

ZIPPED





MAGAZINE
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LETTER FROM THE EDITOR

Given the direction I've taken my life and career in, simply saying I love clothes feels wrong. While fashion can be defined within a dictionary, the term does not mean the same to all of us. As much as clothing is a universal commodity, it also serves as a tool for personal curation, allowing us to find communities in unexpected places. In a content-ridden world where tech has forced us to watch from the back seat, fashion has retained its magic of granting us a spot at the steering wheel with no limits on speed.

As personal as the fruits of our labor in this industry can feel, over the past decade we have experienced vibrant expression of fashion subcultures. Diverse influences from passion-based activities of movement have formed together to create unique and expressive styles internationally. From the gripping parks of skateboarding to the rhythmic courts of basketball and the graceful studios of ballet, movement-based subcultures offer a mosaic of inspiration that symbolizes a new age of brand identity and consumerism. We have watched brands grow like Supreme which boasts New York City skate culture, to Palace which represents a new age of streetwear in London, to Stussy which started as a surfboard shop out of a car in Laguna Beach to an international phenomenon of limited stock graphics. The reality is that fashion is expanding and newer brands now have the potential to become key players that bridge the gap between streetwear and high fashion. While iconic footwear like Jordans symbolize a crossover between sports and style, brands like Rowing Blazers proved that heritage and modernity revitalize the perception of businesswear, making tailoring undeniably cool and sexy, something reminiscent of Tom Ford's early 2000s Gucci reign. This union of influences and added layer

of collectibility has formed a dynamic subculture where self-expression is not only stitched into the fabric of clothing but also mirrors the diverse passions and movements that shape our cultural identity.

I now present to you our latest issue, exploring the captivating theme of "Movement." This edition delves into the dynamic world where fashion intersects with community, reshaping the landscape of identity through clothes.

In these pages, you'll discover how fashion has evolved beyond a mere expression of style, becoming a powerful force in uniting communities. The way we move through life is reflected in our choice of attire, forming bonds that extend beyond textiles and thread. This issue is a celebration of the diverse ways in which clothing becomes a medium for self-expression and a catalyst for societal change, transcending geographical boundaries.

I have always had a very saturated personality, absorbing my surroundings, pushing myself into spaces that strip our culture's leniency on comfort. Through this issue, I hope I was able to communicate the passion I see behind this industry in the name of fashion, which I find the most powerful form of communication. While leaving your curiosity uncapped, I hope you feel moved to step beyond your own limits of comfort. Growth comes from pressure, and pressure creates diamonds.

Ava Lahijani
Editor-in-Chief, Zipped Magazine

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“The Spot” in downtown Syracuse is where fashion and functionality collide

By Claire Samstag

When John More was asked in high school what he saw himself doing 10 years from now, he said he either wanted to open a sneaker boutique or a skate shop, and that is exactly what he did.

On a tired Wednesday at 2:00 PM, the skatepark, known to many as “the spot” in downtown Syracuse is alive. With colorful graffiti-filled curbs and gated exterior, the park is home to all kinds of people. From professional skaters to teenagers that are learning to skate for the first time, the park is rich with personality.

12 years ago, “The spot” was nothing more than two dilapidated tennis courts that were once attached to public housing. A couple of skaters realized that no one was using the courts, so they built wooden boxes, ledges and ramps, which eventually turned into concrete fixtures.

“As more concrete was getting put down a lot of people realized it’s a safe space



to go and that the state’s not going to come and knock it down.” More said. “So it’s just kind of like an unspoken rule like, leave the skatepark alone kind of thing.”

Jalique Huntley, a Dewitt resident and Wegmans employee, stood in the park wearing a plain black t-shirt, baggy army green utility pants, and low-top Panda dunks.



Huntley has been skateboarding since he was a little kid, always having his dad's old boards around. In middle school, he began taking skating more seriously, perfecting old tricks and learning new ones. On October 6th, Huntley participated in his first Syracuse Fashion Week at the Treasury downtown. Despite attending the show, Huntley's actually not into fashion. "If I see something that I like and that's cool enough to skate in, I'll wear it." He said that it's also important to wear something that's durable and good to beat up.

Huntley said the park is its own spontaneous community. "On any given day, you could have a group of people ask 'Oh you guys wanna film?' and people start filming" Huntley said. "You never know who you're going to meet, you just know that you'll probably have something in common."

No one anticipated a friendship between luxury and streetwear when skateboarding first began in the 1950s. In the 1980s, Vans dominated the scene, in large part because skaters loved the comfort of the flat sole.



