

**SF 1 OG**

For SS27, we explored the duality of good and bad, questioning whether these concepts are ever as absolute as they appear.

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The collection developed through an investigation of art, power, ritual, and corporeality. A key reference was the movie *Suspria* (2018), where dance becomes more than movement. It becomes a medium for control, transformation, and hidden authority. The film reflects the idea that evil rarely presents itself in obvious forms, but can exist within institutions, traditions, and established systems of power. At the same time, these very structures often possess a compelling beauty. This tension between attraction and discomfort became a recurring theme throughout the collection.

Another point of reference was the work of photographer Ari Versluis, whose images of people dressed in near-identical ways evoke ideas of conformity, collective identity, and the visual codes through which society defines what is considered “good” or acceptable.

Additional references included the uncompromising attitude of 1980s and 1990s rock and punk culture, as well as elements of religious dress, symbolism, and ceremony. Rather than direct quotations, these served as subtle visual and emotional cues that enriched the collection’s broader narrative.

Music played an important role in shaping the atmosphere of SS27. The soundtrack, created by Gavriel August, draws inspiration from the traditional Easter processions of Seville. Throughout the process, the intention was to create a soundscape with a strong emotional presence that supports the collection’s exploration of ritual, power, and ambiguity.

The show takes place at the Carl Schumann Sports Hall in Charlottenburg, a building designed by the Berlin architect Hinrich Baller, whose work became a distinctive part of the city’s architectural identity. Rejecting the rigid functionalism of post-war modernism, Baller developed an organic architectural language defined by sculptural forms, flowing geometries, and a close dialogue between structure, nature, and human movement. His buildings possess a quiet physicality that feels both monumental and intimate, making the venue a fitting setting for the collection.

The set design was developed in collaboration with John Andrews and centres around a meticulously trowelled floor that gradually fractures under the force of the models’ footsteps throughout the show. What begins as a flawless, controlled surface slowly gives way to traces of movement and pressure, allowing the runway itself to become part of the performance. Rather than remaining a passive stage, it records every passage, revealing the tension between permanence and decay, order and disruption.

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