

Mov(e)



IN HIS SCI-FI NOVEL "Contact," Carl Sagan described pulses emanating from a black hole called Vega, and he envisages planets forming through such regular fluctuations in pressure. Our world was probably not created in the way the writer fictionalizes, nonetheless, it does move as if it were dependent on such motion, as are all other entities in the cosmos.

How about you?

As with all other entities, mechanical or natural, you too are dependent on motion. From the activity inside your cells to all your self-controlled gestures, you are continually in motion. Even when you are asleep, you are active.

Let's remember the moments of motion in your life. As a child, the exhilaration of going on a weekend camp, getting out of school and running for the bus, speeding down the street on your bicycle, your jittery movements in front of the mirror while getting ready for your first date, dancing to the music popular at that time. Or do you remember what you wore those days?



Watch Grease once again and listen to stories about going to the drive-in theater in a Chevy. Why not find out how people in the '60s moved to the Hippy Hippy Shake. If your elders are a bit younger, you can ask them about

Jimi Hendrix or Janis Joplin concerts. Or get to know how people lived during the time portrayed by Studio 54 or Saturday Night Fever. What forms of motion were popular at those times? What activities were popular then? Do they remember the first skateboards and what people wore while doing all those activities?



It's always jeans. No matter what activity you attempt, the clothing you need never changes. Music, action or dance moves change, but the place of jeans never does. Jeans are a constant. It's like that for you, as well as for others.



A blind bard named Veysel, who lived in a distant corner of the world isolated from civilization, made a marvelous

observation based on an understanding he acquired listening to nature and grasping the ground: "You can't stop motion." This is such a powerful proposition that it allows no ifs, ands or buts.

Motion today not only needs jeans like never before, it is also made possible through brand new technologies in the construction of denim. Innovations in weaving allow the production of a fabric that hugs your body without being felt, that adapts to your every move and provides you with greater freedom of motion. If you are curious, you can examine the cells of the fabric under an industrial microscope. They behave completely differently from those of traditional fabrics, regardless of color, finishing, wash or thread structure. Even while the fabric is stationary, it is in motion. Lay it over something and you can see it gradually moving as it adapts to its new position.



There's an even easier way of seeing the difference; simply wear it. You can feel the difference between your old jeans and new ones the moment you put them on.

Mavi calls this Perfect Feel. It is the culmination of tens of thousands of years of accumulated understanding, the efforts of engineers, investments in laboratories, and in developing know-how, a quantum leap all so that you can continue moving to your heart's content. Because you can't stop motion.

So, move.



INDIGO

Move





**Elevated lifestyle
& athleisure
denim collection**



Focused on the concept of an active lifestyle and comfort, Indigo Move is a new generation of denim that captures Mavi's "perfect feel" philosophy highlighted by clean, sporty styling and signature design details. The men's and women's capsule collection will take you from day through evening, elevating the athleisure category into a lifestyle necessity.

The Indigo Move collection is available in all denim shades including indigo, ink, smoke and black, and the assortment introduces new silhouettes and fits for Mavi. Continuing our philosophy about movement, luxury, and staying ahead of denim trends, this collection is the epitome of all three categories. Designed by denim innovators and created with the latest denim textile and fabric technology, Indigo Move is the next step in an athleisure lifestyle.

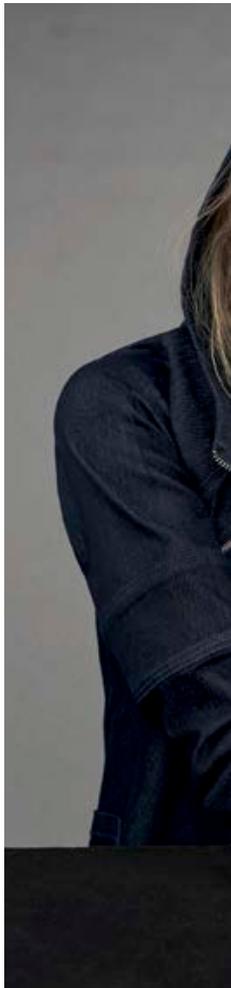




The new material, Indigo Move, is a key element that defines the collection. Move Denim, offered in different weights and indigo shades, is a knit-based fabrication that has the same quality of woven denim, resulting in the wash effects of real indigo and natural brushed denim shadings. Truly a second skin, the knit moves with the body and has the stretch and performance of activewear.

Bi-Stretch Denim incorporates multi-directional stretch and is developed to ensure maximum freedom of movement and extreme comfort for an ebullient lifestyle. The fabric is able to stretch from above to below and left to right, and the pieces offer excellent shape retention and perfect elongation. Along with designer details and specialty finishes, the result is the ultimate lifestyle staple going beyond athleisure.









The foundation for the women's collection is Mavi's classic mid-rise super skinny, the Adriana. Expanding on the Adriana body, the selection adds denim leggings (Elsa & Kiki), super high-rise skinnies (Lucy), gauchos (Daria) and mermaid flares (Linda). To round off the look, bomber jackets (Liv), track jackets (Fiona), blazers (Lucia), trenches (Sara), and denim zip-ups (Tammy) make their debut for easy transition from day to evening. For the men's category, Mavi uses its regular-rise slim leg fit, the Jake, as the base. Clean, modern, and a Mavi signature, the capsule adds joggers (Jimmy), track jackets (Kevin), blazers (Kit), and hooded pull-ups (Ken).



Mavi F/W 2016 Collection
Photographer: **Benny Horne**
Assistants: **Michael Marquez, Doug Segars**
Digital tech: **Glam Team**
Stylist: **Carlo Alberto Pregnotato**
Talents:
Elsa Hosk
Jordan Barrett
Francisco Lachowski
Hair artist: **Fernando Torrent**
Make-up artist: **Justine Purdue**
Location: **Jack Studios, New York City**
Agency: **U LA LA**

- - JORDAN BARRETT



Photographer: Benny Horne

He is Jordan Barrett.
She is Elsa Hosk.

He is the main male model for the Mavi Indigo Move collection.
She is the main female model for the Mavi Indigo Move collection.

His height is 6 ft 1 in (1.85 m).
Her height is 5 ft 9 1/2 in (1.77 m).

He is from the Gold Coast of Australia.
She is from Stockholm, Sweden.

He is an IMG Worldwide-signed model and based in New York.
She is a model and current Victoria's Secret Angel.

He began his modeling career when he was just fourteen years old.
She began modeling at fourteen and pursued a career in the Swedish basketball league.

& ELSA HOSK - - -



He starred in an issue of VMAN magazine and Arena Homme+ SS Magazine shot by Stephen Klein. She began receiving numerous job offers and moved to New York City to model full-time.

He's known for his frequent resemblance to the late American actor River Phoenix. She worked to support the anti-human-trafficking organization, FAIR Girls.

He began dating Paris Hilton in 2015. Her cousin, Alice Herbst, is also a model and was selected as Sweden's Next Top Model in 2012.

His Instagram account has earned over 340,000 followers. Her Instagram account has earned 2,600,000 followers.

He is the 9629th most popular person. She is ranked 15th on the Top Sexiest Models list by models.com.

He is known to be techno savvy, and very interested in acting and photography. She wants to backpack throughout Asia and her favorite city in the world is Tokyo.

Profile
of a
blue maker:

Adriano Goldschmied

ADRIANO GOLDSCHMIED, creator of the premium denim concept and the greatest denim master of all time, is known as the “father of the jean” and “indigo’s golden finger.” Born in 1944 in the Italian industrial port city of Trieste, he grew up under challenging conditions in the aftermath of the war. In the 1960s, he began making jeans. His life took a turn after opening a denim shop in Cortina d’Ampezzo in 1970. He knew denim like he knew the back of his hand. In 1978, Goldschmied founded Diesel along with Renzo Rosso. Despite the rainbow of fashion colors vying for his attention, indigo remained his passion. In 1993, he designed A Gold E and then Replay. With his conferred titles well entrenched, he riveted the denim world with every stitch he made.

and the company's director, Emin Molu, had witnessed Mavi's meteoric growth. ORTA was working with global consultants, chief among them being Adriano Goldschmied. Convinced that it would be advantageous to this new brand, the company introduced Adriano



Goldschmied to Mavi, creating a win-win situation. When Goldschmied saw the product development possibilities and the capacity expansion potential of ERAK, Mavi's producer, he concluded that the brand had a bright future and agreed to serve as a consultant. This partnership gave birth to Mavi Jeans'

models designed specifically for the US market. With Adriano Goldschmied's imaginative input, these models enabled Mavi's rapid expansion into the North American market. During the years that Goldschmied created the brands Gap 1969, Goldie and Rivet, he maintained his friendship with Mavi. A result of the product development he did for Mavi was the "whisker" effect on jeans, which is tailor-made by hand for each product, and it became the distinguishing feature of jeans fashion in the 2000s.

