

AJAKIRI
ALDIZKARIA
AMSAGIR
BLAD
ČASOPIS
CYLCHGRAWN
CZASOPISMO
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IPHEPHANCWAD
IRIS
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JURNAL
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MAGAZINE
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MAGAZINEURNAL
MAGAZETI
MAGAZZINO
MAKASANE
MAKHAZIN

MAJALAH
MAJALLEH
MEKASINI
MOHENI
MUJALLAR
PERIODIKÓ
REVISTA
REVISTĚ
REVUO
RIVISTA
REVISTĂ
SĀMAYIKA
TYDSKRIFT
TYDSKRIF
UMAGAZINI
ZEITSCHRIFT
ZHURNALI
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THIRD ISSUE
SPRING 2022
TIME PC2
LAËTITIA BADAUT HAUSSMANN
PARSONS PARIS
THE NEW SCHOOL

TIME CLASS **MAGAZINE** IS NOW A REGULAR PROJECT FROM THE COURSE I'VE BEEN RUNNING EVERY SPRING SEMESTER FOR A FEW YEARS NOW, NAMED WITH THE MOST BEAUTIFUL, PHILOSOPHICAL, ENIGMATIC, POETIC (AND SO ON) WORD '**TIME**'. THIS ISSUE IS THE THIRD ONE SINCE I LAUNCHED THE EDITORIAL PROJECT, INITIATED IN THE CONTEXT OF THE PANDEMIC AND THE FIRST RADICAL LOCKDOWN IN APRIL 2020.

THIS COLLECTIVE DIGITAL MAGAZINE WANTS TO REACT AND REFLECT ON THE ARTISTIC, POETIC, SOCIAL AND POLITICAL EXPERIENCE WE HAVE HAD FOR TWO YEARS WITH THE GLOBAL PANDEMIC. THE CLASS TURNED INTO A DIY EDITORIAL TEAM FOR A FEW WEEKS, WORKING ON THIS PROJECT ITSELF CALLED '**DESIGNING TIME, FOLDING SPACE**' AND WHICH AIMS TO WEAVE TOGETHER DIFFERENT RESEARCHES AND TOPICS THAT WERE EXPLORED, DEVELOPED, DURING THE SPRING SEMESTER WITH MY FY STUDENTS...

ANYTHING WAS POSSIBLE: IT COULD HAVE BEEN A COLLECTION OR COLLAGE OF TEXTS, IMAGES, PHOTOGRAPHS ETC. IT COULD TAKE THE FORM OF A SINGLE NEWSLETTER, A FANZINE, VISUAL POETRY, A SCORE, A MOOD BOARD, PLANS OF A FLAT, RULES FOR A YOUNG DESIGNER, A PROGRAMME FOR THE NEXT FIVE YEARS... THE RULES IN TERMS OF NARRATIVE, SUBJECT, FORM, AND COLOR WERE TOTALLY FREE. HOW THEY TREAT THIS PROJECT, AS A PURE CREATIVE OBJECT OR AS A FUNCTIONAL OBJECT, WAS THEIR OWN CHOICE.

THIS YEAR, WE HAVE AN ISSUE OF **A VERY BEAUTIFUL EDITORIAL QUALITY** AND I SINCERELY CONGRATULATE EACH OF MY STUDENTS FOR THEIR INVESTMENTS.

LAËTITIA BADAUT HAUSSMANN

SUMMARY

LEONIE SOSNIZKI: AT HOME
VILDA KROG: GLAMPARENTS

SOFIA SCOULAR: INTO THE METAVERSE
JAIME MORENO CEBRIAN-SAGARRIGA: AN EMERGING GHOST TOWN

ALICE ALMEIDA: WHAT IS HOME?
EMILY STRIHAGEN: POST PANDEMIC SELF
MARIAM HARUTYUNYAN: A GUIDE TO LIVING WITH ANNA OCTOBER

VICKY DUVERDIER: ALL IN THE DETAILS
JENNIFER KOCH: HOW THE FASHION INDUSTRY IS COPING WITH A PANDEMIC CRISIS
CASSIDY BEAN: COVID 19 AND THE RUNWAY

CLARA FORTIS: ART ONLINE
RITA SALIBA: KULTURE VULTURE
DALIA FARDOUN: WHAT IT'S LIKE BEING IN THE CREATIVE INDUSTRY IN NIGERIA
GABY MONTEIRO: MOVEMENT AND MUSIC - A PORTRAIT OF STEPHEN ASHPOL

AXELLE KURBAN: AFROBEATS RIDDIMS - PLAYLIST
SARAH MULLEN: UPCOMING CONCERTS IN PARIS
PAYTON HABE: UNDERGROUND MUSIC AND NIGHTLIFE SCENES

AXELLE KURBAN: COORDINATION AND GRAPHISM WITH DALIA AND SARAH

LEONIE SOSNIZKI: AT HOME

DEAR PEOPLE. MY NAME IS LEONIE SOSNIZKI AND I AM YOUNG 19! DID YOU KNOW THAT SPEAKING SEVERAL LANGUAGES BECOMES EVEN MORE DIFFICULT WHEN YOU STUDY WITH PEOPLE FROM ALL AROUND THE WORLD ? I WANT TO SHOW YOU HOW IT IS LIVING IN PARIS AND JUST DOING SOME "CASUAL STUFF".

AT HOME

A Photographic project by Leonie Sosnizki

Paris, 2022

Strategic Design & Management BBA'25

“Whatever
I do at home,
I know
it shouldn't be
embarrassing
to do it also
outside”

- Tatiana





3 Rendez-vous à la centrale de paiement
sélectionnez le n° de votre machine
puis insérez votre monnaie



18,5 kg

9.50 €

TEMPS DES PROGRAMMES

- 1 90° BLANC (lessive) BAC A+B 55min.
- 2 60° COULEURS (lessive) BAC A+B 50min.
- 3 40° SYNTHETIQUE (lessive) BAC A+B 45min.
- 4 30° SYNTHETIQUE DELICAT (lessive) BAC A 35min.
- 5 FROID - LAINAGE (lessive) BAC A 30min.







VILDA KROG: GLAMPARENTS

HAIL BE THEE MY FELLOW READERS. MY NAME IS VILDA KROG AND I HAVE A FETISH FOR EDERLY FOLKS, I FOUND THEIR WILD SIDE AND EAGERNESS TO LIFE PARTICULARLY CAPTIVATING, ESPECIALLY DURING TIMES LIKE THE PANDEMIC. I SNUCK OUT DURING THE PANDEMIC TO FOLLOW OUR FELLOW GRANDPARENTS AROUND FOR ONE EVENING, TO SEE THEM BEFORE THEY WENT UNDERGROUND TO DISCO THEIR PAIN AWAY IN THE PARISIAN NIGHT CLUB SCENES. COME ALONG FOLKS.



MONICA WEARS
 LACE EMBROIDERY FUR COAT
 9 500€, SHOES PRICE ON
 REQUEST.
 CLASSES MODELS OWN



CÖRAN	WEARS
LACE	EMBROIDERY
9	500€, DESTROYED
TROUSERS	950€, DESTROYED
TSHIRT	465€, FETISH
SANDALS	695€, NECKLACE
PRICE	ON REQUEST



MONICA WEARS
VELVET ROBE DRESS 9 500€



MONICA WEARS
LUREX FAUX FUR COAT 18 000€
CACOLE XS BUCKET BAG 1
350€, SHOES PRICE ON
R E Q U E T
CLASSES MODELS OWN

GÖRAN WEARS
TUXEDO BLAZER 2 450€,
INSIDE OUT TROUSERS 1050€,
DESTROYED TSHIRT, WORN
UNDERNEATH 465€, SPACE
SHOE 695€, PUPPY EARRINGS
595€, BAT SUNGLASSES 355€

CÖRAN WEARS
UPCYCLED BIKER JACKET 4
700€, DESTROYED TROUSERS
950€, DESTROYED TSHIRT
465€, RUBBER GROCS 750€,
PARIS CAP 275€



CÖRAN WEARS
SAME AS PREVIOUS SPREAD



CÖRAN WEARS
UPCYCLED BIKER JACKET 4
700€, DESTROYED TROUSERS
950€, DESTROYED TSHIRT
465€, RUBBER CROCS 750€,
PARIS CAP 275€





STYLING AND PHOTOGRAPHY:
VILDA KROG
TALENTS: MONICA, CÖRAN
E R I C S S O N
FEATURING **BALENOAGA**

MONICA WEARS
DRAPED DOT BLOUSE, 1 650 €
GLASSES MODELS OWN

SOFIA SCOULAR: INTO THE METAVERSE

HI! I AM A STUDENT AT PARSONS PARIS IN THE ART, MEDIA, AND TECHNOLOGY PROGRAM. I HAVE LIVED IN SIX DIFFERENT COUNTRIES AND I LOVE TO TRY NEW THINGS. I WOULD LOVE TO EVENTUALLY WORK IN THE ART WORLD AND EXPERIMENT WITH DIFFERENT MEDIUMS AND WORK WITH MANY PEOPLE.

Into the Metaverse

By Sofia Scoular. Student of Art, Media, and Technology

Levina Li-Cadman is a business development professional who has helped major international brands across multiple disciplines — from global media and entertainment to luxury fashion and art, to real estate — deliver successful financial gains. Specializing in the Asia Pacific region since 1994, Levina has, in recent years, concentrated on the business side of the art world, working, among other places, at the White Cube Gallery Hong Kong, Royal Academy of Art, White Club, and Christie's. In 2016, she co-founded art-partners hk, an independent art consultancy that conceptualizes, develops, and realizes place-making art projects from Hong Kong across Asia. Among the many exciting projects, she and her company have been involved in, the only heritage villa in private ownership in Vietnam has been converted into an art and heritage center. This past year, excited by the rise of NFTs, she co-founded The Meta Art Club, the first dedicated fine art platform linking emerging and established digital artists with the global community of blue-chip art collectors. Between Twitter Spaces with TMAC artists and the public, Li-Cadman was kind enough to speak with me via Zoom, and she explained her interest and involvement in this exciting new dimension of the art universe.

To how Li-Cadman got involved in the world of NFTs, she said, “Last year in March I tuned in with 22 million other viewers onto Christie's.com and I watched the Beples auction. This NFT artwork sold for 69 million US dollars. And that was kind of shocking because Beples became the third most expensive artwork in the world (after David Hockney and Jeff Koons) overnight. And I had no idea who Beples was. I had no idea what an NFT was. And, of course, when you sell a significant work for 69 million US Dollars, there is something there.” Immediately, she said, she had to learn as much as she could—and as fast as she could, for, she said, “This must be the biggest disruption to the art market in centuries.”



To educate herself, Li-Cadman entered the world of NFTs through the “clubhouse” (clubhouse.com). “What I did was I went and I opened a crypto wallet and I bought some cryptocurrency,” she said. “I started really talking to some people about the NFTs, to the artists and started going on to clubhouse and really just getting a feel of what is going on. And I think, by June I had met more people in the space and I then started looking at how would I learn more about this? I really wanted to get into a project because I think the only way to understand it really is to actually do a project.” So, she reached out to a business partner, Frank Smits, who showed her several artists he had discovered in the clubhouse and whose work he had collected.

At first, nothing really resonated with her. “But then,” she said, “I looked at this one artist. He’s a Dutch artist called Misha Kline and he was already in the 1990s pioneering in digital art. He sold at Christie’s back then in 1990. And he created this Pillman character for Eminem. So Eminem used this Pillman character in the 1990s for his world tour. And then Kline took this Pillman character and turned it into 10,000 NFTs which have like 514 different variations and each of the 10,000 NFTs is different. And I just thought maybe I could work with this because this artist is a fine artist, he is launching these crypto characters and I thought it had some music association. [...] So we joined the project. We presold 4,700 NFTs. Frank and I sold 1200 of those. And the rest of the pills sold out in 11 minutes.”



She was amazed at both the volume of the sales and the fast pace of sales in comparison to the traditional art market. Li-Cadman said: “It’s crazy how much this market is moving. So then we thought, OK let’s think about doing a Hong Kong-only NFT, and let’s shortlist some other artists. Let’s do some more meaningful art.” They focused on a British artist named Harry Pack, whose story illustrates the enormous potential of the new market for struggling traditional artists. “[Harry] came from a great university in the UK and was painting on canvas and he really did not make it as an artist,” she explained. “He ended up living in the garage of a shed in the countryside. But he has a great style! He was about to throw away all of his canvases and his paintbrushes but he sold just this one NFT and with that, he was able to buy an iPad and an iPad pen. And he began drawing on the iPad. He posted an NFT on OpenSea and now he’s set. He got picked up by Open Sea and they had featured him on the front page and then again 10 weeks later. We sent him a picture of a very iconic star fairy in Hong Kong and he created 88 of them (because 88 is a very prosperous number here). Between the first week to the 10th he sold 170 Ethereum of artwork (about 2800 USD). And we were just in shock because we issued this NFT and it just sold out. Everyone loved it. He now can suddenly buy his house.”

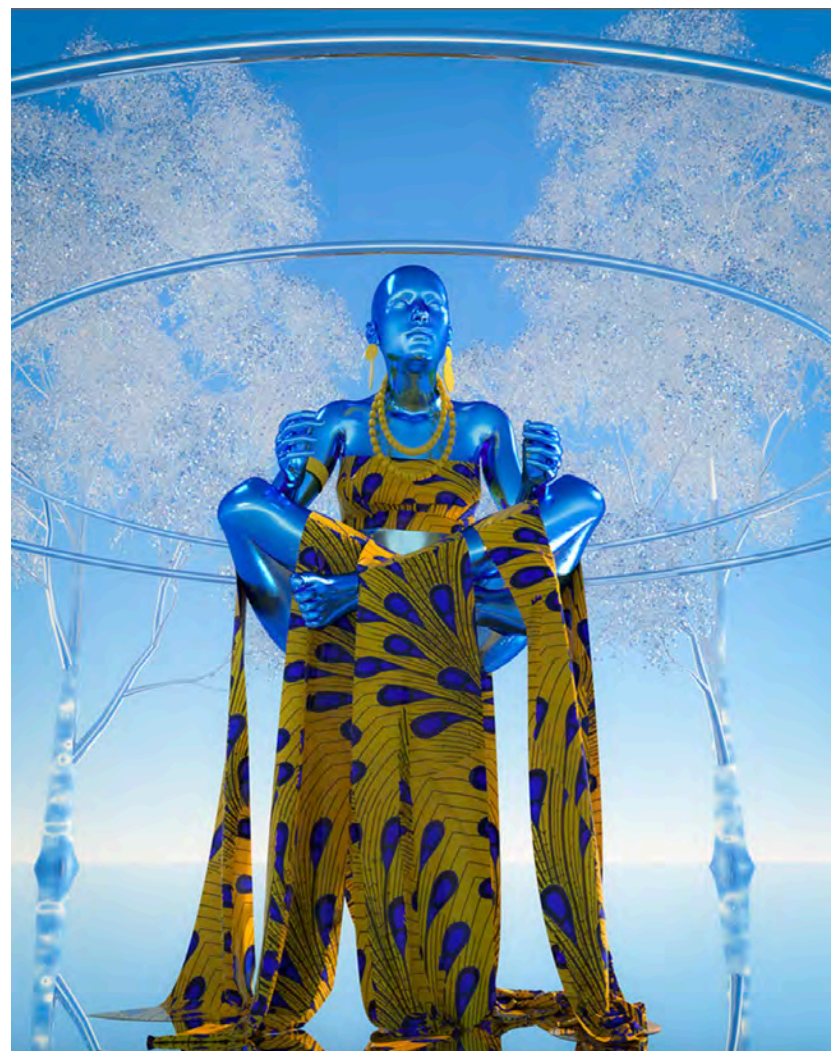
Their next step was to get into a more sustainable art blockchain, so Li and Smits worked with an impact NFT and launched a charitable NFT to benefit the Ma-sai conservancy. They picked an African artist from Zimbabwe and sold out of that. After this success, they had the idea of creating a fine art collectible NFT Series. “We gathered 35 artists from 25 different countries. We created 9,988 NFTs as a collectible series from these 35 artists and we launched it as The Meta Art Club.” The main reason for this move into the market, she said, was that “a lot of friends were asking us saying they wanted to buy NFTs but had no idea what to buy. They go onto OpenSea and there are hundreds and thousands of artwork. So we were trying to offer these collectors a curated view of what we thought were great artists in this very interesting space and also highlight emerging artists in this NFT space. And bridging the artists and the collectors.” In an interview with Vogue Singapore, she said that she views the future of the art market as one that is heavily intertwined with the metaverse. “The tokenization of art is seeing the emergence of a nascent collector base and this is just the beginning,” she adds.



