Index

Louis Vuitton Men’s collection by Virgil Abloh Fall-Winter 2021

“Within my practice, I contribute to a Black canon of culture and art and its preservation. This is why, to preserve my own output, I record it at length.” —Virgil Abloh, A manifesto according to Virgil Abloh, 2020.

P.3 Notes on the collection
P.8 Notes on the performance art piece
P.10 Notes on the soundtrack
P.12 Paper dolls
P.19 An anthology for a collection
  P.19 What do you want to be when you grow up?
  P.20 Who wants to look normal?
  P.21 Are you a tourist or a purist?
  P.22 What is art and who is it for?
  P.23 Who did it first?
  P.24 Go fish?
P.26 Upcycling Ideology
P.29 The vocabulary according to Virgil Abloh
P.56 Look descriptions
P.70 Model map
What do you want to be when you grow up? As children, our dreams and aspirations are personified by archetypes: the Artist, the Salesman, the Architect, the Drifter. Familiar characters in everyday society, they are inseparably defined by their uniforms: the dress codes we associate with professions, lifestyles and knowledge. From head to toe, our minds are inherently trained to outline an archetypical wardrobe to help us identify the character of an individual. Often, these characters are tied to societal presumptions of cultural background, gender, and sexuality.

The Louis Vuitton Fall-Winter 2021 Men’s Collection investigates the unconscious biases instilled in our collective psyche by the archaic norms of society. Predetermined perceptions, they imbue our outlooks with manmade myths connected to the genetics of people, ideas and art. Men’s Artistic Director Virgil Abloh employs fashion as a tool to change those preconceptions: keep the codes, but change the values.

The logic reflects Black cultural traditions that use figures of speech (irony, punning, riffing) to play with or reverse the connotations of established codes. These techniques create new meanings and subvert established canons; for example, the way a standard English phrase may have an entirely different meaning in Black vernacular English. Virgil Abloh applies these techniques to his design methodology, imbuing the grammar of recognised archetypes with different genetics.

Informed by James Baldwin’s essay *Stranger in the Village* from 1953, which deals with the parallels between the author’s experiences as an African-American man in a Swiss village and his life in America, the show takes place between locations in Switzerland and Paris. The frames of the performance revolve around the figurative notion of the art heist: the myths spun by society around origin and ownership of art, visual references and those who create. (See: ‘The Performance Art Piece’.)

The conceptual artist Lawrence Weiner constructs a series of aphorisms-as-patterns tied to these premises: “YOU CAN TELL A BOOK BY ITS COVER”, “THE SAME PLACE AT THE SAME TIME”, “( SOMEWHERE SOMEHOW )”. Throughout garments and accessories, motifs and techniques
play on themes of illusion, replicating the familiar through the deceptive lenses of trompe l‘oeil and filtrage, and re-appropriating the normal through extreme elevation.

It fuels a study of the un-designed: items devoid of artistic ownership and exact historical provenance. The physical show invitation is embodied by a balsa wood DIY model plane, an eternal symbol of boyhood devoid of artistic ownership. Who came up with the paper cup? The metal nail? The pencil? It begs the question of who can claim creation: who gets to make art, and who gets to consume it. Conceived outside the art sphere, un-designed and essentially “normal” items represent a public domain continuously reinvented and claimed by the sector of art.

As a result, normality is accentuated: the slumber we slip into following periods of social unrest. What does normality look like, what does it mean, and who has the optional privilege to embody it? Virgil Abloh brings his established idea of “Tourist vs. Purist” to the forefront: his term for the outsider, who aspires towards an esoteric domain of knowledge versus the insider, who already occupies it. The collection detects their respective codes in order to defy and unite them.

In a social climate hankering for a new normal that breaks with the archaic structure of society, archetypes become neotypes. If an artist doesn’t fulfil our predetermined image of an artist, does it make them any less of an artist? If a reference that originated in the sphere of the Tourist is altered into a new piece of art, can the Purist claim ownership of that reference? If Kente cloth – the fabric of Virgil Abloh’s cultural heritage – is rendered in tartan, does that make Kente any less Ghanaian and tartan any less Scottish? Provenance is reality, while ownership is myth: manmade inventions now ripe for re-invention.

Lawrence Weiner
Born in 1942, Lawrence Weiner is an American contemporary artist central to the conceptual art movement of the 1960s. His practice investigates languages in radical expressions across formats and media, using linguistic structures as a sculptural material to explore the idea of art as a material reality between humanity and objects.
The Louis Vuitton Fall-Winter 2021 Men's Show is presented as a multi-disciplinary artistic expression of ideas investigated within the collection. Captured between Paris and a village in the Swiss mountains, the production is thematically informed by James Baldwin's seminal essay *Stranger in the Village* from 1953 through a series of performances expressed in dance, ice skating, poetry and scenography. It features a cast including Kandis Williams, Tosh Basco, Saul Williams, yasiin bey, Black Cracker and Steven Sowah.

In *Stranger in the Village*, Baldwin draws parallels between his experiences as an African-American visitor in the Swiss mountain village of Leukerbad in the 1950s – the only person of colour – and his life as a Black citizen of America. It deals with the experience of being recognised and gazed upon as different, illegible; even alien. Emblematic of this circumstance, *Stranger in the Village* also illuminates the experience of being Black in Europe, and being a Black artist in the birthplace of European art.

A positive and affirmative entry point for kinship, collaboration and diversity, Men’s Artistic Director Virgil Abloh employs the essay as a reflection on the “Tourist vs. Purist” logic of the collection: society’s established structure of outsiders vs. insiders, manifested in broad civilization as well as individual domains of knowledge such as the arts. It is an illustration of the experience of ascending to an esoteric sector of the arts and being a Black artist in the birthplace of European art.

The performance embodies the physical confrontations with the psychological conflicts explored in Baldwin’s essay. In Paris, the village is configured and reconfigured through an abstract marble stage, which represents the shifting emotions of “the stranger in the village”. It manifests in a demonstration of the themes of artistic provenance and ownership studied within the collection, expressed in the figurative idea of a heist: the established art world’s re-appropriation of foundations of cultural heritages different to their own.
Peculiar Contrast, Perfect Light

Over three acts, an original score created for the presentation by Asma Maroof paints a musical portrait of forbidden landscapes. Spoken words written and performed by Saul Williams interact with harps before evolving into atmospheric strings. The soundscape crescendos into jazz and sub bass crowned by a performance by yasiin bey.

Prelude
Musical direction: Asma Maroof
Additional production: Daniel Pineda
Vocals and lyrics: Saul Williams
Harp: Ahya Simone

Act 1
Musical direction: Asma Maroof
Additional production: Daniel Pineda
Flute and saxophone: Tapiwa Svosve
Cello and piano: Patrick Belaga

Act 2
Musical direction: Asma Maroof
Additional production: Daniel Pineda
Flute and saxophone: Tapiwa Svosve
Cello and piano: Patrick Belaga
Drums: Mathieu Edward
Flute solo: Tapiwa Svosve

Act 3
Musical direction: Asma Maroof
Additional production: Daniel Pineda
Vocals, lyrics and kalimba: yasiin bey
Flute and saxophone: Tapiwa Svosve
Cello and piano: Patrick Belaga
Drums: Mathieu Edward

Louis Vuitton Men’s Musical direction: Benji B.

Paper dolls
One of the earliest questions we’re asked in life promises us the freedom to shape our own identity: What do you want to be when you grow up? As kids, those dreams are personified by the stereotypical characters popularly associated with specific professions and lifestyles: the Artist, the Architect, the Salesman, the Writer, the Designer. Their familiar uniforms reflect our understanding of ambition, talent and lifestyle. Fashion is a tool for shaping those identities. Dress the part. But subconsciously, our collective view of those characters is still connected to archaic attributes of race, gender and sexuality. A remnant of patriarchal thinking, these archetypes are shaped by traditional ideas of possibility, ownership and belonging. Is a businessman always white? Is a basketball player always black? Are they always heterosexual males? Historically, what you want to be when you grow up hasn’t been a question of dreams but one of appearance, background and genetic make-up. In order to become the architect of your own fortune, you’ve had to reflect the social predeterminations of what that architect looks like. It is what makes us unconsciously trust the silhouette of a suit and distrust the contour of a hooded sweatshirt. But these are manmade inventions: systemic illusions.

Inherently related to privilege, it’s an expression of the societal predetermination we experience during our upbringing. Fashion has the tools and power to re-programme these dress codes and impact possibility for every individual. In Nietzschean terms, man’s greatest challenge is to rise above the predisposed limitations society has set us; become the ‘overman’. By preserving the dress codes of the archetypes that embody the aspirations of the youth, but changing the human values that have traditionally underpinned them, we open the door for any individual to shape their own identity regardless of gender, sexuality or the colour of their skin.

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I. What do you want to be when you grow up?

“I teach you the Übermenschen. Man is something that shall be overcome. What have you done to overcome him?”

– Friedrich Nietzsche, Thus Spoke Zarathustra, 1883-85.

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II. Who wants to look normal?

"Normality is what the conservative hopes to return to and the progressive hopes to establish. [...] Often, normal is what I am, and what you are if you are lucky enough to resemble me in certain respects (for any value of ‘I’)."


Times of upheaval make us hanker for normality: the calm of everyday mundanity. After the rush of the promise of progression, humanity creeps back into the comforting slumber of familiarity, trusting that ‘the new normal’ for which we’ve fought will feel as cosy as the old. Now, we desire a normality that erases subdivision: equality across race, gender, and sexuality. But until we alter the human genetics of what is viewed as normal, normality remains a privilege afforded the few.

The complexities of normality are the challenge of the new generations. What does normal look like, and who is granted access to that look? In progressive times that celebrate non-conformity, normality is often deemed undesirable in the context of self-expression: Who wants to look normal? Yet, for the parts of society who do not naturally fulfil the conventional perceptions of normality, conformity – boring as it may be – can seem like a limited human right.

Historically, the model-citizen uniforms associated with normality – the Banker, the Architect, the Designer – have been intrinsically linked to patriarchal expectations of individuals based on race, gender and sexuality. In order to encourage a new normal founded in equality and acceptance, fashion can contribute to redefining our collective idea of conformity and its visual manifestation. Through the lens of progression, appearing ‘normal’ shouldn’t be a privilege; its dress codes shouldn’t be associated with the genetic makeup of certain human beings. Rather, normality should be a choice open to all. Then, we will all have the satisfying option to dress – and rebel – against it.

III. Are you a tourist or a purist?

"Insiders and Outsiders in the domain of knowledge, unite. You have nothing to lose but your claims. You have a world of understanding to win."


Hours after interviewing for the position of Men’s Artistic Director of Louis Vuitton, Virgil Abloh found himself on the way to a university to give a lecture. Realising the road that lay ahead of him, he sought to distill into a phrase an understanding of the contrasting camps he would now occupy as a simultaneous outsider and insider of the fashion industry – one foot in the establishment, the other forever planted in the community that created him. It was then he coined the concept of “Tourist vs. Purist”: those who observe and aspire towards a domain of knowledge, and those who inhabit it.

Defining this contrast wasn’t intended as a celebration of the social structure that conceived it. Rather, it served as a reflection of society’s mammade reflex to label humanity according to a collective perception through which belonging to one group supposedly excludes us from joining another. Applied to fashion, the idea of “Tourist vs. Purist” can echo that of low vs. high. Classifications invented to inspire aspiration, they are often entrenched in archaic images of culture: the desire to measure creativity by values such as sportswear vs. haute couture, or “streetwear” vs. tailoring.

