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# BASICLY

BASICLY MAGAZINE - [www.basiclymag.com](http://www.basiclymag.com) "it's basicly!"

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### #staybasicly

*Best shots with out hashtag #staybasicly*



# Slide Away

Photographer **Renata Kats**  
Stylist **Sergey Tatulyan**  
Model **Marusya @mleagency**  
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Suit Dries Van Noten  
Necklace Zoya Sagatelyan



Trench coat **Stylist's own**  
Jeans **Levi's**







Suit Saint Laurent  
Boots Philosophy di Lorenzo Serafini

# Barbara Franchin

founder and CEO

of ITS, International Talent Support, a contest for Fashion Designers that is taking place in Trieste for almost 20 years.



*She is tireless, she has an incredible energy, a deep passion for everything she does and a deep understanding of every person she meets.*

**Barbara Franchin, is the founder and CEO of ITS, International Talent Support, a contest for Fashion Designers that is taking place in Trieste for almost 20 years.**

*From her privileged point of view - the city of Trieste - that allows her to be free from the logics of the establishment of fashion, Barbara Franchin and her passionate and professional team - the ITS Family*

*- are supporting, nurturing, promoting, helping and shaping the next generation of talents of the fashion industry worldwide. ITS is an endless research, a constant challenge, a life changing experience for everyone that was lucky enough to participate to this extraordinary project.*

*A fashion contest and a unique event, like no other in the world, in which both the attendees and the contestants can live an experience that will leave a permanent mark both in their professional careers and in their personal lives.*

#basiclymeets

**What does always surprise you about young students you have worked with for these last years?**

Sometimes you think you have already seen all the possible infinite shades of creativity. The young people that I meet every year are always able to prove the opposite. They make me put on that kind of smile, the one you make when you tell yourself "who would have said it?", the smile of a person who always gets goose bumps in front of projects about which the dice have been rolled once again, unexpectedly.

They always prove you that there are no limits for the different points of view. Maybe what strikes me the most is the almost unmanageable enthusiasm that they still make me feel after 30 years of talent scouting. If I had to choose the best moment of the year of ITS, that would be April, when I usually have to go through the 1000 portfolios before the final selection with the jury. I am moved by it even now, while I am talking about it.



**What do you think is the importance of ITS, of your own path? The importance of the work you are doing for young designers? The importance of the path you have been building for them?**

During these years, ITS has run into and supported more than 600 finalists. Young people that after this experience have built important careers in fashion. Like *Demna Gvasalia* (winner in 2004), who founded *Vetements* and is now the creative director of *Balenciaga*, or *Katy Reiss* (2006) that became *Global Art Director for Lanvin*.

Or *Courtney McWilliams* (2010) menswear design director for *Givenchy*, *James Long* (2006), creative director of *Ice berg*, *Siri Johansen* (2008) knitwear manager for *Kenzo*, *Richard Quinn* (2015) who is now extremely famous in London, *Peter Pilotto* (2004), *Maiko Takeda* (2014) who collaborates with *Bjork*, *Matthieu Blazy* (2006) Design Director at *Calvin Klein*...and this is just the beginning of the list. I hope I was able to bestow to all these people the concept of "family", I hope they know they are not alone and that they keep on aiming for team work, finding their own identity and remembering to Live, with capital letter. Our wish to preserve and define creativity brought us to build the *ITS Creative Archive*, a collection which is unique in the world for bringing together the works of young international designers who are starting their professional career.



It is not only the story of an international contest that has been able to select the most virtuous talents for almost 20 years of history. It is a rare treasure, incredibly interesting in terms of contemporary fashion – more than 18,000 portfolio, 230 outfits, 130 accessories and jewels and 700 digital projects from more than 80 countries – and in terms of inspiration for the new upcoming generations. It is on these solid fundamentals that we are now drawing a footprint for our future: *ITS Academy*. A space for education and research, built around both professionals, and the curious people who approach this world, from 5 years old until 100.

*ITS Academy* will put together the didactic dimension with the exhibiting one. Temporary and permanent exhibitions will offer a space of dialogue among the worlds of fashion, art, cinema and design. It will become a global gymnasium of creativity, open to the entire city. *ITS Academy* already has already a home: 1,800 square meters in the central palace of *Fondazione CR-Trieste*, situated in *Via Cassa di Risparmio*, in Trieste.