The collection of 9,888 NFTs was guided by the theme of 'A New Beginning' and showcases a huge variety of styles, from Afro-futurism to surrealism, abstract art, cubism, and more. Among TMAC's artist roster is John Park, the well-known concept artist and creator of the Angry Ape Army collectibles as well as his iconic work on the movies War of the Planet of the Apes, Star Wars, and Maze Runner sequels, and Alan Chan, creator of the Chinese logo for Coca-Cola, who minted his first NFTs ever as part of TMAC's launch drop.

Ms. Li says that she "think[s] the future [of the art world in general and NFTs in particular] is about these collaborations and co-creations, co-ownership of IP." An example of such a collaboration can be found in the collaborative NFT drop this month of five artists from TMAC, who worked with Vogue Singapore on the theme of "Every Body," which explores the theme of inclusivity and diversity and celebrates individuality and imagination. As Hana Omori, Isabel Ramos and Tanya Cruz of the artist collective Keiken told Vogue, "The metaverse allows us to transform our bodies beyond the realms of what is possible in the physical world. We can occupy bodies—both human and non-human—and create our own reality."

The marketplace of NFTs, she says, "is more democratic and there is more power to the collectors and the artists" than before. Also, "The artist-collector relationship is a lot closer." But she does not know what the future holds, especially as the market has developed so fast. "In January of last year a hand full of people, crypto Natives had NFTs. By the end of last year, it was a 41.9 billion USD market. In one year." She says that "[i]t is clear now that the big brands are all going to the NFTs and looking for artists to collaborate with," but how this will take shape is still to be seen. And in closing, Li-Cadman encouraged me to learn about Web3 and get involved. "If I were you, coming in from art school, in art and tech, you will definitely have a job. Because it is impossible to find people in this space. And it has been so difficult hiring people because everyone is new at this." It's a Brave New World in which, she says, Paris is emerging as the "epicenter of all things NFT and Web3." The City of Light as the City of Bytes? On verra!



JAIME MORENO CEBRIAN-SAGARRIGA: AN EMERGING GHOST TOWN

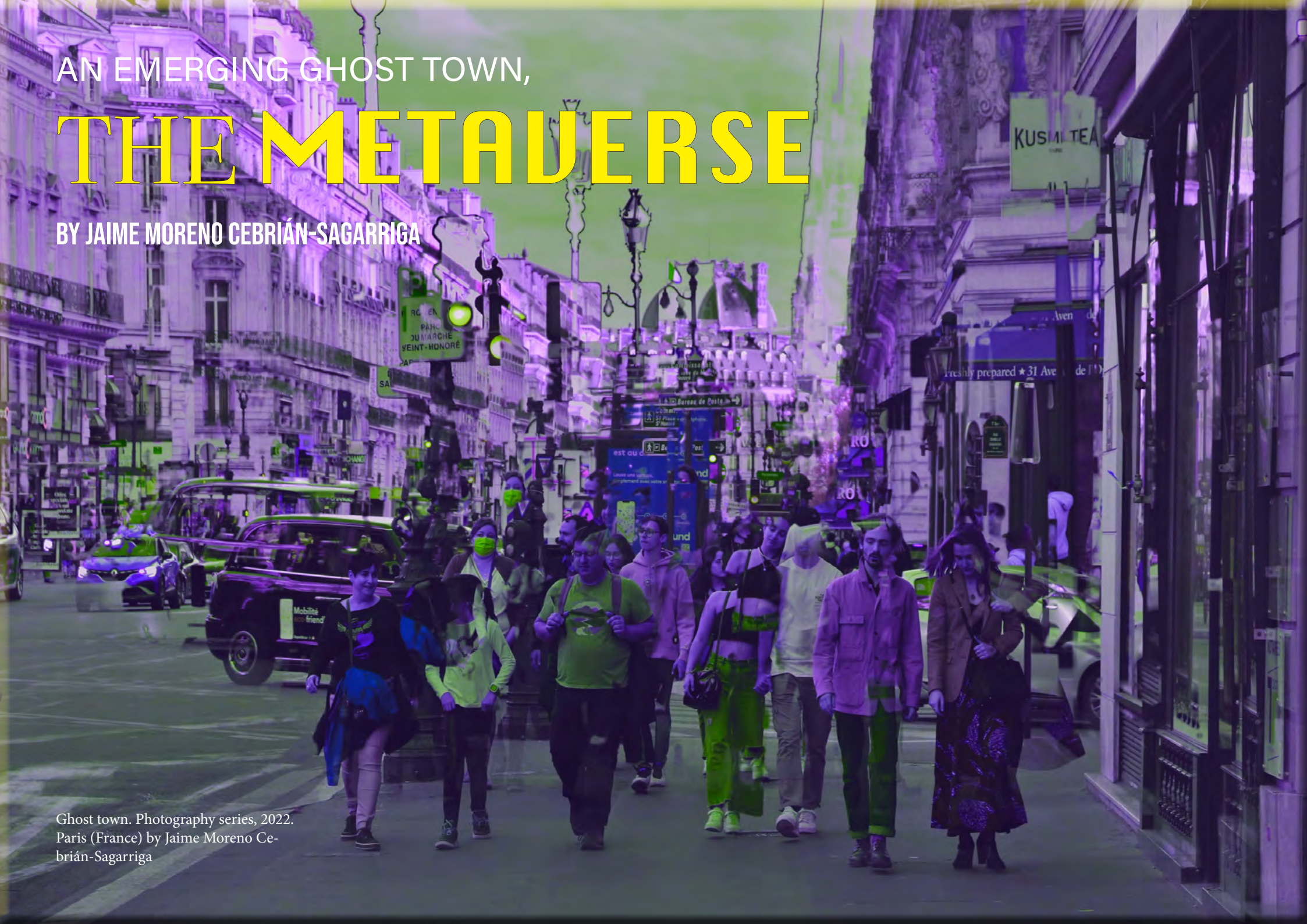
“ THIS IS JAIME FROM PARSONS PARIS. I’VE BEEN WORKING ON AN ARTICLE CALLED “AN EMERGING ‘GHOST TOWN’, THE METAVERSE” THAT I WOULD LIKE YOU TO READ. YOU CAN REACH ME AT 646 (PAUSE 2 SECONDS) 711 (PAUSE 1-2 SECOND) 986. THAT NUMBER AGAIN IS 646.....711.....986.» HANGUP. ”

AN EMERGING GHOST TOWN,

THE METAVERSE

BY JAIME MORENO CEBRIÁN-SAGARRIGA

Ghost town. Photography series, 2022.
Paris (France) by Jaime Moreno Cebrián-Sagarriga



Millennials, Generation Z and an **OUTCOMING CHALLENGE**

Throughout the past two years, the word “Metaverse” has turned out to be extremely prominent in our everyday discourse. However, many people are not aware of its definition, whilst others do not even bother to give it any importance, despite the fact that it appears to be intertwined with the future of society. According to the evolutionary cyberneticist and philosopher, Alex M. Vikoulov, “the next major technological platform for creative expansion of the mind will be cyberspace, or more specifically the Metaverse, a functional successor to today’s 2D Internet, with virtual places instead of Web Pages. The Internet and smartphones have enabled the rapid and cheap sharing of information, and immersive computing will be able to provide the same experiences. That means that just as we can read, listen to, and watch videos of anything we want today, soon we’ll be able to experience stunning lifelike simulations in virtual reality indistinguishable from our physical world. We’ll be wal-

king and actively interacting in the Metaverse, not slavishly staring at the flat screens. We would be able to turn our minds inside out and show our dreams to each other in this escadelic matrix of our own making.”

**“The Metaverse,
a functional suc-
cessor to today’s
2D Internet, with
virtual places ins-
tead of Web Pa-
ges.”**

Beyond that, the metaverse is considered to be a completely new reality and way of life that will transform the Earth as we know it, into a ghost town. The technological entrepreneur, Anuj Jansani, affirms: “the metaverse will be



Ghost town. Photography series,
2022. Paris (France) by Jaime More-
no Cebrián-Sagarriga



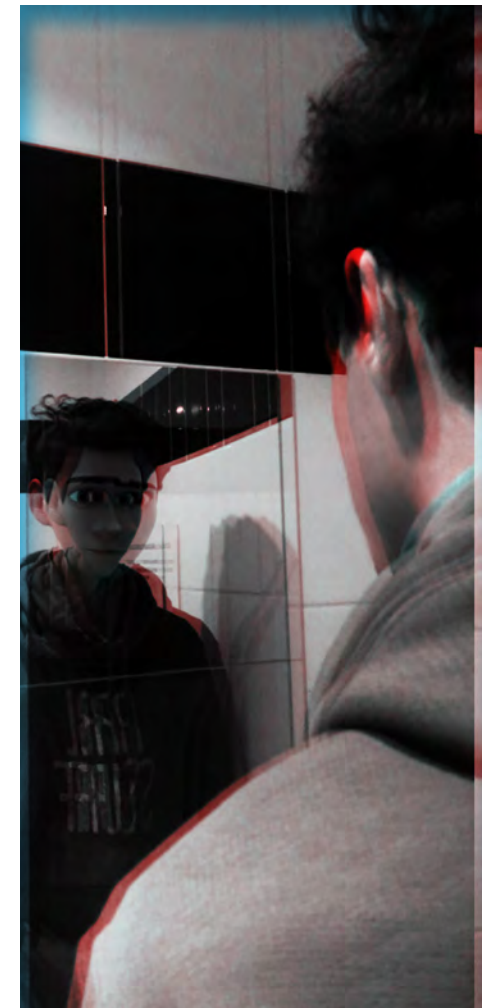
Ghost town. Photography series,
2022. Paris (France) by Jaime More-
no Cebrián-Sagarriga

the real world in the near future.” It is therefore relevant to raise the question as to what extent the metaverse is an escape issue from today’s world and issues. If so, who supports this vision? Having grown up surrounded by technology, do Millennials or Generation Z condone this new version of the world?

This concept, developed by Meta, previously known as the company that owns Facebook, has rapidly been perceived by many businesses as an opportunity for economical growth. Fashion brands such as Balenciaga, Off-White, Gucci and the LVMH Luxury Group are already involved in the development of this world. Several banks and real estate have additionally done so. Educational systems and health-related businesses are trying to adapt and modernize. Nevertheless, few are the people that ask themselves about the main risks or ethical issues of this ongoing project.

If studied through the sustainable lens, ETLA Economic Research estimates that the energy consumed by the technology dimension around the globe will increase by 14% by 2030 with the current rise of the Metaverse. This study is based on the data of preexisting techno-

logies. Moreover, several computer science professionals claim that better software and digital algorithms have to be made to make this vision possible. Therefore, numerous software engineers, such as Raja Koduri, perceive this idea as a utopia, much further from the tools and capacities we are equipped with today.



Ghost town. Photography series, 2022.
Paris (France) by Jaime Moreno Ce-
brían-Sagarriga



Ghost town. Photography series, 2022.
Paris (France) by Jaime Moreno Ce-
brían-Sagarriga



The Metaverse is expected to generate other problems that include matters such as privacy, online security, cognitive health issues, inequality regarding access, legal problems and the desensitization of reality.

As a consequence, the Metaverse does not seem to be a viable and durable solution for the younger generations, when it comes to resolving current problems. According to a study led by the Investing Bank Piper Sandler, only 9% of 7.000 American teenagers interviewed are planning to invest in the equipment required to access the Metaverse.

The term “ghosting”, which emerged with the development of the digital era, is defined by the prac-

tice of abruptly and without reason disconnecting from all connection with someone to end a personal relationship. When thinking of how the Metaverse will impact the world I surmise people will suddenly disconnect from their real lives to start a new one in this digital world. Fiction will rapidly substitute reality leaving everyone who rejects to join the Metaverse alone in a ‘Ghost town’. Thus, is the world truly prepared to convert into a ‘Ghost town’?

“Fiction will rapidly substitute reality leaving everyone who rejects to join the Metaverse alone in a ‘Ghost town’.”



Ghost town. Photography series, 2022.
Paris (France) by Jaime Moreno Cebrián-Sagarriga



Ghost town. Photography series, 2022.
Paris (France) by Jaime Moreno Cebrián-Sagarriga

ALICE ALMEIDA: WHAT IS HOME?

HELLO, MY NAME IS ALICE ALMEIDA AND I AM MAJORING IN STRATEGIC DESIGN AND MANAGEMENT. IN THE FUTURE I WANT TO WORK IN FASHION JOURNALISM SO THIS PROJECT IS VERY FASCINATING TO ME.

What is Home?

Project by Alice Almeida



Interview with Alex

Calm, serene and quiet. The interview took place in Paris, however funny enough it did not feel like it. With birds chirping in the background and Alex's exotic plants in the balcony it felt like we had traveled to a different place in the time it took to take the elevator from the busy Parisian street to Alex's home.

Alex is currently 20 years old, studying acting in Paris, and grew up between Mongolia, Korea and France. His diverse background has given him an interesting perspective on the different meanings of "home".

From the places you grew up in, where do you feel most at home?

That's a tough question. I guess right now where I am the most at home, it does not have to do with the place as I feel most at home when I am alone. Or when I am with someone I am very comfortable. But if I had to choose a place between the three I grew up in, I would say the countryside of Mongolia, it is so beautiful and so humbling.

For you, what is home in a few words?

Home is definitely just a feeling. It is you. Your home. You make your own home. Depending on the situation you're in, let's say I am with a group of people that are not my vibe. You can make that situation your home because you know yourself the best. What would make you feel at home? What would make you feel the best? What would make me feel at home with those people? I could back off, take a drink, look up to the sky and that's being at home. I guess being comfortable is the most important thing to me.

Do you think your view on home has changed due to the pandemic?

Funny enough, I felt less at home during the pandemic. I felt stuck. My comfort is being in places that are very open and freeing, kinda the same feeling you would get if you were on the beach or looking up to the sky. The openness that humbles you, that would make me feel at home. So, during the pandemic I felt less at home.

What would be your ideal home, in terms of a place, outside of yourself?

My dad. Just my dad. My relationship with my sister and my mom are pretty close, but I think with my dad it's different. You know, it's weird because for the first time, other than my dad, putting so much trust in someone else, just being with Bart is actually a very homey feeling. As life goes on you meet people and Bart ended up being one of those, there are 7 billion people in the world, he ended up being one of those in the billions. It's weird when someone other than family becomes so close. Just comfort, he's like a brother.

