

CRACCUM
THE UNIVERSITY OF AUCKLAND
STUDENT MAGAZINE **15**

Microtrends, Fast Fashion, Sustainability, Fashion (Skin of) the Future, Overworked, Classic, Bad work-life balance

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FLORA XIE (SHE/HER) & NAOMII SEAH (SHE/THEY) EDITORS IN CHIEF
editor@craccum.co.nz

JESSICA HOPKINS (SHE/HER) NEWS EDITOR
news@craccum.co.nz

CHARLOTTE PARKER (SHE/HER) CHIEF REPORTER
chiefreporter@craccum.co.nz

OMNI ARONA (HE/HIM) TE AO MĀORI EDITOR
maori@craccum.co.nz

GRACE BURTON-MCKEICH (SHE/HER) FEATURES EDITOR
features@craccum.co.nz

MADELEINE CRUTCHLEY (SHE/HER) ARTS EDITOR
arts@craccum.co.nz

NANCY GUO (SHE/HER) LIFESTYLE EDITOR
lifestyle@craccum.co.nz

ARELA JIANG (HE/HIM) STAFF WRITER
staffwriter@craccum.co.nz

GABBIE DE BARON (SHE/HER) VISUAL ARTS EDITOR
visualarts@craccum.co.nz

MICHELLE TIANG (SHE/HER) SOCIAL MEDIA EDITOR
socials@craccum.co.nz

NICK WITHERS (HE/THEY) DESIGNER
design@ausa.org.nz

AARON HAUGH (HE/HIM) ADVERTISING
marketing@ausa.org.nz

EDITORIAL OFFICE

TOP LEVEL
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PEOPLE TO BLAME

Your Voice Matters

AUSA EXECUTIVE NOMINATIONS ARE OPEN



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COVER **FLORA XIE (PHOTOGRAPHER) AND**
GABBIE DE BARON (ILLUSTRATOR)

CENTREFOLD **LUCY BALDWIN**

MODEL **ANGELA KONG**

ARTISTS

Gabbie De Baron, Flora Xie, Lucy Baldwin, Emmie Stroud, Daysi Insley, Chloe Bettina, Mairātea Mohi, Georgia Wu, Madeleine Crutchley

These Fits are Literally Fire

That's right babes, *Craccum* Fashion issue is back for round two. And not to brag, but this issue is so hot the fire alarm went off during our editorial meeting and firefighters had to come put out the fire.

Okay, maybe it wasn't just us. As evidenced by the background of our evacuation selfie, the students at the University of Auckland (that's you guys!) have some serious fashion sense. We see you, popped-collar puffer jacket and sunnies realness; not to mention the quilted jacket and floral midi fits—go off!

Let's be real, UoA students may joke about wearing sweatpants and hoodies to campus, but we're Aucklanders—you know damn well you're picking a matching set. Whether you take it as a scathing indictment, or a glowing compliment, Aucklanders—and most people really—Care What They Look Like. Including us. It's only natural to want to look good,

or present yourself in a certain way. In a world where we're all increasingly being perceived by others (thanks to big brother Zucc) and trying to fit into various social groups to feel like we belong, clothing plays a major factor.

Because yeah, your degree might be sucking every inch of your soul out through the eyeballs, but what if your ex / high-school crush / worst enemy / lecturer and / or d-list celebrity

happens to be in the Quad today? You know exactly the scenario we're talking about, and you know the exact fit that you're wearing in that scenario already. In a city like Auckland, you never know who you'll run into, so we gotta be prepared at all times.

Fashion is a lot of things. What you

okay.

Fashion is also one of the oldest social codes around. Going to a formal event? Fancy dress and tux. Wanna show everyone you're super rich? Monogram Gucci. Engineering or CompSci student? Jeans and a hoodie. Whether we're aware of it or not, what

we wear is a material manifestation of our surroundings, the media we consume, and our personal likes and dislikes. Fashion is about so much more than clothes—that's why we dedicated a whole issue to it. Because whether you "care" or not, fashion is an inextricable part of our lives.

Craccum's Fashion Issue was first conceived at a team BYO in 2021. We ate our Pad Thai and peer-pressured our editors into the theme. After a week of building excitement we... went into lockdown again. But you all still loved it even though it ended up an online-only issue. Flora's incredible cover was the most-liked post on our Instagram, and our spread showing off the

excellent outfits around campus before the lockdown was a heartwarming community moment. So, this year, we're back and bigger than ever—Fashion is finally in print!

XOXO

Arohanui,

Flora Xie (she/her) and Naomii Seah (she/they)



wear can say a lot about you—your personality and interests, yes, but even your culture and beliefs. People say first impressions are everything, and those first impressions usually include how you're dressed and what your personal style is. For us, that's a lot of bold colours and headscarves. We like our vintage, what can we say? When Flora grows up, she wants to be a 40s femme fatale, and Naomii wants you to know she knows you're looking. It's

Mayoral Candidates Egged at UoA Debating Event

UoA Debating Society says they do not condone "Egg-Based Violence", not even against New Conservative's Ted Johnston.



JESSICA HOPKINS (SHE/HER)

The latest stop on the campaign trail for some mayoral candidates was the dry cleaners after an egging during a lively University of Auckland Debating Society (DebSoc) event last week.

The mayoral debate moderated by journalist Jack Tame saw UoA students show up to support, heckle, and egg Auckland mayor hopefuls.

The audience got especially rowdy when two-time mayoral candidate and New Conservative co-leader Ted Johnston criticised the Auckland Council for wasting money on non-essential expenses like "global warming" and "cycleways."

Johnston told audience members he called "Team Efeso" to quieten down, referring to Labour and Green Party endorsed candidate and former AUSA President Efeso Collins, who got the most support from students on the night.

Johnston then directed his frustration towards a person in the audience, Naira, a UoA student with Tourette's syndrome, who he mistook as a heckler.

"Team Efeso, can you please keep quiet?" Johnston said. "At least my

friend Leo fights his own battles. So just calm down."

"She has Tourette's, you asshole," shouted a supporter of Naira.

A separate person, unlinked to Naira or DebSoc then ran down the stairs of the lecture theatre, hurling two eggs at Johnston. They would not speak to *Craccum* about the stunt.

Unfortunately for fellow candidate Craig Lord, he also left the debate with a bill for dry cleaning after one egg missed its target. Leo Molloy, who in a recent interview with comedian Guy Williams repeatedly used offensive slurs and called Williams a "soft cock," to many students' surprise, came away from the debate unscathed.

Tame scrambled to restore order in the lecture theatre, calling Johnston's "ignorant comment" a "misunderstanding."

After Tame explained the situation to Johnston, he apologised, stating that he did not know Naira had Tourettes. He added that he wasn't bothered by the attack, as he has worked as a bouncer for 10 years.

After the debate, Johnston told media

that he was talking to others, rather than Naira who he didn't notice until later.

Naira told *Craccum* that Johnston continued to target her tics, and ignored multiple people explaining her condition to him.

"It's obvious he was talking about me. He could have used this opportunity to highlight tourettes and other neurodivergent conditions. It was clear he made a mistake, but instead of simply apologising, he pretended he did nothing wrong."

"If he had just apologised I would literally have not cared. It would still feel shitty but mistakes happen."

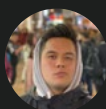
DebSoc released a statement on what they dubbed an "eggcellent mayoral debate" on social media.

"DebSoc supports free speech on campus" and does not condone the use of egg-based violence against others. The exec apologises to anyone with a lecture in B28. "Despite our best attempts at cleaning, it may still smell a bit eggy in there."

You can watch the full debate on DebSoc's Facebook page.



Which Roll?—Ko Tēhea Rārangi Pōti?



OMNI ARONA NGĀPUHI, NGĀTI WAI, AITUTAKI (HE/HIM)

It is unclear how much Māori think about electoral rolls, whether they are informed on the differences between the two rolls, and what the impacts are of voting on either one. Which Roll? Is a short survey that seeks to find out why people choose the roll on which they vote on. Which Roll?—Ko Tēhea Rārangi Pōti? aims to ask people about themselves, their experiences, and their understandings of the Māori roll. Using this information, the researchers will be able to write reports for government, academics, and the general public. The end goal being to create resources that help people make informed choices about which roll they would like to vote on. *Craccum* talked with research assistant Tommy de Silva (Ngāti Te Ata, Ngāti Apakura, Pākehā) to understand more about the survey.

What sparked the will to do this research?

The spark to start this research was our team's shared thought-provoking experiences with the electoral rolls. Some of our team had trouble changing between the rolls, and others of us didn't understand the importance of our roll choice. A few of us made informed electoral roll choices with the support of whānau, but many of us were outrightly confused as to which roll to pick.

These experiences caused a desire within us to understand why others made the electoral roll choices they did. We saw that there was a gap in information about why people choose either roll, so we wanted to fill that void. From our lives, we know that there are diverse experiences surrounding roll choice, and we believe that all of

these experiences are valid and worth researching.

What is the goal of this survey?

Our survey goal is to discover why people of Māori descent chose to enrol on either the Māori or general electoral rolls. Some people have straightforward answers like, *I didn't feel Māori enough to join the Māori roll*, or conversely *I'm Māori, so I joined the Māori roll*. Other people have more complex answers like, *the party I wanted to vote for doesn't run candidates in the Māori electorates*, or *I strategically enrolled on the general roll to ensure that the non-Māori candidates prioritise Māori issues*. Our team truly believes that any reason for roll choice is a valid reason.

We want to hear from people on both



which roll? ko tēhea rārangi pōti.

a short anonymous survey
asking people why they
choose the Māori or
General electoral roll

whichroll.co.nz

rolls from across the motu and the political spectrum. Those eligible for our survey are people who are 16 or older and of Māori descent, a.k.a. have Māori ancestors. From the staunchly tangata whenua auntie who proudly wears moko kauae to the person who is eligible for the Māori roll but has never given it any thought, we want to hear from diverse perspectives.

Do you think that the general population know the difference between the Māori roll and the General Roll?

Many people, especially adults, understand that enrolling on the Māori roll means voting in the Māori electorates, like Tāmaki Makaurau, and that enrolling on the general roll means voting in the other electorates, like Auckland Central. But research has shown that roughly one-quarter of rangatahi don't know the difference between the rolls, which is a big percentage.

Although a decent amount of us understand the difference between

rolls, not nearly as many people understand the importance of the Māori roll. The Māori roll, in part, decides the loudness of the Māori voice within a political system built to exclude it. If more Māori signed up to the Māori roll the number of Māori seats in Parliament would grow. The Māori seats are far from a perfect manifestation of te tino rangatiratanga and mana motuhake, but they're better than an even more limited Māori perspective in politics.

Do you think there is currently enough accessible information for Māori to make an informed electoral roll choice?

Definitely not! Unfortunately, a lot of the available information is disjointed. You'd have to read multiple websites, government publications and news articles to access enough information to make an informed electoral roll choice. But even then, the information can be confusing. I did a quick google search about the Māori roll, and different sources gave me different dates as to when Māori can next change rolls. I'm confused, and it's literally my job to know this stuff. The available information that should help people make an informed roll choice is also confusing to some because of its political terminology.

Even for people who think they understand politics, the information can be confusing. In high school, I participated in civics education extracurriculars and volunteered for Jacinda, so I was better versed in politics than most teens. Yet, in Year 13, when I read a letter from the Electoral Commission about changing rolls, I honestly was perplexed.

There is no one-stop shop of information to enable people of Māori descent to make an informed roll choice—but we think there ought to be one.

Is there a desire to create an online resource that Māori voters can consult when making the choice

for themselves using information gathered in this survey?

Yes, that is one of the intended outcomes of our mahi. The survey is our way to learn why people of Māori descent chose either roll. Once we understand people's choices, we will turn our findings into an online resource to help people of Māori descent make an informed electoral roll decision. We want to create the resource that would have empowered our younger selves to make informed choices.

What uses will the survey and the information gather allow for?

Aside from the online resource to help the public make their roll choice, there are a couple of other things we want to do. We want to share our findings with the government and with academics.

Sharing our mahi with the government is important so that they can better understand their people's views about electoral roll choice. It is also vital that the government understands people's difficulties in switching rolls because parliament is currently considering changing the laws around when and how Māori can change rolls.

Academics can use our findings within their mahi. Hopefully, our research findings will inspire others to ask deeper questions about the Māori roll, the general roll, the Māori seats, political participation in these motu and New Zealand politics at large.

To take our survey in Te Reo or English or to find out more about the Which Roll? Ko Tēhea Rārangi Pōti? project see our website www.whichroll.co.nz. All survey participants can enter in a draw for a prize pool of \$5,000 in vouchers.

For updates and to see our results follow us on:

Facebook @Which Roll?—Ko Tēhea Rārangi Pōti?
Instagram @whichroll
Twitter @whichrollnz



Reduce, Reuse, Upcycle!