"SLAPPY"



"You're in charge of what you want to look like and tricks you want to do"

"L5UK"



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In the 1990s, brands like Carhartt, Polo Sport, and Tommy Hilfiger adopted the baggy tee and jeans combination that became part of the skater uniform, because of the extra mobility.

John More started skating 15-years-ago, when the style was what he describes as "punk". More said that he's watched skate fashion evolve into baggier clothes since then. More moved out of his hometown in Liverpool, NY, in 2014 and came to Syracuse where he discovered "the spot" downtown and has been skating there ever since.

"Skating is a sport where there's no coach involved. It's not structured like a school event team, you're your own coach. You're in charge of what you want to look like and what tricks you want to do," More said.

When More noticed the surge of skaters showing up in Syracuse, he became one of the co-owners of Flower Skate Shop, downtown. Flower Skate Shop caters to a younger generation of skaters and has been open for almost three years.

Due to the influx of customers, they also recently bought a new space on Salina Street.

"We get kids coming in looking like they just left Spencer's, kids looking like they just left the thrift store with crazy baggy camo clothes, and we get a lot of kids who look like they don't even skate," More said.

Confidently skating throughout the park and up the graffiti tormented ramps was Aaron, a former Depop seller and Silver Tabs jeans, enthusiast. Ever since Aaron moved to Syracuse from Portland, he has been coming to the park for months. He said he thinks pants are the most important part of a skater's outfit.

"There's general trends in skating. If you watch old skate videos, you'll see them all wearing skinnier clothes and more of a rock style and now baggy clothes are back from the 90's," Aaron said. "Skating influences everything else. Skaters try to dress like skaters and skaters try to dress like how everyone isn't."

The influence that skate culture has on modern streetwear and individual expression is undeniable. The relaxed nature of the sport is attractive in an unintentional way, making people want to achieve that level of "effortless coolness."

Maddox Konieczny, a Syracuse local and student at Onondaga Community College said that skating inspires its own fashion. He describes "the spot" as a "really laid back environment".

When Konieczny skates he said he likes to "wear carpenter pants or just heavier duty pants, so that when you fall you don't get completely shredded by the ground."

"Everyone's got their own unique individual style and that's what I think is really cool about the no rule aspect of skating," More said.

"JAH"