Does Virgil Abloh – an Architect and Civil Engineer by education – meet society’s Purist definition of a designer? Does he look like one? In real life, do these popular perceptions fuel an unconscious bias about whether or not Virgil Abloh is actually a designer? In the post-digital world, the internet has democratized the knowledge previously accessible for the consecrated few. The esoterism once reserved for some has become public property, shaping a new fashion eco-system co-inhabited by Tourists and Purists. In the age of the new normal, don’t ask yourself if you’re a Tourist or a Purist, but how each character is reflected within your own.
IV. What is art and who is it for?

"Art is the most intense form of individualism that the world has known."

The definition of art is a manmade invention forever up for interpretation. Through social and cultural structures, we are raised with a practical but entirely fabricated perception of the ownership and value of art. Through our collective projective lens, we accept that one piece of art belongs in the Guggenheim while another belongs in a small gallery in SoHo. Similarly, the societal programming we experience growing up shapes our view of artistic worth: low vs high, amateur vs. artist, Tourist vs. Purist. But what happens when those contrasts intersect?

While previous generations would have separated the two for convenience, the digital age of access challenges conventional logic. In a society where the domain of knowledge is rapidly democratized by the internet, our inherent approach to the constructs of art evolve: What is art, who makes it, where does it hang, and who gets to look at it? If a person is systemically made to believe that what they’re making or watching is not art, they will inevitably assume they’re not participating in the sphere of art.

In *What Is Art?* from 1897, Leo Tolstoy defines art as “a human activity [in which a person] conveys to others feelings he has experienced, and other people are affected by these feelings and live them over in themselves.” Universally inclusive, it’s an ultimately human reasoning that transcends the myths society builds around art, and the prejudice we create around the types of people we expect to consume and define it. As a metaphor for the applied art of fashion, the parallels are ours for the taking.

V. Who did it first?

"The avant-garde artist above all claims originality as his birth right. (However), if the notion of the avant-garde can be seen as a function of the discourse of originality, the actual practice of vanguard art tends to reveal that ‘originality’ is a working assumption that itself emerges from a ground of repetition and recurrence."

The un-designed: creative inventions familiar to us all, whose specific artistic ownership is essentially untraceable or even inexistent. In our inherent desire to copyright the innovations of humanity, we create myths around the originality of art. Who did it first? Where did they get the idea? Is it new? A Purist approach to the study of reference, the assumption is that every origination has been dreamt up within the exclusive frames of the domain popularly defined as art.

Yet many of man’s greatest designs find their provenance in the territory of the Tourist: normal, everyday inventions conceived from a point of necessity, functionality, and a sense of community. From the objects that sit on our office desk to the utensils that fill our domestic space – the paper plane, the paper cup, the metal nail – they are largely un-designed; rooted in history – of course – but unattached to artistic ownership. They are public domain.

In fashion, the case is no different. The staples most essential to our wardrobes are, for the most part, un-designed: brilliant ideas conjured from a Tourist point of desire, forever reinterpreted and claimed through the lens of the Purist. It’s a process that separates art from anthropology, but unites them all the same.
VI.

Go fish?

“The relation between property and art in European culture appears natural to that culture, and consequently if somebody demonstrates the extent of the property interest in a given cultural field, it is said to be a demonstration of his obsession. And this allows the Cultural Establishment to project a little longer its false rationalised image of itself.” – John Berger, *Ways of Seeing*, 1973.

The go-fish impulse: an innate reaction of human beings when first gazing upon an object to relate it something they’ve seen before — often before seeing the nuance of the object. Take the white t-shirt. An ‘un-designed’ part of our collective wardrobe, it arguably resonates as belonging to one of three segments: a uniform of the arts milieus (in the tradition of Joseph Beuys), a staple of an everyday American milieu (workwear, the every-person, Hollywood), or the “white tee” connected to the rap music culture of a particular era. The white t-shirt can be seen as the conceptual foundation for a number of elements employed in the practice of Virgil Abloh.

Inherent to Black culture, these elements activate the go-fish impulse: Cuban link jewellery, du rags and Kente cloth are all ‘un-designed’ inventions subject to resonance and, in some cases, myths of origin. Historically, certain art movements have anticipated an ‘ideal viewer’ of the work. Abstract Expressionism, for instance, championed a patient and searching apprehension of paintings, and created works that demanded it. There is an expectation in the arts for the viewer to be educated in the forms, narratives and signifiers embedded within the work.

This has been a challenge for Black artists, who work in systems where the critical establishment knows little to nothing about the cultural forms and signifiers they are observing. Moreover, incorrect origins and paternities have often been attributed to the practice of Black artists, attaching their works to European lineages that are not particularly salient to the creation or interpretation of the work. In essence, some viewers don’t realise that the two things they are comparing are false cognates: things which appear to be the same, but in fact have entirely different genealogies and etymologies.
Louis Vuitton Men’s collection
by Virgil Abloh Fall-Winter 2021.
‘Upcycling Ideology’

Upcycled looks in the Fall-Winter 2021 collection are created through three approaches:

A. Pieces upcycled by recycling material from overstock.
B. Pieces upcycled from recycled ideas.
C. Pieces upcycled through reiteration from previous storylines.

Upcycling creates the framework for the Louis Vuitton Fall-Winter 2021 Men’s Collection. First introduced for the previous collection, the Upcycling Ideology seeks to de-programme our minds from the images of obsolescence that lead to overload, overproduction and waste. For the new storyline, Men’s Artistic Director Virgil Abloh flips the switch on the traditional approach to a collection. Now, it’s made up of pieces that make looks rather than looks that have pieces in them.

Investigating the meaning of a new normal, the collection portrays a neo-reality where the value of material objects isn’t classified by preconceived ideas of “rich” and “poor”, but where worth is defined by emotional value. Through the lens of the Upcycling Ideology, work can be recycled, upcycled, and even reissued in its original form. Ideas – the very foundation of fashion – are no longer disposable, but part of an eternal cycle of inspiration, codes and values that continue to elucidate and expand our ethos.

It’s a creative pyramid where brainwaves and technical development begin at the top only to filter into every other aspect of the Louis Vuitton Men’s realm. Previous seasons no longer exist as individual entities, but unify into one canon. No season is an old season.

In a fast-paced and fleeting time, repetition equals documentation: gestures made and lessons learned. The Fall-Winter 2021 collection exercises the three approaches of the Upcycling Ideology across fabrications, techniques and themes. The LV emblem exercised to imbue the “old” with new value, the Upcycling Signal Logo launched in the previous storyline is carried over in the collection.
‘The vocabulary according to Virgil Abloh’
A liberal definition of terms and explanation of ideas.


#
3%
The exact ratio needed to twist a normative object into something special. [SS19]

2054
The bicentennial of Louis Vuitton, the fashion House founded in Paris by Louis Vuitton in 1854, the year lends it digits to Louis Vuitton 2054. A transformable and largely nylon-based collection launched by Virgil Abloh for Spring 2020, it invokes an idea of the wardrobe of the House’s clientele two centuries from its point of origin. [PS20]

7.0’d
The Virgil Abloh term for something that has been elevating to its ultimate degree. “He took a timeless staple and seven-point-oh’d it.” [PS20]

Accessomorphosis
A portmanteau describing the transformation of an accessory into a garment, effectively evolving its functional form. [SS19]

Adaptability
An advantage in a fashion world that has decoded its dress codes. The virtue of a contemporary garment. See: Louis Vuitton 2054. [PS21]

Admirability
A three-dimensional leather embossment technique in which leaf ornamentation associated with that of a Napoleonic

Abloh, Nee
The father of Virgil Abloh, Nee Abloh grew up in the coastal city of Tema, Ghana and worked in the Accra docks unloading shipping containers. After meeting Eunice, he migrated to Rockford, Illinois in 1971 where he was hired by a paint company. Nee taught his son the importance of keeping your head down, working hard and staying persistent. [SS21]

Abloh, Eunice
The mother of Virgil Abloh, Eunice Abloh grew up in the centre of Accra, Ghana by the Makola Market. After meeting Nee Abloh, she joined him in Rockford, Illinois in 1973 where she worked as a seamstress. Eunice taught her son how to use a sewing machine, to always work hard and stay compassionate. [SS21]
Adventures of Zoomom with friends
The title of an animated short film presented for Digital Paris Fashion Week in July 2020 as a teaser for the Spring-Summer 2021 show, with illustrations by Reggioknow, animations by Black Anime, music by Sa-Ra, and production by Playlab, Inc and BeGoodStudios. See: Zooom with friends. [SS21]

Advocacy
The methodology of nuance favoured by Virgil Abloh as a black designer in the fashion establishment working to make the world a better place. See: Nuance. [SS21]

After party
A social gathering following a fashion show intended for industry guests but made great by the civilian fans of the brand in question. [SS19]

Afrosurrealism
An art genre rooted in the analysis of black identities in relation to metaphors of alienation, expressed through surrealism and occasionally psychodelia. [SS21]

Animaflation
A term for animating an article of clothing by inflating it. The paradeful study of inflating an object to increase the visibility of its symbolic value, animaflation comes in handy when communicating certain beliefs within the territory of nuance. [SS21]

Assemblage
A term for the technique of three-dimensionally collaging life-size handbags on a mid-layer. Also: a gathering of many people, generally for a greater purpose. [SS20]

Archetype
Conventional society's textbook example of its understanding of a certain type of individual or object, and the codes and values that shape that individual or object. A mammade invention, archetypes are expressions of the unconscious bias instilled in us by society during our upbringing. See: Neoype. [FW21]

Architecture
Conceived by the architect (from Greek arkheíten: director of works), architecture characterises the creation, planning and superintending of a material or figurative construction. It defines a structure assembled by the multiple components that eventually create the halo of a house (see: hal). Also: the discipline in which Virgil Abloh earned an MA from the Illinois Institute of Technology in 2006. [PPF19]

Aspiration
The foundation of the freedom of identity. The bridge between Tourism and Purism. “What do you want to be when you grow up?” – Virgil Abloh. See: Tourist vs. Purist. [FW21]

Bags
The ultimate expression of utility. Building on Virgil Abloh’s 3% methodology, Fall-Winter 2021 studies our relationship with bags and the way we use and wear them through the lens of normality. Paper and mesh totes and potato bags are interpreted through the classic shapes of Louis Vuitton and enriched with tuffetage embroidery. They appear in primary colours, nodding at everyday carrier bags. Next to shiny silver leather bags, Virgil Abloh’s “Tourist vs. Purist” logic appears across styles. Linguistic creations by Lawrence Weiner serve as patterns. An Airplane-Keeppall pays homage to the paper plane, the eternal un-designed object of boyhood. [FW21]

Barcelona Pavilion
A jewel in modern architecture designed in 1929 by Mies van der Rohe and Lily Reich. The building’s material constructions and combinations informed aspects of the set created for the Fall-Winter 2021 presentation. “Mies is my other Michael Jordan.” – Virgil Abloh. [FW21]

Belief
“Youth is global. We are all one. We are the world.” – Virgil Abloh. [SS20]