CHARLIE PARKER (SHE/HER)

"Retooled" is an elective course at Otago Polytechnic, with students enrolled in the course collaborating with the New Zealand Red Cross Dunedin Op Shop to create upcycled fashion pieces for a charity auction. The project used older unsold pieces from the charity shop to create new looks, including patchwork denim designs, that were to be sold in the auction. The auction was held on 22 July, and all the proceeds went towards the Red Cross to benefit the wider community.

Upcycling is a design-based model in which an item has a circular life, where items that are due to go to the landfill (either as unbought shop items or old personal items) are redesigned and repurposed to make a new or more useful item. The course takes not only fashion items, but also furniture, artworks, and household objects, and recycles them into products with a similar or more useful function. Principal Lecturer at Otago Polytechnic School of Design says the project focuses "on design for social good and incorporating the values of sustainable practice/kaitiakitanga and collaboration/kotahitanga".

"It sounds like an awesome project!" says Hannah, a Bachelor of Arts student at the University of Auckland, "Upcycling is very trendy at the moment, especially on fashion TikTok, with some creators giving really simple tutorials on how to upcycle clothes. I like that the group from Otago are using it to raise money for a bigger cause though, because often we think about how we use fashion to help ourselves, but we can also use it to help others."

Upcycling has numerous benefits, primarily reducing the carbon footprint of the fashion industry. Each year over 100 billion garments are produced globally, with New Zealand importing 380,000 tonnes of textile products with over half ending up in the landfill. Infrastructure NZ has estimated that there is a gap of \$2.1–\$2.6 billion where

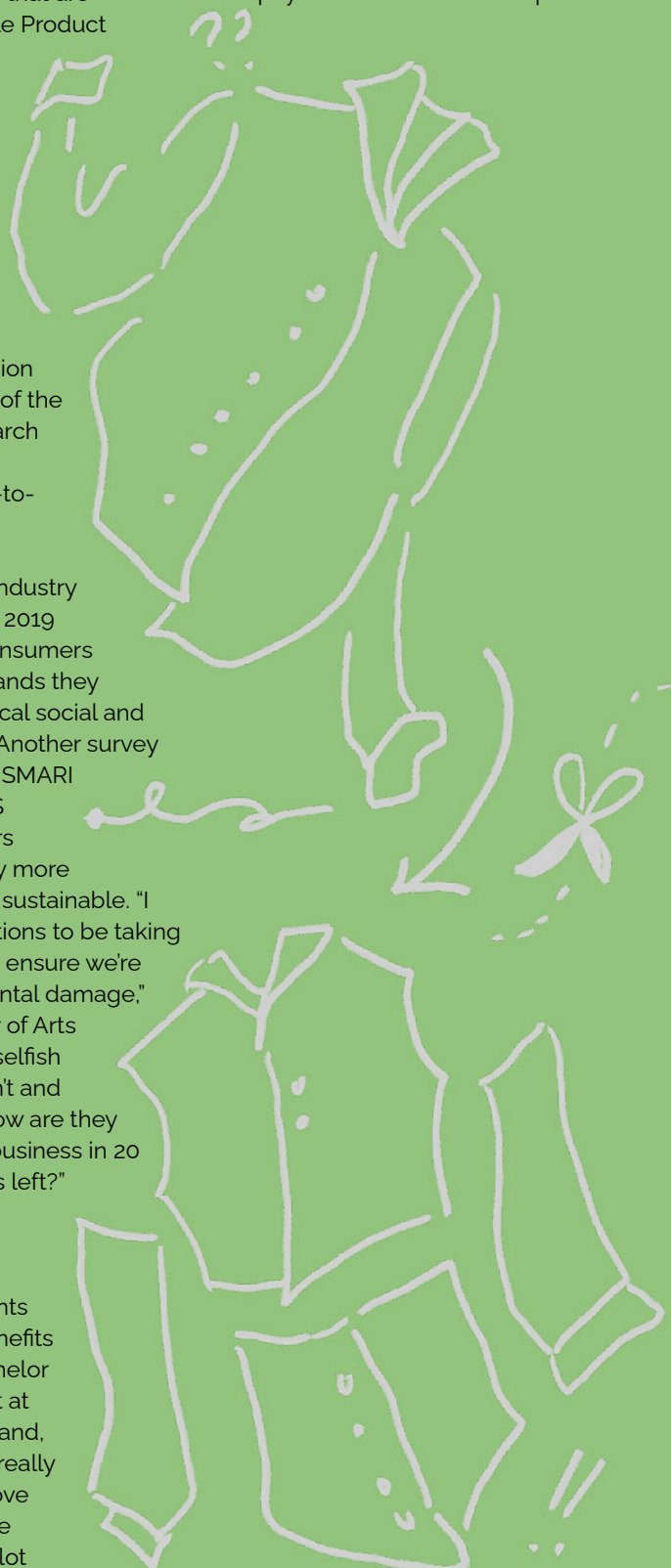
recycling infrastructure should move in to divert textile waste from the landfill.

Currently, New Zealand does have governmental projects that are used such as the Textile Product Stewardship Scheme. The scheme is a component of the 2008 Waste Minimisation Act and runs within the Textile Reuse Programme which helps commit members of the fashion industry to creating a circular fashion movement. Stage two of the scheme began late March this year, where a pilot scheme tested 'waste-to-value' pathways.

A report by the Retail Industry Leaders Association in 2019 showed that 93% of consumers globally expect the brands they buy from to support local social and environmental issues. Another survey by Element Three and SMARI showed that 87% of US Millennial internet users would be willing to pay more for products that were sustainable. "I would expect corporations to be taking the necessary steps to ensure we're limiting our environmental damage," says Henry, a Bachelor of Arts student. "Even from a selfish perspective if they don't and they ruin the planet, how are they even going to have a business in 20 years with no materials left?"

Another benefit of upcycling is that it can boost creativity. Students are also seeing the benefits of this with Ben, a Bachelor of Engineering student at the University of Auckland, saying "Upcycling is a really cool initiative, and I'd love to see people get more creative with it. I see a lot

of fashion videos online for how to upcycle things, but they're primarily made for stereotypically female clothing, but there's so many ways to upcycle some old shirts or pants too".



The Youth Voice

What happened at Youth Parliament 2022



CHARLIE PARKER (SHE/HER)

New Zealand's tenth Youth Parliament has ended, with the representatives of the programme meeting from 19–22 July to take part in the Youth House of Representatives and Select Committee events.

A range of topics were discussed at the event by the Youth MPs. Out of 120 Youth MPs, 18 spoke on the mental health crisis, comparing the crisis to an epidemic with New Zealand having one of the highest youth suicide rates. The Disabled Persons Assembly called for more accessible housing for disabled people. Their submission to the Social Services and Community select committee showed Universal Design features such as level entry points, varied lighting for neurodiverse people, and sufficient space for animals outside.

The Mock Bill discussed how much

New Zealanders are making. The Minimum Wage (Starting-Out Wage Abolition) Amendment Bill wanted to resolve the age-based discrimination in the Minimum Wage Act 1983 by getting rid of the starting-out wage rate. Overseeing the debate was the first Youth Clerk of the House, Danica Louilé-Wijtenburg, who is currently studying a Law and Global Studies conjoint at the University of Auckland.

The caucus was disrupted on 20 July as over half of the Youth MPs walked out of the debating chamber over a gun rights speech. In response to Youth MP Matthew Fiskien's speech, other Youth MPs said they found the speech shocking, dishonourable to the Christchurch terrorist attack, and uncomfortable.

University of Auckland student,

Shannon, says "I don't think this year's Youth Parliament should be remembered for a walkout, however just that action may have been. There were so many other great issues discussed which shows how committed our young representatives are for giving us a better future, and they should be remembered for their ability to stand up and speak in what they believe in".



Wanna Change Some Shit? Run for Student Rep



JESSICA HOPKINS (SHE/HER)

Nominations for the 2023 University Council student representative and the AUSA student executive are open until the end of this week.

Each year, one student is elected by their peers to sit at the adult's table, the University of Auckland's governing body. If you are keen to influence University policy, represent student interests, and meet the University's criteria of being an enrolled student in 2023 and not bankrupt, it could be you.

The council, which meets six times a year, is made up of University leadership, elected staff, and other members selected by the council, including a Māori member.

Responsible for axing the universal

grade bump in 2021, declining to waive Aegrotat and Compassionate and consideration fees until this year, and purchasing the infamous five million dollar Parnell mansion for Vice-Chancellor Dawn Freshwater, many of their decisions have been contested by the student body.

Johnnie Wang, the current student representative who has been elected by the student body to sit on the council for the past three terms, told *Craccum* he will not be running this year.

"For the 2023 election, I hope more candidates better than me can join this election and serve our students and the university better," Wang said.

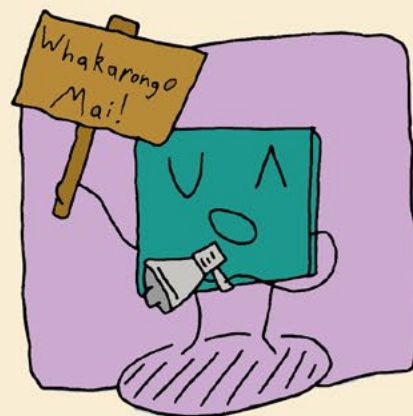
And if planning Party in the Spark

only for it to be cancelled, handing out hotdogs during O-Week, and advocating for students on the ground appeals to you, AUSA are also taking nominations for their 2023 student executive.

Several paid positions ranging from 10 to 40 hours a week are up for grabs, including President, Education Vice-President, Queer Rights Officer, and Women's Rights Officer. You can nominate yourself for up to three positions.

If you would like to put yourself forward for the AUSA executive, student representative, or both, apply online before Friday 5 August (AUSA) and Sunday 7 August (University Council).

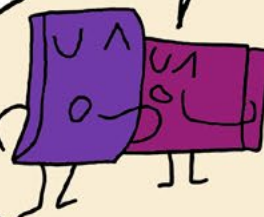
I think it opened up too early. It's kind of unfinished. I'd rather it be fully done before opening up.



It's really central, the location is perfect. The atmosphere is good, and it's a great place to go during the long breaks between my classes.

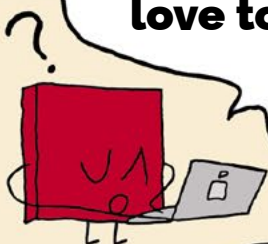


I wish there was a toilet inside, but also better ventilation because it kind of smells in here.



It's nice to have a communal space for everyone from all faculties to hang out.

I would add an oven. I'd love to bring a whole steak to have a gourmet meal at school.



Whakarongo



MAH



Students Review New Te Kāuta Lounge



JESSICA HOPKINS (SHE/HER)

The University of Auckland recently opened the brand new Te Kāuta student kitchen and lounge on level two of Kate Edgar.

The new space includes tables and couches to sit and study, several powerpoints, microwaves, water stations, pool and foosball tables, and even an Xbox.

The University says Te Kāuta is a space for all students to hang out with friends, develop relationships, eat kai, and relax.

Craccum headed to the packed lounge during its opening week to get the honest reviews of the student body. Turns out it only takes a couple of microwaves and free hot chocolate sachets to impress us.

Nick and Ben, AUT Imposters

What do you think about UoA's new student space?

"It's incredible," said Nick. It's so much more communal. People are playing games in the middle, while others are studying. It's more of a social thing. In my experience, at AUT, student spaces are more of a closed off environment for study."

Is there anything you would change or add to the space?

"There's actually a lot of power outlets which is really good," said Ben. But I would add an oven. I'd love to bring a whole steak to have a gourmet meal at school."

Brittany, Statistics and Psychology

What do you think about UoA's new student space?

"I really like it. It's pretty modern and I'm a big fan of the microwaves."

Is there anything you would change or add to the space?

"I wish there was a toilet inside, but also

better ventilation because it kind of smells in here."

Pri, Bachelor of Arts and Commerce Conjoint

What do you think about UoA's new student space?

"I really like that there's hot water, microwaves, and a lot more utilities. You can find small kitchen spaces around campus but it's really nice to have more of a central space that everyone can come to."

Blake, Classics and Anthropology

What do you think about UoA's new student space?

"I do quite like it. I would come here to eat or if I wanted to socialise more."

Is there anything you would change or add to the space?

"There could be more tables around the couches and the seats. It's quite a competition to find a place to sit."

Destiny, Psychology and Commerce

What do you think about UoA's new student space?

"I like the microwaves. It's nice not having to go all the way to the Engineering building to heat up my food."

Is there anything you would change or add to the space?

"I would love more tables by the window. It looks like a really nice spot to sit."

Joelei and Ashlyn, the Biomed duo

What do you think about UoA's new student space?

"I really like the atmosphere," said Joelei. "This whole week, we've been

coming here. We used to go to Kate Edgar, but now we always come here."