**Which are the countries from where you have seen blossoming the most interesting innovations and the most creative minds for the last years?**

The countries of the European area have never stopped generating new talents. The same can be said about Japan, from which we receive unique and very personal declinations of creativity: there are young designers who are able to give substance to their dreams in such a direct, poetical way, without filters and it is really stunning. But the creativity flows are always changing directions and paths and they always discover new channels.

During the last years, new universes have started to gravitate around planet ITS: *China, South Korea, Finland, Taiwan and United States*. Since the beginning the contestants from Asia have always been the majority: from *China*, we have received more than 700 projects, and the growth has been exponential, thinking that whilst only 12 projects were handed in for the 2002 edition, more than 100 were submitted for the last one. It must be underlined that more of 60% of these stu-



dents studied abroad and the same situation works for Korean designers. The reason is that studying fashion design in Europe is still considered very prestigious, therefore a lot of students perceive this choice as a 'must' for their studies. This must not be intended as if the schools in their country were inadequate, as they are not anymore.

We have noticed a clear improvement in the education offered by these schools, which have started to found their own, strong identity. A different situation can be found in the United States, where I noticed an important and constant growth in the quality of teaching.



**In the fashion system, we have seen a constant growth of sustainable projects, gender studies and genderless collections and promotion of diverse cultures and subcultures in the last years. Can fashion save the World? Can fashion play an important part in the process of changing the future?**

Almost all human beings get dressed, so it is obvious that the relevance of outfits in the solution of the enormous problems connected with sustainability is remarkable: fashion industry is the second most polluting industry. It can surely give a gigantic contribution for the safety of our planet. The solutions for the implementation of a productive circle without any waste, sustainable not only for the planet, but also for the workers, are plenty and very complex. They are also not possible in the short period.

The recycling, the upcycling, the choice of leaving the fast fashion aside in exchange for durable clothes, the reduction of the consumption of water, the natural fibers and dyeing, the reuse of plastics and recycled materials, the use of modular philosophies... The new generations are asking the companies to commit, but, at the same time, they are showing a mixed behavior regarding their being customers as well, as the statistics show that their buying is never-ending.

But a lot of young designers have surprised us with their attention to this theme for the last couple of years, and this gives us a lot of hope for the future. An international event like *ITS* must put forward a theme that would necessarily need to change our lifestyle in a radical way, from now and for the next 10 years.

We are working a lot in this direction. we launched a prize dedicated to this aspect in 2019 and we will start to push forward in 2020. At the same time, fashion is often the first way to express ourselves, our 'business card' when we meet another person. Is the suit making a man? This is just partially true. I believe the freedom of expressing freely who we are – our sexual orientation, our cultural roots, our religion, our lifestyle, our passions – with our outfits is a fundamental human right, that can teach to whomever is observing to have a less limited attitude, more open to what is different.

I would like you to speak about the theme of this year, Sincerely True. We are living in a moment in which it seems that in fashion everything matters, a part from what is important. Whilst a lot of people are living for the followers, for social media or for the influencers, "*Sincerely True*" is a concept that flows against the tide. There is a strong need of bringing back the attention on this theme, as we are constantly bombed with aspects that do not have anything to do with creativity. How did this theme come out? in your question you already summarized quite well the reasons that brought us to present this concept for *ITS* 2019. In an era in which the challenge goes through screaming, in which you plan an image of yourself that is artificially filtered, in which you give space to misleading messages, the truth becomes indescribable, confused, and *ITS* is anachronistic: it encourages you to step up in the middle of the chaos, make the noise silent and simply be yourself. For real. Because the truth does not need to shout out loud, it does not need 5 minutes of celebrity, it is not linked to a bi-dimensional world where there is just one of the sides that matters, only because it catches our eyes while they are scrolling the screen. It has been all summed up by *Angelo Flaccavento*, when he writes sarcastically "*quit the storytelling and get back to dressmaking*". The need for reality is right here, as much as the one for 'analogue' - instead of digital - human relationships. We intended to be the bearers of this message.

**In this era in which it seems like there are less and less resources and occasions for the young designers, where many paths are more and more difficult, which message of hope you feel like you want to give to the creative people?**

**Do you think it is possible to live the dream and the passion without losing hope?**

First of all, it is important to understand that there are many different types of careers in the industry, not only the fashion designer. The people who are seriously living for their passion will never lose the hope, because their destiny is already set to be a happy one: they wake up in the morning and all their energy are going in one direction. The true Creatives have an endless curiosity and they never give up, they never stop. You can everything away from them, but they will find a way to express themselves, to continue.

