

PLATFORM

VOLUME X

VOLUME X

XX

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LETTER FROM THE *Editor*

PHOTOGRAPHY: Malcolm Sales



To encapsulate in words what this issue, Platform as a publication, and the wonderful community that surrounds it all means to me is impossible. So it is with good conscience I tell you that this letter is my best attempt to achieve so.

I have been a part of Platform Magazine since my freshman year of college. I found this magazine alongside my roommate Maggie Kimmett, our current Modeling Director, one of the first weeks on campus. I was a young excitable student eager for more but hesitant to reach into unknown spaces. However, as soon as I stepped into the first interest meeting my fears fell behind me as I understood a space that felt like home in a matter of seconds. Granted, I had yet to even introduce myself to the leaders proudly presenting that day but there was an exigent voice telling me this publication was headed somewhere and I had to hop on before it was too late.

Fast forward four years, and it's obvious that I did not ignore that feeling. As I sit here and write this letter for you all today reminiscing on the time in between then and now my mind races. The impeccable issues, tireless work, countless laughs, a few tears, and of course the huge clothing bags I lugged onto campus despite the stares. They all sit heavy on my mind. Yet, it is a heaviness that I do not wish to pull away from, rather a comforting weight that wraps me up in nostalgia and sweet sentiment. When reminiscing on the past, especially one as powerful and prominent as Platform's history, it is difficult to not get carried away. Yet, it is even more difficult to turn my attention away from the present when this issue seen in the preceding pages lays in front of me.

I cannot begin to explain the amount of growth that Platform Magazine has seen in the last four

years and I am not the only one taking note of this. I hear the words from foundational faculty, members, supporting students, and individuals far off campus. Platform's star striking ability to outdo itself every year may seem to be just a nice printing job but in reality it sits in the hands of the people. These people are the tremendous directors before, who taught us to follow in their footsteps fortified by consistent talent and drive. Secondly, the amazing administration of Wilson College of Textiles and NC State University as a whole, who guide us to apply ourselves and work hard inside the classroom and out. Most importantly, the impeccable Platform Community that built this issue from the ground up. Over 100 plus students and if we missed just one of them this issue would not be the same as you see here. Each of you radiate natural talent and to be able to lead such a group of astonishing and diverse individuals is something I am forever grateful for. I hold the Platform Community close to my heart and I hope as my community reads this they pull it closer to their own. My last and biggest acknowledgement to my directing board. I could not have done this without you all. I am honored to work alongside such a remarkable team, really and truly.

To wrap it all together, the magazine in front of you is anything but regular. This issue is founded upon invention and expression. We wanted to build a magazine that would draw you into the pages, push your mind outside of the box and inside our own, one with no enclosures just an imagination to take you on roads less traveled. We ship you to the *Lost Files V. 1202* from the future or perhaps the past, place you in *Obscure Scenes* that blur your reality, send you to *Western Wonders* blowing out west, and relax you into the *Dazed and Confused* full of velour and vinyl. Amongst all of this travel we take breaks to read upon pieces of fashion and culture from new lenses, recount interesting history, analyze its influences, highlight artists close to home and abroad and so much more. From illustration to article to photo each element unites an amazing issue with not one page in the shadows. Now it is time I step off my "platform" and let you read. I hope you enjoy the journey and we will see you back here in the Spring for yet another trip.

Thank you as always.

Morgan Snow
Editor-in-Chief

Wilson College of Textiles Dedication Letter

Platform Magazine would like to take a moment to give a liberal thank you to the Wilson College of Textiles. Since this magazine was founded five years ago, there has been immense growth and support that has always been fortified in the brick of The Wilson College of Textiles' campus. Platforms' past and future would not be the same without the platform that the Wilson College of Textiles has provided. We are so excited to share this issue with you all and could not have done it without the leaders that inspire and enrich us. From Platform to the Wilson College, thank you.



VOLUME X

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by Rosa Stancil

Baggy jeans, trendy trousers, colorful hair, crop tops, puff sleeves, sweater vests, midi skirts, fashion sneakers, printed sweaters, combat boots, heels... Where are we? A major city? A trendy suburb? Believe it or not, these are all daily sightings at the Wilson College of Textiles at North Carolina State University, where the students use the Centennial Campus as their runway. Even professors sport head-to-toe buttercream pantsuits, floral dresses with leather boots, and sequin tops under perfectly tailored blazers.

While walking around the College of Textiles campus, it truly feels like a mini cosmopolitan city. People passing by see the array of styles on the students and hear the sound of different languages spoken. After all, the French Skema Business School is located a few buildings down, and the college's prestige draws the attention of students from around the globe.

Although this elsewhere feeling is lost once you take the Wolfline back to Main Campus, it is what makes the Wil-

son College of Textiles unique to its NC State community. While dressing up nicely or differently may be seen negatively as “trying too hard” on Main Campus, expression through dress is encouraged and is perhaps seen as the norm at Wilson College. I remember stepping onto the textiles campus on my first day of class and thinking, “I need to step it up tomorrow.”

At Wilson College, the concept of putting effort into your appearance for class goes beyond the first day or the first week. This effort amongst students proceeds throughout the semester and the campus continues to become a more interesting scene to look at. As the weather turns to fall, the students are able to harness the opportunity to add more layers to expand even more on their creativity when it comes to putting together a daily look.

It's quite refreshing to walk onto campus each morning and be greeted by this array of things. Although NC State gets a bad wrap for the use of brick across its campus, the textiles campus boasts beautiful greenery, including trees lining the walkways, vines climbing up the brick walls, green grass steps, and even a pool of water, making the perfect backdrop for the outfits wandering it.

Now that the scene is set let's get into the fashion of it all! To give you a better and more well-rounded sense of the feeling of being on the Wilson College of Textiles campus as well as a part of its community, I spoke to Walker Perry, a junior, and Chandler Chisholm, a sophomore, both majoring in Fashion and Textile Management with the Fashion Development and Product Management emphasis. Both of these students continuously sport outfits that have caught my eye throughout the semester.

Both Walker and Chandler revealed that standing out is a primary motivation behind their daily looks. Walker articulated that “Fashion has always been a way for me to express my emotions, interests, or point of view in a creative and fun way. Being queer, I've always gone against the grain of what is expected from me. It's that resistance that I have come to embrace and even enjoy, with fashion being one of the main tools I use to differentiate myself.” Chandler demonstrated a similar attitude,

“I put effort into my daily look because it makes me feel good about myself and makes me excited in the mornings.” Interestingly enough, she also mentioned how what she wears impacts her performance in class, expressing that “Being in athleisure makes me feel like I'm relaxing, so if I'm wearing it to class, then I won't focus.”

Chandler and Walker expressed a sense of comfort and acceptance when dressing expressively at the Wilson College of Textiles. Walker said that “it's very empowering and exciting to see others do the same.” He “loves seeing others express themselves through the clothes they wear.” He finds this helpful in getting to know others, “especially in a face-to-mask class setting.” Chandler conveyed a similar appreciation saying that “everyone has a similar sense of fashion, and we can all appreciate each other's individual styles for what they truly are.”

When it comes to the looks across campus, Walker and Chandler each have favorites. Walker says his friend Riley “brings it to every class. All of her outfits are super cute and boho, and I'm always excited to see what she has on when she walks through the door. I especially love her mini-collection of colorful Doc Martens and assortment of sweaters. I also love Dr. Emily Law's outfits; even when I had Zoom classes with her, I knew her outfits were always on point.” Chandler said her favorite looks “include anything flowy; I love seeing everyone wearing long flowy skirts that add volume and provide emphasis to the outfit. I also really like the ‘big shirt big pant’ look that myself and other students wear. It gives comfort, but it also gives style.”

