PHOXERA

THEME PROPOSAL

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THE ORIGIN STORY

Phoxera a timeless world located outside of any timely influences, time did not exist. There was no sun, no moon, with the only sources of light being the planet's intense natural bioluminescence. It was peaceful; no living being aged beyond the comparable biological age of 25. No being died from aging, leading to an almost infinite existence, with exceptions being disease, famine, or other natural disasters. Beings were able to live out their dreams without caution. No one needed to rush towards any goals or personal gain. Materialistic possessions had no value or meaning. In its place were personal and sentimental mementos circulated around large families made up of generations that had accumulated throughout the millennia.

Without the pressure of time lingering in their society collectively, nobody needed to rush towards anything. Everything was self-sustaining. If the hungry needed to eat, they ate from the symbiotic farms that relied on the planet's biome to sustain them. Huge plots of natural farmland grew due to the symbiosis of the planet's biome flora and fauna, providing the inhabitants with enough food and raw materials. Through these raw materials, the incredible minds of the inhabitants came together to create technology that would synthesize these materials into usable supplies, capable of providing for their needs. As everything was synthesized from the planet, any waste created could just be thrown back into the symbiotic system to be converted back into planet matter, which could then be reused by the planet and its natural biome.

Far away, unknown to the inhabitants of Phoxera, a time-driven colony seeking a new host planet to inhabit, due to their previous forcibly occupied planet being overwhelmed with waste and unlivable conditions, had arrived. Everything had to serve a purpose, every item had materialistic value. The colony's bloodline was genetically modified to follow a time cycle. They had days, hours, minutes, and seconds, with each second bringing them closer to the end of their lives, dying from and losing health over time. They were a vengeful and ravenous society with their presidents seeking only their own interests, destroying life itself in an endless pursuit that time had over them.

As the time-crazed colony approached Phoxera, the inhabitants saw a large orb of light approaching them—something they had never seen before. Before they knew it, screaming and pulse shots were heard on the streets. The colony of brashxium had arrived and would destroy anything in their path to secure this foreign planet.
A bloody war broke out, leading to many deaths—a sorrow many had never felt before, never losing a loved one to such a cold and senseless loss of souls. The war, deemed the (name of war), lasted for 20 (name for years) according to the brashxium, rewriting the history of the planet. As soon as they took over, the orb that they came on began its function, rotating around the planet, creating days and nights. This orb also began spewing radiation that rendered the never-aging ability of the Phoxeraians useless. Everyone started aging, and clocks began to be erected all over the occupied planet. Phoxeraians or not, suddenly everyone felt the urge to make something of their lives; everyone wanted to be able to leave at least a legacy behind and began working in their own interests.

The new authoritarian government began talks of interplanetary trade that would "benefit" the people but ultimately served its own interests. They took control of the natural farmlands that the planet provided and started policies that required a trade of time in return for necessities and goods. Time could now be used as currency—earned by working for the government, or by trading for it with others in a never-ending cycle. As time passed and generations died, the stories of the utopian past went along with it. Pockets of memories in the form of art, stories, and mementos were left behind, passed down from family to family.
The unlawful government had to keep the people suppressed and under their control through the spread of propaganda. As the generations passed and the past was forgotten, the new government was able to erase almost all of the stories and memories of the past, creating new false narratives. Only a few, the keepers of truth, knew what had truly happened—holding on to the stories passed down in their families. But even their knowledge was threatened by the ongoing propaganda, as the government worked tirelessly to eradicate the true past. It began to hide the truth, pushing narratives that only served its own interests and solidified its control.
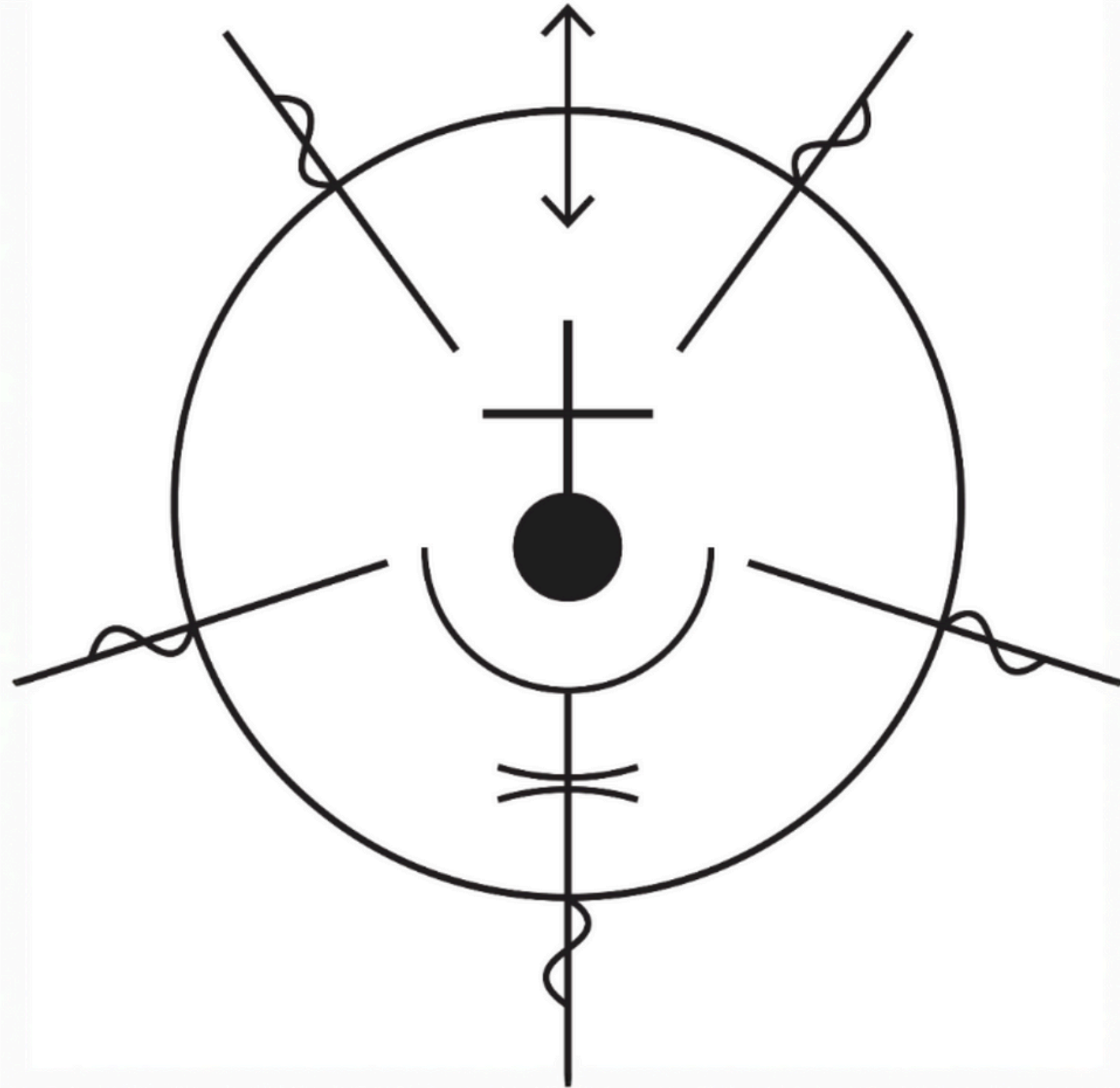
The ball of hope, once a symbol of what was, began to dwindle. Stories and memories of the utopian past slowly faded, and the fragments of the old world—artifacts, stories, and mementos—were all that remained. These, however, were slowly disappearing, carried only through the generations within families that clung to the hope and memory of a world long gone. The truth of the lost utopia was almost forgotten, drowned out by the all-consuming demand for time, wealth, and progress. The world had changed, and with it, the very essence of the paradise they once knew.

Fast forward to now, it has been 2425 lumisomes since the (name of colony) took over. Full industrialization and capitalism consumed society. The planet slowly started losing its bioluminescence. Smog surrounded everything. Puronia who had been raised on the lies of the government, stumbled upon ancient texts, old relics, and stories of a world that once was—a utopia, a paradise. (Youth name) was raised in a family who had art and mementos from the past, as well as stories passed down through generations. She, fed up with the unjust government, decided to rise up, alongside her counterparts, to start a revolution against the government that had chained them all to time, self-interest, and lies. And so, the invisible war began.
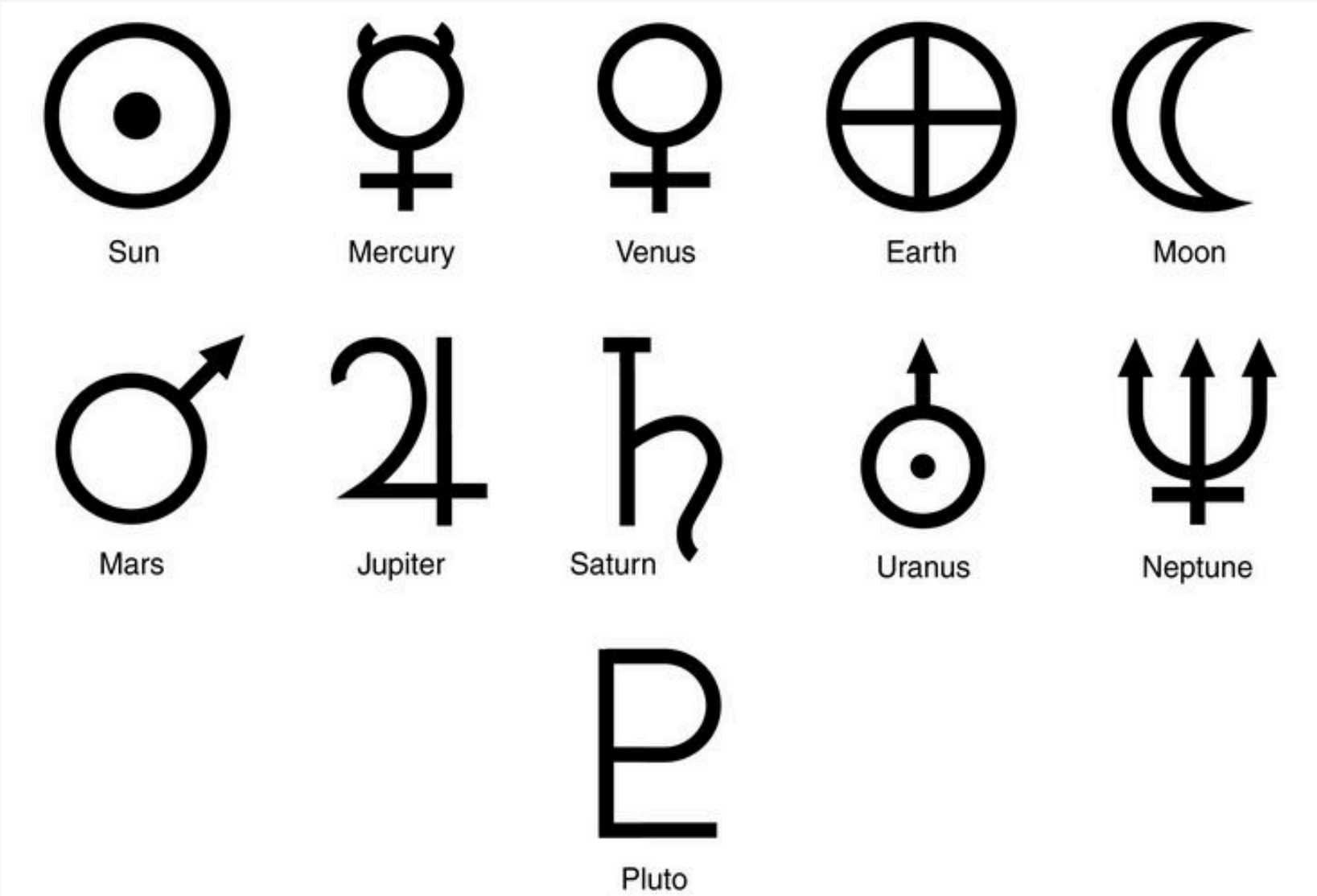
RESISTANCE SYMBOL

This is the planetary symbol of phoxera. It was rediscovered in ancient artifacts and has been repurposed into the symbol of the resistance, representing the old way of life on the planet.

Phoxera is a timeless world with no aging, where bioluminescence provides light and life thrives without the pressures of time. Inhabitants live in harmony, utilizing symbiotic farming to sustain themselves without the need for material possessions. However, a time-driven colony, the brashxiums, invades in search of a new host planet, bringing chaos and war. This leads to the introduction of time as currency and the erosion of Phoxera's utopian existence, with a new authoritarian regime spreading propaganda to suppress the truth of the past. Generations later, in 2425 lumisomes, a young woman named Puronia discovers remnants of the lost paradise and, disillusioned with the oppressive government, sparks a revolution against the chains of time and lies, igniting an invisible war for freedom.
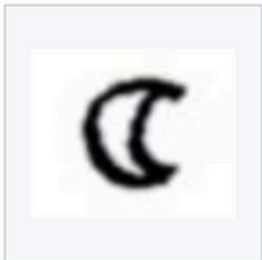
SYMBOL
DEVELOPMENT

Sun   Mercury   Venus   Earth   Moon

Mars   Jupiter   Saturn   Uranus   Neptune

Pluto

After looking at planetary symbols, I had to do research on what they meant, and that led me to understand that what people created in the past and what we have now has been lost in translation, as what they meant back then has been lost and is open to interpretation now. These symbols were created long ago and have been reinterpreted with what we know now.
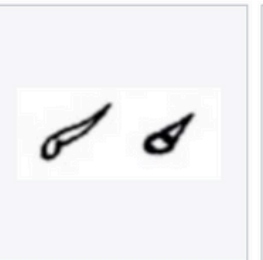

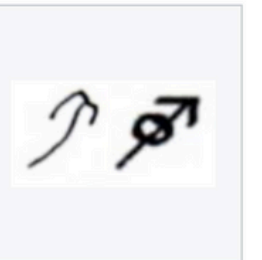The symbol for the Moon in a medieval Byzantine (11th c.) ms. The appearance in late Classical times was similar.[3]

The symbol for Mercury in late Classical (4th c.) and medieval Byzantine (11th c.) mss[3]
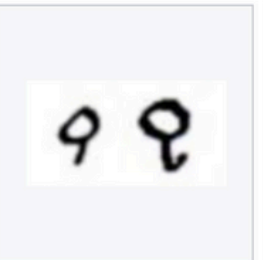
The symbol for Venus in late Classical (4th c.) and medieval Byzantine (11th c.) mss[3]

The disk with a ray as a symbol for the Sun in late Classical (4th c.) and medieval Byzantine (11th c.) mss[3]

The symbol for Mars in late Classical (6th c.) and medieval Byzantine (11th c.) mss.[3]

The symbol for Jupiter in late Classical (4th c.) and medieval Byzantine (11th c.) mss[3]

The symbol for Saturn in late Classical (4th & 5th c.) and medieval Byzantine (11th c.) mss. Cf. kappa-rho, ⟨κρ⟩.[3]

OLD PLANETARY SYMBOLS

Looking at most resistances throughout history, they have had a symbol they can all gather around or use as a recognizing factor. Hence, for this collection, I wanted to have a symbol that could ground it no matter what. For this symbol, I looked at planetary symbols, as this was a resistance to reclaim a planet. I also looked at space-related symbols such as constellation symbols as well as horoscope symbols.

SYMBOL
DEVELOPMENT

In my research, I discovered that different symbols had different meanings and had to align with the current understandings of each symbol because then it would be the only universally understood. Each element of each symbol has different meanings, and that's what I sought after because I wanted to create a new planetary symbol and wanted to use already existing elements to allow it to be better understood.

Doing research on what each element meant in every symbol helped me better understand how to construct a planetary symbol. With the Earth and Mercury symbols, the lines that cut through the circle represented the world divided into four, representing the four elements with roots dating back to alchemy. For the Mars symbol, each element had its own meaning that meant different things at different points in time, but now it seems that it's meant to represent war due to its spear and shield.

Earth symbol [edit]

Main article: Earth symbol

Earth is not one of the classical planets, as "planets" by definition were "wandering stars" as seen from Earth's surface. Earth's status as planet is a consequence of heliocentrism in the 16th century. Nonetheless, there is a pre-heliocentric symbol for the world, now used as a planetary symbol for the Earth. This is a circle crossed by two lines, horizontal and vertical, representing the world divided by four rivers into the four quarters of the world (often translated as the four "corners" of the world): ⊕. A variant, now obsolete, had only the horizontal line: ⊖.[7]

A medieval European symbol for the world – the globus cruciger, ♁ (the globe surmounted by a Christian cross) – is also used as a planetary symbol; it resembles an inverted symbol for Venus.

Four-quarters-of-the-world symbol for Earth
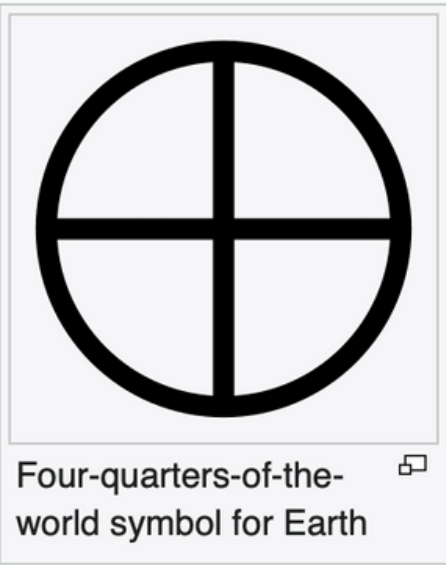
Mars [edit]

The **Mars symbol**, ♂, is a depiction of a circle with an arrow emerging from it, pointing at an angle to the upper right in Europe and to the upper left in India.[19][20] It is also the old and obsolete symbol for iron in alchemy. In zoology and botany, it is used to represent the male sex (alongside the astrological symbol for Venus representing the female sex),[13] following a convention introduced by Linnaeus in the 1750s.[10]

The symbol dates from at latest the 11th century, at which time it was an arrow across or through a circle, thought to represent the shield and spear of the god Mars; in the medieval form, for example in the 12th-century *Compendium of Astrology* by Johannes Kamateros, the spear is drawn across the shield.[18] The Greek Oxyrhynchus Papyri show a different symbol,[3] perhaps simply a spear.[2]

Spear and shield symbol for Mars
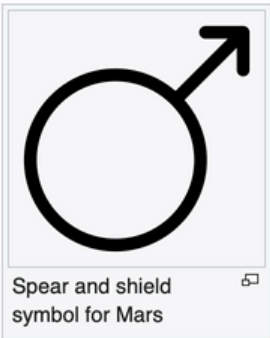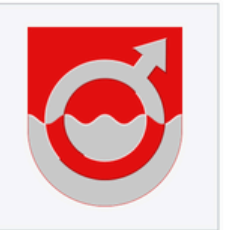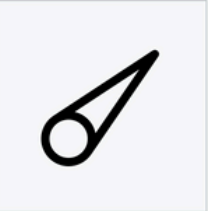
Wikimedia Commons has media related to *Mars symbols*.

3rd-century coin with Mars on the reverse, with lance and shield. The same symbols were used for Athena (Pallas).
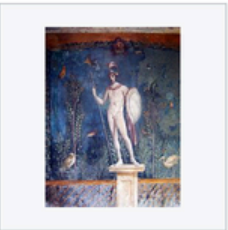
Mars with spear and shield, Pompeii.

The Mars symbol, representing iron mining, in the municipal coat of arms of Karlskoga in Sweden

The Mars symbol in the municipal coat of arms of Loppi in Finland
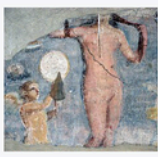
SYMBOL
DEVELOPMENT

The Venus symbol is associated with femininity due to what it represented with the notion that it was an inverted mirror.

For the sun, it has a dot in the middle that represented it being the center of the universe.
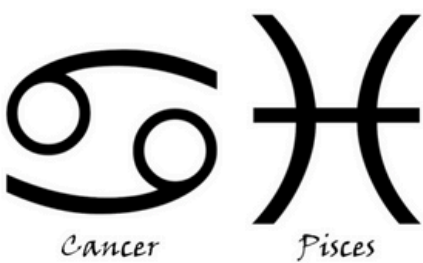
I also read this piece that sort of broke down some symbols with the conclusion that they could literally mean anything because they were created a long time ago with no set definition. They were just symbols that looked like images that were simplified by the creator. Hence, if I wanted to make a planetary symbol, I could literally do whatever I wanted as long as I had meaning to every element I added.

SYMBOL
DEVELOPMENT

FIRST FORM
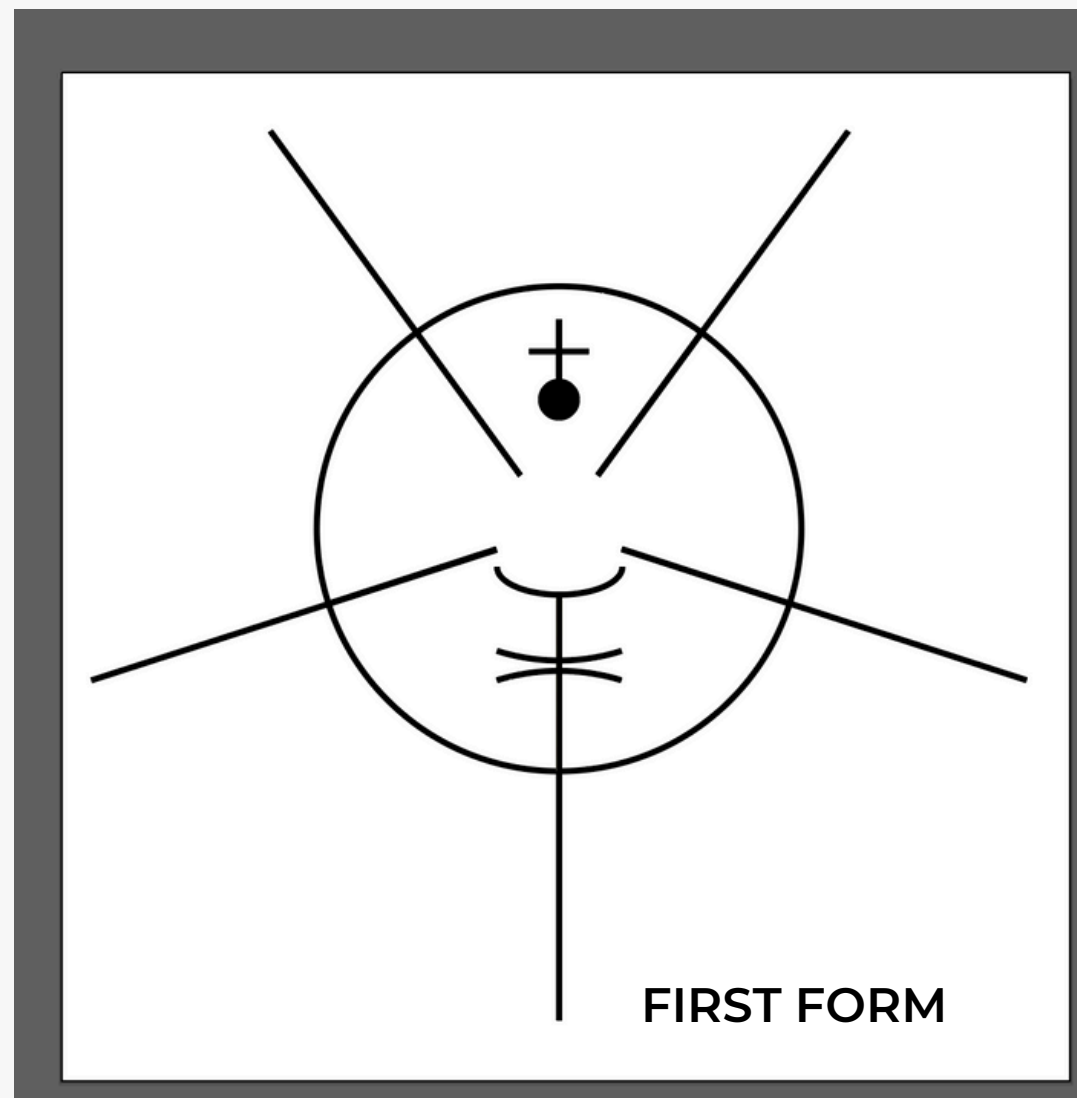
This was the first variation of the symbol. I wanted a circle with a dot in the middle because this was for a rogue planet, and in a sense, it was the center of its own universe. I added the lines that radiated from it as it was a bioluminescent planet. The curved lines after researching were a variant version of the infinity symbol, which was prevalent on the planet as it had no sense of time because it was not revolving around a star.

For the final form of the symbol, I wanted to add an arrow that pointed in both directions to represent the planet's constant motion throughout the universe with no clear direction, as well as the curly lines around the radiating lines to further emphasize the bioluminescent properties of the planet. In all, this symbol represents a bioluminescent rough planet that is the center of its own universe in infinity.

FINAL FORM
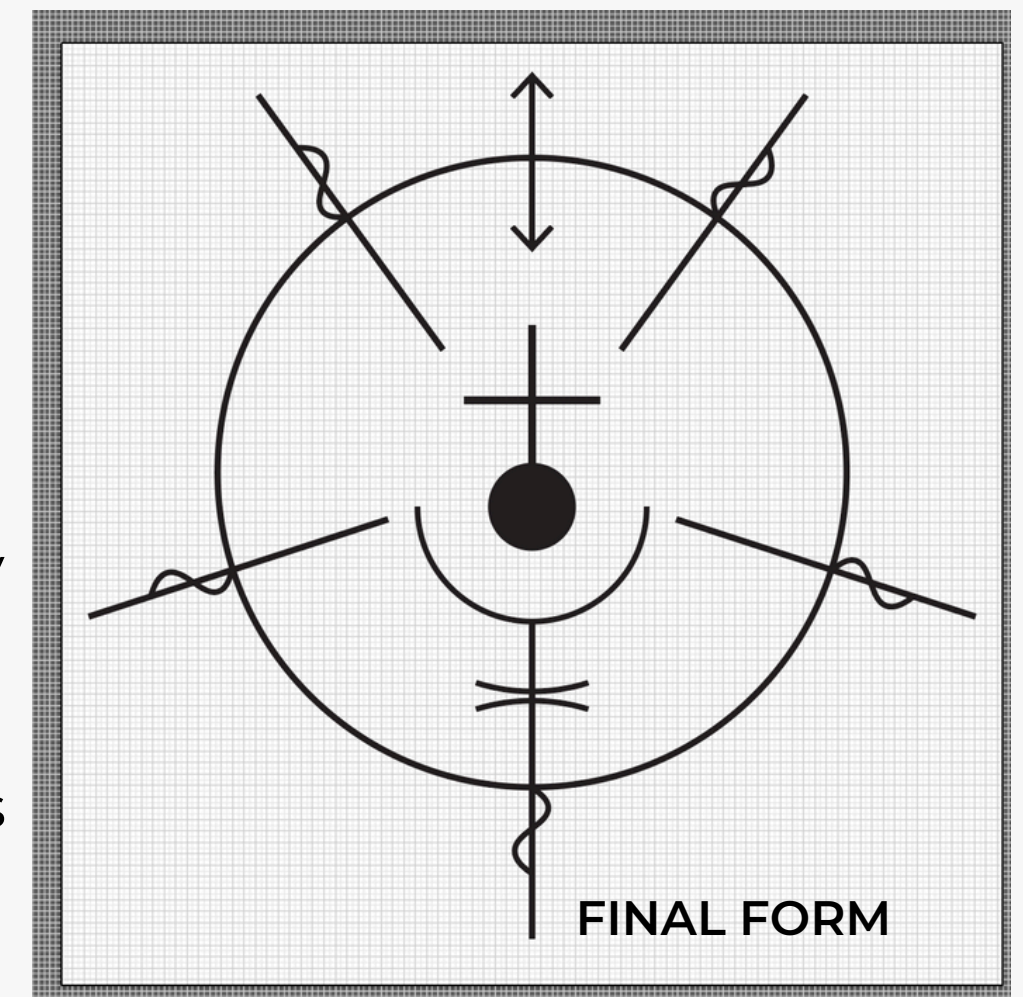
KEYWORDS

Protest, Revolution, Rebellion, Anti-government, reinventing, underground

THEME DESCRIPTION

This theme focuses on protests and how fashion can contribute to them, using other forms of media as well. Rebellion and protest are approached in a way that is subtle yet loud, breaking essential and regular norms into pieces to showcase defiance. Symbols, icons, and other forms of protest and non-conformity are used, all backed by a strong sense of belief. How can one, through fashion, retaliate in this universe to reclaim what is rightfully theirs?

STATMENT OF INTENT

Why this theme?
The theme is inspired by the power of silent and subtle protests, demonstrating how quiet acts of rebellion can be forward-pushing and impactful. It explores the potential of fashion as a tool for meaningful resistance, showing how individuals can make bold statements without resorting to conventional or loud methods of protest.

What does this theme represent?
This theme represents non-conformity, resilience, and the strength found in peaceful defiance. It highlights how understated yet intentional acts can challenge authority and drive change, using fashion as a symbolic and expressive medium.

Where does the theme fit in?
The theme fits into a world where creativity and individuality are increasingly being used as forms of activism. It connects with the current zeitgeist, where people seek subtle yet impactful ways to resist societal pressures and assert their values, blending artistry with social commentary.

When is the collection relevant?
The collection is relevant for Spring/Summer 2026, a season characterized by transformation and renewal. Its themes of silent resistance and impactful change resonate strongly in an era where quiet but purposeful actions are reshaping societal norms and sparking forward-thinking conversations.

How does the theme relate?
The theme relates to the universal struggle for freedom and self-expression, using silent protests as a metaphor for enduring resilience. By channeling these ideas through a fictional narrative, the collection encourages viewers to consider the power of subtle yet bold statements in driving meaningful change.

Who is this collection for?
This collection is designed for individuals aged 18–30 of all genders who appreciate storytelling, alternative forms of clothing, and purposeful rebellion. It targets those who value high-end fashion as a form of self-expression and are willing to invest in garments that reflect their individuality and support forward-pushing ideas. The collection appeals to those who believe in the power of understated yet impactful resistance to challenge authority and inspire transformation.

MINDMAP

PHOXERA
Where is the strength and heart
Fighting against an authoritarian government to regain control

How fashion is used as a tool during unrest
- Subtle resistance
- what they stand for and how they are perceived
- How important is fashion
- how people use fashion as Literal tools

Propoganda
the spreading of ideas, information, or rumor for the purpose of helping or injuring an institution, a cause, or a person.
- How does propaganda grow in influence
- Purpose of propaganda
- What are found in propaganda
- Historical uses of propaganda

Rebellions
open opposition to authority.
- What cause people to rebel
- How do people rebel
- How do people literally and non literally rebel

How to make it impactful

How to allow it to reach the masses

how to beat government wide propaganda
- Subtle hidden ways (underground)

Non uniform uniforms
- How they can make people the same but different outwardly

Subtle non conformity
- What are the rules broken
- How are the acts perceived
- How do people change conformity for protest
- Is any thing too small
- How can subtle details change perceptions

Protests
a public act of objection, disapproval or dissent against political advantage.
- What are found at protests
- How protests are promoted
- Imagery used at protests
- Purposes of protests

Alternatives to what is currently available

The human aspects of civil unrest
- Both politically and non politically
- How do they make people take action

Revolutions
- How were they done in the past
- Why were they done and how have the authorities reacted

Reinventing
- How does civil unrest reinvent society
- How does a person restructure their beliefs
- How does fashion reshape society

WGSN TRENDS: WOMENSWEAR FORECAST S/S 26: PLAYFUL PARADOX
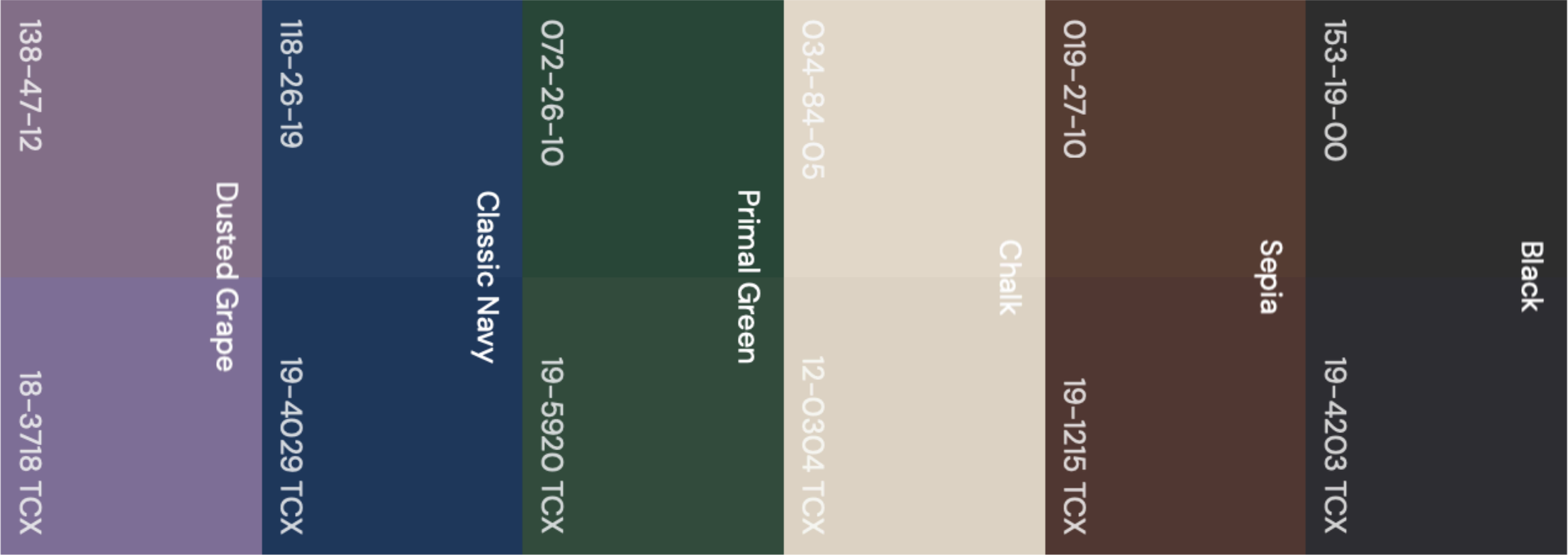
PLAYFUL PARADOX EMBRACES NEW PERSPECTIVES ON WOMENSWEAR THAT FACILITATE GLIMMERS OF HOPE AND JOY BY INTRODUCING KEY SILHOUETTE SHIFTS. IT ALSO EXPLORES A MORE REBELLIOUS DIRECTION WITH A FOCUS ON NOSTALGIA AND COMMUNITY

Color	Code	Name	TCX
Crimson	010-38-36	Crimson	18-1657 TCX
Thrift Pink	160-61-28	Thrift Pink	16-1735 TCX
Electric Fuschia	144-57-41	Electric Fuschia	17-2624 TCX
Blue Gleam	108-77-24	Blue Gleam	14-4320 TCX
Jelly Mint	078-80-22	Jelly Mint	13-5714 TCX
Peach Jelly	025-79-24	Peach Jelly	14-1231 TCX
Dusted Grape	138-47-12	Dusted Grape	18-3718 TCX
Classic Navy	118-26-19	Classic Navy	19-4029 TCX
Primal Green	072-26-10	Primal Green	19-5920 TCX
Chalk	034-84-05	Chalk	12-0304 TCX
Sepia	019-27-10	Sepia	19-1215 TCX
Black	153-19-00	Black	19-4203 TCX

Haunted Cabaret

The concept: tapping into the return to drama but offering a darker, underlined subversive direction, this story is inspired by the debauchery of 1920s cabarets and the costume of its entertainers, with an imperfect, unapologetic undertone underpinning the look. Key references are Galliano's prosthetic wide hips, cinched waists, exposed breasts and pubic hair for his Margiela couture collection, and Dilara Findikoglu, who said, "I want to create a world that is a little more magical than what's given us", which perfectly taps into our World-Building concept.

