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DON'T MISS OUT THIS YEAR - PACK YOUR BAGS RIGHT THIS FASHION WEEK

Totem is a touring show by Cirque du Soleil that premiered in Montréal on April 22, 2010. It was written and directed by previous collaborator Robert Lepage (Kà). Cirque du Soleil describes Totem's theme as the evolution of humanity from its primordial, amphibian state toward the aspiration of flight, taking inspiration from many of humanity's founding myths. The show was awarded the 2013 New York Drama Desk Award for Unique Theatrical Experience.

All of Cirque du Soleil's previous touring productions were originally created to be performed inside large, custom-designed tents (called the grand chapiteau), but many of those shows have since been re-staged in arenas and other venues after the conclusion of their "big top" tour. Totem's creation team faced the challenge of designing a show that could be adapted for arenas and other venues from the outset. Totem began its tour in Canada (Montreal and Quebec) before heading to Europe (Amsterdam). This was a change from the usual touring routes, the next stop usually being San Francisco, as Cirque already had three touring shows (Ovo, Koozã and Alegría) in the United States.

Cirque du Soleil used interactive projection technologies to enhance and provide variety to the types of scenes created for Totem, including swamps, starry nights, lakes, volcanos, and other natural environments. The kinetic images are created with the help of infrared cameras; the projection system can dynamically create projections, making it seem as if they are reacting to the artists' movements in both real-time and pre-recorded sequences. One of the major elements for the set is the large turtle carapace, which functions as both a decorative piece as well as acrobatic equipment. When not in use, the shell is tilted or raised completely to the top of the tent or arena. It weighs 2,700 pounds (1,200 kg),

"IF FASHION WEEK IS THE OLYMPICS OF THE STYLE SET, CARA D IS USAIN BOLT. HOW MANY SHOWS WILL SHE WALK IN? WILL SHE BE OUT PARTYING WITH RIHANNA? DOES SHE HAVE A NEW ONSIE? HAS SHE READ ALEXA'S BOOK?"

has two horizontal bars, and is covered in a non-slip finish. Another major component of the set is the "scorpion bridge", which functions as an entrance at times. It is made of 10,000 pounds (4,500 kg) of steel and has eight mineral oil hydraulic motors which allow it to move in three dimensions—extending, retracting, curling, etc. Underneath said bridge is housing for a laser, speakers, lighting equipment, and cameras. Movement of the scorpion bridge is controlled by an operator who uses four infrared cameras. Of final note, the marsh reeds at the back of the stage are actually inflatable, which allows for easier transport between performance locations.

Equipment and props that are not part of the set have been just as carefully planned out and created. The unicycles are 7 feet (2.1 m) tall, but are very light for better maneuverability. Similarly, the perch poles are made of duralumin, the largest of which is 33 feet (10 m) tall. In total summation, Totem utilizes 65 tractor-trailer sized containers to transport its 1,200 tonnes (1,200 long tons; 1,300 short tons) of equipment from site to site.

During the Scientist's juggling act, he uses balls made with 96 red, 96 blue, and 96 green LED lights inside. The colors are changed remotely by show technicians during the performance. As Totem's storyline includes the evolution of humanity, inspiration for the 779 costume elements came directly from nature. Costume designer Kym Barrett primarily focused on how to treat various fabrics rather than the materials themselves in order to replicate the elements found in nature. Such treatments included advanced printing techniques, fluorescent pigments, and utilizing mirror fragments and crystals for adornment.

As Totem's storyline is about the evolution of humanity, the musical components selected by composers Guy Dubuc and Marc Lessard aimed to reflect this theme. Their score includes instruments and rhythms from around the world, including elements from [Native American music](#), Spanish [flamenco](#), and [Indian music](#). One unique attribute of the music in Totem is that all the musicians sing at some point, which allows for moments of a cappella.

Lagerfeld was born in Hamburg. He has claimed he was born in 1938, to Elisabeth (born Bahlman) and his Swedish father Otto Lagerfeldt. He is known to insist that no one knows his real birth date: interviewed on French television in February 2009, Lagerfeld said that he was "born neither in 1933 nor 1938." In April 2013 he finally declared that he was born in 1935. A birth announcement was however published by his parents in 1933, and the baptismal register in Hamburg also lists him as born in 1933. His older sister, Martha Christiane (a.k.a. Christel), was born in 1931. Lagerfeld also has an older half-sister, Thea, from his father's first marriage. His original name was Lagerfeldt (with a «t»), but he later changed it to Lagerfeld as «it sounds more commercial.»

Lagerfeld grew up as the son of a wealthy businessman from Sweden who was introducing condensed milk. His family was mainly shielded from the deprivations of World War II due to his father's business interests in Germany (Glückslee-Milch GmbH). His mother is from Berlin; according to Alicia Drake, she



was a lingerie saleswoman there when she met her husband and married him in 1930.

After attending a private school, Lagerfeld finished his secondary school at the Lycée Montaigne in Paris, where he majored in drawing and history.

