

# CRACCU M

THE UNIVERSITY OF AUCKLAND STUDENT MAGAZINE ISSUE 18, 23 AUGUST 2021



# FASHION



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**SHADOWS**  
BAR & EATERY

CONTRIBUTOR OF THE WEEK  
**CINDEL VLIETMAN**

PAGE 25

WINNER OF \$50 SHADS VOUCHER

TE AO MĀORI EDITOR  
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# Lockdown—It's Back in Fashion

This week, *Brian and Eda* fight to become Craccum's Next Top Model

We started last week looking sharp: Eda wore her Ruby Woo lipstick and Brian wore his expensive floral tie. Now, as we write this in Level 4 lockdown, the baggy jeans have come out along with the hideous puffers, and our pyjamas are having their time to shine once again.

Never fear though! Us here at Craccum, through a mixture of grit and contractual obligation, have soldiered on to bring you a stellar Fashion issue. This edition has undoubtedly been one of the most successful at engaging students (all done before the lockdown, that is). Because everyone wears clothes, everyone knows how it feels to have put on that item that made you feel badass, and also to have been once bullied for wearing your older sibling's hand-me-downs.

Beyond this, we have also looked for the stories where culture and identity underpin fashion. How has expression of queerness in fashion been perceived? What subconscious influence does sexualisation have on fashion? As with many stories on identity, the narrative is not entirely positive. However, what is undoubtedly positive is being able to grow

discussion amongst communities, and widen perspectives.

While fashion is an expression of identity, there is the potential for it to be cheapened or exploited—for instance, with cultural appropriation and microtrends: both a demonstration of inequitable power between cultures and class. Victoria Nicoll analyses how social media has assisted with constructing the power and social capital of clothing trends and speeding up the cycle of fashion production, consumption and disposal.

The desire to stay socially relevant however, comes at an expense of exploiting workers and resources from developing societies. Many students are cognisant of this reality and are taking it upon themselves to revolutionise the fashion cycle. We went around campus and photographed students' outfits and found many students cherished their second hand items. With that being said though, students, who have low incomes and high debt, should not be to blame for dressing in cheap fashion when that is what can be afforded.

DIY fashion is one way to circumvent this, while attributing personal value and identity to the wearer's collection. While we tried to capture its sentiment in this week's Craccum, we're not sure if Maddy and Naomi's rookie attempts at sewing immediately match up to something straight off the mannequin...

But talking about experimenting, University liberates us from high school uniforms and for some, it's the first time in our lives we can reinvent our presentation and continually do so as we meet new people and go to new classes. Just like the act of shedding our toxic friends from high school, it allows presenting a more authentic version of ourselves.

And to cap it all off, the piece that no one asked for but we're giving you anyways, Lachlan Mitchell is ranking David Bain's best sweater selections.

So yeah, I reckon you could say we've got a pretty killer fashion issue for you.

Yours stylishly,

**Brian Gu (he/him) & Eda Tang (she/her)**  
Co-editors of Craccum 2021

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# Border to Partially Reopen from Early 2022



KARANAMA RURU NGĀTI RAUKAWA/NGĀTI MANIAPOTO

**Prime Minister Jacinda Ardern recently announced that, if all things go well, a new border system based on low, medium and high entry paths into Aotearoa will come into effect from early 2022.**

The plans for the new border system management in question and multiple entry paths were revealed by the Government last week, aiming to reconnect Aotearoa to the world in a manner that will not risk the steps and sacrifices the country has already made to combat Covid-19.

The Government is responding to the final conclusions of a report led by leading epidemiologist Professor Sir David Skegg, which details a four-phased approach that could be taken to gradually opening New Zealand's borders to the international community.

The findings from the Skegg Report state that in order to have New Zealand cautiously reopen up to the rest of the world, a full rollout of the covid vaccine to the general population must be needed. The Government, following this document, stated that border restrictions and MIQ facilities will remain in place until said vaccine rollout is completed to ensure the safety of New Zealanders and ensure as much protection as possible against the virus.

Currently however, just over 20-25% of New Zealand is vaccinated against the virus. This is a comparatively low percentage to the rest of the world that has drawn significant criticism, most notably from the National and ACT parties. National Party Leader Judith Collins told Newshub that while the Government's decision to keep the border closed for the time being is a "step in the right direction", they needed to speed up and increase the country's vaccine efforts. Collins deems a Level Four lockdown (currently in effect at this publish date) the only option available due to our low vaccinated population.

New Zealand's low vaccination rate is something that the Government is well aware of. In accordance with the Skegg Report, efforts are being made to rapidly increase the rate of vaccination amongst the general population. Ardern stated that the Government would spend the remainder of 2021 ensuring that as many people as possible have at least their first dose of the vaccine, the wait time between first and second doses has been extended from three weeks to six. The Government has also announced that they will trial a home isolation, in which people would isolate at home, rather than at Managed Isolation Facilities, if they've been fully vaccinated.

Phases three and four of the Government's plan according to the Skegg Report involve the eventual arrival of international travellers with the partial reopening of the border, and governmental responses according to their low, medium or high individual risks.

**The findings from the Skegg Report state that in order to have New Zealand cautiously reopen up to the rest of the world, a full rollout of the covid vaccine to the general population must be needed.**

Vaccinated travellers from low-risk countries would be deemed low risk, and would eventually require no isolation. Medium-risk travellers would include vaccinated travellers from moderate-risk countries, and would require varying isolation requirements ranging from isolation at home to MIQ. High-risk individuals would be deemed as anyone unvaccinated, and/or from a high-risk country. These travellers would require testing at the border, fourteen days in managed isolation and continuous tests.

**The ultimate goal of the Skegg Report, and the Government is to eventually enable quarantine-free travel for vaccinated travellers into a nation that has completed its vaccine rollout to the general population. Whether this is still viable, especially due to Aotearoa's current Delta outbreak, remains to be seen.**



# Residents will not be Charged for Unused Student Accommodation



JESSICA HOPKINS

**The University of Auckland's Accommodation Support Service has announced that residents who are away from UoA accommodation for two weeks or more will not be charged rent. This comes after the Government's announcement that Auckland will move to Alert Level 4 for at least seven days.**

In an email from Campus Life, residents were provided with an update on accommodation fees during lockdown conditions. "Students vacating their accommodation for two weeks or more during Levels 3 and 4, as long as they are not breaching travel restrictions by relocating, will not be required to pay accommodation fees during their absence." However, students have been informed that there will be no reduction in fees for those who stay at their accommodation. Last year, Craccum reported that despite half of New Zealand universities freezing accommodation fees in light of the COVID-19 pandemic, the University of Auckland continued to charge students who left University accommodation throughout Alert Levels 3 and 4 in previous lockdowns.

Previously, many students were also unable to cancel their lease until the lockdown was

over. During this current lockdown period, Campus Life has communicated to residents that they are able to withdraw from their residential agreement, but that standard withdrawal policy will apply. According to the University's official COVID-19 support page, residents are charged for up to 8 weeks accommodation fees, or remain liable for fees, until the end of the current semester, whichever is less to cancel their lease.

The recent move to Alert Level Four on Wednesday, August 18 has brought up concerns about the welfare of those living in student accommodation. All UoA accommodation will remain open during lockdown, with residents self-isolating in flat/floor bubbles. Accommodation staff will also provide essential support services with additional safety precautions including wearing masks. Student residents will also not be able to re-enter their accommodation if they choose to isolate somewhere else. In their email, Campus Life stated this was necessary to "keep our accommodation communities as safe as possible and avoid the risk of someone coming from home and bringing the virus with them."

At a COVID-19 press conference, the Prime Minister responded to a question from an Aotearoa Student Press Association reporter that raised concerns that some residences at universities across the country would shut their doors or not allow residents into their accommodation. "I've asked Minister Hipkins to contact tertiary education institutions immediately. Of course, those who are in a position to choose to go into a hall or be in a bubble with their family are fine [to choose either option], but we do need to make sure that people are [making this decision] safely and that we don't leave people in a position where they are not sheltered." Auckland Central MP, Chlöe Swarbrick showed support for addressing student welfare during COVID-19 on Twitter. "Shout out to the press gallery journo who asked after the welfare of students in Student Accom! We're talking thousands of New Zealanders."

In the email from Campus Life, UoA student

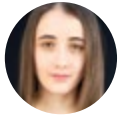
**During this current lockdown period, Campus Life has communicated to residents that they are able to withdraw from their residential agreement, but that standard withdrawal policy will apply.**



residents were also made aware of additional measures that will be in place during lockdown. This includes a total alcohol ban at all UoA residences. "We would not want to overload the health system with calling out paramedics to deal with alcohol-related incidents across our residences." Despite these precautions, some students have reported needing to go to the bank for \$2 coins to pay for laundry. Laundry was previously free during lockdown at some residences.

While study spaces, the Recreation Centre, and shared accommodation spaces are closed, the university has confirmed that the Pharmacy and Health and Counselling on campus will remain open with some restrictions. The University has also stated that students experiencing financial difficulties can apply for the student emergency fund.

# UoA Announces New Bachelor of Communication Degree



JESSICA HOPKINS

**Applications have opened for students to study a Bachelor of Communication at the University of Auckland in 2022. The new Bachelor's Programme will replace the Communication specialisation within Arts.**

By introducing a Bachelor of Communication, UoA is joining the Auckland University of Technology, University of Canterbury, Massey University, Waikato University, Victoria University, and others who all offer their own Bachelor of Communication.

Currently, UoA offers a Communication major and specialisation under the Bachelor of Arts. The University's Media And Communications Manager, Lisa Finucane, confirmed to Craccum that the BA major in Communication will remain available to students, but that the specialisation will be replaced by the new Bachelor's degree. "The University is moving to a dedicated degree in Communications rather than just having Comms as a subject within a BA," Finucane told Craccum that students currently enrolled in the Communication specialisation are still able to complete this. The Master of Arts major in Communication will also still be available.

Associate Professor Luke Goode, who led the project of designing the new degree, explained to Craccum how the new programme differs from what is already offered by Arts Communication courses. "As a full degree programme, the BC can provide greater depth and breadth for students who are interested in studying communication. Students will be able to choose an area of focus by selecting from one of the three new majors, while also gaining a thorough grounding in the field of Communication through a core programme of study."

The three majors offered are Communication and Social Change, Communication and Technology, and Communication in Leadership. Goode told Craccum that the Communication for Social Change major focuses on how communication shapes society in both positive and negative ways, looking at specific themes such as the environment, public health, and gender. In the Communication and Technology major, students will be studying practical skills

like coding and data visualization, and looking at technology from a critical perspective. The last major, Communication in Leadership, examines communication in diverse leadership contexts and organisations.

Goode says he is really excited about the whole programme, which a broad range of people were involved in designing. A unique aspect of the programme he highlighted was its diversity. "Core communication courses are combined with relevant courses from a range of other subject areas and faculties." As well as taking at least nine courses from their chosen major, Bachelor of Communication students will take eight core Communication courses, two general education courses, two elective courses, and three modules in a specific area of study. Goode told Craccum that Māori and Pacific perspectives and approaches to communication are embedded into the curriculum.

The Bachelor of Communication will take three years to complete studying full-time. The University's website promotes the new degree as a pathway to careers in broadcast media, content production, copywriting, digital communications, journalism, marketing, and public relations. "You'll be equipped for a media, PR, communication or marketing career in a wide range of sectors, including corporate, not-for-profit and government."

When asked if the programme will have any elements of practical work experience or training, which is offered by some Communications programmes at other universities such as AUT, Finucane told Craccum that "internships may be possible, but we are not teaching a technical course. Cameras, lights, studio technician skills, etc. are limited." Goode says that UoA's new degree "aims to strike a balance by teaching critical and theoretical perspectives alongside a diverse range of practical communication skills."



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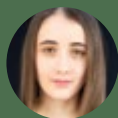
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# UoA Students Win Gold at Tokyo Olympics



JESSICA HOPKINS

**Two current University of Auckland students competing in rugby sevens and men's rowing eight won gold medals at this year's 2020 Tokyo Olympics. Several other students and alumni also competed.**

UoA's gold medal winning students are Women's Rugby Sevens player Theresa Fitzpatrick, a Bachelor of Health Sciences student, and Michael Brake, who is part of the Men's Rowing Eight crew and completing a BE(Hons) in Civil Engineering. The New Zealand Women's Sevens team earned their gold placement after beating France in the final 26-12. The Men's Rowing Eight crew won gold after qualifying for the final through the repêchage. If you've never heard of repêchage before (like myself before I looked it up), it's basically the rowing equivalent of when the eliminated queens on Rupaul's Drag Race get to come back and lip sync for a place in the final. They don't call it the Drag Olympics for nothing.

