

「PROJECT REPORT」

Group 5-01



- Austin Ching (3P1 04) [L]
- Jayden Lee (3P1 14)

CONTENTS

- Objectives
- Theme and Collection guide
- Artist references
 - **Technique: Juxtaposition**
 - **Exhibition of theme/narrative**
 - **Manipulation of simple and common objects: the t-shirt**
 - **Design study: Hoods in outerwear**
- Execution
 - **Pre-product consultation**
 - **Garment production**
 - **Finished garments**
 - **Final product/collection presentation**
- Reflections
- Citations

Objective

The aim of our project is to produce a co-ed/androgynous fashion capsule collection that is largely cut-and-sewn, with a mix of functional and conceptual fashion. We plan to design and coordinate a set of around 20 looks. We decided to embark on this project as we are both passionate about fashion.

Theme & Collection Guide.

Collection Title “今日の気分” -- “MOOD OF THE DAY”

Concepts are based upon mood and *tenebrosity* as well as references to de/constructivism & brutalism. Juxtaposition is a key element present throughout the collection, while exploring the concepts of mutation, discombobulation, engulfment.



THE GARMENTS

Several cuts are influenced by the styles of garments native to Asian culture:

- Black denim poncho is designed to drape at the arms similarly to Kimonos of Japan, while fused with a sharply angular cut on its back side to provide asymmetry as the unbalanced drape of the denim interacts with the wearer's body.
- Black wool twill trousers are modelled after the Mao Suit adopted by communist officials such as Kim Jong-un of DPRK. The illusion of a straight cut is achieved by a meticulous pattern-drafting logic and the cut is designed to overpower the lower body and shoes, playing into the concept of engulfment.

Juxtaposition is literally, conceptually and tonally achieved throughout the collection:

- A casual ensemble of Navy and White have, printed on them, the words “Sans Serif” in mismatched typefaces
- TPU raincoat is halved between black and white.

Accessories contribute a geometric dimension: a pyramid bag attachment in fuchsia pops out visually to add bulk to a look and an elongated silk mask layers the look with an irregular spiralling drape.

Deconstructivism is seen in the exposed contrast stitching, especially with the 2-inch external raw seams as seen on fuchsia poplin pants and the frayed ends on a graffiti button-down. A corroded hoodie symbolises what it could be, in a semi-materialised state. A pink poplin shirt with eclectic box shoulders has been modelled after the effect of fitting a flat tote bag over a bulky object, such as the wearer's body. Corduroy trousers utilise a mix of asymmetrical pant-leg lengths, frayed ends and contrast scar stitching for a “DIY” patchwork effect.

An extended hood on a two-tone jacket shrouds the wearer's head: ENGULFMENT.

Three-legged trousers depict mutation, with emphasis on constructivism as seen with calico pockets, typical of Atelier toiles. A white t-shirt with mismatched, off-centre sleeves creates a drape when worn, due to the interactive tension with the body.

A more extensive breakdown of every look we produce will be included further on in this Project Report.

「LITERATURE REVIEW」

ARTIST REFERENCES

TECHNIQUE: JUXTAPOSITION

Off-White™



Fig. 1



Fig. 2

Look 41

from Off-White™ Womens FW20
"Slightly Off"

Look 30

From Off-White™ Mens SS20
"PLASTIC"

The technique of **Juxtaposition** is being put to use by Virgil Abloh for Off-White: We have an iconic piece of performance sportswear technology fused together with this extravagant tulle gown. This is a juxtaposition between the casual and the formal, the practical vs the artistic sides of fashion. The look on the right shows the model in full-on winterwear on the top, while wearing shorts above-knee-length. This is quite a direct contrast too, in terms of the proportions and practical function of the garments in this look.