Design direction: update #UnderwearOuterwear and #BoudoirDressing with a darker edge via 1920s-inspired flapper dresses, fringing, oversized tassels and curtain-like ruching in dark tones, irregular cuts and imperfect finishes. For fabrics, look to layered sheers, lace, fringed fil coupé silks and shredded organza.

Sustainability: the unpolished, subversive look lends itself well to #DeadstockDesign. Source excess fabrics and trims, making flaws a covetable design detail.

Ones to watch: Aeie Studios (Vietnam), Rima Cherfane (Lebanon), Torlowei (Nigeria), Natalia Petruch (UK), Maison Kébé (Senegal), La Lune (Vietnam)

Relevant for: partywear, elevated jersey, separates
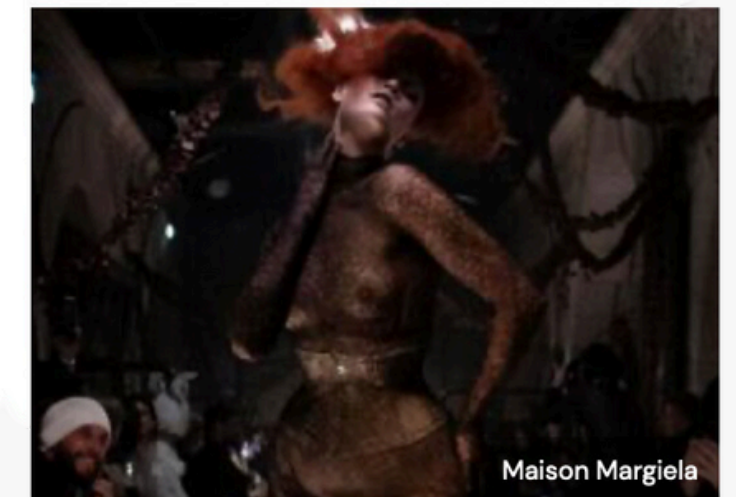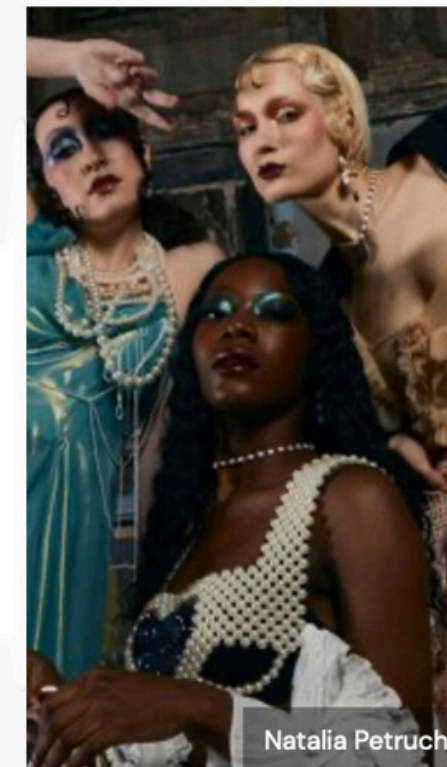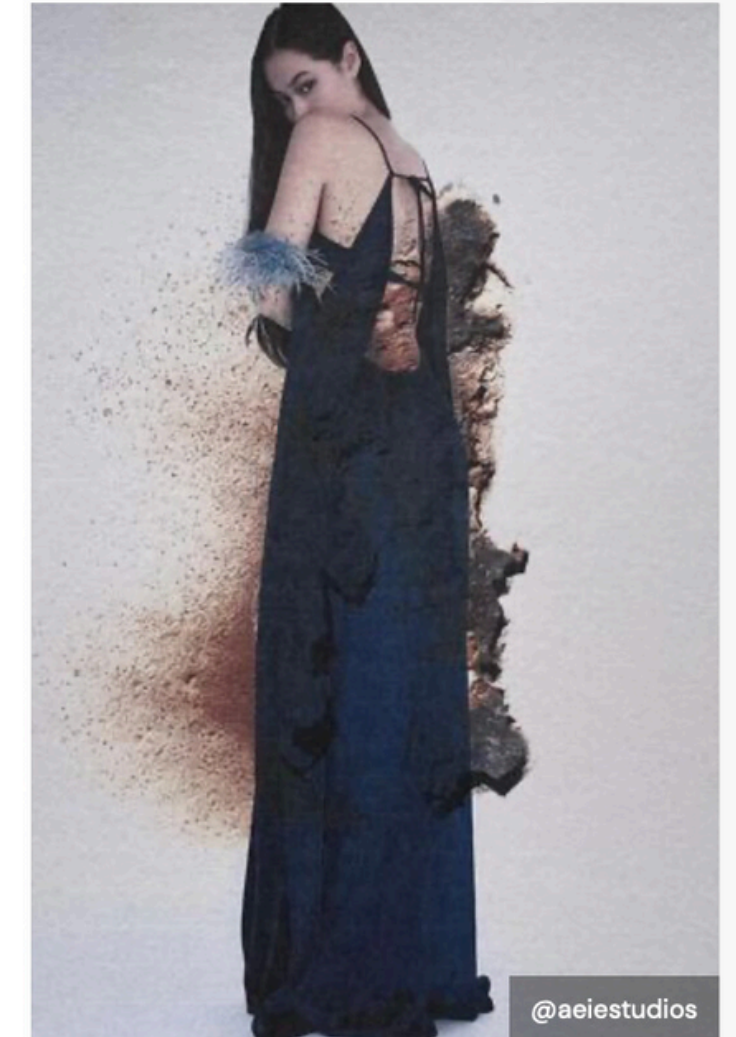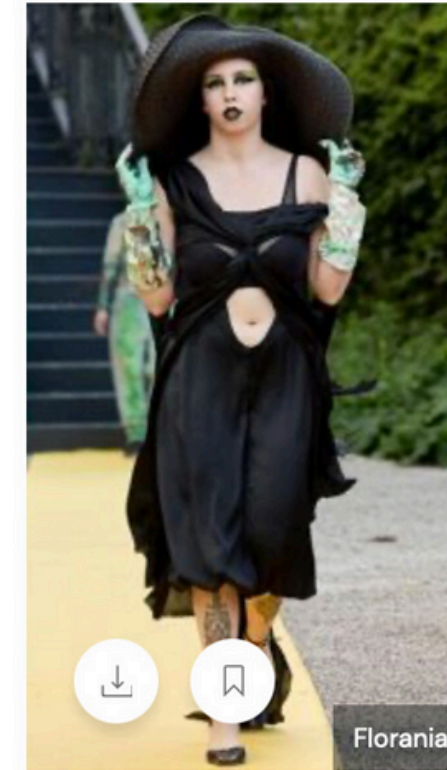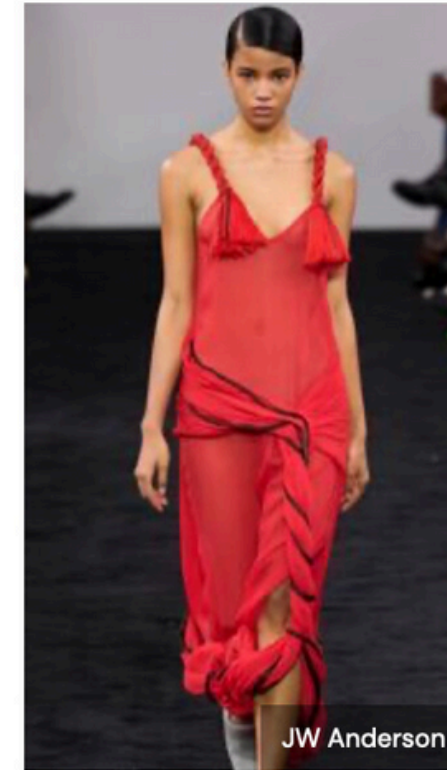
High Octane Glamour

The concept: a renewed interest in the '70s and '80s glam style offers a fresh direction for summer partywear, providing a welcome alternative to the proliferation of Y2K aesthetics.

Design direction: keep the overall look sleek, bypassing pastiche '80s elements. Focus instead on bandage dresses, voluminous going-out tops in classic shades, discreet shoulder pads, bubble hems and pussy bow blouses.

Colour and print: brown and neutral tones keep the look paired back and are elevated via glossy and silky fabrics. Look to prints that mimic luxurious fabrics like satin, velvet, and sequins for an opulent yet sophisticated look.

Sustainability: source FSC-certified viscose and cellulosic fibres and look for metallics in GRS-recycled polyester. Make sure to use water-based and metallic coatings.

Ones to watch: J Phoenix London's (UK) moulded leather corsets perfectly embody sophisticated glam. Fiorucci, a brand closely associated with the 1980s, returned to its origin for their Collection 00 by new Creative Director Francesca Murri. Comprising of Lycra leotards, power shoulders and fringed panels, the range was accompanied by a video depicting a dance competition from the era.

Relevant for: dresses, bodies, skirts, trousers, tops, tees, jackets

J Phoenix London

@ysl

@liminaldestinations

@maisonalaia

Fiorucci

Khanum's

@sophiasinot
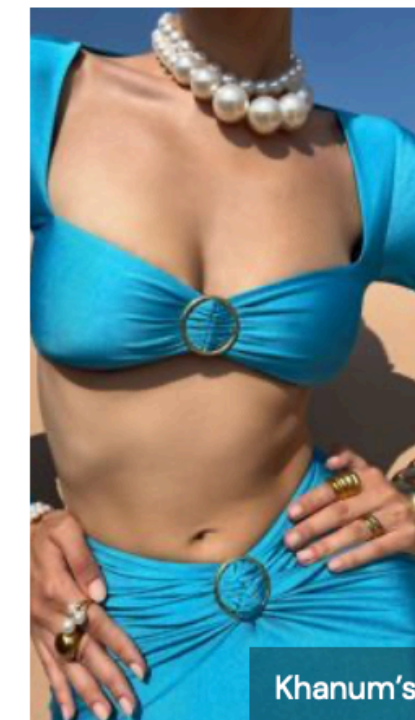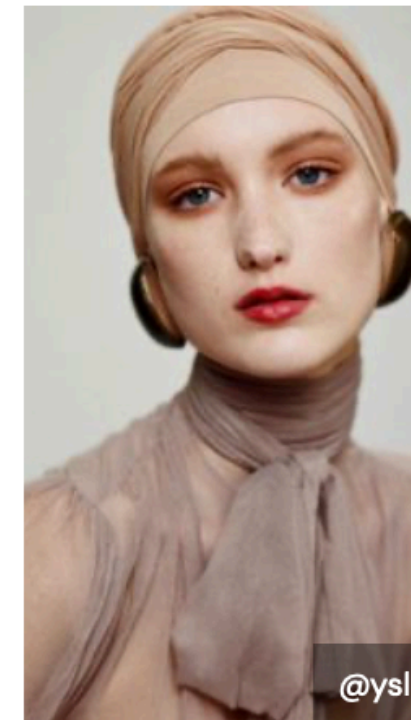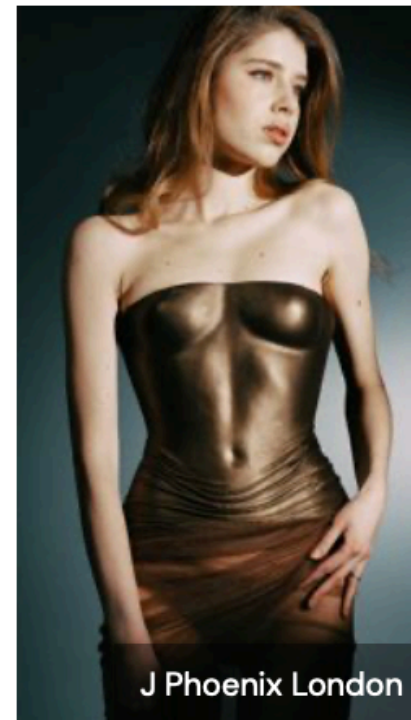
RESEARCH

PHOXERA

RESEARCH TOPIC: WHY RESISTANCE START, HOW THEY WORK AND SPREAD

- a resistance movement is an organized group of people **who try to reists and overthrow an occypying power causing disruption and civil unrest.**
- they include civil disobedience to terroism
- economic explotation, cultral releigious repression, occupation
- to create alternative spatialities from thoes defined through oppression and explotation
- it deals with the relationship **between power, authority meaning and identity**
- resistance is not complying to the dominant systems they find unacceptable.
- **creaive resistance alllows for an easier spreading of the message through accesiblity and straightforwarness** allowing more people to praticipate as well as revealing a more **personal side to the cause allowinhg people to beter relate** due to how they may interpret the message of the casue
- resistance can include boycotts, civil diobedience, everyday acts of defiance
- they usually spread between communication such as media, speaing word of mouth, print,

RESEARCH TOPIC: UNDERGROUND RESISTANCE

- a group of people who carry out activities **in secret due to censorship, surveillance to oppose the government**
- they usually **communicate with physical media such as news paper and leflets**

Structure:

- Often decentralized to reduce vulnerability.
- **Comprised of cells or small groups** with limited knowledge of the larger network.

Tactics:

- **Propaganda** to raise awareness and support.
- Sabotage to disrupt enemy operations (e.g., railroads, factories).
- Espionage to gather intelligence.
- Guerrilla warfare to weaken the opposition.

Means of Communication:

- Covert methods such as **coded messages, underground newspapers, and radio transmissions.**

Challenges:

- Constant threat of infiltration, betrayal, and exposure.
- Limited resources and support.
- Harsh retaliation from opposing forces.

RESEARCH TOPIC: THE ART OF SUBTLE NON CONFOMRITY

Core Principles of Nonconformity
- **Question societal norms critically** instead of following them blindly.
- Live authentically by **prioritizing personal values** over external approval.
- Think independently, avoiding groupthink and societal conditioning.
- Pursue a life aligned with your passions and redefine success on your terms.
- **Balance challenging norms with practical responsibilities.**

Benefits of Nonconformity
- **Freedom:** Make choices driven by personal desires, not external pressures.
- **Creativity:** Encourages unique ideas and innovative solutions.
- **Confidence:** Builds resilience and a strong sense of self.
- **Connections:** Attracts meaningful relationships with like-minded individuals.

Challenges of Nonconformity
- **Social Pushback:** Risk of judgment or exclusion for deviating from norms.
- **Loneliness:** Isolation in environments dominated by conformity.
- **Uncertainty:** Nontraditional paths often lack clear guidelines.
- **Integration:** Balancing individuality with societal participation to avoid alienation.

Practices to Embrace Nonconformity
- Reflect: Ensure your actions align with your values through self-assessment.
- Start Small: **Experiment with subtle changes in lifestyle or expression.**
- Set Boundaries: **Resist societal expectations that don't align with your goals.**
- Find Support: Build connections with people who value authenticity.

RESEARCH TOPIC: THE ART OF SUBTLE NON CONFOMRITY

Core Principles
- Indirection: **Resist through symbolic or covert actions** rather than direct confrontation.
- Adaptability: **Blend resistance into daily life** to avoid detection.
- Community Building: Use **subtle signs and actions** to create unity among those resisting.
- Cultural Subversion: **Embed resistance within cultural norms using art and trad**ition.
- Persistence: Focus on small, continuous acts of resistance that build over time.

Examples
- Symbolism: Using hidden messages or symbols (e.g., quilts in the Underground Railroad, hashtags in modern protests).
- Everyday Acts: Subtle disruptions like work slowdowns or nonviolent resistance (e.g., silent protests).
- Cultural Resistance: Music, art, and reappropriated symbols to critique authority.
- Education: Underground schools or sharing banned knowledge.

Strengths
- Minimizes Risk: Keeps resistance low-profile to avoid retaliation.
- Builds Momentum: **Small acts create lasting change** over time.
- Preserves Unity: Encourages collective action while protecting individuals.
- Cultural Impact: Makes resistance harder to suppress by embedding it in culture.

Challenges
- Limited Visibility: Small acts may not immediately gain attention.
- Misinterpretation: Subtle messages **can be overlooked or misunderstood.**
- Slow Progress: Subtle resistance requires patience for long-term impact.
- Key Examples
- Historical: Suffragettes, WWII resistance using art, Civil Rights sit-ins.
- Modern: Hong Kong protests using hand signals, #MeToo campaign, environmental activism.

RESEARCH TOPIC: SUBTLE AND NON SUBTLE COMMUNICATION

Subtle Communication in Resistance
- Definition: Indirect and **covert methods to convey messages**, often used to avoid detection by opposition forces.

Characteristics:
- Hidden symbols, **coded messages, or metaphors in art, literature,** or speech.
- Nonverbal gestures like hand **signals, clothing colors,** or graffiti.
- **Use of cultural or historical references** to imply resistance without explicit statements.

Examples:

Historical:
- During WWII, resistance groups in Nazi-occupied Europe used coded messages in radio broadcasts.
- **Quilts with specific patterns were used** in the Underground Railroad to guide escaped slaves.

Modern:
- Protesters **using memes or hashtags online to critique oppressive regimes** while evading censorship.
- Symbolic acts like **wearing specific colors** (e.g., yellow umbrellas in Hong Kong protests).

Strengths:
- Avoids detection and direct confrontation with authorities.
- Builds solidarity among those "in the know" without tipping off opponents.
- Preserves the safety of participants in high-risk environments.

Weaknesses:
- Risk of misinterpretation or limited reach.
- Requires shared knowledge or cultural understanding to decode messages.

RESEARCH TOPIC: SUBTLE AND NON SUBTLE COMMUNICATION

Non-Subtle Communication in Resistance
- Definition: Open and direct methods to express dissent, challenge authority, and rally support.

Characteristics:
- Explicit **slogans, speeches, or manifestos**.
- Public demonstrations, protests, or strikes.
- Clear demands and calls to action that **leave no room for misinterpretation.**

Examples:

Historical:
- Martin Luther King Jr.'s "I Have a Dream" speech, openly calling for civil rights reforms.
- Gandhi's Salt March, directly defying British salt laws in India.

Modern:
- Public protests like the Arab Spring, with clear demands for governmental change.
- Activists using social media to directly expose human rights abuses.

Strengths:
- Creates widespread awareness and mobilizes larger audiences.
- Demonstrates the strength and unity of the movement openly.
- Forces the opposition to respond, potentially leading to negotiations or reforms.

Weaknesses:
- High risk of retaliation or suppression by authorities.
- Requires significant resources, organization, and widespread participation to succeed.

RESEARCH TOPIC: HOW UNIFORMS CAN PLAY A ROLE

Symbol of Unity and Solidarity
- Uniforms unite resistance members, **creating a visual sign of collective action** and shared purpose (e.g., black bloc tactic).
- **Nonverbal Communication of Defiance**
- Coordinated attire **communicates resistance and dissent without words** (e.g., Suffragette movement's colors).

Protection of Identity
- Uniforms **protect participants' identities** in high-risk environments, allowing collective action without personal exposure (e.g., in authoritarian regimes).

Creation of Movement Identity
- Uniforms give the resistance **a distinct visual identity**, differentiating members from the general public (e.g., Black Panther Party's attire).

Psychological Impact
- Wearing uniforms boosts confidence, reinforces group identity, and gives a sense of legitimacy and authority (e.g., Hong Kong protesters).

Examples
- Historical: French Resistance (WWII) used discreet signs, Suffragettes wore symbolic colors for women's suffrage.
- Modern: Black Panther Party, Hong Kong protests, environmental movements with coordinated attire.

Impact and Challenges
- Impact: Enhances visibility, group cohesion, and public attention.
- Challenges: Risk of identification by authorities, potential negative public perception, and internal disagreements over attire.

RESEARCH TOPIC: HOW PEOPLE RECLAIM POWER

Collective Action and Solidarity
- Unite in large groups to **amplify the resistance.**
- Example: Civil Rights Movement, Underground Railroad.
- **Nonviolent Resistance**
- Use peaceful protests, civil disobedience, and acts of nonviolence to challenge authority.
- **Example**: Gandhi's Salt March, Rosa Parks' protest.
- Subverting Power Structures
- **Challenge authority through cultural movements,** economic resistance, and labor strikes.
- **Example**: Counterculture Movement, Montgomery Bus Boycott.
- Information and Awareness Campaigns
- Raise awareness and spread knowledge through media and education.
- Example: Social media movements like #MeToo, Indigenous resistance narratives.

Direct Action and Civil Reclamation
- **Occupy public spaces, reclaim resources, and disrupt the status quo.**
- **Example:** Occupy Wall Street, Zapatista Movement.
- Redefining Identity and Autonomy
- Assert control over identity, culture, and resources.
- **Example:** Black Power Movement, Basque cooperatives.

RESEARCH TOPIC: USAGE OF GRAPHICS AND ART

Visual Symbolism and Iconography
- Art creates powerful, **recognizable symbols that unite and inspire people.**
- **Example:** The Fist Raised symbol of solidarity in labor movements or civil rights protests.
- Emotional Appeal
- Graphics evoke emotions, **creating empathy and urgency, drawing attention to injustices.**
- Example: Guernica by Picasso, which powerfully depicted the horrors of the Spanish Civil War.

Communication of Ideas
- Art and graphics **simplify complex political messages**, making them **accessible to a wider audience.**
- **Example**: Posters in WWII Resistance like "Keep Calm and Carry On," which encouraged resilience.

Challenging Power Structures
- Street art, graffiti, and posters critique governments, corporations, and institutions.
- Example: Banksy's graffiti, often challenging social norms and political authority.

Raising Awareness and Advocacy
- Art **spreads awareness** about causes and issues, helping to mobilize support.
- **Example**: AIDS awareness posters in the 1980s that used art to advocate for healthcare rights.
- Creating Solidarity
- Art fosters a **sense of community**, making **individuals feel part of something larger** than themselves.
- **Example**: Protest murals in Latin America or the Middle East, which emphasize collective struggle.
- Cultural Resistance
- Art and graphics **reclaim cultural identity and heritage,** often as a form of defiance.
- **Example:** Indigenous art used in protests to assert cultural pride and challenge colonialism.

RESEARCH TOPIC: HOW TO KEEP THEY AS PEACEFUL AND EFFECTIVE AS POSSIBLE

Focus on Positive Messaging
- Create art that **inspires hope, unity, and change, rather than promoting aggression** or violence.
- Example: Peace murals that advocate for dialogue and understanding rather than conflict.

Use Nonviolent Imagery
- Employ **symbols and visuals that promote** nonviolent methods of resistance.
- Example: The Dove of Peace symbol in various protests advocating for peaceful solutions.

Ensure Accessibility
- Make sure the art is **easily understandable and relatable to a wide audience,** including those who may not be familiar with the cause.
- **Example:** Simple, clear protest posters with universal messages (e.g., "Love not Hate").

Promote Inclusivity
- Use art that **reflects diverse voices and experiences, ensuring that no group is excluded** or marginalized.
- **Example:** LGBTQ+ pride art that celebrates diversity and inclusion within resistance movements.
- Stay Non-Confrontational in Public Spaces
- **Avoid aggressive or provocative imagery** in public spaces to maintain peaceful engagement with a broader public.
- **Example**: Gentle street art that encourages conversation, rather than causing tension or violence.
- Emphasize Constructive Solutions
- Use art to offer solutions or alternatives, not just to point out problems.
- **Example:** Art advocating for environmental sustainability alongside critiques of pollution.
- Engage with Institutions Peacefully
- Use art to peacefully challenge authority and spark dialogue, avoiding direct confrontation with law enforcement or institutions.
- **Example:** Art in protest spaces that encourages reflection and discussion rather than direct rebellion.

RESEARCH TOPIC: SUBTLE RESISTANCE

Personal Expression and Autonomy
- Subtle resistance is often **expressed through personal choices like fashion, lifestyle, and behavior** that defy societal norms.
- Wearing unconventional clothing or opting for minimalism challenges consumerism and societal expectations without direct confrontation.

Cultural Subversion Through Art and Media
- Art and media are powerful tools for subtle resistance, **allowing individuals to critique society without overt protests.**
- Street art, music, and independent films **subtly challenge cultural norms and provoke thought without being explicitly political.**

Language and Communication Styles
- Subtle resistance can be found in the language we use, such as **adopting gender-neutral terms or rejecting oppressive language.**
- Body language, such as resisting conventional posture or behavior, also challenges societal expectations.

Media Nonconformity in Resistance (Non-Virtual Methods)
- **Independent Print and Public Spaces:**
- Create zines, newsletters, and pamphlets for alternative narratives.
- Use bulletin boards in public places to share messages.
- Storytelling and Conversations:
- Revive oral storytelling and organize gatherings to share resistance narratives.
- Advocate through one-on-one or group discussions.
- Public Demonstrations:
- Use guerrilla art, murals, and symbolic actions to communicate messages.
- Organize silent protests, sit-ins, or flash mobs.
- Community Media Alternatives:
- Support or establish community radio stations for unfiltered news.
- Host in-person workshops and teach-ins for education and awareness.

DECKS

PHOXERA

DECK: 1

PHOXERA

RESEARCH TOPIC: HOW FASHION HAS CONTRIBUTED

Iranian women protests

- **milimeter revolution**: they started bending the rules slowly but surely by sliding their head scarves back slowly revealing more hair and cutting or dying their hair
- they started **wearing bolder fashion** which was reserved for indoors
- women started wearing more colour as well as the <u>colours of the revolution</u>
- **playing with froms and shape** of the clothing
- out numbered the regime gradually chipping away at the regime
- The 70-article draft law sets out a range of proposals, including much longer prison terms for women who refuse to wear the veil, stiff new penalties for celebrities and businesses who flout the rules, and the use of artificial intelligence to identify women in breach of the dress code Morality police - known formally as "Gasht-e Ershad" (Guidance Patrols) - are tasked, among other things, with ensuring women conform with the authorities' interpretation of "proper" clothing. Officers have the power to stop women and assess whether they are showing too much hair; their trousers and overcoats are too short or close-fitting; or they are wearing too much make-up. Punishments for violating the rules include a fine, prison or flogging.
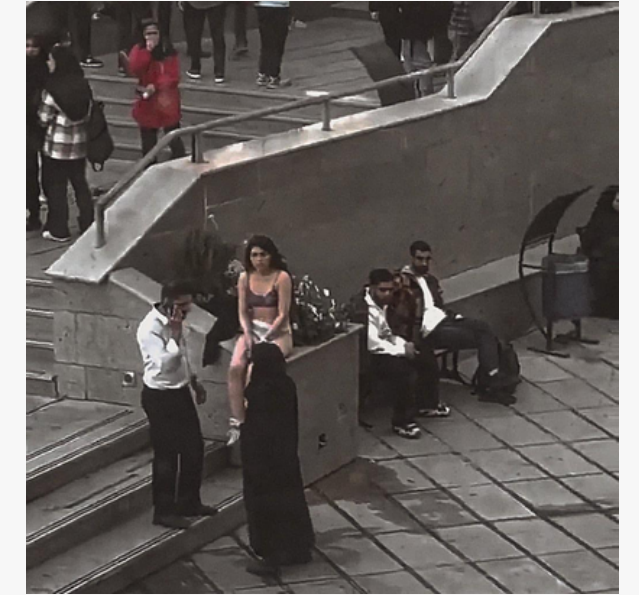-

women setting a hijab on fire in protest of the new laws proposed

#whitewednesdays, citizens have been posting pictures and videos of themselves wearing white headscarves or pieces of white clothing as symbols of protest.

this revolution begun when Mahsa Amini was allegedly killed by the morialty police for not wearing a hijab


A woman who got caught by her university's morality police and used her body as a protest

"The only thing that I can actually do at this age is to not have a scarf," she said. "To have the scarf or to not have the scarf, for me, is not very important. I'm not young to show off my hair, but I'm not wearing it to show that my views are against the government's views."

I feel that this statement is very important because it shows that people don't have to benefit from the act, but it, in a way, has a ripple effect where it shows others who share the same view but are afraid to act on what they believe, which allows for messages to be sent and confidence in the movement to be built, leading to change or at least giving hope to people.

Personally, I think that this example represents the way people in society are forced to dress a certain way as decided by the government, which in a way takes the power away from people and what they decide to do with their bodies. It takes away the agency people have over their bodies. This highlights how the government takes away their autonomy over how they can dress and express themselves, as well as implicating harsh repercussions when they don't dress the way they are supposed to dress. I think I can use this in my collection, as I feel that in a way the government does decide what we do as a country and has decided what we do and how they want to shape people and minds and how it can benefit the country.

RESEARCH TOPIC: HOW FASHION HAS CONTRIBUTED
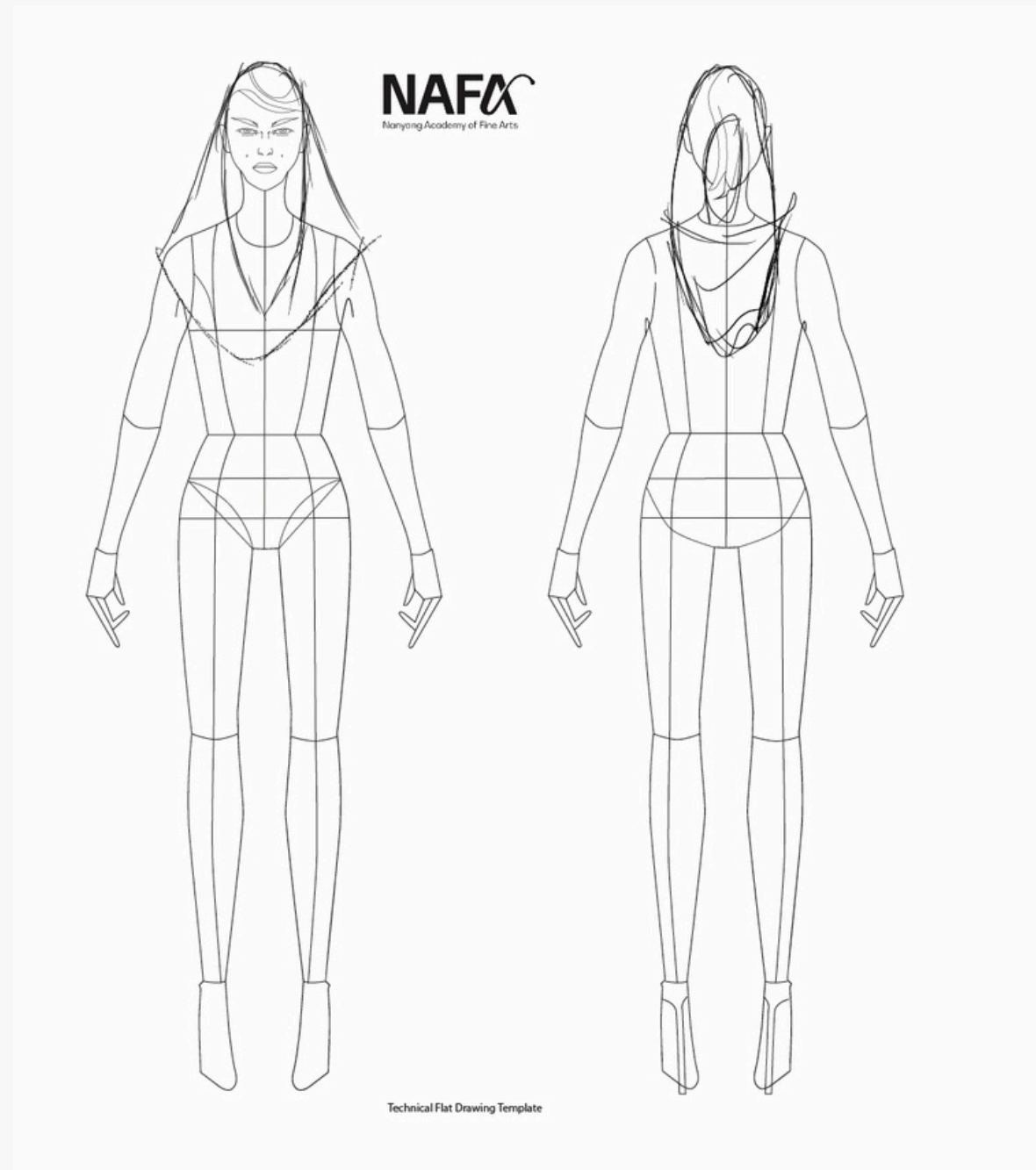
I was inspired by the women of Iran and their headscarf movement in the sense of them regaining autonomy over their bodies and what they wanted to show despite what they were required to cover up. This then inspired looks further down in the collection; however, I was inspired by them with their headscarves and thought of it backwards. How about in my collection, instead of using the headscarf and the removal of it as an act of rebellion, what if I did it the other way and used it to cover up as well as conceal identity as an act of rebellion instead? This started my designs of face and head coverings.