ST. JOSEPH'S

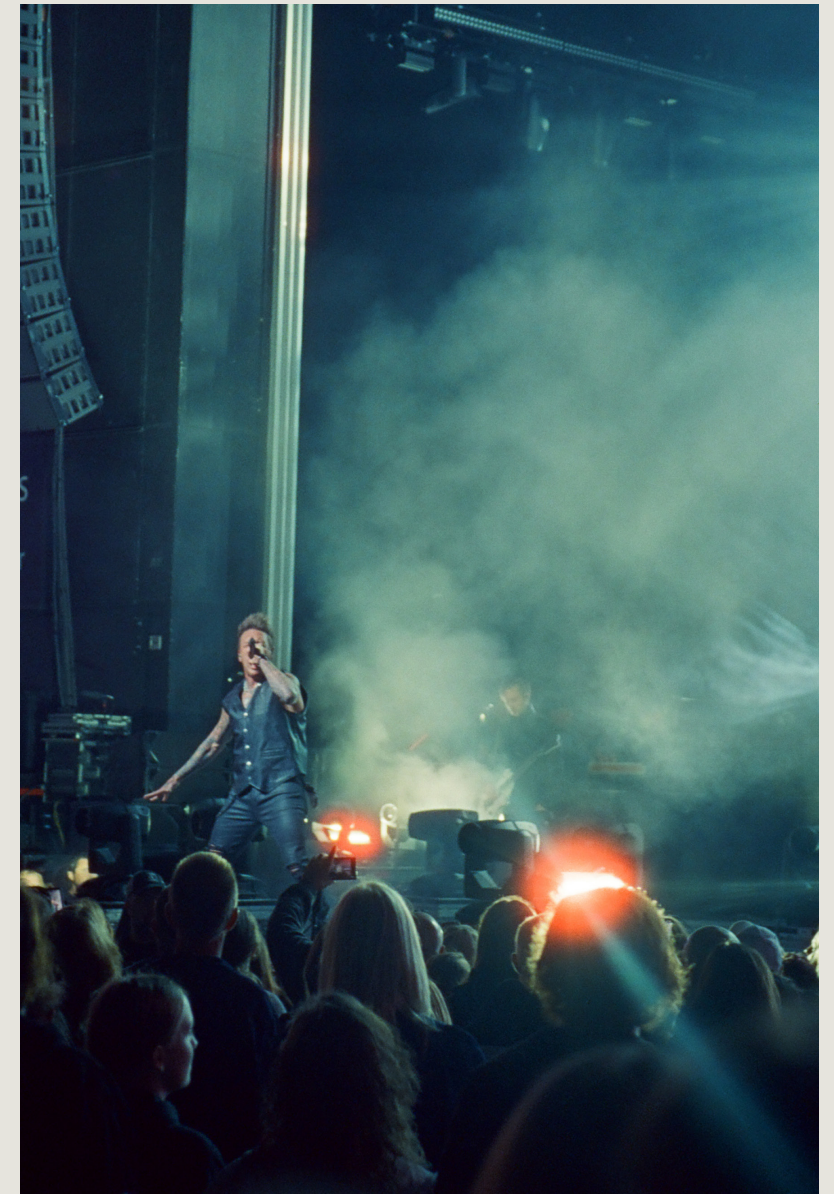
LONGEVITY & NOTORIETY

Decades later, Papa Roach is still rocking out

By Jackson Olenick

In October 2020, 24-year-old Jeris Johnson covered Papa Roach's 2000 nu-metal classic Last Resort on his TikTok account. The classic track, instantly recognizable by its pounding intro "Cut my life into pieces, this is my last resort / Suffocation, no breathing," garnered millions of views on Johnson's page. Weeks later, Papa Roach and Johnson were in the studio, recording Last Resort Reloaded, a new version of the song.

"The evolution of [social media] has been exciting but terrifying for new artists. They come around and they have a song that goes viral, it's like go! Go get it," Jacoby Shaddix, frontman of rock group Papa Roach, said in the green room after the band's most recent show in Syracuse, NY.



Jacoby Shaddix talks self care, social media re-brands, and what's next for their legacy



However, indulging TikTok audiences feels contradictory for a band like Papa Roach, given their inception. Founded in Vacaville, California, in 1993, the hard rock band shot to success with their first major-label album release, *Infest* in 2000. Birthing alternative metal classics like *Dead Cell*, *Between Angels and Insects*, Papa Roach is best known for their unmistakable single *Last Resort* - its popularity helping the band's debut album get certified 3x platinum by the Recording Industry Association of America in 2001.

Two decades later, Papa Roach's green room looks different than it once did. Backstage at the Syracuse amphitheater, refrigerated water bottles replaced handles of vodka and cigarette butts.

Shaddix has noticed this apparent contradiction firsthand: "Back in the day, when I was 16, I'd get so excited [before a show] I would puke and go on stage," Shaddix said. How would 16-year-old Shaddix describe his current self? He'd call the new version a "fucking clown. He ain't rock 'n' roll."



papa roach

This is a fair discernment – it’s hard to argue that Shaddix’s music career began in swanky green rooms. Papa Roach’s formative years were spent touring up and down California, relying on word of mouth from friends and concertgoers. Clad in sagging Dickies pants, ash-stained JNCOs, goatees, and middle-parts, the band often spent their time stapling fliers to promote their shows and opening for other Californian metal heavyweights like Deftones. For performances, Shaddix stated it was simply a process of smoking a joint and sipping on a bottle of vodka before heading on stage.

Although Shaddix recognizes the allure of a career defined by substances and groupies, he also renounces that lifestyle as antithetical to the longevity he now craves for the band.

“I wanna be a career musician. I wanna do this until I can’t do it anymore.”

While a lifetime spent partying in the GA pits of northern California is no longer in the cards, Shaddix is still dedicated to bringing the same energy and vigor to shows as his 16-year-old self did. At 47, Shaddix consults with vocal coaches, regularly works out, and has been abstaining from alcohol to ensure Papa Roach can still maintain the “let’s turn the fuck up’ spirit” from decades prior.

A clean-shaven, leathery rockstar appearance is another manifestation of Papa Roach’s maturity— although they still maintain the high and spikey hair of their youth. Now, Shaddix dons mostly all-black outfits, like his fit at the Syracuse show that included shiny wax jeans and a thin leather vest to allow him to be as nimble as possible on stage. Backstage, he picks up a new pair of black suede boots off the ground, showing off his DIY barbed wire motif on the boot’s vamp, drawn in silver Sharpie.