After launching his own brand, AG Adriano Goldschmied, in Los Angeles, the master was named the best women's jeans creator by Sportswear International for three consecutive years, in 2002, 2003 and 2004. In 2005, he created Goldsign, a new premium denim star. While most of his contemporaries have long retired, he is still acknowledged as the guru of the denim world.

Moving forward to 2016, when Mavi approached him with the idea of celebrating its 25th anniversary with a very special collection, he agreed unreservedly. He worked with the Mavi team to create Indigo Move. He says about this collaboration: "Mavi' means blue in Turkish, and the passion for the blue has been a fundamental pillar of the brand from the first time I worked with Mavi, over 25-years ago. Since then, the amazing Mavi team, powered by this passion, has created one of the leading global brands in the denim industry today. To work with such an innovative group, full of energy and the desire to always be one step ahead in the business, together we were able to create a collection that is truly an incredible achievement for all. So, Happy 25th Anniversary! Good luck for the next run and thanks for the opportunity of working with you, I am so proud of your success!" 🌿

He crossed paths with Mavi, the Turkish market leader since the mid-1990s and at that time an aspiring global brand, through his affiliation with ORTA. By virtue of its investments in Kayseri, ORTA was producing Ordenim-brand fabrics, which were the most sought after by major global jeans' brands. ORTA also became the largest fabric supplier of Mavi Jeans



'Mavi' means 'blue', 'BLUE' means what?

A CUNEIFORM INSCRIPTION on a Sumerian clay tablet reads: "While waiting to see how our God would appear from the underworld—whether or not he would split the ground open and materialize therefrom—a man and woman dressed in beautiful clothing began descending the interior staircase of the temple. The crowd became ecstatic in anticipation of king and priestesses' arrival. Someone asked the person next to him, 'The priestess who is to succeed our goddess this year is quite beautiful, isn't she?' The other person said, 'Is our king who is to wed in place of our God ugly? Just look at his attractive face, exquisite soul-bearing mouth, speech-embellishing lips, and sapling-like neck.' On the king's head was a glittering gold crown. A long robe he wore fixed at the shoulder made him look even more magnificent. I examined our king right down to the sandals he was wearing."

This archeological discovery shows us that a relationship between clothing and aesthetics, not unlike that in the contemporary Middle East, was established 5,000 years ago. Historical information on this relationship, which we refer to today as "fashion," had been lost up to 100 years ago due

to poor excavation methods. It had been thought that the only civilization from which organic materials such as fabric had been preserved was Egypt. However, with the development of storage techniques, the earliest history of weaving stretches to other lands of the Middle East. Excavations in Israel show that its desert climate is ideal for conserving fibers. Variegated fabrics and a blue shawl with a seashell print have been found in the Judean desert, while tools for use with linen yarn and plain weaves have been discovered at Arad, in Israel's Southern District.

Halil İnalçık, a University of Chicago historian, maintains that much more cotton was being grown in Anatolia, in the regions of Denizli and Akhisar, between the 15th and 17th century. Ottoman cotton did not consist of thin fibers and the rough cotton garments made were worn by villagers and poor people. Later, the cotton began to be dyed with indigo coming from India. The first exports of this coarse blue cotton occurred in the 16th century through Izmir to the city of Marseille, France. From here, the Spanish shipped it to colonies in the Americas and it was used to clothe slaves working on plantations there. While rare, denim

specimens woven on shuttle-looms at the end of the 19th century can still be found. In previous issues, we mentioned the Serge de Nimes specimen at the municipal museum of Nimes, France, 'de Nimes' being the source of the word 'denim.' Because the warp on the right side of the fabric is densely packed, it is predominately blue. On its underside, due to the density of the weft, the fabric is mostly whitish, just like today's blue jeans.

The readers of this magazine must know by now, after constant repetition, that 'mavi' is Turkish for 'blue'. But where did 'blue' or, in other words, 'mavi' come from? Etymologically, the Turkish word 'mavi' comes from Arabic meaning 'the color of water.' The English word 'blue,' on the other hand, is said to come from the Old Frankish word 'blo,' meaning 'light, pale color.' Another interesting bit of information is that the word 'blavo,' which comes from the same root in Old Spanish, means 'yellowish grey.' Why is it interesting? Because before natural indigo becomes blue, it first turns yellow and then grey. Indigo is a blue color obtained from the indigofera (*Isatis tinctoria*) plant indigenous to India. For example, the blue cloth that is made in East





Indonesia and for which the country is known, is produced using a kind of indigo dyeing technique that is a secret of the women of that area. Men are forbidden to engage in this work. It is believed that threads dyed indigo have sacred powers and that the women who do this work are imbued with sorcerer-like attributes. The blue color, called 'moro,' that is produced is a symbol of abundance and fertility. Moreover, because real 'moro' can be obtained by only a few women specialists, there are many myths surrounding it. Legend has it that the secret of indigo dyeing traces to a woman who migrated from Savu Island to Sumba. Indigo-dyed cloth is extremely important in religious ceremonies. Therefore, the textile providers in Kodi, who are referred to as "women with blue hands," are

greatly revered. Various colors, ranging from green to blue, can be obtained from indigo, but the favorite is dark blue. There are still people who believe that this color is attainable only through hereditary characteristics and sorcery. The German chemist Adolf von Baeyer succeeded in producing indigo synthetically as a result of research he undertook in 1865. The importance of this discovery waned at the beginning of the 20th century, but with the spread of blue jeans in the 1950s, it grew once again. The biggest difference between synthetic indigo and other colors is that, due to the imperfection of the formula, the color fades as it is washed, just like natural indigo. It thus became the first color that changes over

time as it is worn. Each pair of jeans become personalized through color.

Veste quae ex duobus texta non indueris. This sentence, which comes from the Leviticus 19:19 of the Bible, is God's command: "thou shalt not wear clothes made of two separate materials." It's ambiguous whether this command refers to a blend made of animal and plant fibers, or to intricacy of the patterns on the finished product. Is it possible that the rebelliousness ascribed to blue jeans in the 1960s is derived from the change from one color to another? Yes, this could be an exaggeration, but it's important to know that the history of this color has seen both good and bad times. For instance, indigo color was banned in France in the 1200s. But now the country's national football teams are referred to as "the blues."

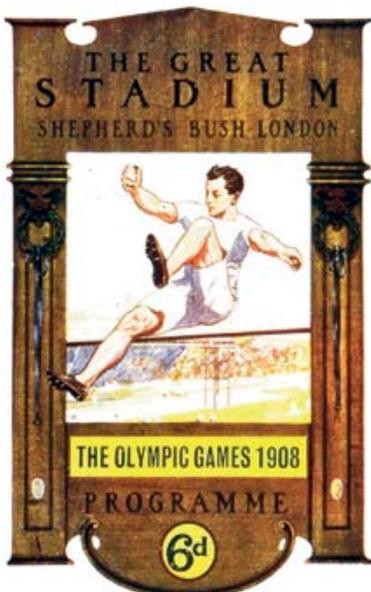
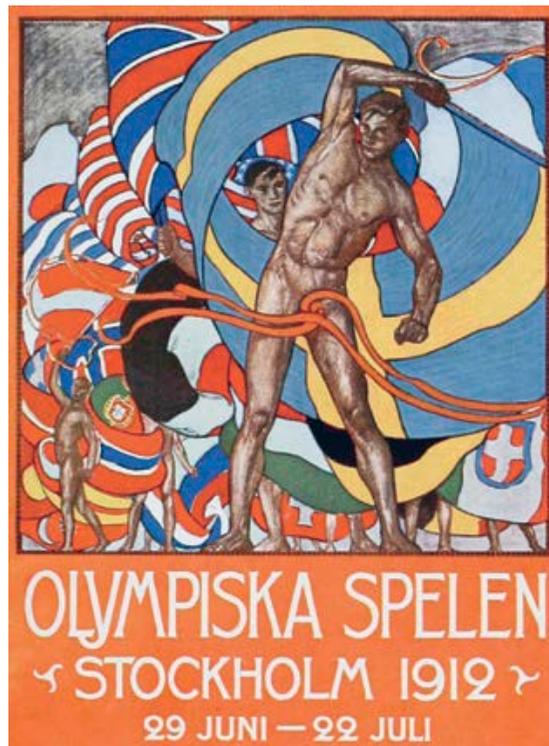
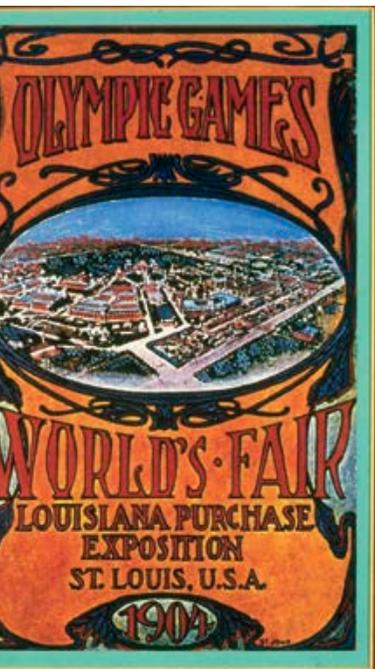
In conclusion, we can say that 'Mavi' means 'blue', 'blue' means many things. Returning to where Mavi was born 25 years ago, we can point out that Turkey gave us the tone of blue we call turquoise.