Both Chandler and Walker represent the strong relationship with clothes that most Wilson College students and staff hold. From talking with both of them, it's clear that clothing has truly helped shape who they are and who they continue to be as they show up on the textiles campus every day for class.

The Wilson College of Textiles. A place where expression is encouraged, creativity is plentiful, and the sense of community is powerful—a place where the students treat the campus as their runway.



History of alt fashion

By Zila Schutt

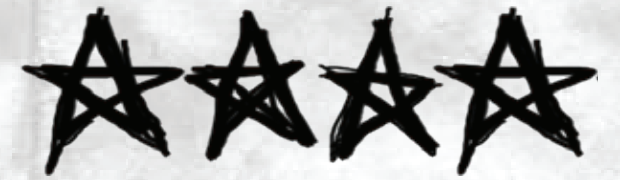


Illustrations by Kat Barnabei

In recent times alt fashion has become disseminated through social media influence and TikTok. While you may already be thinking about what alt fashion looks like, the term “alt fashion” actually comes from the term alternative fashion which describes a concept much broader than what comes to mind. The umbrella term “alt fashion” that is used nowadays on TikTok style videos is used to describe a specific modern subculture of fashion, which is actually heavily inspired by fashion from the past.

Alternative fashion describes fashion which differs from the mainstream popular fashion of the time. Mainstream fashion describes the most typical, conventional, or commonplace fashion of the moment; it is the trendy yet ordinary clothing displayed in nearly every clothing store. The concept of alternative fashion is particularly interesting because while it is a diversion from the widespread conventional fashion of the time, it can still become popular enough to develop into smaller categories of fashion and culture that is recognized by mainstream pop culture. As the style and culture associated with it becomes more and more popular, subcultures begin to form which describes a cultural group that doesn't differ entirely in all beliefs from pop culture but does have key identifiable differences. These subcultures, while not dominant over mainstream pop culture and fashion, can still become well known and widespread.

Right now, an alternative fashion style is referred to simply as “alt.” This has been popularized over TikTok, Instagram, and other social media. This style is based on a dark color palette, mostly black, sometimes with a hint of bright color such as red or neon green. This style has been popularized by all genders and is therefore not inherently feminine or masculine which allows experimentation with a gender-fluid look. As a subculture, alt doesn't just cover clothing but can embrace music, too. Common genres associated with the alt subculture are hyperpop, alternative rock and pop, emo/punk, and metal.



Modern alt culture is still unique in its own right, but definitely makes an ode to subcultures from the past. The most prevalent tie is to the goth subculture. Goth fashion became popularized in the UK in the 80s when punk and death rock music fans created their own style of dress. Some examples of the music artists that were highly influential to the formation of goth subculture in the 80s are Bauhaus, The Cure, Joy Division, and Siouxsie and the Banshees. This style even became so prominent that renowned designers such as Alexander McQueen, Anna Sui, John Galliano, Jean Paul Gaultier, and many more have had collections with goth pieces. Goth fashion pulls inspiration from a variety of sources anywhere from music to historic literature to artwork. Literature and artwork in the 18th and 19th centuries began popularizing an interest in the macabre through the combination of romance, mystery, suspense, horror, and the supernatural. The use of pagan, occult, and religious motifs were seen paired with monsters, ghosts, demons, and vampires. Aside from the dark elements of historic creative works, goth subculture also drew from historic fashion, specifically from the Edwardian, Elizabethan, and Victorian eras. These elements put together form the goth style which is typically monochrome black, with a mysterious and dark appearance as well as a contrast of dainty detail such as lace and ruffled collars. Despite its historic ties, goth fashion has remained relevant to modern times.

Other subcultures that are similar in style to the modern alt subculture are emo and punk fashion. Punk music and the associated culture rose in popularity during the 70s and emo came about in the mid 80s. In contrast to goth's darkness and macabre, the point of punk was to show rebellion and make a statement. This emphasized controversy with the new popularization of body modifications, spike jewelry, heavy eyeliner, distressed clothing. While less influential to alt subculture than punk, emo fashion's incorporation of jet black hair, studs, and bangs have definitely been a key part of modern alt fashion.

Fashion has always been a diverse concept and a way for people to express themselves and feel comfortable with their identity. It is something that people can have in common or instead, embrace their differences. The development of alternative fashion styles and subcultures has made it possible for people who may not relate with or “fit in” with the mainstream style and culture to have something in common with others. Alternative fashion has set people apart throughout history, yet has also been a way to bring people together.

LOST FILES V 1202



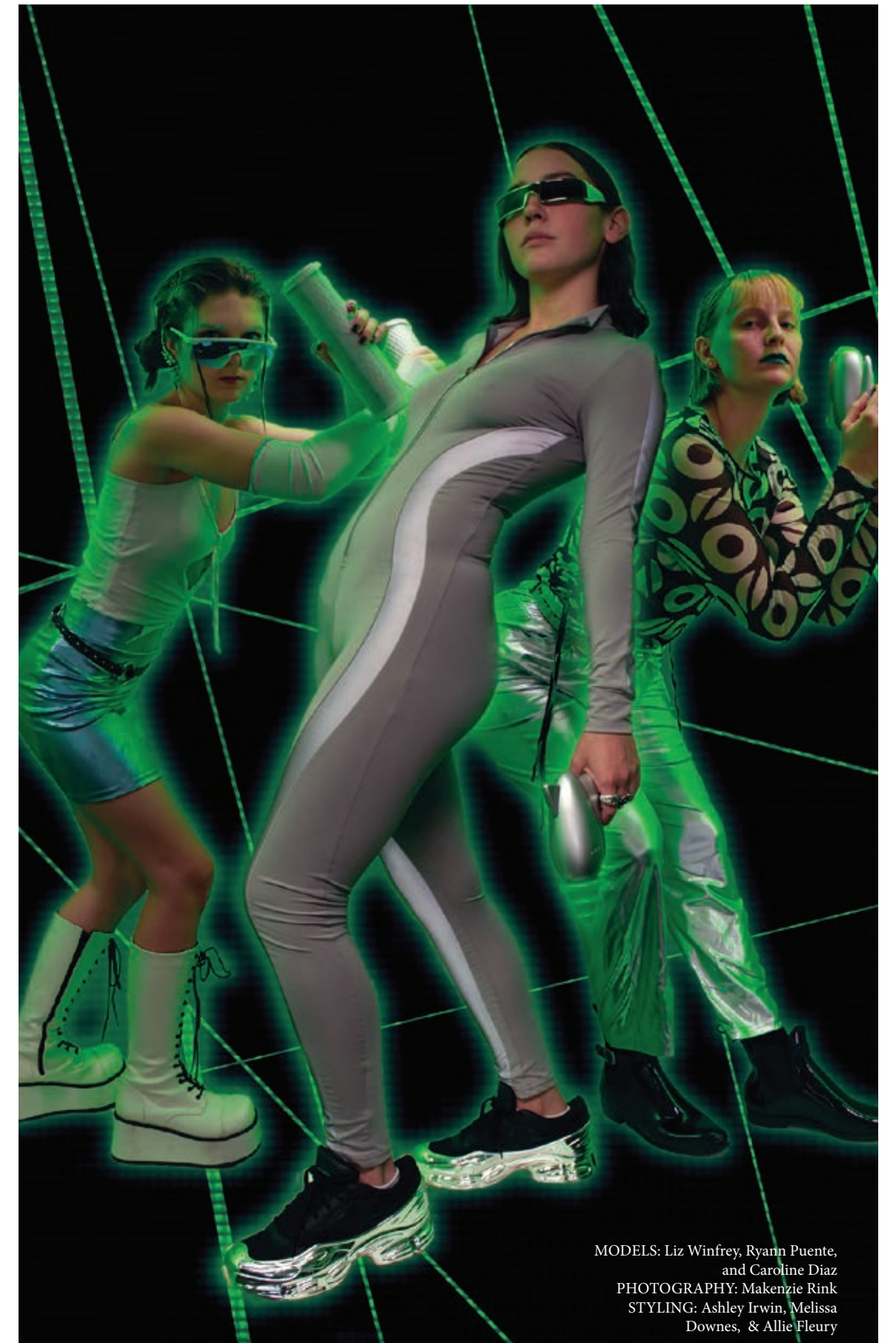
MODELS: Caroline Diaz, Liz Winfrey, Othman Fattat,
Ryann Puente, and Joshua Bermudez
PHOTOGRAPHY: Makenzie Rink and Natalie Folsom
STYLING: Lydia Mitchell, Tyler Smith, Virginia Carter,
Delaney Caulder, Owen James, Mark Saber, Brooke
Herrin, & Issac Davis
SET DESIGN: Set Design Team