[TECHNIQUE: JUXTAPOSITION]

Maison Martin Margiela

Fall 1996 Runway Show

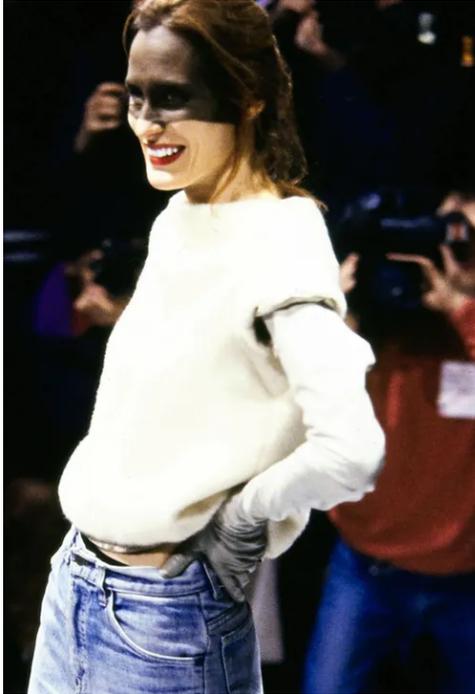


Fig. 3



Fig. 4

Every single individual model was escorted through a pitch-black room by a technician holding an umbrella that had lights on it so that the model was the only thing lit in the entire room (actual lighting from above)

All of the models had permanent “shadows” painted on the whole top half of their faces (effect of being lit from underneath)

Adapted from Foster, B. (2021)

EXHIBITION OF THEME/NARRATIVE

Rick Owens

The SS19 collection, “BABEL”, is built upon architectural and geometric themes.

Theme is reflected in the shownotes:

“

- TOWER OF BABEL
- CONFUSION
- TATLIN'S TOWER
- LINES, GRIDS, DIAGRAMS... HEXES AND SPELLS LOOKING FOR ORDER AND REASON
- A STAIRWAY TO HEAVEN — TORCHED.
- HOPE, DREAD, SERENITY, NIHILISM, MY NEEDLE ALWAYS SEEMS TO BE QUIVERING BETWEEN THEM

”



Fig. 5



Fig. 6

For the exhibition of the underlying themes in our collection, we also took influence from Rick Owens' spring/summer 2019 collection titled “Babel”. As can be seen from the shownote excerpts above, Owens is making a reference to two marvels in architecture history with profound histories behind them: The Tower of Babel and Tatlin's Tower. He references these using extra-large geometric sequins, by attaching long, octopoid strands of PVC, turning the masks into sinuous, sinister accessories. Concluding his men's runway show are the infamous parkas made of breathable nylon, bulked up into a distorted tent-like shape with the use of aluminium rods; the very same parkas are shown again but without the rods inserted, very much functioning as a regular parka: the poles represent what could be the definition of hope. Russian constructivism is referenced through the use of bold stripes, angular dissections of t-shirts, and the sweeping polyhedron-like capes and coats.

Tatlin's Tower



Fig. 7

Set design at the runway show



Fig. 8

Womens Look 32

Mens Look 38

[EXHIBITION OF THEME/NARRATIVE]

Louis Vuitton by Virgil Abloh

SS19 Mens “We are the World”



Fig. 9

The narrative of Louis Vuitton's SS19 mens collection is about a diversity of peoples coming together, as narrated in the classic literature “Wizard of Oz”.

As a quite literal reference to the theme/title of the collection, the first artistic consideration in tandem with this theme is Abloh's casting choices for the runway show, as recorded by the models' origins as dots on this map which was printed on the shownotes.



Fig. 10-14

[VIEW FULL COLLECTION](#)

As we scroll through the runway show in chronological order of appearance, we can observe the outfits modulating from greyscale to colour. At look 28, this pivots and colours suddenly pop up and progress in sections. 28-30 we see hints of yellow with tie-dye motifs. 33-36 we have bold red. 38-42 we have predominantly blue with accents of warm colours. This modulation from black-and-white to colour corresponds with the Wizard of Oz film as well, making a direct reference. Looking at the individual garments themselves, we've got these direct graphic references such as this iconic brick road scene on sweaters and pants.

