

# THE FACE

2020. MEDIA CRISIS. WE'RE BACK

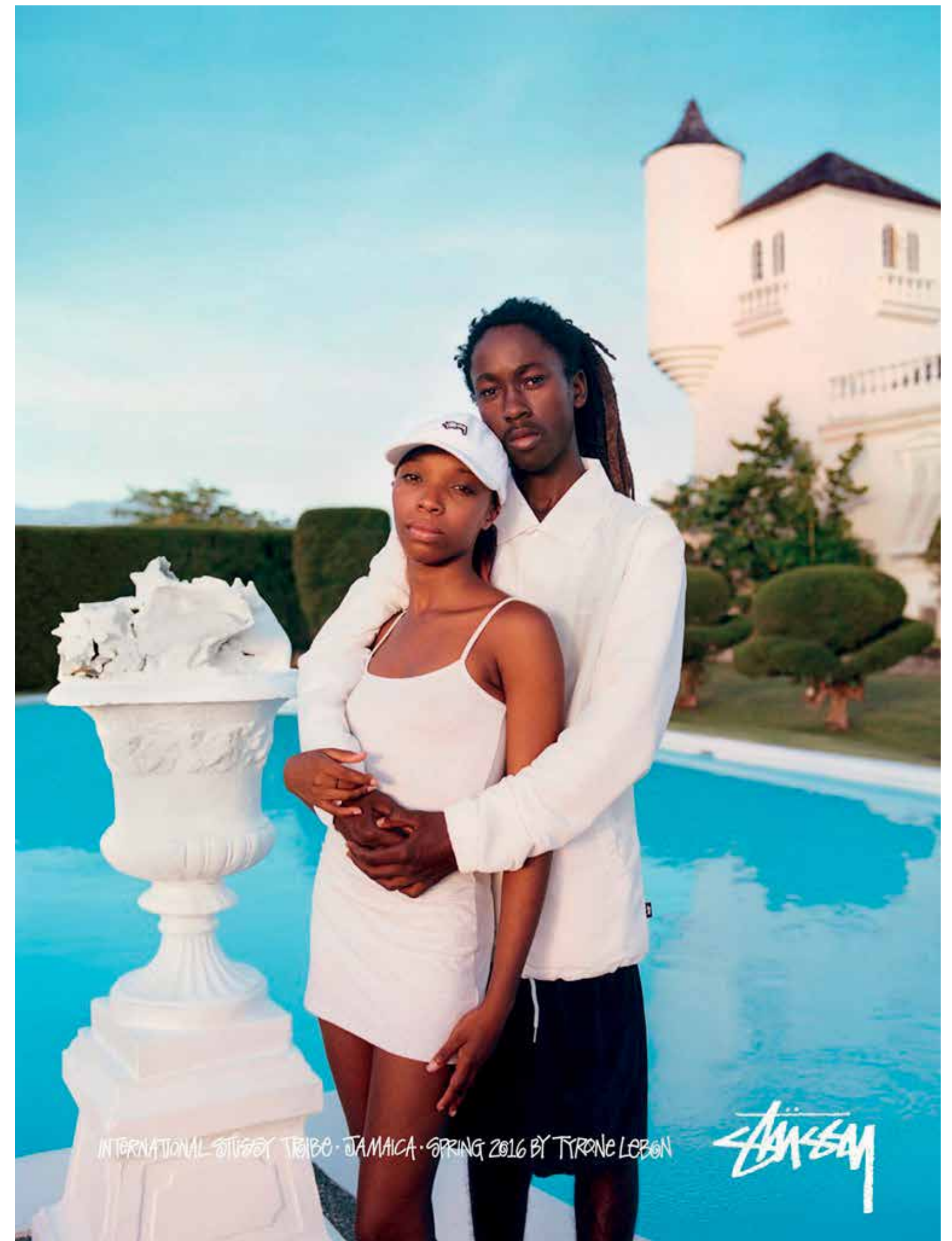


THERE IS NO  
SUCH THING  
AS BAD  
MEDIA

THE NEW DECADE. FASHION. MUSIC. COMMUNITY. POLITICS. ACTIVISM.

# SEVDALIZA.

NO.1  
JANUARY 2020  
£5.00 UK  
€6.00 EU  
\$7.00 US





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## VOGUE WITH BALLS..

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# Editorial

Some might think this is the worst time for The Face to come back, but it might actually be needed.

The Face is finally back. Its printed issue is launching the new decade, with a truthful view on fashion and culture. We are proposing a monthly U.K issue and its free supplement distributed by the Evening Standard and Uber. The Face is also expanding overseas with bi-annual issues for three areas; the Carribean, West Africa, and India.

We live in a global world, where the kid in Japan looks like the one in London and are actually fans of each other, they are sharing, that is the power of the internet generation...

Not only we offer an accessible printed issue but also an online platform that will enable you to live and contribute to The Face community. Our mission is to be relevant to our new generations but remain truthful to the older ones that funded and believed in The Face.

Nowadays no one owns anything anymore, we are bringing back the feeling of possession with our printed issues, and transmitting knowledge. When you have the knowledge of something then it is yours, it is part of your conversations and that comes along power.

We are experimenting in order to find the best compromise for our audience. Politically the time is fascinating, it is like fertile ground, people are thinking more deeply about politics. For this reason our approach to fashion and culture will always come with analysis and research on political-social dynamics. Counter culture has become the norm, that is why we believe a lot of you would want The Face, with its intuitive, authentic, inclusive and insurrectionary approach.

We believe in the Catharsis Theory. A raw and direct media instead of being harmful to its public, might actually have a positive effect on society. By confronting realities on the media, you release some of that tension and are less likely to be aggressive or frustrated. This implies topics such as, negative current affairs, injustices, drugs, sex etc...

The printed issue will take you through the latest hot topics, but as well as the old stuff you need to know to understand the present and build the future. The Face is for all, we bring awareness on subjects that concern all.

Editor



# HYPE.2020.FASHION



“Vegan Collection”  
“Community Collection”

**ANTIDOTE**  
**0320**

How is the fashion industry more flexible?  
And the public loves it.

# From magazine to brand



Visual cultural leader. It relates society to fashion and vice versa, become a sort of bridge media. More importantly it has its own visual identity.

It is a magazine or media, but acts as more than that. It indirectly disrupt the old rules of the fashion system. Before their first collection, they were pioneers of the concept of merch in the fashion world. Having merch products related to their brand. They act and celebrate amateur fashion projects.

Joerg and Maria Koch are highly connected people, and who use the value of a relevant network in order to improve and develop fashion trends and projects. As for example Joerg is Editor-in-Chief of the Ssense magazine. And Maria as a consultant for Yeezy.

It is independent, in other words they do how they want, when they want. Their Winter '08 issue included a story titled "Who is Steven Meisel?" that featured a 14-page fold-out with every single cover the American photographer has ever shot for Italian Vogue.



Antidote, a book like magazine, based in France, and ambitious enough to become an indispensable publication. Their identity is well defined, from showcasing national or international topics, and guesing photographers to co-produce each issue. Antidote has a diversity of tones, with many contributors participating to the creation of the issues. They are not scared of the future, and are a step ahead, they inform an audience that wants to know, and be the early innovator in fashion but as well as in culture. They recently positioned themselves as a vegan "brand" and media, that embraces and respects mother nature. They directly address social issues, and give a view point. This being a strategy to engage and clearly create a community of thinking.

These “magazine” collections say a lot about the current state of fashion.

\_There are no more precise rules in how and when to present collections.

\_The hierarchy is tumbling down.

\_Luxury is dead.

\_Fashion is at its peak popularity.

\_People do not want brands to only be brands.

\_Fashion is getting the credibility it deserves.

\_Fashion is the leading sector of culture society, and cultural populism.

\_There is no fashion for the sake of “beauty”.

# BE AWARE\_\_

**BALENCIAGA IS A TREND IN ITSELF, ICONIC AND TIMELESS BECAUSE THE BRAND IS STEPPING OUT OF THE BOX, UNCONVENTIONALLY BREAKING RULES. THERE IS A FEELING OF MODERNITY, AND REVOLUTION. FROM THE GARMENTS' AESTHETIC AND DESIGN AS WELL AS THE VISUAL CAMPAIGNS WE HAVE THE PERCEPTION OF CHANGE, OF TURNING POINT FOR FASHION THAT DEFINITELY REPRESENTS WHAT IS HAPPENING NOT IN OUR "SOCIETY" BUT ON OUR STREETS.**

Demna was certainly appointed at Balenciaga for his unapologetic approach to design but also fashion as an industry. That positions Balenciaga as a business trying to disrupt the fashion system. The brand being conscious and giving back to society. Balenciaga collaborated with the World Food Programme on a series of logo baseball caps, bumbags and T-shirts, using the same “free corporate awayday merch” aesthetic that has become a house signature.

**Realism at Balenciaga. What "real" people are wearing is what Gvasalia elevates with a renewed sense of proportion and energy, and often presents on models cast from the street, social media or from the designer’s own social circle. Edgy but remaining high end fashion, therefore targets people that do not sense luxury in the traditional way.**

**It represents what education stands for today, meaning educated not because you read a book, but educated because you are aware and are actively taking part in what goes on in the world, and would happen in the future.**



# HOW BALENCIAGA TOOK OVER



# WHY SO SPECIAL?



**LEV TANJU**

## *Beginning*

Early 00's Lev Tanju and other London skaters were living in a squat flat in Waterloo near London's Southbank skate park. He then named the brand Palace.

## *Logo*

Designed by Fergus Purcell

## *Low resolution video*

Everybody in skateboard was doing HD videos, they did not.

## *Slam City Skates*

Slam City co-owner Gareth Skewis is also joint-owner of Palace with Lev Tanju. The result was a combination of Lev's creative vision and Skewis's unparalleled knowledge of the skate distribution business.

## *Not only skateboard, but a celebration of British culture*

They drag down luxury to the level of the average person. Tracksuits, shell suits and windbreaker jackets pay tribute to the sportswear silhouettes that will be familiar to any working class British person and are a popular choice of clothing for the Palace skaters.

## *Engagement in music*

The brand is well-connected to The Trilogy Tapes, an independent London record label run by Will Bankhead.

## *The community*

The Palace skate team. At the center you've got UK skate icons Chewy Cannon and Benny Fairfax, Lucien Clarke and Blondey McCoy (faces of most of the brand's recent campaigns), as well as Charlie Young, Danny Brady, Shawn Powers, Olly Todd, Torey Goodall, and Rory Milanes. Other regular faces in the brand's videos include Karim Bakhtaoui and Gabriel 'Nugget' Pluckrose.

