



LONDON
FASHION
WEEK

MUSE.



LONDON FASHION WEEK AW18

MESSAGES FROM THE EDITORS...

Bustling with people striking a pose, cameras in every direction and an eager atmosphere of people wanting to know what the catwalks will hold this year, London Fashion Week is the centre of style, both high end and street, holding everything from day to day items from Dee by Dalia to the bold and creative pieces from designers such as Pam Hogg. London Fashion Week provides the perfect outlet for fashion innovation and creativity. It's important not to take everything at face value, though it was interesting to see how this legendary event is becoming more sustainable. 'The Sustainable Angle' provided alternative ways to make fashion more ethical and maintainable, even creating recycled sequins! The event still has a little way to go with an anti-fur demonstration taking place, but change is happening. Eye opening, fast-paced and exciting, the week is definitely the pinnacle of the fashion calendar.

Lily Abel

Privilege is a loaded word. It's come to mean people of a certain social class or ethnic background. People that have had a headstart in life, even. There's no doubt that in many ways London Fashion Week is the epitome of this interpretation of privilege. Many of the people on the catwalk or in the backroom or design arena will either be from wealthy, or more crucially, well-connected, backgrounds. The people attending the shows will tend to come from a certain stratum in society and will represent elite institutions. However, I wish to tap into another idea of privilege. It's the notion of having opportunity. In the case of London Fashion Week, I was bowled over by the opportunities to witness art. Fashion means far more than any aesthetic movement or expression, it's much more about conveying a deep sense of the human experience. It's about uncovering something beautiful in us. London Fashion Week is more than a meeting of the privileged, it's a chance to be surprised and to realise that art walks hand in hand with beauty.

Peter Jacobs

There is a sensation about London during Fashion Week that is inherently unique. It is one that you can't quite put your finger on, but is very much a part of the fabric; of its make-up and the air you breathe. Regardless of what you may think of fashion, London Fashion Week is one of the most fundamental events in London's calendar. In this reiteration it has been interesting to see a wave of new designers beginning to find their feet. While the major fashion houses will forever keep their pertinence it is refreshing to see how new and upcoming designers reveal their new takes. Fashion is about the present, it is ever growing and ever changing. There is a fluidity within it, which can sometimes lead to perceptions of self-indulgence and vanity. Perhaps this critique holds true but there is something about fashion which will never truly cease to exist elsewhere, a hypothetical reality which would leave us a lot poorer.

Robyn Ball

From surreal catwalk shows and meticulous presentations, to stunning street style and powerful protests, London Fashion Week was wild. It's easy to see fashion as a superficial field because that's a facile stereotype to succumb to - think Zoolander. However, when up close and personal with a designer's collection, it's impossible not to be astounded by their ingenuity and ways of expression. It often stems from a personal inspiration, such as Merchant Archive, where Sophie Merchant draws upon a particular children's book she reads to her child every night. Or it could draw upon the political, as Paula Knorr does, with her collection being inspired by female empowerment and sensuality. For me, both Merchant and Knorr are designers that stay true to value and craftsmanship. But as an event, Fashion Week celebrates not only London's style, but also gathers designers from around the world. By bringing the global into the local, London Fashion Week bridges the gap in the fashion world, and that is why I found it an absolute joy to attend.

Janan Jama

Fashion Week is one of the most exciting moments in any fashionista's year. Full of wonder and intrigue, the shows and presentations at London Fashion Week dictate what everyone wears. They have the power to bring back old trends like 1970s flares or the sport luxe style of the 1990s and more importantly have the power to show us brand new ways to express ourselves through what we wear. While some might find the looks by designers like minki and Pam Hogg too 'out-there' or grand for everyday life, their impact on the high street keeps it relevant. This is the most wonderful thing about London Fashion Week and Fashion Week's around the world. It is amazing how a just one hour show can go on to influence a whole season in high street fashion. It would be wrong then, for anyone to underestimate the true power of London Fashion Week.

Daisy Wallis

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DEE BY DALIA | LILY ABEL



Sophisticated, elegant and wearable, Dee by Dalia's floaty, feminine collection caters for the everyday

With all the wonderful shows shown at LFW this season, it can be difficult to examine which ones have stood out. Our Editors pick their favourite shows among this year's line up.



