Beached

Shot at Oak Street Beach
Featuring Clothes from Cynthia's Vintage Boutique

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LETTER FROM THE EDITORS

Where does fashion take you?

This was the question we struggled with as we headed into our first issue as Editors-in-Chief. Interrogating what fashion meant to us felt essential, and a big part of that seemed to involve analysing its inherent power. Its power to empower. Its power to impose. Its power to take us somewhere.

We started by rethinking MODA. First and foremost, we decided that we wanted to be extremely purposeful about the flow of each issue, and that's why we now begin and close with a photo spread. The first transports you into the issue, and the last is your portal back out. To maintain that sense of cohesion -- and focus our attention on the photoshoots -- we chose to take away the title heading, and created a logo in its place: the barcode. We needn't point out the irony of the presence of a barcode on a student-run magazine (each issue is, of course, free to take). We wanted to open a discourse about materialism in fashion and the ways we assign and interpret value.

The shoots themselves are literal manifestations of where fashion can take you -- from the sandy shores of Lake Michigan to the lush forests encircling the city. We open with the beach, and dress our models in translucent garments worn over vibrant swimsuits. They are captured in that unique limbo that the beach presents -- a spirit of jovial fun contrasted with a strong sense of being watched and the insecurity that comes with that. That in-between prompts questions about fashion that our articles then delve into. From The Power of Perfume to The Top That Changed My Life, these pieces investigate perception and sense of self in a deeply personal way. Our writers then step back and look to our central investigation. In talking of where fashion might take us, we learn of everything from posthumanism to essentialism, and end with a far more thorough understanding of just how open and profound that question is. Aptly, we chose to close this issue with long flowing dresses and printed suiting, a striking contrast to the beautiful natural setting. That juxtaposition establishes a feeling of fairytale; a feeling that starts to offer some answers to our central question.

For the two of us, this issue is deeply meaningful. It is a first we will never again recreate -- and as you might expect we both rather enjoy grand entrances! We wanted to create a piece of art that pushes its audience to both lean in and step back. A copy that acts as a complete work of innovation. An issue that makes us look through the looking glass at ourselves. Something that's organic and reflective; a magazine that will empower a community that is thoughtful about fashion.

We hope and trust that our intentions will come across.

X
Cecilia & Louis

What is it to be *fashionable?*

Being fashionable means being confident and unique. It means having an eye for design and aesthetic. I believe the most important distinction here is that there is not one singular style that is fashionable. Rather than fashion being a constraining box with rigid laws and structure, it is fluid and malleable. To me, one of the most important things - whether I personally like the outfit or not - is if the person walks with confidence. If they feel confident and embrace who they are in the clothes they have on, who am I to say it is not "fashionable"? I think we live in a world with a lot of rigid labels that we place on people, but being fashionable should not be one of them. Recognizing who is fashionable should be about the way you utilize your clothes to encourage and embrace the you that you already are, instead of portraying yourself as something that you are not.

In the same vein, I believe being fashionable is a choice you make to care about what you want to say with your clothes. Clothes can just be garments that cover your body or they can be a statement about who you are and what you want to represent. A key part of owning the clothes that you wear is finding statement pieces that excite you. A statement piece could be anything from a $3 jacket you copped at the local thrift store to those red bottom Louboutin's that *the* Cardi B gave you herself. I should add that being fashionable does not have to mean flexing expensive name brands. One can still find fashionable looks and meaningful pieces at low prices. (Lord knows those are the looks I'm rocking). One merely needs to be ready for the search to find the pieces that get their blood pumping and make them feel a little more confident to strut across the quad on a Monday afternoon.

- *Isabella Hernandez*

Coco Chanel once said, "Fashion fades, Style is eternal". The debate on fashion versus style has been around since the beginning of the fashion industry. What makes style fashionable? I think about this question often when thinking about my own style. While there is a distinct difference between the concepts of fashion and style, I think of them as inclusive. Just like fashion trends, style is ever-changing. If my style has stopped evolving, then I'm becoming complacent with my clothing. That doesn't mean that I'm buying new clothing items all the time, but instead I find different ways to wear them.

At the end of the day, fashion is a tool for me to express myself. How I choose to put my outfits together for the day demonstrates how I feel and how I want the world to perceive me, whether that be edgy, bold, feminine or powerful. While it's easy to gravitate towards particular types of fashion, it's more risky and genuine to pick out different elements to create outfits that represent me. I've definitely put together outfits where I lean towards different sides of the spectrum, and yet I've always felt like myself in my outfits. Fashion shouldn't define who you are, but rather you should define what fashion means to you.

Today, being fashionable takes on so many meanings and is such a personal experience that it's hard to define. To me, being fashionable is less about wearing all the current trends, but all about how you style your existing clothes. I still have elements from my past styles in my closet today. I've followed trends such as clear plastic shoes, snakeskin pants do, I work to incorporate them into my everyday wardrobe. Being fashionable to me is all about feeling comfortable in what you wear but pushing that comfort zone just a bit to incorporate something unexpected. Be comfortable, but take risks. That's fashionable.

- *Andrea Li*

Photos by Emily ▾ Soto

"We live in a world with a lot of rigid labels that we place on people"

▸ Illustration by Wendy Xiao

—— but being fashionable should not be one of them,"

What is it to be fashionable? We often hear that "fashion is art." It is, like art, a means of expressing ourselves, of extending ourselves through material objects, and of conveying some perception of the world. If the analogy holds, then to be fashionable is to be artistic. So a better question may be: what is it to be artistic?

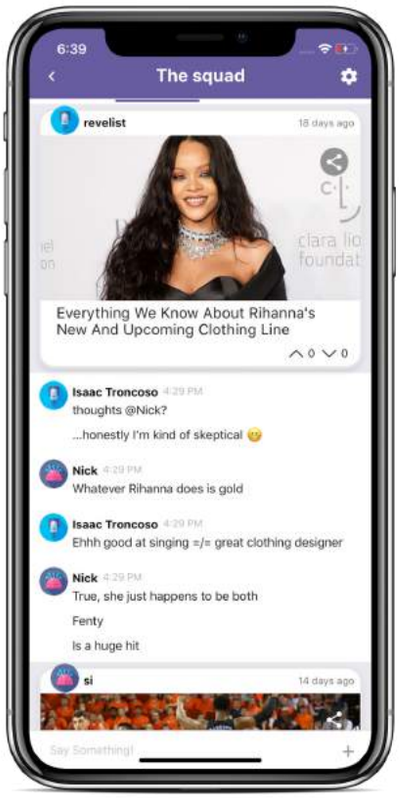
Art is centered around self-expression, and evidently, we tend to judge art based on its ability to express some notion about the world. In turn, we also place a distinction between a good artist and someone who is artistic. Who one deems a good artist represents features of the world in a way that is more compelling or perhaps more aesthetically pleasing than a bad one. This, perhaps, could be a product of technique, skill, innovativeness, or any other number of factors. Someone who is artistic, on the other hand, is not necessarily someone whose art we deem as "good," but rather a person whose ability to convey their experiences and perceptions is admirable. One may acknowledge, say, that Rachmaninoff was artistic even if we don't particularly enjoy his music—i.e., he is artistic, but not a good artist.

Though people tend to conflate the notions of possessing good fashion and being fashionable, I would argue that they are different. Like our judgements of "good art," we insert our subjective views of what fashion should look like when we admire the fashion of others. Being fashionable is the more universally recognized quality of effectively conveying some message—whether an image of oneself or a statement on society—through dress.

