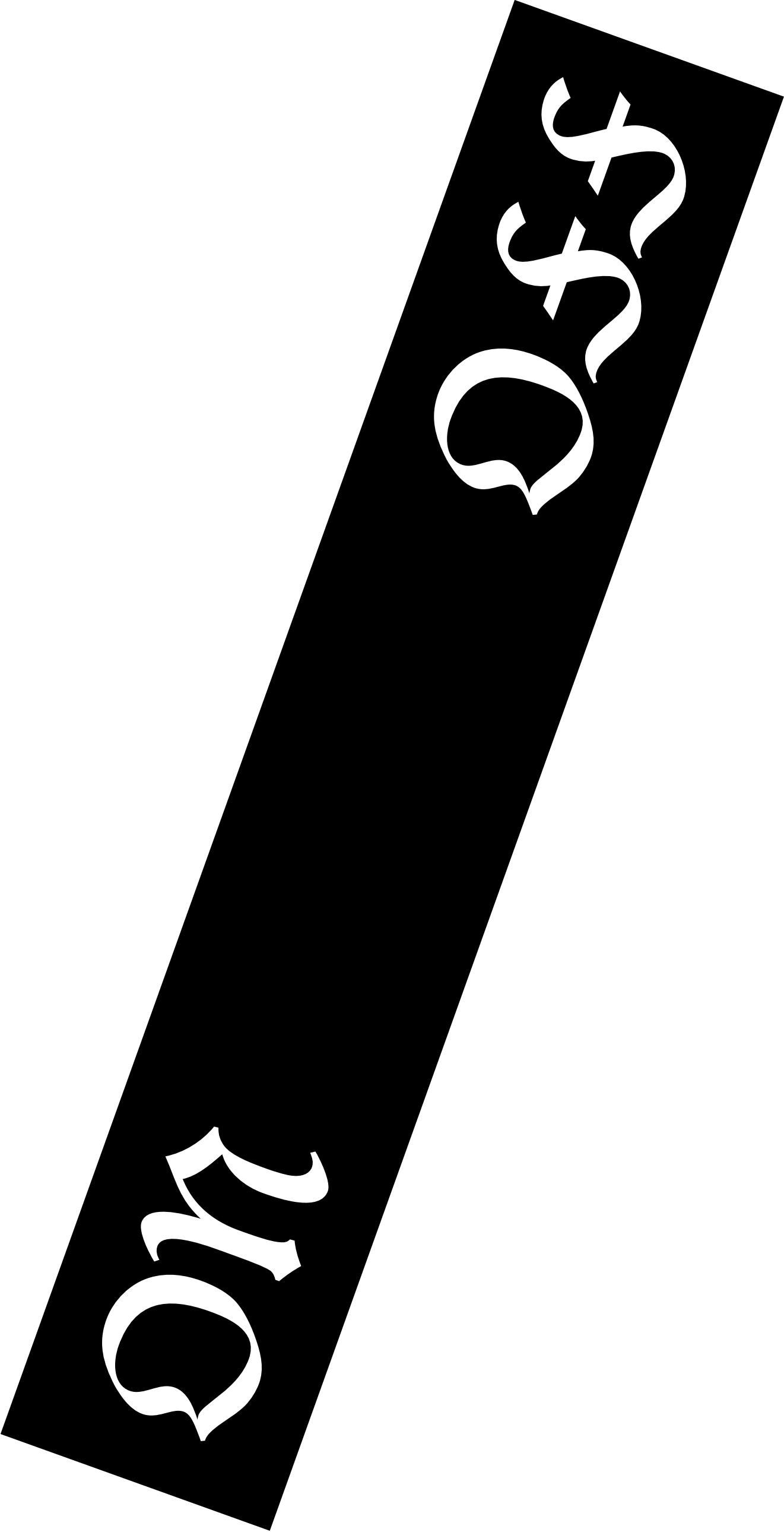




on

Off

On/Off and 14 years of LFW, by Judith Watt

Since 2002, On/Off has been supporting, exhibiting and presenting fashion talent, from Gareth Pugh to Osman, J.W. Anderson to Roksanda Ilincic, Pam Hogg to Louise Gray, Bora Aksu to Robert Cary-Williams. Its aim: to provide an alternative for young and emerging designers to the British Fashion Council's more mainstream showcase of designers and brands continues today.

Fourteen years ago in London, Julien MacDonald was at the top of the Establishment Fashion tree. The greater branches of McQueen, Westwood, Galliano all showed in Paris. Saplings Robert Cary-Williams, Tristan Webber and Russell Sage, along with respected but none-commercial designers, like Pam Hogg; all had to find other venues from the hallowed BFC Tents on the King's Road to show their collections. This scattergun, if gloriously independent 'London' approach meant that buyers and press had to traipse across the capital to attend catwalk shows and these could run up to two hours late as models, hair, makeup and photographers rushed from job to job.

'I started On/Off to help my friends in the industry,' explains founder and director, Lee Lapthorne. 'We were looking for alternative to the BFC Tents, to set up a professional option that minimised the drama of negotiating the LFW programme.' Those whom he would show would be both 'on' and 'off' the BFC schedule; hence the name. Now of course there are many other players and at the same time, 'London Fashion' has become over-commercial, mainstream and cautious as 'emerging talent', often straight from fashion school, apply to be part of the London fashion hegemony.

What Lapthorne understood, and implemented as the On/Off vision, was that Fashion does not work in a vacuum. He made it then - and it continues to be - a 'multisensory media' approach, not just a focus on the catwalk but building an environment that brings together product design, art, film, performance, music - with clothes - to create an experience which used to - and traditionally always has - epitomise the London approach to Fashion. Hence Turner Prize winner Martin Creed and Amanda Lepore exhibited and performed at On/Off in 2012: music and fashion. It's essentially Punk; and punk has a longer history than just going back to 1976. It's about attitude, challenging the Establishment, toppling pretension and complacency; making a statement. 'What motivates me to showcase exciting, new talented people, (international and national),' says Lapthorne. 'There has to be an alternative to the status quo; so that those who don't fit into the 'mould' get an opportunity to show. We want to support that energy and bring it back to London.'

Creative Director: Lee Lapthorne

Editor: Steph Nowak

Graphic Designers: The Beautiful Meme, GroganShaeIlDesign

Contributors:

Dominic-Afsheen Akhavan-Moossavi, 21, studies BA (Hons) Fashion: Fashion Design Menswear at Central Saint Martins. His best fashion moment would have to be McQueen's Voss show, as it was the first time he became aware of fashion as performance. His favourite designers are Walter van Beirendonck and Hussein Chalayan and when he is not designing or illustrating, he can be found immersing himself in theatre and dance.