JOHNSTON'S OF ELGIN | ROBYN BALL



Embracing heritage design and transcending it into high fashion, Johnston's of Elgin produces a fascinating collection

This tailored suit of crimson wool from Merchant Archive is a beautiful, genre-bending medley of evening and leisure wear. A unique yet wearable garment



MERCHANT ARCHIVE | JANAN JAMA

MINKI | DAISY WALLIS



Presenting designs for the bold contemporary woman, minki's latest collection brings together man and nature

This show grabbed me like little has in a while! I was bowled over by the sensual colour, the incredible detail and the luxurious garments

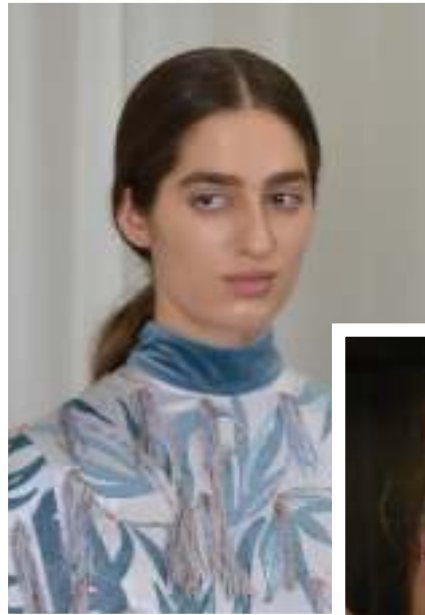


ROCKY STAR | PETER JACOBS

AUTUMN/WINTER 2018 BEAUTY TRENDS

BARELY-THERE LOOKS AND EXPERIMENTATIONS WITH DESIGN

Written by **DAISY WALLIS**



Photography by:
minki **DAISY WALLIS**
Xu Zhi **ROBYN BALL**
Pam Hogg **LILY ABEL**
With thanks to Ryan Lo

While the focus of Fashion Week is of course on the garments, it would be wrong to completely disregard the amazing work of the make-up artists and hair stylists that create the looks which influence the beauty scene for the many months to come. When the *Nouse* Fashion team headed to the various presentations and catwalk shows across London, we made sure to look at the unique and interesting ways make-up and different hairstyles were used to complement the latest in haute couture.

From the more subtle barely-there looks shown in the minki collection to the more unusual panda-like make-up and hair at the Ryan Lo, the makeup at this year's London Fashion Week went to new heights. Presentations by minki and Xu Zhi opted for a more natural barely-there look. With dewy looking skin and brushed out brows, these models looked effortlessly chic. Makeup artists at the minki presentation added hints of bright pigments, such as pinks and greens, to their looks, adding a new and interesting take on the barely-there makeup trend.

Looking at the more out-there makeup looks, designer collections by Pam Hogg and Ryan Lo incorporated more unique and wacky make-up designs that complemented their collections beautifully. The heart accents used by Pam Hogg and the unusual reinvention of the panda-eye by Ryan Lo just show how the different experimentations with makeup can be just as moving as the fashion itself.

XU ZHI

A CAPTIVATING EXPLORATION OF SILHOUETTES AND TEXTURE

Written and Photographed by **ROBYN BALL**



Nestled in the heart of Soho on a brisk yet sunny Friday morning, we see Xu's vision come to life. The painting of *The Lady of Pity* by Dante Gabriel Rossetti serves as inspiration for Xu Zhi, the Chinese-born, London-based designer. The woman dressed in a burnt orange hue blends effortlessly into the background, however while her figure is hidden she is still undoubtedly striking. Bathed in natural light in the Swiss Church, it's this balance that we see in Xu Zhi's latest presentation. Bottle green, navy blue, white, black and grey take up the centrefold of Xu's pieces. However, pops of pink and orange add drama and interest to the collection; the burnt orange colour a direct reference to Rossetti's painting. Remarkably, the collection maintains

cohesion, which is achieved through the use of texture.

