

LEVI'S DENIM

1950's JAPAN

- Selvedge
- History attached to it
- 1901 jean w/out belt loops, \$10K USD + Tax
- Can distinguish by smell
- Ame-Raji "American Casual"
- Large impact on society

WORK - 501

- Lots of movement • Miner history
- Archeology • Old knowledge
- Associated with hard work
↳ Now miners wear fluro YAKKA
- Fit to the body individually
↳ Warp + Weft - Weft shrinks
- Red selvedge = trade mark
- True American • Cycle of washing jeans
- Why Blue? Contrast to Prussian Blue \$\$\$
Indigo = cheap

REBELLION

- Biker replaced military → Harley Davidson
- Punk Rock: jeans, chains, boots
- Patched UP
- Garment of the outlaw
- Worn @ Fall of Berlin
- Skate boarding
- "Cool jeans"
- Fit with every scene

STYLE

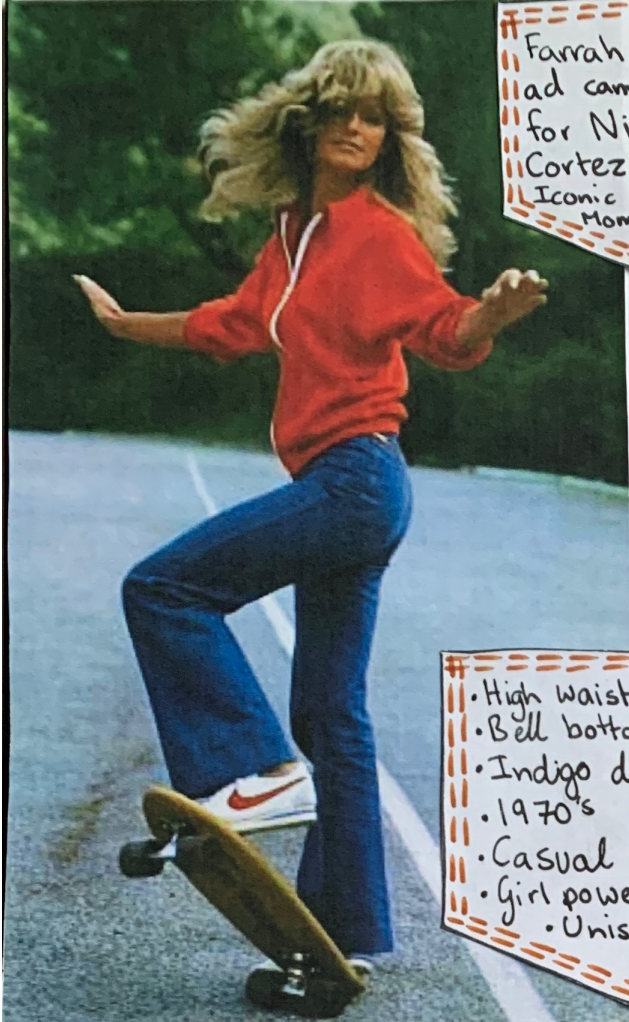
- One item of clothing being transitioned through time
- COWBOY
- Fashionable in 1930's
- Form follows function
- 1934 First women's jeans introduced - in VOGUE a year later.

MAKE THE
JEANS:
UCHIDAHOUSE1

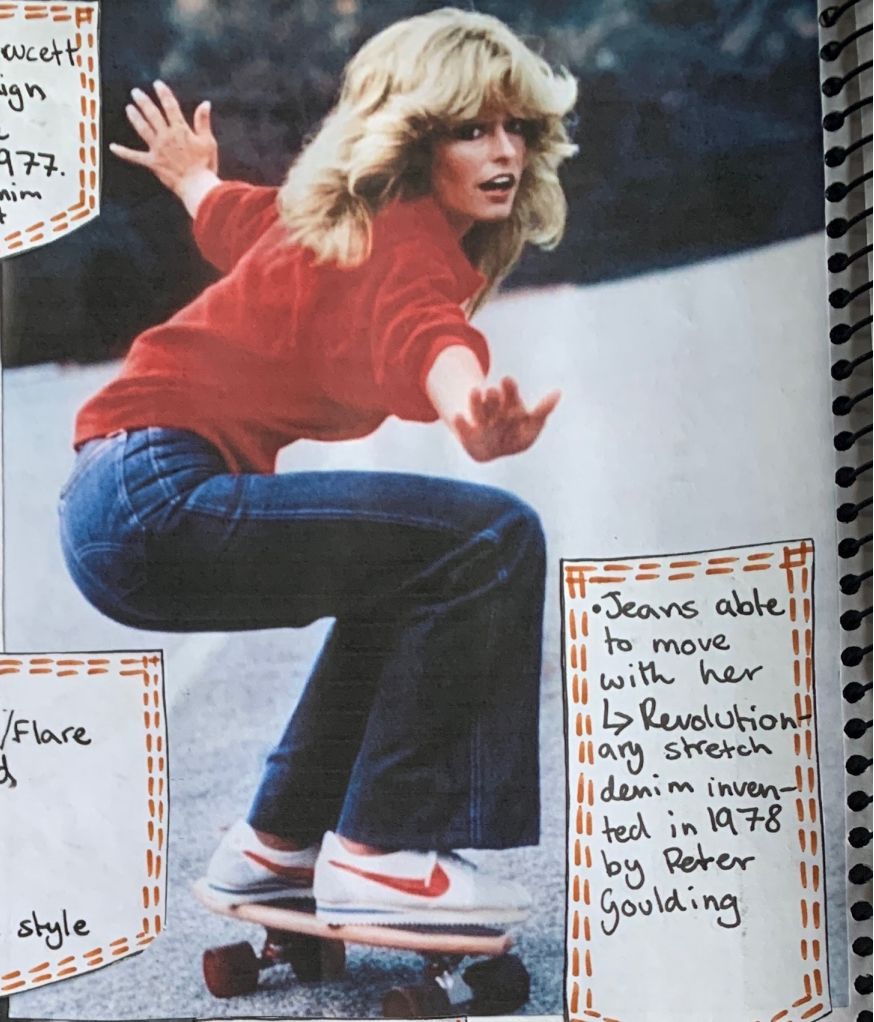
PROJECT JACQUARD

- Evolution of what fashion is
- Incorporation of technology into clothing
- Interactive clothing

- Sustainability of pattern layout
- Craftmanship
- Detailing - rainbow thread
- How the pieces look separately before being sewn together
- How it comes together



Farrah Fawcett
ad campaign
for Nike
Cortez 1977.
Iconic Denim
Moment



- High waisted
- Bell bottom/Flare
- Indigo dyed
- 1970's
- Casual
- Girl power
- Unisex style

- Jeans able to move with her
- ↳ Revolution - any stretch denim invented in 1978 by Peter Goulding

- Red, Blue, Yellow → Primary colours
- Skating = freedom, liberation, movement, typically mens sport
- Practical



Brittney Spears
+ Justin Timberlake at the
American Music Awards
2001



- Denim on denim on denim
- Taking a casual fabric and making it formal
- Deconstruction & reconstruction

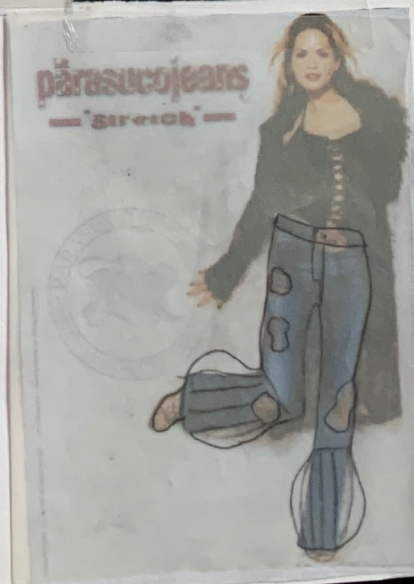
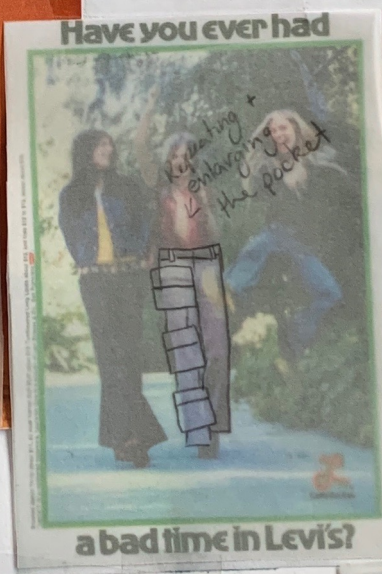
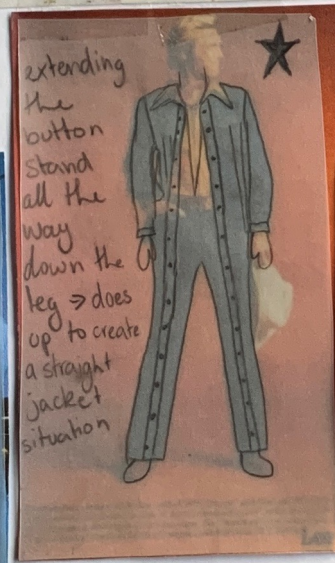
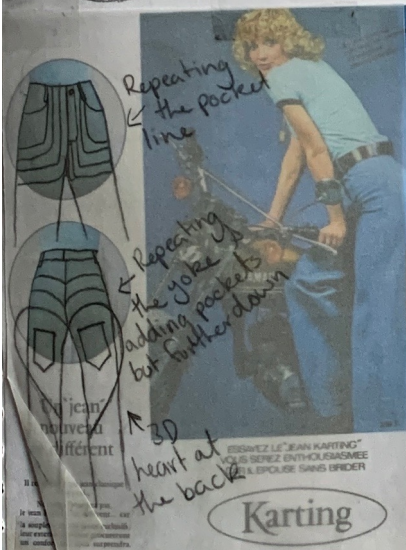
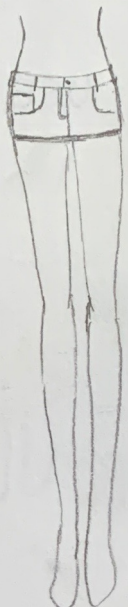
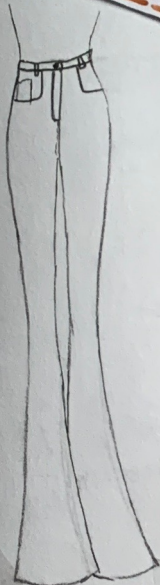
ICONIC 1970's DENIM

- High waisted
- Bell bottomed + Flares
- Embroidery
- Patches
- Casual + daily wear
- Shorts, skirts, overalls, jeans, jackets everything.



ICONIC 2000's DENIM

- VERY low rise/waist
- More is more
- Double denim
- Patchwork
- Mix + Match
- Layering
- Mini-mini skirts
- over, low rise jeans



END OF LIFE / DISPOSAL

- Alter them in to something else more in fashion or just something different
- Donate to the op shop
- Use fabric for rags or work/dirty clothes
- Repair

USE

- Don't use chemicals to wash garment or
- Don't wash denim (prolong life)
- Wash in garment bag. Take care

RETAIL

- Sell at a higher price point but guarantee a life time warranty → Free repairs for life
- Give instructions on how to care for the garment to prolong life
- Add a free wash/dust bag with the jeans

DESIGN IMPACTS

- Make something adjustable
- Use sustainable materials + processed

SUSTAINABILITY

FIBER PRODUCTION

- Use organic fibres, such as cotton or bamboo
- Grey water to grow the crops
- Sustainable plantations
- Raw fabric

FABRIC PRODUCTION

- Use recycled / grey water
- Non-toxic dyes
- Don't use chemicals to treat the fabric

GARMENT MANUFACTURE

- Zero waste pattern making
- Adaptable design that you can alter with trends

DISTRIBUTION

- Make a limited amount to not waste
- Use electric vehicles to transport to the destination

VIEW can jeans be green?

SUSTAINABLE style

biodegradable and culled from recycled materials. And last, to reduce the carbon footprint left by transporting the jeans, say, from the organic-cotton farm in Turkey to the dye house in Los Angeles, then to the factory in Mexico, and finally to the shop in Manhattan, all of the growing, milling, manufacturing, and selling should really take place locally. "Obviously," Klein says frankly, "we're not there yet."

Where are we, then, if we want to wear jeans with a clear conscience? Loving the ones we own less because of the damage they've already done is not the answer. Nor is throwing them away—we'd actually do more good yearning our favorite offenders forever. We're not, Klein reminds me, supposed to let perfection be the enemy of the good. "Sustainability," she says, "happens one step at a time."

The companies investing in eco-friendly jeans are of two minds: Offer a limited selection of pieces made of green materials like organic cotton, Tencel, and regenerative bamboo, or commit to using a percentage of these materials, however small, in production across the board. Habitual, which began showing styles made of a bamboo-cotton blend (25 percent bamboo, 75 percent cotton) this spring, and will collaborate with designer Susan Cianciolo on a recycled-denim collection next fall, is in the former category, along with Levi's and Sweden's Nudie jeans.

Edun, founded on fair and sustainable employment methods; Loomstate, which uses 100 percent organic cotton; and Cheap Monday, the Swedish jeans label most famous for being ingeniously affordable, are members of the latter faction. Their thinking is that consistency in product and/or process will save the cause from becoming a trend, fated to doom. And that in time, the small supply of organic cotton in the world—only 1 percent of the 76 million acres harvested today is certified organic—will grow to meet, one hopes, the resulting demand.

"The five-year goal is to have 50 percent of every item in the line be ecologically made," says Adam Friberg of Cheap Monday. "For us, to have organic-cotton pocket linings and labels made from recycled paper, that's a good start. That's about 10 percent there. But," Friberg stresses, "environmental issues—cotton and chemicals—are always connected to social responsibility. If you're using something in a garment that damages nature, it will probably damage the people who work with it, and probably also the people who wear it. Right now you can't find a factory that addresses all of these issues at the same time."

In Los Angeles, designer Mik Serfontaine spent significant time in Southern California's laundries while launching his

non-organic denim line, and he says he's what got him thinking about alternative ways to do distressing. "The choice to eliminate stonewashing and potassium is an easy one to make," he reasons, explaining that the naturally fermented fruit enzymes he uses do just as well while significantly reducing the amount of toxic runoff from the factory, too. If cotton's worst offense occurs when it's being treated, as some say, then Serfontaine's dark, clean denims are as good for the Earth as organics.

"It's a lot like trying to have fun in a paper bag," Levi's creative director Caroline Calvin is talking about the limitations she's confronted designing the label's new Eco line, which uses organic cotton and, in some cases, recycled buttons and zippers. "It's totally possible to do, you just have to figure out how." What's come of her creativity: slim, high-rise skimmers and softer wide-leg styles under the recently launched Capital E label and in select Red Tab styles.

Few know that Levi's has been enforcing a strict global code for ethical labor practices and improved water quality in its factories for more than a decade. And although the fiber's inferior look and feel derailed their first attempt at organic denims in the mid-nineties, today's organic cotton leaves no room for excuses—it's just as soft, just as durable, and just as trustworthy as conventionally grown cotton.

(do not confuse organic cotton with hemp). Accountability, more than anything, urged Levi's to try again.

"We're always about looking to the past and making it modern, and organic cotton is modern," says Calvin. "The great paradox is that the more you leave it alone, the more modern it is." Now Levi's may be made and shipped all over the world, and a lot of them are still stonewashed and sandblasted, but to carry the message they first need to be stylish. "The first thought is, That's a beautiful jean," says Calvin. "And it's organic."