On a separate note:
Blue cotton was produced in Adana, Turkey in 1998.



Visualization of the Summer

OLYMPICS



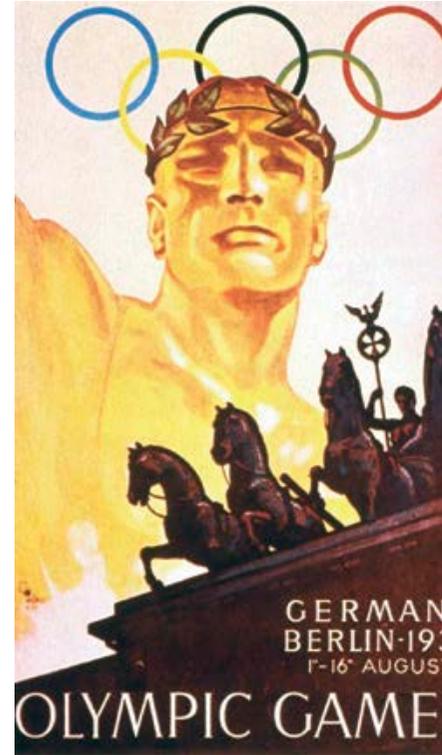
The Olympics came to be held regularly as of 1908.

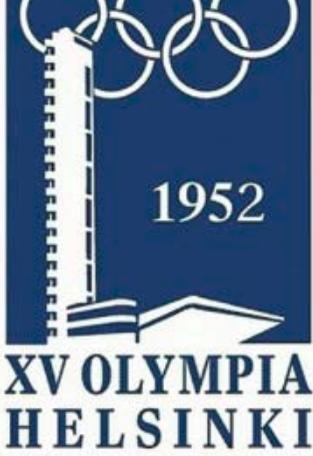
Apart from the years they were cancelled—in 1916, 1940 and 1944—due to war, it became a global sporting event held every four years.

2016 IS AN OLYMPICS YEAR. Maviology looks at the largest global sporting event in a different light. It calls attention to the development of the graphic language of the Olympics over a period in excess of 100 years.

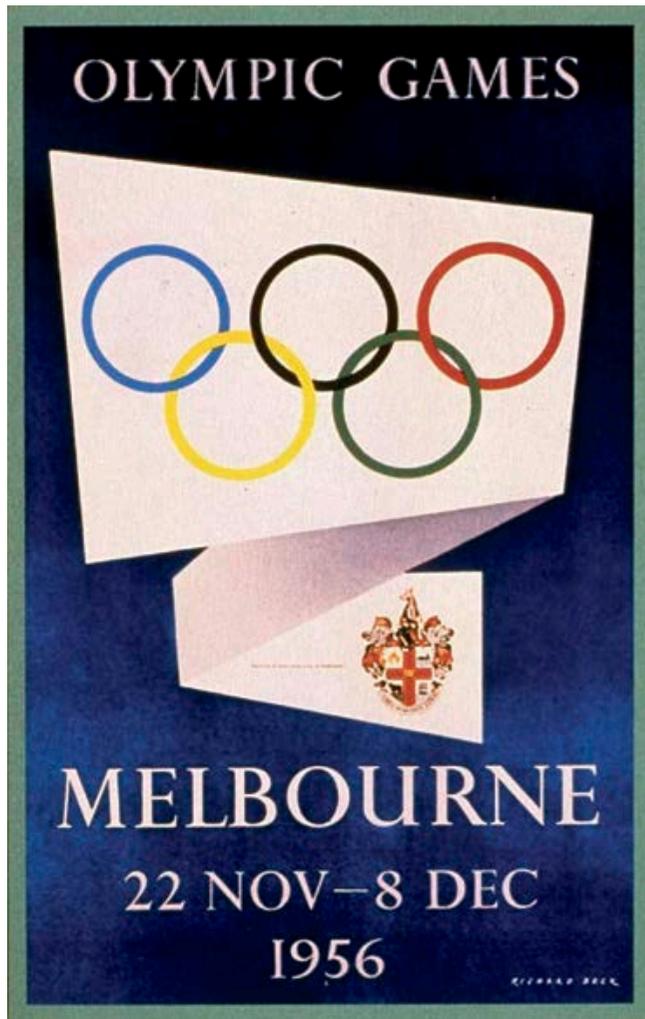
The idea of holding an international sporting event was proposed by Baron Coubert in a lecture he gave at the Sorbonne University in Paris in 1892. He based his case on the notion that expanding competition in sports could prevent wars. Two years later, the International Olympics Committee, with 13 member countries, decided to hold the first Olympics in 1896, the first since those of Antiquity in Athens. While discussion continued over how often the Olympics should be held and how they were to be financed, they were held in 1900 at the Paris World's Fair and then later at the St. Louis World's Fair as a side







JEUX DE LA XVII^{OL}
ROMA





event. With great interest generated by the Athens 1906 Olympics, which was not recognized by the International Olympic Committee, the Olympics came to be held regularly as of 1908. Apart from the years they were cancelled—in 1916, 1940 and 1944—due to war, it became a global sporting event held every four years. The Olympics' first symbol was a three-word motto: Citius, Altius, Fortius (Faster, Higher, Stronger). The familiar rings in colors common to the flags of every country were designed in 1912 and they began to be used after 1920. We can make some observations about the history of visual communication used in the Olympics:

- At the beginning of the 20th century, the games held in Paris and St. Louis did not contain a sports symbol and they were held in the shadow of the World's Fair.
- While the posters between 1912-1924 contained illustrations depicting the games of Antiquity, the ones for the 1928 Amsterdam Olympics emphasized modern track and field.
- There was a return to images evoking Ancient Greece at the 1932 Los Angeles Olympics. This was combined with classical urban images at the Berlin and London Olympics.
- A logo (a graphical representation) was developed for the host city, Helsinki, for the 1952 Olympics. The use of the Olympic rings along with a logo continued in subsequent years.
- In the 1960s, while Rome preferred a logo that emphasized the city's history, Tokyo took a new approach and stressed its nationality. Mexico, on the other hand, distinguished itself from the others by using a logotype that highlighted typography.
- The modern logo design that began with Tokyo, was adapted to subsequent graphic design trends and acquired a more emblematic appearance.
- With the exception of the 2004 Athens Olympics, which due to historical factors focused on traditionalism, all games since 1972 have placed emphasis on the use of common colors and on dynamic line drawings.
- The only time after 1948 that a figure depicted as engaged in sports was used was at the 2012 London Olympics. Since the 1960 Rome Olympics, cities have been depicted only typographically.

FOOTBALL

SIMON KUPER'S 1994 BOOK "Football against the Enemy" teaches us that football isn't what it is cracked up to be. Extensive in its geographical coverage, the book paints a picture of the intimate relationship between football and politics. It also looks at the often violence-riddled culture that surrounds football, the most popular of sports industries. If Kuper were to write his book today however, he might also mention how football shapes fashion.

Those at the intersection of football and fashion are the star footballers chasing the ball, particularly in Europe.

Footballers, beginning with David Beckham, have become fashion icons and have created cadres consisting of 11 hipsters. Each of these wealthy young men becomes a styling wonder when they take off their uniform. What's more, they have other affiliations with the fashion industry; they commonly share their lives with top models and work with style coaches. They also have copycats in the relatively unimportant and less esteemed leagues, and they end up becoming fashion victims. These footballers are imitated no differently than are influential fashion brands.