- Giulia Massarenti

*(My advice is hidden in a sentence of the movie "Otto e Mezzo" by Federico Fellini, because you have to ask yourself)*

**"Will you be able to quit everything and to start your life again from the beginning? Will you be able to choose one thing, only one think, and be faithful to it? Will you be able to make that think become the reason of your life? Something that gathers everything and that becomes everything just because it is your devotion that makes it become infinite. Will you be able to do it?"**

# Milan Fashion Week

## Spring Summer 2020 REPORT

### Hyper feminine seems to be the answer.

Milan's fashion week showed us the way to go: after seasons of Athleisure, logomania, genderless proposals, the new woman comes back to her real essence: femininity.

### Everybody is pointing out that good taste is back and is here to stay. So, what's new?

The eighties are still cool as a trend but now it's easier to find a bold squared jacket paired with a feminine dress. And about dresses, they are often light, impalpable, layered. Sometimes the construction of the bustier is simply covered by tulle, organdi and chiffon; this was the message from Dolce & Gabbana and Versace shows, for example, and actually in these 2 catwalks you see what you are gonna love: mixed animalier, micro bags, tiny florals or bold jungle-style prints. Expect to see all these things around in a while.

Another important trend is the bold shirt and, actually, shirts are everywhere, often built in cotton popeline to enhance the big-shoulder construction, mixed with shorts (next big thing) or pleated ankle skirts.

Take a look to Alberta Ferretti show, just to have an idea or simply see what Philosophy by Lorenzo Serafini proposed: the figure is actually victorian, mixed up with a renaissance mood of white, dreamy dresses.

If sportswear was a must back 6 months ago, everything can change in a blink of an eye in fashion, but Italian designers are able to balance the exquisite feminine style they are known for, together with the newest ideas. MSGM runway for example, shows clearly how you can be loyal to your DNA without being out of fashion:

you work on geometric shapes using one of the trendiest colors of this season, I mean the PINK. Pink is cool, pink is magic. Prada used a powdered but strong shade of it but some designers simply worked on different tones.

N21 used a peachy, creamy accent, Max Mara made it bold and used it together with a natural grey, enhancing the bubble-gum tone. And talking about Max Mara, the eighties touch was relevant in a collection of warrior women with an attitude; the saharian jacket is gonna be a real must-have, but this was also true in the Dolce & Gabbana collection in which this kind of jacket becomes feminine if proposed with the Maison DNA dresses.

Still talking about colors, beige is an absolute trend and works perfectly with pastel tones which dominated Milan Fashion week, but it is also a good idea to propose it with yellow and orange as Alberta Ferretti did. It's Summer, and glamorous women love colors which look super cool on a tanned skin.

Flowers in Spring may be not ground breaking but they are if, as said before, prints are exquisitely micro, often in shades of the same color, I mean, blue, rose, heart tones. This kind of prints really define what is now a must from Milan shows: being cool, sexy, but with a new attitude.

Even Gucci goes for it: in a super kinky collection made of latex and S&M memorabilia, if you take away what you do not really need, you are gonna get the same result: a real woman. And you see, that's all.

- Alessandro Perriello



Photographer **Giulia Mantovani**



L U C E



L U C E

# FASHION WEEK SS20 REPORTAGE







FABBRICA



"Everyone is free to express himself as he pleases"

# Tiny Idols

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Born in Verona and raised in Milano, Silvia's discerning eye and love for fashion developed at a young age, when she would read fashion magazines and follow the collections of her mum's 80s band.

After completing her Communications degrees from Università di Verona, Silvia set her sights on a career as a fashion stylist with the music world, creating characters and look for music promos.

Developing projects for both big and cool emerging brand such as Ray Ban, Persol, Furla, Coccinelle, Liu Jo, Tod's, Imperial, DSquared, Adidas, Nike, Mawnakea, Bonsai, Casba, Doomsday, Silvia's career as brand management consultant had a stop in Fixdesign, a well know fashion company which encharge her to follow up new concept ad brand manager between 2011 and 2013 for special advertising project, e-commerce and campaigns.

