

The intersection of work, culture, and community.

Oak Street



No. 04 The New Guard Issue

JJJJound's Justin R. Saunders, Snarkitecture's Alex Mustonen & Daniel Arsham, Olympian Daryl Homer, Noah's Brendon Babenzien, rapper Joey Bada\$\$, singer Shamir, & more.

LIBERTY
FASHION &
LIFESTYLE
FAIRS



F O L L O W U S

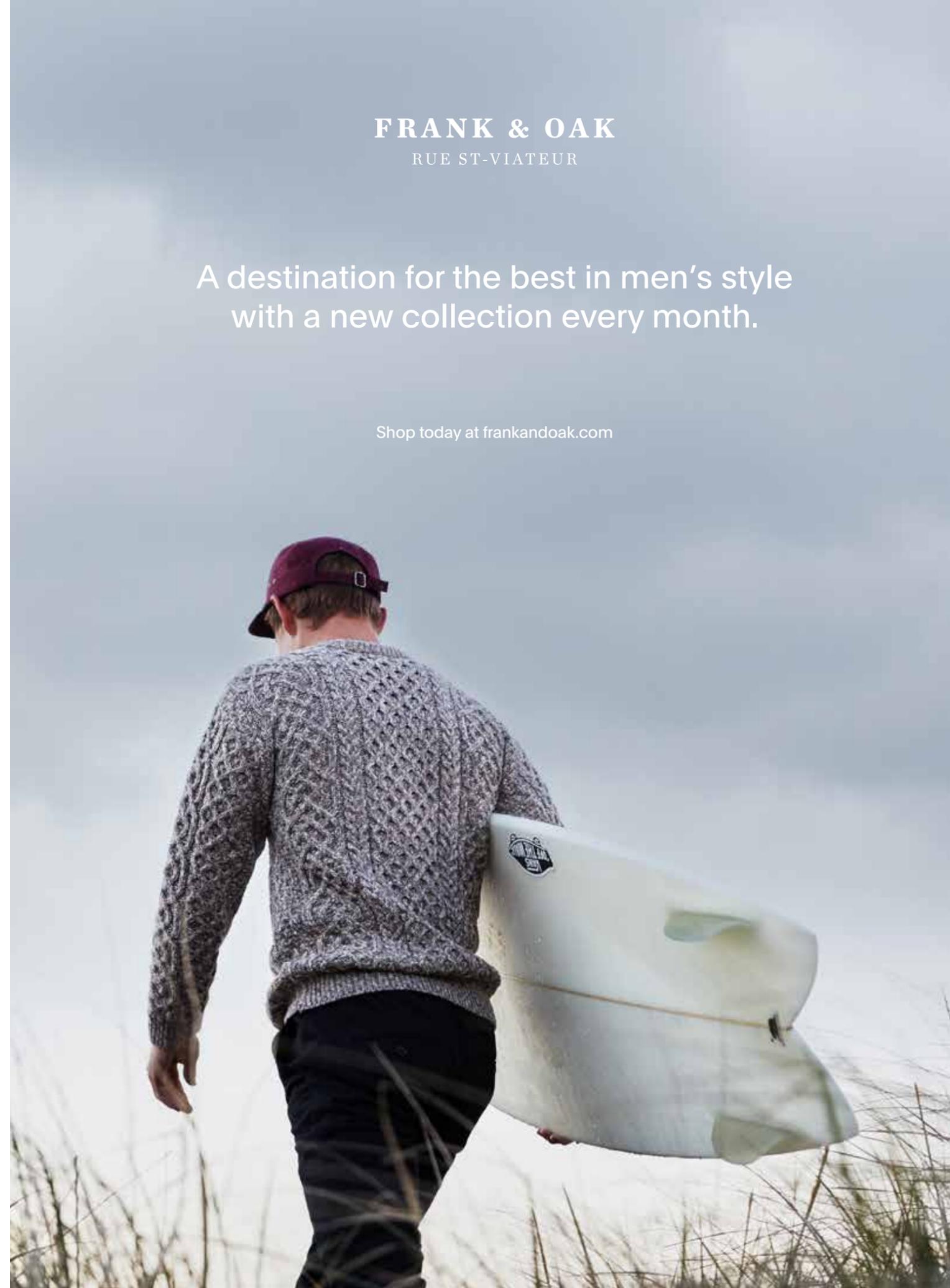
@LIBERTYFAIRS #LIBERTYFAIRS #BRANDTOGETHER
WWW.LIBERTYFAIRS.COM

NAM GARSINII PHOTOGRAPHED BY JOHN MIDGLEY

FRANK & OAK
RUE ST-VIATEUR

A destination for the best in men's style
with a new collection every month.

Shop today at frankandoak.com



Oak Street

Creative Director
Ethan Song

Editorial Director
Sachin Bhola

Art Director
Camille Miron Sauvé

Copy Editor
Gemma Horowitz

Contributors
Thomas Albdorf, Catherine Beauchamp, Justin Bridges, Christopher DeLorenzo, Philippe Durocher-McBrearty, Marc Anthony George, Brent Goldsmith, Jenna Gottlieb, Ériver Hijano, Vicki Hogarth, William Hunter, Matthew Johnson, Jean Jullien, Noah Kalina, Corey Kelly, Sowmya Krishnamurthy, Ben Kriz, Richmond Lam, Victoria Ling, Andy Luce, Hana May, Ben McNutt, Derek Medina, Edith Morin, Samuel Pasquier, Stéphanie Vermeersch, William Yan

Advertising & Distribution
Justin Smith
sales@oakstreetmag.com

Contact
info@oakstreetmag.com

Oak Street
250 Lafayette Street, Suite 3A
New York, New York 10012
—
160 Rue St-Viateur E., Suite 613
Montreal, Quebec H2T 1A8

Visit oakstreetmag.com

Cover: Justin R. Saunders photographed in his office
by Richmond Lam.

© 2015-2016 Modasuite Inc. All rights reserved.
The editorial content and graphics forming part of *Oak Street* are protected by Canadian copyright, international treaties, and other applicable copyright laws. *Oak Street* may not be copied or reproduced without written permission from Modasuite. Purchasers of *Oak Street* (print edition) may also print short excerpts of *Oak Street* for personal, noncommercial use, and may refer to *Oak Street* and its content as part of fair reviews and commentary. Under no circumstances will you obtain ownership of any rights in any work forming part of *Oak Street* (including text, photographs, graphics, and other content of *Oak Street*) and shall make no claims of ownership in the same.



STATE CONCEPTS

Premium Utility Gear

Clean details, streamlined fits, and intelligent fabrics combine to create a range of gear that's suitable for both city hangouts and quality workouts.

Available only at frankandoak.com

Content

- A. Intelligence**
 - In Conversation with Bio-Artist Sonja Bäuml, 9
 - Camaraderie 2.0, 14
 - The Business of Instagram, 16
 - Cultured, 21
 - Frankie Solarik: My Signature Drink, 22

- B. Connections**
 - Paradise Found, 24
 - Baltimore's Beacon, 37
 - A Design Guide to Reykjavík, 40
 - The Future of Fashion, 48
 - On Tour with BADBADNOTGOOD, 60

- C. Conversations**
 - Justin R. Saunders, 66
 - At Work with Snarkitecture, 76
 - Joey Bada\$\$, Hip-Hop's Rising Champion, 86
 - Everything Old is New Again, 89
 - Shamir, 94

- D. Aesthetics**
 - En Garde!, 100
 - Nothing is Set in Stone, 110
 - Strictly Business, 116
 - Chromatic, 128
 - Forest Chants, 134

The New Guard Issue

Andy Warhol famously said, "They always say time changes things, but you actually have to change them yourself." This couldn't be more apt as we enter 2016, because achieving the progress we seek will require a great deal of work. That's why our latest issue, The New Guard, celebrates those people who not only embrace change but create it.

In our cover story, we speak to Justin R. Saunders (page 66), one of the most influential creative directors of our generation. When he launched his blog, JJJJound, it was in the vanguard of the public mood board format and was representative of the new territories created by art and technology.

The overlap between disciplines is also fully evident in Snarkitecture (page 76). Alex Mustonen and Daniel Arsham, the men behind it, are at the forefront of a new interdisciplinary field that marries architecture and art. Their work breathes new life into everything from retail spaces, like the Kith store in Brooklyn, to gallery installations.

In the musical realm, Shamir (page 94) is one to watch. His electronic sound is making its way into mainstream pop culture, and his experience as an androgynous, openly queer artist sets him apart from his contemporaries. He's as much of a role model for aspiring artists as he is for today's LGBT youth.

What unites every person featured in this issue is an openness to the unexpected and a fierce stand against complacency. They don't just brace themselves for change—they pave the way for it. All of us should follow their lead.

-Sachin Bhola
Editorial Director

In Conversation with Bio-Artist



A. Intelligence

Sonja Bäumel

Words by William Hunter



FINE GROOMING PRODUCTS. CRAFTED IN MONTREAL.

www.lesindustriesgroom.com

Defined as the design and construction of new biological parts, devices, and organisms, or the redesign of existing natural biological systems for useful purposes, synthetic biology allows scientists to expedite the process of breeding everything from plants and animals to bacteria and human DNA. Today, we can create DNA sequences from scratch and design organisms with features they never possessed before. But the public has remained mostly unaware of these breakthroughs.

This is where art comes in. More and more artists and designers are using biological science as a viable medium for their work. The movement began as early as the 1980s, when Joe Davis, who would go on to become a pioneer for a generation of outsider artists influenced by living organisms and biological specimens, set foot on the campus of MIT. But it was in 1997 that artist Eduardo Kac actually gave the field a name: bio-art.

Today, bio-artists explore the discipline in a myriad of ways, from examining human anatomy to the technological applications of bio-influenced 3D printing. A common goal is to transform the way we see, understand, and use science. Through the work of designers like Alexandra Daisy Ginsberg and Rachel Armstrong, and institutional incubators, such as SymbioticA at the University of Western Australia, new paths of expression are breathing life into tedious scientific processes.

Vienna-born, Amsterdam-based Sonja Bäumel is a leading light at this juncture of art and science. Through artist residencies and funded projects, she mediates between fiction and fact, conducting beautifully bizarre investigations that evolve from live confrontations with scientific data.

Preoccupied with the existence of microorganisms produced by and living on our bodies, Bäumel attempts to create a space in which bacteria can act as cooperative partners, therefore exploring its larger cultural significance. If this sounds a bit complicated—and creepy—that's because it is. But, according to Bäumel, this pursuit is necessary for us to become more aware of the human body's ability to adapt and evolve.

Bäumel's work supports the intentional interruption of social interactions between bacteria that, among other things, cause sickness and disease. Her "Metabodies" research, for example, is concerned with the unexpected diversity found within the human ecosystem's "social network" by focusing on the language of billions of bacteria that populate it. The results can offer valuable insight into how bacteria communicate and how they interact in different contexts.

In a similar project, "Expanded Self II," Bäumel depicts how humans have 10 times more bacterial cells than human cells living both in and on us. For this and some past projects, she uses a giant petri dish as a canvas, applying invisible bacteria color on her body and imprinting it onto agar, a nutritious substance for bacteria. Within a few days a living landscape grows.

The work, recently included in the group show "Gare du Nord" at the Waag Society in Amsterdam, exposed the mixture of life forms building on her body on any given day, highlighting the fact that people are the result of an accumulation of the smallest parts—the bacteria that inhabit and rule the human hosts.

I caught up with Bäumel, my former Design Academy Eindhoven classmate, to discuss her work. The conversation revealed a mind insistent on defining itself not in disciplinary terms but by the passion of discovery.

Someone on the street stops and asks you what you do. How would you explain it? Why should they be excited or, for that matter, care enough about the work?

I work with very tiny, live, unpredictable organisms. The experiments and research—the art I make, in some way, may help us better understand our bodies. I design these processes in a way so that the outcomes are enticing, strange, and creatively odd. The payoff is it can yield relevant results. On the subject of antibiotics—our bodies are becoming more and more resistant. What if synthetic biology could help identify alternatives? New technologies need to be cared about. In order to avoid developments in medicine evolving into potentially dangerous directions, people should want to be aware of the societal impacts. Such breakthroughs are already happening in labs all over the world. Everyone should have a say in the kind of future we want.

You came into the pursuit of synthetic biology through a different doorway, studying at the University of Arts in Linz and at the Fashion Institute of Vienna before arriving at the Design Academy. Would you say you discovered a sort of "science of fashion"?

I actually prefer, instead of "fashion," the science of clothing or, even better, the biggest nonverbal communication platform between humans. I am trying to understand the existing microorganisms living on us. How do we actually build a system that starts with the individual, their socio-physical needs, and individual beliefs? I'm questioning the system. Can we use it in a more sophisticated, authentic, and meaningful way? You could say I operate somewhere in between art, fashion, and design—all of these matched with a strong interest in science.

What is it about synthetic biology that fascinates you?

My first synthetic biology experience was in my work "Metabodies," a collaboration with Dr. Manuel Selg, which was realized while I was an artist in residence at the Ars Electronica Futurelab/Biolab in Linz, Austria. Synthetic biology allowed us to obtain body data.

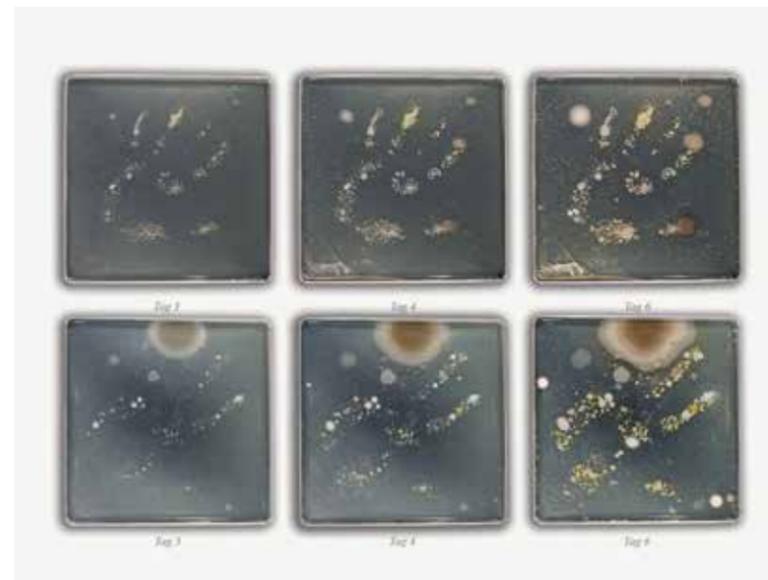
From my perspective, it is essential to gain a deeper understanding of how microbial interaction functions in order to use it in the best way. Trying to interpret the soundless language spoken by millions of barely perceivable entities could allow us to build a new living, adaptable system on our bodies. This may impact not



Expanded Self (2012)
Bäumel found a unique way of visualizing the invisible surface of the human body. She uses a gigantic petri dish as a canvas and the bacteria living on her body as color.



Textured Self (2011)
A work commissioned by the TextielMuseum (Netherlands) makes the layer of bacteria taken from an individual's body on one specific day tangible.



Metabodies (2013-Ongoing).

Page 9: The making of "Expanded Self II" (2015), which shows humans as an accumulation of the smallest parts—microorganisms that inhabit and rule the human hosts.



Bäumel's works evolve from confrontation with scientific data, which she often generates herself through experiments and in research labs. All photos courtesy of Sonja Bäumel.

only the way humans interact, but particularly the way societal systems and networks unfold in relation to the environment. We were also aiming to bring synthetic biology into societal spheres to raise questions and provoke a dialogue with the general public regarding current bio-scientific discoveries.

When did you begin to realize a greater potential on the science side of things?

To be capable of fully integrating with natural life systems, we first need to consider and respect microbes and other tiny creatures as equal partners. Microorganisms have adapted to radical changes and transformations in an incredibly successful way. They are capable of evolving in relation to their needs. We can learn from their behavioral change expertise from billions of years of existence. One of my primary objectives is defining possibilities for symbiotic interactions to happen between different lifeforms.

Designers and scientists are all trying to reach a sort of final answer but may never get there. How do the processes compare?

One thing I immediately recognized as a creative entering the scientific realm was that scientists focus on their own microcosm. There's a scientist working with skin bacteria, one working with plant bacteria—and they don't communicate with each other. Whereas I think a huge advantage on the creative side is that you somehow recognize relationships more easily and connect them. I also find it interesting how the simple element of scale makes scientists very nervous.

There must be some kind of mutual hope, though, right?

I think it only works when both partners can benefit

from each other. Often, I go in and ruffle their world with extremely simple questions and kick them out of their securities. When I'm there speaking a different language, I think I can really instigate their way of thinking, and they let me see things from a different perspective. As an independent artist, I can maneuver more critically through what's going on in that environment.

How has the scientific community received you in these instances? Do they understand what you're trying to achieve?

Usually I have to convince them to work with me in their free time because they're tied to specific topics and funding. Early on, I was motivated by a scientist who had been fighting bacterial diseases for 20 years. I would speak about bacteria as collaborative partners. He'd never looked at bacteria that positively. At that moment, I thought, "Wow, there's something really opening up here." It takes time to gain each other's trust, but the wait is absolutely worth it.

How can the merging of synthetic biology and bio-art really make a mainstream impact?

I think this new research field will play a big role in finding new opportunities for society. How will "synthetic biology" contribute to change the world? I can't say, exactly. I hope that the discourse between art, design, and science will remain crucial to questioning the development of synthetic biology. Improving the step-by-step collaboration between art and science will allow visions and communication to merge with technical knowledge and methodologies. But to achieve this, I strongly believe that the public needs to be involved in the dialogue. Art can help with the translation.

There's a societal obligation to put it out in the open. I suppose there are some findings that are already having an immediate impact on society.

Yes. And yes. At a time when we are figuring out that we need to very quickly find solutions to major world problems, artists and designers are discovering new organism-based materials that could address problems dating back to the Industrial Revolution. We've been learning that organisms, being organized information, can be manipulated and their features combined to perform new, specific functions, like creating biofuels or replacing plastics with more biodegradable elements. We cannot be careless about the contribution of scientific advancements that enable a paradigm shift of art and design tools. By that I mean the opportunity of changing from a system of art and design as representation to a direct materialization of products through novel manufacturing processes.

No doubt these advances bring a lot of challenges.

And, of course, many risks. Artists and designers entering these contexts, testing new alternatives in science and medicine, and making them available for society, often critically question such developments. One of the main goals is to make research accessible for a larger audience in order to engage them, to let them reflect, and enable a discussion. This is particularly important, especially when we think about the possibility of developing alternative antibiotics. Health affects all of us. We need to take collective responsibility by being informed and conscious of what's out there.

Certainly a lot of interesting things are happening right now. Who are your peers in bio-art? Whose work are you interested in?

There's Theresa Schubert, based at the Bauhaus in Weimar, Germany, whose work with slime molds I find very intriguing. Another one is Nurit Bar-Shai, a co-founder of Genspace in New York, a nonprofit that promotes citizen science and favors access to biotechnology knowledge and tools. And then there is Günter Seyfried, also based in Vienna, who operates at the fundamental intersection of digital environments and biology. Fascinating stuff, really. Those are a few, but the list could go on and on.

There is still a pressing ethical debate in the field. Is manipulating a living organism unethical?

Living organisms have been manipulated since humans started to settle down; we created artificial landscapes, we created medicines, and we synthesized our bodies with those medicines. Humans manipulating life is nothing new. At the same time, I think it is important to think about new specific criteria, about certain control mechanisms, and to define ethical standards for practicing synthetic biology.

How do you confront and reconcile the ethics in your work?

When I've performed synthetic biology in the truest

sense, it was not for the purpose of manipulating or creating artificial life, but rather for the purpose of understanding interactions and making them visible to the naked eye by obtaining body data. From a practical perspective, the pieces I create are sometimes difficult to handle for the main reason that they're alive and, at some point, will die. Working with living creatures means caring. It is sort of magical for me. The artwork is constantly growing, adapting, and changing. Outcomes are not considered commercially oriented. For most museums and galleries, you need different security levels to exhibit living organisms, and, unfortunately, sometimes the circumstances force you to show a mere representation of the work. Every time I wish to exhibit a work, I must re-enter the process and reproduce the living artifact. It is not necessarily a disadvantage, as every time you learn something more, but such processes require a rethinking of existing structures and demand for new systems.

What's next for you?

I've just received funding to start a new project that is going to be even more interdisciplinary. I'm working with a scientist, a cultural historian, and a fellow artist. This research will focus on current bio-scientific discoveries, the related shift from genomics to metagenomics, and the evolving perception of what our body is made of. For the first time, I will be using metagenomic methodology that will allow me to better view the social interactions of microorganisms. To give you a glimpse, a question at the root of the project is this: If 90% of the cells that constitute our body are not human but rather bacterial, how do we need to reimagine the scientific human condition and where could this new knowledge lead? □

Interview by **Ben Kriz**
 Illustration by **Philippe Durocher-McBrearty**

Camaraderie 2.0



Since launching in 2009, Strava, an app that tracks cycling and running workouts, has built a loyal following of amateur and pro athletes.

Strava offers a variety of tools that monitor your activities by aggregating data based on your movements, so you can quantify and analyze your progress with the ultimate goal of enhancing your performance. Beyond this, Strava's data is being used to improve bike traffic and even city design for riders.

I spoke to Andrew Vontz, cycling brand manager at Strava, to discuss the app's growth and community of users.

How would you describe Strava?

If you look at Strava on the web or on our app, it's a social network for athletes. It enables you to upload photos and write descriptions of what you do, and to share that with your friends and followers.

The purpose of Strava is to unlock the potential of people through the power and purpose of sport. It's designed by athletes for athletes. Our mobile app and website connect millions of runners and cyclists around the world every day.

Yes, it's about tracking workouts, but it's also about inspiring other athletes and getting inspired by them. Many pro athletes who are on our platform use it organically of their own volition.

The key word there is "organically," right? A lot of brands reach out to athletes for promotional reasons, but to have

them use the app out of genuine interest is incredible.

Yeah, definitely. For example, during the Tour de France this summer, we had a number of athletes who were using Strava, some on-stage who uploaded their winning performances, which was super cool. In the past, we had world champion Michał Kwiatkowski upload his winning ride, too.

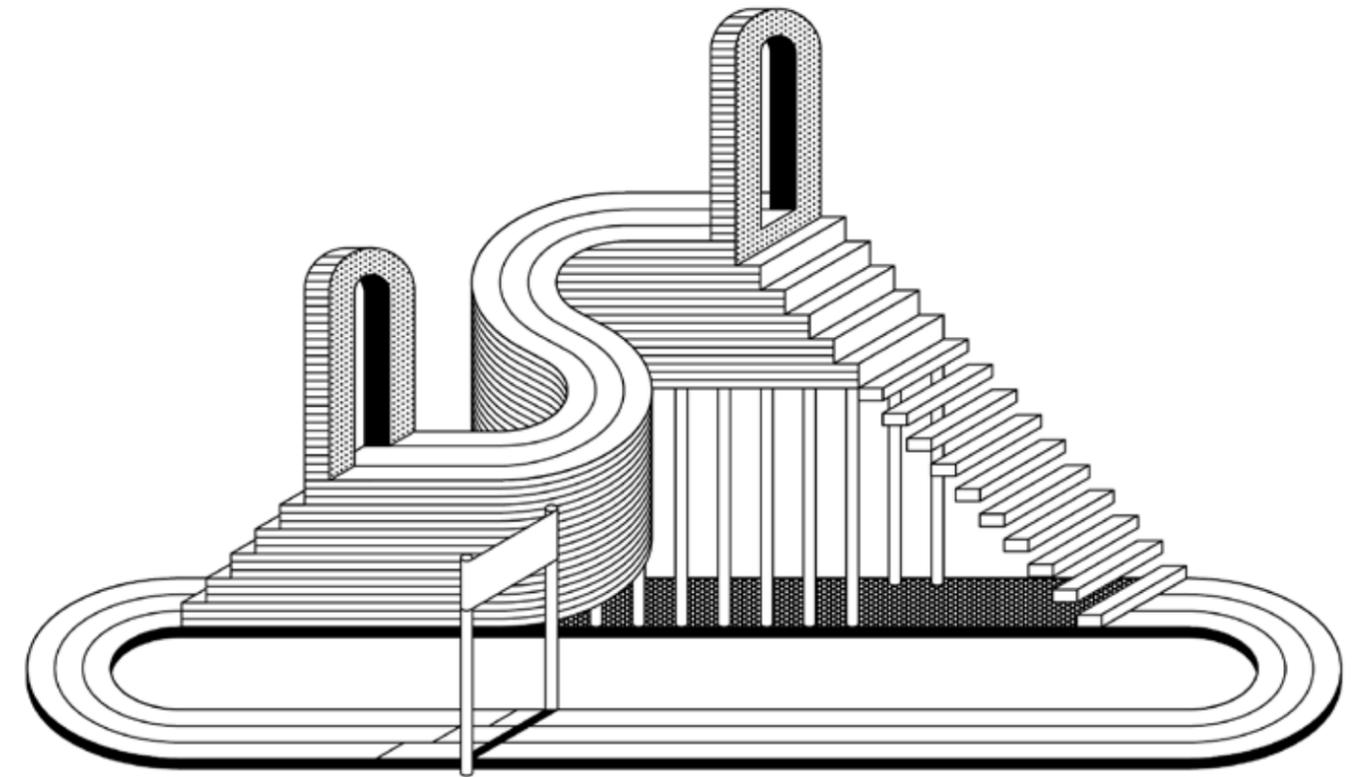
Strava really focuses on building a community. Tell us more.