Tokyo 2020 was the second Olympic games for both Fitzpatrick and Brake who first competed at the Rio games in 2016. Faculty of Medical and Health Sciences student Kanah Andrews-Nahu (Ngāpuhi, Ngāti Porou) also competed in weightlifting (87kg), with Tokyo being her first Olympic games. UoA Bachelor of Science student Anna Steven is a track athlete who will be competing at the Paralympics, which begin on August 24 in Tokyo.

At this year's Olympics, former UoA student Dylan Schmidt won a bronze medal in trampolining. Five other University of Auckland alumni also competed at Tokyo. Andrea Anacan was the first New Zealander to compete in Karate at the Olympics. Kayaker Teneale Hatton made the B Final in the K2 500 and came 4th in the K4 500 A final (I don't have a pop culture analogy for this, but trust that it's very impressive). Black Sticks captain Stacey Michelsen and teammate Tarryn Davey are also UoA alumni. Golfer Ryan Fox was also part of the New Zealand team.

Several of these athletes have been involved in the University's High Performance Support Programme, which helps elite athletes manage their studies while competing in their sport. To be eligible for UoA's programme, which is part of the Athlete Friendly Tertiary Network, you have to be performing at the highest level in a sport and be recognised by a national organisation.

This programme offered by UoA can provide student athletes with attendance and assessment flexibility and alternative exam arrangements. They also receive complimentary access to the University's Recreation Centre. So if you've ever been at the Rec Centre feeling absolutely incompetent compared to the person next to you, don't worry, they might have been an Olympian.

PICTURED:  
THERESA FITZPATRICK &  
MICHAEL BRAKE

# UniHow: How To be Skuxx Deluxx Fo Life

A guide to becoming the most obnoxious person



MAIRATEA MOHI TE ARAWA

There's an old whakatauākī bestowed upon us from our ancient ancestors, its meaning obscured through years of aging it goes something like this:

**"Skux? If you don't know it.  
You don't got it."**

While you may be disheartened to read this, fret not. Your aunty here at *Craccum* is here to help! I follow the belief system that we create our own tikanga everyday so I'm here to help you understand the ins and outs of skuxx so you too may become the next Eru from JGeeks.

A mainstay in the young person's dictum and a puzzle to parents, the word skux has its origins in a highschool classroom. It's a contraction of the Samoan slang word for study, 'sikaki.' And in usual lazy teenager fashion the word 'sikaki' was shortened and we were left with 'skak' or 'stud.' And because we love to put an 's' at the end of every word we got 'skaks.' From here you can see where we got 'skux' and it's eventual final form 'Skuxx Deluxx.' The more x's at the end of Skux indicated how much swag you had.

From the years 2007 to 2012, like a viral infection (oh, how relevant) every Māori and Islander teenage boy was obsessing over his hair, his snapbacks and getting the perfect Facebook profile picture. Rivaling the pākehā emo or scene phase. The skuxx deluxx lifestyle was the brown subculture our young men needed.

**Rivaling the  
pākehā emo or  
scene phase. The  
skuxx deluxx  
lifestyle was the  
brown subculture  
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needed.**



## Part 1: Understanding the Skuxxx Deluxxx Lifestyle

To become a Skuxx you must first study the Skuxx. The Skuxx Deluxxx is a handsome jack of all trades. He could carve it on the field and still keep his flat ironed 'do in perfect condition. He is the hot basketball player with a soft spot for the ladies. He's a joker, he's a smoker and he's a midnight toker.

During its peak, a skux could be found

anywhere. They were the backbone of New Zealand society and the only thing keeping Dax Wax in business. Spreading their uniquely polynesian charm they could be found hanging out at McDonalds, bumming it around town, or trying it with your fresh out of teaching college, 22 year old English teacher.

While a Skuxx will preach to the ends of the earth that there's only one like them, they seem to all follow a tried and true recipe. The average skux was a mixture of sporty, cultural

Notable examples of some Skuxxy Guys were groups like JGeek and the Geeks who sang ‘Maori Boy.’ They danced, sang and did it all while looking hot.

and sexy. Yeah I said it.

JOB DESCRIPTION: Skuxx Deluxe

MUST HAVE AN INTEREST IN: Sport (rugby, basketball any 'ball' sports), women, and being hot.

NEEDS: To have an infatuated sense of self. Grandiose at times.

WOULD PREFER: If he could dance, was the leader of the kapa haka team or participated in a school production.

Part 2: Looking the Part

The skux had a distinct and unique look. What can only be described as Jersey Shore's more tan, polynesian cousin who COULD handle their piss. They had the charm of Vinny and Pauly D but the in your face fashion sense of Snooki and Deena.

In order to maintain their reputation of 'lady killer', there was a huge investment into oneself and his appearance. Being a skux meant regular personal maintenance. Being skux was a place where men were often held to the beauty standards of the everyday woman and in a pleasantly surprising twist it was regularly the skux that took the longest time in the bathroom. The skuxiest of men would spend a minimum of two hours every morning getting ready for school, sports or church.



**Hair:** The pièce de résistance, the Skuxx cut. A flat ironed mullet with swooping bangs and spikes that could make Sonic jealous. A hairstyle that could easily be mistaken for an emo cut, it was distinct in that it incorporated a rat's tail. A true kiwi favourite.

A lot of time and effort went into turning naturally kinky polynesian hair into a solid mass of perfectly straight hair. It was almost a full time job ensuring the skux looked well... Skuxx.

In his arsenal was his sister's GHD straightener, 5kg of Dominate Rock Solid wax and a comb. With a so bad it looks good home dye job his half-blonde, half-black ombre made all the ladies swoon.

As well as haircare, Skuxxes also practised hair removal. Shaving their arms, legs and pits they committed fully to the metrosexual look. Sporting a clean shaven look as well they often resembled a buff seal. I can only imagine them in the water!

**Clothes:** Clothing included the skinniest skinny jeans and the tightest denim shorts. Brands like ILABB, Lower and Jay Jay's stocked the goods. Women's jeans generally had a wider range of colours and places like Cotton On and Factory were a good place to look. Maroon 'phat pants' were also a mainstay of the time but were taken up by younger Skuxxes usually.

Paired alongside would be a drop top tee-shirt or those ridiculous singlets with enormous armpits. The more dramatic the swoop the better because you could show off your physique or the tāmoko your cousin did on you.

**Shoes:** A skux had a large closet that could only be deemed complete if he had any of the following:

At least one pair of white-on-white hightops, a pair of black canvas slip ons from the Ware Whare, or some Red Band gumboots. However it was not uncommon to see a skux



rocking a socks and jandals combo.

**Accessories:** A skux would often mix and match a plethora of accessories but some include:

- A snapback
- A Razr flip phone
- One stretcher earring
- Drawstring bag
- A phat ass white gf
- A touch of guyliner
- And a whole can of Lynx Africa

Part 3: Participating in Skuxx Culture

You've come to understand the lifestyle, you have a fresh new look and now it's time to see you put it all together. The easiest way to participate in the skux culture and secure yourself a bunch of 'Aunties' (slang for ladies) is to show off your dance moves. I hope you've been practising because a real skux could shuffle, tektonik, jerk, dougie, reject and geek at the drop of a hat. If dancing isn't your thing, then you could sing. And if that isn't an option either, I do sure hope you can play a sport.

Notable examples of some Skuxxy Guys were groups like JGeek and the Geeks who sang 'Maori Boy.' They danced, sang and did it all while looking hot. So be a charmeleon and start mimicking these men. Another good resource would be Tame from 'The GC.' He was tall, tatted up and always on the prowl. Once you start attacking like a smooth, suave Skuxx it should start to become second nature.

You've done it! You've completely transformed yourself and lost your individuality along the way. Congratulations! Welcome to the Skuxx Deluxx life, we wish you the best in your pursuits of honeys and aunties. Don't forget about us once you make it. xx





# Men's Fashion: Out with the Old, In with the Queer

How recent men's fashion trends ignore queer history.



JAKE TABATA

My gel platform sandals sit in my wardrobe collecting dust. Purchased on a holiday in Japan, I know they are fucking cool. The coolest thing I have in my wardrobe. Yet, they've been worn three, maybe four times. Uncomfortable? No. Difficult to walk in? No.

Different? Yes. Unique? Yes. QUEER?! YES! Every part of me that's afraid to be my queer self comes flooding in and I throw them into the depths of my wardrobe.

I'll admit that I'm scared to wear them out.

But @cute\_straight\_boy on Tiktok would throw them on for a few thousand likes. Surely, if I scroll on my fyp on Tiktok, it's not long till I see my gel platform sandals on any countless number of cis-gender heterosexual (cishet) boys. Or maybe I'm mistaken and it's



not the sandals. Maybe it's black nail polish? Colourful earrings? Maybe if they want a million likes, they'll even chuck on a skirt!

Through the rise of social media, particularly Tiktok, men's fashion is evolving to defy traditional gender norms. Many young cishet creators are adopting fashion outside of traditionally 'masculine' attire. Tiktoks of these creators wearing nail polish, sweater vests, corduroy pants, leather boots and skirts are all raking up millions of views. For many, this is cause for celebration, to throw your hands up and say, "Yay! Finally, men can wear what they want! Goodbye to chinos and polo shirts being considered the most fashionable statement a man can make." Those people wouldn't be wrong. An openness and

acceptance of all forms of fashion for men in a society of binaries should be the norm. However, I fear that we are neglecting an important aspect—queer fashion and its history.

The LGBTQIA+ community, for a long time now, has found a way to express their individual identity through fashion. Recent trends in men's fashion have largely ignored its pioneers; queer men who were discriminated against for their refusal to conform to masculinity. Wearing nail polish, make-up, skirts or androgynous styles of clothing has always been a powerful statement to express our queerness. A statement that has put us in danger.

That's why it's so disappointing that the adoption of these queer forms of fashion often seem to be for shock factor. The place for genuine adoption of queer fashion definitely exists, but it's not what's gaining attention. I'm not the first person to voice my disappointment in how these fashion 'trends' are being used. Some reaction videos to these trends (or the ridiculous amount of queer-baiting on Tiktok—see my 1000000 page article on that nightmare) have been posted online to a sad but expected response. "It's not that deep." Thousands of times over written in the comment section about how queer people are making a big fuss about nothing at all.

So then, how does it really impact queer men and their fashion identity? I spoke to a couple fellow young queer men to get their take on things. Neil started off by saying how amazing he thinks it is that people are experimenting with gender norms through fashion. "For young queers, I can only guess it feels quite liberating... exploring their style... without the pressure of normative society expecting us to wear [certain] clothing." David also shared his positive feelings. "I think seeing people on social media experiment with fashion encourages others to do the same... [It] makes me feel more confident in engaging with queer fashion."

David goes on to talk about seeing fashion niches flourish online that help him experiment with his clothing. This is important to remember. Yes, there are many positives to the adoption of queer styles in mainstream fashion. I feel that too.

However, Neil also shared my feelings on the negative implications these fashion trends have when it comes to creators trying to

get social media attention. "Our lives are being seen as a passing trend, where in reality, we're constantly battling anxiety and confusion to figure out who we are and how we want to present ourselves..."

These trends ignore the very real history that many people have had to endure.

Personally, I can't help but feel frustrated. Seeing young cishet men who are proud of themselves, experimenting with queer fashion styles in order to gain popularity and profit is a slap in the face of every queer kid who has struggled for years to wear something as simple as nail polish. I have always struggled with my fashion. I stop myself from buying a shirt because it might make me look "too feminine" or maybe I need to pick shoes that are "more masculine." Like many queer people, I have struggled greatly in confidence when wearing fashion that better reflects my queerness. So, watching Tiktoks of people who find it all so fun and a bit of laugh can be super fucking difficult.

I don't want to say that cishet guys should not experiment with fashion. They should. Please do! But there always has to be an awareness of what you are wearing and what the history of fashion is. Even as we create greater openness, break down gender barriers and allow for people to rightfully wear whatever they want, we still need to acknowledge the past.

If I feel safe wearing my gel platform sandals out to lunch, that's only because so many queer people before me didn't. Countless queer people struggled and fought hard for all of us to be able to express ourselves through our clothes as we choose. People died for it. So don't tell me it's "not that deep."

Maybe one day, I'll wipe the dust off my gel platform sandals. I'll walk out of the house and be proud, expressing a small part of my true queer self. I'll breathe and smile.