MANIPULATION OF SIMPLE AND COMMON OBJECTS: THE T-SHIRT

REDEFINING THE T-SHIRT

Rick Owens



Fig. 15

Spring-Summer 2018, "DIRT":

THIN WHITE COTTON T-SHIRTS ARE STRETCHED OVER THE BODY IN LAYERS OF NECKHOLES AND ARMHOLES TO CREATE A CRUDE AMERICAN'S BRUTALIST INTERPRETATION OF FRENCH CONFECTON.

Maison Margiela



Fig. 16 & 17

Margiela has also had its take on questioning a "blank t-shirt", but in a much simpler form where the end user is required to use this designated space, and the pen, to create art with this shirt and contribute to a design that is unique to themselves.

DESIGN STUDY: HOODS IN OUTERWEAR

| A Bathing Ape | Rick Owens DRKSHDW | Arnold Putra |
|---|--|--|
|  <p data-bbox="236 952 311 981">Fig. 18</p> |  <p data-bbox="730 900 805 929">Fig. 19</p> |  <p data-bbox="1249 952 1324 981">Fig. 20</p> |

| | | |
|--|-------------------|------------------|
| Full-zip hoodie with “shark” applique design | “Mountain hoodie” | Pig Skin Bodybag |
|--|-------------------|------------------|

Our last reference is a fusion of these three labels’ hood designs, which was an inspiration for one of our garments. They inspired the idea of a hoodie that combines a face-covering hood of the Rick Owens “mountain” hoodie and facial expressions of the Bape camo shark hoodie.

「EXECUTION」

Behind-the-scenes processes

PRE-PRODUCTION CONSULTATION

We consulted two locally based designers, Amos Ananda Yeo and Arnold Putra. They gave us insight on pattern-making techniques, further innovation on our concepts, as well as stylistic advice for shooting the final products worn in looks.



Fig. 21 & 22

The face mask could be pulled from the neck down, adjusting to cover the shoulders and as a sleeping bag or maybe attached as/to ones underwear, reference: docking. Kind of reminds me of this turtle neck i made that you could pull up into a kkk hood.

think. Maybe a toddler wearing it as a turtleneck from under and nothing else or as a bracelet or as handcuffs behind the back or a noose onto the neck from behind

Snippets of conceptual & stylistic advice from the designers

GARMENT PRODUCTION:

PRINTED BLANK GARMENTS

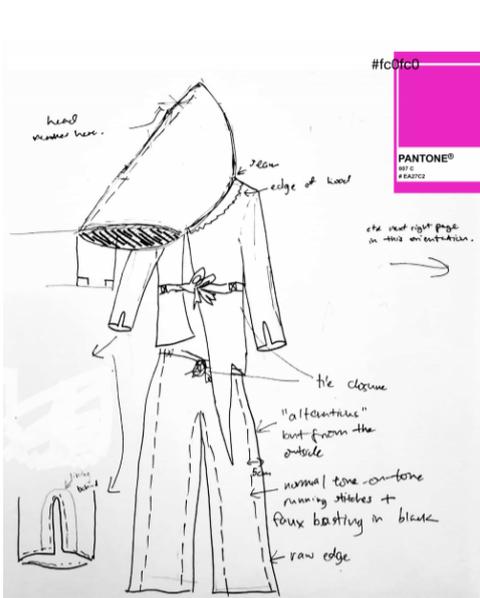
For this category of clothing, we either had blanks printed by manufacturers, or screen-printed them ourselves with a kit.