## *Basement Approved*

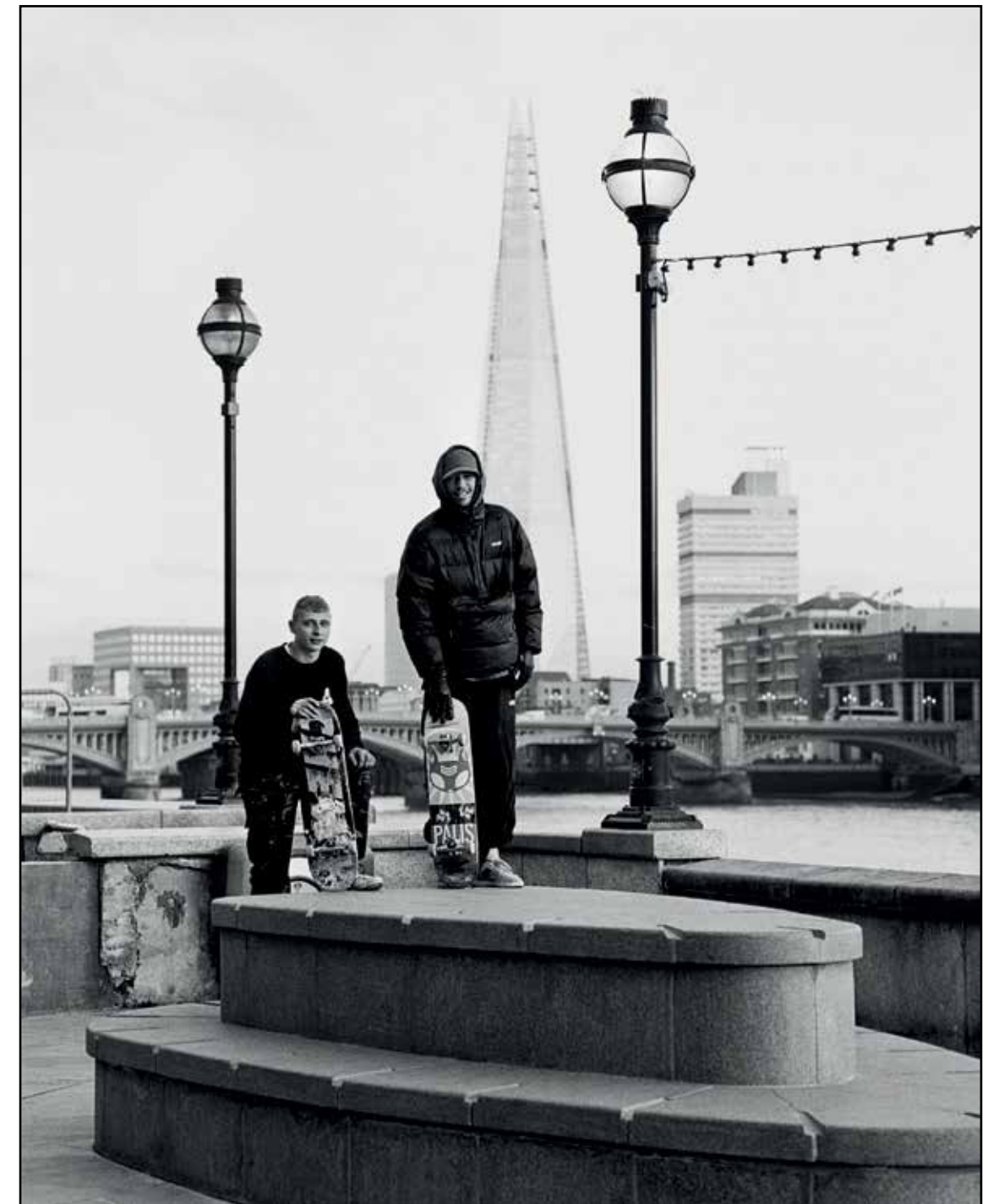
Palace is one of the brands taking part in the boom of re-selling and buying streetwear clothes, creating a mini-economy online. Thus Palace has all this teenager fans, that are willing to spend money, and trade the products online, in webs such as The Basement or Wavey Garms.

## *Supreme*

Supreme focused its attention on British skateboarding culture, much to the benefit of Palace. Not only that; footwear aside, on the London store's opening day, only two brands were available to purchase at Supreme: Supreme, and Palace.



# 'Palace Wayward Boys' Choir' *to cult brand*



# OFF-WHITE THE TEN



## OLD AND NEW\_INNOVATION

The ten project c/o Virgil Abloh from Off-White was a celebration initiated by Nike as a commemoration to its iconic pieces. Nike Vp designer Andy Caine worked alongside with Virgil to come up with 10 emblematic pieces. The outcome is a blend of both brands to become one unique product with a strong message. The main point of the innovation is the use of the emotional attachment people feel for classic nikes.

It is also a shoe that reminds you of your teenage years, which means freedom. The design approach by Virgil was very natural, and that is what makes it authentic and appealing. He was able to add all the Off-White branding elements to a renowned brand Nike.

The designs give a very hands-on feel. Materials are highlighted in the product, and “packaging” is added, which instantaneously is visually attractive. Therefore the ten are “smart” products, that you are curious to see, discover and try on. There is also an architectural dimension to the product which is something fresh in fashion products, and adds a value to it.

“You snooze, you lose” theory. Virgil is in constant awareness of what he sees, and links it to his brand. The air Jordan is originally an all white shoe, but he figured out how anonymous it looked when people wear them and decided they needed to be in the Chicago colourway.

**NIKE X**

**OFF-WHITE**

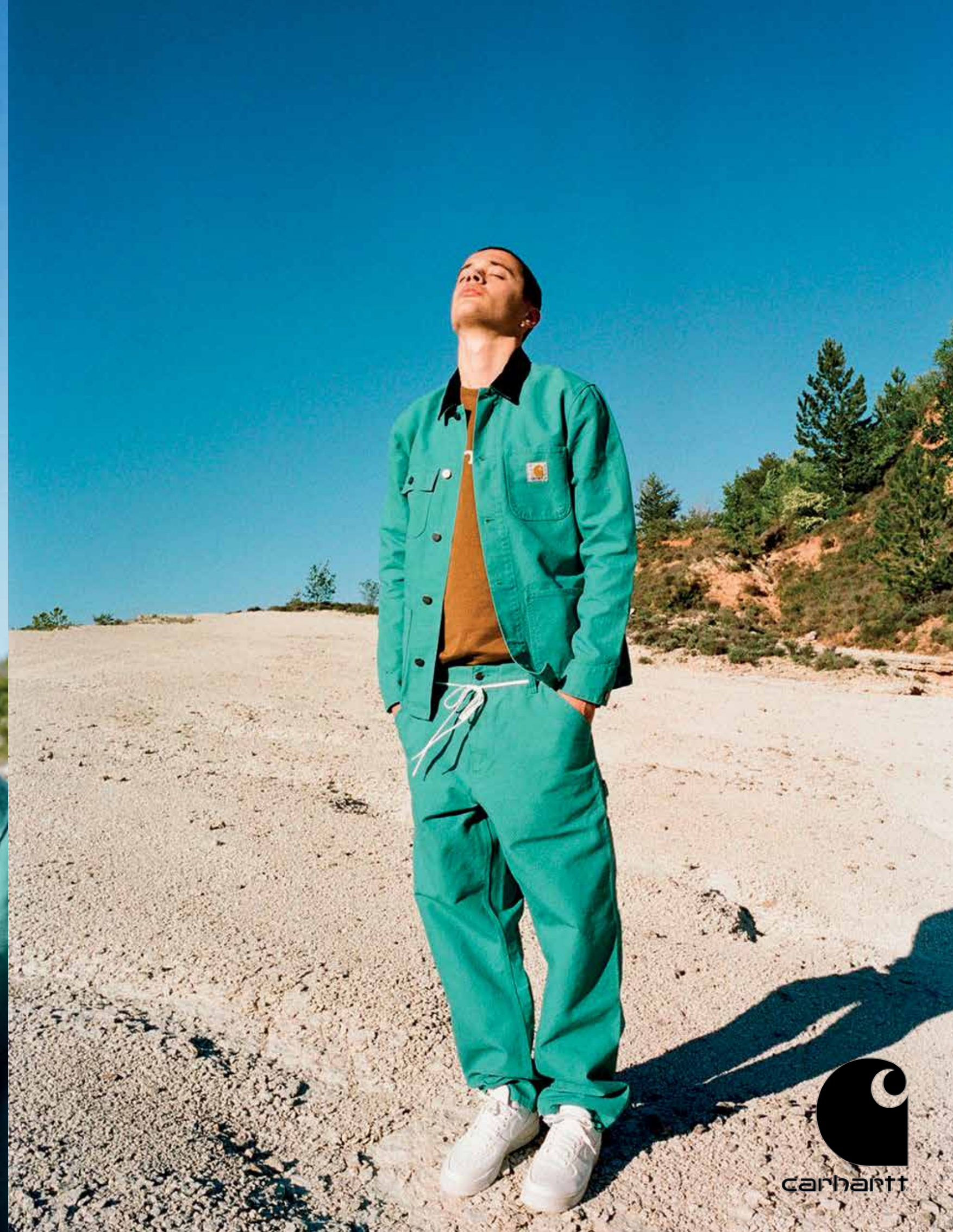
**THE TEN**

## THESIS

The important thing about The Ten for me is that it’s Nike recognizing its icons from the past, but showing them for the design integrity, for the future. A very important post modern idea about design, culture, innovation and athletic performance all intertwined into one. How do you make something cohesive out of these ten shoes? You can’t set out to make an icon. Culture returns it to you. I wanted to give people the actual information, allow them to see what year these shoes are from, and how they place in the overall history of the brand.

-Virgil Abloh





*KIM JONES*

HE IS A RESEARCHER AND COLLECTOR. AND HE HAS THE ABILITY TO BE PRAGMATIC ABOUT HIS DESIGNS IN ORDER FOR THE PRODUCTS TO HAVE A COMMERCIAL POTENTIALITY. HE IS THE EPITOME OF HIGH FASHION AND STREETWEAR. BEFORE THE TERMS STREETWEAR OR LUXURY EXISTED, HE WAS BRINGING FORTH STREET CULTURE IDEAS THROUGH THE HIGH FASHION SYSTEM. “FOR ME, WHENEVER I’VE DONE STUFF IT’S ALWAYS BEEN HALF AND HALF, NEVER ONE THING. A LOGO IS A LOGO, LIKE WITH THE NIKE SWOOSH IT’S THE SAME AS THE LOUIS VUITTON MONOGRAM. WHEN I WAS AT COLLEGE I LOVED HELMUT LANG AND

*VIRGIL ABLOH*

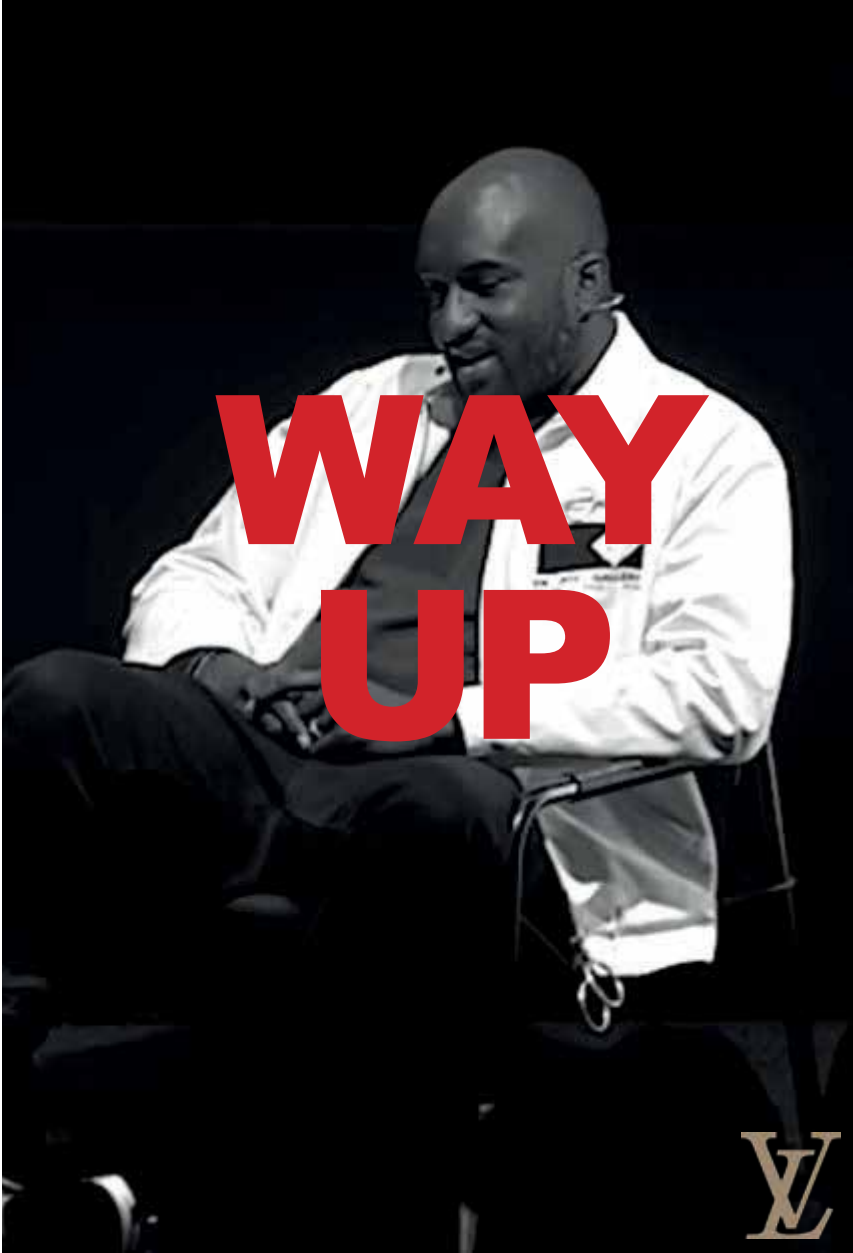
DISRUPTING EXISTING BRANDS : “MY GOAL IS THAT OFF OF ACTIVATIONS LIKE THIS TALK, THERE ARE TEN MORE KIM JONES...HOPEFULLY SOON THERE WILL BE MORE PEOPLE IN THE INDUSTRY THAT COME FROM OUR SCHOOL OF THOUGHT.” ABLOH’S OWN SUCCESS WITH OFF-WHITE ISN’T ENOUGH – HE WANTS STREETWEAR TO BE BETTER RESPECTED TOO. “STREETWEAR IS ABOUT A WHOLE GENERATION OF PEOPLE WHO DIDN’T GO TO FASHION SCHOOL OR COME FROM TRADITIONAL MEANS. THE EASY WAY TO WRITE IT OFF IS TO SAY THAT IT’S NOT FASHION, IT’S HIGH STREET BUT THERE ARE SEMINAL MOMENTS IN THIS WAY