Or a Tiktoker will steal them and go viral.

# How to Score Free Clothes

A self-taught sewing journey at Unleash



MADELEINE CRUTCHLEY



NAOMII SEAH

If there's anything you could call us, we'd prefer fashionable. Sure, there's a whole host of other adjectives that have been used to describe us: smart, funny, hot, stunning, humble, self-aware. However, we'd like to think we give off the impression that we're effortlessly cool, stylish people that slip into unique outfits without a second thought. As complete fashion boundary pushers (says Maddy, typing this in baggy jeans and the infamous leather blazer that NO ONE else has), we've maybe settled into a bit of a rut. Sure, we're definitely worthy of a Pinterest pin on a daily basis, but we're maybe getting a little too... comfortable? We're bored of flicking through the racks of op shops in

Tāmaki Makaurau (though we'll certainly continue to do it regardless). After an intense, fashion-focused meeting, we decided to cross into unexplored territory—could we wander into the realm of Project Runway?

Of course, we're being a little sarcastic (only a little). When you decide to avoid buying brand new clothes, your choices sometimes become a little limited. There's still plenty to shop through and we love doing it, don't get us wrong, but it's a little tiresome flicking past the same 2015 skater skirt in every store. We want to find a bigger variety, and create more opportunities to curate a unique wardrobe with actual meaning. So, with this ethos in mind, we took the Thanos-philosophy into consideration: time to do it ourselves.

Luckily, the University has a free creative space in the Engineering building. It's called "Unleash" and there are power tools, workbenches, sewing machines, 3D printers, laser cutters and other countless resources available. To use the space (excepting special machinery), all you need to do is go through a Canvas course and watch some cute training videos. Using the sewing machine also required a 30 minute in-person training, during which we were shown how to do some basic stitches and thread the machine properly. We sorted out curves and right-angles.

Note that we had two false starts by not realising there were a few steps to registering for Unleash space. You also have to show up on time for trainings, as the staff are quite busy!

After settling into the space, we sorted through the fabric bins to play with the off-cuts available, deciding we'd challenge ourselves to only use whatever we could source from the Unleash Space itself. Then, incredibly energised with



optimism, we pulled out our notebooks and started on some shoddy sketches. Naomii started out with some ideas for a patchwork top (using all the smaller pieces of fabric), while Maddy, in a rush of blind confidence, drew a pair of wide leg pants. Our original approaches were definitely.. different.

Naomii, much more bravely, leaned into the uncertainty and just got straight into pinning fabrics on the mannequin. Maddy, cautious as per, searched the archives for various sewing tips and potential patterns (much too reluctant to just pick a fabric). Though we definitely were holding tightly onto our enthusiasm, the optimism started to drain a little.

Feeling just a little bit out of our depth, Naomii suggested we talk to someone with a little more experience (just to calm our nerves a little). Karen, a more experienced tailor studying at UoA, was our phone-a-friend, providing the opinion of, you know... someone who knew what they were doing. Before giving us some very helpful direction, Karen recounted how she first became interested in sewing. "I was maybe 12 or 13. I was just really into crafts, and I would watch





YouTube tutorials of people making plushies and stuff with felt. I started with following their hand-sewing tutorials, and after that my parents bought me my own sewing machine, and then I started to make clothes all based off of YouTube tutorials."

Karen explained that YouTube, Pinterest and TikTok (or SewTok) have all been really helpful in finding new patterns and refining sewing skills. She clarified that she had never taken a formal class and learnt everything online or through her own experimentation.

Karen also highlighted the way learning to sew has changed her relationship with clothing. "When I'm wanting to do shopping, I evaluate it... can I make this myself? If I can, and it's easy to make, then I won't buy the item." Similarly, she described being really careful about her approach to making her own pieces. "I try to avoid trends. I think sewing trends on TikTok are good to show me what other people are doing, but I don't race to make that certain thing. For me, it's a sustainability thing. I don't want to replicate that and spend my time and effort on something I'm not going to wear or is only going to last for one season."

When we sheepishly asked her for some advice, Karen provided some guidance for where novice tailors should start. She explained that tote bags, scrunchies, and patchwork clothing tend to be a good starting step, as the patterns tend to be a little easier. As she tells us this, we exchange a quick look. This is when we started to feel that we had, perhaps, been a little... ambitious?

Naomii continued with her haphazard construction, planning on a bodice and sleeves out of some stretchy fuschia fabric. She managed one nicely stitched sleeve, before giving up and ditching the sleeves altogether, attaching ribbon-straps to the bodice instead. The construction of this garment is not... professional, but the love that went into it can't be replaced. In hindsight, there could definitely be improvements in construction. The eyelets weren't thought out in advance, and could stand to gain from some reinforcing wire. The stitches went on backwards, but Naomii decided to lean into that 'munted' look. Sewing mishaps included breaking a needle clean off the sewing machine, and sewing a wire guide only to take the wire out. However, the end product is a free shirt, entirely made from scrap

fabrics and available materials at Unleash. That's pretty sweet.

After talking to Karen, and cutting out a very rough-looking pattern sheet, Maddy decided to completely abandon her pant idea. Instead, after some light googling, and a more honest check in with her abilities, she decided to construct a halter top. It only required three pieces of fabric and the measurements were much more forgiving. Honestly, the construction kind of flew by and she was fully in the zone. A sweet four hours went by in the Unleash Space, and the piece was so close to being done. Unfortunately, towards the end of the day, Maddy realised she'd been using a sewing machine that had run out of bobbin thread and hadn't 'actually' sewn the left boob strap to the main bodice. While Maddy isn't shy about her tits, she's not quite THAT confident yet. The space unfortunately closed before Maddy could finish the top, and then... COVID. While the crop top may be lost to the Unleash Space for a few weeks, it's pretty well constructed. On the right side.

So, what did we learn? Sewing clothes is, in fact, hard. If anyone is hungry, Unleash Space is serving humble pie. It gives you an appreciation of the clothes you already own, clothes that are made without weird loose threads, bunched fabric, and more than one boob sling. Making clothes is also a sustainable, creative (and for UoA students, free!) hobby to pick up. It requires focus, so you can distract yourself from bursting into tears over your imminent assignments. It's also a huge lesson in perfectionism. Turns out being bad at things is good for you, actually. We learned that the hard way. Picking up a new skill is scary, and you definitely won't be good at it straight away—that's why Karen's clothes look so much better than ours. But that's part of the fun.

During her motivating chat, Karen told us, "I'd

recommend sewing to anyone interested in fashion and developing their personal style." And honestly, we'd say the same. What have you got to lose? Possibly your fingers. Keep them clear of the needle!

**UoA students can register for Unleash Space at <https://www.cie.auckland.ac.nz/unleash-space/maker-space/>**



# Shedding the Male Gaze



SKYE LOVATT

This morning, when I was getting dressed, I changed my outfit three times. The first outfit I pulled out was my favourite orange pants and a groovy new jumper I got the other day, but I decided to change into something more comfortable because I thought the colours would be too bright and attention-seeking.

Changing my outfit multiple times every morning is something I have always done, and it was not until recently that I realised through my Fine Arts project that I did this, and that other people do too. This led me down an endless stream of questions... why do I do this? Who am I actually trying to impress? Am I dressing for me or for someone else?

After far too many Google searches, I found the culprit—a not-so-wonderful thing called the “internalised male gaze.” I had heard of this term before but had never really thought much about it or that it applied to me because I rarely considered how men are going to perceive me through my clothing choices. It wasn't until I learnt that the influence of the male gaze is not a conscious realisation, that my clothing-dilemma started to make sense.

From a young age, we are exposed to expectations, in film, media, advertising, literature... the list is endless. Within these, women are taught how we should look and act to gain male attention, and that male

**It wasn't until I learnt that the influence of the male gaze is not a conscious realisation, that my clothing-dilemma started to make sense.**

attention should be something we want and strive for. We all know about the shy, nerdy girl who has a massive glow-up and becomes prom queen and gets the coolest guy in school. As Taylor Swift says: “She wears short shorts, I wear tee-shirts. She's Cheer Captain, and I'm on the bleachers.” In other words, the girl who's Cheer Captain and wearing the short shorts is getting the attention of the guy Taylor's interested in, as she is dressed and acting for approval of the male gaze, whereas Taylor is not. This narrative has been fed to us from such a young age and so many times that it is ingrained into our psyche. This allows the male gaze to subconsciously influence everyday decisions such as clothing choices and how we act around men and others.

Going down this rabbit-hole, it made me reflect on times when I was growing up that my clothing choices may have been influenced by the male gaze. One of these memories was brought up by Taylor's extremely profound lyric, and I feel it is an experience shared by many people who went to co-ed schools: the issue of the “short shorts.” In my primary school, it was a requirement for girls to wear long shorts in the summertime, and if we were caught wearing short shorts, we had to go to the nurse and get changed into spare clothes from the lost property. I remember being so confused as to why the boys could wear whatever they wanted and why this rule was exclusively for girls. I got told off by a teacher one lunchtime and she told me that I had to go buy some longer shorts for school. But I didn't want to—I thought they looked cool and I was comfortable... in my naivety, I guess. Upon reflection, I think it was pretty gross that my teachers were reflecting the male gaze onto literal children, even if it was to protect us from being sexualised, but then again, maybe the gaze is just so internalised they didn't know what they were doing...

The anger and confusion I felt inspired me to create an art project which allows women to be feminine without the influence of the male gaze. This sounds great in theory, but it then led me to question... is the male gaze so ingrained into femininity that femininity and

the male gaze are not mutually exclusive? I wanted to know what other women thought about this and whether they have shared similar experiences with the male gaze and how it affects their clothing choices, so I conducted a survey and 44 women shared their opinions.

I started the survey by asking the question that led me to this dilemma in the first place: “While getting changed this morning, was there anything you were self-conscious about in regard to how your clothing was portraying your body?” followed with “if so, what did you change?” Many people were worried about the length of their tops, skirts and dresses, which made them change into things that were more concealing such as baggier tops, jackets and hoodies. I found this interesting as when the women were dressing to the male gaze by wearing things they felt were revealing, they felt uncomfortable and got changed into something that deflected the male gaze, which was also the experience I have most mornings getting changed.

The next questions I asked were, “describe the outfit you like the look of the most” and “describe the outfit you feel most comfortable in.” Despite getting so much fashion inspo by clearly very stylish people, the answers to each question were generally very different. Lots of people said their favourite outfits were some really funky pants and skirts (some honourable mentions were: 70s flared jeans, cord pants, fishnet tights, men's dickies and a tan pencil skirt), lots of people said they love wearing corsets, midi skirts and really bright colour like orange, light blue, yellow and hot pink. On the other hand, people said they felt most comfortable in oversized clothes that don't show-off their body such as hoodies, sweats, baggy jeans, and long sleeve shirts. In my experience, I understood this as women feeling uncomfortable when gaining attention from men in the outfits they liked the look of the most, and that's why their most comfortable outfits were nonconforming to avoid unwanted attention.

Some of the answers to the next question:

"Are there any other ways that you think your physical presentation is influenced by the male gaze?" attested to my assumption. One respondent said, "I used to try and dress in a stereotypically attractive way when going out but realised I didn't want male attention so stopped dressing this way." Another said, "I'll adjust the way I look and not wear makeup to avoid catcalling, but in an ideal world, I'll wear a full face of fairy makeup all day every day."

This feeling of wanting an "ideal world" where women can wear what they want without being sexualised was a common answer for this question. But as one respondent highlighted, "We live in a society which prioritises our desirability above anything and everything else. This means that life is easier when we dress up, shave, wear makeup and make a visible 'effort' with our appearance." This is what we have been taught to do since we were young and impressionable. Therefore, for many, letting their clothing choices be influenced by the male gaze is easier than trying to dress for yourself, because no matter what you wear, the male

gaze will always be there.

To try and find a solution to this problem, I finished the survey by asking, "What do you think defines physical femininity?", to determine any ways in which femininity was different from the male gaze itself. Many thought the male gaze and physical femininity were very tethered and influenced each other, but that the male gaze influenced traditional femininity more so than modern, and that we are on our way to breaking out of the control of the male gaze.

Although women are able to gain the attention of men when wearing clothes that conform to the male gaze, for many women who answered this survey, they are starting to feel more empowered in their femininity by redefining it for themselves rather than gaining positive reinforcement from men—something I think is long overdue.