Black Canon
An abstract catalogue for the memory, reconstruction and preservation of the history of black art on par with the way in which European art is studied and taught. “Within my practice, I strive to document and preserve the black canon and enlighten my global audiences.” – Virgil Abloh. [SS21]

Black Continuum
The visualisation of black representation within cultures of art historically occupied by a Eurocentric gaze. The work of Virgil Abloh is a black continuum expressed in images of fashion and luxury. See: Inclusivisualism. [SS21]

Black Imagination
A term used for the transformative process of rethinking and overturning the inherited and often unconscious expectations tied to black identities through history, and creating an encouraging black consciousness for the present and the future. [SS21]

Black Popular Culture
The recognition, celebration and canonisation of the often...

admiral’s uniform is raised in relief. A term indicating worthiness of admiration. [FW19]
marginalised communities and subcultures, which created the modern and contemporary black mainstream artists, popularly praised for their output. The canon includes communities like ska, hip-hop and streetwear, which have informed Virgil Abloh’s visual identity. [SS21]

Black Visual Culture
The study and consciousness of the expression, representation and gaze of black culture in imagery including art, media, pop culture and fashion. [SS21]

Biography
Born in 1980, Virgil Abloh was raised in Rockford, Illinois. He earned a civil engineering degree from the University of Wisconsin in 2002 and an MA in architecture from the Illinois Institute of Technology in 2006. Abloh served as creative director for Kanye West until launching his first label, Pyrex Vision, in 2012. The year after, he established OFF-WHITE. Virgil Abloh joined Louis Vuitton as Men’s Artistic Director in March 2018. [SS19]

Blanketing
A technique in which a garment or accessory is padded to achieve a marshmallowed or three-dimensional effect, it is connected to Virgil Abloh’s leitmotif of boyhood due to its swaddling and oversized properties. [FW19]

Body-mapping
A series of motifs depicting the world map along with images of historic works of art captioned with thought-provoking credits of ownership as an illustration of the myths created through history by society around the ownership of art. [FW21]

Borderline Anglaise
A magnified interpretation of Broderie Anglaise, which incorporates the Louis Vuitton Floral Monogram. [FW20]

Boyhood
The physical or psychological state of being a boy. A leitmotif employed by Virgil Abloh to illustrate the time in a man’s lifespan during which he discovers his future wardrobe staples and develops his initial sense of style. An adjective used for garments or accessories, which swaddle and swathe the body. [PF19]

Businessman
A characterisation employed to describe someone who conducts business. [FW20]

Cable news
A technique that renders an illusion of a cable knit through an unlikely material such as fur, reflecting on ideas of fact vs. fiction. [FW21]

Campaign
Visuals created by a fashion house to publicise its seasonal collection. A verb delineating the act of soliciting support for a cause. “He campaigned for his beliefs.” [FW19]

Casual Fridays
“I’m not about rejecting the corporate system. I’m about claiming it in and twisting it.” –Virgil Abloh. [FW20]

Check
An object fabricated by pouring a liquid material into a mould. Also: The very opposite of Virgil Abloh’s intentions when he invites individuals to tell their personal stories by walking on his runways or posing in his campaigns. [SS21]

Checkboard
A pattern of infinite congruent squares, the checkboard motif was adopted by the Two-Tone scene of 1980s’ London as an illustration of its harmonious clash between Jamaican music and British subculture. Also: a conventional symbol of game, triumph and authority. When skewed, swirled or distorted, the rules of the conventional game change. [SS21]

Checkers
The transformation of a basic garment into a cloudlike shape through fur or fluffy materials, effectively elevating its meaning. See: surrealism. [FW20]

Collar
A shirt or jacket component indispensable in the codes of formalwear – a sector native to Louis Vuitton and foreign to its designer – its tips are clipped as a mark-making gesture of irony. “Virgil Abloh was here.” [SS19]
Compressomorphosis
A portmanteau describing the compression of a garment into a compact accessory attached to the garment itself, transforming its functional form and optimising its portability. [PF19]

Conformity
The sociological endeavour of a person or a community to blend in or integrate with a societal culture to which they ought, desire or need to belong. Often, a concept rooted in luxury and privilege. [PF21]

Cordu’-loëll
A broad term for the continuous conversation between traditional corduroy in different shapes and sizes, and trompe l’oeil illusions of corduroy through various fabrications and techniques in the Fall-Winter 2021 collection. [FW21]

Corporate
“Don’t let your day job define you.” –Virgil Abloh. [PF20]

Constraint
The embodiment of the spring of 2020. Or: the stimulus of subcultural youth in any era challenged by political or environmental austerity; the historical trigger for resourcefulness, exuberance and expression. [SS21]

Cowboy hat
A curled wide-brimmed hat historically made in felt, native to Mexico and the American West. An example of a fashion element linked to a specific profession. The Fall-Winter 2021 cowboy hats were loosely inspired by the TV series Yellowstone’s generation narrative about the passing of traditions. [FW21]

Craquelure
The fine fracturing formed on the surface of age-old paintings. Or: a figurative technique in which a traditional garment is broken into pieces and reassembled again, effectively de- and coding the societal values of the garment. [FW20]

Crochet
The preferred pastime of 28.8 million Americans in 2018, 62% of whom gifted their creations to friends and family, and 29% of whom were male. [SS20]

Cuban link
An established part of his collections for Louis Vuitton, Cuban link jewellery can resonate as a symbol of the Cuban-influenced style culture of Miami, or as an emblem of a metonymic era of rap where its prevalence is most likely the product of 1970s hip-hop block parties where fashion choices became increasingly experimental. [FW21]

Cup
A manmade container used to hold liquids. So prehistoric its provenance can’t be traced, it is devoid of artistic ownership. See: Un-designed. [FW21]

D
Dandy
An 18th century label for the obsessive male dresser later defined by Charles Baudelaire as the male aspiration to becoming “uninterruptedly sublime”. Today, the term can be employed to describe sartorial values or look. Also: an adjective for something great. “His pennyloafers were just dandy.” [PF20]

Day job
A daytime profession held by an individual, whose night-time profession contrasts it. Or: metaphor employed by Virgil Abloh to delineate the ordinary or conventional. [FW20]

De-appropriation
The act of overwriting the conventional associations of traditional dress codes and claiming them for a new generational state of mind. [FW20]

Decoding
The deconstruction of the social, professional or political connotation of conventional dress codes followed by the contemporary liberated re-programming of the same dress codes. [FW20]

Denim
A workingman’s fabric typically elevated in high fashion, this common material relies on its refined familiar appeal to trigger the desired emotional connection. Virgil Abloh was raised on 1990s’ washed-out Levi’s jeans, stiff and vintage found. [SS19]

Designer
“I don’t call myself a designer, nor do I call myself an imagemaker. I don’t reject the label of either. I am not trying to put myself on a pedestal, nor am I trying to be more, now. I would like to define the title of Artistic Director for a new and different era.” –Virgil Abloh. [SS19]

Diversity
“I don’t believe in contrived diversity. I believe in the natural inclusion that comes with showcasing the global scale of humanity, and the local humanities of the destinations and cultures where my work takes me.” –Virgil Abloh. [SS21]

Dorothy
A farm girl from the Midwest transported to Oz, a fairy tale land where she experiences things beyond the reach of her imagination. As an outsider, she soon discovers she was taken to Oz for a reason. [SS19]

Dress
A term simply denoting clothing, it also describes a single garment worn to cover
and adorn the human body. [FW19]

**Dress code**

Sets of visual data deciphered through collective predetermined societal programming, which connects specific articles of clothing or the way they are styled with specific types of individuals, domains of knowledge, or events. [FW21]

**Dualism**

A philosophical notion that separates mind and matter. A garment construction and styling technique in which two jackets or coats are designed dependently of one another and intended to be worn together, however are not hybridised. [FW19]

**Du rag**

A headdress considered the quintessential hip-hop headwear of the 1990s, the du rag’s origins are vague. While its present form may have emerged during the Black Power Movements in the 1960s, some attribute it to the headwraps of 19th century African-American slaves, and others to the uniforms of Ethiopian soldiers of the same era. [FW21]

**Dust**

Tiny particles of waste matter, or slang, which – along with ‘icing’ – is a code employed for sparkly and shiny embellishments applied to ordinary garments in order to make them extraordinary. [FW19]

**Encasement**

The act of covering the entirety of an architectural structure in fabric or another material in relation to restorative or decorative processes. Also: a Louis Vuitton term for roping, cording, stringing, caging, wrapping, gridding or netting existing garments, materials or accessories to create new volumes. [SS20]

**Encase-a-morphosis**

A term for the practice of encasing a humble material – such as an upcycled mélange of stuffings – in a transparent haute couture fabric, effectively transforming the value of a fabric through an illusion. [FW21]

**Exposure**

An apparatus recognized by designers in the social media age of fashion. Can lead to Artistic Director positions at Louis Vuitton. [SS19]

**F**

**Fandom**

A two-way worship between a designer and his clientele, fashion fandom mimics the co-dependent relationship between performer and supporter, a connection native to music and sports scenes. [SS19]

**Filtrage**

A term covering techniques from layering to draping and pleating through which an existing clothing element appears through a transparent, semi-transparent or shape-defining filter. Also: social media impulse. Or: the veiling of reality. [SS20]

**Fisheye**

The technique employed in the photography for the Louis Vuitton Fall-Winter 2019 men’s campaign, it features a globe-shaped lens that transmits a curious but anti-intrusive atmosphere, evoking feelings of discovery and familiarity all at once. [SS20]

**Flagification**

A patchworking process in which a garment is covered in the emblems of several countries or societies with the intention of communicating origin and unification. In the Fall-Winter 2019 collection, featured flags represented the nationalities of Virgil Abloh’s studio: France, Germany, Ghana, Great Britain, Italy, the Netherlands, Scotland, South Korea, Switzerland and the United States of America, as well as the State of Indiana. [FW19]

**Flounification**

A method which imbues the lifeless with life by way of flourishes. The twisting of the familiar into something new. [FW20]

**Flower**

A staple motif in fashion often relegated to the trivial or mundane. Or: a wonder of nature. A naturally occurring metaphor for diversity, as beautiful on a micro level as they are on a macro level. A living creature that blooms from a simple seed, crosses borders, and blossoms come rain or shine. [SS20]

**Foliage**

The collective presence of leaves. The technique of embellishing a garment or object densely in real flowers or plants. E.g.: “He foliaged his mid-layer to match his straw hat.” [SS20]

**Formcore**

A play on ‘form’ and the term ‘normcore’, formcore signifies the ultimate elevation of normal or normative objects or phenomena based on form and materiality. “Part of my story arc is to legitimise things that were not always seen as ‘the highest version’.” –Virgil Abloh. [SS21]

**Footprint**

The imprinted outline of a sole neutral to definitions of ethnicity and culture. The evidence of presence; the memory of impact. [FW20]

**Functionality**

A label applied to something that truly works. Not to be confused with practicality, functionality denotes the ability of an object to serve a specific purpose, making it the raison d’être of design in a fashion context. Employed freely, it can lead to phenomena such as accessomorphosis and compressomorphosis. [PF19]
Ghana
A republic in West Africa. The birthplace of Virgil Abloh’s parents. [SS21]