MODELS: Caroline Diaz & Lavae Hylton
PHOTOGRAPHY: Makenzie Rink and Natalie Folsom



MODELS: Bryce Royal and Jasmine Nguyen
PHOTOGRAPHY: Vy Bui
STYLING: Melis Hafizoglu, Kendall Wisniewski, Sydney Brown,
Sophie Timberlake, Priscilla Martinez, & Lily Barozzini



MODEL: Othman Fatfat
PHOTOGRAPHY: Natalie Folsom
STYLING: Lindsay Love & Clair Daves

MODEL: Lavae Hylton
STYLING: Emma Sutich & Shelbi Coffey



MODELS: Bryce Royal, Caroline Diaz, and Liz Winfrey
PHOTOGRAPHY: Makenzie Rink



by Sloane Byrd

THE BIGGER PICTURE OF CULTURAL APPROPRIATION



Within the last 30 years or so the internet has taken over with social media joining it 10 years later, adding to the scope of technology tremendously. With this glorious invention, the world became more sensitive to self-awareness. Much like the domino effect, the establishment of social media has given rise to consumerism and industries feeling the heat to highlight their mishaps and wrongdoings. An element of this domino effect is how industries such as fashion, and beauty project the issue of cultural appropriation and how consumers can avoid this.

Cultural appropriation is defined by Cambridge Dictionary as: “the act of taking or using things from a culture that is not your own, especially without showing that you understand or respect this culture”. Some of the examples seen in society today range from other individuals outside of the black community wearing hairstyles traditionally known as protective styles like cornrows or individuals wearing sacred artifacts as accessories or a part of a costume. Social media has played a huge role in calling out such instances regarding industries and yes, our favorite celebrities.

Nikita Dragun for example is constantly accused by her audience for “Black Fishing” which refers to her darkening her skin and adopting characteristics of the black culture. The star has been called out on numerous occasions and shows little to zero remorse and continues to do it. It was made obvious to the makeup community that Nikita’s skin tone was not natural and was done to contribute to her overall look without thinking of the consequences and how it could be related to black face. The fashion industry, makeup industry, and hair industry have also greatly capitalized off cultural appropriation throughout the years as well. Multiple brands such as Victoria’s Secret, Gucci, Marc Jacobs, and Prada have been called out for incorporating offensive representations of cultures into their runways and products. One of the most notable was the Victoria’s Secret 2012 fashion show when they sent model Karlie Kloss down the runway in a sacred Indigenous headpiece that held an important significance in their culture. This is just one of many cases in which industries have taken part in cultural appropriation, as well as celebrities, causing negative impacts for communities.

The problem isn’t that communities are trying to gate-keep their cultures, but more so trying to protect their identities. Cultural appropriation can have many harmful effects like enabling hurtful stereotypes or misinformation pertaining to certain aspects of life. There are so

many cultures living together so we are bound to learn and be immersed but there are ways to do so appropriately. Many people appreciate when others that are not a part of their community are interested in learning and understanding what makes their culture unique. This brings us to the term: Cultural Appreciation. Cultural Appreciation involves taking a step back and looking at the bigger picture by taking the time to learn about the culture. It also includes understanding the origin and importance of what makes their identity beautiful rather than thinking of the unique characteristics as something to gain. One brand, in particular, that has placed cultural appreciation as one of its highest values is the Indian streetwear brand called NorBlack NorWhite. This clothing brand takes inspiration and uses techniques from traditional backgrounds such as the Indian dying technique called bandhani and other textile techniques. The designer’s mission is to maintain traditions while adding a modern twist to Indian handicrafts.

As a consumer, there are so many ways to appreciate other cultures rather than appropriation. For starters, as brought up previously, it is important to take the time to learn and understand. Not only will it help you realize the background of a particular piece but aid in being more culturally aware. If possible, give credit to the source by supporting other cultures and buying directly from the source where you can provide accurate representation, rather than buying from bigger brands where the intentions may not be directed towards authenticity or accuracy. Last but not least, avoid only embracing the good and favorable elements of culture but understanding the adversities that they may face and the issues of that particular community. Don’t contribute to the problem, but be an ally.

Illustrations by Jaymie Googins

THE SECOND LIFE OF YOUR CLOTHING DONATIONS



by Madeline Hall

As fashion has globalized, supply chains have shortened, and trend cycles have increased, clothing consumption in the global north has reached an all-time high—and so has the generation of waste. As of 2016, the average American discards approximately 80 pounds of clothing per year. But where does it all go? A popular choice amongst consumers is donating used clothing items to nonprofits like Salvation Army and Goodwill. Donation appears to be a win-win: unwanted clothes are

offloaded and given to the less fortunate. On average, approximately two million tons of clothing items are donated per year in the United States. However, many would be disheartened to discover that the bulk of donated clothing never ends up in a thrifter's closet. Our question remains unanswered: where do these clothes go?

First, some of them end up in textile recycling facilities. Items that don't make it to retail locations—or items that

just never sell—are sent to massive second-hand charity outlets where inventory is purchased by the pound. Nonprofit institutions usually auction off about 80% of clothing donations to these recycling facilities, where they are either cut into cloth rags or shredded into fiber for insulation, carpet padding, yarn, or paper. The rest, usually around half of that 80%, is destined for the landfill or incinerators, creating more land and air pollution.

The second possible journey that these clothes take is international: to other second-hand clothing markets. Organizations purchase excess used clothes from charity outlets that are unfit for resale in the US, package them into giant bundles by gender, size, and season, and ship them to less developed countries to be sold by weight. Annually, the US exports around 1 million tons of these second-hand clothing bundles. Most of the exports end up in Eastern African countries like Rwanda and Kenya, where they are sold for discounted prices at “bend-over markets”—named for their massive piles of clothing on the ground, in bins, and on horse carts. If you've donated clothes to a charity, chances are one of your pre-worn items has ended up in a market like this.

Although the second-hand clothing trade stimulates the developing economy in these countries, it also has devastating consequences. The hundreds of thousands of tons of clothes the US exports to these countries every year creates an overwhelming supply that copiously exceeds demand: so much so, that these countries have begun to set the overflow on fire. You may recall that American textile recyclers incinerate a large portion of their inventory as well, so these clothes are effectively shipped around the world to be set on fire in a different location, which releases more greenhouse gases and destroys the land and vegetation in countries more ill-equipped to deal with it. Not to mention, local and indigenous clothing markets have failed to compete with the influx of very cheap used clothing and have essentially disappeared as a result. A few decades ago, Kenya's garment industry once had half a million garment workers, but now the garment labor force stands in the tens of thousands.