But, one may argue, unlike being a painter, musician, or any other type of artist, fashion is dependent on the external work of a designer. Indeed, this constraint may confuse the analogy between fashion and art, but the same principle applies. Take the example of a painter. We don't say that the most artistic painter is the one who uses the best paint; rather, we analyze and assess how those paints are used. In the same respect, fashion requires the careful assembly of articles of clothing to produce art; and thus, fashion is nothing less than the creative and prudent selection of what to wear.

- Devan Singh

FUSE: ON THE HORIZON OF THE FASHION WORLD



Dressed in a blue Under Armor sweatshirt and khaki shorts is Isaac Troncoso, a University of Chicago entrepreneur with a mission to establish a new social media platform for fashion. While Troncoso openly admits his lack of fashion tact, he is pioneering a novel way for consumers to engage with fashion in a social space. Troncoso worked with classmates Nick Aldridge and Henry Clarke for over a year to create Fuse, an app that makes fashion both accessible and social.

Fuse originated from a desire to take the daunting world of fashion and make it open and navigable to any user. Most people have a few trusted brands that they exclusively shop at. Troncoso and his team wanted to open up corners of the fashion world to users that would otherwise not pursue it. With the bimodal aspect of toggling between a content interface and messaging service, Fuse caters to all consumers. Troncoso explains,

> *"We want people to experience fashion in a social setting. We're making fashion friendly to everybody, especially those who wouldn't know a lot already."*

Fuse has two main components: content interface, containing relevant articles, tweets, and posts about fashion, as well as a private messaging service to socialize over the shared media. Using algorithms created by its founders, Fuse creates unique feeds for each of its users based on preferences previously indicated. With its private messaging feature, the app establishes the space for a dialogue to occur between fashion media outlets and consumers. A conversation about trends is supplemented by the "upvoting" feature, allowing companies to track trends and see what consumers like. Fuse enables the consumer to directly impact the evolution of fashion.

Historically, the fashion industry was defined by its tangibility. However, today social media and online forums serve as pillars of the fashion industry. Designers reach out to audiences over Instagram and Facebook, and consumers are able to vocalize their opinions and have them received by eager production and marketing teams. Fuse creates a space where the virtual fashion world can become a social experience. While people are turning away from shopping at stores in person, they can use Fuse to hear their friends' opinions and takes about apparel, brands, and designers.

Weeks away from being available to open for users, Fuse was originally just an idea that the three three University of Chicago students had. Troncoso, Aldridge and

facebook.com/
fusemobileapp

instagram.com/
fusemedia.app

linkedin.com/
company/fuseapp

thefuseapp.co

Clarke pitched a previous concept of Fuse to the College New Venture Challenge run by the Polsky Center for Entrepreneurship and Innovation, sharing the same origins as companies like Grubhub and Venmo. After being accepted, some members of the trio began taking classes at Booth to build the basis of their finance and marketing strategies. Eventually, they were picked up by the Polsky Center's Summer Accelerator program.

Fuse also serves as a fascinating case study on the place of fashion in tech investments. Seeking investors, the founders set out to pitch Fuse to firms and teams, only to find that investment capital in the Chicago area is typically targeted towards physical capital rather than app-based ones. The trio turned to angel investors, seeking out individuals that would support their plans. As the relationship between fashion and social media continues to evolve, more and more investors are noting that social media platforms dedicated to fashion are worthwhile endeavors.

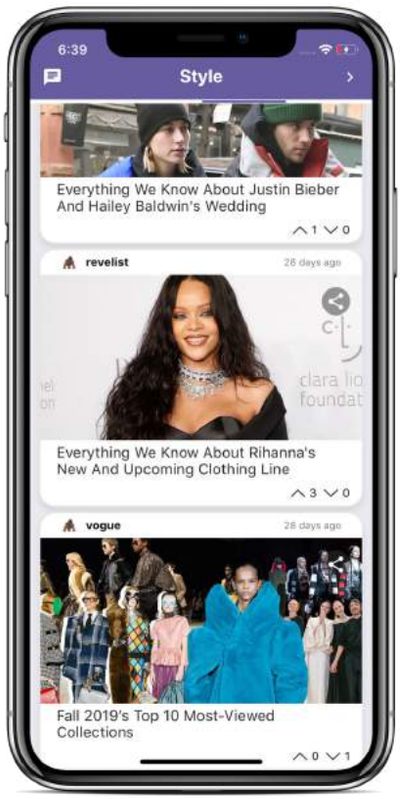
Initially, Fuse was targeted towards UChicago students with strong interests in fashion and students looking for a venue to explore trends. However, during the developmental phases of the app, the team realized that the algorithmic basis could be applied to a slew of fields and interests. They successfully made an additional sports feed and plan on creating several new ones to supplement the dynamic nature of the app.

Reflecting on the future of Fuse, Troncoso comments,

> *"Social media has connected the world. The next step is to connect the world in doing what we love. By building out fashion feeds, we're helping people navigate the fashion world in broad strokes."*

Fuse will publically launch by June, 2019.

Article by Brinda Rao



POST HUMANIST

Makeup artist and fashion designer Hannah Rose Dalton, like most other Instagram influencers, starts each day with a complex makeup routine. Before she applies her foundation and blush, she pauses to insert special contacts that cover her entire eye with opaque inky black.

The blush is followed by the application of delicate veins running all over her face, painted with a brush and MAC red lipstick. After completing the rest of her 3-hour routine, she finishes her look by gluing strands of fake flowers to her head like antenna, strapping on a metal face harness of her own design, and pulling on a pair of legs – technically, precise silicon replicas of her own feet formed into a pair of mutated-looking, entirely functional thigh-high boots.

Dalton is better known as one half of the designer duo Fecal Matter (@matieresfecales), a team famous (or infamous) for their body-morphing, physics-defying style. Their Instagrams could easily belong to aliens visiting Earth to catch a runway show, or a pair of models who took a dive into a pit of radioactive waste and mutated into fashion monsters. Dalton has designed – and regularly wears – several pairs of prosthetic foot-heels, each disturbing in its own way; one has a flesh-colored stiletto heel growing out of the sole, and another has a foot molded into the shape of a swollen pointe shoe. Their posts receive a fare share of disgusted comments, but far louder are the voices of their obsessive fans.

Fecal Matter stands at the forefront of what some call posthumanist fashion: an aesthetic movement that uses the human body itself as the medium – not the canvas – for design. Another star of this movement is 18-year-old makeup artist Salvia (@salvjiia), who uses both makeup and photoshop to warp her body into grotesque, monstrous shapes. On Instagram, you can find her with three torsos, as a quadrupedal alien with jagged spikes for limbs, or even as a human-cow hybrid. And over in NYC, last fall saw the debut of fashion brand A.Human with an immersive and futuristic exhibit at New York Fashion Week that featured models buried up to their necks in dirt, wearing prosthetics made to look like epidermal growths. There's the "Tudor," a necklace made to look like ruffles of skin encircling the model's neck; the "Pinnacle," a pair of horns that spike off of the shoulders; the "Nautilus Biological Heel," a flesh-colored platform wedge shaped like a nautilus shell. The prosthetics are part SFX makeup, part fashion accessory. They must be custom made to precisely fit the wearer's skin tone, and require a complex application process to give them the appearance of growing seamlessly from the body.

The image of an unnaturally morphed human body is something that both disgusts and intrigues us at the same time. We have instinctive reactions of revulsion to violence and gore because our minds recognize that something has gone wrong; in the case of warped forms like the ones Salvia creates, our minds aren't quite sure what to think. The concept of mutation is something usually associated with horror movies, but there is a great potential for beauty to be found there as well.