If you just focused on physical places, what could you add to a place to make it feel more like a home? For example, furniture, what would make you feel more comfortable in your space?

Windows, open spaces. Probably rocks. Like if the hallway of my home was empty, I would put white rocks on the walls, like a beach vibe. That would be home.

What's your favorite place in your house?

My favorite place in this house would be, I'll show you after actually, it is not in the house. It's the rooftop. You can see the whole of the Eiffel Tower, La Défense, Louvre.

Side note: The rooftop was locked.

What's the place where you spend most of your time?

The balcony. My room is just to sleep. When you go in your room you tend to just be lazy, so I try to discipline myself to not go in my room and just use it for the nighttime. It is a discipline thing.

Would you say you're a disciplined person?

No. I am trying to be. When my mom left, she was here for a week, and I don't know when I will see her next. When she left, she left me with a lot of tips about leaving a good footprint, like everything I do.

You talked about the countryside of Mongolia, you said if you had to choose a place where you feel most at home it would be there. Why?

Okay. Alright. After my breakup with my ex-girlfriend I went to Mongolia to find out who I was because I was

in such a state of insecurity. So, after going on this crazy trip with my mom and my grandmother where we had no service, we lived in a tent in the middle of nowhere with one guy that helped us. If we died there, we died. Imagine during the night, you're in a tent and there's just wind and rocks, blowing your tent. You go out in the middle of the night and it's pitch black, it's the countryside so you need a light, you put the tent back during the storm. During all those moments, it was when I took a good reflection, especially during a good sunset. I was in a warm, shallow lake, I sat on it and there was a purple sky. 400, 500 km of just pure grass around me and it was just, I cried so much. It felt like that was where I belonged, a place that humbled me by nature and all my little problems were not important. Not to say they were not important, but it just humbled me so much that going back to the city felt...okay, I was not consumed. It is crazy because the moment I went back to the capital after that trip, things started feeling so superficial. You could tell if you talked to someone that their priorities are just social media and how they look to and for others. All those little problems went away just because of that lake and nature surrounding me.

What was the biggest lesson you've learnt from going to acting school in Paris?

"Not giving a fuck". I think living in a city and acting balances it out, because living in a city, as I mentioned, you seek validation from people, and when you're acting you don't care what people think, it can be so embarrassing. When you come out of that you think "what just happened?", after months and months, you feel your insecurities fading away. That's what I love the most about acting.

In what way would you say that cities are very consuming?

When I walk outside, or when you even walk outside you think about how people look at you. For me, I tend to walk outside and think that people are looking at me and think that people are maybe appreciating my style. The biggest thing is when they do, when they want to take a picture it is nice, but 5 minutes later it's gone. It comes to show that validation from others is so temporary and it can be consuming. Especially when you're in the city and I want to be an actor or a model, that's what you have to live off of. Being comfortable with yourself, but there is a certain degree of validation from others that comes with it.

When I am smoking up on the roof here and I am just chilling I feel much more free. And there is still a certain degree of wanting people to look at me, my neighbors. Everyone can see me, so there is a certain degree of

people looking at me and I want them to think ‘That guy looks cool, he’s chilling by himself’. There is always a certain validation that you subconsciously get when you live in a city.

Imagine if you were to move tomorrow and could only take one object, what would it be?

Wow. That’s a good question. One object? I think I would take that painting up there. My mom left me with that and it has a strong message to it. I’ll show you.

My mom is into the whole meditation thing. So, these represent distractions, the black elephant, and that represents you. My mom said on your journey of becoming who you want to be, you will be faced with many distractions even outside. Then, at some point you’re going to battle it and it’s going to turn white, which I guess symbolizes good. And the distractions will end up following you and then you’ll become one which is when you become the person you want to be and can fly away.

Last question. If you had to move anywhere–

Japan. I would go to Japan because I love the shows, anime. I can’t begin to tell you, it’s so cheesy to say, but my morals come a lot from anime. It’s so unrealistically positive. Friendship is so important, love is so important, being positive is so important. As much as everyone likes to hate on the nice guy, being nice is so important. Not being it as a fake, but trying to embody it as naturally as possible. At some point, you’ll just end up being the nice guy naturally.

Interview with Bart

On an unusually warm night for Paris, Bart agreed to answer some of my questions on the meaning of home. The setting ? The rooftop of where he lives, overlooking Paris.

Bart is 20 years old and so far has lived in Vienna, Paris and London. Despite the diverse cultural experiences, he believes that home is more about the people you're with rather than the place.

From those places in which do you feel most at home?

None of them. But if I had to choose I would probably say Paris.

How would you define home in a few words?

I would say home is a place of unconditional love, home should feel like you're at peace with yourself. You don't feel like you're trying to fit in because you're in a new place or you're not questioning who you are because you come home and it reminds you of who you are. Home should make you feel comfortable and safe.

Do you think your view on home has changed due to the pandemic?

No.

You really like music. Does music give you a sense of home? Does it make you feel more like yourself?

100%, I fell in love with music, it's probably the first thing I fell in love with. If I don't have the words in my head or if I can't grasp a feeling because it's too much for me, music will put it into words and basically say the words that are on my mind. Music can also change a bad situation into a good one. If I am sad and I am listening to a sad song obviously sometimes I get more sad, at least it feels I have someone that's thinking the shit or just saying the things that either I am not able to say or I am too scared to say or just won't say because it's hard to say. I think because music speaks volumes to me. To me music is like a home, it's a whole different world. I just

get lost in it, it's like I jump into water and don't want to come up for air. I just want to stay there and enjoy it.

You could spend your whole life listening to music?

I think life without music wouldn't be complete. I think a lot of things would be worse without music.

Do you have a favorite place?

I am torn. I have multiple. Wherever I feel the most comfortable, so it can be home but it can also be like on a stage. Just the idea of everything that comes with being able to present your art to the world and having the world give you back it's just an amazing reaction. So I think it would be on a stage or just with the people I am close with. I could be in the shitiest place on Earth but if I am with the right people that would feel like home. It wouldn't matter because we would make the best out of that situation. But as far as being alone, if it was just me, I guess anywhere where I don't feel limited, anywhere where I can really express myself or I am not really thinking about what I am doing. If I had to put a place in mind, like a city I would say New York because I just feel like it's so big no one is paying attention. You can just do whatever you want, enjoy everything you're looking at and just be in your own world in the big city.

Do you want to move to New York?

I would love to. Honestly, I have been there so many times and everytime I go there it's weird because I don't really have any family there but I go. Even just in the airport, the smell, I just feel like I could live there and enjoy myself while being me, so every time I went there it was like a special feeling.

You were talking about people and places. What's more important to you?

The people, absolutely. Even as a kid, my parents were always baffled, anywhere we went I would always find people, even my sister said "Everywhere we go you always find friends, I don't know how you do it, I don't know what you say to people". I can always find people that I can understand wherever I go. I can always meet people and I always find someone that's friendly. At least for me, if I want to I can pretty much socialize with anyone and talk to anyone. I can bring a subject both of us would be interested in because I figure out what that person is into and I think that's because of what I was doing as a kid. I would go up to a random group of people and ask how they were doing, find a couple of people I have something in common with and

I would have a group of friends. Literally any country I can think of, I would know a person. Not any, but most of them I would say I know someone, or I have a connection with someone. I always separate a lot of them with the people I am close with and I would say it doesn't matter where in the world, with them it would not matter because that's just a few people. In a general sense I could find anyone to keep me company or just to hangout with but definitely I would say close people it makes a difference, you don't really focus on the outside so much you just focus on them, what you can do with them and experience with them. The ups and downs it kinda takes up all the worry that you have about the place you're that you would be thinking about when you're not with someone that indulges you in that same way, emotionally, mentally, physically, spiritually.

Imagine if you had to move tomorrow and you could only take one object with you, what would you take?

That's a good question. It has to be physical? This will sound weird. It's either going to be a picture of my family or a permanent marker. Then I would write about every place I have been to, hoping that one day the people I left behind will come across it. Just leave my message all around the places I go to.

Do you have a picture in mind?

I am debating if it is just a picture of them or with me. Really just like any picture to remind myself.

When I asked for an object, you asked if I was referring to a physical one, what were you thinking about other than that?

I would take myself as in my whole self. Not like just bits and pieces to fit in or kinda essentially a thin mask you put on because you're not fully comfortable with who you are. If I had to move I would bring the entirety of me, I feel like some people move but they leave a lot of themselves in the place they were comfortable in. You can hear that in the way they talk about it or the way they're nostalgic. You know nostalgia is not bad, it's just it seems they see everything better through the lens of the place they were in, compared to the place they are in. That's why I said it's not physical but I would want to bring myself. I would like to think about the things that I miss about the city but I also like to be comfortable with the decision I made and where I am going.

Do you think there's a way to not feel nostalgic about the past, to fully enjoy where you're going?

Yes. I feel like if I had to move and it was permanent, I would want to be able to, not feel like I ended a chapter. More like leaving it at an open ended, I can always come back, I can always continue that story, but not feel like I am coming back to the rest or the pieces I left behind. Things that were there when I left, trying to pick them all together and trying to date with everything. It kind of feels like I was gone but I am back to the conversation and the story continues. It is not completely over. I think you can always try to travel. I debated about just disappearing and going somewhere else far away, but I know eventually I would want to go back to the things that were there, because they're solidified in your mind. As much as you don't want it, they kind of make up what you are. I just know I will always have that curiosity of traveling. I probably always stumble across things I once knew or once was at, or once was involved so I don't think it's necessarily the smartest to kinda be like I will never encounter this again, because you don't know where you're going to end up after that or who you will run into in a new place. You don't know what inspiration is going to cross your mind, the best I can do not physically is bring my entire self.

Imagine if tomorrow you would move to Thailand, you would go without a phone and without social media, do you think you would become a different person?

I think in general I would become more me. I am not saying that with my phone I can't. It's just I am not lying to myself about the comparisons I make when I am looking at social media or the things that I want or seeing the things I don't have right now. I think anywhere I would go even if I stayed where I am, if I distanced myself more, as much as I am doing it now, you can always do more. I think the more you spend without a distraction, not only social media, the more you're forced to listen to your body and mind. I think most people when I see them on phones all the time it's because they don't like what's on their mind or they don't like themselves or they don't like the conversation in their head and it always made me think, do I like the conversation that's going on in my head? Would I be able to not have a phone? I've had it before when I wouldn't be on it and the first I would feel that need to, but it did not feel like an addiction to it, more like I was trying to escape thinking about whatever I was thinking about through brainless scrolling. Then after two days it just felt like I did not need it and after a week, it was just easy not thinking, I had no one to compare myself to. I had nothing to post and wait on an answer or reaction, I had nothing to wonder if someone liked. I am doing me and I am just living in the moment. There's no comment section about it.

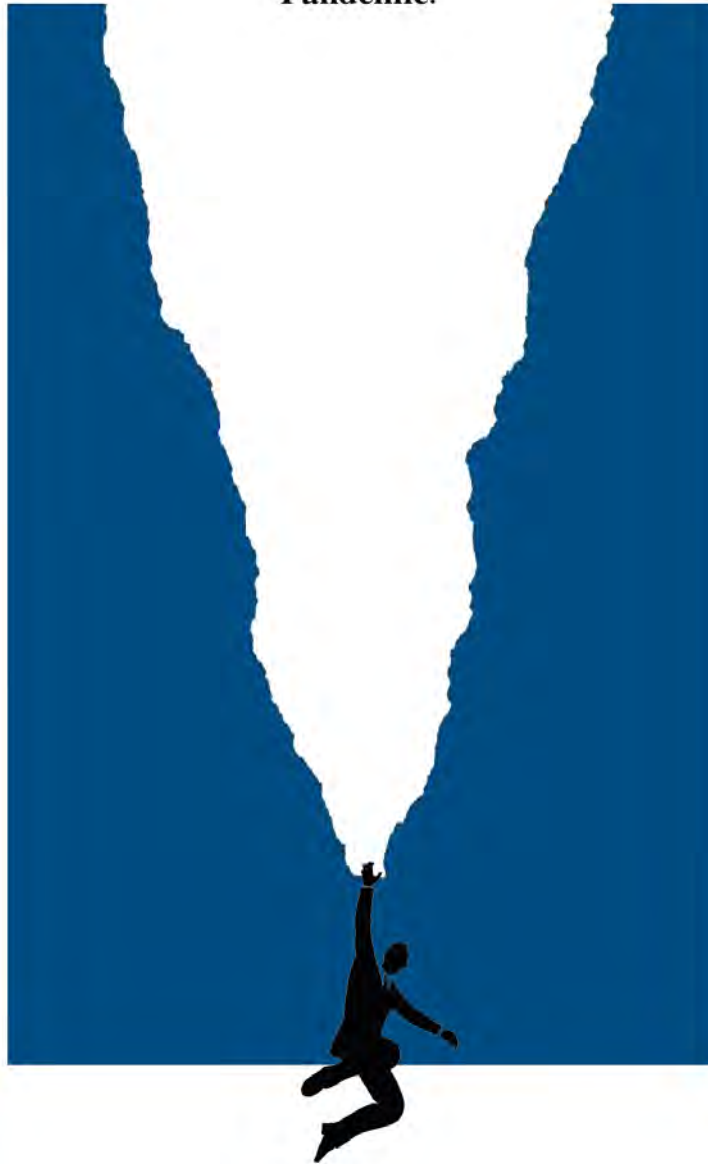
Last question. If you could do anything or achieve anything in your life to feel more at home with yourself, what would it be?

I feel like I am quite honest with myself, I could be more honest with myself. A lot of the time, I know I can be mean, but it's more like being more in tune with myself and the feelings I have. A lot of the time something I don't like will happen and I try to make it as least confrontational as possible. I will play a situation down and try to make it calm, instead of reacting in the way I feel like I want to react. I think it's good because I avoid a lot of dumb situations that could be a waste of time if I reacted the way I wanted to. But at the same time it creates a lot of suppressed emotions. I normally act in the way the other person would take it best and I feel like I could just work on developing a way of how I can react how I want to and see how it affects the other person. I could adjust it later, but it would be better than just immediately reacting in this nicer way no matter how much this person disrespected me or was mean to me because I want to avoid a situation. I think for the most part people will say it's smart to not react like that and not escalate a situation, maybe the way I am doing is good. But a lot of the time I am just left with those feelings myself, whether it's anger, sadness or jealousy and I just find myself trying to figure out where to put it or where to place it and what to do with it. In general, being more honest with myself, maybe even more attentive of my own boundaries because in a way I like pleasing the person, making sure they're comfortable, happy or in a good mood and I tend to forget about myself. It kind of feels like there is no one doing the same thing back.

EMILY STRIHAGEN: POST PANDEMIC SELF

MY NAME IS EMILY STRIHAGEN. I AM A SWEDISH PARSONS STUDENT MAJORING IN STRATEGIC DESIGN AND MANAGEMENT. EXPLORING THE UNKNOWN AND IMPACTING PEOPLE WITHOUT COMMUNICATION IS SOMETHING I AM REALLY INTERESTED IN. HOW A PHOTO CAN SPEAK MORE THAN A THOUSAND WORLDS AND HAVE DIFFERENT MEANING TO INDIVIDUALS.

Pandemic.



How much of our homes and identity has changed in regards to covid?