CUT-AND-SEW GARMENTS

IDEATION

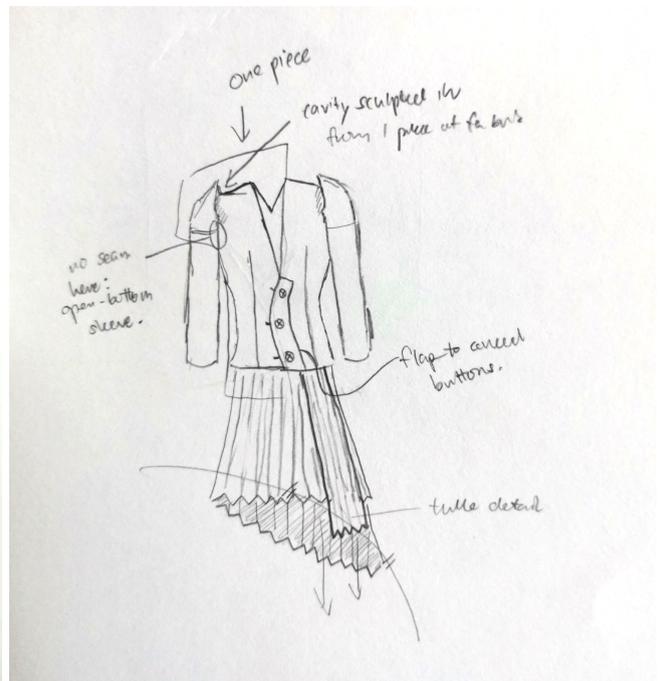
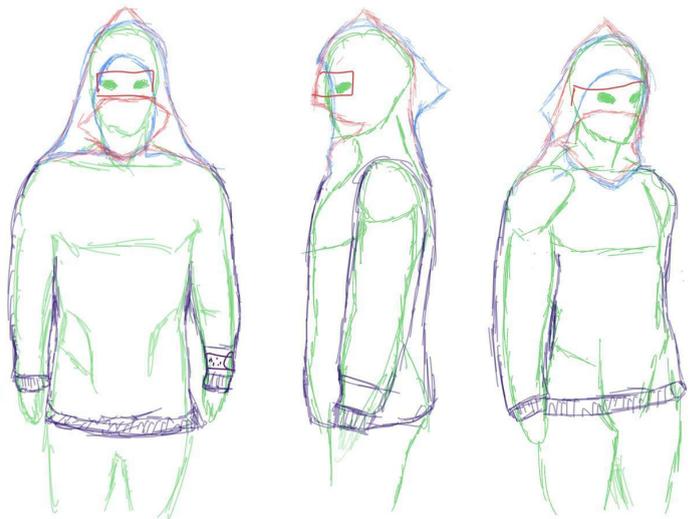
/

SKETCHES



Hoodie Base Design

- Hood up
- Hood lowered



FABRIC SELECTION

We shopped for textiles and accessories in Chinatown.



We ended up using a variety of textiles including:

| | | | |
|--|---|--|---|
|  |  |  |  |
| Pure Italian Wool Twill | Corduroy | Synthetic Taffeta | QMilch* |
|  |  |  |  |
| TPU | Silk | Cotton Poplin | Polyester Twill |

*A textile created by Anke Domaske, a micro-biologist and designer who... discovered a creative way of producing textiles. In 2011, she invented Qmilch, a silky fabric woven from casein, a protein present in milk. (welum.com, 2017)