Alice Cary, 19, is a second-year student studying BA (Hons) Fashion Communication: Fashion Journalism at Central Saint Martins. She admires John Galliano for his Dior collections but her best fashion moment would be the Kate Moss hologram in McQueen's 'Widows of Culloden' A/W06 collection. Her favourite writer is F.Scott Fitzgerald and in her spare time, she can be found listening to Nina Simone.

Florie Harding is a 19 year-old BA (Hons) Fashion Communication: Fashion Journalism student at Central Saint Martins. Her favourite designer is Rei Kawakubo because of her ingenious and innovative work. Her favourite writer is Susannah Frankel, whose words keep her occupied, page after page.

Daniel Love is a Welsh BA (Hons) Fashion Communication: Fashion Journalism student at Central Saint Martins. At 20 years of age he is a keen follower of both Lynn Yeager and Alessandro Michele. He is a true Viviane Sassen addict who enjoys spending his days listening to Christine and the Queens. His best fashion moment was discovering Purple Fashion for the first time.

Maya Menon is a 23 year-old student studying BA (Hons) Fashion Communication: Fashion Journalism at Central Saint Martins. Her favourite fashion writer is Manhattanite Lynn Yeager. Her best fashion moment remains the day she discovered culottes - when she's not looking for the perfect pair, she lusts over the work of Phoebe Philo and Grace Wales Bonner.

Dan Richardson, 20, is studying BA (Hons) Fashion Communication: Fashion Journalism at Central Saint Martins and is currently interning at 10 Magazine. His favourite collections are anything by Rei Kawakubo and he enjoys the writing of Aldous Huxley. Nostalgic romanticist who hopes his writing delves into the visual interpretation of the fashion industry and its ever-present cultural relevance.

With special thanks to: Genny Madeira, Judith Watt, Alice ShaeIl, Eileen Peters, Aliia Galimova, All the designers, Our sponsors, Agnes Abelson, John the doorman, Sandrine Servent, David Birkitt, Haris Nukem, Claude Joseph, Harriett Jagger, Sarah Vaughan, Kylie Griffiths, Tuuli Shipster, Katie Greenyer, Whisker, Chris Sutton, Jon Emmony, Raffaele Malanga, Ben Haworth, Suzie Moloney, The Beautifulmeme, Phil Whitehead, Judith Watt, Steph Nowark, Lucia Fontaine, Nigel Glasgow, Saloni Chotai, Amanda Bell, Darren Fowler, Jono Molloy, Caroline Shapiro, Carlota Ruiz de Velasco, Rankin, Jayne Pierson, Debra Anderson, Grant Petrey, Jessica Dubeck, Milly Van Os, Ben Edwards, Mostyn and Murat, Mannakin Roz and Andrea, Anna Bevan, Emma Walsh, Nic Sleight, Dario Pellegrino, Caren Downie, Sadiq Khan, Justine Simmons, Tom Sharp.



Made with the finest, highest quality ingredients, Pixi products are designed to bring out and treat your unique features. They're infused with vitamins, minerals and essential oils—and never tested on animals.

Pixi Boutique | 22 Foubert's Place, London, W1

@pixibeauty | @pixibeautyuk | @pixi_beauty | pixibeauty.co.uk

#OnOffLondon

Generation: (WH)Y London?

Paris and London are head-to-head as Fashion's leading capitals. Culture, inspiration, energy and production – these two cities possess them all – but London seems to be ahead of the game. Speaking with three designers from On|Off's S/S17 London Fashion Week lineup, **Maya Menon** discusses the #thestatewarein and discovers why so many are still enamoured by London's history and its future.

London possesses an undeniable spirit of style so deeply embedded in its DNA that millions flock here every year to experience it. The significance of its allure lies in the diversity of what it has to offer. It became apparent to me that I had to leave the high-rise buildings of Singapore for the bricked buildings of London in pursuit of the unapologetically eccentric and rich story of London fashion. In conversation with Timothy Bouyez-Forge, Stefan Kartchev and Token Paris, similar reasons for their presence here were shared. However, while their responses are mostly interlinked, they are also greatly varied in their views.

My first sit-down interview was with the half-French, half-English **Timothy Bouyez-Forge**, a recent London College of Fashion and Royal College of Art alumni. Graduating to a great deal of excitement surrounding his work, Bouyez-Forge is the perfect indicator of the level of talent and commitment that is required to be a designer. Most talked about is his use of unconventional materials such as motorbike parts. Down-to-earth and eloquent, Bouyez-Forge took me through his inspirations and work ethic, his visions for his designs and his

personal thoughts on London and fashion's current state.

MM: How would you like your work to be perceived?

TB-F: Hopefully it's perceived well. I want people to interact with it and to respond to whether it's good or bad, to see it as something new. Fashion consists of options for people to interact with and that's what I'm trying to bring to the table. I like things like abstractions. I like when a gold Ferrari passes down the street – to have objects, moments or things that are a little bit surreal – almost hyper-real. These are the moments that I try to bring into clothing.

MM: Why and how did you decide on London? Why not Paris?

TB-F: Paris is an amazing place but I think for the education I wanted to acquire, it had to be London. I moved to England when I was ten years old and it was a natural progression to come here. I could have studied in other places but London feels like the most suited place where things are happening and I wanted to be part of that.

MM: In terms of production of clothing, where in the world and how do you hope to produce your clothes?

TB-F: Right now it's just me, I don't have a team and it's here in London. Mass production is something to think about further down the line, but in terms of location, I'm not sure yet.

MM: After Brexit, it's a time of change in Europe and here in London. What do you think is going to happen?

TB-F: I don't think much is changing right now, but the impact could be enormous. It just depends on how far the government wants to go. Being half-French, I see the unity of Europe as a really great, beautiful thing. It's a sad thing for me to watch them move away from it.

MM: How will this affect London-based designers?

TB-F: If the government takes more extreme steps – will less European students apply for fashion courses? Will it become harder to trade? Will price points change? Will it be more difficult for fabrics and the utilities that people use to make things to come in? These are things I think about.

Next, chatting with the ladies of Token brought about thought-provoking revelations regarding the importance of one's culture, heritage and chosen environment in regards to fashion. With their varied backgrounds, the half-French and half-Caribbean **Nanjika Sallet**, Romanian-Brazilian **Elena Budu** and native French **Marie Figueredo** have a multitude of cultural references to draw from and are bringing colour and energy to the Paris fashion scene. They slowly hope to bring that exact package to London.