Globe-spinning
The act of ‘spinning the globe’ signifies the idea of transporting a particular visual expression from one cultural surrounding to another, retaining its codes but effectively changing its values and thereby increasing levels of individuality, diversity and cross-culturalism. “View your clothes through a different lens.” – Virgil Abloh. [SS20]

Glocalism
A portmanteau of ‘local’ and ‘global’, the term illustrates Virgil Abloh’s ideology that prior to the societal programming that sets in through early adulthood, the youth-related explorations and emotional evolvement experienced by young people in one part of the world are identical to the feelings of young people on the opposite side of the globe. A symbol of unity, it reflects the values imbued in the work of Virgil Abloh at Louis Vuitton. [SS20]

Gloves
Coverings for the hands employed by Virgil Abloh to accentuate the signature accessories of Louis Vuitton. [SS19] Gloves are an essential component in the functional gardening wardrobe. [SS20]

Go fish
A term employed by Virgil Abloh to illustrate the ‘go-fish impulse’: an innate reaction of human beings when first gazing upon an object to relate it to something they’ve seen before – often before seeing the nuance of the object. [FW21]

Graphics
A signature facet in the work of Virgil Abloh, graphic ornamentation no longer takes the form of prints but evolves into artisanal insignia, hand-embroidered, flocked and off the grid. It is hand-placed individually by Virgil Abloh. [SS19]

Greenhouse Effect, The
A scientific metaphor for Earth’s natural way of warming its own surface. Or: fashion slams for elevating an article of clothing by means of clear materials with surface decoration. [SS20]

H
Halo
A circle of light formed around a fashion house and its collections encompassing the complete creative sphere and significance of a designer. [SS19]

Harnessing
A term denoting a means of safekeeping, and the conversion of a decorative object into useful ornamentation. Used as a mid-layer under a blazer with trousers, it forms the new three-piece suit. [SS19]

Hats
A fashion article worn on the head. A signature in the wardrobes of Jamiroquai, known for his exaggerated top hats. [PF19] When used for gardening, often woven in straw. [SS20]

Heaven
Utopia. [FW20]

Homework
The title of a brief given by Virgil Abloh to his Louis Vuitton studio during the lockdown of 2020, “Homework” represents looks in the Spring-Sumer 2021 collection individually designed and hand-made from overstock by each team designer. Among them, hand-painted garments illustrate bottles of hand-sanitiser and the view from a designer’s quarantine window; another features tally marks as an illustration of confinement. [SS21]

Hybridtooth
The technique of modifying the traditional pattern of houndstooth or pied-de-poule with a symbolic image such as the African continent, a tip-toed dancer, or a jumping man, effectively imbuing it with Virgil Abloh’s core values. See: Checknetics. [SS21]

Hypnosis
An entranced state of consciousness induced to embed the mind with a reality different to the here and now. See: Hypnovisualism. [SS21]

Hypnovisualism
A term used by Virgil Abloh for the benevolent idea of figuratively putting an audience or species under a rational hypnosis, making them believe in inclusivity and diversity through unity by means of mesmerising and often childlike displays of theatre as an alternative to the reality of the world. [SS21]

I

Inclusivisualism
“I realise my runways and campaigns in my own image: young men of colour, who, in the future, might be able to mirror themselves in the historical reflection of luxury as much as any white boy down the street. I seek to plagiarise the minds of young men of colour with images of opportunity before society programmes them to think any differently.” – Virgil Abloh. [SS21]

Incognito
A description used for covered-up looks in the Spring-Sumer 2021 collection, the state of incognito doesn’t imply a desire for introversion but the idea of moving forward inside your own ideal dream world as an alternative to the reality of the real one. See: Hypnovisualism. [SS21]

In-vest-ment
A technique in which the features of a vest or waistcoat are embossed into the body of a shirt, effectively hybridising them into a two-in-one. [FW20]
Invisappearance
A portmanteau of ‘invisibility’ and ‘appearance’, the term denotes the ongoing subliminal omnipresence of a concealed icon within the work of Virgil Abloh. [SS21]

Irony
The philosophy of a new generation. The presence of Virgil Abloh at Louis Vuitton. [SS19]

J
Jamiroquai
A British pop group formed in 1992 fronted by the singer Jay Kay, whose idiosyncratic look defines an idea of self-expression over fashion fads and corresponds to Virgil Abloh’s notion of trendlessness. [PF19]

Japan
An East Asian island state where past, present and future co-exist exuberantly, generating a cultural melting pot of time and space unparalleled on Planet Earth. A term for lacquering something in a thick black gloss. Usage: “He japanned the overcoat.” [PF19]

Jewellery
Ornamentation generally associated with high value, jewellery enables an ultimate game of worth in which valuable or invaluable decorative objects can offer similar intrigue to the brain. (See: Formcore.) For Fall-Winter 2021, jewellery studies the un-designed: everyday objects devoid of artistic ownership. Markers, compasses, pencils, rubbers and sharpeners double as pendants. A tape measure nods at the archetypical view of the designer. Cuban link jewellery magnifies, while linguistic patterns by Lawrence Weiner appear throughout. [FW21]

Juxtaposition
An intentional contrast created by the union of two initially or traditionally opposing elements or symbols, juxtapositions serve to evolve the familiar into the new. A term inherent to the presence of Virgil Abloh at Louis Vuitton. [PF19]

K
Kanye West
A mentor and friend to Virgil Abloh. [SS19]

Kite
A symbol of boyhood and the desire to travel. A toy created from fabric stretched over any shape of light frame, with streamers, structured to fly in the wind. Something that rises to the occasion. [SS20]

Kente
A woven textile native to the Ashanti Kingdom of Ghana, Kente cloth is distinguishable by its geometric patterns and primary colours. The son of parents born in Ghana, Virgil Abloh grew up with Kente as a natural component in his cultural tapestry. [SS21]

Knitamorphosis
A portmanteau describing the transformation of a tailored garment typically constructed in fabric into knitwear, effectively reprogramming its traditional dress code. [FW20]

L
Lifewear
Anastic moniker proposed as a replacement term for streetwear, the connotations of which have become redundant in a post-millennial world order breaking with the dress codes of the old world. It signifies timelessness and trendlessness. [PS20]

Lightness
An existential philosophy expressing a pragmatic and light-hearted – but not oblivious – approach to obstacles and negative impact. Also a term used for the lightweight, transparent or buoyant garments in the Louis Vuitton Spring-Summer 2020 Men’s collection. [SS20]

Lockdown
“The perfect excuse to recalibrate.” –Virgil Abloh. [SS21]

Longoism
The exercise of exhibiting abnormal behaviour in normal uniforms. [FW20]

Long-windedness
“A blessing and a curse.” –Virgil Abloh. [SS19]

Louis Vuitton
Parisian purveyor of leather goods founded in 1854. Defined by its Monogram, the House invented logomania. Its brand value retains unparalleled standing across cultures and classes, making Louis Vuitton an at once omni-present and omni-relevant fashion phenomenon. [SS19]

Louis Vuitton 2054
A collection launched by Virgil Abloh for Spring 2020. Revolving around nylon, the performance and tech line fuses in name the present century with 1854, the year in which the House was founded, picturing its future clientele’s uniform. Integrated with transformable values, it is identifiable from three-dimensional LV car insignia logos, the classic LV Monogram in debossed trompe l’oeil relief, and zips pullers in transparent plexiglass buckles. [PS20]

Louis Vuitton Staples Edition
A collection developed by Virgil Abloh for Louis Vuitton, which launched for Spring 2019. Dedicated to the detection, study and refining of essential garments and accessories popularly referred to as wardrobes staples, the line is identifiable by three indicators: the LV logo metal staple nailed onto the garment, the triangular tap in classic house leather, the leather printed folding manual attached to a carabiner, or the button stitched in the image of the LV logo. [PF19]

Luxury
A label determined by values, codes and qualities, its use and definition were the privilege of few until a new generation conquered its domain and shifted the paradigm for good. [SS19]
LV²
A Louis Vuitton collaboration line between Virgil Abloh and the Japanese designer Nigo, launched for Pre-Fall 2020. See: squaring. [PF20]

LV Made
The graphic fusion of Louis Vuitton and Human Made, the brand designed by Nigo, who collaborated with Virgil Abloh on the Louis Vuitton line LV². [PF20]

M
Maintainamorphosis
A portmanteau of ‘maintain’ and ‘metamorphosis’, maintainamorphosis denotes the simultaneous preservation and innovation of an item or idea. See: Upcycling Ideology. [SS21]

Manimfesto
“I commit to inclusivity, unity, diversity, and individuality. I will continue to employ diverse candidates, financially support BIPOC and LGBTQ+ causes, shed light on businesses owned by BIPOC and LGBTQ+ individuals, work on public-facing initiatives that showcase BIPOC and LGBTQ+ role models, and assist organisations that promote more inclusive workforces.” –Virgil Abloh. [SS21]

Motto
“Good style is always off-putting.” –Virgil Abloh. [SS19]

Mountain
Nature’s way of elevating itself. When climbed, the most universal metaphor for dreams and ambition. [FW19]

Mount Fuji
Nature’s own graphic, the volcano is the spiritual and aspirational symbol of the wonders of Japan, and a motif used in LV², the Louis Vuitton collaboration between Virgil Abloh and Nigo. [PF20]

Monumentamorphosis
A portmanteau describing the morphing of recognisable architecture with a jacket into a wearable miniature cityscape, effectively allowing the wearer to move freely within his city confinement. Also: a literal embodiment of the fusion of Virgil Abloh’s education in architecture with his profession as a fashion designer. [FW21]

Mundanity
The ruling sector’s popular definition of what feels and looks ordinary, banal and uneventful. Subject to change. [PF21]

Myth
A popularly-believed but false idea of something or someone, cultivated by time, tradition and convention, and the predetermined notions instilled in our minds by society through life. [FW21]

Myth vs. Reality: The Full Story
An essay published in the show notes for the Louis Vuitton Spring-Summer 2021 Men’s Show in Tokyo, which deals with the myth of originality in contemporary art and fashion and the relationship between provenance and ownership of artistic references. “Provenance is reality; ownership is myth.” [SS21]

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Nail
A metal spike that joins things together. A human invention, the nail dates back to Ancient Egypt around 3,400 B.C. but knows no artistic ownership. See: Un-designed. [FW21]

Neotype
The biological term for a specimen that replaces an archetypical specimen, which has ceased to exist. See: Archetype. [FW21]

New Normal, The
A term increasingly used during the global events of 2020 to describe an unknown future definition of what normality feels and looks like. See: Normality. [FW21]

Nigo
Japanese designer and founder of the brand Human Made, who formerly founded BAPE and co-founded Billionaire Boys Club. For Pre-Fall 2020, Nigo collaborated with Virgil Abloh on the Louis Vuitton line LV22. “Nigo is a cult. “Nigo is a cult of the brand Human Made, and the Boys Club. For Pre-Fall 2020, Nigo collaborated with Virgil Abloh on the Louis Vuitton Spring-Summer 2020 Men’s collection. [SS20]

Nuance
Virgil Abloh’s term for communicating core humanitarian values through poise, style and grace. Nuance, like sarcasm, can be difficult to understand. [PS21]

Nuance, II
Imagery employed to trick the spectator’s preconceived ideas, overwrite embedded race associations, and tackle prejudice on a subconscious level. “It’s a Trojan horse for the mind.” -Virgil Abloh. [SS21]