Perhaps the most remarkable element of the collection, and of Xu Zhi as a designer, is his impeccable craftsmanship. As a viewer, one's focus initially rests on the structure and colour palette of Xu's work yet upon closer inspection, his work with texture transcends his pieces from great to brilliant. Some of the most striking pieces in the collection are those which are adorned with tassels adding depth and intrigue to the pieces. It is a fascinating display of how a garment can be elevated and transcended beyond the fabric itself. The collection progresses into PVC-esque garments with large brushstroke effects that are perhaps a reference to the foreground of Rossetti's *Lady of Pity*, and act to accentuate the natural beauty of

the models. Interestingly, Xu Zhi reclaims the sock boot and puts it pride of place in his collection. He bestows a renewed elegance on this very shoe in the collection. Made from velvet and leather, they cling to the foot and coordinate with the wider outfit effortlessly.

At its core Xu Zhi's collection focuses on simplicity. Yet there is a boldness to his work, something that strikes you to the core upon entering the showplace. Such boldness is delicately contrasted against the backdrop of piano music. While the collection isn't an all singing, all dancing, razzle dazzle trip to the circus, it neither claims nor wants to be. There is a sense of assurance to the women Xu Zhi dresses, a confidence and assertiveness that is accentuated by the clothes.



DEE BY DALIA

THE POWER OF FEMININITY

Writing and Photography by **LILY ABEL**



Flawless, elegant and sophisticated, Dee by Dalia's DDFC X FAD DUBAI collection graced the catwalk with all manner of glitter, ruffles, sheer and cutout designs. Every piece floated with flattering style, the soft pink glitter pieces shimmering delicately in the lights. Relatively new on the fashion scene, Dalia emphasises that her pieces hold her personality, focusing on all things pretty and vintage. Dee by Dalia captures the strength in femininity with fabrics decorated in lip silhouettes combined with a paint dappling effect and the focus on a colour scheme of blue, black and pink. The juxtaposition of her delicate pieces with the inclusion of a black jacket embroidered with the 'Times Up' and 'Me Too' campaign slogan gave the pieces a refined power that emphasised the strength and beauty of women, something the pieces achieve on their own too. The show was beautiful and illustrated a designer that knows how to capture feminine power.



Johnston's of Elgin offers us a structured simplicity that is often quite difficult to find amid the furore of London Fashion Week. Intimately set amid muted lighting and the scent of cologne, the collection offers an array of textures and layers that radiate a sense of warmth. Furthermore Johnston's of Elgin is one of the few designers to offer us both male and female clothing. However while the collection features models of different sexes there is little disparity between the clothing. The collection focuses on layers and there is a heavy emphasis on knitwear, which cascades the models. The collection is comforting yet inherently modern, a salute to the highlands of Scotland and a reverence to the fabric that makes us british. This being said, while the collection is comforting and sincere, it should not be mistaken as safe of timid. The collection is imposing in the best sense of the word; it asserts authority and demands a statement. Whether that be the ambience of the venue, the slick-backed styling of the models or the accessories adorning particularly the female models; the collection forces the audience to listen not through sound but vision.

*Writing and
Photography by* **ROBYN BALL**



JOHNSTON'S OF ELGIN

A BALANCE OF TEXTURE
AND INNOVATION

MARTA JAKUBOWSKI

A CELEBRATION OF FEMININITY AND FEMALE EMPOWERMENT



With swish flicks of hair and powerful strides, the models in Marta Jakubowski's AW18 showcase bounce to the soundtrack of Whitney Houston's 'I'm Every Woman', immediately filling the room with buoyant optimism. Having only graduated in 2014 with an MA from the Royal College of Art and later creating her own label, the designer has begun to stake her claim upon London Fashion Week. Jakubowski aims to empower the women she dresses while maintaining their unde-

niable femininity, a theme which is no different in her most recent collection. As brightly coloured bras peek under tailored suits, Jakubowski expertly transforms her models into commanding, compelling women who are nevertheless flirtatious. They dance down with the catwalk hands on hips and beaming, lipsticked smiles. While the industry has increasingly shied away from such performances, Jakubowski takes notes from old-school supermodels on catwalks such as Gianni Versace's. Although the collection

takes notes from the past perhaps the most empowering aspect of Jakubowski's clothes is their relevance in our current climate. In a #MeToo world it would be naive to claim that fashion in its singularity has a profound voice. This being said, it can act as a mirror, which is reflected in the collection presented by Jakubowski. The clothes speak of authority, the models of individualism, and there is an overall feeling of optimism. A hope that change will be made and that women will forge their path forwards.