MM: What's drawn you to London?

NS: Through our inspirational trips here, we realised we love London because in comparison, Paris is just not really us. When we come to cities like London we think 'wow, everyone's so different, everyone's so free' – I think there's a mix of cultures that we identify well with.

EB: There are so many young designers here and we feel that the support is strong and it's very eclectic style-wise.

MM: But being a young designer hosts many challenges – what are some that you've faced?

NS: We've set ourselves the challenge of doing this in Paris as much as it's a very difficult thing to do. Paris still remains a fashion capital and Elena and I met there, so our foundation of fashion is there. It's a challenge because it's not exactly their style, so that's why it's definitely an advantage to be in London as well.

MM: How would you describe Token?

NS: Token is a brand that is inspired by the 80s. We are inspired by the stage, by individuals and by people who have strong identities and use clothes to bring out that identity.

MM: It's expensive getting into fashion design, how have you worked around this?

NS: I mean obviously at the beginning of it, you're jumping into something and you go a little crazy. After one year you're like, 'okay, we need to reevaluate'. It's a good thing because it makes you think harder about the way you design. It forces you to be creative. The struggle has helped us motivate ourselves to find more creative options to work it out.

MM: Where do you think fashion is headed towards in Paris and London?

NS: We're still discovering the London market, but I can only hope that younger designers will keep coming out and that its spirit continues. That's one of the things we love about fashion here.

EB: In Paris, we hope that the need for change, colour and lightness will come about.

Bulgarian-born Royal Academy of Fine Arts Antwerp graduate **Stefan Kartchev** has a penchant for sci-fi and surrealism. Hyper-reality is a huge aspect of his visual language; with his designs, the eye is always playfully put to the test. Kartchev spoke to me about seeking inspiration from the 'mundane' and 'everyday' sights that one would usually ignore – the passing of a car, tip of a building, scurry of an animal – and also discussed his hopes and hesitations of pursuing a career in the industry that awaits him.

MM: How would you describe your work?

SK: It's often things that surround me in general that inspire me. The things I see in my environment – it can be absolutely anything. I'm also influenced by sportswear.

MM: What is it about London that draws you to it?

SK: I think that in Britain, but especially in London, things happen and you really meet all sorts of people. There's a complete freedom and it's very innovative and multicultural.

MM: How have you worked around the financial strains of being a young designer?

SK: I think the whole thing is a challenge. It's not that expensive to study in Belgium and if you're smart enough you can make lots of things in an extremely cheap manner. Also, you have to be a bit of an opportunist.

MM: What has your biggest challenge been so far?

SK: School was very tough; they expect you to work very fast. The Academy has a reputation and of course, they have tried to keep this image of innovation and imagination throughout the years – that was my biggest challenge.

After speaking to Bouyez-Forge, Token and Kartchev, there were three common factors as to why they've chosen London as their stage this season: history, diversity and energy. In this current period it's ironic, but it goes to show that one of the country's biggest struggles at the moment is clearly its strongest creative force. These designers have their share of challenges, but they remain positive about London's stronghold in the industry. The state we are in is bringing about a new confidence for the future and with it, ammunition for fashion to continue thriving and growing in this great city.



The new Culture Club?



We are all fully aware that there is a lack of diversity within the world of fashion. Even without looking at basic numbers and statistics, it is obvious to see that there are hardly any well-publicised non-Caucasian designers in the UK and the runway is full of white models.

Yet the 1960s there have been those pushing for equal representation, specifically begun by former African-American model Bethann Hardison. In 1972, Ossie Clark staged a fashion show entirely using black models; Yves Saint Laurent too made major strides in diversity choosing models like Iman, Rebecca Ayoko and Katoucha Nianéas his muses. Naomi Campbell credited him for her first Vogue cover.

In 2016, even so-called revolutionary young designers can't quite hack it. All-white casting by Demna Gvasalia for both Vetements' and Balenciaga's A/W16 collections was a disgrace, and Vetements' Americana-themed collection walked by Eastern-bloc looking models reeked of irony - an all white New York? Really? And, on the other hand, there is Kanye West casting all Black shows - are we look at a conscious Fashion Apartheid - or is it just 'fashion stupid'?

In the UK, we are not immune to this issue, as 'Brexit' evidences. This is why a platform like On/Off is so important. It provides an opportunity

for young, upcoming designers to present their work within a diverse space. These designers come from a variety of cultures and backgrounds worldwide including Africa, Asia and Europe. There is a chance here to change the current status quo and work with their own aesthetic.

'Typical Freaks' are an aptly-named London-based collaboration that comprises of Seun Ade-Onojobi and Sonia Xiao, from Central Saint Martin's and London College of Fashion respectively. They combine a mutual appreciation for colour and print those who don't want to blend into the visual mainstream. Their A/W16 collection echoed London's Punk history juxtaposed with modern streetstyle themes. Growing up in London has also allowed them to explore themes of eccentricity from the marginalised and unconventional people who inhabit the capital and they have created an aesthetic they dub 'kawaii-punk': Large oversized garments with rough graffiti-esque textiles with a contrast of muted tones and splashes of bright colour. Speaking with them about their S/S17 collection, they articulate a consistent theme; 'undercurrents of sexuality and freedom which are there with us each season. This time we are looking at how different cultures within London react with one another.'

The overall message of their collections is about rebellion and having confidence in being an outsider, an individual on the edge of society. The themes of surviving and thriving within a cultural fringe that the pair explore can be seen across a wider spectrum of young designers in London including Charles Jeffrey and Liam Hodges, who use fashion to find their own amongst so many others in the city. This sense of collaboration and tribalism is key to the way they work and how they tackle issues including diversity. These messages are eventuated through their use of nonconformity - atypical models are cast from the street to walk in their presentations.

London has given birth to other breakaway designers such as 24-year-old Central Saint Martin's alumna, English-Jamaican menswear designer Grace Wales Bonner, who burst onto the scene in 2014 with her graduate collection *Afriqwe*, followed by *Ebonics*, her debut with Fashion East at LCM: A/W15, which was presented to critical acclaim. Her work 'explores representations of male sexuality and identity,' with costume jewellery, high-waisted flares, cropped mohair jackets, bandeau tops and tailored denim.' It is specifically first half of the 1970s Black style inspired and is on message for now with smart styling and casting of West African young men.

Wales Bonner defends her use of non-white models, stating that 'the industry is saturated with white models and this is simply a representation of beauty I'm trying to put out there ... I'm trying to disturb the framework'.