As for the genuine football fans, they follow every step of these stars lives without batting an eyelid (just look at the broadcasts of the matches). What's more, the estimated three and a half billion football supporters emulate the appearance of the players, from haircuts to clothing. In effect, we're talking about a billion-dollar clothing industry fueled by the merchandising of team products.

Fans are not satisfied with simply wearing their teams' jersey. In a clear expression of belonging, they must have the name of their favorite footballer emblazoned on the back, as is the most common practice. Stands are



& FASHION

cloaked with blocks of one color. The passion fans have for wearing their teams' kit is not limited to match time. It influences fashion in general. It is becoming extremely common to dress like a footballer to watch a match at a café or at home. The team shirt, jeans and sneakers are becoming the basic style of dress. This is the same in all countries where football sets the agenda. Therefore, it would not be off the mark to say that this three-way combination is the most popular fashion today.

Photographer: İzzeddin Çalışlar

This behavior began at the end of the 1970s with Liverpool, which had

an unusual fan base. Today, we are at a point where even many high-end brands are creating football-oriented collections. In addition to traditional sports clothing brands, such as Fila, Lacoste, and Fred Perry, others like Burberry, Boss and Kappa are striving to take advantage of this trend. Even if they can't compete with licensed football products from brands like Adidas, Nike and Umbro, it is clear that they cannot ignore football. The two major continent-wide tournaments held during the same season in the US and Europe in 2016 paved the way for the prevalence of football-themed dressing. While the

number of people without a jersey in their closet has rapidly declined, the manufacture of such clothing for children has soared. Interestingly, a style of dressing making no age distinctions is emerging, which is probably a first in world clothing history. In addition, these types of products are in constant flux as footballers change teams and new uniforms are designed each season. In other words, the time it takes for a kit to become out of date, is much shorter than any other fashion trend, and shopping never ends. What more could a fashion brand want from a market?



Soundgarden Festival

MAVI ADDED SPICE and zest to the Babylon Soundgarden festival again this year.

Mavi's design workshop at the festival received particular adulation, with participants snapping up floral headbands and designing festival bags by sewing patches onto denim pocket bags. Before the event, Vlogger Duygu Özasan broadcast her Mavi Festival Style video on YouTube. Mavi fashion followers were in a clear majority among the 13,000 Soundgarden participants. Kimonos, skirts and backpacks from the summer collection proved the most popular fashion items. Mavi's Snapchat account views were shared over 1,136,000 times.



Büyük Ev Ablukada



Vlogger Duygu Özasan





Oscar and the Wolf



Primavera Sound

2016: BARCELONA'S CENTRAL FESTIVAL



Photo: Eric Pamies

Photo: Santiago Periel



IF SOMEONE ASKED ME what I liked most about summer, music festivals would be right up there at the top of my list. Music makes me as happy as the endless days with a sun that seems to have no intention of setting. Singing along to my favorite songs with my best friends, listening live to music I usually hear through earphones, and seeing musicians I'm really crazy about standing right in front of me thrills me. This is why I even make my vacation plans around festivals. The festival I chose for this summer was Primavera Sound in Barcelona, for the 15th time. I bought my ticket months before the line-up was even confirmed. As I was waiting for the end of June, such an incredible list was announced that my excitement mushroomed.

During the day, I got lost wandering the city streets, where art emanated from every nook and cranny. After eating fantastic tapas, I made my way to the festival grounds before sunset. People from all over the world had come for the music to the festival site in the coastal Parc del Forum, which created a dream world inside the city. Once inside, it didn't matter where you were from in the world; Primavera became a world unto itself with the people gathered for the music. Primavera, with its Mediterranean atmosphere, stages of various sizes, food and beverage stands with a plethora of choices on the menu, and even somewhat surprising for a festival, line-free toilets, offers more than what you might expect from a festival.

Primavera hosts hundreds of musicians on 12 stages, so you have to plan your itinerary extremely carefully. When your two favorite groups have a time clash playing on different stages, you have a really hard choice to make. You need boundless energy and enormous effort to be a festival-goer. Nowhere was this more obvious than with the Radiohead concert on the



Selda, photo: Xarlene

Radiohead, photo: Eric Pamies



PJ Harvey, photo: Eric Pamies



second day of the festival; festival-goers began filling the front of the stage in the afternoon for a concert starting at 10 pm.

On the first day, the group Tame Impala finished a terrifically energetic set, despite some malfunctions on the stage. Afterwards, I listened to LCD Soundsystem from a remote position where I could observe many more people, every one of whom seemed so happy. Later in the day, I went to the electronic music stage on the beach and danced 'til I dropped. The next day, even though it was hard to rev up again, there was an even bigger treat in store for me. I heard familiar songs as I entered the festival grounds. Selda Bağcan, who has a substantial fan base outside Turkey, was singing "Yaylalar" in front of a young crowd. Selda had developed warm vibes with the audience and was saying "Don't forget us." I was wondering if I could watch Radiohead, which had returned after many years with a new album. But, as I made my way to the stage, it became more difficult than I had expected. The group opened with "Burn the Witch." After listening to 6-7 songs, I began waiting for The Last Shadow Puppets, who were performing on the opposite stage. I was delighted to be



Tame Impala, photo: Eric Pamies



Photo: Cecilia Diaz Betz

right in front of the stage. While I was waiting for them, I kept listening to Radiohead. As Radiohead was playing their last piece, “Creep,” thousands of people waiting for The Last Shadow Puppets opposite were singing along with them. It was downright electrifying!

Then came the anticipated moment. Miles Kane and Alex Turner appeared on stage to the ecstatic roars of the crowd. The group’s first piece, “Miracle Aligner,” literally set the stage ablaze. With the accompanying musicians on violin and cello building the atmosphere, Alex and Miles’ hard-driving performance cast a spell on everyone. I know firsthand that a friend who had accompanied me only listened to The Last Shadow Puppets for days after that concert.

I’m sure this all sounds fantastic to you and I highly recommend going. What’s more, there is no need to wait for next year to make your Primavera Sound 2017 plans since the tickets are already on sale. Wouldn’t it be great to throw yourself into the arms of an entertaining city and great music?



The Last Shadow Puppets, photo: Eric Pamies



WRITTEN BY **Manolya Fikri**

THE FIRST HALF OF 2016 in Rome passed with contemporary artistic winds blowing from the direction of Istanbul. The selection that Hou Hanru, the Artistic Director of MAXXI (Museo nazionale delle arti del XXI secolo, Italy's first national contemporary art institution), and formerly a curator for several high-profile artistic environments across the world, curated with Ceren Erdem, Elena Motisi and Donatella Saroli represented Istanbul based on three major inspirations: The passion for creativity, the joy that emerges from achieving objectives, and the fury of the city.

Celebrating the exhibition that spread over two galleries and extended to other sections, while mourning the loss of Zaha Hadid who designed the magnificent building, MAXXI continued its exploration of the cultural milieu of the Mediterranean basin and the relations between the Middle East and Europe. Following the exhibition's Unedited History on contemporary Iranian art, MAXXI has reached

Istanbul, which was the eastern capital of the Ancient Roman Empire era.

"Istanbul. Passion, Joy, Fury" tackled the dynamics, changes and cultural demands of contemporary Turkey, a bridge between the western and eastern worlds. Starting out with the recent protests at Gezi Park, the exhibition explored five major themes: urban transformations; political conflicts and resistance; innovative models of production; geopolitical urgencies; and hope.

Even the exhibition chapters were a testament to the alignment between the exhibition's intellectual framework and the current agenda of the city.

A ROSE GARDEN?

A rose garden with blossoms of countless colors: this is Gezi Park on Istanbul's Taksim Square in the early days of summer 2013. Thousands of citizens occupied the park to protest against its proposed demolition as part of a controversial urban development

project in the heart of Istanbul. Diverse groups joined forces to protect their city. The police's severe reaction to the protest triggered public demonstrations across Turkey, in which people voiced their strong disapproval of large-scale urban and economic changes proposed by the government, limitations on freedom of the press and of expression, and the government's conservative regulations. Due to violent oppression by the government the movement was eventually dispelled, incurring considerable casualties. Today, large-scale protests have been replaced by deep reflection, critical debates and day-to-day acts of resistance.

READY FOR A CHANGE?

Over the years, the city of Istanbul has had to face a drastic process of urban transformation. Its irregular expansion, which started with the migrations from the countryside towards the city in the 40s and which is marked by the illegal building of the 60s, caused a transformation of the city in the second half of the twentieth century, as well as

ISTANBUL.