RESEARCH TOPIC: HOW FASHION HAS CONTRIBUTED

fashion used as a tool

- **civil rights movement**: African Americans started wearing sharply tailored clothing in resistance Women who participated in the movement wore neatly pressed hair, cardigans, button-ups, and stockings under skirts with modest hemlines
- **zoot suit**: Mexican-American youth wore **oversized flashy suits rejecting mainstream American values**, leading to riots
- **gender role rejection**: women **rejected the corset and long skirts in favor of more comfortable, practical attire**
- Coco Chanel popularized trousers and relaxed fits for women, **subverting gender norms** when it came to clothing
- **pink pussy hats**: women **wore them to show support** for the feminist resistance
- **symbolic fashion:** in the 2025 US inauguration, the Supreme Court Justice wore a shell necklace which was **a symbol of resistance** to enslavement in the past
- the late Justice Ruth Bader Ginsburg often wore a collar to highlight her dissent in the past, congresswomen showed up in all white to highlight the suffrage
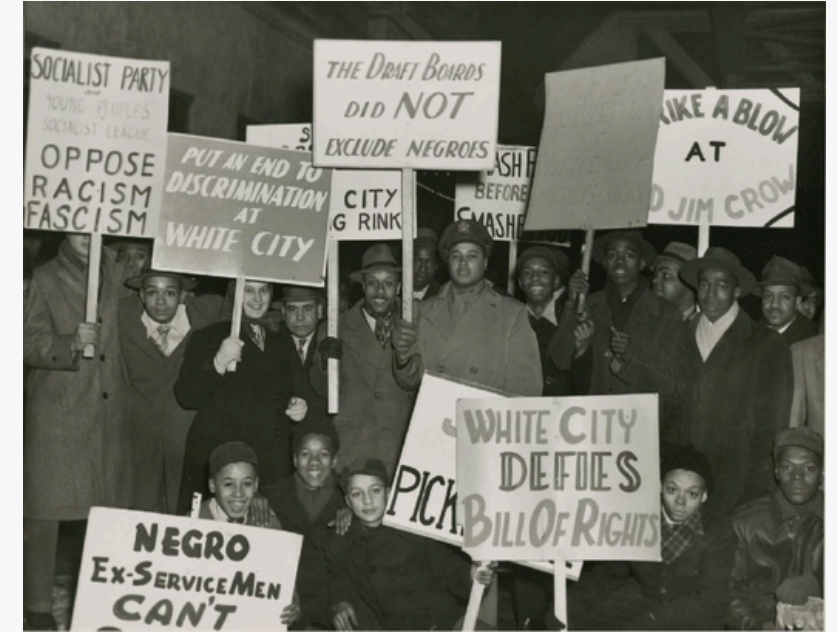

From images of the large anti-lynching protesters in 1919 to small groups of people protesting oppression in the 1940s, African American clearly understood that their **presentation was one of the most effective ways to combat racist images**. Suitable attire was an essential weapon in the fight against Jim Crow laws, traditions, customs, and practices. **Proper dress challenged negative stereotypes** about African Americans as unclean, unruly, and undeserving of respectable treatment.

after slavery. African-Americans must never dress in a manner that confirmed whites' stereotypes. A person who was untidy or unruly was also undeserving of equality. Negative depictions justified segregation, economic oppression, and the denial of equal rights. In this period, many people believed that **"proper presentation" was the decisive component in respectability and improved social mobility**.

, African American dress has chronicled specific style eras, fashion norms and **protected African Americans from the physical environment**

CHICAGO RACE RIOT—BEGINNING OF THE RIOT
WHITES AND NEGROES LEAVING TWENTY-NINTH STREET BEACH AFTER THE DROWNING OF EUGENE WILLIAMS

The **zoot suit**, with its overexaggerated proportions and bright colors, symbolized 1940s youth culture at best, and idleness, criminal tendencies, and the degeneracy of jazz at worst.
rn by minority men in working-class neighborhoods throughout the country worn mainly by the minority races in america To some men, the suit's ostentatiousness was a way of refusing to be ignored. The garment had "profound political meaning," wrote Ralph Ellison, author of Invisible Man. "For those without other forms of cultural capital," says Peiss, "fashion can be a way of claiming space for yourself."

A woman who got caught by her university's morality police and used her body as a protest

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The younger people chose less formal dress. There was a definite difference in the way African Americans presented themselves. The younger generation had **less concern about how others perceived them. They felt more free .**.. more willing to dress **the way they wanted to dress. The way they carried themselves was part of the protest**. It was important to show our heritage. It was a general difference.

Elizabeth Ford Rankin was a part of a civil rights campaign that went into the Deep South. We were on and off the buses a lot. Nobody wanted to mess up dressy clothes. And, why stand out any more than necessary? We knew the Klan was right there watching our every move. The women stayed in casual clothes because this was not a party or dress-up time. It was protesting and working with the people in rural area You better not think that it was a time for just looking good as I remember it. The beliefs of young protesters launched a new aesthetic all over the United States. In public and at protest rallies, speakers wore clothing that reinforced the political a new political consciousness.

Men wore the dashiki and the more formal Agbada. Women would not appear with dresses, hats and gloves. The new dress for male civil rights **leaders and protesters would include a dashiki or West African buba. Women would wear African print dresses with matching geles (headties).** Females would also dress in a **two-piece lappa or more formal Buba**. All participants would wear their hair in a natural or Afro style. Many women had intricate and elaborately braided hair styles.'7 In the Brown decade, apparel continued to be an important source of African American empowerment and positive self-expression. **By 1965, African cultural heritage was a fundamental part African American protest expression, presentation, values and aesthetics. African American assertive adornment, like assertive political acts, probed new boundaries of freedom, challenged stereotypes, and confronted the dominant aesthetic.** With unshakeable conviction the new the aesthetics of African Americans were a salient part of both the struggle for equality and self-determination.

A woman who got caught by her university's morality police and used her body as a protest

RESEARCH TOPIC: HOW FASHION HAS CONTRIBUTED

fashion used as a tool

- **punk aesthetic:** in recent years, Vivienne Westwood used runway collections to critique social and political issues in a statement of rebellion
- the punk aesthetic was created by the working class who were angry at "the system," turning them into the symbol of rebellion
- punk is **an attitude of defiance or rejection of mainstream society**, spitting in the face of "the establishment," and it was an attitude, not just a visual aesthetic
- they led to other movements such as goth and many other subgenres of post-punk
- **fashion associations:** unconventional clothing, hairstyles, cosmetics, jewelry, body modifications
- these **associations did not align with standard society**
- the key element that drove the **fashion choices** was anti-consumerism, wearing clothes that **fit in that ethos**
- **battle jackets**: these came from the U.S. military where airmen would **sew on patches** onto their uniforms; it made its way into punk culture with **bands, political symbols or phrases, as well as other self-interests added on.**
- **lace code:** shoelaces would **indicate certain messages depending on their color,** with some colors being universal indicators as well as some more localized ones
- **types of fabric**: the fabrics used, such as leather, denim, and metallics, were used due to their properties, such as leather **being used for its ethos of nonconformity, embodying anti-establishment** plaid for its traditional association with the upper class, using it as a statement against them. Some fabrics were used for their bold statements as well as being rebellious, like mesh or PVC
- distressing was used as well to keep up with the aesthetic of anti-establishment

RESEARCH TOPIC: HOW FASHION HAS CONTRIBUTED

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For me personally, I did not want this collection to have many words or symbols. I wanted it to be something that changes the wearer's personality instead of how the world views them or gives them a literal way to express how they feel. This collection is about subtle nonconformity and protest, which to me I feel comes from within instead of from posters that, when overdone, I feel will be washed out and pointless. I want to start a conversation between the wearer, myself, and the clothes. I want the conversation to be about how they feel about the world and how they will express it through their actions and the way they carry themselves. The clothes help build the character or personality they want to put on in order to carry that out.

The Teddy boy's characteristic long, draped jacket was sometimes interpreted as a throwback to the fashions of the Edwardian Age

viviann west wood. ive tried to look up on why she is punk or related to what

RESEARCH TOPIC: HOW FASHION HAS CONTRIBUTED

fashion used as a tool

- **symbolism:** white suits were worn during the suffrage, leg revealing dresses were worn in the 1920s and women wore pants in the 1940s womens fashion is a great example of fashion being used as a tool for resistance
- resistance dressing can come in many ways. **certain style elemts can represent rebellion and resistance through association** one example being protest tshirts
- demin was worn as a symbol of solidarity with the black commmuniyes in the south
- these forms of rebellions can **come in practical and vastly very impractical ways as well**

DECK: 1

IMAGES

this deck is about protests and what is usually seen at protests:a deliberate, public act of expressing disapproval or objection to a policy, action, or system, often through organized demonstrations, where individuals collectively voice their grievances to bring about change, usually targeting authorities or decision-makers to influence their behavior

DECK: 1
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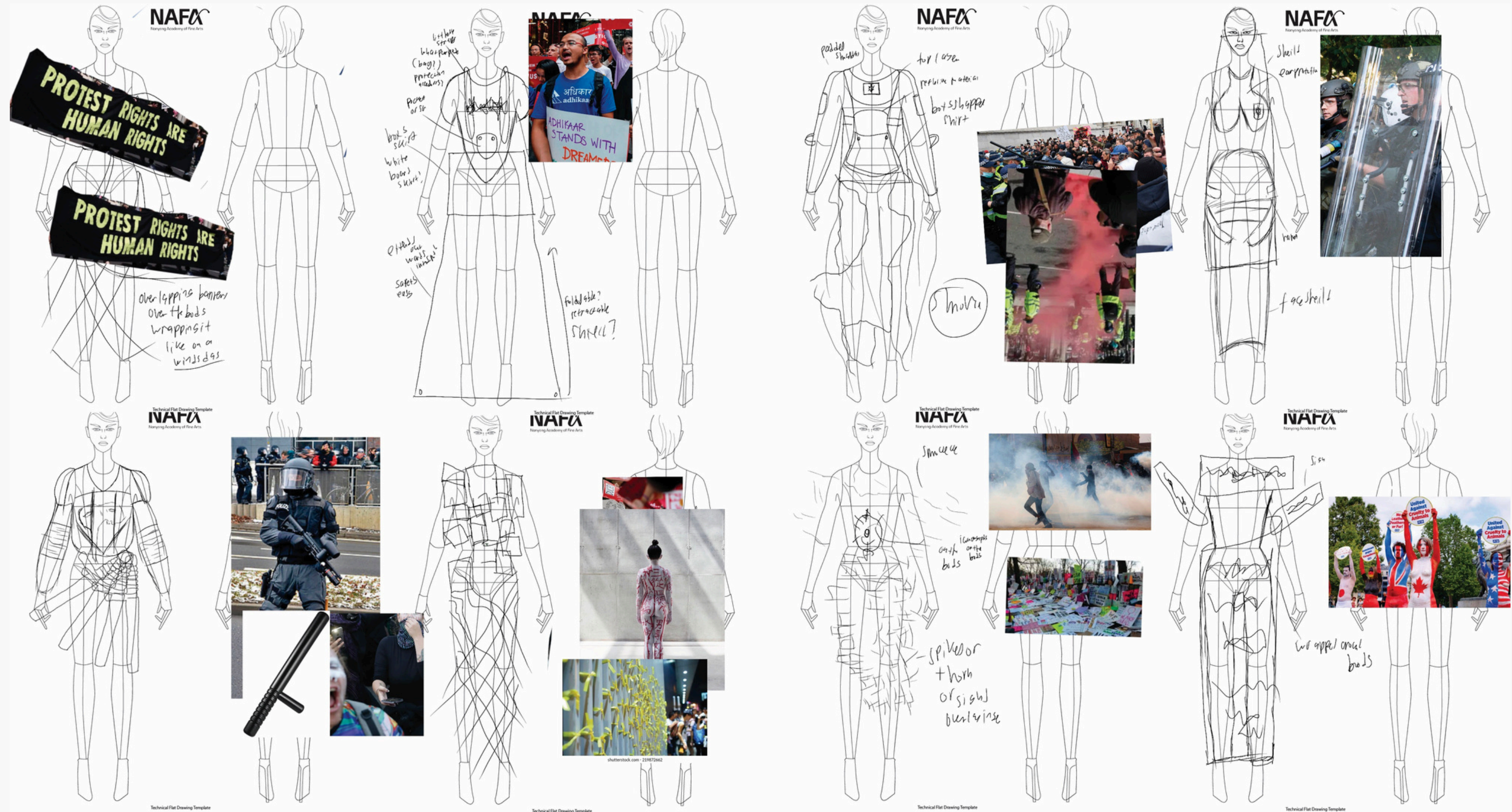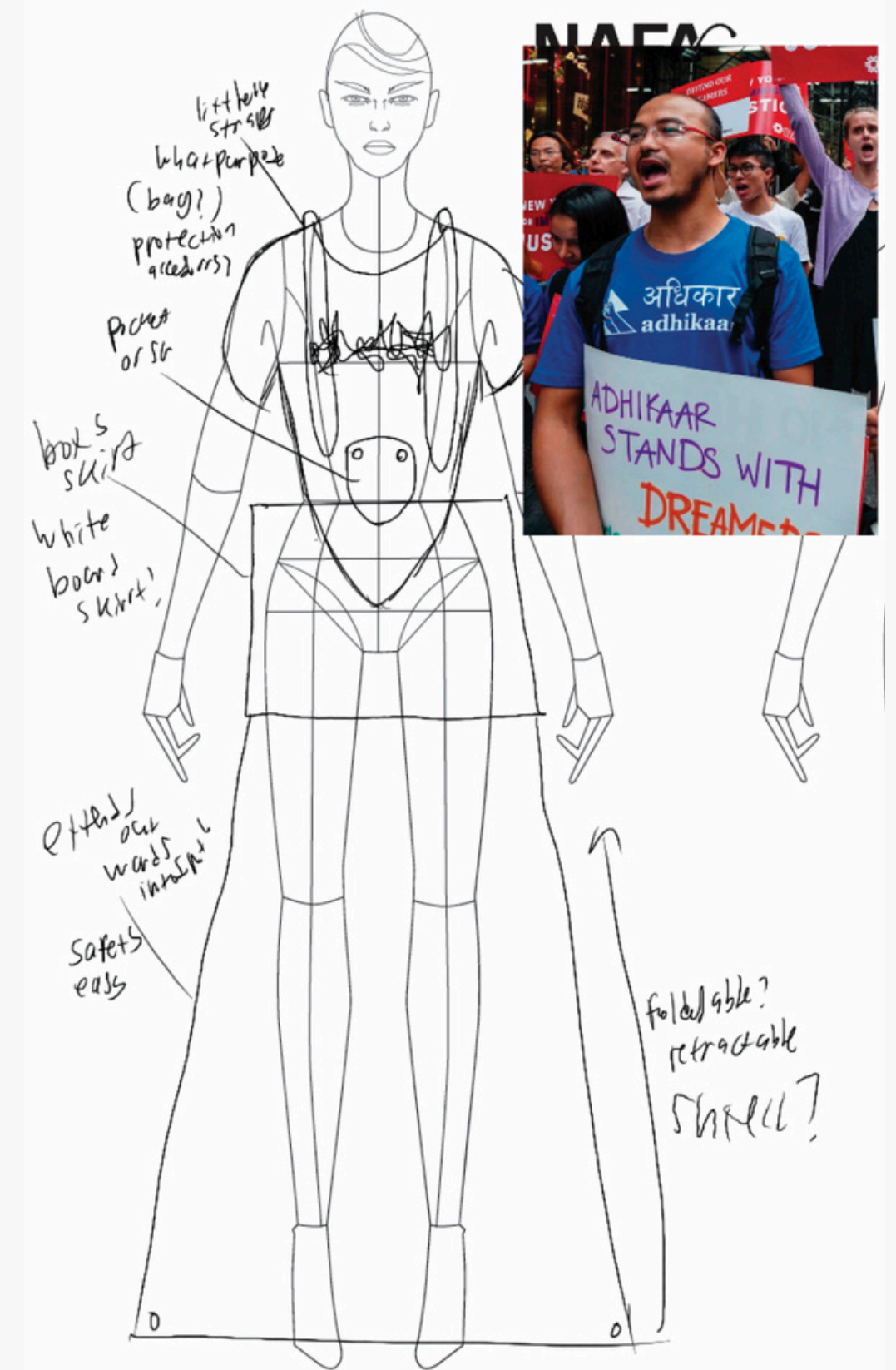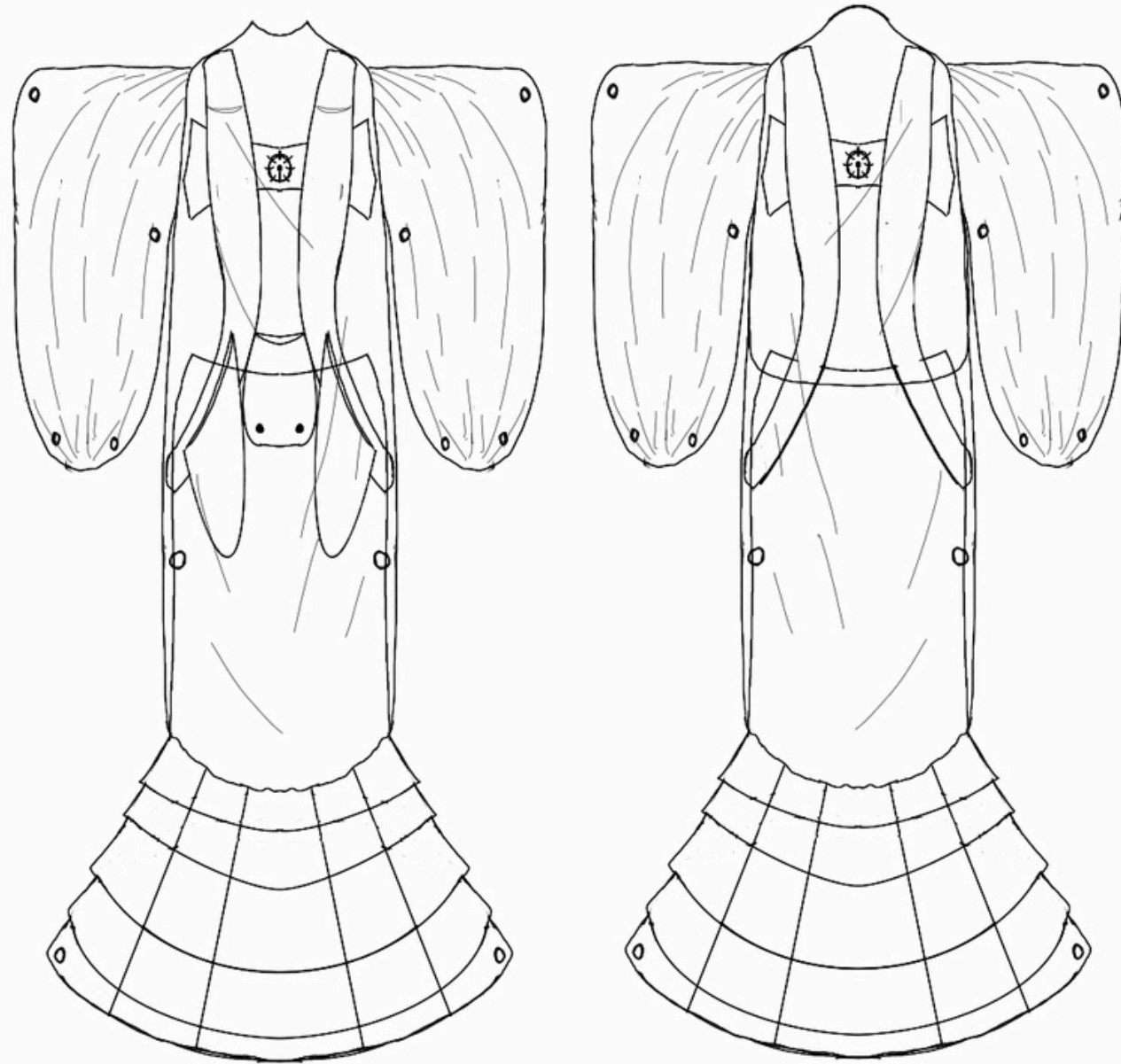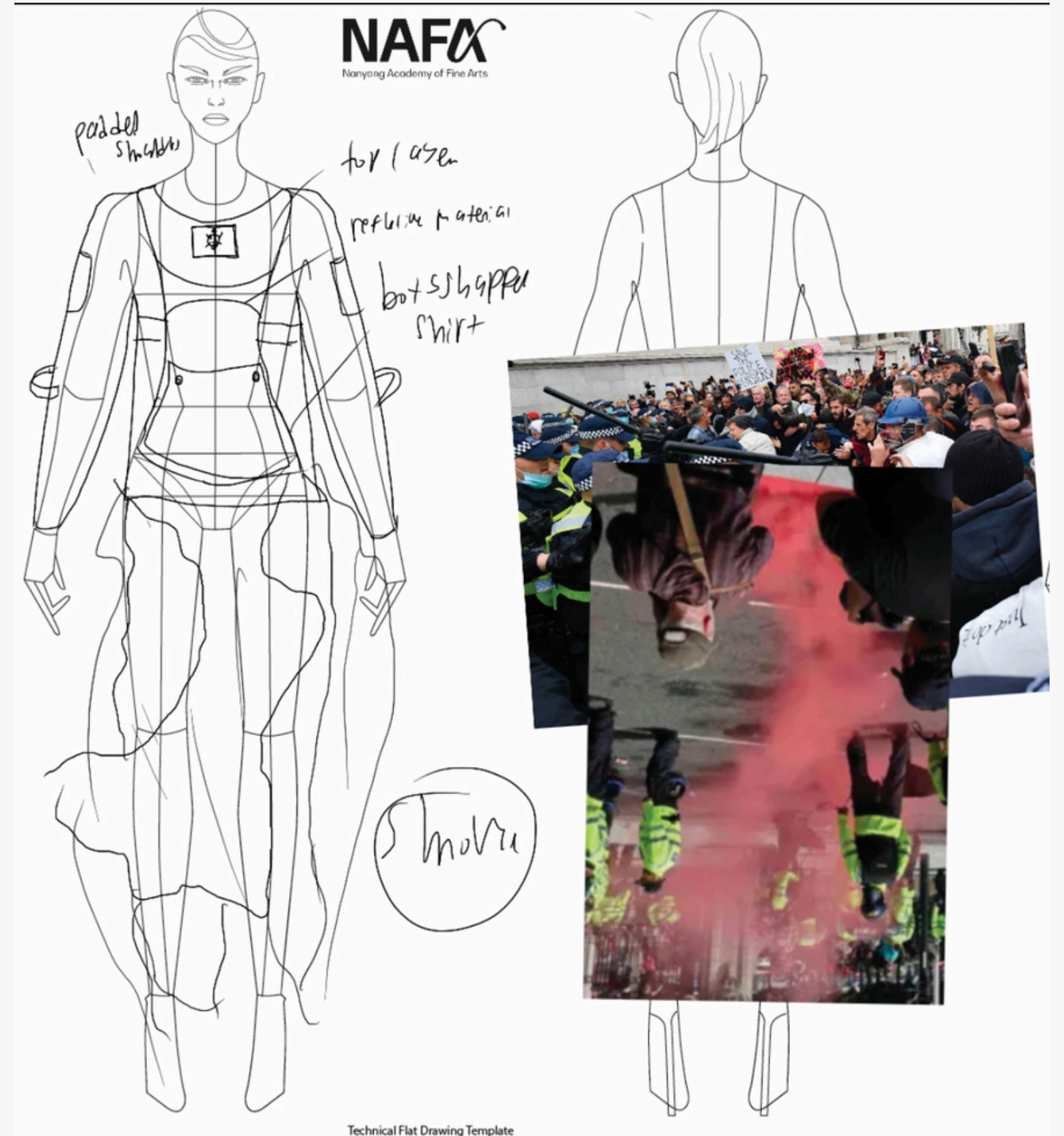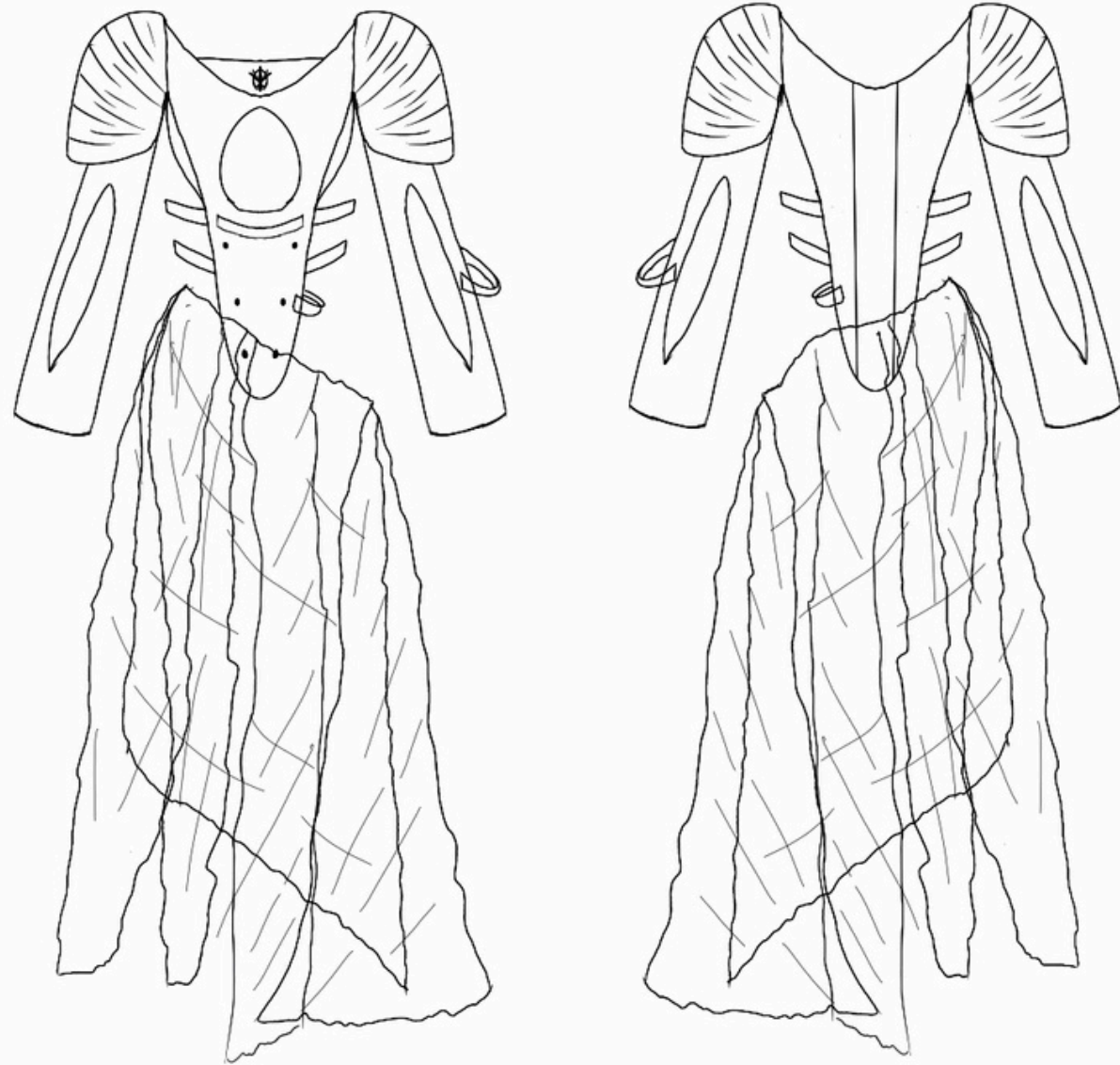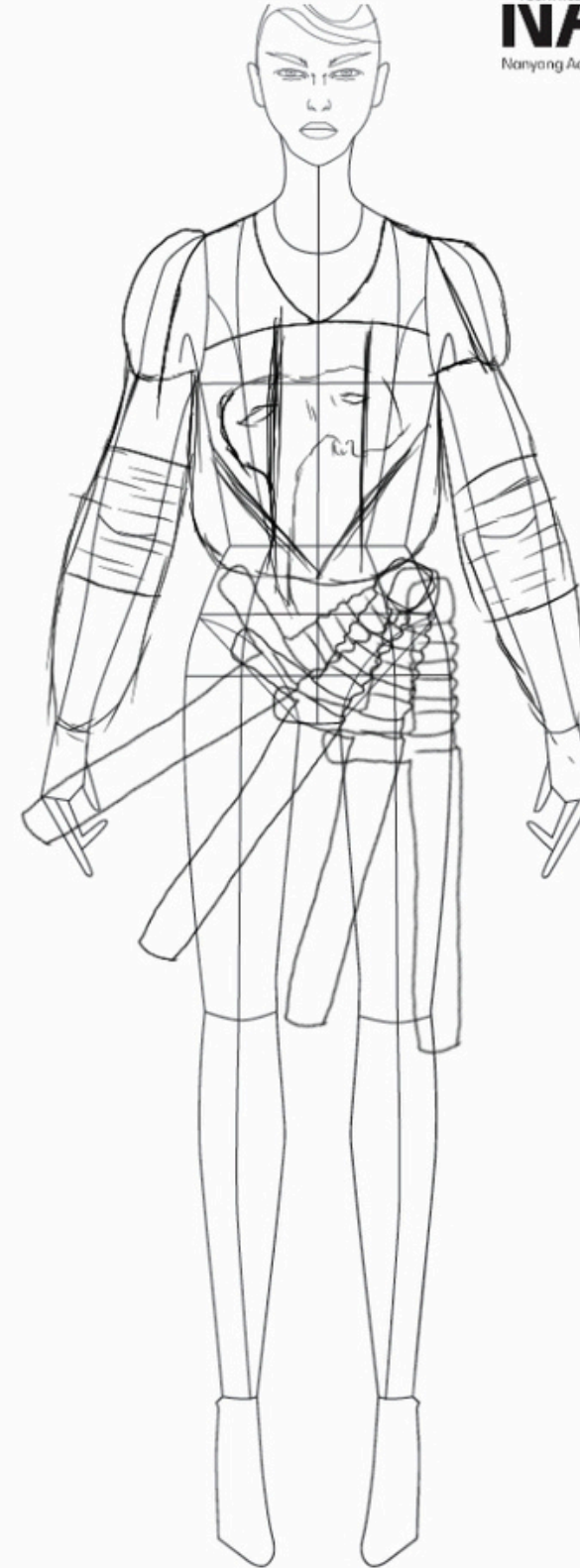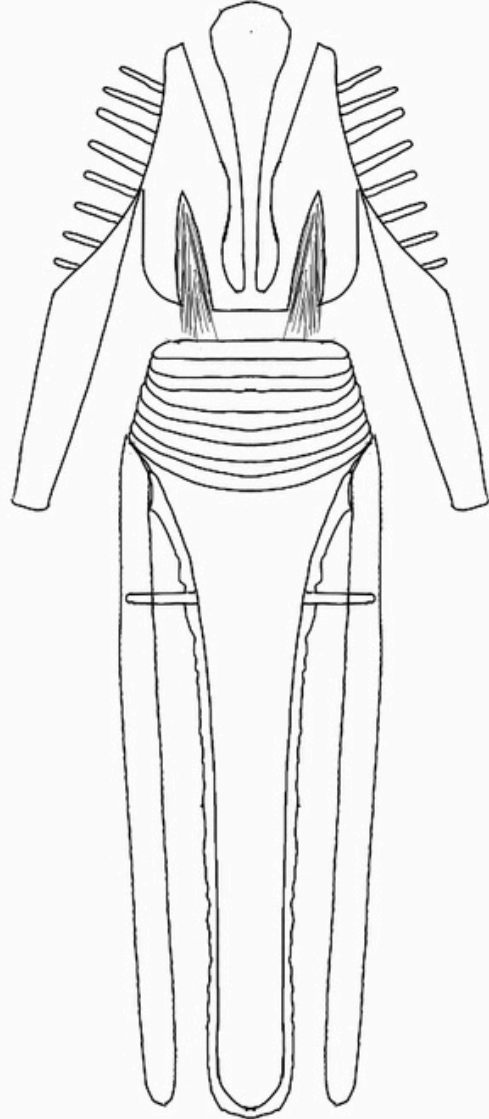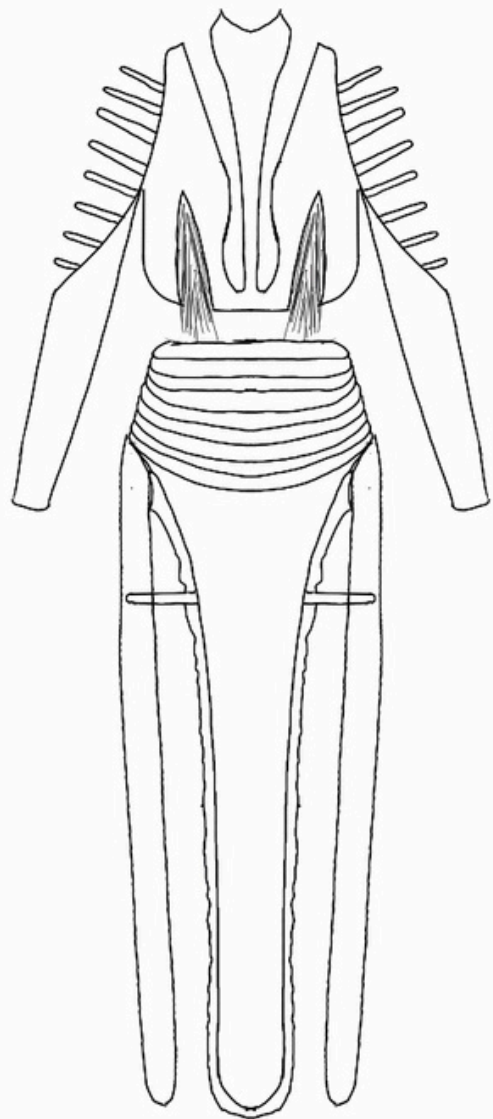
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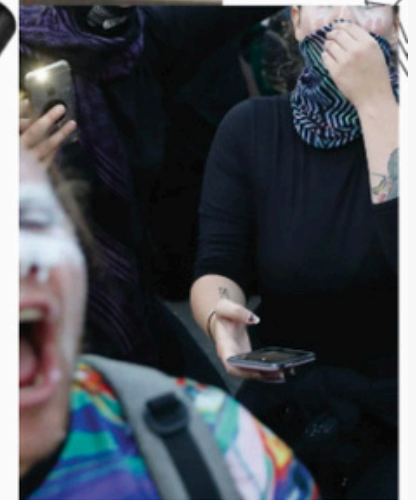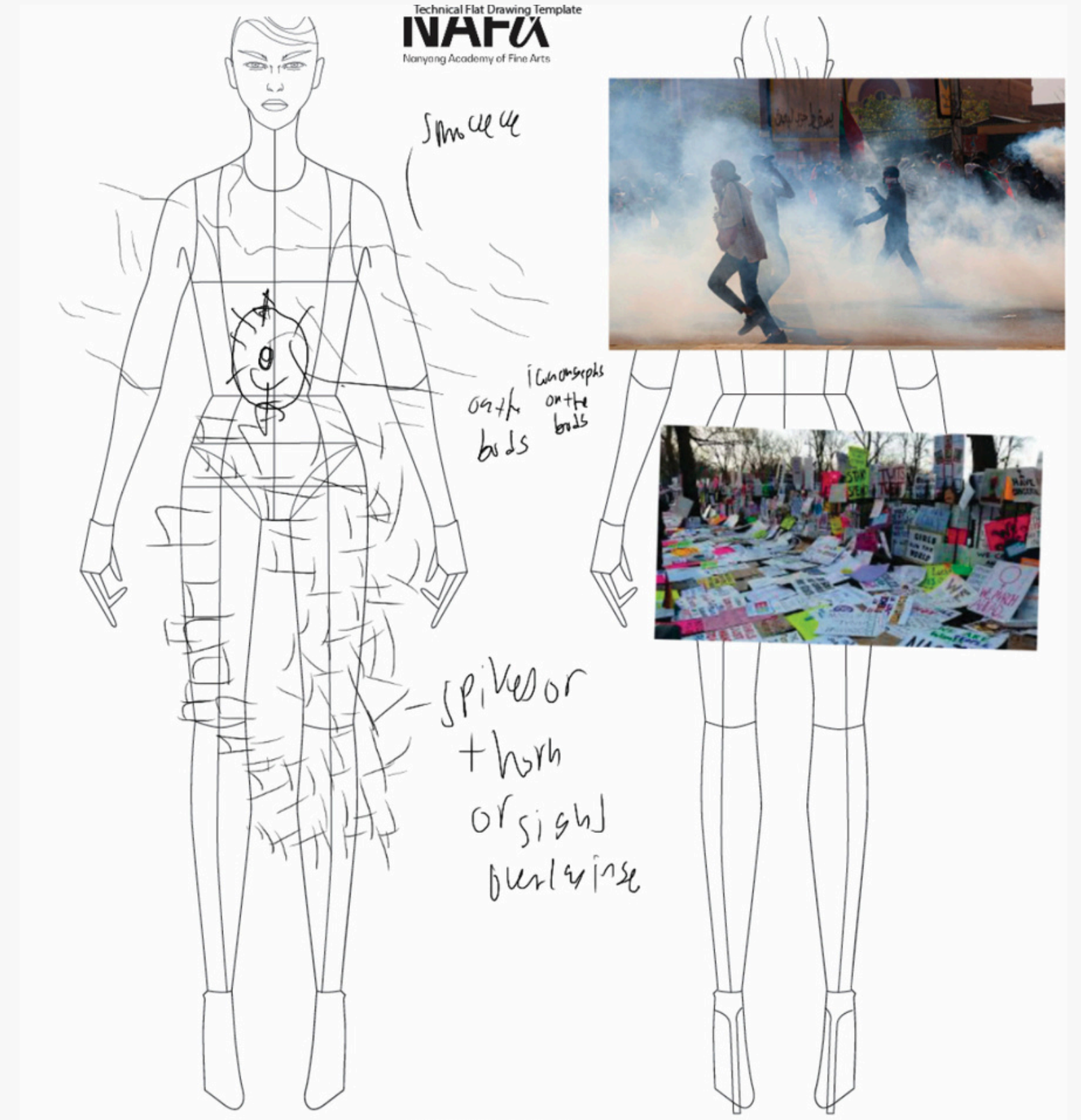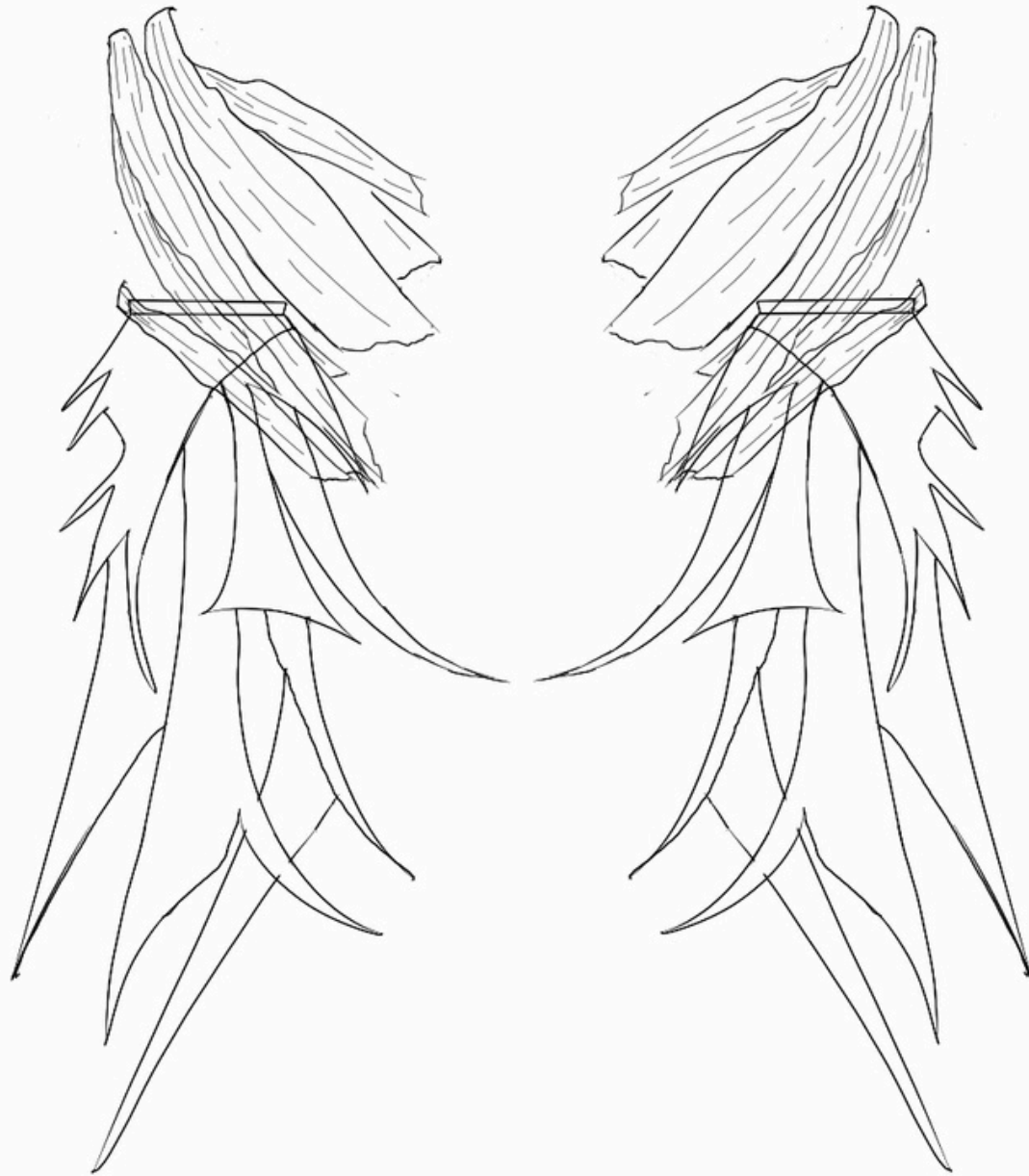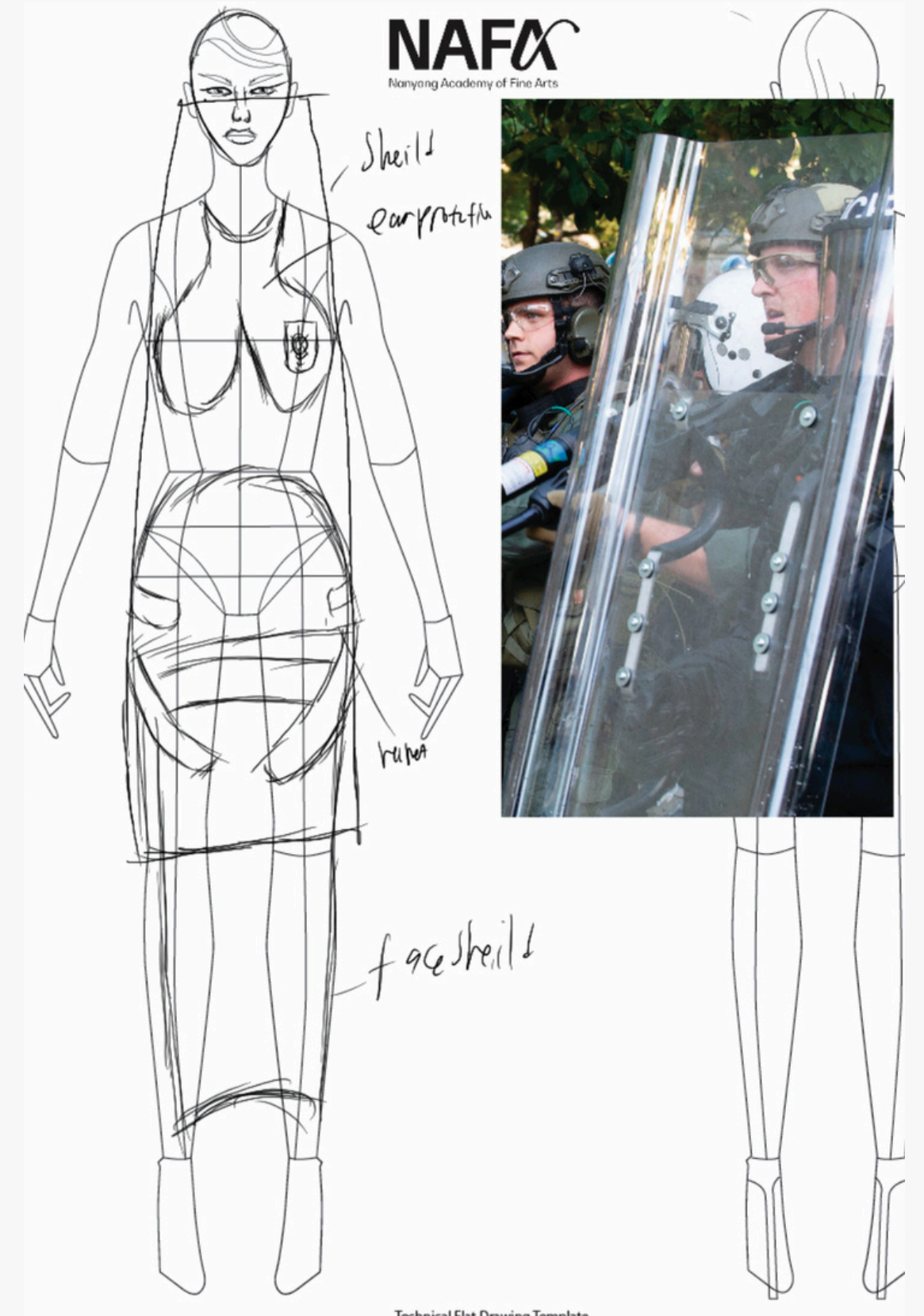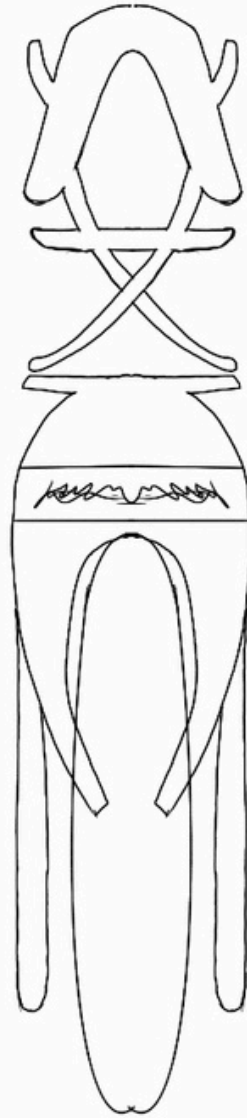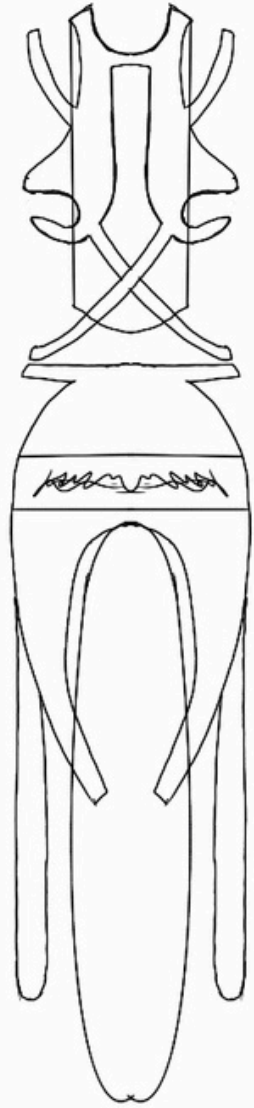
DECK: 2