Downsizing her carbon footprint is San Francisco designer Tierra del Forte, whose cropped-seam skinnies and trouser-style jeans are made with organic cotton grown on small family-run farms in central California, where ladybugs and alfalfa replace pesticides. Her line, Del Forte, is also produced entirely at a mill in North Carolina. "With jeans, the relationship isn't as direct as it is with organic food, which people can see as healthier," says del Forte. "Women have to buy these jeans because it's better for the world as a whole." And if that's not reason enough to want a pair, perhaps the fact that they're all still so flattering, characterful, and cool is. >147

VIEW

SUSTAINABLE style

it's not easy being jeans



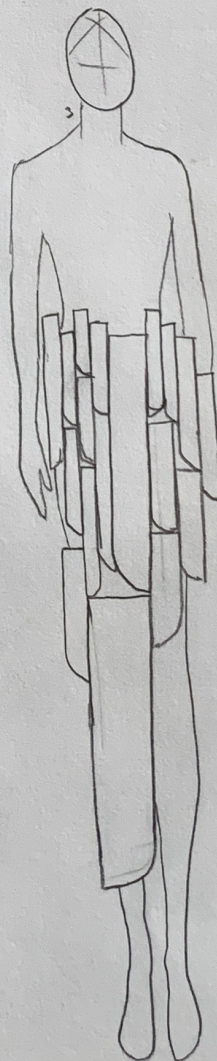
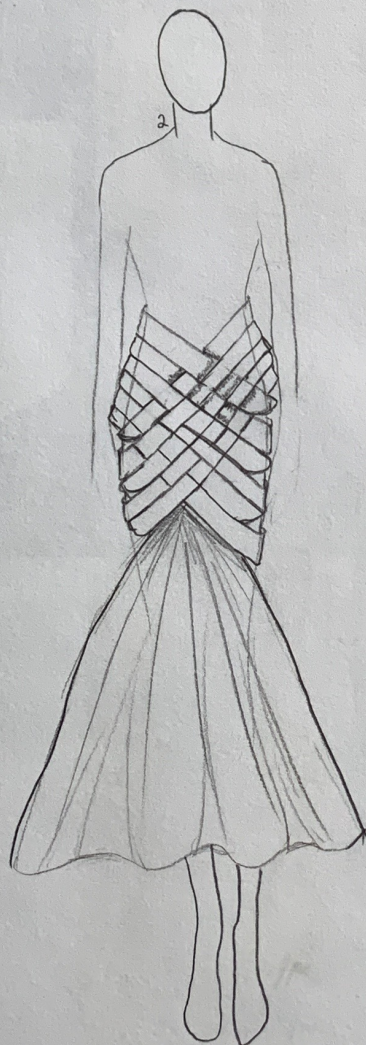
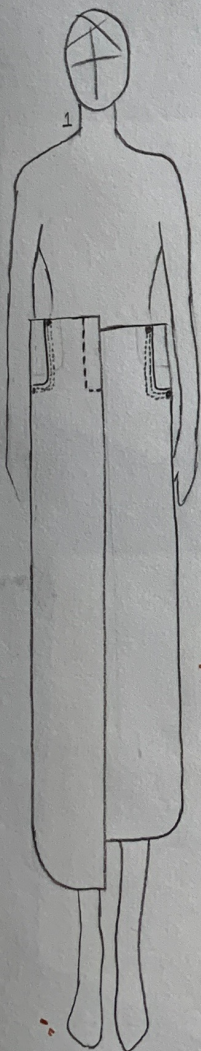
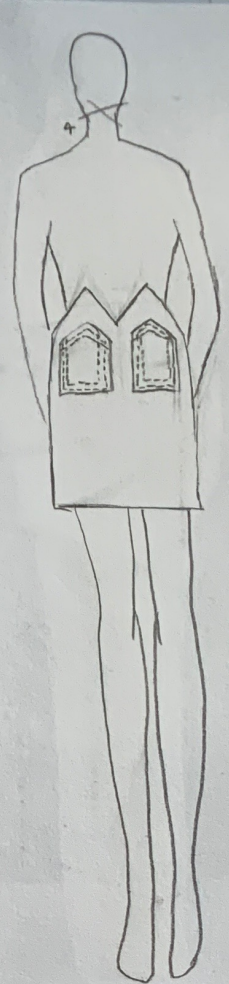
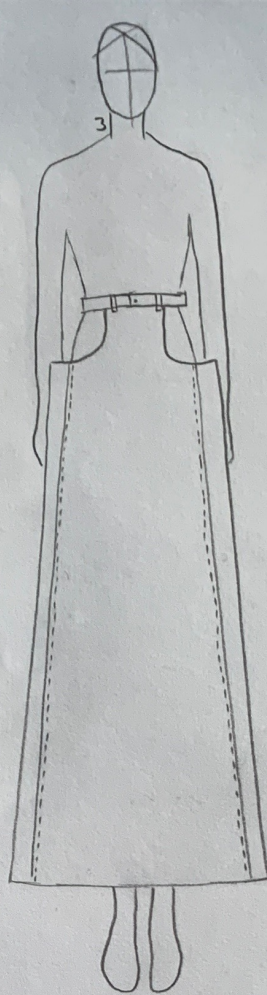
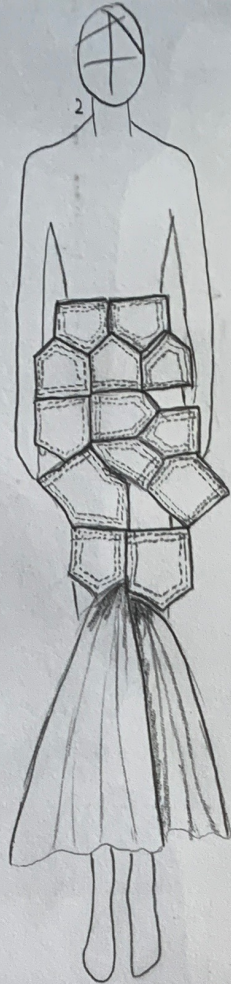
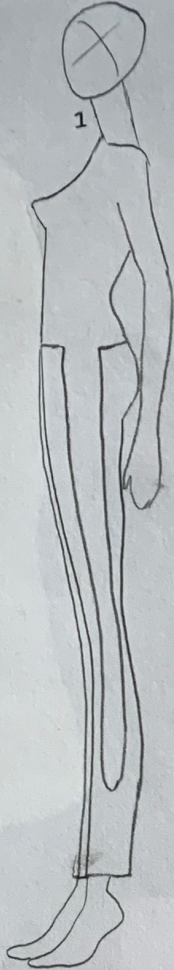
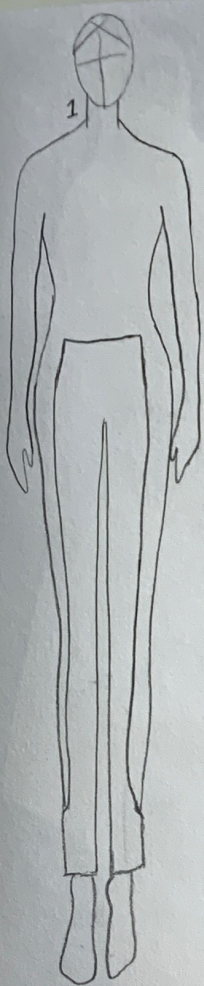
GIVE AND TAKE
ALTHOUGH THEY'VE BEEN WASHED, LEVI'S RED TAB ECO JEANS WIN POINTS FOR BEING MADE WITH 100 PERCENT ORGANIC COTTON AND RECYCLED FINISHINGS. SEE: LEVI.COM

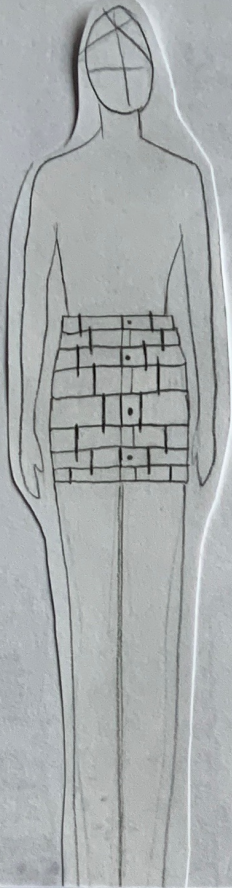
Our blues are far from being legitimately green. Still, Jane Herman rewards some forward-thinking denim designers with an A+ for effort.

Imagine, for a moment, growing a garden with decomposed denim. "A truly sustainable blue jean would be so safe that if you put it in a compost pile, over time it'd turn back into nutrition for your tomato plants," says Rebecca Calahan Klein of the Organic Exchange, a nonprofit organization that, simply put, helps bring fashion to the farm. "With clothes, we like to think of them going back into the ground."

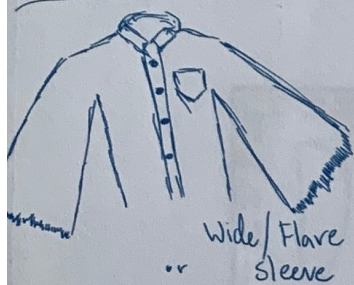
It's a lovely idea. If not a perfect one, but consider, too, what it would require: first, organically grown cotton, and then the denim, without the addition of synthetic fibers like polyester, nylon, and Lycra. All of the dyeing and washing

would have to be safe and environmentally sound, so no thiox (for the indigo), potassium permanganate (for the distressing), sandblasting (for the worn-in look), or resin (for that 3-D wrinkle effect) allowed. Stonewashing, too, has to go because although the required pumice stone is natural, the strip-mining process that extracts it from the Earth is highly destructive, not to mention illegal in parts of the United States. The tons of water drawn in the laundries would have to be purified on-site and reused, or at least neutralized of chemicals, and under no circumstances could any of it run off into the ocean. Next, the finishings—rivets, buttons, labels—would have to be >148

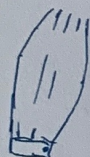




Alteration / Changing Denim Identifiers

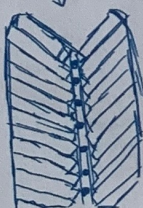


Wide / Flare Sleeve



Balloon Sleeve

cutout?



Skirt made from collars

not sure what to do down the middle / Button Stand Idea?

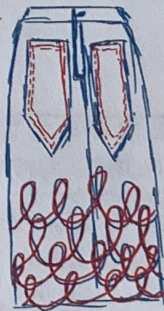
Asymmetric hem



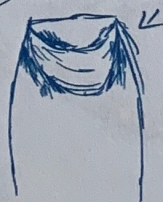
Front - Fly with back pockets on the front



Pocket hodie



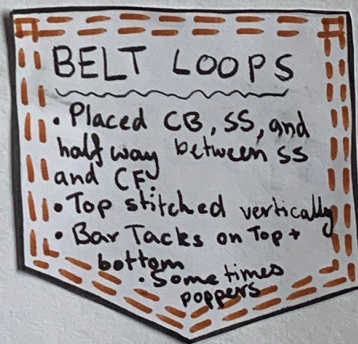
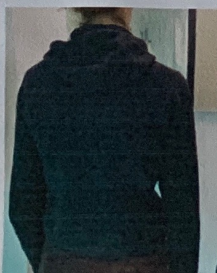
Front - Taking pocket stitching and placing it elsewhere on the garment



Built in Bum bag

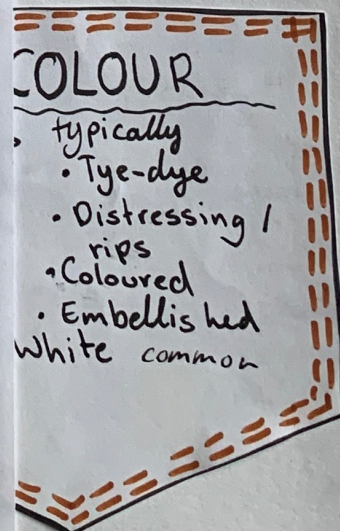


Yoke



BELT LOOPS

- Placed CB, SS, and half way between SS and CF
- Top stitched vertically
- Bar Tacks on Top + bottom. Sometimes poppers



COLOUR

- typically
- Tie-dye
- Distressing / rips
- Coloured
- Embellished
- White common



DRAPING

DECONSTRUCT
&
RECONSTRUCT
JEANS

TAILORING





Playing with infinity
ring, circles, spirals,
loops
universe, galaxy, Milky
Way

SPIRAL

Minimalist
-Hidden
Fixings (zip)

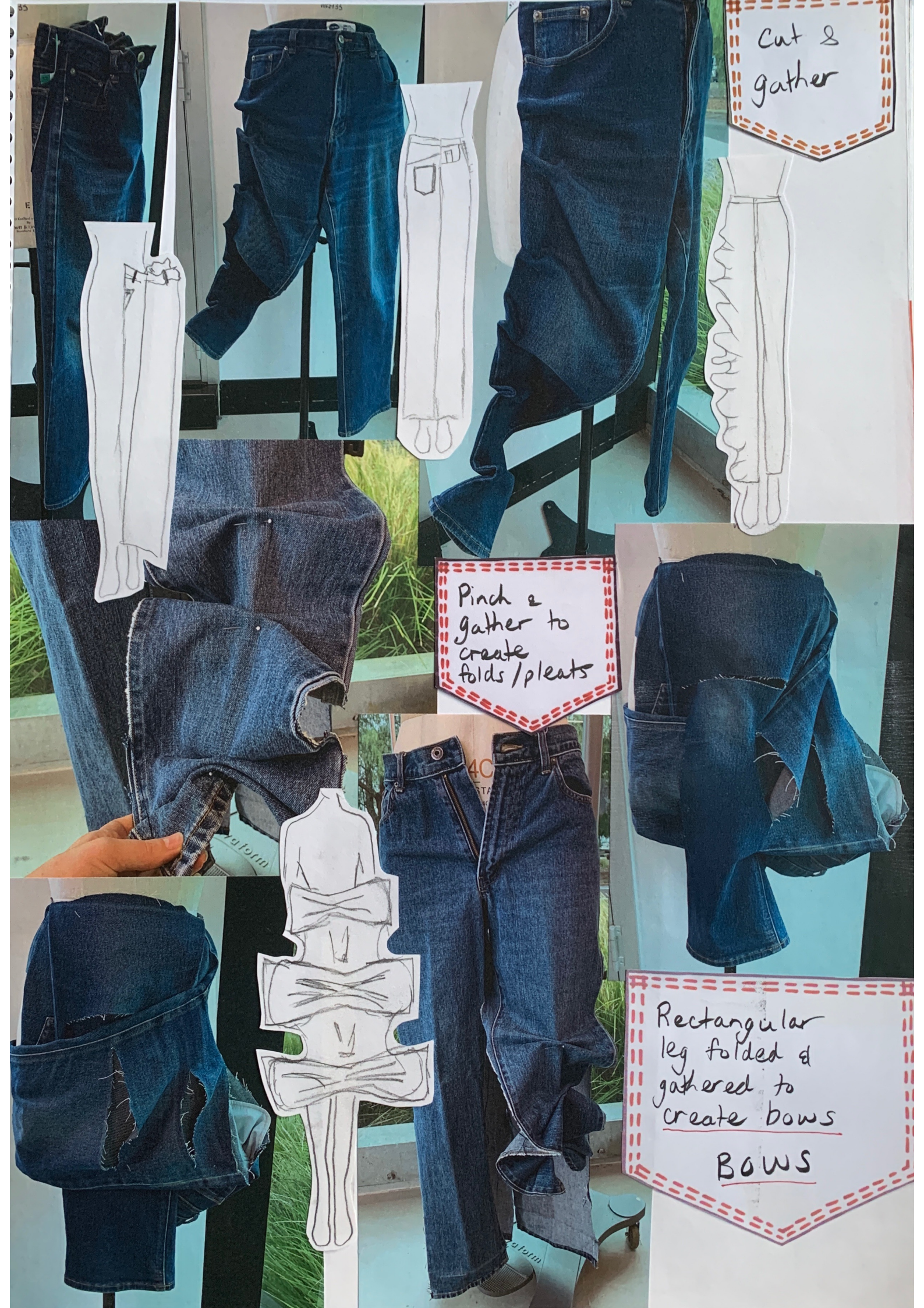
open
Fly (zip)

Cut & gather

Pinch & gather to create folds/pleats

Rectangular leg folded & gathered to create bows

BOWS





Cut
Slits to
show
beneath



Overlap
2 jeans
Fold / Pleat
Bows across
Body

Contrast
Inside &
outside
Denim



2 Jeans
into 1
Piggy Back



Draping to show
sew lines, hems,
press studs,
pockets, belt loops
Interweaving
Patchwork

SILHOUETTE



COLLAGE
USING
BOW
MOTIF

Multiple bows
face and inverted
fabric creates
Contrast
LIGHT & DARK
CONTRAST

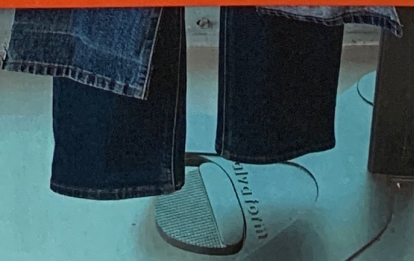
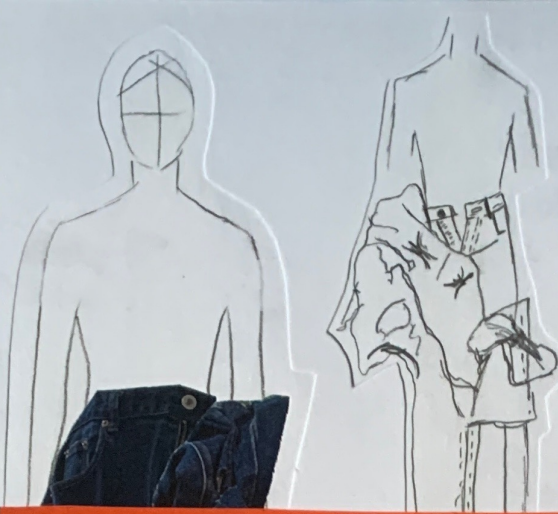


Inter-
weaving
Patches



Layer-
ing.

SILHOUETTE



Layer-
ing.

WKH33



WKH33

WHAT I LIKE

- Angles
- Top stitching
- gathering
- Patchwork
- Contrast fabric

COLLAGE

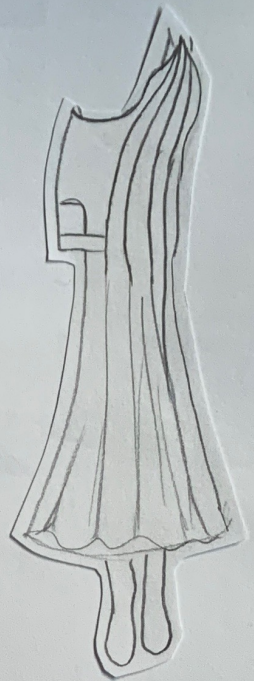
SILHOUETTE



Negative
Space

-double
waist band
dropping
below knee

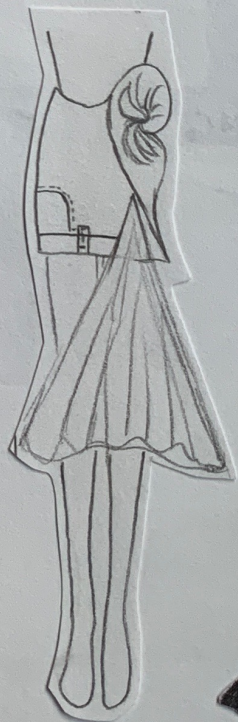
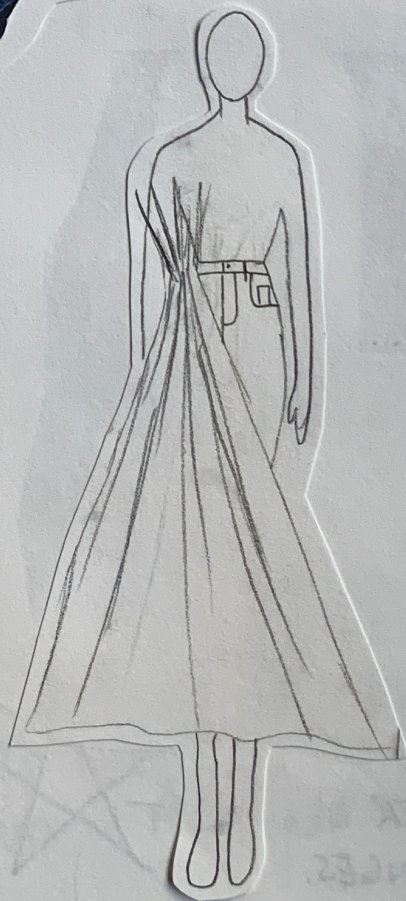
Upside Down
skirt maxi
with flared
70's inspired



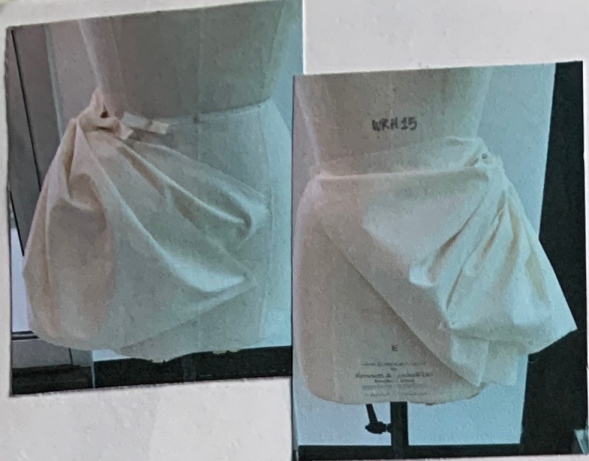
Large
exaggerated
side bow
over short
skirt.