By Emily Strihagen, May 9th 2022

Almost two years have passed since the World Health Organization declared Covid-19 a pandemic. Lockdowns have affected hundreds of millions of people. Many people have made the abrupt transition to working from home, and millions have lost their employment as a result. Our lives have been drastically altered as a result of the Covid-19 pandemic. In the face of lockdowns and physical separation, the home has become a critical location for a variety of daily activities in order to prevent the virus from spreading. Our freedom and our home have become inextricably linked. Using the home as a workplace has quickly become a 'new norm' across the world, for those who can work remotely are encouraged to 'stay at home' and 'work from home if possible'. In this article four Parsons students are interviewed about their relationship to home after and during the pandemic. The article shares four different perspectives on how Covid-19 regulations in four different countries have had an impact on the students' experiences.

Home is where the heart is. This well-known statement implies that home is a desired place that lives in the mind's eye as much as it does in an actual location. Home has always been a gathering place, a safe haven, and a refuge from the world's activity and intrusiveness. Home has been the focus of several written works and other cultural products as it has been a loved, and longed-for anchor of human existence. With the pandemic, homes have gone through change, for example dorms that were primarily used as sleeping facilities for students until a few months ago are now hosting a variety of daily functions. The home is now an office, school, restaurant, gym, playroom and more.

When the home becomes a (permanent) workplace, a related argument emerges about the risks of losing home as a place of intimacy, residence, and recovery from work life.

How much of our identity has changed in regards to Covid-19? Social roles are fundamental to people's sense of self, and who they are. An individual expresses his/her identity by connecting to a certain group. Humans are on a primitive level are herd animals, therefore it is essential for human survival to feel a sense of community and group belonging. According to a study by Jingshi Liu, Amy N. Dalton and Jeremy Lee, we define ourselves in relation to our social roles. However, as the world around us changes, consequently so do our social roles. The recent Covid-19 pandemic is changing the world at a global scale, and has led to the disruptions of social systems and roles. We can almost say that the pandemic has created a universal identity where we as humans are afraid of human contact, we avoid going to crowded places, we hide ourselves and distance ourselves from other people. It changes our natural routines and surroundings and we therefore feel changed. Some might imply that the mask is almost suffocating our identity.



Serena Clinch

Serena Clinch, a student at Parsons Paris. Serena spent her Covid-19 confinement in her home in London, England. England experienced a strict confinement with limited movement outside the house.

How has your relationship to your home changed during the pandemic? Would you say it changed for the better or worse? Why or why not?

"I became very attached to my home during and after the pandemic, once the pandemic was over I was almost scared to break away from my family and my home life and I began to question my social skills.

Some may view this as a terrible situation to get yourself in, Nevertheless I now appreciate home and family time so much more as it was so special and important to me.

Has the concept of a home changed for you after the pandemic? Why or why not? What have you learned about your definition and home and yourself during the pandemic?

“A home is such an important concept for anyone of any age, but I genuinely believe that you do not need the home, one needs the people within that home and wherever those people are (family) you can make a home. Since the pandemic, I have endeavored to create a safe space for me wherever I am as I need this time/space to retreat to be by myself or surrounded by my loved ones. Since the pandemic, I am far more attached to my parents, in particular my mother as she would help me with my worries, my work, etc., the whole time.”

What did you learn about spending more time at home during the pandemic?

“‘Self love’: I really took care of myself, mind and body during the pandemic. At the beginning I was initially planning to focus on dieting and exercising, but after a while it wasn’t making me happy. Instead I ate good and healthy food, would swim, go on walks and my face routine was perfected. With all this time in the world, I felt incredibly grounded as I was being healthy, therefore I had a healthy mindset, which led to my grades in online school getting far better. This has since taught me that healthiness isn’t about dieting/excessively running, it is about looking after yourself”.

Do you feel your country’s restrictions affected your relationship to your home? Why or why not? How would your relationship to your home be different if different restrictions were in place?

“The country’s restrictions only allowed you to stay in one place and us as a family retreated to our country home, which was ideal. However, my father lives in London and this

meant I couldn’t see him for months and months, which was a struggle. I also really struggled not seeing my friends, my friends are like family and at boarding school we all live together and we went from that to not seeing each other for months. Therefore, I found myself on my phone/laptop a lot during the pandemic in order to stay in touch with people, mainly through the use of Facetime”.

How did working from home affect you? Was it easy to “turn off work mode” at the end of the day?

“Yes, I loved working from home as I got myself into an amazing routine. I wouldn’t allow myself to work in my room/ in my bed. I made sure I would go work downstairs and I was very disciplined following my routine at school”.

How did working from home affect your productivity, creativity and happiness?

“Productivity increased at times as with the online zoom lessons they would be recorded, so you could go back through them and do everything at your own pace, and as a slow learner this was incredibly helpful for my development. Unfortunately the course Textiles (the only creative subject i was doing) cancelled the coursework, so we just had theory, however I worked a lot on my own creating garments etc. I was also very happy during lockdown, of course at times it was challenging (being around the same people 24/7 , not being able to leave the house etc) however I grew and developed within myself”.

What should people who aren’t accustomed to remote work do to get psychologically ready for it?

“Need a routine and a lot of discipline. I have friends who hated it, but this was because they would do all their lessons in bed or on the sofa, therefore they had no motivation to actually work.”

Do you look forward to the world returning to the office and more public settings? Why or why not?

“Yes I did as I do believe it’s important to be in person and I would never wish for another pandemic, however it was very special to have such quality time at home and learn self love and gratitude”.



Elizabeth Pei

Elizabeth Pei, a fashion student at Parsons Paris. Elizabeth spent her covid confinement in her home in Stockholm, Sweden. Sweden experienced a more open approach of confinement. Rather than enforce a nationwide lockdown, the authorities gave recommendations: to stay home if you’ve got symptoms, to keep a distance from others, to avoid public transport if possible, etc.

How has your relationship to your home changed during the pandemic? Would you say it changed for the better or worse? Why or why not?

“My relationship to my home has stayed pretty much the same, but if anything, it has improved. Previously, I’ve always enjoyed being at home, having my safe space where I can be comfortable. However, spending more time at home has made me invest more in homeware to make the space even more comfortable”.

Has the concept of a home changed for you after the pandemic? Why or why not? What have you learned about your definition and home and yourself during the pandemic?

“I think, rather than just being a place where I relax, home has also become a place where I “hang out” and do more active things”.

What did you learn about spending more time at home during the pandemic?

“I’ve learnt a lot more about myself, what I need to stay focused. Specifically in terms of self-discipline. Before the pandemic, I was reliant on the structures that others created for me, for instance my teachers in school”.

Do you feel your country’s restrictions affected your relationship to your home? Why or why not? How would your relationship to your home be different if different restrictions were in place?

“In Sweden, we didn’t have many restrictions, our daily lives didn’t change too much. However, in the beginning, I was very paranoid because of what was said on the news, and didn’t go out for two months. Those months were difficult, since I had no social life and I really got sick of being at home. At that time, my home felt like a cage. But afterwards, I basically lived my life as normal. Social activities were a bit less, but people still had parties”.



How did working from home affect you? Was it easy to “turn off work mode” at the end of the day?

“No, it was very difficult, since you essentially set your own rules, your own working hours. I ended up overworking”

How did working from home affect your productivity, creativity and happiness?

“Being in the same environment all the time does no one good. In the end it definitely left me feeling less productive, less happy and it was difficult to find motivation. I wasn’t inspired”.

What should people who aren’t accustomed to remote work do to get psychologically ready for it?

“They should learn to create a routine, and to make sure that they don’t get too comfortable during working hours. Otherwise, they won’t be productive”.

Do you look forward to the world returning to the office and more public settings? Why or why not?

“Yes and no. In some ways, I’ve gotten used to having zoom meetings, and found some comfort in being able to sit on my sofa and work. However, I do believe that it’s important to meet people in person, since we’re social animals”.



Natasha Gruza

Natasha Gruza, a student at Parsons Paris. Natasha was a soldier in the Israeli defense forces during the pandemic. Because it was still in the beginning of the pandemic they didn’t know how it would affect the army’s preparedness and functionality, they were told to stay most of the time at home unless they were asked to come back to base to instruct important and urgent instructions.

How has your relationship to your home changed during the pandemic? Would you say it changed for the better or worse? Why or why not?

“As a person who loves to stay at home (during my military service I was during the week in base), I enjoyed staying at home and spending more time with my family. I do believe that it depends how much private space you can have at home that leads you to enjoy the time when you are obligated to stay in. Personally, the relationship hasn’t really changed, I just used my time to work out and to learn new things that I didn’t have time to do before.”

Has the concept of a home changed for you after the pandemic? Why or why not? What have you learned about your definition and home and yourself during the pandemic?

“I am super grateful to have private space at home because I could be with family when I wanted, but I could have time alone when I wanted. Moreover, I realized that I can use the space at home for other activities and explored parts of the apartment that I didn’t use before. The definition for home to me is a place where I feel comfortable and be myself. In that case, if I wouldn’t feel comfortable or had enough private space, the experience would have been different.”

What did you learn about spending more time at home during the pandemic?

“I appreciate my home more, I appreciate the time with my family, even though we fought a lot, I learned how to communicate when you are “stuck” with each other. However, as older people were more at risk, I was very careful: didn’t hug them, washed my hands a lot and kept a bit of distance. So I was at home, but couldn’t feel the entire experience of HOME because what makes a home is the people that are there with you, and when you can’t hug them the experience was not natural.”

Do you feel your country’s restrictions affected your relationship to your home? Why or why not? How would your relationship to your home be different if different restrictions were in place?

“In Israel, there are many low income families that live in small homes with not enough space for everyone, thus the percentage of child and women abuse increased, which I believe for them changed the perception of HOME. Because the restrictions in Israel were very harsh, people would sneak out and find a way to disobey the restrictions. I believe that if we were given more responsibilities as citizens, people would be more happy and careful.”

How did working from home affect you? Was it easy to “turn off work mode” at the end of the day?

“I didn’t work during the pandemic, but I had some army assignments I had to do on the computer, which was easy for me to log off once I am done.”

How did working from home affect your productivity, creativity and happiness?

“Personally, I enjoy working from home, I feel more efficient sometimes, however sometimes I easily get distracted. I was happy! I worked on personal things I couldn’t do before due to the lack of time outside the army. So by having the time at home I had the opportunity to fulfill other interests (for example, I took a SWIFT programming online course)”



What should people who aren't accustomed to remote work do to get psychologically ready for it?

"I believe that in today's world, especially after/during the pandemic, the labor market realized the importance of creating various work platforms for every scenario. In order to prepare for this situation, I would highly recommend to put on an alarm clock, get dressed (don't stay in PJ's), put makeup on (at least a bit), make space, even part of the desk, so one can differentiate between workspace and HOME space."

Do you look forward to the world returning to the office and more public settings? Why or why not?

"I enjoy both!"



Gaby Monteiro

Gaby Monteiro, a student at Parsons Paris. Gaby spent her Covid-19 confinement in her home in Miami, Florida. Florida experienced a temporary shut down. Beaches were closed and the only public spaces that were open were grocery stores and parks, both of which were heavily regulated.

How has your relationship to your home changed during the pandemic? Would you say it changed for the better or worse? Why or why not?

"During the pandemic, I would not say my relationship with my home changed much. More my relationship with myself."

Has the concept of a home changed for you after the pandemic? Why or why not? What have you learned about your definition and home and yourself during the pandemic?

"A major takeaway after living through the COVID 19 pandemic, as cliché as it sounds, is that home is where the heart is. My heart never lied within a physical home. Much of my life has been spent moving around. I grew up in 11 different houses in 19 years.

The people who lived with me made it a home."

What did you learn about spending more time at home during the pandemic?

"I learned a lot about myself and who I want to surround myself with."

Do you feel your country's restrictions affected your relationship to your home? Why or why not? How would your relationship to your home be different if different restrictions were in place?

"Restrictions caused me to stay home all day everyday, allowing me to get closer to myself and the people I considered "home." If these restrictions had not been placed, and I had the freedom to leave my home; I probably would not be as close with my family members nor would I know myself like I do today."

How did working from home affect you? Was it easy to "turn off work mode" at the end of the day?

"In all honesty, "work mode" never truly felt as if it had been activated. Remote learning made it difficult to digest information."

How did working from home affect your productivity, creativity and happiness?

"During the course of the pandemic, I feel as if my productivity increased. Being restricted to my home at all times meant I had plenty of time to pick up new hobbies or learn subjects I had always been interested in but put off due to outside responsibilities. Undoubtedly, it became a period of self growth."

What should people who aren't accustomed to remote work do to get psychologically ready for it?

"I'd say familiarize yourself with the applications. When you are working, treat the environment as if you were in a physical classroom or office. However, it is not something you really prepare yourself for and we learn to manage on the way."



The climbing



Do you look forward to the world returning to the office and more public settings? Why or why not?

“Absolutely. Although I did enjoy the time I had for myself and my loved ones during quarantine, the world was suffering. I do believe society managed to remain connected virtually but nothing compares to physical human contact. When restrictions were lifted, social gatherings were never taken for granted and being face to face with another person (who wasn’t a family member) felt like privilege.”

We are slowly climbing back to normal reality after the crazy crash and fall of the pandemic. We have just undergone the largest behavior-change experiment in the history of humanity. The question is, which new habits will stick around after the pandemic is over? I believe it is reasonable to predict that people will quickly flock back to restaurants and bars, weddings, vacations and graduations once the restrictions are lifted. But it’s unclear if we’ll continue to work from home or wear masks during flu season, which might save countless lives and better prepare us for a future pandemic

Restrictions such as social distancing will not only influence the way we design our living spaces in the future but they will also affect the way we build them. Rooms that serve several purposes are a pandemic design change. For example, the dining area, which was once solely for meals, is now also the hub for virtual learning. The basement, which was formerly used as storage, is now used as a home gym. Homeowners are constructing rooms with many purposes in mind, as well as choosing furniture and décor that can be used for multiple purposes.

So, what makes home so significant to us? Because for better or worse, by presence or absence, it is a crucial point of reference, in memory, feeling, and imagination, for inventing the story of ourselves, our life-narrative,

for understanding our place in time. But it’s also a crucial link that connects us to others, as well as the rest of the world and the universe.

MARIAM HARUTYUNYAN: A GUIDE TO LIVING WITH ANNA OCTOBER

MY NAME IS MARIAM, AND I AM FROM MOUNTAINOUS ARMENIA. RECENTLY THERE WAS A WAR IN MY MOTHERLAND, SO FOR THE MAGAZINE I MET UP WITH ANNA OCTOBER, AND WE TALKED ABOUT GRIEF, LOVE AFTER WAR, AND DIFFERENT REALITIES.

A guide to Living with Anna October, how to smile, enjoy borscht and continue to love.
May 2022, 75008, Paris by Mariam Harutyunyan



Hydra, 2018, Nadia Shapoval, Anna October, Sasha

My lifetime inspiration is the women.
Women who surround me and who inspire me, my girlfriends.
Brave, elegant, dedicated, talented and beautiful.



Anna October(on the right) is a designer, Sasha Stulkaskaya(on the left) is a chef.

They found themselves in Paris as refugees, leaving their houses in Kyiv and Odessa under attack . Facing the reality of their country being invaded. The reality of them smiling as a brief break from tears.
The reality of being brave and strong.

M: How do you like it being in Paris now ?