Contemporary fashion is (and has been for quite a while) focused on

FASHION

by Rosie Albrecht

accentuating and complementing the human body. The fashion of the future might focus instead on altering it. Minor body modifications like piercings and tattoos have already become far more popular than they were in the 20th century, and so have more invasive procedures like cosmetic surgery and liposuction. The creations of Salvia, Fecal Matter, and A.Human are all temporary and removable, but in the near future, they might not be.

Communities of extreme body modders have been around for decades; millennials will likely remember flipping through the pages of Ripley's Believe it or Not or Guinness World Records and finding photos of people with implanted horns, bifurcated tongues, pointed ears, sharpened teeth, and more. In the relatively newer biohacking movement, which works to combine technology and the human body in futuristic ways, aspiring cyborgs can get LED lights implanted under their skin as a sort of sci-fi tattoo. Posthumanist fashionistas might seem like extreme examples of fringe alt-fashion, but they've grasped at something big: human beings are obsessed with the limitations of our bodies. Even if extreme body modding might not become mainstream anytime soon, removable pieces that warp the body's shape might be the future of the runways.

"Their Instagrams could easily belong to aliens visiting Earth to catch a runway show, or a pair of models who took a dive into a pit of radioactive waste and mutated into fashion monsters. "

@materialesfecales

Clandestina Vi 03 e/ nte R lla H eja Havana, Cuba

País en Construcción by Elizabeth Winkler

It is early afternoon on a March Wednesday, and Calle Villegas's shaded stoops are havens from the Cuban sun – some men take refuge there, while others meander down the middle of the street. Faces of women and children appear in the uncovered windows of homes-turned-storefronts, hawking the mass-produced souvenirs my mother and I have been avoiding since our arrival in Havana three days earlier. Spanish blends with English, flowing around bikes, over produce carts, and through 1960s-era cars, cat-callers are both unavoidable and unashamed, and stray dogs, few larger than a Vizsla, roam freely.

Suddenly, a sign catches my eye: digitally pixelated sunglasses on a light background. A t-shirt decal hanging over the window of a whitewashed townhouse. The door is open, and I step inside.

Young Havana natives and tourists like myself mingle in the white-walled, open-studio space, scuffing the already-distressed wooden floor as we examine the art prints scattered across the walls and the racks of construction-themed pieces from the brand's 2018 runway collection, "País en Construcción" (abbreviated "P.E.C."). There are t-shirts with provocative slogans like "resistir, vencer" (resist and overcome), yellow pants with "P.E.C." stamped on them, maxiskirts patchworked from denim miniskirts and flowing white cotton proclaiming in block letters that "nada es perfecto" (nothing is perfect). We are all here for the same reason: this store's ethos speaks to us.

Clandestina is the epitome of youth, of revolution, of resistance. They celebrate difference, embracing people as people, valuing all genders and sexualities, all races, languages, nationalities, faiths or lack thereof. The brand's ever-expanding clientele is evidence that people across cultures, especially young people, connect with this attitude.

Established in 2015 by Idania del Río and Leire Fernández, Clandestina is "99% Cuban design." They not only "believe in a more sustainable fashion industry; more fair and ethical," but also live by this belief as they "reuse and repurpose clothing and many other materials." How many brands based in New York, Milan, Paris, or any other fashion capital can say the same?

In its short lifespan, the brand has already surmounted near-impossible obstacles. Cuban internet access is restricted by government regulations (most people only access WiFi in public parks), yet Clandestina has established itself as both the country's first independent fashion label and first online clothing store. The United States and Cuba have had an incredibly fraught relationship since the mid-20th century, yet the brand offers shipping anywhere in the world – including the U.S.A. Clandestina's designers have had to work around U.S. embargos on the import of goods from Cuba to the U.S., "digitally uploading Clandestina designs to an affiliated manufacturer in South Carolina, which prints them…and ships them globally," according to a 2017 article in The Guardian. The ability to find this kind of loophole ties in beautifully with the brand's name. Inspired by the Cuban movie "Clandestinos," "Clandestina" is a reference both to the undercover revolutionaries of Cuba's past and to the methods now helping the brand push the boundaries of fashion's future.

On that Wednesday afternoon in March, I emerge from the cool interior of the store to find the street outside almost unchanged: Calle Villegas still hums with heat, conversations still ricochet off the colorful walls, dogs still roll in the street. An hour earlier these features of the neighborhood had held my full attention, but now I barely register them. Even knowing nothing of the label's background or accomplishments, I can't stop thinking about the messages in the clothes, about the artists I had seen at work in the studio part of the store – making prints, painting fabrics, planning their anniversary party the next weekend, laughing and joking together.

As tourists, we rarely see more than the outer shell of the places we visit, no matter how much we might want to delve deeper. Through Clandestina, though, I felt privy to something real. These people, the minds behind the art, are Cuba's future. Their work is unprecedented in their world, and they are committed to making that world better.

Back at our Airbnb, I spent ten minutes trying unsuccessfully to read before turning to my mother, "Would you mind if I go back to Clandestina? I have a feeling I'll regret it if I don't bring something of theirs home with me." She understood. I ran down our stairs two at a time and burst onto the cobbled street. Turning left, I strode purposefully past tourists and taxi drivers, weaving in and out of pedestrian traffic until I was once more beneath those pixelated sunglasses.

Ten minutes later, I left Clandestina for the second, and last, time. The man at the cash register had chatted with me in a mixture of Spanish and English, telling me about his favorite local haunts as he punched holes in the body of a recycled-paper bag, threaded handles through, and stamped Clandestina's label on the front. He carefully folded the denim and cotton of my new skirt, and I wondered if he had helped create it.

On my walk back through the streets, I hugged the bag close, inhaling the crisp, clean smell that had permeated the store and repeating the message inked on the fabric:

País en Construcción.
Nada es perfecto.

I vividly remember back in middle scho when the latest obsession for every middle school boy seemed to be Axe body spray.