“That vest is like freedom. It’s everything. These pants just stretch right,” Shaddix described. By fusing practical agility with classic punk-adjacent flair, Papa Roach’s ability to freely move across the stage is a hallmark of their performance style. Although they may not be posting fliers to promote local shows anymore, Shaddix and Papa Roach are still dedicated to having as much connection and interaction with fans as possible.

“I like that rowdy energy, that’s what our show is built for...There’s a magic in being able to match the energy around you,” Shaddix said. A longing connection with fans has proven to be the most sustainable part of Papa Roach’s appeal.

“The passion is tangible in the air when Jacoby sings,” said 34-year-old Jakob Dodd, a longtime Papa Roach follower since 2003. Dodd commends Shaddix for his charisma and engagement with fans, mentioning his tradition of hopping off-stage to give hugs, high-fives, and sing with the audience. “He is seriously the most charismatic person I ever met,” Dodd said.

Evolving over decades has paid off for Papa Roach. Besides the long-term fans continuing to come back, crowds have gotten younger, according to Bryson Roatch, the content creator and social media strategist for Papa Roach and younger brother of Shaddix. “It’s always been a goal of the band’s and ours to keep the crowd young...if you get the young crowd, you get their dads, their families, and it just doubles the crowd,” Roatch explained from the band’s packed tour bus.

Maintaining relevance as a band has taken other forms for Papa Roach. With the band’s beginnings coming at the precipice of the creation of social media and internet culture, Papa Roach was able to embrace



this new frontier and began to create a new, personalized level of engagement with fans worldwide, including projects such as Last Resort Reloaded with Jeris Johnson.

“If something needed to be talked about, you would try to get it in Rolling Stone or Spin magazine. Now that we have social media, you have a fanbase that’s all about you; the band,” Roach said.

Rising above the crowded sea of California teenagers trying to stand out in the 90s metal scene, Papa Roach managed to beat the odds and leave a permanent mark on the genre. Defined by their commitment to youthful energy and ability to constantly shift, like an indestructible cockroach, the band has ultimately met their goal of longevity, not only notoriety. As Shaddix concluded his present-day conversation with his 16-year-old self, “you fucking did it. You did what I said we were gonna do.”



POISED ON *POINTE*

BALLET FINDS ITSELF IN THE SPOTLIGHT

Professional ballerinas and ballet-enthusiasts talk discipline, ballet-core, and self-expression through movement

By Audrey Weisburd

In a grand auditorium with air as crisp and cold as champagne, a red velvet curtain parts itself down the middle. A narrow white light illuminates a woman in the center of the stage. In ice-blue tights and satin pointe shoes, she is the picture of elegance. As a musical crescendo echoes the space, the ballerina's body unfolds, transforming into a force of life, adrenaline, and power. As she guides the audience through the story of her dance, a tear glides down her smiling face.

It's a kind of magic, the way ballerinas glide with such disciplined fluidity across an open stage, walk with self-assurance, and create captivating lines with the instrument of their bodies. Ballet is delicate but powerful, gentle but strong. For centuries, dance has had the power to ground us back to our humanity, connect us to our emotions, and tell stories without the structure of words.

Ballerina Katherine LaFountain has been training with the American Ballet Theatre for seventeen years. She says that life as a dancer has made her a very sensitive person, particularly in tune with her emotions. "Ballet makes me feel like my body was asleep for 100 years and is finally awake," LaFountain said.

In many ways, ballet dancing is a language of its own. It's storytelling without words. Ballets such as *Swan Lake* and *The Nutcracker* are structured with a clear narrative, as movement is used as a vehicle to tell complex stories of human nature. The art form touches the soul, cutting straight to the core of our shared humanity. Dancer and actress Jamie Mack is passionate about the power of ballet. She is a classically trained ballerina who has performed in *The Nutcracker* and *Coppelia*.

"As a ballerina, you are asking your body to make an impact on the audience," Mack said. "The result is something fascinating, because from a societal standpoint, we rarely associate emotional and physical strength as two sides of the same coin."

When LaFountain began practicing ballet, she didn't see immediate results. She learned that there is a process to everything. In our increasingly 'hypebeast' world, everything changes at a rapid pace. In both art and fashion, subtlety, elegance, and resilience have faded away into the shadows of immediacy. While short-lived trend cycles, shock factor, and virality have dominated the retail sphere as of late, ballet remains an art form where craftsmanship and attention to detail still reign supreme.