Absolutely. The original idea for the company was inspired by the camaraderie and motivation our founders got from training as a crew team at Harvard. They wanted to recreate the positive force the structure and community their sport provided for them. They wanted athletes around the world to be able to have a virtual locker room, where they could share workouts among a community of like-minded people.

There's the difference between going and doing something alone and writing it down when you're training, but some people find it to be a richer experience when it's something they can share with others.

We've spoken about cycling, but Strava is also involved with running. Are there other areas you're looking to expand into?

Right now the focus is definitely on riding and running, but another really cool thing we do is Strava Metro. What this does is it helps to promote positive global change by sharing anonymized aggregated data that can be used by



the Department of Transportation or cities to help create better cycling and pedestrian roads.

This is a side of Strava that not a lot of people are familiar with, but I think that as more communities use Strava Metro, you'll be hearing more about it. To me, it's actually one of the coolest things about the brand. It provides information about how people move through cities in a way that's never been possible before. To be able to show actual patterns of movement through cities through data is kind of mind-blowing. We have a lot of information about it on our Strava Labs page.

Data sharing is kind of a sticky subject with some people. Is that ever a concern with you or your audience?

That's definitely something we pay a lot of attention to. I think it's something that is really important to have transparency around.

Privacy is obviously a huge concern for people, and so within Strava, people have the option to use a number of different privacy settings at whatever level they're comfortable with. People have the opportunity to opt out of having their data security at either an anonymized or aggregative level.

What would you say data means to Strava?

I would say data is the foundation of what we do. But, really, Strava provides context and makes meaning and community around it. Because you're going to have a gigantic repository of data, and if you don't have a way

for people to make sense of that and, in turn, to make sense of their experience, then it's really not very valuable to people.

I think that's part of what drove me to the brand. I thought it could be interesting and compelling to provide this rich tapestry of context that helps people to better understand what they're doing in relation to themselves, in relation to other people, and, with initiatives like Strava Metro, in relation to their communities. It's an interesting kind of storytelling.

What kind of feedback do you get from your community?

We frequently hear about how people have met other people who are into riding and running. We often see this connection between digital communities and then real-life communities. Sometimes it's people who are new to the sport, and then the Strava community helps people go to another level. That motivation and the glue that takes them to that new place—we definitely hear about it. It's been really interesting just to see people from all over the world come together. □

The Business of Instagram



Remember when posting to Instagram was as mindless as posting to Facebook? In case you don't, swipe down to some of your followers' first posts and observe the marked difference between their past and present. What happened? Well, a lot of users began to think about Instagram strategically—an exercise in branding and self-promotion—in order to achieve more likes, more followers, more exposure, and more opportunity. If this is what defines success on Instagram today, how does one achieve it? We solicited the opinion of four influential Instagrammers to find out.

Celia Spenard-Ko
@ceeesk



What are you known for on Instagram?

I usually take a minimalist approach to shooting, whether my subject is a building or an object. I think that's probably what defines me the most. I also like to try and challenge myself to find the less obvious angle of whatever I'm shooting.

What got you a lot of followers in the beginning?

In the fall of 2013, I participated in what Instagram calls the Weekend Hashtag Project, where they select a theme and encourage Instagrammers to try their hand at capturing that theme. My entry didn't get chosen, but @instagram liked it and that generated a bunch of likes and follows. The main thing is they noticed me. Two weeks later, I was featured as a suggested user and gained over 22,000 followers.

Has your popularity on Instagram led to paid work?

I'm a photographer to begin with, so Instagram was a fun way for me to showcase my personal style, uninfluenced by my clients. It's also much easier and faster to update than my website, and easier for people to get the gist of what I do. So I've had new clients approach me, wanting precisely the kind of aesthetic seen on my feed, which is nice because it's how I love to shoot. I also get a lot of offers from people who want to send me products in exchange for a post or two, but I'm very picky in regard to this. I think it's important to remain true to yourself.

What is your profession by day?

Photographer/writer.

What advice do you have for people who are trying to amplify their careers using Instagram?

Just find your groove and stay true to yourself; in the end, that's what's worth the most. Be engaged within the community as best you can, whether that's through participating in the Weekend Hashtag Project or going on photo walks organized by your local Instagrammers. Encourage your peers, stay positive, and don't hate.

Do you have to post beautiful pictures in order to achieve popularity on Instagram?

A lot of popular accounts don't necessarily post beautiful pictures. @dogstakings has 15,000+ followers. Nothing against them, but their photos aren't exactly what you would call beautiful. The trick is to find your niche.

Does your Instagram reflect your real life?

I still want some degree of privacy, so I'm not going to disclose everything that's happening to me. But I do like to share certain things, such as the work I'm doing that day or the cool building I saw on the way to work. I recently visited my father in Guam after not having seen him for four years. This is something that meant a lot to me, and even if it was personal, I wanted to share it, so I did.

Eric Veloso
@ericveloso



What are you known for on Instagram?

My photographic style is known for using a lot of harsh, natural light. I gravitate toward shadows, lines, and reflections, using them as strong compositional tools. I post a lot of portraits as well, focusing on finding complementary colors and natural design elements within everyday environments.

What got you a lot of followers in the beginning?

I didn't really get a "big break" per se. But instead I focused on building my audience with a quality-over-quantity type of approach. I connected with photographers that I admired in person first and slowly started to gain what I viewed as the right kind of followers through those interactions.

Has your popularity on Instagram led to paid work?

Instagram popularity has definitely led to paid work opportunities. The biggest opportunity we've created for ourselves was starting @streetdreamsmag solely using Instagram. We've since worked with a diverse group of companies in various fields. We've been able to cement ourselves as one of the go-to creative collectives working on major campaigns, and it probably wouldn't have ever happened without Instagram.

What is your profession by day?

Photographer by trade, full-time editorial and creative director for *Street Dreams* magazine and Street Dreams Visual Agency.

What advice do you have for people who are trying to amplify their careers using Instagram?

I think the main thing is to use your Instagram page as a working portfolio. Position yourself by presenting the most diverse collection of work as possible in order to not put yourself in a corner by being looked at as, for example, the person with just cool sneaker pictures. Connecting with like-minded individuals is probably one of the best things you can do, and don't get caught up in the numbers of followers and likes.

Do you have to post beautiful pictures in order to achieve popularity on Instagram?

As a photographer, I do believe that beautiful pictures are essential in getting people to look at your work, but at the same time, this is totally different for every person. I think what's more important is to develop a theme and context for your work.

Does your Instagram reflect your real life?

Yes, 100%. I use my personal Instagram page as a visual diary of my day-to-day experiences. I think the relationships we develop with one another through a platform like Instagram are super personal, and the true reflection of life comes from connecting through URLs and turning those connections to IRL.

EJ Samson
@ejsamson



What are you known for on Instagram?

I mainly post outfit selfies of what I wear to work each day, specifically a close crop of my shirt-and-tie combo. See #ejsamson.

What got you a lot of followers in the beginning?

A lot of people initially discovered my account through following *GQ's*. I was an editor there and launched their account right around the time I started mine. Then sites like BuzzFeed and Refinery29 started including me in roundups of Instagrammers to follow, and things kind of snowballed from there.

Has your popularity on Instagram led to paid work?

Without getting too specific, I will say that I've received more opportunities for paid work than I've acted on. For me, Instagram is still a fun, creative outlet and not my job, so I won't work with brands that don't feel organic to my personal style just to make an extra buck.

What is your profession by day?

I'm the director of content strategy at Hearst Digital Media.

What advice do you have for people who are trying to amplify their careers using Instagram?

Stay authentic.

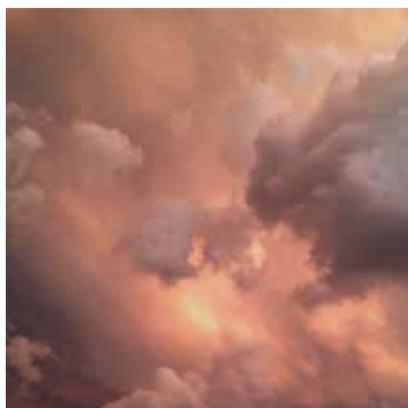
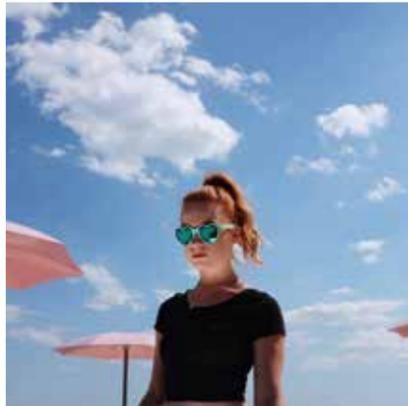
Do you have to post beautiful pictures in order to achieve popularity on Instagram?

It may sound cliché, but I really think beauty is relative. Lots of people think Instagramming their meals is beautiful, but I couldn't care less what you have for brunch. I'm also not a fan of "funny" accounts that post memes all day, even though that's big business right now. Instead of chasing likes, stay true to your brand, and the followers will come.

Does your Instagram reflect your real life?

My Instagram definitely reflects a part of my real life, but you won't see me Instagramming my Seamless order any time soon.

Edward Row
@edwardrow



What are you known for on Instagram?

Details, interesting lighting, cinematic moments, and portraits. Anything red.

What got you a lot of followers in the beginning?

I think just being there early helped. A lot fewer people were using Instagram to post anything creative when I started. Because of that, I built friendships with other early adopters, which helped build an audience naturally. After that, becoming a suggested user was definitely the biggest follower boost, but it never felt as authentic as word of mouth or the natural network, which has continued my growth.

Has your popularity on Instagram led to paid work?

Yes. Brands and agencies often reach out with different opportunities, but I don't just necessarily want to work for everyone that throws an idea my way. I end up turning down more than I take. A lot of it is social advertising mixed with social photography. If I feel like it's something that I'm engaged in, aligns with what I'm already doing, it's creative, or will push me to make something better than I have before, I'll say yes. Sometimes it's also just photographs for lookbooks or other campaign-type material. This often pays less. Overall, it's a fun new business to navigate.

What is your profession by day?

I'm an actor and a photographer. I work as a stand-in for actors on film sets as a day job; it's flexible and still freelance.

What advice do you have for people who are trying to amplify their careers using Instagram?

Engage with the community. If you're being real and getting out there to share your voice, your perspective, people will notice. This community is so giving. There are so many different types of people on Instagram, and getting anywhere you want is all about connecting with people. The other thing is consistency. People are following you for a reason, and when people come to follow, they are expecting to continue to see why they came in the first place.

Do you have to post beautiful pictures in order to achieve popularity on Instagram?

This is a fine line. If you post nonstop beautiful landscapes and travel photography, you probably will be successful. It often doesn't feel real, though. People are popular for posting selfies, funny posts, and also for drawing. Popularity isn't really that important in my eyes. There are people out there who like all sorts of things. Find your niche, be real.

Does your Instagram reflect your real life?

Yes and no. I try to post and pull images from both what I'm doing or have done, and also what I have made. It's a combination of how I see things and what has happened in front of me. □

Words by **Vicki Hogarth**
Illustration by **Christopher DeLorenzo**

Cultured: Our cheat sheet on what to read, watch, and listen to this season.

Film: *The Revenant*

Filming months over schedule and going millions over budget ordinarily sabotages a film's critical reception—often taking the director's career down with it. But in Alejandro González Iñárritu's case, additional production demands only made his latest film, *The Revenant*, more intriguing. If he's hungry for top honors at the Academy Awards after winning Best Director and Best Picture last year, it really only helps his bid that filming conditions were so dire on the set of his new 1820s period piece that cast and crew members dropped out of the production like defeated *Amazing Race* contestants. Lead Leonardo DiCaprio, clearly on the hunt for an Oscar of his own, wasn't fazed by Iñárritu's painstaking efforts to shoot scenes in sequence using only natural light for cohesiveness. Nor did he protest filming in the bone-chilling Canadian climate. Get ready to make, "I ain't afraid to die anymore; I done it already," your winter 2016 movie quote. Release: December 25, 2015

Book: *Numéro Couture* by Karl Lagerfeld & Babeth Djian
Head designer for CHANEL, diet book author, short film director, cat whisperer, and photographer—when it comes to being a modern-day Renaissance man, Karl Lagerfeld takes the cake. In honor of 15 years of collaboration between Uncle Karl and *Numéro* magazine, *Numéro Couture* will feature iconic haute couture photos taken by Lagerfeld for the French publication, starring some of the famous faces—Cara Delevingne, Linda Evangelista, Lara Stone, Stella Tennant, Natalia Vodianova—he helped immortalize. Release: December 29, 2015

Album: Radiohead

Radiohead is one of the rare bands that defined the '90s yet somehow eludes being defined by the now-retro decade. Experimenting with their sound and technique as tirelessly as they tread new frontiers with music-sharing technology, the 30-year-old band is shaping the vibe of the moment while also producing the forgotten art of the cohesive album in the era of the iTunes single. Their ninth studio album is rumored to feature a significant number of collaborations—a definite new direction for Radiohead—but, of course, you can hear all the album news and updates directly from Thom Yorke himself by downloading the band's free app, PolyFauna. Radiohead—yes, there's an app for that. Release: Winter 2015/2016 □



Words by **Vicki Hogarth**
Illustration by **Jean Jullien**

Frankie Solarik: My Signature Drink

When the world wasn't looking, Toronto became cool. That's thanks to entrepreneurs/artists like Frankie Solarik, who choose to stay put even when bigger international cities come calling. Sure, it may seem like a stretch to refer to a bartender as an artist, but make no mistake—what Solarik does at BarChef, the Queen Street West hotspot he helms and co-owns, is art. Incorporating everything from aroma and edible elements to homemade bitters and complementary glassware, Solarik's masterpieces have earned a loyal fan base and some serious bragging rights. The bar was named one of *Food & Wine* magazine's "top seven new innovative bars in the world," and Toronto native Drake famously enlists Solarik's skills for private parties. Even Jay Z has been known to enjoy the mixologist's signature Vanilla and Hickory Smoked Manhattan whenever he's in town.

Frankie Solarik: What I do at BarChef focuses on the manipulation and utilization of people's nostalgic experience with flavor, texture, and aroma. By incorporating all these different aromas and taking it to a level outside of just the glass, it evokes an emotional experience. We've had people tear up because a smell is reminiscent of a smell from their childhood.

My signature cocktail is hands down the Vanilla and Hickory Smoked Manhattan. I originally came up with the recipe eight years ago. It comes to your table in a beautiful antique bell jar. It's a \$45 cocktail, and we've sold over 7,000 of them since we opened. We literally have people come in to try it just to see if it's worth \$45, and we've never had anyone say it's not. People have traveled from outside of the city and outside of Canada to try it. It's in my recipe book, *The Bar Chef: A Modern Approach to Cocktails*. The positive feedback allows me to keep pushing myself artistically to create new experiences.

The reason I do what I do is to change the conservative perspective on bartending and drinks. I wanted to give people a new approach to what's possible with liquid. If I can change future generations of bartenders by incorporating edible components and aromatics and making cocktails a super emotional, multisensory experience, then I've done my job. □

—
BarChef
472 Queen Street West
Toronto, Ontario, Canada
M5V 2B2
barcheftoronto.com

How to Make Frankie Solarik's Vanilla and Hickory Smoked Manhattan

Crown Royal Special Reserve rye (2 ounces)
Vanilla-infused brandy (½ ounce)
Cherry and vanilla bitters (½ ounce)
Hickory smoked syrup (¾ ounce)
Hand-chipped piece of ice (1, large)
Hickory chunks (2 cups)
Bourbon vanilla bean (1)

Vanilla Syrup

Place 1 liter of water, 500 milliliters of sugar, and ¾ of an ounce of vanilla extract in a medium-sized saucepan. Place on stove, bring to boil, then reduce heat to a rolling simmer for 15 minutes. Let sit until syrup reaches room temperature, then serve.

Hickory Smoked Syrup

Place 1 liter vanilla syrup in steel medium saucepan. Prepare 2 liters hickory chunks to glowing embers, extinguish flames. Then place in large steel hotel tray, place saucepan with vanilla syrup on top of embers, enclose with another steel hotel pan, let smoke 15 minutes. Remove and transfer to 1-liter container, close lid, and place in fridge. Will last five days.

Vanilla-Infused Brandy

In an infusion jar, place 3 sliced (lengthwise) vanilla beans and 26 ounces of brandy. Let infuse for approximately three months, strain, and serve.

Cherry And Vanilla

In infusion jar, place 1 can cherries (discard juice from can) or 300 grams pitted cherries (if available), 2 pods (sliced lengthwise) bourbon vanilla, 30 grams star anise, 20 grams clove, 20 grams cardamom, 10 grams black peppercorns, 30 grams fennel, 4 sticks liquorice root, 3 2-inch cinnamon sticks. Top with 45 ounces of rye, let infuse for three months, strain with cheesecloth, and serve.

To Build

Begin by building cocktail in large shaker. Place large hand-chipped spherical ice in the shaker. Next, char hickory chunks with blowtorch until glowing embers occur throughout. Add vanilla pod and concentrate heat on vanilla pod, place frying pan aside, strain water from spherical ice in rock glass, pour built cocktail in glass, extinguish flame in pan. Place hickory chunks and vanilla pod on pedestal, place cocktail on top of glowing embers, enclose cocktail with top of glass bell jar. Present to guest, let sit until cocktail is visible in bell jar (approximately two minutes). Remove cocktail from bell jar, wipe with clean cloth, and serve.

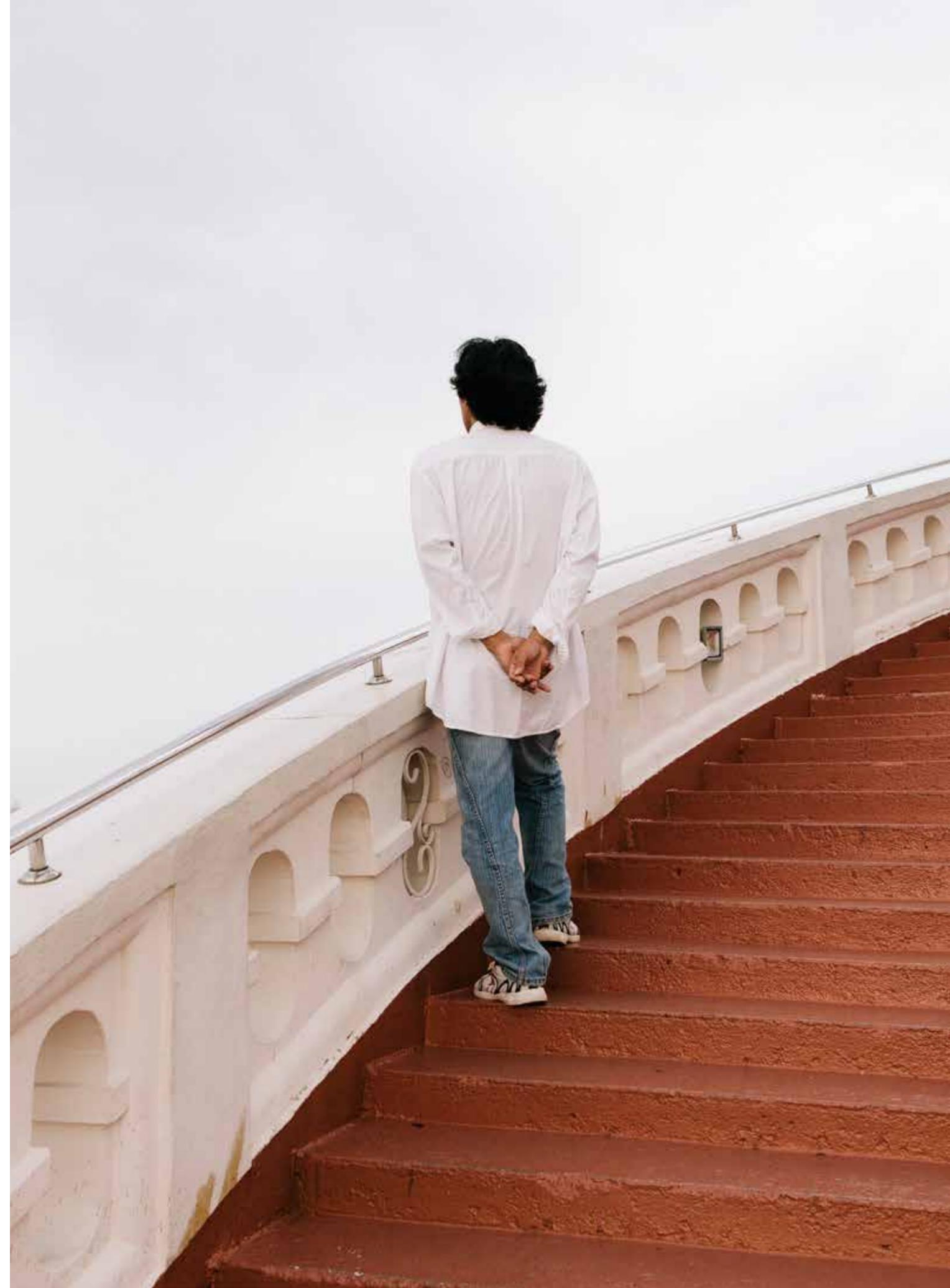


Jean Jullien

Photography by Ériver Hijano

Paradise Found

Turn on your OOO and head to Thailand
to recalibrate your body and mind.