Nylon
A synthetic polymer fabric traditionally used in lightweight activewear. The fabric of a generation on the move. [PS20]

O
Off-White
A greige gradient of white, which alters a component familiar to all. It serves as a blank canvas for perception and interpretation. [SS19]

Office Jumper, The
A knitted jumper, which appeared in the Louis Vuitton Pre-Spring 2020 Men’s collection, rendering a group portrait of the men’swear studio distilled into blank profiles devoid of preconceived identities as a message of unity through diversity. [PS20]

Op art
Short for optical art, op art defines the use of optical illusions within imagery popularized in the 1960s. Identifiable by its swirly, warped or vibrating patterns, it is often associated with the trippy and hypnotic. [SS21]

Originality
See: Myth vs. Reality: The Full Story. [FW21]

Outdoors, The Great
An affectionate cliché connected to leisure pursuits in nature. The expression employed by Virgil Abloh to describe normcore uniforms and articles of clothing created for a specific outdoor sport such as climbing, hiking or sailing. [PF19]

Ownership
An individual’s right to or possession over something. Often: Myths widely cultivated by societal short-term memory and a decidedly Purist disposition. See: Tourist vs. Purist; Myth vs. Reality: The Full Story. [FW21]

Oz
A fantasy land visited by country girl Dorothy in the 1939 film The Wizard of Oz. Upon arrival after a cyclone transports her there, she tells her dog, “Toto, I’ve a feeling we’re not in Kansas anymore.” [SS19]

P
Pace
A measurement of velocity. Fashion’s favourite debate. A force of motivation for Virgil Abloh. [SS21]

Palette
For Fall-Winter 2021, the idea of normality informs a palette rooted in the classic colours of the humble men’s wardrobe: blacks, navies, greys, beiges, whites. They are contrasted by shocks of primary colour picked up from the patterns of heritage cloths creating a conversation between old and new, familiar and unfamiliar, and normality and the new normal. [FW21]

Paper doll
A paper form fashioned into the silhouette of a human body. Used as a toy during stages of girl and boyhood, paper doll dresses are attached with tabs wrapped around the edges of the doll itself. The technique was echoed in the velcro scratchings of the Louis Vuitton Spring-Summer 2020 Men’s collection, hybridising separate garments using said manner of attachment. [SS20]

Paper plane
A toy aircraft constructed from paper. Known as aerogami, the practice of folding paper planes is inseparably attributed to boyhood. A miniature imitation of the airplane - invented by the Wright Brothers in 1903 - the
Papier plane knows no artistic ownership. See: Un-designed. [FW21]

Parade, I
The big-scale embodiment of the fantasy and curiosity of the untainted mind of a child. See: Boyhood. [SS21]

Parade, II
The polite version of a protest. “Let your imagination run riot.” –Virgil Abloh. [SS21]

Paris
The capital of France and fashion, and the home of Louis Vuitton, Virgil Abloh employs historical motifs from Paris as the ultimate tribute to the majesty and grandeur. [FW19]

Peekamorphosis
A sort of ‘peekaboo’ – a game of a hide-and-seek native to boyhood – and ‘metamorphosis’, which denotes the technique of partially hiding or veiling elements of accessomorphosis (see: accessomorphosis) behind the overlay, folds or pockets of garments. [SS20]

Pinstripe
A vertical pattern of thin stripes often used in suiting, pinstripes were employed in the 18th century tailoring of London bankers to signify their place of work. [PF20]

Pliassé
An ancient Egyptian elevation technique through which fabric is pressed in ten, hundred or thousand-fold, effectively making a flat object multi-dimensional. [SS20]

Pont Neuf
The view from Virgil Abloh’s studio in the Louis Vuitton headquarters, the Pont Neuf was erected by Henry III in 1578 and is the oldest bridge in Paris. Rebuilt in 1851, it connects île de la Cité – where Paris was founded in 225 BC – to the river bank. [SS20]

Programming
From Greek ‘prographein’, to ‘write publicly’, programming is the encoding of an object for automated long-term execution. When applied to minds, it signifies the socio-normative preordainment which typically activates after the stage of boyhood during which the individual is yet to be impacted by societal norms. Unprogrammed, the absence of influences allows for freedom of comprehension. [SS20]

Plaid
A chequered pattern rooted in the normcore dressing of the great outdoors. An integral part of Virgil Abloh’s discovery of wardrobe staples during boyhood. [FW19]

Pleatillusion
An illusionistic technique native to haute couture through which fine strips of leather are embroidered onto stretch-neoprene fabric to replicate – through extreme elevation – the look of plissé or pin stripes. [FW21]

Poppy
A ruby red flower, exceptionally fragile but powerful. [SS19]

Pre collection
A term for fashion lines traditionally rooted in wardrobe staples, released in the lead-up to main collections. Unlike main collections, the pre collection may not have a narrative or sensational value. Instead, its values lie in such inclinations as consumerism, commercialism, corporatism, marketing, reality, restriction, and wearability, which may be exercised and elevated in the pre collection. [PF19]

Production, Spring-Summer 2019
A metaphor for finding drama in subtlety, the Spring-Summer 2019 audience of three thousand people was formed by the fashion industry and specially invited students. It created an atmosphere representative of the dual demographic which will be wearing the collection at hand. Set in the gardens framed by the galleries of the Palais-Royal, sand was rendered like a rainbow while selected guests wore corresponding t-shirts, effectively activating the show through attendance. [SS19]

Production, Fall-Winter 2019
Echoing the theatrical production value of music videos in their original era, Virgil Abloh sought to elevate the fashion show to level evocative of Broadway. The Fall-Winter 2019 show imagined a New York cityscape, its daily drama meandering through streets, their steps illuminating the sidewalk while graffiti artists Futura, Lewy and Jim Joe worked live on set. [FW19]

Production, Spring-Summer 2020
On Place Dauphine, a routine stroll across Pont Neuf from the Louis Vuitton studios, the Spring-Summer 2020 Men’s show plays out like the postcard scenery of Paris. The mundanity of everyday café life, crêpes, walks across the Seine and tree-lined square ambience harmonises with the typical idea of childhood bliss: a bouncy castle, ice cream, balloons, and kite-flying. The show is framed by the remarkable Parisian buildings to which we grow accustomed. [SS20]

Production, Fall-Winter 2020
In the Jardin des Tuileries, a surrealist vision of Heaven on Earth plays gallery to the traditional tools of the artisan – the icons of craftsmanship – magnified into lionised sculptures. [FW20]

Production, Spring-Summer 2021
On its voyage, the evolving collection docks in Shanghai and Tokyo where hypnotising parades unfold in mesmerising displays of childlike wonderment. [SS21]

Production, Fall-Winter 2021
Captured between Paris and a village in Switzerland, the Fall-Winter 2021 presentation is a multi-disciplinary artistic expression thematically informed by James Baldwin’s novel Stranger in the Village from 1953. It stages a
series of performances, which crescendo in a demonstration of the themes of artistic provenance and ownership studied within the collection. [FW21]

Provenance

Purism
A fundamental marker in the terminology of Virgil Abloh, purism denotes the esoteric insider awareness of those in-the-know in their approach to a phenomenon, person or object. It is the opposite pole of tourism (see: tourism). Also: a devout approach to a phenomenon, the terminology of Virgil Abloh – born Raphael Sanzio in Urbino, Italy in 1483 – whose paintings formed the collage prints which 7.0’d (see: 7.0’d) the accessomorphosis (see: accessomorphosis) employed in the Louis Vuitton Pre-Spring 2020 Men’s collection. [PS20]

Rationale
Looks are generally designed and styled employing the construction of a top layer, a bottom layer, a mid-layer and an outer layer. [SS19]

Relatability
The lionisation of accessible or familiar imagery in luxury, employed to invite a sense of inclusivity. [PS21]

Reference
An outside source of influence interpreted to communicate a particular message. [SS20]

Resourcefulness
The spirit of a generation disenchanted with obsolescence, disposability and flippancy. See: Upcycling / Constraint. [SS21]

Rockford
The Illinois town in which Virgil Abloh grew up, where Midwestern practicality and utilitarian workwear defined the popular dress.

Rainbow
A kaleidoscopic palette evolving from off-white to polychromatic, synchronously forming a holographic archway known to represent dreams. A motif in The Wizard of Oz, which provided construct to the Spring-Summer 2019 collection. [SS19]

Raphael
Master painter of the High Renaissance – born Raphael Sanzio in Urbino, Italy in 1483 – whose paintings formed the collage prints which 7.0’d (see: 7.0’d) the accessomorphosis (see: accessomorphosis) employed in the Louis Vuitton Pre-Spring 2020 Men’s collection. [PS20]

Shoes
The wardrobe component most immediately indicative of an era or movement, each shoe design finds its origins in a sport or cultural subculture. For Fall-Winter 2021, shoes play on familiar codes and imbue them with new values, enhancing the classic and ‘normal’. A sneaker becomes a dress shoe, the LV Trainer is interpreted in a crinkle effect, cowboy boots are drastically cropped, and a shoe morphs the properties of a sneaker and a hiking boot. [FW21]

Sleeve-longation
A design feature in which a sleeve is attached to a garment in a contrasting fabric and/or colour or sense, effectively creating an unintentional take on anti-fashion. [SS19]

Rafyellow
A trivial motif typically employed to generate emotions of calm and contentment. A symbol of hope. A natural wonder taken for granted. [SS20]

Ska
A Jamaican genre of music adopted by the mods of London in the 1960s, creating a harmonious clash between Jamaican culture and British subculture. An historic example of cross-cultural and interregional exchange, ska and its signature wardrobe informed the Spring-Summer 2021 collection. See: Two-Tone. [SS21]

Skirt
A clothing item that covers the human body from the waist down, worn by men since prehistoric times. [FW19]

Strings attached
An idiom employed by Virgil Abloh to describe the technique of attaching or suspending detachable pockets to or from a garment through the use of strapping or snatching. Or: a figure of speech illustrating the presence of a catch, political or otherwise, in a situation. [SS20]

Sunset
A trivial motif typically employed to generate emotions of calm and contentment. A symbol of hope. A natural wonder taken for granted. [SS20]

Sleepall
A Keepall bag developed for the Louis Vuitton 2054 collection, which transforms into a sleeping bag. [PS20]

Rainbow
A kaleidoscopic palette evolving from off-white to polychromatic, synchronously forming a holographic archway known to represent dreams. A motif in The Wizard of Oz, which provided construct to the Spring-Summer 2019 collection. [SS19]
pattern, evoking the idea of outgrowing one’s clothes, a notion that serves as the leitmotif of boyhood. [FW19]

Sock
An unsung everyday necessity occasionally covered in rhinestones. As a child, Virgil Abloh became an early appropriator of the glitter sock. [SS19]

Soundtrack, Spring-Summer 2019
For the Spring-Summer 2019 show, an inherent musical juxtaposition was staged between a psychedelic jazz intro by BADBADNOTGOOD, which crescended into I Thought About Killing You by Kanye West. [SS19]

Soundtrack, Fall-Winter 2019
An original soundtrack, You Know What’s Good, is composed and performed live by DEVONTÉ HYNES aka BLOOD ORANGE along with MIKEY FREEDOM on vocals, HART on bass, and JASON ARCE on saxophone and flute. [FW19]