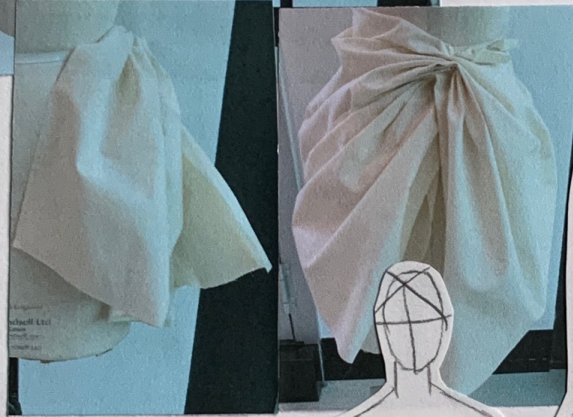
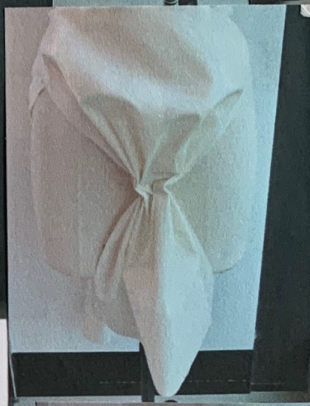
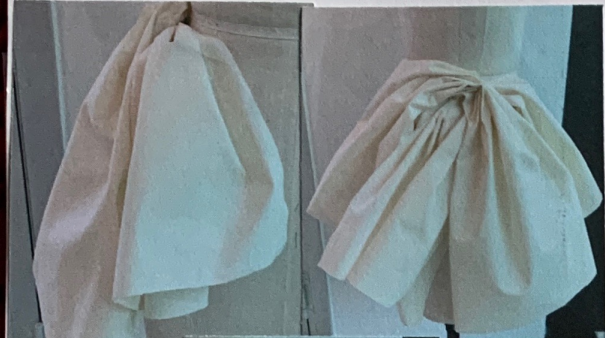
Playing
with
triangle as
flare



DRAPING A RECTANGLE...



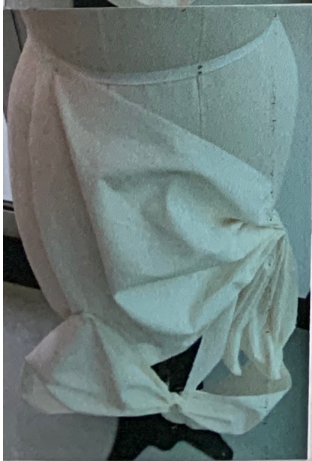
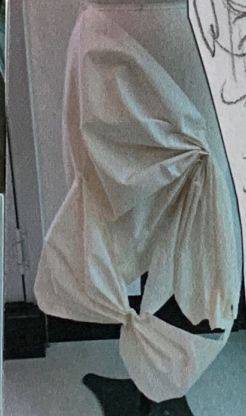
...IN DIFFERENT WAYS
(don't like this silhouette)



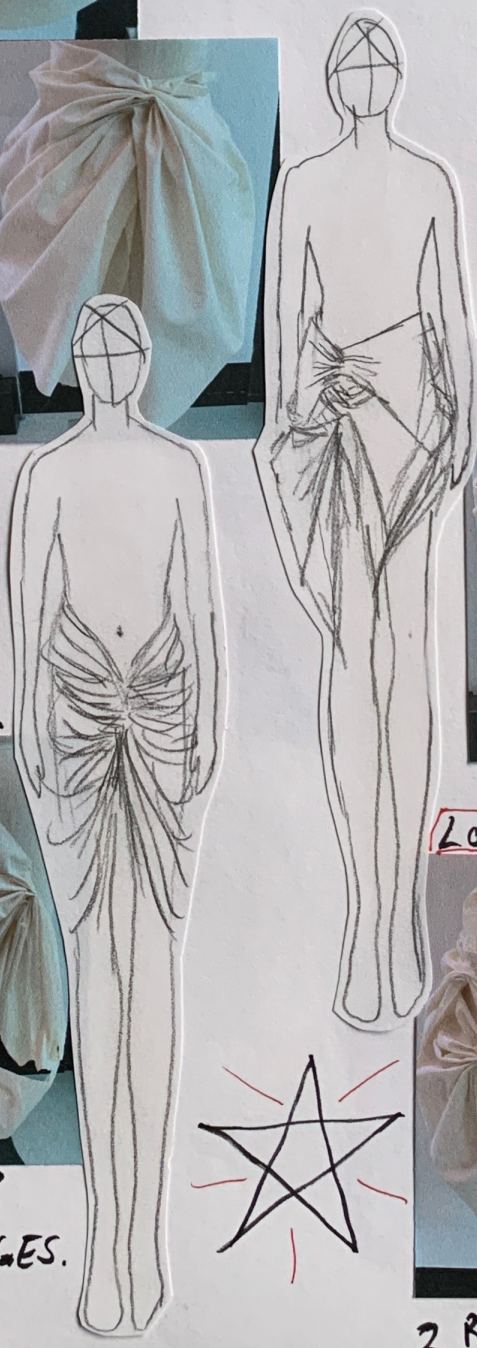
HANGING RECT

ANGLES

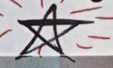
OFF...



... OTHER RECTANGLES.



LOVE THIS SILHOUETTE!



2 RECTANGLES OVERLAPPED



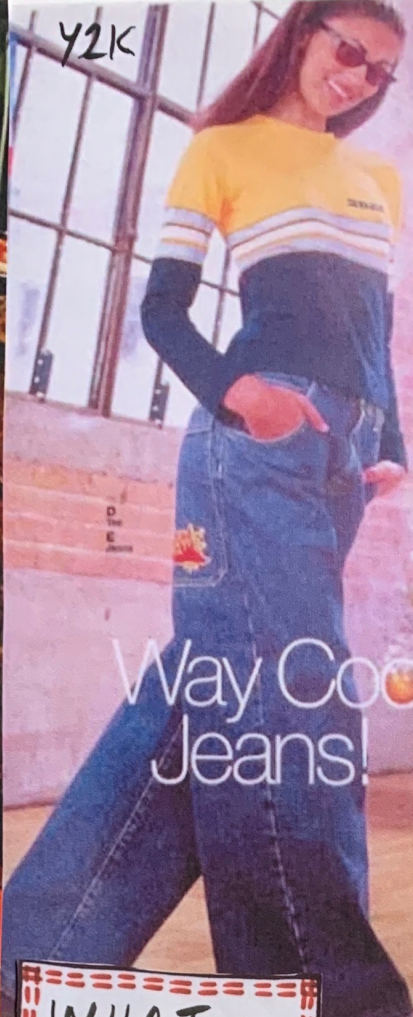
DENIM
BOWS →

ADDING
DENIM
IDENTIFIERS
TO DRAPING
BOWS

Flat-fold
seams



1970's



WHAT I LIKE

- Flares
- Volume
- Patch



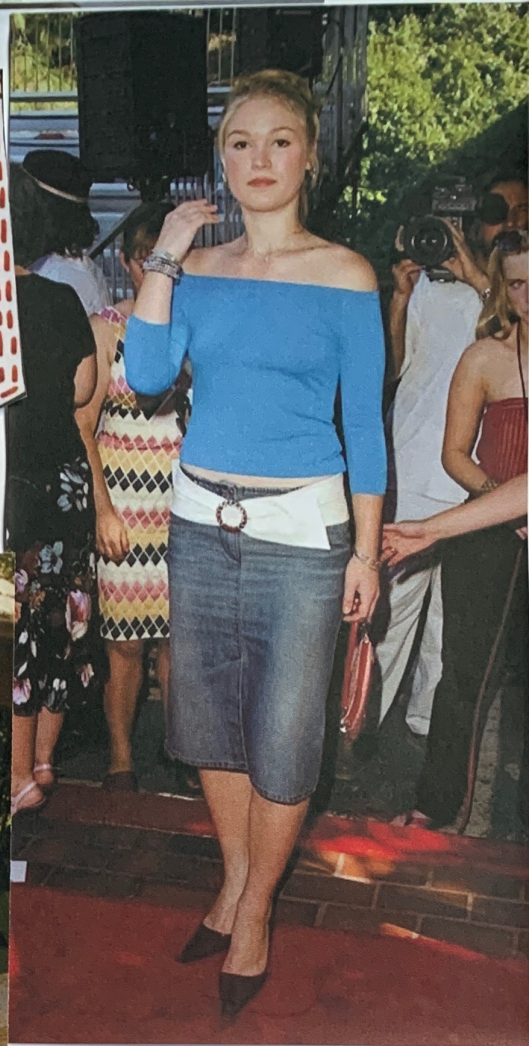
1970's





WHAT I LIKE

- Patchwork
- Controversial skirt length
- Low rise
- Distressing denim



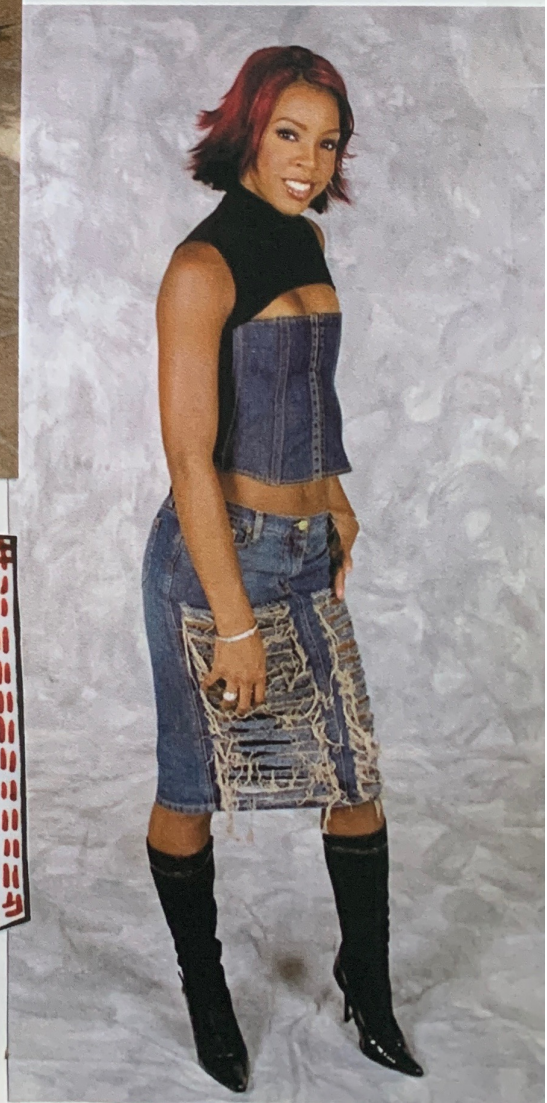
2000's

2000's



The 1970's took denim from work wear to casual wear.

The 2000's took denim from casual wear to evening / red carpet wear.



Madeleine Vionnet was a pioneer in the early 20th Century for women's fashion. She reimagined femininity through technical ingenuity, with new and progressive terms. She achieved this by eliminating corsets and further developing the use of the bias cut. The Sunday Times Magazine, London, June 1972, Vionnet states "Le corset, c'est une chose orthopédique!" (Kirke, 1989, 35), meaning that the corset is an orthopaedic garment. In figure 3, you can see that the woman is highly restricted in to a specific form. The entire concept of a corset went against Vionnet's intentions – to allow the body to be its own natural form – removing anything that encumbered or distorted it (Bissonnette, 2015). Vionnet's philosophy on the corset is following the Modernist principle of Form Follows Function, addressing the hinderance of the corset in womens' lives. When Vionnet discovered the use of bias, she was able to obtain her philosophical goals (Bissonnette, 2015).

Vionnet saw the potential of the bias cut when she was working under the House of Doucet in 1906. She realised that turning fabric on an angle allowed for the gain in elasticity (Kirke, 1989). Although Vionnet's idea of the bias was not developed at the time, in 1912 she opened her own couture house, allowing her creative freedom. Due to the war in 1914, she closed her house and did not reopen again until 1919. This gestational period was invaluable for Vionnet, as it allowed for technological advancement during the war. There was a development of larger vats, which allowed for piece dyeing, instead of yarn dyeing, and therefore no longer limited the twisting of the yarn. This allowed for a diverse array of yarns and weaves which inadvertently created greater elasticity in fabrics. Therefore, an increased focus on the bias after World War I ensued (Bissonnette, 2015). "When fabric was put on the bias ... the elasticity of the weft and warp sides was balanced." (Kirke, 1989, 38). Vionnet now had a workable medium for her revolutionary designs, of which the value of was immeasurable. Figure 1 is #4330 by Madeleine Vionnet for Spring/Summer, 1931. Made from silk chiffon, a textile development that occurred after the First World War, allows the garment to flow freely over the natural form of the body. The textural and three dimensional beading on the gown, executed by leading Parisian embroidery house at the time, Lesage, adds another layer of complexity. Vionnet has added intricate, diagonal design lines and gussets to narrate the shapes and volume of the gown. This garment has been cut on the bias, which was previously developed by Vionnet prior to making this dress. The bias quickly became Vionnet's signature technique.

Madeleine Vionnet created with "unique individuality" (Kirke, 1989, 16) and innovation. She accentuated the Modernist principle of truth to materials by creating garments that were inherent to the structure of the materials (Bryant, 1993). In December 1973, The New York Times quotes Valentino, "You can wear them today ... the simplicity" (Kirke, 1989, 16). Throughout the decades, Vionnet has been seen as a timeless couturier whose designs will never go out of style.

References

1. Bissonnette, A 2015 'Doing History with Objects: Betty Kirke and Madeleine Vionnet' Fashion Theory, vol. 19, no. 3, pp. 291-295
2. Bryant, N. O 1993, 'Facets of Madeleine Vionnet's Cut: The Manipulation of Grain, Slashing, and Insets', Clothing and Textiles Research Journal, vol. 11, no. 2, pp. 29.
3. Kirke, B 1989, *Madeleine Vionnet*, Chronical Books, California, USA.

Vionette

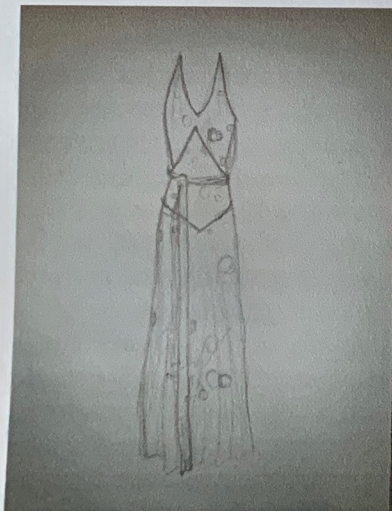


Figure 1: Sketch of Madeleine Vionnet's Dress #4330 from Spring/Summer 1931.

Poppy Somers



Figure 2: Madeleine Vionnet's Dress #4330 from Spring/Summer 1931. Exhibited at the National Gallery of Victoria.