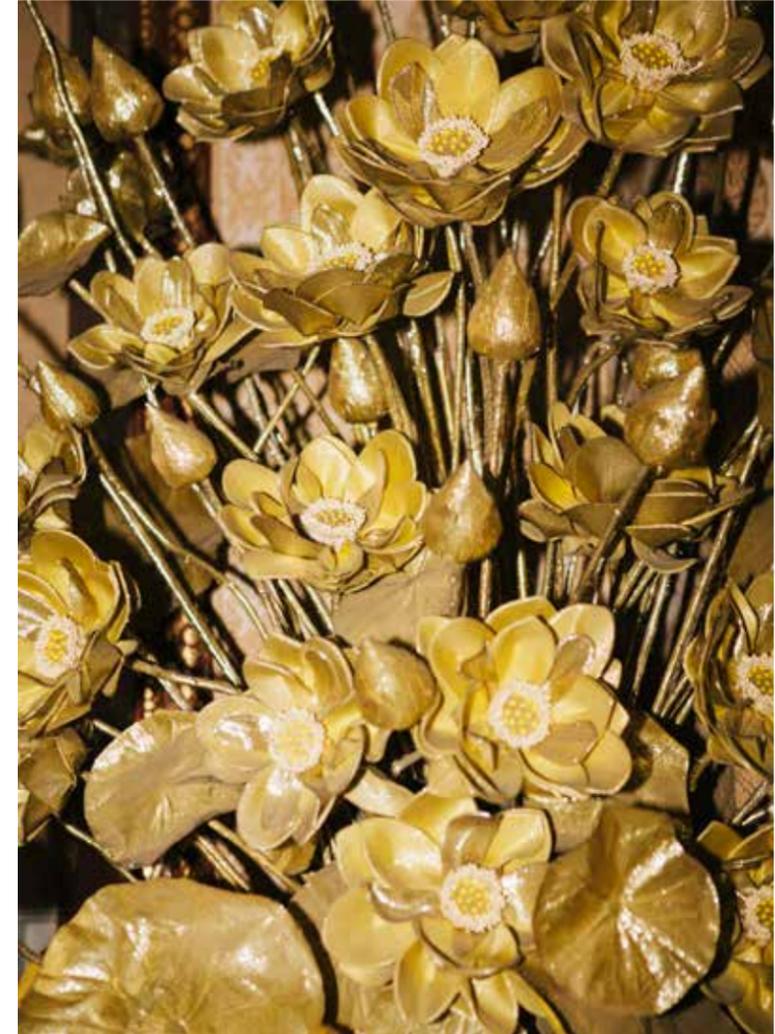


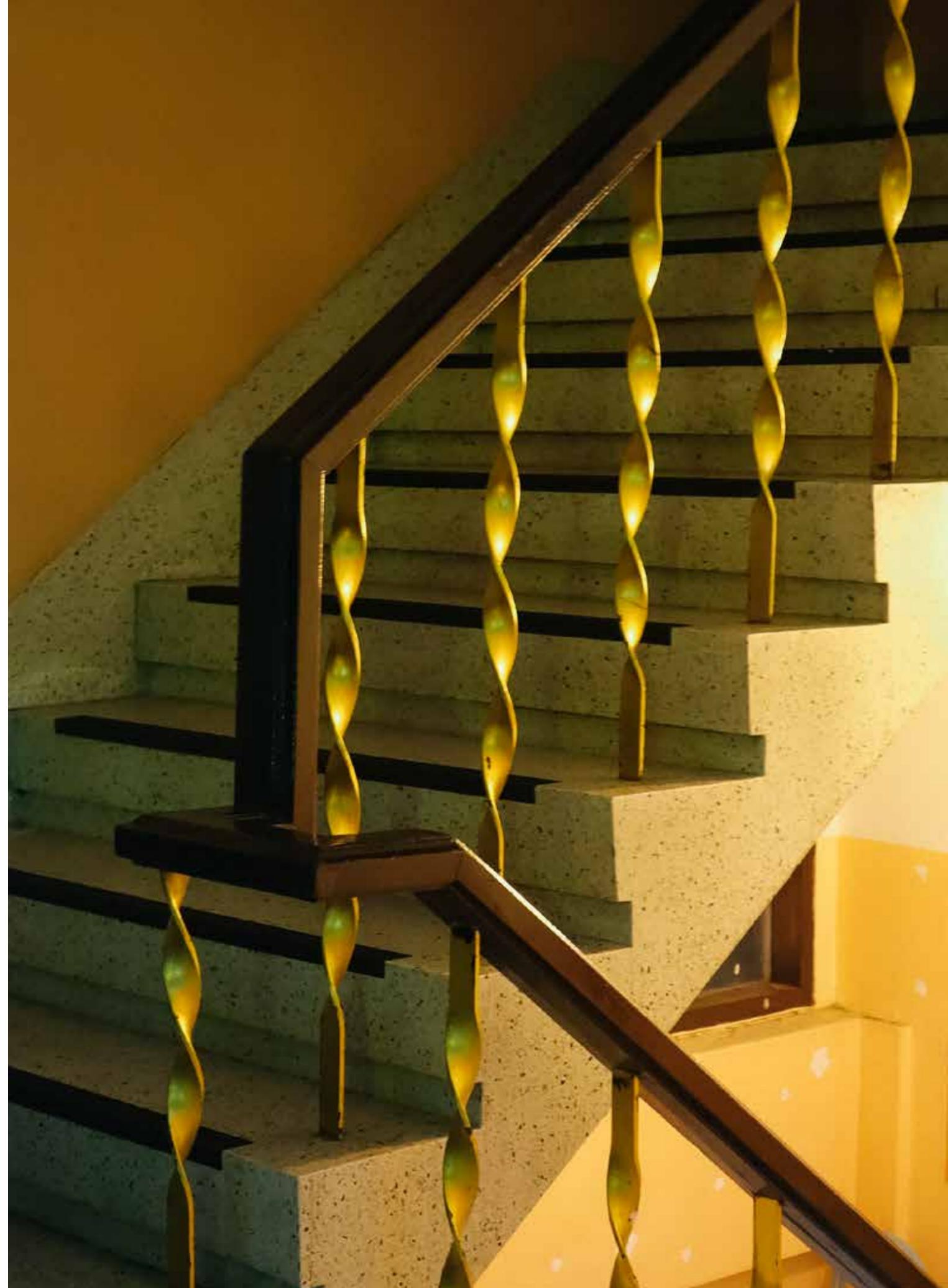
Travel writers and editors alike have been quick to bump Thailand down in the ranks of holiday hotspots, currently celebrating the less trodden trails of Ethiopia and the newly un-embargoed Cuba. But the truth is, there are barely any unexplored destinations now that the average Westerner is more jetset than the socialites who inspired the term “jetsetter” at the dawn of the commercial airline. It's not about discovering the road less traveled; it's about the road last traveled.

Thailand's charms may not be a secret, but it is experiencing a renaissance of sorts. Make your way outside of tourist-heavy areas like Bangkok, Phuket, and Phi Phi, and you'll find seemingly untouched rainforests and hypnotizing blue waves crashing against white sand on virtually empty beaches.

It's a 21st-century instinct to reach for your iPhone to snap a photo of the footprint-free sand. You'll have to wait, though, to inspire jealousy on Instagram. Wi-Fi is almost nonexistent off the so-called beaten path—a healthy reminder of what vacationing should be all about. Besides, the waves have merely washed away the footprints of those who've come before you. It's now your turn to make your own.









Baltimore's Beacon

Words by **Hana May**
Photography by **Ben McNutt**

Entrepreneur, social activist, and ex-offender Chris Wilson is revitalizing the city everyone thought was beyond saving.



B. Connections

By the third quarter of 2015, the city of Baltimore had recorded more murders than it had during the entire year before. 2014 saw 210 murders, but by August 20, 2015, there were already 212—almost a killing per day.

It hasn't been an easy year. The city was thrown into disarray and propelled to the forefront of the national news cycle in April, when 25-year-old Freddie Gray died while in custody of Baltimore police. His death sparked three weeks of protests in which people took to the streets to demand justice—and it all came with a hefty price tag. Businesses were looted and burned, and hundreds of people were arrested. Baltimore went into a state of emergency, and the National Guard was called in to restore the peace. Even when six of the officers involved in the Gray case were indicted, the city's problems continued.

May saw a whopping 43 homicides, the second-highest total in the city's history. And the general feeling was that the police were hesitant to use force, and Baltimore was reeling.

Like other American cities that have fallen on hard times, it wasn't always this way for Baltimore. The manufacturing

“I’ve always had big dreams since I was a kid, and I was always willing to work hard to get anything I wanted. So having someone tell me I would have to grow old and die in prison—I chose not to believe it.”

and automotive industries once thrived, and people flocked there during World War II to work abundant steel factory jobs. General Motors established an assembly plant in the city in 1935, and members of different socioeconomic classes shared neighborhoods.

Then a combination of factors left the city devastated. The same people who had come to the city to work fled to the surrounding counties, and riots that followed the assassination of Martin Luther King, Jr. in 1968 led to looting, arson, injury, arrests, and death. Many businesses never reopened, and the industries that once made the city thrive began to fade. Baltimore continues to feel the effects today.

Many have written off the city as a lost cause, but not Chris Wilson. An entrepreneur, social activist, and organizer, he’s dedicated his life to helping solve Baltimore’s woes. But this wasn’t always the path it seemed he’d take. Wilson is an ex-offender who was sentenced to life at 17.

In a May speech, Wilson, who is now 36, spoke about the circumstances that led to his imprisonment. Growing up in a tough neighborhood in Washington, D.C., he would sleep on the floor to avoid stray bullets. His mother, a recovering addict, was in an abusive relationship with a D.C. police officer. One night, Wilson awoke to them arguing; trying to intervene, he was knocked unconscious by the officer and later found him raping his mother. The officer bashed her skull with his service weapon, leaving her unconscious. She was never the same. Wilson was never the same.

Though the officer served time, threats were made against Wilson and his family, and he started carrying a gun. One night, he was approached by some men, and when the situation deteriorated, he fired his weapon, hitting one of them, who later died in a hospital.

Despite being told by everyone around him that he would never get out of prison, he was determined to have a brighter future. “I’ve always had big dreams since I was a kid, and I was always willing to work hard to get anything I wanted,” Wilson says. “So having someone tell me I would have to grow old and die in prison—I chose not to believe it.”

In his cell, he drew up what he calls his “Master Plan.” He would turn his life around, get his high school diploma and college degree, learn a language, start a business, write a book, and buy a drop-top black Corvette.

So he got to work. In prison, he received a GED and an associate’s degree, participated in regular therapy, and

learned four languages. He even taught himself photography, turning that skill into a lucrative business that yielded \$40,000, which he put in an inmate welfare fund. Wilson hoped the money would go toward new gym equipment. But when it was used for a surveillance system, he, instead, became determined to focus his entrepreneurial skills on improving the lives of ex-prisoners on the outside.

America imprisons more people than any other country, and more than half the people who spend time in jail re-enter the prison system within three years. A study conducted by the U.S. Bureau of Justice in 2009 showed that African-Americans make up 39.4% of the total prison system, and according to the National Association for the Advancement of Colored People, as of 2001, America has incarcerated one in six Black men. Not only did Wilson want out, but he was determined to break the cycle for himself and for others.

For years, Wilson wrote to the judge handling his case in hopes of having it reviewed but was continually denied an appeal. Then things turned around. “I started praying to God, and I told him if he let me out, I would commit my life to giving back. Two weeks later I got a court date!” he says.

At 27, a decade after being sentenced, Wilson was assigned a new judge who was willing to give him a second chance. He was released on the grounds that he would put his master plan into action, and he did exactly that.

Since he’s been out, Wilson has thrown himself into entrepreneurship and community activism. He now runs two Baltimore-based businesses, a contracting company and furniture restoration business, and is a paid public speaker under contract with the American Program Bureau. But his greatest impact on Baltimore has been in his role as the director of community workforce development at Strong City Baltimore, an organization whose mission is to strengthen the city’s neighborhoods and people. During his time there, from February 2013 until September 2015, Wilson helped with the essential task of securing employment for former inmates.

Wilson predominantly worked in Baltimore’s Station North, Greenmount West, Barclay, Harwood, and Charles Village neighborhoods. Most of the people he helped were 24- to 45-year-old African-American men with prison records. Having experienced the system firsthand, Wilson

was able to offer help in a way others couldn’t. “I’m like, ‘What’s up, man? What’s your story? What’s your deal?’ And it’s usually the same stuff I’ve been through,” he says.

The initial conversations he had with these men were the most important part of his community work. Sometimes, they were even more important than actually helping them find jobs. Wilson got them to think big picture about their future and their responsibilities in life. And he’s wasn’t easy on them. “I let them know that employers don’t care about their problems nor do they want to hear a sob story. These types of conversations are important,” he says. What may sound harsh to some is a sobering wake-up call for others.

Wilson believes Baltimore’s issues stem directly from the unemployment rate. “You don’t give people jobs, they have no opportunity, they’re depressed, they’ve got to watch people around them getting killed, so most people suffer from PTSD and are not able to be diagnosed. So they self-medicate. They go to the liquor store, they start using drugs, they go to church on Sunday, and do it all over again Monday.” It’s a cycle that begins and ends with a lack of options. So by focusing on employment, his work has trickled down to the overall community. Since Wilson has “been home,” as he puts it, he’s personally aided more than 200 people.

Wilson helped with job readiness, provided barrier removal service, and eventually placed the men into jobs or training programs. His workshops focused on résumé writing, interviewing skills, public speaking, and business pitching. Sometimes the help would be as simple as putting together basic paperwork for pieces of identification and birth certificates. Wilson would walk them through the entire hiring process, even going as far as dressing up for mock interviews himself.

A lot of people would come in with an “I need a job. I’ll do whatever. I don’t really care what it is” mentality. Wilson asked them, “Why do you sound so desperate?” Having hired people from disadvantaged neighborhoods himself, he knows the importance of self-assurance in an interview. “You need to come to me with some confidence and make me feel like you have something to offer my organization.”

These programs effect change one story at a time. One woman was unemployed, and her children had been seized by social services. Wilson helped her get into a GED class, showed her where she could get free legal help, assisted in finding her new clothes, and set up interviews. Two months later, he was at the Baltimore harbor reading a book by the water. “I saw her dressed nicely, walking with her kids,” he remembers. “It was a special moment for me. That’s the work I do.”

The greatest success Wilson has achieved is through his workforce programs, especially given their size and limited budget. Similar programs place 35 people into jobs per year, on average. But Wilson’s average was around 65 per year. Wilson believes he’s been so successful because of the interpersonal connection he develops with people. “I’m honest, and I go out of my way to help people if they are serious about turning their life around.”

It’s leadership by example. “The biggest thing is that I have become a symbol of hope,” Wilson says. “People believe that success is possible when they get to meet and build with someone who has done it.” The spoils of entrepreneurship provide tangible evidence of that potential. The morning of our interview, Wilson found a man from his workforce program ogling his car. “That ain’t nothing, man,” Wilson said to him. “You can get that.”

Community-conscious development companies like Telesis Corporation are now coming to central Baltimore to provide jobs to local residents and develop affordable housing. And organizations like the Central Baltimore Partnership, which Wilson led for the past three years as part of his role at Strong City Baltimore, have contributed to large developments, creating jobs for almost 200 local residents. Wilson says, “People are becoming more unified and politically conscious.”

Still, his biggest obstacle is that he can’t help everyone. “My two phones rang off the hook every day, and I didn’t have enough job opportunities for everyone. It’s overwhelming at times.” But it’s always worth it. “It is the most rewarding feeling to work with people and help them get a job so they can take care of their family,” he says.

There are so many inspiring aspects to Wilson’s life it could be a movie—and it might be. He’s currently finishing his book, which he’s discussing with interested publishers, and movie executives have approached him about bringing his story to the silver screen. He’s even been invited by Harvard to take classes.

Wilson’s mantra, “Know what you want out of life and go after it, no matter what it is,” has changed his life. His plan to help Baltimore is working, and the positive impact is snowballing. He just needed to start with a plan.

After the 2015 Baltimore riots, many people wanted to come in and “help” the community. Everyone seemed to be an expert on Baltimore’s problems but few offered viable options. “The important thing about proposing solutions is making sure the community has a voice in the development so that you’re not just trying to come in and tell people what the answers are,” Wilson says. “Baltimoreans are sensitive to that approach.”

He believes the solution is simple: If you want to make changes in the community, you’ve got to work from within and understand its unique dynamics. “Don’t go anywhere thinking, ‘I’m going to kill this. I’m going to save y’all.’ Stop. Even if it’s a good idea, people will resist you.” Instead, canvass the neighborhood and figure out who’s who, meet the community leaders, and find out what they need. Often, solutions to a neighborhood’s problems exist within its population.

In regard to the cleanup of the 2015 riots, Wilson asked, “Why not include these certain communities where these stores are that you want to rebuild and involve them in a conversation? Give them the opportunity to work on it.” The organizers responded, “Oh. We’d never thought of that.” □

Words by Jenna Gottlieb

A Design Guide to Reykjavík

Volcanoes, glaciers, and Björk come to mind when Iceland enters the conversation. Indeed, the tiny North Atlantic island of 330,000 is home to an awe-inspiring landscape of towering mountains, thundering waterfalls, and hot springs powered by raw geothermal energy. Tourists flock here in droves to soak in the popular Blue Lagoon or hike the unforgiving Highlands. But while Iceland has an otherworldly landscape and is proud of its homegrown music acts, its capital city is also home to a healthy design scene.

In stark contrast to the rest of the country, Reykjavík has a lot of people, cars, and activity. Roughly 200,000 of Iceland's residents live in the capital area, and while it's a small city, the energy mimics that of New York City or London. Along Laugavegur, Reykjavík's high street, street art coexists with high-end shops, musicians play impromptu concerts outside coffeehouses, and a number of small galleries show original Icelandic art.

Though Reykjavík can seem quite urban with its museums and restaurants, nature's omnipresence makes it extraordinary. But unlike many urban areas, the air here is remarkably clean, and whales can be seen passing by the harbor during the summer. Along with folklore and history, many Reykjavík creatives cite nature as a major influence in their work. Designers thrive on the geological contrasts of their small volcanic island, with its vast lava fields, punishing weather conditions, and the richness of the landscape's colors and textures.

Reykjavík's close-knit community allows many inhabitants to pursue multiple creative endeavors and find local success. You often come across Reykjavík residents who have both a day job and a passion project. During their free time, they're painters, musicians, novelists, or poets.

I spoke with three designers about what makes Reykjavík such an inspiring place to work and create. Guðmundur Úlfarsson is the founder of Iceland's only type foundry, Or Type, which has recently sold typefaces to the *New York Times* and Sundance Film Festival. Róshildur Jónsdóttir launched product design company Hugdetta with her husband, Snæbjörn Þór Stefansson, in 2008, and has since worked on a number of interesting projects, including the creation of a model-making kit using processed Icelandic fish bones. Finally, Spanish-born Marcos Zotes is an innovative visual artist and architect who is a partner at BASALT Architects in Reykjavík. His work ranges from traditional building projects to lighting design.

Reykjavík's design scene is quite young (the Icelandic word for design, hönnun, was only coined in the 1950s), but it has grown considerably over the decades from a small, craft-centric community to a proper industry, all while maintaining the idiosyncratic, nature-based aesthetic emblematic of the country.



Photo by Stéfaníe Vermeersch

Guðmundur Úlfarsson

OR TYPE



How did you get started in design?

I started messing around with Photoshop and making websites at an early age. I didn't know that what I was doing was considered graphic design; I just really liked it. It then led to more interest in print work and, subsequently, graphic design studies.

What kind of projects do you work on?

Or Type kind of grew from the projects that I and my creative partner, Mads Freund Brunse, have done under the name GUNMAD. We started making type for different projects, books, and identities. It then grew into the foundry that it is today. We have gotten quite a lot of attention lately for typefaces that we've done for the Sundance Film Festival and the *New York Times Magazine*. Lately, we've been getting more and more type-specific projects, so you could say that our small side project is growing bigger than its creator.

What is it about Reykjavík that inspires you?

I love that Reykjavík is a small community and that there are blurry lines between disciplines. Everyone is doing more than one thing at the same time, and everyone is working together on different projects. It sounds like a fairy tale, but it's true. There's a lot of support and camaraderie. That's quite inspiring and drives a lot of what I'm doing in Reykjavík these days.

How does your work fit into the Reykjavík design scene?

I often wonder if it actually fits. After coming back from art school in Holland, I felt like a bit of a misfit trying to fit in to get jobs to survive. I considered that I might have been in the wrong place, but it has since worked out.

How does your work extend beyond Iceland?

Since I run a type foundry online, the geographical borders of my work are kind of blurry. We mainly sell type abroad, and we mainly get jobs that are not based in Iceland, such as projects for American or European companies or organizations. But I consider myself very much an Icelandic designer. It's where I grew up, and it's a big part of my identity.

What is it like being a creative professional in Iceland today?

I'd say it's quite exciting. The community is tightly knit and the scenes intertwine with design, art, music, and fashion; everyone is kind of working together. Reykjavík is a supportive city for entrepreneurs. I mean, we've got all this support for startups like other cities, but we're much smaller. Everyone loves startups. People are getting to understand that design matters, somehow, even if that message is getting out slowly.



Type poster designed by GUNMAD.



Or Type exhibition in downtown Reykjavík.



Motion Dazzle: Book featuring Or Type's typeface "Rather."
All photos courtesy of Or Type.

Róshildur Jónsdóttir

HUGDETTA



How did you get started in design?

It's been an interest of mine since I was very young. I come from an artistic family, and while I didn't know I would go into product design, I knew I wanted to work in a creative field. I decided to study and received a BA in product design from the Iceland Academy of the Arts in 2006. My husband—Snæbjörn Þór Stefansson, who also graduated from the same university—and I started our design firm in 2008.

What kind of products do you design?

Hugdetta specializes in product design and interiors. We have a range of products from birch wood furniture to handcrafted clothes pegs to a model-making kit using processed Icelandic fish bones. The idea for the kit, called Something Fishy, came from a desire to find a new way to use material. A lot of fish bones are thrown away, so I started playing around with them and found that you can create some pretty cool shapes and projects. We very much want our designs to incorporate Icelandic materials, such as birch wood and discarded fish bones.

What is it about Reykjavík that inspires you?

I've lived abroad a lot, and all cities inspire me in some way as a designer. What I love about Reykjavík is the size of it. It's so small and we all know each other. Musicians, artists, and designers are all centrally located, and we support each other and help each other out. What is different about Iceland is it's easy to be noticed. If I was a young designer in New York or London, it would be much more difficult to get my work out in front of people. If you do something good in Iceland, it's easy to get noticed. So maybe it gives you more hope than in other countries.

Where do you find inspiration?

It might sound cliché, but the beauty of Iceland is a major inspiration. I spend all my summers in the north of Iceland in the countryside, where we own a farm. There's something about the colors and texture of the landscape.

What is it like being a creative professional in Iceland today?

Iceland is a beautiful place, and it's a great place to be creative, but it can be difficult. For product design, the size of the market is small. If you create a product to make money, you need to market it abroad. There are so few people here to buy what you design. There are only 330,000 people in Iceland, so to survive as a designer, you have to market abroad and take part in exhibitions outside of Iceland. I don't think that a product that pays for itself exists on the Icelandic market. We also have limitations in production, as we don't have many manufacturers.

Sometimes, when making prototypes, I have to go abroad to try out material. But I love working and creating in Reykjavík. There's a certain energy that I haven't found anywhere else.



Furniture design by Hugdetta.



Interior design by Hugdetta.
All photos courtesy of Hugdetta.

Marcos Zotes

BASALT ARCHITECTS



How did you get started in architecture?

I grew up in Madrid, and skateboarding was an important part of my life. When you skateboard, you get to explore the city and notice every curve and angle of buildings as you go. That's where I think my interest in architecture started. I went on to study architecture in London and New York, and started working in Reykjavík in 2003.

What kind of projects do you work on?

Today, my projects are divided. I carry out a straightforward architecture practice in Reykjavík called BASALT Architects, for which I am a partner. We focus on integration in the natural landscape and have worked on projects like designing a swimming pool in the north of Iceland, and we have worked on an extension at the Blue Lagoon, among many other projects. On the other side of my work, I design large-scale art installations.

What has been your favorite Reykjavík design project?

Last year, during the Winter Lights Festival in Reykjavík, I worked on a project that engaged the local community to participate. Hallgrímskirkja is a church in central Reykjavík, and for this project I asked kids from 3 to 6 years old to draw different possibilities for how the church could look. The sketches were projected onto the church in a huge light installation, and it worked out quite well. I loved the process of watching the kids get excited about the project and to see it realized.

What is your favorite building in Reykjavík?

The Nordic House by Alvar Aalto is a very beautiful building. Today, the area has changed so much because it has been developed, but the idea was to integrate the building into the surrounding marshland. It's a beautiful example of architecture being harmonious with the Icelandic landscape.

