Ugly beautiful, deconstructive architecture, off-kilter sculptures, loud discordant music are the key elements that comprise the martinMARTIN aesthetic.

In the process of conveying beauty, allurement is achieved through a form of deconstruction and transformation. Altering traditional fashion principles to metamorphosize into what is considered ugly into beautiful meaningful shapes is the rule here. Distortion changes the normal condition of design existence, the proper study, into the formative principles of what comprises beautiful (anti) fashion.

To distort, twist awry or to force out of shape and then transform the crooked / deformed into objects of beauty is the key. martinMARTIN utilizes the philosophical principles of beauty and distortion. By undermining Western hierarchies and the constrictions of beautiful / ugly, feminine / masculine, elegant / unkempt, new / old, perfect / imperfect, the designers adopt an approach that refuses to associate itself with clear cut gender, national or artistic labels. The designers negate conventional fashion codes.

The label’s designs are characterized by a restrained palette of the essence of all colors, black. Fabrications can typically include such classic British mainstays as, Prince of Wales Plaid, Bankers Pinstripe, Crinkled Wool Crepe, Wool Gabardine and crisp white cotton poplin for shirts and blouses. Knitwear constructions and fabrications that are exclusive to the brand and an array of hand-loomed sweaters, sweater jackets, blanket shawls, infinity scarves are the softening point to the collection. To contrast the softness, structural architectural leatherwear which features the distorted / draping technique unique to martinMARTIN and armor like pleating applications round out the line-up.