Wales Bonner is not alone in this, and London is currently playing host to a generation of young black British and African stylists and photographers. who take inspiration from each other and are fuelled by the city's fashion and club scenes. Recent Central Saint Martins BA (Hons) FCP graduate Campbell Addy's *Nijournal* is a reflection of Addy's grappling with identity, growing up between two opposing cultures with a British mother and Ghanaian father. Having worked alongside photographer Jamie Morgan, *Nijournal* aesthetic is inspired by Buffalo, invented by the late Ray Petri which first appeared in *The Face* in 1984. With work by creatives such as Typical Freaks, Wales Bonner, stylist Ib Kamara and Addy, a return to this idea of a mix of people from different cultures with value placed on unity is what the conservative fashion industry needs to challenge its own limitations. By **Daniel Love**.

Leaving the EU? Final year Central Saint Martins BA (Hons) Fashion: Fashion Design Menswear student, Dominic-Afsheen Akhavan-Moosavi, embodies the necessary attitude towards Brexit: 'If you're bitching about it, I think you're being a bit of a sore loser. You just have to see what happens and keep going. We all voted Remain, so that's what we have to do.' **Alice Cary** looks at #thestatewearein in London.

Challenging the status quo and possessing a radical and subversive energy has long been part of London's character, defining it as an artistic and intellectual city. In addition to its creative spirit (now capitalised on in a thrusting drive for national and international students by colleges nationwide), London is famous for its multiculturalism and diversity.

Now there is a stalemate, a mood of confusion and uncertainty. There is a real fear that a 'Brexit' could seriously damage the sense of security and assurance felt by many students and talents from abroad. As the fashion world partakes in September's London Fashion Week, showing the work of designers from all over the globe, whether or not we are facing creative Armageddon is slightly immaterial - the fear amongst many of us is that we are.

It is more important than ever to celebrate young designers and champion the diversity of cultures that London offers individuals. On/Off is a platform that epitomises this positive, encouraging attitude in a 'wonderfully curated way' as On/Off S/S17 designer Jayne Pierson states. The initiative not only discovers talent, but supports it. It is neither uniform nor rigid, but allows designers to show how they want to show. On/Off showcases the 'burning' talent of London - those from the inside and out.

Ironic, then, that 2016 commemorates not only The Great Fire of London in 1666, which devastated huge parts of the ancient capital, but also marks 40 years of Punk. This crucial movement, based on so many historic British ideas and attitudes, defined the end of the 1970s. Even though it lasted just over a year, its legacy still resonates in London today, but in response to Brexit it has been comparatively lukewarm. Where is the anger in the face of aggression, the challenging of the Establishment, the rash of the radical? Let alone on the city's streets, it will be interesting to see the 'take' on the catwalks in the fashion industry's S/S17 presentations.

In the run-up to Brexit Central Saint Martins BA (Hons) Fashion: Fashion Design Womenswear student Philip Ellis presented his graduate collection with the word 'Remain' written all

over his clothes. The looks were featured in an editorial photographed by Eleanor Hardwick for Polyester magazine. Hardwick says that 'the most important step now is to fight against Brexit's negative effects.'

Another significant topic of concern for fashion/music/artists here is that the rising cost of living in London is beginning to exclude the young people. As On/Off designer and PA5H founder Dasha Pash explains, 'we hear a lot about affordable housing which is needed if London is to remain a creative centre.'

It is, however, unnerving to think that many creatives are at risk of repatriation, and the hypothetical welcoming pair of arms that London offers is losing its value whether or not the Leave vote has yet had any tangible repercussions. As Italian-born Central Saint Martins BA (Hons) Fashion: Fashion Design Womenswear graduate Chiara Tommencheoni-Peezapia says: 'It is very sad, because London and the UK have always been places where you could feel accepted and integrate quite soon and smoothly.'

So is London burning? We have definitely established that something needs to change. For Dominic-Afsheen, it is the catwalks, I don't like the pretentious attitude of a fashion show where people are sitting round with their sunglasses on, thinking about Anna Wintour', is his opinion. A true Londoner, he has witnessed the significant changes to the capital and still

London Calling?



lives at home in order to afford his fashion degree. With a passion for theatre and dance, Dominic hopes to deliver a sartorial, political call-to-arms by using performance, stating that he's 'been thinking about Brexit and the refugee crisis and how you could do those as a show,' continuing 'maybe that's how a strong message can be heard nowadays. For me, it's about pushing the boundaries of what fashion is as a show'.

While Brexit certainly will take a toll on young creatives and already has, just as we learned from the Punks in the 1970s and the DIY-attitude of the 1980s, the fire needs to come from within - us versus them. We need to look past the pages of magazines and turn Fashion into Action. So let's forget the social media debates and fear-mongering articles - now, this needs to be about the clothes. New Ideas for the New Mood.

Nukem Feat On|Off Presents...

Designers: Timothy Bouyez Forge, Jayne Pierson, Luke Anthony Rooney



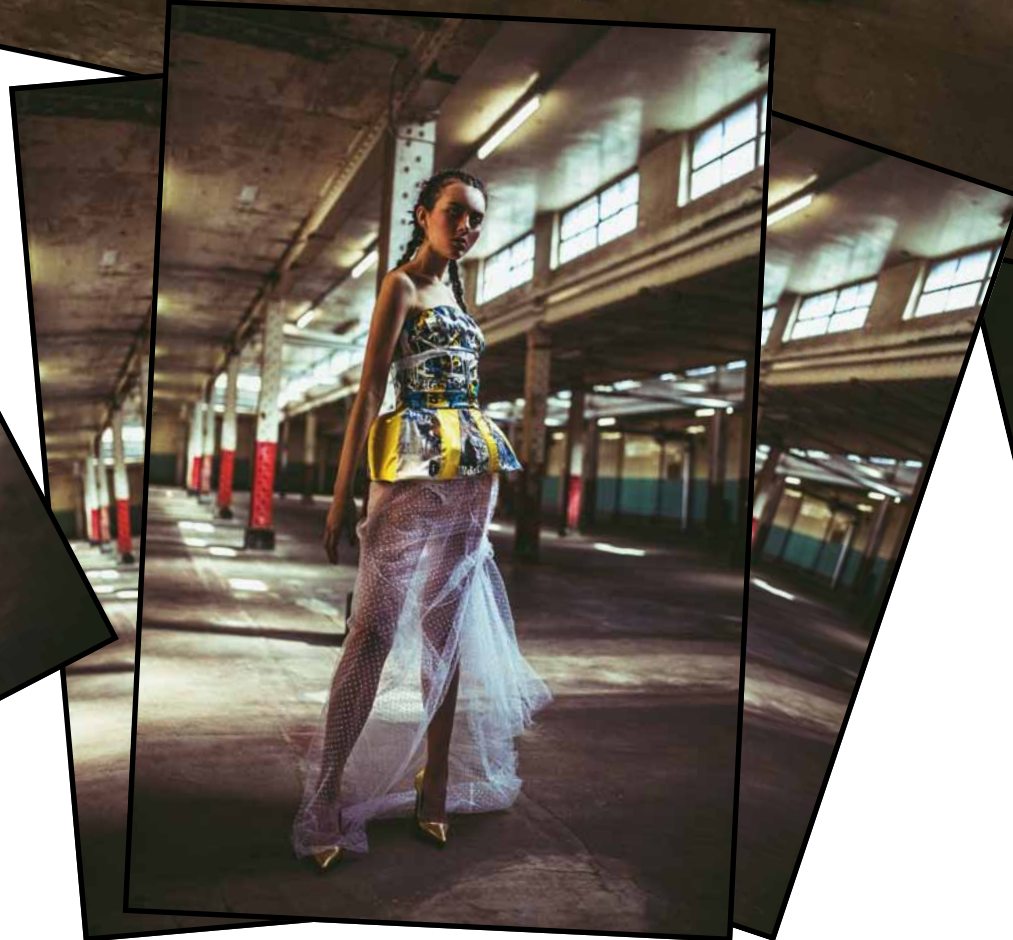
Photographer: Haris Nukem at DMB Represents
Producer: Carlota Ruiz de Velasco at DMB Represents