"It's really central, the location is perfect," said Ashlyn. "The atmosphere is good, and it's a great place to go during the long breaks between my classes."

Natasha, Engineering

What do you think about UoA's new student space?

"It's nice to have a communal space for everyone from all faculties to hang out."

Zoe, Urban Planning

What do you think about UoA's new student space?

"I like that you can come here to meet up with friends who aren't in your degree, and that there's microwaves because that is so needed around here."

Is there anything you would change or add to the space?

"I think it opened up too early. It's kind of unfinished. I'd rather it be fully done before opening up."

Isla, Classics, Philosophy, and Anthropology

What do you think about UoA's new student space?

"I like how many different seating options there are. It's quite open, it has a kitchen, a gaming table, and a nice big window."

Is there anything you would change or add to the space?

"It does get quite noisy here, so I probably won't come if I need to study. But for a group project it would be great."

Women's Weekly to Floral Prints: Trends in the Post-War Era

How New Zealand Women Engaged with Fashion from 1945-1959



VANESSA MARSHALL (SHE/HER)

You might wonder who spends a year researching and writing a

40,000-word Master of Arts thesis on the history of fashion? The answer is me—a person proud to identify herself as “Elle Woods: Arts Student Edition”.

The past has always fascinated me, what people did before us, and what the world was like. That's why I studied History at University. Similarly, fashion has been an interest of mine and is important to my everyday life. I care about my appearance and enjoy presenting myself in a certain way. For someone as girly as me and refers to herself as the pink queen in her Instagram bio, I thought, how can I intertwine my two interests? University introduced me to an area of history that involves studying fashion. It sounded like a great idea to me to become an expert in dresses and heels!

Undertaking a thesis has allowed me to focus my interests in history and fashion and delve deeper into a historical field that has received minimal attention, both internationally and domestically. Despite originating in the West as a way for elite classes to distinguish themselves from lower classes, fashion has received minimal attention throughout history because of its connection to femininity and, therefore, its association with frivolity.

My thesis stems from my previous research projects I have conducted, which include a study on Christian Dior's first collection, *the New Look*, launched on February 12, 1947, in Paris, France. This collection was significant because its style remained popular throughout the post-war period and the 1950s. Last year I also completed an honours project looking at 1960s American fashion in *Vogue* magazine,

along with a literature review of twentieth century New Zealand fashion; underscoring the value of studying fashion history. (Unfortunately, this qualification has yet to be conferred; thanks, COVID-19, for postponing the ceremony twice so far).

My Masters thesis focuses on New Zealand women's engagement with fashion from 1945 to 1959. It is primarily concerned with consumption and engagement. I am interested in where New Zealanders gathered their ideas about fashion, the places they brought fashionable clothing from, and what influenced their tastes and the clothes they made.

I argue that the middle-class women consumer was the most significant during the post-war period. The middle class was significant for several reasons: the post-war period saw an increase in population with a high birth-rate and more wealth; and women continued to work after the war, so families were less reliant on the male to be the sole earner. Middle-class women are important because they more accurately represent how women engaged with everyday fashion compared to upper-class women. My findings reveal a gap in the literature about New Zealand's fashion history. Much of the academic work on New Zealand's fashion history orients itself towards the lens of producers in New Zealand rather than on the consumer. This work focuses on high fashion and the designers who made such garments. The importance of the everyday is dismissed because fashion originated as a way for the upper classes to distinguish themselves from the lower classes. But this dismissal is unfair because everyday fashion involves everyone, not just a select few. There is also little scholarly work

on New Zealand's consumption history and even less on clothes shopping and buying habits. However, consumption affects everyone; we consume daily, and consumption is all around us.

I look at fashion through three different lenses: magazines, shopping, and dressmaking. I choose these areas because of their connection to middle-class women and everyday life. Middle-class women often sought magazines such as the *New Zealand Women's Weekly* (NZWW) for fashion because this magazine was aimed at a middle-class female audience. Women also shopped at department stores such as Farmers because this shop catered to women who were left in charge of buying for their family. Dressmaking was also popular for everyday women because it was a way they could save money for their household, but also express their creativity and create one off pieces for themselves. Much of the content I have found reveals that New Zealand largely followed fashion trends from places overseas, such as Paris and America; highlighting further New Zealand's connectedness to the rest of the world.

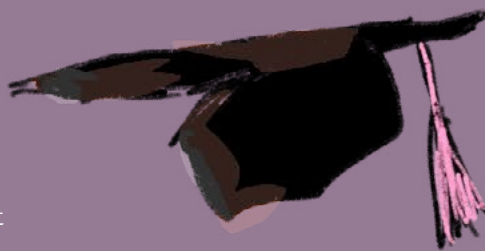
Overall, my findings reveal plenty of new insights. For example, women of this period valued practicality, quality, and appearance in their dress. During this time, clothing was not so mass-produced as it is today, so when women purchased a dress, for example, they took good care of it and wore the item often to get their money's worth. Advertisers often promised their products were good value for money, durable, of good quality, and ensured women remained well dressed to make them spend money on fashion. Floral patterns were common for garments such as dresses because they were feminine

and considered appropriate for all women to wear, regardless of their age. Women might have been reluctant to purchase a dress that would be worn every day in colours such as white because it got dirty easily.

The connection between fashion and consumption during the post-war period shares close similarities to that of today. For example, New Zealand often followed, and now, continues to follow countries overseas to see what's in fashion. Sources such as magazines and the media, which continue to operate today, dictate the consumption of fashion, and offer plenty of insights into how younger people, such as us students, access and interact with fashion trends. This is clear throughout apps such as Instagram and TikTok. Eventually, the fashions famous people wear become popular and everyone wants to dress just like them. We can see an example of how styles make comebacks through 1990s and 2000s fashion becoming trendy again. This time was when many undergraduate students were born. It was our childhood and now it provides a sense of nostalgia and reminds us of the "good old days", when the world was supposedly a better place.

My research on dressmaking and home-sewing also relates to today's younger audience. Younger generations have become more environmentally conscious and want to help combat climate change to protect the planet for future generations. Sewing and thrifting has very much come back in fashion because it can help minimise your carbon footprint. Once again, sewing is a valuable skill because altering clothing you already own is more sustainable than purchasing.

Whether you find my study area interesting, or admire my reasons for pursuing a Masters in fashion history, I hope you enjoyed hearing about my research. If you want to get in touch and hear more about my work, email me at vmar643@aucklanduni.ac.nz.



What's Always Trendy? Promoting Unrealistic Physiques

Looking at fashion's role in unhealthy body image, from Heroin Chic to BBL Thic.



GRACE BURTON-MCKEICH (SHE/HER)

TW: OVEREXERCISING, EATING DISORDERS

Not gonna lie, I don't know much about fashion. One time, my friend told me my style was "Ponsonby Mum", and you know what, I'm not mad about it. Don't get me wrong, I like wearing nice things, but lots of clothing items that I perceive to be 'trendy' are not things that I would feel comfortable wearing—so I just don't. (Maybe this is what all people with no fashion sense say, though, and I'm so out of touch that I don't even know what is and isn't a cliché—[insert grinning face with sweat emoji here].)

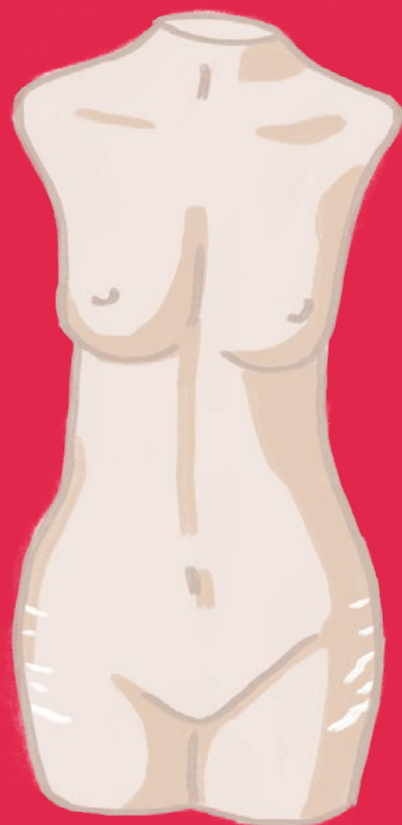
Even though I hardly am purposeful about engaging with fashionable clothing, when it comes to my body, that's a different story. I feel like most of the time, I'm in this weird headspace where I simultaneously accept my body and want it to look different. Like I don't feel the need to save up for a

BBL and I appreciate my body for what it can do, but I'm conscious of how my stomach looks and whether it could be flatter. For sure, one of the reasons I go to the gym is aesthetics, and there have been times in the past where it has been my only reason—which I recognise is not a healthy relationship to have with exercise. Convincing yourself that you need to exercise everyday despite fatigue or even muscle pain beyond just regular old

Convincing yourself that you need to exercise everyday despite fatigue or even muscle pain beyond just regular old DOMS is easy when you think everyone is doing it or it's part of fitting in.

DOMS is easy when you think everyone is doing it or it's part of fitting in. Feel free to disagree, but I think activewear and athleisure trends propagate ideas about how we should behave and look. For instance, scrunch leggings that make your booty extra peachy suggest that there's something wrong with your butt regardless of how many kilos your glutes can squat.

What I'm saying is that clothes (and accessories, makeup, and shoes, etc.) are not the only things that fluctuate in popularity, but bodies do too. When we asked *Craccum* readers, 92% of the respondents also felt that body shapes



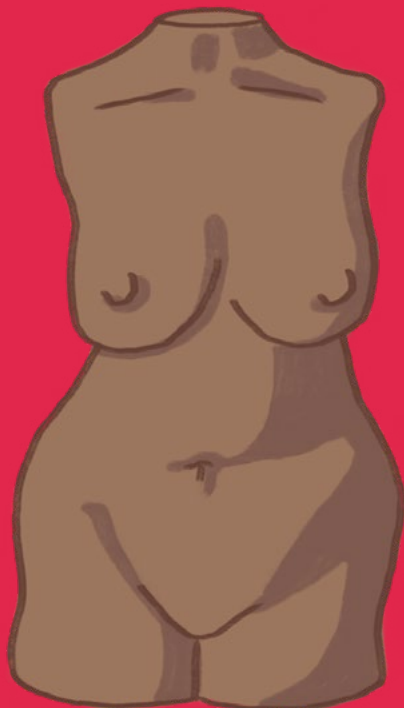
came in and out of style. When we engage with trends or are exposed to media in general, I think it's inevitable that we internalise an idea of what our body should look like in order to pull off a certain outfit or, at least in my case, how it should look full stop. One respondent pointed out that what we think our body should look like largely depends on the type of media we consume. This is probably or has been some PhD student's thesis topic, and even if it hasn't, it makes sense. I mean, I've seen plenty of influencers talk about how they felt much more confident about their appearance after they changed who they were following to better reflect their ethnicity, culture, or body type. Similarly, at the height of my over-exercising, I was watching a lot of content created by fitness



Youtubers.

It's been said that fashion trends run on a 20-year cycle, and this figure seems scarily accurate with the return of Y2K. Many readers commented that how for the past five years or so, a "specific type of thic" has been trendy, but now as we see more and more models and celebrities wearing low-rise jeans, exposed g-strings, and baby tees, 'heroin chic' is having a comeback too. The Y2K movement of the late 90s and 2000s seemed to celebrate the bodies of pre-pubescent teens, glorifying the super skinny. It's worrying to think that being unhealthy might count as being 'cool'—again. It's true multiple trends can exist at the same time, however, and the heroin chic look does seem at odds with the burgeoning trend to have a six-pack.

Some commentators have discussed how the body positivity and inclusivity movements might help counteract possible harm that could arise from mimicking 2000s fashion.¹ But this seems more likely to be a sweeping generalisation or, at the very least, an optimistic evaluation of the reach of those spreading positive and empowering messages. It was common among our call-out responders to feel like changing body trends were harmful. This is because whether the trend is skinny, skinny but ripped,



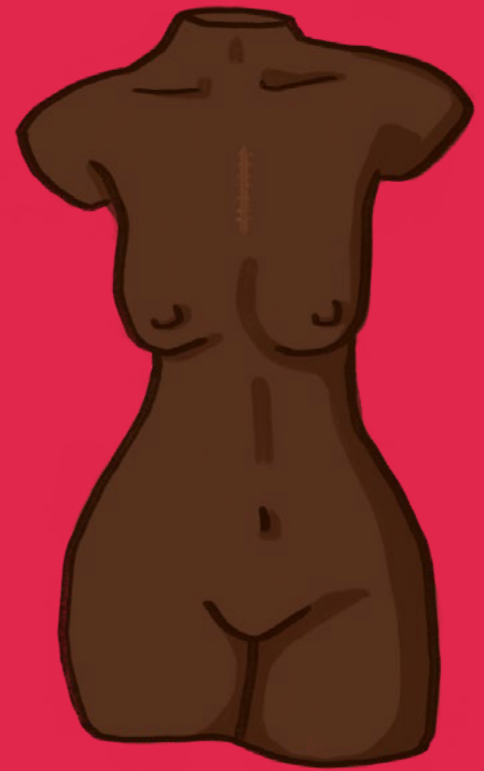
or skinny but curvy, they are always somehow unrealistic or only obtainable through having very specific genetics, or behaving in an extreme way (such as through restrictive eating, over-exercising, or plastic surgery). When specific body types are idolised, one person said, it makes people "feel like a commodity at best and worthless at worst".