*Passion,
Joy,
Fury*



Photographer: İzzeddin Çalışlar

inevitable cultural and social changes. In parallel to the illegal buildings, the solutions offered by TOKİ (Housing Development Administration) are radically changing the face of the city. But is Istanbul ready for a change? Architects and professionals are searching for alternative solutions to foster a more sustainable development and artists are working on presenting the cultural pluralism of Istanbul, based on investigations of space, the people who inhabit it and the ideologies that uphold the tension between democracy and globalization.

CAN WE FIGHT BACK?

Istanbul is an embodiment of the constant search for mediation between the East and the West: it has been a test bed for new projects, but also a place of bitter social and political confrontation. Issues concerning cultural identity, civil rights, the environmental crisis and religious faith have always been inherent parts of the city but, after the clashes in Gezi Park, the squares, the walls, the stairways, and the occupied

spaces show signs of transformation, of protest and of the ongoing process of redefining both urban and private spaces. Within this setting of both group and self-organized actions we can fight back dealing with facing social fragmentation with a new awareness of freedom. There is an urgency of public expression in which actions, political ideologies and symbols of dissent have a new territory to explore.

SHOULD WE WORK HARD?

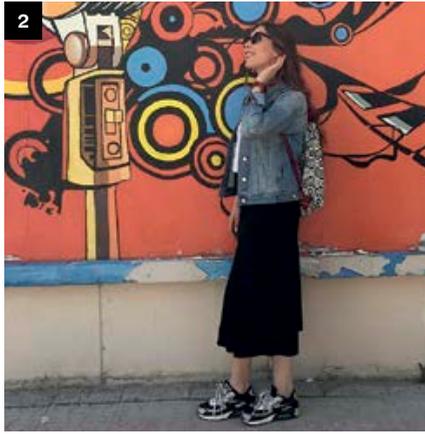
In a metropolis, like Istanbul, with its some fourteen million inhabitants, the idea of work and its conditions undergo relentless shocks. Since the late 1980s, because of the transformation of the urban fabric, the small manufacturing industries have been relocated to the outskirts. In their place today, offices for the world of finance and shops for international brands have risen up. Producing goods but also building bridges, skyscrapers and airports, continues to be a crowd often too fragile owing to the absence of any rights. The same sort of fragility also

nestles in those who live and work in those skyscrapers. Here, where work is pure performance, dwells the illusion of having been emancipated from the idea of exploitation, and having knowingly chosen to work endlessly. It is from the talent of artists and architects – who make these themes their own – that innovative testimonies and solutions emerge. Should We Work Hard? invites one to carefully observe the relationship we have with work and to feel that our skills are a unique knowledge.

HOME FOR ALL?

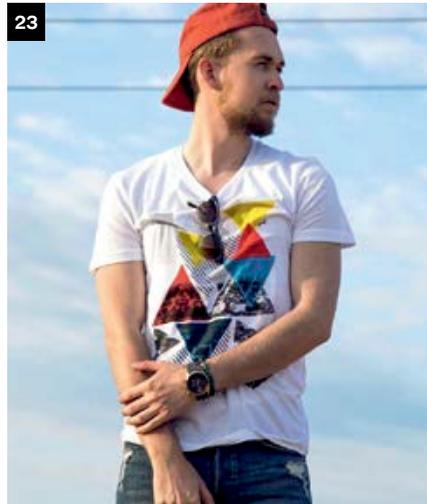
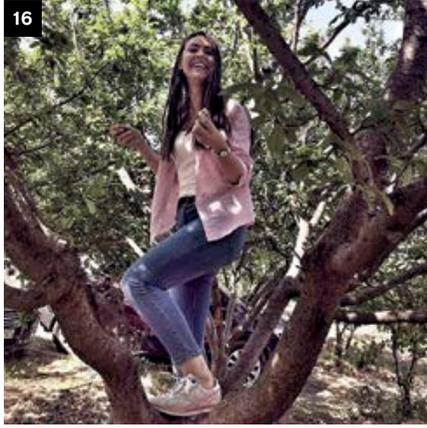
When Turkey leapt into industrialization, Istanbul once again became the most important center of the country. The 1950s and 1960s saw a mass migration of Turkey's rural population to the city. This migration brought with it important cultural shifts, but also social conflict. Non-Muslim citizens were the victims of an ethnic cleansing that pushed many Jews, Greeks, Armenians and Levantines into leaving the country. Moreover, in recent decades the conflicts in southeastern





#I love Mavi

Mavi Fans show their love for the brand by posing in Mavi products.



1. Anagül Ardic 2. Buse Yılmaz 3. Büşra Osmanağaoğlu 4. Ozan Akpınar 5. Ceyda Mutsuz 6. Ceylin Kozagöz 7. Elif Öner 8. Fırat Albayati 9. Fırat Varışlı - Seda Birinc 10. Koray Cengiz 11. Gizem Yıldırım 12. Katerina Kraynova 13. Gözde Özsu 14. Hatice Yakışıklı 15. Hüseyin Yavuzer 16. Pınar Kaçar 17. Murat Çapar 18. Mine Çiftçi 19. Mustafa Temiz 20. Candan Gökçe Karagök 21. Selin Kır 22. Bahriye Nur 23. Mert Güner 24. Meryem Risoy

Manifold: A Contents Movement

MANIFOLD IS AN ONLINE MULTIMEDIA journal concerned with all aspects of design, including architecture, technology, art and everyday life. The fact that it is only in Turkish doesn't mean that it will continue to be so. As a digital publication, Manifold also aims at extending into a number of areas with potential, so it should not be defined by its present scope. Indeed, Manifold has a team specifically to implement a new contents model. When you enter **manifold.press**, you see an unconventionally functional menu of 'short,' 'medium' and 'long' options to suit various content consumption habits. Users can also easily access content via an index button. The simplicity of the menu reflects a selective editorial viewpoint.

Differing from a growing number of web-sites, Manifold focuses on creating content rather than on sharing content. The intent for creating original content, by organizing activities such as seminars, talks, panels, exhibitions and workshops and producing original

videos, is also reflected in the text of "guidelines for participants". It states: "No one is being asked to contribute; we only invite you to join a collective production process. Yes, participants (and not contributors) are being sought in everything Manifold intends to achieve. First and foremost, this includes anything that can be treated as online multimedia (texts, podcasts, photographs, videos, illustrations and everything as yet unimagined), as well as off-line activities." This is beyond doubt a call to the entire world.

Manifold uses the word "dream" to convey the promise of publication of e-books containing texts from the web-site, that are written within a particular conceptual framework. The ringleader of the movement is Esen Karol, Maviology's designer. She is also the initial contents manager.

Manifold, as the name of the movement, broadly refers to complex relations with various characteristics



The artist duo Varvara & Mar talk about their work "Wishing Wall", which is a part of the "Digital Revolution" exhibition.

The video is in English.



EDA ÇAKMAK [23/07/2016]

Manus X Machina

Bir Sergi ile Moda Dünyasında Teknoloji

Met Gala'da kayda en değer elbiseler Karolina Kurkova, Emma Watson ve Sarah Jessica Parker'ındı. Teknoloji ile el işinin ilişkisi "El İş X Makine" sergisinin merkezinde.



CAN BAŞKENT [15/07/2016]

Sartre'in Facebook Hesabı

Kitlesel olarak elde edilen veri istatistiğın ötesinde bilgi sunuyor. Bu dinamik veriyi eşeleyerek ve işleyerek basit bir şekilde veriden okunamayacak sonuçları çıkarmanın "mülkiyetinin" ise kimde olduğu şüpheli.



Manifold [14/07/2016]

Q— Varvara & Mar



CEMİL ŞİNASI TÜRÜN [21/07/2016]

Yeni Dünya Düzeni:



ÖMER DURMAZ [20/07/2016]

1930'ların Grafik Tasarımcısı: Muvaffak İhsan Garan

Profesyonel edebiyatçı, sinemacı, tiyatrocusu, gazeteci, tasarımcı, illüstratör, karikatürist, romancı, oyun yazarı, oyuncu, basın-yayın ressamı, afiş ve ilan ressamı ama 'meçhul'.



Homepage of Manifold:
<http://manifold.press>



Işık Kaya is a young photographer. Natur-Mort is her personal project, which presents construction-sites, photographed at night.



öys_ [15/07/2016]

Anlam Öldü, Yaşasın Yeni Anlam!

Watchmen'le çizgi roman tarihinin yönünü değiştiren Alan Moore, Moby-Dickvari bir yoğunluğun peşinde, çizgi romanın geleneksel kalıplarıyla hesaplaşırken, süper kahramanı yapışökümüne uğrattıyor.