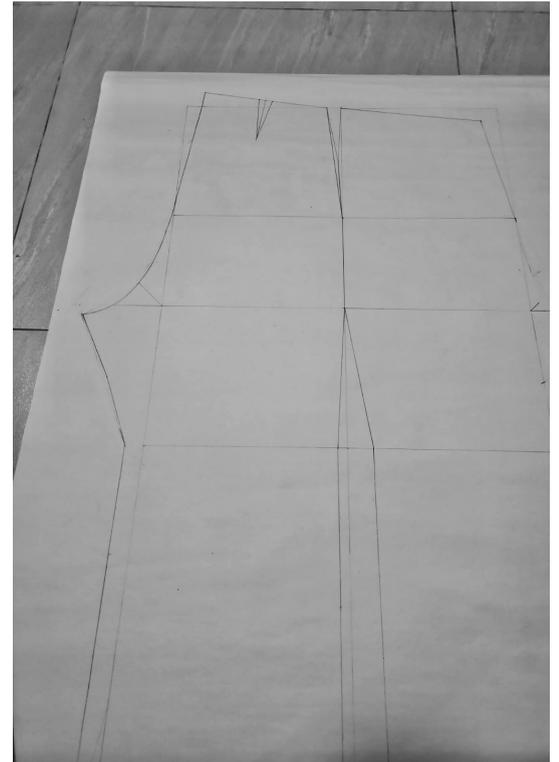
PATTERN-MAKING

We used two conventional methods of pattern making (the craft of blueprinting fabric pieces in 2D that translates onto a 3D garment): **drafting** and **draping**, as well as digitised generation with the software **CLO3D**.

Drafting: taking the relevant measurements of the model/client and drawing the flat shape of the fabric pieces used on paper by following a set of formulae and directions.

Draping: Pinning muslin onto a dress form (mannequin) in the size of the model/client, sculpting the muslin around the dress form to the desired shape, pinning folds in place, marking out edges and folds, dissecting the muslin and tracing the pattern onto paper.

CLO3D has an advantage of being resource- and space-efficient as the pattern-making process is entirely digital. The user needs knowledge of both the traditional methods to operate the software.



TOILE

The pattern pieces made on paper will be traced onto new sheets of muslin and cut out with seam allowances, then basted together and fitted onto the mannequin. Minor adjustments may still be made at this point as a toile is a representation of the actual garment already, just in muslin



ASSEMBLY

Once the pattern is checked to fit with the toiles, the patterns are traced once again, but on the actual fabric; They are then cut, given a finishing, and sewn together to complete the full garment.

At the very start, Austin tried to make a pair of trousers by blindly drafting a flat pattern, and the result was practically unwearable. We learnt from online courses the technique of proper pattern-drafting. It was crucial to the conceival of our collection.



STYLING

After we have come up with the designs and produce them, we do secondary sketches to style the pieces.