In saying this, as many people mentioned, one body type never seems to go out of fashion. If you're skinny and white, chances are, you will fit in (to the majority of what's trending and Western society at large). Nancy, our favourite Lifestyle Editor, summed up the insidious nature of the thin ideal by pointing out the "is it a fit, or is she just skinny?" trend. To participate, people analyse or try on the outfits

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of thin people, like Kendall Jenner or Emma Chamberlain, to test whether or not a look is actually fashionable or if it just looks good because of the original wearer's body shape. For example, other authors have critiqued outfits like a top that is cut-off just below the bust-line paired with jeans.² While they admit it looks good on the likes of Emily Ratajkowski, it's not something that anyone could wear and then receive admiration for. If a fit is not accessible, it shouldn't qualify as fashion. The trend highlights how many people base what's stylish on body types rather than clothes.

Responders felt that the thin ideal was particularly problematic for people



who do not identify as cis, are not thin or white, and who experience obesity, diseases like polycystic ovary syndrome, or are on medication that effects their weight. Similarly, the 'thin ideal' is one of the main drivers of increasing body dissatisfaction among western nations.³

While fashion is undoubtedly a vehicle for self-expression, it's also a vehicle for cultural and social norms. Regardless of how diverse a collection is, if it is not designed with all sorts of body shapes in mind or modelled by all kinds of people, then only select population members will count as acceptable wearers. Fashion should be fun, not another source of differentiation.

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Trend Chasers

Is TikTok destroying the trend cycle?



MADELEINE CRUTCHLEY (SHE/HER)

There's something magical about the way that TikTok's For You page and SHEIN 'new drops' site update at a similar rate. On both platforms, a small flick of the thumb rewards you with piping hot content, often of debatable quality and unclear origin.

A million and one 'aesthetics' and 'cores' have been trodden over in 2022 TikTok feeds. A non-exhaustive list would include ballet-core (wrap-around sweaters, ribbons, buns, tulle, a touch of blush), indie sleaze (heavy eyeshadow, digital flash photography, ripped black tights, tacky everything), avant-apocalypse (maximalist layering of different textures, with subversive cuts in neutral colours), regency-core (corsets, gloves, pearls, lacing, complaints about *Bridgerton* costumes), and a terrifying resurgence of 2014 Tumblr soft grunge (skater skirts, knee socks, Doc Martens, and an Alex Turner obsession). When those plastic jelly sandals roll back around, you know we're in real trouble.

UoA students have noticed this high turnover rate. Annie, an Arts student, is enthusiastic about the never-ending flow of styling videos on TikTok, saying that it's "pretty exciting

to scroll through so many different types of clothes, and see people play with really niche aesthetics." Bayley, another Arts student, expresses feeling "slightly overwhelmed" by the speed at which pieces become "cheugy." Tazrin, a Nutrition student, notices that she tends to see a really specific look with "edgy fashion, with leather and neutrals." She also says that the "clean girl look" has popped up on her For You page. Ben, a Music student, does suggest that the format of TikTok styling feels new, saying it "tends to be more instructional than in the past... content creators seem to gear toward

What is exciting about the production of content within TikTok fashion communities is the way they might actually pose further challenges to the corporations within the industry and norms of styling.

short quick, 'amp up your style' advice." All of these students refer to the speed of the output—a key characteristic of consuming content from the TikTok fashion community.

Trend cycles haven't always moved as fast as the For You page would suggest. As ready-to-wear clothes in standardised sizes became more widely produced and accessible following the Industrial Revolution, new lines and new trends entered retail stores either two or four times a year. During the second half of the 20th Century, these seasons began to speed



up. Fast fashion, as we understand it today, emerged in the 1990s. Brands began to outsource labour and increase production, with garments popping up in-store irrespective of the changing weather or established Spring/Summer and Autumn/Winter fashion shows.

Current critique of TikTok fashion communities highlights the harms and wastes of overconsumption. Ben notes that TikTok influencers that he's aware of seem to be "offering tangible, quick options that align with fast fashion trends." And we've become intensely familiar with the consequences of the fast fashion industry in Aotearoa. Instagram infographics fill our feeds with descriptions of the violated labour rights, worrying environmental impacts, swiping of other designers' works, and increasing disposal of low quality garments. Of course, we don't all entirely depend on this model. Plenty of consumers re-wear garments for years and years, consume in smaller amounts, opshop for their goodies, and wear pieces from their family or friends.

These social and environmental concerns surrounding fast fashion and TikTok's influence are urgent and important. In fact, users within the fashion community are often aware of them, and bring further awareness to them. What is exciting about the



SHEIN

production of content within TikTok fashion communities is the way they might actually pose further challenges to the corporations within the industry and norms of styling. Increasing globalisation of the fashion industry means that borders are less of a concern to consumers in New Zealand—even if COVID-19 illustrated that this process is demanding and complicated. With the popularisation of op-shopping in local stores, Depop, or Trade Me searching, consumers can also look to secondhand sources, or even start to incorporate DIY into their wardrobe.

And it's not as if avid TikTok watchers are passive in their consumption. Tazrin notes that while she enjoys seeing the "edgier" styles on TikTok, she wouldn't necessarily buy into that aesthetic. She says "my style has a lot more range... I don't really have a capsule wardrobe in that way." The options for dress seem to be expanding, and TikTok's influence cannot be understated.

Comparing the often innovative and exciting work of online fashion communities with SHEIN's ultra-fast output, as I've sneakily done at the start of this article, is a little unfair. SHEIN, as a corporation, is trying to create further

demand, and puts profit above social good. TikTok users often express themselves through fashion, challenge existing norms and trends, and engage meaningfully with each other in a community.

The dominant discussions surrounding fashion communities on TikTok tend to discuss the 'micro-trend' and the co-dependent relationship to ultra-fast fashion brands. While these are key issues to unpack, this focus may be missing something valuable in this excessive representation of style.

It's near impossible to define 2022, at this point, with a particular look. The fact that regency-core, inspired by both the 18th Century and 1990s, is 'in' at the same time as those 2014 Tumblr looks, shows that there's some major fragmentation within our markets. Of course, while subcultures are not new, this wide, decentralised mode of 'trend forecasting' might challenge concepts of the fashion cycle altogether. The wide range of 'cores' and aesthetics that are all 'in' at the same time, might leave consumers less keen to jump on the newest thing, instead more excited to delve into a look they feel is more their own.

You only need to look to some of the leading fashion influencers of the moment to see this keen interest in creating a distinct personal style. Mina Le (@gremlita), a rising YouTube and Instagram star, curates a vintage style, pulling from Victorian influences, and mixing decades with mainly second hand pieces. Sara Camposarcone (@saracampz), a TikTok maximalist, brings looks together with *Hunger Games*-esque extremes. Mira Al-Momani (@Miraalmomani) is a Y2K enthusiast with an eye for emerging designer pieces and slow fashion practices. The appeal of these influencers seems to come from their distinct sense of style and inventive modes of dress, rather than their allegiance to trend cycles.

The best of TikTok's stylists defy familiar categorisations.

It might be too utopian an idea, but we'll need innovative thinking to escape the ingenious marketing of fast fashion companies—and maybe TikTok teens are the people to do it.

They can be highly referential and ironic, or mess with classic (read: discriminatory and outdated) expectations of silhouettes and gendered dress. This lack of care for the impossible fast fashion pace might be a promising sign for the future.

The dominant discussion surrounding fashion communities on TikTok tend to discuss the 'micro-trend' and the undeniable relationship to ultra-fast fashion brands. While these are key issues to unpack, maybe we're missing something valuable in this excessive representation of style. Perhaps the inventive work being done in TikTok fashion communities gives us the social permission to abandon the relentless trend cycles and normative dress codes, and find a style that feels like it communicates something about us.

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Garb or Garbage?

What's hot in fashion (and why is it so ugly?)



ARELA JIANG (HE/HIM)

Has anyone else noticed a shift in the air? The Earth spinning backwards? Did the world end in 2012, and some higher power is just fucking with us now? Cause the ugly, weird, and stupid are in, and normal, straightedge (and yeah, boring) is out. Everywhere you look, be it your For You page on Instagram or the Science Faculty student hub, people dare to look ridiculous. I'm not some fashion expert (I wore my Intermediate PE shorts 'til I was 18); I'm just calling it how I see it. But there's some truly hateful shit on the loose—and we can't help but love it. Right now everyone is obsessed with wearing the absurd and the outrageous, bizarre and off-beat: the kind of stuff that would get you bullied for on Mufti Day in Year 9. It ain't all bad, but it certainly ain't all good.

Fade out these fads

Fashion comes and goes but style is forever. Please let this be true, because some of these fads are getting out of control. Oodies, full on sleeping bag onesies, and similar oversized frumpy fineries are the new loungewear (and by New World Metro eyewitness accounts, outside-wear) trend. They're also a testament that just because one size fits all, doesn't mean it should. Sure, they're comfortable and yes, it's like being in a 24/7 Huggies ad but for your entire body, but put the Oodie hood up and you start looking like a yassified Jabba the Hutt. I've even heard of people fucking in the oodie. Hey, if the marshmallow look is what

Can people actually walk in them? DO people actually walk in them, since they cost more than my student loan?

f*ck you,
comfort >
everything
b*tch

gets you off then who am I to judge?

Full disclosure, I'm guilty of falling into the Oodie trap. I was a cynic at first but caved after some good fashioned flat peer pressure. And now I get it. It's a cold, harsh world out there: we've got a global pandemic, war, iffy human rights violations—sometimes you need to be touched in a way only an XXXXL sherpa fleece-lined Oodie can provide. And with Covid still lurking, why shouldn't we settle for the next best thing to a skin-to-skin contact?

High end brand—low fucking bar

The hypebeast needs to be put down. Walk through OGGB and you'll be sure to cringe a little at the walking billboards that influencers on Alpha male Tiktok are trying to pass as a 'fit'. Fit check! You look insane. And tacky. This trend of wearing big brand names is proof money doesn't buy taste. Gucci, Supreme, Huffer—I'm looking at you. The colours are garish, the logos loud and obnoxious, the patterns look ripped from the wallpaper of a 1970's American suburbia nightmare. For designer brands, their designs look like the monopoly man went wild on photoshop.

And the SHOES. Balenciaga, and all those other 'luxury brands', explain yourself. Why do your shoes look like 'The Very Hungry Caterpillar' rip-offs? Can people actually walk in them? DO people actually walk in them, since they cost more than my student loan? If

you're walking around with those destroyed Balenciaga shoes that cost \$3000 NZD, I'm gonna rob you. And you know you'd deserve it.

It makes for decent satire if people didn't buy into it so much. Anti-socialist Social Club. Surely, y'all can't enjoy looking like free ad space? Maybe it's because we're all suckers for a fake it 'til you make it; opulence gives the appearance of success. If it's daddy's money, play dress up until it's yours. Or maybe there's a subconscious psychological aspect, like those animals that use warning colours to tell others to fuck off. If I see a gaggle of boys decked out in Yeezy, Stussy, and that weird heart with eyes brand, I'm crossing the road—I don't want to hear about the genius that is Kanye.

Revenge of Y2K

What goes around comes around, and like me reusing one of my Editor-in-Chief's articles on Y2K clothing, Y2K is



back with a vengeance. Some of it is arguably tolerable: low-rise pants, fur coats, and a cheeky thong. But crocs? Animal print skinny jeans? Sorry, I'm passing on this one.

Where were the TikTok girlies when kids ripped the shit out of me for wearing crocs to school in Year 7? I needed you, especially when it rained and my crocs let me down. And skinny jeans have



always been a no. Don't even try to dress them up with a snake-skin print. You can call it kitsch, camp, but it just looks like an animal rights abuse—and a bad one at that. People love nostalgia and revamping things (even stylistic abominations) to keep it relevant, so no wonder we can't shake the mistakes of Y2K. We can all admit that the 2000s were pretty cringe. The clothes were trashy, the media was sexist, the music was super sexual; not much has changed. But we love that boldness and that quirky charm so much we're trying to relive it.

What we need (and deserve)

If we're all just saying "fuck it" at this point and throwing on whatever counts as clothes, there's a few things I'd like to see more of:

We can all admit that the 2000s were pretty cringe. The clothes were trashy, the media was sexist, the music was super sexual; not much has changed.