This has become such a damaging problem that some of these countries have been attempting to ban used clothing imports to protect their economies. In 2016, the East African Community (EAC) agreed to place a ban on imported clothing, but the Trump administration successfully pressured them into rescinding it. However, had the ban been successful, it could have potentially eliminated even more jobs and further reduced income. After an overwhelming supply of used clothing wiped out local markets, these countries developed a reliance on other countries' clothing, but with those imports banned, they

“ALTHOUGH THE SECOND-HAND CLOTHING TRADE STIMULATES THE DEVELOPING ECONOMY IN THESE COUNTRIES, IT ALSO HAS DEVASTATING CONSEQUENCES.”

would be hard-pressed to meet textile demands at a competitive price, both locally and abroad. It's a complicated, vicious cycle: and to break it, the US government must support the growth of East African textile industries, while reducing the flow of garments from our secondary markets.

Although this has become a large-scale economic and political dispute, there are ways that we, as consumers, can reduce the harm caused by our second-hand clothes. We must consider the larger waste trail behind the textiles we buy and combat the problem at its source: by buying less—and when we do buy—buying smarter. Buying smarter means avoiding fast fashion companies that overproduce low-quality clothes, and instead, buying clothing made to last, buying secondhand, and buying items made of recycled textiles. We can also work to influence corporate behavior by participating in the political and social discourse surrounding fast fashion and advocating for a less wasteful fashion industry.

Illustrations by Kat Barnabei



Illustrations by Jaymie Googins

by Susannah Richardson

I remember taking one look at the menu placed in front of me and feeling confident that the evening would be spectacular. The gorgeous lettering in a glowing shade of yellow made me want to read about each offering ten times over. Its liveliness and simplicity satisfied my hunger for excellent design.

As I studied the menu more closely, I realized that I didn't recognize many of the words. Pain et beurre, fricassee, and verte en couches floated off the page and towards my eager mind. What a beautiful thing it is, I thought, to find curiosity and joy in an unfamiliar moment.

Glancing across the marbled bistro table to my best friend, who had gladly accompanied me on this unfolding adventure, we locked eyes with a similar intrigued look. We briefly discussed what we had seen on the menu

with awe dripping off of our tongues. Despite her stint in high school taking French classes and a job I'd had with a French-speaking family, we were in a mystified daze.

Our ignorance was bliss. We sank a little deeper into our chairs as the waitress, weaving gracefully through the intimate space, approached our quaint corner to take our order. Having looked through the menu with our full attention and several investigative internet searches, we ordered items from each section of the compellingly minute menu.

The best was yet to come.

Lights in the restaurant dimmed and the small candles on each table shone brighter in unison as each minute

passed. We'd eased into conversation about how special this experience was to us after months of isolation.

The various dishes arrived one after the other, and we moved through each with unwavering satisfaction. There does not seem to be a pragmatic way to describe the inspired creations that we indulged in. Every plate told a new story, fresh to us, yet still exuded the timeless spirit engrained in each moment of this experience.

The pain et beurre appetizer arrived first with its pillow-like whipped butter, artfully garnished with herbs and accompanied by a fresh baguette. Each crunch yielded a melt-in-your-mouth moment that encouraged 'just one more bite.' With perfect timing, our salad arrived next. The soft and fresh butter lettuce doused in green vinaigrette was a perfect antithesis to the seasoned brioche croutons that sat on top of the salad. These first moments with the offerings reminded us we were exactly where we needed to be; with an old friend, sharing feelings of joie de vivre: the cheerful enjoyment of life. We discussed our excitement that our dishes held sweet and salty features; the classic umami. Lastly, our main dishes arrived in all of their glory. We had ordered the time-honored Français ratatouille puff pastry dish and a serving of mussels with a delightful vegetable and ham broth.

Transported back to the traditional home of the French family I had worked for, I made a note to reach out to them and see how they were doing. This meal reminded me of how special it was to share a meal with them. How special it is to share a meal with anyone.

Moving through each bite of the final dishes, I felt unparalleled graciousness toward those who imagined and executed the experience that my best friend and I were lucky enough to see unfold that evening. I realized our adventure here would soon come to an end.

For the final time of the evening, our waitress performed her dance through the space and delivered our check. She expressed her gratitude before placing on the table a lovingly worn notepad with our bill tucked inside. My friend opened the notepad and looked at me with a glimmer in her eye. She handed the notepad in my direction, but together we flipped through its pages and read endearing comments from many of the restaurant guests before us.

One in all capital letters, emphasizing its sentiment was *Merci beaucoup!*

Another that caught my eye was written with immense expression and looped edges: *Girls Night!!!*

We decided on a simple statement: Perfect and beautiful night. XO

In a myriad of scripts, these handwritten notes all shouted the same sentiment: How special it is to share a meal.

Rising from our seats and heading toward the doors where just several hours ago we had entered, we left the restaurant that is called Jolie. We walked outside to meet N. Person Street and the subtle shine of an intersection stoplight and the Krispy Kreme hot donut sign. We were swiftly brought back to reality and nevertheless reminded of the magic our home will always hold.

Obscure Scenes

MODEL: Melodie Chang
PHOTOGRAPHY: Naima Sutton
STYLING: Allie Fleury and Kendall Wisniewski
SET DESIGN: Teju Lankipalli & Elias Yahn
MAKEUP: Sahar Rehman

As a young girl, I would brush my Barbie's perfect blonde hair



MODELS: Peyton Brower & Melodie Chang

As a young girl, I would brush my Barbie's perfect blonde hair
I would dress her in shiny clothes that I would want to wear
I would make her kiss Ken when my mom wasn't there

As I grew older, I would strip Barbie of her shiny clothes
I would admire her perfect plastic curves from chest to toes
I wanted to be her more than anyone could know

Now I look at myself in the mirror with a flat chest and greasy hair
Now I know I never can be Barbie or kiss Ken, nor would I care
Now I know a real head doesn't pop off as easily

- Sarah Quinn

Doll Destroyer



Lactose Free



MODELS: Leeman Smith and Vala Davidsdottir
PHOTOGRAPHY: Allie Wordsworth
STYLING: Owen James and Mark Saber
SET DESIGN: Kenli Esau & Steven Nohren
MAKEUP: Sahar Rehman



Grandma always told me: "don't cry
over spilled milk"

Yet here I am, bawling over the could
have & would've been

So here I plea:

Come rescue me from this sadness
guarantee

And maybe then I'll be lactose free

- Maggie Kimmett



MODEL: Bennett Butler
PHOTOGRAPHY: Cliff Maske
STYLING: Lily Barozzini & Delaney Caulder
SET DESIGN: Riley Warpula & Julie Zhou
MAKEUP: Sahar Rehman

CARROTS HELP ME SEE



MODEL: Emily Baab



Today I realized,
I live in a false
reality.
Told to eat my
carrots,
Because they'll help
me see.

My mind is clouded,
With lies and
absurdity.
Because apparently
carrots,
Are irrelevant to see.

Nothing but War
Propaganda,
To disguise radar
technology.
"Britain's diet of
carrots,
Powers them to see!"