*LOUIS VUITTON*

\_LEADING MENSWEAR BRAND  
\_NEW GENERATION OF THOUGHT  
\_DISRUPTING FASHION SYSTEM  
IN TERMS OF VALUES AND REPRESENTATIONS.  
\_FROM HAUTE TO UNDERGROUND  
\_CREATIVITY MELTS TOGETHER WITH GLOBAL ISSUES

\_LOUIS VUITTON HISTORY OF TRAVEL FOR TODAY’S SOCIETY  
\_CULTURAL SPECTACLES BRINGING TWO WORLDS TOGETHER



ALEXANDER MCQUEEN BUT I ALSO LOVED SUPREME AND BATHING APE.” IT BECAME CLEAR THAT JONES’ OBSESSION WITH STREET CULTURE RUNS DEEPER THAN JUST INSPIRATION WHEN HE CLAIMED, “PEOPLE TALK ABOUT STREETWEAR BUT WHERE ELSE WOULD YOU WEAR CLOTHES. WHAT I LIKE ABOUT IT IS IT’S VERY AUTHENTIC, IT COMES FROM A GENUINE PLACE.” HE ESTABLISHED LOUIS VUITTON AS A LEADING MENSWEAR BRAND REFLECTING MODERN CULTURE.

OF MAKING CLOTHES. YOU CAN’T TELL ME THAT SUPREME ISN’T MY LOUIS VUITTON. GROWING UP WITH STÜSSY AND TEENAGERS WITH SKATEBOARDS, THOSE ARE THE BRANDS THAT ARE IMPORTANT TO ME. I JUST WANT TO MAKE SURE THAT THE DOOR IS OPEN FOR THESE KIDS TO FEEL LIKE THEY CAN DESIGN FASHION TOO.” ON EDUCATION  
“PRETTY MUCH EVERY COLLECTION IS ABOUT ME GETTING ON THE INTERNET AND COLD CALLING EVERYONE FROM THE PREVIOUS ERA AND GETTING THEM TO COME BACK AND USE OFF-WHITE AS AN EDUCATION DEVICE TO BRIDGE THE GAP. THAT’S ALWAYS BEEN HOW I THOUGHT WE COULD TAKE ON THIS FIGURATIVE FASHION THING AND ACTUALLY SUPPORT A COMMUNITY.”



## Reminescence

## Legacy



**Born:** March 10, 1956 (age 62), Vienna, Austria

**Nationality:** Austrian

**Known for:** Art

# What is Helmut Lang?

**In 1977**, Helmut Lang was making made to measure fashion out of a small studio in Vienna, and by the time he was 23 years old, he opened his first boutique. His small boutique received a lot of positive feedback from the locals and with the support of the Austrian government, Lang presented his work at an exhibition at the Centre Pompidou in Paris. As a result of the exhibition's success, Lang moved his potential business to Paris and in 1986 the self taught designer founded his namesake label. Lang's garments were celebrated for their sharp lines and careful cuts in high quality fabrics.

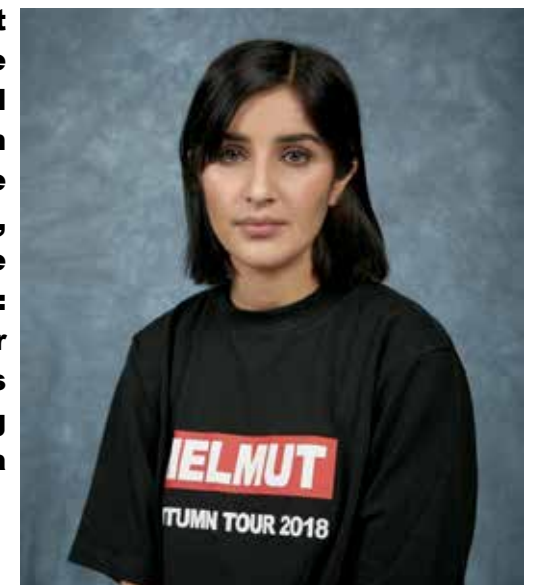
**In 1997**, Lang uprooted himself and his business to New York where the headquarters remain to this day. It is thanks to this move that New York opens Fashion Week to this day, and thanks to Lang that it earned its place on the fashion map. Helmut Lang was not the only designer of his time working on achieving the perfect cuts or deconstructing garments - he was often compared to Yohji Yamamoto and associated to other minimalists such as Martin Margiela, Ann Demeulemeester and Jil Sander. However what made Helmut Lang so definitive was in the detail: bondage harnesses, trash bags, and bra straps subtly placed on an otherwise simple product. He was also a pioneer when it came to communication. He was one of the first fashion designers to embrace the internet: his 1998 collection was presented as a live broadcast through the company's website, a tactic still seen as disruptive today, and he was the first to place fashion advertisements on New York taxi tops - which is something taken for granted today, had it not been for him this wouldn't have become a form of traditional advertising.

**In 2018**, the conversation of brand loyalty and tribes has become so commonplace and so essential to building a business - but for Lang, it was nature: his fashion shows were more like a family gathering, where the audience felt at home with the familiar faces: Elfie Semotan, Guido Palau, Amber Valletta, and Kirsten Owen to name a few.

**Today** Helmut Lang is owned by Japanese conglomerate Link Theory and thanks to them, the brand has continued to live on after the designer's departure in 2005. In 2017, Isabella Burley, editor in chief of Dazed and Confused was appointed "editor in residence" of the label, and with her came Ava Nirui, the label's Digital Editor. Nirui is responsible for the relaunch of Helmut Lang as a voice in fashion, not just an apparel brand with a history. Nirui is famous in the industry for her bootlegging of big fashion houses and speaking a universal language (imagery) that everyone can understand. Because of her ability to understand what the brand was missing and what people today were missing, the relaunch was a success. Helmut Lang continues to be relevant today for the same reasons it was cool in the past: cool clothes for people that want to act their age, not older and definitely not younger. It is a brand that represents self realisation and hard work. People wear Helmut Lang because it represents what people want to be - Lang is a tool that helps them get to where they want to be.

by Dara Hamarneh

**AVA NIRUI**



# MARTINE ROSE

## ORIGINALS

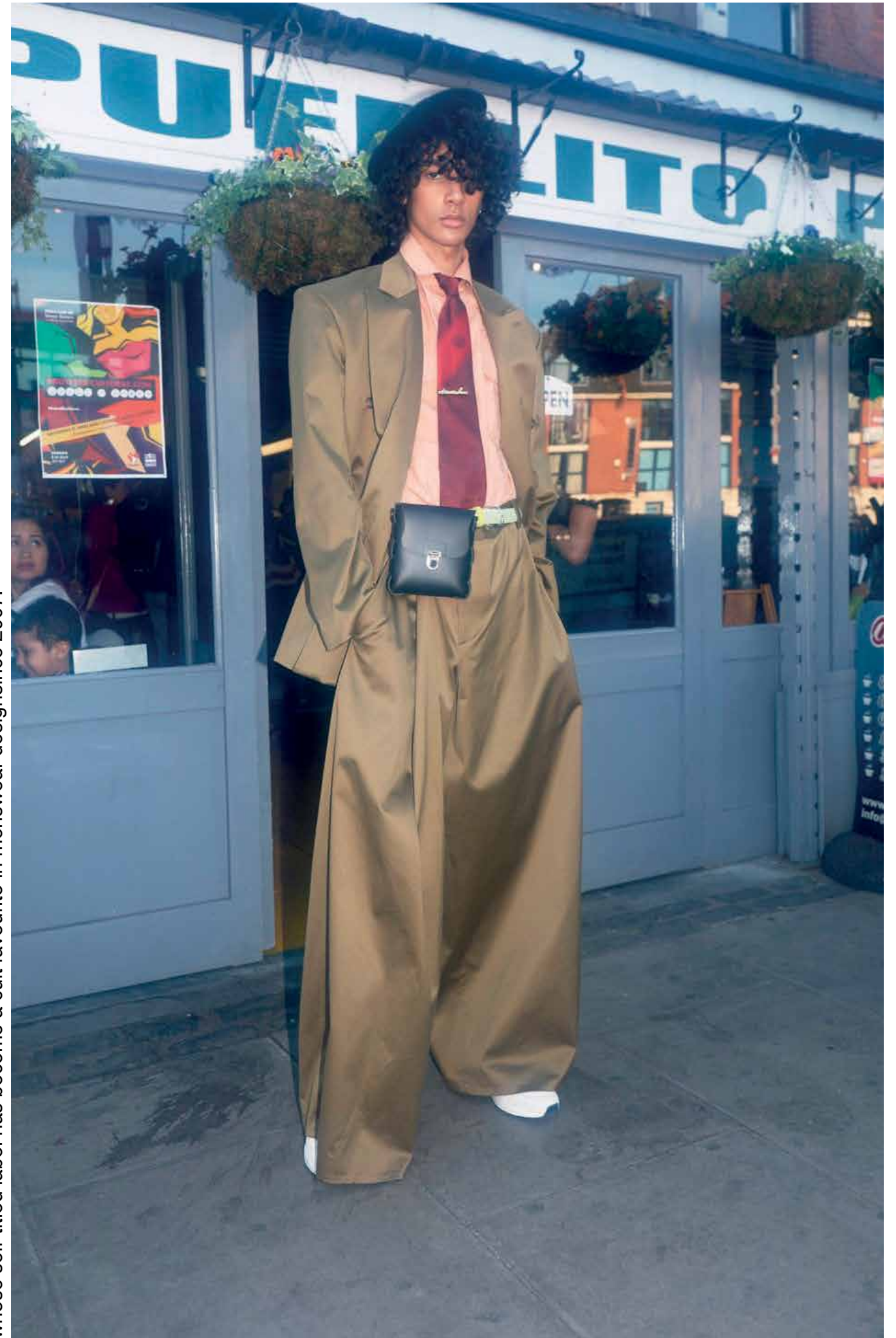
10 years of fashion label as Martine Rose. A brand that totally ignored the rules of the fashion system, and never cared to much about the buzz. Even Martine herself does not really know who her target is. Inspired from music, club culture and the 90s the designs are for men, but often worn by women. Her clothes are a work on society archetypes for men; such as bankers, bus drivers, mountaineers, couriers and ravers.

The brand grows organically. "It has to be a spontaneous, authentic thing. Of course, I hope that it continues to grow but I hope that it doesn't lose that spirit. I think that over everything else, that is the most important thing. I've never been interested in seasonality. It's about building a wardrobe, cultivating a world." Martine Rose designs also represent masculinity with a touch of femininity which is an essential element to its modernity.

Few projects put the label on the fashion map such as the collaboration with Napapijri and the publication of Don Pedro. The collaboration is exclusively distributed by Machine-A in London. The collection consists of a series of majorly oversized fleeces and parkas that range from primary colours to a more muted black. The Don Pedro zine celebrates Martine Rose's neighborhood of North London. The images in the zine are shot by photographer Britt Lloyd, styled by Kate Iorga and produced by Harry Fisher and show models in the silk shirts, oversized trousers from the AW17 collection teamed with footwear by Nike. Between the images are quotes from the designer on why Tottenham is a constant source of inspiration. Martine Rose also works with Balenciaga and Vetements as a consultant for the menswear debut.



Martine Rose is a London based designer whose self-titled label has become a cult favourite in menswear designsince 2007.