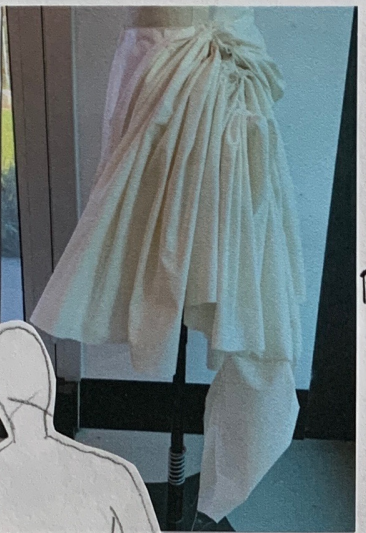
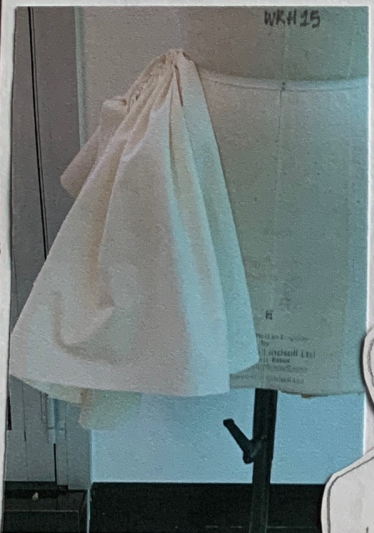
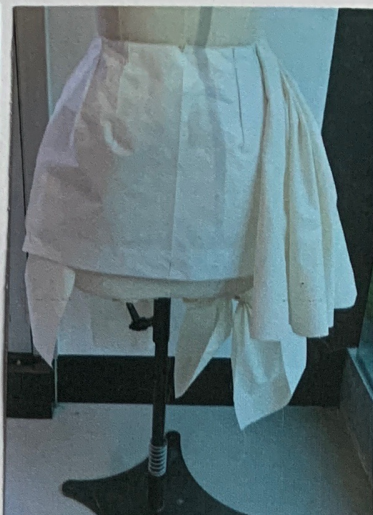
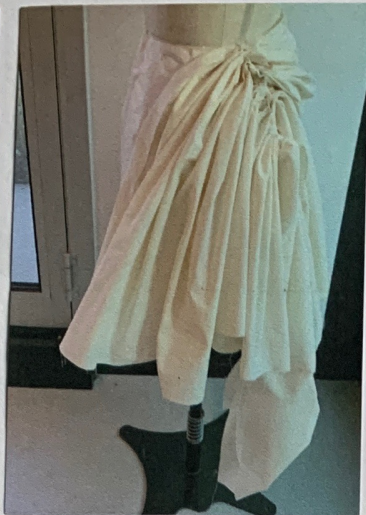
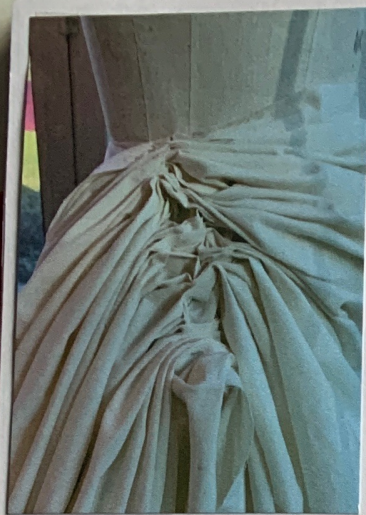
Figure 3: Les Mode, 1907, photograph, *Madeleine Vionnet*, Chronical Books, California, USA.



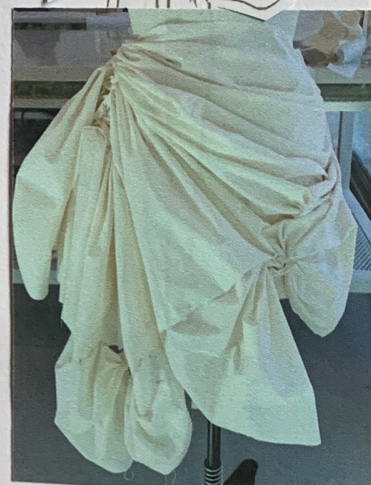
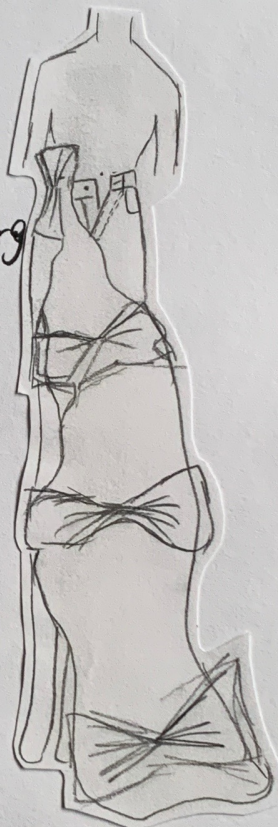
Vionette was inspired by Grecian fashion and culture.



Stiff drapery of Grecian marble reminds me of the draped bow. Possibly how it could sit in denim



Repeating
bow
motif

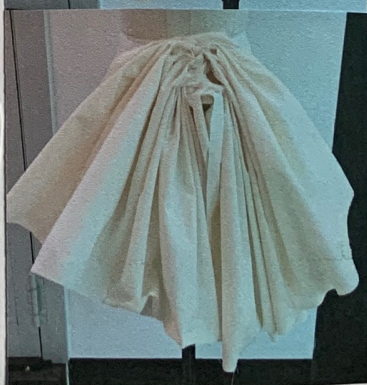
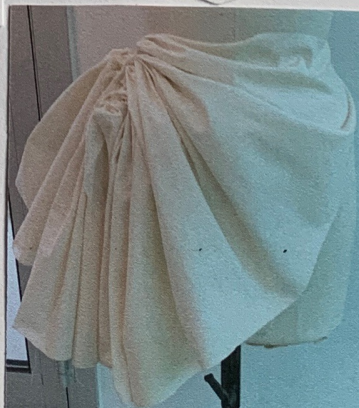


↑ Draping
bows
on top
of
each
other

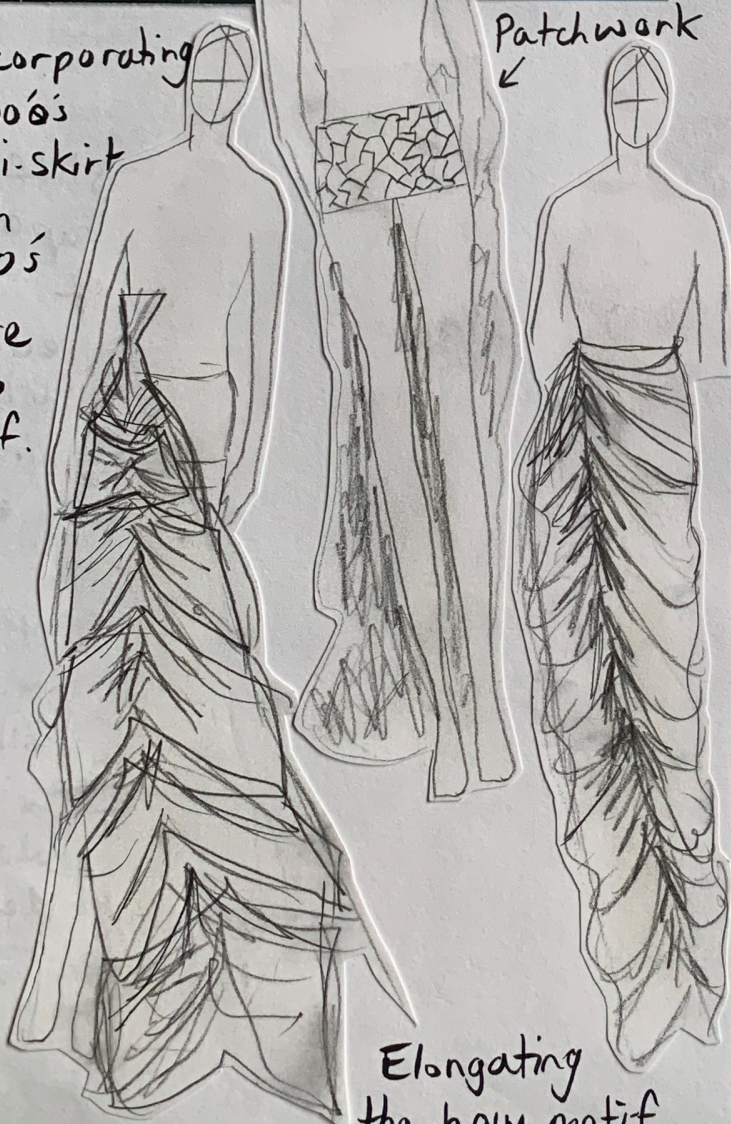


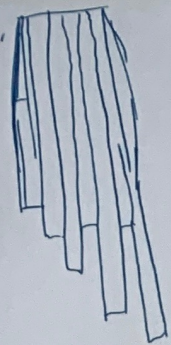
Incorporating
2000's
mini-skirt
with
1970's
flare
bow
motif.

Patchwork
←



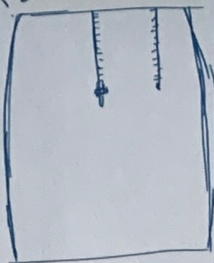
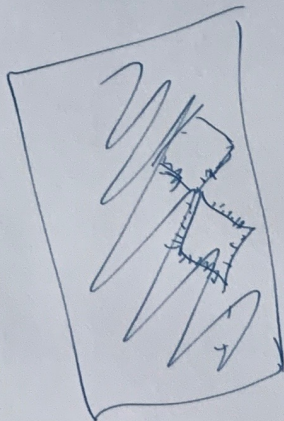
Elongating
the bow motif.



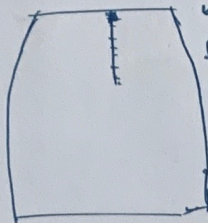


Skirt pant

hip waist skirt



unzipped on hip



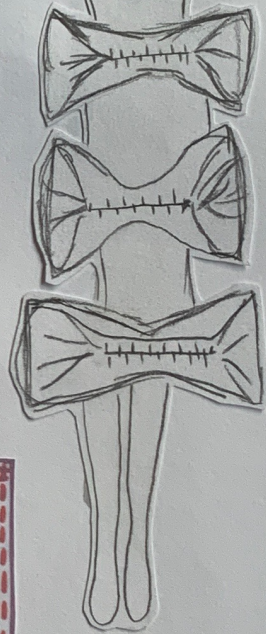
zipped up to fit waist size

ZIPS

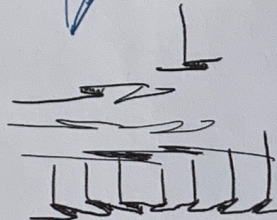
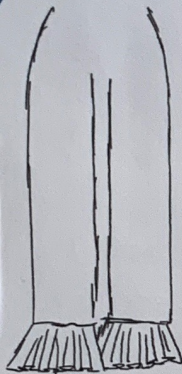
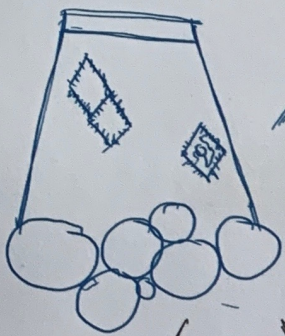
Denim Identification

- closes to pull in flare
- opens to release flare

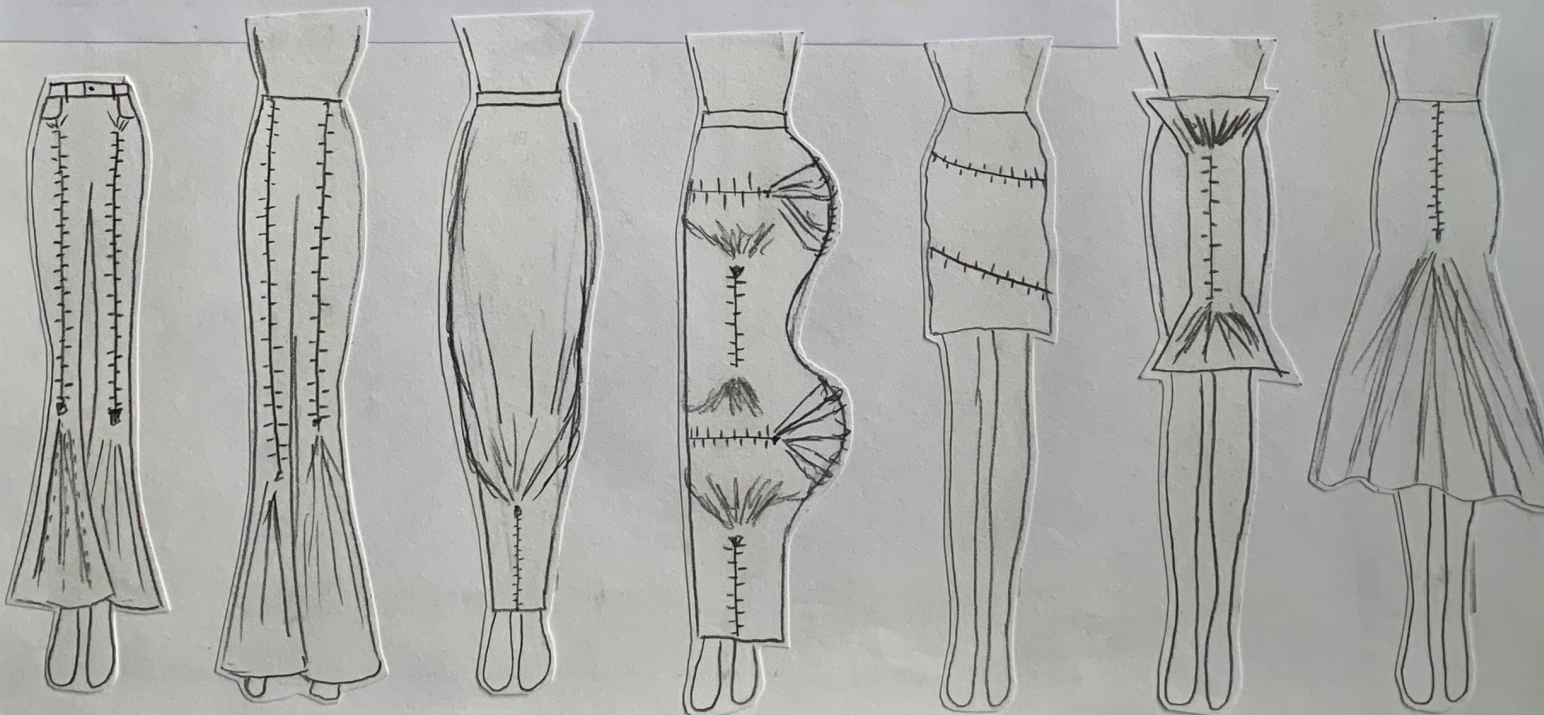
Symmetry
multiple bows & multiples zips down body

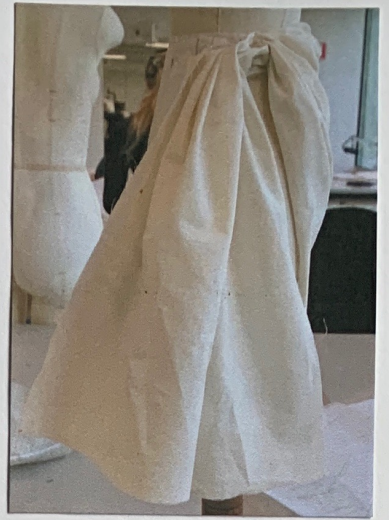
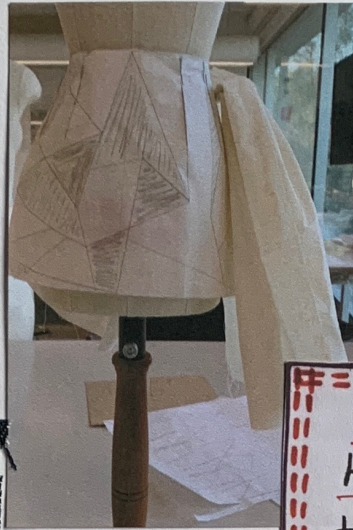
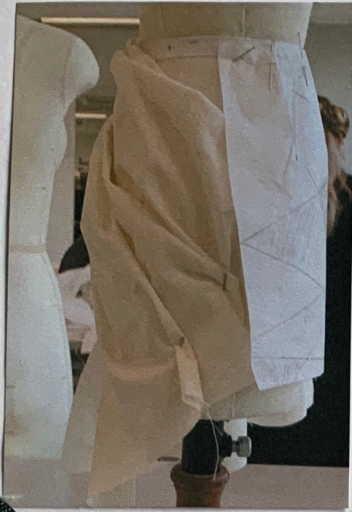
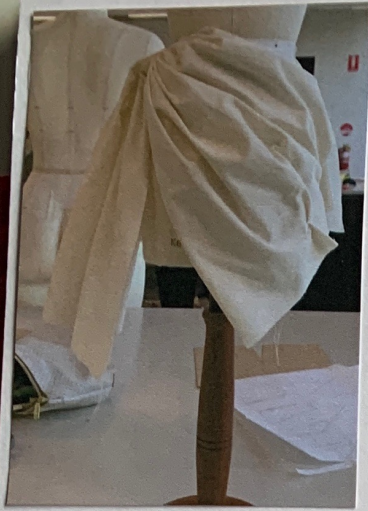