With her keen eye for details and fresh approach to styling, Silvia's ability to simultaneously predict trends and transcend them, had solidified her presence in an ever-changing industry.

Silvia divides her time between editorial and ADV shoots, fashion campaigns, entertainment entities like MTV Awards, X Factor, Sanremo, Red Bull Clash live event and countless music video, booklet for artist and celebrities.

Shes was nominated three times as Best Styling at La Jolla, winning with her partners in crime Pablo Patanè last year with DOLLS HOUSE, a film produced by Einnat Dan. Shares her time between London, Berlin and Milan, where she's leading a styling team called Tiny Idols, following the biggest italian artis as image consultant.

## How everything started and how did you get inside the fashion world?

It has been very natural: When I was a child my mother and her sister had a fashion company, I saw my uncle studying and leaving for Monaco to work as a designer for Puma and I saw my grandmother sewing my first custom made clothes.

Even if it has been a blood-stuff, nobody has ever forced me to do it... In fact everyone in the family thought that I would have taken another way.

## What is your background?

I've started with an internship in a creative office when I was still graduating in communication at university and after this I've started my own journey. Since then I started studying the history of videoclip and cinema from the point of view of costume and I wrote a thesis with a comparative analysis between Fellini and David LaChapelle. During the internship, my supervisors asked me to work in the wardrobe and it all started from there. I had to do 250 hours and I stayed the nights both there and in the studio doing research.

As soon as I could I moved to Milan to start working as a freelance stylist and after my movement to the big city the first big projects came to me.

Seems very easy and simple as you describe it...

It is easy if you know that it's not properly a job but a lifestyle: It's about to know what you want and you use all of your resources to obtain it, if you have a vision and you know how to express it, if you have your own



aesthetic and you can visualize it, if you have an imaginary world and you can create it, if you have a nature that is open to confront with the others, open to the critics, to the problem solving, to the proposals and also to the bad strikes, to the various no that you will receive and to the impossible conditions. I could go on but I think it's already pretty clear. And not easy, at all.

## How would you describe your imaginary world?

I went through various creative phases, trying to watch as many films as possible, TV series, video clips, editorials, so the inspiration has always been transversal to the contents. I was very impressed by the dream aesthetic of Gondry and Spike Jonze, the poetic realist by Spike Lee, but also the scary one by Larry Clark. Wes Anderson has literally kidnapped me and some nights he is still awake in a video clip by Martin De Thurah. I take what I like best about the characters of each world and I decline it according to the project, trying to make it mine with the help of a color, an accessory, a contrasting combination.

For example, with Salmo in the last Playlist Tour we made a customized PTCRS inspired by a coordinated 1950s Elvis but revisited in a futuristic key inspired by the reflective wave that many designer were proposing. It has been literally crazy.

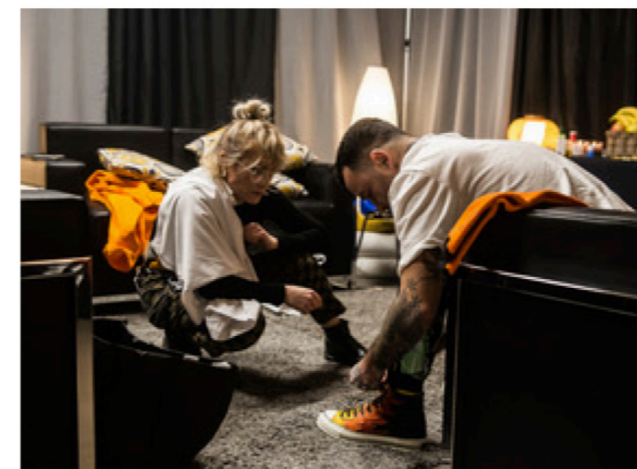
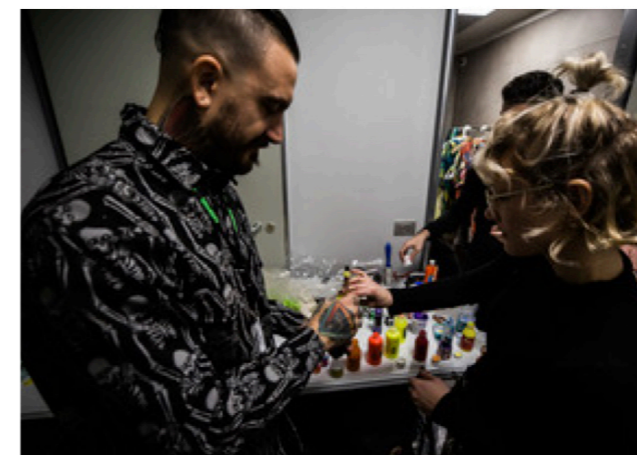
## You talked about Salmo, how did you get in touch with him?