The Social Status of Scent by Melanie Wang

ool,

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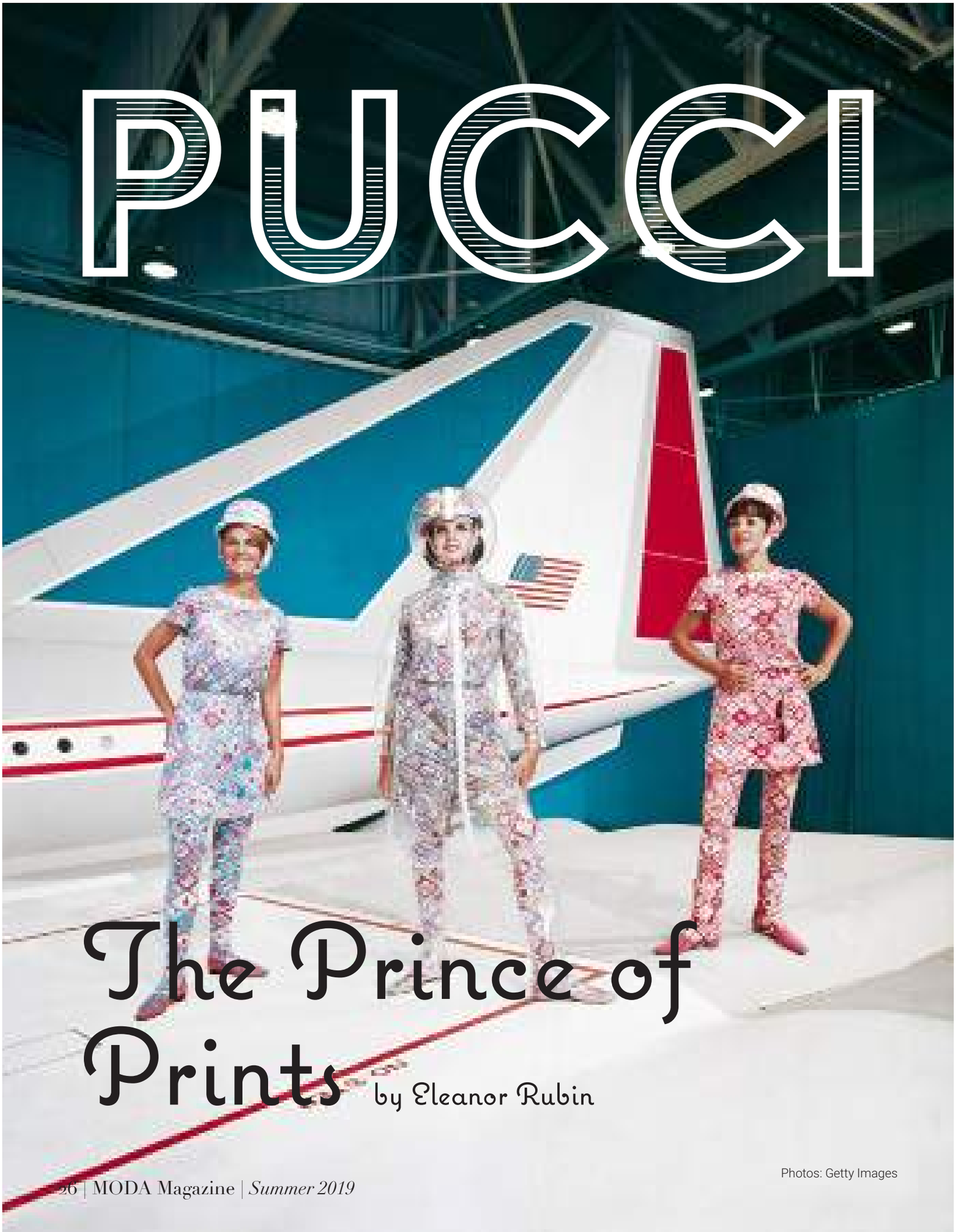
The key was not only the spray, but also the large quantities of it that they would douse themselves in. This is probably my (and perhaps others') earliest recollection of when scent–-in the forms of perfume, cologne, and body spray–-became a distinguisher of personal brand. This was the beginning of its transformation into a status symbol. People wanted to define themselves by their chosen smells, and to identify and categorize different situations that called for different scents (which is ironic, considering countless people purchase the same perfume or cologne). Thus, an industry exploded, and scent became an almost empty illusion.

The idea of someone's scent being a representation of some intangible quality that a person possesses is the exact idea that fragrance-makers in this culture have grasped onto. Nowadays, it is less important what the actual scent of a perfume or cologne may be, and more important how it is marketed. The biggest brands and celebrities have turned to making their own perfumes and colognes. This has become just another way they market their personal value and their personal brands. It is no longer about the subtleties, the delicate weaving and meshing of different undertones (though I suppose, perhaps it never was), and is instead about the shape of the bottle, the name emblazoned on it, and the status symbol that such an item can give off. Nowadays, people care that they smell good, and more importantly, that the source of that "good" is recognizable and admirable. Scent has lost its uniqueness, and now is just another relatively transparent accessory with nothing tangible remaining in it.

Focusing on channeling this desire for scent-induced-status, companies and celebrities have ceaselessly been churning out their own personal lines of perfumes and fragrances, and they all tout something different and more special, something that will make the user stand out just that little bit more from the crowd. Chanel has continued to try to perpetuate the success stemming from its iconic No.5 perfume, which is a prime example of a perfume that is much larger than the scent; it's more about the name. Kim Kardashian, Britney Spears, Taylor Swift, Justin Bieber, Michael Jordan, and Jay Z are just a few of the big names to turn to the fragrance industry. They market their perfumes and colognes as an extension of themselves; they are sold as sexy, alluring, tantalizing, and entrancing scents that will create the same effect for the buyer. Effectively becoming just another way that everyday people can get a small taste of the supposed fame and fortune of celebrities, these fragrances are quite popular regardless of what they actually smell like. Celebrities have exploited this desire for scent as a social status. People are buying celebrity products because they want to be like the celebrities, or because they want to have a whiff of their popularity.

Perfumes and colognes have become; recognition isn't all too common, but people flaunt their fragrances so much that mere recognition isn't all that necessary. As more people have turned to famous companies or celebrity fragrances, the idea of scent has become increasingly narcissistic and fake. People are trying to curate a perfect image for themselves, and scent has thus lost all meaning beyond its status. Perfumes, colognes, and personal scents have been sucked into the vacuum of branding, and people are no longer paying for the actual scent; instead, often exorbitant amounts are shelled out for nothing more than a perceived status boost.



PUCCI

The Prince of Prints

by Eleanor Rubin

Photos: Getty Images

I always resist purchasing trends simply because everyone else is wearing them. Well, except for those magenta Tory Burch flats I bought in seventh grade because they were the "cool" thing to wear. Instead, you'll find me prancing through midtown in a vibrant Emilio Pucci scarf, surrounded by typical New Yorkers armed in black, grey, and beige work-clothes. Pucci's designs epitomize the active, chic, modern woman, beginning with the brand's revolutionary sportswear that liberated the post-war woman. His clothing transcends time while preserving memories of the 1960s, an era that looked towards the future: bold colors and prints, liberating designs, and global travelers and astronauts.

Emilio Pucci wasn't educated to be a fashion-designer. Born in 1914 to the Marquis di Barsento lineage, an aristocratic family of Florence, he was actually educated in diplomacy. He entered the air force in 1941, serving as a captain and pilot even after the end of World War II. On leave from the air force in 1947, Pucci was quickly discovered by Harper's Bazaar. The magazine photographed a women's ski-suit he designed which featured a hooded parka and revolutionary fitted trousers. Inspired by the dramatic beauty of Capri, he then designed resort-wear, in addition to sportswear, and opened a shop on the island. The shop appealed to Capri's worldly and glamorous clientele and sold mid-calf length "Capri" pants, jersey and silk shirts, and swimwear. His designs were picked up by Saks and Neiman Marcus in the United States, and by the 1960s and 70s, Pucci had penetrated the circles of fashionable American women.

Deemed "The Prince of Prints," Pucci's color schemes and rhythmic patterns quickly became iconic. His color scheme drew upon the Mediterranean coastline including Bougainvillea pinks, Côte d' Azur blues, and Aperol Spritz oranges, saturated hues that evoke passion and joy in any passerby. His geometric patterns and playful prints are said to resemble the optical illusion of looking through a kaleidoscope. The designer found inspiration for his prints in African motifs, geometric Sicilian mosaics, banners from the Siena horse race, and other global cultural symbols. Pucci's geometric visions splashed across his patented silk, stretch, jersey fabric, as well as other light-weight, unlined, wrinkle-free fabrics ideal for the jet-setter. Contrary to many mainstream brands today, his logo was and remains far from ostentatious: a small, handwritten signature "Emilio" skillfully hidden among the folds of his fabrics.