Pleating
Patchwork
Rectangles

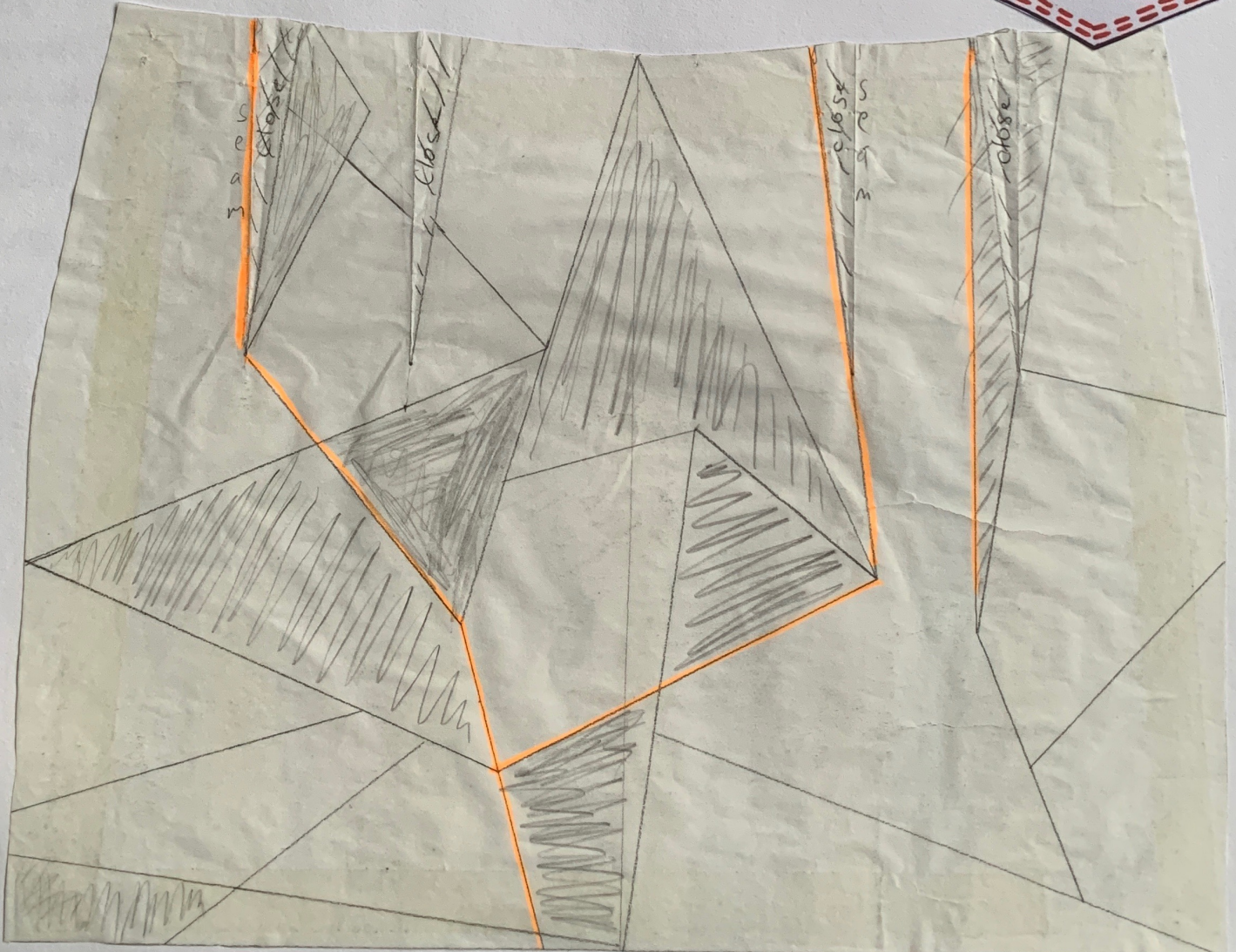


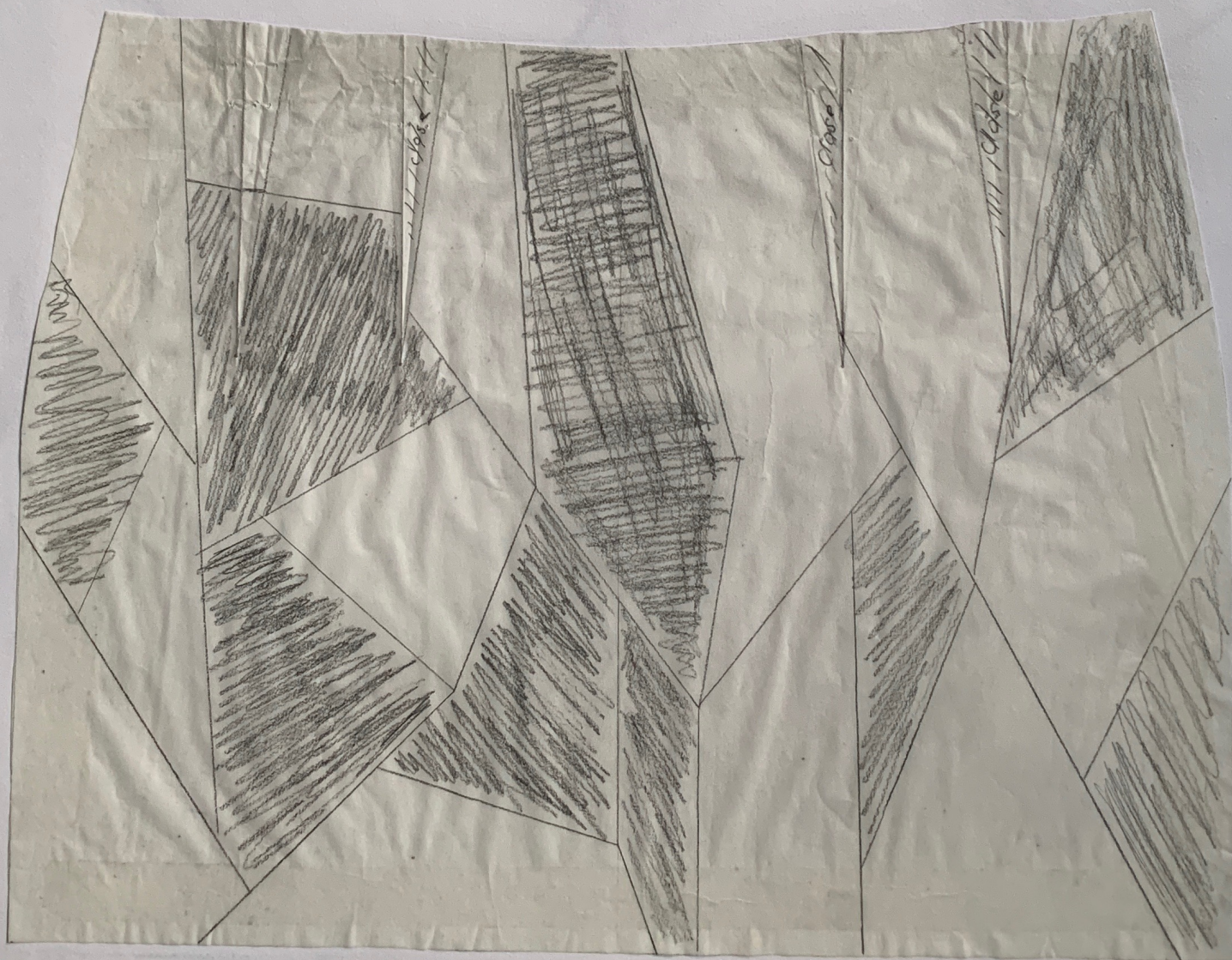
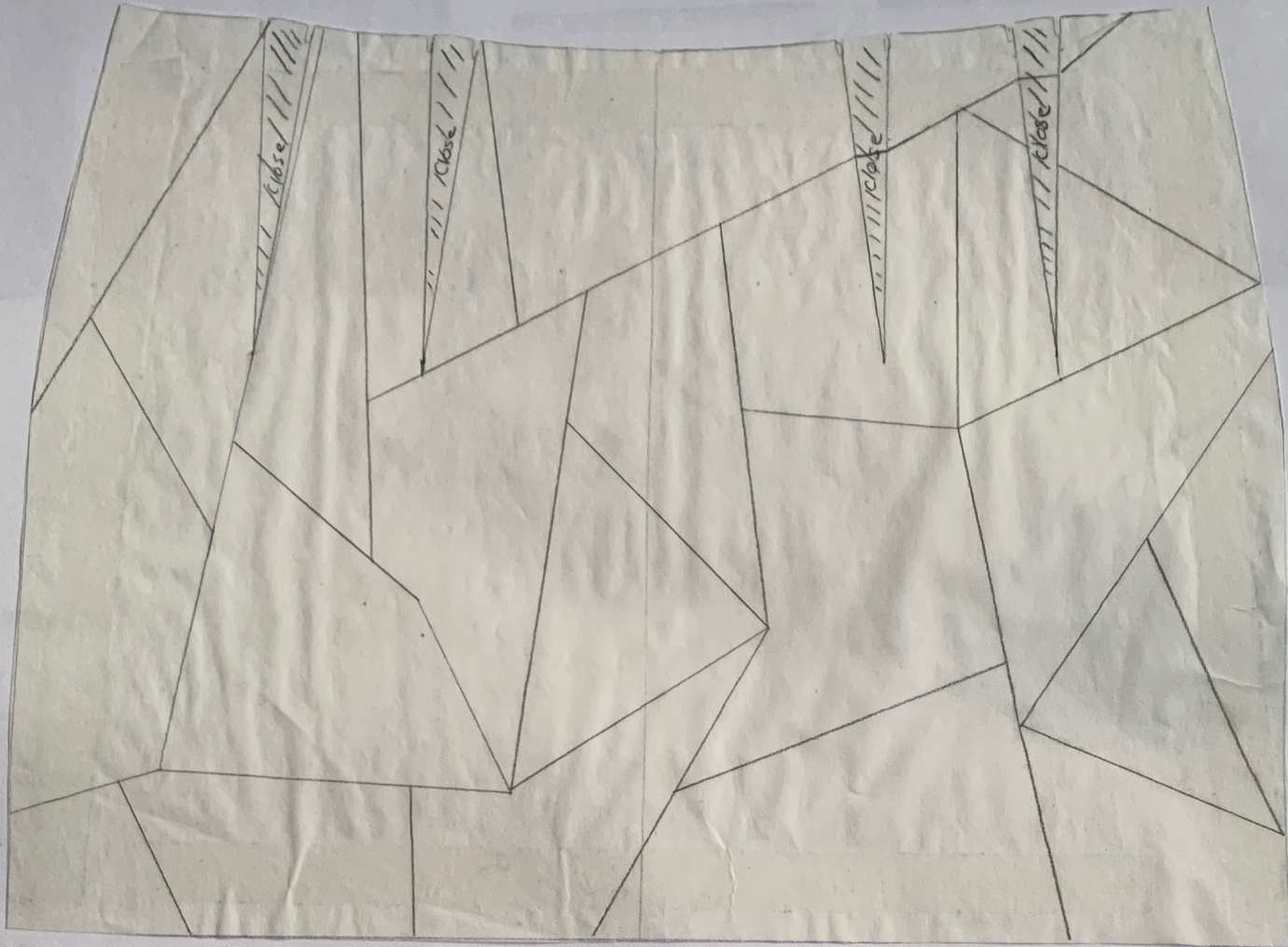
Morfining
zips
with
bows

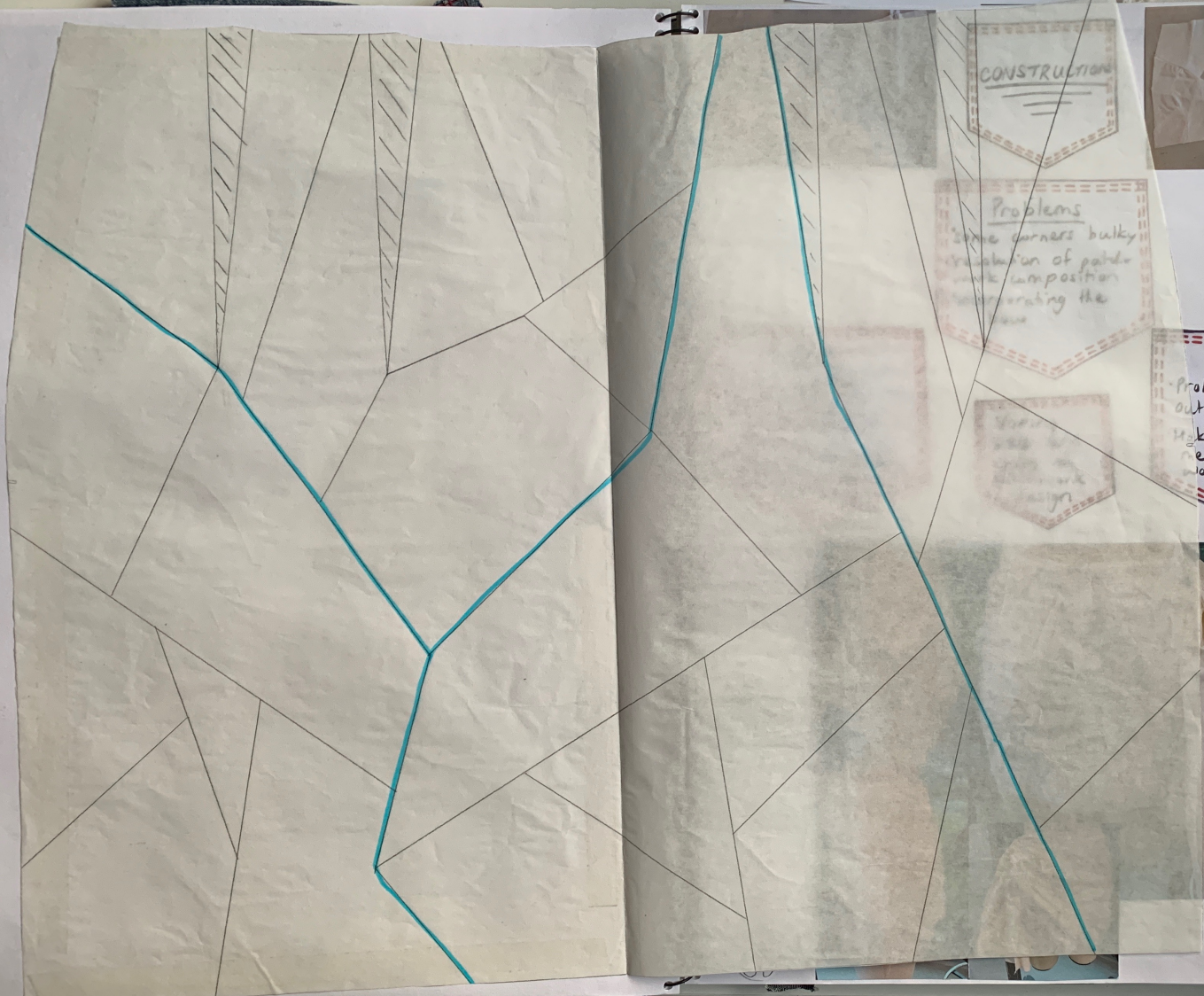




Exploring in
half scale how
to incorporate
bow with patchwork
& mixing in
alternative patchwork
compositions







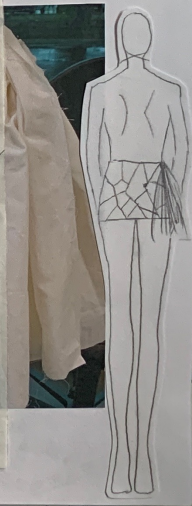
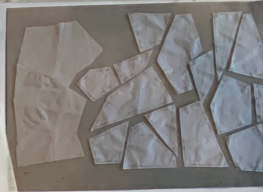
CONSTRUCTION

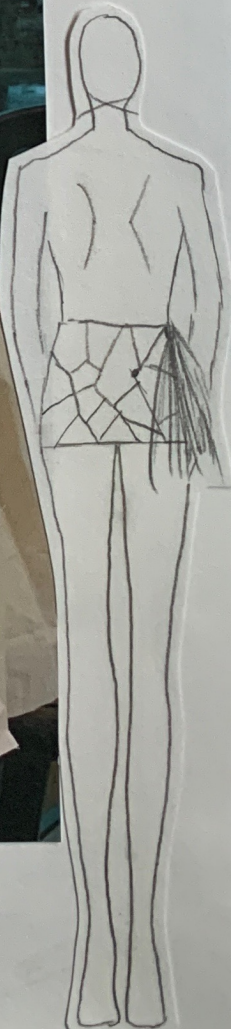
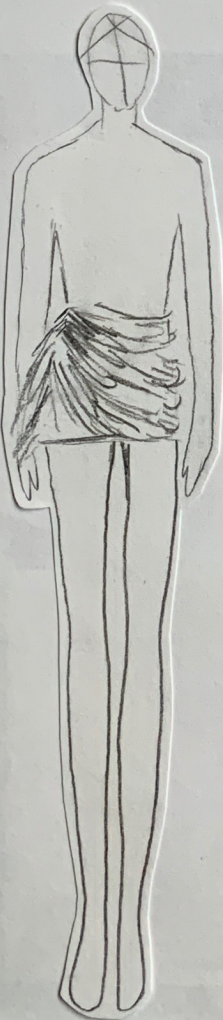
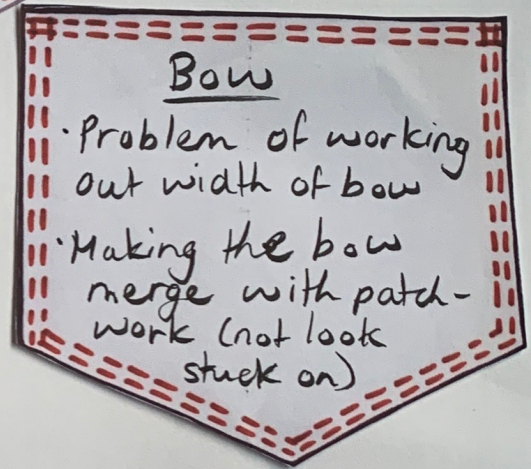
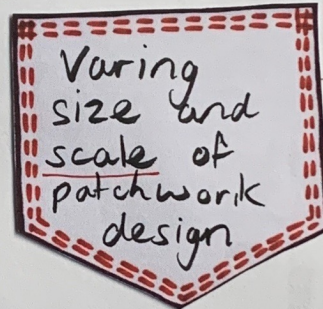
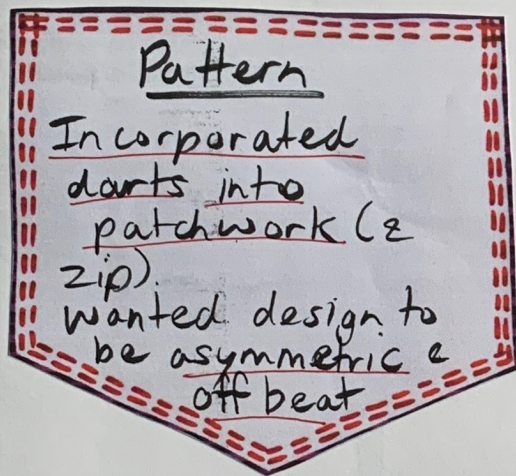
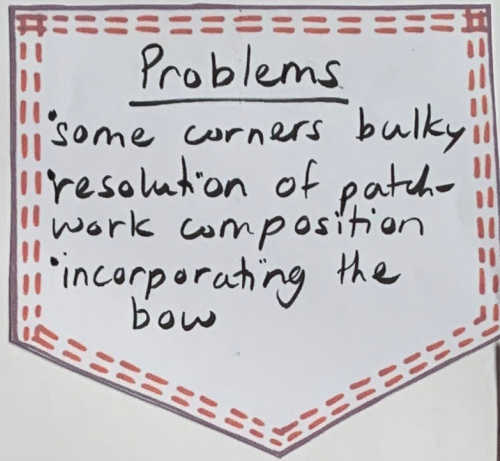
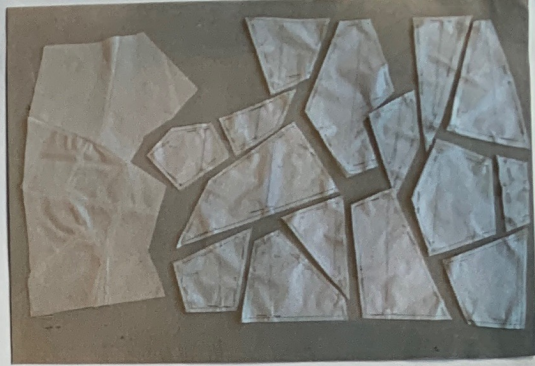
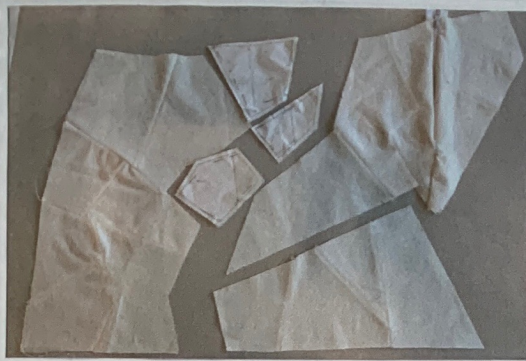
Problems