Writing by **ROBYN BALL**
Photography thanks to **MARTA JAKUBOWSKI**

STREET STYLE



From bursts of colour, to shearing trims and monochromatic ensembles, there is a sense of controlled chaos among the revellers of London Fashion Week. Standing outside the British Council Show Space there is a delightful mix of 'fashionistas' and bemused tourists. Hoards of photographers swarm round those whose outfits look the most striking, however sometimes it seems to be those wearing mismatched colours, patterns or textures. One bemused woman asks me "Who is this person they are all taking a photo of?" I reply "I have no idea, it's because it is London Fashion Week". A wave of recognition flashes through her eyes and she excitedly goes off to share the revelation with her children. Even such a small encounter highlights the gravity of London Fashion Week, the sense of madness and foreignness surrounding it all.

The ironic part of street style during Fashion Week is that part of it is still contrived. These are not outfits you would wear in Nisa after a two hour long seminar, nor are they clothes you would wear to stroll in the centre of town on a Saturday afternoon. Fashion Week, and even Fashion Month if you include New York and Milan, is when the fashion pack are peacocking and at their most narcissistic. However there is a bizarre beauty in this, one that continues the relevance of Fashion Week.

While designers may increasingly focus on simplicity of design and exploring new and exciting ways to change perceptions of clothing, these are the people on the street. Not quite the ordinary folk, but more often the ones willing to engage with design and respond to it.

Written by **ROBYN BALL**

Photography by **LILY ABEL AND ROBYN BALL**



BATTLE WON! WHY IS FUR CAUSING A STIR?

FUR REMAINS AN ISSUE IN FASHION AND HERE'S WHY

Written by **PETER JACOBS** Photography by **JANAN JAMA AND PETER JACOBS**



It's often forgotten in coverage of London Fashion Week, but not all fashionistas present are there to strut their stuff on the catwalk or talk to first class university fashion editors. In fact, some are there to protest against something that for a long time has been synonymous with elite fashion: fur.

For decades, fur seemed to be fashion what salt is to pepper, or Ant is to Dec, inseparable. It was perceived that despite the cost to animal life, fur was a necessary evil in order to uphold the fashion world for it represented more than just an aesthetic pleasure, it also embodied the domination of man over beast, a trait that has led fur to be used in garment for centuries.

Today, we see a different story. The rise of animal welfare movements coupled with radical changes to people's eating habits, the so-called 'vogue of being vegan', has led to a radical new movement that says fur has no place in fashion. To date, close to 300000 people have signed a petition demanding the outright ban of fur from LFW. The Guardian reported that 90 per cent of designers in London Fashion Week confirmed to the British Fashion Council that fur will not form part of their shows. PETA UK found that 95 per cent of Fur designers were fur-free, an even greater share. In an act hugely symbolic to the cause, huge designers such as Gucci, Giorgio Armani and Michael Kors have decided to become fur free over the last two years.

So - You might now be thinking: what's the fuss, why the protest? The battle appears all but won. Well yes but the key words there are 'all but.' Clearly there is work still to be done to modernise fashion to the ethical demands of the 21 century and fully eradicate the cruel use of fur in these industries. Research has shown that despite advances, retail sales of fur in the UK were up 162 million in 2016, representing a 350 per cent increase since 2011. Moreover, there are still high profile cases of celebrities and even royalty adorning fur in the public eye as evidenced by recent cases with Rihanna and Her Majesty the Queen. These figures wield enormous influence over millions and as a result they are legitimising the use of fur in their wearing of it to a very wide audience, many of whom are young people, more tractable than the kind of die hard vegans we witnessed at the LFW protests. Thus, the war against fur is not yet won.