Pucci attracted the post-war woman not only because of bold prints and new fabrics, but because of his embrace of the female body's natural curves. In a time when women were subjected to the torture of petticoats, girdles, and other restrictive clothing that hid the natural beauty of their curvatures, Pucci lauded the fluidity of the female body. He designed clothing to highlight and celebrate the figure, rather than suppress it. The post-war woman, now active and independent, was fully liberated by his designs that embraced newly-acquired freedoms and celebrated natural beauty.

Pucci's fashion influence spread far beyond European jet-setters and fashionable American women. Calling upon Pucci's experience in aviation and his recent repertoire in women's fashion, Braniff International Airlines hired the designer in 1965 to create flight attendant uniforms. Pucci fashioned futuristic uniforms appropriate for the spirit of the Space and Jet Age. His accessory the "Rain Dome" was perhaps the most outlandish: a dome-shaped hat made of clear plastic, resembling an astronaut's helmet, that protected stewardesses from the rain as they walked from the gate to the aircraft—silk Pucci scarves were of course worn under the helmet. Around that same time, NASA hired Pucci to design the logo for their Apollo 15 mission, the fourth mission to the moon. The logo originally boasted Pucci's traditional purples, greens, and blues, but was altered to a patriotic red, white, and blue color scheme. The logo features three geometric abstract birds, representing the three astronauts on the mission, with a cratered moon surface background.

The Emilio Pucci brand spans numerous markets, from women's evening wear to active wear, from perfume, handbags, and sunglasses, to ceramics and men's fashion. All represent the same eccentric and bold creativity embodied in Pucci's beloved patterns. Pucci is both different and timeless. And to me, that's everything.

The Unveiling of Karl La

After serving as Chanel's artistic director for almost forty years, Karl Lagerfeld passed away earlier this year, leaving behind an impressive legacy. In the wake of his death, the world of fashion and its followers were on the edges of their seats, waiting to see the next steps that the infamous fashion house would take. The question on everybody's mind: Who would take on the responsibility of creating Chanel's future collections? The answer to that question came quickly as Chanel announced shortly after Lagerfeld's death that its new artistic director would be Virginie Viard, Karl Lagerfeld's right-hand woman, "so that the legacy of Gabrielle Chanel and Karl Lagerfeld can live on" according to WWD. She is the first female designer to take the helm of the brand since Gabrielle Chanel herself. So, who is Virginie Viard?

Having stayed out of the spotlight for the majority of her career -- she only started taking a bow with Lagerfeld at the end of Chanel's runway shows in 2019 --, Viard is relatively unknown to the general public. Despite this, her journey and impact in fashion has been impressive to say the least. Hailing from Lyon where her parents worked as silk manufacturers, Virginie went on to study theater design at the Cours George before becoming the assistant to the costume designer Dominique Borg. After a quick stint in costume design, Viard turned to fashion and started at Chanel as an intern for haute-couture embroidery in 1987, just four years after Lagerfeld became creative director of the iconic brand. This began her journey at Chanel and her intimate partnership and collaboration with Karl Lagerfeld himself.

Virginie's thirty-year long collaboration with Karl Lagerfeld did not remain within the walls of Chanel the duration of her time with him. In 1992, she joined him at Chloé and worked there for five years before returning to Chanel as the coordinator for haute-couture. Viard, who would later become Chanel's Fashion Creation Studio's director, began working on ready-to-wear in 2000, once again broadening her scope of expertise and putting her on the path to becoming Karl Lagerfeld's successor.

Her work at the fashion house was integral to realizing Lagerfeld's visions, who explained in Netflix's 7 Days Out documentary series that: "Virginie is the most important person, not only for me but also for the atelier, for everything. She is my right arm..." Viard was responsible for making the collections come to life based on Lagerfeld's sketches. She has been working side by side with every department responsible for creating each individual piece in a collection for years: "I coordinate the teams, liaise with suppliers and choose fabrics. Then, of course, I do fittings with Karl. As soon as I receive his sketches, the process begins. I try to please him, but I like to

surprise him too," she told the Telegraph.

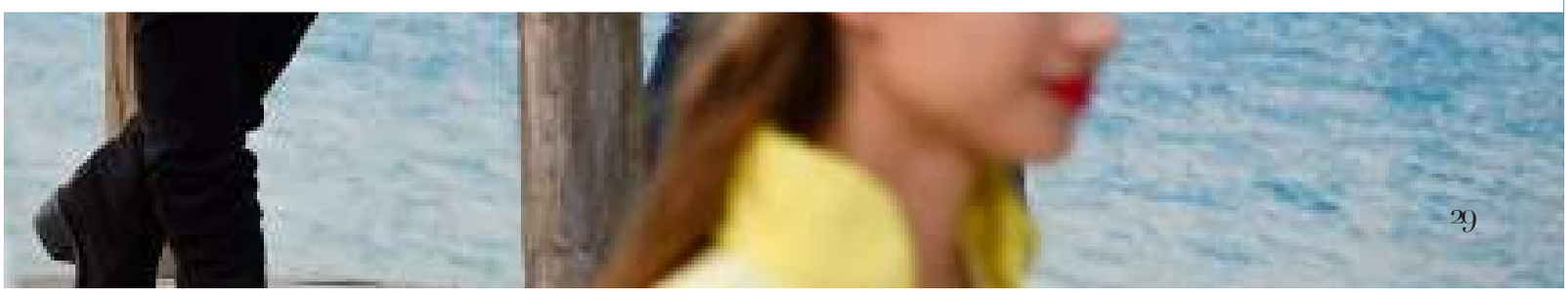
In one of the rare interviews, Virginie Viard has given, when asked about what inspires her and how she goes about turning her mentor's sketches into realities in a previous interview, Viard explained that while she keeps an eye on fashion, it is not what inspires her. Rather, the way she designs is mostly intuitive. She expanded on her method, saying: "I feel like I'm working the same way I did twenty years ago. And everything goes along smoothly because, above all, our studio is about teamwork. I don't feel like I'm a "Director."" Following, Chanel's recent Cruise 2020 runway show, it is clear that the techniques she has been using for the past twenty years are working.

For Viard's first collection as the brand's new artistic director, Chanel once again returned to the Grand Palais in Paris. The show, which took on the form of a Beaux Arts train station was a subtle wink to Chanel's heritage and Métiers d'Art collection, and lived up to the expectations of its star-studded audience. The modern and free-spirited silhouettes, which ambled up and down the runway, showed off Viard's years of experience and seemed to be an hommage to Karl Lagerfeld and Gabrielle Chanel's rich legacy. The collection was reminiscent of the brand's original days, celebrating travel, a signature element of the house since its debuts under Coco Chanel's command. And so, following Chanel's 2020 Cruise collection, it is with a heavy but hopeful heart that Chanel passes on the torch to Karl Lagerfeld's partner in crime, Virginie Viard.

Photo: Getty Images

agerfeld's Secret Weapon

Article by Chiara Theophile



The Power of Perfume

Article by Yeeqin New
Illustrations by Inslee Fariss

Unless the air smells egregiously like the subway or you've stepped into the botanical gardens, scents tend to fade into our subconscious in day-to-day life. But because smell plays so closely to our identities and fondest memories, perfume has found a permanent nook in my heart.

I was in elementary school when I was first introduced to the world of perfumes. At eight, I loved to watch my mom get ready for a night out. As a finishing touch, she'd spritz Kelly Calèche by Hermès onto her neck and wrists, give me a kiss, and rush out of the house leaving the lingering scent of flowers and leather in her wake. She wears Kelly Calèche to this day, and by 9th grade I was determined to find my own signature scent.