PHOXERA

DECK: UNIFORMITY AND ANONYMITY

Description: In this image, it shows 3 firefighters in their uniform, assimilating into the same role, group, or cause as soon as they put on the uniform. Since their faces are not visible in the image, they could be assumed to be the same people if the image was cut into 3. Their uniforms look the same as they are also baggy and loose and look the same from the back.

characteristics: uniformity, anonymity, simple, effective, mysterious, purposeful

- SILHOUETTE
- LINEWORK
- PROPORTION
- DETAILS
- COLOUR
- HISTORICAL
- SURFACE DECORATION AND FABRIC MANIPULATION
- PRINT
- FABRIC
- MARKET, LEVEL AND GENRE

DECK: 2

IMAGES
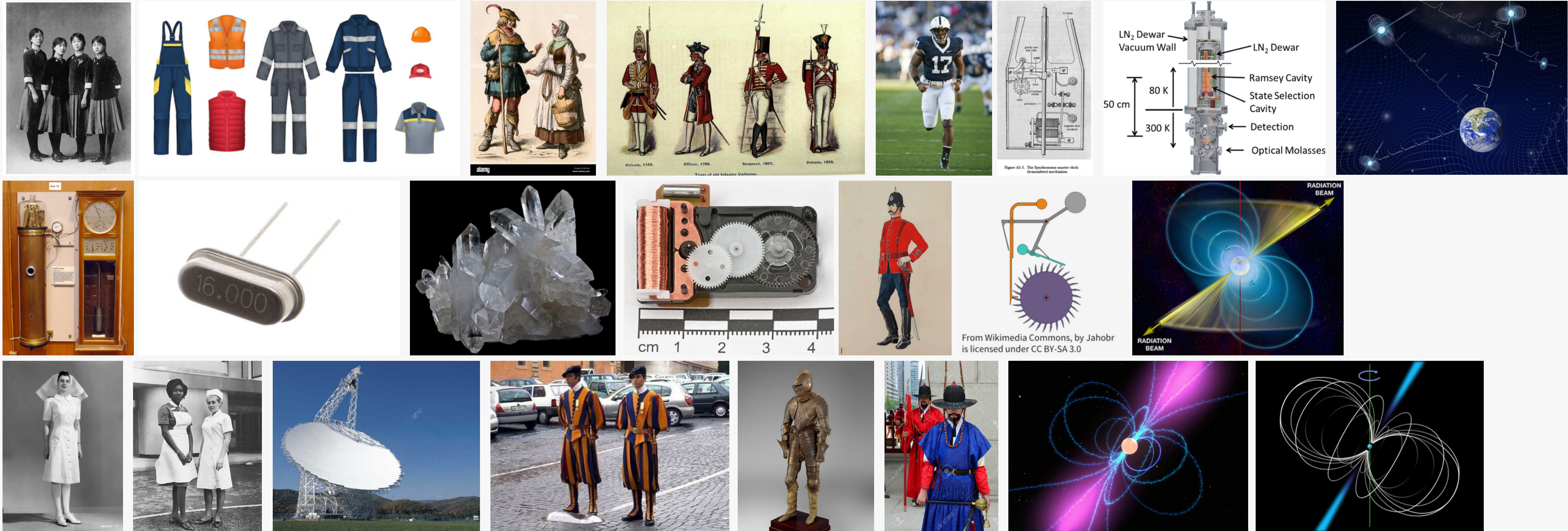
For this deck, I want to explore the use of uniforms and how they can be used to mask identity or empower a movement or cause. In line with the aspect of a subtle protest, to me, the uniform can be used to help push that agenda and can be used as a tool to promote the cause in a subtle "if you know, you know" way, evading detection. It shows that people are part of a certain group and what their stance is in public, while also creating something that can fit into any closet, making it easy to match and accessible.
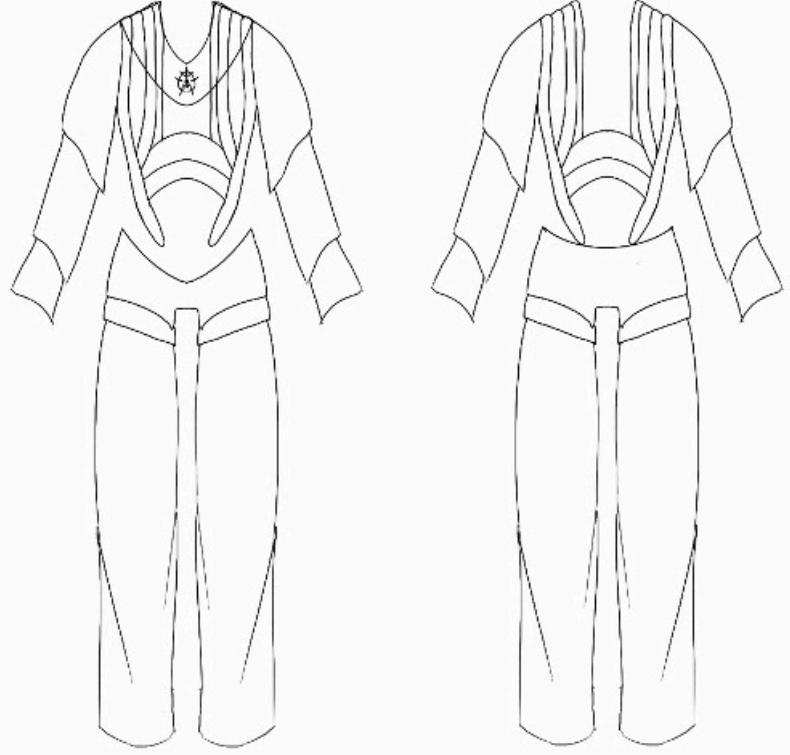
DECK: 2
COLLAGES
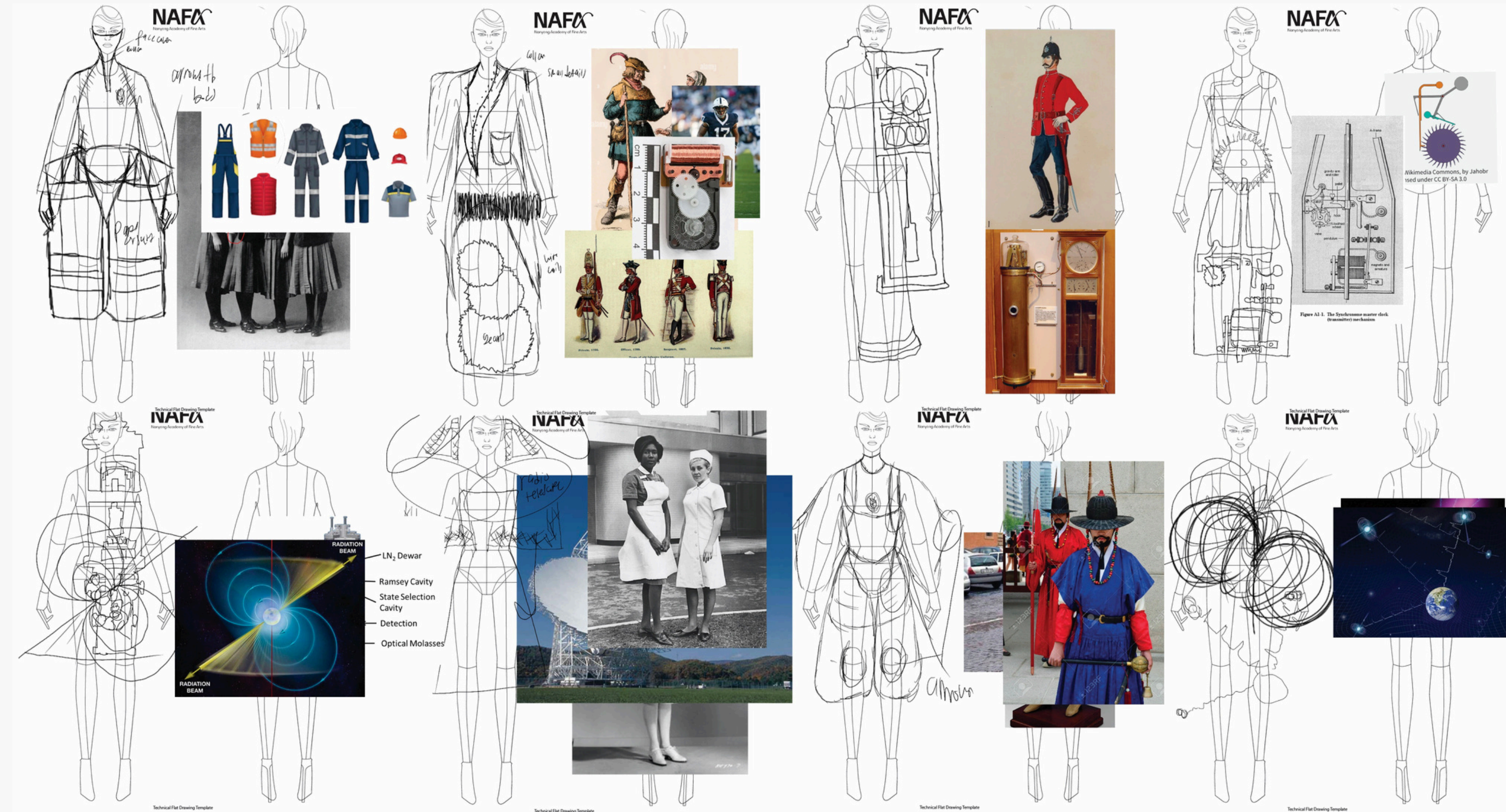
because this was also a protest for the old Phoxera back where time did not exist, I decided to look into elements related to time as well as timelessness to incorporate into the uniform. For a protest, you have to have imagery that is associated with the protest in order to make the look or outfit have meaning. For this, I decided to take uniforms in general and mix them with what I found as a way for a rogue planet such as Phoxera to have a coordinated process. From my research, I found that without a star rotating a planet, planets can use pulsar clocks to tell "time" in a way.
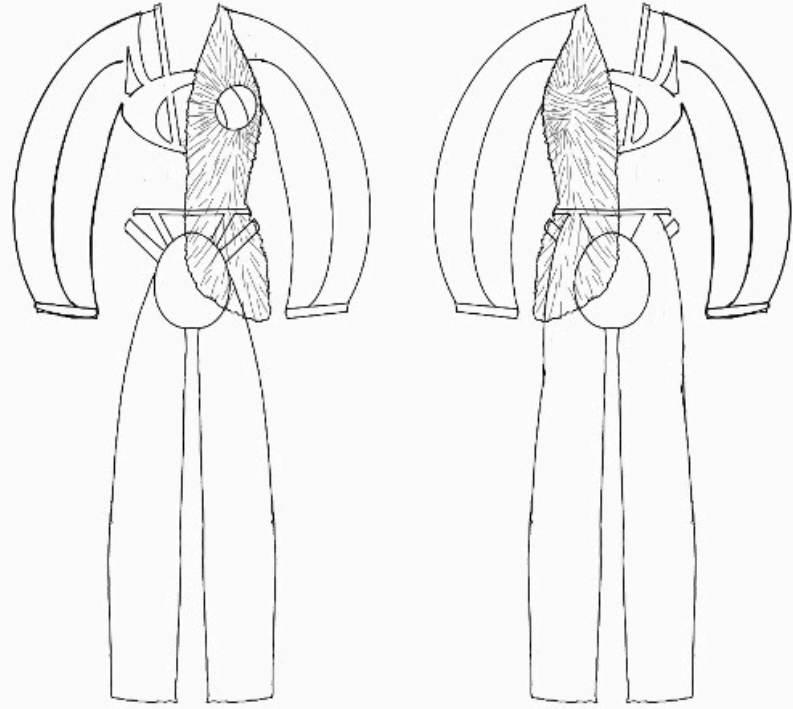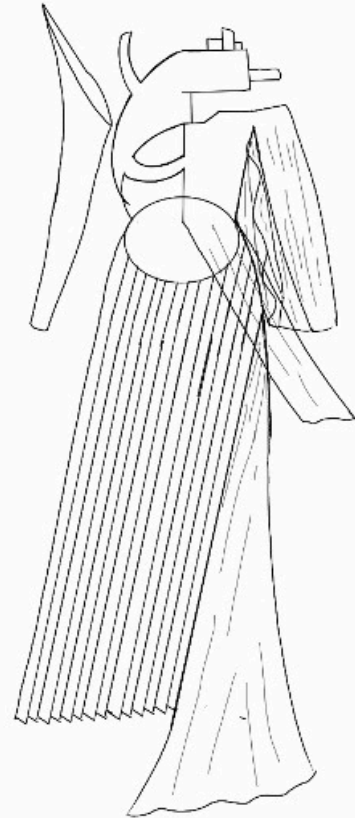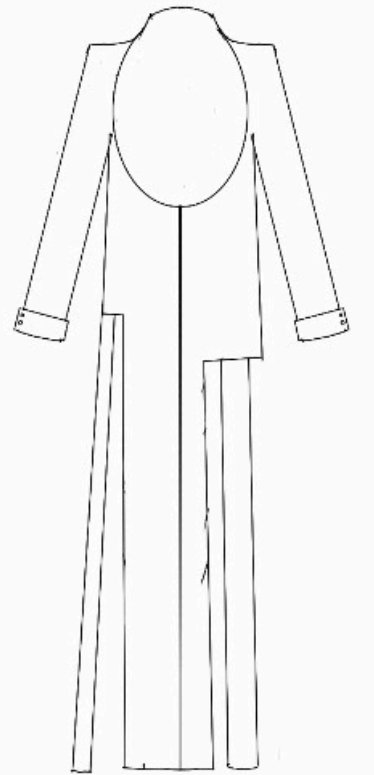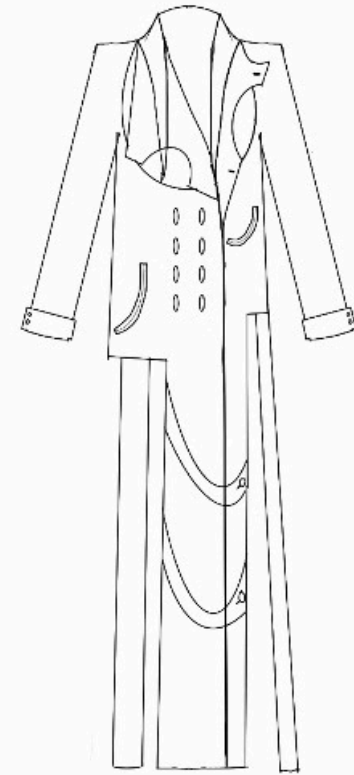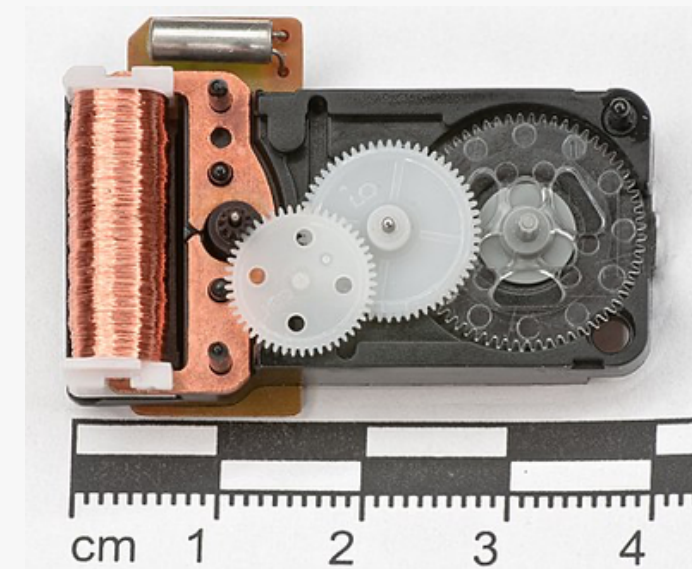
DECK: 2

the images used all have relation to uniforms as well as time and how we register it as well as the possible fictional time sustem on phoxera where it doesnt rely on a star

IMAGES

For the uniform aspect of the deck, I decided to look at actual uniforms that exist and adapt them into something I preferred over the original uniform designs. I wanted to use uniforms as the base because I felt like it was a strong enough foundation to build off, as they already exist and can be tweaked however I would like while remaining recognizable, which was also an important point I wanted to achieve. Recognizability
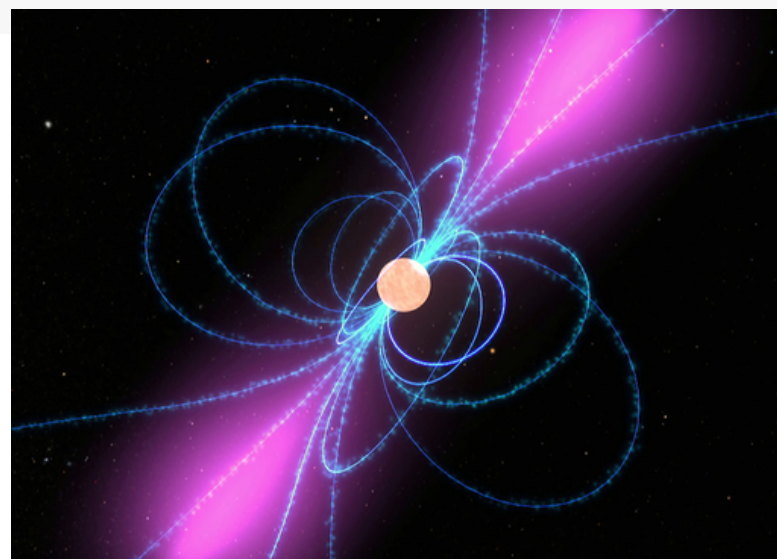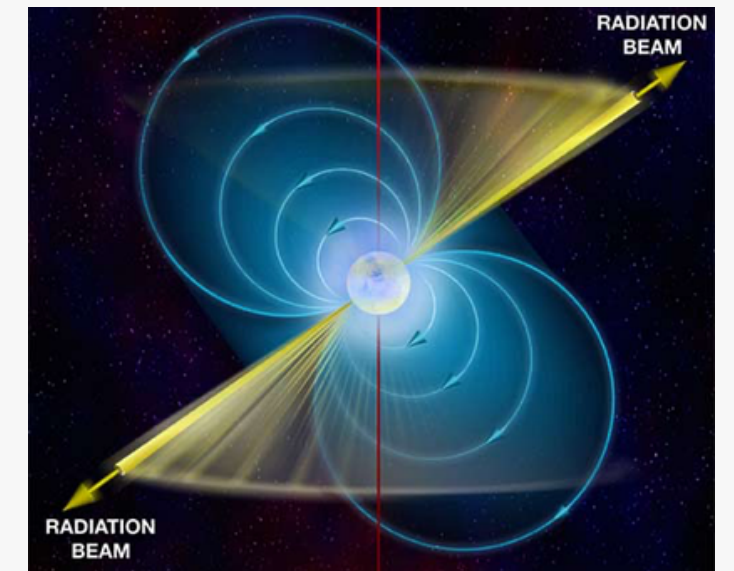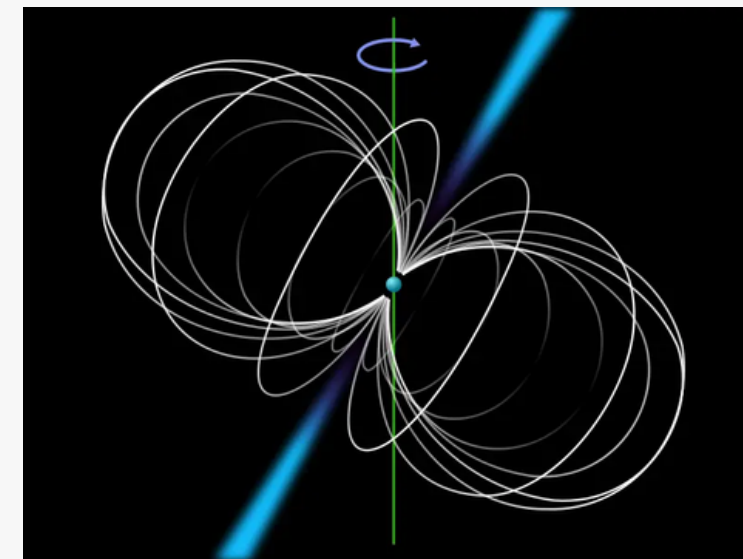
For the time element, as I did not really have time to develop the story of Phoxera, I decided to do a mix of how we told time on Earth as well as how Phoxera would have "time" to coordinate activities. From my research, Earth tells time based on the sun and where we and the sun are positioned. This allows us on Earth to tell and coordinate time; however, on a planet like Phoxera where they do not have a sun, they have to rely on other methods. From my research, I found a method that really resonated with me, and it's called pulsar timing.

DECK: 2

IMAGES

The pulsar time system functions on a pulsar neutron that emits electromagnetic radiation that is strong and highly consistent throughout the universe. They act as cosmic lighthouses throughout the universe, and depending on how fast they rotate, they emit this radiation at the same time, which can then be received by a receiver calculated to form an independent time source, as the radiation is highly accurate and consistent. After finding this out, I decided to use this time system for Phoxera, as it has become the cause they want to bring back to Phoxera, as that is their old way of life away from the current Australian artificial star time system.

