding and designed for clients who seek sensory depth, credible craft and an alternative to both conventional naturalism and frictionless perfection. Luxury is entering a period of renewed material consciousness. Climate anxiety, digital fatigue and the desire for sensory reconnection are moving aesthetic value away from immaculate surfaces and generic natural imagery. Consumers are drawn to objects that feel tactile, elemental and materially specific: evidence of process rather than symbols of nature alone.

MANIFESTO > Nature is not copied. It is studied, translated and engineered into precious form. Mimesis defines jewellery as an encounter with matter. A mineral can determine the structure of a ring. An oxidised surface can record time. A bloom can be enlarged until it becomes architecture. The wearer experiences nature through weight, texture, colour and movement rather than through illustration. Design responds through controlled irregularity and material discipline. Stone becomes structure. Patina becomes value. Erosion becomes softness. Growth becomes volume. Colour becomes biological energy. Craft remains the mechanism that transforms these forces into wearable precision. Material intelligence is no longer a finishing effect. It is a design principle.

Credits: AI imagery created by Trendvision J+F

TIMEWORN FORMS

Erosion, Patina and the Beauty of Enduring Matter

Timeworn Forms focuses on jewellery shaped by time. Metals, stones and surfaces appear softened, oxidised, weathered or worn, as though transformed through touch, atmosphere and gradual physical change. The aesthetic is not nostalgic and does not imitate antique jewellery. It is concerned with endurance. This direction responds to the desire for objects that feel permanent within an unstable and disposable culture. Surfaces hold memory, edges appear softened by use, metals register exposure and stones suggest geological depth. The jewel acquires emotional gravity because it seems capable of ageing rather than becoming obsolete. Key design codes include patinated metals, oxidised silver, hammered gold, brushed surfaces, eroded textures, softened volumes, weathered stones and liquid-metal effects held between fluidity and solidity. A controlled balance between abrasion and refinement prevents the object from appearing unfinished or artificially distressed. Rings, cuffs, bangles, chains, pendants and body-framing jewels are the most relevant categories. In high jewellery, the language can be translated through unusual finishes, sculptural metalwork and expressive settings: a precise diamond line crossing a dark surface, a polished gemstone held by eroded gold or a hammered cuff resolved into an elegant silhouette. The direction creates a strong alternative to high-shine luxury. Patina and oxidation become signs of authenticity and process rather than imperfection. They foreground the maker's hand and make surface treatment a recognisable signature, offering brands a territory that is both sensorial and technically ownable. Timeworn Forms should remain distinct from heritage or archival revival. Its subject is not historical reference, memory objects or antique symbolism, but the physical transformation of contemporary matter. Time is expressed through surface behaviour, density and finish rather than through quotation from the past.



1.



2.



3.

Credits: 1. Maison Margiela by Glenn Martens Fall/Winter 2026-27, Shanghai, Courtesy of Maison Margiela | 2. Erinada Valpurgieva @Unsplash | 3. Stefania Rainone, OTP @officineditalentipreziosi

AGED METALS:
Patina Becomes Precious

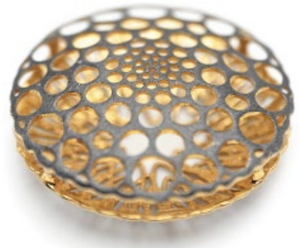




Stefania Sciaquatori, OTP @officineditalentipreziosi



H.Ajoomal Fine Jewellery @h.ajoomal



S&A @s_ajewellerydesign



Mariani @mariani1878

Credits: Caleb Jack @Unsplash

TRENDVISION jewellery + forecasting BY VO vicenzaoro

t h e j e w e l l e r y
t r e n d b o o k 2 0 2 8 +

The Jewellery Trendbook Co-Founder & Creative Director
Paola De Luca

TV Head of Research & Project Coordinator
Giorgia Musci

TV Senior Researcher (in alphabetical order)
Gessica Mazzi, Samantha Rocca

TV Researchers (in alphabetical order)
Sofia Douglas, Ismaele Zedda

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