Ballet is characterized and brought to life through its signature looks, both on and off stage. The ballerina's silhouette has been a driving muse for a multitude of high-end designers: Vivienne Westwood designed costumes for various ballet productions, Chanel's 1930s tulle gowns were inspired by the ballet *Cotillion*, and in 2009, Alexander McQueen created extravagant, avant-garde costumes for the ballet *Eonagata*.

"Ballet costumes inform the stories that the dancers are telling. Costumes can be rich with symbolism. Colors, patterns, and accessories can represent themes, emotions, or concepts," Malvina Lucchini, a ballet-going-enthusiast, said.



The more colloquial recent rise of “balletcore” has gone viral on platforms like TikTok and Pinterest. Balletcore has turned simplicity into an aesthetic, giving rise to lace and ribbons, multi-colored tights, wrap cardigans, slick-back buns, soft color palettes, tutus, tulle, legwarmers, flats, cotton, and cashmere.

“I love the ‘Dancer off Duty’ look because it lets everyone participate in the artform without having to dance,” LaFountain said. “When it comes from a place of deep appreciation for ballet and not trying to make a caricature of the art, I think it is great.”

In modern culture, people are often taught to conceal their sensitivity and run away from vulnerability. Yet, the language of dance showcases these visceral emotions as everything it means to be alive. Recent studies published in the *Journal of Experimental Psychology* indicate that dancing makes people more emotionally sensitive and increases empathy, and Mack agrees. “Ballet has taught me the beauty of being vulnerable around others,” says the longtime ballerina.

Dance training can also be a therapeutic, meditative vehicle for self-discovery. Malvina Lucchini’s self-expression through classical dance has been like writing in a journal, but with her body. It is a grand release of the anxiety and melancholy of everyday life.

“Through ballet, I have discovered so much of who I am,” Lucchini said. “I forget how powerful it is to be able to express my artistry and my personality through movement alone, how incredible it is that I tell people stories and I can make people feel things by moving my arms and legs!”

Back in the grand auditorium, the ballerina ascends into her final turn sequence. She sticks a clean, tight landing with a sincere smile. The audience explodes in applause. “When I am doing a turn sequence on stage and I feel the audience clapping for me, I get a wave of coldness, nausea, and adrenaline,” LaFountain said. As the light dims around the dancer on stage, I wonder if she feels the same way.







JIM JORDAN

Jim Jordan started scouting models at 15, three decades later his company White Cross Management has launched countless careers

By Mia Tiano

At fifteen-years-old, Jim Jordan caught “the modeling bug” when his best friend was signed by ELITE Model Management, catapulting her life into the fast lane. Jordan, inspired by her success, decided to follow in her footsteps, except on the other side of the camera.

Jordan started to give out business cards at local high schools, offering to take digitals of girls who were hoping to become the next Cindy Crawford. His next-door neighbor was the only person he knew with a professional camera, and the two of them photographed the new recruits to send to agencies in LA. Thanks to Jordan’s determination to learn the technicalities of the camera, he opened the first division of his company in the late 1990s: Jim Jordan Photography.

“As a kid, I was on a journey to find beauty in everything,” Jordan said.

Today, Jordan continues to scout and manage models, bringing them into another division of his company, White Cross Management. Created in the early 2000s, White Cross Management is a comprehensive talent management and mother agency based in Calabasas, CA that represents models, actors, musicians, and influencers.

Today, Jordan is one of the most renowned fashion photographers and model scouts for some of the industry’s most sought-after faces, including Gigi Hadid, Jeremy Meeks, and Zendaya. Jordan works alongside his Talent Coordinator and Producer, Emily Ledesma and Yan Xi Toh, who double as Styling Assistants during photoshoots.

“90% of what we do here is communication,” Ledesma said. “The models are not just a picture on our board. We develop an actual relationship with them because we’re working together for the same goal.”

Watching Jordan work his magic behind the camera is like watching a choreographer at work, orchestrating a dance of light, shadow, and emotion with movement that unfolds before the lens. To Jordan, highlighting movement makes for photos with depth and narrative, evoking a sense of life within the image.

“One of my favorite photoshoots where we really honed in on movement in stills was with Taylor Hill,” Jordan said. “We used movement to convey a sense of elegance and freedom. My concept and name of the fashion story was ‘Desert Storm,’ and the flowing dresses in the wind told a story of grace and liberation, enhancing the overall narrative of the shoot.”