While I didn't— and still don't— know much about the layers of notes that create the depth of a fragrance, I did know how each perfume made me feel about myself. I found myself being seduced by the experiences that each perfume alluded to. Perfumes are sold as embodiments of experiences: they are described as "vibrant" or "irresistibly feminine" and paint images of strolling through rose gardens or dancing across the beach. Dior's Miss Dior perfume even explicitly markets the character of "Miss Dior" as the woman you become when you wear the fragrance.While the association of characteristics and experiences with scents is certainly a marketing ploy by fragrance makers, I find myself associating fragrances with people, identities, and memories every day.

Even as I have to undoubtedly love the scent of a perfume before committing to it, I still find myself identifying with the descriptions of perfumes as "refreshing" or "elegant" whenever I spray them on. I began my perfume journey with body sprays from Bath & Body Works and Victoria's Secret; not only were they easily accessible, flaunting colorful packaging, but my 9th grade self was enticed by how seemingly "adult" they were because of their labelling. As my mentality shifted from desperately wanting to grow up to becoming more comfortable with myself, I progressed to more nuanced perfumes. Bold, candy scented fragrances were replaced by delicate floral blends that, to me, convey a sense of grace. Although I may have picked up my day-to-day perfume to boost my confidence, the scent has now become a source of comfort and familiarity— something intrinsically "me." I probably will eventually switch to another perfume, but I will always recall my teenage years when I smell my current fragrance.

The scent of certain perfumes are subtly ingrained in my memory. If I catch whiffs of the clean, floral scent of Issey Miyake, I think of my graceful older sister. The rich tones of Kelly Calèche will always remind me of my mom, even as she is across the country. Although seemingly unnecessary accessories, perfumes bring me confidence, comfort, and memory.

ESSENTIALISM
LESS BUT BETTER

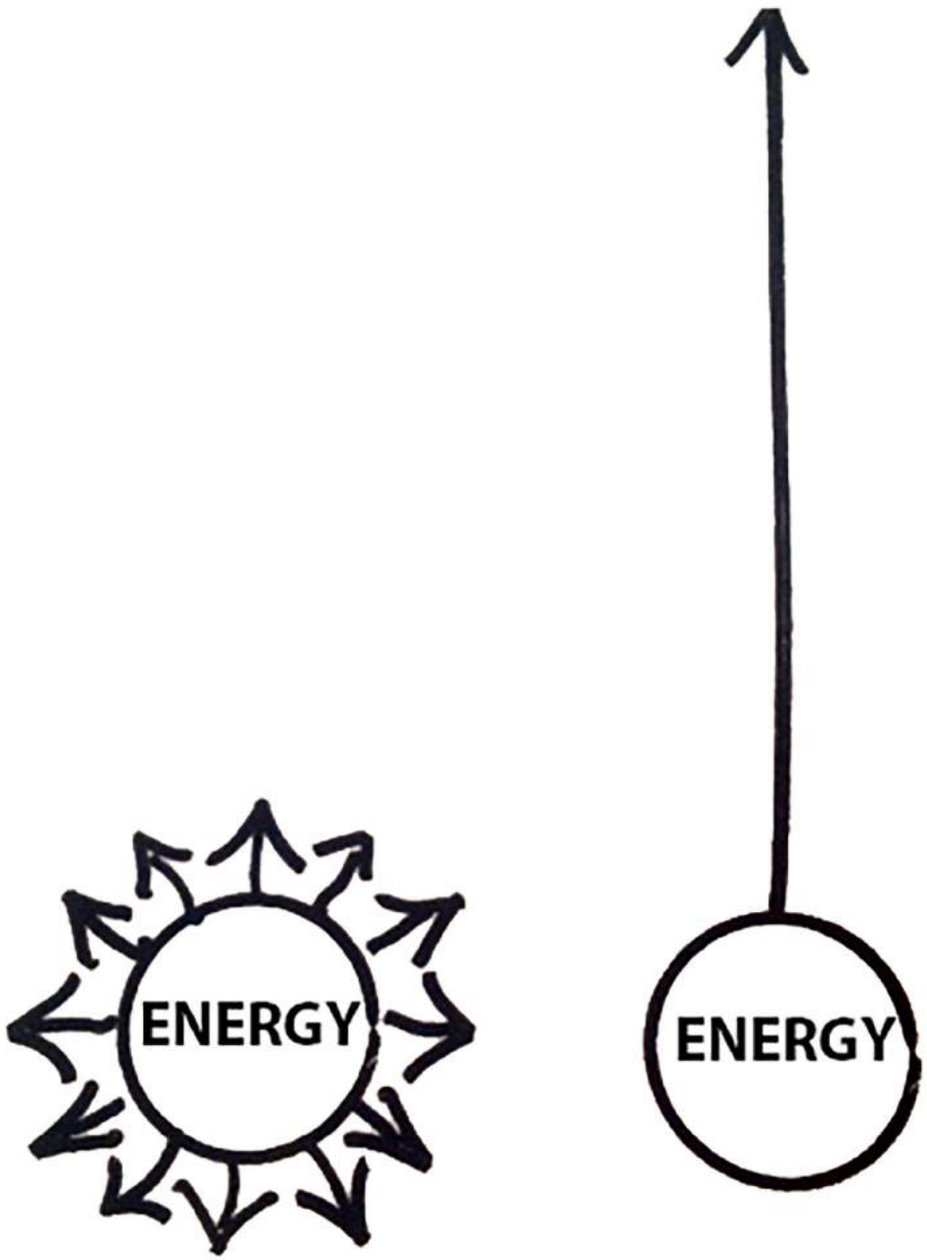


Photo from Essentialism by Greg McKeown

ALEXANDRE LABOSSIERE-BARRERA

The world of fashion often seems inextricably tied to themes of excess and overindulgence. The ever-growing market for fast fashion drives consumers toward constant consumption, leaving today's fashion-conscious looking more like clones of seasonal advertisements than products of deliberate styling.

This doesn't have to be the case, though. The solution lies in essentialism, and its benefits are more impressive than one might expect. In fact, an essentialist mindset turns the ethos of standard modern fashion on its head. In an area so saturated with product, one can actually find solace in the disciplined pursuit of less.

The modern-day norm of overconsumption leaves most people duped into taking it all as status quo. And who can blame us? A $5 t-shirt at H&M, for example, isn't exactly a substantial purchase and the near insignificance of it can simply pass by undetected. Such is the nature of fast fashion today and it often leaves people struggling to make sense of what really does matter. To do so, resist the temptation of cheap and enticing deals and explore more options. In exploring, we can discern what's trivial from what we truly appreciate. This mentality of perception can be applied in many facets of life-- even t-shirts.

As an exercise, take a look in your closet. How many things do you own that you wear at least once a week? If you're like many, that category of clothing probably takes up a minority of your wardrobe.

Look at your closet, not with the mindset of keeping what you like, but rather that you should only keep what you love and what brings real value to your life. This process flips typical conventions of fashion, focusing not on the trivial many, but rather on the vital few. Depending on how often you do laundry, chances are you don't actually need that many clothes. While I'm by no means suggesting the Mark Zuckerberg approach of wearing the exact same color t-shirt and jeans every day, isn't it better to own a few great things than spend your time and money on things you'll only wear a few times at most?