DIOR



GIANNI VERSACE



NIKE



OFF-WHITE



PLACE+FACES



BALENCIAGA



MISBHV



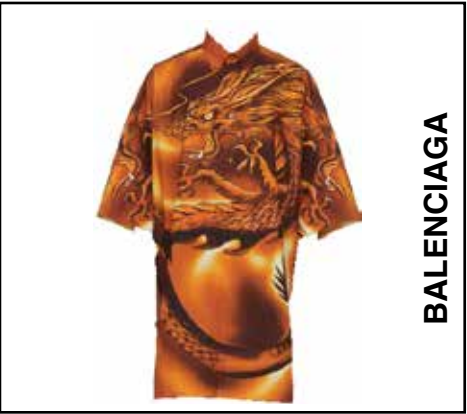
RAF SIMONS



Y-PROJECT



YEEZY



BALENCIAGA



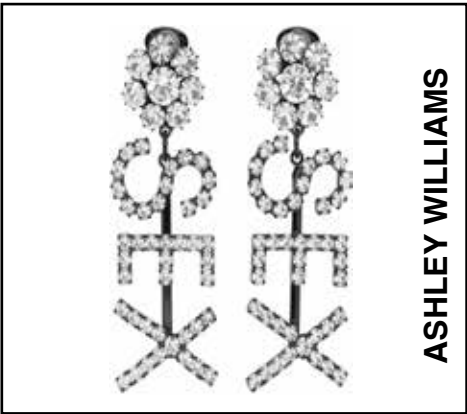
CANADA GOOSE



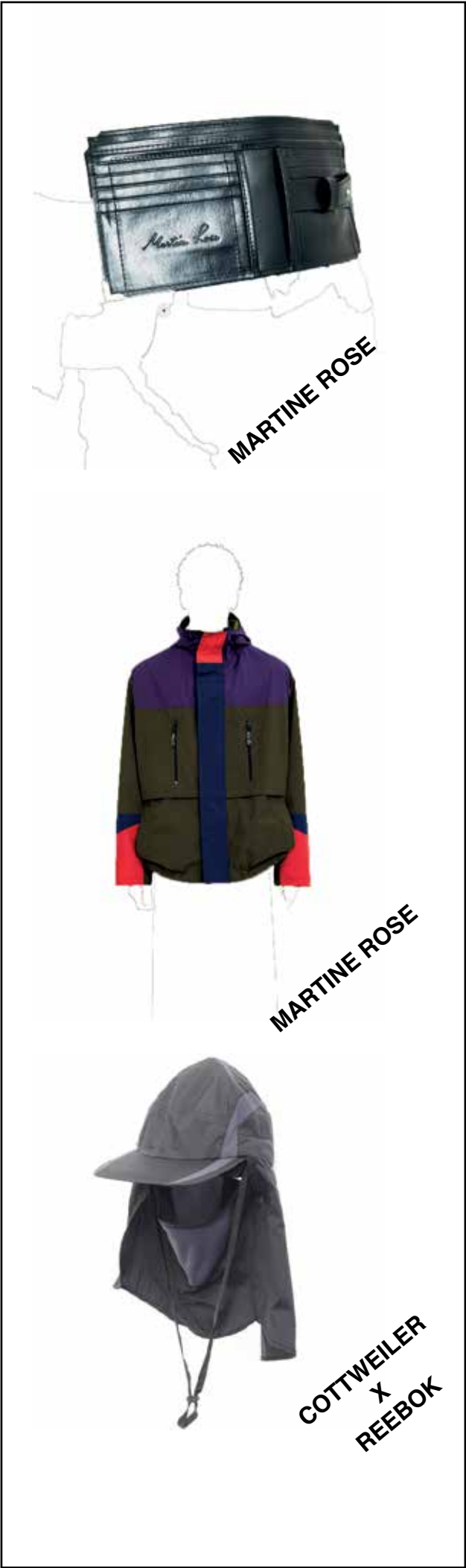
YEEZY



SUPREME



ASHLEY WILLIAMS



MARTINE ROSE

MARTINE ROSE

COTTWEILER  
X  
REEBOK

# SHOPPING LIST

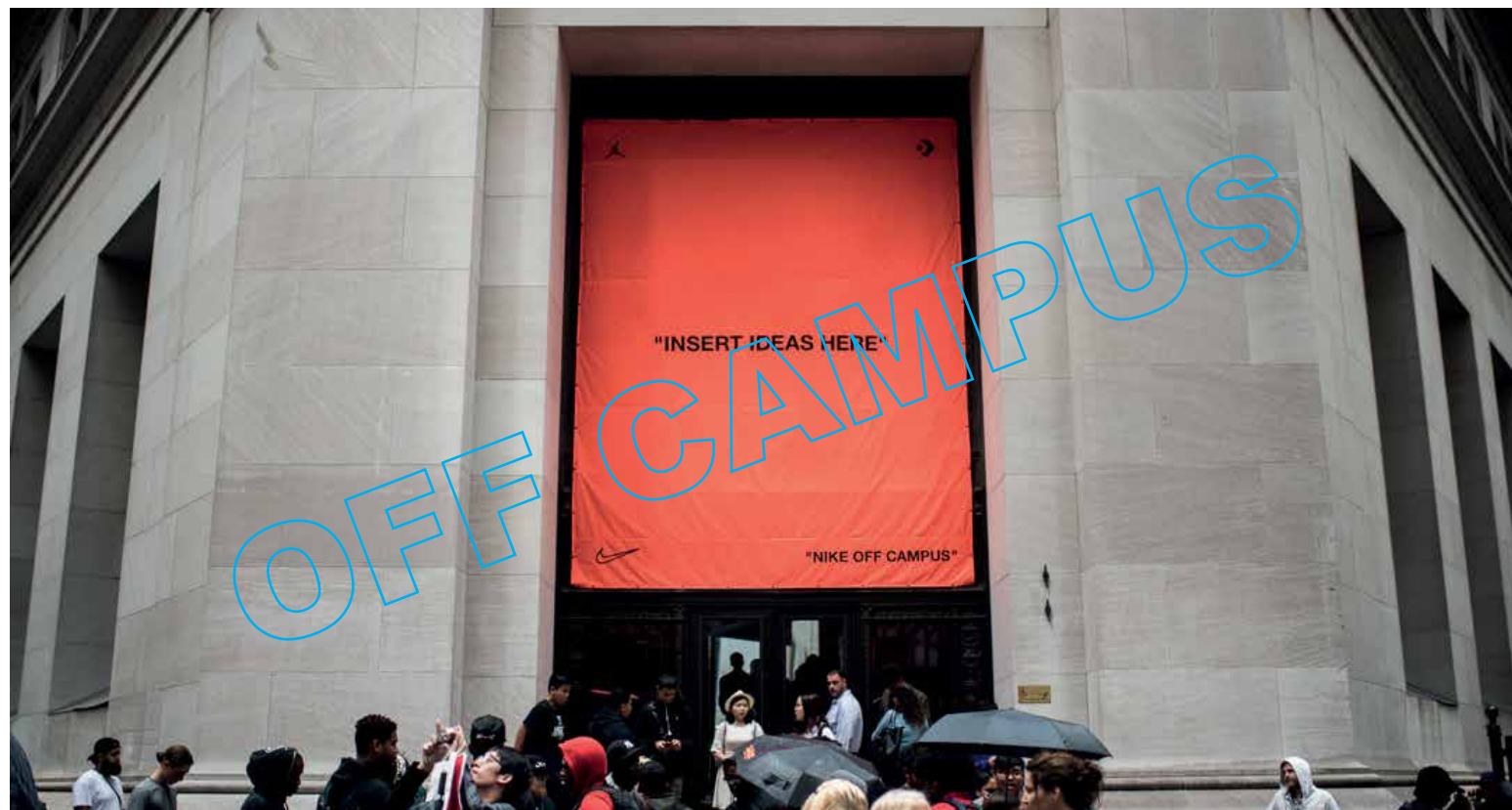
SSENSE, SELFRIDGES & CO, MACHINE- A, GOODHOOD, BROWNS, WAVEY GARMS, OFF-WHITE, SUPREME, BALENCIAGA, BROKEN ARM, LE BON MARCHE, LUISA VIA ROMA, ANTONIOLI, NET-A-PORTER, JOYCE, RARE MARKET, KM20, H.LORENZO, WILD STYLE, NOUS, VOO STORE, END CLOTHING, MATCHES FASHION, GUYA, ANTONIOLI, CORSO COMO, BROWNS FASHION, LN-CC, SLAM JAM SOCIALISM, WERHAUS, TRES BIEN, 5PM, SUMMER, EJDER, SOTO STORE BERLIN, FORTWOFOR ON FAIRFAX, TOM GREYHOUND, 18 MONTROSE, OPENING CEREMONY.



The event took place to unite London's sneaker, skate, fashion and music communities and offer a glimpse into the '90s attitude that helped define the One Star's adoption today. There were five floors, including guest rooms, that showcased digital, product and live experiences, curated by Converse collaborators such as Yung Lean, Asap Nast, fashion label MadeMe, Tizzy T.



Spazio Maiocchi was founded by Slam Jam and Carhartt WIP in Milan. It is a social space where art and design blend to shape new cultural experiences. The space is a cross-disciplinary ideas aggregator, and house to the studios and exhibition spaces of Kaleidoscope and Plusdesign. The gallery is also used during fashion week for events.



Virgil Abloh in collaboration with Nike, hosted an event in London and New York in the occasion of the launch of "the ten". They scheduled workshops and discussions that explored the inspirations, ideas and design solutions that led to the creation of the collection. The event hosted a lot of guests, from fashion and art, such as Shanye Oliver, Spike Lee, Tremain Emory, and Michelle Lamy.



HB 100, is the Hypebeast event that took place in Miami. It represents the best in street culture and those from arenas of high fashion and business directly inspiring and influencing the world outside their respective circles. The event took place during Art Basel, where installations by sculptor Michael Murphy were showcased.

# LOVE OR HATE

## Vetements and Ritual Projects PR

According to designer Demna Gvasalia, his clothing company, Vetements is doing just fine. “To the disappointment of all the haters, we would like to declare that Vetements is in the strongest creative and financial state it has ever been,” he told WWD after an article posted in HighSnobiety claimed the label had seen its peak. “We are definitely not going out of business and the speculations about our sales figures are not only false and defamatory in its nature but also simply ridiculous.”

On Friday, he took to the brand's Instagram to further address HighSnobiety's claims, writing “Vetements does not support wannabe journalism based on lies and gossip.” Gvasalia also went on to say: “Fashion is not about hype, nor useless gossip or opportunistic pseudo journalism, fashion is about clothes. So is Vetements.”

\$100 million revenue\_ [Guram Gvasalia\\_Vetements CEO](#)

### 1 – LUXURY IS SCARCITY

“Luxury was always something that was scarce. Today, I don't consider Louis Vuitton to be a luxury brand – yes, the quality is luxury, but if you can go to the store and get whatever you want, it's not luxury. For us, the important thing is that we don't restock and once you come to the showroom, it's the only chance you're going to have to place an order. Once it's sold out, it's sold out.

### 2 – START WITH THE BASICS: SUPPLY AND DEMAND

“There's a basic model you learn in business school. It's called supply meets demand. There are two curves and the point where they intersect is how much you are suppose to produce. Because if something goes on sale, it means it was overproduced. We are always trying to change the supply curve, making it just a little bit less than the demand curve, to make sure that you sell out. It is always better to sell one piece less to a store and to be sold out than to sell one piece extra and to go on sale.”

### 3 – YOU MUST BE SELECTIVE IN ORDER TO GROW SUSTAINABLY

“It's very important that once you start growing, you slow down the process of the growth. And you try to stay on a certain level. For us, we had a lot of men buying the clothes from the womenswear collection. It is also figuring out and understanding how many of those men are going down [to the shop] to buy menswear. Are they still going to buy women's? The sales for women's was insane last season. We delivered in the beginning of February and the sell-through has been between 70 and 80%. It is very high for industry standards.”

### 7 – HAVE A CONNECTION TO YOUR WORK AND TREAT YOUR LABEL LIKE FAMILY

“People keep dividing their private life from their work life. But when you think about it, if you get about eight hours of sleep a day, a third of your life you're asleep. The other third of your life is your work and the other third is for all other things. Your work life is such a big part of your life, that you cannot actually split it up.

Do you think of Vetements as being a disruptive brand?