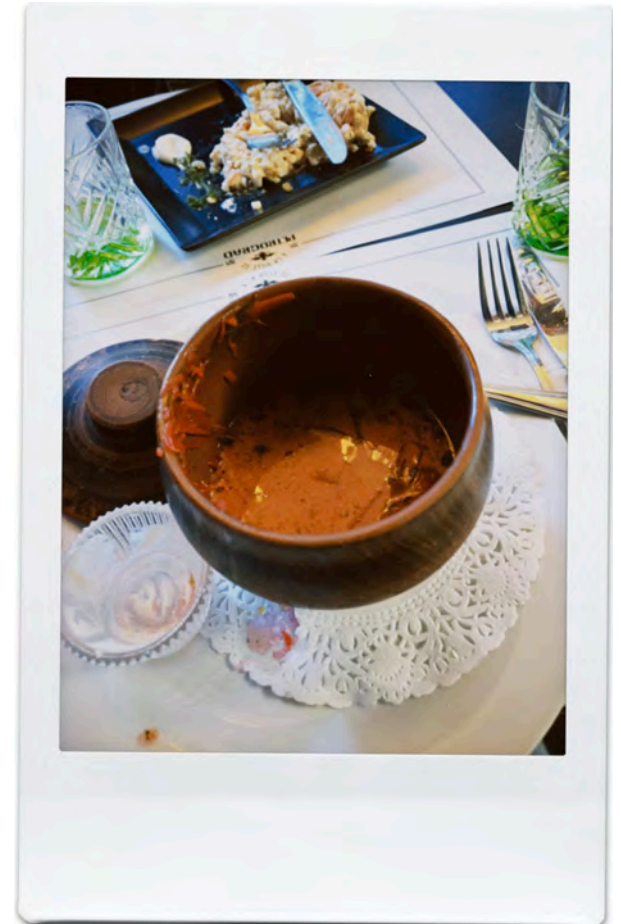
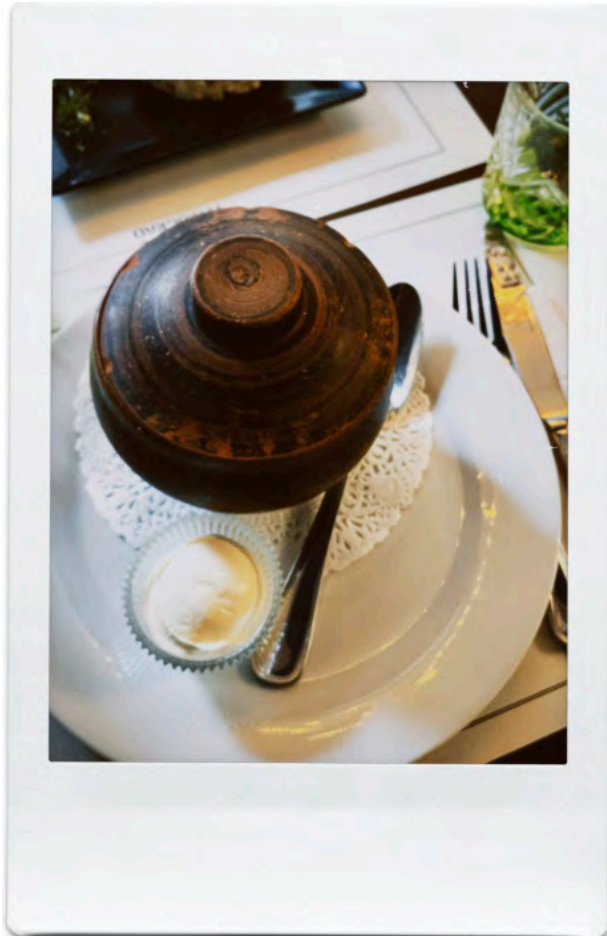
A: I find it very odd as I would usually come here for Fashion Week, or holidays, and now it is very different, and the two realities are incomparable.

M: Realities of war and normal life ?

A: Yes, I have been living in a nightmare, and now I am in “peace”, seeing everything that is done to my country. I lost my mother years ago, and now I get to compare a grief to a mother and motherland, it is worse.

M: However I admire you for being so strong and working on your new collection

A: I always admired women, but seeing all the Ukrainian mothers, nurses, soldiers, it fills my heart with pride. We all fight for the peace for Ukraine.



M: I thought we are both homesick, so borscht would be perfect.

A: Yer, even though it makes you miss home even more.

VICKY DUVERDIER: ALL IN THE DETAILS

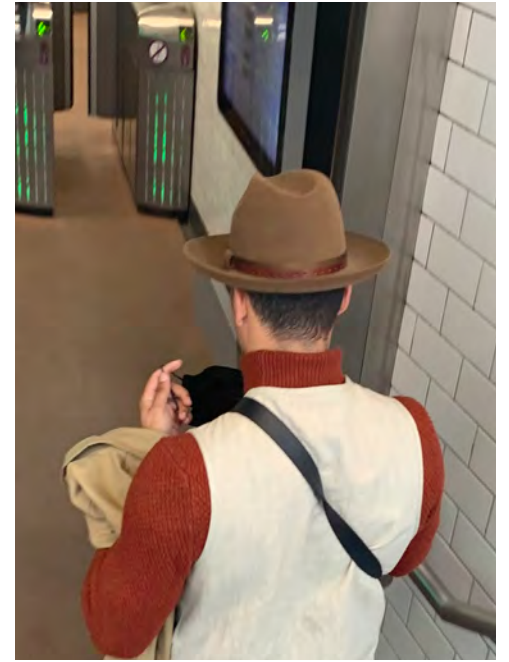
HELLO, MY NAME IS VICKY DUVERDIER. I AM A FASHION DESIGN STUDENT, WHO LOVES PEOPLE WATCHING AND SEEING WHAT THE PEOPLE AROUND ME ARE WEARING. I FIND IT FASCINATING HOW PEOPLE CAN HAVE SUCH DIFFERENT STYLES, OR ON THE CONTRARY, HOW SOME PEOPLE THAT HAVE NEVER MET CAN HAVE SUCH SIMILAR ONES. THROUGH THIS PROJECT I WANTED TO DEPICT THIS IDEA OF EYES DRIFTING FROM ONE THING TO ANOTHER.



All in the Details

Vicky Duverdier





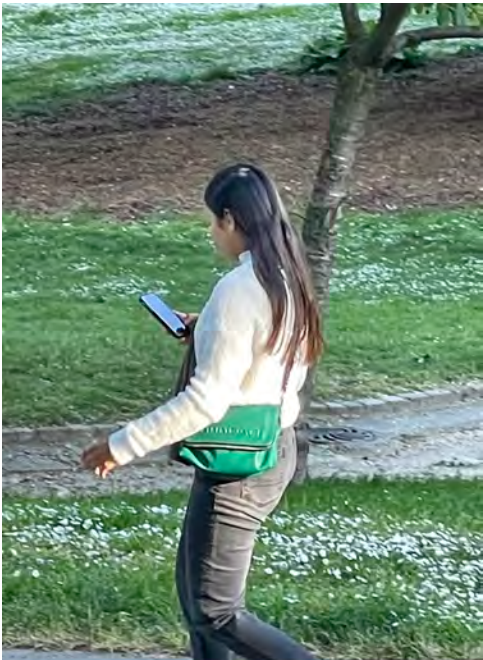




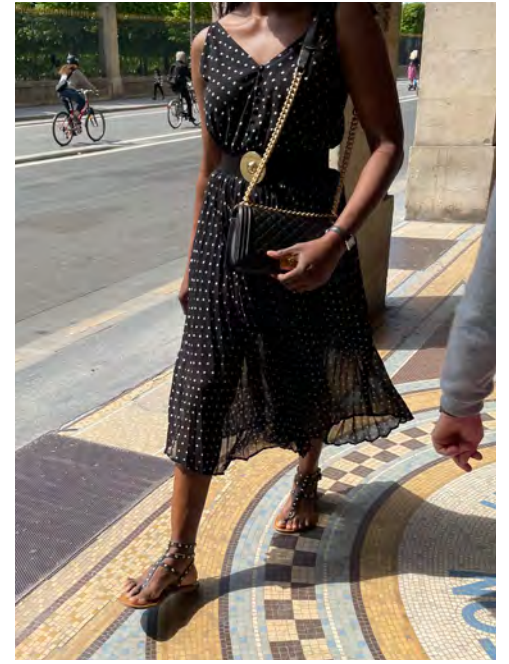
















JENNIFER KOCH: HOW THE FASHION INDUSTRY IS COPING WITH A PANDEMIC CRISIS

HELLO! MY NAME IS JENNIFER KOCH AND I AM CURRENTLY DOING A MAJOR IN STRATEGIC DESIGN AND MANAGEMENT AT PARSONS PARIS.

Inside Perspective in the Fashion Industry: *Responses to Crisis*

A two-part article addressing the Covid-19's current and future influence in the realm of the fashion world.

By: Jennifer Koch & Cassidy Bean

In order to slow down the spread of the COVID-19 virus, the government decided to close down manufacturing plants, stores, and events, which caused an abrupt change in the global fashion industry. At the same time, the fashion industry faces challenges related to consumer demand due to the Coronavirus pandemic.

This ongoing crisis will inevitably change the fashion industry forever. Several brands and historic department stores have closed their doors for good because of the absence of the necessity to buy clothing frequently. A crisis is an unanticipated event that interrupts business operations and creates financial and reputational risks to the company and its numerous stakeholders, including community members, workers, customers, suppliers, and shareholders. Depending on whether the challenges were created at the external or internal level, the COVID-19 pandemic and the internal issues that fashion stores encountered

CORONAVIRUS OUTBREAKS HAVE NEGATIVELY AFFECTED THE FASHION INDUSTRY ON EVERY CONCEIVABLE LEVEL; PRODUCTION HAS CEASED, RETAILERS HAVE CLOSED, AND DEMAND HAS FALLEN PRECIPITOUSLY.

throughout the pandemic can be classified differently. The COVID-19 pandemic, among the numerous sorts of crises, may be classified as a social crisis since it was triggered by external factors and impacted the whole population. On the other hand, the issues of layoffs and retrenchment that fashion retailers have faced are close to being brand

crises, which refer to internal crises. Though they are classified differently, a social crisis and a brand crisis are frequently linked since they can both be caused by the same status quo.

Accordingly, the social crisis of fashion retailers, caused by the pandemic's external conditions, and the brand crisis, caused by internal concerns involving their staff and suppliers, were linked, with the social crisis finally causing a brand crisis among the shops. As a result, fashion stores had to cope with both the crises by exhibiting effective crisis response tactics.

How the Fashion Industry is Coping with a Pandemic Crisis

*An article composed by Jennifer Koch
The New School / Parsons Paris
Strategic Design & Management*

Aftermaths of the Pandemic in the Fashion Industry

In a time when an immense amount of industries and individuals are affected by Covid-19, it would be strange if the fashion industry were not included. How has the fashion industry been impacted by the pandemic and subsequent lockdown, how is it adapting, and how is it moving forward? We will now take a look at five different ways in which the world of fashion has been impacted by the pandemic, and in some instances, the consequences are not only negative ones.

D i g i t a l i z i n g F a s h i o n

During the deadliest epidemic era in the majority of the world, the days of sifting through the racks with your own two hands witnessed a gloomy phase. Yet, as the next best thing, the future of digital shopping deals is already here. Lockdowns were implemented in various regions of the world, with physical stores bearing the brunt of the damage, as many consumers remained scared of entering huge retail locations. Furthermore, even in nations where direct sales are still permitted, businesses are rapidly shifting to digital sales, particularly if they want to remain profitable.

In April, McKinsey performed consumer-sentiment surveys that revealed a dramatic reduction in customers' propensity to purchase fashion. However, this was not the case for physical and online outlets. According to the poll, purchase intentions decreased by 70 to 80 percent offline and 30 to 40 percent online across Europe and North America. Similarly, 74% of Chinese shoppers claim to avoid shopping centers due to the contagious virus. It is understood that for the next two years, at the very least, individuals will obtain the majority of their new clothes and accessories from digital fashion shopping.

Rising awareness - a positive change?

In regard to the fashion industry's blindness, history shows that it does not act unless world-changing events occur. The Rana Plaza incident, the fire in Australia, the Amazonian Jungle, and #BlackLivesMatter are a few of them. For the industry and the media to start recognizing and promoting black designers, another world-changing event had to occur. Because of this new level of connectivity, which tends to draw people together during times of crisis, it is reasonable to assume that the industry will thrive to the better. Furthermore, there is optimism that it will remain like this indefinitely. After the pandemic has passed, at least for a while.

The fashion industry has a reputation of being arrogant and divorced from the reality of our earth, thanks to its obsession with elegance and red carpet lighting. Environment, resources, cruelty, pollution, and modern slavery were not issues that people at the top of the food chain were concerned about.

In spite of the horrific and tragic aspects of Covid-19's entrance, there have been some gratifying developments. Ralph Lauren, Kenneth Cole, Burberry, and Chanel have all donated to the recovery effort.

Increases in Sustainable Fashion are Being Adopted

Consumers nowadays are aware of the harm caused by fast fashion and the fact that resources are becoming increasingly limited. Fashion shoppers are no longer served by waste and cruelty, and if designers want to make a profit, they must alter them today.

Olivia Oblanc, a young forward-thinking designer, is a great example of sustainable design right now. Olivia has been a strong champion for fashion sustainability for the past seven years. She constantly makes sure that her works are both ethically manufactured and commercially possible as a mindful designer. With a design educational background from Parsons School of Design in New York, she uses repurposed items for her utilitarian designs.

Nonetheless, no one knows what the future holds in terms of resources or how it will affect the fashion business. However, the fear of not knowing is the most potent motivator to invest in sustainable fashion couture. Slow fashion, on the other hand, is the only way ahead since it nurtures and preserves the environment, unlike rapid fashion, which is a parasite that reproduces and depletes resources.



GREENWASHING

Larger than ever before

The practice of "greenwashing" is when a company or organization appears to be more environmentally friendly or more eco-friendly (more natural, healthier, chemical-free, recyclable, less wasteful of resources...) when, in fact, their activities pollute the environment.

However, as in previous instances of global turbulence and change, not all of it will be beneficial. As the demand for sustainable fashion labels grows, so does the number of businesses attempting to capitalize on the trend. These businesses prioritize profit over everything else, failing to undertake their due research to ensure that their garments sustain rather than deplete the environment. Customers are being greenwashed by these companies through deceptive advertising efforts and bought endorsements. By conducting your own research, you will be able to prevent dishonest firms from trying to fool you when it comes to sustainability.

HAS MID-SEASON FASHION COME TO AN END?



Alessandro Michele, Gucci's creative director, in Dec. 2019. Credit...Stephanie Gengotti for The New York Times

Traditionally, the fashion industry has relied on a seasonal calendar. The spring/summer collection is showcased in September, followed six months later by the autumn/winter collection. Although pre-fall and pre-spring shows have always been money-makers for brands, the buzz has always revolved around these two shows, in which designers bring forward their ideas for a new season.

Alessandro Michele, the creative director of Gucci, is one of the proponents of no fashion seasons. Alessandro wants to stop midseason fashion presentations by lowering the number of shows each year from five to two. In addition, he sees a future for gender-neutral fashion, citing its positive impact on both people and the environment.

Alessandro's concept of "no fashion midseasons" makes sense in several aspects. Each fashion season requires a large number of people to run and function smoothly. There is a great need for journalists, seamstresses, and designers to cover these events; however, space is a problem.

Repeating this process numerous times a year is no longer viable, at least for the time being. Gucci will undoubtedly generate major repercussions in the fashion business by abandoning the customary fashion routine.