Underwear as outerwear. It's not just for 80s superheroes! Wearing your underwear over whatever you're wearing proudly proclaims that yes, you do shit, and yes, you're free to check. Flaunt that Bendon Outlet lingerie and show off those Calvin Klein knock-off briefs.

How about those inflatable sumo costumes white people think are crack up to wear to house parties? They're unflattering, politically incorrect, and makes any movement a pain—it's everything that makes anything fashionable so attractive. Cultural appropriation will always be in style anyway, so go and put your own unique spin on it!

Or donate your clothes and go naked. Spurn social norms. Reject modernity. Get arrested for public indecency. Be issued a Mt Eden Prison

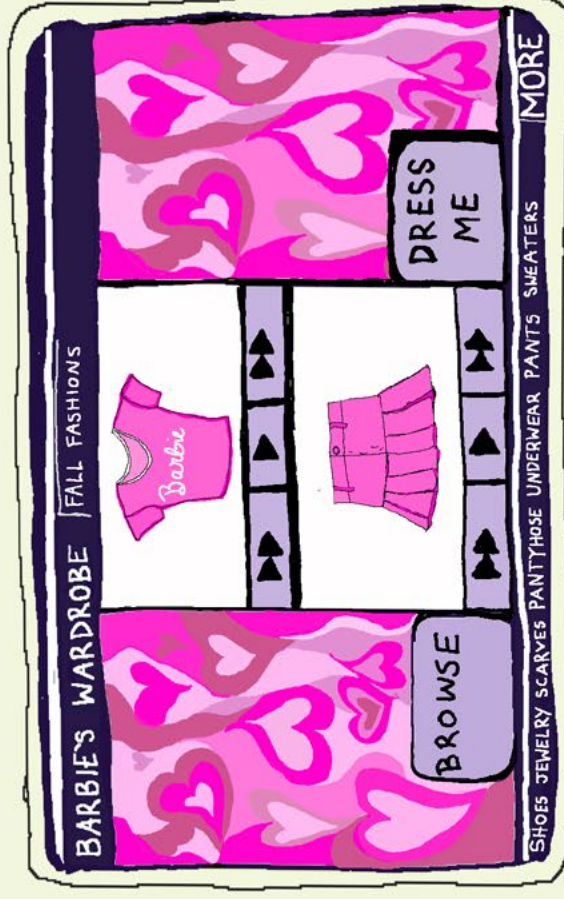
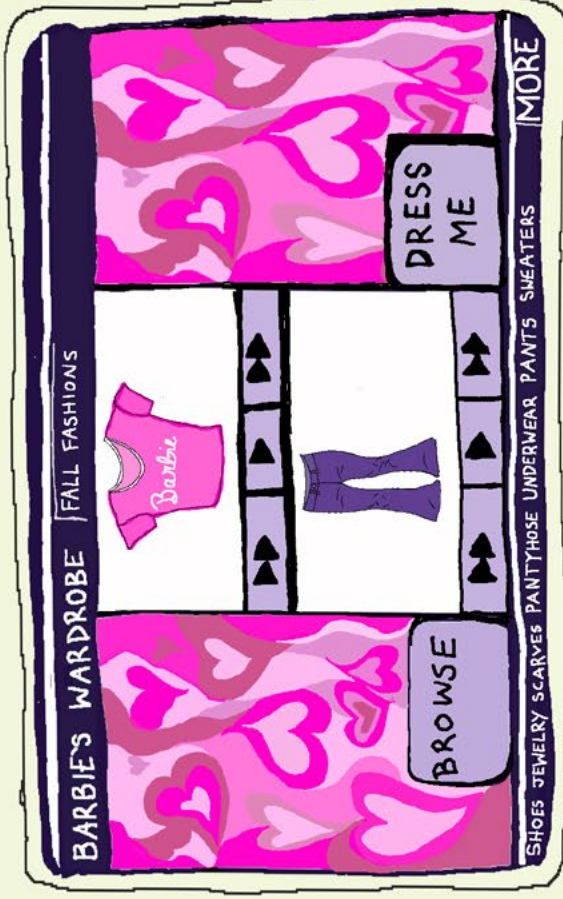
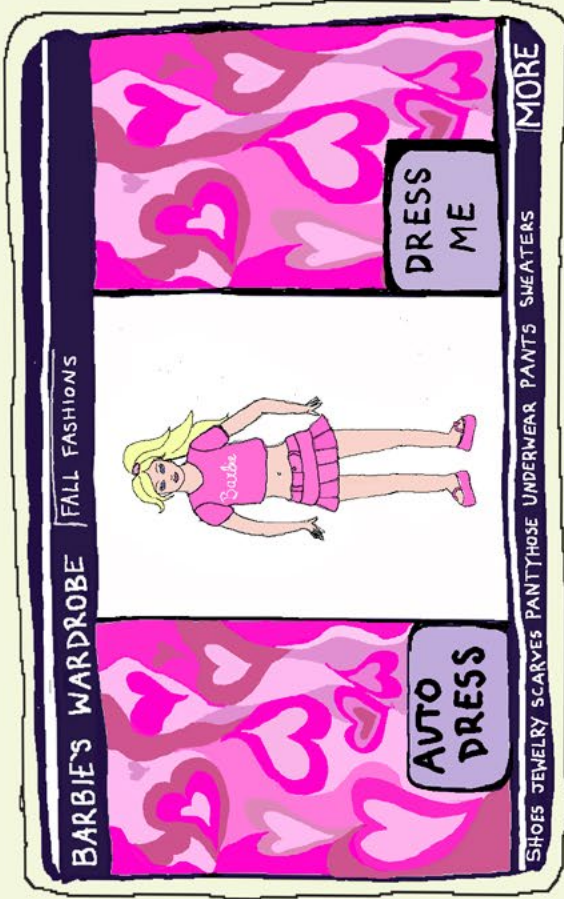
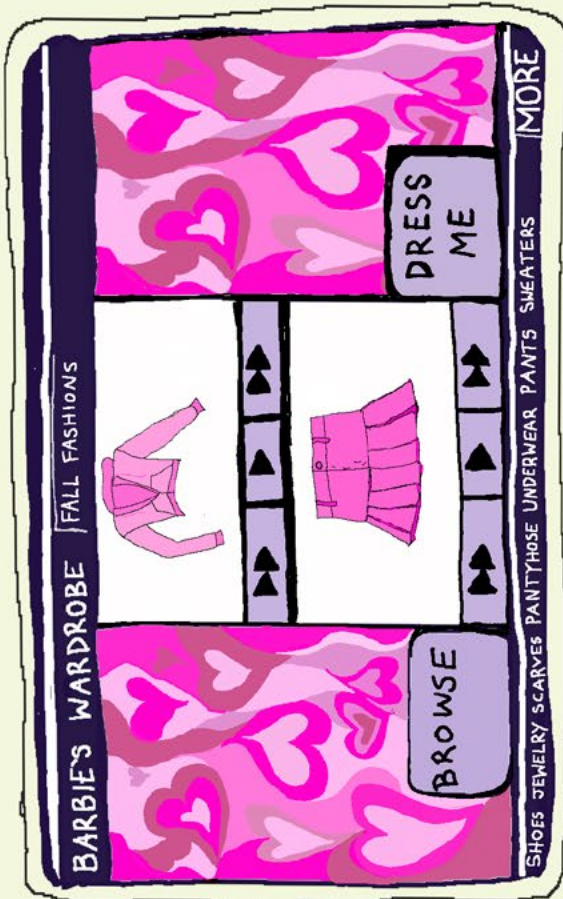
Oodies, full on sleeping bag onesies, and similar oversized frumpy fineries are the new loungewear (and by New World Metro eyewitness accounts, outside-wear) trend.

uniform. Serve face in your mugshots. Sell your uniform on Grailed™ as 'Ted Bundy couture' for 10k (not including shipping). Rinse and repeat as necessary.

So, why do we love ugly? Perhaps it's because the absurd and the obscene just make sense in this current cultural moment. We are living in unprecedented times afterall, and the laws of unattractiveness are being rewritten along with the rest of society's rules. Or maybe we as Gen Z are just a bit cooked. Our humour is broken and so are our fashion sensibilities. Everything is a meme now including our clothes—the uglier the better.

But honestly, who cares what you're wearing except for you? Certainly not me, who wrote this article in my beloved oodie and my girlfriend's Hello Kitty headband. And certainly not the hottie you dressed to impress (and ended up 10 minutes late to class for). If beauty is in the eye of the beholder, wear some glasses—make it ugly.

It's a cold, harsh world out there: we've got a global pandemic, war, iffy human rights violations—sometimes you need to be touched in a way only an XXXXL sherpa fleece-lined Oodie can provide.







Quant

DIR. SADIE FROST



MADELEINE CRUTCHLEY
(SHE/HER)

Even if you've never heard **Mary Quant**'s name, you're definitely familiar with her work—the miniskirt, the hotpants, the alternating black and white handbags, the mod eyeshadow, and the daisy branding are enduring pieces in the fashion industry. The British fashion designer and icon has had an undeniable influence on the state of contemporary fashion. *Quant*, the official biographical film about the designer, offers up the chance to get to know her work and the history surrounding it with more intimacy than ever before.

Quant worked as a designer in London and rose to prominence during the 1960s. She was one of the pioneers of the iconic mod look, and is credited with inventing the mini skirt (as well as the colourful and oddly patterned tights that were occasionally worn under them). Her career is closely intertwined with the second-wave of feminism, and many of the styles she sold are described in the documentary as liberating for young women. Mary Quant was a pillar of the youthquake that shook up the sixties.

Throughout the film, various other influential figures in the fashion industry discuss Quant's impact. 90s supermodel, **Kate Moss**, designer **Vivienne Westwood**, whose work would later influence 1970s punk movement, and the Kinks' guitarist **Dave Davies** are among those who describe Quant's impact, and her lasting legacy. **Camilla Rutherford** also plays Mary Quant in some reconstruction moments, and brings out that playful, youthful energy that was so central to her public identity.

Director **Sadie Frost** employs a mix of talking heads, archive footage, and reconstructive scenes to tell this story. Having Quant's own descriptions throughout the film is helpful in developing an understanding of her perspective, as the now-retired designer does not appear for interviews. The archive footage that captures Quant in her element is so cheeky and revealing, and is a rare peek into a period of innovation.

The soundtrack to the film also brings the rebellious nature of the 60s to life. **The Who**, **The Kinks**, and **Florence + The Machine** all contribute a bit of toe-tapping rock and roll.

There are some important notes that the film and Quant herself make about fashion. Perhaps the most resonant point is that "fashion is not frivolous."

Though it's clear that designing is a space for fun and discovery to Quant, she's adamant that the wearer of her clothes be taken seriously in their dress. This feels like a point we're still wrestling with—that clothing and presentation should not affect whether a person is shown respect or not. Quant's assertions are some to hold onto in this regard.

The film goes beyond Quant's work to explore the social and political setting of the 60s too. This fleshes out the background of the inventive shifts from Mary Quant's work, and brings a sense of urgency to the roll out of these newer, freer designs. This lens opens the film up to fashion lovers and newbies alike.

In some of the archive footage, a disapproving old fart strolling down the street says, "Well, I can't say I particularly approve of some of the styles." That's probably a quote that would make Mary Quant very happy, and a sentiment that is certainly not unfamiliar to our rebellious forms of dressing more. That's the most exciting aspect of this documentary—better understanding of where Quant sits within the larger culture of resistance through dress.

BE IN TO WIN A DOUBLE PASS TO SEE *QUANT* AT ACADEMY CINEMAS ON SUNDAY 7 AUGUST... CHECK OUT *CRACCUM*'S FACEBOOK AND INSTAGRAM PAGES TO PUT YOURSELF IN THE DRAW!



FILM

HUNT FOR THE WILDERPEOPLE

DIR. TAIKA WAITITI



JAY ALEXANDER

There's an itching question on the back of all our minds when we're watching a homegrown movie: Is the clothing going to reflect what it's like to be a New Zealander? Will the international market laugh in the face of what we think is cool to wear? With this question in mind, the best bet is to watch *Hunt For the Wilderpeople*. After all, everyone knows **Taika Waititi** and it's still our biggest movie yet.

Ricky Baker's attire is the one that's definitely aged the worst. Surprisingly so, as you'd think baseball caps and double hoodies would be the rage. Yet even within Auckland teens, the go-to clothing is simpler these days and they often have just a shirt and jacket, god forbid a full-blown hat. Ricky's colours suit his character, but I'd be darned if they fit by today's standards. What is surprising is **Rhys Darby** and **Sam Neill**'s bushmen get up being quite accurate to some Kiwi folk. Who hasn't seen a middle-aged man wearing flannels, big boots, and scruffy beards a plenty? I'm sure one of your uncles has this spare in his closet ready at all times.

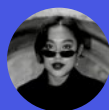
Waititi provided the international audiences a somewhat accurate flair to NZ fashion, albeit with some nit-picks.