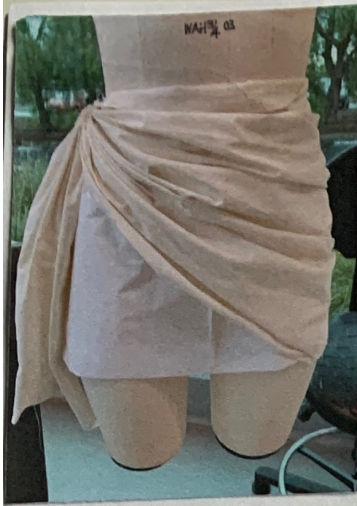
Some corners bulky
evaluation of patch
work composition
integrating the
bow

Bow

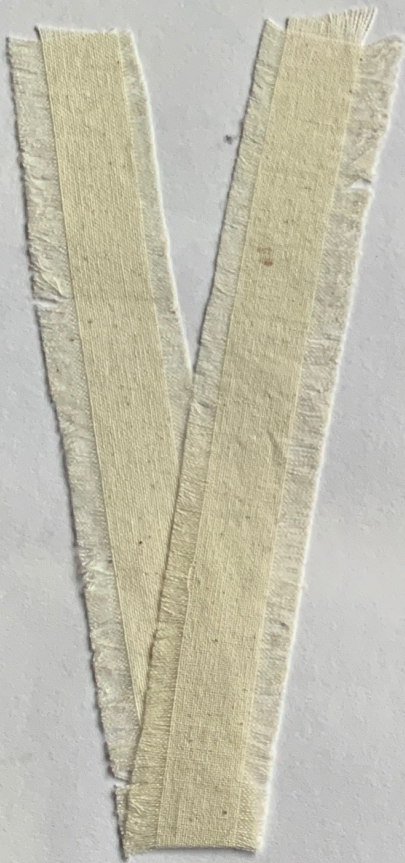
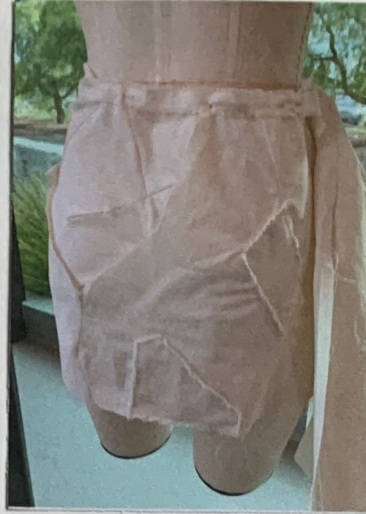
Problem of working
out width of bow
making the bow
merge with patch-
work (not look
stuck on)







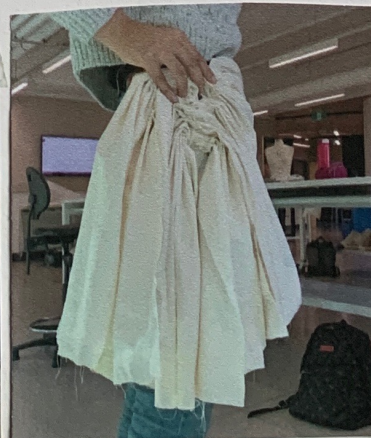
TRIM
Considering
trim to tie
in bow with
patchwork
base



Frayed trim
to tie in with
frayed
patchwork

Considering
placement
length
movement
of bow
Moving or
static?

To trim
or
not to
trim?





This bow was initial concept shape. It gave right idea, but length and width were too short.

75 x 59

1st prototype
shape



2nd prototype
shape - width was correct but length still too short.

95 x 75

3rd prototype
shape - keeping width, increasing length utilizing full fabric allowance.

95 x 150



Inspirations
for the
bow
Influences
from draping.

Patchwork Inspirations

Focus on chest inform new ideas of patch-work ideas

Beyond the fray



Denim fraying will move beyond hemlines, taking on a more creative look as frays occur more strategically on the garment

- The trend for distressed looks will continue as a key denim direction for A/W 20/21 with worn-in and styled frays created both pre- and post-wash.
- Consider adding frays on prominent areas along pant legs and arm sleeves, altering denim silhouettes. Newer iterations of this look focus on unusual and creative placements, with frays used to form shapes and one-off designs.

Application: distressed styles, pre- or post-wash

Prototypes of inverse patch

Comme De Garcon

Frayed Patches



FINAL PATTERN PIECES

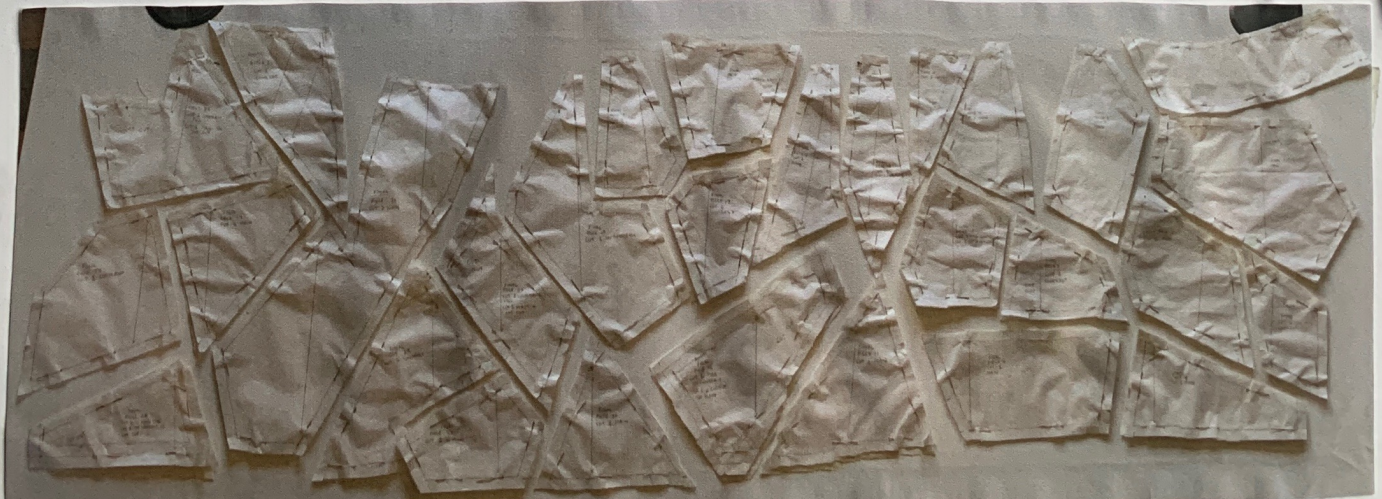
Action Points

For S/S 19, designers continue to challenge the status quo in denim, offering a greater selection of items that speak to the consumer's appetite for individual and customised pieces. Looser silhouettes with a lived-in appeal combine throwback references with contemporary construction.

1. The utility trouser rolls over once again as a key item. Go deeper on the volume this time, as the consumer adjusts to this functional style. Update with lighter hues and abstract pocket placements.
2. Assess the sustainability credentials of your denim offer. Use sustainable cottons and upcycled or repurposed denim patches for a lived-in feel.
3. For your high-volume jeans, shift to looser fits and start to introduce lower rises. Key styles for looser fits are the destroyed boyfriend, utility trousers and ultra-wide legs.
4. Use voluminous fits to evolve the all-in-one. Extend your offer across a variety of printed and clean fabrics.
5. Structured shoulders and full sleeves offer an ode to the 1980s, played out on the perennial trucker, 1980's jacket and puff-sleeve shirt.

Patchwork inspirations

WG-SN



Negative
space
between
patches

over-
stitch
&
fraying
ideas

New ideas
for patch-
work



Fraying
and embroidery with 1970's
inspiration.





HIGH
FASHION
DENIM



CONTEMPORARY
DENIM = ALTERED
IDENTIFIERS





HIGH
FASHION
DENIM



Comme De Garçon



DRAWING
ON DENIM -
PERSONALIZED

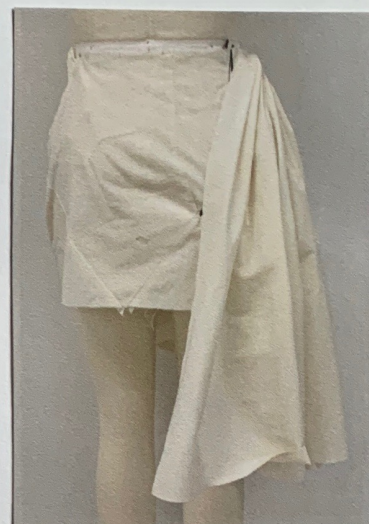
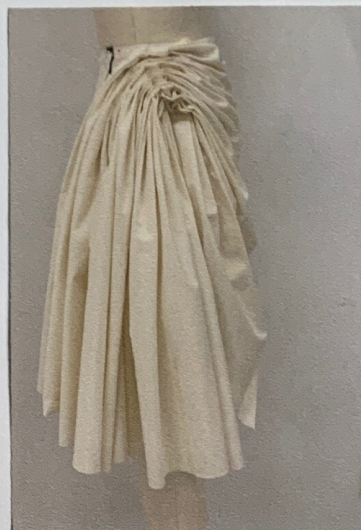
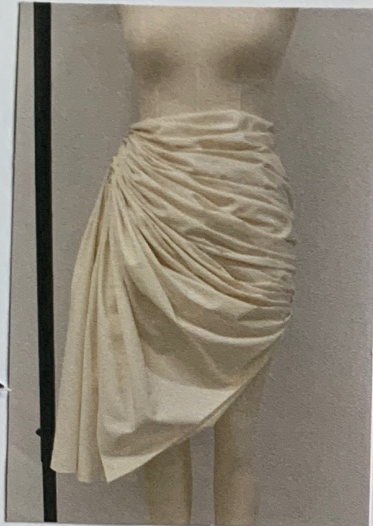




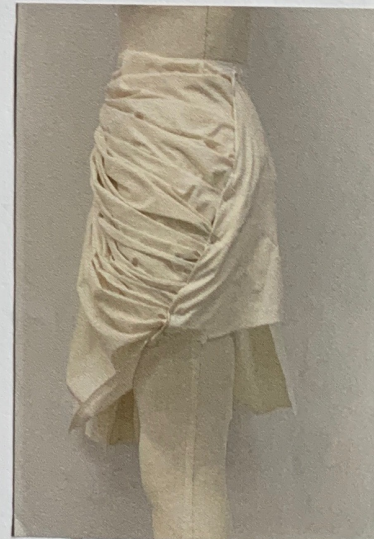
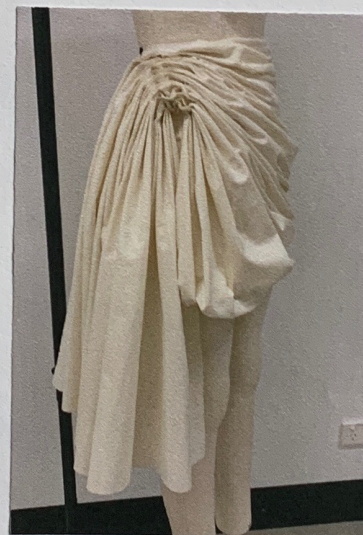
Decided
didn't
like
the frayed
Trim
Playing with double
sided trim to
incorporate
the edges

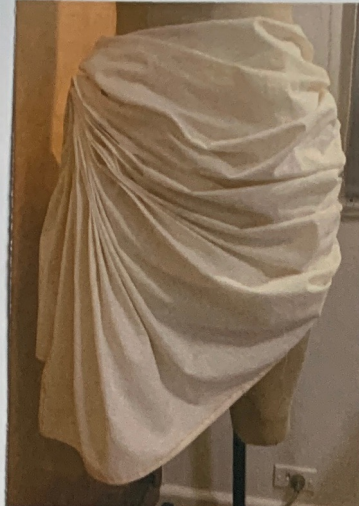
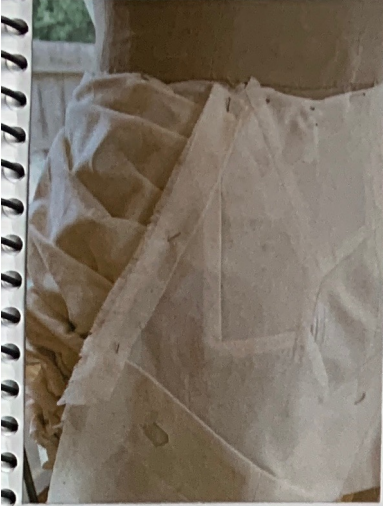


Initial
length of
bow on
the skirt...
VOLUME

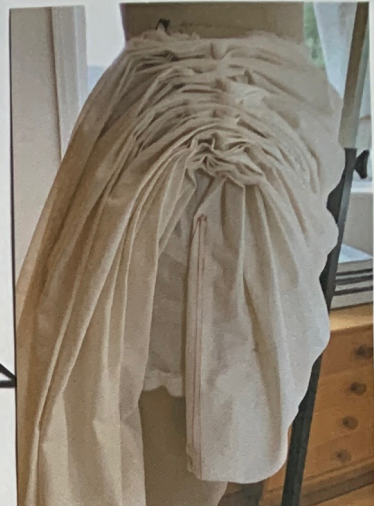


Shortening
the skirt
increasing
VOLUME
SCALE

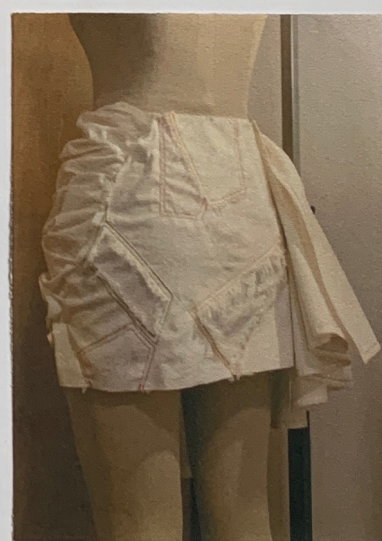


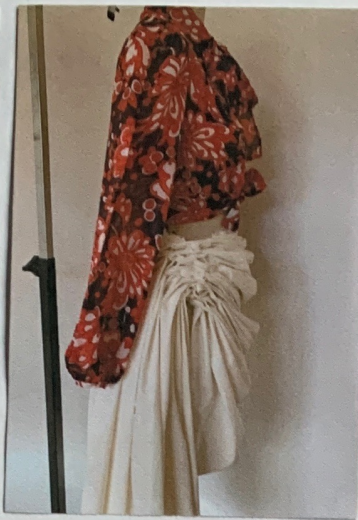
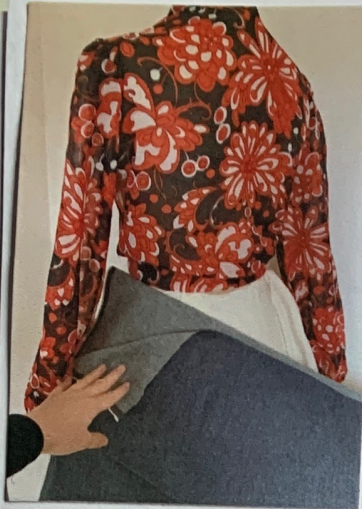


Top stitching
bow
used to
tie into
patchwork
topstitching



Playing with
topstitching



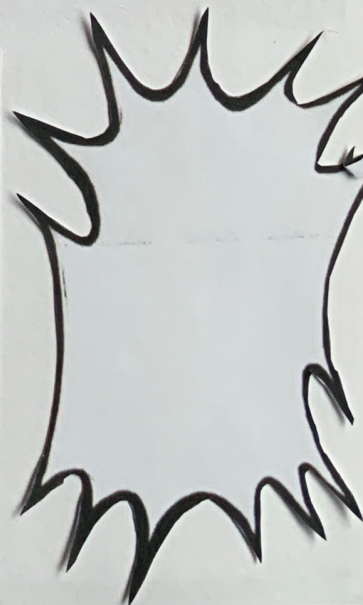
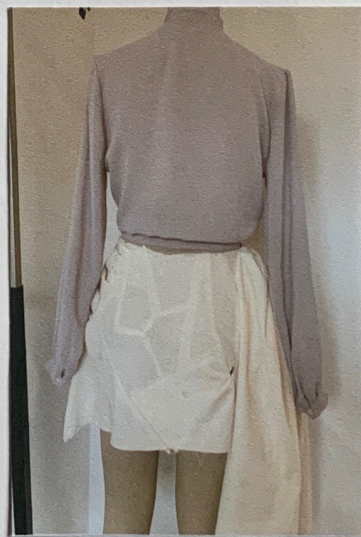


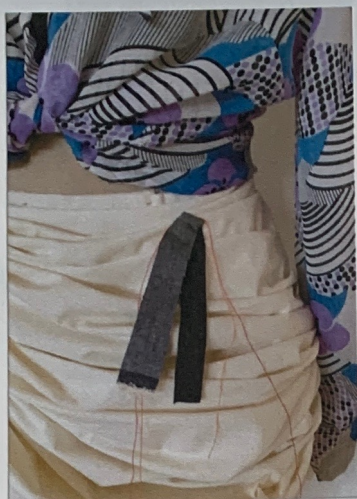
1960s
original top
love it, but
too dominant

Soft lavender
ties in with
denim. Victorian
1970s retro top.