So where have all these insightful answers led me on my journey to understanding why it takes me so long to choose an outfit in the

morning? Unfortunately, I don't see us getting rid of the male gaze or the patriarchy—it will always be there no matter what. What we can do is focus on ourselves and what we define our femininity to be. If there are enough women that are able to redefine femininity for themselves, then maybe we will be able to separate femininity and the male gaze. So fuck it, wear what makes you feel feminine... if that's dresses, skirts, baggy jeans, hoodies, corsets, short shorts, or cool 70s flare jeans, wear it! And I'll wear those orange pants and groovy sweater next time.

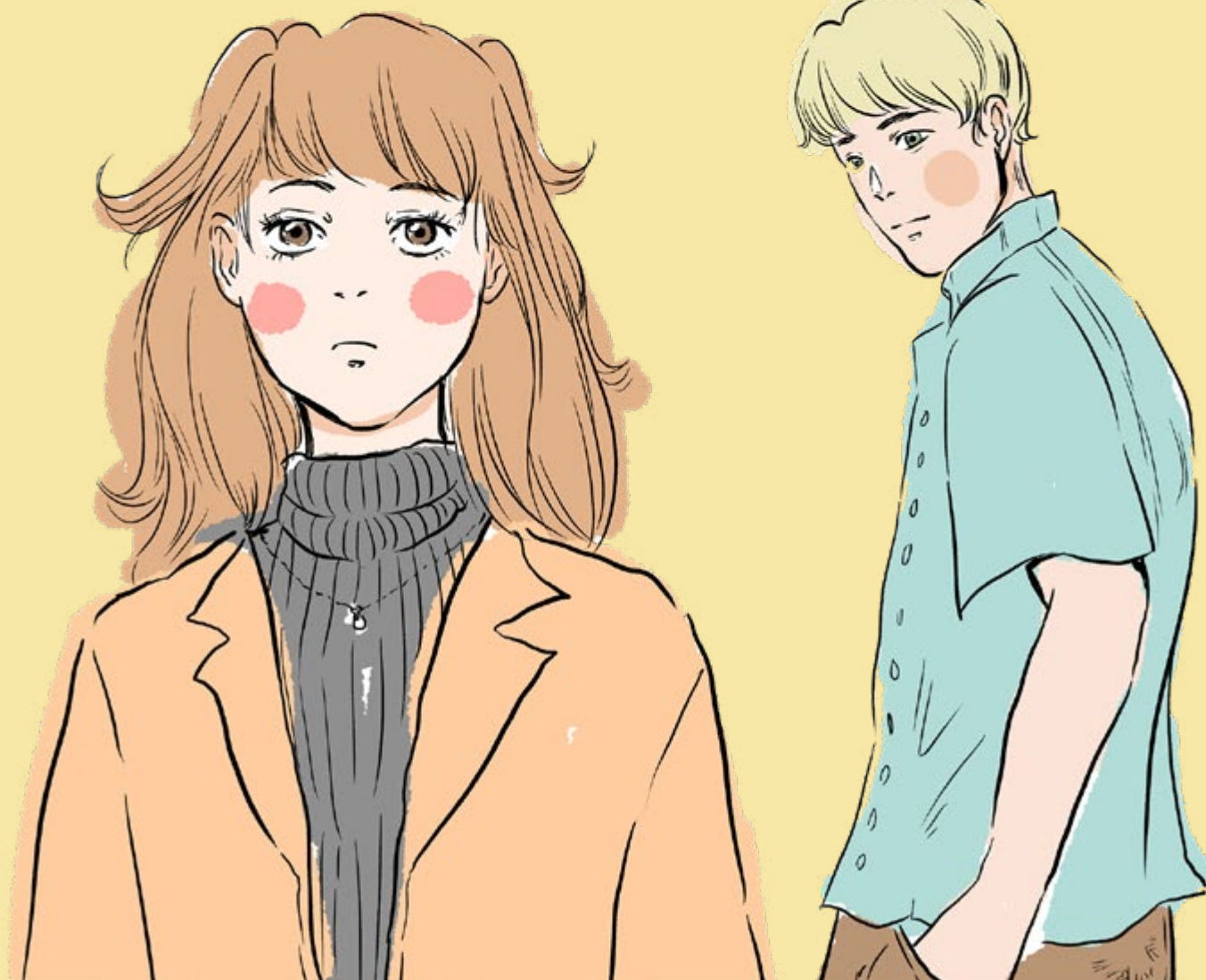


ILLUSTRATION BY KIKI HALL



# What the F\*ck is “Professional Dress” Anyway?

Let's unpack this, shall we?



NAOMI SEAH

For a long time, I have struggled to fit into institutions. My skirt was too short. My buttons weren't done up. My jumpers were too tight. Bras too push-up, too bright, or not at all. Too much makeup. Not enough makeup. Blah, blah, blah.

I'm sure many of you are familiar with this story. Boys, don't think you've escaped—think about having your beard shaved off with some rusty razor they kept behind the desk (true story, they did this at my high-school). Or even hair-length rules, because it's “untidy” (read: “unmanly”). What sort of messaging is this? You can keep your 18th-century sideburns for all I care, it's none of my business you've chosen virginity. It doesn't change your ability to perform your role. But the administration cares. Oh boy do they care.

In high school, it might have been about “preserving the school's reputation” or whatever, but it's becoming more and more clear that dress codes are about policing bodies. School uniforms enforce conformity, and—grossly—‘morality’ on teenage bodies. Just teach sex education properly; it's not *that* hard. Pun intended. Teenagers are smart, but it doesn't take a genius to read between the lines about dress codes and their racist, sexist origins. Just look at the history of policing Black hair. In a more local context, naturally textured Māori hair has also been persecuted as “untidy” or “unprofessional.” *Cousins* (2021) depicts protagonist Mata's struggle in white institutions. As for the sexism, see the whole history of feminism—and no, I won't apologise for that over-simplification.

But I want to talk about what school dress codes morph into at university level, and in the general public—“professional dress.”

## “How to Dress Professionally”

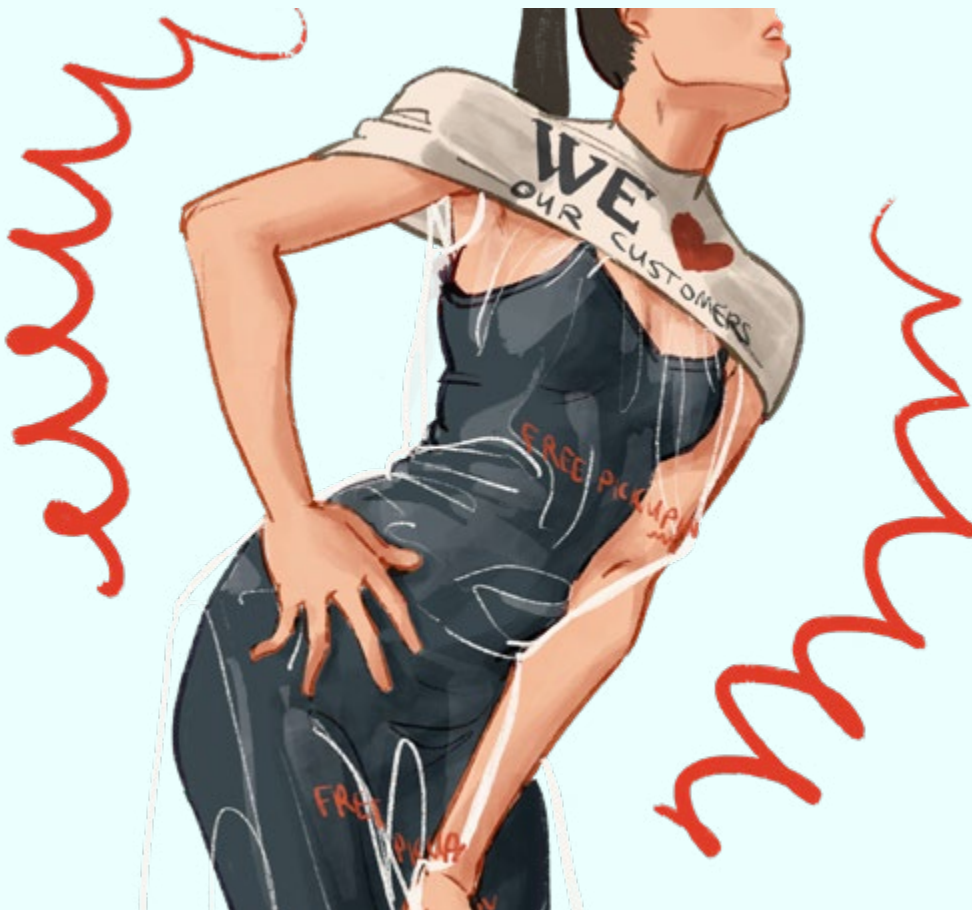
Ugh. I can't believe I did this but yes, I Googled this phrase and clicked on the WikiHow and “Glassdoor.com” article that popped up first. I mean, everyone is going to know exactly what these articles say.

Here's the first item on the WikiHow list: **“Determining the Level of Formality of Your Workplace.”** So, some offices are more formal and some offices are more casual, or creative. Some places you can wear whatever you want to work, and I think that's great. However, the WikiHow article notes, “Formal business attire is typically the dress code for high-profile jobs”; “Business casual” is the term often used for less formal (but not *informal*) office environments.”

And this is where I have beef. Think about what “formal business attire” or “business casual” means to you—does it look like a suit, or some version of a suit? Are you picturing a suit? Cool. Now is it a nice suit? Yes? Because a badly-fitting suit is unprofessional, right? Now who is likely to be able to afford a nice suit for everyday wear, or an interview? I'll let you put two-and-two together. In no particular order, that's the first problem.

Secondly, think about “formal business attire” for a woman. Because I'll bet you were picturing a man—hey, I was. Now, what is this woman wearing? Is it “conservative?” The WikiHow article is littered with cautions to women about dressing “appropriately.” Why isn't this same messaging targeted at men? If a woman is “too sexy” is she still considered professional? No? So why are men in suits consistently positioned as sex symbols? Sometimes in—‘gasp’—half unbuttoned shirts? Is that not unprofessional?

Any deviation from the gender binary also used to be seen as “unprofessional.” Early working women were forced to wear skirts.



In my humble opinion, a tell-tale sign of a social construct is when the definitions keep changing. A pantsuit could be argued as the height of professional attire for women in the late 20th and 21st century.

Now, what about cultural dress? Would I show up to an office in my *kebaya*? Maybe in my field, but in a more "professional" field, it would be too bright. For a special occasion, yes, (which is good! More diversity!) but in an every-day "professional" setting, we're emulating Western traditions of dress.

This begs the question: why is Western formal dress "normal" and expected, and any deviation from that is punished? One doesn't have to look far to see this; just this year, Rawiri Waititi was thrown out of Parliament for wearing a hei-tiki in place of a tie. It's not the first time non-white cultural markers have been persecuted under this banner either; Air New Zealand repeatedly lands in hot water for their discrimination against Tā moko. These instances are symptoms of wider structural issues, so don't whinge to me that it's "been resolved."

A further scroll down the WikiHow article mentions fabrics like silk, linen and wool, conveniently neglecting price barriers. It recommends muted colours—again, leaving the LGBTQIA+ community, and many diverse cultures out of the equation. It even *explicitly recommends* that you blend into the office environment—in the Westernised, colonised Anglosphere, it's not hard to figure out what that means. Assimilate at all costs.

Then the WikiHow article starts policing body hair, talking about unibrows and stubble. But what about the many people that just naturally have more body hair? It doesn't make them unhygienic, or invalidate their skills or education or experience, and it doesn't make them any less good at their jobs. So, what gives?

**Maybe one day professional dress will have nothing to do with enforcing oppressive normative binaries and creating visible class divides. I guess we can only hope.**

There's so many other red flags I could talk about, but the final one I will point out is the ubiquitous "no jeans" thing. Or, "be careful with jeans."

Let's do a brief recap of the history of jeans. They were invented in the late 19th century and became popular throughout the 20th century among the working class for their durability and practicality. More and more women adopted them as they began working in factories during the wartime. Jeans, especially blue jeans, have come to symbolise the working class and the increasing economic independence of women. Now *you tell me* why jeans are considered "unprofessional," even though they're historically interchangeable with "work-wear."