RADIATION
BEAM

LN₂ Dewar

Ramsey Cavity

State Selection
Cavity

Detection

Optical Molasses

RADIATION
BEAM

Technical Flat Drawing Template
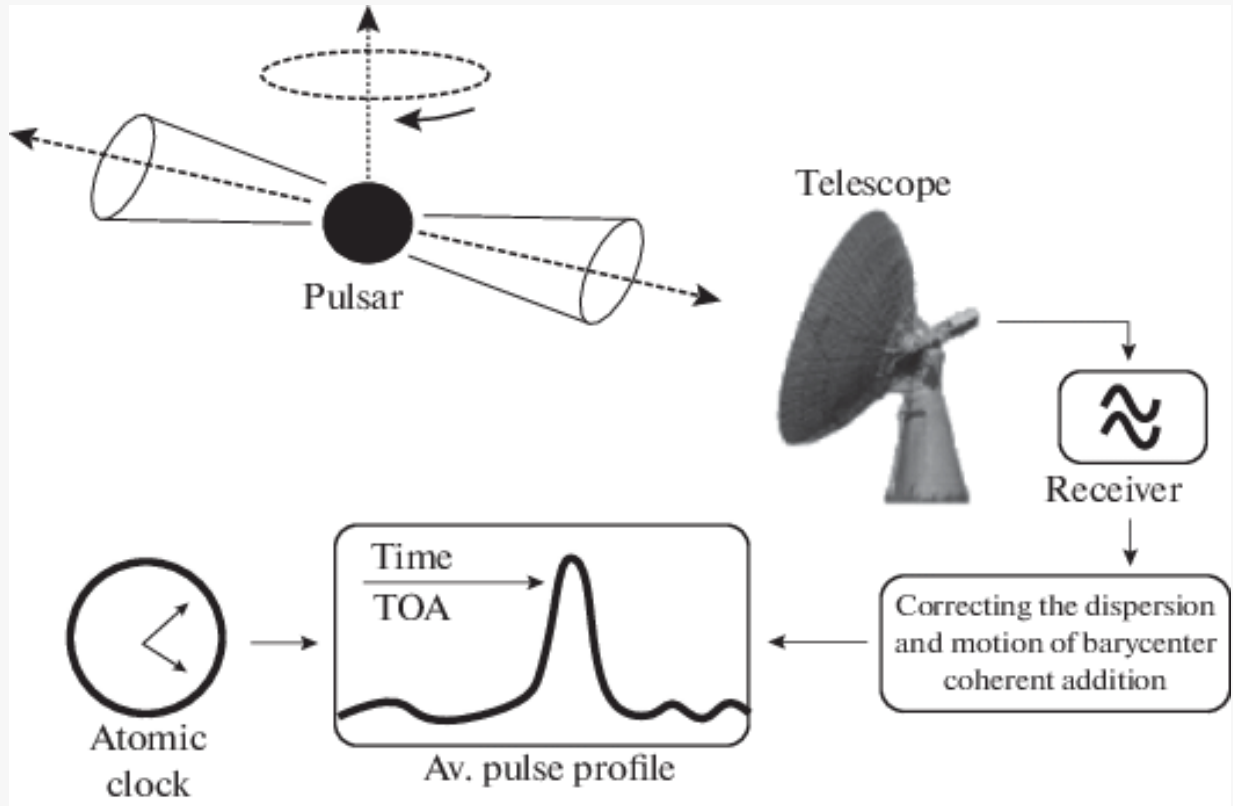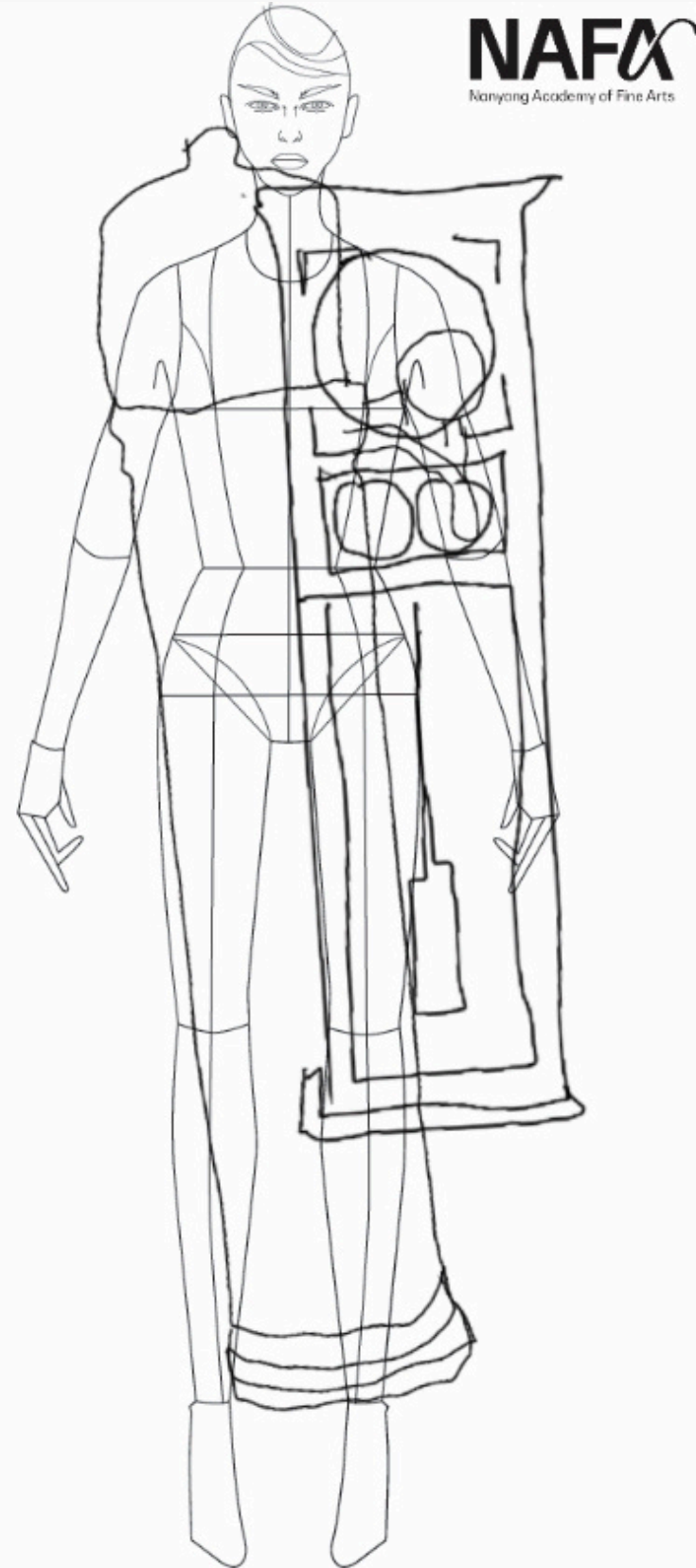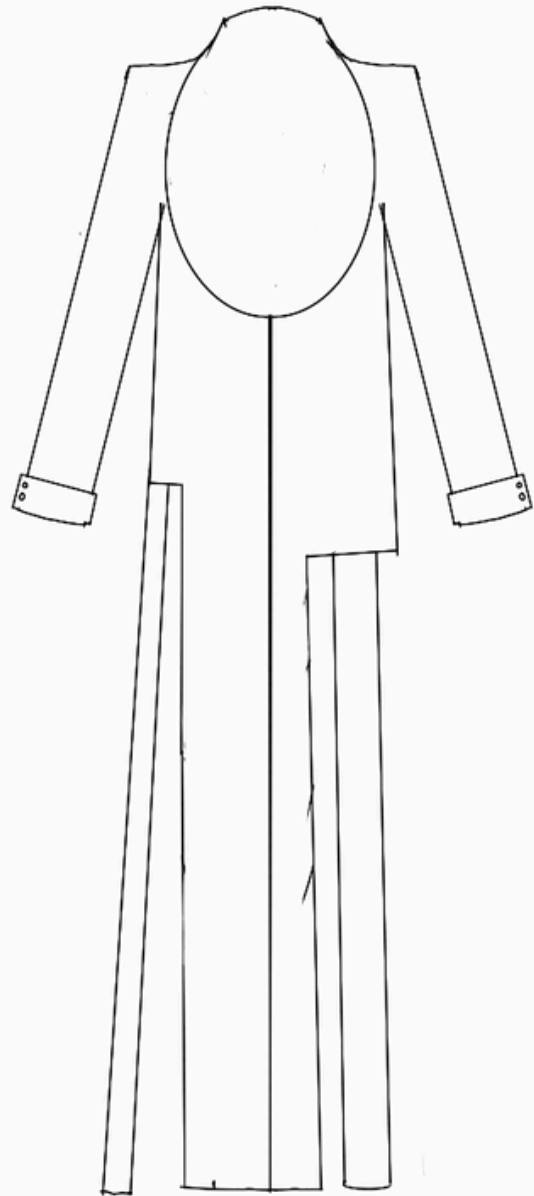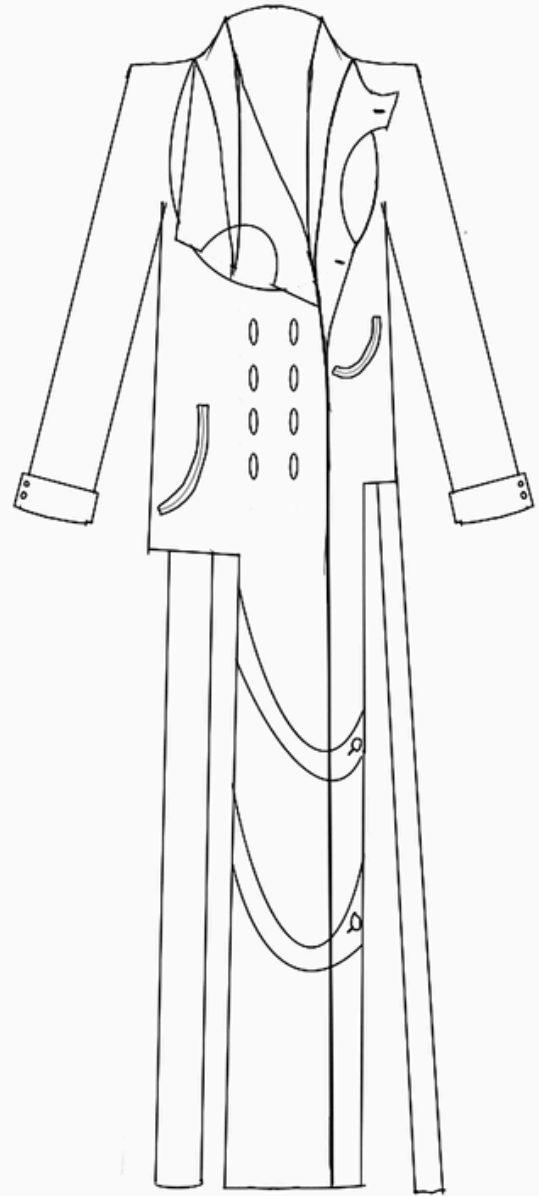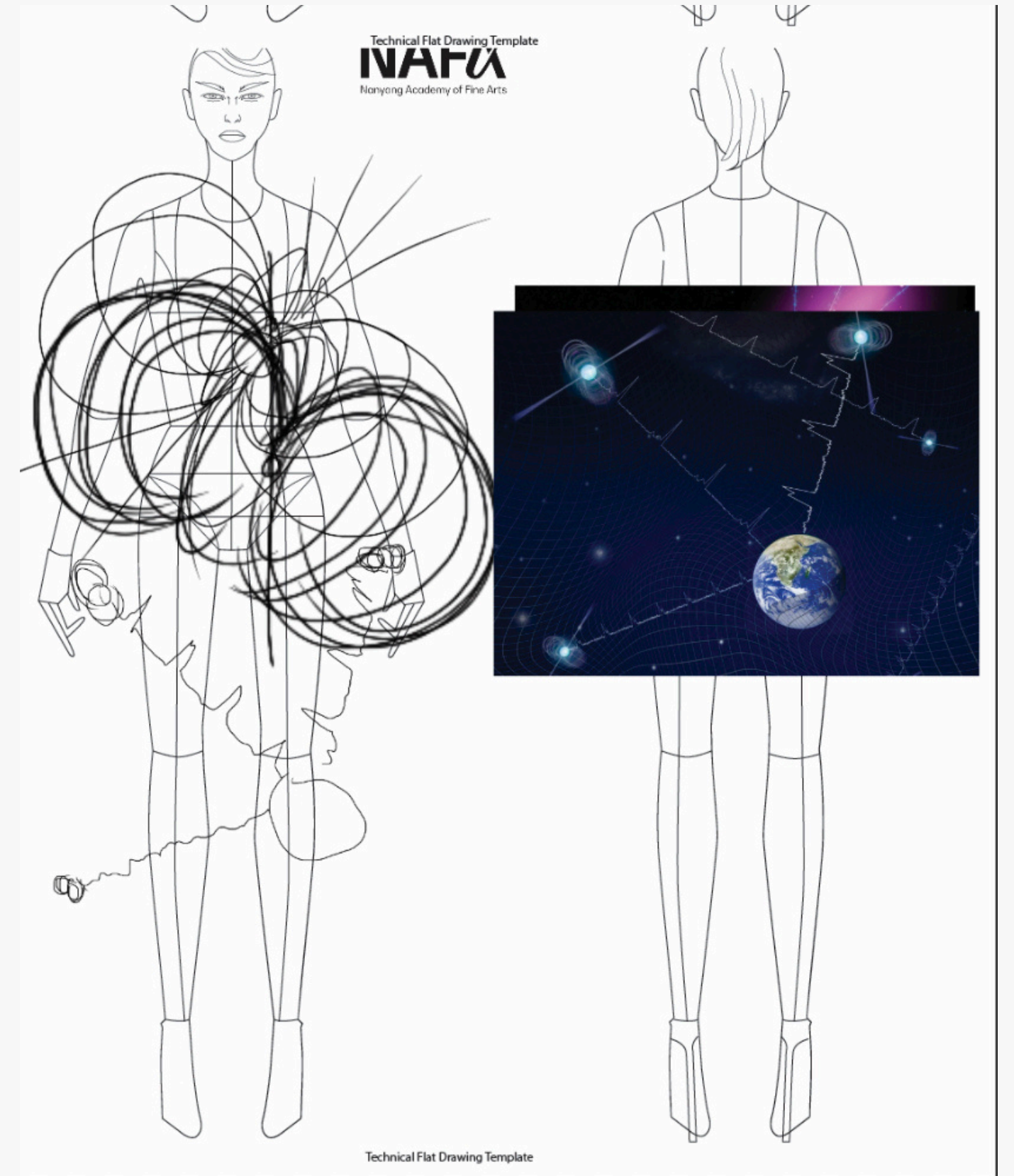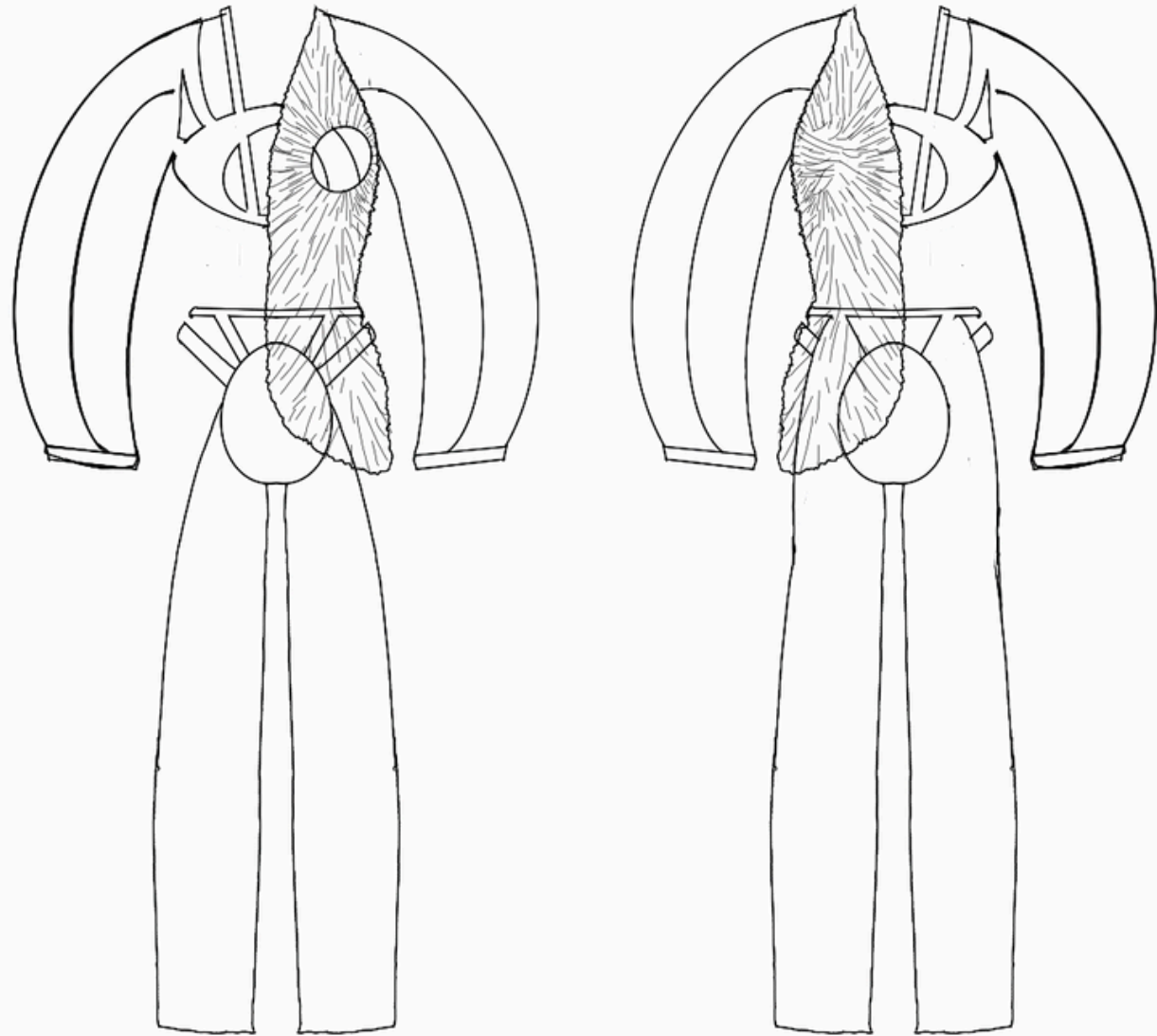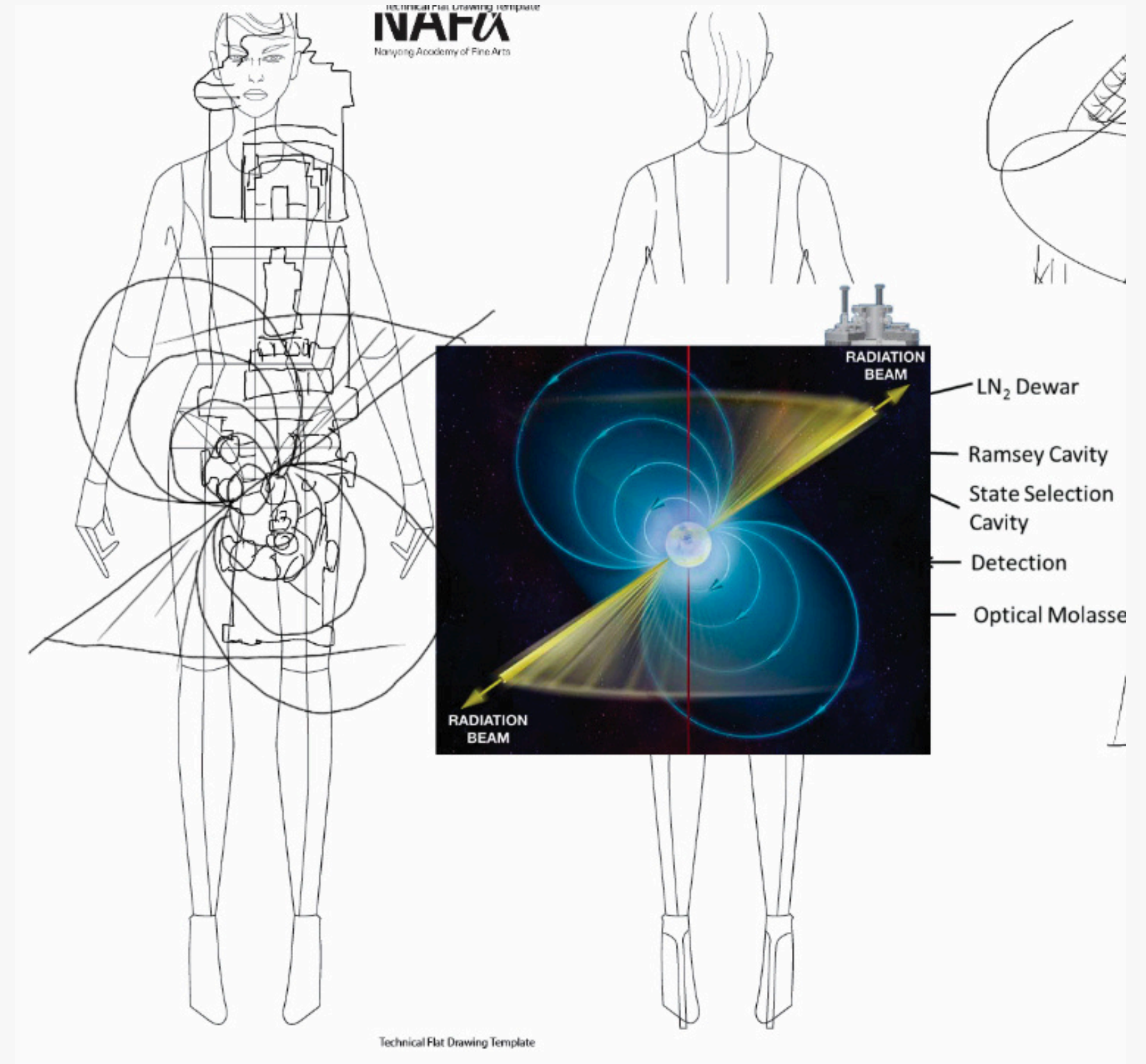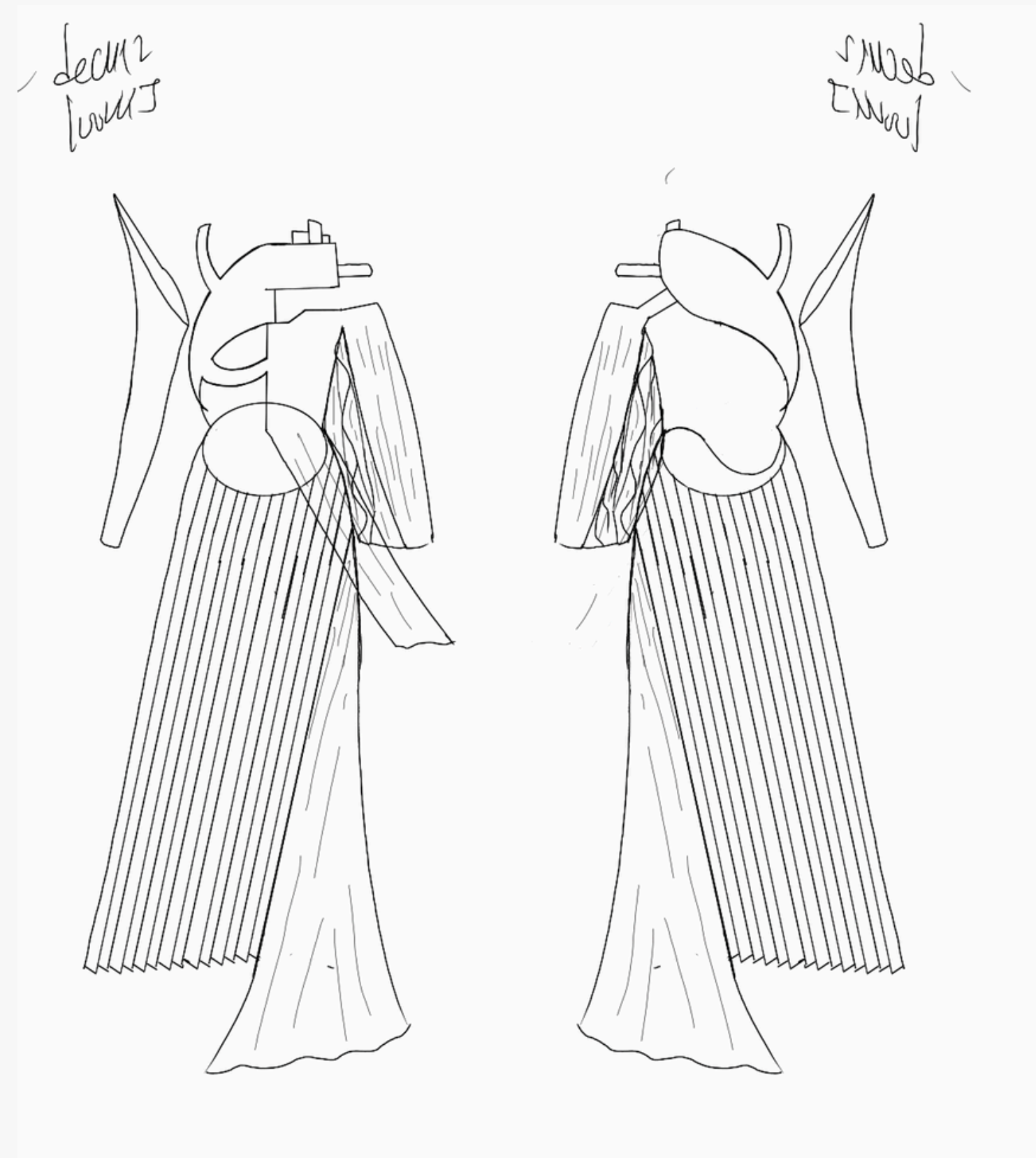
DECK: 3

PHOXERA

DECK: STRUCTURAL CONSTRUCTION METHODS

Description: This image shows garments that all have structural elements through the pattern cutting, fabric, and other structural elements that pull the garments into the 3rd dimension, away from the body into the air. They are accompanied by simple base dresses that lay on the body in simple formats.

characteristics: structural, sculptural, 3d

- **SILHOUETTE**
- LINEWORK
- PROPORTION
- DETAILS
- COLOUR
- HISTORICAL
- **SURFACE DECORATION AND FABRIC MANIPULATION**
- PRINT
- **FABRIC**
- MARKET, LEVEL AND GENRE

DECK: STRUCTURAL CONSTRUCTION METHODS
SIMPLE LOOKING PIECES

This garment was constructed with **stiff silk gazar fabric**, which stands away from the body and provides the strong architectural shape that is able to hold itself away from the body. **I find this really interesting because it's the fabric that holds itself and, to me, only requires a few anchor points on the human body**, such as the waist for the skirt and the shoulder for the front piece, to give the body a different shape.

The tulip dress by Cristóbal Balenciaga: This is a simple dress. Prior to this, I thought the only way to create shape would be to use structural elements such as boning, but after looking into Cristóbal Balenciaga, I have learned that other techniques can be used to construct garments that are still moving away from the body and sculptural. This whole deck will be taking a look at various methods on how to construct such garments in order to better inform my future designs, as I feel that I have to know how clothing is constructed before I can start designing them properly.

PATTERN PIECES

The pattern pieces reveal an in-depth look at how the garment was constructed. For this look, it is a rather simple pattern; however, because of the fabric used, it looks much more than the pattern itself. If the pattern were a simple thin fabric, the garments would not be able to hold their own shape.

DECK: STRUCTURAL CONSTRUCTION METHODS

SIMPLE LOOKING PIECES

The center front of the dress is also tied to the wearer's leg to create something like a bubble skirt, creating further volume. I find this particularly interesting because if I were to just look at the dress, I would have never guessed that it was constructed like that, as this was not something we learned, and I would have never thought it was possible to **use the body to anchor points of the fabric**, making it in a way **reconstructible by the wearer** instead of just having a piece I design and giving it to the wearer to wear what I designed. I think this sort of aligns with my theme, as this piece **gives the wearer control** over the garment in a way and **can be customized by them if they want to or just worn as given**. In this case, the dress could be flattened or lengthened if wanted to create a new shape or new version of the dress if needed. This has sort of **opened up new ideas of how to make fashion truly personal and customizable.**

This is an evening dress by Cristóbal Balenciaga that looks complicated but is not really when broken down to its pattern. It was constructed by **draping, which could also be another method of designing garments I can use in future decks.** The dress looks much more complex again because of the fabric used. In this case, the fabric is **silk taffeta, which is described as being very light and airy**, almost burnt paper-like. This allows for the dress to hold its shape with few supporting features **besides air, creating air pockets in the dress and resulting in a very moldable dress.** The bottom half of the dress was created through draping and a few **fabric manipulation methods such as gathers.**

BASE DRESS

the air pockets in the dress create the volume

the base dress itself has 2 under skirt cages on each side to provide shape. other than that its a simplebase dress

The draping is done followed by things like folds and gathers done to the fabric to create shape and volume.

PATTERN PIECES

DECK: STRUCTURAL CONSTRUCTION METHODS

SIMPLE LOOKING PIECES

For this look, I was really intrigued by the use of a metal bar in the center front of it. I came upon an article that explained it, as well as images taken of its construction, to better understand how it was used and added. I'm interested in this as I feel like my designs, although they have some sort of sculptural element to them, are not really constructible realistically, as I lack the understanding. By looking into this garment, I hope to better understand how to design garments that can actually be constructed and not just remain an idea.

DECONSTRUCTED LOOK INTO THE GARMENT
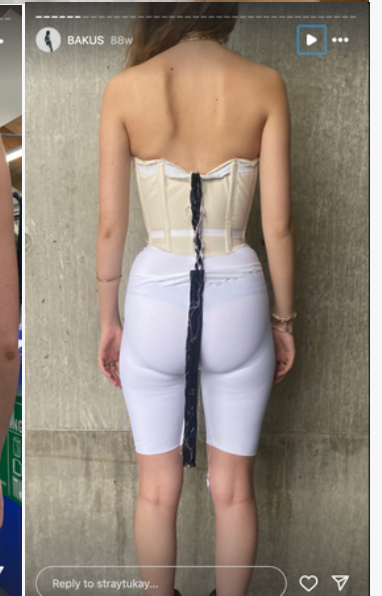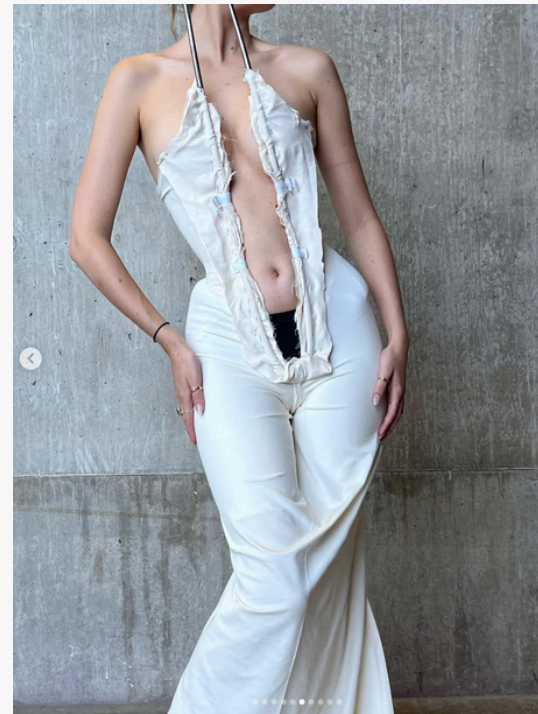
I came across this garment while researching for more structural pieces. This is a bodysuit with a corset built in. It has a corset at the top and pants that turn into a skirt below crotch, which is something I didn't notice until looking at how it was constructed. The way the skirt became pants is also quite interesting, and looking at how it was constructed seems to be done only through draping and not traditional pattern making. The designer provided images of how the garment was constructed, providing me with insight into what is possible. For the metal piece in the front, it seems like it was added in afterward, and the fabric wrapped around it, closing it in and securing After looking at the images, it seems that the garment was built on a leotard corset that was cut open in the front and had a metal piece placed in a U shape to hold it up. The metal was then reinforced and secured. The U shape was used possibly to ensure that the piece did not slide out when wearing it.it with more fabric over the entire garment to complete it with a zipper at the back to closeit up . This is interesting because now I've learned a little more about the processes that went into the construction of the garment.