Soundtrack, Spring-Summer 2020
The Heritage Orchestra, directed by Chris Wheeler and conductor Tom Richards, performs a medley of tracks under the musical direction of Benji B. [SS20]

Soundtrack, Fall-Winter 2020
The Fall-Winter 2020 soundtrack — supervised by Benji B — features Cybotron, the pioneering Detroit group co-founded by the originator of techno, Juan Atkins. Widely regarded as an innovator of electronic music, the group influenced genres including techno, electro and hip hop. Made by human hand using motions, the score reflects the theme of artisanal construction of clothes and bags substantial to the collection. [FW20]

Soundtrack, Spring-Summer 2021
The Spring-Summer 2021 soundtrack — supervised by Benji B — features an original recording by Ms Lauryn Hill. Evocative of elements native to ska, the performance is borne out of wonder, defiant joy and sonic imagination. “Ms Lauryn Hill has raised a generation through her music. She is an eye-level icon, whose presence is felt through her art — a quality I rate more than anything. She is, to me, forever a muse.” —Virgil Abloh. [SS21]

Soundtrack, Fall-Winter 2021
For the Fall-Winter 2021 presentation, an original score created for the presentation by Asma Maroof painted a musical portrait of forbidden landscapes. Spoken words written and performed by Saul Williams interacted with harps before evolving into atmospheric strings. The soundscape crescendo’ed into jazz and sub bass crowned by a performance by yasiin bey. [FW21]

Squaring
The multiplication of a number by itself. The acknowledgment that one idea can co-exist with another. See: LV² [PP20]

Staple
A twisted piece of metal that holds two elements together. A term for the essential garments and accessories in a wardrobe. [SS19]

Stereotype
An individual or object that conforms to society’s predetermined definition of that type of individual or object. [FW21]

Stranger in the Village

Streetwear,
I
A predictable clothing genre in a renegade designer’s debut collection as part of the fashion establishment, but one whose sportswear properties are undergoing a critical transformation into luxury. [SS19]

Streetwear,
II
A definition traditionally applied to garments and accessories worn by a broader public unconcerned with conventional dress codes. Also: a term which has effectively outdated itself (see: lifewear). [PS20]

Streetwear,
III
“For the record: streetwear is a community. ‘Streetwear’ is a commodity. In my game of inverted commas, streetwear is a sociological term founded in subculture. ‘Streetwear’ is an article of trade cultivated through marketing.” —Virgil Abloh. [SS21]
Conceived from a Tourist point of necessity, functionality and community, it is forever reinterpreted and claimed by the sector of Purism. See: Tourist vs. Purist; Un-designed. [FW21]

T-shirt, white
An ‘un-designed’ part of our collective wardrobe, the white t-shirt arguably resonates as belonging to one of three segments: a uniform to distinguish to which clan an individual belonged. clan an individual belonged. uniform to distinguish to which 

Age in present-day Austria, Age in present-day Austria, 

Virgil Abloh’s favorite colour Virgil Abloh’s favorite colour 

Taupe 
"Old habits die hard." [PF20]

Tailoring
The paradoxical uniform of the business man, its suitcase-affected creases have become engrained in the anatomy of the blazer, forever folded for travel. For Spring-Summer 2020, the buttoning functions allow for the reshaping of blazers and trousers, while some garments can be worn deconstructed from their own linings. [SS20]

Tape
Virgil Abloh’s favorite colour since 1980. [SS19]

Tartan
A woollen cloth woven in check. Traced back to the Late Bronze Age in present-day Austria, tartan is associated with Scotland where it pre-dates the 16th century and was used as a uniform to distinguish to which clan an individual belonged. [SS19]

Tentunic
An oversized coat featured in the Louis Vuitton 2054 collection, which employs the technique of compressomorphosis (see: compressomorphosis) in which the back pocket of the coat unrolls into a life-size tent raised with included tent poles, the coat’s back-zip adornments transforming into the tent door. [PS20]

Theatre
A place where performances are given. A term used by Virgil Abloh to define the borderless stage on which fashion can play out and impact an audience far beyond ideas of armholes and stitches. [FW19]

Tie
A symbol of the utmost uptight. [FW20]

Tie-dye
A homespun take on psychedelia, its trippy effects is often used to illustrate a state of euphoria. The DIY dying technique will hold nostalgic value to those educated at the University of Wisconsin, the foremost hippie college of all time. [SS19]

Timepieces
Functional fusions between jewelry and clocks that effectively create a process of accessoromorphosis. [SS19]

Tourism
A term integral to the vocabulary of Virgil Abloh, it indicates the naivety and bravery of a literal and exploratory approach to something, and signifies the opposite of purism (see: purism). Also: a multi-billion-dollar travel industry. [SS20]

Tourist vs. Purist
A metaphor coined by Virgil Abloh, Tourist defines the curious outsider, who observes and aspires towards an esoteric domain of knowledge, while Purist defines the consecrated insider, who already inhabits it. [FW21]

Tradition
Customs or codes passed on from one generation to another, interpreted and invigorated in accordance with time. “Old habits die hard.” [PF20]

Train
The floor-sweeping skirt of a gown trailing, the train epitomises the ultimate theatrical impact made possible by fashion. Also: a vehicle on which multiple people get somewhere together, fast. [SS20]

Transformability
Garments or accessories imbued with transformable and multifunctional values including accessoromorphosis and compressomorphosis, or hyper-functionality pertaining to extreme sports, leisure pursuits or survival. [PS20]

Transparency
See-through materials. Clear intentions. [SS20]

Trendless
A term applied by Virgil Abloh to an article of clothing, a collection, or a phenomenon devoid of the classic raison d'être of fashion as an instrument for trend development and the showmanship with which runway fashion is presented. An adjective central to the idea of wardrobe staples. [PF19]

Tribal
A wealth of motifs identifying a designer’s most original origins and generational pride, they serve as the earliest memory of a boy raised by his Ghanaian tailor mother and her traditional West African garb. [SS19]

Triple Zip, The
A form of integrated garment ornamentation in which three zips appear in a diagonal line. [FW19]

Twisted elegance
A technique in which several shirts and/or ties are folded and wrapped around the body, then patchworked and pressed into a single shirt. [FW20]

Two-Tone
The second wave of the ska genre (a musical clash between Jamaican culture and British subculture), which served as a unifying force amid racial tension in 1980s’ England. Also: a term for the monochrome checkerboard patterns favoured in the ska wardrobe. See: Ska [SS21]

U

Un-designed
Virgil Abloh’s term for articles of fashion, art or everyday life objects devoid of artistic ownership and definitive provenance. [FW21]
Uniform
An unchanging state or phenomenon. Or: the distinct clothing worn by individuals, who — intentionally or unintentionally — belong or subscribe to a certain establishment or archetype. A manmade invention. [FW21]

Upcycling Ideology
During the lockdown of 2020, Virgil Abloh conceived a set of anti-obsolescence ideas to counter overproduction, waste and the culture of disposability. Upcycled looks in the Spring-Summer 2021 collection were divided into four categories: A. Pieces upcycled by recycling material from overstock. B. Pieces upcycled from recycled ideas. C. Pieces upcycled through reconditioning from the previous season. D. Pieces upcycled as part of the “Homework” initiative. [SS21]

Upcycling Mantra
“No season is an old season.” –Virgil Abloh. [SS21]

Upcycling Signal Logo
A nod to the Universal Recycling Symbol drawn by 23-year-old Gary Anderson in 1970, the Upcycling Signal Logo is a Louis Vuitton emblem debuted for Spring-Summer 2021 and exercised to imbue reconditioned pieces — whether upcycled from old ideas or old materials — with new value. [SS21]

Utility
Once the luxury of workwear, utilitarian elements now provide fashion with equal parts functionality and pleonasm. It is the usefulness of a multi-pocket gilet, and the irony of a wallet situated at the ankle. [SS19]

Values, Core
Humanity, unity, diversity, inclusivity, and global connectivity: the philosophy, ethos and overall intentions of Virgil Abloh at Louis Vuitton, in the fashion industry and beyond. “I am well aware of my responsibilities.” –Virgil Abloh. See: This entire Vocabulary. [SS21].

Vintage
A label applied to second-hand garments and accessories, which bear evidence of the history of the place in which they were worn and often found. [PF19]

Voyage
A journey by sea or air. An allegory for experience and progress. A term related to the Spring-Summer 2021 show format through which Virgil Abloh embraced the global community by taking his shows to clients in their own part of the world. [SS21]

Wabi-sabi
A Mahayana Buddhist philosophy rooted in naturality, simplicity and imperfection, observed in nearly all areas of traditional Japanese art and design culture. Applied to the mindset of the digital generation to which Virgil Abloh belongs, it is the religion of authenticity in a millennial world of artifice and fabrication. [PF19]

Weather forecast
An everyday TV screen image imprinted in everyone’s minds and likewise familiar to the childhood of Virgil Abloh. Its typical global heat scan graphics were referenced in motifs for the Louis Vuitton 2054 collection. [PS20]

Weiner, Lawrence
Born in 1942, Lawrence Weiner is an American contemporary artist key to the conceptual art movement of the 1960s, who created a series of aphorisms—as-patterns for the Louis Vuitton Fall-Winter 2021 Men’s collection: “Somewhere somehow”, “You can always tell a book by its cover”, “Arriving at the same place at the same time”, “... & Then & Then ...” [FW21]

WFH
“Home is relative, work is life.” –Virgil Abloh. [SS21]

Wiz, The
A 1978 musical film based on a stage play adapted from The Wizard of Oz, starring an all-black ensemble cast. [FW19]

Zoom call
The magic mirror of a global-minded generation in lockdown. [SS21]

Zooomification
The three-dimensional technique of integrating the Spring-Summer 2021 characters of Zooom with friends into garments and accessories, effectively adorning and animating pieces. Conceived during the lockdown-fuelled digitalisation of the world in 2020, Virgil Abloh employs this technique to make fashion “jump through the screen”. [SS21]

Zooom with friends
A motley crew of diverse characters conceived for the Spring-Summer 2021 collection as symbol of diversity and inclusivity. Inspired by stuffed animals Virgil Abloh bought in a children’s store near his studio in Paris in January 2020, they integrate into garments and bags, animate them and jump through the screens of a digital audience. The puppets are loosely informed by archive pieces and serve as the imagined playthings of the youngest living descendant of Louis Vuitton as well as embodying Virgil Abloh’s memories of the days spent with his friends in Paris before his first Louis Vuitton show in 2018. [SS21]

Zoot suit
Tailored jackets and trousers elevated through exaggeration of the silhouette for longer lines and expanded areas, favoured by musicians of urban jazz scenes in the 1940s. [FW19]

“If you’ve made it this far, thank you for your time.” –Virgil.
Look 1
- Black woollen oversized tailored overcoat adorned with jewel buttons
- Black woollen single-breasted tailored suit
- Green and white striped cotton poplin classic shirt and matching tie. Black felt crushed fedora adorned with an anthracite mixed-stripe tie
- Silver Monogram PVC Briefcase Trunk
- Set of 3 golden rings
- Black cropped cowboy boots

Look 2
- Stone heather-grey wool-pinstripe tailored single-breasted suit
- White cotton poplin classic shirt and matching tie
- Khaki felt crushed fedora adorned with an anthracite mixed-stripe tie, worn under a patchwork print jersey durag
- Cobalt blue vintage Monogram Keepall bag
- Black LV derbies