But there are real consequences for not presenting "professionally." Haefner's 2008 survey<sup>[1]</sup> found 41% of employers were more likely to promote "professionally-dressed" candidates; it rises to 55% of employers in certain industries, like finance. Brandt<sup>[2]</sup> found that patients preferred physicians to dress in a certain way—to no one's surprise, men over 55 favoured women in skirts. This influenced patients' trust and satisfaction with their healthcare. You also don't have to look very hard (type "professional dress codes" into Google Scholar) to find studies that link "professional dress" to an increase in perceived competency, trust-worthiness, efficiency, friendliness, intelligence, understanding and dependency.

It's not all bad. These studies are also finding that definitions of "professional" dress are changing, albeit slowly. Although dress codes have relaxed, it seems like there are still nebulous "industry standards" of dress that hold remnants of these problematic attitudes. People dressed in "formal business attire" are still consistently perceived more favourably.

But given the transparency of the purpose of dress codes, isn't it time we let that go?

My female-identified law friends tell me they feel pressured to wear makeup. I've seen countless Tiktok memes about "First year at X job, second year, etc.," where the employee's appearance begins to 'deteriorate'—a fascinating insight into what's considered "professional" in each industry. My creative friends tell me they feel pressured to wear fun, colourful clothes—hello Gormans!—when, let's be real, most artists do their best work in sweatpants and a singlet or similar states of undress.



Like many of my not-so-hot takes, I don't actually have an answer for you. Defy "professionalism," in the workplace, or don't. I'm not trying to judge you. Personally, as an educated woman of colour who once got called a "dark horse" for winning an Academic Excellence Scholarship, it's a point of pride that I can challenge perceptions of "professionalism." Thankfully my Chemistry lecturers understood I could do thin-layer chromatography in a crop top just as well as in a blouse. It's more than just bodily autonomy at stake—though that should be enough to convince you. It's cultural identity, ethnic features and diversity that are being oppressed.

But at the same time, those who are already marginalised by cultural identity, ethnicity or sexuality are the ones feeling the most pressure to conform to standards of "professional dress." And in a lot of cases, it's about safety, job security, hireability, or promotability. It's about survival.

So, "professional dress" isn't strictly good or bad, and I'm certainly not going to be hypocritical and dictate what you should wear. We can't expect social expectations around dress to disappear overnight. But it's still worth questioning *why* we make these connections. Maybe one day professional dress will have nothing to do with enforcing oppressive normative binaries and creating visible class divides. I guess we can only hope.

[1] Haefner, Rosemary. "How to dress for success for work." Retrieved January 27 (2008): 2009.

[2] Brandt, Lawrence J. "On the value of an old dress code in the new millennium." *Archives of internal medicine* 163, no. 11 (2003): 1277-1281.



# CAMPUS FITS

PHOTOGRAPHY BY FLORA XIÉ, MADELEINE CRUTCHLEY, EDA TANG & SOPHIE SUN

## Amelia

I plan my outfit the night before! We like things that make people smile. You wear something that brightens people's day!

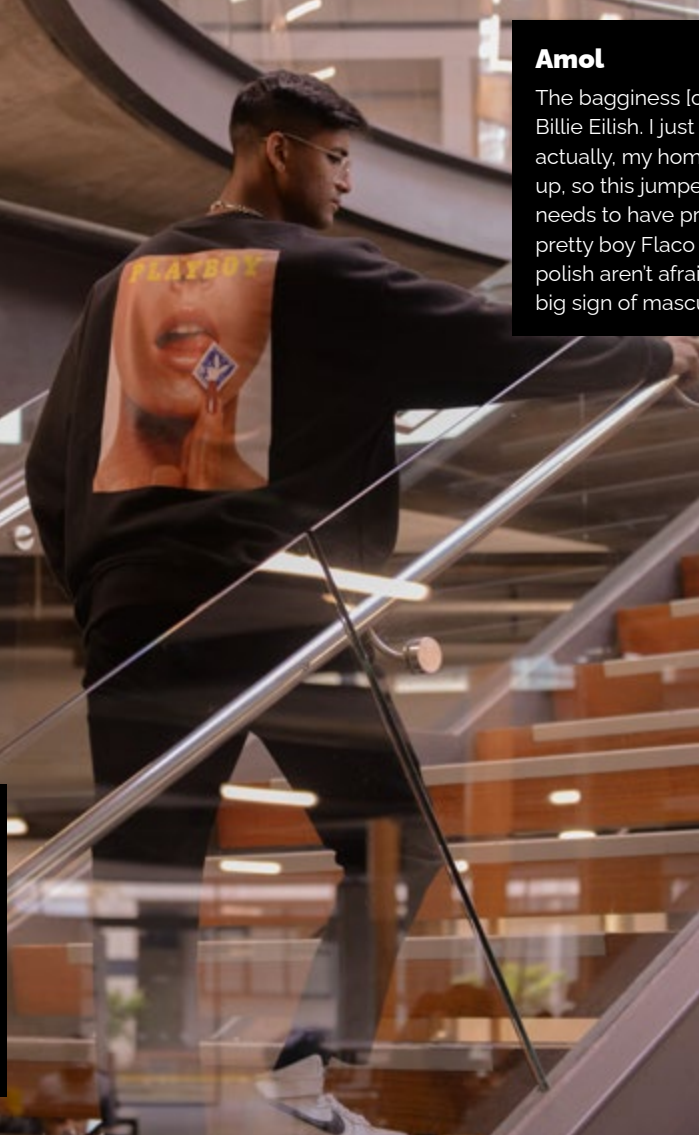
## Jared

I usually just pick what's comfortable, and I'll have light colours. No method really. [for picking colours]. let's just say I have the eye! I wear a lot of Oakley clothing actually!

## Hung

I like Rick O...  
but I mix be...  
crazy and c...  
The jacket i...  
New Zealan...  
Zambesi, an...  
is from Vietn...





### Amol

The bagginess [of the fit] is inspired by Billie Eilish. I just got a new wardrobe actually, my homie from Dunedin came up, so this jumper is new. Also everyone needs to have pretty nails, do some pretty boy Flaco shit. Men who wear nail polish aren't afraid of boundaries—it's a big sign of masculinity.



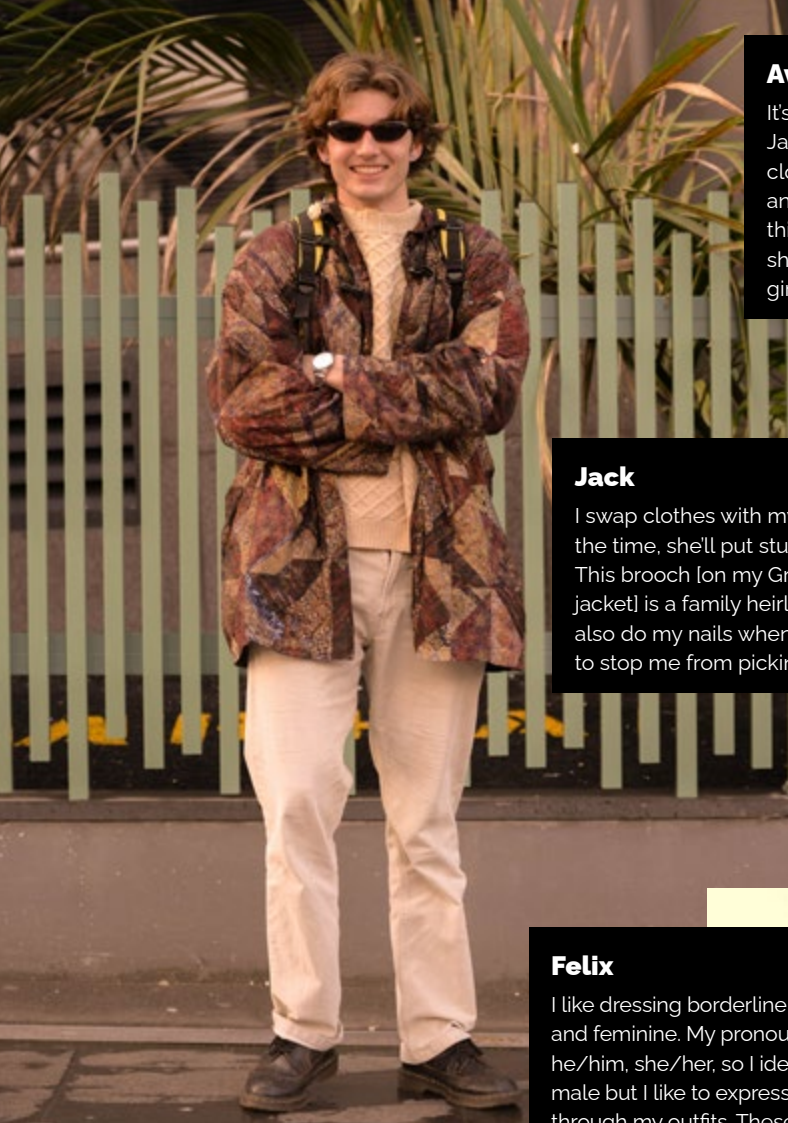
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### Georgia

I got the pants on K Road, and I got the jacket at a market on the weekend. I really like Western jackets because you can have a plain jacket that's not completely boring.





### Jack

I swap clothes with my sister all the time, she'll put stuff on me. This brooch [on my Grandma's jacket] is a family heirloom. I'll also do my nails when I'm bored to stop me from picking at them.

### Avril

It's a Japanese style, Japanese student. My clothes are from AliExpress and Uniqlo. Lots of people think this style is only for short girls, but I think tall girls can wear it too!



### Bethany

This hat is from Korea, the sweater is thrifted and these are my favourite corduroy pants from Canada. Most of the time my [fashion] is Korean-style inspired, also Pinterest. I dress according to my mood; today it's moody and kinda cold. [so it's a] lazy day. Usually I would wear a skirt or a dress!

### Felix

I like dressing borderline masculine and feminine. My pronouns are he/him, she/her, so I identify as male but I like to express femininity through my outfits. These are literally my sister's clothes! I'll take anything and try to make an outfit out of it. I like to come to Uni looking good! I'll find a source of inspiration, e.g this jersey. The hat compliments the jersey, and the bandana is a cute little accessory that ties it all together. I love Korean fashion, I think it's very androgynous, very gender-bending.







### Tai

My fit today is kinda like spy girl, spice girl, brown girl. Kinda alty but I'm not too alty. All black and fishnets. [My style inspo] is Willow Smith—she's so hot, but I can't be that extreme, aha. Especially [since she's] a black girl [in the industry] using that style, for me, I'm brown [it's really inspiring].



### Kathleen

I have a date later on tonight, so this is a date night look. A blazer to look slick, the Vivien Westwood pearls that every basic girl has, then a skirt for the high boots! I like matching things, like the green clips, pearls and vest.



### Tryg

I travel a lot and work in different places. I work in refugee camps and universities around SEA. A lot of the pieces I get are actual military issue. I like some sort of military fit because it's practical, durable and lasts a really long time, but it's cut really well. And then I'll mix and match—I've had this scarf for 20 years! Stuff that lasts a long time is really important to me.





# Minefield of Microtrends

Breaking down the fast fashion industry and TikTok



VICTORIA NICOLL

The world of fashion is notable for its increasing speed and dropping prices: I mean, three pairs of jeans for \$70? We're looking at you House of G! The fast fashion industry fuels the trend cycle, leading to newer pieces circulating on various social media apps which, in turn, pushes consumers to increase the speed at which they consume. TikTok has users running marathons to try and keep up with the industry. Can we have some water?

The monetary value of the fast fashion industry is impossible to overestimate. Globally, the industry is worth 3 trillion dollars. The dominance of viral Instagram outfit pictures or TikTok outfit videos illustrates this power. The core processes at the heart of the industry are personified by brands such

as SHEIN and Shekou Women. These brands push out clothing so quickly, with no regard for the traditional seasonal structure, that they create 'micro-trends'. This term refers to trends that are in the fashion limelight for approximately 2 weeks, before they're being cast back into the shadows of someone's wardrobe (like, that scarf-top trend from last year... cheugy as). It's a cheap, easy way for companies to make revenue without particularly caring about the quality with which they're making their clothes: they'll only be worn a handful of times.

In the last few months, Shekou Woman came under fire for allegedly providing insufficient information to consumers about their clothes. There was severe backlash from influencers all throughout Aotearoa.

One user in particular, Daniella Andréa, @daniellaandrea, explained her impression of Shekou as unsatisfactory, citing an alleged lack of effective communication between Shekou and consumers. Daniella described the marked similarity between AliExpress designs and Shekou's designs, alleging that Shekou was ripping smaller, less well-known designers off. It's easy to understand why they'd do this — the unsustainable business model leads brands such as Shekou to constantly produce items that differ enough from their last batch. They're not attempting to attract customers through quality or craftsmanship. They're producing new pieces quickly, driving trend cycles by cutting corners, because it's the easiest, most profitable option.