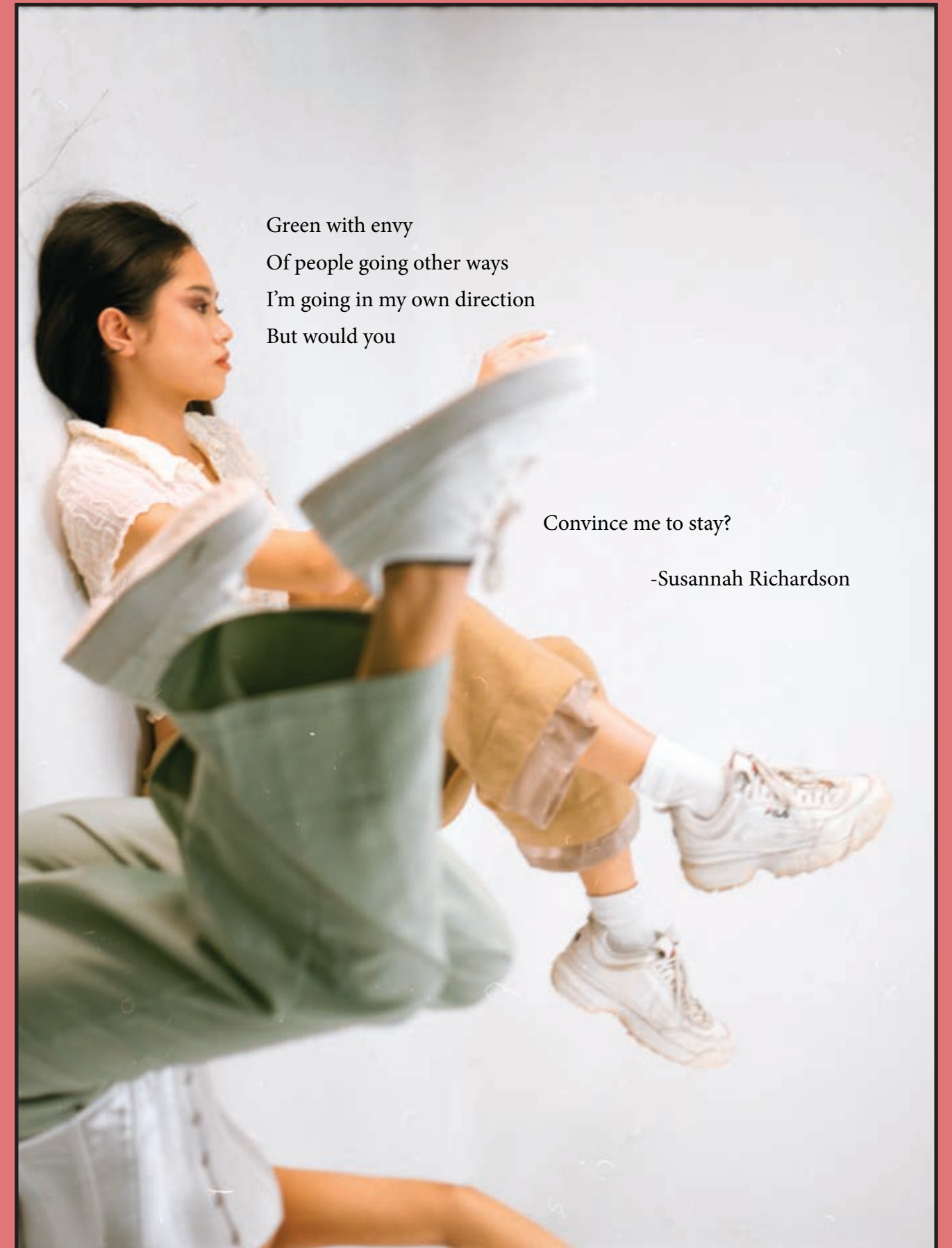
My eyes somber and
closed
Painted blue like the
sea.
Dreaming of a world
where carrots,
Award people the power
to see.

- Anonymous



Wrong Direction

MODELS: Jena Vaughn and Saajana Bhakta
PHOTOGRAPHY: Cliff Maske
STYLING: Isaac Davis & Ashley Irwin
SET DESIGN: Ellie Wilson & Julie Zhou
Makeup: Sahar Rehman



Green with envy
Of people going other ways
I'm going in my own direction
But would you

Convince me to stay?

-Susannah Richardson

POP BY

by Kate Goodwin



Illustrations by Sarah Quinn

It was late August. Muggy air weighed down my steps as I made the short journey from my apartment to the doors of Cup-A-Joe. Upon entering, I am embraced by some much needed air conditioning and the overwhelming aroma of coffee beans and freshly baked pastries. There was something curiously enticing about Cup-A-Joe on a Saturday morning. Mismatched chairs. Patrons that are working, sharing, studying, and creating. Victorian-style tin ceiling tiles. Sunlight beaming through the windows, illuminating local art pieces and the walls they call home. The soft hum of WKNC over the sound system. A lack of corporate gimmicks; what you see is what you get. Authentically local. Like many others, I find comfort in this space and frequent Cup-A-Joe multiple times a week.

I often think about that section of Hillsborough Street where it appears as if time has stood still. Remnants of Raleigh's past sit within a jungle of towering student apartment complexes and the hustle and bustle of an evolving campus life. Nice Price Books & Records, Pantana's Pool Hall, and Cup-A-Joe serve as a strangely accurate representation of the melding between old and new. The collection of people, juxtaposing architecture, and the landscape itself all depict the life going on around them.

On said muggy late August Saturday morning is when I first met Shep. I joined two friends at the outdoor seating area alongside Hillsborough Street. Amidst our catching up, I pointed out an interesting green sticker placed on the back of a chair adjacent to our table. It read "Pop By Some Thyme: Pop Up Art and Gardening Market." The sticker gave little context, but it felt like a peculiar sign; I had to find out more about this market. Upon inquiring about it with one of the employees, I was informed that it actually takes place outside of Pantana's Pool Hall every Saturday from 10 am - 2 pm. Right place, right time I guess. With this emblem as my guiding omen, I decided to head next door and check it out.

A man was sitting under a tent in the shade. Before him was a display table with a wide variety of plants that sprawled out onto the ground, surrounding the tent. Passerby's browsed the gardening assortment while a few others took liking to the easels set up in the back, participating in a make-shift group painting activity. How had I never noticed this set up before? I pass by this area almost every day and I had never thought of dropping in. I made my way to the tent to peruse the gardening display.

I am promptly greeted by who I presume to be the orchestrator of this event. He introduces himself to me as 'Shep,' and we begin to talk about his plants and the market. It was such a pure and unexpected interaction. The conversation blossomed into something much deeper, and I wound up learning a lot more than I had initially come searching for.

The quotation that follows is a small part of our exchange, but one that resonated with me the most.

"I think there should be more outreach to the urban gypsy peddler. There should be more than urgency to it you see someone on the street; a vendor, jugular, someone who is playing music; guide them some place that might have something for them that would generate self worth and money. I'm blessed for the moments I have to do my thing. I don't sell a whole lot, not a lot of artists sell a whole lot, but that part time thing you see on the streets, the vendor, all the little things that inspire you. To see someone creating and that someone else took the time to stop and contribute to what you love. You get to say hey, this is what I do, this is what I made, do you care?"

Here, outside a coffee shop in Raleigh, I have found something that uniquely excites my taste for authenticity and community. This space and the people I met made me realize that lessons and opportunities to learn from others are constant and perspective is everything. You might walk past a man selling flowers on the street, pass by the flea market, or drive by 'Pop By Some Thyme' and wonder what people are doing there. The reality is that they aren't doing anything. They're searching. Searching for community, inspiration, stimulating conversation with a stranger. Searching for experience.

Pantana's Pool Hall. Saturday, 10 am - 2 pm. You should pop by. Say hi to Shep for me.

FASHION THROUGH A NEW LENS

by Delaney Galvin



“Clothes are only as powerful as the way they are worn, and that ultimately comes down to the body and the personality behind it.” This is what Jordan Robinson, movement director for Prada, Versace, and more, has to say about the way more designers are beginning to incorporate movement vocabulary into their artistic visions. In our society, clothing is an everyday staple. It is made to be worn and lived in. When creating new pieces, designers have to think about how the pieces they create will look in motion. This is why we have runway shows instead of just still pictures, and even in magazines and online clothing stores we see stills of people twirling in skirts or jumping in the air. Movement can make a piece of clothing come to life, and it is so important for designers to focus on this aspect of wearability. The intersection between movement and fashion is one that’s being explored more and more as designers are continuously looking for out of the box ways to present their pieces. Movement makes people feel things, just as clothing does. Layering these things together makes for an unforgettable experience.