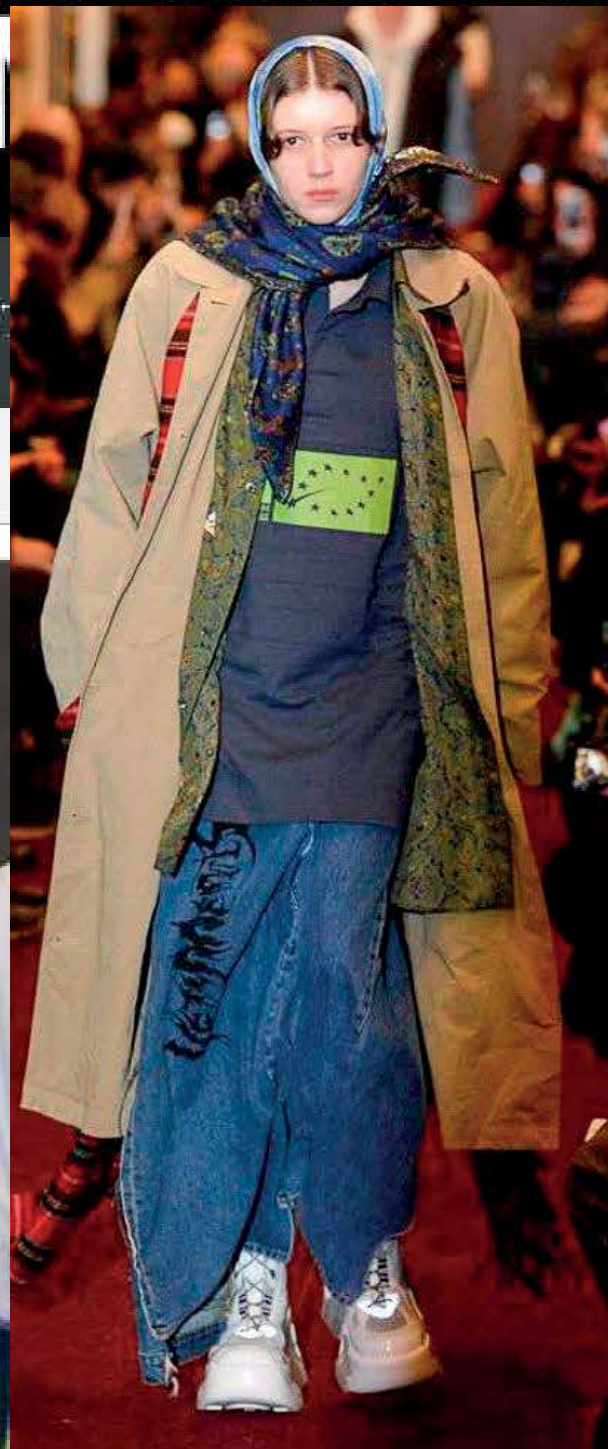
Vetements has a clear direction of what the brand represents. We never wanted to step on anyone's toes, we just wanted to make things that make sense. The industry has fallen into a state of hibernation. The values and goals have mutated so much that things that simply make sense start to look abnormal or disruptive. Historically, brands produced clothes to sell to a final consumer. Today brands produce runway collections to sell a perfume or a wallet in a duty-free store. They stuff stores with unwanted merchandise to report artificial growth. They keep overproducing while talking about sustainability. They claim exclusive distribution while paralleling their own merchandise. They are slowly killing their brands in the long term to have a quick profit today. When someone calls Vetements disruptive, it is actually not a comment about Vetements, it is a comment about the current state of the industry.

Tell us your story with Clothing. This is a project that you saw born? asked to [Robyn Ritual projects](#).

I saw the birth of the project. Demna Gvasalia was looking for a press office that was going to do things a little differently. A mutual friend told him about me, and I met him while he had the mood board of the collection and a unique piece mounted with pins. I found the mood board super interesting, and immediately decided to work together. Two weeks later, I saw the collection that was great, the finishes were perfect, on a seminar really did not say a beginner's collection. That's why the brand had 27 points of sale in this first collection. He filled a void that existed in the mode at that time. His concept was to make the clothes one wants to wear, which gave an attitude, not those of red carpets or an imaginary dream. Which is refreshing, which is not in a fictional reality with clothes.

# VETEMENTS

FASHION SHOWS | BACKSTAGE



\*Ritual Projects is an international communications platform where experts in the fields of fashion, film, photography, art, music and cuisine collaborate offer a large range of fashion services including: Media Representation, Brand Strategy and Market Consulting. With over a decade of experience in the fashion industry, Ritual Projects has compiled an extensive network of contacts and a portfolio of clients that spans the globe. Hailing from the Far West to the Far East, clients have been selected for the authenticity, creativity and quality of their craftsmanship.

THE  
ONLINE  
OF VETEMENTS



I-D

vetement  
was all  
identity

VOGUE

Vetement  
Street S



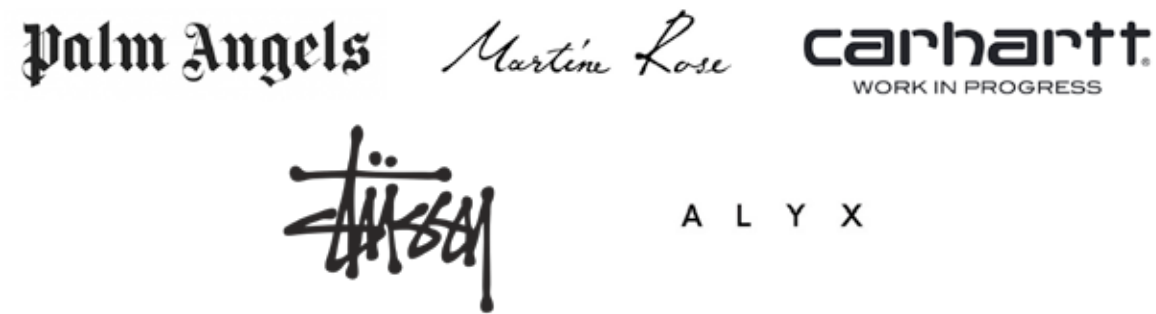
VOGUE

Vetement  
First Co  
Style.co

THE ITALIAN COMPANY BEHIND THE GROWTH OF STREETWEAR\_MENSWEAR



Slam Jam  
SOCIALISM



SHOWCASES AGRESSIVE SPORTSWEAR AESTHETIC TO A NICHE THAT THEN SPREADS TO A MORE MAINSTREAM MARKET. THE BEST SELECTOR ENTREPRISE FOR MENSWEAR.

**Sales/ Distribution**  
Slam Jam is in charge of sales and the selling campaigns for several brands. They have showrooms in Paris, Milan and New York City during their respective fashion weeks, they do this mostly for menswear labels.

**Retail**  
The retail spaces are a re ection of the Slam Jam values and the evolution of the company demonstrating its maturity and commitment to offering the end-consumer quality and good taste.

**Gallery**  
Originating from the convergence of visionary founding partners Carhartt WIP and Slam Jam, Spazio Maiocchi is a cross-disciplinary ideas aggregator, house to the studios and exhibition spaces of KALEIDOSCOPE and Plusdesign.

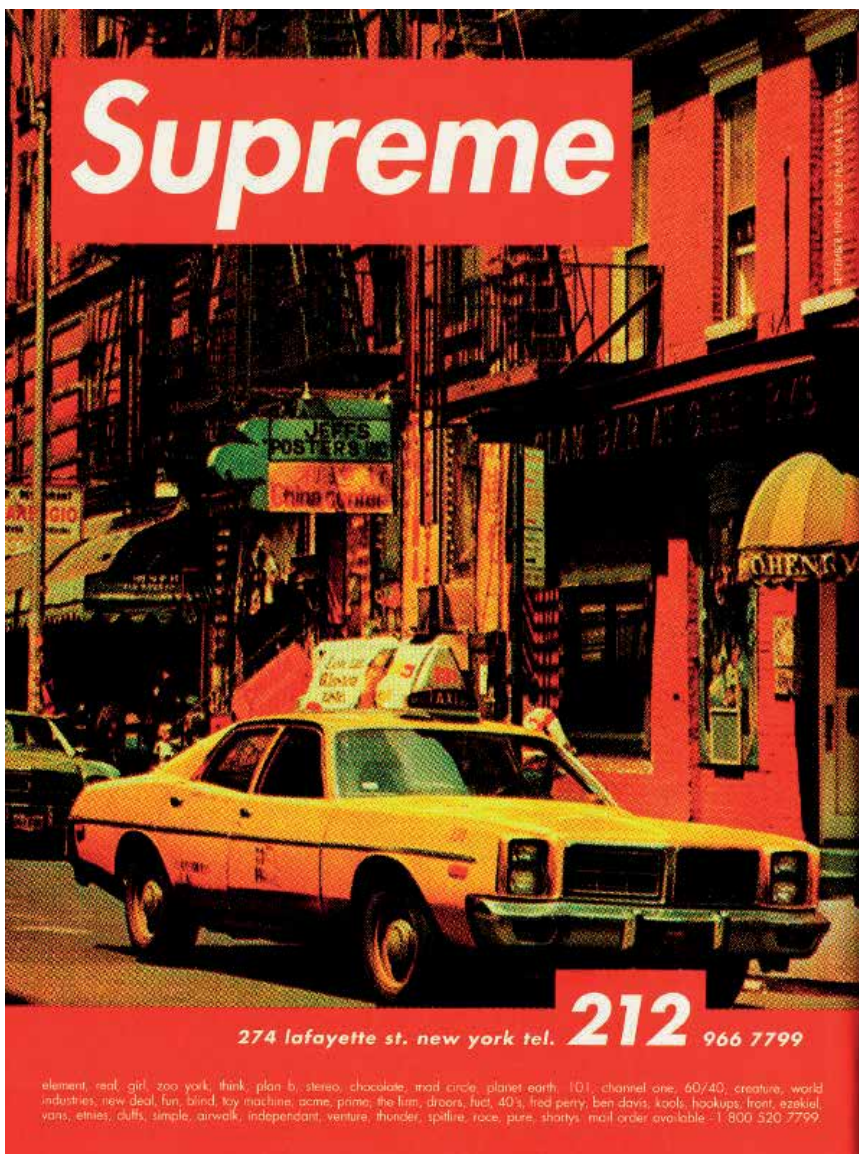
**Collaborations/ events**  
Slam Jam collaborates with brands, fron creative consulting, to brand and project communication. They create events for brands, under the Slam Jam name.

Slam Jam was founded in 1989 by **Luca Benini**. The company’s foundation is built upon **streetwear**, **hip hop** and **skate culture**. Its major turning points were bringing brands like **Carhartt** and **Stussy** into the European market. Today **Slam Jam** is not only a **worldwide distributor** and **wholesale agency**, it has expanded into retail and the art world as well. **Slam Jam** has a tight community surrounding it, which they can owe some of their success to. **Slam Jam** has created a strong bridge that connects all creative fields to one another, hence such a **wide following**. **Slam Jam** is a **multi-faceted entity** that has the potential to be much more. We have chosen to work on a disruptive and **innovative fashion model**, Slam Jam. It is one of the few companies today that was able to **forecast** an upcoming fashion market leader. A few years ago fashion started opening up towards less traditional views

on fashion, that lead to a re-birth of **menswear** which is closely linked to the emergence of **streetwear** as a respected industry. This came as a result of fashion trying to connect with **younger generations** that are seeking more than just a product but an authentic story telling and communication. Throughout the last 30 years Slam Jam understood the market **demand** and knew how to provide the adequate **supply**. As mentioned earlier, Slam Jam’s success is owed to their ability to forecast market changes, and because of this they have the strength of being able to constantly adapt without losing the **essence** of the brand. Slam Jam’s structure and involvement with their clients (brands) is on a very deep level starting from **product development**, all the way to **distribution**, **launch** and **communication**.

# SUPREME

Carlyle Group



## STREETWEAR IS A VIABLE BUSINESS

The deal between Carlyle and Supreme is the first time a top tier private equity firm has invested in streetwear. Supreme has an innovative and efficient business model, offering cool but accessibly-priced products and controlled releases, dropping on a weekly schedule, designed to drive consumer engagement with surprising and exciting collections.

James Jebbia opened the label's first shop in 1994 in a storefront on Lafayette Street, NYC. Over the decades Supreme became a worldwide cult brand, created around the culture of skateboard, the authenticity and ambition of Supreme made it what it is today. Investment from Carlyle will give Supreme added heft to drive rapid expansion and seize what is undoubtedly a significant growth opportunity. This association will enable Supreme to focus on what they do best: create and sell unique products.