DECK: STRUCTURAL CONSTRUCTION METHODS
SIMPLE LOOKING PIECES HOW IT WAS CONSTRUCTED

I also came across this garment while looking for deeper insight into how more avant-garde garments were created and found this look with two metal rods that stuck through the front of the garment. I found it interesting how the garment was able to stay up and decided to look into how it was constructed.
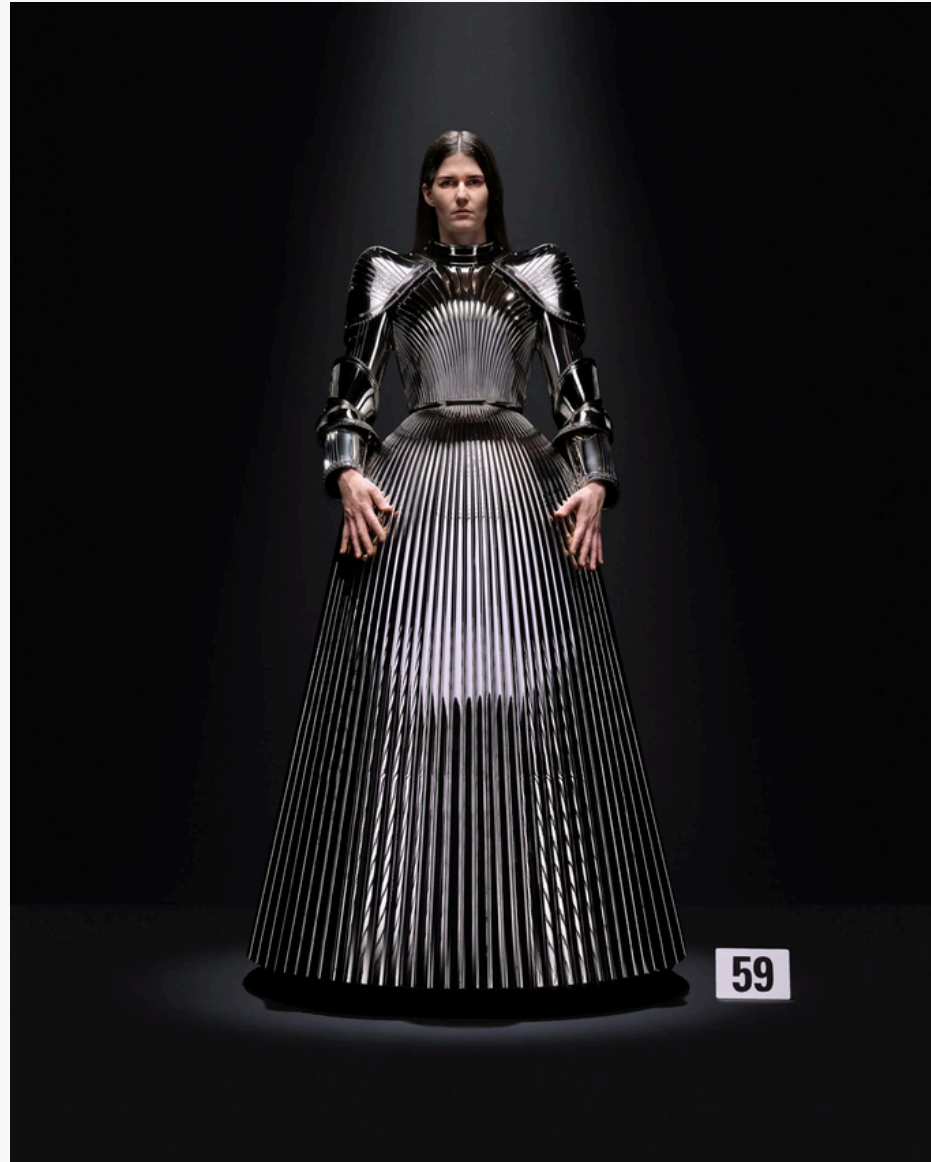

Through what the designer said and what I've seen, I've learned that this garment, although complicated to engineer, is possible through hours of trial and error and that things like hinges can be incorporated into designs to make them work. It doesn't have to be something that is commercially wearable, but as long as it's wearable, it's good enough. the back had hinges used to secure it shut, making it wearable and allowing it to open at the back when locked. looking at the images he used a already made brace with a hinge at the back and attacheed the spikes though them and used the fabric that was pleated to hide the brace and sewed it onto the brace to finish it.
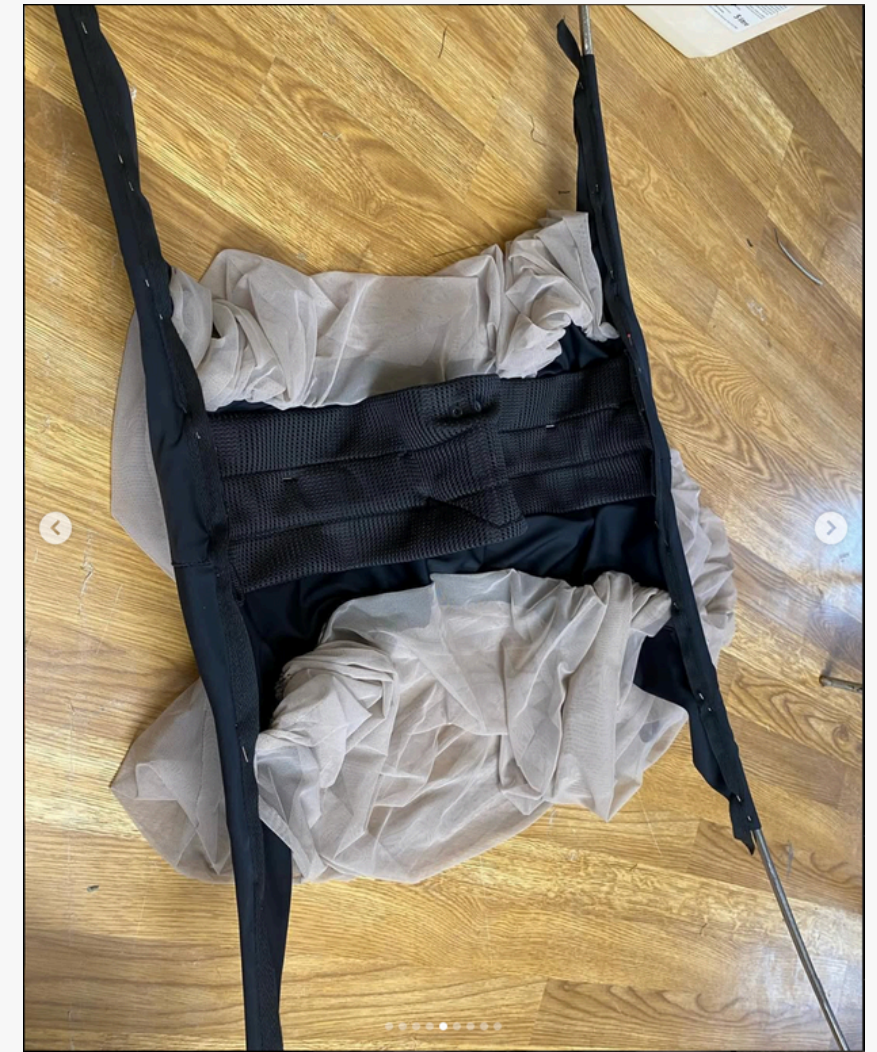
What I did was: it has a metal rod that goes around the waist, and it was a nightmare to engineer. I won't even get into it, but it **hinges open**. It doesn't have a zipper or anything like that. It hinges open, and then **when you put it on, you lock the hinge,** and then it will just sit on your waist. I kind of cheated **by making it just metal. But then it's about how to hide it** and make the audience question how all these things are happening. Typically, the answer to this challenge is to put a transparent mesh panel in the front. But no, I want to make my life very hard.

DECK: STRUCTURAL CONSTRUCTION METHODS

SIMPLE LOOKING PIECES

As there is not much information on how the look was constructed, all I can do is use the images and infer from them how they did it. For the first image, it seems that they used a very rigid fabric that looks to be canvas to make the body toile. I would infer that this was done after getting the measurements and producing a pattern for the look, which was done with computer-aided design in 3D software to create the pattern. After that, they cut the pattern and produced the garment in canvas so that it would hold the shape as well as be inexpensive. After the fitting, they probably did the necessary adjustments to make sure it would fit.

The next image shows the resin printed garment already pre-polished. I infer that this was done after the measurements were taken and they were sent to the company that did the printing, which was an atelier that made maquettes for the aeronautical industry. It was printed in resin with additional requirements, like how the models were going to move inside the print, which explains the exaggerated areas around the arm, as these were to factor in arm movements.

after the resin was printed they used chrome to polish it to create the metalic look. from the vidoes and explination ive gathered that the inside was lined with frocking material and the model also has a body suit to make it more comfortable. to put the garment together they used what seems to be ribbons to secure it around thew waist and then in the vieodes there were show screwing the garment together on the side seams whoch pulled it all together.

This look is a look from Balenciaga couture, which I was particularly interested in as it was very complex to construct. I wanted to know how it was made to better understand it, as well as so that if I wanted to use this technique, I had a gateway into some knowledge on how to start and refine the process from there instead of having no idea how it was made and not having that realm of possibility.

DECK: STRUCTURAL CONSTRUCTION METHODS
SIMPLE LOOKING PIECES

Looking at a report, I got interested in her process as well as the final garments. They look intricate, and I wanted to know what the process was like. This is what I got from reading. During the process, she tries things out, finding out how the material wants to behave. They now create their own materials, often by combining different techniques and often in collaboration with other artists or technicians from different disciplines.

For the "Lucid" collection (look 1, S/S 2016), Iris van Herpen collaborated with architect Philip Beesly. He crafted a prototype of a spherical "dome" made from hexagonal, laser-cut components using a transparent material. Iris van Herpen then drapes this geometric structure onto a mannequin to mimic and embrace the human form. The feel, appearance, and movement of the material are crucial to her creative process. "It's like a conversation," explains Petra, referring to the dialogue between the material and the designer. After this, the 3D structure is digitally imported, and the silhouette is shaped using computer software. The subsequent step involves laser-cutting each spherical dome and hexagonal piece, which are then manually assembled with translucent, flexible tubing.

"Glitch dress" that was first produced for the collection "Between the Lines" (look 6, S/S 2017), further developed for "Shift Souls" (look 5, S/S 2019), and taken up again in "Hypnosis" (F/W 2019) and "Sensory Seas" (S/S 2020). Again in collaboration with architect Philip Beesly, the atelier produced fine expandable laser-cut Mylar fabrics, a polyester material developed by NASA (interview Paul van As, January 19, 2019). The laser-cut patterns are reminiscent of digital glitches, the short-lived faults in a digital system that formed the design process of this collection. When a model wears the glitch dress, it looks as if it is vibrating and as if the model is floating in the air.

The Capriole water dress is made of beige Ecco leather with oil treatment, polyamide, and silver chains. On top of it, a hard 3D printed construction is mounted, made of crystal-clear PETG, resembling a splash of water surrounding the model.

this is an iris van harpen look which I think creates loks that are very intresting and that I wanted to know more about how she creates and constructs them as ive only heard that she uses 3d prining but I also wanted to know more about how she did things.

DECK: STRUCTURAL CONSTRUCTION METHODS

SIMPLE LOOKING PIECES

test cheuhfuehoeufheoufe

The pitched shoulder done at Balenciaga was achieved through pattern cutting, which is another way to achieve a structural silhouette, as shown by the various garments. The designs appear to be created by specially cutting the patterns longer and with more volume across the top of the shoulders and down the outside of the arms. This extra volume can then be loosely 'pinched' with well-placed stitching. Even though the top is pinched, this means that the sleeve armhole has to be cut higher so that the sleeve head fits into the elongated armhole. The construction to hold the shape has to have a light touch—when viewed from the outside at least. No heavy-handed topstitching appears to be visible to hold the shape in place. It is likely that this is also supported from the inside of the garment in ways that do not show through on the outside of the garment. For example, you might have special supports between two shoulder pads, or be able to anchor the self-fabric to the shoulder pads using only the seam allowance, so the stitches aren't visible on the outside of the garment.

AS THOUGH STITCHED RIGHT THROUGH ON PUFFER STYLES

TOP COLLAR IS SPLIT AT THE CENTRE BACK THROUGH TO COLLAR STAND

This is the collar on a wrap coat. As the coat rides up, there would be tension on the collar as it is raised higher against the body and no longer sits into the hollow at the back of the neck and base of the head. To release this tension, the top collar is split into two parts, down to the collar stand. This allows the collar to settle further around to the front.

DECK: STRUCTURAL CONSTRUCTION METHODS
SIMPLE LOOKING PIECES

I think that for silhouettes I can also look at garments from the past and how they created silhouettes because most of the techniques used now are the same that were used in the past, such as corsets and crinolines to change the shape of the body. But I think with this idea, more could be added to the body at different parts in different portions, much like the crinolines that gave volume and shape and the corsets that took away shape and made the body parts look smaller. I can use these concepts in my designs when it comes to designing in reference to the body, creating a more interesting look with my own personal take on the design.

This petticoat is crafted from metal wire and cotton tape. It was typically covered by an additional fabric petticoat to safeguard the dress worn on top. The hooping of cage crinolines could be constructed from whalebone, cane, or steel. The concentric framework of the cage would be secured with cloth tapes, or it might be entirely enveloped in fabric.

Gowns in the eighteenth century were supported by rounded side hoops of different extension and depth. In this example the wider dress would be narrower in profile. A woman so garbed had to pass through a doorway sideways.

This cotton petticoat features cording that stiffens it into a rounded shape, allowing it to push the dress skirts outward into a bell-like form. During this era, petticoats were also crafted from horsehair fabric, known as crinolines (derived from the French word "crin," meaning horsehair). To achieve a slightly raised waist, the heavy white cotton corset is enhanced with cording and boning, incorporating a slot for a busk at the center front and a spacious interior pocket designed for a paperboard to flatten the abdomen. Gussets at the bust and hips of the corset enable flesh to expand comfortably above and below. The corset features a low, open neckline and is supported by off-the-shoulder straps, which further enhance the chest area. Additionally, separate sleeve supports made from muslin and shaped with baleen complete the wide-shouldered silhouette.

This 1871 bustle consists of metal wire entirely wrapped in cotton fabric. To push the protruding hoops toward the back of the body, the most common methods included interior fabric tapes or a panel that rested against the back. This approach was quite similar to that used in the creation of eighteenth-century panniers.

DECK: STRUCTURAL CONSTRUCTION METHODS
EXPERIMENTATION

After going through what I've looked up, I wanted to try something for myself starting from something simple. I decided to use sew-in boning, plastic boning, and metal wire to experiment a little with shape. I took a few photos of what I did and realized that I had to put interfacing where the sew-in boning was to make the fabric more cohesive and workable. I added a tough interfacing, and the fabric was almost able to stand on its own. This led me to believe that if I didn't want a very constructed look or had one that goes around the entire body that connected at the back or front, I could just use interfacing. However, if it's free-standing, I will have to use sewn-in boning as well so that the fabric can hold its shape. I also changed the type of material at the top with plastic boning and metal wire and found the metal wire more fun as it was moldable. However, if the final product has metal boning, it might be less feasible as it tends to bend and warp, which is fun, but after a while, the wire gets bent out of shape. But it's good if I wanted to do some kind of molding.

The initial idea was to do some kind of structural body near the neckline.

After that, I added sew-in boning, and it was able to hold itself up but not very well.
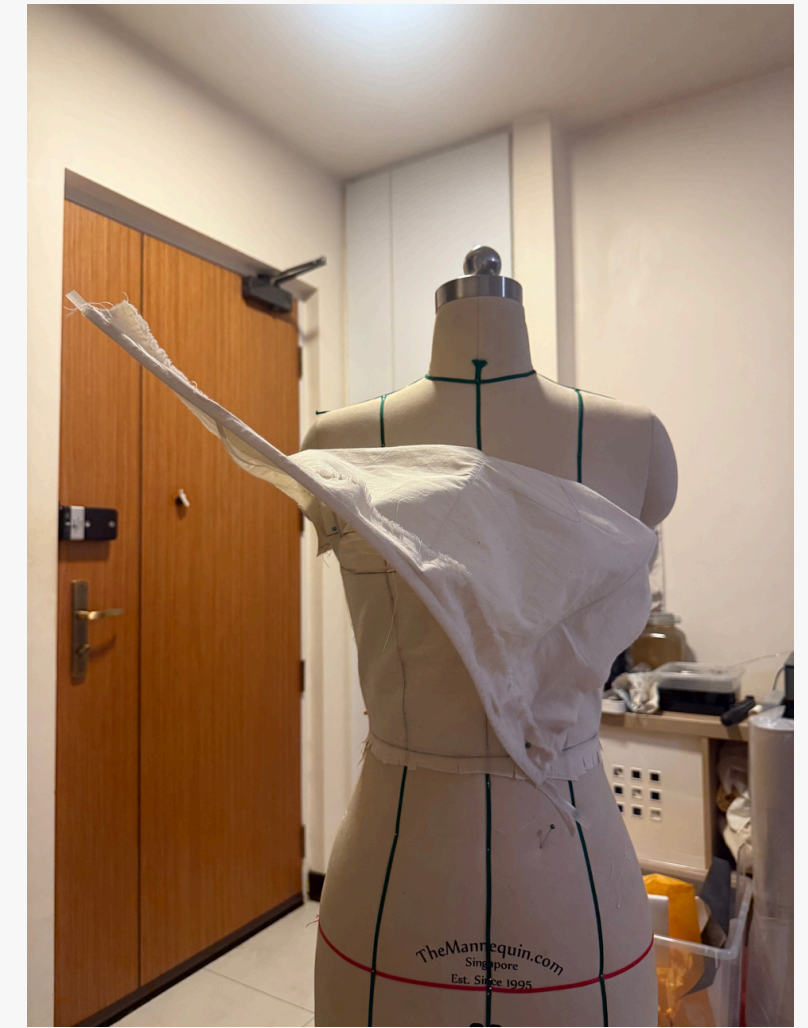
these were the first 2 attemps with metal wire that was mouldable but it was too flimsy and it being mouldable was kind of its weakness as it was too shifty

text7egueghehoehfif

DECK: STRUCTURAL CONSTRUCTION METHODS
EXPERIMENTATION

I then added plastic boning and got this result, with the shapes being more sturdy and whole as the boning was not as moldable.

text7egueghehoehfif

DECK: STRUCTURAL CONSTRUCTION METHODS

EXPERIMENTATION

After that, I realized that I might need interfacing to make the fabric more rigid so that it could hold the boning and to make the fabric more supportive. After I added it, the fabric became easier to shape and more cohesive.

With plastic boning, it was less shapeable and more organic, with the shapes just being what the boning could bend to.

With metal wire, it was more moldable, giving me control over the shape, but I wasn't really liking that it was so soft.

DECK: 4

PHOXERA

DECK: RESISTANCE COLOURS AND DETAILS

Description: this is an image of a propaganda poster that consists of multiple colours that are assoictaed with the regime that is behind it showing that coloir and colour association is very important when it comes to having a cause as well as spreading the causue as these colours could be used in multiple ways such as posters, wearables and any other propraganda awareness hence for this collection to do the same with colour assciation

characteristics: colours and associations

- SILHOUETTE
- LINEWORK
- PROPORTION
- DETAILS
- COLOUR
- HISTORICAL
- SURFACE DECORATION AND FABRIC MANIPULATION
- PRINT
- FABRIC
- MARKET, LEVEL AND GENRE

DECK: RESISTANCE COLOURS AND DETAILS
COLOUR AND POLITICS

red

came from the **13th century where pirates** would have a red streamer on their mast showing they didn't owe anyone, especially their king, anything. This evolved into a red flag becoming more significant during the **French Revolution** when the **French royalists** used it as a warning with slogans and revolutionaries used it to honor the blood of the people who died for the cause. Red came into use by the communists as their color, introduced by the **Paris Commune.** it is a common colour in alot of countries which have common ground of being more **for the people** and more "free"

blue

Started from the **Tories** in the uk as they took the colour in because blue has no attributes attached to it. This was a response to the colour red as it contrasted with red, which was seen as their competitor.

yellow

associated with **classical liberalism,** which has been modernised, is associated with gold and the free market and has been associated with monarchism in Asia with **Chinese emperors.**

orange

Associated with **Christian democracy**, moments started as a response to socialism in Europe. Also used in Eastern Europe as a symbol of **anti-Russian solidarity** with the 2005 **Orange Revolution** in Ukraine.

DECK: RESISTANCE COLOURS AND DETAILS

COLOUR AND POLITICS

black

associated with **anarchism** and **fascism**, which are quite opposing.
For anarchy, which was used by **pirates** as a symbol of defiance showing they had no allegiance to any state, this was enhanced in the 1830s during the **Canute Revolt** and also in the **hunger riots** in the 1840s to symbolize the desperation of the poor. In 1880, it was further pushed by a French anarchist newspaper called **Le Drapeau Noir**.
For fascism, it was associated with Mussolini, with his army wearing black uniforms.

white

associated with **surrender** associated with **peace** and compliance, and monarchy in France and Russia

purple

usually just associated with **royalty** as it was hard to come by and reserved for the rich or royalty only.

DECK: RESISTANCE COLOURS AND DETAILS
COLOURS

I decided to look at colors as I did not really have a color palette for this collection but also did not want to have to think about what colors I should use. This deck is **to limit and restrict my options so that I don't have a hard time choosing colors;** however, I will still give myself the choice of hues and shades of each color because I think the pure colors are too much.

After looking at the colors, they have all opened up a lot of things I can use as my basis for the collection, which is quite unexpected as going into this I didn't really expect much from it. **The color associations have given me a point of view as I didn't really have much to use as a basis for the collection since I didn't have groups of people I could really look up to as guides. The associations and colors have given me things like the French Revolution to draw inspiration from** or anarchism, giving me specific injection points I can look at, like the newspaper, which I would have never discovered.

The association of colors to parties has also sparked a new thought and idea I could use because I am building my own world. I can associate different things with each other, like how color was associated with rebellion. **I want to extend this concept into shapes and features, giving them new meaning and forms using "logic" to shape their perspective from the viewer's standpoint. The viewer is giving meaning to the clothes, but the clothes also have their own meaning, and using common sense, the meanings will be deciphered.** I think this is quite a breakthrough point for the collection as I have found a basis I can use to launch the collection, breathing life into it, as I feel that this embodies what I want to do for this collection—creating my own rules and breaking the mold.

I think that this is an intresting concept becasue at the same time same things and mean diffrent things in diffrent places

DECK: RESISTANCE COLOURS AND DETAILS

COLOURS

red

black

white

yellow

purple

After going through the colors used in modern-day politics, I have decided to use these colors to develop my color palette. I will be using the hues and shades of these colors that I find appropriate and that I personally resonate with.
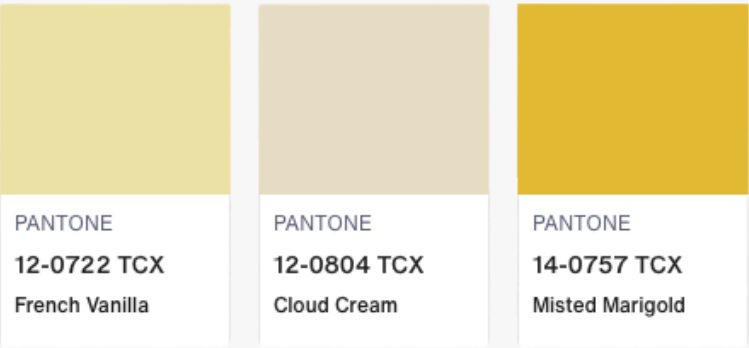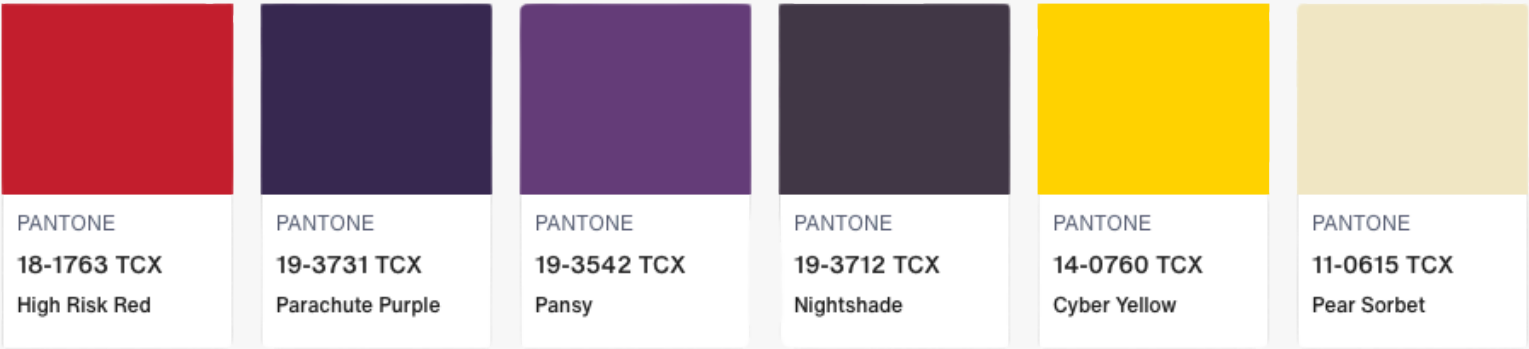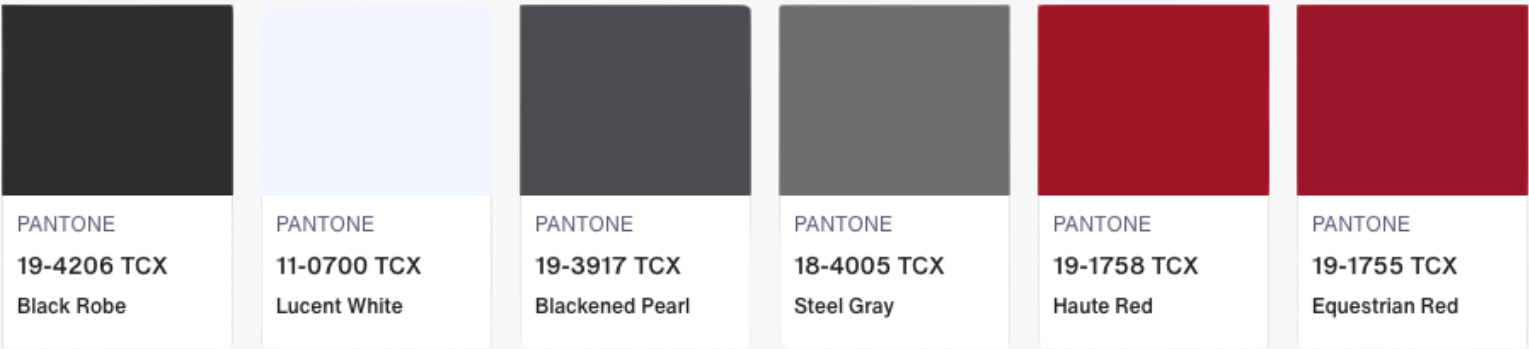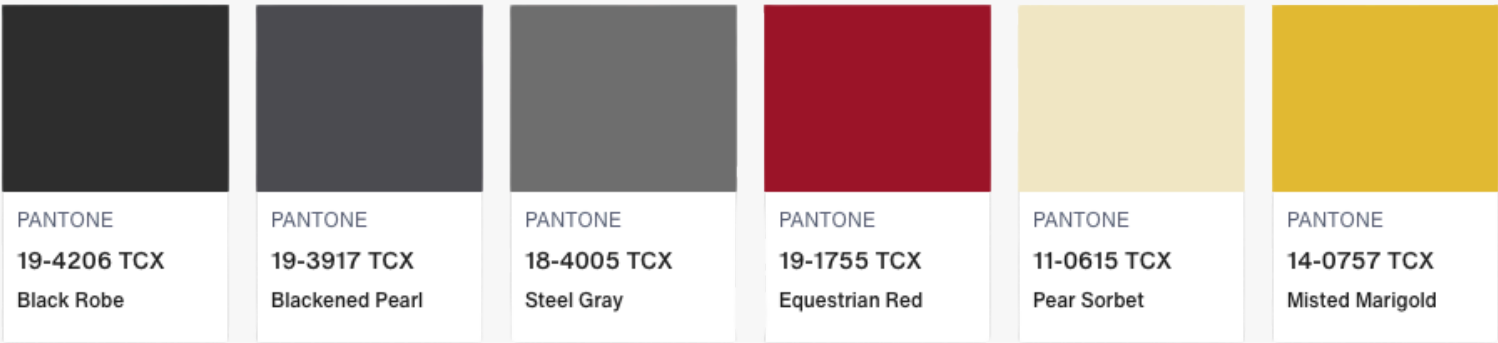
DECK: RESISTANCE COLOURS AND DETAILS

COLOURS

PANTONE 19-4206 TCX — Black Robe
PANTONE 11-0700 TCX — Lucent White
PANTONE 19-3917 TCX — Blackened Pearl
PANTONE 18-4005 TCX — Steel Gray
PANTONE 19-1758 TCX — Haute Red
PANTONE 19-1755 TCX — Equestrian Red

PANTONE 18-1763 TCX — High Risk Red
PANTONE 19-3731 TCX — Parachute Purple
PANTONE 19-3542 TCX — Pansy
PANTONE 19-3712 TCX — Nightshade
PANTONE 14-0760 TCX — Cyber Yellow
PANTONE 11-0615 TCX — Pear Sorbet

PANTONE 12-0722 TCX — French Vanilla
PANTONE 12-0804 TCX — Cloud Cream
PANTONE 14-0757 TCX — Misted Marigold

ORIGINAL COLOR PALETTE

PANTONE 19-4206 TCX — Black Robe — RGB 45 46 48 — HEX #2D2E30
PANTONE 19-3917 TCX — Blackened Pearl — RGB 78 75 81 — HEX #4E4B51
PANTONE 18-4005 TCX — Steel Gray — RGB 114 111 119 — HEX #726F7
PANTONE 19-1755 TCX — Equestrian Red — RGB 158 21 40 — HEX #9E1528
PANTONE 11-0615 TCX — Pear Sorbet — RGB 243 234 195 — HEX #F3EAC3
PANTONE 14-0757 TCX — Misted Marigold — RGB 227 189 51 — HEX #E3BD33

PANTONE 11-0608 TCX — Coconut Milk — HEX #F1EEE6
PANTONE 19-1535 TCX — Syrah
PANTONE 11-0108 TCX — Solitary Star
PANTONE 19-3812 TCX — Baritone Blue
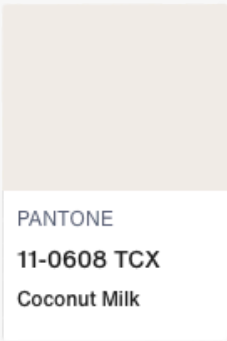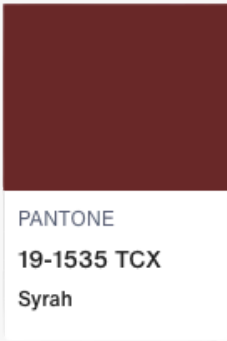
TM

REFINED COLOR PALETTE

DECK: RESISTANCE COLOURS AND DETAILS

DETAILS

early pirates

They could not afford clothes and usually wore what they had until it rotted off, typically barefoot in baggy trousers (slops) cut off between the knees and ankles, allowing them to grip onto the slippery deck and ladder as well as being able to move more freely since they required more functional clothes to live on the sea which was similar to what **mariners in the 17th century**

They usually wore loose-fitting garments made out of **practical materials such as linen, wool, and cotton**, which were durable and comfortable. They also wore leather boots that offered their feet protection, as well as tricorn hats that protected them from the sun.

They also used fashion as a form of identity and rebellion, breaking societal norms and embracing life outside the law, which was shown in their unconventional clothing choices.

They would opt to wear torn, **mismatched clothing and often patched up and modified** their clothes according to their needs and wore whatever they could find and get from the ships they captured. they would also make use of jewellery like gold earrings to show off wealth as well as provide a burial fee for those who perished taking fashion inspiration from various places such as the Spanish, English and africans using bold colours, intricate such as **stripes and chequered** patterns and unique accessories allowing them to **express their individuality while still being functional**

The bandana was both practical and a symbol of rebellion, not only to keep their hair out of their face but also to mark their freedom and display their independence.

Pirates began wearing more elaborate and **high-quality clothing made from the finest materials such as silk, velvet, and lace as they started raiding ships that carried such items onboard**, incorporating them into their wardrobe and elevating their status with intricately detailed garments such as coats with gold and metal buttons.

In essence, pirates were rebels who were fighting against governmental and economic systems they thought were unfair, adopting democratic policies and structures on their ships.

DECK: RESISTANCE COLOURS AND DETAILS

early pirates

Pirates would wear **long coats** taken from wealthy captives. These coats had an array of **buttons down the entire length of the front with side cuffs buttoned back**. Others would wear short jackets to stay warm and agile, usually made out of **heavy blue or grey cloth that was wool or hard-wearing fustian**, and were also known as fearnoughts.

Alternatively, short billowing trousers known as **petticoat breeches** were worn, which could be tied at the knee with **leather pockets** stitched onto the trousers to hold things like coins, tobacco and weapons and were usually buuttoned closed

They also opted for **baggy trousers** often with bell bottoms as they could be rolled up for activities, as well as **neck scarves** to protect them from the wind, and wore **waistcoats** that could be one-colored, striped, or checkered.

In order to gain more respect, some pirates wore **wigs** which were fashionable among the rich and would **tie white or black ribbons** on the ends. They usually opted for hats that were tightly fitted and made out of wool, leather, or canvas as that served a more functional purpose. An accessory they would wear would be a **silk sash** across the body that was used to keep weapons or to tie weapons to.

DECK: RESISTANCE COLOURS AND DETAILS

French revolution and royalists

Fashion during the revolution was used to distinguish between social classes, with red and blue representing Paris and white representing monarchy and purity. The revolutionists sought to adopt simpler clothing, rejecting royal symbology and making fashion more accessible to the social classes. Almost everything became a political emblem and a potential source for political conflict. Fashion became one of these tools to display one's support, as well as allowing people to understand their positions.

Revolutionaries challenged fashion norms of the time, asserting that clothing should show your socio-economic status and instead should communicate your political stance.

During this time, the demonstration of luxury was a driving force behind self-presentation, which was what the revolution was against. It was slowly weaned off and became more consumer-based, changing women's pursuit of fashion from one that was rooted in social etiquette and aristocratic privilege to one that was based on their femininity. Women were warned to only combine simplicity with luxury; however, there were people who were against the revolution who showed it through their clothes in full mourning outfits to express their sympathy towards the royalty. These outfits consisted of "a red and black pierrot jacket, a white linen skirt... and a bonnet of black trimmed with gold, pearls, diamonds, and an aigrette of white feathers."

Fashion in this era took inspiration from ancient Greek and Roman attire, with more relaxed fits compared to the previous aristocratic fashion. It saw the rise of two main genres of fashion: the sans-culottes as well as the incroyables and merveilleuses.

these groups of people would have gatherings to mourn the lost of their family memebers who were lost of the guilloutine

DECK: RESISTANCE COLOURS AND DETAILS

DETAILS

French revolution and royalists

This look has a hat that has a **cockade** on it, showing that the wearer was supportive of the revolution, as well as having a **pamphlet** in the pocket of the coat that inferred the same, although the suit seems to be one of an aristocratic elite.

This is a French revolutionary motif **waist coat** which has **motifs and mottos embroidered** on it. The colors also display the wearer's attitude towards the revolution, which was in support of it.

This is on the collar of the waistcoat. The **caterpillar indicated casual dress with the butterfly and scissors suggesting the sacrifice of finery.**

Men of that line wore 3-piece suits that consisted of a single or double-breasted coat with collars also known as a **frock coat.** It was fitted and had tight sleeves. During the revolution, the clothes remained the same, but the **colors took a different meaning.**

This look features the **"sans culottes,"** which meant without knee breeches. This look consists of **loose-fitting coarse cotton trousers** typical of the **working class** and was a symbol against the impractical breeches. There is also a hip-length woolen jacket known as the **carmagnoles** associated with **peasantry**. This look was drastically different from what was worn by the aristocrats. There is also a **Phrygian cap**, which was also known as the liberty cap, and it was a **symbol of democracy and freedom**.

In the 1790s, men got tired of the "sans culottes" and introduced a new style called "les incroyables," which was an extreme style. **They wore tight, extravagantly cut tailcoats and cropped pants in striped fabric.**

DECK: RESISTANCE COLOURS AND DETAILS

DETAILS

French revolution and royalists

This look consists of a fitted **caraco, a jacket bodice** that has long tight sleeves cut on a curve to closely fit the elbow, with an underpetticoat. It is an illustration from a magazine that showed the "new fashion" for the time, which was a **new bonnet**. It is a tall gauze bonnet that had a **tri-color cockade** on the side, embroidered with olive branches in green and trimmed with white taffeta, with a cross, sword, and spade, which was the "**new symbol of national pride**" with the colors of Paris.

This image shows illustrations with things like a striped caraco **inspired by the national ribbons** in the colors, as well as **shoe buckles in the shape of Bastille being dismantled**.

This is an illustration of a gown that women were encouraged to wear, which was made out of a **fine Indian muslin embroidered with tiny red, white, and blue bouquets.**

the bonnet rouge was the most common way for people to show their support for the revolution

This is a feminine version of the National Guard uniform deemed the feminine patriot.

DECK: RESISTANCE COLOURS AND DETAILS

DETAILS

French revolution and royalists

examples of the sans-culottes dressing the revolutionists wore

madam sans culotte

designs by jacques louis david as a proposal for the **revolutionary character national costume** which drew inspiration from classical antiquity historical periods and theatrical costumes which purposefully **avoided sans culottes**

This was what the government approved for all deputies to wear as their **official costume**, comprising of a French coat of national blue , a tricolour belt as well as a scarlet cloak à la Greek, as well as a tricolour hat adopted as the uniform to a very unenthusiastic response with the red causing fatigue.