Hill, an American supermodel, was one of Jordan’s first discoveries. Though Hill was only fourteen-years-old when they met at a horse ranch in Colorado, Jordan sent her to LA for a tester photoshoot. Almost a week later, she signed with Ford Models.

“Another supermodel I had the pleasure of photographing and working with was Frida Asen, who had an exceptional ability to convey emotions through her eyes and body language,” Jordan said. Aspiring to be as successful as models like Asen, Ellie Marie from Calabasas, CA also models under White Cross Management. She was 18-years-old when Jordan scouted her while she was working as a restaurant server, and is currently signed with The Lions Management New York, ELITE London,

and Modelwerk Hamburg. Marie’s debut show was the Jacquemus Spring 2022 runway show in Hawaii, and her runway look made an appearance in the online edition of Vogue.

“Usually in this industry people try to sell themselves, claiming they can get you so far, but Jim and his team really follow through,” Marie said. “The Jacquemus show was an experience I would have never imagined, that show shaped how I would view the fashion industry: a chaotic world of beauty.”

In the realm of fashion photography, few have mastered the art of capturing movement quite like Jordan. With an uncanny ability to choreograph motion within a still image, Jordan has redefined the boundaries of what is possible in the world of high fashion.

“Fashion is a form of self-expression and photography is a way to capture and share that expression with the world,” Jordan said. “It’s a beautiful and constantly evolving art form, and I feel grateful everyday to be able to be a part of it.”

FRAME BY FRAME



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COURT TO CARPET

American basketball sneaker culture has revolved around male players — now, however, women’s shoes are taking center stage.

By Savannah Stewart



It was another first Monday in May, and the front steps of the Metropolitan Museum of Art were prepped for the annual Met Gala charity benefit. The affair’s theme, “Karl Lagerfeld: A Line of Beauty,” celebrated the legacy of late designer and fashion trailblazer Karl Lagerfeld. Cameras crowded the sidewalks of the museum’s entrance, and more filled the stairs on either side of the steps. Abstract blue and red line designs decorated the red carpet while crystal chandeliers hung overhead.

It was this illuminated setting that welcomed the arrival of Brittney Griner, two-time Olympic gold medalist and the first ever WNBA player to attend the Met Gala. Only a few months after her release from a nearly year-long detainment in a Russian prison, Griner graced the carpet with her wife, Cherelle Griner, both in color-coordinated, custom Calvin Klein ensembles. Brittney’s look especially — a long train suit paired with a sheer undershirt — was tied together by a pair of black tapered-toe loafers. Whether intentional or unintended by stylist Courtney Mays, this detail’s dark color stood out among the couple’s beige-colored pieces, and served as a reminder of shoe game’s diversity among women’s basketball players.

“The court itself is a fashion experience,” says Chad Ricardo, an anchor and reporter at Fox 5 DC who has observed

hundreds of players through high school, college and professional levels. Along with on-court performance, he credits personal style and shoe game as parts of the sport that should be highlighted and treasured.

In basketball, shoe game is a concept that refers to both the breadth of a player’s footwear collection and their ability to keep their beloved kicks looking nothing short of fresh-out-the-box. Shoe game not only provides players with a practical medium through which they can show off their personal style, but also acts as a key bridge merging basketball and fashion that provides both industries with an entryway to the other.

The success of this convergence between fashion and basketball comes from one crucial group: sports photographers; especially those who capture iconic candid shots of players in the midst of their short but striking strut from an arena’s entrance to the locker room. Known as a “tunnel walk,” this stride showcases players’ personal style and highlights the use of celebrity stylists within the sports industry. These mid-walk snapshots also serve as tools of organic marketing for luxury brands, like Louis Vuitton and Marni. When these photos circulate on social media platforms, players appeal to younger audiences who are especially influenced by never-ending changes in pop culture.



Athletes Today, players from Connecticut Sun's Olivia Nelson-Ododa to Indiana Fever's Aliyah Boston are spotted in some of the newest and flyest sneakers, loafers, and heels.

Historically, American basketball sneaker culture has revolved around male players, leaving women underrepresented in conversations about shoe game. This inequality dates back to when the Women's National Basketball Association (WNBA) was introduced as a correlative to the National Basketball Association (NBA) in 1997. However, some major athletic brands are taking initiatives to change this reality and create a more inclusive culture through marketing campaigns and ambassador representation.