Hair by: Darren Fowler at Fowler35 using L'Oréal Professionnel
Assistants: Loretta Karam Smith and Andreea Negreanu

Make up by: Amanda Bell using Pixi by Petra
Assistant: Sydnie Bones and Frida Wikstrom

Models: Suzie at Oxygen, Marleen Maathuis,
Georgia at Oxygen, Sarah Lavegrove,
Veronica Baron, Holly Horne,
Alessandra Laurent,
Brenda Bright, Courtney Lloyd

Location: The Old Truman Brewery



Creative Capital

In the recent past, avenues for creative expression were much narrower. You might be at a fashion show or art event, but the scope for others to be involved in the ‘exclusive’ world of the creative industry was very slim. The front rows of a designer’s catwalk show were typically reserved for people who worked in the industry, editors and buyers looking for beautiful clothes to fill their magazine or store. The work presented were pure, simple and unadulterated by what the consumer thought they wanted; they were a designer’s own vision. The catwalk is still the best means of presenting a collection, but now this traditional method of presentation is being questioned; it is expensive and it is time-consuming. Top designers have to turn around up to ten collections a year and newer ones are encouraged to present pre-collections too.

With fashion’s non-stop turnaround, it is no surprise that some brands are seeking alternative, less laborious and more cost-effective ways to present their clothes to the world. Womenswear designer Misha Nonoo went exclusively to Snapchat to present her latest lookbook in collaboration with e-tailer Refinery29 in a ‘see-now, shop-now’ manner, stating about her customers, ‘I want to reach them where I know they are – on their mobile devices.’

“I want to reach them where I know they are – on their mobile devices.”

This ‘inclusivity’ makes her collection widespread and accessible to all. But who intently watches their Snapchat stories? Not me. How much of a visceral reaction to design is it possible to have from a ten-second clip on a small screen? This isn’t passion – it is business. On/Off designer Clio Peppiatt’s approach is more sophisticated. For Peppiatt, Instagram is more of an outlet for dialogue rather than an avenue of distribution. The designer is definitely doing social media the right way. It should work a bit like an advert for a movie, showing enough to create buzz but not so much that

Radical changes in the way we interact with each other are threatening the status quo of fashion communication, by **Dan Richardson**.

there’s no point in watching the movie because you’ve already seen the best bits.

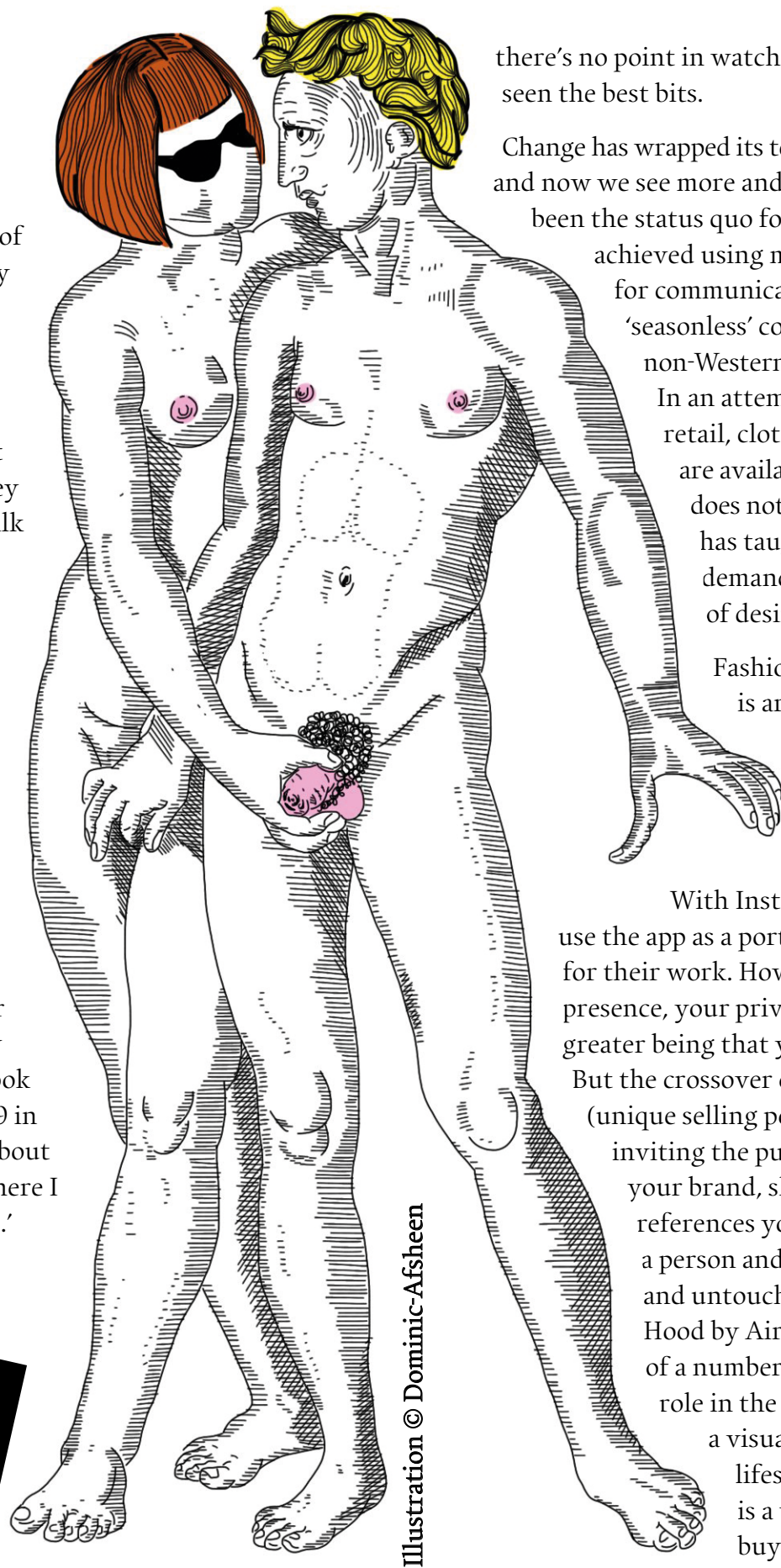
Change has wrapped its tendrils around every part of the industry, and now we see more and more designers rejecting what has been the status quo for so long to see what success can be achieved using more technically-advanced platforms for communication. Burberry has chosen to create ‘seasonless’ collections which appeal to an emerging non-Western markets and cater for differing climates. In an attempt to close the gap between runway and retail, clothes and accessories from the new season are available for immediate purchase. Accessibility does not necessarily mean sales bliss. If Vetements has taught us anything, nothing succeeds like demand and buzz is what sells clothes because of desire, not need.

