

Repurika

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Repurika is a typeface family that explores a balance between neutral and expressive typographic voice with one letterform model. The typeface has its root in Times and twists its default status through the replication of the letterforms. The replication methods –facsimile, and manual and auto-tracing– are moderately applied on the Text version for functionality, while the Display version receives a radical interpretation to achieve a distinctive design. Despite the idea of replication, both styles conclude an original typeface consisting of 5-weight Text versions with its italic and one Display cut. The letterforms follow design decisions for the use of branding and editorial design, such as magazines.

Regular	<i>Italic</i>	
Medium	<i>Italic</i>	
Semi Bold	<i>Italic</i>	
Bold	<i>Italic</i>	DISPLAY
Black	<i>Italic</i>	

Repurika

Family Overview

Regular, Italic

7 Ways

Medium, Italic

Demna

Semi Bold, Italic

Gvasalia

Bold, Italic

Changed

Black, Italic

Fashion

Display

FOREVER.

BY SAM

ROGERS

17 SEP.

2019, As

Demna

GVASALIA

Regular, Display

A rare **INTERVIEW** with

Regular

Comme des Garçons

Regular, Italic

designer *Rei* Kawakubo

Medium, Italic

High-concept, high-fashion

Semi Bold, Italic

and *radical*, designer

Bold, Italic

Kawakubo is considered

Black, Italic

the queen of *fashion*.

Repurika

Regular
Medium
Semi Bold
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Repurika Regular

When Demna Gvasalia’s nonconformist label Vetements arrived on the global fashion scene in 2014, the designer was immediately heralded as a rule breaker. Back then, the word “disruptive” wasn’t a part of the industry’s vernacular. News of Vetements’ AW15–16 show at Paris’s infamous sex club Le Dépôt travelled fast—not just because Gvasalia had the nerve to subvert

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Repurika Medium

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Repurika Regular Italic

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Vetements (from vêtements, French for *clothing*) was started in 2014 as a French clothing and footwear *design collective* and brand founded by Georgian fashion designer Demna Gvasalia and CEO Guram Gvasalia in 2014. The brand was designed by a collective of their friends who had previous experience at Maison Margiela, Louis Vuitton, Balenciaga, Céline, and Antwerp's Royal Academy of Arts. Championing a more *pragmatic* approach to fashion, Demna reflects the *down to earth nature* that he says is reflected in what today's youth wear. Operating from a philosophical and methodological approach to his designs, Demna propelled **Vetements** to world class status in just three short seasons. Vogue has stated: *Part of the genius of Demna Gvasalia's Vetements is its appropriation and refinement of mass culture into tongue-in-cheek garments.* Luxury vendors who stock the collection include SSENSE, Net-A-Porter, Browns Fashion, and Matchesfashion.

Vetements	
Founded	2014
Founder	Demna Gvasalia
Headquarters	Zurich, Switzerland
Owner	Vetements Group AG
Website	vetementswebsite.com

Vetements first collection was presented a gallery during the AW14–15 season in Paris, France. The second collection **Vetements'** first show, was for the SS15 season, and was presented at Espace Pierre Cardin in Paris, France. The third collection, AW15–16 was shown again during Paris Fashion Week, was shown at Le Dépot, a sex club in Paris. The SS16 show took place on October 1, 2015 at Le Président Restaurant in the Belleville neighborhood in Paris, France. The AW16–17 show took place at the American Cathedral of Paris on Paris' famous avenue George V. For the SS17 season, **Vetements** were invited to show on the first evening of Paris Haute Couture Fashion Week, during store hours at the famous French department store, Galeries Lafayette underneath its famous cupola. **Vetements** worked with 17 different heritage brands including Brioni and Juicy Couture to present a **Vetements** first collection was presented a gallery during the AW14–15 season in Paris, France. The second collection **Vetements'** first show, was for the SS15 season, and was presented at Espace Pierre Cardin in Paris, France. The third collection, AW15–16 was shown again during Paris Fashion Week, was shown at Le Dépot, a sex club in Paris. The SS16 show took place on October 1, 2015 at Le Président Restaurant in the Belleville neighborhood in

Say you're a tourist in Paris, sitting in the McDonald's in the Champs Élysées and a policeman suddenly storms in. You'd be frightened, right?