CASSIDY BEAN: COVID 19 AND THE RUNWAY

CASSIDY BEAN IS AN EIGHTEEN YEAR OLD FASHION DESIGN STUDENT CURRENTLY STUDYING IN PARIS.

How the Covid-19 Pandemic Changed the Runway

By: Cassidy Bean

What does this mean?

The fashion industry is constantly changing and evolving to accommodate the times. Despite its long standing history the industry is directly impacted by events happening in our current world. more notably the crisis that is happening in our modern world. In the industry response to it, sometimes it's commentary, sometimes as a cash grab, and sometimes because they cannot respond to it. One such example was the impact that the covid-19 pandemic had on the fashion industry. Due to Covid fashion was forced to change its way of presentation specifically when it comes to the runway. The ability to have in person fashion shows was changed substantially. There was now the problem of world wide lock downs and protocols. Many brands were forced to switch to a digital format. Yet some in person shows were still held but later in the pandemic.

The Runway

Due to Covid fashion was forced to change your many ways specifically on The Runway there can be in person runway shows instead I had a switch to a digital format as illustrated by why such companies there was also so that a challenge of one in person shows could happen of capacity in social distancing affected the way that was presented in the media which in turn would impact the company's.

Online Format:

There has already been a push for the fashion industry to integrate into the digital world. The covid 19 pandemic only served to speed this change in the industry. The constantly changing regulations and lock downs across the world hindered the ability to have a traditional runway. So understandably many brands choose to present their collections in a digital format. Some such mediums included live streams, 3-D models and short films.

The 3-D models often presented garments with a human to display on but still show the curves and draping one may have. These collections allowed designers to show their work to the public without having to in danger the models or the projection team. Instead it could all be done remotely. Offering a safe and creative way for the brands to interact with their consumer while in this pandemic.

There were multiple brands that made short videos as a means to show their collection. There were brands that used videos as a way to capture what could not be shown on the run way through the use of very commercial means. Within the films the brands promote their garments narratives of travel and adventures that many were deprived of. It shows an experience that many crave and integrates the more casual every wear into the high fashion looks. While others brands had a much more nontraditional response. Both Dior's Autumn-Winter 2020-2021 Haute Couture and Celine Homme's F2021 menswear had a very cinematic approach to displaying their collections. Specifically Dior, which was a whimsical dreamland that had a clear narrative and beautiful visuals, presenting the garments in a complementing setting which breathed life into the pieces as seen in figure 1.



Dior's Autumn-Winter 2020-2021 Haute Couture. 2020

Lastly the brands Moschino and GCDS used film to show their garments on nonhuman entities. Using things such as animation and puppets to display the looks.

The livestream shows often came during the return to the runway. With constantly changing restrictions and case levels designers at times were not able to have in person shows or ones which involved a lot of attendees if any. The streaming platforms enabled them to show their collections to the public as if they were there. This option was as well as all the others stated to provide more accessibility to the general public. Expanding their market.

THE PHYSICAL FASHION SHOW:

The in person shows that happened during the pandemic were a challenge for a number of reasons. Creating a full fledged runway show takes a lot of people, time and resources. Some of which may be difficult to have consistently. Lockdowns across countries varied as did the restrictions. Restrictions such as limiting the amount of guest and attendees, complying with social distancing guidelines. These guidelines affect the way the show may function or be presented. If a designer chooses to hold an in person show they would have to find new and creative ways around these obstacles. One such example is the Jacquemus ss21 fashion show. The show was a clever way to combat social distancing in a simple and aesthetic way while still complimenting the garments. The show was held in a wheat field where the audience members were evenly spaced out a reasonable distance while the models walked through a cut out path.

However there has been a push to decrease the number of annual fashion shows that take place.

Fashion shows take up a large amount of time and resources. Instead making a two time year event instead of five.

This would cut down on cost, production and clothing waste as well as give the public time to digest the designs presented. Moving our society slowly back to a more slow fashion way of functioning.



Jacquemus ss21.
Show still 2021

CLARA FORTIS: ART ONLINE

CLARA FORTIS IS A STUDENT MAJORING IN “ART, MEDIA AND TECHNOLOGY” AND MINORING IN “FASHION STUDIES”. HAVING LIVED ABROAD HER ENTIRE LIFE, CLARA LOVES TO LEARN ABOUT DIFFERENT COUNTRIES AND CULTURES. HER EXPERIENCES HAVE SHAPED HER INTERESTS IN THE ARTS AND HAVE MADE HER CURIOUS ABOUT MANY ASPECTS OF THE WORLD.



Most of us, if we had the luxury, found ourselves captivated by the internet's endless capabilities as we adhered to the lockdown measures set out by each country. Everything was online. In person communication was no longer possible, and thus zoom meetings or facetime calls became a reliant and newfound form of interaction. While this worked to an extent with our social lives, work, school or university was a different story altogether. How could people alter their entire routines when these were normally dependent on in-person communication?

Some changes in the workplace were easier to adapt to than others. Cultural and creative fields were among the hardest hit by the pandemic, with venue-based experiences such as museums, galleries, live music or even cinema closing immediately. The spread of the Covid-19 virus triggered massive changes in the creative industry as public spaces could no longer be accessed. Social distancing created challenges for both the artists and the audiences. As David Zwirner, an art dealer told the Wall Street Journal: with the arrival of the pandemic

"the art world fell frozen"

Galleries and museums around the world were forced to adapt quickly to the lockdowns, exchanging physical spaces for virtual ones. During the first Covid-19 wave, auction houses and galleries immediately scrambled to present as much art online as they could. A new way for

collectors to interact with their art on sale needed to be established.

The newfound emphasis on virtual presentation also provided new opportunities for global art engagement. The sudden transition to working from home altered the dynamics of public engagement with many subject matters, particularly art. Numerous establishments began offering virtual activities, or offering daily challenges to support the communal struggle of being locked indoors. People who had never even been interested in art had the opportunity to become involved in the market. Furthermore, as general communication had moved online, more people found themselves exploring the information social media presented. Instagram particularly showcased a lot of artforms. Some even became global lockdown trends, generating a larger and more public interest for the arts. According to Andrea Hazen, CEO of Hazen Advisory, having to stay at home also had many long-term art collectors reevaluate their art collections. As collectors were stuck at home for months, they gained a deeper recognition for the value of their homes and of space. This led the majority to contemplate what they would want on the walls of their homes. Christie's, for example, sold nearly 8000 pieces online between March and August of 2020. 34% of the buyers were new to the establishment, and 20% had not bought from the auction house in over 2 years but had re-engaged online.

Africa, particularly, found itself in the epicenter of the online art market. Art dealers expected sales to increase dramatically during the pandemic. Sotheby's modern and contemporary African art sale opened on the 27th of March 2020, only days after the first lockdowns, bringing in 2.9 million dollars at the end of the auction. This set new records for several artists including Nigerian painter Shina Yussuff, and Cameroonian photographer Cameron Fosso. Painters such as Amoako Boafo quickly rose to fame. Collaboration is a big part of Africa, particularly as the art scene used to be quite small before Covid-19. Due to this, the continent was already accustomed to operating internationally and adapted easily to online changes. This came at a combustible moment, where buyers were finally realizing that their collections were overwhelmingly white. It is no secret that the coverage of African art is inadequate in art history and other art industries, and that many incredible works were never shown. With collector interest surging during the pandemic, establishments such as Sotheby's, The Met Museum and The British Museum began tuning in to more African art, both established and emerging. Instagram became one of the main sources of discovery.

Most artists choose Instagram as a medium to share their work. It is a photo and short video based platform, allowing for the artist to not only showcase their work, but also to connect with those interested. During Covid-19, many arising artists showcased their art on

social media. This was particularly supported by auction houses, who connected with artists through such platforms. The boundaries of social media have always been endless. One relies on the algorithm, rather than on in person communication to support one's career. During Covid-19, where everything was online, this became the norm. This begs the question: will this remain? We have entered an age of mass digitalisation.



RITA SALIBA: KULTURE VULTURE

HELLO! MY NAME IS RITA SALIBA AND I AM MAJORING IN ART, MEDIA AND TECHNOLOGY AT PARSONS PARIS. I ENJOY MAKING ANIMATIONS AND SHORT FILMS.

KULTURE VULTURE

WHY KIM AND NOT ME, WHEN I AM 100 % NATURAL

By Rita Saliba

Is “Keeping up with the Kardashians” a modernized minstrel show?*

Minstrel shows were the first unique American entertainment. Before that, all entertainment was imported from Europe (such as Italian operas). They gained popularity during the 19th to early 20th century, even coming into film’s beginning; the first-ever American motion picture, “The Birth of a Nation”, included black-face. With this information in mind, it is accurate to say that black culture and American culture are, if not one and the same, forever intertwined. Blackness or black culture has seen a huge turnover from the 2000s to this day in terms of its social acceptance. A majority would attribute that to the Kardashians appropriating it. These women have gone as far as to get cosmetic surgery to emulate the features of black women. They have benefited from fitting into the beauty standard they set, primarily based on resembling bi-racial women, while still profiting from their white privilege. They set the tone of the past decade (the 2010s) with racial ambiguity, more commonly known as blackfishing*, allowing non-

black people to profit from blackness without giving African-Americans the credit they are still due.

In her article THE EXOTICIZATION AND COMMODIFICATION OF THE BLACK BODY, Sarah Merzenich writes: “Through the gaze of the White audience, the Black subject is turned into a spectacle, an object of perverse admiration; on one hand, the White subject is attracted to the Black performer because she allows him to turn his exotic sexual fantasies into reality but, on the other hand, this attraction ceases to exist once the sun comes up in the morning.” In short, the Kardashians have allowed the western male audience a socially acceptable way to live out their exotic fantasies. They get to have the black woman minus the black. Big butts, a very typical African feature, were the “butt” of the jokes in the fashion industry for years, until Kim Kardashian, and in turn her sisters, saw it as an opportunity to exotify themselves. They got BBLs and popularized it, making it the new “body goal”. Yomi Adegoke wrote in the Guardian: “Why does a black butt

only look good in white skin?”. While black women have been ostracized from fashion because of this common characteristic, white women are praised for achieving the “ideal body”.

Race isn’t real, but racism is a reality that black people will, unfortunately, continue to face. The Kardashian-Jenner clan have built their empire whilst appropriating black culture, making it the norm to see women who look like them as beautiful. A white woman with artificial African features is seen as more attractive, desirable, and worthy than the African woman herself. The fact that these women, for the most part, have black partners and bi-racial children is used as an excuse for their constant appropriation of the culture, seen as they have been “introduced” to it by their male counterparts. The fact of the matter remains that this highly privileged group of individuals have made it acceptable to use the black woman’s body and the stereotypes associated with it as a mere commodity furthering their own economic gain.

*Minstrel shows were popular musical stage shows from the 1830s to the early 1900s. The performers, their faces artificially blackened, played the roles of ignorant, lazy, joyous blacks.

*Blackfishing is a relatively new term, according to the writer Wonna Thompson, when white public figures, influencers and the like do everything in their power to appear Black



Kim Kardashian, Photoshoot 2022
Los Angeles (USA)

@KimKardashian 🌸



❤️ 30 Mio 💬 250 k

@jason4509 : Suuuper hot! 😍 😍

@stella — woods: Wish I had your body!

@M.ar33: OMG that perfect skin and hair! 🔥 💕 💕

@Emma.re — : Natural beauty queen ❤️ ✨ ✨

@ZuriAchebe



❤️ 120 💬 38

@Camilla.65 : I want hair just like yours!

@Marc.jones: Wow! Are you mixed? 🙌

@Ele72: You look so pretty for a black girl

@Carla.smith: Love your confidence ❤️

DALIA FARDOUN: WHAT IT'S LIKE BEING IN THE CREATIVE INDUSTRY IN NIGERIA

AS AN IRISH BORN, FRENCH EDUCATED LEBANESE-IVORIAN, BROUGHT UP IN NIGERIA, I CAN PROUDLY SAY THAT I'VE BEEN INFLUENCED BY DIFFERENT CULTURES. GROWING UP IN NIGERIA, A MAJOR ARTISTIC HUB, ART TOOK A CENTRAL PLACE IN MY UPBRINGING. IT HELPS ME EXPRESS INDIVIDUALISM AND IDENTITY ALL WHILE BEING POWERFUL, FEARLESS AND FREE IN A SOCIETY WHERE YOU CAN OFTEN BE WRONGLY JUDGED.



What is it like being in the creative industry in Nigeria?

An interview with upcoming Nigerian talents that share with us their opinions, stories and experiences...

Article by Dalia Fardoun



@tdrondecks

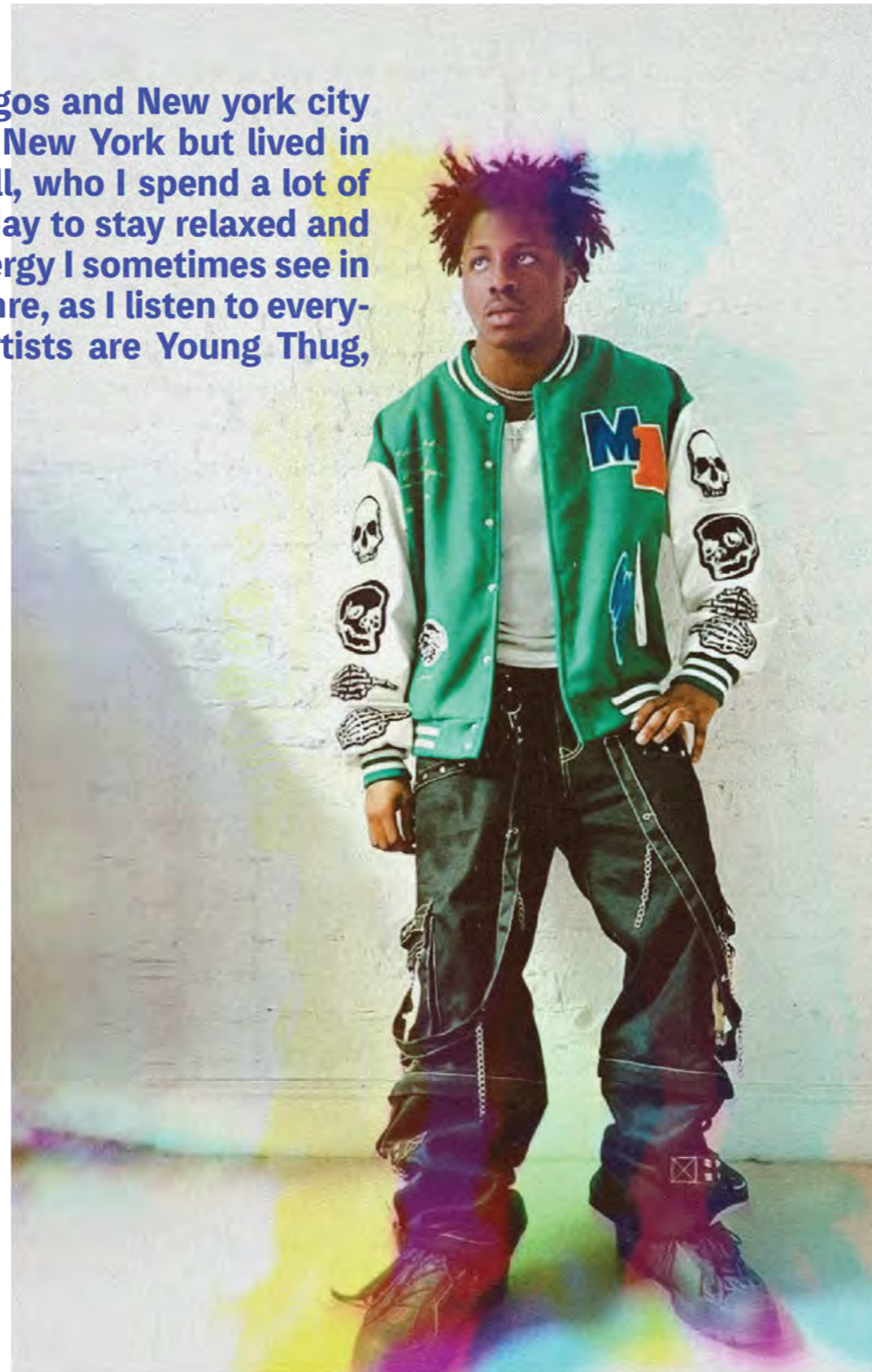
My name is Tishe Deji-Roberts, I am 19, and I am a Lagos and New York City based DJ and producer. I currently go to university in New York but lived in Nigeria for 16 years. I have two very cool sisters as well, who I spend a lot of time with when I'm back home. I listen to music everyday to stay relaxed and calm, as music allows me to tune out of the negative energy I sometimes see in my environment. I do not necessarily have a favorite genre, as I listen to everything from amapiano to Brazilian funk. My favorite artists are Young Thug, Lancey Foux, Zinoleesky and Rema.