If the course of social change has taught us anything, it's that settling for compromise in the face of real oppression is not an option. We must be radical in calling for the outright end to the suffering of animals in the production of fur. Until that day, long may the protests continue. Fashion can continue to do what it has always done, and that is set trends. It can be at the forefront of a global animal rights campaign, one that the world needs right now in the face of increasing global warming threats. It can only do this if it faces up to itself and these protests are crucial in holding a mirror to the groups that continue to perpetuate animal suffering for mere aesthetic pleasure.



ASHLEY WILLIAMS

A RALLY FOR THE REBELS: A RECOGNITION OF REBELLION AND INDIVIDUALISM

Written by **ROBYN BALL AND DAISY WALLIS** Photography with thanks to **ASHLEY WILLIAMS**

“To rally every black sheep, that’s my goal.” Julian Cope.

Ashley Williams’ latest collection follows Cope’s statement with a statement of her own: a cry for individualism. She taps into the charm and the wit of her wearer, creates striking and diverse pieces that accentuate the uniqueness of the model.

If there were one word to describe her most recent catwalk presentation, it would be ‘diverse’. From barely-there lace dresses, structured tailoring, and slogan shirts, Williams covers a multitude of fashion ‘bases’, and styles. This being said, there is cohesion within the chaos; if you could even call it chaos. The design is far from simple as there is a cocophony of prints and textures, but this cohesion is tied together through the styling and make up.

All the models wear a blend of orange and pink eye make up which appears to be a mask, protecting

and empowering the wearer.

In an effort to ditch technology, Williams incorporates the world of nature into her pieces through exotic prints, varying textures and juxtaposing styles. Williams embodies the figure of Mother Earth and delves into her pagan roots through her bold choice of colour and prints.

The hot pink animal prints are contrasted beautifully by lavender corduroys combining the natural world with, her interest in the bewitching. Her bold reimaging of nature makes her pieces unique and enchanting to the audience.

Here we are presented

with a designer whose interesting take on reality has created an array of wonderful designs that force the audience to question their own realities.

From the more feminine polka dot dresses to the more androgynous lavender suits, Williams offers individual looks which enchant her audience.

Ashley Williams highlights the black sheep of the flock, the troublemakers and the risk-takers, showing that there is normality within rebellion.



PAM HOGG

A BURST OF ENERGY AND COLOUR

Writing and Photography by LILY ABEL



Bustling, eager and full of energy, Freemasons Hall provided a gorgeous venue of large pillars and intricate black gates to display the long-awaited Pam Hogg a/w 18 collection. The packed side lines of the catwalk exerted an enthusiastic energy in anticipation of the boldness and authenticity that Pam Hogg's collections are renowned for. The models own the catwalk with a drama that reflects the pieces they are dressed in. This collection contrasts the delicate and the bold, using sheer fabrics to

juxtapose the accent leather and latex. This was a catwalk of colour, with the sheer pieces being adorned with bright ruffles, pom poms and piping; emphasising the bright red lipstick, strong blush and the small black hearts painted on the cheeks of the models. It wouldn't be Pam Hogg's show without a punk infusion of tartan jackets, black latex and the statement 'commander' hats. The colour palette consisted of everything from punk black, to pastel blues and luminous ruffles, which was overwhelming; yet each piece

clearly belonged in the same collection. The statement headpieces using gold painted birds and platform heels ensured a head to toe look of bold quirkiness which held your focus throughout the entire show. Pam Hogg yet again infuses all manner of colours, styles, textures and accessories, creating an original, unusual and powerful collection that energised everyone in the room. The show ended with wild applause, marking the satisfaction of a thoroughly enjoyable show.



RYAN LO

Written by **ROBYN BALL**
Photography with thanks to **RYAN LO**

From powder pinks to iridescent rainbow metallics, there is an overwhelming sense of joy in Ryan Lo's latest presentation.

The collection is full of pastel shades and shimmering fabric, yet it is still grounded with black. The woman Lo dresses is playful and frivolous as she revels in the world of fantasy and make-believe, which Lo caters to. According to the blogger Susie Bubble, she is "Not a girl, not yet a woman." Ryan Lo perpetuates this vision of make-believe and brings us back to our youth, consequently granting us the ability to view his collection with childlike innocence and wonder.