FILM

SIONE'S WEDDING

DIR. CHRIS GRAHAM



NAOMII SEAH (SHE/THEY)

Despite lukewarm critic's reviews of the time, *Sione's Wedding* has aged surprisingly well. It deals with plotlines still relevant today, cementing itself as a New Zealand classic. Michael (**Robbie Magasiva**), deals with fetishisation. Stanley (**Iaheto Ah Hi**) has a virtual dating plot decades ahead of its time. Albert (**Oscar Kightley**) learns to step out of his comfort zone, and Sefa (**Shimpal Lelisi**) confronts his drinking problem to reconcile with his girlfriend, Leilani (**Teuila Blakely**).

And the outfits have aged just as well. Costume designer **Jane Holland**, of *Xena: Warrior Princess* fame, was nominated for Best Achievement in Costume Design at the 2006 New Zealand Screen awards for *Sione's Wedding*, and it's obvious why from the first scene. In the background, girls dressed in white make an angelic contrast to the boys in rumpled black suits, stepping out into the morning light and adjusting their skinny *Matrix*-esque shades. Traditional Samoan dress and patterns are incorporated throughout, sometimes symbolically. Michael is in a brightly patterned lavalava when they're called to the Minister's office, which serves to remind the audience of the family ties Michael has at stake—he risks being barred from his own brother's wedding.

From Stan's J-Lo-esque fantasy of Latifah in a white crop top to Derek's wanna-be gangsta chains, the costumes truly suck you into the riotous world of the Duckrockers.

1. **Steam Fish**

Stinky Jim + Nazamba

2. **I Never Knew**

SKILAA

3. **White Leather Again**

Ben Woods

4. **Sometimes**

Mattyeux & Princess Chelsea

5. **Expert In A Dying Field**

The Beths

6. **Kick Back**

Kamahumble

7. **Come Apart**

Fazerdaze

8. **2BC1**

Hysterical Love Project

9. **Arrow [Edit]**

Recitals

10. **Love, Try Not To Let Go**

Julia Jacklin



ANGELA KONG WEARING HER OWN DESIGNS
PHOTOGRAPHED BY FLORA XIE (@floraescent)





Angela Kong

Confessions of a Fashion Student



MADELEINE CRUTCHLEY (SHE/HER)

In this week's Artist Spotlight, we showcase pieces designed, created, and modelled by Angela Kong, an AUT Fashion Design student. She walks us through her first sparks of design inspiration, the difficulties of working through a fashion degree, and what fashion is about for her.

Could you describe your approach to design in three words?

Experimental, artistic, non-conventional.

What first sparked your interest in fashion design as a mode of study and a potential career path?

Well, my mom was a fashion designer. I had that desire to do that when I was a kid... I had a lot of motivation to create things in general. I'd consider myself an artist, as I just like to do any type of experimenting [and use] different mediums. I feel like fashion is very close to me, because it's just something I can see in people, it's very presentable... I feel like everybody's fashion style has something to do with themselves, so yeah, I like fashion.

Do you recall the first piece that you brought together?

It depends on how early we're talking? Well, I can remember when I was maybe seven years old, making... Do you know what Monster High dolls are? The Monster High dolls are like monsters, creatures, but they have like cool fashion that's super punk and alty and androgynous. I tried to make clothing for them. And I made a bunch of small Barbie clothing that was like... really creepy and funny.

And what was the development of your interest like as you were growing up?

I wanted to do fashion all through life... the development honestly had to do with talking to people who knew how to sew, like a teacher in high school, or like an older figure, you know. They would just teach me all the basic things. And like, I was never super creative or experimental until I graduated high school, I think.

What do you think sparked that change?

Honestly, I think a lot of it has to do with being queer. Like, I think people who are alternative and queer and just not very of the norm, they create such incredible artistic things that I could never think of. I want to do stuff like this because I don't want to make commercialised clothing that a bunch of audiences would buy. I want to find this group or audience that resonates with what I resonate with.

Can you talk about what it's like to study fashion within an institution like university?

My dream was to study fashion because I thought it would teach me so many practical life skills and I could experiment however I want. In my opinion, [the reality] it's very like... not that. [I'm] having to follow this guide so I can commercialise my clothing and then capitalise and profit off it.

The industry is very strict and, in my opinion, very traditional and kind of fucked up because of all the standards... in terms of like, body image, mental health, physical health, and environment. It's not good, you know?

I think it's definitely part of the issue

when lecturers or whoever's in charge don't discuss the problems and the issues within the industry.

They send us into making assignments to fix a problem, right? They're sending us to make a solution, but they won't really want us to focus on the problem with it, which I think is kind of backwards. I think we should delve into the history and the problem behind the things that we're creating first, and then think of creative solutions and alternatives.

Can you talk a little bit about your personal design processes? What do you feel like you're pulling from and referencing?

[These pieces] are based on a very loose idea of childhood and nostalgia combined with the aesthetics of very mysterious creatures. As well as like, just like delving deep into a category.

I was researching a lot about fairies. They are super, like beautiful and enchanting, but also very devious and sexual creatures. Very murderous as well. And so I wanted to put aspects of that into my work.

Is fashion design ever a critical or political lens for you?

Yes, actually, I think that's very important. I'm very outspoken about the things that I believe in. And I'm currently designing a collection based on my feelings towards *Roe v. Wade*, because personally I was so emotionally affected by it... I want to do a collection about what the world thinks about women and people with uteruses, and how they view us really. It's just like, I don't know, kind of taking the power back. I'm trying to bring my feelings and politics and morals into my clothing and my artworks.

NZIFF: The Best Dressed List

Breaking down costume design



MADELEINE CRUTCHLEY (SHE/HER)

While there are many aspects of a film that can stir up that special feeling of wonder—cinematography, score, set design, performance—there's something so exciting about following innovative costume design. Who among us wasn't taken aback by the multiverse maximalism in Joy's wardrobe in *Everything, Everywhere, All at Once*? Who could overlook the fashionable foresight in Cher's 64 *Clueless* 'fits? Who wouldn't marvel at Ruth E. Carter's 3D printed masterpieces in *Black Panther*? Costume design is central to convincing characterisation and satisfying arcs, and good costume design can cement a film into the cultural memory.

Costume design is central to convincing characterisation and satisfying arcs, and good costume design can cement a film into the cultural memory.

There may be some promising new entries into the costume zeitgeist, as the Whānau Mārama: New Zealand International Film Festival kicks off in Tāmaki Makaurau. These films, picked for their potential to excite on the

costume design front, will be screening in some of Auckland's cosiest theatres.

Aftersun

This coming-of-age drama film marks **Charlotte Wells'** feature directorial-debut. It stars **Paul Mescal**, of *Normal People* fame, as a young father and newcomer **Frankie Corio** as his daughter. The film explores an emotional and awkward summer holiday trip the two take, and is an intensely personal reflection from Wells. In the film, Paul Mescal dons raggy jeans, a light striped t-shirt and an arm cast. The costume seems to match the overall hazy, faded colour throughout, and

NZIFF

NEW ZEALAND
INTERNATIONAL
FILM FESTIVAL



The costume seems to match the overall hazy, faded colour throughout, and amplifies the bittersweet 90's nostalgia that runs through the reflective piece.

amplifies the bittersweet 90's nostalgia that runs through the reflective piece.

Decision to Leave

Park Chan-Wook's latest film won him Best Director at the 2022 Cannes Film Festival. He's famed for his hypnotising cinematography and sometimes bizarre subject matter, and enjoys mixing between genre clichés. *Decision to Leave* is a romance within a mystery, as a detective falls for a widow, who's become the main suspect for her husband's murder. **Tang Wei** and **Park Hae-il** star, dressed in a range of costumes that help to nail to genre-mixing—they don consuming trench coats, dishevelled shirts, and matching blue tones. The design draws you in deeper, as the characters are consumed by the mystery and each other.

Fire of Love

The poster alone sells you on this film. Two figures, sealed within silver heat-resistant suits, walk away from a volcano spewing vivid red lava.

These two figures are French scientists **Katia** and

Maurice Krafft, the subjects of the documentary. *Fire of Love* is brought together with archival footage by **Sara Dosa**, and reflects on their careers researching volcanoes, as well as their relationship to each other. It's likely that, along with the stunning imagery of these explosions, those stark silver suits will be a lasting memory from this film.

Marcel the Shell With Shoes On

Now, onto the contender for Goddamn Cutest in Show. This A24 mockumentary follows a tiny anthropomorphic shell with a googly eye, who's looking for his family after an unexpected, unsettling separation. The film has both live action and stop-motion animation, and **Jenny Slate** gives voice to the adorable, heartbreakingly sincere Marcel. His costume, of course, consists of some very cool shoes—character design alone here is squeal-inducing. It's unlikely you'll make it through this film without a tear or a complete sob fest. You'll leave with a new bestie in Marcel though, and you'll be fiercely protective of this precious little shell, with shoes on.

Neptune Frost

This Afrofuturist science fiction musical builds a capturing, immersive world through inventive set design, exciting special effects, and, of course, inspired costume design. Many of the characters are

draped in a mix of vivid colours and tech-ware. Wires are used to make necklaces and headwear, and, in one instance, keys from a laptop make up a jacket. These costumes build out **Saul Williams** and **Anisia Uzeyman's** futuristic world, where hackers find liberation through technology in a police state.

Special Mention:

Flux Gourmet

Asa Butterfield, from *Sex Education*, has an amazingly weird haircut in **Peter Strickland's** latest. It's swooped down over his forehead in a huge mess, kind of like a reverse mullet. Not sure how or if it's relevant to anything else in the film, but man, it's definitely big.

The poster alone sells you on this film. Two figures, sealed within silver heat-resistant suits, walk away from a volcano spewing vivid red lava



UoA Fit Check! How Much Do Students' Fits Cost?



NANCY GUO (SHE/HER)

UoA students may be pretentious, sad, anti-social, and overly-competitive. But, you can't fault us on our bargain-sniffing abilities and stylish ways. This week, *Craccum's* fashion police™ Maddy and Nancy were on a mission to find out how much cash students splashed on their wardrobes. We encountered many clothing 'borrowers', who prove it's possible to serve looks for free if you scavenge the rents', or flatmates' wardrobes. We discovered that the umbrellas at Munchy Mart deserve more hype than their muffins or pies. We also met students sporting puffer jackets that are still going strong from intermediate, and Dr Martens from high school with enough stomps in them left to be considered a family heirloom-in-the-making... the lesson was clear, you gotta invest if you wanna look your best.

Here are the outfit details of your campus' local fashionistas and trendsetters!

Phoebe

Blazer: Phoebe's dad

Pants: Phoebe's mum

Shoes: Taobao

Bag: Taobao

Total Cost: Under \$50.

Feeling emo? Wearing monochrome and stealing clothing from your parents is the way to go.



Chloe

Shoes: Op Shop for \$40

Billabong corduroy pants - \$10 from a surf shop during a five things for \$50 dollar deal

Hoodie: Chloe's dad

Funky Socks: Farmers

Total Cost: Approx \$60 - \$75

Styling starts with socks! We also heard that Chloe's secret to attracting more \$\$\$ into their lives is wearing Krusty Krab socks.

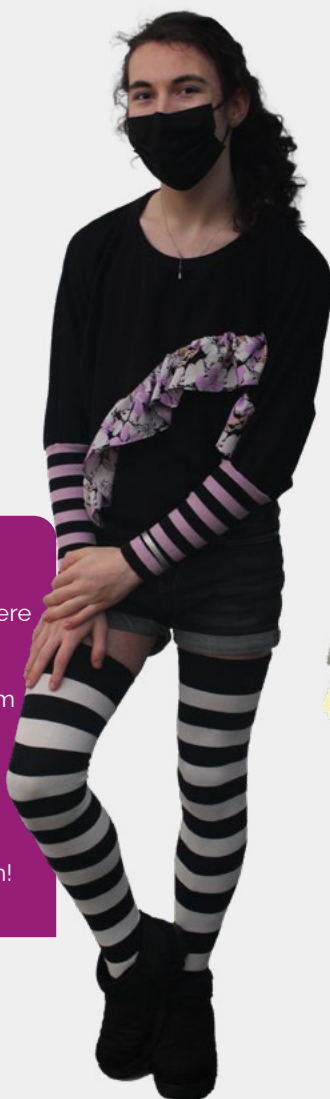
Lucien

Top: \$70 from a shop on Hurstmere road in Takapuna

Thigh socks: Lucien has had them forever

Total Cost: Style is priceless

You heard it first from Lucien—denim on denim is so last season! Stripes on stripes is where it's at.



Caleb

Top: Culture Kings for \$50

Pants: Culture Kings for \$33 during a three for \$100 deal

Shoes: Culture Kings for \$150

Umbrella: Munchy Mart for \$9

Total Cost: \$242

Run, don't walk to Munchy Mart for a pie and a groovy umbrella! You heard it first from Caleb, who is proudly sponsored by Culture Kings.