In late 2022, Washington Mystic's Elena Delle Donne collaborated with Nike to create her signature sneaker, the 'Nike Air Deldon.' In an interview with NBC Sports Washington, Donne said she wanted to make the most universal shoe for everyone. "I wanted it to be for people of all abilities, all ages, all genders, all races, whatever you are, I wanted you to put this shoe on and feel like it was made for you."

Almost a year after the release of the Nike Air Deldon, Adidas revealed the Exhibit Select, a basketball shoe specifically engineered for female players. The retailer had a clear vision to expand its women's category. Tests for the shoe were done by some of the sport's top players, from which manufacturers were able to gauge feedback and create the best possible product. In the 2023 WNBA season, the Exhibit Selects were officially introduced and worn by players like Candace Parker, Las Vegas Aces forward, and Kahleah Copper, Chicago Sky guard.

However, shoe game isn't limited to professional league players. College hoopers and coaches are having their moments with spotlighted, outstanding shoe collections. Jady'n Donovan, a freshman guard on Duke University's women's basketball team, shared what her most grabbed kicks are.

"My favorite pair of shoes to wear on-court are Kyrie Irving's, those are the most comfortable to me," Donovan said. "And then off the court, I'd have to say I really like Jordan 4's - I think they go with everything."

Like Donovan, Harlyn Wyatt, an assistant coach and recruiting coordinator at the University of Memphis, shares a love for shoe game.

"When I was a player, there were no women's basketball shoes that I could get.



So I always had to get a Paul George or a KD [Kevin Durant]," Wyatt said. "I'm living to see that evolution as a player and now as a coach. Our student-athletes can now buy women's shoes with their names on them."

Shoe game for female athletes is far from limited. Wyatt considers herself a "less is more type of girl." She strongly believes in looking put-together, an image she often accomplishes by collecting simple pieces that make her look polished.

"You know how they say 'that's hard'?" asks Wyatt.

"I'm from Atlanta, that's my slang. I want [my style] to still be simple but hard." Donovan has been playing basketball for almost ten years. In middle school, she became drawn to fashion through both the game and her sneakers. According to Donovan, you could always find her in a bright-colored pair that would help her stand out on the court. Today, she almost exclusively wears sneakers, whether she's on or off the court. To her, sneakers are laid-back, a word she also feels describes her persona.



"Whatever I see on Instagram, I'm like 'oh yeah that's cute, I like that look'," said Wyatt. "I'm a 'DI shopper' so I'm looking at clothes all day everyday."

Wyatt's shoe collection, though, stretches beyond sneakers. "On court for game days, we actually dress up," says the Georgia native. "So I really like a comfortable heel. But if it has to be uncomfortable, I'll go with it. Or I'll do a chunky loafer."

Through increased media representation of elite female athletes, from Kelsey Plum of the Las Vegas Aces to the Washington Mystic's Tasha Cloud, some players and coaches find inspiration to grow their own shoe collections.

Shoe game in women's basketball is about personality, performance and pride. Whether a young recreation league player, coach in March Madness or Britney Griner at the Met Gala, shoe game reinforces the value of individuality among all figures in women's basketball.

"I think now, especially in the WNBA, it's a big thing for women to get all dressed up in literally whatever they want," said Donovan. "Fashion displays all the different styles that the league has."



CIRCLE OF CHAOS

The Syracuse music scene creates a unique space for fashion and functionality to coexist

By Vanessa Walker

In the basement of the Harrington, one of Syracuse University's premier house show venues, the bass shakes sticky, graffiti-covered walls as the band begins their next song. Hair and clothing cling to sweat-soaked bodies, a sign of excitement and humidity that electrifies every corner of the space. As the opening chords of "Sex on Fire" by Kings of Leon begin to play, the crowd breathes open and close as people jump and clash together. This is the epicenter of energy, where the concert's chaotic vibe is at its highest: the mosh pit.

Originating in the late 70s and early 80s, moshing has its roots in the American alternative punk and metal music scene. As decades passed and underground punk music trickled into the mainstream, moshing at shows has found longevity in various genres in recent years, including hip-hop and rap. Today, moshing remains a way for young people to rebel against societal norms, appearing on college campuses at student-organized concerts.