In the last couple of years, we've all seen a massive increase in the popularity of TikTok. The fast-paced and snappy video format allows for users to get a whole heap of content all at once, with minimal searching effort. It's pretty easy to see why this would be an awesome advertising opportunity for small startups and fast-fashion retailers. Around 66% of TikTok's users are under the age of 30, meaning that a lot of them will be buying fast fashion pretty regularly. This is a goldmine for brands like SHEIN, as they know that the majority of their customer base will be using TikTok and other apps like it. From here, they're going to use data collected from the user to target their ads at a specific type of person (think of, for example, a uni student trawling through Pinterest on a budget). Immediately they've got heaps of new sales.

There's inherent classism and time privilege that comes with being about to sort through racks of vintage jeans to find the 'perfect' fit. It's often done by those who can afford to spend the time going through 4+ op shops in a day, who don't have kids, a full-time job, and those who have the money to buy whatever they see and want. The increased demand is going to drive up prices, as op shops struggle to keep the consumer happy. The people in lower socioeconomic zones are, again, going to be hard-done-by trying to find something they can afford, that'll last them more than one season (especially as those op shops become full of crap fast fashion pieces). In Tāmaki Makaurau, especially, there's a string of op shops that have been impacted by this phenomenon (mostly on our beloved Karangahape Road). I'm not innocent; I remember going on day trips over the bridge to go thrifting — we've all done it. I bought size 18 jumpers for my size 12 frame when I was 16, before I realised the impact.

In Tāmaki Makaurau, we're beginning to see the impacts of this gentrification. There has been significant hikes up in op shop pricing, with some tees beginning to go for more than they'd cost originally. Thrift flipping is also popular, and partly to blame for this. Thrift flipping is when someone buys up a whole lot of clothing they find in op-shops, and crops or changes them to make the pieces fit whatever the trend of the day is. There's a market for sustainable fashion, but it's a question of how much consumers are willing to pay for the end products.


We can all agree that fast fashion isn't ideal, but it's worth noting that sometimes convenience wins over sustainability for the consumer. Time is tight and budgets are even tighter (we're floundering in week six exams now). If fast fashion is the cheapest, most readily available option, consumers with no better options are not in a position to choose other modes of consumption. Those massive companies are the ones in control. However, if those with the option to avoid fast fashion do, or governments step in to regulate the industry, we might start to see a change. Perhaps, if you can afford to spend \$800 on SHEIN, you should be looking into other places you can put your money (and stop promoting it on TikTok), while rallying for change from law-makers. Think about how many pairs of hands went into making that pair of jeans you really want... paying the extra doesn't seem like too much of a stretch. You'll probably wear them for longer, too.

<https://fashionunited.com/global-fashion-industry-statistics/>

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Sometimes, the hardest part is letting go.

**GAME ON**



# Clothing 4 Cause Interview



MADELEINE CRUTCHLEY

In the age of Depop, Trade Me and Instagram, online op-shopping has never been easier. With a couple taps of your fashion-forward fingers, you can acquire someone's pre-loved goodies. Whether you're searching for a Glassons crop top, a pair of Dickies or a leather corset to get freaky in, there's almost certainly a secondhand piece to be found online.

However, with the growing popularity of thrifting, prices are growing too. Certain Depop sellers raid their local thrift stores for vintage tees (2000s vintage? I was alive then?? Am I vintage too???) and triple the price to make a sweet buck. With a stocked page of baby sized tank tops, they're racking up the cash. Alyssa Bhikha, founder of the charity project Clothing 4 Cause, has recognised this strategy and one-upped the competition. Launched through the Creative Minded platform, Bhikha lists donated secondhand pieces online and gives the profits away to various charities who have been impacted by COVID-19. In this kōrero, Bhikha details all things fashion and opens up about the drive to make change.



## How would you define fashion?

I think it means individuality and being able to express your own unique self and find creativity in what you wear. It's definitely changed over time, it doesn't really matter the cost of it, where you bought it, the brand, it's about you showing your diversity and embracing your uniqueness. Fashion is really important to me in terms of sustainability too. We need to be looking into how we can reduce the effects of fast fashion and the consequences for our environment. It's about not feeding into those brands and considering more sustainable options like thrift stores or other second hand and pre-loved items. That's so much more important and I want to promote and encourage that.

## So, does that make fashion a collective engagement for you?

I think it can be both individual and collective. I personally enjoy going out with my friends and dressing up to take photos and videos, but fashion is also about how you, as an individual, express your sense of style and how you choose to wear your clothes. You can wear things in so many ways, the same pieces look so different on everyone else. On a personal level it's about getting comfortable and feeling confident in what you wear, that's a massive thing—avoiding what everyone else is wearing or what's really 'in' at that moment. It's a great space to try things out and engage with a collective.

## How did the charity project/Clothing 4 Cause begin?

I had quite a hard year last year... I was in a car accident. I had a brain injury and some complex spinal injuries. I'm still on the recovery route. It really puts things into perspective, you consider what's important in life. I really found that those charities, networks and communities are so important when you're feeling really vulnerable and in those desperate situations where you need help. I got a lot of help from mental health services and they're all volunteer, charity run organisations. I felt like they were doing such cool things. So, I was kind of like, I have all of these clothes, my friends have all these clothes that we just give to charity, but some of those items you spend a lot of money on and they're worth more than they sell for in those places. I wondered whether there was something I could do to encourage people to give back in some way and support other charities. I came across Women's Refuge and wanted to get involved there. I had a lot of people donate their clothes to me and I started to sell them on Depop and my Instagram. Within the first month I raised \$250 for Women's Refuge. Before I started Clothing 4 Cause, I did feel like I was stuck and needed help, and now it's about giving back to those who now need the help I received.

## That's a really nice process!

Yeah, a lot of people within those charities have gone through some kind of trauma and are coming full circle to offer the help



they received. I love it, it feels so rewarding to give back to those communities.

The actual work is really fulfilling too, I'm a filmmaker and it's been so cool to utilise those skills to sell the pieces for a charitable cause. Getting models and other people involved, it's great. People are so keen to get creative because of the charitable root.

### It must be great to approach fashion through that lens, through photography and videography?

I've found that sustainable and thrift items aren't photographed in a super compelling way, compared to those massive brands. It's been cool to pull from mainstream techniques and experiment and edit those photos to drive sales and compete with the other brands, and make secondhand clothes look really unique, because they are! That's helped a lot because we've sold so many secondhand pieces. The video stuff really helped to boost the following.

### So you've also found a community through Clothing 4 Cause?

Definitely, there are so many people keen to get involved and I'm meeting creative people all the time. I've had so many messages from people who've heard about the project through the grapevine. They're

excited to donate and get excited to support the cause, so it's a cool community. Seeing young people being so active and creative is a really good vibe.

### And, lastly, how do people get involved?

If people want to donate their clothes they should message @creativemindedofficial on Instagram or check out the Creative Minded website. Or, if they want to donate to the same cause, they can check out Autism New Zealand directly. Come get amongst it!

**The actual work is really fulfilling too, I'm a filmmaker and it's been so cool to utilise those skills to sell the pieces for a charitable cause. Getting models and other people involved, it's great. People are so keen to get creative because of the charitable root.**

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# A Love Letter to Costume Design



BRYONY AMMONDS-SMITH

If you scroll through the depths of my Pinterest account, you'll find the traces of my dream teenage wardrobe. Fresh off the Polyvore train, I was ready to curate a look that would be a unique representation of me. Keep in mind this was circa 2014/2015, when peplum tops and Peter Pan collars were all the rage. Heavily inspired by Taylor Swift's 1989 era Ray Bans and skater skirts, I was excited and ready to become the cool girl of my dreams. Then, I discovered Carrie Bradshaw.

While I wouldn't watch *Sex and the City* until I was older, image after image of Carrie's outfits filled up the Pinterest board aptly titled 'my style.' I tried *The Carrie Diaries*, but it wasn't the same. In discovering the world of Patricia Field's costuming, I opened the door to a timeless character. It was the tulle skirt, that iconic baby pink tutu she wears in the intro to the original show, that captured my heart. My old laptop has a bookmarked website of a company who sold tulle skirts of varying length and colour, and I would obsess over the idea of owning one. I would look like a ballerina, but chic. Unfortunately, I was a teenager with zero income, so that dream was left to flounder.

Then it was Lou Clark from *Me Before You*. The yearning I had for those black and yellow striped tights almost matched the tutu energy. Her clothes, both in the book and worn by Emilia Clarke in the film, are loud, muddled and confident. She wore funky shoes, ones that sent me on another internet hunt, and most importantly, did not care how she was perceived by others in her small town. She was simply herself, and I wanted

nothing more than to look like her. But again, I was a minor without an income, so the bedazzled shoes sat in my imagination.

At the cusp of graduating high school and starting my undergraduate degree, I dove into my eighties phase. I watched season one of *Stranger Things* in a day, obsessed over season two, watched *Heathers*, *The Breakfast Club* and *Sing Street*. While set in the 1960s, all I wanted were those high-waisted denim shorts Baby wears on the pier in *Dirty Dancing*. I bought ribbed socks, scrunchies, and graphic tees, determined that this was the style I wanted to present to my new university peers. I had started to learn that my hair was wavy, not just frizzy, so wore it proudly as though I sported a four hundred dollar perm.

In the time between my first year of university and now, I would say that I settled on my own style. I transitioned my wardrobe from Dotti hauls to solely second-hand, and discovered that you could actually wear clothes from the eras I fell in love with. I bought shirts with actual shoulder pads and an array of 1970s prairie dresses, and learnt how to identify tags and fabrics. I don't buy for trends, I buy for longevity and adaptability.

However, I still haven't fully shaken the grip a good costume design has on me. I am the very proud owner of a near-perfect version of that orange skirt from *Mamma Mia: Here We Go Again*. The joy of finding that skirt in Crushes on Karangahape Road made me want to immediately run to an orchard and attempt a cartwheel. Was that colourful shirt I bought from a vintage shop inspired by Eleven from *Stranger Things*, or Baz Luhrmann's *Romeo + Juliet*? My first lockdown binge-watch of choice was *Downton Abbey*, and I had a brief moment of wanting to adapt Edwardian silhouettes into my outfits. Then there was Greta Gerwig's *Little Women*, and my hunt for a waistcoat and flowing white blouse to rival Saoirse Ronan's Jo March.

I think we all take inspiration from the silver screen. Costume designers are curating the

wardrobes of characters we look up to, loathe, or long to be. Their work is criminally underappreciated in the mainstream, yet arguably one of the most important takeaways in the art of cinema. We can only take a glimpse at social media to prove this point. I'm sure we all remember the plethora of Harley Quinn Halloween costumes post-*Suicide Squad*, or the wave of *Euphoria*-inspired looks that dominated TikTok during 2020. A good costume designer not only creates timeless characters, but inspires generations to want to embody their iconic looks.

For me, I think costume design proved the art of expressing yourself through clothing. As an anxious teenager, seeing Lou Clark wear a mismatched ensemble of stripes and florals reminded me that worrying about falling out of trend was a waste of time. Fictional characters were my crutch as I learned who I was, and who I wanted to be. To frame it as such, dress like a protagonist that gets remembered for being themselves.

So, thank you, Carrie Bradshaw. Your vastly unrealistic, unaffordable life made me who I am today.

**As an anxious teenager, seeing Lou Clark wear a mismatched ensemble of stripes and florals reminded me that worrying about falling out of trend was a waste of time.**

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# Becoming a Tumblr Girl

Tumblr will probably outlive most of us, which is a wonderful thing.



NANCY GUO

Since in the previous column I failed to summon a problematic capitalist as my husband, it's time to return back to our billionaire-free hot girl roots! Originating from the depths of 2015 Tumblr, saturated with holographic aliens, purple hair and smutty OneDirection fanfiction, lies the humble beginnings of my adolescence. As inspiring as its iconic Helvetica Neue Italic quotes were to my teenage psyche, Tumblr definitely had many questionable moments. Although I'd love to deep dive into its controversies, that is unfortunately a whole ass doctoral thesis. Instead, I will satisfy my younger self's wishes and become the "Tumblr Girl" I've always wanted to be—with the help of Wattpad!