Where do you find inspiration, and how do you begin the design process?

I'm inspired by Iceland's nature. I think the Icelandic natural environment impacts your life so much, and when it comes to Reykjavík, the city changes so much from winter to summer. When it comes to my design process, I start by gathering knowledge about a particular site, the political and social conditions, and then get involved with the local community in the design process. And, while I'm dependent on advanced technologies, I very much like to sketch out my ideas, transferring thoughts from my head to paper.

What is it like being a creative professional in Iceland today?

The fact that this is a small community, there's a strong network of creative professionals, and it's very easy to collaborate in some way. There's a personal connection with colleagues, but also with clients. The client-architect relationship is very easy in Iceland since it doesn't take long to find out that you have a friend in common. There's also a lack of bureaucracy in Iceland compared to other countries. If you need to get permission for something, it's usually as simple as making a phone call. □



Installation at Scotiabank Nuit Blanche in Toronto, Canada.



Art exhibition on the Polytechnic Museum in Moscow, Russia.



Light installation projected on Hallgrímskirkja church in Reykjavík. All photos courtesy of BASALT Architects.

The Future of Fashion

The hipster was supposed to mark the end of fashion. After all, superficially appropriating clothing and accessories from different eras and mixing them together ever so ironically was perhaps the fated premonition T. S. Eliot was talking about in *The Wasteland*. With more cans of PBR, of course.

But the hipster didn't kill fashion, and normcore didn't save it. The dawn of the internet era may have given us fast fashion, but it also gave us a looking glass into every part of the world and a platform to share our ideas and designs. Because of this, millennials are not the selfie-obsessed narcissists they've so ignorantly been made out to be. Today's pioneers have single-handedly shown us that fashion has far more uncharted depth than we've ever given it credit for. Meet four of the industry's most important game changers in New York.

Words by **Vicki Hogarth**
Photography by **Justin Bridges**
Styling by **Corey Kelly**
Hair & Makeup by **Derek Medina**

Elliott Sailors



Suit, Frank & Oak
Turtleneck, Lacoste
Shoes, Elliott's own

Opening one of Vivienne Westwood's menswear shows would be a career-making moment for any model. But given the fact that New York-based Elliott Sailors originally began modeling in womenswear, it was more than just a personal highlight. On a macrocosmic level, it was an industry-defining moment as the fashion world furthered the concept of gender fluidity.

Your first New York photoshoot was for none other than Bruce Weber for Abercrombie & Fitch. Did that set the tone for your early career?

Absolutely. I would say right up until I cut my hair short, I was mostly seen as the classic all-American girl. It's amazing how much a haircut alters the way people see you.

Looking back, did you have a different perspective on the industry than you have now?

In the beginning, I literally knew nothing about fashion. I knew who the supermodels were but had no idea what or who they were wearing. Now I have a tremendous love for fashion—for the stories designers tell and the stories we get to tell as we choose our clothing.

In general, I've found working in menswear more relaxed than working in womenswear, but I would never want to leave behind the enthralling complexities in the world of women's fashion. I am only hired as a female model—who is wearing menswear, womenswear, unisex clothing, or a mixture. I am never hired as a male model.

The Landmark Forum inspired you to cut your hair and opt for a more androgynous aesthetic. Why or how did it inspire you?

The Landmark Forum is about authenticity, living life powerfully, and living a life you love. I just saw that a powerful and authentic choice for me would be to recreate my career in a way that would be creating a life I love and potentially inspiring others to do the same.

For both men and women, hair is strongly tied to our sense of identity, for better or for worse. How did you initially respond to your short 'do?

I was excited about cutting my hair from the moment I chose to do so, mostly because I was excited about why I was cutting my hair—to also work in menswear. The moment the buzzer started, I did get a little teary because it was, in a way, like letting go of everything I already knew both in how I was perceived and the work I knew. [It was] stepping into the unknown. At the end of the day, though, it is just hair. The funny thing to me is all the people who have so many opinions about my hair, people who I've never met. It is pretty wild how much hair changes the way people see you, and I'm just excited about continuing to make authentic choices as life evolves.

What do you make of the relationship between hair and identity in mainstream culture today?

Hair seems to be many people's most valued physical asset and their primary identifier. Hair can always be used to make a statement, like this gray/white/platinum hair we're seeing all over that could be argued as a statement on ageism and embracing the inevitable. It has almost become an oddity to have what could be called a "traditional" hairstyle. There's a lot to be said for the fact that we are letting go of things having to look a certain way, which could be said to be progressive.

Hair has always been a big statement, like in the '70s, when both men and women grew their hair longer than was previously considered normal and hairstyles began to look more gender neutral. The hairstyle I've chosen now I chose for exactly that reason—because I see it as a gender-neutral look.

What inspired you to look for work as a male model?

Androgyny—though I didn't always know to call it androgyny—has been a longtime appreciation of mine. I love the soft line between what is perceived as masculine and feminine and find it truly beautiful. I was very much inspired by Andreja Pejić at the time; I had previously been inspired by David Bowie, Vivienne Westwood, Tilda Swinton, and the interest I have always had with the hippie movement.

How did you present yourself to potential clients? Did they know your backstory?

I go to castings for menswear usually dressed in a T-shirt or tank and men's jeans, and castings for womenswear dressed in a T-shirt or tank and women's jeans (sometimes I bring heels).

Many know my backstory and many don't, but almost everyone sees me as female when they meet me. There were a couple of times at men's castings they asked me to take off my shirt, and when I said I was female, they were completely surprised; we laughed, and they said never mind.

You recently opened Vivienne Westwood's menswear show in Milan. What have been the highlights of your career thus far?

Opening Vivienne Westwood's menswear show was indeed a wonderful highlight, as was the Diesel runway show in Venice. I loved traveling to Santiago, Chile, where I got to shoot the cover of *Paula* magazine twice in a row! It was such an honor to be the first androgynous model to be on the cover of any magazine in Chile.

Shooting with photographer Ellen von Unwerth was another incredible experience—one that had nothing to

do with the clothing I was wearing but with getting to work with a photographer who was so vividly creating a captivating scene for the day. That was the first time I had a billboard in Times Square. More recently I got to do the H&M campaign "No Rules in Fashion but One—Recycle Your Clothes." That was really cool to see the video in Times Square, being featured with Iggy Pop! An altogether different highlight was shooting the Athleta campaign in Kauai, where I learned paddleboarding and aerial yoga.

What I always enjoy about modeling is all the opportunities for enrichment: learning athletics and dance, exposure to new cultures and alternative worldviews, and the ongoing history lessons of how and why we are where we are today.

Who do you think is pioneering the new school of thought on androgyny?

Eddie Redmayne is an amazingly talented actor honoring the stories that need to be told about gender. I am very much looking forward to seeing *The Danish Girl*. My current favorite designer honoring gender fluidity is Alessandro Michele for Gucci. I love all of what he is doing in menswear and womenswear. An artist I love who loves gender ambiguity is Olympia Soheve.

Stav Strashko is one of my favorite models of the moment.

But in all of this I think it's important not to see what's happening as a new school of thought but as a long, overdue acceptance and appreciation of what has always been.

People sometimes confuse you and your husband for a gay couple when you're walking the streets of New York. Have these experiences as a whole enlightened you about society in interesting and/or discouraging ways?

Whenever people thought my husband and I were a gay couple, it was clearly people who had no idea who either of us was. The times we were seen as a gay couple were discouraging situations, because each of those times the only reason we actually knew we were perceived that way was because of the derogatory comments people made.

What impact do you hope your career has on the industry?

To be honest, when I first cut my hair to work in menswear, I didn't think I was doing anything that was that big of a deal. Now that I see the greater impact there has already been, I am unbelievably grateful to have been a part of something that has made such a difference for so many people. I want to see gender becoming less and less of an issue and instead another aesthetic to enjoy in fashion.

And what about on people who follow your career?

Honestly, I just wish everyone would chill out and let people be. Just do you.

#BeYouBeTrue



Daniel Saynt



Sweater, PLAC
Pants, CWST

Daniel Saynt basically invented the concept of the professional fashion blogger with his website FashionIndie. He then went on to establish a successful influencer casting agency, Socialyte, and worked as CMO of Rebecca Minkoff, which is why his decision to become co-owner of *NYLON* makes sense, despite the waning of traditional magazines. What does this digital-age ingénue have in mind for these so-called old-school venues? His answers will surprise.

You pioneered the archetype of the self-made fashion blogger while you were still CMO of Rebecca Minkoff. How did you first take notice of that growing phenomenon and what business potential did you originally see?

When I launched FashionIndie.com, it was a transformative time in fashion. MySpace was giving fashion brands a first introduction to millennials, designers were questioning Net-a-Porter's relevance, and *Vogue's* digital flagship was still called VogueMagazine.com. Being a "fashion blogger" wasn't a career choice; it was a hobby. But I trusted in the disruptive nature of digital. That was almost 13 years ago, and, at the time, the web was coming out of its first major bubble. Brands valued at billions were shutting down, but media was growing with blogs like Huffington Post becoming major brands competing against traditional newspapers. Year after year, I'd notice these trends and predicted that it was only a matter of time before fashion blogs like FashionIndie would become more relevant to the fashion conversation. The industry at the time was so guarded and anti-blogger; I would have to crash fashion shows.

In 2006, I snuck into the Marc Jacobs show and posted a video of the runway on YouTube. In a few weeks, it reached 100,000 views, and, shortly after that, I started getting contacted by brands looking for coverage. Pretty quickly I went from some unknown posting stories from my apartment to someone brands were inviting to shows and showrooms. IMG reached out, and I was one of the first five fashion bloggers allowed to register for Fashion Week and attend. This opened up so many opportunities as it established credibility for bloggers.

Advertisers needed to be where the customers were, and I knew magazines weren't where it was at. The world was shifting to immediate satisfaction, and the three-month print windows of magazines wasn't enough to handle the growing appetite for fashion content and editorials.

I knew as social networks and blogs evolved, it would be only a matter of time before the money would shift as well, going from print to more independent digital voices.

How did you first turn the idea of creating online celebrities into a business? How have you advanced this idea in such a short time?

My articles for FashionIndie were focused around the new faces in fashion. We were the first to report on Tavi and Bryanboy, and we would regularly feature other

popular blogs like Refinery29 and Bag Snob. There was always money in banner advertising, but the trend of making money as a personality or for content was still in its infancy. We'd charge \$50 for a sponsored story on FashionIndie.com, more if our editor-in-chief and my current partner, Beca Alexander, had to be in a shoot.

Each month it seemed as if the price we could charge was increasing, with more requests from brands to be featured in the stories we were producing. Around this time, I met Jonah Peretti of BuzzFeed. He was working on BuzzFeed with a crew of 10 people in Chinatown and called me into a meeting to discuss launching a fashion magazine that would live exclusively on iPad, which had recently hit the market to massive fanfare. In conversation, he told me his prediction that content would become the future of advertising and that those who know how to distribute said content will win.

At the same time, there was a growing movement in "real beauty." People were growing tired of magazines' and fashion brands' impossible-to-achieve standards of beauty. In the industry, booking an ad campaign or in-book editorial is big business for everyone involved, but everything was so overproduced and Photoshopped that the final product always felt disconnected from reality. The work was beautiful, but it wasn't aligned with the growing voice of the millennial consumer who was demanding authenticity. The blogger phenomenon really hit a nerve because these girls and guys were in many ways the reality stars of fashion. They were real people who people could connect to, and, as their audiences grew, so did their impact on the industry.

I saw how effective these new influencers were at connecting to their audiences in a personal way but also saw how successful they were at amassing millions of fans across their social profiles. They were creating daily content and reaching millions while projecting authenticity.

Socialyte was launched after my time at Rebecca Minkoff. I'd seen how effective fashion bloggers were at driving sales and helping increase our own social profiles, and I knew other brands could benefit from the relationships I established over my years as a blogger.

Who were some of the first big-name digital influencers you helped catapult to international fame, and how, exactly, did you help their business grow?

Aside from FashionIndie's regular coverage of street-style stars in the early days of fashion blogging, I worked on hundreds of campaigns and partnerships that helped these talents gain international fame. I was asked by Steven Kolb of the CFDA to help select influencers to join the voting board for the CFDA Awards, I put Rumi Neely and Leandra Medine on the Rebecca Minkoff runway, and launched the Bloglovin' Awards in the U.S., giving an international spotlight to Chiara Ferragni, Scott Schuman, Garance Doré, and Cupcakes & Cashmere.

At Socialyte, we've represented a number of talents who grew to become massive influencers, including Anna-belle Fleur of VivaLuxury, Nadia Aboulhosn, Adam Galla of IAmGalla, Olivia Lopez of Lust for Life, Krystal Bick of This Time Tomorrow, Cara Loren, Marcell Flourus of One Dapper Street, Marianna Hewitt of Life With Me, Bryanboy, and Negin Mirsalehi. Danielle Bernstein of We Wore What was a former Socialyte intern who learned the ropes with us before becoming a phenom in the space. She's now one of the highest-paid influencers, commanding \$15,000 an Instagram.

Our work has helped influencers appear in films, television shows, and get features in magazines like *Vogue*, *Vanity Fair*, and *Elle*, all deals which have helped expose them to millions of new fans, further increasing their influence.

What are you looking for in an aspiring digital influencer?

First, our focus is on people who have a true editorial eye. We're looking for talents who create amazing content, whether featuring themselves or featuring original editorials that feel luxury. Second, we look for people who are dedicated. We look at the frequency of their social and blogs to determine if they have enough work ethic to make a career out of being an influencer. Lastly, we look at their social reach and engagement. New faces with high amounts of comments, shares, and likes often have the fastest growth trajectory. We currently have a waitlist of 750 influencers looking for representation by Socialyte, so some of it also factors into how quickly we can grow our internal management team to meet the demand of talents looking to align with our agency.

Does a digital influencer necessarily have to have an existing fan base before you begin working with him/her? Do you ever work with yet-to-be-made online stars?

There are many influencers we've taken on when their fan base was below 20,000 fans on Instagram. Over the years, through our management, we've seen these talents increase to hundreds of thousands of fans. We also look for influencers who aren't big on social or who don't have blogs, but who are established personalities in the industry. My dream is to build out the properties of The Misshapes, a DJ group made up of Leigh Lezark, Geordon Nicol, and Greg Krelenstein. I was a regular at their Don Hill parties back in the early 2000s, and I

feel they have so much potential as a media property and as influencers. There's so much untapped talent that is just being poorly managed by people who don't get digital and who aren't aware of how much money there is to be made.

What is your opinion on the Fashion Week backlash in recent seasons that saw designers who once had bloggers front row no longer prioritizing digital influencers? Was this a mistake on their part, or has the era of the fashion blogger been eclipsed by YouTube stars, etc.?

There will always be a place for fashion bloggers in the front row, and the trend of a few designers doesn't really impact how much the overall industry has embraced them. There was a long time that *Vogue* had vowed to never put a Kardashian on the cover, a promise Anna quickly forgot once she realized the power of the K-Klan brand. I think any designer backlash will go away as they realize that everything in this is a numbers game. One Instagram or Snapchat by a top influencer has so much reach that it's silly to ignore the impact.

As for YouTubers, I definitely see a trend happening as more brands embrace these talents as the next new thing. They're young, have millions of dedicated fans, and tend to have huge Instagram, Vine, and Snapchat channels. I predict we'll see more of these personalities elevating their personal style to have a more permanent place in the fashion industry, but we'll also start seeing more fashion bloggers embrace YouTube and Snapchat as a way to further increase their impact on their audiences. Fashion brands can no longer ignore the power of celebrities like Zoella or Bethany Mota, so we're definitely going to see more YouTubers vs. fashion blogger clashes in the front row.

Do you see the YouTube trend evolving? How so?

It will definitely evolve.

Currently, beauty and mass brands like H&M and Forever 21 have been the major players among YouTubers, but we're predicting this will change as more and more brands realize their potential and influence over their viewers.

The audiences many of these influencers have amassed have grown up with them. I'm predicting that the median age of their fan base has risen, hitting that millennial sweet spot and making them better suited to feature contemporary and luxury brands. As they continue to write best sellers and produce movies and television shows, their celebrity power will be too large to not pay attention to.

Many of them are in desperate need of closet make-overs before they're sitting front row at Louis Vuitton, but considering the millions of dollars many of them are making yearly, it's only a matter of time before someone gets a Barneys card.

What do you think the next type of digital influencer will be and why?

This year, we saw a sharp increase in the amount of asks for Snapchat and YouTube talent.

I'd say, over the next few years, there's going to be more request for talents who are popular among niche groups of followers. Dance groups on YouTube have been blowing up, amassing millions of fans in the millennial set. I see a lot of opportunities with this growing group and it's been untapped by fashion and beauty brands. We are getting an increase in requests for influencers outside of fashion, including tech founders, restaurateurs, DJs, artists, travelers, musicians, and young Hollywood talents with huge followings. Honestly, I see a space where brands are looking for a mix of influencers in multiple industries to keep campaigns exciting and fresh. Fashion's constantly changing, and with that change comes asks for talents outside of the traditional fashion blogger.

What's your best advice to aspiring digital influencers wishing to make a profit on their traffic and loyal following?

Accept that being an influencer actually takes more time than a full-time job, especially if you want to reach the level of top talents. In the beginning you're going to have to be an expert on managing your editorial calendar, producing shoots, communicating with your fans, marketing your brand, establishing relationships with brands, networking and partnering with existing influencers, negotiating legal contracts, acting like an entrepreneur, and remaining current on new platforms like Snapchat. You need to establish your brand early but always be ready to evolve, to pivot to where the market is going. You need to always be producing high-quality, relevant content. You need to constantly innovate and improve and always be ready to invest in yourself. Also, always keep your receipts, because you're going to be buying and returning a lot of clothes.

In an era in which magazines are dying, why did you want to take ownership of NYLON?

Being the first fashion blogger to be an owner of a fashion magazine seemed like a nice notch on my belt of accomplishments, but really it was about getting a better understanding of how brands were spending in media and what they were expecting out of their spend. Also, the magazine has access to the celebrities and musical talents I predict will be of growing interest to brands looking to diversify their influencer strategies.

When we partnered with Diversis Capital on the purchase, I presented them a vision for a female millennial media giant, one that could offer brands print, digital, events, international opportunities (we have *NYLON* editions in Singapore, Latin America, Japan, Indonesia, Thailand, and Korea), and, of course, digital influencers.

This vision has proven to be very fruitful, and we've used the connections from *NYLON* to help further build Socialyte. Soon we'll launch Socialyte Studio, which

will take advantage of *NYLON*'s editorial expertise to help brands act more like media properties. The magazine is a marketing vehicle that we use to further the growth of all things under the *NYLON* Media umbrella.

What mistakes are dwindling magazines making that's losing them potential profit? How should magazines work with advertisers and brands these days?

Magazines that don't expand their reach beyond print are definitely doing it wrong. Not having a strong social presence or strategically run digital flagship is death.

Also, not having an influencer strategy or failing to feature talents who can help amplify your reach is going to hurt many magazines in the long run. We've been smart to align the goals of Socialyte with *NYLON*. The companies are run independent of each other, and most of my focus is on global domination, but we're constantly collaborating to ensure that innovative influencer concepts are being considered by *NYLON*'s advertisers.

How do you hope to take NYLON into the future?

The vision is to continue to grow the digital presence. Our audience on Nylon.com has gone from 250,000 to 5,000,000 monthly readers since we took over the company about a year ago.

We also plan to grow video, recently producing a highly viral video that had Daniel Radcliffe spending a day as our receptionist (4,000,000+ views). I predict *NYLON*-Shops will have a growing presence, proving that we can not only talk to millennials but persuade them to buy.

We plan to launch Socialyte international outposts in the countries in which we currently have *NYLON* magazine licenses, starting with Latin America and then extending across our Asian outposts. We also have a few new print launches for *NYLON* in countries where we're also expanding Socialyte. Within a few years, I see *NYLON* Media becoming the female millennial mega brand I envisioned.

Bradley Rothenberg



Sweatshirt, pants, and shoes, Frank & Oak
Shirt, Won Hundred

His work has been featured in *InStyle*, *Marie Claire*, and *Style.com*, and he's collaborated with brands from Alexander Wang to Victoria's Secret, but Bradley Rothenberg doesn't consider himself a fashion designer. His wearable 3D art makes him more of a programmer or software architect, in his opinion, and publications like *The New Yorker* and *Wired*—both of whom have featured Rothenberg's work—tend to agree. Meet the man redefining the space in which technology and fashion intersect.

You studied architecture at Pratt. When did you first get interested in 3D printing and how did your career begin to take shape working in that medium?

I first became interested during the second semester of my second year at Pratt, when I worked in the 3D printing lab. It was then I started to really get excited about 3D printing and the potential of making parts that were not possible previously. My interest really started taking off when I realized you could use geometry to manipulate material properties. 3D printing allows you to make shapes and forms that could not be made any other way—in fact, you can almost make anything if you use this one process, Selective Laser Sintering. In addition to being able to make almost anything, you now also have control over the structures from a very micro scale to macro. Around 2011-2012, there were no flexible materials that were durable enough to be printed with, so in order to make flexible textiles, I needed to use geometry to make something that was as textile-like as possible.

In layman's terms, can you describe how 3D printing works and why it's become a burgeoning industry in and of itself?

A more descriptive term is additive manufacturing, which implies that you are making something by the addition of material. This is compared to subtractive manufacturing, where you are making something by removing material. There are many different technologies within additive manufacturing, but throughout all of them, they make an object by taking in a digital file, then, layer by layer, building an object. Those layers can be very, very thin—even smaller than a human hair in some cases—or much larger, for example in the 3D printers that are building houses. The processes most exciting to me are still mainly in the industrial sector, one of which is called Selective Laser Sintering. A laser melts powder layer by layer to build an object. After the object is printed, someone needs to extract the part from a big block of powder.

You work closely with fashion brands but don't consider yourself a fashion designer. Why not?

I don't consider myself a fashion designer, because I am not designing fashion. The title I most prefer is programmer or architect—for software, not the building kind. What we are doing is developing new tools, workflows, and methods around how products are made. Throughout school, and even after, I was frustrated by the lack of programs that existed to allow you to make what you want, or tell you if what you are making is

good. So I needed to learn to program.

However, I do think there is a huge amount of potential for what we are doing in the fashion space as fashion starts to embrace technology.

Victoria's Secret first approached you to work on its world-famous annual fashion show a couple of years ago. What work did it commission you to create and what was the process like preparing for the event?

Shapeways, a New York-based company, actually made the intro between me and Victoria's Secret. Victoria's Secret asked for a snowflake-based 3D-printed garment for the Snow Angel section of their show. The project took approximately six to eight months, as this was before we had our software built out, and [there was] a lot of code we had to develop for this project. Shapeways played a big role in actually printing the pieces.

You've said that 3D printing can change the industry. In what major ways would you like to see it change fashion?

I think new manufacturing methods, like 3D printing, allow for customization without the price traditionally associated with buying fancy customized stuff. Beyond just customization, I think it enables a whole new set of garments to be developed, because the restrictions of making stuff with 2D cloth are no longer an issue. For example, making patterns that have to come from flat pieces of fabric.

Can an up-and-coming designer benefit from 3D printing or is it considered more of a luxury or big-brand investment?

Definitely. I think it allows up-and-coming designers to have access to faster prototyping today and, in the future, access to producing smaller production runs.

When and how did you begin teaching at Parsons? How was the course received by the students?

I taught for the first time last year. I was teaching a computational geometry class, which also introduced the students to Python. I would say 50/50 reception from the students initially, but by the end of the semester, it seemed to be received really well.

Where do you hope to see yourself in 10 years?

To continue to be on the forefront of software for advanced manufacturing. We see ourselves as almost like the Microsoft of advanced manufacturing—taking what was an expensive and hard-to-use technology, and allowing easy access to it.