İPEK YÜREKLİ [15/07/2016]

Fil Hafızası Estetik Fil

Her şeyi yerli yerinde bir filin estetik, ideal oranlar, moda ve zevk hakkında düşündürdükleri... Eğitimde ve gündelik hayatta tasarımcının güzellik ve çirkinlikle bitmeyen hesaplaşması.



EMRE ÖZGÜDER [15/07/2016]

Kişilik Meselesi

Tüketici için gerçek bir ifade ve seçim imkânı olarak sunulan ürün kişiselleştirme potansiyeli ve onu tarif eden parametreler, basit bir pazarlama aracı olmanın ötesine geçebiliyor mu?



Listen to Foals
and enjoy
Daisuke Yokota's
images.



« ... Teknolojiyi insanlara göstermeden ve yaratıcı bir biçimde öyle bir kullanabilirsiniz ki insanlar orada teknoloji olduğunu fark bile etmeyebilirler; ... İşte o an insanların teknolojiyi daha iyi bir biçimde deneyimleyebilmeye başladıkları an ... »



ATAHAN YILMAZ [26/07/2016]

Foals, Daisuke Yokota: Hüzün ve İmge

« ... Kitap epey ilginçti; yalnızca birkaç ukala cümleden oluşuyordu. Üst üste defalarca okuyunca bu cümlelerin yakından geldiğini anladım. Hüzünden, imgeden, daha da ötesi; izden, fotoğraftan bahsediyordu ... »



ÇAĞIL ÖMERBAŞ [15/07/2016]

Ciddi Olmayan Uğraş

Pek çok düşünür, oyun kavramının sadece insanlara özgü olmadığından yola çıkarak, oyunların insanlık tarihini öncelendiği ve kültürlerin oyunlardan evrildiğini savunur. Oyunlar, insanın rekabet, şans, taklit ve vertigoyla olan tutkulu ilişkisi yüzünden çeşitlenir.



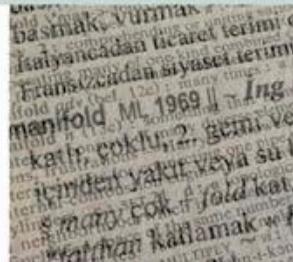
GÖKHAN KODALAK [15/07/2016]

Cizgiler, Kasırgalar ve



FATİH ÖZGÜVEN [15/07/2016]

Divan



Manifold [14/07/2016]

Manifold



emerging for myriad reasons. It can also be used as the name for a collection of such complex relations. The website calls on those drawn to it: "Dear participants ... over time, if it happens, if material accumulates, and things sent by you begin to create a place, a space, or a kind of manifold, Manifold can be yours, mine and others'. It can create a powerful gravitational field pulling inwards yet with waves emanating outwards. Maybe it would even be capable of managing its content by itself. Obviously, there is no set format for anything. The one, which has yet not arrived would determine its own format. Participate with whatever tone you wish: Near/far; talking to the reader, conversing / not talking, frowning; or in first- or third-person, etc. The dream, and the single condition, is to sustain an elaborate game of folding, to unfold/enfold/multiply, to persuade both yourself and your audience to engage with the game."

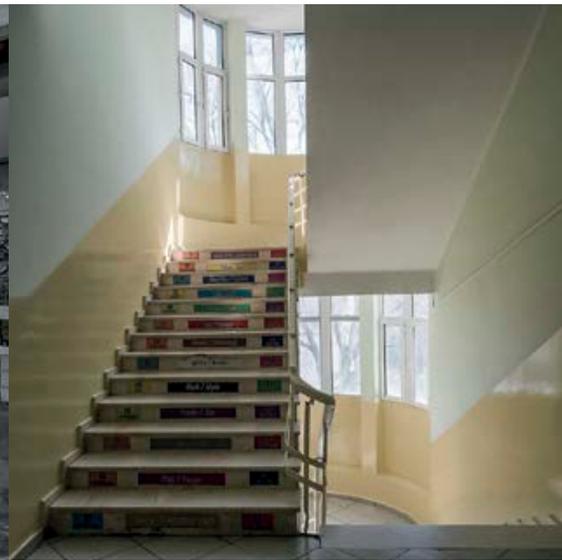
LECTURER AND AUTHOR OF numerous publications, Istanbul based artist Ali Taptık's exhibition "Redeployment," which will be on display at The Empire Project during the summer of 2016, comprises a selection of works from four photographic series: his most recently published photobook "Nothing Surprising" (2008–2014); Reform-Reset-Revisit (2014) produced for Venice Architecture Biennale - La Biennale di Venezia; "it's not fair," a web project produced in conjunction with the Art International Fair/Istanbul (2015); and "Teğet," a hitherto unpublished series/ body of work. "Çatlak Zemin" (2014), a collaborative project between Ceren Oykut and Taptık, where photographs become a surface for drawing, will also be featured in the exhibition. With this "Redeployment," Taptık is contrasting

bodies of works, which find their common core in urban and environmental issues, with those that are shaped by individual sensibilities opening a rear window into the to-and-fro of a process. As in the case of his 2011 exhibition "Deployment," this collection of works afford the artist a chance to map the simultaneous journeys he embarks upon in his practice.

The Empire Project identifies and exhibits contemporary art from regions which have historically been within the cultural sphere of influence, centered upon (or significantly affected by) the imperial focus we today call Istanbul. Geographically speaking, the range is wide, including most of the Mediterranean world and Arabian Peninsula, much of Eastern Europe, Anatolia, the Black Sea region and Central Asia.



ALI TAPTİK



SOLO EXHIBITIONS

- 2013 Ouroboros, Torun, Ankara
2011 Wounds, Cuadro Gallery, Dubai
Deployment, x-ist, Istanbul
2010 Cover, Krinzinger Projekte, Vienna
2009 Nothing Surprising, X-ist, Istanbul
Kaza ve Kader, Chateau d'Eau, Toulouse
Kaza ve Kader, imageSingularies, Sete
2008 Transit, Static, Liverpool
Kaza ve Kader Atelier de Visu, Marseille
Familiar Strangers X-ist, Istanbul
2007 remembering me Tarbes, Pyrennes
Kaza ve Kader, Galerie KUD,
Ljubjana, Slovenia (Terminale00)
Kaza ve Kader, Avivart, Istanbul
Kaza ve Kader, PiST, Interdisciplinary
Project Space, Istanbul
2006 remembering me, Langhans Galerie; Prag
remembering me, House of
Photography St. Petersburg
remembering me, 3. Bursa
UFOT Photography Days, Bursa
2005 remembering me, 12 Noorderlicht
Photography Festival Groningen
remembering me, deCentrale-Samovar, Gent

BOOKS

- 2012 There are no failed experiments / Cahiers 02
Atelier de Visu/ Filigranes Editions, Marseille
ISBN 13 : 978-2-35046-272-1
2011 Blinds, self-published, Istanbul
2010 Beaten Floor, self-published, Vienna
2010 Istanbul'u Resmetmek -
Türkiyenin Görsellik Tarihine Giriş
(with Prof.Dr. Ugur Tanyeli)
(Depicting Istanbul-Introduction
to History of Visuality in Turkey)
Akin Nalca, Istanbul
ISBN: 9759205959
2009 Kaza ve Kader
Filligranes Editions, Paris
ISBN 13 : 978-2-35046-185-4
2009 Open House (with
Okay Karadayılar), self-published
2008 Cities on the Edge (ed. John Davies)
Liverpool University Press, Liverpool
ISBN-13: 978-1846311864
2008 Transit
Liverpool Capital of Culture, Quarantine

FILMS

- 2011 "your face won't be visible", (Director)
10th if Istanbul Independent
Film Festival, 2011
Circuito Off Film Festival Venice, 2011
2008 Naz, (Director of Photography)
2007 Sıfır-Sıfır, (Director of Photography)
2002 Uyan(ma)ma
Best Experimental Film Istanbul
Short Film Festival,2002



www.alitaptik.com

Redeployment





MARTIN PARR

Returns to Istanbul





Martin Parr with Manuk Durmazgüler

TEN YEARS AGO, MAVI published a book, [“Parrjective,”](#) of Martin Parr’s [photographs on style hunting in Istanbul.](#) Mavi is once again collaborating with the master photographer on a new book project as part of Mavi’s 25th anniversary celebrations. The focus of this book is the new-generation “makers,” who are a product of the city’s continuing social transformation.

While some cities have grown in size, and some cities have gotten smaller, Istanbul has doubled its population over the past 25 years. Now a metropolis of 15 million people, it has undergone an extensive transformation. This has given rise to new needs, new forms of amusement and new occupations.