Look 3
- Red Iridescent down ski jacket
- Black woollen tailored single-breasted suit
- White cotton poplin classic shirt with a black silk tie
- Black mini Épi Mini Ambassadeur
- Black LV derbies

Look 4
- Navy and white woollen pinstripe padded vest
- Navy and white bi-stripe silk and cotton classic short-sleeve shirt and blue mixed-stripe tie
- Indigo leather bootcut jeans
- Black lambskin elbow-length gloves
- White felt crushed Fedora adorned with a silk and cotton tie
- Lawrence Weiner “SOME PLACE AT THE SAME TIME” tufted red leather belt
- Silver column pendant earrings
- Louis Vuitton newspaper printed leather document holder
- Black cropped cowboy boots

Look 5
- Dark navy leather printed pinstripe tailored single-breasted suit
- Powder blue and white stripes silk cotton classic shirt and matching tie
- Silver paper plan tie-pin
- Turquoise leather chest-pocket card holder

Look 6
- Red leather tailored single-breasted coat
- Black woolen tailored single-breasted suit
- Blue degrade striped silk and cotton classic shirt and matching tie
- Black leather chest-pocket card holder and yellow highlighter
- Black sunglasses
- Black LV derbies
- Monogram Ebene bag adorned with stuffed leather puppets

Look 7
- Black woollen tailored single-breasted suit adorned with jewel buttons
- White cotton poplin classic shirt and black silk and black tie
- Louis Vuitton printed football jersey
- Black felt crushed fedora adorned with a silk and cotton tie
- Lawrence Weiner Monogram bag with plane jewel buttons
- Black woolen tailored single-breasted suit jacket with plane jewel buttons
- Black LV derbies
- Black Millionaire sunglasses
- Monogram PVC bag
- Silver LV stud-earrings
- Mini Soft Trunk
- Red cropped cowboy boots
- Sheer white knitted crew-neck jumper

Look 8
- Anthracite pinstriped mink fur tailored single-breasted suit
- Red cotton poplin classic shirt and matching tie
- Fluorescent green highlighter-pen silver necklace
- Silver LV stud-earrings
- Monogram foil printed recycled felt
- Mini Soft Trunk
- Red cropped cowboy boots

Look 9
- Anthracite pinstriped mink fur tailored single-breasted suit
- Red cotton poplin classic shirt and matching tie
- Lawrence Weiner “SOME PLACE AT THE SAME TIME” tufted red leather belt
- Silver column pendant earrings
- Louis Vuitton newspaper printed leather document holder
- Black cropped cowboy boots

Look 10
- Anthracite pinstriped mink fur tailored single-breasted suit
- Red cotton poplin classic shirt and matching tie
- Lawrence Weiner “SOME PLACE AT THE SAME TIME” tufted red leather belt
- Silver column pendant earrings
- Louis Vuitton newspaper printed leather document holder
- Black cropped cowboy boots

Louis Vuitton Men’s collection by Virgil Abloh Fall-Winter 2021
- Monogram Ebene Taïga
- White visor sunglasses
- Hammer tufted Monogram
- Red cowboy boots
- Look 12
- Red and black tartan-check oversized tailored single-breasted coat
- Black woolen padded vest
- Black woolen tailored bootcut trousers
- Powder blue and white silk cotton classic shirt and matching tie
- Yellow leather chest-pocket card holder
- Silver LV pin
- Lacocon marble Millionaire sunglasses
- Black cropped cowboy boots

- Look 13 - Omari
- Black and red wool-pinstripe tailored bootcut trousers
- "Tourist vs Purist" tufted black corduroy cap
- Golden Country buckle on black belt
- Black leather elbow-length gloves
- Louis Vuitton newspaper print leather document holder
- Black cropped cowboy boots

- Look 14
- Black woolen tailored single-breasted coat
- Black and red wool-windowpane tailored single-breasted suit
- Red shirt and tie
- Red leather chest-pocket card holder
- Black visor sunglasses
- Hammer tufted Monogram Ebene Ambassadeur
- Black LV derbies

- Look 15
- Black and red woolen pinstripe tailored double-breasted suit adorned with jewel buttons Navy and white striped silk and cotton classic shirt
- Black felt crushed fedora adorned with a black silk tie
- Louis Vuitton newspaper printed leather document holder
- Black LV derbies

- Look 16
- Red woolen admiral commemorative jacket adorned with black chains
- Black woolen pleated cummerbund, worn over tailored flared trousers
- Black cotton poplin classic shirt and matching tie
- Black durag cap
- Set of 2 black stone rings
- Silver column earrings
- Black LV derbies

- Look 17
- Transparent Monogram print PVC single-breasted suit worn over a black woolen tailored suit
- Black and white striped technical roll-neck jumper
- Black Monogram Trucker cap
- Yellow leather chest pocket card holder
- "Tourist vs Purist" tufted yellow vintage Monogram Easy Tote MM
- White transparent LV Trainers

- Look 18
- Red and black tartan-check kimono puffer jacket adorned with a puffer flower appliquéd

- Red and black tartan puffer wrap skirt, worn over black woolen leggings
- Black ENG GOAL printed tee-shirt
- Red and black tartan-check soft cap
- Black felt Stetson adorned with a black silk monogram bandana
- Silver Monogram PVC shopping trolley
- Black cowboy boots

- Look 19
- Dark navy wool-pinstripe tailored double-breasted suit with jewel buttons
- White cotton poplin classic shirt and black silk tie
- Stone grey felt crushed fedora adorned with an anthracite mixed-stripe tie
- Silver paper plane tie-pin
- Yellow and black jacquard sweat arm-band
- White cropped cowboy boots

- Look 20
- Black woolen tailored single-breasted coat with train adorned with jewel buttons
- Dark navy corduroy tailored single-breasted suit
- Purple and white striped classic shirt and matching tie
- Set of 2 golden cross stud earrings
- Turquoise and black sunglasses
- Black cowboy boots
Look 21
- New York City skyline puffer jacket
- Black wooden sport tailored panelled trousers
- Black shirt
- Black LV Millennium sneakers

Look 22
- White woollen tailored sporty single-breasted suit jacket adorned with jewel buttons
- Emerald green cotton poplin classic shirt and matching tie
- Emerald green Monogram-embossed double-front jeans
- Emerald green “Tourist vs Purist” enamel dog-tag necklace
- White durag cap
- Black leather chest-pocket card holder and yellow Monogram highlighter marker
- Yellow vintage Monogram Keepall bag with oversized plastic chain strap
- Emerald green LV Sprint 1 sneakers

Look 23
- White boned-structured classic short-sleeve shirt
- Emerald green woollen tailored bootcut trousers
- LV stationary belt buckle on a Monogram Ebene belt
- Monogram Ebene small coffee cup
- Louis Vuitton newspaper print leather document holder
- Black chest-pocket card holder

Look 24
- Emerald green trimmed white LV trainers
- Golden visor shades with rust orange lenses
- Yellow chest-pocket card holder
- LV Motorcycle tie-pin
- White stone ring
- PVC Silver Monogram Frame
- Purple trimmed white LV trainers

Look 25
- Black woolen tailored single-breasted suit jacket adorned with an emerald green puffer flower
- Black woolen padded vest
- Emerald green and white cotton knitted classic shirt and matching tie
- Workwear-washed pleated denim jeans
- Black leather elbow-length gloves
- Black visor sunglasses
- Hammer tufted over a Monogram Ebene Keepall bag with oversized plastic chain strap
- Black leather cowboy boots

Look 26
- Travertine marble wool-jacquard tailored single-breasted suit
- Travertine marble silk and cotton jacquard cotton classic shirt and matching tie
- Emerald green faux-knit mink crew-neck jumper White cotton classic poplin shirt
- Workwear-washed pleated denim jeans

Look 27
- Emerald green and black wax cotton fish-tail parks with puppet straps Black cotton poplin classic shirt and matching tie
- Black woolen classic tailored trousers
- Emerald green knitted baclava
- Emerald green “Tourist vs Purist” tufted Keepall bag
- Emerald green trimmed white LV trainers

Look 28
- Indigo crocodilian leather trucker jacket
- Indigo leather bootcut jeans
- Blue degrade striped silk and cotton classic shirt and matching tie Silver column pendant earrings
- Measuring tape leather belt
- White visor sunglasses
- White Monogram Ambassadeur PM
- White cropped cowboy boots

Look 29
- Black cropped cowboy boots
- Indigo crocodilian leather trucker jacket
- Indigo leather bootcut jeans
- Blue degrade striped silk and cotton classic shirt and matching tie Silver column pendant earrings
- Measuring tape leather belt
- White visor sunglasses
- White Monogram Ambassadeur PM
- White cropped cowboy boots

Look 30
- Black woolen padded vest with plastic mesh flower appliqué
- Dark navy woollen pleated wrap-skirt and matching sporty tailored panelled trousers White cotton poplin classic shirt and black silk tie
- “Tourist vs Purist” tufted Monogram Ebene
- Neo PVD
- Black cropped cowboy boots
- Emerald green ribbed cotton classic shirt and matching tie
- Navy double-stripes silk cotton classic shirt and matching tie
- Emerald green tailored Mared trousers
- "Tourist vs Purist" tufted dark navy corduroy cap
- Silver Monogram flower pendant earrings
- "Tourist vs Purist" tufted Monogram Ebene Keepall bag
- B/W emerald green LV Millennium hiker sneakers

Look 33
- Fluorescent green and purple Monogram plastic-jacquard mesh military parka
- Fluorescent Monogram check pleated wrap-skirt, worn over white cotton leggings
- Fluorescent mixed-check Monogram silk classic shirt
- Multi-colour cotton wax-printed cap adorned with an emerald green bandana, worn over a hammer Monogram Ebene printed jersey durag
- Cobalt blue vintage Monogram Tati Tote XL
- Black and white and green LV Millennium hiker sneakers, worn with white cotton jacquard sport socks

Look 34
- Emerald green tailored single-breasted suit jacket adorned with jewel buttons
- Black wooden tailored bootcut trousers
- Anthracite mixed-stripe cotton and silk classic shirt and matching tie

Look 35
- Louis Vuitton printed leather padded motorcycle set
- White felt stetson adorned with a white silk scarf, worn over a white jersey durag
- Hammer pendant earrings
- White sunglasses with iridescent lenses
- White leather driving gloves
- Emerald green cowboy boots

Look 36
- Double-layer organza and recycled felt tailored single-breasted suit
- Emerald green sheer roll-neck jumper with distorted LV instarsia on the back
- Silver "Tourist vs Purist" dog-tag necklace
- Black framed visor sunglasses with yellow lenses
- Fluorescent orange and white Épi Keepall bag
- Transparent PVC cropped cowboy boots

Look 37
- Green and purple college tartan-check plastic mesh military parka
- White woollen tailored flared trousers
- White cotton classic shirt
- White drag cap
- Set of 2 amber mood-rings
- White Monogram Steamer Tote
- Red trimmed white LV trainers

Look 38
- Paris skyline puffer jacket
- White woollen tailored bootcut trousers
- White cotton poplin classic shirt
- Silver and stone Monogram flower pendant earrings
- White LV derbies