What pushed you into the music industry and start DJing?

I began my journey through the music industry at the age of 14. Prior to my musical journey, DJing was more of a hobby than a job. I spent hours with my friends learning how to DJ on a laptop and started making mixes on SoundCloud for fun. I didn't have any direction during this time, until I became a member of **maykertainment** in 2018. After that, I started doing a lot of events and shows, which consequently led to me being a part of the music industry. I would say that my friends and family pushed me the most during this period because I was not really sure about becoming a DJ. However, due to constant praise and comments about my talent, I started to see DJing and the ability to understand good music as a way to provide for my family in the future.

Who are your top 3 influences in what you do and why?

My top 3 influences in what I do are my dad, Lancey Foux, and Kanye West. One thing these three people have in common is **the ability to be themselves unapologetically**, whilst being original and not following trends, instead creating them. These people also adapt easily to their respective industries and are also very fashionable.



As a creative from the Nigerian diaspora, would you say that you have faced challenges, whether it being on a personal, professional or societal level?

Yes, as a creative in general you always face challenges in the industry. I believe these challenges shape you as a person and make you stronger, allowing you to make mistakes and learn from them. My biggest challenge I still face is getting used to posting regularly on social media. Ironically I am a very private person, as a result I barely post or share information online, even if I get booked for major shows. My management team constantly has to remind me when I need to post, and are always there to ensure that I am not inactive during my peak period of events.

Dalia Fardoun

Who's one person in the creative industry we should be on the watch for and why?

Dndsection. Dnd is a genre-less artist, and can make any type of music he wants to. I find it so cool that he makes different types of music, depending on how he feels. Dnd also has a very unique personality, which is very important in standing out amongst your peers.



How has DJing helped to construct or explore your personal and cultural identities?

When I listen to music, I usually do research about why certain artists have certain sounds because **no sound is fully original** and has its source. This has allowed me to explore my Cultural identity in Nigeria, understanding the importance of the music as well as gaining knowledge about certain and things mentioned in music.

How do you feel empowered by the creative/artistic scene in Nigeria ?

The creative scene in Nigeria, I would say, is very empowering. The world is starting to notice us, and certain creatives are starting to tour the world. I would love to be a part of this **success story** in the future, as traveling the world has always been my dream. I am also inspired by a lot of my friends in the industry, who are constantly **breaking boundaries** and increasing the importance of the creative industry in Nigeria.

What are your thoughts on the west appropriating and copying African art, music and culture?

I believe that outright copying and appropriating culture is very unfair, no matter the culture. There are many Africans who can do a better job and have more knowledge about their cultures than people from the west, so why not employ them?

“The world is starting to notice us.”

Dalia Fardoun



How has the music industry shifted in the past few years in Nigeria and how do you see it evolving in the future?

The music industry in Nigeria has expanded, with different genres of artists compared to the limited amount of genres we had 15 years ago. There are more people trying different production styles and sounds in the industry, and as a result I believe that more people in the world are starting to relate more to the music coming out of Nigeria. We are already starting to see artists like Wizkid and Tems expand into the American music industry, and I believe it will be no different in the future, with more Nigerian artists creating music that will impact the world

As a creative from the Nigerian diaspora, would you say that you have faced challenges, whether it being on a personal, professional or societal level?

Yes, as a creative in general you always face challenges in the industry. I believe these challenges shape you as a person and make you stronger, allowing you to make mistakes and learn from them. My biggest challenge I still face is getting used to posting regularly on social media. Ironically I am a very private person, as a result I barely post or share information online,

How has the pandemic affected your work as a DJ?

The pandemic was a blessing and a curse. For months I did not perform at any parties and could only stay at home, which was very mentally draining because there was a lot of uncertainty regarding the pandemic, and for the first time in a long time, I had no idea when my next gig was coming. However, thanks to social media, I was able to showcase my talent on instagram live, and as a result made a lot of connections that I still benefit from today. Unlike parties, you could tune in to watch me dj anywhere and anytime , and as a result, using instagram live in a time where there were no parties, helped me alot.

What would you say differentiates Afrobeats from other music?

The beat. I believe there is more variety in afrobeats and the production is always good quality. As a producer myself, I can tell you that making afrobeats is not easy at all, so it's amazing to see that there are so many producers in Nigeria that make so much heat.

If you had to choose a favorite or most significant moment in your career, where you hit a milestone, which one would it be?

Last December, I got the opportunity to DJ at the native5 concert. Although it wasn't my first time, I was very happy with the reaction my performance got. I added new elements to my dJing last year and was able to showcase it at such a big stage. Furthermore, I got to see my favorite artists backstage, who also had good things to say about my set.

If you had a message to give the youth, those that want to get into music and DJing, what would it be?

Do not be afraid. Fear limits you. If you believe you can do something in a room full of doubters, take yourself out of the equation and come back a successful person. Watch how people react differently when you are successful.

What is a quote that resonates with you/your career?

"Job's not finished"

-Kobe Bryant

Dalia Fardoun



“ Do not be afraid. Fear limits you. If you believe you can do something in a room full of doubters, take yourself out of the equation and come back a successful person. Watch how people react differently when you are successful. ”

TDR's go-to Afrobeats song :



Asake ft Burna Boy- Sungba Remix

ENIAFE MOMODU



My name is Eniafe Momodu, I'm a Nigerian multidisciplinary creative, born in London. My work life consists of everything from content production and magazine editing to creative direction for brands and events, as well as writing, curating, video directing, consulting, photography and so on.

What pushed you to start being so involved in the creative industry?

I've always been a creative person. I taught myself how to play the piano when I was four. I was praised for my creative writing skills when I was seven. I picked up photography around the age of ten. So, it's always been present, just in different forms. I was also quite academic, and studied Philosophy and Economics in university, but I don't think there was ever a doubt I would work in the creative field as an adult.

As a multitalented creative from the African diaspora, would you say that you have faced challenges, whether it being on a personal, professional or societal level?

It is generally very difficult to become established in the creative industry, so I would say my biggest challenge was just being recognised for my talents and reaching a position where people valued my work for what it is, and not just for how they could exploit it, and me.

How do you feel empowered by the art/creative scene in Nigeria?

I'm constantly inspired by the array of people, young and old, contributing to the ever-expanding landscape of creativity in Nigeria. I love how we use art as a tool to spark important conversations, as well as to document important historical moments and social movements, like the End SARS protests.

**“Nobody
cares.
Work
harder.”**

Dalia Fardoun



“The west has stolen from Africa for centuries because they can’t recreate what we have.”

If you had to choose a favorite or most significant moment in your career, where you hit a milestone, which one would it be?

Probably when I was profiled by **Vogue Magazine** a few months ago. There have been a lot of special moments in my career but being recognised as **one of the most influential, young fashion creatives in the world** for their ‘Youthquake’ series was a huge honor, and I was glad I could that feature it as a platform to put more people on to the incredible creative scene in Lagos, as well as showcase traditional Nigerian fashion in a world-renowned publication.

What are your thoughts on the west appropriating and copying African art and culture?

It’s hardly new or surprising. The west has stolen from Africa for centuries because they can’t recreate what we have. I don’t blame them. I would want this greatness too.

What would you say is something that African art/fashion has that the western for example doesn’t?

Hmm, I wouldn’t want to generalise African art/fashion as a whole because there is, of course, so much diversity across the continent. However, I would say that, since culture is art’s biggest influence, the uniqueness of African art is ultimately rooted in her unique culture.

How has your career in the creative industry helped to construct or explore your personal and cultural identities?

I’ve always had a strong connection to my culture thanks to my parents, so that’s always something that’s reflected in my work, even if only subconsciously at times. I think that a deeper understanding of cultural connections can be the secret to a lot of great art. I also love the way art, music and fashion have become avenues for people all over the world to learn more and connect with where they come from.

How does the creative scene create a sense of community and belonging, in Nigeria for example?

I’m not sure I can say I’ve observed a sense of ‘community’ in the Nigerian creative scene as a whole (again, it’s very diverse), but there are certainly little pockets within the creative space where people are able to connect with people who are similar to them, or who have similar interests. After all, art does have a unique way of bringing people together

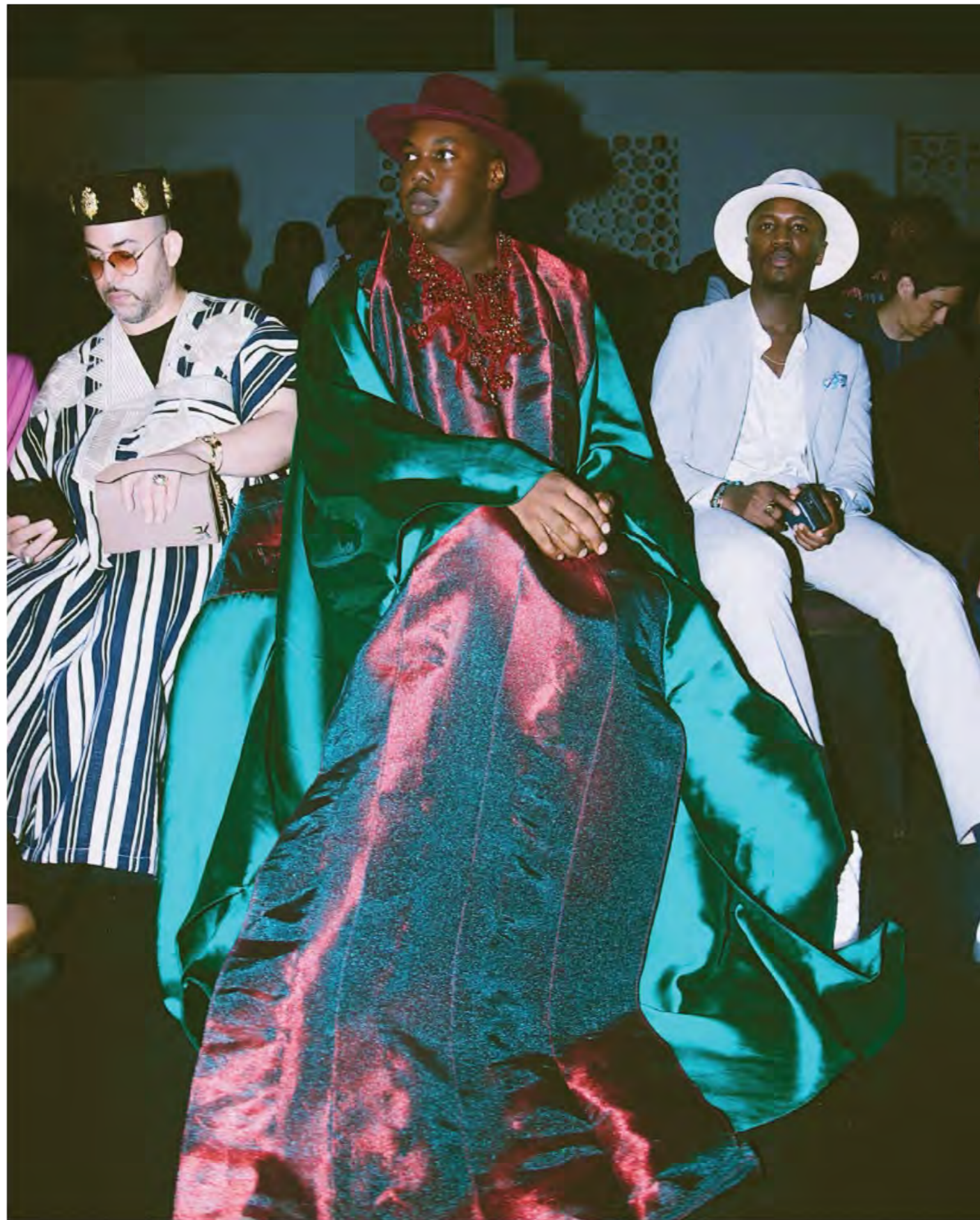


How has the creative scene shifted in the past few years in Nigeria and how do you see it evolving in the future?

Nigeria, historically, has been distinctly conservative. I think recent changes in the creative landscape have, in part, been brought about by **new ideas and perspectives from the newer generations** who are more embracing of alternative identities, ideologies and perspectives. I think the creative scene will continue to grow and expand, hopefully with more room for collaboration, both within Nigeria, as well as globally.

How has the pandemic affected your work?

The pandemic, and more specifically its impact, was definitely a shock to the system. All the major work/travel plans for 2020 were pretty much foiled. But I was lucky that I worked in a few different fields, some of which I could continue doing remotely, even if a large chunk of my work, which required me to be out in the field, had to be put on pause. Hybrid work models, which have always been embraced by creatives, have now become the norm, with more companies embracing a balance of office days versus work-from-home days, while other companies have ditched offices altogether. I think that's a good thing, revising how we operate and **re-examining what it means to work, or to be 'at work'**.



If you had a message to give the youth that want to get into the creative industry, what would it be?

So many things, but right now I'd advise all young creatives to **think carefully about how they can actually build sustainable careers around their passions**. Money is a big part of this. A lot of creatives neglect finances, and even romanticize struggle. **There's nothing fun about being a 'starving artist'**. If you want to create professionally - full-time - you'll need to think deeply about how your creative passion will translate into finances, and if your creative passion just isn't a lucrative one, you might want to balance it out with other jobs/sources of income that will allow you to sustain your creative work long term.

Who's one person in the creative industry we should be on the watch for and why?

I've been listening to **Little Simz** recently. Her most recent album, **'Sometimes I Might Be Introvert'** is a sonic masterpiece. I'm obsessed.

What is your go-to afrobeats song?

This changes every week because Afrobeats is full of earworms. **Jealous by Fireboy** is always a favorite, though.



Dalia Fardoun

GABY MONTEIRO: MOVEMENT AND MUSIC - A PORTRAIT OF STEPHEN ASHPOOL

MY NAME IS GABRIELLA MONTEIRO. I AM 19 YEARS OLD AND I FELL IN LOVE WITH PARIS, ESPECIALLY THE MUSIC SCENE. ALTHOUGH NOT A MUSICIAN MYSELF, I AM TOUCHED BY THE MAGIC OF LIVE MUSIC. EXPERIENCING MUSIC IN THE PRESENCE OF OTHERS CULTIVATES A FEELING OF UNITY AND EMPATHY WITHIN US WHICH EXCEEDS ANYTHING WE COULD EXPERIENCE BY OURSELVES. MY ARTICLE IS HEAVILY INSPIRED BY MY LOVE FOR MUSIC AND THOSE WHO SHARE IT.