This approach is beneficial in many ways. Firstly, it saves time. When you aren't constantly burdened in your choice of what you should be wearing out of your chaotic mess of a closet, or buying to add to the disarray, you can find a surprising amount of time to put to things that matter most to you. Secondly, and most obviously, it saves money. When you aren't constantly spending yourself away, you can save your money, put it towards things that truly matter, or even buy a couple of nice things you'll keep for a long time. Lastly, through the simplified practicality this approach provides, you'll find yourself honing in on your own genuine style comprised not of seasonal cycles, but rather something much more true to yourself.

There's an old German saying that follows this mentality: weniger aber besser-- less but better. In adopting this mantra, one can rid themselves of the constant noise fashion often provides. Discern what you truly love, and you'll live a better life for it.

THE IRREVERENCE OF KARL LAGERFELD

Katherine Maschka Hitchcock

Karl Lagerfeld didn't create new silhouettes or start a new aesthetic movement. Karl Lagerfeld kept other brands alive, reimagining their looks for the modern era. Though Karl is most famous for his tenure at Chanel, it was his role in ressurrecting Fendi in the mid 60's that put him on the fashion map. When he became the Creative Director of Fendi in 1965 the brand was being written off as a bygone. He produced Fendi's iconic multicolored furs, double F logo, and 'baguette' bag to keep the heritage furrier relevant. Karl performed a similar magic when he assumed the role of Creative Director at Chanel in 1983, transforming Coco's small couture label into the iconic powerhouse we know today. Tweed skirts, fur, double C's; these were Fendi and Chanel's signatures but it was Karl who made them necessary pieces of culture. He was the soul of fashion, arguably the most prolific designer of the 20th and 21st centuries.

Karl had a deep running fascination with, yet utter disrespect for, the past; he put the Chanel logo on nipple pasty bikinis and cropped her bouclé tweed skirts up to there, but it is this seemingly paradoxical relationship with tradition that made him so successful. In his own words, "respect is not creative…Chanel is an institution, and you have to treat an institution like a whore- and then you get something out of her." As unnecessarily offensive as that statement is, it has a distinct element of truth in it: Karl betrayed the heritage of the self-important luxury brands of his day to reimagine them in the most modern and accessible ways.

Karl was the first all-powerful creative director of heritage designer brands, the, "unparalleled interpreter of the moment," according to American Vogue. We can thank Karl for the 21st century idea of a fashion show. Karl was the first to make a runway more than just clothing, adding rocket ships, supermarkets, and even whole icebergs into the mix. Karl was also the first luxury designer to partner with a fast fashion brand; collabing with H&M in 2004 to kick off the fashion industry's synergistic mesh between runway tends and their fast-fashion interpretations. Though he had no patience or respect for the reverence paid to luxury labels entrenched in decades of pretension, he did have a dispassionate obession with the aesthetic movements of previous decades such as Art Deco, Rococo, and Space-Age Futurism. He treated luxury iconography as toys for his manipulation, which allowed him to bring haute couture out of the past and into the global, ready-to-wear, designer label future.

However, the cheek he was so known and admired for in his designs started to land him in hot water in the 90s as the fashion world became increasingly socially conscious. The fashion industry started to change, this time not because of Karl, but regardless of him.

Just like Coco Chanel, he created clothing for a modern woman who was breaking glass ceilings and refusing to play by the rules; but from his willfully insulated perspective he could not draw the line between appropriate iconographic homage and what was decidedly inappropriate. In a 1991 collection, he drew inspiration from hip hop and rap culture, saying "rappers tell the truth- that's what's needed now." But he did not care to have the cultural context to admire them in a productive way. Instead, he was garnered outrage for using the Chanel logo on gold chains layered on top of skinny white models with red bandanas sticking out of their jeans pockets.

Other more blatant offenses can be found in his many quotes, which range from declaring that "no one wants to see round women" in fashion, to saying societal woes are "all (due to) the diseases caught by people who are too fat," to lamenting about the #MeToo

movement: "I read somewhere that now you must ask a model if she is comfortable with posing. It's simply too much, from now on, as a designer, you can't do anything." But what did we expect from a man who said, quote "I have no human feelings"? The truth is that Karl could not operate in a fashion industry with—gasp—empathy.

It is difficult to reconcile Karl as the innovative futurist and creative genius who hated the 'bourgeoisie men his age' with the man whose comments often seemed to represent exactly those kinds of men—men like your 80-year-old teacher who calls you sweetheart, who thinks the body positivity movement promotes obesity, and who says that immigrants should pull themselves up by their bootstraps. He was a problematic product of his generation like so many others, stuck in an offensive and backwards past. Though he often said that "fashion is not only about clothes- it's about all kinds of change," it is clear that he could handle change in clothing but not in society. He did not care that people were offended by what he said, he did not care that the opinions he held onto were a part of a bygone fashion industry like the one he so hated. He thought he knew what kind of reputation he was leaving behind, and he was proud of it: "I've always known that I was made to live this way, that I would be this sort of legend."

Karl created a Chanel iconography so powerful that even his most problematic moments were, and are, quickly forgotten in the media. But he also gave us an idea of fashion that transcended class divides. He famously said, "Never use the word 'cheap'. Today everybody can look chic in inexpensive clothes (the rich buy them too)." Karl sincerely believed he was a progressive fighting against pretension and old fashioned ideas of propriety, but didn't see that he became part of the problem.

Ultimately, we must remember that Karl was in many ways not unique—he voiced the problems in the fashion industry, unabashedly saying that which brands who don't use plus-size models only imply. He performed the tone-deaf racism, appropriation and misogyny that encapsulates his generation in our minds, but he thought he was leaving behind a legacy of change, of defiant opposition to the old guard, the prudes and the idealists. I don't believe we could have had the type of change he made to the fashion industry without a heavy measure of disrespect, but unfortunately you can't be an empathetic social justice warrior if disrespect is a defining personality trait as it was for Karl.

Though grateful for his contributions and saddened by his death, I feel that it was time for Karl to go—the fashion industry is outgrowing him. We can take the spirit of change that he so desperately wanted to embody and move forward. It is time for those of us from a new generation to take the industry he shaped and make something that he would hate. Just like he did to Coco.

"What I do Coco would have hated. The label has an image and it's up to me to update it. I do what she never did. I had to find my mark. I had to go from what Chanel was to what it should be, could be, what it had been to something else."

Photo from British Vogue

Photo from azurebumble, Painting by Mark Rothko

the top that changed my life

anonymous

Where dreams come true, I thought to myself, entering with radiance. After eight restless years of constant fantasizing and playing make-believe, Disney World awaited.

Just then, as I walked among the other tourists, a plane sailed into view, blocking out the sky with a banner that read: "WARNING: GAY DAY AT DISNEY 6/7".

Many closeted teens might have been hurt by the homophobic sentiment, but fifteen years in an exceedingly unprogressive, faraway country desensitized me to such things; I became accustomed to the painful, sobering realities of pervasive discrimination at a young age and scanned the banner not with disappointment, but curiosity.

The rest of that day at Animal Kingdom was a blur of discrete Google searches amidst long lines and lifelike dinosaur animatronics. Sitting unfazed in a roller coaster cart sent careening backwards on an expedition to Mount Everest, my mind was preoccupied with the results my audacious research yielded—Gay Days, it turned out, was an ongoing annual celebration and the main event would take place at Magic Kingdom tomorrow with a red theme.

When morning came, I slipped into a maroon henley—from afar, the cotton blend looked modest, but up close, piqué construction lent it the sophisticated allure of a waffle knit. I wore understated rebellion with a distressed hemline, emboldened by the colour gradient of burgundy buttons on a ribbed crewneck; I revelled in standing out through devilish details, rather than ostentatious apparel. My conservative upbringing made the whole Gay Days affair feel dangerously taboo and forbidden but, also, utterly thrilling.