Morgan Bogle



Top, shirt, and shorts, Won Hundred
Bag, Freedom of Animals

Thanks to designers like Morgan Bogle, the terms “ethical” and “fashion forward” no longer seem to contradict each other. Bogle's chic line of accessories, Freedom of Animals, has already attracted the attention of industry heavyweights and the type of stars just as likely to make headlines at an animal rights rally as they are on the pages of a best-dressed list.

When did your love of animals become more of an ethical mission, and how has your interest in animal rights shaped you as both an activist and as a consumer over the years?

I grew up with dogs, was raised a vegetarian, and have always volunteered at shelters, so I've been an animal lover since birth. But it was about six years ago that I really became a true animal activist. Through fostering pitbulls, I became acutely aware of the amount of animal abuse and neglect that takes place in New York City alone, which led me to travel around the world volunteering at animal sanctuaries with hopes of making a bigger impact. This then led me to launch the bag line two years ago because I witnessed how desperately the environment and nature needed responsible action to be taken. I knew I had to be a part of the solution instead of just carrying on in the fashion industry when I had witnessed a world that was deeply impacted by our lack of knowledge. Freedom of Animals has partnered with PETA, the Sheldrick Foundation, the Humane Society of the United States, Mr Bones & Co, and now the Ian Somerhalder Foundation.

What animals do you currently have at home?

I have fostered 17 dogs and currently have one. I lost my dog earlier this year from a freak situation where my dog walker at the time “misplaced her,” and I've since become even more of a voice for these creatures as I lost my best friend and favorite rescue of them all. The one I have now is so sweet, and she comes very close to being as incredible to me as my dearly missed Sugar (#findsugarnyc).

What about as a stylist? Have you had to take ethical stands on what you will and won't pull for shoots over the years?

Oh, yes. I went from working on major fashion shoot sets to only doing commercial styling to walking away from fur and exotic skins.

When did you decide to start an accessories line, and what were your main motivations for creating a 100% vegan line?

Two years ago, we launched out of an understanding that sustainable, ethical fashion is the only direction to go in, and as an animal activist, I could never use leather, even if it was recycled, because it didn't connect with my personal journey. My biggest focus is the sustainability factor, though, because I believe that at this point we have to be responsible and only use post-consumer materials, as we do.

Aside from being cruelty free, how else do your products help consumers reduce their carbon footprint?

By not purchasing a leather product, you reduce the carbon emissions the leather industry and cattle industry create (leading pollutant), you support wearing post-consumer plastic that recycles plastic and gets it out of landfills and our oceans, and since our fabrications have such a low chemical content and use 90% less energy to produce, you are supporting an eco-friendly business.

Faux fur, pleather, and the like are often unfairly characterized as visibly cheap and unstylish. Where do you look for design inspiration, and how do you manufacture such cutting-edge materials that are both ethical and chic?

Well, PVC, which is what is mostly used for synthetic bags and shoes, is not very nice-looking and is terrible for the environment, so I can understand not being excited to wear most faux leather! We use polyurethane and are very specific about which vendors we use as well as being aware of what shapes work and what shapes don't work with our materials. Faux fur I actually like and am happy to see that many designers are using these days.

What's your favorite bag of the moment and why?

My favorite bag at the moment is the Boromo circle bag. It is the perfect shape and sits really comfortably against the body.

What's the next big career or life milestone you hope to celebrate soon?

We have partnered with actress and conservationist Nikki Reed for a collection, and we hope to continue to grow with her as well as expand into other accessories like shoes, hats, belts, and wallets.

You've said that one of the most significant ways any person can change the world is to be mindful of what he or she purchases and consumes. What are approximately five rules of thumb every environmentally and socially conscious consumer should adopt?

I wish this were easier, but, unfortunately, it isn't so. Research is needed to know where what we purchase comes from. Supporting ethical factories is extremely important, knowing what materials you are purchasing and researching what the process is to make them is so important, because you will find how many chemicals are in our everyday clothing and accessories. So much leather that people wear is actually dog skin—18 million killed annually for their skin/fur/meat—so being mindful of where you purchase your leather from is key. Anything post-consumer, recycled, and organic is good! Supporting locally made products is great as well. □

On Tour with BADBADNOTGOOD

Interview & Photography by
Brent Goldsmith



Since their first show in September 2011, Chester Hansen (bass), Alex Sowinski (drums), and Matthew Tavares (keys), better known as BADBADNOTGOOD, have made waves internationally with their original fusion of classical jazz and hip-hop. The Toronto group has recorded instrumentals for Tyler, The Creator, Frank Ocean, and even an iPhone 6 commercial. And with three self-titled albums, a collaboration with Ghostface Killah, a summer 2015 tour, and the addition of Leland Whitty on sax, that momentum is only building. I had the opportunity to shoot BADBADNOTGOOD in Croatia during two festival performances, and then in Slovenia for a club show. During our time together, we spoke about their evolution and influences.



You received criticism at Humber College from your professors and peers because you weren't writing and playing textbook jazz. Did that criticism fuel your ambition?

Matthew Tavares (MT): I wouldn't quite say it fueled our ambition; we were just having fun, and we still do. That's what it's all about. We just took the criticism and kept doing what we're doing.

Alex Sowinski (AS): We never opened the textbook to begin with.

You've talked about how jazz never really progresses because you're taught to perform in a traditional way. What do you think is missing in jazz, and how does that influence your music writing?

Chester Hansen (CH): We were fortunate to have learned a small part of all of these jazz legends while going through the curriculum. We also discovered great jazz and other types of music that has long influenced us. Knowing what we know now and being on the internet and seeing all the new music that comes out just about every day, I think that helps us not worry about certain trends and to create something original that we all feel is honest.

AS: Getting into the hobby of record collecting, sharing music with a lot of friends and fellow musicians, too, has



From left to right: Leland Whitty, Matty Tavares, Chester Hansen, and Alex Sowinski.

really opened our ears to a lot of interesting ways people have been able to express themselves with their instruments, which is what we like to do as well. For us, it's just about how we can express ourselves in a comfortable, fresh setting, whether it's trying a new feel, new idea, using this weird sound, or anything like that. It's also about evolving the whole perspective of how we play, what we do, and making it feel unique. Hopefully that translates.

You played your first show at Red Light, a tiny bar in Toronto, back in 2011. Tell us about that experience and the transition to playing larger shows—even stadiums in 2015.

CH: It was kind of insane to have the first show of a new group and have that many people in attendance. It's a small place, but it was really full—there were probably 150 to 200 people there. That was mind-blowing in itself—that they were all genuinely stoked about what we were doing. I think it was also the most money I had ever made up until that point off a set. We each made \$130.

AS: Just the fact that everyone was so stoked and there to support us was a really cool moment, because prior to that, we were just making some recordings, videos, and just goofing around. It reinforced the fact that people felt what we enjoy doing.

How does that compare to playing shows now?

AS: Depending on the size of the show, the intimacy can't be as congruent to, say, the Red Light because it's not even really a venue. It's just a bar where people are literally standing feet in front of you, bumping into you mid set, and filling up this tiny room. One thing that really hasn't changed is the feeling of that moment of us playing, being there and being nervous, trying not to fuck up. That still really speaks to what we do now, because we still get nervous no matter where we are, what show it is, and hoping that Leland doesn't miss a shot [laughs].

MT: Yeah, same. I still get really nervous before a show. Even more nervous now than I was. I tend to be able to shut off what's going on because I have a tendency to close my eyes when I play; I can't play the piano with my eyes open. I can, obviously, but every time we play live, my eyes are often only open for 1% of the set.

CH: I feel it's important to engage the audience, but you don't want to be overboard with it. We're not the type of band to call out individuals or anything like that.

You traveled to Croatia and Slovenia for a week to play three shows. Tell us about the experience.

Leland Whitty (LW): The show in Slovenia was definitely



the highlight for me. We got to share the stage with some friends—Kilimanjaro. Also, just talking to the promoters prior to the show, even they were expecting fewer people to show up. It was a great feeling to get up there and see a packed room in a country I had never been to before. Croatia was amazing, too; we had a ton of time off in between the festivals to relax, explore a little, jump off some cliffs. Not our typical tour experience whatsoever. The shows themselves had a really nice vibe. I talked to a few people after the set. Some people knew who we were and were stoked to see us, and there were a lot of people who were just excited to see an actual band performing as opposed to another DJ. Everyone seemed genuinely stoked to hear some live jazz on the beach, some sax on the beach.

AS: Playing with Chester's high school homies was really cool, too, because they had never played a show outside of Toronto/Ottawa, and to see how excited they were just reinforced the whole feeling of how special it is for all of us.

CH: Special shout out to Julian Selody for coming out and doing that duet with Leland. One of the coolest things we've done onstage probably. Our friends in Kilimanjaro started a trip to Europe in early August because they had never really been before. I found out it was viable for



them to come to Croatia and figured they could open for us for the Slovenia show. It was really special for all of us.

Leland, how did you get involved with BBNG?

LW: I met the three of them in college. I guess I've been working with them since the beginning—the "She" video was the first thing I worked on. I had been recording, doing odd things with them. Near SXSW, I started touring and doing all the shows with them. It's been a really crazy ride, because it was a summer full of festivals. It's been absolutely amazing. I've been able to work on a ton of different stuff; it's been a ride.

I've been following your maturation from goofing around to your last full album and your collaboration with Ghostface. How has this evolution developed and where is it going?

AS: It started as an idea I had. I tried to tell Chester some time, but he was so high he couldn't even comprehend. I knew this keyboard player who plays bebop keys and was like, "Yo, let's put this together." We're taking that forward and trying different ideas, getting into the love of writing music, which is now where we're at, especially while we're at home. We're currently trying to find different ways that we can still continue to do what we do but also take all of these ideas of things that might not normally be paired together and try to create something that we have never heard before. □



Interview by **Sachin Bhola**
Photography by **Richmond Lam**



Justin R. Saunders

Behind the enigmatic creative director.

A search for “Justin R. Saunders” on the internet is of little avail. The query yields a small handful of interviews and even fewer images. And he likes it that way.

Saunders, 33, is the brain behind JJJJound, a blog, launched in 2006, that was in the vanguard of the public mood board format. The posts consist of images, sans text, ranging from landscapes to interiors to nudes, with the kind of harmony visual artists praise.

The creative class and media got wind soon after its launch—in fact, later that year, the *New York Times* asked him to become a regular men’s fashion contributor, curating favored pieces. Today, in addition to maintaining the blog, he produces and sells JJJJound merchandise on his online store, The Shoppe, and acts as a consulting art director for some of the world’s leading visionaries.

JJJJound’s influence begs the question, “Who is Justin R. Saunders?” It’s no coincidence that to this day he remains hidden from the public eye—or that for his first magazine cover, we chose to conceal his face—because, if there’s anything you should know about him, it’s that he values his privacy.

I spent the day with Saunders in his hometown of Montreal, where he graciously gave me a tour of his home, office, and local hangouts. Here, we discuss his point of view, the relationship between technology and communication, and his advice for creative professionals.

What was JJJJound’s tipping point?

The media started talking about JJJJound not too long after it launched. My content must have been relatable, because it generated conversations about me within the industry pretty quickly. Factor in the fact that the concept of the wordless, curated, scroll-able, public mood board was a new format back then.

It was innovative. What makes a photo worthy of being posted on JJJJound?

I’m assuming I use the same two principles most people do when making decisions: it either triggers something from my childhood or moments past, or projections and inspirations of what I want my future to look and feel like.

Describe your creative process.

I like to dig very deep into concepts and then make them pretty.

How have you evolved personally since launching JJJJound?

I really enjoy the exercise of editing images for the site. I’ve always described it to be therapeutic for me: no sponsors, no partners, no overhead. I suppose it’s similar to making puzzles or editing independent films. It’s almost been a decade since I launched it now. It’s very hard to say the direct impact it has had on my personal evolution, but I would be lying if I didn’t admit it has helped shape

who I am today. I speak things into existence, thanks to this site.

Your work is in the public eye and yet you remain a private person. In fact, this cover mirrors that. How do you balance your public and private life?

I’m not a big fan of attention from people I’ve never met; I shy away from it. It’s not so much a balancing act as it is an instinctual behavior of mine. I’m making efforts to take more selfies.

Your posts on Instagram reveal a very positive, altruistic mindset. Success to you clearly isn’t about the material. How do you define success, and how has that influenced your approach to life?

We need much less than we think we need.

What projects are you currently working on?

I haven’t had time to work on personal projects like the trestle desk in my office, for example. Hopefully, this year, I can dedicate energy to my own projects.

Tell me more about the trestle desk and the other products you produce and sell.

I launched an e-commerce site without a clear mission in mind or actual time to invest in it. I suppose it exists to exercise my love of promotional merchandise, like those found in gift shops at the end of museums, and to feed my obsession with great manufacturing I developed while watching the TV show *How It’s Made* as a child. The trestle desk is dear to me; I got to work with my father, who’s been crafting wood for a living since I can remember. I plan on making a new version of the desk with him soon.

Describe your workspace, where we shot the cover.

My workspace was an art studio previously. I just got the keys a month ago. I haven’t had time to empty boxes or clean it up. I’m excited to build furniture for it, though. Right now, it’s a desk in the middle of an empty room with a wall of old windows; it’s very lit. Come through in a few months for coffee; I’ll have my drip coffee set up.

How has Montreal shaped you and your work, if at all?

Montreal is great for someone like me—I enjoy my routine here. Coffee. Food. Repeat. I’m a creature of habit, and the slow pace gives me the quality of life no other city has so far. Simplifying my life and accepting my limita-





Saunders' trestle desks.



A drawing by Saunders.

“We are a generation who will get to witness unimaginable changes. It’s very exciting.”



Campanelli, a favorite hangout in the Saint-Henri neighborhood of Montreal.



tions has led me to being content here. Perception, bro. Helps that I'm a big fan of the drastic changes in seasonal weather. Love me some seasons.

What's a common misconception people have about working in Montreal, or in a non-major market like New York or Paris?

I guess the trick is to find global clients. Technology has made it very easy to network and work globally. Thankfully, it's getting much easier to cross-pollinate across oceans and borders.

What advice do you have for young creative professionals?

I think the young creative professionals have a super-good handle on things. Creatively, I love where the world is at currently. Keep up the good work and don't be selfish assholes.

Do you think school is necessary?

Education is necessary. Socializing and conversing with like-minded individuals is necessary. Especially in creativity. School, by default, is a great place for creativity. You're not accountable for the financial success of a project as a student. Vibes only. R&D all day. Plus, a special mention for those few great professors who give us meaning and change our lives forever.

On the flip side, in this day and age, anything can be

accomplished without school. Anyone hungry enough can find tools and make it work even as a dropout. It's a great era for this. The world is changing so rapidly, I'm sure a ton of curriculums need to be updated every semester if not month.

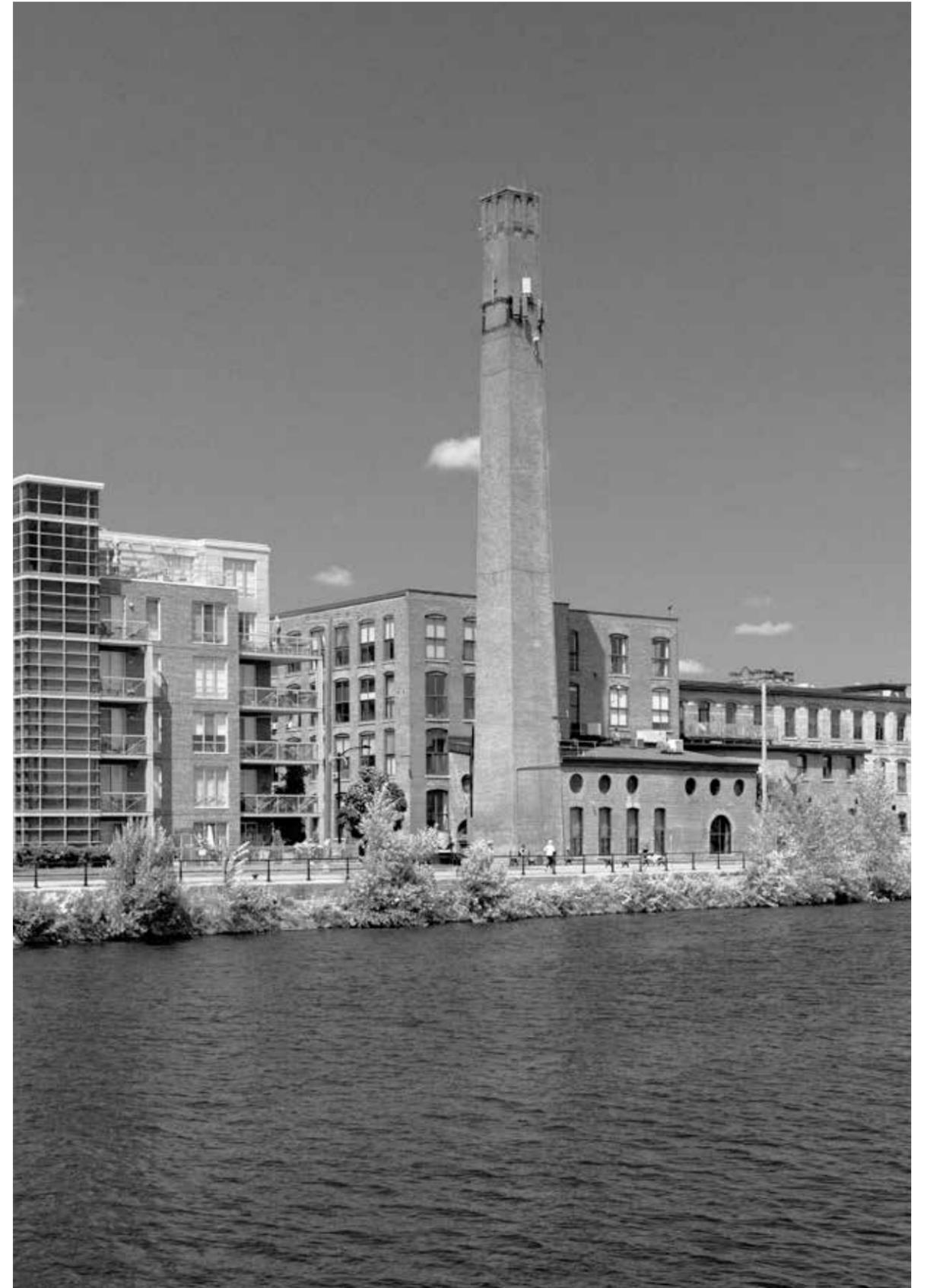
What excites you in the world of art and technology today?

I think nanotech-, robotics-, and space-related projects will be fascinating in the next couple of decades. We are a generation who will get to witness unimaginable changes. It's very exciting. I can't wait till we land on a habitable planet we haven't discovered yet.

What has your career thus far taught you about yourself and life?

That I'm a huge nerd with a big heart.

In my lifetime, I've learned not to put all my eggs in one basket. Always have a plan B ready. And enjoy every second of it while it's happening, because projects are over before you know it, and then you miss everyone. □



The view from the Lachine Canal in Montreal.

At

Work

with



Interview by Sachin Bhola
Photography by Noah Kalina



Snarkitecture



Alex Mustonen and Daniel Arsham are breaking
new ground at the juncture of art and architecture.



In the summer of 2015, visitors at the National Building Museum in Washington, D.C., were invited to swim in an ocean of 750,000 translucent plastic balls and relax on a shoreline of white monochromatic beach chairs and umbrellas. “The BEACH,” as the 10,000-square-foot installation was called, was unlike any other museum experience.

The overlap between disciplines often plays a leading role in unearthing new territories. Such is evident in the work of Alex Mustonen and Daniel Arsham, the creators behind “The BEACH,” who are at the forefront of a new interdisciplinary field. Snarkitecture, their practice, is innovating art and architecture by exploring what can be achieved when the fields intersect. Their projects are concerned with reimagining the familiar, and have included installations, functional objects, such as light fixtures and mirrors, and retail stores. Their client list includes Calvin Klein, Design Miami, and Chromeo, with whom they collaborated on an installation.

I visited Mustonen and Arsham in their New York City studio to learn more about their background and inventive work, and to discuss the Brooklyn location of Kith, the groundbreaking store they had just finished designing.

What were your first jobs in design?

Alex Mustonen (AM): Architecture’s something I’ve always been fascinated by. Daniel and I went to school together at Cooper Union. I studied architecture, and Daniel studied art. I started working at places during school, and after school became a sort of freelance consultant. During that period, Daniel and I were working together on a project and began talking about the idea



Snarkitecture’s “The BEACH” installation at the National Building Museum (Washington, D.C.).

Opposite page: Alex Mustonen (left) and Daniel Arsham (right).



of starting a sustained collaborative practice, which became Snarkitecture.

Daniel Arsham (DA): This is all I've ever done, really. I never worked for anyone before this. Just out of school, I started an exhibition space with some friends in Miami. Then I started exhibiting on my own. There was a project that Alex helped me on, which was a little bit more architectural than it was art. And Snarkitecture came out of a discussion related to the kind of overlap and areas in which those two disciplines have not gone to. Now we're here.

How would you describe the overlap between architecture and art today compared with when you began Snarkitecture?
DA: I don't know if it's that different necessarily. I think part of the thing that we've tried to do is to broaden our projects outside of what you might think of as traditional architecture. In many ways, people don't really know what we do because we do objects and spaces that you can inhabit. Sometimes they're permanent, and sometimes they're temporary. I think the fluidity of scale and material that we work in is not really an area that I see a lot of other practices engaging with.

AM: I do think there's been an increased interest in being less defined across a number of disciplines. People that don't want to be known as one thing.

And that's created this unique space to operate in.
AM: Yeah, it was a really intentional idea to start Snarkitecture rooted in Daniel's background and my background. The work we create exists in this sort of unknown space between the things we're continually interested in. Even as the work might shift toward things that seem more recognizable, like public art or architecture, we're looking to sort of find moments to either confuse that or hurt that.

How has your creative process and technique evolved over the years?
DA: A lot of what we do is materially based, so we've gotten better and more adept at working with materials and making them do things that they're not intended to do. This has been a kind of constant theme throughout a lot of our work. And working with other fabricators. You know, we've kind of found the right people, whether it be contractors or mill workers, to bring the ideas to fruition.

AM: The other thing that's changed is the size of the team. It was just the two of us when we started—literally, there were two desks in this same space. That changes the nature of our collaborative process and creative process. It inherently involves all these people that are sitting around us. As the work's grown in scale and significance, we've also had to bring in the team to help us realize that. They're part of that process now.



The Kith store in Brooklyn.

Photo by Nolan Persons

What do you think is the first and foremost design principle to keep in mind when working on your projects?

AM: Making architecture perform in the unexpected is sort of something that we circle back to. The sense of taking things that are familiar from our surroundings, our built environment, and finding ways to alter and manipulate those to create new programs, new functions, and unexpected moments.

DA: And reduction plays a large part in what we do. If you look at most of our projects, they can be pared down to, in some cases, a single material or a single idea. There's sort of an economy in that. There's not one single thing that's superfluous. It's reduced down to the most simple form, idea, content, all that.

Minimalism?

DA: We have a project now where there's a million objects, so it's not minimal in that way. But it's minimal in a lot of the other ways. The idea of reduction, simplicity of palette—things like that—allow the experience of those spaces to be much more about form and light than they are about color and texture.

How do you judge the success of your projects?

DA: Good question. I think for us it comes from how we experience the space. Usually our experience will be mirrored by an audience. Because a lot of our work involves installation spaces or social spaces, we kind of have a very easy barometer to look at. Like, 150,000 people have been in the project that we currently have in D.C. So whether or not the project itself is successful, it did what we wanted it to do, and people like it, and it's

an inspiring space for them.

AM: And it's not to say that a project has to just make someone happy or make them feel a certain way, but you can sort of—there's a palpable sense of people being intrigued or having a sense of wonder.

DA: Also, you just can't hate on a project. Like, if you're hating it, then sorry. The project in D.C., if you're hating it, you're like the Grinch of Christmas.

What are you guys working on at the moment?