Anthony

Shirt: Recycle Boutique for \$30

Jacket: Farmers for \$100

Jeans: H&M for \$30

Shoes: Nike for \$200

Total Cost: \$360

There's nothing more iconic than rocking a shirt with your doppelganger printed on it. Following public health advice is a work of art.

Laura

Jeans: Savemart for \$10

Jumper: Glassons for \$40

Shoes: Skechers for \$70

Total Cost: \$120

Never underestimate the power of a pair of trusty Skechers in a windswept and drizzly city like Auckland...



Olive

Shoes: Dr Martens for roughly \$200

Leather Pants: \$80

Top: \$20

Jacket: don't remember

Bag: Was a gift

Pins: don't remember

Total Cost: \$300

Only true fashion legends can pull off leather pants—Ross Geller from *Friends*, Sandy from *Grease*, and of course, UoA's Olive.



Wearing a Tapestry of Culture

Our wardrobes are proud exhibitions of identity and heritage



RAWAN SAADI (SHE/HER)



Cultural fashion is becoming increasingly important, especially in a city like Auckland, where cultural diversity has come to define us. Culturally diverse fashion in New Zealand speaks to a deeper need for cultural preservation amongst immigrant communities that struggle to balance their dual identities.

As a Middle Eastern immigrant, I have long searched for the ideal balance between my Eastern roots and the Western culture I live in. Up until recently, I did not give fashion the importance it deserved when it came to expressing my Middle Eastern background. Traditional cultural clothing, like the woman's abaya, was a thing of the past for my family. Aside from a lack of availability, we also had nowhere to wear these exquisite pieces. Even back home, they were worn on special occasions that were often cultural or religious celebrations.

To me, there really wasn't any other form of cultural fashion. It was all or nothing. Little did I know that for years

Culturally diverse fashion in New Zealand speaks to a deeper need for cultural preservation amongst immigrant communities that struggle to balance their dual identities.

I had unconsciously incorporated my culture into my look. It turns out there are different ways to express cultural belonging through fashion. These representations may not be full, traditional outfits. They were usually included in small doses—pieces of culture coming together to accurately express the mosaic of identities that I own. These were simple things, starting with my tendency to be what many people will call 'a little extra'. My outfits sometimes have a level of extravagance that comes off as a little bold, or 'too much'. My look was always complete with a piece of intentionally peculiar jewellery, and my eyes lined with black, the same way most of the women in my family used to do. I've come to see that in many ways, this is an expression of a culture that is similarly 'a little extra'. I mean this in the best of ways of course. It was my way of representing an upbringing with a lot of colour; a community of people, that no matter where you put them on the planet, and no matter the nightmares they experience, have an unstoppable desire to dress up, get together, and loudly celebrate just about anything.

In addition to this, I always found myself getting a little excited, and maybe a little surprised, when I saw Middle Eastern cultural or religious symbols, and patterns in Western fashion. In jewellery shops I, often without realising it, had always tried to spot a piece with the evil eye, or Fatima's hand, or maybe even the crescent moon, a common symbol of Islam. In many ways I did this to quench a thirst for a cultural belonging that I felt was slipping away. I also wanted

In many ways I did this to quench a thirst for a cultural belonging that I felt was slipping away.

to see if this foreign land I had moved to knew a little something of where I had come from, or if I would forever have to explain and describe even the most common aspect of my culture. Soon enough, I started collecting the symbols I had unknowingly hunted for. A ring with a prayer written around it, a bracelet with Fatima's hand made of crystal, a necklace with a bold, blue evil eye... all of these were pieces I found myself wearing almost on a daily basis, as if the longer I spent away from my roots, the more I needed to be reminded of where I came from.

Although I have grown awfully accustomed and fond of the Kiwi culture, and consider myself a part of it, I've come to see that these reminders are necessary. Any member of our diverse community, which carries more than one cultural identity, needs a connection to their background, and fashion can play a bigger role than we think. It's about more than clothes and jewellery. It's a means of expressing chapters of our story that may otherwise go unnoticed... a way of putting together the pieces that make us form an artwork of an identity.

Paint the Town Pink: Self-Expression and Identity Using Colour

Regina George wears pink on Wednesdays, I wear it (almost) every day



YASMIN DULLABH (SHE/HER)

When we think of the colour pink, most people immediately associate it with hegemonic ideas of womanhood and hyper-femininity. We think of Barbie and princesses. We think of cis-gendered, heterosexual, white, able-bodied women. For the most part, this is the complete opposite of me.

I am a brown, queer, disabled, cis woman. However, for those who know me, or really if you just saw me, you would know that Yasmin is the colour pink. Almost every day, I wear something pink (except for Thursdays, because on Thursdays we wear black). My makeup is pink, my hair is pink, and there's always a little (or a lot) of pink in my outfits. But this has not always been the case.

As a child, I did not have a favourite colour. I liked every colour. To paraphrase my mum, as a kid, I didn't really like pink, and I also didn't like potatoes.

In my early to late teens, I, as most teenagers do, wanted to be cool. Being mixed and not feeling as if you fit in with your culture is hard enough. Unfortunately, adding being a queer,

brown, and disabled 13-year-old into the mix did not help with that feeling.

Fitting in and appearing 'normal' was something I wanted. Due to my medical condition, my fear of judgement from others influenced how I dressed. My fear of coming out truly impacted the way I dressed. I often wore a lot of black and owned minimal colourful clothing items. I didn't like wearing skirts or anything seen as 'feminine'. Perhaps part of this was me trying to validate my sexuality through clothing while simultaneously not drawing attention to myself due to fear of rejection and judgement. I

My fear of coming out truly impacted the way I dressed. I often wore a lot of black and owned minimal colourful clothing items.

was perhaps unconsciously aware of the idea of 'looking gay' or 'too feminine' to be taken seriously. Both are ridiculous ideas, which make no sense, but I guess they unconsciously did to young Yasmin. It's easy for me now to recognise that colour has no gender, and fashion has no gender. That these are just garments we wear and the colours we look at. I know now that pink is just a colour. But try telling that to my 13-year-old self, who didn't want to stand out or draw attention to themselves.

Jumping forward *quite* a few years, it's November 2020. It's been a tough year, I had just finished my second year of uni, my first year of Design, and in all honesty, I wasn't feeling too great about myself. I saw a pair of



pink trousers on Trade Me for \$20.00. I thought they were pretty cute, so I bought them. A couple of months later, I saw a pink blazer on Depop for \$25.00. Again, it's cute, so I bought it. Little did I know that these would become staple pieces in my wardrobe and a newfound source of confidence. These items were cute, and they just so happen to be pink. At the end of the day, it's just a colour. It has no deeper philosophical meaning to it.

Ultimately, the way I dress is a reflection of myself. I am a 4'11", brown, queer, disabled woman who loves her oversized pink scarf, not only because it keeps me warm but also because I made it. I love heart-shaped objects. I love big chunky shoes, giant earrings, matching socks, and when my shoelaces match my outfit.

I can't directly point to where my love of the colour pink came from. Maybe it came from the fact that in 2021 I made some amazing friends, friends I hope will be in my life forever, and I unconsciously connect the colour to them. Perhaps it's because I love how fun the colour is and how the colour empowers me. Perhaps it's both.





Corporate SLAYve

How to werk the workplace without buying a new outfit.

ENTRY DATE: 23 JULY, 2020

TAGS: #WORKFITS #OOTD #CAPITALISTCUCK



MAIRĀTEA MOHI TE ARAWA, TE WHANAU-A-APANUI (SHE/HER/IA)

I live on the corner of a busy scramble crosswalk in the middle of the city.

On Friday nights I perch myself behind a wooden table, glass in hand, and watch.

I hear them before I see them. They come in waves and they're always shouting. Young boys and girls come trotting down my road pissed and ready for a good time. It's lovely hearing the street come alive, and stay alive 'til 4am.

As I sit on my perch however, I spy a troubling scene: everyone looks the bloody same. A sea of tiny tops and big bottoms. A stampede of dirty AF1s. Oh, and don't think I don't see you boys wearing light jeans or a tan chino variant—I like your chain...<3

But it's like watching myself through a time machine. Except I dress better now.

It's taken me five years to slowly cultivate a

closet and a decent fashion sense. When I first left school I spent my fun bucks (deducted from wages and studylink = 40 dollars a week) on club clothes. Well with nowhere to go, all dressed up, and with no money, I have no choice but to wear these heaux fits to work.

While there's no obvious metric for what is 'too casual' at work, there is a generous middle ground when it comes to dressing for work. Some experts say, dress as smartly as you would if you were going out on a date.

Having just finished half a year in the office I would say I need a date with a mirror. Lol. But as more of the younger generation begins to enter the workforce, and many larger corporations start relaxing their formal dress codes, the days of wearing the same navy suit to work are rapidly fading. And I say good riddance!

The casualisation of dress standards, could be a roll over from working at home but most argue it could be related to our casual Kiwi attitude.

Either way, what we're finding is that both the younger and older generations of workers are turning up to the office wearing something comfortable and full of personality.

Everyone knows 'dress for success'. And we've all heard of 'dress to impress'. But when we talk about success and clothing, rarely do we ever ask, "is it comfortable though?"

Everyone imagines their dream job fitting and suiting them perfectly. Shouldn't that expectation also include the clothes we wear to that job?

Dressing formally is said to maintain standards of professionalism, make you more likely to inspire respect and also makes colleagues feel more comfortable. But how does it make YOU feel?

As somebody constantly walking between two worlds, I don't know if I start with the reality that different cultures, of a non-Western denomination, hold a different standard of professional wear. Or lead in with the fact that young and old people have different ideas surrounding success.

Because sometimes, success in today's eyes looks like a mould-free rental and affording the weekly shop.

But chances are, if you look around your office right now you'll see t-shirts, sneakers, chinos, and maybe even a few pairs of jeans.

I feel lucky to be working in a pretty lax workplace, I wear what I want and



COLLAGES BY MAIRĀTEA MOHI



creativity is often encouraged. I was growled at for wearing a crop top once, but otherwise I receive a lot of compliments!

I wear really casual clothing like graphic tees and hoodies, which may come across unprofessional. However, In the same breath I could also speak to the lack of a 'high fashion' corporate culture in New Zealand.

Our casual Kiwi culture could never tolerate a high fashion environment. Our need to feel and be more authentic overrides our want to look fashionable. And I think that's mana.

There's an obvious rise in the 'office sneaker'. And an even steeper decline of the tan office stocking. This indicates that

comfort is in and corporate (attire) is out! So, as we all start applying for internships I think we should also start thinking about what we wear to the office.

Well, if you are one of the select few successful enough to see yourself at the foot of a monitor trying to remember your generic name@company.com email. Congratulations. How is it? Is the kitchen nice?

If you begin your workday staring at your wardrobe in despair and at your wallet with pure hopelessness, here are some tips on how to repurpose your gpm fit into your gam fit. My clothes have not only danced over sticky bar floors but have also waltzed themselves into many board meetings so you know I practise what I'm preaching.



Well with nowhere to go, all dressed up, and with no money, I have no choice but to wear these heaux fits to work.

HOW TO TURN YOUR CLUB FITS INTO WORK WEAR

CROP TOPS

Your tiny tops deserve to be seen all year round! Try pairing it with a nice button up or a turtle neck to add some spice to an otherwise boring outfit.

MINI SKIRTS

Whether it's maxi or midi, the right skirt can make a statement without you even saying a word. And a mini skirt says two! Making this garment more office friendly can be done easily by pairing your mini with some chunky footwear or tights (the more colourful the better!) Extra points if you're brave enough to layer your skirts over a trouser or maxi. (You're a big time hautie aren't ya?)

SEE-THROUGH TOPS

Look through the weird stares and bring your sheer tops to work. While risqué on their own, they elevate sleeveless dresses and bring an edge to a pants suit moment. Just be sure you're layering properly underneath.

And if all else fails just remember. Style comes from within you, not within your closet.

Small Bizzys That Bang Your Buck

Supporting local businesses never goes out of style



GABBIE DE BARON (SHE/HER)

Yes, I love small businesses, and what about it? They're great, and honestly, unlike any other! Every time I get a package from a small business, it always comes with the sweetest handwritten message, sometimes even with a pack of stickers! The quality feels like it came from the hands of the actual maker—I mean it *probably did*, but to actually feel that, is like how warm cookies come out of the oven. I can't promise these prices are student-friendly like the \$8 chicken burger in the Quad, but they are sustainable and worth it. Here's a word problem: why would you spend \$80 on a Glassons dress (YES, they go that high now) that everyone else probably has, when you can spend roughly \$30-\$50, on one-of-a-kind items? Are you really a fashion babe, or are you just tryna be an in-with-the-fashion-babe?



nineteen99

INSTAGRAM: @NINETEEN99__

PRICE METRE: \$\$

nineteen99 is a slow fashion print business. What started out as silk-screen printing on t-shirts in our own little Elam, eventually branched out to trucker hats, skirts, pants, and the list goes on. Founded by Frandson Bahati, *nineteen99* practices slow fashion by producing specific designs only every now and then; sometimes they're even

one-off prints mostly on pants or skirts, and even as edgy as a suit jacket. These prints are designed by Frandson himself. They rearranged photographs of Black individuals, some of which— from the last time I spoke to Frandson— were members of his own family. I own two things from *nineteen99*, and I've worn each item to the death. I wouldn't say the prices are 'student-friendly', but if you'd buy a nylon Prada 2005 re-edition for that much, Frandson's pieces just make sense.