Police in action are a common enough sight on the Champs Élysées, what with it being one of the regularly chosen sites for the Gilets Jaunes weekend anti-government rioting. But no. This wasn't the weekend; it was the opening of the **Vetements** takeover of the capital's biggest McDonald's branch. But a shock, nevertheless—especially because the models appeared through the front door, from a truck parked on the street.

Demna Gvasalia is playing dangerously close to the narrow distinction between dystopian satire and reality this season. The “menu” for the fashion sitting was stamped in black on McDonald's napkins. Kapitalism and Global Mind Fuck were two of the *courses*. Later on the word Bose, with as a translation.

Messing with corporate logos and the signifiers of generic clothing have always been central to Vetements's methods. It plays ever more directly now into the agenda of critiquing the crumbling social decay of late-stage capitalism—a direction Raf Simons seemed to be pointing toward in his menswear show, as well. With Vetements, fingers of sarcastic blame are liberally jabbed at corporate managers and bankers, at populism, the internet, at the tide of waste caused by the fashion industry's relentlessly profit-driven overproduction.

A scary character walking in with the *police* was wearing a shirt, a tie stamped with a Global Mind Fuck logo, a conference sticker reading *Hello I am Capitalism*, and a MAGA

cap. Wait, no, a red baseball cap with For Rent embroidered on it. Rent? Large For Rent signs appeared on the backs of jackets, too. What did that signify? All the things you can imagine when you see it, about the desperation of a generation willing to do anything to get paid or the hollowed-out husks of men with no moral scruples about moving capital around. Along the way, the root of all evil itself popped up, too, stamped on T-shirts in the form of dollar bills with redesigned text that read: *I Am the Piece of Paper That Controls Your Entire Life*.

Gvasalia had explained earlier that the uniforms were based on Russian policewear. *I love uniforms. We wanted to design a Vetements uniform and kind of try to meme it into fashion*. Well, is mimicking the guises of a system—with a few savage twists and puns—a way of getting under its skin? Gvasalia remembers turning up at an event as a student, *something I knew [I] had no real hope of getting into*, but he was wearing a piece of a secondhand uniform, and found people stepping aside to wave him in. *Because they assumed I was a security guard*.



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Repurika

DISPLAY

GEORGIO
MORODER
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CLOTHES
Ø TO 5mm.

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Comme des
Garçons

2021
Spring

THE DISSONANT IDEA



Covered by *Sarah Mower*

From Tokyo, where all the **Comme des Garçons** family of designers have been showing, an email suggested that Rei Kawakubo has been striving to arrive at a creative resolution for designing in the midst of the existential plight that we're all suffering. Dissonance was her theme, explained thus: *The human brain always looks for harmony and logic*. When logic is denied, when there is dissonance a powerful moment is created which leads you to feel an inner turmoil and tension that can lead to finding positive change and progress.

Any note of hope is gratefully received in these times of chaos. Discerned through the red light of her set—surely a signifier of the hellish state of the world—her prescription for survival seemed threaded through with a playful, ironic sense of humor. Voluminous shapes, crinolines, bubbles, cloaks, and trapezoid coats—quite ideal for social distancing—came covered in plastic film. Stare at them awhile, and you might start thinking of Cecil Beaton's cellophane concoctions for the bright young things of the 1920s, transposed into our 2020 age of PPE.

Then, what was Kawakubo up to, playing with Mickey Mouse and the Japanese Bearbrick teddy bear toy? Cutely reassuring representations of childhood innocence to cling to in our times of trouble, perhaps. Or maybe we can read them as rather more satirical political ciphers? The thing about Kawakubo is that her work brilliantly captures so many dissonant ideas at the same time. A phrase in her notes said she was interested in disrupting *the spirit of couture* with *illogical combinations and juxtapositions*. You sense she likes both the romance and glitter of couture and the messing with it, though—and this time, it almost felt like she'd had fun with

Repurika

Character Set

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DISPLAY

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The sample texts and images on the specimen were extracted only for the academic purpose, from Vogue Runway, Wikipedia, and The Guardian.

This project was developed by Kyeongsik Kim during the postgraduate course Esad Type 19-21, Esad Amiens, France.