AM: The practice is still kind of following those two parallel paths of object and architecture. On the architecture side, we're doing quite a bit of retail.

DA: We're putting in a new shop for Kith. It's a massive project. This new space—every single thing about it has been designed. Certainly for that area in Brooklyn, there's nothing like this anywhere near there.

Tell me more.

DA: There's a lot of ideas we wanted to work with—material ideas. The floor in there is a Carrara marble, but in a herringbone pattern that uses a medium-gray grout. And there's an infinity mirror situation that's happening on both sides. So immediately when you walk in the space, you have this all-white, very clean silver and stone feeling. We've repeated the idea of the shoes, so the first Kith store is of Jordan 1s, which trace back to the lineage of [founder Ronnie Fieg's] background in sneaker culture.



And this store has the Jordan 2s. They're arranged in a slightly different way than they are in Manhattan. We've also created a sense that there's a little building that's kind of inside of the building, which acts as an archive of special projects that Ronnie's doing. There's a real experience moving through the space.

AM: The visual focus is on the minimal in the sense that it's white and stainless. It's also grand in the sense that this floor is an expansive gesture. Actually, a pretty good percentage of the store—like 40 percent of the store—has no product in it. It's based on your experience; it's like entering a void.

Which is really unlike any other store.

DA: Yeah, it's really about the experience of entering it. Also, what we've done is created this forced perspective with the marble surface to what are essentially panes of glass that have the product on the opposite side of them. So you're in this kind of glass box seeing the thing you can't actually touch. You have to walk around to see it. It's really about framing that view and framing that experience before you get to it.

How much time did it take to complete the store?

DA: About a year total.

Is there a city that has particularly exciting architecture and art right now?

AM: I found Stockholm to be a really amazing city; I went there for the first time this last year. I'd say more from a design standpoint and for its historical architecture. Design seems very strong there right now, and

there's also a strong art scene. Mostly, though, I'm continually excited about New York.

That's good to hear, considering how many people fall out of love with it.

AM: I mean, we've been here for a while. I think a large part of our success has been contingent on being in New York. It's a city that we've thrived in. But I think architecture-wise, New York is a city that's struggling a lot. In terms of the types of projects that are commissioned and built here. There are less-significant cities that are building much better and more significant architecture.

Have you seen the Center for Architecture in New York? Can you please give that space a makeover?

AM: Yeah, it's hard. I mean, this is a very big cultural question. The value of, say, specifically design and architecture—it's just not held in the same regard in the U.S. as it is in many other countries and cultures. You can go to Europe, and basically every city has its own architecture museum. It's not the case in the U.S.

Snarkitecture is interested in how people interact with modified objects. What would you say is the most influential modified object in the last five years and why?

AM: I want to say something about digital. That people are constantly reinventing things through essentially some kind of hacking. But I can't think of one that's been life changing.

What does that say about the world?

DA: What it says is that there's too many things, right? The reason why you can't pinpoint one is that there's

too much awesome stuff in the world right now, right?

AM: So many things that, by sheer numbers, some of it's bound to be awesome. But then, also, a lot of it's bound to be terrible. That's a good question.

DA: What do you think of these shoes [I'm wearing]?

AM: Well, that's manufactured as a designed object.

DA: Yeah, it's Yohji Yamamoto looking at what adidas got—

AM: And then modifying that.

DA: They have this exact same shoe with the same bottom, but this has a totally different upper.

AM: I mean, I think that reimagining of designs is stronger now than ever, just through this idea of collaboration, which, you know, we're actively partaking in, too. I was going to say the stuff I actually appreciate the most are weird, sort of, vernacular modifications. Especially when I walk to work every day, I see a lot of it on construction sites; things that were never designed, and nobody ever intended to do. But the worker who's performing that work found the most efficient or comfortable way to do something. And so they're using, say, a sheet of foam or something that it was—

Life hacking.

AM: Exactly. It's life hacking. But it's done in a very un-designed way, which has this sort of power to it.

Your work has viewers questioning their understanding of environment. Looking at Snarkitecture's body of work, what project stood out to you as being the most transformative, the most boundary-pushing, and why?

DA: I'd say the first one that struck a lot of people, and was a big moment for us, was the pavilion that we designed for Design Miami in 2012. A lot of times we like to say that we go to a site and we're not actually adding anything; we're just manipulating something that's already existing. In that case, they had a sort of banal, bland white tent. We took that material and made these inflatable tubes out of it. That was essentially a reformation of something that already existed, turning it into an entirely new environment.

AM: Yeah, it did a lot. There was a long conversation in architecture about the inflatables and inflatable architecture. And I think this was offering the next step of looking at a new way of creating inflatable architecture. It also played on the idea of something that was very light, filled with air, but also very heavy in the sense that it created this almost cavern-like environment. It was an opportunity for us to create an immersive environment where we could ask people to step away from their video world and into this world that we had created.

There's a book called *A Whole New Mind* by Daniel Pink that argues, based on data, that right-brainers will rule the world. Some of the skills of a right-brainer are design, storytelling, big-picture thinking. For the left-brainers out there, or other right-brainers, what is your advice for being more imaginative and reinterpreting the familiar?

DA: I mean, the world thrives on people who—every single advancement, whether it be in technology or architecture or medicine or anything, comes from people not doing what they're supposed to do, usually. They're thinking in ways that can be radical, cannot work in many cases, but you won't know if you don't try.

AM: Or from mistakes.

DA: Lots and lots of mistakes. □





All photos taken at Snarkitecture's office unless otherwise specified.



Words by **Sowmya Krishnamurthy**
 Photography by **William Yan**

Joey Bada\$\$, Hip-Hop's Rising Champion

"Where my real motherfucking Joey Bada\$\$ fans at?"

It's 9:00 p.m. on a Thursday in early September, and the fans in question have lined up around the block to see their inquisitor at Brooklyn's cavernous House of Vans. The air is humid and the room is bathed in a hazy purple glow, intermittently cut with green, flashing strobe lights. Joey Bada\$\$ takes to the stage to perform favorites like "1 Train," "Hardknock," and "No. 99."

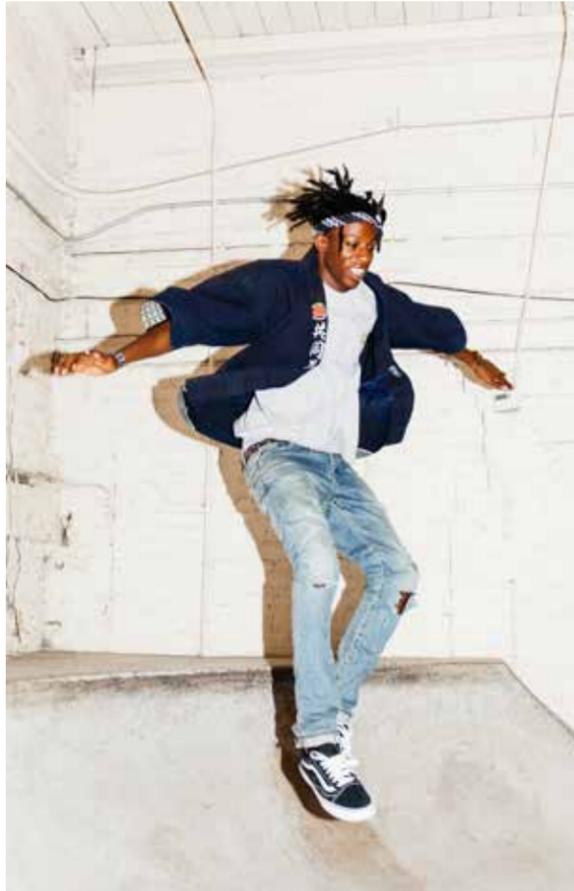
"What's my name?" he asks during the latter, eliciting the call-and-response, "Badmon!" He gives his all—sweating, shirtless, and rapping to the point where his voice is just a throaty, guttural croak—and the crowd matches his enthusiasm. At one point, a fan throws his crutches into the air in a show of solidarity. The rapper is in his groove. He's home. He's happy. It's a good time to be Joey Bada\$\$.

"This is probably the first year that I'm an established artist," he says, before the show. The 20-year-old rapper is perched on a couch in the green room, strumming an acoustic guitar he found lying around. With his bandanna and ripped jeans, he looks more like Jimi Hendrix than a rap star. But the breakout artist is setting himself apart, not only with his outfits but by redefining what it means to attain success in the music industry of today. It's been nine months since his debut album, *B4.DA.\$\$*, dropped, and he feels like he's finally

arrived. "Everything is consistent for me. [I think to myself], like, 'You're a fucking star.'"

Born Jo-Vaughn Virginie Scott in the Bedford-Stuyvesant neighborhood in Brooklyn, Joey was raised on a healthy diet of classic rap. "I always loved music. I always knew that music was what I should be doing," he says. It was in high school that Joey and fellow classmates Capital Steez, CJ Fly, and Powers Pleasant formed their rap group, Pro Era. An eclectic crew, Pro Era was the perfect blend of intricate rhymes, New York City swagger, and internet savvy. In 2010, they signed with music manager Jonny Shipes, who's known for his work with acts like Big K.R.I.T., after he saw a freestyle video they posted online. Pro Era then began to generate buzz on rap blogs with their debut mixtape, *The Secc\$ Tape*.

Joey's solo break came in 2012 with *1999*, a mixtape many admired for its wholly New York sound. While his contemporaries made pop tracks for radio or Southern bangers for the strip club, Joey's lyricism and grittier, boom-bap sound reflected the soundtrack of his childhood—The Notorious B.I.G., Wu-Tang Clan, and other artists his mother used to play around the house. It's a sound many hip-hop purists think has been missing from the genre over the past 20 years. Despite Joey's age, *1999*



Joey Bada\$\$ at House of Vans in Brooklyn.

with the way everything turned out," he says. "Being my first debut effort, it [did] really well for itself independently."

Shunning the traditional music-industry machine hasn't kept him from reaching listeners far and wide, including those in very high places. Before the release of *B4.DA.\$\$*, Joey received an unexpected surge of promotion from an unlikely source, President Barack Obama's 17-year-old daughter, Malia, who was spotted wearing a Pro Era T-shirt on Instagram. The First Daughter selfie caused an uproar (no one knows how she got the shirt or how she became a Pro Era fan) and catapulted Joey into the international arena. But he's not gassing himself up over his most high-profile fan. "She's never been to a show," he laughs.

Still, whether it's Malia Obama, Jay Z, or a spectator on crutches, Joey Bada\$\$ fans stand hard for him. And why wouldn't they? Among rappers producing meaningless music and backed by labels, Joey Bada\$\$ is setting his own path while staying true to what matters to him. His entrepreneurial spirit is evident at the age of 20, and that's why we want him to win. "I'm still really regular," he says. He still lives in Brooklyn and geeks out over the simple things. Case in point: His standout memories from his most recent tour were all about just hanging out with his friends. "We went to the amusement park! Like, everywhere we could. In Japan, in Copenhagen. We went paintballing. We went to the beach. It was nice!" he recalls.

Joey may be a regular guy, but he has big dreams for the future. "I've always been really spiritual as a child, and I believe that our thoughts shape our realities. Like, what I'm living now is the result of what I was thinking three years ago." So what does Joey Bada\$\$ want for the future? "I'm pretty stoked about this next album. I want to triple everything that I did [previously]." The rapper says the project is still piecemeal due to his grueling touring and travel schedule, but he's going to lay down ideas—and images onto his vision board—once he gets a moment to breathe. "It's hard to create and get all my ideas out because I'm moving so much," he says.

He also wants to become a multi-hyphenate and plans on acting in his first film next year. Even his cinematic goal is lofty. "My ideal role is to be a revolutionary cat in the movie. Somebody who changes people's views. I can't really explain," he says. The movie in his mind is so pioneering, nothing like it exists. "I'm trying to think of a movie as an example, but I don't think they really made one yet. I'm ready to jump, to take off to the next chapter." □

proved that he was musically wise beyond his years.

The larger industry soon took notice. Joey was featured on A\$AP Rocky's "1 Train" (alongside Kendrick Lamar, Yelawolf, Big K.R.I.T., and Action Bronson), and he opened up for Mac Miller at New York City's legendary Roseland Ballroom. Rumors even flew that Jay Z was courting him for his Roc Nation label.

But this success isn't just luck; it's all in the plans. Joey is a firm believer in goals and creates vision boards to outline them. His meeting with Jay Z was even something he had predicted. In "Waves" on *1999*, he raps: "But it's far from over/Won't stop 'til I meet Hova and my momma's in a Rover." On the day of our interview, he went to pick up his mom in a Range Rover. "Everything has come full circle this year," he says. "Everything I was manifesting years prior. Today, it's in my hands."

Joey still hasn't signed with any major record label, choosing to record without the big-budget studios, marketing, and promotional muscle that would come with one. But the risky decision is paying off and setting him apart from his contemporaries. He dropped *B4.DA.\$\$* in January 2015. It debuted at No. 5 on the Billboard charts and sold more than 53,000 copies in its first week. "Overall, I was really happy

Everything Old is New Again

Interview by **Sachin Bhola**
Photography by **William Yan**

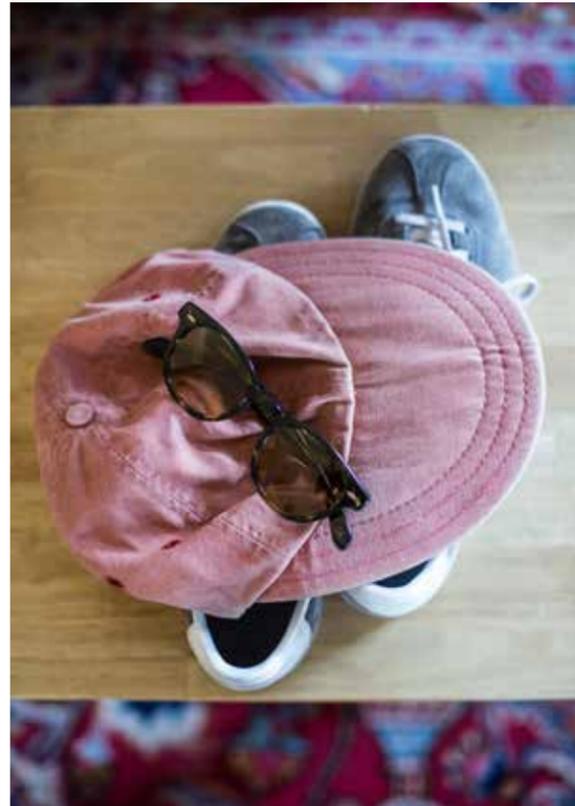
Brendon Babenzien, Supreme's former creative director, lets us in on his revived label, Noah.



It's a beautiful evening in late August, and the sun is beginning to set over a gaggle of surfers on Gilgo Beach on Long Island. Brendon Babenzien comes into view wearing a wetsuit and holding a surfboard under his arm.

"This could've been four nights in a row," says the Long Island native. Gilgo Beach is just one of the beaches Babenzien, 44, grew up surfing. "If there were waves, I would be here," he recalls. That's not hard to imagine. After all, it was his idea to conduct part of the interview here. As we walk toward the parking lot, he looks back at the water with the kind of expression a child makes after being told to come in for dinner.

Babenzien changes into a well-worn purple T-shirt and off-white utility pants by Supreme, a skateboarding brand with the cult following every CEO dreams of. In fact, the store's SoHo location in New York City, which sells everything from boards to parkas to stickers, regularly has a line that wraps around the corner for launches. Behind it all was Babenzien, who served as creative director for 15 years.



In February 2015, he announced his departure and plans to revive his own label, Noah, which originally launched in 2002. The line consists of waterproof T-shirts, Merino-wool-lined running shorts, and plush white blazers with the Noah logo on the back—which is to say the kind of clothing Babenzien, and the Gilgo Beach crowd, would sport.

I talked to the perpetually innovative entrepreneur about what it takes to build a brand in today's market, understanding youth culture, and what we can expect from Noah in the coming year.

How has Noah evolved since launching in the early 2000s?

Well, it went from me doing it to not doing it to not doing it again. It didn't evolve in a physical way, but it's evolved for sure in my mind.

Is there a difference between how you originally approached designing the line and how you do today?

No, the approach is exactly the same. The only difference is I have more information now. I have more resources. There really isn't a design process. I don't actually step back and think about a full group of things I need to make. I kind of say, "Well, I like that and I'll do that, and I like this and I'll do this." I don't question it. I don't worry about it. I just kind of go through it.

I think this comes from my practical approach. Look,

I don't try to create this dreamy scenario—I'm a realist. I'm not trying to build a brand that's built on an image. I'm building a brand that's built on my real-life experiences and the people around me. Some of that is purely functional, some of it is style, and some of it is combined. The result is that it's an honest expression of us. I can just go ahead and do what I do, and however it comes out is going to be correct for Noah.

What's changed on the business side?

The world has changed in a way where it's allowing me to operate how I would have liked to have operated back then. I don't necessarily have to go into wholesale business today. I can open a store. I can have a website. I can control my own community and culture, and am not beholden to the big retailers to make or break me. I'm not at the whim of some buyer who maybe this season is really into what I'm doing and the next is onto something else. Today, I can just live in my corner of the world, doing what I do, for the people who are interested. That is tremendous.

What evolution have you noticed in your customer?

The customer is way more sophisticated on a number of levels, but we still have a long way to go. They are more sophisticated in style—everyone looks good now. Everyone dresses well. Almost to the point where that's not even interesting anymore. It's like, "Well, every-

body looks good, so now we're all cool-looking. What do we do now?" What can we layer on top of us all looking good? Well, how about actually being good, doing good, and making better choices.

The difference in people is so subtle when it comes to style; the smallest choices matter. That's kind of where I exist. I exist in this tiny sliver of space. We add a social component, because we care. We want to make stuff in places where people are paid well, have a nice life. We want people to buy less. We want people to be active in a variety of ways. We don't care if it's physically active or mentally active; we just want people to actually be something as opposed to just looking like they are some brand.

As your customer ages, what differences do you see, if any?

As I get older, I don't see that much of a difference between young and old. I think that's one of the things that's happening. You talk about evolution—the customer has evolved in a way where you can get older and still retain really interesting, youthful concepts, ideas, and things in your life. You don't have to get old, be washed up, and that's it. You can still dress well. You can still like new music. You can still be physically active. That's a new, interesting wrinkle in the market that's changed a number of things.

Like what?

I'm trying to encourage people to drop all of the notions



In Babenzien's Brooklyn home.

of what this is. This is surf. That is skate. This is fashion. This is this. The whole concept is silly to me. It worked in the '70s and the '80s, when we needed it as a guideline, because it hadn't existed before.

Then it became the idea of surf-specific clothing and skate-specific clothing. It's silly. We try, internally, not to have any of those conversations. Let's just talk about style, just generally. I don't wear traditional surf trunks at the beach—does that make me any less of a surfer? I wear elastic lace, really short, weirdo-Jim-Croce fucking shorts. Does that make me a non-surfer? No. I've been surfing nearly my whole life. Everyone is free to interpret things the way they want to—regardless of age.

What are your thoughts on streetwear today? What do you think it's getting right?

First off, I would say for sure I am not an authority on streetwear. Seriously. There are people out there I know who know everything about streetwear.

Brendon, I can't believe you're saying you're not an authority on streetwear.

No. I am telling you right now, Sachin—it's a very strange thing that's occurred. In all the time that I've been doing this, I haven't kept track of anything. I'm not an authority. I don't know anything about the history of sneakers. I can't tell you which Jordan came when.

You're an authority in the sense that you've defined so much of it.

I've been a part of it. I can't remember any of it. I have sense memory. You want to talk about skating in the '80s? There are kids who can tell you which artist and which graphic for what industry in which year. I will remember the graphic innately, because I sold it in the store I worked at, because I ordered them every week, but I won't remember anything else. I can give you this tactile, real feeling, but I can't give you an encyclopedic—what's the word I am looking for?—lesson on any of it.

I have friends who can. Some of them weren't actually around for any of it, but they know it. With that said, I would never in a million years want to operate or even consider myself any kind of authority. I think the best I can say about myself is that I've been around a long time so I have seen a lot of things. What streetwear is getting right? That's such a crazy thing to think about, because I don't even know what streetwear means anymore.

What does streetwear mean to you?

I don't think it means anything. Because you have all these brands that never dubbed themselves streetwear. They just did what they did. I don't know who decided to lump them all together and call them streetwear, but somebody did. I'll just ask you a question: Is it streetwear if fill-in-the-blank streetwear brand is doing something, but then Topshop has stuff that looks

exactly the same? Is it streetwear anymore, or is it just a mass thing now? I don't even know.

If we're talking about core streetwear, the brands that actually do things well, what it's doing right is that it's addressing contemporary issues. In the case of what I believe to be arguably the most important brand of the last 20 years, Supreme, what Supreme has done, not with just individual pieces but with their cultural moments, the artists, the musicians, is that it's educated people. That is incredibly important.

But I don't look at Supreme within that term of streetwear. Supreme is its own universe. Nobody comes close. I hate to say it, because there are a lot of good people out there doing really good things, but nobody comes fucking close. When you say, "What are they doing right?" They are doing everything right; they are making a great product. The product looks good. It's contemporary and relevant, but it's not overly trendy that you can't wear it next year or the year after that. Oftentimes, if you have a piece that is three or four years old, and you bring it out, people are like, "Oh, shit. That was a dope piece." Sometimes people are not even ready for their things. They look better later.

What is streetwear getting right if I'm using them as the benchmark? They are getting it right in understanding youth and what their interests are. In some cases, understanding that youngsters might be interested in something they don't even know about yet.

From there, if you're talking about streetwear generally, there are other people and other companies doing that too. They're just not hitting it as often, but they're still doing it. They recognize that these kids have their own ideas, thoughts, culture, and universe. They need to respect that in order to be a part of it. They don't try and dictate necessarily to the kids. It's a back and forth. It's like, "Hey, we like this. You like that? Cool. We can do a little bit of that, but here's something you never heard of. Check this out." It creates this really interesting dynamic.

A Noah store is opening this fall in New York. What else can we expect later this year?

Yeah, we're opening a store. We're doing a little temporary in-store thing with Bergdorf, as well, this fall. Honestly, you're not going to see a ton of collaborations this fall and all that kind of stuff. It's really about getting people to start thinking about brands in a new way. Most brands tell you how to be. They don't really give you the opportunity to really be it, though. Does that make sense? If you buy Ralph Lauren, you're not going to wake up tomorrow with a house in East Hampton. Your kid is not going to be wearing a blue blazer on the beach. It doesn't happen by buying it. What I'm actually trying to do is, if you do come to our store, the things we talk about, we might do together. We might engage in a way where you participate in some of the things we were actually talking about. You might become a runner or you might decide, "You know what? Fuck it. I'm going to

the beach or taking a day off and going to do something I should've done five years ago."

Sachin, you're going to see the places that I went to and still go to, and you're going to know what it looks like and know what it feels like. I'm pretty willing to bet that, at some point, you're going to return to those places we're going to. And you will be like, "Oh, I went to this place in Gilgo Beach one time with Brendon, and it was really nice. You should go there." That's kind of what we're trying to accomplish. We want people to participate.

What about early 2016?

Early new year, you'll start to hear a little bit more about a footwear brand that I have as well. It will be in the store this fall, as well, but very quietly.

Under Noah?

No, Aprix. I developed it about 10 to 12 years ago with a friend of mine, and we just kind of shelved it. It was built, again, from this really honest place. I wanted this kind of feeling, like a relaxed, chilled, go to the beach, getaway kind of thing. Sophisticated without being stuffy. He was an adventure dude. He raced cars and had some sailboat racing. So Aprix was kind of like a Grand Prix, like a race.

There are some other interesting things that we're trying to do, like set up some runs and trying to partner with Parley for the Oceans, an organization trying to clean up the ocean. Their intention is to work with people in the creative field, influencers, just kind of create opportunity. And the opportunity is meant to educate and create real-life scenarios where you can remove plastic from the ocean and turn it into something. I'm trying to work with them on a series of projects, but the first would be a run from New York to Montauk over four days. It's 30 miles a day.