25 years ago, there were large slums in this metropolis, which have since been replaced by skyscrapers. The farmland that used to encircle the city has given way to gated communities, and neighborhood markets to shopping malls. Where there once were Turkish coffee houses, there are now cafés. At a time when this metropolis had virtually no rail system, no subway system, no Internet, not a single precursor to the world’s most extensive use of a social network, no modern art museums and no master craftsmen, there were world-class designers. In 1991, the city had seven universities; now it has 47. Workshops used to pepper the side streets. Now there are eight organized industrial zones. Where there used to be as many festivals

as there were seasons, there are now as many as there are weeks in the year. While theaters have become multistory garages, basements are being turned into new theaters. In the past, 31 movies were made annually. Today, four times as many are being produced.

In those days, a young person’s only aim was to get a diploma and find a job. Now young people are going after doctorates and they are in pursuit of professions they will love. The dream of being the best in the neighborhood has been replaced by the dream of being the best in the world. Those who used to wear what they found, now dress to be unique. Those who used to listen to what they heard now want to be heard themselves. Those who used to do what was wanted now want what they want to be done.



Martin Parr has photographed the new-generation artisans selected by the Mavi team, while the subjects are working or posing with their creations. Not only does he document contemporary Istanbul, he brings together in a single album dozens of new-generation crafts people, including the jewelry designer Manuk Durmazgüler, the tombak master Ufuk Erol, the glass artist Tülin Akgül, the chef Mehmet Gürs, the custom motorcycle designer Ömer Açıkgöz and the coffeemaker Özkan Yetik. The book, whose subject is the young entrepreneurs and the extraordinary workmanship they display while meeting the demands of eight million young Istanbulites, will be published at the end of the year. It will also capture the sense of design Istanbul emanates.



Manifold's 3-question interview with Martin Parr on YouTube.



Martin Parr with Ali Kazma



All about denim

KINGPINS STARTED OUT IN 2004 as a small denim supply chain show in New York. In fact it was the first of its kind in the world; it prides itself on exclusivity by being an invitation only show. Even denim-dedicated shows like Denim by PV and Bangladesh Denim expo have followed the footsteps of the pioneer show Kingpins. The event exhibits highly qualified vendors that include denim and sportswear fabric mills from the U.S., Japan, China, India, Morocco, Mexico and Europe, showcasing washhouses, full-package manufacturers, trim providers and business solutions. So it is a dream place for anyone that lives, eats and breathes the denim industry. Apart from being a show for the denim world, Kingpins also provides insight into what the next trends will be.

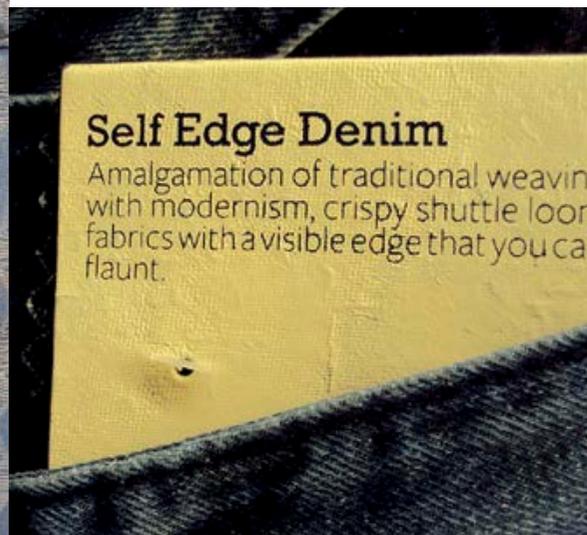
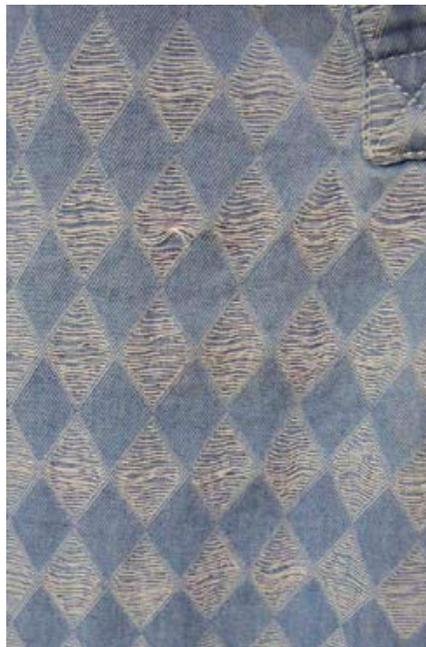
After the visits of the Mavi design team to the 2016 Kingpins NYC and Amsterdam shows and the Barcelona Denim Premiere Vision, here are the highlights on the denim world:

Sybarite: Rosana Rosales

Rosana is an American designer that specializes in heavy embellishments and embroideries, and operates out of China and India. The craftsmanship is impeccable and depending on how complicated the workmanship is, where it's made is allocated accordingly.

90's Look

The 90's are back in a big way. More and more mills are working to achieve that heavy look of the 90's, not just in rigid but also comfort stretch, used to make a perfect mom jean, oversize jacket, boyfriend jean and high-waisted shorts.





Bi-stretch

Bi-Stretch is becoming an important fabric in the market. It's a very strong innovation in fabric, making all the skinny silhouettes look and feel amazing.

Denim colors

White denim had a big presence at the shows. A considerable selection of whites, where you were able to find a beautiful bull denim to a stretch with an interesting slub. Black fabrics are also used as a base for ripped and destroyed, acid wash, blue/black washes and coatings. Vintage is making a comeback through shades of green. This color is explored with novelty double-cloths, crosshatch and coatings. Brown is seen as mostly a topical treatment, especially in metallic coatings. It is also used as a tint during wash.

Turkish mills

In general the Turkish mills are dominating the premium denim segment including Orta, Bossa, ISKO and Calik, in addition to new mills like Iskur Denim, Malwa and Asmara. The Indigo Istanbul mill also has an astonishing selection of indigo tops, prints and lace. The raw look of the fabrics is appealing, however as you wash it down you can see the integration of fabric and indigo creating beautiful results.

Japan mills

There was a Japanese section with high denim qualities particularly good for spinning and intensity of color. However prices were high for designer brands.

Advance denim

One mill from China that has strong qualities and innovation is Advance Denim, offering great coatings, foils and textures. There is a need for social engagement, customers are asked to participate in the show rather than watching from a distance. Advance Denim invites people to bleach their own indigo covered notebooks.



Photographers: Emma Shrouder and Vivet Yersulami

Desert Studio

This manufacturing company is in Dubai and specializes in men's washes. Their main focus is to wash in a sustainable way with little amounts of water, no chemicals and less energy.

Vintage Showroom

A collection of vintage denim pieces inspired by the photography of Dorothea Lange. It captures the harsh reality of 1930's America, with beautifully aged denim and broken indigo pieces.

Candiani mill

A collaboration between the Candiani denim mill, Denham Studio and Colombian artist Juan Manuel Gomez. The artist uses indigo as the only color source.

Denim City

Denim City is a place to connect, educate, and inspire denim lovers. The Denim Institute carries the Denim Archives. Blue Lab is a sustainable innovation laundry. The Jean School educates students who will shape the future of denim.

Denim Surgery

Extreme rip and repair is the soul of Denim Surgery. Jeans are destroyed, patched and mended with decorative stitches. Soft textures add a level of comfort and coziness for this season. Fabrics are brushed on the surface. Corduroys are a popular choice. Broken topstitch threads and irregular slubs in crosshatch denims create a sense of randomness, paying homage to the digital era.

Graffiti

The message is loud and clear with this POP movement in denim. Logos and popular sayings are spray painted on destroyed/patchwork jeans.

Sustainability

From recycled fibers to waterless laundry techniques, all participants in the supply chain are working towards a sustainable future.



When creativity SHAPES the future



CELEBRATING ITS 25TH anniversary this year, denim expert Mavi valued the future of jeans via co-sponsoring the worlds' most inclusive denim design contest, the 3rd ISKO I-SKOOL Denim Awards. On July 15th in Treviso, ISKO and partners celebrated the talented winning students of the design and marketing contests with an amazing party. A night full of bright stars, all united in the name of fashion. This was the winning formula of the finale of ISKO I-SKOOL, the fashion talent contest conceived by ISKO, a company of SANKO holding and leading worldwide manufacturer of denim.