Fabric
colour
good
but
looked
cheap





Styling

Don't
like
short
sleeve
with
skirt.



Hot pink top matches top stitch thread.



x doesn't work All known up ↑

↑ 8 ~ ~

↑ 8000

2

7

8

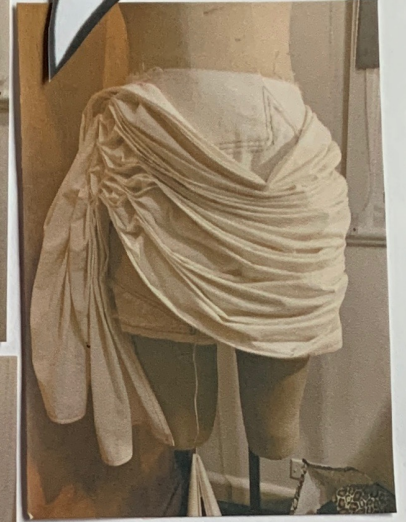
7

48

1

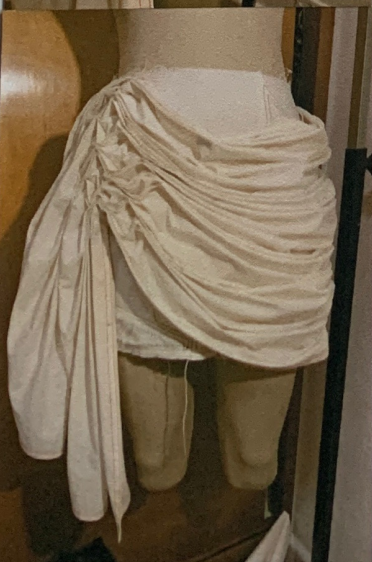
1

placement and
how tight to
make bow
across body



Tighter bow
sits high
loose bow
sits low - looks
longer

Open
or
closed
?





Playing
around
with
spacing
of
bow



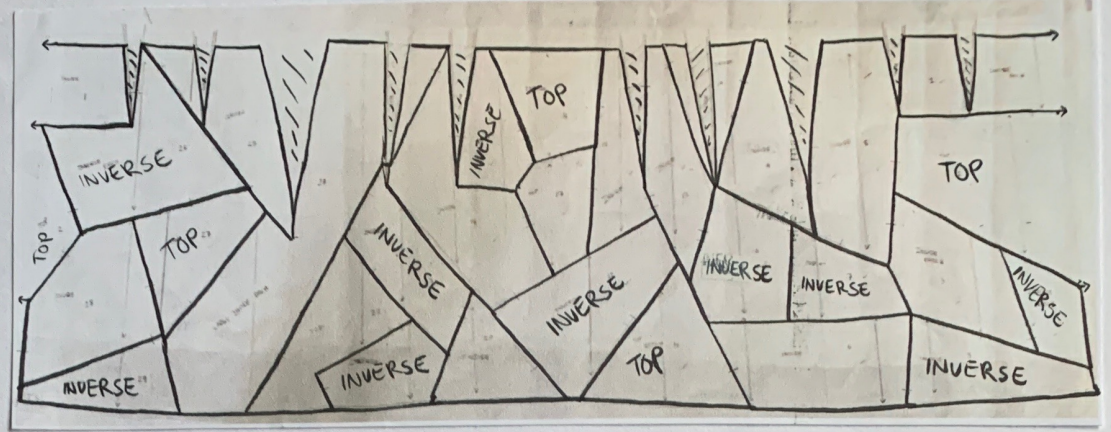
Experiment
with
placing
over the
chest



working out how to use pleating or
gathering to incorporate bow into side seam.

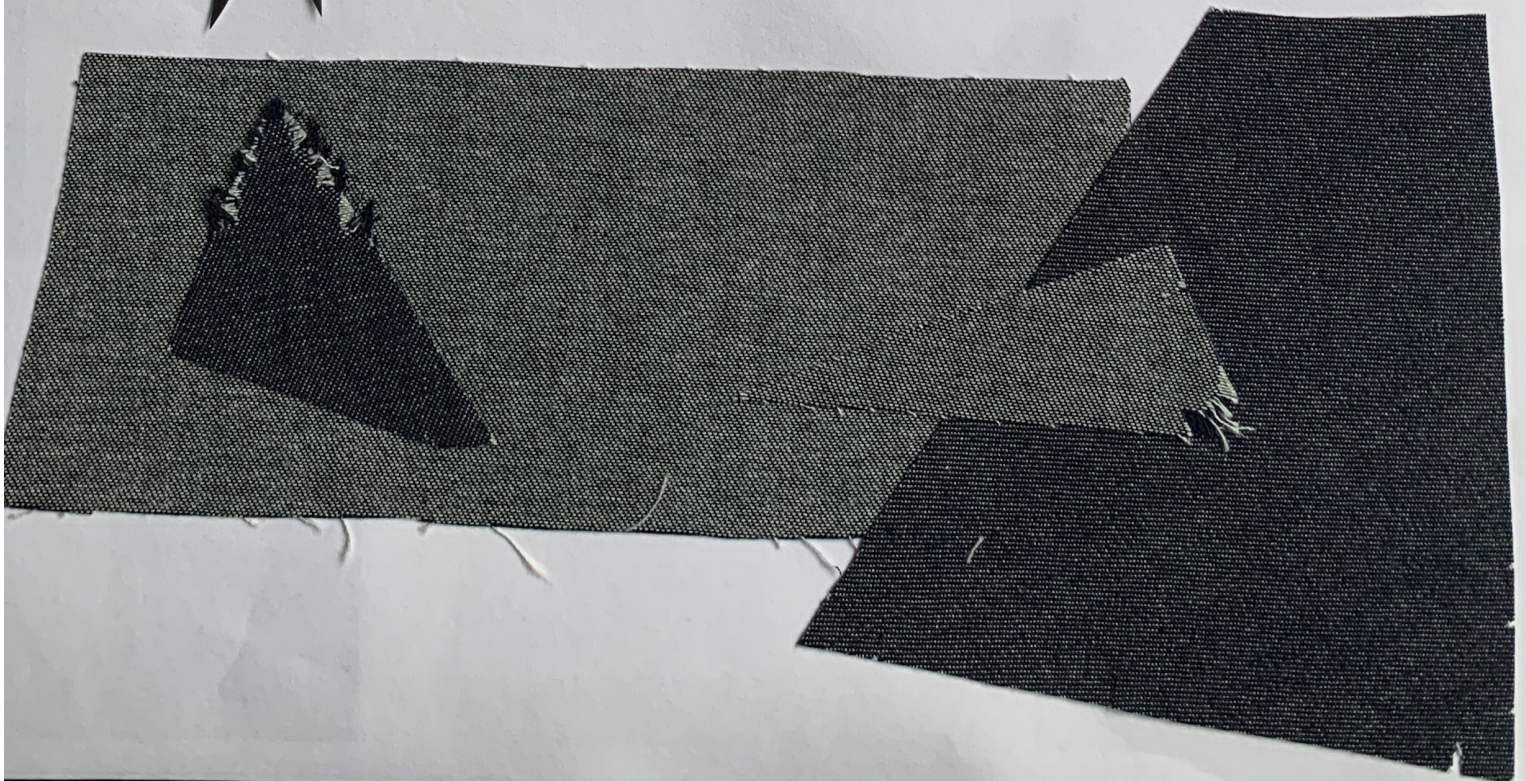
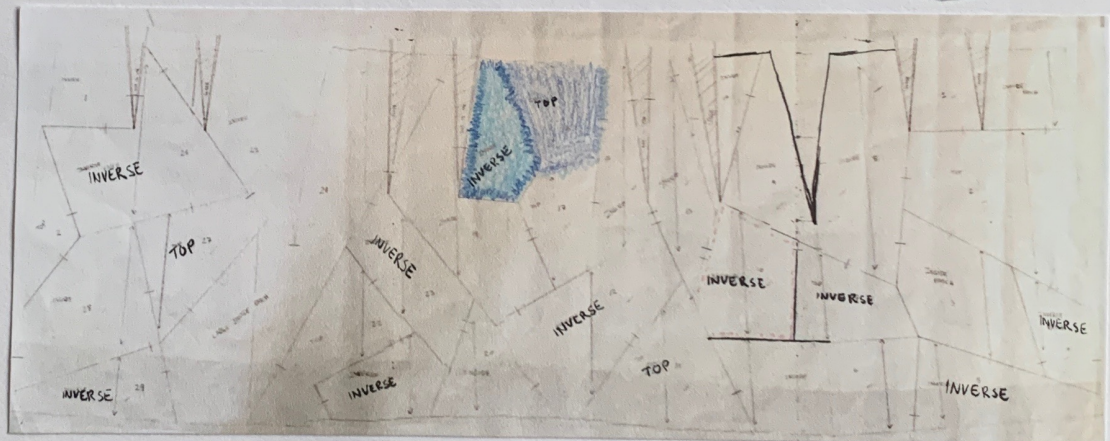


Layout
of
patchwork
types in
design



Coloured
rendition
of final
patchwork
using 2
sides of
denim.

Two
contrasting
colours
front & back
and how
they work



Work Order

Plain Machine - Sew all ^{layers of} inverted patchwork pieces to themselves at 5mm

Overlocker - All open seam edges of patchwork pieces

Plain Machine - Sew patchwork together 1cm
(Iron Press - Push open seams open as constructing) + closed seams
- Insert invisible zip
- Leave side seam open p24

Overlocker - All open seams

Top Stitching - All necessary patchwork pieces twin needle
- "Twin Needle" top stitch around Bottom, Left, and Top sides of bow
(Iron Press - Press seam allowances around bow)

Plain Machine - Construct Bow
- Insert bow into skirt side seam
- Close side seam p24
- Attach bow to outer skirt

Fuse Press - Waist facing
- Hem facing

Overlocker - Side seam \approx bow
- Lower edges of Waist + Hem Facing

Plain Machine - Attach Hem facing
- Attach Waist facing

Iron Press - Hem + waist facing

Blind Hem - Hem + waist facing to skirt

Fraying - Fray all Inverse + Top patches

These are beneficial due to the number of pieces and complexity and level of detail.

Patchwork Order

- $((((3+4)+2)+1)+5)$ A

- $((((7+10)+(8+9))+6)$ B

- $(A+B) = \text{Front Right} + \text{LB}$
DONE

- $((((22+21)+23)+20)$ C

- $((((19+18)+16)+17)+15)(13+14)$ D

- $(11+12)$ E

- $((D+E)+C) = \text{Back Left}$

- $(28+29)$ F

- $(24+27)$ G

- $((F+G)+26)+25$ H

- $(H+A) = \text{Front}$

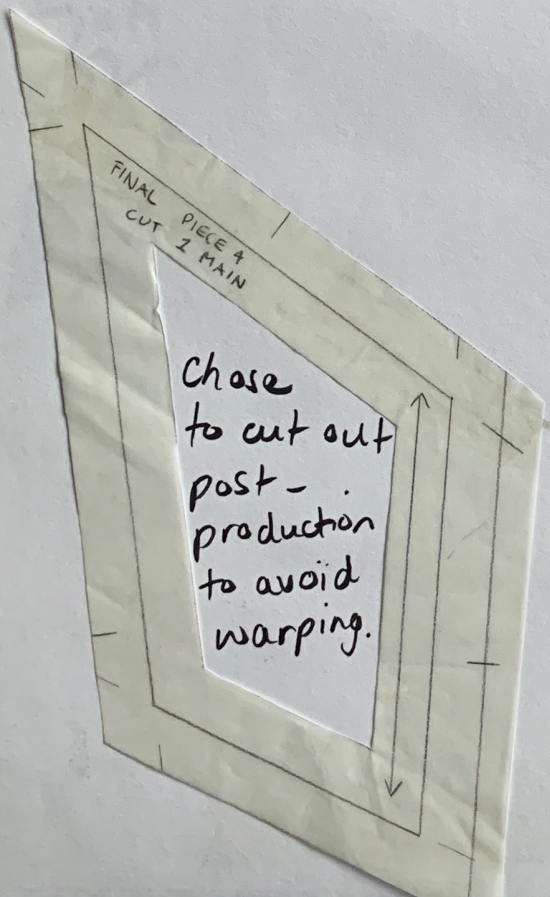
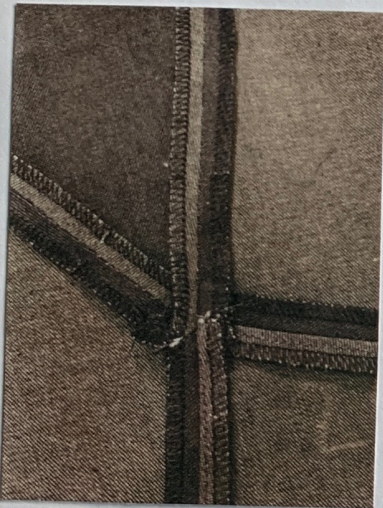
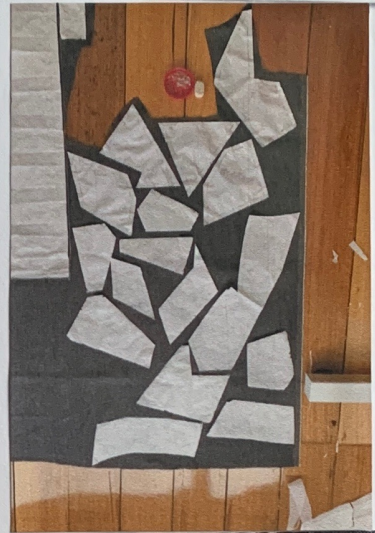
- $((D+E)+C)+\text{Zip}$

- $(A+B)+\text{Zip}$

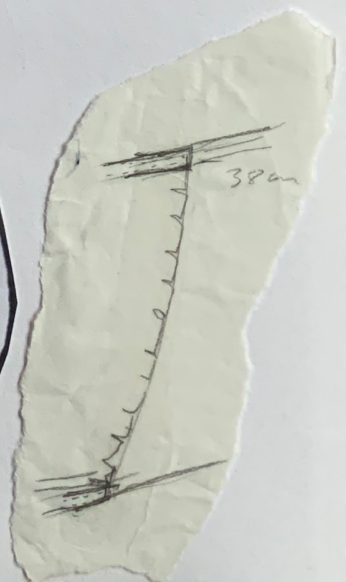
Needed to create a code to make design reproducible