Anything new on the surf side?

I just discovered handplanes for bodysurfing. It's a totally different experience. I've been surfing for a really, really long time, and we never really used a handplane. Just last week, I did it for the first time, and now I want to get everyone I know to learn how to bodysurf with a handplane.

It's so fun. Chris from Pilgrim Surf—I was at the beach with him last weekend, and he let me borrow one. Actually, on the way out, we're going to stop down and buy a handplane. If there's a little wave, I'm going to jump in the water right afterward. □

Shamir



The musical sensation who defies all stereotypes.

Interview by **Sachin Bhola**
Photography by **Noah Kalina**

Growing up, Shamir Bailey was asked to lower his high-pitched voice. The request came from the teacher of his all-male choir and indirectly from fellow choir members who bullied him for sounding effeminate. He tried, lost his voice for an entire week, and soon realized that if he was going to pursue music he'd have to be himself. Amen.

Shamir, 21, who is 5'10" with lithe limbs and a unique countertenor voice, is sometimes mistaken for a woman. And it doesn't bother him. "I never felt like 'a boy' or 'a girl'—I felt like myself. I just kind of owned it," he explains. And while his electronic, hip-house sound has beguiled a wide audience, his experience as an androgynous and openly queer artist has cultivated a deeply loyal following, making him a role model for today's gender benders and LGBT youth.

It's no surprise, then, that Shamir has had the kind of year dreams are made of. The singer and songwriter bypassed the usual hustle required of emerging artists when he was signed shortly after sending a demo tape to record label Godmode. He launched his debut EP in June 2014 and since then has signed to XL Recordings (home to FKA twigs, Jamie xx, and Kaytranada), released his debut LP, *Ratchet*, appeared in a commercial for Apple Music, embarked on a world tour—and he's just getting started.

I spoke to Shamir about his beginnings, his career highlights, and how to embrace who you are. After all, as one of his songs suggests, this is his movie. And we're staying tuned for the sequel.

What was it like growing up in North Las Vegas?

It was a lot more normal than what people probably expect.

It's a lot more suburban than what people think.

Yeah, I mean, not a lot of people live around the downtown Strip. Some people live downtown, but there's really no homes. It's a very normal life. Once you leave that area, you realize that, "Oh, yeah, we're in the middle of the desert. There's a bunch of dirt and mountains and stuff." I know I always say this, but I grew up across the street from a farm.

Do you go back often?

Yeah. The last time I was there was for the Fourth of July weekend. But I've pretty much just been on the road.

How did growing up there influence who you are today?

I think it's definitely pushed me to create my own world and be my own person, because North Las Vegas is very black and white. There aren't too many different things going on there. And to create my own little thing since everyone's on the same thing.

It seems like you have a really good head on your shoulders. I feel like people who come from the suburbs usually do, because they're removed from the chaos of a city.

Yeah, I mean, even if I wanted to get into that life, I couldn't even do it growing up, because you can't do anything on the Strip till you're 21.

True. What was your first job?

My very, very first job was a volunteer/internship-type thing at a bird zoo.

A bird zoo?

A bird sanctuary, yeah.

No way.

Yeah. It was really fun, because I love all that stuff. It was in the middle of the desert—nowhere—and there's all these types of birds from all across the world. We had macaws, African macaws, these little African gray birds. And I remember specifically there was this one that was my favorite, because he used to meow like a cat. I didn't even know that birds could do that, but it was meowing.

I feel like the bird is part of your spirit animal or something.

Yeah. I actually had two birds growing up—two before I worked there. I had two parakeets when I was, like, 8 or 9.

What about your creative process? Walk me through it, and do you find it's changing as your career progresses?

Yeah, definitely. I think, if anything, just me doing music solely as Shamir has completely changed my creative process, because before then it would just be me in my room with my guitar. And I was very into the idea of making whole songs. Let's say I was at school and I didn't have my guitar or anything—I would kind of imagine chords in my head or whatever, and then write it down, and then when I got home play it out with the lyrics.

But once I started this project, I started working with a producer, and that changed a lot. I kind of felt myself just writing lyrics and not really worrying about melodies or the chords or the music side of it. And then maybe he'll send me a track and I already have lyrics to work around it or whatever. That was definitely something—a new skill that I had to learn.

Was that a big learning curve?

It was a big learning curve. It's definitely different, but I think it's a good skill to have. Especially now since I always have a guitar or piano around. When I'm feeling creative, I just write.

What would you say is your biggest highlight so far?

It's such a tough question, because this has been so much at once! Just this whole year—oh, my God. I think SXSW was really cool for me because I had been twice before, but it was the first time being there as an official artist.

I remember when they played your music at the CHANEL show.

Yeah, that was crazy.

Did you know?

Yeah. It was for Paris Fashion Week. So it had already happened, and then the video went up and everything.

I gave you an invisible high five while it happened.

Yeah, it was crazy! And that was just before everything. I just had my EP out; I don't even think I was signed yet.

What would you say is the most widespread misunderstanding about you?

That I like to party.

Are you more of a homebody?

Yes.

Really?

My friends have to drag me out.

That's hard to believe, because your music lends itself so well to a party environment. Appearances are so deceiving. I know, I know. Don't believe anything on the internet or TV!

Let's talk androgyny. We've seen more and more of it in the fashion world—in fact, we profiled Elliott Sailors in this issue. After cutting her hair short, she began booking work in both womenswear and menswear. What does androgyny mean to you?

I think that's one whole thing about fashion that was definitely something for me to look up to, because pretty much my whole life I was always mistaken for the opposite sex without necessarily trying to make myself look more feminine. I don't necessarily feel strictly feminine, but also I have those certain features. And, yeah, it was kind of frustrating at first.

Did it make you feel self-conscious?

Not necessarily self-conscious. It was just weird for me, because I pretty much wear all menswear, and I might paint my nails or whatever, but other than that, I'm just me. It's funny that sometimes being yourself can project that androgyny thing. Whereas some people play with it, like David Bowie—[he] wears these onesies and makeup and all that, and really puts it in our face.

It wasn't something I was trying to do; it just kind of happened. Now Andreja Pejić—then Andrej Pejić—was a huge inspiration for me because when he was Andrej, he worked in male modeling and female modeling, and I thought that was super cool. A naturally beautiful man and now a beautiful woman, and it was really cool for

me to see, and it made me feel not so alone. I just kind of owned it.

Society teaches us to feel embarrassed or humiliated if we display qualities associated with the opposite sex—especially for men. For people who are finding it hard to own it, what's your advice?

I think that's where those figures come into play, and I really feel like had I not discovered other androgynous figures... I mean, definitely I've tried it, but it didn't work. Tried to make myself look a little more masculine, but then I stepped back and realized it's not a bad thing.

Pretty much my whole life—because my parents, and my mom, they're very free flow or whatever—I've never really felt like I grew up as “a boy.” And I never felt like “a boy” or “a girl”—I felt like myself. I think growing up like that and then kind of stepping out into the world and realizing that the world doesn't work like that, that's when it was kind of problematic. So definitely having those figures like Andreja and everything was really cool. I just think people have to research and open their minds if they're feeling like that.

You're not alone.

You're never alone. Like, there's a dozen to yourself out there, so nothing's new on this end.

What about androgyny in music? Let's talk about your countertenor voice. It's very unique. Do you think we'll be hearing more countertenor voices in music?

I think it's really hard because I know I'm not the only male with a high-pitched singing voice. I just think it's hard for men with higher voices. I don't think that it's something people really want to work with or require. It's definitely crazy for me to think that people are really liking and like listening to my voice, because growing up it was hard. In the men's choir they used to make fun of me and bully me because they'd say, “Oh, it sounds like there's a girl in the men's choir.” Things like that, and it's like, “That's my natural voice.”

And I remember my choir teacher was trying to push me into singing lower, and I was trying to sing in a normal register, [and then] I lost my voice for a whole week. After that I realized, you know, that's my voice, this is what I have, and if I want to sing and do music, I'm going to do it on my own terms.

That was the universe talking to you. If that's not a sign that says, “Don't be anyone but yourself,” I don't know what is. Hopefully, you'll open the doors for more countertenor voices. Let's talk about you being openly queer in your music. What's your experience been like? And do you think artists that sing about queer experiences will become more mainstream?

Yeah, and I think we are working toward that. I never felt like it was a problem or a thing when it came to me doing music. You know, how I got into music was just, like, such a weird, freak thing anyway. Because I never really had to make the rounds—I literally got here from



“Pretty much my whole life I was always mistaken for the opposite sex without necessarily trying to make myself look more feminine... I just kind of owned it.”

sending an email. So I've literally just been going into the same small group around me.

So it's just, I don't know—I guess I'm one of the lucky ones. But with my music, I try to make my music more universal and I like to have my lyrical content be something that anyone can relate to. Whether you're queer or straight, I want my music and lyrics to be something that lets people sit down and listen to them, and it's like, “Oh, I relate to that.” I feel like if you can reach a wider audience without kind of—it's weird to me because it's like putting yourself out there like, “Oh, I'm a queer artist.” It's almost like putting yourself out there like, “Oh, I'm a Black artist. It's just like, “No, I'm just an artist who happens to be queer.”

I think that's the best way to break through to any audience—letting your work come through first, and then your personal life.

Yeah, because all my shows are a big rainbow tribe of people of all genders and races.

It's beautiful.

It's so beautiful, and that's just what I want to see and what I love. I remember at my D.C. show, there was one older lady in her 40s who came to my show by herself just to see me. And then there was a pack of bros that were hounding me down and took a picture of me. That's what I want to see, and that makes me feel that it's all worthwhile.

Let's switch gears. You're on tour right now. How's that going?

Very smoothly. I mean, I have such a good band and team and tour manager, and we haven't really had real bumps in the road. And we're a small crew, too; it's only five of us. It's been very cool, very chill, very easy.

The shows have been great. I did my first opening slot ever with Run the Jewels, which is so fun. They were so cool. I'm looking forward to starting the first leg of my North American [tour], headlining on the West Coast, and then doing some opening slots with Years & Years, and then I finish off down South and the East Coast.

What realizations have you come to about yourself as a result of traveling on tour?

Definitely very stressful. I've been in weird places all the time, and it's almost kind of like a weird needle-in-a-haystack kind of thing. But once I get onstage, it makes everything worthwhile, you know, especially at festivals. I love festivals, and I did a lot of festivals for this last run.

What artists do you look up to performance-wise?

Performance-wise, I like Karen O. She's one of the best performers ever. Watching Karen O videos, she's so powerful onstage. I love Fantasia. Fantasia is one of the greatest singers and performers of our generation. I think she's very underrated.

What album changed your life?

My favorite album is called *Cut* by The Slits.

Who would you like to collaborate with?

Mac DeMarco. I love Mac DeMarco. I'm obsessed with him.

What is something that people don't know about you that you want to share?

I feel like I'm pretty open. I don't know, except for the fact, I guess, that I'm introverted. But I've said that plenty of times, too.

I think people think I'm, like, a big electronic music head. My roots are definitely more in country and in rock music. I started kind of accidentally making electronic music. Once I got a hand-me-down drum machine, I started making these demos and I sent them to my producer, and he said, “Oh, you must love house music, blah, blah, blah,” and I'm like, “I don't know what that is, but cool.”

But now I'm sure you're well-versed in house music.

Oh, yeah, because I've had a lot of people school me. Got an edumication. □

Words by **Vicki Hogarth**
Photography by **Matthew Johnson**

En Garde!

Some say our name is inescapably tied to our destiny. With a last name that summons images of life-shaping adventure, character-testing battle, and world-changing new frontiers from the greatest epic poem ever wrought, champion fencer Daryl Homer certainly has an odyssey cut out for him. After all, making history isn't about being the hero of the tale; it's about being its author. And the American athlete who dons "Homer" across his back is spinning a modern tale for the age-old sport.

Homer, who is 25, was first introduced to fencing in the pages of a children's book. Unaware of its unpopularity on American soil, the Bronx native begged his mother to let him try his hand at wielding a sword. "Naturally, she shrugged me off," he laughs. "But I was persistent, and a couple of years later, she enrolled me in a nonprofit called the Peter Westbrook Foundation."

Founded by six-time Olympian Peter Westbrook, the organization was built on the idea of introducing inner-city youth to the time-tested sport that demands both outward

aggression and inner tranquility. Within just a few months, Homer was identified by his trainers as a talent. From there, he was paired up with Olympic coach Yury Gelman to train more seriously for competition, and Gelman remains his personal coach today. Homer is now an Olympian, a World Championship medalist, and an NCAA champion representing the United States of America and the Manhattan Fencing Center.

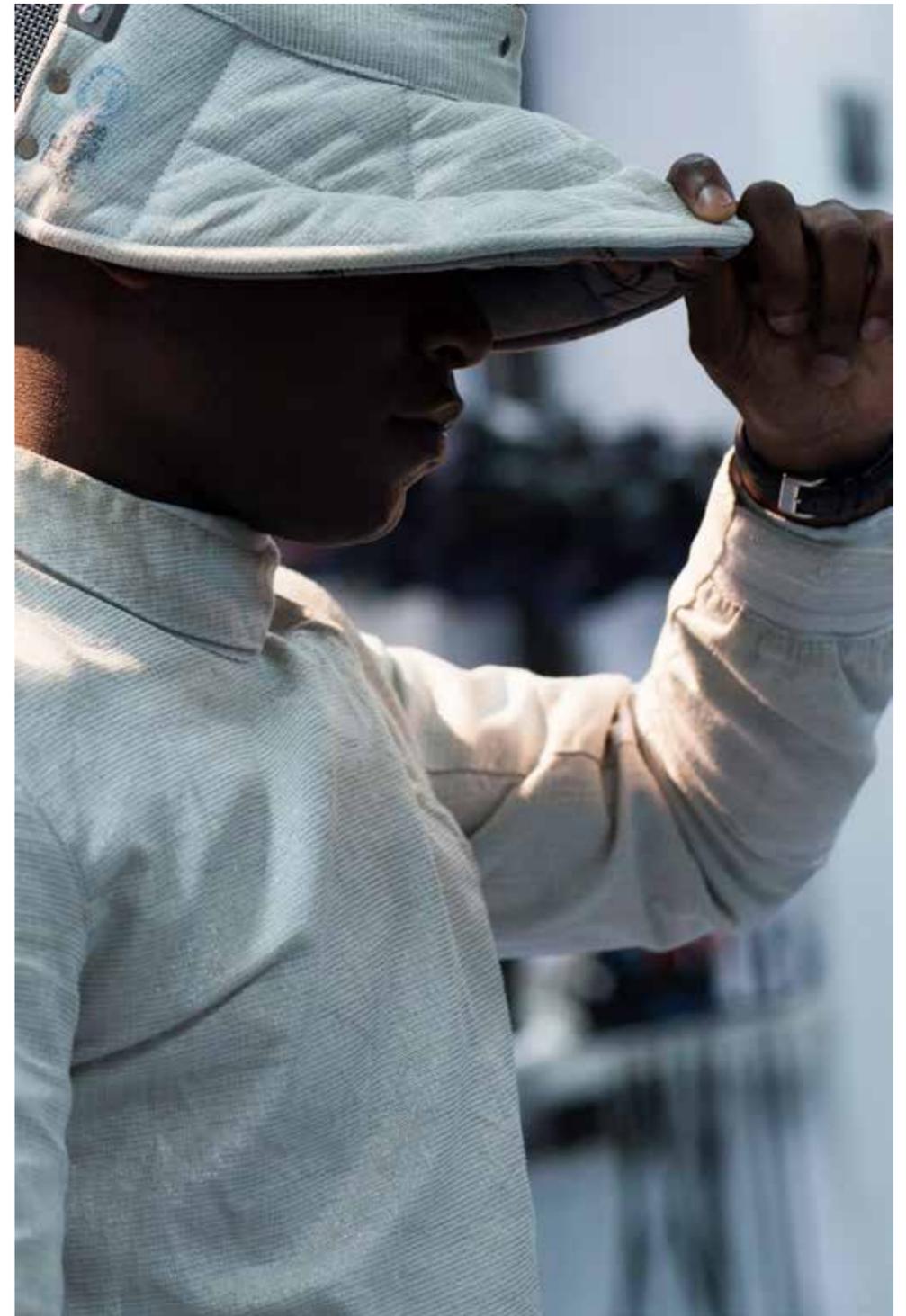
He's been the top-ranked American in men's saber for all of his 20s and is currently ranked sixth in the world. He's the first American man to win a medal in saber fencing at the World Championships, taking home silver at the competition in Moscow in 2015, and he hopes to do even better at the 2016 Olympics in Rio de Janeiro.

No American man has ever won a gold medal in individual saber fencing, and definitely not on the ultimate world stage that is the Olympics. When Daryl Homer draws his saber in Rio, a New World order is sure to unfold.











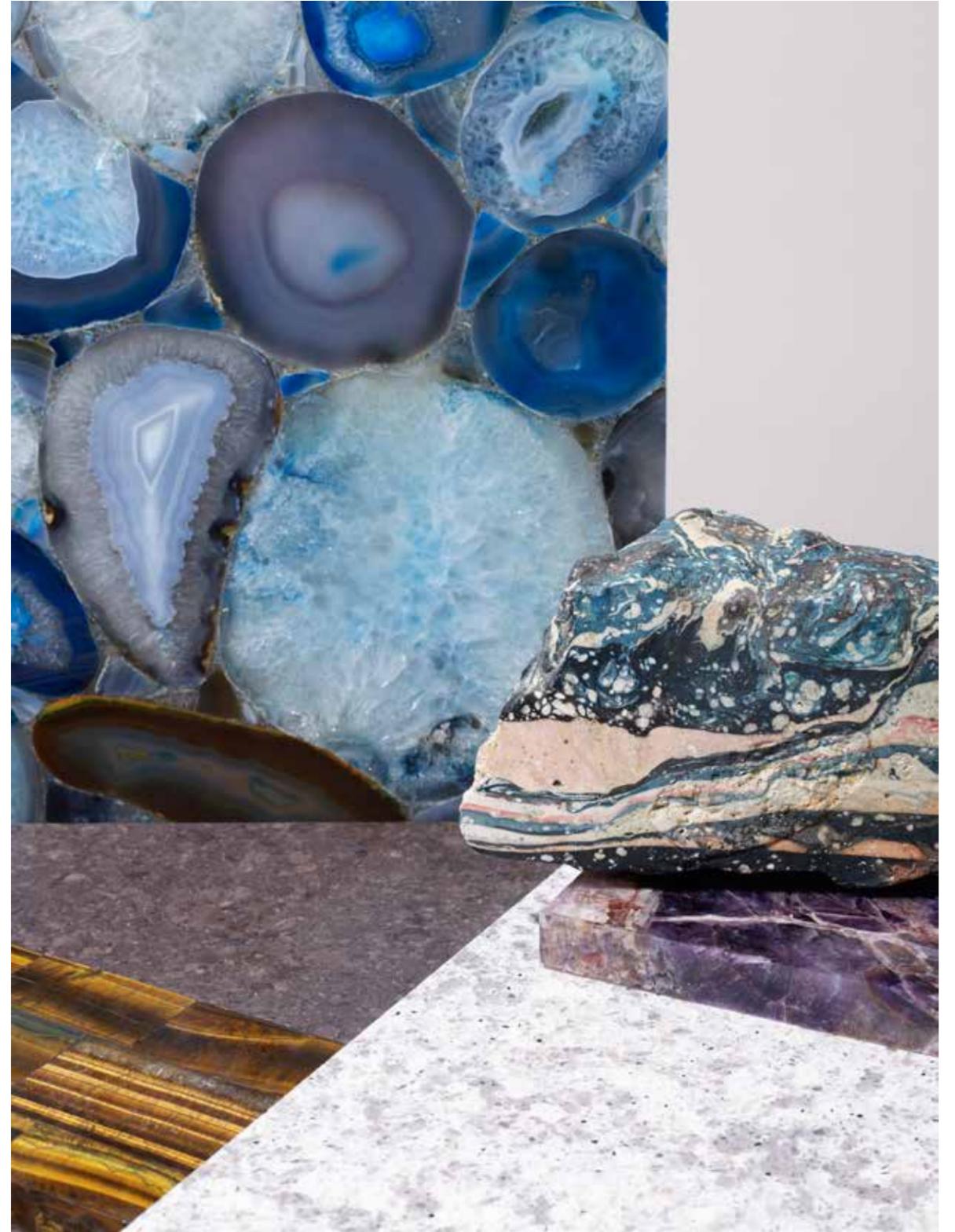
Photography by **Victoria Ling**
Art Direction & Styling by **FranklinTill** for Caesarstone Design Inspirations