FINISHED GARMENTS

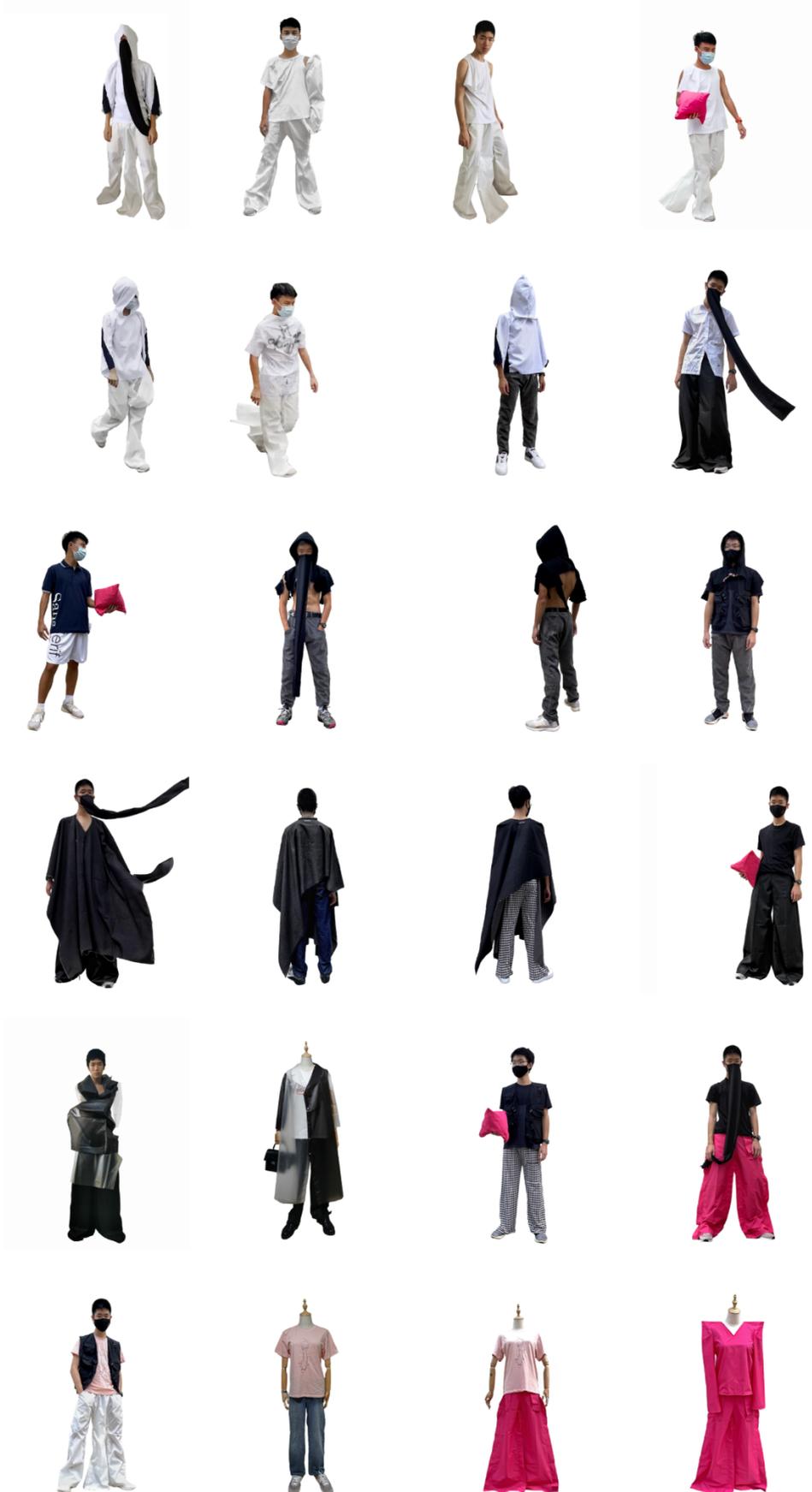


FINAL PRODUCT\COLLECTION PRESENTATION

We photographed and recorded the looks we have put together with our designs on our models, and compiled the media onto a web lookbook with accompanying “shownotes”.

Below is a screenshot of the webpage, which can be accessed at 5-01.weebly.com.

Refer to page 3 or the above-mentioned website for the collection guide.



REFLECTIONS

「AUSTIN」

During the course of our project, I learnt how to sew and make patterns for garments, and completed with Jayden the bulk of what him and I had planned for the collection; Along the way, tricky fabrics and sewing machine settings got in the way, which hindered the process or ruined the prototype entirely; It took a lot of patience to take a step back and figure out what had gone wrong, but experiences such as these taught me to have more patience when working with anything, instead of rushing it. The need for patience in our process, however, was also greatly challenged by the time constraints caused by our school schedules and long test periods, but we managed to overcome them by strategically planning our time during the school holidays to work on the project, be it digitally or production-wise. Sometimes, failed prototypes meant that we had to remake/reprint entire garments, in addition to underestimating the fabric properties and amount of fabric needed to make each piece. Through the project, I learnt not only the logic behind pattern-making and the great importance of textile choice to bring the garment to life, but also how to hone my leadership skills as group leader. The research and process that has gone into producing this collection has also allowed me to better appreciate the artfulness of fashion design as a medium to challenge boundaries and tell a narrative.