The need to expand the experience of fashion has culminated in the convergence of dance and textiles. “Movement directors” are being brought onto huge projects with designers such as Vivienne Westwood, Prada, Gucci and more. These people usually have a background in choreography and dance, and they are looking to create a more immersive and emotional type of fashion experience. Vogue recently worked with movement director Sherrie Silver who is perhaps best known for choreographing Childish Gambino’s “This is America” music video. Together, they created an art film titled *Hadid! Hadid! Hadid!*, which reimagined Beetlejuice through the Hadid family, Bella, Gigi, Anwar and Yolanda donned the best looks from 2019’s New York Fashion Week and expressed the chaos and fashionableness one would expect from an insane family dinner with the Hadid’s. As they begin to erratically dance around the dining table, their clothes take on a life of their own, and you start to understand the characters a little better because of this. It is almost as if the Hadid’s have disappeared entirely, engulfed by their extravagant looks. The clothes begin to tell their own stories, becoming something more – through movement – than they were before.

Holly Blakey created something along similar lines for Andreas Kronthaler for Vivienne Westwood with a stunning dance film which shows off beautiful designs through modern dance. The film, entitled *Cowpuncher My A***, takes the audience into the world of a very fashionable western movie in which issues are solved through



dance. The clothing pieces really shine as the dancers move solo and in unison, turning, kicking and leaping around each other to create amazing tableaux. So much story can be shown through a dance film, and a lot of that is costuming. In an artform as precise as dance, every aspect of performance needs to be thought out completely. A costume can really show off a dance just as much as dance can show off clothing. Merging different art forms into a larger, more expansive body of work showcases the way the arts are evolving to create new and innovative ways of storytelling, and this is just the beginning.

MODELS: Lily Grace Wolfe, Kelsie Jennings, Layla El-Khoury, and Athena He-DeMontaron
PHOTOGRAPHY: Robert Davezac

MODELS: Lindsay Carter & Alyssa SaidiZand
PHOTOGRAPHY: Maya Mitchall
STYLING: Lydia Mitchell & Lindsay Love
SET DESIGN: SET DESIGN TEAM

western wonders





MODELS: Sophia Ho and Ysa Ferreria
PHOTOGRAPHY: Naima Sutton
STYLING: Melissa Downes & Claire Daves

MODELS: Jamal Mohamad and Emily Galindo
PHOTOGRAPHY: Sarah Jarrell
STYLING: Sophie Timberlake & Shelbi Coffey
FASHION DESIGNER: Morgan Snow



MODELS: Isabella Fordin and Hayden Durr
PHOTOGRAPHY: Natalie Folsom
STYLING: Tyler Smith & Katie Holmstrom





GENDER

& clothing

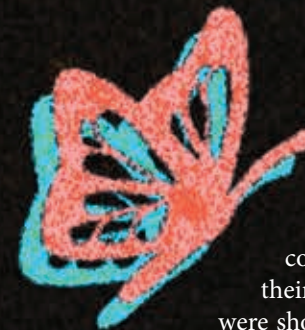
by Omia Haroon

Today, clothing and gender are inextricably linked. We use “effeminate” to describe pastels and frills while dubbing edges and neutrals “masculine” or even “androgynous.” We color code babies as soon as they are born and begin dressing them accordingly. We insist on labeling those who experiment with clothing as residing between the gender binary. However, that was not always the case.

Previously, fashion was strictly divided by class rather than sex. Richer populations wore expensive fabrics, dyed vibrant colors, where many of the silhouettes and trends were shared between men and women. Poorer

populations would wear simple fabrics of neutral coloring, often with more shapeless silhouettes. In Europe, for example, both men and women wore tunic based clothing if they were not of the wealthy class.

France, a notable colonial power, spearheaded a divergence in an official capacity. During the reign of Louis XIV, a group of seamstresses separated themselves from tailors and dedicated themselves to women’s fashion. Fashion was associated with frivolousness and, due to its proximity to women, their clothing was seen as frivolous. Tailoring was seen as practical, and since it was separate from women, it then became associated with men.



Modesty, for women especially, was also a concept that European colonizers enforced strictly, in both their own fashion and what they imposed on other cultures. In certain, hotter parts of Africa, for example, women would not cover their chest, dressing very similarly to their male counterparts. European colonizers were shocked at the lack of “modesty”, and put in laws that did not allow women to be bare chested. Such rules forced African women to adopt more European standards regarding clothing. The biological differences between males and females, and how they should be presented, became pronounced and important.

In Japan, both men and women wore kimonos, a long robe-like garment with a tie around the waist. Following World War II, men adopted the Western three-piece suit. The kimono came to be an item worn at home, and since women were more often confined to the home, they then became associated strictly with women.

There are countless more examples of pre-colonial clothing similarities between genders. In many regions, gender was not so strictly defined, and such thinking deemphasized the importance of distinguishing them through clothing.

High heels were made for men initially. Pink was consid-



ered a masculine color and used for male babies, while blue was used for female babies. The assignment of types of clothing to gender is arbitrary and meaningless, considering how easily they can be switched and followed.

There is a misconception that unisex clothing needs to be shapeless and colorless to avoid any links to preconceived assumptions regarding clothing and gender. Low cut shirts, which show off décolletage that both sexes have, are seen as effeminate. Sharp silhouettes are seen masculine, imitating the suit. Instead, why can clothing not be thought of as genderless? Any article of any color and shape can fit on any body without sex or gender coming into the conversation. Why not focus on what is flattering for the individual and what they feel comfortable wearing? When we abandon such binary rules, we welcome a new age of fashion without the colonial and restrictive history.



Illustrations by Riley Becker

Inextricably Yours:

by Polly O'Neal

INTERIOR DESIGN,
FASHION,
& PERSONALITY



MODELS: Sam McPhillips and Morgan Snow
PHOTOGRAPHY: Makenzie Rink
STYLING: Morgan Snow

Working in a luxury interior design firm opened my eyes to a side of the creative world I had never experienced. My internship at a local interior design studio located in my hometown of Charlotte entailed sorting fabric, working the showroom register, helping customers, and running various errands for our designers. Throughout day-to-day tasks, my glimpses of the women our designers worked with completely embodied the definition of impeccable taste. They demanded nothing but the best from our firm. Over the course of the summer I began to notice a correlation between these women's style, persona, and the direction in which they wanted their home to be designed. One woman in particular used to come in the store a couple of times each week and would spend close to a thousand dollars each time. She would saunter up to the counter with a funky pair of sneakers on and a graphic tee shirt flaunting some crazy saying that would make you question if she even knew what it meant or not. As she stared at you through her huge colorful glasses she would ask about this coffee table or that new painting, and before you knew it she was buying both! Her impulsivity sparked my curiosity every time she stepped foot in the store, so I jumped at the opportunity to deliver a piece of furniture to her home. On delivery day, I arrived at her house and she greeted me wearing ripped jean shorts, an orange graphic tee with a tiger on it, and a pair of high-top zebra patterned sneakers. Totally on brand. As I stepped inside, I was awestruck. To my right, there was a five-foot-tall colorfully painted ceramic giraffe standing next to a huge antique mirror with an ornate gilded frame. To my left was the living room, filled to the brim with colored pastel furniture and a bright red table that served as the focal point. She offered to give me a short tour of the rest of her home and I gladly accepted. There was stuff cluttered every which way I turned, but somehow it worked. The house was beautifully eclectic and overwhelmingly stylish. After finishing her delivery,

I began to think about how perfectly the style of her home reflected her fashion sense and personality. She was a single mom full of energy and spunk who wore her emotions on her sleeve, literally. Every outfit I saw her in required a double-take to notice all the colorful details. After establishing this observation, I began to see this same phenomenon in other clients.