The brand was able to implement itself overseas, and thus being perceived as global by the market. They opened 6 flagship stores in creative hubs cities, which enable to keep an exclusive and cool image, added to that Supreme collaborates with the most influential retailers through which they sell some exclusive drops.

Today re-selling is a big part of the Supreme business model, they managed to be so exclusive based on scarcity that their products are re-sold on websites such as the basement, making Supreme a youth and culture approved brand.

In 2018 the brand represents a \$1 billion valuable business, which is a major indicator to the power of menswear and streetwear market build around subculture. But before this, in 2014, Goode Partners, a New York-based private equity firm, took a minority stake in Supreme via two investment vehicles – Goode Supreme Holdings Co-Invest LLC (reported to the SEC as Goode Co-Investment Vehicle 12) and Goode Supreme Holdings Co-Invest II LLC (reported to the SEC as Goode Co-Investment Vehicle 13) – according to corporate filings and sources close to the company. Supreme was not listed as a portfolio company on Goode Partners' website and neither Jebbia nor Goode ever spoke publicly about the deal, but Keith Miller, a partner at Goode, sits on the board of Supreme, according to a bio published on the private equity firm's site. Miller did not immediately respond to a request for comment. In addition to offering operational support, Goode provided capital that helped Supreme to expand its retail network. In March 2016, the label opened its tenth store in the Marais district of Paris. A second New York boutique launched with a big party just last week in the Williamsburg neighbourhood of Brooklyn. (The company also has a store each in Los Angeles and London, six stores in Japan and its original outpost on Lafayette Street, all of which pre-date Goode's investment).

Strong branding: representation of a subcultural community.

Exclusivity based on scarcity. With constant engagement with market.

A cult brand due to its loyalty to its origins.

The power of collaborating to increase brand awareness and brand identity.

The stores as the living experience of the brand story.

The association to the fashion world and important retailers for a wider reach.

# JORJA SMITH



BLUE LIGHTS *\_No need for explanation*

I wanna turn those blue lights into strobe lights  
Not blue flashing lights, maybe fairy lights  
Those blue lights into strobe lights  
Maybe even fairy lights, not blue flashing lights  
Don't you run when you hear the sirens coming  
When you hear the sirens coming you'd better not run  
'Cause the sirens not coming for you  
What have you done? You went to school that day  
Was a bit late, but it wasn't Monday  
Kept at the class for answering back  
You apologized, then you were coming out  
What have you done?  
(Into strobe lights) There's no need to run  
(Not blue flashing lights) If you've done nothing wrong  
Blue lights should just pass you by (maybe even fairy lights)

Gun crime into your right and  
Drugs and violence into your left  
Before our headphones flooding  
The order into a subconscious waves you accept  
You're sitting on the fall back home  
(Where you're at G answer your phone?)  
Pulls the poison to answer his message  
Your voice sounds rush, fists for his adolescent  
Tall black shadow as you're getting off the bush  
Shadow shows no emotion, so what's even the fuzz?

But the face saw you boy cause a darker picture  
Of the red handed actees gonna whisper  
No blood, I'm sorry 'cause I know you got my back  
He was running, I couldn't think I had to get out of there  
Not long ago, you and ? into the shook ones  
Now what's really is part two, 'cause you're the shook one  
Hands you the tool as you question your friendship  
Has man like you gonna make me a convict?  
Never never felt, when I've done nothing wrong  
Blood on my hands, but I don't know where it's from, oh  
You got blood on your hands, but you don't know where it's from  
You'd better run when you hear the sirens coming  
When you hear the sirens coming  
Better run when you hear the sirens coming  
'Cause they will be coming for you  
Run when you hear the sirens coming  
Better run when you hear the sirens coming  
When you hear the sirens coming  
The blue lights are coming for you  
Run when you hear the sirens coming  
Don't you run when you hear the sirens coming  
Run when you hear the sirens coming  
Don't you run when you hear the sirens coming

# KALI UCHIS



TYRANT *\_No need for explanation*

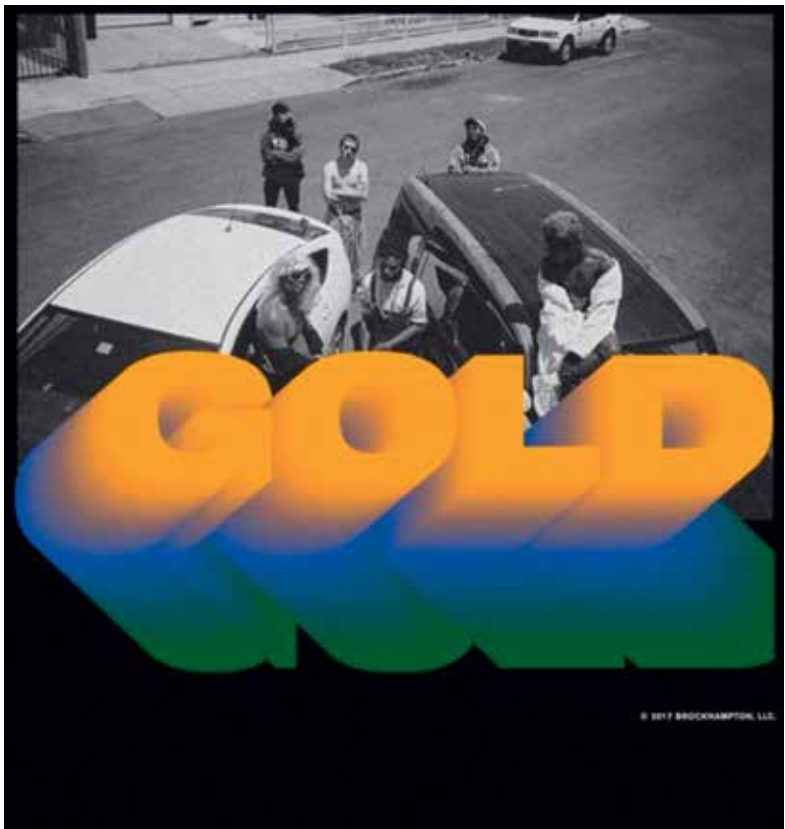
Dime, dime, dímelo  
Dímelo, dímelo, dímelo  
All I hear is sirens  
In a world so violent  
Would you be a tyrant?  
If I gave you power  
Would you take it out  
Look me in my iris  
I can read your silence  
When everything is a riot  
You're my peace and quiet  
All around we go  
Your lovin' is like a kaleidoscope  
I don't wanna come down  
Keep spinnin' me 'round and 'round  
And 'round and 'round and 'round  
Wanna seize the throne  
But what would you do with all that control  
I don't wanna come down  
Keep spinnin' me 'round and 'round  
And 'round and 'round and 'round  
Word on the street you got hoes  
I disappear like El Chapo  
'Til you said you'd cut off the whole world  
If little old me would be yours  
Mira, mira, míralo (míralo, míralo)  
Papi está rico, papi está guapo (papi está guapo)

The worlds been asking us to lose control  
All we ever do is French like Brigitte Bardot (Brigitte Bardot)  
All around we go (all around, all around)  
Your lovin' is like a kaleidoscope  
I don't wanna come down  
Keep spinnin' me 'round and 'round  
And 'round and 'round and 'round (around, around, around)  
Wanna seize the throne (I know you wanna, I know you wanna)  
But what would you do with all that control  
I don't wanna come down  
Keep spinnin' me 'round and 'round  
And 'round and 'round and 'round (around, around, around)  
Baby dímelo  
Dímelo, dímelo, dímelo  
Boy you're driving me crazy  
Although I say nothing can phase me  
Place the spark in my life back  
Now I want to show you how I thank that  
Don't think you can lie  
I can see through your mind  
Don't lose this, we have it all, all

\*new album Isolatío,



“I just wanted to have my own dynasty. I wanted my own Cash Money or Roc-A-Fella. Outside of that, I also wanted my own media company. I always used to say, at the end of the day, I want Brockhampton to be like Paramount or something, and you don't really know who's behind it. You just think about Brockhampton and all the types of content we provide.” Kevin Abstract



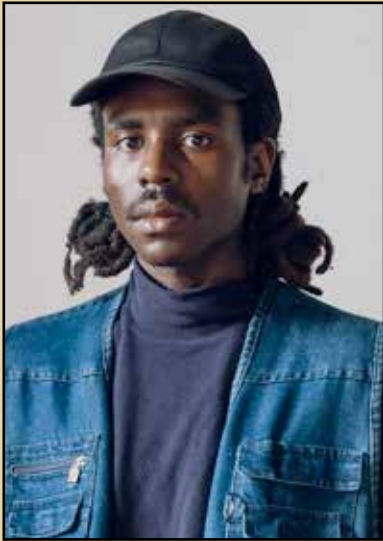
Founded by the young Texas-raised creative visionary and artist Kevin Abstract in 2015, the 15-strong crew consists of self-motivated young men ranging from rappers to art directors. Originally connecting online through a notable Kanye West fan forum, the group is a completely self-sufficient creative powerhouse. In the two years since its conception, they have released the ambitiously multi-genre All-American Trash mixtape, followed by their captivatingly honest, riled-up-rap and warm-chorus-filled debut album Saturation, supported Abstract on tour, and even got their own TV show — all the while handling the ins and outs of their creative output independently. Brockhampton is finding form as an entirely independent creative agency and record label, as much as it is as a thriving musical group with diehard fans across the country. But what is especially notable and unique here is that the members of Brockhampton consider the band a family as much as anything else, finding in one another creative motivation and love and support at every turn.

‘I don’t want people to immediately like my music.’

As a producer and songwriter, Hynes draws on an astonishingly rich archive made up of wildly diverse and sometimes forgotten sounds and styles of the past; it’s all in service of a contemporary, chilled-out, ethereal, fusion pop that we might call The Dev Hynes Sound.

Along the way, his eccentric musical and visual choices have made him a unique emblem of destabilized, fluid expressions of gender, sexuality, and race. There are references to Trayvon Martin, but it’s not a full-on protest record like Anohni’s Hopelessness, nor the stark picture of black inner-city life that Kendrick Lamar sketched. The New York Times chief music critic has called Ilford-raised Hynes “an excellent New Yorker”, while the New Yorker itself said he brought “a newcomer’s devotion to the city’s rich dancefloor subcultures” when he moved there in 2007.

It’s a rather different Hynes to the one who grew up in London. In the mid-2000s he was one third of nu-ravers Test Icicles, sporting a shocking pink guitar and luminous T-shirts. Then he signed to indie label Domino and re-emerged as Lightspeed Champion, a confessional singer-songwriter in the Bright Eyes mould. But as Blood Orange, the alias he adopted in 2011, he’s become one of modern pop’s most important voices. Much like a one-man Jam & Lewis or Gamble & Huff, his productions exist at the intersection of hip-hop, house and R&B, reclaiming the sounds of the 80s and 90s and repackaging them for 2016.



Dev Hynes



If FreeTown was delving into my parents from my eyes, being younger and now, this one is definitely me looking at my younger self, growing up in that setting. So yeah, it’s a little dark.

Upcoming album this year



**SZA**



**DAMSO**



**FRANK OCEAN**



**PRINCESS NOKIA**



**ABRA**



**DANIEL CEASAR**



Kendra x Afrou

**Bobby Colvin**

**THE FIRST MIXED DUO OF FRENCH RAP.**

Bobby Colvin is a reference to two prominent black activists: Bobby Steale (co-founder of the Black Panthers Party) and Claudette Colvin, the first black activist not to sit at the bottom of the bus in the United States before famous Rosa Parks.

"We logically have a fairly consistent rap culture. It starts from there, mixed with R'n'B, pop, rock and all that stuff we listened to that we do not talk about too much! So our musical universe is wide enough, it allows us to produce a rap of our own, with moods of instru or texts that vary with each piece. Bobby Colvin is really the idea of gathering, in our solo projects we will try maybe to be a little more personal, but together we tend towards a musical universe wide enough, necessarily always rap but not necessarily in the trend . The goal is also to pass messages without being in the cliché of codes rap, but trying to surprise people."