「JAYDEN」

This project has been a learning experience for me. Materials, garment types, sewing methods, these are not things I would not have had the opportunity to learn about if not for this project. It has also been an interesting experience, seeing bold and outstanding takes on fashion, compared to the everyday clothing that we are used to. Previously, when it comes to fashion, I always thought that it was about matching colour schemes. I now see how fashion can be a means of conveying personality and even a story. One of my big takeaways from this project would be patience. Throughout the process, there were many opportunities to test out patience. Every garment would have multiple prototypes behind them. The amount of time taken to make corrections till satisfaction was not little. On top of that, sewing processes were not smooth sailing all the way through for either of us. On my end, needles would bend, thread would break, more fragile fabrics would tear, fingers would be pricked. However, perseverance got us through and we could complete our collection.

Citations

| | | | |
|---------|--|---------|---|
| Fig. 1 | [Picture of Look 41 on Off-White™ Fall-Winter 2020 Runway Show]. off--white.com (2020). Retrieved April 5, 2021, from https://www.off--white.com/BWStaticContent/53000/53000/164a15b3-ebc2-4210-8e6b-865dc5d7c469_z-41.jpg | Fig. 14 | [Image of Look 54 from Louis Vuitton SS19 Mens Runway Show]. vogue.com (2018) Retrieved 4 January 2021, from https://assets.vogue.com/photos/5b2baa7a47b9940fb269b7fe/master/pass/_VUI0675.jpg |
| Fig. 2 | [Picture of Look 30 on Off-White™ Spring-Summer 2020 Menswear Runway Show]. off--white.com (2019). Retrieved April 5, 2021, from https://www.off--white.com/BWStaticContent/53000/53000/ac3eadc9-1270-4602-b18b-ba4947e37b29_show30.jpg | Fig. 15 | [Image of Look 38 from Rick Owens SS18 Womens Runway Show]. rickowens.eu (2017) Retrieved 2 June 2021, from https://cdn.rickowens.eu/custom_page_images/4435/collections_cover_Rick_Owens_SS18_look_38.jpg?1506633894 |
| Fig. 3 | [Picture of Maison Martin Margiela Fall 1996 Runway Show]. vogue.com. (1996). Retrieved 5 April 2021, from https://assets.vogue.com/photos/5891b55b85b3959618475ccd/master/w_775%2Cc_limit/undefined | Fig. 16 | [Picture of Maison Margiela “Blank Canvas” tee] endclothing.com. Retrieved 5 April 2021, from https://media.endclothing.com/media/catalog/product/2/7/27-11-2018_maisonmargiela_10blankcanvasteer_offwhite_gc0541-s23182-102_lm_1.jpg |
| Fig. 4 | [Picture of Maison Martin Margiela Fall 1996 Runway Show]. vogue.com. (1996). Retrieved 5 April 2021, from https://cdn.vogue.com/photos/56425735d180b84a7b5dc65f/master/pass/MARTIN-MARGIELA-FALL-1996-RTW-DETAIL-06.jpg | Fig. 17 | [Picture of Maison Margiela “Blank Canvas” tee] endclothing.com.. Retrieved 5 April 2021, from https://media.endclothing.com/media/catalog/product/0/5/05-06-2018_maisonmargiela_10blackcanvasteer_offwhite_s50gc0494-s23182-102_mo_2.jpg |
| Fig. 5 | [Image of Tatlin’s Tower] flocker.com. (2021). Retrieved 5 April 2021, from https://flocker.com/thumbs/sites/889/art385845-0c793eff-7b65-4750-89a2-e6a231d5d25f_sl1400x0.jpg | Fig. 18 | [Bape outfits, Hypebeast fashion, Bape.] Retrieved 5 April 2021, from https://i.pinimg.com/474xc9/e5/95/c9e595dbcadc664634a398284cdf12--bape-shark-hoodie-zip-ups.jpg |