Surprisingly for a site predominantly (at least in 2015) filled with romantic stories about being adopted by Harry Styles or intricate werewolf love triangle fantasies, there's also an abundance of self-help publications. The book titled "How to be a Tumblr Girl (Complete)" that claims to teach you "how to get your tumblr on" was the godsend tutorial I needed to unlock my dreams of being Y/N.

The first important step I needed to take was working out which Tumblr aesthetic I wanted to mimic. Out of the book's wide variety of "girly," "swag," "nerdy," "boho," and "grunge" aesthetics to choose from, I felt that my teenage self most closely identified with the "grunge" option. Unfortunately, 15-year-old me was still in my embarrassing "I'm not like other girls" phase where I desperately wanted to be that mysterious and "alternative" girl everyone including Luke Hemmings admired. We love unresolved internalised misogyny...

With my grunge aspirations all worked out, it was time to move onto the "clothing" chapter, a quintessential part of being a Tumblr Girl. The guide lists a bunch of key fashion items vital to the Tumblr girl closet. First on the agenda was the iconic flannel, recommended not only for its versatility, but also to be "tied around your waist" for optimum style. To pair with the flannel, was the suggestion of a crop top and skinny jeans. This outfit combo is honestly enough to generate unwanted

flashbacks for many of us, a harsh reminder that once upon a time, high waisted shorts and tie dye muscle tanks were the epitome of fashion. To think that in 10 years time the current trendy Pinterest girl aesthetic will probably be considered outdated and cringed at by Generation Alpha. Whatever happens, I just know that no fashion influencer or magazine could ever part me and my beloved Dr Marten 1461s.

Fortunately, for the purposes of nostalgia, I was able to dig out an old flannel I sometimes wear to laze around the house, a pair of black skinny jeans and a crop top that was probably bought from the mall back in 2016. A true vintage find if you ask me! As I looked at my new grunge outfit in the mirror, I was disappointed that I didn't feel anywhere near as edgy as the girls on my Tumblr feed. Maybe I wasn't being hardcore enough. I needed to be *dedicated* to my aesthetic. I needed to *live* and *breathe* grunge.

Luckily, I stumbled upon another book titled "guide to grunge." I knew it would be a credible source just from its opening words of "they laugh at me because I'm different, I laugh at them because they're all the same." While the author could definitely benefit from using Grammarly, their in-depth analysis of the grunge style was invaluable. Since we

already nailed the outfit, the only thing left to do was jazz up the hair. The book specifically recommended "leaving your hair unkempt and messy, make sure to not brush it too much" or to take it a step further and "get it greasy by not washing your hair for as long as possible!" Guess it's not grunge to be hygienic...

After a few days of not touching the highly taboo item of shampoo, all I needed to do was take photos. What's the point of listening to indie rock bands 24/7 and living in fishnet stockings if you don't make it known to the world about your alternative lifestyle? "For any picture to be your full grunge potential, don't smile. When someone says cheese, pretend you're lactose intolerant or something." The instructions were straight-forward. I posed against my Arctic Monkeys poster in my flannel and skinny jeans, unleashing my resting bitch face for maximum effect. In my opinion, the photo looked super grunge and great, especially after chucking a b&w filter on top and a depressing fake-deep quote. However, when I posted it on my Tumblr blog after five years of inactivity, to my shock I did not get a single like or reblog. I am beyond shocked. I will instead leave you with the poignant words of my old laptop wallpaper "*Intoxicated with sadness. In love with madness*"





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# Introducing Auckland University Fashion Society

The only thing cooler than a ball is an opshop ball

MAHA FIER CO-PRESIDENT OF AUCKLAND UNIVERSITY FASHION SOCIETY

Auckland University Fashion Society (AUFS) was created in 2019, with the purpose of uniting those with an interest in fashion and textiles through social events and exciting workshops.

AUFS is all about supporting self-expression, appreciating your own style, and creating an inclusive environment which members can feel welcome and comfortable in. We bring in a range of members from all different degrees and backgrounds. As AUFS is a social club, it provides the opportunity for members to get to know each other and develop great new friendships.

The current membership fee is only \$3 for the year, giving all members access to the perks that comes along with being an AUFS member. We have sponsorships with thrift businesses Emporio U. & Again and Tatty's. These sponsorships not only enable AUFS to work with these businesses in

creative ways, but allows members to get discounts, meaning you can thrift for cheaper! Beyond thrift businesses, we also have a sponsorship at Game On, where our social events are sometimes hosted; you could also win prizes!

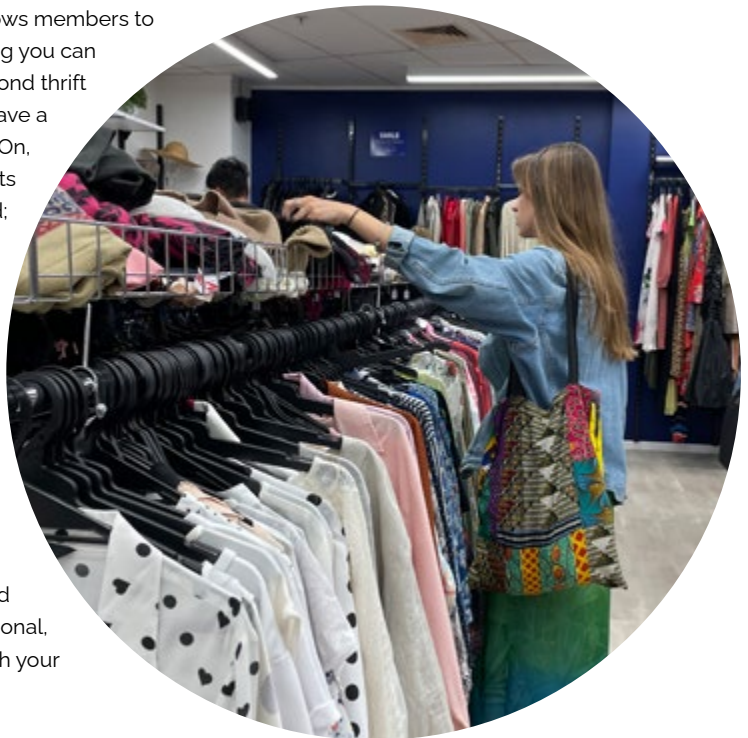
There are lots of different events for members to get involved with once they've joined AUFS. We love meeting up for casual drinks at a bar every other week, but our fashion-related events can be educational, or allow you to unleash your creativity.

AUFS aims to support sustainable fashion in a world where style and trends have been taken over by fast fashion businesses.

Therefore, our events have included upcycling, thrifting together, learning how to repair your clothes and more.

Our first event of 2021 was a 'Fabric Art and Mocktail night', hosted on campus. AUFS had been donated offcuts and unwanted beads and jewellery, so we upcycled them. We gave our members paints, glue, and a canvas for them to make an art piece with the fabric and jewellery available.

As our first event of the year, and the first since lockdown, it was a rewarding experience to see so many students get creative with the materials they had, creating some beautiful pieces of artwork to place in their homes.



This year we hosted a 'Photoshoot Day' where students could model the outfits they felt confident in (in case you missed Craccum's paparazzi teams last week). Thrift crawls are an exciting part of AUFS where members can choose an Auckland suburb to thrift in, then visit all the thrift stores in the area together.

With many more events lined up for the semester, our most notable upcoming event is the 'Op-Shop Ball'. This ball is all about students showing off their best formal thrifted finds, and gathering for a fun night of dancing, prizes and more. Hosted at Roxy at 8pm-12pm on Thursday October 7<sup>th</sup>, tickets are now live with members prices at \$45 and non-members prices at \$50.

We would love to have you join Fashion Society and the executive committee looks forward to seeing you at our events.

 @uoafashion  
 /fashionsocietyakl  
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# David Bain-lenciaga: Exploring New Zealand's Definitive Fashion Icon

"They're all dead! My haters, they're all dead!"



LACHLAN MITCHELL

Look, New Zealand doesn't have the most enlightened and distinctive history in fashion. We just don't! Problems of being a small country that treats the idea of 'art' as something even more hostile than any gang member Newstalk ZB harps on about. Even some of our most well-known stars have poor search engine optimisation: Karen Walker is the name of Will & Grace's famous sociopathic alcoholic 'friend,' for one thing. Our homegrown icons are also lacking in... focus. Sometimes, we have to take our fashion icons where we can get them: at the Santa Parade many years ago. I once saw Rachel Hunter in a ill-fitting golden sequin halter gown, or at least my fuzzy memory thinks that combination of words makes sense, and it has stayed in my mind ever since.

But luckily, we have one fashion icon that will always remain fresh within New Zealand's collective memory. In 1994, a message was found typed on the Bain family computer that said "sorry, you are the only one who deserved to *slay, queen.*"

He may (not) have killed his family, but if there's one thing David Bain really did, it was kill the cameras with his sweater sophistication. He was stunting! And we're here to celebrate that. After all, who else have we really got to elevate? Hillary Barry always looks great, but it's just not the same. We have to turn to the Whodunnit of Dunedin if we want to find a fashion queen we're really proud of.

*Craccum* has selected some of David's famous sweaters, and we're gonna rate them based on how iconic they are. Simple as that. Let's go!



## 1. Striped Red and Black Sweater

**Notes:** This was David's Women's Weekly moment—his Victory Sweater, if you will. I'm a bit shocked he had the balls to style himself after that famous British hoodlum Dennis the Menace, but that's the cheeky David we all know, always willing to do something a little risky and hint at his wild side. Luckily, not too wild this time!

**Rating:** It's cute, but it's not the style we come to David for. Two rifle casings out of five.



## 2. Black Collared Turkish Rug Jumper

**Notes:** Really in the thick of things, David had the marvelous idea of appealing to the jury through sheer aesthetic charm. Now as we all know, that didn't quite work out the first time around, but gosh, you can see how New Zealand may have thought twice, can't you? Contrasting with the wisps of his sandy blonde hair, it was a strong attempt by David to really bring some elegance to the drab of the courtroom.

**Rating:** Now this is more like it. Three guilty verdicts out of five.



## 3. Antique Green/Brown 1917 Christmas Sweater

**Notes:** This was a very rare misstep from ol' Davo Baine. It's too similar to the Turkish rug, and New Zealand simply wasn't ready for a fashion repeater in 1994. Most tragically, he had forgotten to bring his glasses to the trial that day, fatally lacking his signature accessory. He was simply not on his A-game. We still applaud him for daring to shoot for success, however.

**Ranking:** One distressed 111 call out of five. No acquittal for this one, David.



## 4. Custom Chequered Sweater la Davide Baine

**Notes:** He went out for a paper run, but he came back on the runway. It's a misconception that many of David's sweaters were from his own collection, as they were actually repurposed from the police lost property box. Except this one. The colour coding, the immaculate stitching, the dismissive confidence David 'the Culler' Cullen Bain showed when he strutted out in this one? Much like the murders, all (allegedly) David's handiwork.

**Rating:** Five *Black Hands* out of five. What else can be said?



# A Confession from a Shopaholic

Diving deeper into the 'world' of trends



BIJOU JOHNSON

We live in a fast-paced society. Fashion trends fluctuate constantly. Everyone is desperate to own the next big thing in hopes it will increase their status. It determines what category we fall into, which aesthetic we portray. What is your thought process when you see that must-have item on your wish list? *Bella Hadid is wearing that new dress! I have to get it! Kaia Gerber is wearing those new shoes I've had my eye on. Now it's my turn to buy them!*

Fashion revolves around what your clothes say about you. Wearing the latest fashion from this season prioritises you above people who wear last season's fashion. Wearing a polo with the Ralph Lauren logo versus a plain, unbranded one may also be seen as fashion forward. Or wearing a suit suggests professionalism, and therefore intelligence, whereas sweatpants and a baggy t-shirt may give people a different perception. This expectation of judgement restricts our individuality and promotes our financial class, information that we do not wish to give away, but fashion makes conclusive.

High-end brands are built on class divides. They sell an ideal. Managing director of Harrods, Michael Ward, said their "target audience is the top 0.1% of the world's wealth." Fashion has been a display of wealth since the consumer revolution of the 18th century, during which the expanding middle class gained disposable income, which they spent on items that represented their belonging to a class. Fashion has ultimately become a branding culture due to this environment.

Sneakers are a popular example of branding culture. A commercialisation of cool. Their association with celebrities and other brands increases their status, consumers status, and branding culture. In 1986, Run-DMC released the song My Adidas, leading to a

sponsorship deal with the brand, intertwining sneakers and pop culture forever.