With an abundance of off-campus DIY venues, SU's student-run music scene has seen a plethora of mosh pits. From heavy metal to rock, there's a space for a diverse range of music and fashion aesthetics to be embraced. College houses turned concert venues like the Mudpit and Dollhouse are known for high-energy shows that attract a wide spectrum of people who gather to end their school weeks dancing to live music. What makes these shows so special is the community they provide for students who are passionate about music. Some fans get together and attend as many shows as they can, while others form their own bands that perform original songs along with covers. One such group is Sacred Fruit, the fraternity Delta Chi's house band. Lead singer and guitarist John "Rocket" Hernandez remembers their Halloween show at the Bunker being his favorite. "Everyone wants to jump around and get rowdy in the best ways possible," Rocket said. "The fact that myself and the band were able to provide those good vibes was a feeling that made you feel like you were at the top of the world, like it was amazing."

A long-time music festival enthusiast, Rocket enjoys moshing on-stage as a performer just as much as he does off-stage in the crowd as a fan. "Once you see someone you know, jumping and dancing around to a song that they've never heard, like an original, it's actually such a surreal feeling and something that I don't think will ever be replicated," Rocket said.

In terms of fashion choices, comfortability is a key concern for performers, as well as looking the part and matching the energy of their music in order to elevate the experience for their audience. "You got to be able to provide that energy, not only through your music, but your body movements through your fashion choices. So every key little detail goes into making a full performance," Rocket said.

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Among the many places that provide opportunities for independent SU artists, one venue in particular has stood out amongst the rest. Characterized by a bright red Japanese gate standing tall on its front lawn, Redgate opened its doors in the fall of 2022. Their weekly shows yield a massive turnout, with presale tickets regularly selling out within minutes of their announcement on the Redgate Instagram account.

Co-founder Jared Rowland has seen a wide range of ensembles come through the house, from casual t-shirt and shorts combos to elaborate alternative getups. “It’s an interesting dichotomy of the two sides of Syracuse,” Rowland said.

Concert-goers arrive in their boldest style choices on nights when Redgate hosts particular bands or specific themes. Pop Culture, a Green Day cover band, attracted attendees sporting merch and punk-inspired looks, while bands playing shows with a groovy, more improvisational sound, have seen outfits including Grateful Dead shirts and hippie-esque pieces.

“Depending on the vibe, there is a change in outfit,” Rowland said. “When you hit those niches of like, emo, goth, punk, hippie, seventies, I feel like that’s when the outfits really come out.” Whichever niche each show attracts, the energy is always electric. Fans fill Redgate’s basement from wall to wall, banging on the basement’s support beams and metal doors as they cheer and sing along.

During the fall semester, Redgate expanded beyond their basement and started hosting shows at the Lost Horizon, a music venue a few miles east of SU’s campus. Buses shuttled students to the decades-old venue to see their favorite Syracuse musicians, as well as bands traveling from Oneonta and New York City. Hosts for the show included Rhodes Corduroy, Deep Sea Peach Tree, and Seeing Double. Toward the end of a band’s set, they played a couple more upbeat songs that prompted lots of dancing. In particular, an eclectically dressed group of freshmen wearing grungy eye makeup got a mosh pit going that transformed the energy in the room.

Vivian Baltz, a freshman wearing a pumpkin-patterned button-down and tall platform boots, attends different house shows every week and creates coordinating looks that match the vibe of each one. “In terms of functionality, I definitely dress light when going to these shows, cause you will pass the fuck out if you don’t,” Baltz said. “So this is a very thin shirt, and maybe you shouldn’t wear skinny jeans and platforms, but I’ve been going to shit like this since I was, like, 13.”

Similarly, freshman Sonja Ivanovo, came to her first Syracuse show that night dressed in head-to-toe denim with a smokey-eye look to tie it all together. “I felt like wearing something a little more, maybe punk tonight, maybe something a little more, not necessarily masculine, but tougher,” Ivanovo said.

The moshing scene in Syracuse is only a small slice of its larger presence in the music world. One of the most notable groups currently making waves in the fashion and music spheres is Opium, an Atlanta-based record label representing Playboi Carti, Ken Carson,

Destroy Lonely, and Homixide Gang. Along with its alternative rap music, the collective is also distinguished by its fashion aesthetic, with looks including baggy black clothing and high fashion pieces from brands including Rick Owens and Maison Margiela. This influence from the rock world pays tribute to moshing’s countercultural home, and the blending of genres serves to intensify the experience.

Whether you zoom out to the larger world or look closely within your community, you’ll find that moshing has made a home for itself in a variety of spaces since its inception.

It’s no secret that moving through intense musical experiences creates an aura of high energy and community that inspires people to express their individuality through movement and clothing.

“People slamming on the metal doors—that’s the main sound,” Jared said. “That’s how you know people are having a good time.”





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