| Fig. 6 | [Image of Set for Rick Owens SS19 Menswear Runway Show] (2018) Retrieved 6 June 2021, from https://arc-anglerfish-washpost-prod-washpost.s3.amazonaws.com/public/JIOF237HO45VZDJBE7NKFK3EAE.jpg | Fig. 19 | [Picture of Rick Owens “Mountain” hoodie].]grailed.com. (2021). Retrieved 5 April 2021, from https://cdn.fs.grailed.com/api/file/b9mVhtXerRH68iOMESqOy |
| Fig. 7 | [Image of Look 32 from Rick Owens SS19 Womens Runway Show]. rickowens.eu (2018). Retrieved 2 June 2021, from https://cdn.rickowens.eu/custom_page_images/5795/collections_cover_Rick-Owens-RTW-SS19-Paris-6452.jpg?1538078362 | Fig. 20 | [Picture of Arnold Putra Pig Skin bodybag] instagram.com. (2021). Retrieved 5 April 2021, from https://www.instagram.com/p/BK7L10vgfgh/ |
| Fig. 8 | [Image of Look 38 from Rick Owens SS19 Menswear Runway Show]. rickowens.eu (2018). Retrieved 2 June 2021, from https://cdn.rickowens.eu/custom_page_images/5450/collections_cover_Rick_Owens_SS19_Men_look_38.jpg?1529590849 | Fig. 21 | [Picture of Amos Ananda Yeo] amosananda.com Retrieved 4 June 2021, from https://static.wixstatic.com/media/b9874a_b25526a40483441484e0d4f95aed7c2~mv2.jpg/v1/fill/w_556.h_616.al_c.q_80.usm_0.66_1.00_0.01/2F0A4806-01_edited_edited.webp |
| Fig. 9 | Figure adapted from Abloh, V. A. (2018). <i>Louis Vuitton Spring–Summer 2019 Men’s collection Shownotes</i> (pp. 8-12, Rep.). Paris, France: Louis Vuitton. Retrieved 4 January 2021, from https://d3uqg2ap1kpn19.cloudfront.net/wp-content/uploads/2020/08/13105033/1.pdf | Fig. 22 | [Picture of Arnold Putra] twitter.com Retrieved 17 July 2021 from https://pbs.twimg.com/media/ET7gv6vXkAEfNzH?format=jpg&name=large |
| Fig. 10 | [Image of Look 1 from Louis Vuitton SS19 Mens Runway Show]. vogue.com (2018) Retrieved 4 January 2021, from https://assets.vogue.com/photos/5b2ba5f2644aeb44b1837abb/master/pass/_VUI0077.jpg | | Di Cianca, C. (2017) <i>QMilk, a New Generation in Fabrics</i> Welum. https://welum.com/article/qmilk-new-generation-fabrics/ |
| Fig. 11 | [Image of Look 19 from Louis Vuitton SS19 Mens Runway Show]. vogue.com (2018) Retrieved 4 January 2021, from https://assets.vogue.com/photos/5b2ba7327e0ad8413011a96d/master/pass/_VUI0277.jpg | | Foster, B. (2021) <i>Margiela Takes on Old Hollywood - Fall 1996</i> Bliss Foster https://www.youtube.com/watch?v=s6MyG0PP_sA |
| Fig. 12 | [Image of Look 35 from Louis Vuitton SS19 Mens Runway Show]. vogue.com (2018) Retrieved 4 January 2021, from https://assets.vogue.com/photos/5b2ba8737357fe57e6f1721a/master/pass/_VUI0447.jpg | | Owens, R. S. (2018) <i>RICK OWENS SS19 WOMENS - BABEL</i> (Shownotes) RICK OWENS https://www.youtube.com/watch?v=js0chpcSdw |
| Fig. 13 | [Image of Look 39 from Louis Vuitton SS19 Mens Runway Show]. vogue.com (2018) Retrieved 4 January 2021, from https://assets.vogue.com/photos/5b2ba8b17357fe57e6f1721d/master/pass/_VUI0497.jpg | | Owens, R. S. (2017) <i>RICK OWENS SS18 WOMENS - DIRT</i> (Shownotes) RICK OWENS https://www.youtube.com/watch?v=JiaJAD00qrM |