Fashion is based on visual stimulus. Instagram is arguably the epicentre of a new communicative strategy not only for established fashion houses and brands, but also fledgling creators (in almost every discipline, from designing to graphics).

With Instagram it is paramount that creatives use the app as a portrait for themselves, as well as a canvas for their work. However, it’s important that in your online presence, your private life does not hinder the image of any greater being that you are – this is Personal versus Business. But the crossover of using a personal touch as a USP (unique selling point) could bring home the bread – by inviting the public into the behind-the-scenes world of your brand, showing them your studio work and the references you are influenced by, you make yourself a person and not a foreign entity that is exclusive and untouchable to the general public. Think of Hood by Air by Shayne Oliver, which is made up of a number of young creatives who all play a vital role in the success of the brand. They are creating a visual representation of an ‘unadulterated’ lifestyle online that is easy to relate to and is a vision that people are more likely to buy into. In studies it has been found that if a consumer follows you on social media, they are much more likely to purchase your product. This partially boils down to the idea

of feeling part of a ‘community’, along with the blindingly obvious point that it’s impossible to know you want something if you haven’t seen it.

This is something in fashion that has changed drastically. Gone are the days where the general public would have no interaction until the lofty, luxurious heights of fashion week. However, the romantic, incomprehensible feeling of being presented with something that



The Grip of the Glossies on Fashion



provokes you (hopefully) I feel is lost in translation when we see the whole process on the Internet or social media beforehand. The great ‘reveal’ of a seasons’ work is no longer a thing for a lot of brands. In an interview with stylist and recent Central Saint Martins BA (Hons) Fashion Communication and Promotion graduate Ib Kamara, he shared a similar sentiment, stating ‘I really don’t like including behind-the-scenes content on my Facebook timeline or Instagram account. I think it kills the surprise and the joy of seeing something new’. I wholly agree – fashion should be this mystical dream that is yearned after, and I can’t help but think that seeing how it’s done ruins the magic.

In July, Kamara presented 2026, part of Utopian Voices Here and Now at Somerset House. A collaboration with South African photographer Kristin-Lee Moolman, the work is informed by the Internet but not dependent on it. I believe it has to be this way in order to truly create something new. Kamara lived in Johannesburg for a month. He and Moolman sourced clothing from rubbish skips and charity shops in order to create images of how menswear might look in 10 years’ time. Kamara reworked and styled the garments on local, mostly straight men in order to challenge their own straight attitudes to self-expression in fashion.

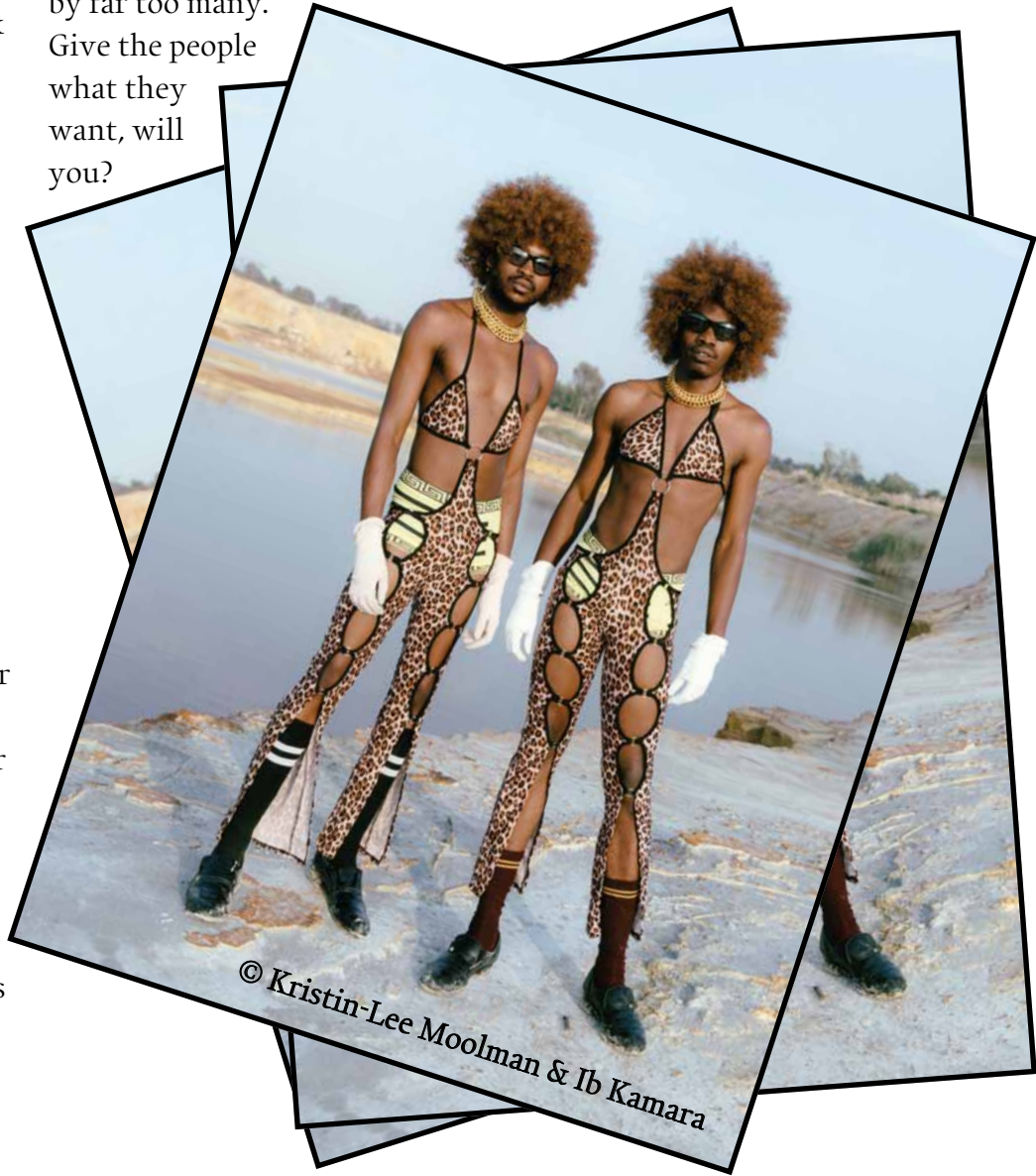
The Internet, social media – all of this is part of fashion PR, which is now powerful in a way not seen before. It used to be that PR companies would only be involved in press and promotion, but now, as Daniel Marks of The Communications Store, stated in 2015, their role has expanded to building a brand from the ground up and advising on product creation. The PR also has to keep up with how the consumer responds and communication with them as promotion.