Within the crowd, I found myself empowered by the collective agency of our red apparel, which conveyed a message bigger than myself or any one person; we were fighting for our happiness and I was reclaiming a piece of the adolescence I lost hiding behind a mask.

Unsurprisingly, my family left for Epcot shortly, with the pride parade dismissed as an unfortunate happenstance.

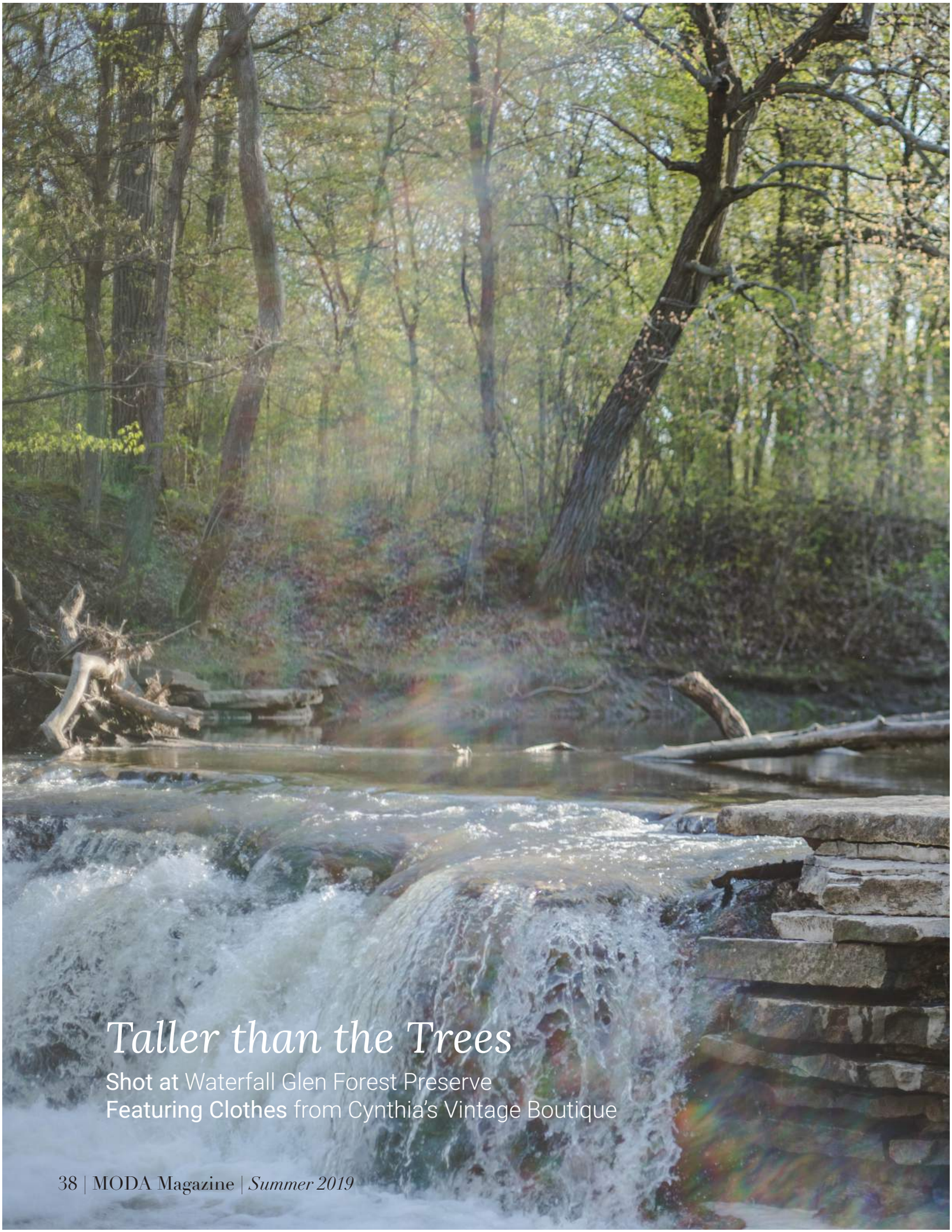
Sickening and psychiatric help were amongst the words exchanged over lunch that sunny afternoon. It was nothing I hadn't heard before and my red armour steeled me against the hatred. On our empty plates lied the unspoken tension borne by my henley, which confronted everyone with the unthinkable possibility that might be one of 'them'. I derived a measure of amusement from watching my family squirm in their seats, visibly traumatized from coming face-to-face with so many queer people; every encounter was an affront to their personal values of epic proportions, and the refreshing irony of this episode was endlessly entertaining. Though their expletive-laden words fueled a desire to retort and stand up for myself, I knew my parents would not look at me the same way. Worse still, they might stop loving me altogether.

There was a time when I wished I could change for them, desperately believing I could suppress my aberration if I tried hard enough. As I came to understand the futility in such endeavors, I grew increasingly frustrated, disgusted even, at the permanence of my condition; on most other days, I would have succumbed to this self-loathing, but not at Epcot's famous Florentine-inspired pizzeria. I sat unapologetically in silent protest and instead let my clothes do the speaking, my red top revealing a truth words never could. My sartorial tastes allowed me to own my bisexuality and won for me a coming-out moment unlike any I had ever seen before; clad in red, I stopped running away from the inescapable fact of my identity and bared my most deeply held secret for all to see. Though my nonverbal confession was overlooked by the table, my mind felt strangely relieved of the paranoid burden built up over years of burying, denying, and withholding this intimate piece of knowledge.

Fashion transformed the sultry summer weather of Florida into an air bursting with brightly coloured, inextinguishable hope. Growing up, I had become well acquainted with this ability of fashion to impact and inspire beyond the confines of fabric; as a child, I would watch intently as my seamstress grandmother spun brilliantly hued polyester threads into intricate textile designs. She came from scouring paddy fields for leftover harvest, living in a dirty cowshed and being sexually abused to living comfortably in a home she could call her own. Throughout it all, the one constant was her unshakable passion to create. With her sixty-year-old Singer machine, my grandmother wove fantastical stories that instilled in me the importance of a creative mind and an artistic soul.

Her bedroom was a captivating workshop I frequented for hours on end, characterized by the constant punching of needle through cloth and half-finished work strewn across an antique cognac table top. From stabilizing organza in preparation for delicate hand embroidery to injecting garments with life through shape and structure, my grandmother demonstrated to me the special ingenuity her craft demanded. I saw clearly that her undeterred, resilient approach to design was informed by the painful experiences of her past and came to understand fashion as anything but superficial. Still, it was only at Disney World that I went from passively examining my grandmother's art, to participating in a movement just as raw and real—finally, I could grasp the unique applications fashion had not just to her life, but mine too.

My interest in fashion has shaped me in many ways, but most of all, it has given me the strength to love myself and live more authentically. Evolutions in style phased out my Hilfiger henley many years ago, and yet I do not think of it as a remnant of the past, rather as an unforgettable reminder of my most meaningful foray into the world of fashion and self-acceptance. It gives me the courage to be sure of myself and to experiment with clothing on a daily basis. If ever an outfit gives me pause for concern, I push through the hesitation because labels no longer scare me—wearing them around my neck proudly, I know no plane banner can stop me.



Taller than the Trees

Shot at Waterfall Glen Forest Preserve
Featuring Clothes from Cynthia's Vintage Boutique