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When I was 17, my life revolved around Friday nights spent queuing for hours to sneak into shows at club-mecca Fabric. I'd hide my drugs and pray the bouncer wouldn't look too hard at the holographic Fake ID I'd purchased off the internet. Nights out were all about getting off my head, escaping the comatose reality of teenage life in the suburbs and letting the music transport me to another place. When I talk to DJ and producer Last Japan, it seems like (minor the low-key class As) we were both out looking for a similar experience. Now, Last Japan, AKA Marco Giuliani, creates the kind of tracks that transport you into outer space without needing a smiley face pill. If he'd been around ten years ago, I'm pretty certain my weekends would have turned out a bit different.

"I'm trying to create a visual and feeling aspect to my music," Giuliani tells me from a small, halogen-lit room at the back of a studio by the docklands of Woolwich-Arsenal. "I want to make my music as cinematic as possible, whilst still using elements of grime. The suspense is important. Space plays heavily on what I do." I've been listening to his 2014 mixtape *Ride With Us*, and from the onset his off-key beats, synth melodies and overlay of spitting grime makes the body convulse — my synapses jittering away to the gentle beats like moths drawing figures of eight around the glare of a flame. They're the kind of tracks you can get lost in; something Giuliani tells me is his very own form of utopia.

The DJ-cum-producer started out making tracks in his bedroom at sixth form college, before heading to Guilford AMC to study music production. There, he "built [his] group of friends that all made music together," and, you guessed it, frequented DJ hotspots like Fabric. Prior to university, Giuliani could be found listening, obsessively, to Red Hot Chili Peppers, but a last minute trip to "a festival in the middle of nowhere" exposed him to French electronica group Justice, and so began his passion for beatmaking. "I started going to festivals, and then gradually moved over to dubstep — people like Benga and Skream, which quickly progressed to grime and people like Skepta.

"I started Last Japan in my finally year of uni," he tells me. "When I [graduated], I had my own manager, and started touring Europe and the UK... I had time then to build my own style and how I wanted to be perceived as an artist." With a rapidly growing reputation on the club circuit, Giuliani got signed to Sony and released his "Darsk" EP with them in 2013. It wasn't until the release of "Ride With Us" that he truly took the reigns of his career however, cementing his music's idiosyncratically atmospheric aura. "It was when I started taking a bit more

control over my career that things really started happening — like my NTS show," he explains.

The show in question, Circadian Rhythms (with fellow DJ-Producer Black Wax), is his monthly slot on the east London station. It has become known for uncovering the most exciting emerging talent in the industry, expertly mixed by the duo. "Me and Black Wax meet up and have a few beers and just get drunk on air, and have guests down," Giuliani says, an infectious grin taking over his entire face. "In the summer especially, we invite people down to come and watch the show, 'cause it's in that hut where people just chill outside and drink beers. It's got a great vibe."

The musician looks down at his shiny-white Reebok trainers, shaking his head in concurrence and catching sight of my near-grey battered pair. "What happened to them?!" he jokes. I tell him about my most recent visit to Berghain. What's the best night he's played, I ask? "It has to be the 'Ascend' launch party at Cosies in Bristol," he says of his most recent single featuring west London MC, AJ Tracey. "It's a small venue and the vibe is so good." I'm pretty certain even a cardboard box would feel vibe-y, expansive and all-encompassing if Last Japan was playing.

**Last Japan is the London beatmaker whose spatial, alien synaesthetics take you to the edge of infinity.**