It is because it is essential for a designer’s brand image to be on point in every aspect of their content production. Fashion sits on the edge of a knife – it’s all about balance like in any creative industry. Money versus Creative Freedom. It is easy to forget that production of fashion is a financial venture, but it is paramount that it doesn’t lose soul and stays creative. ‘Take it back to creativity’, remarked Kamara when asked his thoughts on the power of PR and marketing.

“Take it back to creativity”

With critical voices asking for ‘authenticity’, what is it going to take to be the loudest? What have you got that no one else has? Maybe it is risky to distance yourself from new digital communication methods, but maybe by opting not to succumb to the pressure could be used as something to make your creative vision different? Maybe, can you afford to not supplement your creative process with a wide range of digital platforms in an age where the average attention span won’t last for much longer than a one-minute Instagram video?

The time has come for change and it must come in the form of people basing their brands around what they believe in, rather than what will make them the most money – by choosing to utilize and engage with the social media platforms that are right for them, and not simply because everyone else is doing it. It is simply not sustainable or compelling (for the consumer) for brands to concentrate solely on how much money they can make through increased marketability and less precedence on creative process. New ideas and creative talent is ON and always will be. Marketing jargon is OFF, and frankly, is currently given too much value by far too many. Give the people what they want, will you?



Stitchin' and Bitchin'

What is the true cost of a fashion education?

Armed with only a sketchbook and pencil, needle and thread and plenty of ambition is a romantic idea of what starting out in 'fashion' can be. But with recent changes to policies, cuts to student maintenance grants and a majority of UK citizens voting to leave the European Union, being a student in Britain today can be a very tough call indeed. The reality for many is much more daunting and uprooting yourself from another country to London in particular has thrills not for the faint-hearted.

But the allure of this city continues to reign. At over 160 years old, Central Saint Martins College of Art and Design tops the latest Business of Fashion's 'Top 50 Global Fashion Schools' list for both its BA and MA programmes, with Kingston University, the Royal College of Art and the London College of Fashion placing in the top ten. British fashion schools are not only sought after worldwide, they are competing with each other to provide students with satisfaction, a solid education and encouragement to excel towards a career in a broad fashion spectrum.

However, uncertainty looms on whether a fashion education is sustainable due to the increasing numbers of people wanting to study fashion at creative colleges. With job opportunities within the industry resting on a very high pedestal, coinciding with a fight to have your name in bright lights and competing against likewise candidates with ambitions similar to yours, jumping out of school and straight into paid work is no simple task. What now must be acknowledged is that an education is not creditable on its own – work experience and unpaid internships have always been necessary to get ahead – but more and more graduates are finding themselves struggling to get themselves out of this cycle and land a job within a company, simply because there are more graduates than there are jobs available.

But when viewed in the aftermath of Brexit, perhaps this problem will solve itself. In 2015, the UK Council for International Student Affairs recorded that there was a total of 124,575 non-UK EU students studying within British universities. A post-Brexit Britain could see this figure plummet significantly and with EU funding on the brink of being diminished, where once European citizens paid the capped fee of £9,000

by #thestatewearein and have spoken out! **Florie Harding** investigates the concerning impacts of post-Brexit Britain and the effect it will have on students striving for a fashion education.

a year, within a couple of years, EU students will have to pay the same rate as a non-EU student. An undergraduate starting their studies in 2016 at the University of the Arts London will pay £17,230 per annum, adding up to over £50,000 to cover a three-year course. Aiming for bigger? An MA in Fashion at Central Saint Martins will set you back £24,730 for the full two-year degree!

Hopes and dreams of securing a fashion education in Britain may be unachievable due to it being far too costly for EU nationals. But for other students coming from abroad, it has been made almost impossible to acquire and sustain a working visa post-graduation and the prospect of spending four years in a city with no promise of being able to stay after their degree is a chance they are not so willing to take.

It is not only the potential loss of these international students but also of EU students that has sent alarm bells ringing. Others believe that Brexit will form a barrier for freedom of movement, making Britain financially inaccessible and a harder place to consider starting a career in. As a city known for its diversity, how will London remain culturally relevant if the cross-fertilisations of cultures and the collaborations we have seen in the multicultural crucible of British art education? Students

inspire one another through their breadth of varied ideas and many feel that in a post-Brexit Britain, this could potentially lessen. Speak to any arts student and most will say that being in a classroom amongst people from different countries is creatively crucial.

However, if you have ambitions for world domination of all things fashion, then as a designer, cutter, writer or image-maker, what must be at the top of your mind is getting your work out there, being noticed and appreciated. So amidst the political turmoil, students of the future have to live and work in hope that fashion institutions will join arms and combat the apprehension surrounding potential political and financial fears. With creativity (and a healthy amount of naivety) on our side, it will always be possible to form new movements, innovate peacefully and make your talent count. Now whether we do this with a higher education or not is the current state we are in.