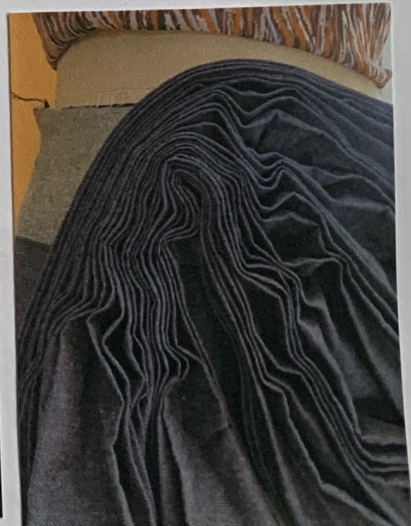
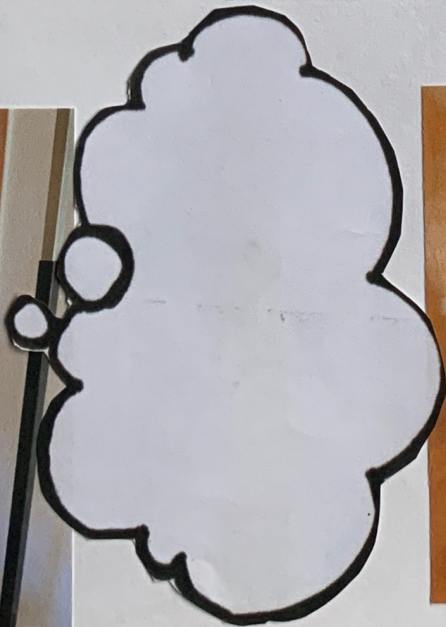
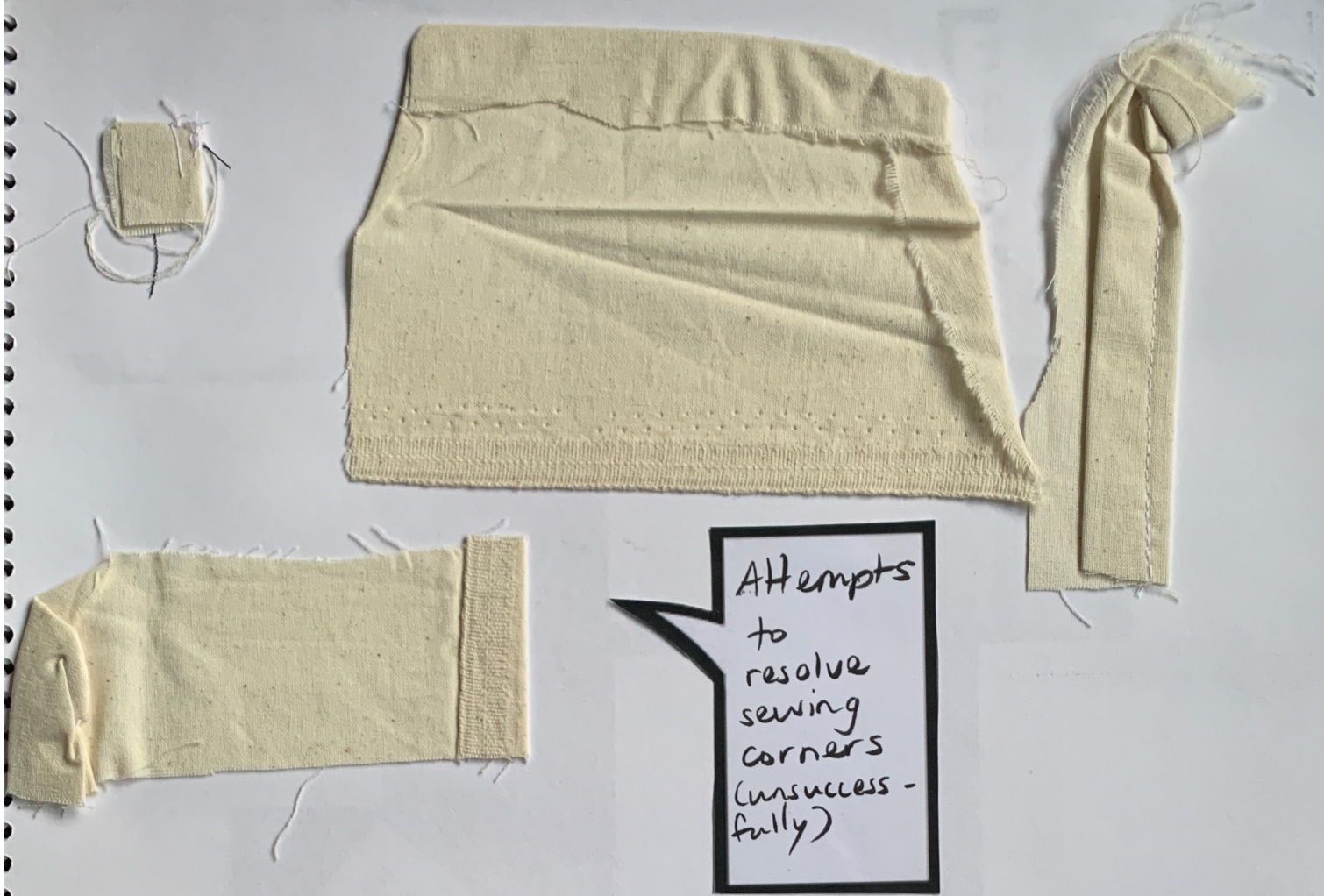


Exploring
layout
on denim
fabric to
minimize
fabric
wastage



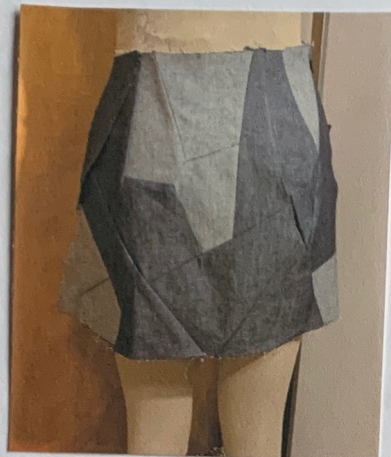
Pattern
piece
creation/
exploration
with
patchwork
cut out.



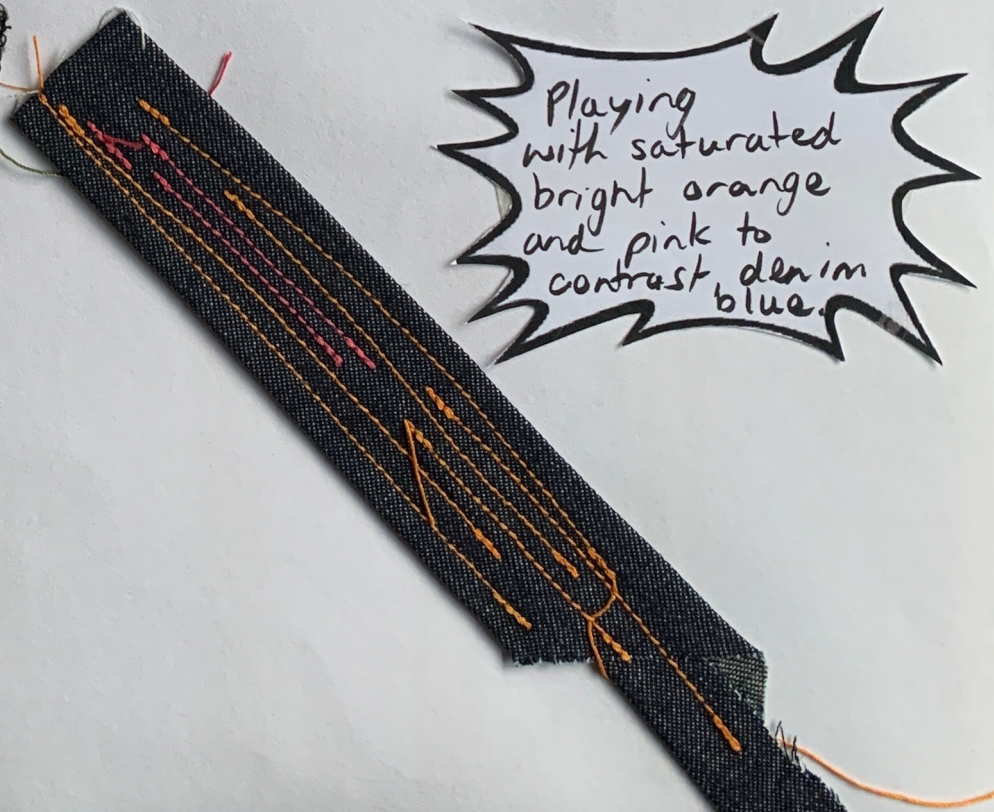




Patchwork reminds me of speech bubbles



Considered not cutting out patches because liked the block colours.



Playing with saturated bright orange and pink to contrast denim blue.

I like the stiffness and pleating of the bow in the skirt.

I like the shortness of the mini-skirt inspired by 2000s and is also reflected in final bow length.



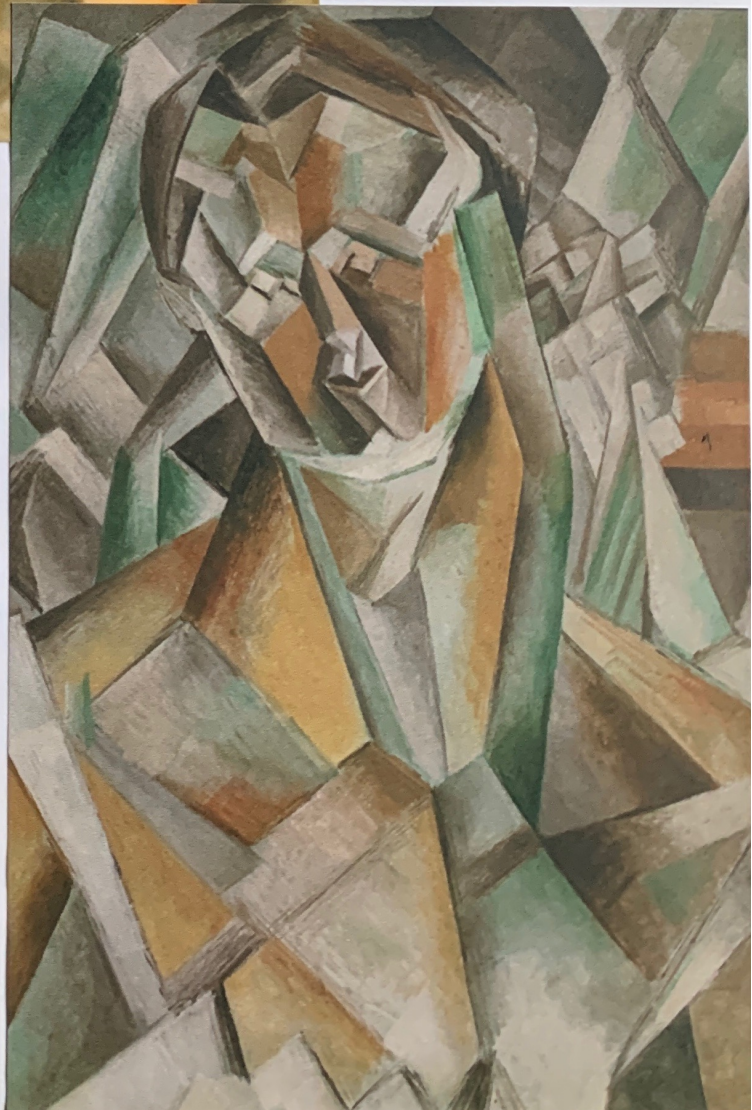
Incorporated the notion of wearing non-work denim introduced in 2000s

Like the way I incorporated all influences. Feel it was well resolved.



Pablo Picasso
Early - Late
Cubism

Fracturing & structuring of multiple perspectives, through Picasso's cubism, enhances my understanding of my patchwork design.





Postmodernism

Postmodernism can be seen as a reaction against the ideas and values of modernism, as well as a description of the period that followed modernism's dominance in cultural theory and practice in the early and middle decades of the twentieth century. The term is associated with scepticism, irony and philosophical critiques of the concepts of universal truths and objective reality.

The term was first used around 1970. As an art movement postmodernism to some extent defies definition – as there is no one postmodern style or theory on which it is hinged. It embraces many different approaches to art making, and may be said to begin with pop art in the 1960s and to embrace much of what followed including conceptual art, neo-expressionism, feminist art, and the Young British Artists of the 1990s.

Post-modernism and Modernism

Postmodernism was a reaction against modernism. Modernism was generally based on idealism and a utopian vision of human life and society and a belief in progress. It assumed that certain ultimate universal principles or truths such as those formulated by religion or science could be used to understand or explain reality. Modernist artists experimented with form, technique and processes rather than focusing on subjects, believing they could find a way of purely reflecting the modern world.

While modernism was based on idealism and reason, postmodernism was born of scepticism and a suspicion of reason. It challenged the notion that there are universal certainties or truths. Postmodern art drew on philosophy of the mid to late twentieth century, and advocated that individual experience and interpretation of our experience was more concrete than abstract principles. While the modernists championed clarity and simplicity; postmodernism embraced complex and often contradictory layers of meaning.

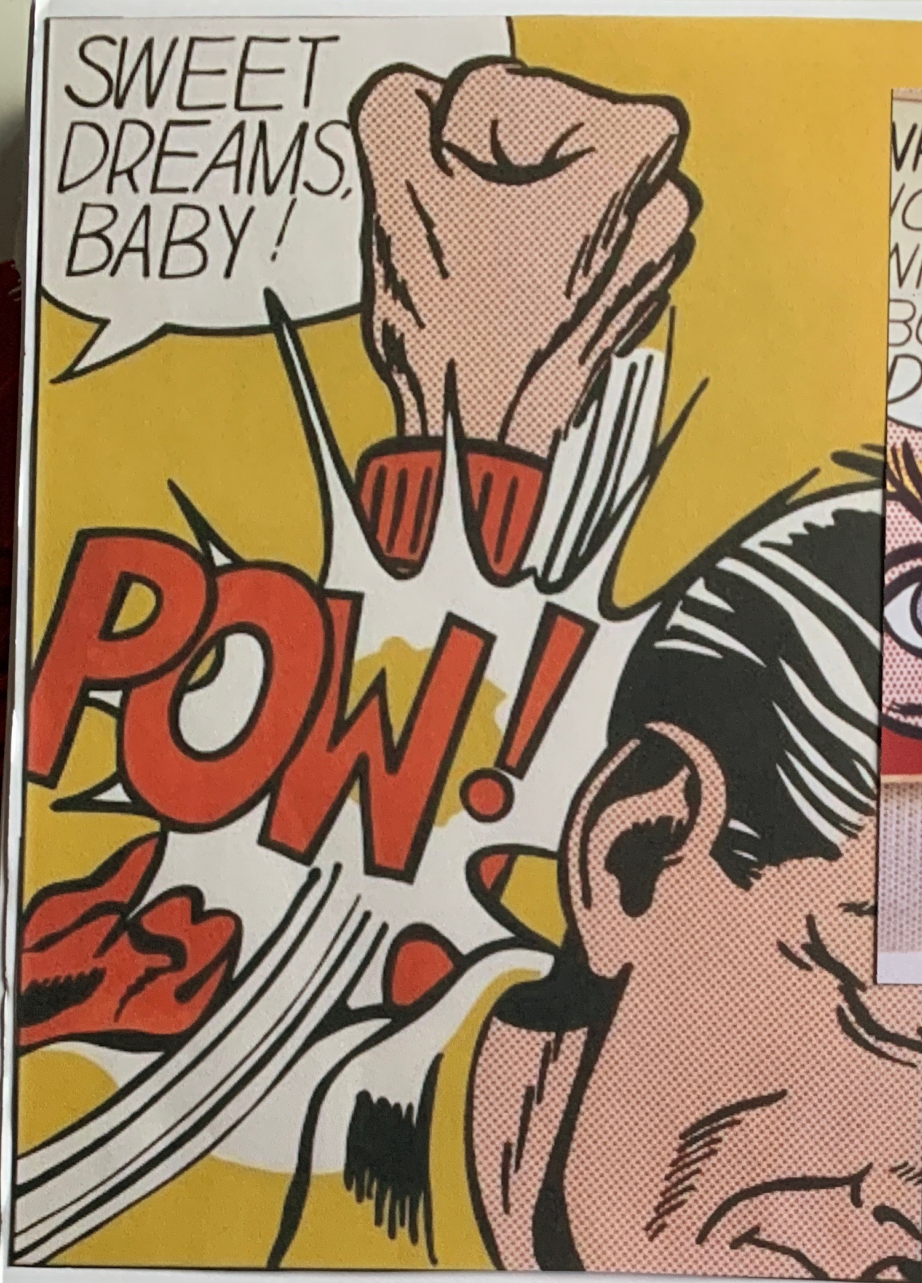
The many faces of postmodernism

Anti-authoritarian by nature, postmodernism refused to recognise the authority of any single style or definition of what art should be. It collapsed the distinction between high culture and mass or popular culture, between art and everyday life. Because postmodernism broke the established rules about style, it introduced a new era of freedom and a sense that 'anything goes'. Often funny, tongue-in-cheek or ludicrous; it can be confrontational and controversial, challenging the boundaries of taste; but most crucially, it reflects a self-awareness of style itself. Often mixing different artistic and popular styles and media, postmodernist art can also consciously and self-consciously borrow from or ironically comment on a range of styles from the past.

Jacques Lacan

Jacques Lacan (1901–1981), was a prominent French psychoanalyst and theorist. His ideas had a huge impact on critical theory in the twentieth century and were particularly influential on post-structuralist philosophy and the development of postmodernism. Lacan re-examined the psychiatry of Sigmund Freud, giving it a contemporary intellectual significance. He questioned the conventional boundaries between the rational and irrational by suggesting that the unconscious rather than being primitive, is just as complex and sophisticated in its structure as the conscious. He proposed that the unconscious is structured like a language which allows a discourse between the unconscious and conscious and ensures that the unconscious plays a role in our experience of the world.

Sighted 7th June 2019: <https://www.tate.org.uk/art/art-terms/p/postmodernism>



ROY
LICHTENSTEIN

Movement
lines
suggested by
pleating in bow
Speech bubbles
suggested
obscure
patchwork
shapes



Pop Art
Postmodern-
ist
Lichtenstein

Peter
Phillips →

ART

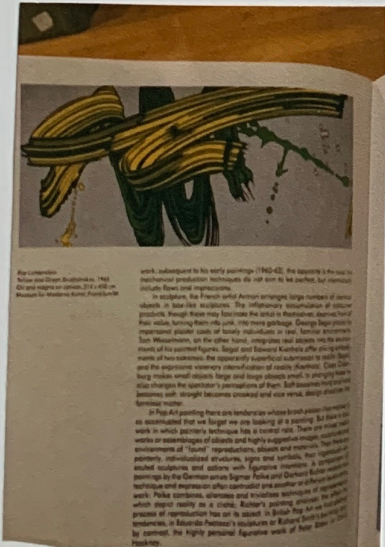
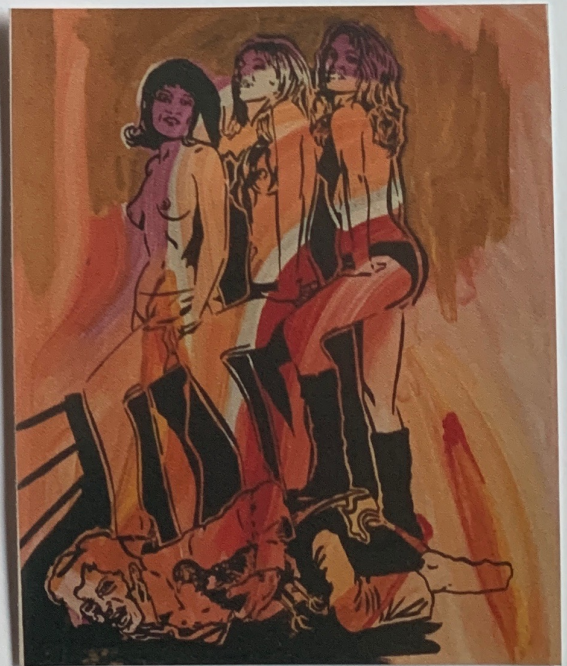


Lichtenstein - Explosion No 1



Sigmar
Polke

Three
girls →



Robert
Rauschen-
berg →

Lichtenstein
←