DECK: RESISTANCE COLOURS AND DETAILS

DETAILS

French revolution and royalists

These are **the incroyables** who were a manifestation of **masculine defiance against sartorial uniformity**. They were the kids of the elite and were a subculture rebellious youth movement that rose during the French Revolution. They were **against the revolution**, using their opulent and over-the-top fashion as a form of display towards their political stance.

the fleur de lis was the royalist insignia which the opposite of the cockade

The exhibition of their stance **did not end with fashion**; it continues with their haircuts and speech, with the **letter R being omitted,** as well as their haircuts pushed forward and **shaved at the nape of the neck, as if the guillotine blade was about to fall.**

Women in this era opted for more simple dressing similar to the **Greeks and Romans but added flair to how they dressed with accessories in a neoclassical way** in a narrow clinging gown. unadorned white cotton chemise has a rounded drawstring neckline, softly gathered bodice and skirt, waistline placed directly under the bust, and short tight sleeves, , wears a sleeveless chemise that exposes more of her chest and her full arms. Her sole ne plus ultra accessory that was requisite for a woman of fashion and communicated her wealth is an expensive shawl with narrow palmette borders

This shows the **Ancien Régime couple in elaborate court attire reacting to the Incroyables (male) and Merveilleuses (female),** signifying the change in fashion among the aristocrats away with the corsets and

(On him) a square-cut coat with even skirts and wide lapels, chin-covering cravat, long tight breeches fastened with ties rather than buckles, a walking stick, flat pointed shoes, shoulder-length unpowdered curls, and a bicorn hat, and (on her) a high-waisted trained gown with shocking elbow-baring sleeves, equally flat pointed shoes with ribbon ties, and no sign of understructure.

The Incroyables **tugged their cravats up high, swaddling their throats in goiters of cloth:** The collar generally ended around the ears, entirely hiding the chin and jaw. **Their tailcoats were creased and muddied, tailored short and tight in front, with pleats in the rear creating a hunchback effect**; Heyl, the most famous tailor in Paris at that time, specialized in this intentionally bizarre shape.

DECK: RESISTANCE COLOURS AND DETAILS

DETAILS

French revolution and royalists

Women went from having full skirts and hoops with petticoats to neoclassical chemise dresses carrying small bags hung at their wrists. as well as wigs in colours such as blonde and elaborate jewerly.

The Merveilleuses wore Neoclassical style dresses, with **high waists** and open necklines, narrow skirts, and often made up of **light fabrics** such as muslin, to assimilate the style of the mythical females of classical antiquity; their hair was often made in a variety of styles, or covered with the different hats that were popular at the time, including bonnets, toques, turmans, and the popular cornette.

The white cotton chemise was a **rounded drawstring neckline** dress with **soft gathers** at the bodice and skirt, with the waistline placed directly under the bust, and with short tight sleeves. Their dresses were known as women's attire, as they favored **natural body silhouettes.**

Thérésa Tallien, une célèbre merveilleuse

The incroyables were usually dressed in **oversized cravats, wide trousers, jackets, and "large earrings" with their distinct bicorne hats.** They also carried canes that referred to their executive power, used as an accessory or weapon.

DECK: RESISTANCE COLOURS AND DETAILS

French revolution and royalists

For this deck, I decided to look at people who were at the forefront of the movements such as the Incroyables and Sans-Culottes, using them as inspiration. The people in this part of the deck will be the muses for the designs I develop in this segment, looking into who they are as people and designing according to that, creating somewhat of a wearer profile framing them in PHOXERA designing elements that can be implemented.

THÉRÉSA TALLIEN: French socialite who led the merveilleuse movement, controversial, beautiful, political activist, scandalous, risqué, extravagant the dresses were inspired by the simple and practical dresses they wore in prison

Joséphine de Beauharnais similar to theresa but became the empress of france

DECK: RESISTANCE COLOURS AND DETAILS
sketch studies

For these designs, I wanted to take the characteristics of the neoclassical dress and reimagine them through the lens of phoxera, depicting a woman who feels the effects of the society around her and is not really paying attention to it, much like the remarkable women during the French Revolution. I took the silhouette of the neoclassical dress, keeping it the same with the lack of shape and following the natural women's body shape, and tried to reimagine it.

I would also consider these sketches as observational studies to better inform future sketches with the things I liked.

DECK: RESISTANCE COLOURS AND DETAILS
French revolution and royalists

For the plastic bag looks, I wanted something that kept the shape but also played with proportion by exaggerating them using air and inflating the shape. I wanted to add some kind of voluminous mass behind the dress while keeping it away from the body, maintaining the origin of the neoclassical dress, and I came up with these as I was unable to sketch them down, so I decided to try a drape.

For the other dress, I tried to drape something that was following the silhouette of the neoclassical dress but added a twist and came up with these dresses. I tried to keep the shape while adding elements and came up with this dress with all the folds and layers, which I'm quite happy with.

DECK: RESISTANCE COLOURS AND DETAILS
French revolution and royalists

Les incroyables: extravagant, flamboyant, and provocative. Using fashion as political statements against the status quo.

DECK: RESISTANCE COLOURS AND DETAILS
sketch studies

For these sketches, it followed the same principle of using the old illustrations to inform the new ones and taking inspiration about where I like and don't like, using this as a study to look at the clothes and how to approach designs.

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DECK: RESISTANCE COLOURS AND DETAILS
French revolution and royalists

sans culotte: they supported the revolution: very simple outfits using colors and symbols to show their support for the revolution

After doing further research, I found this article that provided me with more information as well as images of how they would dress during that time and have used the images as more inspiration. I think about this point in time I will focus on the French Revolution as the main backbone of the collection, as I feel that if I continue looking at other revolutions, it will be too much for a single collection to focus on.

from this article they mentions that the fabrics they used changed with cotton muslin from india instead of silk for the trendy dresses of that time called the chemise

it was said at that time women didnt have the same rights as men and becasue of that they started expressing themslevs through fashion. it became a powerful form of body poitucs and a powerful form of self assertion. they were freed from the heavy dresses and tedious garments and underscored ntheirn power as automous individuals

it was also said that they held balls after the years of terror during the french revolution where the children of the rich who have been executed gathered. at these gatherings guillotine cuts were seen as well as red neck rubbions which were all attirbubes to thier parents for family members who were killed during the revolution

DECK: RESISTANCE COLOURS AND DETAILS

French revolution and royalists

From the Journal des dames et des modes. The French Revolution of 1789 heralded a new era where all individuals could redefine themselves. Between 1797 and 1804, following the initial upheaval of the revolution and prior to Napoleon's push for more conservative women's attire, the Journal des dames et des modes presented Europeans with an astonishingly fresh approach to fashion. It dismissed the traditional rules, forms, and materials that had previously indicated fixed social status, embracing instead the idea of personal expression through consumer choices. This remarkable shift towards individualism allowed men to dress freely as they have continued to do, and for a brief period, it also liberated women.

DECK: RESISTANCE COLOURS AND DETAILS
French revolution and royalists

After researching further, I found out about the ball of victims that may or may not have existed. For these balls, women and men would wear hair that mimicked the look of getting their heads cut off by the guillotine. They would also wear ribbons or red trims to represent the blood flowing from the bodies. They would wear red Xs on their backs or chests to represent the same thing. They would also wear black armbands to mourn their family members. To me, I thought that I could incorporate the phoxera symbol into this as well as use distorted lines to do the same, following how the ribbons or trims would be tied and distorting them to create new shapes that build off the original shapes.

this could be emulated in the form of print, trims, surface decoration or pattern cutting. in my case the red will be changed to back instead to show resistance agaisnt the brashxiums
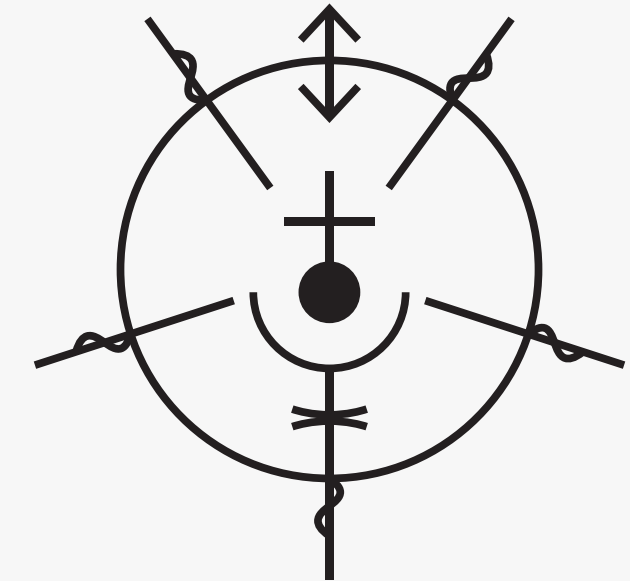
Accessories, hair, and hairpieces could be transformed into something that fits my concept, like pieces that decorate the garments in phoxera or even headcovers that turn into face covers or scarves as disguises or coverings to conceal the identities of people.

DECK: RESISTANCE COLOURS AND DETAILS

DETAILS

full collection manifesto

This collection takes place in Phoxera, a planet that has been occupied by a hyper-capitalist authoritarian, self-centered government that only preserves itself, which I think reflects the modern world. Phoxera is a satirical allegory about the world we live in now. I want to use fashion and the concept of subtle protest to resist the occupiers and take back the old world they knew. Through research, I have found that this mirrors this sentiment, with fashion taking a political position in people's lives by showing their stance and resisting what the current norms dictate, creating their own new norms from what already exists. They want to reclaim their old way of living and agency over their own bodies and lives through their bodies and clothes. I feel that the French Revolution and how they dressed towards the end aligns with what I imagine this collection to be.

How? The way the men dressed mocked how the rich were executed through their clothes and even attitudes. The men were flamboyant and challenged the status quo, constructing their own world while doing so in the ball of victims. This was quite literally building their own world. I want to take the essence of that and translate it into a modern context. For the women of the time, although simple, their outfits also held heavy significance, with things like bows and decorations carrying heavy meanings of their deceased loved ones. They were oblivious to the years of terror. The years of terror were over, but the memories remained. They were oblivious. They were oblivious to the changing world around them; as long as they had money and were not executed or prosecuted for their wealth, they were alright. They did not have to care or participate in what was going on around them. They were oblivious and ignorant yet used fashion to fuel an invisible political campaign invisible to the naked unaware eyes. They were loud and yearning for the past, for their past lives, for what they knew as life until it was dismantled and decapitated. They revealed themselves however they wanted and did so freely, flaunting what they had, which was their bodies. They had agency over their bodies and did not have to live in fear of the past but were still yearning for the past. Les incroyables and merveilleuses were existing in a system that wanted to abolish them but managed to remain in anonymity, in subtlety, without conforming to the efforts around them. They even mocked the efforts and remained unscathed; they were a satire of what happened to their parents and yet did not care nor conform. They adapted and were subtle. I don't want to copy the clothes; I want to capture the essence of the fashion of the time supported by the French Revolution.

What are we fighting against? Capitalism, an authoritarian state, and a lack of agency over our bodies from the government. We want to bring back the old way of life. I don't want to contribute to your version of society, but I have to in order to live, so I will do it unwillingly. However, in my way of dressing, I will refuse to conform to the society you want to build. You may have taken over our world, but you will not take away my spirit. I may not be able to voice what I want to say and how I feel, but my clothes will. They will tell everyone exactly how I feel about your governance; they reflect my true intentions and thoughts. You can control my words, but you will not and do not control my thoughts. I communicate through my fashion. I'm forced to exist within you but am oblivious to you. You occupy my land but not me. I am bound by body but not spirit. You watch me and leave me with nowhere to hide, but I will render myself unrecognizable. You will see me but not know me. I will be visible and invisible. You will not control me; you will not see me. I will be oblivious to you. I will show you what you don't want to see. I will decide on what I want to show you, and you will have no choice but to watch as I do. You will see me and hear me when I want you to, and I will disappear when I want to. I will do what I want in your world, much like what you have been doing to me. I've been doing what you want for far too long. I will reclaim my right as a living being and revert to the way of living where I am free. I will be freed through restriction. I will restrict myself physically. I will restrict my fields of vision in order to restrict yours. You might follow me around, but soon you will not; I will vanish. What I wear will be what I want to wear, but what I wear will make me invisible and visible at the same time. I will occupy what I want to when I want to, and you will not stop me. I will spread myself, and you will not know how, when, or where. Everyone will know what I stand for.

Physical mobility, bodily autonomy, expression, privacy, space conservatively—like how to cover but not cover the body and how to take up space—like an invisibility cloak. Nietzsche's idea of self-discipline or Foucault's concept of power and control.

COLLECTION MANIFESTO

What are we fighting against? Capitalism, an authoritarian state, and a lack of agency over our bodies from the government. We want to bring back the old way of life. I don't want to contribute to your version of society, but I have to in order to live, so I will do it unwillingly. However, in my way of dressing, I will refuse to conform to the society you want to build. You may have taken over our world, but you will not take away my spirit. I may not be able to voice what I want to say and how I feel, but my clothes will. They will tell everyone exactly how I feel about your governance; they reflect my true intentions and thoughts. You can control my words, but you will not and do not control my thoughts. I communicate through my fashion. I'm forced to exist within you but am oblivious to you. You occupy my land but not me. I am bound by body but not spirit. You watch me and leave me with nowhere to hide, but I will render myself unrecognizable. You will see me but not know me. I will be visible and invisible. You will not control me; you will not see me. I will be oblivious to you. I will show you what you don't want to see. I will decide on what I want to show you, and you will have no choice but to watch as I do. You will see me and hear me when I want you to, and I will disappear when I want to. I will do what I want in your world, much like what you have been doing to me. I've been doing what you want for far too long. I will reclaim my right as a living being and revert to the way of living where I am free. I will be freed through restriction. I will restrict myself physically. I will restrict my fields of vision in order to restrict yours. You might follow me around, but soon you will not; I will vanish. What I wear will be what I want to wear, but what I wear will make me invisible and visible at the same time. I will occupy what I want to when I want to, and you will not stop me. I will spread myself, and you will not know how, when, or where. Everyone will know what I stand for.

DECK: RESISTANCE COLOURS AND DETAILS

DETAILS

what am I doing i guess this is the manifesto lol

This collection is set on Phoxera, a planet under the sway of a hyper-capitalist, authoritarian regime that prioritizes its own preservation, reflecting aspects of our contemporary world. Phoxera serves as a satirical allegory for the society we inhabit today. My intent is to utilize fashion and the notion of subtle protest as a means of resisting the occupiers and reclaiming the world as it once was. Through extensive research, I have discovered that this sentiment resonates with the role of fashion as a political statement in individuals' lives, allowing them to assert their positions and challenge prevailing norms, ultimately creating new standards from existing paradigms. Individuals yearn to reclaim their former way of life and regain agency over their bodies and existence through their clothing.

The French Revolution, particularly the fashion trends of its later stages, serves as a poignant parallel for this collection. The attire of men at that time often mocked the opulence of the wealthy, subtly commenting on their fate through both clothing and demeanor. These individuals were flamboyant and defiant, constructing their own identities within a society marked by violence and upheaval. I aspire to capture this essence and translate it into a contemporary context.

For women, although their attire appeared simple, it carried profound significance, with adornments such as bows serving as poignant reminders of lost loved ones. They remained oblivious to the years of terror that had transpired, content in their wealth as long as they were not subjected to persecution or execution. This ignorance allowed them to exist within a bubble, using fashion as a vehicle for a political statement that remained invisible to the unobservant. They were loud in their longing for the past—an existence they once knew, now dismantled.

The "incroyables" and "merveilleuses" of that era thrived within a system that sought to suppress them, yet they maintained their anonymity and subtlety, refusing to conform to the societal pressures around them. They mocked the very forces that sought to diminish them while remaining unscathed, embodying a satire of their parents' plight. They adapted and flourished, not through imitation but through the essence of their fashion, rooted in the revolutionary spirit.

Our struggle is against capitalism, an authoritarian state, and the deprivation of bodily autonomy imposed by the government. We seek to restore the old way of life, rejecting the societal constructs that seek to define us. While I am compelled to participate in this system for survival, I will not conform to the society it promotes. Although my voice may be stifled, my attire will express my dissent, articulating my true sentiments. You may control my words, but you do not govern my thoughts. I will communicate through fashion, navigating this world that occupies my land without truly possessing me.

I shall render myself both visible and invisible, revealing what I choose and obscuring what you prefer to ignore. I will decide when to engage and when to retreat, asserting my existence within your confines. I have acquiesced for too long; now, I will reclaim my autonomy and return to a state of freedom. My liberation will manifest through self-imposed restrictions, as I deliberately limit my visibility to challenge yours. You may attempt to follow me, but soon, I will elude you. My clothing will be a duality of invisibility and visibility, allowing me to occupy space on my terms. My presence will be felt, yet you will remain unaware of the depths of my intentions.

This exploration of physical mobility, bodily autonomy, expression, and privacy will navigate themes of covering and revealing the body, akin to an invisibility cloak. Drawing on Nietzsche's concept of self-discipline and Foucault's theories of power and control, this collection aims to articulate a nuanced resistance through fashion.

DECK: RESISTANCE COLOURS AND DETAILS

uniform protest

I feel that from this concept it can be developed into something that provides the wearer with simple everyday attire they can wear on the streets, but with subtle changes to the clothes to make them different. With this difference in the community, they can have their own meanings for different types of "uniforms," while keeping it within their community of being anti-government. It's like a uniform for the cause that is undetectable by the general public, but if you're in the community, you will understand. This is inspired by what I found out about the French Revolution, where they dressed a certain way and the specific things they did were understood by the people who stood for the same cause as them, such as the red ribbons or empire line dresses, showing that they were not really aligned with the revolution.

DECK: 5

PHOXERA

HOW TO AVOID SURVEILLANCE

CV dazzle: The initial CV Dazzle designs work by **altering the expected dark and light areas of a face** (or object) according to the vulnerabilities of a specific computer vision algorithm. In the image above (Look #5), the design targets the Viola-Jones face detection algorithm, a popular (at the time of development) and open source face detector that is included with the OpenCV computer vision framework. But CV Dazzle is not a specific design or pattern. CV Dazzle is a camouflage strategy to evade computational vision systems that evolves, as **camouflage does, alongside the technology it aims to subvert. Patterns and designs are always specific to the wearer, algorithm, and environmental conditions.**

Designs can be created using **only hair styling, makeup, and fashion accessories**, which could be customized to any wearer's style and are low-cost or free, and accessible to a wide audience. Newer forms of a CV Dazzle approach could target other algorithms, such as deep convolutional neural networks, but would require finding vulnerabilities in these algorithms. Because computer vision is a probabilistic determination, finding the right look is about finding how to appear one step below the threshold of detection.

To guide the development of the initial looks for the project, a genetic algorithm was used to find the optimal faces hidden within the algorithm. For over a decade, since the development of the Viola-Jones algorithm in 2003, these were the prototypical face appearances used to detect the human face in security videos. The key observations are the heavy reliance on the dark areas of the eyes, the symmetry, the stability of the nosebridge, and the darkness under the nose. By using makeup and hairstyling the dark and light areas can be reversed to lower the probability of detection through the various stages of the haarcascade profile, a multi-stage detector that uses around 20-25 stages of scoring during the detection process.

The CHBL Jammer Coat is made of **metallized fabrics that block radio waves and shield the wearer against tracking devices.** While the garment keeps you safe from radio frequency identification (RFID) readers that steal credit card information, it will also make you unreachable on your mobile device, so it's for you to decide whether the protection is worth dropping out of touch. **The fabric's pattern is comprised of dots of various sizes in a wave formation creating a "vibrating" sort of look to the coat. Its waviness is so visually busy, cameras don't detect it.** Though the jacket itself is reminiscent of Yayoi Kusama's work, I have a hard time believing someone looking to fly under the radar would want to go out wearing something as eye-catching as the CHBL coat. If the purpose is to deter surveillance systems, it sure draws a lot of other unwanted attention to you by the crowd.
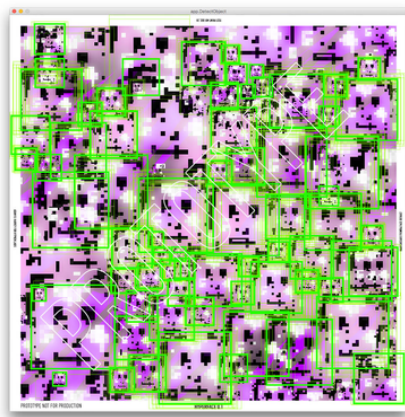
The simplest method is to visualize the number of false-faces detected. The parameters for scale factor, min/max size, and canny thresholding should be tuned to your specific application domain.

The comparison below shows all true face (thick green border) and possible faces (thin green border), also known 0-overlap scores. In this result, the scale factor was reduced to 1.05 and the minimum size to 24 (the absolute minimum) since the scarf includes small false-faces. The image shows that the false faces can trigger "true face" detections in the face detection, exploiting the vulnerability of the low-resolution CCTV-style imagery used in the training dataset.

In technical terms, HyperFace is a computer vision camouflage that exploits the low-dimensionality of the low-resolution grayscale face image training dataset used to train haarcascade profiles. It works because the profiles were used universally. Breaking one profile meant breaking the profile everywhere because all CV systems relied on the same, vulnerable face detection profile. This is no longer true for DCNN-baesd face detection system.

this coat mainly blocks the wearer from radiation and from people getting information from wireless devices.

The Dress is part of the MANIFESTO COLLECTION about knitted garments that shield facial recognition.The algorithm on the textile hinders the object recognition software's capabilities, causing it to not recognize the person wearing this garment. Instead, it recognizes the textile as nothing, a "zebra", or a "giraffe".

this block the wearer fromn themral cameras The garments are made with a silver-plated synthetic fabric that is highly flexible, wearable, and thermally reflective. The metal-plated fibers reflect and diffuse thermal radiation emitted by a body which reduces the wearer's thermal signature under observation by a long wave infrared camera (LWIR), for example a FLIR camera.

This privacy mask is an art piece called Surveillance Exclusion by artist and technologist Jip van Leeuwenstein. Leeuwenstein's website says this mask is formed like a lens. It's designed to make you unrecognizable to facial recognition software while still letting you interact with other people without losing your identity and expressions.

Look at these examples. I found that hiding or distorting the face is a good way to evade cameras and surveillance, as well as the use of patterns and distortion to hide faces. I find this very interesting, as in my previous research on other topics, like in the previous deck, I discovered that a lot of people who protest or resist have their iconography or logos and use things such as stripes on their clothes to show where or what they stand for. I'm wondering if it's possible to merge that with this concept of anti-surveillance. Perhaps I could include the logo I created for the resistance and merge it with the anti-surveillance theme. As there is so much I can do with anti-surveillance, as the technology is getting better, the only way is to cover the wearer's face or to look out for what makes the face recognizable and cover them, hindering surveillance.

DECK:

When I think of a hyper-vigilant state, I think of the Uyghur region of China, where they are heavily surveilled. It's not just that region, but in China as a whole, with so much technology making it easy for the government to track and trace everyone. Perhaps I should look into how the people there are combating this surveillance to get a better understanding. Another question I also have would be what makes the face recognizable and how do I hinder it from being recognizable but still keep it minimal.

Most facial recognition systems (even now) rely on identifying specific "landmarks":
- Eye corners
- Nose tip
- Chin & jawline
- Eyebrows
- Lip boundaries
- Ear placement
- Forehead shape

Modern AI systems (especially iPhone Face ID style or China's CCTV systems) use depth mapping:
- Contours of cheeks
- Eye socket depth
- Nose bridge protrusion
- Chin curvature
- Skull shape beneath the skin

Ratios & Proportions
- Distance between eyes
- Nose length & width
- Face length vs width
- Position of mouth relative to nose
- Angle of jawline
- Shape of eye socket

Upon further research, I found out about anti-gait fashion, which changes the way people behave through weight and restriction, which is what I thought about but did not know there was a name for it. I think I will use that as an inclusion in designs, making it sort of my list of design elements in the function area.

Real-World Uyghur Strategies (Observed / Reported)
- Long robes + layered scarves → cultural but also functional against gait/facial detection.
- Dark glasses + hats.
- Avoiding distinctive colors.
- Moving in groups (shared silhouette confusion).
- Carrying decoy devices (burner phones vs real phones).
- Avoiding "smart" fashion entirely (Bluetooth sneakers, wearable tech).

reading about pirates and how they were kind of have inspired a thought about how I want the weaer of the collection to be like kind of creating a personaity for them. perhaps someone who is strong willed and looking for adventure in life. someone who seeks freedom

DECK:

COLLAGES

I saw that there were prints that could distract cameras and decided to try that out. From my understanding, it did not take that much to confuse the system by adding noise to it, so I decided to try to make a face out of the logo. I found a web-based web app and decided to try it out.
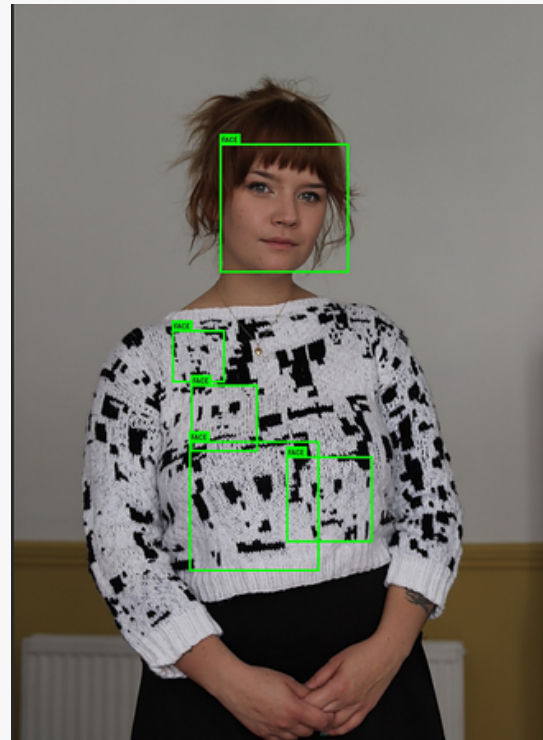
This is a sweater this lady knitted using the anti-surveillance print. From this, I decided to design my own anti-surveillance print instead of using what is already developed. I started from the logo as I did not want a busy print; I wanted something that would be minimalist and simple, something not busy.

https://mediapipe-studio.webapps.google.com/studio/demo/face_detector

this was what I used to test out all the faces
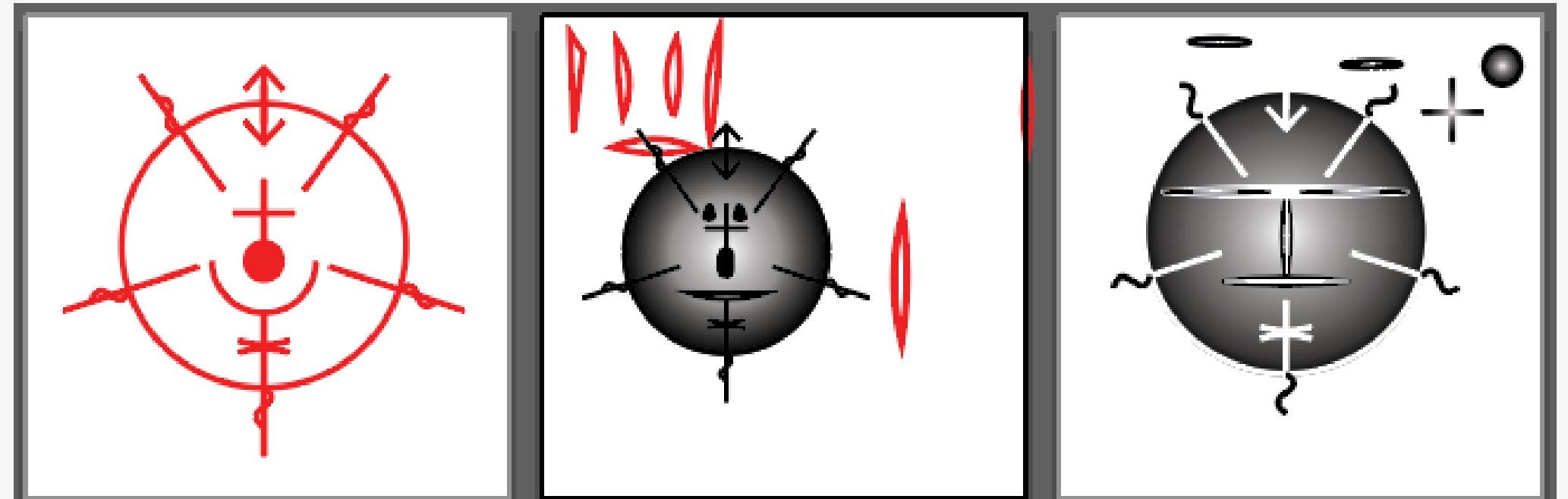
After understanding the basics of how the cameras worked, I decided to use that to my advantage. I had to provide basic face landmarks like eyes, nose, and mouth. These were the basics, and I decided to add shape to the sections of the face to make it more believable to the cameras and to add artificial depth. I tried multiple faces until I reached the purple one that was the most reliable face that registered.

DECK:

This was my first attempt, but I did not like how it looked and decided to try a variant by understanding what they were looking for. I started adding features and depth and edited it according to my knowledge and what the software would tell me.
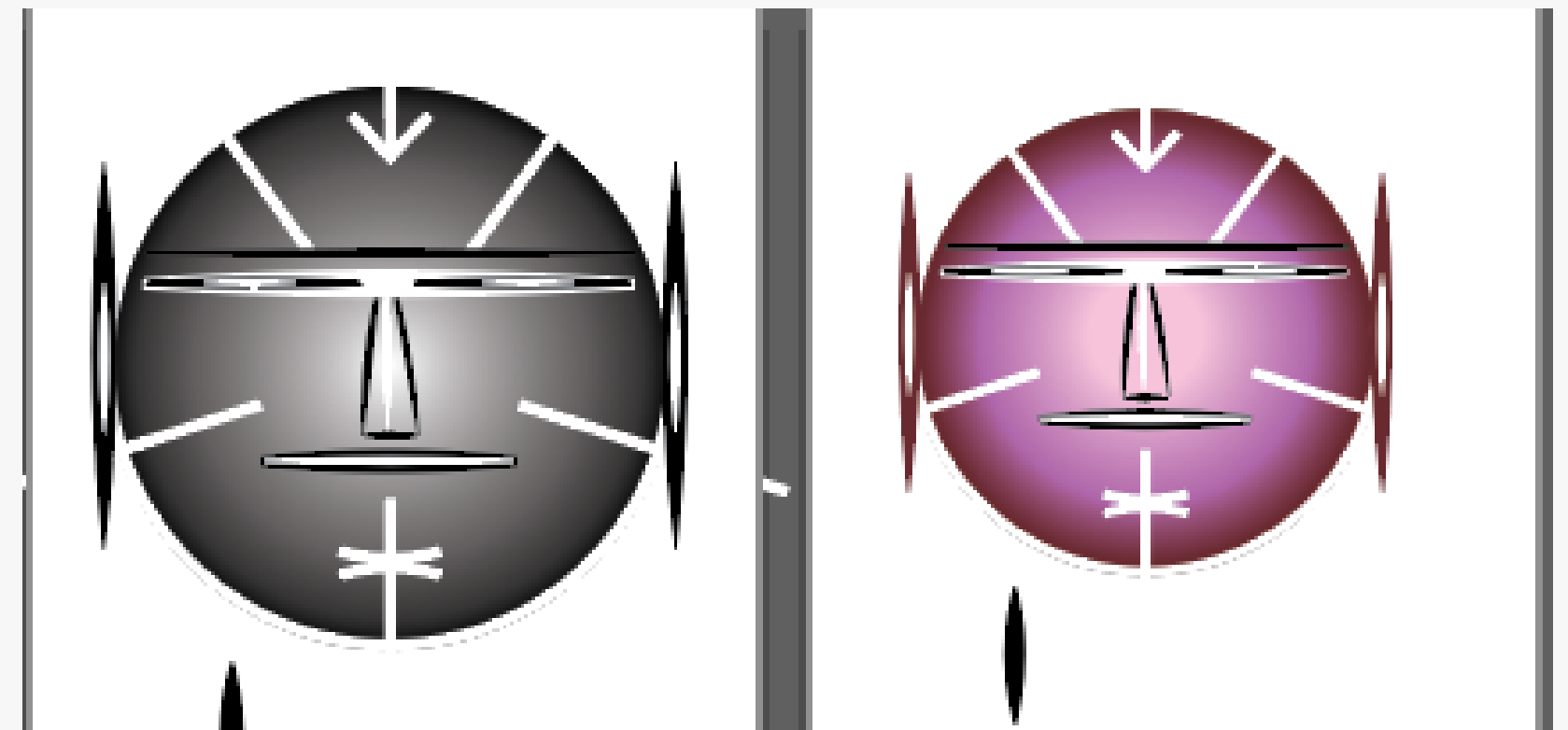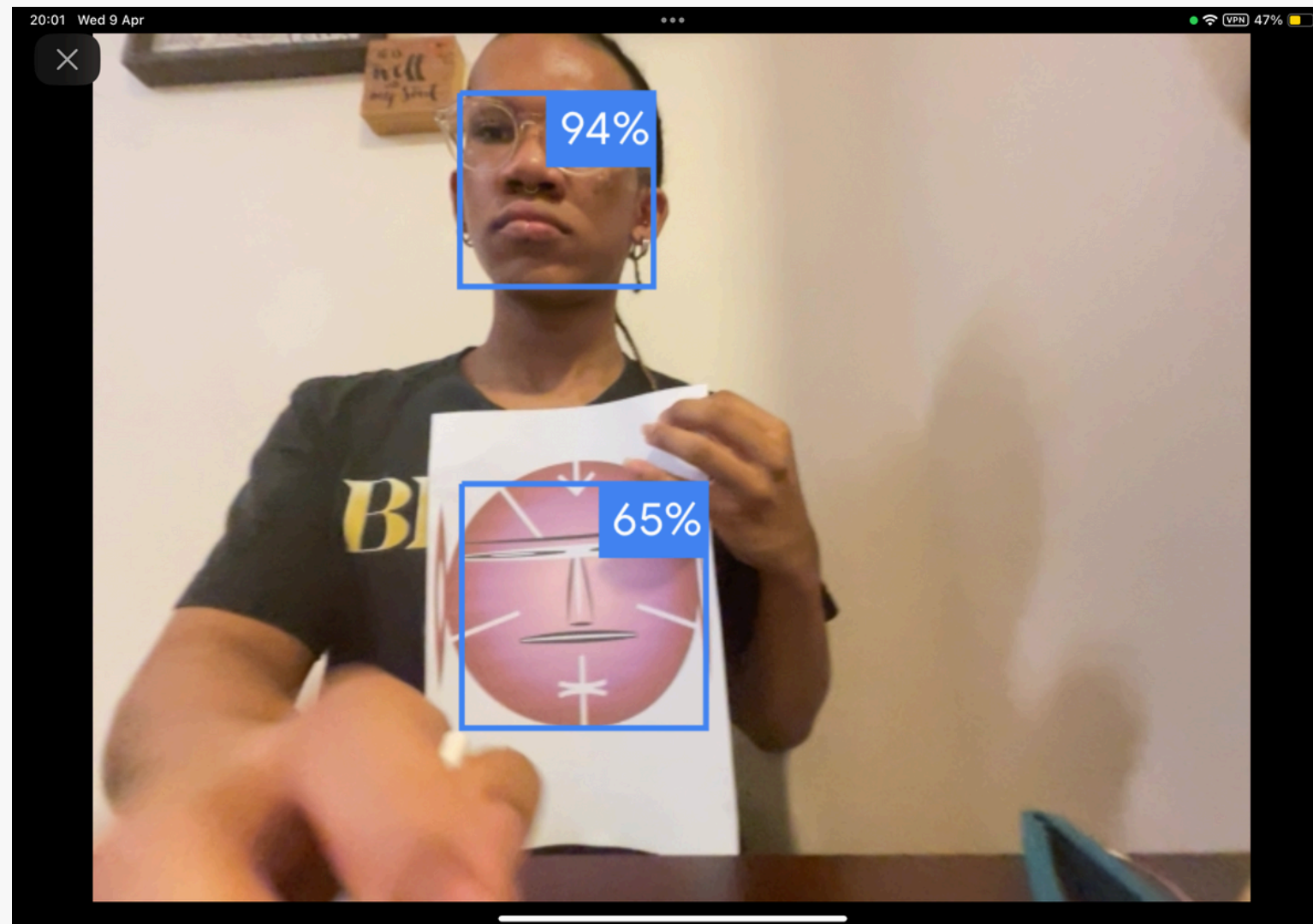
This was the face that was recognized the most and worked the most, so I think it was the most successful one. From here, I will develop it into a print or design for a garment that could be worn in public with someone with their face covered or something like that so they won't have to show their face.