Upon asking a friend of mine, and adoring sneaker fan, Zach Lowe, aged 18, why he thinks people drift towards the branding culture, he told me, "Nowadays people are focused on what brands you wear rather than how [it] actually looks... Which can lead to people paying crazy prices for things like a pair of Nikes, to be 'drippy'."

It is a symbol of style. With a few clicks online, any person can identify the latest shoe and purchase them! No unique flair is needed, just the word of a marketer and boom, you are considered to have 'drip.' However, this is risky business. What is determined as desirable one day can become out of date the next.

Take the infamous Converse x COMME des GARÇONS PLAY. Sneakerheads of today consider them the epitome of entry-level hype beasts.

What started as somewhat exclusive to the wealthier class of society quickly became overworn, and the allure of its exclusivity was lost. In this capitalist industry, trends go as fast as they come. Wearing this item was a symbol of class, of luxury. It separated you from the crowd. Now, it is a meme.

They are overworn and overrated. Along with many other sneakers, it lacks individuality. Consumers can change the fate of brands, as seen with these Converse x CdGs. Consumers desired these exclusive shoes during their initial release, but now due to accessibility and attainable prices, the public has changed their minds and, thus, the brands' success. Even Travis Scott was clowned for wearing them in an Instagram post on April 24th, 2021.

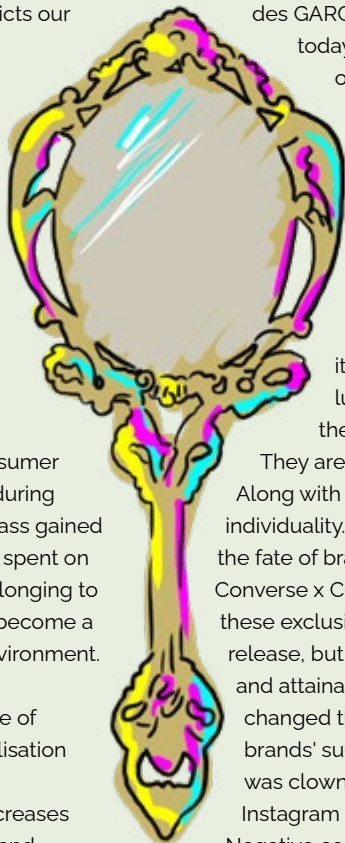
Negative comments included, "my guy's in 2014," "man has millions of dollars and still dresses like a high school sophomore," "oh

**It is a symbol of style. With a few clicks online, any person can identify the latest shoe and purchase them!**

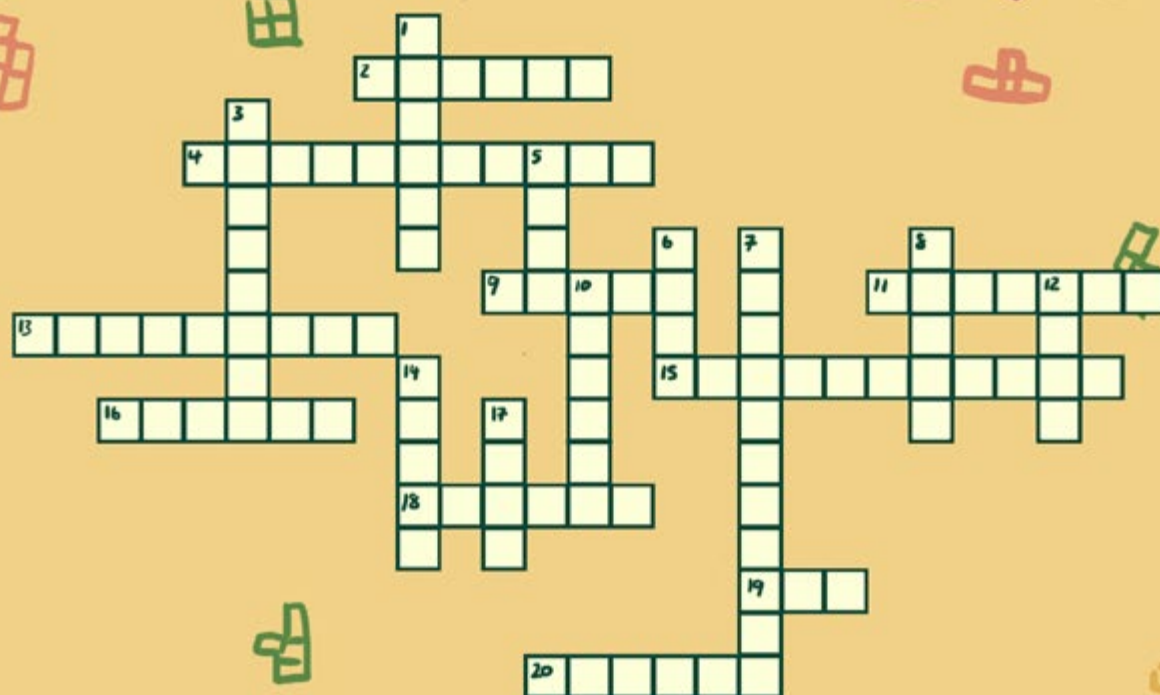
my god why would you wear those...". This post was likely a strategic move on behalf of COMME des GARÇONS to attract more consumers. Yet, it also illustrates how difficult it is to keep up with trends. If Travis Scott cannot revive a pair of sneakers, can anyone?

Therefore, influencers are the fashion industry's most significant assets. Travis Scott may not revive this pair of sneakers, but he gets people talking about them, just like Run-DMC did with Adidas. This is what branding culture loves! Talking about brands encourages their rank. The revival of another shoe, Dr. Martens, is considered by some fashion enthusiasts as owed to the Generation Z influencer, Emma Chamberlain. With 10.5 million subscribers on YouTube and 13.4 million followers on Instagram, her reach is extensive and influential. Her outfits foreshadow upcoming trends as teenage girls flock to her for advice (guilty). Her fashion status has earned her luxurious brand deals, such as with Louis Vuitton. High-end fashion brands recognise the audience they need to market to and achieve this through celebrities, including Run-DMC, Travis Scott, and Emma Chamberlain.

What is the next step for fashion now? Trends and what they suggest about a person's status are a permanent and crucial aspect of the industry that will never disappear, nor will their followers. Initially a basketball shoe, Converse rose to fame during the 1980s and 1990s, but now their title is overtaken by Nike Dunks and Jordans. Jumping too quickly on a trend has its consequences. No one wants to be clowned like Travis Scott! What is today's news may be tomorrow's trash.



# PUZZLES



## Across

2. Issey (blank) (6)
4. Chinese actress/model, arrested for dodging nearly a BILLION yuan in taxes (3, 8)
9. This high fashion store in the CBD is the cheapest of its kind in the world (5)
11. Raised hair in a cone shape, signature style of Patsy Stone (7)
13. Looks like a Muppet, sister of Gianni (9)
15. Literal translation of 'Prêt-à-Porter' (5,2,4)
16. Legendary designer, retired to become a body builder (6)
18. The creator of this brand was quite literally a Nazi lol (6)
19. In the words of Heidi Klum, you're in or you're this (3)
20. THE bag of 2020 (6)

## Down

1. Shot and killed in Miami in 1997 (6)
3. Naomi (blank), definitive '90s supermodel (8)
5. Classic chatroom site, dress your 3D avatars in sexy outfits (4)
6. Fashion house that revolutionised the industry post-WWII (4)
7. Editor of American Vogue for over 30 years (4,7)
8. Peer-to-peer thrifting app, fucking expensive in NZ (5)
10. Nominal protagonist of Sex and the City, real-life demon (6)
12. 1980s supermodel, also married Bowie 14. (blank) Couture, famous for their '00s tracksuits (5)
17. The bird that Björk wore to the Oscars (4)

	8	1				6	5	
		5				3		
	2		7		3		1	
5			6	9	4			3
7			1	2	8			9
	3		4		5		7	
		8				9		
	5	7				2	6	



# HOROSCOPES

You're walking about, and suddenly, the world stands still to look at you. The people gasp. "Are you reading the latest *Cr-*" Yeah, you are reading the *Craccum* horoscopes. And we are floored by your taste.

## Aries (Mar 21 – Apr 19) *Vivienne Westwood*

Even as you age, you somehow manage to keep in touch with the things that keep you young. You look decrepit, and your personality is about 50 years past the point of relevance, but dammit, you're still just too cool. Cheers to you! Lucky numbers are 1 and 12.



## Taurus (Apr 20 – May 20) *Burberry*

Bold but realistic, you're not looking to cause a fuss this week. Yes, you want to show off, but you don't want to be the centre of attention for more than a couple of moments. Leave that to the more terminally starved of attention. Lucky numbers are 17 and 89.



## Gemini (May 21 – Jun 20) *Lanvin*

You're feeling all the pressures of being pulled around by competing responsibilities and loyalties, always having to please someone new. Like Lanvin, you feel like you're constantly being passed around to a new buyer. Can you root yourself and claim some independence? Lucky numbers are 32 and 67.



## Cancer (Jun 21 – Jul 22) *Comme des Garçons*

These next few weeks are going to be tough for us all, but you will particularly find the trials to be exhausting. Will you rise to the challenge, or will you take your anger out on the rest of us? Comme des fuck down! Haha! Wasn't that such a great time for the internet? Lucky numbers are 4 and 90.



## Leo (Jul 23 – Aug 22) *Puma*

For such a dramatic sign, you're being relatively lowkey this week. Almost to the point of being... demure? What are you planning? Are you conserving your energy for when we are freed of lockdown, and you can stunt on us all? If so, not a bad plan. Pounce, panther. Lucky numbers are 11 and 13.



## Virgo (Aug 23 – Sep 22) *Paul Frank*

You're so cute! Yeah, a little immature, not quite in the same mental rage as some of your besties, but that's okay. You look good, you're having a great time, and isn't that all that we want right now? Lucky numbers are 7 and 98.



## Libra (Sep 23 – Oct 23) *Baby Phat*

Are you vain? Are you vapid? Are you totally lost in your own world? You're a Libra, so yes. But isn't it just so fun? Why does the world always have to punch you down, when you're so much happier than they are? Maybe I just answered my own question. Lucky numbers are 10 and 20.



## Scorpio (Oct 24 – Nov 21) *Versace*

Versace was always meant to just be a seasonal brand, fading out like Schiaparelli, the shop closing up when its creative forces lost their talent or, well, were viciously murdered in Miami. Like you, Versace is losing what made it unique, the sense of vitality that truly made it a force. Can you reclaim that spark? Time will tell. Lucky numbers are 22 and 33.



## Sagittarius (Nov 22 – Dec 21) *Ralph Lauren*

Always amazes me that a fashion logo was built on a man whose name is Ralph! Crazy, right? Just like that amazing little fact, you're so quirky. You're so different. Normal people hate you! I hope this brings you joy <3 Lucky numbers are 24 and 48.



## Capricorn (Dec 22 – Jan 19) *Rolex*

Your timing is impeccable. A crude comment placed at the perfect moment, maximised to wound the other person. When will you give that habit up? It's rather sad, and eventually, your timing will be off. Eventually, someone will get back at you. Lucky numbers are 31 and 70.



## Aquarius (Jan 20 – Feb 18) *Lacoste*

Oh, you! Always taking a bite out of the competition. Don't you ever get tired of always needing to carve out your imprint in every field? Don't you ever feel satisfied with what you already have? What are you covering up inside? Lucky numbers are 65 and 68.



## Pisces (Feb 19 – Mar 20) *Omega*

Your need for pleasure is overwhelming you, but you are unlucky enough to be isolated from the desire you most crave. However, not all is lost: though the quarantine may be long, you will develop new pleasures that you can certainly desire. Some of them... without even leaving your bed. Congrats! Lucky numbers are 71 and 78.





2 FOR 1  
**TOASTIES**  
AND FREE POOL



**EVERY MONDAY**  
BUY ONE GET ONE FREE TOASTIES  
AND  
FREE POOL

T&C APPLY

**BURGER**  
&  
**PINT NIGHT**



**EVERY TUESDAY**

BUY A DRINK OFF TAP OR A NON-ALCOHOLIC DRINK  
AND  
GET A \$5 BURGER AND FRIES

T&C APPLY

**SHADOWS**  
BAR & EATERY

2 FOR 1  
**PIZZA WEDNESDAYS**



**EVERY WEDNESDAY**  
BUY ONE GET ONE FREE PIZZAS

T&C APPLY

**COCKTAIL NIGHT**  
2 FOR \$15



**\$1 HOT WINGS**

**EVERY THURSDAY**

T&C APPLY