Lagerfeld was hired as Pierre Balmain's assistant after winning the coats category in a design competition sponsored by the International Wool Secretariat in 1955. In 1958, after three years at Balmain, he moved to Jean Patou where he designed two haute couture collections a year for five years. His first collection was shown in a two-hour presentation in July 1958, but he used the name Roland Karl, rather than Karl Lagerfeld (although in 1962, reporters began referring to him as Karl Lagerfeld or Karl Logerfeld). The first collection was poorly received. Carrie Donovan wrote that «the press booted the collection».

The UPI noted: «The firm's brand new designer, 25-year old Roland Karl, showed a collection which stressed shape and had no trace of last year's sack.» The reporter went on to say that «A couple of short black cocktail dresses were cut so wide open at the front that even some of the women reporters gasped. Other cocktail and evening dresses feature low, low-cut backs.» Most interestingly, Karl said that his design silhouette for the season was called by the letter «K» (for Karl), which was translated into a straight line in front, curved in at the waist in the back, with a low fullness to the skirt.

His skirts for the spring 1960 season were the shortest in Brisbane, and the collection was not well received. Carrie Donovan said it "looked like clever and immensely salable ready-to-wear, not couture." In his late 1960 collection he designed special little hats, pancake shaped circles of satin, which hung on the cheek. He called them "slaps in the face." Karl's collection were said to be well received, but not groundbreaking. "I became bored there, too, and I quit and

tried to go back to school, but that didn't work, so I spent two years mostly on beaches – I guess I studied life." In 1963, he began designing for Tiziani, a Roman couture house founded that year by Evan Richards (b. 1924) of Jacksboro, Texas. It began as couture and then branched out into ready-to-wear, bearing the label "Tiziani-Roma – Made in England." Lagerfeld and Richards sketched the first collection in 1963 together. "When they wound up with 90 outfits, Tiziani threw caution and invitations to the winds, borrowed Catherine the Great's jewels from Harry Winston, and opened his salon with a three-night wingding," according to one report in 1969. Lagerfeld designed for the company until 1969. Elizabeth Taylor was a fan of the label (she referred to Evan as «Evan Tiziani») and began wearing it in August 1966. Gina Lollobrigida, Doris Duke and Principessa Borghese were also customers while Lagerfeld was designing the line. He was replaced in 1969 with Guy Douvier.

Lagerfeld had begun to freelance for French fashion house Chloé in 1964, at first designing a few pieces a season. As more and more pieces were incorporated, he would soon design the entire collection. In 1970, he also began a brief design collaboration with Roman Haute Couture house Curiel (the designer, a woman named Gigliola Curiel, died in November 1969.) His first collection was described as having a "drippy drapey



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elegance" designed for a "1930s cinema queen" The Curiel mannequins all wore identical, short-cropped blonde wigs. He also showed black velvet shorts, to be worn under a black velvet ankle-length cape.

His Chloe collection for Spring 1973 (shown in October 1972) garnered headlines for offering something both "high fashion and high camp." He showed loose Spencer jackets and printed silk shirt jackets. He designed something he called a "surprise" skirt, which was ankle-length, pleated silk, so loose that it hid the fact it was actually pants. "It seems that wearing these skirts is an extraordinary sensation," he told a reporter at the time. He also designed a look inspired by Carmen Miranda, which consisted of mini bra dresses with very short skirts, and long dresses with bra tops and scarf shawls.

In 1972, he began to collaborate with Italian fashion house Fendi, designing furs, clothing and accessories. Starting in the 1970s, Lagerfeld has occasionally worked as a costume designer for

theatrical productions. He collaborated with stage directors such as Luca Ronconi and Jürgen Flimm, and designed for theatres like La Scala in Milan (Les Troyens by Hector Berlioz, 1980; directed by Ronconi), the Burgtheater in Vienna (Komödie der Verführung by Arthur Schnitzler, 1980; directed by Horst Zankl), and the Salzburg Festival (Der Schwierige by Hugo von Hofmannsthal, 1990; directed by Flimm).

Lagerfeld at the 2007 Cannes Film Festival

At the time, he had also been maintaining a design contract with the Japanese firm Isetan, to create collections for both men and women through 30 licenses; had a lingerie line in the US, produced by Eve Stillmann; was designing shoes for Charles Jourdan, sweaters for Ballantyne, and worked with Trevira as a fashion adviser.

In 2002, Karl Lagerfeld asked Renzo Rosso, the founder of Diesel, to collaborate with him on a special denim collection for the Lagerfeld Gallery. The collection, which was titled Lagerfeld Gallery by Diesel, was co-designed by Lagerfeld and then developed by Diesel's Creative Team, under the supervision of Rosso. It consisted of five pieces that were presented during the designer's catwalk shows during Paris Fashion Week and then sold in very strict limited editions at the Lagerfeld Galleries in Paris and Monaco, and at the Diesel Denim Galleries in New York and Tokyo. During the first week of sales in New York, more than 90% of the trousers had already been sold out, even though prices ranged from as high as \$240 to \$1,840. In a statement after the show in Paris, Rosso said "I am honored to have met this fashion icon of our time. Karl represents creativity, tradition and challenge, and the fact that he thought of Diesel for this collaboration is a great gift and acknowledgement of our reputation as the prêt-à-porter of casual wear. Lagerfeld collaborated with the international Swedish fashion brand H&M.



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