**BAD GYAL**

**THE SPANISH BADGYAL.**

Catalonia might not be the first place that springs to mind when it comes to a burgeoning trap-reggaeton-dancehall artist, but that's where rising Spanish star Bad Gyal grew-up. The 20 year old singer, real name Alba Farelo, is from Vilassar De Mar, a quiet seaside village about 30 minutes outside of Barcelona. The scene there wasn't necessarily instructive. "It was more about bands playing ska and reggae on the streets," Farelo. With the help of long-term producer Pablo Martínez, aka FakeGuido, Bad Gyal began to carve out a niche for herself with humid club tunes, breaking into the wider music world in 2016 with "Pai", her Catalan reinterpretation of Rihanna's "Work".



# ERYKAH BADU

## ON & ON 1997\_Neo Soul

“On & On” is the first chapter in one of music’s most soulful stories. It is the first single of Erykah Badu’s 1997 debut ‘Baduizm’. The song is written by Erykah Badu and Jaborn Jamal. “Baduizm is an expression of me, and the way I feel. Badu is my last name. Izm is what should get you high. And Baduizm are the things that get me high. Lighting a candle. Lovinglife. Knowing myself. Knowing the Creator. Loving them both. Building bridges. Understanding. Destroying bridges. Overstanding.”

This song is one of the most articulate and artistic examples of Nation of Gods and Earths (N.G.E.) encrypted ciphering ever presented. The N.G.E., originally splintering from the Nation of Islam, is an Afrocentric belief-system that utilizes incremental degrees of learning and a deeply esoteric oral tradition. The N.G.E. is a system that promotes education, morals, ethics, self-empowerment, and self-realization through the awakening and illumination of the inner and divine Light. They have often been designated as no more than a common street gang, but in reality they are far from gangsters or criminals. Erykah Badu’s poetry contains multi-layered depths of meanings, which are philosophical, intellectual, and spiritual. The working tools of this thread are the N.G.E. Supreme Mathematics, Supreme Alphabet, and the Jewels.

Peace and blessings manifest with every lesson  
learned  
If your knowledge were your wealth then it would  
be well earned  
Most intellects do not believe in God but they  
fear us just the same  
My cypher keeps moving like a rolling stone.  
I was born underwater. With three dollars and six  
dimes.  
The man that knows something knows that he  
knows nothing at all  
Does it seem colder in your summertime and  
hotter in your fall  
You rush into destruction cause you don’t have  
nothing left  
The mothership can’t save you so your ass is gon  
get left

She said on Mtv Unplugged: “Cypher is a completion. Anything that is complete. It could be represented by a circle, which consists of 360° degrees.

“It took me nine months to become complete. Represented by 360 degrees, or three dollars and six dimes. I was not broke- I was complete”.

If we are to see music as an art and form of cultural discourse, J Hus is navigating his way toward being a modern day icon. A pioneer of a new sound, a totem of contemporary Britain, a vessel of sharp charisma – all signs point to him being the next in a lineage of artists who seep into the foundation of music, stamping their tone across its fabric, irreversibly pushing it toward the future. In late 2014, Hus emerged on SoundCloud, but when he realized that the response to what he shared there was limited to kids in his area, he moved on to freestyle videos. The same day he posted his first clip, YouTube channels celebrating U.K. rap and grime, like Black Box and Link Up TV, came asking for more.

There were two predominant sounds in Hus’ neighbourhood at the time. The UK afrobeats scene, made up of acts like Mista Silva, Kwamz, Fuse ODG – and British rap and grime. Hus envisioned a space where he would merge the sounds to “create something brand new”. “Even though I had no experience of singing, no nothing – I always used to rap, rap – I thought I would start adding melodies and that. A lot of rappers have a road image and that: They don’t want to sing, they’re scared it’ll mess with their image. I thought, ‘I don’t give a shit’. I didn’t care what anyone thought.” And so the signature J Hus sound was born, sitting somewhere between the smooth melodics of afrobeat and the sharp lyrical poignancy of grime. “People always say I’m shy!” he says, leaning forward on his chair and softly boiling over with an excitement that suggests otherwise. “But I’m not even shy! Like, if you knew what I’m saying in my brain. I’m in my own mind a lot. Even though

**“I’m everything  
you’ve heard before,  
and nothing you’ve  
ever heard before.”**

# J-HUS

I’m quiet I’m thinking about a lot of things.” So, he’s a deep thinker? “Yeah. I overthink too much. So that bar means the most to me, the shy one.” Hus puts this quiet element of his persona down to his father. “When he was around, he never used to show any emotion. He was a stiff guy,” he recalls, laughing. “But I’m also not really into small talk. I don’t like forcing it. If there’s something to say, then I would say it. I don’t force chat.”

After developing five songs, Jae (producer) Moe (manager) and J Hus decided to form a partnership that continues to this day, with Jae taking lead production on all of Hus’s beats.

Like J Hus, Jae5 is the son of African immigrants to London. A decade ago he and his siblings got sent back to Ghana for three years as punishment for what he calls his brother’s “stubbornness and messing around.” Looking back now, Jae says, “Going home for me was the best thing ever. Before I went there, I was into grime and hip-hop. Gone to Africa, I heard nothing but Afrobeats and hiplife for three years straight. Then I come back here, and Afrobeats is starting to take off.” Exposure to great music gave Hus and Jae invaluable schooling in how to make killer tunes. The immigrant experience means more than that, too. The two share a sense of coming from elsewhere and knowing how you can become stronger through adaptation. This immigrant power combines aspects of making do with what you have, remaining rooted yet flexible, and staying true to your area while speaking beyond it.





"I never quite fitted into  
any scene. So I made my own.  
It's better to be yourself than a  
poor version of someone else."

-Mike Skinner

i am what i am



Reebok

rbk.com



## Mujeres al borde de un ataque de nervios\_Pedro Almodovar

"Mujeres al borde de un ataque de nervios" starts in a very special way. On the one hand, from the beginning, the movie presents a fragmented vision of woman, a faithful reflection of the mental state of almost all the woman that will appear in the movie.

Almodóvar claimed that he wanted to make a hyper realistic movie, which is why the protagonists are confined inside the walls of an attic. What is more, Almodóvar uses idyllic and stylized decoration, so that the story acquires magnitude, creating such a unique atmosphere and visual style that seems almost unreal. This way, Almodóvar gives a peculiar vision of society.

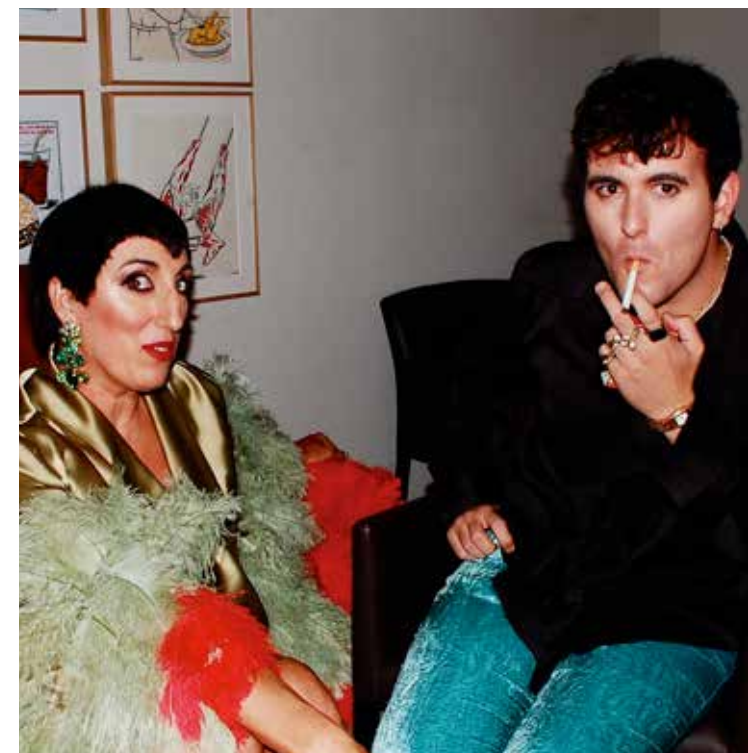
Filmed in 1987 in a Spain that began to balance Europe in terms of modernity and mentality, Pedro Almodóvar wanted to show a vision of women alternating the change to the new society and the tradition of the feminine feelings with which according to the director moves the female mentality. From another point of view, the society that the director shows in this movie is flipped. Pedro Almodóvar wanted to change some topical roles that are held in today's society. New obligations imposed by society, ridicule by the police or even in the continued use of the telephone as a means of communication that is almost abusive.

In conclusion, "Women on the verge of an attack of nerves" created a special and innovative sense within the world of cinema, a revolution and the appearance of a new torrent of imagination and filmic vision, with a particularly punctual and recognizable environment.

Sita Abellan is a Spanish model and DJ who shot to Internet stardom when she appeared in the 2015 music video for Rihanna's "B–h Better Have My Money." She has since walked in the singer's Fenty x Puma spring 2017 show, has become Jeremy Scott's go-to DJ and has crafted a flashy and shameless presence on Instagram, where she often poses questionably in very little clothing. "I just enjoy taking pictures of me," she says. "I don't care. For some people, [the pictures] are ugly or maybe too much or too extreme, but it's just me. I don't post anything I don't like and I don't feel forced. I do what I like, what I feel and I just have fun posting pictures. That's what I do." She did a series with Nike called La vida de Sita, where she discuss sneaker culture and female force. She has also released her own merch products.



## SITA ABELLAN\_\_



## ALEJANDRO GOMEZ PALOMO\_\_

Alejandro Gómez Palomo is a Spanish fashion designer and owner of self-titled menswear brand Palomo Spain.

Born in Córdoba, in the South of Spain, Palomo graduated from London College of Fashion in 2015 and founded Palomo Spain the same year as a continuation of his graduate project. Palomo's debut Autumn/Winter 2017 collection was shown at New York Fashion Week: Men's and was dubbed 'The most exciting show at New York Fashion Week: Men's' by W Magazine. Palomo was the first Spanish brand to be shortlisted for the 2017 LVMH prize, received global media coverage after creating clothing for Beyoncé Knowles' birth announcement photos, and was ranked number 33 the 2017 Dazed 100.

# UNKNOWN FACES

Photography and Styling  
DARA HAMARNEH AND GAELE PINEIRO BEIRAS



Models; Sara Eljazara. Caterina Chiarelli. Giulio Chiellini.  
Kim Yoovin. Monica. Amanda Ballerini. Rahim Conteh.  
Yannick Buti. Dalai. Ilaria Tartaglia. Jacopo Rosano.  
Yasmine Saiba. Maria Ferrari. Victoria Dezembro.











2020





DE  
AFR





## EVERYTHING FASHION SHOULD BE

The designer's close relationship with music, elevated the brand to a community and tribe dimension. The label even counts few instagram fan accounts. "My taste in music all came from my older brother. I remember bringing in jungle tapes when I started secondary school," smiles Nasir Mazhar, the young designer from Leytonstone whose fashion world track record includes having Darq E Freaker DJ a London Fashion Week presentation while showcasing tracksuits to the assembled throng of international high-end buyers.

"I was well into jungle, happy hardcore, drum 'n' bass – those "World Dance" and "Helter Skelter" tape packs – and then R&B as well," he continues. "At school, all the girls used to, like, hang out and sing along, and the boys... the boys would do whatever."

Nasir Mazhar individuality makes him honest to his fans, and re-inforce the feel of a strong community with well determined personality.

Nasir Mazhar brought a radical change to his brand to liberate it from the clutches of corporate culture, taking everything in-house and setting up a shop in his studio. The decision to stop supplying stores is a big deal: currently over two dozen outlets in 14 countries stock the Nasir Mazhar label. As the industry is currently structured, these stores effectively bankroll smaller independent brands, stumping up a deposit when they place an order which covers a portion of the costs of producing the clothes that will end up on the rails. 'That's a lot of money to say no to,' reflects Nasir. 'So it's a huge risk.' The upside is that it frees him from the restrictions that the buyers from these boutiques and department stores place on designers. 'The bigger stores dictate to us delivery and deposit terms – some don't even pay deposits, and they want discounts... it goes on.' They have all the power, he observes, 'because they've got the money.'

This desire to reject the conventional way of operating is symptomatic of a broader discontent Nasir has been feeling in recent years – not just at the narrow, corporate manner in which the business of fashion is supposed to be conducted, but also at the culture of fashion: for example, the language that some critics in the snobbier areas of the industry have used to marginalise his brand. 'Part of me is like, if you want to dismiss what we do as "streetwear" or "urban" or "working class" – well, fuck you, shove your runway up your arse. Really, take away anything that is urban or street or working class, and you can have your basic fucking runway. 'Cause it will be so basic and no one will want to go to it.' This only serves to strengthen his resolve in staying on the Fashion Week schedule, even if he's not impressed by the corporate attitudes that the current system tends to propagate. 'It's the worst time to be a fashion designer. No one's saying anything, no one's doing anything, no one's offering any solutions to these problems.'