Expertly weaving lace and tulle, Lo creates whimsical pieces, which give off a feeling of fantasy and intrigue. Lo plays off stereotypical fantasies such as the 'french maid' and reinvents the clothing associated with this profession. In addition, Lo reinvents the 'doll' and gives her a menacing edge. While it may not quite be Chucky the Clown, it is still not your average Barbie. It is Barbie rebelling against rules and structure, maintaining innocence but revealing the fire that is deep within. While Lo doesn't strip the models and his clients of sex appeal, he instead taps into their feelings of nostalgia and play. The complexity of jaquarding and the manipulation of tulle, however, transcends the collection from girlish dress-up and gives it an adult sophistication: a sense of maturity amidst innocence.



ILARIA LEPORE

Written by **DAISY WALLIS**
Photography with thanks to **ILARIA LEPORE**

An example of how fashion can be a communicative tool in the 21st century, the London contemporary fashion designer, Iliaria Lepore, who once again wowed with a collection that questions the gender stereotypes imposed on our society. Turning the common conceptions of beauty and gender on their heads, Lepore uses androgynous designs to express her minimalist and somewhat provocative message. Using her experiences of the clichéd world she sees, Lepore uses her models as a statement against the stereotypes imposed on us in the modern society. Her collections use a contrast of dark cottons, heavy leathers and metal fastenings to further her vision of the world.

This collection again warns of the intrinsic dangers of societal norms. As well as the contrast, Lepore uses in her materials, Lepore introduces simple and short printed slogans and phrases on the back of her jackets, making this more than just a fashion collection but a moment of contemplation for her audience. Lepore calls for her audience to kill their idols, question who the next star will be and what evil will be next. It is clear that Lepore furthers the power of fashion as a form of protest and communication. Lepore creates a minimalist collection, incorporates images of devils in the form of horn-like hairstyles, and powerful messages of entrapment through the recurring images of thick leather belts restricting the models. Lepore is an example of how fashion is forever evolving in line with a world full of protest and intrigue.



WHY'D YOU HAVE TO PUT ROCKY STARS IN MY EYES?

PETER JACOBS REPORTS ON ROCKY STAR'S SUPREME SPECTACLE

Written by **PETER JACOBS**

Freemasonry is the kind of open secret I think we all want to know a lil' more about. Safe to say, Rocky S' masterpiece gave me the privilege of doing just that. A freemason hall in Covent Garden seemed to engulf the crowd. I adored the deliberacy of the location. It was obvious that much time had been spent conceiving of this venue and the dividends were stupendous. In that moment it was all clear. Fashion is an art form and should be perceived as such. It's far more than individuals strutting their stuff (but that does matter), the essence of fashion is a search of discovery into the human experience. This show gave me a taste of that search and I relish the addiction for fashion that I think this has bred in me.

With the music booming, you just knew that LFW was buzzing for Rocky S' thang to emerge. The models entered with all the sass and confidence of a group in full knowledge of their ascendancy. Ascend they did, to much aplomb. I was instantly aware of the privilege that lay in witnessing this show and it felt as though time no longer mattered, only the witness to this majesty. A glorious golden throne sat at the head of the catwalk and seemed to set the tone for the show in its splendour. Indeed it was gold that the first models wore as they emerged. Sequins were ruling spectacularly, giving a raw shine to the performance that was just mesmerising to behold. So too did eye makeup strike

me as being the most prominent of the makeup worn by this group. The models had an air of the Cleopatra about them as they moved with such grace and confidence. I felt empowered and yet I am but a mere university newspaper reporter!

Many of the walkers wore superb silver lace hairnets, a detail that was very much the icing on the cake to this performance. Gold too was seen with many of the models wearing brilliant golden ear pieces, simply adding more to the general feeling of decadence that was on show in the clothing and decor.

Time passed like little I can remember. This was more than a show. Rocky S showed to us at *Nouse* and to LFW that fashion is a holistic practise. It ended as far more than a manufactured display, this show tapped into the sort of joy that I think all of the best designers are pursuing. Suffice to say, after seeing this show, I was left with Rocky Stars in my eyes; hats off.