Closet by Katie

INSTAGRAM: @CLOSET.BYKATIE

WEBSITE: [HTTPS://WWW.CLOSETBYKATIE.COM/SHOP-ALL](https://www.closetbykatie.com/shop-all)

PRICE METRE: \$-\$\$

There has definitely been a boost of online thrift shops since the pandemic, but finding good quality thrifts is rough... On the other hand, you can never go wrong with *Closet by Katie*, managed by Katie Owen, a student and full-time worker. I have bought heaps of stuff from the store. They're affordable and the quality is genuinely 'chef's kiss'. I've always been adamant about buying second-hand items but moreso, buying second hand classic pieces. The curation of the drops don't rely on the increase of microtrends, which is a very important move that the Gen-Z audience should consider, even with thrifting. Aside from

this, Katie offers amazing customer service and is very fair when it comes to consumer ethics! Student-friendly? Defo.



Made by Beth

INSTAGRAM: @MADEBYBETH

WEBSITE: [HTTPS://SHOPMADEBYBETH.BIGCARTEL.COM/](https://shopmadebybeth.bigcartel.com/)

PRICE METRE: \$\$- \$\$\$

I asked around the small business community in Aotearoa if they knew any crochet legends. The majority of them turned me to *Made by Beth*, an Instagram shop that is also managed on Big Cartel, made by Beth Willis. Her items range from crocheted drop-earrings, to cardigans, to bags, and to even a granny-cover for your hottie! Her items sell out so quickly! With the resurgence of crochet in fashion, it's not a shock if the fight for Beth's items becomes even bigger. Beth also does commissions based on her availability. Having seen one of her items in real life, the quality is truly impeccable. The craftsmanship is unmatched! The best part is that she aims to promote slow and sustainable fashion by using secondhand yarn, bought through thrifting and online marketplaces. This just shows how unique her pieces are. It may be a little expenny, but you can't expect to pay a dime for a diamond. These items are literally made by a hook and a hand.

SEX AND THE UNI

What Does a Girl Have to Wear to Get Laid Around Here?

Life can't always be like Sex and the City, especially when you're busy doing an assignment or cramming for an exam, but fear not—we're here to help! You didn't ask for relationship or sex advice, but we're giving it to you anyway. Between the two of us—Samantha Bones and Cuntly Bradshaw—we're gonna make sure you have the best sex of your life and look good doing it!

“I’ve got a backless dress that I’m wearing to a party this weekend, but I have to wear nipple covers—what happens if I pull?”

Samantha Bones: If they can't handle a little nip on the dancefloor, then in the immortal words of Megan Thee Stallion: abort mission, they are not big enough to ride this ride. However, if you absolutely must wear nipple covers then I suggest going to the bathroom, putting your undies in your mouth as a gag and ripping them off like a band-aid. Rinse your nipples in the sink and if you're hooking up with a man, just tell them you're so horny even your titties are wet. They'll believe you.

Cuntly Bradshaw: Agree with Samantha on the nip action. What happened to the free the nips movement? Why spend money on nipple covers when you can spend it on a drink? If you're gonna wear them though, I'd suggest having the lights completely off during sexy time. They can't question what they can't see, right? And isn't it supposed to be sexier in the dark or something anyway? Maybe light some candles for extra ~ambiance~.

“Is it a red flag if someone I’m dating still wears their exes’ clothing?”

Samantha Bones: Absolutely not. Reduce, reuse, recycle. They're on a date with you, aren't they? Trust me, they're not thinking about their ex. And don't tell me you've never raxed a cute shirt from a hook-up.

Cuntly Bradshaw: Babe, everyone probably still owns a piece of their exes' clothing. It's only a red flag if they brag about the fact that the clothing is from their ex. Otherwise, it's just called being sustainable. Why reject free clothes? If you're feeling crafty, you could even convince them to resell the clothes. Now you've got nothing to worry about AND they have some extra \$\$\$ that they might spend on you. A fun date idea could be to upcycle the clothing from both of your exes together—couples who side hustle together, stay together.

“I need a first-date outfit so hot they’ll c*m in their pants the minute they see me. What do I wear?”

Samantha Bones: I hear that babe. Show up in a trench coat with nothing but lacy black lingerie underneath and flash them as you're driving home. Or maybe don't, I think that's a crime... criminally sexy!

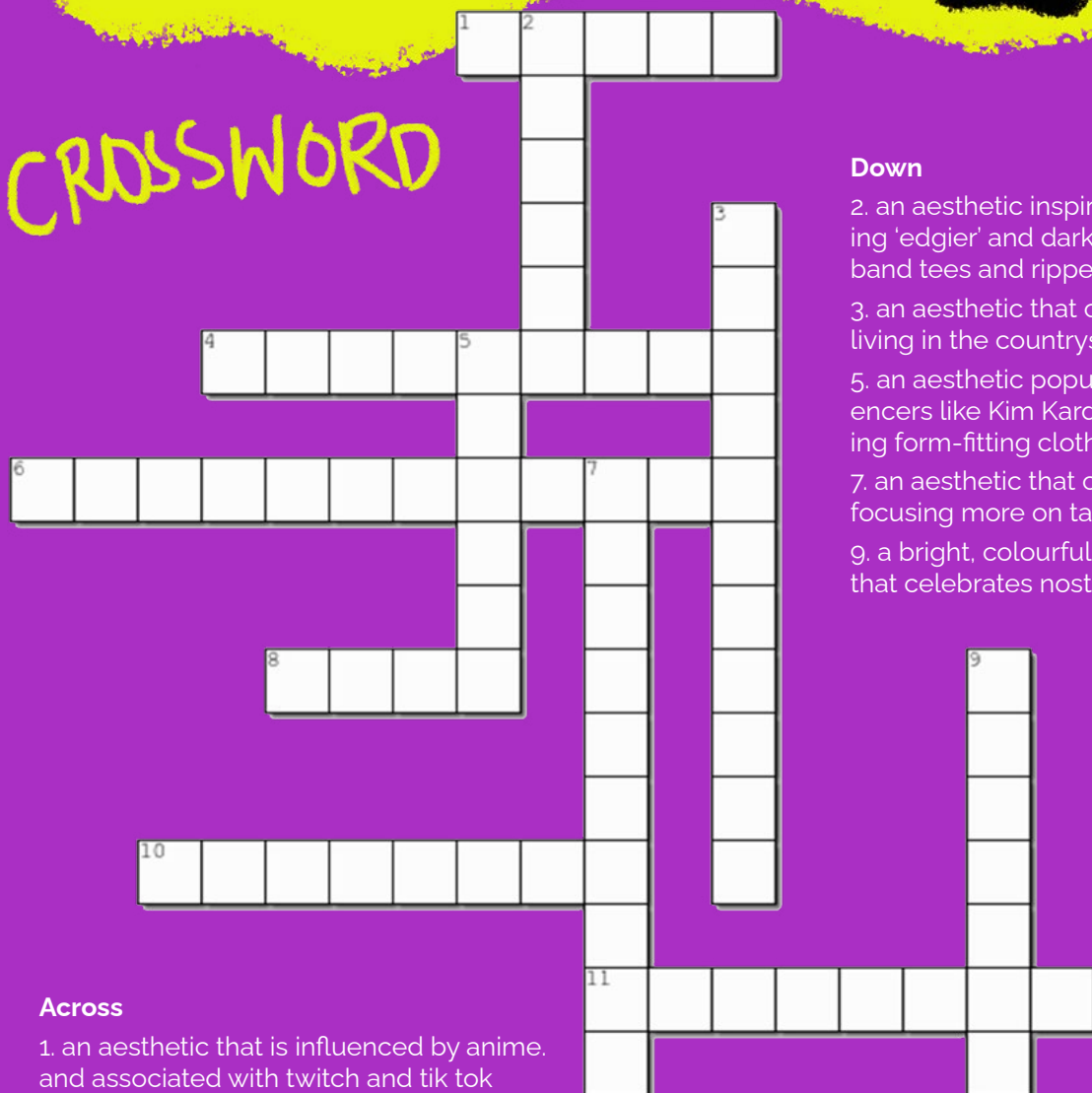
Cuntly Bradshaw: Simply show up wearing nothing at all. Or, if you want to be a bit more modest, layer some low-fat whipped cream over yourself—in the shape of a wedding dress if you really want to make an impression. If you're going on a date where you want them to cum immediately, you're probably already obsessed with them. Why not literally just get married at first sight and get it over with?

NEED SOME HELP WITH YOUR SEX LIFE? HAPPENS TO THE BEST OF US. ASK SAMANTHA BONES AND CUNTLY BRADSHAW YOUR BURNING QUESTIONS AT EDITOR@CRACCUM.CO.NZ.



=PUZZLES=

CROSSWORD



Across

1. an aesthetic that is influenced by anime, and associated with twitch and tik tok
4. an aesthetic that focuses on streetwear clothing and shoes
6. an aesthetic that romanticises higher education, libraries, and the liberal arts
8. an aesthetic with British roots and was popularised by 2010s Tumblr. think jessica day from 'new girl'
10. an aesthetic that emphasises denim shorts, oversized tshirts, hydroflasks, and was popularised by (a younger) emma chamberlain
11. a more 'eminine' aesthetic that features pastel colours, pleated skirts, cardigans, and cute accessories

Down

2. an aesthetic inspired by the 90s, emphasising 'edgier' and dark-coloured clothing such as band tees and ripped jeans
3. an aesthetic that celebrates and romanticises living in the countryside
5. an aesthetic popularised by Instagram influencers like Kim Kardashian, typically emphasising form-fitting clothing
7. an aesthetic that celebrates simple clothing, focusing more on tailoring and function
9. a bright, colourful, and whimsical aesthetic that celebrates nostalgia and dressing like a 'kid'

! N90d9S

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HOROSCOPES



SHANICE MASCARENHAS (THEY/THEM)

What does Leo season 2022 have in store for you? Craccum's latest astrologer on the block, Shanice Mascarenhas, is here to tell you! Refer to your sun, moon, and rising to explore your horoscope predictions for this season.

ARIES

While this Leo season is going to amp up the passion and pleasure in your life, you'll also find it a great time to prioritise your creative and valiant ventures.



Your sign as a fashion item: An orange corduroy bucket hat.

CANCER

Turn down the pace and allow yourself to settle into routines. This Leo season will spark opportunities for mindfulness and honesty—particularly in your close relationships.



Your sign as a fashion item: A merino wool scarf.

LIBRA

Make sure to take some time out to recharge and reflect before jumping back into your jam-packed social life this season.



Your sign as a fashion item: Six-inch velvet stiletto heeled shoes.

CAPRICORN

Welcome change and new perspectives this season. Try to avoid an inward retreat, and seek extra support and care from your external relationships.



Your sign as a fashion item: An oversized frost-blue knitted vest.

TAURUS

Embrace your inner hermit this Leo season. Draw the energy back to yourself, and be mindful of whom you spend your time with.



Your sign as a fashion item: Big butterfly sunglasses.

LEO

Happy birthday Queens, Kings, and gender non-conforming royalty! This season is all about inner growth, fresh starts, and it's the perfect time to focus on your personal aspirations.



Your sign as a fashion item: A green Prada shoulder bag.

SCORPIO

Try not to shy away from risk, this Leo season will propagate momentum in your career aspirations and personal goals.



Your sign as a fashion item: Black leather lace-up combat boots.

AQUARIUS

Channel and display your unique charisma whilst you await quite the bit of excitement and romance in your life.



Your sign as a fashion item: A beige cloche hat.

GEMINI

You're really thriving this Leo season, and your social life is flourishing. Take this opportunity to engage more with new perspectives, connections, and experiences.



Your sign as a fashion item: Woolly Y2K leg warmers.

VIRGO

After a lively Cancer season, it's time to recharge your social battery and conserve your energy. Leo season is all about self care and rejuvenation for you.



Your sign as a fashion item: A floor length trench coat.

SAGITTARIUS

This Leo season calls you to broaden your horizons, adventurous Sag. Rekindle your inspiration and zest for life, and allow yourself to explore new and exciting things.



Your sign as a fashion item: A brown pom-pom beanie.

PISCES

You'll find yourself falling back into an equilibrium this Leo season where you can focus your energy on your priorities and hāora.



Your sign as a fashion item: Artsy, dangly earrings.



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