Nasir's solution is to take the whole experience of being a fashion designer in house and back to basics. 'I thought, fuck it, let's go back to old school as in open a shop, produce what you want, whenever you want, however many units you want, and just drop it. Personally I want [fashion] to go properly independent again, with people doing progressive things, things that'll make people think a bit more, rather than be confined to this existing system. Maybe even start selling on a market stall. I've always thought about doing that.' He mentions the legendary Kensington Market of Eighties London, an unglamorous, dusty labyrinth where the designers themselves might be found hawking the clothes on their stall – a world away from the multimillion-dollar, gallery-like retail spaces of fashion today (and, truth be told, nothing like the luxury emporium it apparently inspired, Dover Street Market). These days, selling from a market stall, he says, would probably be dismissed as 'really cheap – but if the product is killer and there's people who want it, what's wrong with that?' However, he can't set up a market stall now even if he wanted to: 'They've closed down all the fucking markets!'





# BASEMENT



\*Harte

Blanche

A P P R O V E D  
P H E N O M E N O N

From just a few thousand members to being one of the biggest communities on the internet, The Basement has become the go-to place for streetwear fans hunting down the latest drops and showing off rare finds. So how has it become the home of the hardcore streetwear fan? We take a look at how The Basement came to be.

RETAILER

MEDIA

BRAND

THE ONLINE  
C O M M U N I T Y

## WHAT THE BASEMENT IS TO ME

One of the things being a Basement member has taught me, is the value and investment in what you buy. Selling hyped up brands can be a means to an end for some people. Although it's controversial, it's absolutely astounding the lengths and prices people will reach to cop their grail item- maybe just to sell it on a week later. I'm still wrapping my head around why people would set up tents outside a shop for something they may not even get. What happens if the brand were to die out in the next year? Why make, what appears to be, such a risky investment? I suppose that's the economy of street wear, but I find myself asking questions daily to understand it, and assessing the value of my own clothes.

Its sense of community has also floored me. I mean, to be fair, some of you can be 'difficult'. But what's a family without a little dysfunction. Never would I have believed that I could travel to a different country and watch my partner be greeted by random Bape-clad young men on the streets, all because of a Facebook group. Or make friends with a bunch of really sweet, sometimes strange, but always hilarious girls.

## NIKE COLLABORATION

Following a series of films titled "Real People Do Real Things," which highlights nine members of The Basement, comes the reveal of the Nike Dunk Low BSMNT. The shoe, designed by member Daniel Pacitti, combines nine materials, including canvas, corduroy, denim and leather, to reflect the diversity of the youth within and supported by The Basement.

"At its heart, The Basement is all about creating opportunities for young people," says Pacitti, who is 18 years old. "When designing the shoe, we made each panel a different material to represent the diversity within our community. When they come together, they form something more beautiful and more powerful."

All proceeds from the shoe will go toward the Youth Futures organization, which currently provides mentorship programming to London youth, in addition to space for meals and doing homework. The Basement plans to support the creation of a media production suite at Youth Futures as a way of enabling more young people to create and share stories through multiple mediums. The suite would provide resources for photography and video production, graphic and web design and digital media education.

# WAVEY GARMS\$



Andres Branco and Rhiannon Barry

## The Locals

Wavey garms was born as a facebook group created by andres branco. wavey garms grew out of south london youth culture. Wavey garms is a london based vintage store located in the neighborhood of peckham in south london. The store is near the busy street of rye lane, in the heart of the market's arcade. wavey garms is the last thing you would expect to find there, but when understanding the identity of the store it all makes sense. Wavey garms is an authentic symbol of u.k clubculture, london's youth culture and has a more a feel of community than business.

"I'm a product of South East London," says Branco. "All my tastes and influences have come from my background and experiences, and all the work I do with Wavey Garms is an extension of this. I think the book demonstrates that Wavey Garms

wasn't something that was thought up overnight, it was formed organically as a result of all the stuff I've been involved in since the age of twelve - Like the graf scene, raves and street fashions. "When I started taking photos in the early 2000s it was a way of capturing images of the graffiti-covered trains that passed through London Bridge station. I don't think Wavey Garms would have happened if I'd grown up anywhere else, to be honest."

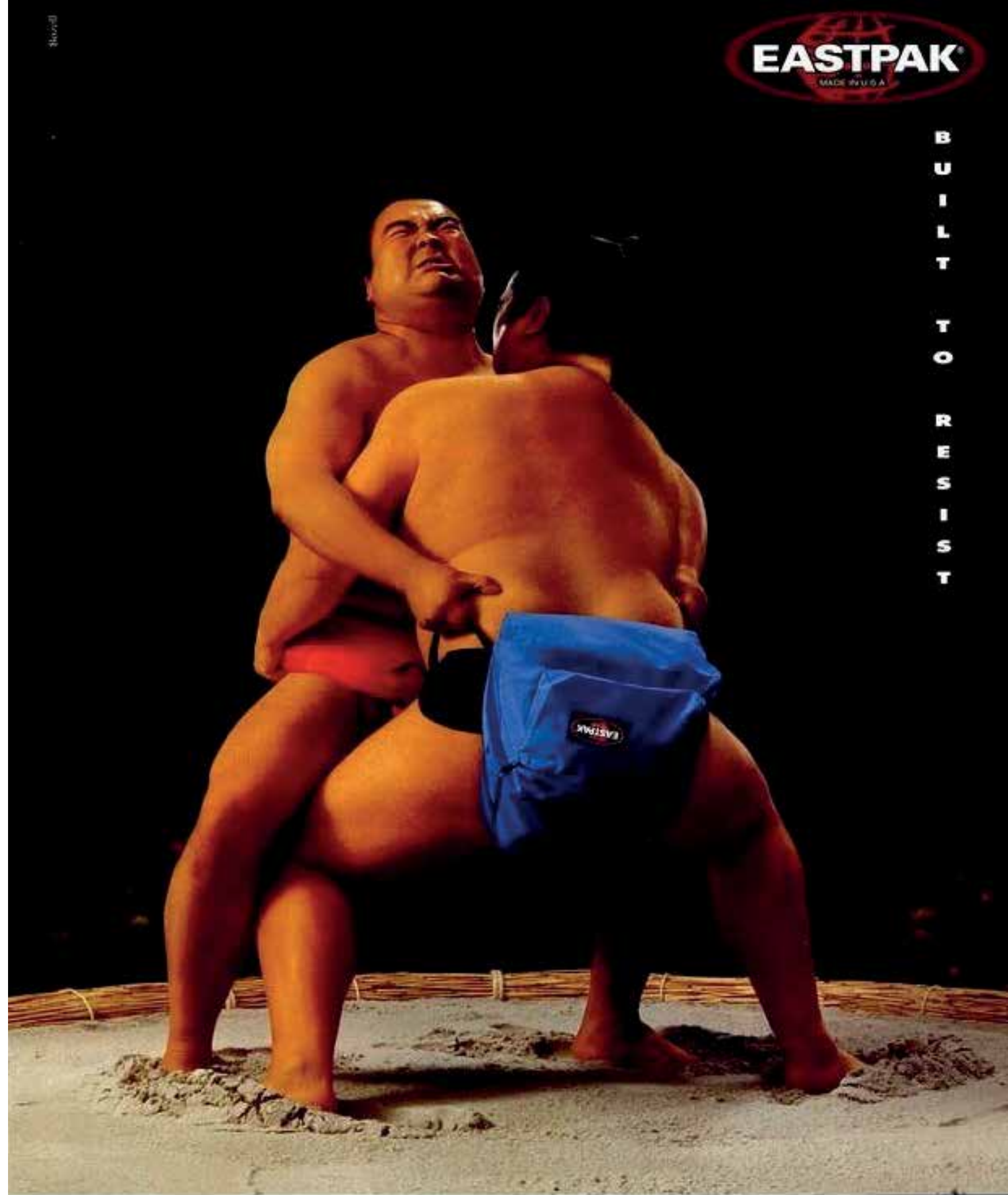
"It was before buses had CCTV, when the top deck was more like the Wild West. A time before iPods, when the tape pack reigned supreme, playing One Nation sets until the tape broke. Trying to buy spray paint in Brixton without getting robbed by older boys outside the shop. Being underage but sneaking into Jungle raves. And aspiring to be like all the certy elders who were dripping in Moschino, rocking the freshest 110s, and the fittest girls rapped around them."

Now we're not just looking to bring you the finest threads but also the finest content too, covering all the areas we know inside out, like dance music, graffiti, city life and of course fashion.

More importantly, though, Wavey Garms has become a yardstick for what people are actually wearing and coveting: "Andreas is from south London so he knows what's current. It's very instinctual for him. He just looks at what his friends are wearing, what people look like at parties, it's streetwear in the real sense."



To celebrate the launch of its new web store and online platform, London-based Wavey Garms has released a special-edition sweatshirt. The knitted piece has been made in collaboration with AGR, a knitwear designer.



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Sevda Alizadeh (born 1 September 1987), known professionally as Sevdaliza, is an Iranian-Dutch singer, songwriter and record producer. In 2015, she released two EPs, *The Suspended Kid* and *Children of Silk*. While her music is typically in English, she released her first Persian-language song "Bebin" in early 2017 in protest of Executive Order 13769. Her debut album, *ISON*, was released on 26 April 2017 via her record label, Twisted Elegance.

Sevda Alizadeh was born on 1 September 1987 in Tehran, Iran. At the age of 5, she had just left her birthplace of Tehran with her family as refugees, and was on a bus in a small countryside town in the Netherlands. She marvelled at the song she heard in an unknown language, Dutch, which would later become hers. "Besides being an immigrant, I was already weird," she remembered, sighing. "I didn't really care what people thought of me, but at the same time I was really lonely." At 7, she found a remedy for her isolation in pirate radio: Alizadeh would record golden-age rap — The Notorious B.I.G. was one of her heroes — memorize the lyrics, and dream of different, far-away lives. At 16, she left home after obtaining a basketball scholarship, eventually playing on the Dutch national basketball team. She went to university, graduating with a master's degree in communications that she paid herself. Music helped her navigate the real world. "I bought the CD of *The Velvet Rope* by Janet Jackson at 16," she said. "That was a big record for me, for getting to know myself sexually." Sevdaliza is fluent in Persian, Dutch, English, French, and Portuguese.

Since the release of her song *DelftsBlauw* in 2012 each of her singles have an accompanying video. Her album, *ISON*, is a visual album and has a video that is 1 hour, 6 minutes, and 28 seconds long. Unlike similar visual albums, the film is abstract and meant to be viewed in one sitting, as it subtly changes like a "moving painting". Her general goal with her music videos is to "make it vulnerable and more than human at the same time."



# womanhood, identity, and motherhood

## ISON DEBUT ALBUM

In this album Sevdaliza explores the emotional relationship between a mother and her child. *ISON*'s orchestral, beat-driven, and digitally manipulated tracks are evocative, unrestricted, and heartrending, illuminating the multiple ways in which a woman accepts her body, sexuality, and power. The album's name came to Sevdaliza one night, and it was only after a Google-mission that she learnt that it shared a name with a sungrazing comet – a bit of fated cosmic beauty. Similarly, her name itself has its own complex yet fitting meanings: its Arabic roots translate to 'black bile', its Turkish meaning is 'love', and in Portuguese, it connects to melancholy.

"Suspense, magic, philosophy, politics... I'm a writer, so when it comes to music I was definitely drawn to nonfiction, but really to the magic in nonfiction. Emotions aren't the only limbo I want to write about, so I really try to dive even deeper than the obvious [theme of] heartbreak. You know, going deeper into philosophy about life, about the universe, about ageism, about everything, basically."

"I think of my canvas in both visual and musical, and it tends to devoid light. I need to start without light to find it. I love to create images that become like, hypnotic, so each frame has its own weight. But at the same time [my imagery] can also be very minimal because I don't necessarily like to exhaust possibilities [of meaning], and I also like to contradict. I definitely like to work myself into an uncomfortable situation and see what happens, or have really minimal attributes but try to make something extremely grandiose with it."

*Sevdaliza*