Fashion Terminators

A current turn in rising tuition fees, cuts to student grants and a limited number of creative job opportunities, students are jaded

Who's who

Thursday

15 09 16



Mao Tsen Chang



Laetitia Berthier



Stefan Kartchev



Yeojin Kim

On/Off Tomorrow's Talent Catwalk



Amanda Svat, Alessandro Frincone, Birute Mazcikaite, Camilla Lana Mecacci, Daniel Natale, Heneritta Oconnor, Jack Byne, Stephanie Tschisky, Rebecca Carrington, Jennifer Dols, Lucie Loete, Marlou Breuls, Oksana Ani

ARTS
THREAD

On/Off Tomorrow's Talent Exhibition



Winchester School of Art MA

Kingston MA

Friday

16 09 16



Mariana Jungmann



Clio Peppiatt



Typical Freaks



John Smedley



Timothy Bouyez Forge



Jayne Pierson



Luke Anthony Rooney



Laura Theiss

On/Off Presents...

Saturday

17 09 16

Sunday

18 09 16



Miló Maria

Asli Polat

Judy Wu

PA5H



Token
@White Space
5 Great Newport Street
WC2H 7JB



Featuring Haris Nukem, Lucia Fontaine, Jon Emmony and Chris Sutton

#OnOffLondon

On|Off

L'ORÉAL
PARIS

TY NANT

Estrella

the london
school of
make-up

pixi
by
petra

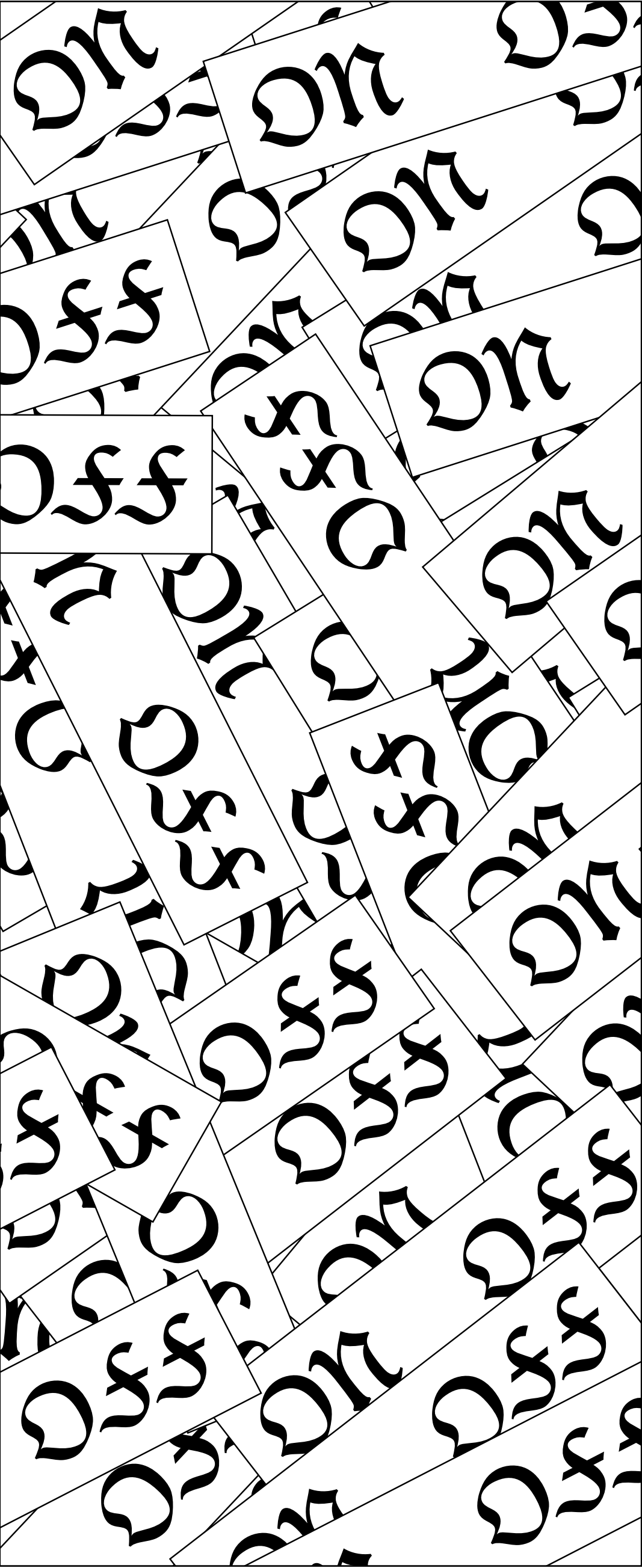
HITACHI
Inspire the Next

MANNAKIN

MAYOR OF LONDON

The Beautiful
meme

#OnOffLondon



Thursday – 15.09.16

9.30

On|Off Tomorrow’s Talent Catwalk

Mao Tsen Chang, Laetitia Berthier,
Stefan Kartchev, Yeojin Kim

9.30

On|Off Tomorrow’s Talent Exhibition

Amanda Svat, Alessandro Frincone,
Birute Mazcikaite, Camilla Lana Mecacci,
Daniel Natale, Heneritta Oconnor,
Jack Byne, Stephanie Tschisky,
Rebecca Carrington, Jennifer Dols,
Lucie Loete, Marlou Breuls, Oksana Ani

Winchester School of Art MA

Kingston MA

13:30 – 15:30

18:00 – 20:30

Friday – 16.09.16

10:00 – 12:00

Mariana Jungmann

10:30 – 12:30

Clio Peppiatt

15:00 – 17:00

Typical Freaks

15:30 – 17:30

John Smedley

19:30

On|Off Presents

Timothy Bouyez Forge, Jayne Pierson,
Luke Anthony Rooney and Laura Theiss

Saturday – 17.09.16

12:30 – 13:30

Miló Maria

13:00 – 15:00

Asli Polat

16:30 – 18:30

Judy Wu

19:30

PA5H

Sunday – 18.09.16

15:30 - 17:30

Token

White Space, 5 Great Newport Street, London WC2H 7JB
whitespacevenue.com

This season featuring...

Haris Nukem, Lucia Fontaine,
Jon Emmony, Chris Sutton and Kylie Griffiths

Contact us

www.onoff.tv info@onoff.tv

#OnOfflondon @OnOfflondon

On|Off

L'ORÉAL
PARIS

the london
school of
make-up

PIXI
by
petra

The Beautiful
mcmc

MAYOR OF LONDON