“The night is young – There’s plenty of future, talent and style.” This was the guiding concept for the event that gathered international key players for a fashion show in the stunning Villa Corner della Regina, historical Palladian palace in Treviso (Italy), a choice that honors the key region of the Italian denim industry, Veneto. Naturally, denim was the starting point for the contestants’ inspiration. ISKO I-SKOOL, involving more than 50,000 students from all over the

world this year alone, has challenged young students coming from the most important universities worldwide in two contests, one dedicated to designers and one to marketing professionals. Students were asked to create denim outfits in one of three style moods:

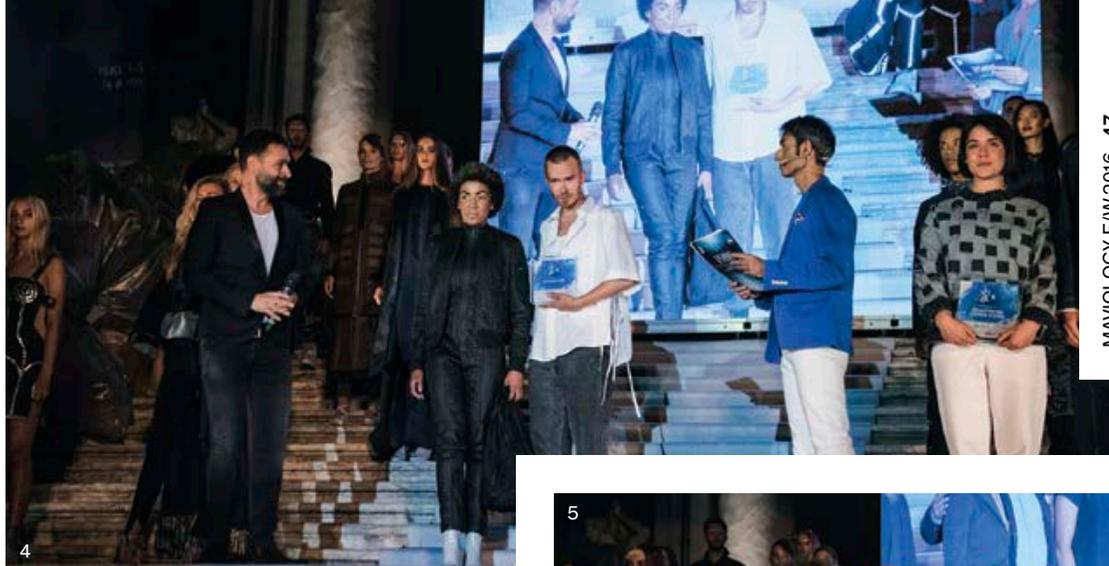
- **Renovated denim icons:** starting from an in-depth study of the evolution of denim and a thorough analysis of indigo history, contestants created their own denim icon, a symbol of fashion that never goes out of style.
- **Athleisure:** the contest challenged students to create outfits in the mood of the latest fashion trend, a mix between elegance and sports that is changing the everyday approach to style, using the most iconic ISKO fabrics.
- **Jool:** students had the unique occasion to experiment with ISKO’s ultimate creation, ISKO JOOL, a new fabric that mixes denim and wool. Very versatile and particularly adaptable to haute couture, this fabric was an exciting challenge for participants.

There was more:

- **Vogue Talents**, the international platform created by the world’s most iconic fashion magazine, Vogue, was

one of the driving forces in the Denim Design Jury with Sara Maino (Head of Vogue Talents and Senior Editor of Vogue Italia), to award a student with his/her own Special Mention.

- **The Denim Marketing Award**, tutored by the Italian communication agency Menabò Group, involved the following international schools: AMD (Düsseldorf, Germany), AMFI (Amsterdam, Netherlands), Milan Fashion Institute (Milan, Italy), Polimoda (Florence, Italy) and Sapienza (Rome, Italy). Students were asked to design a strategic marketing plan and its tactical actions in order to give value to and communicate the performance and the innovation of the product in the definition of the final denim brand. They could choose between the moods Jool and Athleisure, to create a continuous customer journey and a complete brand experience.



Photographs: Menabo Group

Involved Schools

- UAL (Chelsea, UK)
- ESMOD (Munich, Germany)
- IUAV (Venice, Italy)
- Artesis Plantijn University College (Antwerp, Belgium)
- POLIMODA (Florence, Italy)
- AMD (Düsseldorf, Germany)
- FIDM (Los Angeles, USA)
- NABA – Nuova Accademia di Belle Arti (Milan, Italy)
- AALTO (Helsinki, Finland)
- Beijing Institute of Fashion Technology (Beijing, China)
- Academy of Arts & Design of Tsinghua University (Beijing, China)
- BUNKA Fashion college (Tokio, Japan)
- UTS (Sidney, Australia).

Denim Design Award Jury

President: François Girbaud (Founder and owner Marithé + François Girbaud)
 Members: Hannah White (Global Senior Manager, Marketing Communications, Apparel & RFID at Avery Dennison RBIS)
 Zeynep Yapar (Vogue Turkey - Mavi)
 Esra Saatci (PG Manager Dyeing Auxiliaries TR&ME at Archroma)
 Valerio Baronti (Replay)
 Spencer Barksdale (Ralph Lauren)

- Federico Corneli (haikure)
- Maurizio Bosacchi (Swarovski)
- Fabiana Giacomotti (Fashion Journalist and Fashion Theory Professor)
- Luca Taiana (Owner and Founder TNA33)
- Vladimiro Baldin (Chief Product Design and Creation Officer at Safilo)
- Alice Tonello (Tonello)
- Violante Toscani (ISKO I-SKOOL Denim Design Award's 2nd edition winner)

Denim Marketing Award Jury

President: Chantal Malingrey (Director of Denim Première Vision)
 Members: Lynsey Scott (Head of Creative EMEA and Asia Pacific at Avery Dennison RBIS)
 Güney Otkar (Mavi)
 Roberto Morosetti (Archroma)
 Claudio Marcolli (Managing Director Swarovski)
 Marco Lucietti (Global Marketing Director SANKO/ISKO Division)
 Elisa Ravaglia (Creative Director and Owner Menabò Group)
 Alessandra Raio (ISKO I-SKOOL Denim Marketing Award 2nd edition's winner)
 Franziska Sauerwein (ISKO I-SKOOL Denim Marketing Award 2nd edition's winner)

The Winners

- Renovated denim icons Award: Anna Biotti (IUAV), awarded by Replay
- Athleisure Award: Joonas Rautiainen, (Aalto), awarded by Mavi
- Jool Award: Ester Rigato (IUAV University), awarded by haikure
- Avery Dennison RBIS Award: Farah Sherif Wali (Polimoda)
- Swarovski Award: Ester Rigato (IUAV)
- Vogue Talents Special Mention: Elena Trukhina (ESMOD Munich)
- Best U.S.A. Designer Award: Danielle Thaxton (FIDM), awarded by Ralph Lauren
- Special Prize: Yuka Yamada (BUNKA Fashion college)
- Denim Design Award: Ester Rigato (IUAV)
- Jool mood for the Denim Marketing Award: team led by Francesco Diomedi (Milano Fashion Institute)
- Athleisure mood for the Denim Marketing Award: led by Travis A. Rice (AMFI)



1. Danielle Thaxton 2. Elettra Bertoli
 3. Jool Award: Ester Rigato (IUAV University), awarded by haikure
 4. Athleisure Award: Joonas Rautiainen, (Aalto), awarded by Mavi
 5. Jool mood for the Denim Marketing Award: team led by Francesco Diomedi

QUOTES FROM A PANEL



François Girbaud,
Denim Design Award Jury President
Photographs: Menabo Group

“Memory is really short-term in this market ... designers quickly forget that everything has already been here.”

Sara Maino

“Denim is fun, it works just like music: you need a good mix. And I know that in this case the right element is innovation.”

Philipp Skal

“It’s about using denim in new ways, finding a combination of looks that no one has ever seen before”

Lello Caldarelli

“Sustainability is key for us ... Denim is the most democratic fabric in fashion: we need to push forward with our green approach in order to satisfy consumers with products that are not only beautiful, but also responsible. The future is now, we cannot miss this crucial call.”

Marco Lucietti.

“The winner cellar, a selection of talents and denim innovation” was the concept presented in Pitti Uomo, the international fashion platform that took place in Florence last June. The panel, held by ISKO I-SKOOL, hosted the key players of the sector and was an exciting occasion to mark the next scenarios of the style world, from eco approaches to trends. [...]

The best designer was Fukushima catastrophe; it made people stop and think what they’re doing to the environment. ... There are simply no fresh ideas coming, especially when it comes to ideas about production.”

François Girbaud