I had known Salmo long before obviously working together and I went to many of his concerts. I first came into contact with "Machete" through a production manager I often work with, Antonio Zappadu, and then Manuel, Hell Raton, with whom I immediately bonded. From him I received the proposal to make the wardrobe of the Red Bull Sound Clash 3 years ago. And everything started there.

## And how it was?

It was gone that from Friday to Saturday I set up 3 coordinated outings to 6 artists. One of these was Mauri (Salmo). Machete won the Clash. The relationship with him and his brand, Doomsday, started from there.

Tell us how you develop the costumes and the outfits





for him. Every artist I follow is in a particular phase of his journey and even before starting to work it is absolutely necessary to understand what is right at that moment according to his history and of course to do a coherent and punctual work. I immediately understood that with him I had to go far beyond not only my vision, but also his own. He had just finished the tour with *Hellvisback* and needed to slowly get in touch with the realities of a world to which he is interested in but in an outsider way. A bit like me. I continued his streetwear idea by combining some pieces related to top brands like *Vetements*, *424*, *Amiri*, *Martin Rose*, *Alyx*. *Moschino* immediately approached and we tied a report for the big dates of the tour also going to meet *Jeremy* in the fashion show, which gave us some incredible pieces exclusively. But surely the most fun thing is the custom with the new designers.



**Also you have designed a few custom made for him, right?**

Yes, I was coordinating the tour wardrobe with his brand coordinator *Filippo Agostinelli* and we immediately threw down a custom idea. I was already in contact with *Frank Liori* and *Andrè Suergiu*, the other two partners of the brand and together we studied the various possibilities of acting according to timing. In about ten days my team and I, together with *Frank*, finished the two custom *DOOMSDAY* that would then go to the first dates. And we literally finished them in the backstage a few minutes before the concert. We like it that way. (laugh) Do you have any bad story or is it always perfect? There are always unexpected or crazy variables, conditions that you can control, such as shipments or suppliers that are not serious or various critical issues during the production. For this reason I always have a plane B and a plane C at least at the height of plane A, or even better than plan A.

**Besides who do you follow lately?**

I'm following *Coez* with whom I'm on tour with *E' SEMPRE BELLO*. We started with 3 *Bonsai* custom made on *Tommy Biagetti's* analogue photos while they were traveling in California and now we are planning many other dates and many other collaborations after Verona's concert.



**How is the relationship with the artists?**

With each artist, each team there are different relationships, empathies and different mechanisms, which over time can lead both you and the artist towards new imaginations and new visions that reach everyone, exactly how the music does to everyone.

With *Silvano*, for example, we increasingly evaluate custom and personalization to convey his world which is made of positive messages, sometimes it is a pretty nostalgic world. For Example the graphics of the 1980s video games, but with a timeless, real version, without unnecessary flaunting.

**Do you think there is a trend that is going to emerge in 2020?**

I see that everything very oversize and I like it. Probably that all this wave of custom and mash up logos can lead to a cleaner monochrome trend, to black and white. The road will decide.

**You named the street, because it's where the big trends come from, is there something that really annoys you in the clothes you see around?**

Everyone is free to express himself as he pleases, so I also prefer to concentrate on what I like at that moment, for the occasion.

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Interview Text @giuliamantovaniph  
Photos credit @mattiabonizzato  
@robertograzianomoro - @matteobosonetto

# Childhood Memories

Photography Dan Li  
Stylist Floriana Bellandi  
Hair & Makeup Artist Ottavia Testa  
Model Milena Podda (The Lab Model)



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Sweater Drumhor Trousers Ottod'Ame



Coat Angelia Ami Dress Relish Shoes Alysi



Shirt Isabel Bennato Shoes Alysi



Shirt **Babylon** Trousers **Madame Berwich**  
Earrings **Gerlando Speranza**



Necklace **Eclat** Shoes **Alysi** Dress and belt **Stylist Own**



Gilet Pierantonio Gaspari Shirt, trousers and shoes Alysi

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