MERCHANT ARCHIVE: THE FABRIC OF TIME

THROUGH GORGEOUS GOWNS AND CHILDLIKE WONDER, DESIGNER MERCHANT PRESENTS QUALITY AND TRADITION

Written by **JANAN JAMA**



Inside a hotel in London, in a space with a deliberately derelict aesthetic, Merchant Archive's Autumn/Winter 2018 collection landed. Creative Director and Founder Sophie Merchant maintains that her dream for the brand is 'to create a collection worthy of a future archive.' The collection, 'A Common Thread', in which Merchant explores the connection between 'the naivety of the start of life' and 'the wisdom of later years', all from a patchwork blanket found in a children's book as inspiration, serves as that worthy collection. Keeping this inspiration in mind, the outfits included string belts as thematic accompaniments to the looks, as well as child-like references in the prints, in the form of a paint spot a child could have made from finger painting. The showspace boasted a cascading bed of multi-coloured yarn descending from the ceiling (a sight that could have been straight out of the Tate Modern) - a fitting backdrop to add to Merchant's intention with this collection. The garments, made from an array of coloured silk, wool, and organza, gave the collection a tailored, yet fluid feel. However, most of the audience's attention for the afternoon was on the stunning, fully lined copper-toned silk gown as well as the emerald green, cuffed and collared ensemble.

Merchant mentions how historical references were vital in this collection, as evidenced by its ruffled necklines, nipped-in waists and balloon skirts.

As a collection centred around a fictional patchwork blanket, Merchant certainly crafted a beautiful range this season - one definitely worthy of a future archive. Threaded with referential inspirations and careful thought, Merchant Archive stands as a brand of refined taste, high quality and excellent craftsmanship.



MINKI

EXPERIMENTAL STYLES FOR THE BOLD CONTEMPORARY WOMAN

Writing and Photography by **DAISY WALLIS**



Set against the backdrop of Mayfair's opulent and glamorous dim sum restaurant Park Chinois, minki's latest collection incorporated bijoux fastenings, oversized tailoring and geometric designs. Renowned for his experimental pieces aimed towards the bold contemporary woman, minki's pieces blur traditionally feminine and masculine styles to create looks that transcend the mundane of fashion - perfect for the contemporary woman.

Displayed in the centre of an extremely plush room of the Park Chinois, rich with red and purple toned colours and a luxurious velvet interior, minki's collection took centre stage, illuminated only by a few spotlights. The intimacy of the presentation al-

lowed observers to truly absorb the ambience of the venue while drawing attention to the raw and distinct detailings of minki's collection. The richness and warmth of the Park Chinois perfectly complimented the gemstone colours and the mix of luxurious fabrics in minki's looks.

In this collection, minki explored the textures and shades of intricate rock formations and gemstones, yet another area of materiality that minki has now delved into, while still maintaining his experimental approach to fabrics, styles and cuts. Each model was adorned with a range of different colours and fabrics in large, oversized fits and styles, drawing attention to the intricacy of minki's work. A mix of the traditional and the contemporary, some of the favour-

ite looks of the collection incorporated pastel fairy-like tulle juxtaposed with harsh pleating and geometric 3D prints, inspired entirely by the transparency and magic of gemstones. Other looks used oversized silk tailoring paired with dark, heavy quilted outerwear and brightly coloured furs, again showing the distinct influence of nature on minki.

Through his juxtaposition of materials and textures, minki brings light to his own thoughts and ponderings about the sophistication of nature. In contemplating the intricacies and beauty of nature, minki questions who has been the most sophisticated creator, nature or man? The contrast between man and nature is brought together in his use of geometric patterns, furs and

prints. The insane attention to detail, seen in the gemstone facial art, and the minimal makeup looks with only a flush of colour, also proved an example of minki's own ponderings on the subject.

Engineering such an intimate presentation, minki clearly showed the influence of nature on man through his experimentation with colour, materials and style. Once again we are presented with a collection that emphasises contemplation yet appeals to the bold contemporary 21st century woman. Bringing binary opposites together in the form of gendered stereotypes of style, minki creates a collection that transcends the traditional sensibilities surrounding gender and incorporates the sophistication of nature.



MUSE.