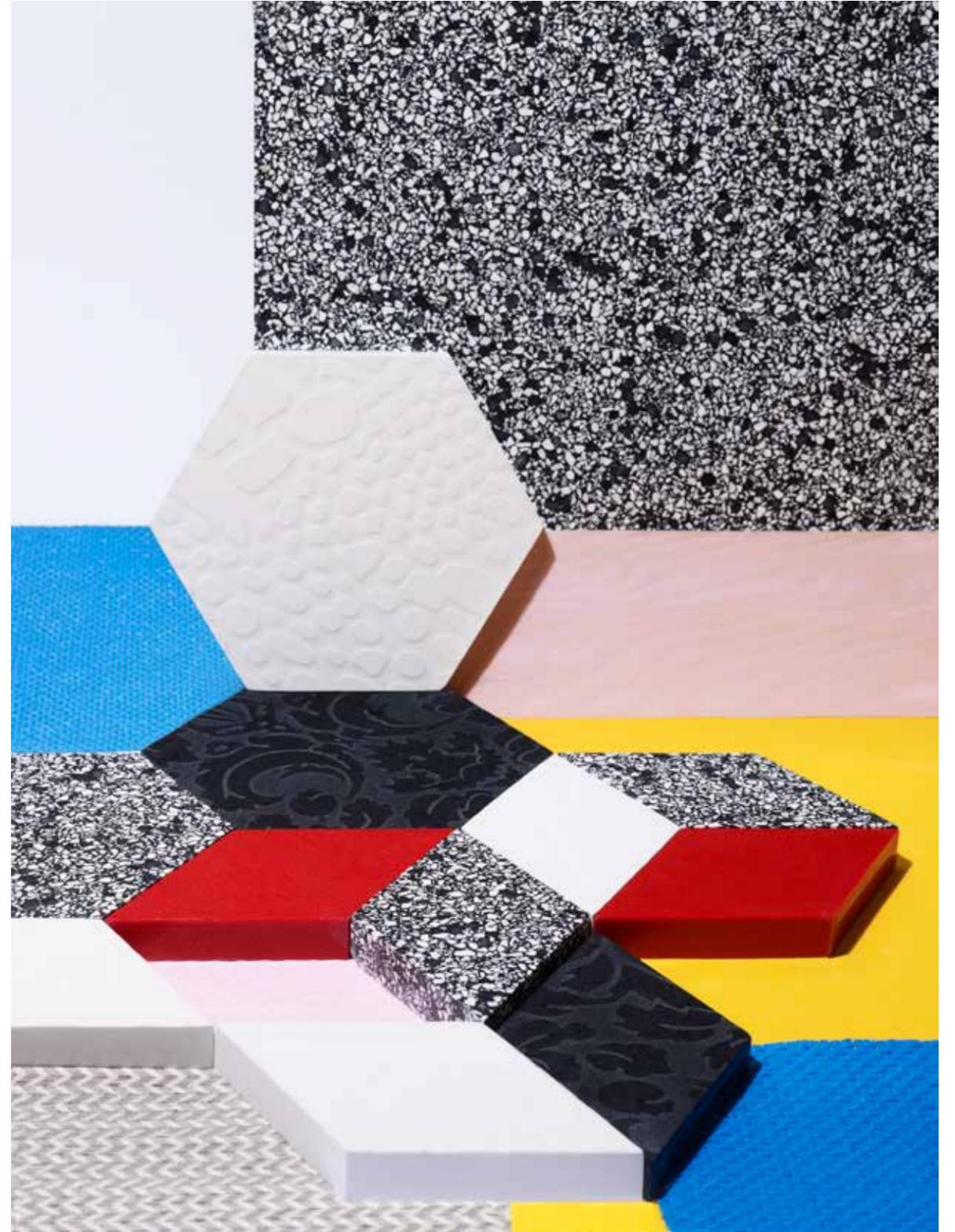
Nothing is

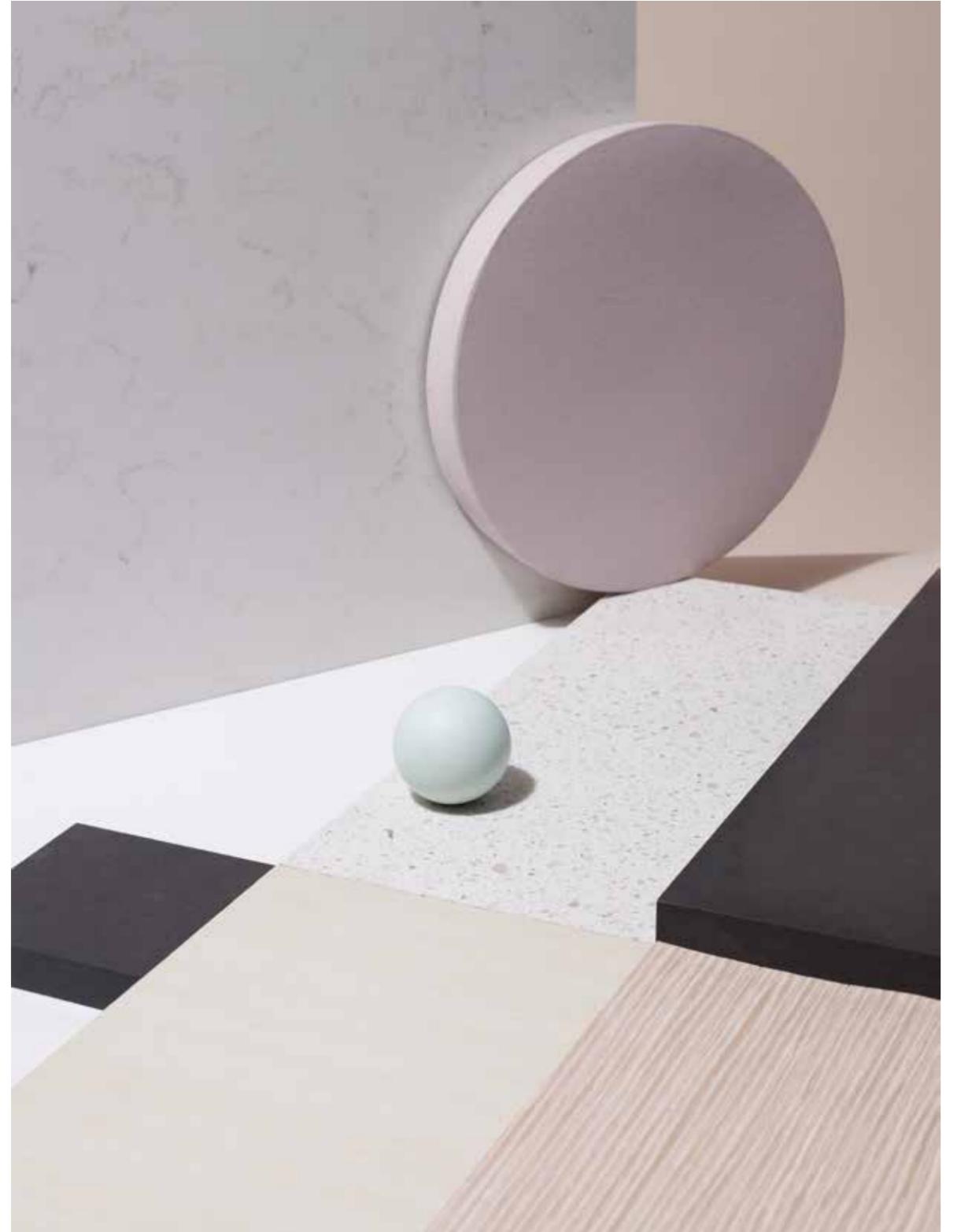


Set in Stone

If you alter the way you look at things (and enlist the help of a design studio),
even the most fixed objects can change.







Art Direction by **Sachin Bhola
& Camille Miron Sauv **
Photography by **Justin Bridges**
Styling by **Marc Anthony George**
Hair & Makeup by **Derek Medina**
Model: **Jacob Morton**

From millennial game-changers in Silicon Valley to modern creatives in Manhattan, today's professionals are dressing up again. They're investing in double-breasted coats, power suits, and well-made accessories—but it all comes with a twist. This dress code also includes bold kicks, white gym socks, and fur-accented sweaters. Call it a merger between the boardroom and the street.

Strictly Business

Turtleneck, Cerruti 1881 Paris
Coat and pants, Gucci
Gloves, Issey Miyake
Portfolio, Bally
Boots, Christian Louboutin
Eyeglasses, Oliver Peoples





Suit, Ovardia & Sons
Turtleneck, Issey Miyake
Bag, COS
Boots, Les Hommes

Boots, Christian Louboutin
Eyeglasses, Oliver Peoples



Document holder, Valextra
Portfolio, Frank & Oak
Hourglass, Colorplay (MoMA Design store)
Watch, Victorinox
Journal, Moleskine
Letter opener, MoMA Design Store

Suit, Dries Van Noten
Jacket, Ovadia & Sons
Shirt, Moncler Gamme Bleu
Journal, Moleskine
Eyeglasses, Oliver Peoples





Blazer, Moncler Gamme Bleu
Sweater, shirt, Caruso
Watch, Projects (MoMA Design Store)



Sweater, shirt, and pants, Fendi
Eyeglasses, Oliver Peoples



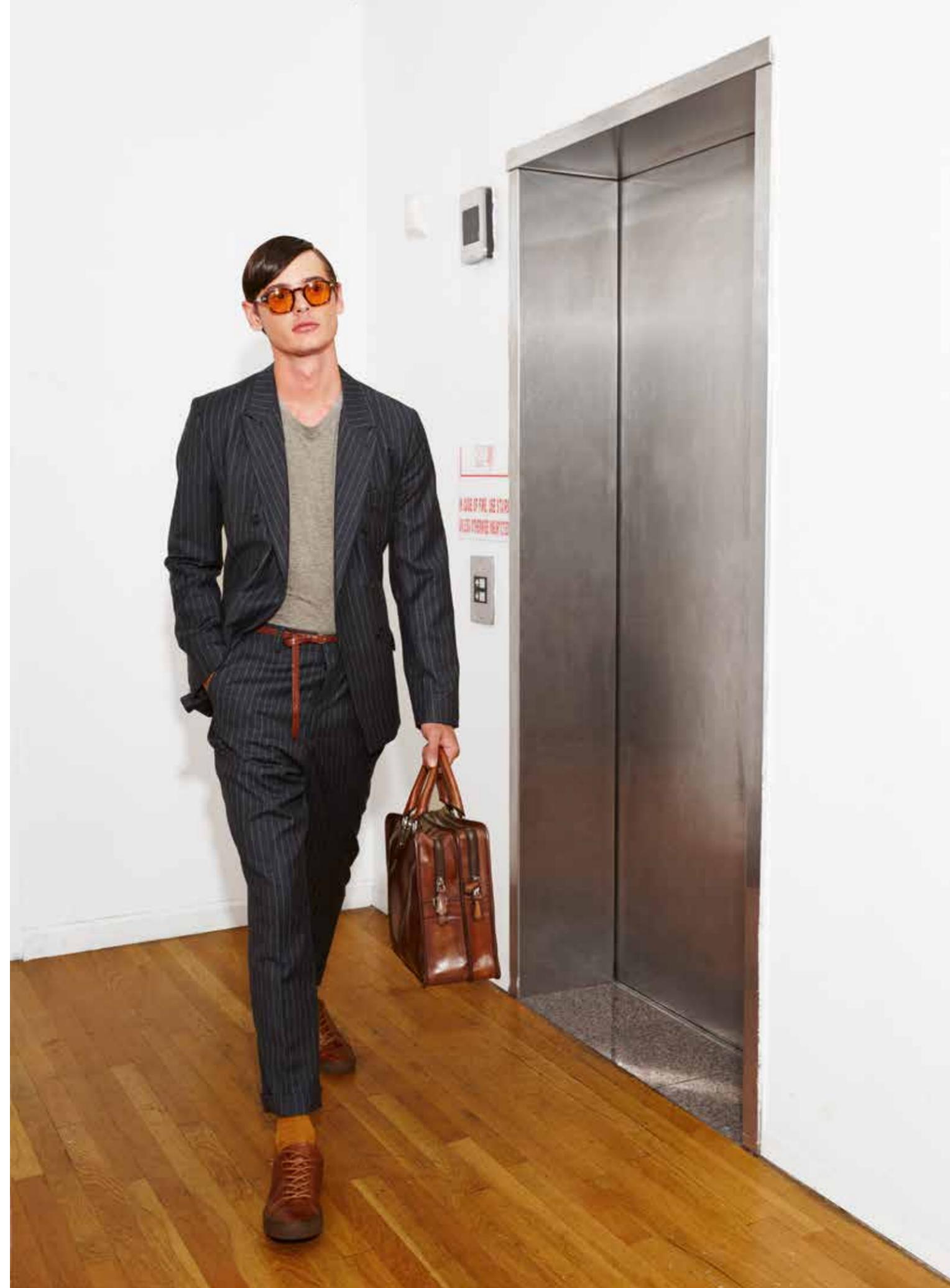
Suit and turtleneck, Bally
Shirt and socks, Frank & Oak
Watch, Projects (MoMA Design Store)
Shoes, Louis Vuitton
Eyeglasses, Oliver Peoples

Liquid station, Lexon (MoMA Design store)
Hourglass, Colorplay (MoMA Design store)
Gloves, Issey Miyake
Journal, Moleskine
Wallet, Christian Louboutin
Headphones, FRENS



Jacket and pants, Jil Sander
Sweater, Louis Vuitton
Journal, Moleskine

Suit and shirt, AMI Alexandre Mattiussi
Belt, Caruso
Bag, Berluti
Socks, FALKE
Shoes, Frank & Oak
Sunglasses, Cerruti 1881 Paris



Art Direction & Styling by **Catherine Beauchamp & Edith Morin**
Photography by **Samuel Pasquier**
Model: **Marlond Samedy**

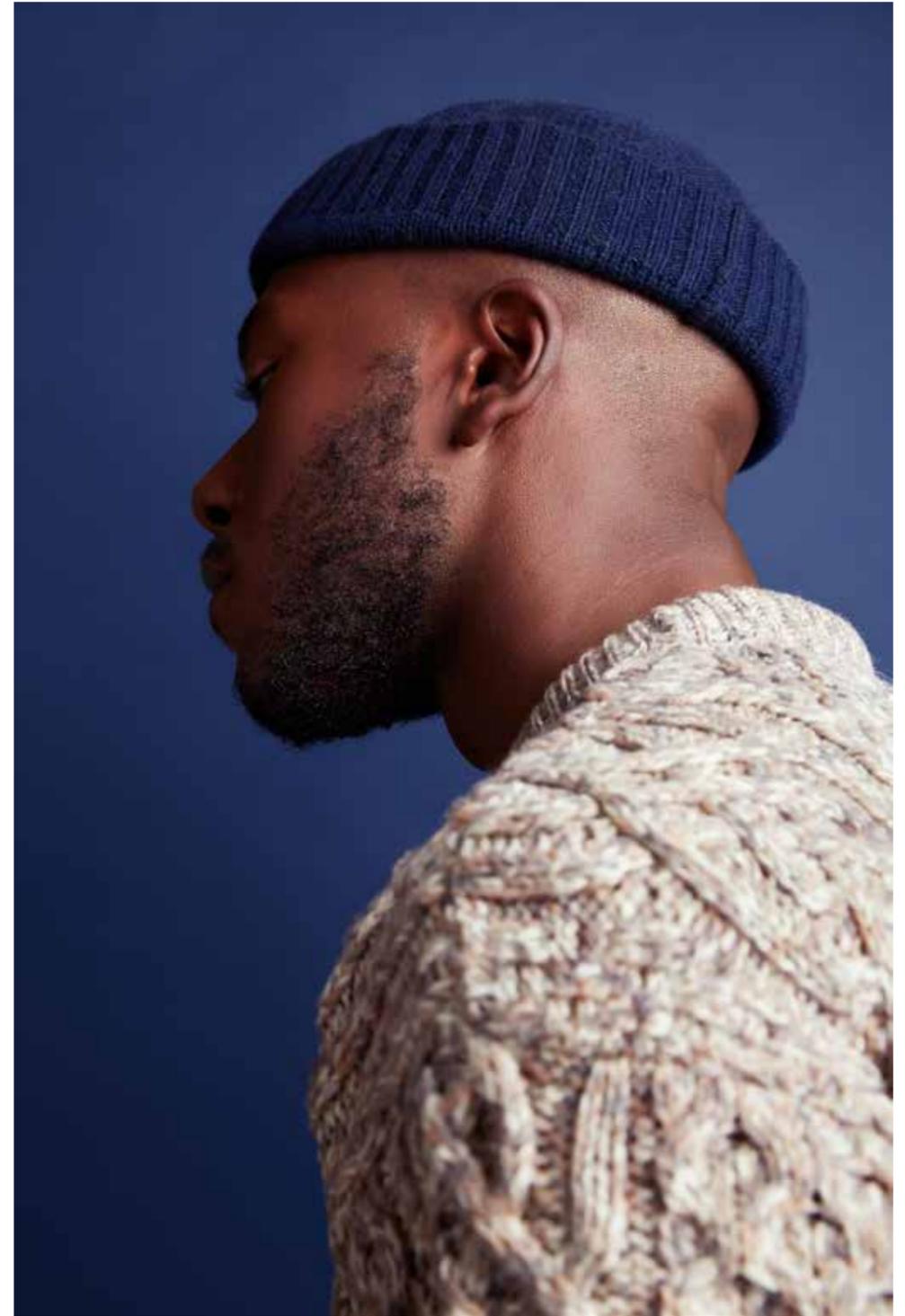
Chromatic

Venture into unconventional
colorblocking that fuses neutrals
with rich tones and textures.





Turtleneck, Simons
Bonded crewneck, State Concepts by Frank & Oak



Sweater and hat, Frank & Oak



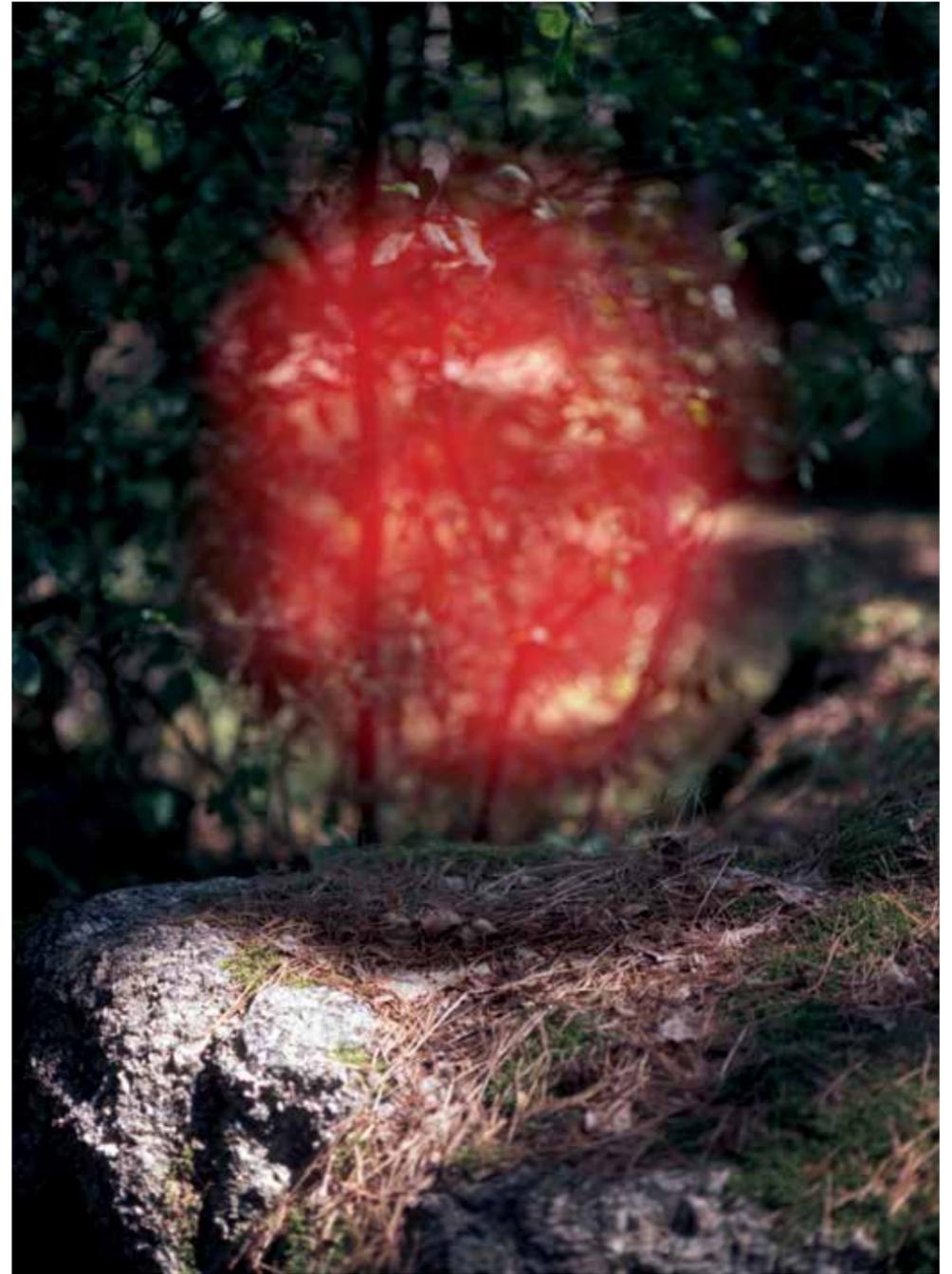
Sweater, Roberto Collina
Hat, Larose Paris

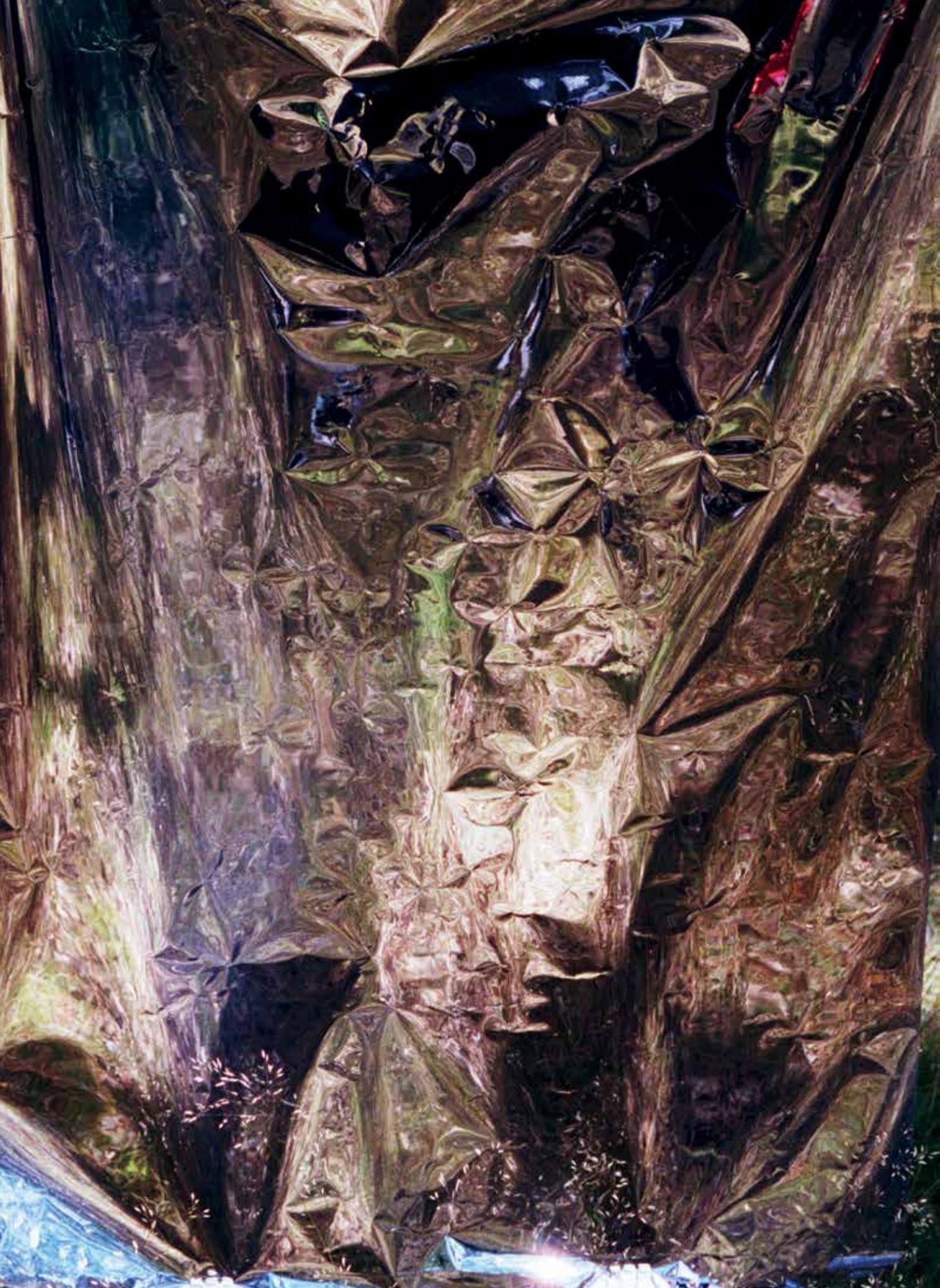
Words & Photography by
Thomas Albdorf

FOREST CHANTS

“Forest Chants” revolves around the possibility of images situated within nature photography—studio-based still lifes, found and appropriated images, landscape photography—to become different images. This is explored through re-contextualization and digital and analog alterations. The series examines how different kinds of images, as well as varying stages of pre- and post- production, interact. It analyzes Photoshop interventions to blunt digital alterations, questioning the concept of photographic authenticity and the idea of narration within a series of photos. “Forest Chants” creates an abstract place that, ultimately, allows specific visual manifestations to transform into varying kinds of imagery.











Directory

AMI
amiparis.fr

Bally
bally.com

Berluti
berluti.com

Caruso
carusomenswear.com

Cerruti 1881 Paris
cerruti.com

Christian Louboutin
christianlouboutin.com

COS
cosstores.com

CWST
thecwst.com

Dries van Noten
driesvannoten.be

FALKE
falke.com

Fendi
fendi.com

Frank & Oak
frankandoak.com

Freedom of Animals
freedomofanimals.com

FRENDS
wearefriends.com

Gucci
gucci.com

Issey Miyake
isseymiyake.com

Jil Sander
jilsander.com

Lacoste
lacoste.com

Larose Paris
laroseparis.com

Les Hommes
leshommes.com

Louis Vuitton
louisvuitton.com

Moleskine
moleskine.com

MoMA Design Store
momastore.org

Moncler Gamme Bleu
moncler.com

Oliver Peoples
oliverpeoples.com

Ovadia & Sons
ovadiaandsons.com

Passavant and Lee
passavantandlee.com

PLAC
plac-official.com

RAINS
rains.dk

Roberto Collina
robertocollina.com

Simons
simons.ca

State Concepts by Frank & Oak
frankandoak.com

Valextra
valextra.com

Victorinox
victorinox.com

Won Hundred
wonhundred.com

See You
Next
Time

Andy Luce