Look 39
- Emerald green and white wool and leather Letterman jacket
- Workwear-washed pleated denim jeans
- Black cotton poplin classic shirt and matching tie
- White crocheted leather driving gloves
- Black cotton durag cap
- Set of 2 cross and paper-plane stud earrings
- Black visor sunglasses with yellow lenses
- Cobalt vintage Monogram Little bag, worn with a beaded strap
- Emerald green trimmed white LV trainers

Look 40
- Hand-knitted Planes crew-neck jumper
- Anthracite mixed-stripe silk cotton classic shirt and matching tie
- Vintage-wash bootcut jeans
- Golden Country belt buckle tie belt
- Set of 2 black stone rings
- Black visor sunglasses
- Black felt Stetson adorned with a black Monogram jacquard, worn over a black jersey durag
- Hammer tufted Monogram Ebene Christopher backpack
- Fango suede cropped cowboy boots

Look 41
- Monogram foil printed recycled felt tailored single-breasted suit
- Monogram foil printed recycled felt mid-layer
- Powder blue and white cotton classic shirt and matching tie Black cropped cowboy boots
- Monogram foil printed recycled Tati Tote XXL

Look 42
- Monogram foil printed recycled felt tailored single-breasted overcoat
- Purple cotton jersey tailored single-breasted suit adorned with jewel buttons
- Powder blue and white stripes silk cotton classic shirt and matching tie
- Recycled felt crushed fedora
- Monogram foil printed
Look 43
- Two-tone of heather-grey sports tailored suit adorned with jewel buttons
- Anthracite mixed-stripe and cotton classic shirt and matching tie
- Fluorescent green monogram highlight-marker silvered necklace
- Recycled felt tailored crushed fedora
- Louis Vuitton newspaper printed leather document holder
- Black cropped cowboy boots

Look 44
- Sky blue sheer roll-neck jumper with END GOAL
- Purple and white striped silk cotton classic shirt and matching tie
- Stone heather-grey pleated wrap skirt, worn over matching tailored flared trousers
- Stone grey felt crushed fedora adorned with an anthracite and natural tan crocodile Keepall bag
- White LV derbies

Look 45
- Silver Monogram PVC raincoat
- White woolen tailored panelled sporty trousers
- White cotton poplin classic shirt and matching tie
- Silver Monogram PVC cap
- Silver crocodile leather Sac Plat Messenger

Look 46
- White LV Millennium sneakers

Look 47
- Yellow and purple college tartan printed puffer kimono jacket
- Green and purple college tartan printed puffer wrap-skirt worn over white cotton leggings Multicolour and white mixed-stripes cotton classic shirt and matching tie
- Violet “PURPLE STATE” cotton cap
- Purple trimmed white LV sneakers, worn with white jacquard cotton sport socks

Look 48
- Workwear-washed denim tailored coat with train adorned with jewel buttons
- Workwear-washed pleated denim jeans
- White felt crushed fedora adorned with a blue and
- Camel shaved fur mink tailored coat with train adorned with jewel buttons
- Camel merinos roll-neck jumper
- Coffee brown tailored flared trousers

Look 49
- Camel shearling peacoat adorned with a plastic flower appliqué
- Emerald green and white striped silk-cotton classic shirt and matching tie
- Vintage-wash bootcut jeans
- White felt crushed fedora
- Multi-colour tartan plastic mesh Mexican Tote MM with plastic mesh bag-charm
- Emerald green LV Sprint 1 runners

Look 50
- White cropped cowboy boots
- White and fluorescent green sunglasses with dark lenses
- White and fluorescent green Ambassadeur PM
- White cropped cowboy boots

Look 51
- Camel shaved fur mink tailored coat with train adorned with jewel buttons
- Camel merinos roll-neck jumper
- Coffee brown tailored flared trousers

Look 52
- Camel ribbed shearling cardigan
- Rust-orange woolen tailored flared trousers
- Multi-colour mixed-stripes silk and cotton classic shirt and tie Onyx visor sunglasses
- Onyx flower clip earrings
- Set of 2 onyx stone rings
- Fango suede cropped cowboy boots
- Hammer tufted Monogram Ebene Neo PVD

Look 53
- Camel shaved fur mink tailored coat with train adorned with jewel buttons
- Camel merinos roll-neck jumper
- Coffee brown tailored flared trousers
- Patchwork print silk twill diamond scarf
- Fluorescent green highlighter pen silver necklace
- Onyx marble square sunglasses
- Natural tan crocodile Keepall PM bag
- Brown oversized Stetson felt hat adorned with a brown bandana
- Desert brown LV Millennium hikers

Look 54
- White LV Millennium sneakers
- White striped silk tie white durag White frame visor sunglasses with dark lenses
- White and fluorescent green Ambassadeur PM
- White cropped cowboy boots

Louis Vuitton Men's collection by Virgil Abloh Fall-Winter 2021
Louis Vuitton Men's collection by Virgil Abloh Fall-Winter 2021

Look 54
- Laocoon marble fur-intarsia hooded coat
- Rust orange tailored hoodie with puppet straps
- Rust orange tailored bootcut trousers
- Purple merinos roll-neck jumper
- Onix marble visor sunglasses
- Silver Monogram PVC briefcase
- White cropped cowboy boots

Look 55
- Laocoon marble jacquard tailored single-breasted suit
- Laocoon marble jacquard classic shirt and matching tie
- Onyx Monogram flower stud-earring
- Black leather chest-pocket card holder and yellow Monogram highlighter-pen
- Black visor sunglasses with yellow lenses
- Paper tote MM
- White LV Millennium sneakers

Look 56
- Rust-orange Monogram-embossed work jacket and double-front jeans Sky blue sheer roll-neck jumper
- Navy Monogram Easy Tote with “SOMEWHERE SOMEHOW” tufted strap Black and copper LV Millennium sneakers

Look 57
- Bone white double-face wool peignoir
- Navy and white bi-striped cotton classic shirt and matching tie
- Rust-orange woollen tailored classic trousers
- Onix visor sunglasses
- Monogram Ebene medium coffee cup
- Holes tufted Monogram Ebene art frame
- Emerald green trimmed white LV trainers

Look 58
- Camel and emerald green woollen windowpane tailored coat with train
- Camel and emerald green wooden windowpane tailored suit
- Blue and white degrade striped classic shirt and matching tie
- Emerald green faux-knit mink oversized scarf
- Stone grey felt crushed fedora adorned with a grey mixed-stripes tie
- Lawrence Weiner “SOMEWHERE SOMEHOW” cobalt blue document holder
- Fango suede cropped cowboy boots

Look 59
- Onyx jacquard tailored single-breasted coat
- Laocoon jacquard silk classic shirt and matching tie
- Onyx wool-blend jacquard tailored double-breasted suit

Look 60
- Monogram plates embroidered onto a brown wool roll-neck jumper
- Coffee bean tailored bootcut trousers
- Onyx Monogram flower stud-earring
- Set of 2 Onyx stone rings
- Golden Country buckle tan belt
- White cropped cowboy boots

Look 61
- Multi-colour checked blanket draped over a grey tufted hoodie
- Workwear-washed pleated denim jean tufted
- White cotton durag cap
- Golden Nature belt buckle over a tan leather belt
- Emerald green trimmed white LV trainers

Look 62
- Power blue and white stripe bone-structured short-sleeve shirt and matching tie
- Black woollen tailoring bootcut trousers
- Yellow leather chest-pocket card holder
- Monogram Ebene eraser silver necklace
- Laocoon stone Monogram flower clip earrings

Look 63
- Yellow chest-pocket card holder
- Onix visor sunglasses
- Yellow vintage Monogram potato bag
- Rust orange and black LV Millennium runners

Look 64
- Golden Country buckle tan belt
- Monogram Ebene small coffee cup
- Holes tufted Monogram Ebene art-frame
- Black LV Millennium sneakers

Look 65
- Green and yellow College tartan-check tailored single-breasted suit
- Green and yellow College tartan-check wool blanket
- Green and yellow College tartan-check classic shirt and matching tie
- Black felt crushed fedora adorned with a red tartan-check silk tie
- Golden Country buckle tan belt
- Hammer tufted Monogram Ebene document holder
- Black cropped cowboy boots

Look 66
- Purple and green college tartan-check tailored single-breasted suit jacket
- Black woollen padded vest
- Mixed-check woollen pleated wrap-skirt, worn over black cotton leggings
- Red cotton poplin classic shirt and matching tie
- Black felt Stetson hat adorned with a black Monogram jacquard silk bandana
- Black visor sunglasses
- Red Monogram Easy Tote with Lawrence Weiner “SOMEWHERE SOMEHOW” tufted white strap
- Red cowboy boots
<table>
<thead>
<tr>
<th>Look 65</th>
<th>Look 66</th>
<th>Look 67 - Ottawa</th>
</tr>
</thead>
<tbody>
<tr>
<td>White woollen tailored double-breasted suit</td>
<td>B/W multi-check wool-jacquard blanket</td>
<td>Navy wax-print cotton tailored single-breasted suit</td>
</tr>
<tr>
<td>White cotton poplin classic shirt and matching tie</td>
<td>Silver paper plane pin</td>
<td>Navy Pyramid wax-print silk and cotton classic shirt and tie Hammer tufted Monogram Ebene Litter bag</td>
</tr>
<tr>
<td>Black visor sunglasses</td>
<td>Black Monogram embossed Ambassadeur PM White and transparent PVC cropped cowboy boots</td>
<td>Red cropped cowboy boots</td>
</tr>
<tr>
<td>Look 67 - Ottawa</td>
<td>Look 68</td>
<td>Look 69</td>
</tr>
<tr>
<td>Purple silk striped evening robe, worn over a matching pyjama set</td>
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<tr>
<td>Powder blue and white mixed-stripe silk cotton classic shirt and matching tie</td>
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</tr>
<tr>
<td>Look 69</td>
<td>Look 70</td>
<td>Look 70</td>
</tr>
<tr>
<td>Black and white taped fishing parka</td>
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<td>Black and white taped fishing parka</td>
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<tr>
<td>White cotton classic shirt and black silk tie</td>
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<td>White cotton classic shirt and black silk tie</td>
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<tr>
<td>Black woollen tailored flared trousers</td>
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<td>Black woollen tailored flared trousers</td>
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<tr>
<td>Black woollen pleated cummerbund</td>
<td>“Purple state” tufted trucker hat</td>
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</tr>
<tr>
<td>“Tourist vs Purist” tufted on Monogram Ebene Tati Tote XXL</td>
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<tr>
<td>White and transparent PVC cropped cowboy boots</td>
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<tr>
<td>Look 70</td>
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</tr>
<tr>
<td>Dark navy cotton corduroy overcoat with train adorned with jewel buttons</td>
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</tr>
<tr>
<td>Anthracite mixed-stripe silk wool-pinstripe padded vest</td>
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<tr>
<td>Black wool tailored flared trousers</td>
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<tr>
<td>White felt Stetson adorned with a white silk bandana, worn over a jersey durag</td>
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<tr>
<td>White round sunglasses with iridescent lenses</td>
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<td>White round sunglasses with iridescent lenses</td>
</tr>
<tr>
<td>Golden cross stud-earrings</td>
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</tr>
</tbody>
</table>
Map key

☐ = Model’s place of birth
X = Model’s parents place of birth
Louis Vuitton Fall-Winter 2021
Men’s collection

Thursday 21st January 2021

Tennis Club de Paris
84, avenue Georges Lafont
París 16ème