MOVEMENT AND MUSIC

A Piece on Stephan Ashpool

By Gabriella Monteiro

What is the role of an artist? How do we find our purpose as artists? Undeniably, art, in any and all historical contexts, has had the power to reinterpret the meaning of life through new lenses. Offering insight into a culture that we would otherwise have no knowledge of. It is often a reflection of humanity's core. However, in some cases, art tells us far more about the artist than the subject. Artists have the immense power to bind people to places and to each other. There is one artist in particular, one who has successfully evoked and cultivated genuine intentions and sentiments in Paris and other cities across the world: Stephan Ashpool.

Born in Paris, Ashpool was raised in the gritty red-light district of Pigalle. A neighborhood that rooted his love for basketball, music, fashion and family. In 2008, Ashpool launched the clothing brand, Pigalle, with his mother supporting him in a managerial role. Pigalle started selling sports attire, drawing inspiration from basketball influences but Ashpool soon began creating pieces of his own, ones that have been exhibited on several runways. In 2014, Pigalle partnered with Nike and ill-studio, both of whom continuously celebrate the cultural impact of basketball, to build and design basketball courts in Paris, Beijing and Mexico City. The courts are built for the “girls and youth” of China's capital and made from Nike Grind – a material created from recycled shoes and manufacturing waste. Ashpool engineered the court, plating the surface with effervescent colors and generating a safe space where sports, art and culture are merged.



“Our court in Paris birthed a community,” says Ashpool. “We transformed a parking lot into a place that has fostered families and inspired people. All the subtle details that can make this magic happen were united. It was the best learning for me, and now it's the right time to work on expanding this scheme, staying organic, authentic and focused.”

“It's the same for my fashion brand: what matters to me is to create a shared emotion. I really believe that sports can help the world move forward.”

“It’s the same for my fashion brand: what matters to me is to create a shared emotion. I really believe that sports can help the world move forward.”

Stephane Ashpool’s creative direction is unique to him, and him only. For over twelve years and rooted in their humble beginnings, Pigalle’s brand DNA has remained faithful to itself. When asked what fashion meant to him, Ashpool stated

“I have always used fashion as a medium to stage personalities and mix them. Selling my collections is not the end. I don’t do showrooms and I have no commercial constraints. This suits me, because I have a lot of freedom and I can move on without wondering about the quantities sold. In this industry, it’s quite strange to have someone like me, who sells very little and only in his shops. But as soon as there is a collaboration with Nike, Pigalle is present in 150 stores and the quantities produced are significant. So I also know how to do sales when the projects require it.”

In Pigalle’s Winter 2022 collection, Jazz+, Ashpool drew his inspiration from jazz culture.

“Jazz + was born from my passions for Paris, my neighborhood, jazz and musicians in general,” explains Stéphane Ashpool. “ It’s a platform at the crossroads of several arts and disciplines - first and foremost, music and fashion - which notably includes a curation space, new and vintage clothing collections and musical experiences .”

Again, Ashpool embodies this multifaceted creative par excellence, where he combines projects and disciplines. Along with his dazzling collection, Ashpool launched an ephemeral jazz club and cultural hub under the classic Silencio des pres restaurant in the heart of Paris. The set and instruments mirror Ashpool’s Winter collection, with hues of bright yellow, pink, and electric blue, a palette that shines best after dark. JazzPool calls for the rekindling of the golden age of jazz but with a contemporary twist. A frequent visitor of JazzPool myself, I am undeniably charmed by Stephan Ashpool’s ability to unite people of various backgrounds through music.

“Through these events, I want to dust off the image that we can have of jazz, to create unique atmospheres with live instruments.

It is evident that Stephane Ashpool’s biggest profit does not stem from financial gain but rather lies in the personal impact he’s made on lives everywhere. His work reflects who he is and who he wants to be. From the streets of Beijing to Paris, Ashpool’s motivation stays the same: to move the world forward through fashion, sports and music.



AXELLE KURBAN: AFROBEATS RIDDIMS - PLAYLIST

I'M AXELLE KURBAN, AN ART, MEDIA AND TECHNOLOGY STUDENT AT PARSONS PARIS, THE NEW SCHOOL. I LOVE STORY-TELLING, THROUGH CREATING EXPERIENCES, TREATING JUST ABOUT ANY SUBJECT, FROM GROWING UP TO FALLING IN LOVE OR EVEN GOING THROUGH A LOSS. I PARTICULARLY APPRECIATE THE CREATIVE FREEDOM THAT IS GIVEN TO ME AND MAINLY WORK BY FOLLOWING MY INSTINCTS, AND GRADUALLY SEEING WHERE MY PROJECTS TAKE ME.

Afrobeats Riddims



SARAH MULLEN: UPCOMING CONCERTS IN PARIS

HI, I AM SARAH MULLEN AND I AM MAJORING IN ART, MEDIA, AND TECHNOLOGY AT PARSONS PARIS! GOING TO CONCERTS IS ONE OF MY FAVORITE THINGS TO DO SO I WROTE A PAGE ON SOME UPCOMING EVENTS HAPPENING IN PARIS.

UPCOMING CONCERTS IN PARIS

What's happening in Paris this year in 2022? Check it out popular artists here to find out who is touring around Paris.

MORE ARTISTS COMING THIS YEAR



GIRL IN RED

May 7, 2022
La Cigale



TAME IMPALA

August 25th
Rock on Seine music festival



TYLER THE CREATOR

June 2, 2022
La Villette



NECK DEEP

June 6, 2022
La Moroquinerie



CLAIRO

September 22, 2022
La Bataclan



ELTON JOHN

June 11-12, 2022
La Defense Arena



COLDPLAY

JULY 16-20, 2022
Stage De France ST



ARCTIC MONKEYS

August 25th
Rock on Seine music festival

- STATE CHAMPS
- BEABADOOBEE
- HARRY STYLES
- RAGE AGAINST THE MACHINE
- H.E.R
- THE WEEKND
- DOJA CAT
- LIL NAS X
- DIPLO
- PHOEBE BRIDGERS
- LORDE
- MITSKI
- YUNGBLUD
- BENEE
- DUA LIPA
- PEACH PIT
- JUSTIN BIEBER
- CHARLIE XCX
- RED HOT CHILI PEPPERS
- BEACH HOUSE

PAYTON HABE: UNDERGROUND MUSIC AND NIGHTLIFE SCENES

DYSTOPIAS AND UTOPIAS REFLECTED IN UNDERGROUND SCENES





During and even before covid times those that weren't always welcome to the clubs and bars have created their own scene underground. A scene of eccentrics and creatives who come together to create unforgettable moments and unbreakable bonds. The people in these scenes are usually social outcasts or minorities in one way or another, people who need an alternative escape from normality. These people (usually BIPOC and/or lgbtq+) have found a way to embody space that extends beyond their fully embraced selves but into the moment—creating not just a night to remember but a new world with new rules and ways of interaction.

“.. i'd prefer we recognize the ways we suppress ourselves and the hold that it has on our emotional well-being. Fabulousness isn't just about sequence: it's what happens the second we stop trying to fit in and start doing two in habit space on our own terms”

(Fabulous: The Rise of the Beautiful Eccentric).



How eccentrics use fantasy to cope with fragmented reality and celebrate authentic self expression in underground nightlife.



"Although the facets of club culture over nearly six decades are extremely varied and diverse, a closer study reveals they have one thing in common: they all stand for radical change, unconventional thinking, and bold experimentation. The reason: they challenge what the respective society considers "normal ". And: they give these new thoughts a feasible representation by employing diverse design disciplines together with art, fashion, architecture, music, and light, turning them into new objects and new experiences."

(Night Fever - Designing Club Culture 1960 - Today).

"...I agree with Francesca Royster, whose work on black eccentricity paves the way for thinking about how black artists use creative agency to make a place for themselves in a place in real life isn't always given. "Through acts of spectacular creativity," she writes, "the eccentric joins forces with the 'queer, 'freak,' and 'pervert' to see around corners," and by doing so they "push the edges of the present to create a language not yet recognized: new sounds, new dances, new configurations of self that makings of a black utopia"

(Fabulous: The Rise of the Beautiful Eccentric).



Photos by Maxwell Vice

"The thing I always say about marginalized people is that we are not actually marginal. Social codes, laws, norms, and other pathologies be upon us and take us out of the center. But even her systems get scared and throw us to the margins, we use imagination as the best revenge."

This is best done through fabulousness.

"Fabulousness lets us top out of toxic masculinity, and that means it's less about upholding or adhering to any gender norms and more about ending gender through what I'll call "creative strangeness"

(Fabulous: The Rise of the Beautiful Eccentric).



"Visionary thinking and the passion to constantly challenge conventions is one of the great goals, indeed the mindset of smart: to inspire, surprise, excite, to convey the joy of life and, by doing so, to develop, stimulate, and realize the best ideas for urban mobility. For only true pioneering spirits can drive innovation and create a future worth living"

(Night Fever - Designing Club Culture 1960 - Today).

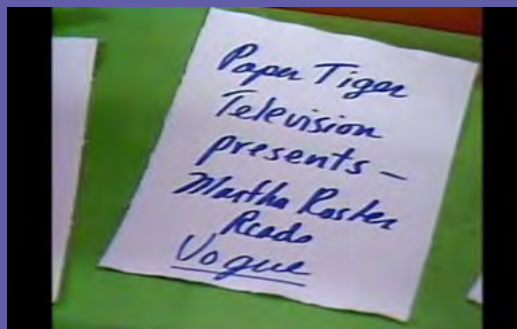


Creative strangeness, a fashion aesthetic/eventually you'll find everywhere from club kids and other essentials to vote balls and high fashion editorials, it's about confusion, either male nor female, and it's strangeness has to do with how it messes things up or creates a kind of chaos. Creative strangeness is disorienting..."

This disorientation can get us to wake up to our own normalities and imagine new possibilities"

(Fabulous: The Rise of the Beautiful Eccentric).





MARTHA ROSLER READS VOGUE

INFORMATION SOURCES FROM OUTLETS SUCH AS WIKIPEDIA

DEFINITION

In the technical sense a journal has continuous pagination throughout a volume. Thus Business Week, which starts each issue anew with page one, is a magazine, but the Journal of Business Communication, which continues the same sequence of pagination throughout the coterminous year, is a journal. Some professional or trade publications are also peer-reviewed, for example the Journal of Accountancy. Non-peer-reviewed academic or professional publications are generally professional magazines. **That a publication calls itself a journal does not make it a journal in the technical sense;** The Wall Street Journal is actually a newspaper.[citation needed]

ETYMOLOGY

The word «magazine» derives from Middle French magasin meaning «warehouse, depot, store», from Italian magazzino, from Arabic makhazin, the plural of makhzan meaning «storehouse». In its original sense, the word «magazine» referred to a storage space or device.[1] In the case of written publication, it refers to a collection of written articles. This explains why magazine publications share the word with gunpowder magazines, artillery magazines, firearm magazines, and in French and Russian, retailers such as department stores.

DISTRIBUTION

GERMAN PRINT MAGAZINES

Print magazines can be distributed through the mail, through sales by newsstands, bookstores, or other vendors, or through free distribution at selected pick-up locations. Electronic distribution methods can include social media, email, news aggregators, and visibility of a publication's website and search engine results. The traditional subscription business models for distribution fall into three main categories.

PAID CIRCULATION

In this model, the magazine is sold to readers for a price, either on a per-issue basis or by subscription, where an annual fee or monthly price is paid and issues are sent by post to readers. Paid circulation allows for defined readership statistics.

NON-PAID CIRCULATION

This means that there is no cover price and issues are given away, for example in street dispensers, airline, or included with other products or publications. Because this model involves giving issues away to unspecific populations, the statistics only entail the number of issues distributed, and not who reads them.

CONTROLLED CIRCULATION

This is the model used by many trade magazines (industry-based periodicals) distributed only to qualifying readers, often for free and determined by some form of survey. Because of costs (e.g., printing and postage) associated with the medium of print, publishers may not distribute free copies to everyone who requests one (unqualified leads); instead, they operate under controlled circulation, deciding who may receive free subscriptions based on each person's qualification as a member of the trade (and likelihood of buying, for example, likelihood of having corporate purchasing authority, as determined from job title). This allows a high level of certainty that advertisements will be received by the advertiser's target audience,[5] and it avoids wasted printing and distribution expenses. This latter model was widely used before the rise of the World Wide Web and is still employed by some titles. For example, in the United Kingdom, a number of computer-industry magazines use this model, including Computer Weekly and Computing, and in finance, Waters Magazine. For the global media industry, an example would be VideoAge International.[citation needed]

HISTORY

The earliest example of magazines was Erbauliche Monats Unterredungen, a literary and philosophy magazine, which was launched in 1663 in Germany. The Gentleman's Magazine, first published in 1731 in London was the first general-interest magazine. Edward Cave, who edited The Gentleman's Magazine under the pen name «Sylvanus Urban», was the first to use the term «magazine», on the analogy of a military storehouse. Founded by Herbert Ingram in 1842, The Illustrated London News was the first illustrated weekly news magazine.

SATIRE

Satirical magazines of Turkey have a long tradition. One of the earliest satirical magazines was Diyojen which was launched in 1869. There are around 20 satirical magazines; the leading ones are Penguen (70,000 weekly circulation), LeMan (50,000) and Uykusuz. Historical examples include Oğuz Aral's magazine Girgir (which reached a circulation of 500,000 in the 1970s) and Marko Paşa (launched 1946). Others include L-Manyak and Lombok.

WOMEN'S MAGAZINES

The «seven sisters» of American women's magazines are Ladies' Home Journal, Good Housekeeping, McCall's, Woman's Day, Redbook, Family Circle and Better Homes and Gardens. Some magazines like Godey's Lady's Book and Harper's Bazaar were intended exclusively for a female audience, emphasizing the traditional gender roles of the 19th century. Harper's Bazaar was the first to focus exclusively on couture fashion, fashion accessories and textiles. The **inclusion of didactic content about housekeeping** may have increased the appeal of the magazine for a broader audience of women and men concerned about the frivolity of a fashion magazine.

FASHION

In the 1920s, new magazines appealed to young German women with a sensuous image and advertisements for the appropriate clothes and accessories they would want to purchase. The glossy pages of Die Dame and Das Blatt der Hausfrau displayed the «Neue Frauen», «New Girl» – what Americans called the flapper. This ideal young woman was chic, financially independent, and an eager consumer of the latest fashions. Magazines kept her up to date on fashion, arts, sports, and modern technology such as automobiles and telephones.

PARENTING

The first women's magazine targeted toward wives and mothers was published in 1852. Through the use of advice columns, advertisements, and various publications related to parenting, women's magazines have influenced views of motherhood and child-rearing. Mass-marketed women's magazines have shaped and transformed cultural values related to parenting practices. As such, **magazines targeting women and parenthood have exerted power and influence over ideas about motherhood and child-rearing.**

PROFESSIONAL

Professional magazines, also called trade magazines, or business-to-business magazines are targeted to readers employed in particular industries. These magazines typically cover industry trends and news of interest to professionals in the industry. Subscriptions often come with membership in a professional association. Professional magazines may derive revenue from advertisement placements or advertorials by companies selling products and services to a specific professional audience. Examples include Advertising Age and Automotive News.

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