I came along for an initial consultation with one of our bigger clients one day and immediately saw the correlation between her persona and the way she wanted her home designed. She was wealthy without being pretentious and was so kind to everyone, even me, the 18-year-old intern. She was wearing a long, flowy, floral designer dress with a pair of Gucci sneakers. As she described the style of the home she wanted and gave us more detail about her family, it all made sense. She wanted a sleek white kitchen and living room with pops of color from coffee table books, vases, and lamps. She requested a modern gas fireplace with a black grate holding ceramic fireballs. Every room needed a stylish and streamlined look with one unexpected element. The direction of her ideas perfectly reflected her put-together family that surprised you with how incredibly down to earth they were. After finishing out my summer internship, I concluded that this mirroring effect of aesthetics and character is reliably true throughout all of interior design.



The way in which female consumers within interior design express themselves is very telling of the industry as a whole. Almost 90% of interior designers are women and from my experience, it is rare that you find a male heading up the design scheme of a home. As a result, there is an unspoken presence of female empowerment that gives both sides permission to authentically express themselves. The designer is able to use her skills to their full potential as the client clearly and freely communicates her dreams for her home. This harmony produces a dwelling that is designed to its creative maximum. The unique relationship formed here is why these women's homes so evidently reflect who they truly are, both inside and out.

by Rich Stone



It is important to note that this article's publishing is not a recommendation or endorsement of use by Platform Magazine it is purely academic and cultural coverage

A stranger with style radiates intimidating confidence that is felt across the street. We admire people who are unapologetically themselves: particularly the rebellious and the counterculture. Behind these alternative visionaries that we commend are a plethora of different routes and processes to build inspiration. One of these and a more uncommon avenue is the use of psychedelic substances. These substances are illegal for consumption in the majority of America. However, its presence in popular and expressive culture still exists as current artists and designers report usage of such substances for a boost in introspection and creativity. One of these creatives is the popular musician, Harry Styles. He recently opened up about the key role they play in his creative process and musical inspiration during an in-depth interview with Rolling Stone Magazine. Harry is not the first artist to speak publicly on the use of psychedelics as the icons of the late 60s and 70s laid the forefront of psychedelic popularization in Western culture, notably the artists of Jimi Hendrix and The Beatles. We see its influence in fashion as many striking psychedelic prints were featured in the Spring/Summer 2021 season collections of Raf Simons, Paloma Wool, Lecavalier, Collina Strada, and Dries Van Noten. Additionally, we see advertisement campaigns pushing psychedelic patterns reminiscent of the late 60s and early 70s. As we reminisce about the free spirits and colorful down-to-earth styles, could we be on the verge of the next psychedelic wave?

We may not know the answer to that question but we do know that what completes an artist is their ability to channel themselves into their work; to express themselves and emotions freely. They push forward with passion and life that flow from every project. Artists drive people to ask why things are the way they are and how they can be changed. Successful artists hold their own distinct style and individuality, this originality finding its birth from within. Previously noted, we recognize that some artists insert the use of psychedelics to expand upon their creative endeavors. As stated in an article from the John Hopkins Center for Psychedelic Research, psychedelics chemically produce unique and profound changes around one's current brain function/consciousness over the course of several hours. That means this new creative treasure or source being pursued must already be present in the brain without the company of

psychedelics; it is just seemingly "untapped". It is crucial to note that the majority of individuals cannot take part in a psychedelic venture. However, there are many more ways for one to tap deeper into their individuality and creativity, eventually beginning to see what has existed from the beginning.

The large role of psychedelics and their historic influence in expressive and creative culture is expansive, evolving, interesting, and worthy of discussion. Yet, the lack of regulation and research make it a dangerous experiment. While there may be a place in the medical field treating mental illness and addiction, playing with brain chemistry should not be taken lightly by other populations. Hopefully in the future, with furthered evidence of their efficacy and found safety, more states around America will begin decriminalizing. For now instead of playing "mad scientist", meditation and reflection are safe positive solutions to find one's inner self and creative powers. One can extend this by communicating this through their clothing, as clothing is a representation of one's individuality. The avatar you create should feel like yourself, if you stray and style by imitation, it shows. Additionally, breathing techniques, martial arts, yoga, and other ancient and highly valued Eastern practices have been incredible tools for thousands of years. Using natural self-reflection, honesty, and love can help us embrace and authentically express the unique individuals that we are. All of our icons are people who are unapologetically themselves. What the influencers of this world have is the nerve to display to the public who they are. Freeing yourself and harnessing your creativity doesn't need to take psychedelics. All you need is some confidence and a little bit of patient introspection and reflection.

Illustration by Kat Barnabei

MODELS: Sam McPhillips, Grace Lincroft,
Daisha Jant, & Becky Zhang
PHOTOGRAPHY: Natalie Folsom
STYLING: Melis Hafizoglu, Lindsay Love,
Emma Sutich, & Katie Holmstrom
SET DESIGN: Set Design Team

DAZE & CONFUSED



MODEL: Hannah Hatch
PHOTOGRAPHY: Maya Mitchall
STYLING: Melis Hafizoglu, Lindsay Love,
Emma Sutich, & Katie Holmstrom



MODELS: Anthony Harper,
Nina Burman, & Lara Yassin
STYLING: Virginia Carter, Brooke Herrin,
Lydia Mitchell, & Claire Daves

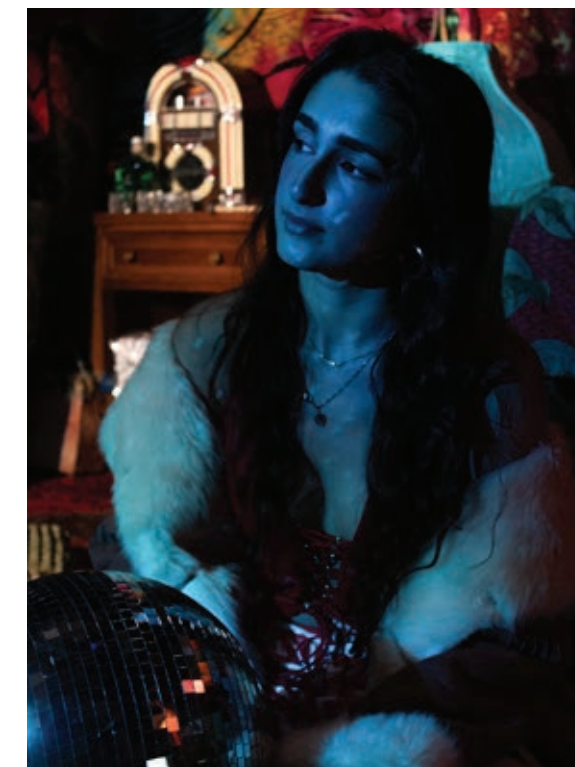


MODELS: Grace Lincroft, Lara Yassin, Becky Zhang, & Swetha Natarajan
PHOTOGRAPHY: Natalie Folsom
STYLING: Melis Hafizoglu, Lindsay Love, Emma Sutich, & Katie Holmstrom



MODEL: Sam McPhillips





HOW *Princess Diana* SET THE STAGE FOR MODERN DAY INFLUENCERS

by Lyric Chassin

When it comes to the influencers on social media today, there is no one category that they can fall into. Inspiring viewers with any and all specializations and ideas has found its way into the laps of social media users all over the world. Social media makes it easy to reach a wide audience and maintain a platform. Anyone can be an influencer and every person has the power to evoke change, big and small.

It takes position and power to influence in today's society. Spreading a message is much harder to do without the click of a button.

However, for Diana Spencer, influencing was natural. There was not a moment where all eyes weren't on her, and she took advantage of every second.

Diana Frances Spencer. Lady Diana Spencer. The Princess of Wales. Princess Diana. The People's Princess.

Diana Spencer became the Princess of Wales in 1981 at the age of 20. Even before Diana joined, The Royal Family was constantly keeping up an image in the public eye.

With all of this being thrown at Diana at such a young age, it seems inevitable that she would not succeed in her tasks of influencing and working to further society.

In order to be a successful influencer, you have to offer something to viewers that they can't get anywhere else. Uniqueness, unconventionality, and new perspectives are necessary in order to make a lasting impression on society.

Up until Princess Diana became one of the world's most well-known "influencers", at the time, the people that society held in high regard were nothing but clean-cut sticklers. Nothing about the views they held or appearances they gave differed from the norm; people were aware of who they were but they were never prominent in change, both socially and politically.

Princess Diana overthrew and entirely reworked this dynamic. She presented herself and topics that are usually strayed away from to the media in a way that had never been done before. Seeing a princess that wasn't speaking with high pristine or wasn't dressing like a princess for



every single outing spoke to people.

As a member of the Royal Family in the 80s, the rules and regulations, both spoken and unspoken, were plentiful and prominent. Diana was not one to follow the rules. She would advocate for controversial topics like HIV/AIDS, leprosy, and homelessness awareness.

People were listening and looking up to a woman who truly cared. Diana was never working just because she had to; she was working in order to help society with the real issues, deeper than the surface level, that they were facing.

Being a princess is a massive responsibility; it is nearly impossible not to lose yourself while giving your life to the public. Diana never let her duties and royal standards get in the way of family and relationship building. Her children were always included and raised by their mother, no matter the circumstances. She would even stray away from typical royal fashion in order to pursue real and raw relationships with the people she met everyday--no gloves for direct handshakes and no hats for direct eye contact.

During the day, Diana was working to better the world. When she was off duty, Diana was on the red carpet, attending events that you would least expect to find the Princess of Wales before. No matter where she was or who she was speaking to, Diana was always authentic and true to herself. She embraced individuality and freedom through her personal style and life choices; she never let a title take away her ability to just simply be herself. Whether she was stepping out in a sweatshirt and biker shorts or a new custom Versace dress, she was always Diana.

In breaking the barriers that society had placed on influential people for so long, Diana paved the way for bona fide change to be made for generations to come. Expressing themselves in the fullest capacity is a given for today's influencers because of the sacrifices Diana made and the risks she took in order to maintain a firm grasp on the people she wanted to help.

Diana truly was the "People's Princess". Her influence extends way beyond just the people she was able to meet during her lifetime. She will forever be known for her grace, drive, and individuality that inspired so many people to be themselves.

TIK TOK'S DEMOCRATIZATION OF FASHION

by Emily Waddell

The world spins on its axis at 1,000 miles every hour. Recently, it seems the fashion world also moves at this incomprehensible light speed. Microtrends evolve so rapidly when creativity is so abundant and accessible to us. I argue that this is because of Tik Tok. (Enter House of Sunny knit halter dress in green swirl; you know the one.)

Since Tik Tok has meandered from its Music.ally merger, I've noticed the app has significantly shifted the narrative and temporality of my personal relationship with style. I will offer observations about the evolutions of micro trends on Tik Tok only in an effort to urge consideration for the way Tik Tok could affect your relationship with fashion, consumerism, and sustainability.

First, the good. I argue Tik Tok has changed the relationship we have with brands for the better. Brands no longer have control over style. Now, they do not control what consumers view to be "the moment". It's a sense of relief that in this particular phase of late-stage capitalism, we look to our peers for inspiration rather than to brands. This also shifts control to the consumer and it also empowers the everyday wearer of clothes. Bringing street style to life, fashion trends gatekept on the runway by Vogue journalists and the elites anymore. Tik Tok creators often don't hesitate to share where they got an item or how they made it. Exciting new looks and styles are brought to you by people your own age as the fruits of their creativity with the resources they had available. This democratization of fashion means that our online peers are empowered with creative control to have their looks stand on their own.

There is a communal sense that everyone should be able to dress in the way that they want. The community feeling is reinforced in the comments section, where strangers are free to discuss and ask questions, and share their own experience on a platform where every comment carries the same weight of influence.

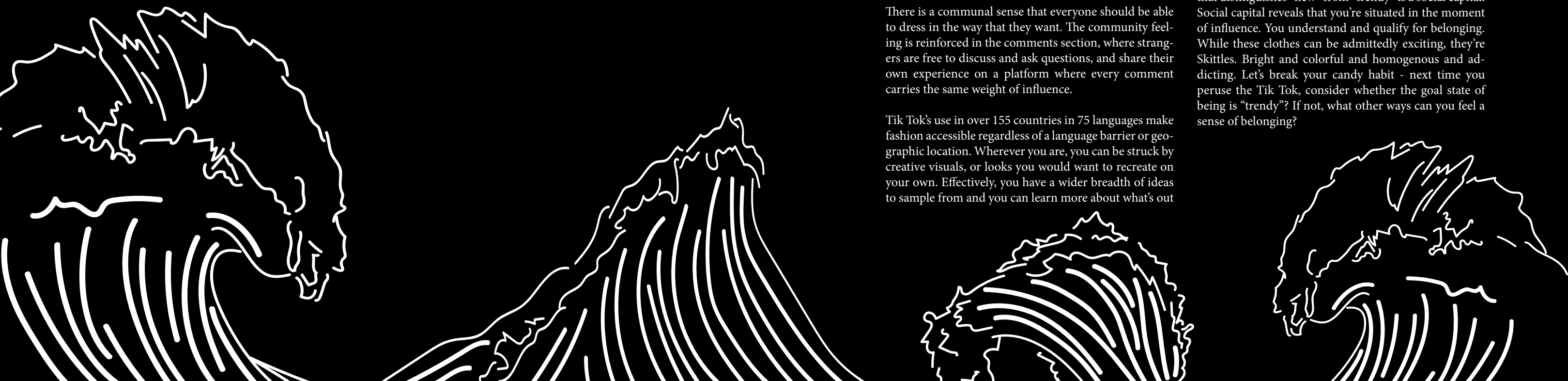
Tik Tok's use in over 155 countries in 75 languages make fashion accessible regardless of a language barrier or geographic location. Wherever you are, you can be struck by creative visuals, or looks you would want to recreate on your own. Effectively, you have a wider breadth of ideas to sample from and you can learn more about what's out

there in order to further refine your own personal style. The circulation of looks and trends around the world creates a global village. Viewers and creators can come together to discuss fashion, culture, and the future of fashion.

However, there are some crucial considerations to be made. The public stream of consciousness has a fast-beating temporality, not unlike the heart of anyone who drinks a Tik Tok popularity-induced Kiwi Guava Celcius. Fashion, too, is a reflection of a fast and thirsting attention span. For production, that means fast fashion is faster than ever before to maintain the demands for the micro trends.

According to Worldwide Responsible Accredited Production, micro-trends have a cycle of three to five years, while macro trends last five to ten years. The competitive nature of garnering influence on an app where anyone can mean there's a constant race to be the next hit trend. These periods of time are getting closer together and shorter. For brands trying to keep up with this pace, more clothing is being produced in certain styles that are supposed to be distinguishing enough to keep you identifying with the trend. It is for this reason that as soon as a look is drawn into existence, it is a ticking time bomb of value. It is fast fashion made faster and faster.

Like it or not, Tik Tok is a titanium vessel of change. There has to be a way to appreciate our creative peers in the international fashion community without worsening issues of sustainable production. There has to be a mentality shift about the concept of trends. The thing that distinguishes "new" from "trendy" is a social capital. Social capital reveals that you're situated in the moment of influence. You understand and qualify for belonging. While these clothes can be admittedly exciting, they're Skittles. Bright and colorful and homogenous and addicting. Let's break your candy habit - next time you peruse the Tik Tok, consider whether the goal state of being is "trendy"? If not, what other ways can you feel a sense of belonging?



MODEL: Peyton Brower
PHOTOGRAPHY: Cliff Maske
STYLING: Morgan Snow and Katie Holmstrom