I think that this print could be used in multiple ways as a main print repeat pattern and could even serve as a mascot for the cause if given a name and story. This could be useful if this was a more commercial collection with the logo of the collection as well as the mascot for the collection.

DECK:

In terms of merchandising, these would be very easy to turn into merchandise. Even simple basics such as hoodies, sweatshirts, and t-shirts can even be turned into accessories such as socks, shoes, and hats.

DECK:
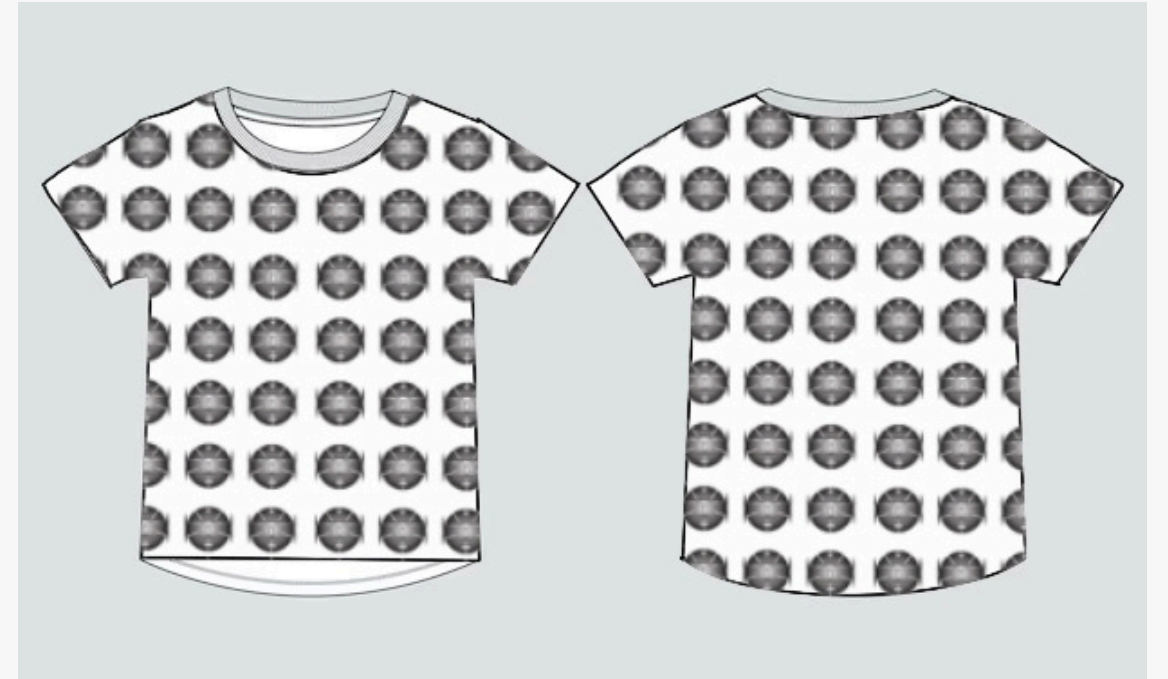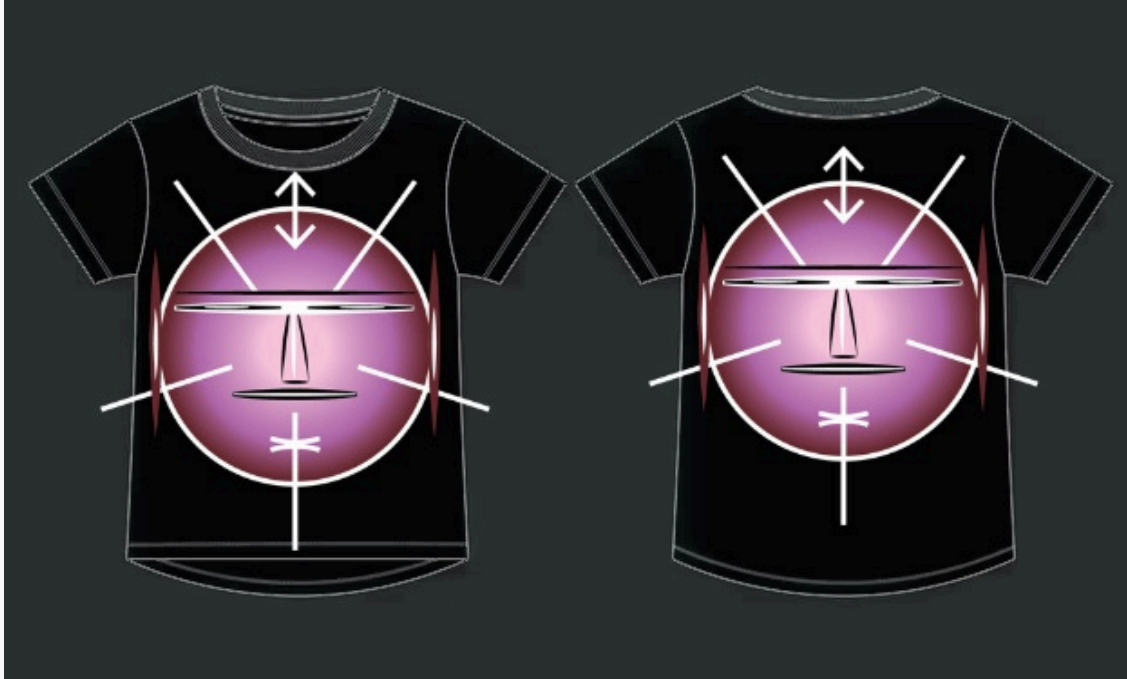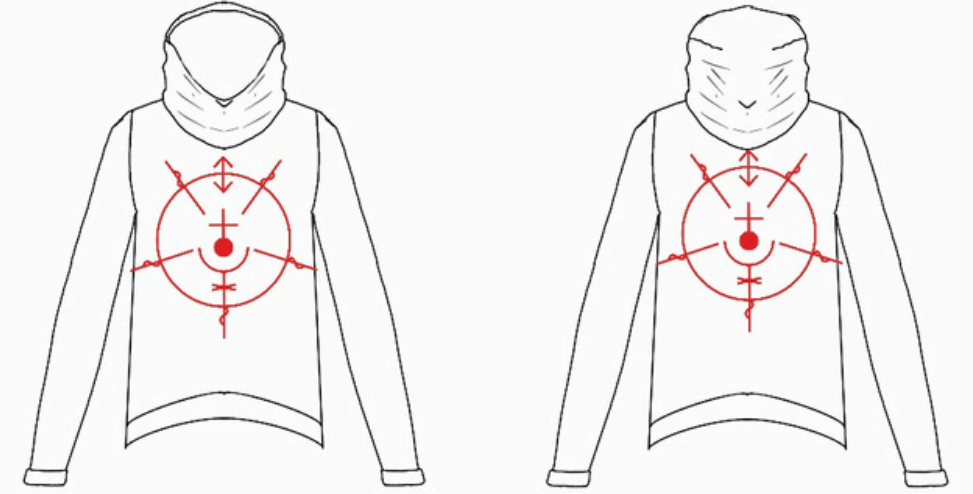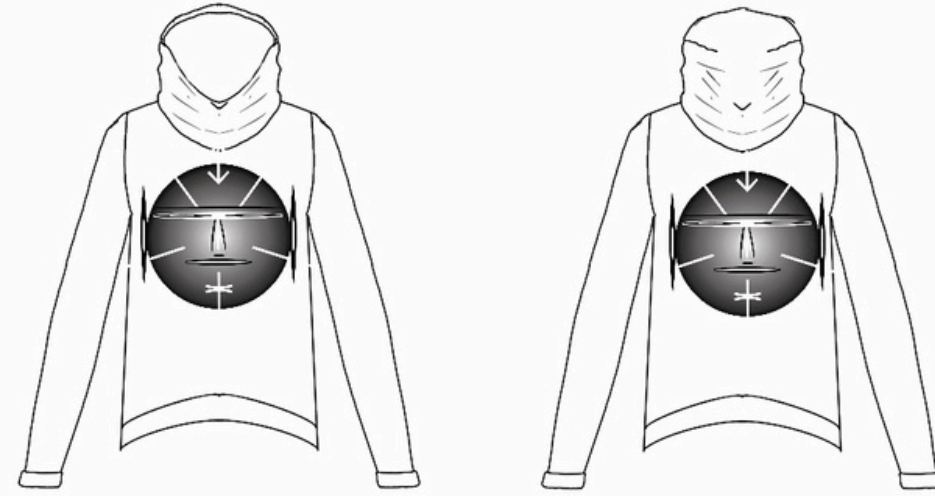
DECK:
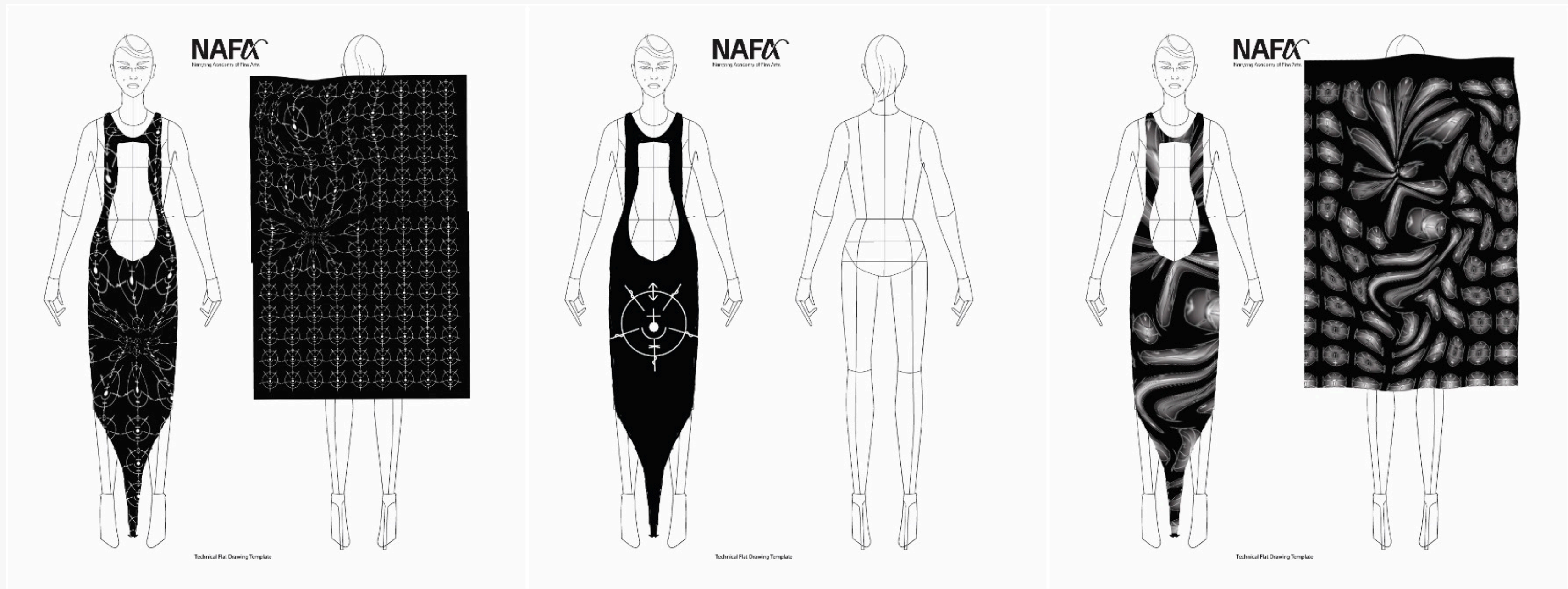
Visual Language of Anti-Gait Fashion:
- Awkward
- Restrained
- Sculptural
- Object-like movement
- Performance of limitation
- weighted fabric
- inflatable compnets
- weighted

Examples of Designs Affecting Movement:

- Towering Platforms by Rick Owens, Vivienne Westwood, Maison Margiela

Forces wearer to walk differently, slow, or unstable
- Corsets & Bustles Restricts waist and posture, creating specific body carriage
- Oversized Sleeves & Pants by Comme des Garçons, Craig Green

Makes casual walking feel dramatic or restricted
- Inflatable or Structured Garments by Craig Green, Moncler Genius

Limits arm swing, creates puppet-like movement
- Crinoline/Hoop Skirts 18th-19th Century, Vivienne Westwood reinterpretations

Alters how a person navigates space entirely
- Face & Body Obscuring by Maison Margiela's masks, Kanye's Yeezy hoods

Removes facial expression from walking presence
- Knee-Restricting Skirts Jil Sander pencil skirts, traditional qipao

So for this, I think I can mix in anti-giant fashion with the French Revolution inspired garments or just come up with new looks that take in certain elements of the French Revolution attire.

DECK:

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Anti-Gait Fashion Today (Modern Applications)

Balenciaga Exaggerated shoulders & shoes → monster walk

Craig Green Garments like armor or tents → restrictive movement

Rick Owens Clothes alter posture & demand a controlled, powerful gait

Noir Kei Ninomiya Intricate structures that create a barrier between body & world

- **Rick Owens**' "Geometric Platforms": These platform boots transform the wearer's gait by adding height and creating a slow, deliberate walk. The shoes themselves command attention and alter movement.
- **Balenciaga's** "Monster Sneakers": The exaggerated soles and weighty structure of these sneakers change how people walk — heavy and loud. The garment (or footwear) is almost like a performance piece.
- **Comme des Garçons**' "Deconstructed Dresses": These dresses have asymmetrical hems and raw, unfinished elements, pushing against typical fashion's formality and grace.
- **Yohji Yamamoto's** "Oversized Jackets": The oversized, flowing jackets slow down movement and distort body proportions, influencing the gait in a way that forces the wearer to either move more slowly or with more intention.
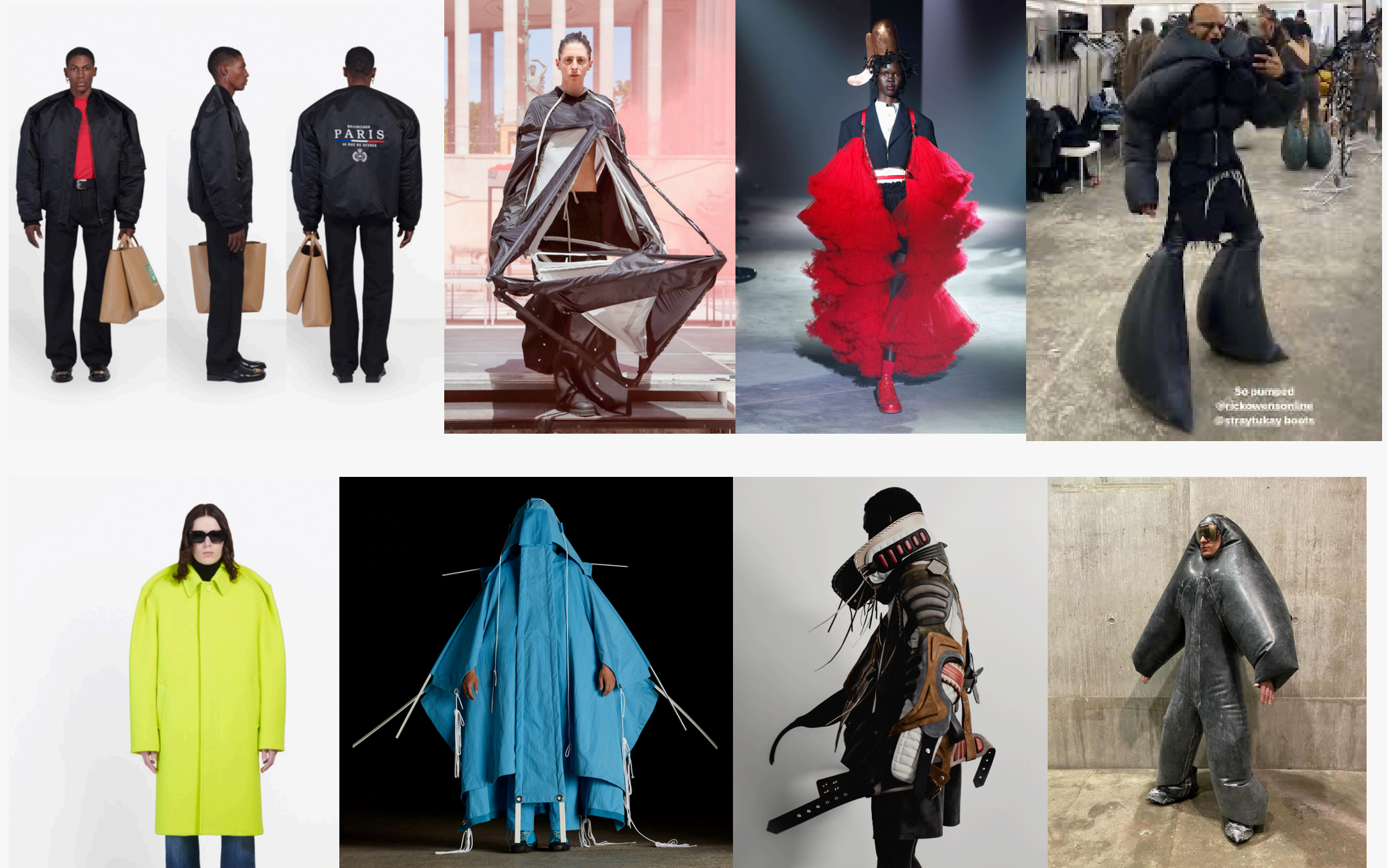
So for this, I think I can mix in anti-giant fashion with the French Revolution inspired garments or just come up with new looks that take in certain elements of the French Revolution attire.

DECK:

Design tip: Experiment with oversized proportions or asymmetry to break free from conventional body shapes. Consider how your pieces move on the body rather than just fitting it.The essence of anti-gait fashion is to either limit, obstruct, or draw attention to how the body moves.

- Step 1: Focus on form: Create garments that don't fit the natural body's lines. Use draping and structured shapes that hide or disrupt the body's silhouette.
- Step 2: Play with volume and weight: Use heavy, stiff fabrics or oversized garments to slow down the movement of the wearer.
- Step 3: Integrate architectural or performative elements: Draw inspiration from architecture or movement-based art. Allow your designs to create a spectacle of movement that alters the wearer's physical experience.

From what I have identified from the images, it's all about making this warp change how the body interacts with the clothes or how the clothes interact with the outside world, hindering some movements. This aligns with my concept of wanting to take back agency over their bodies and choosing what they want to do with their bodies, with fashion assisting in that—either showing what they want to show or moving how they want to move without much thought, as a form of physical protest where the body becomes the protest. Clothes are no longer just to show a political stance but also to give the wearer control over their body and what they want to do. For this, it is a few minute changes to how the clothes are made and what is taken into context; this could translate into pattern cutting or even shape.

After my research for this deck, I decided to merge the deck about the French Revolution as well as this deck to create the final form of my collection, as I finally felt like there was a strong enough base for the collection to be based on and could start producing sketches I would be happy with.
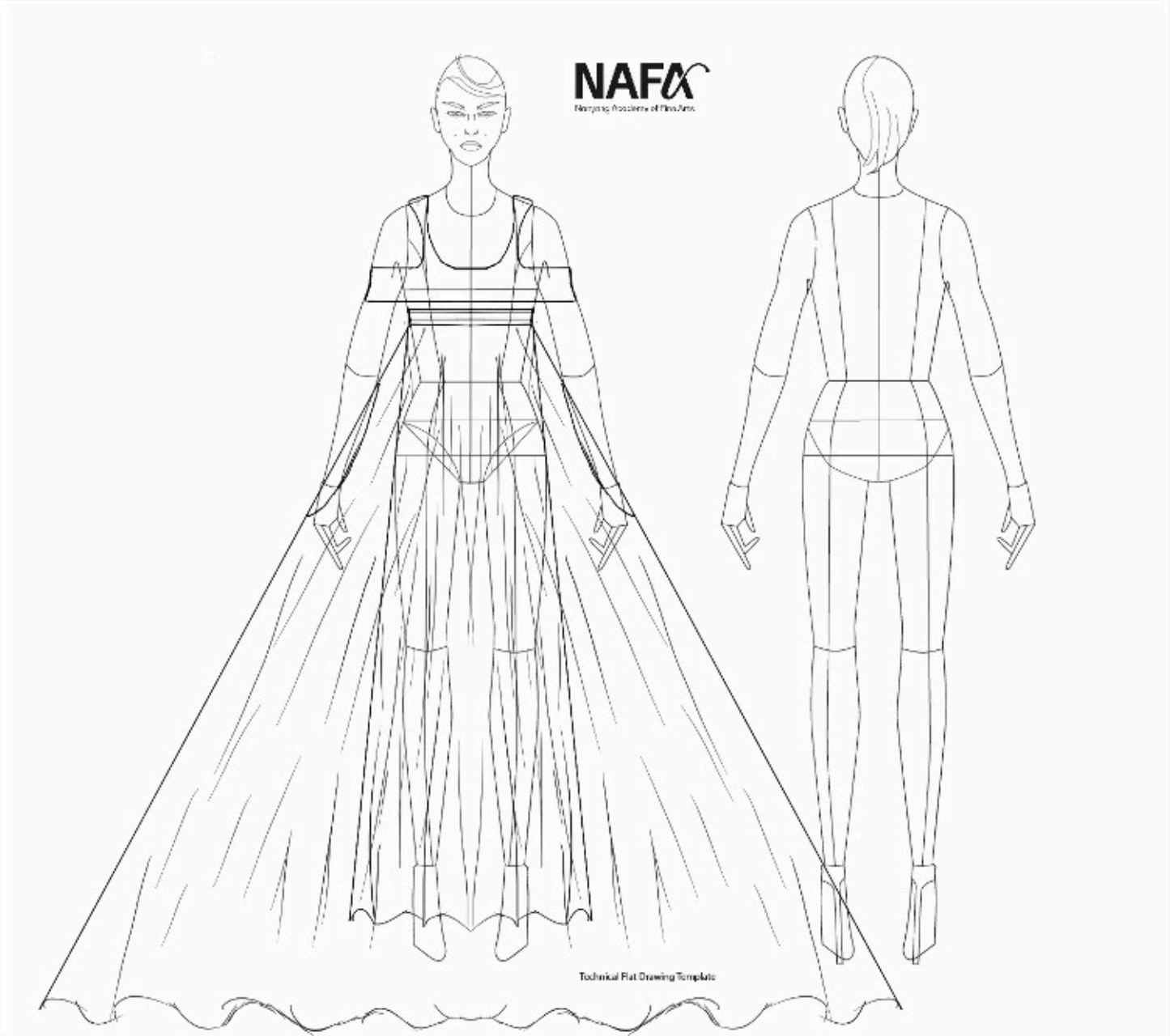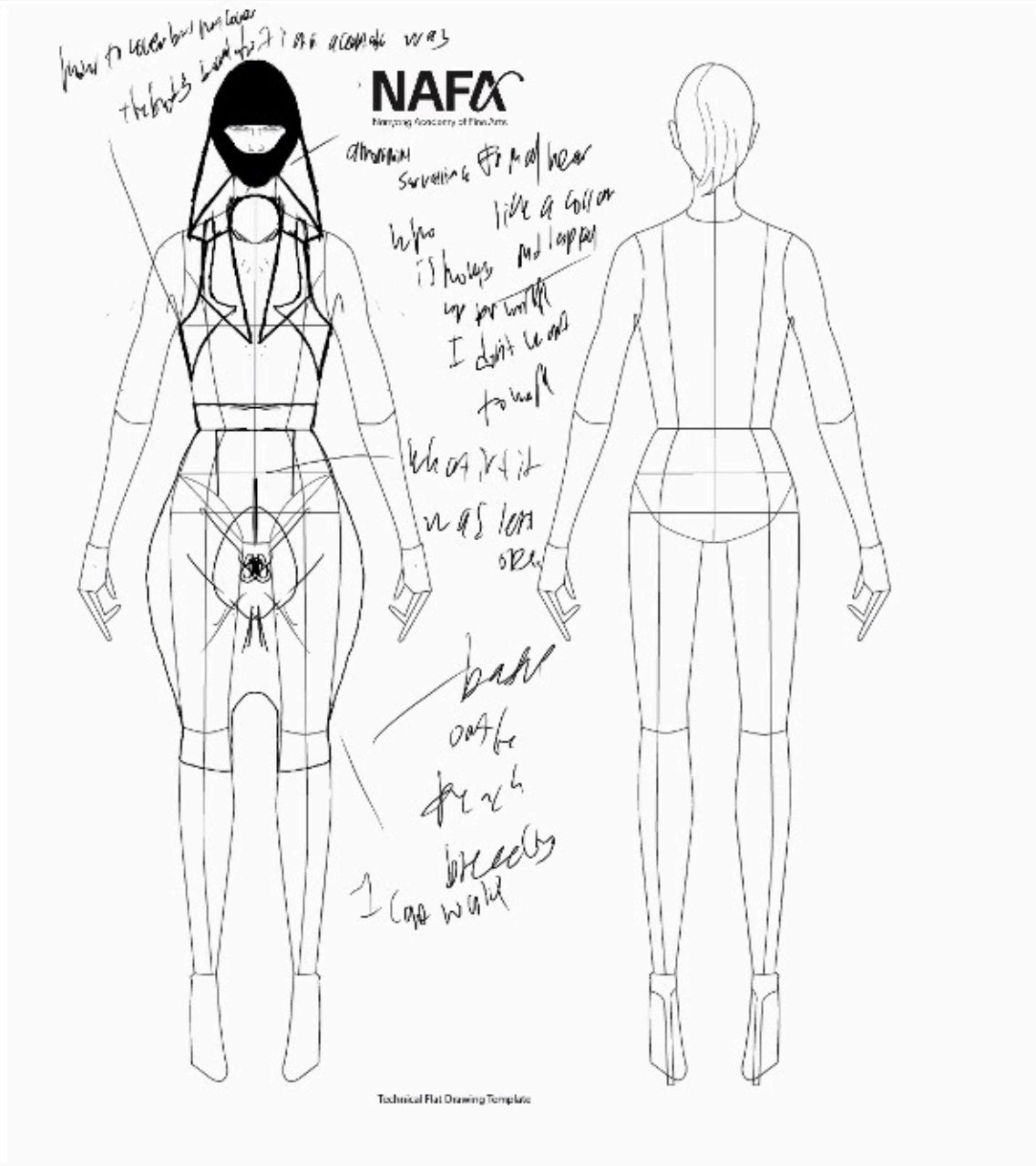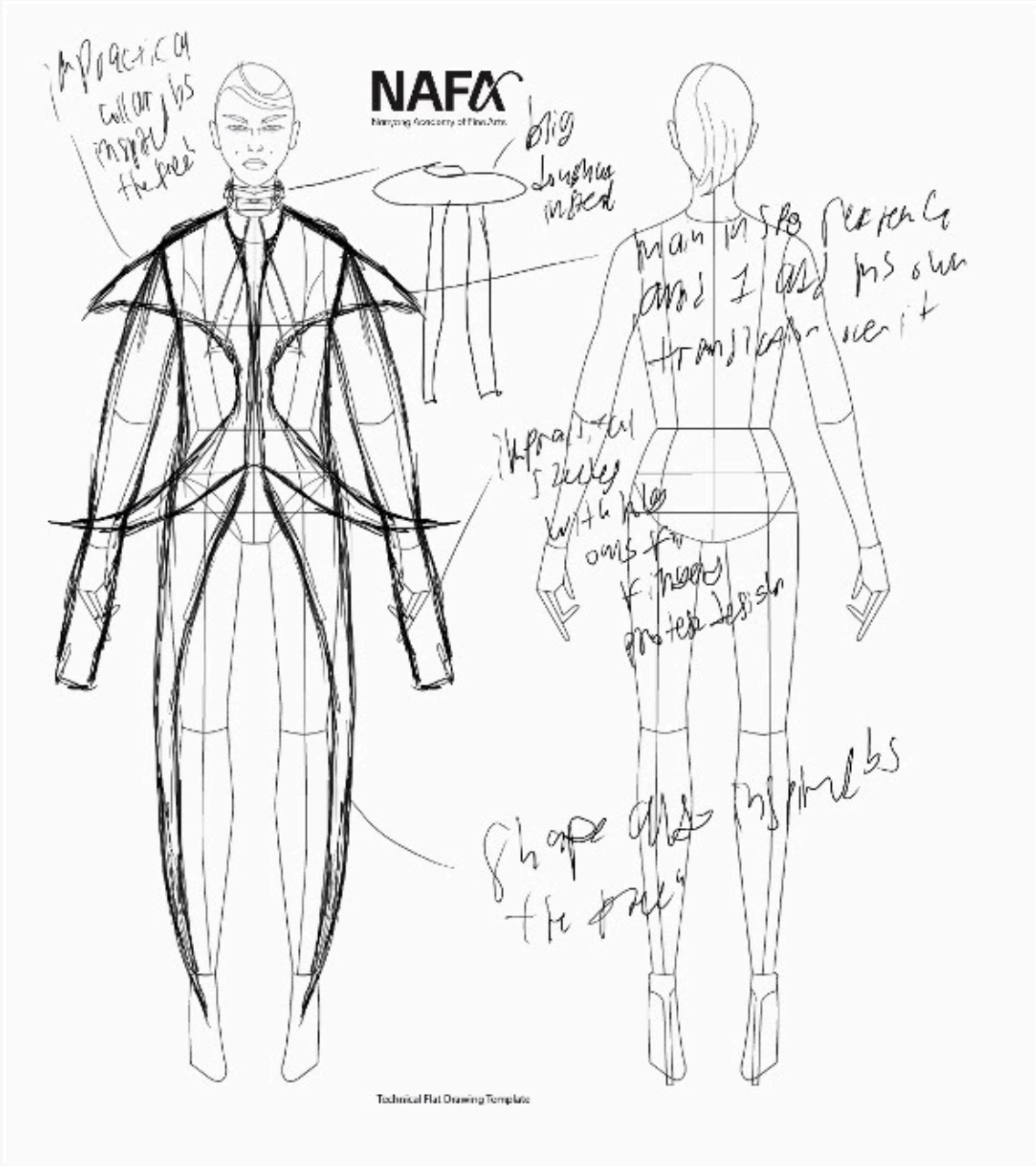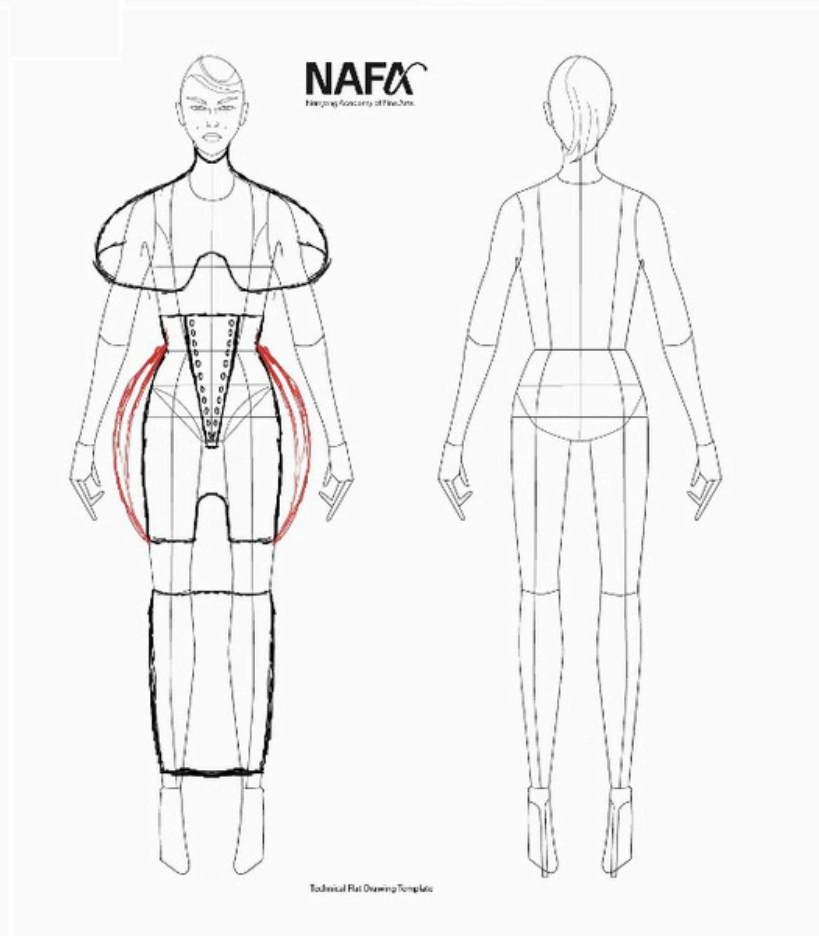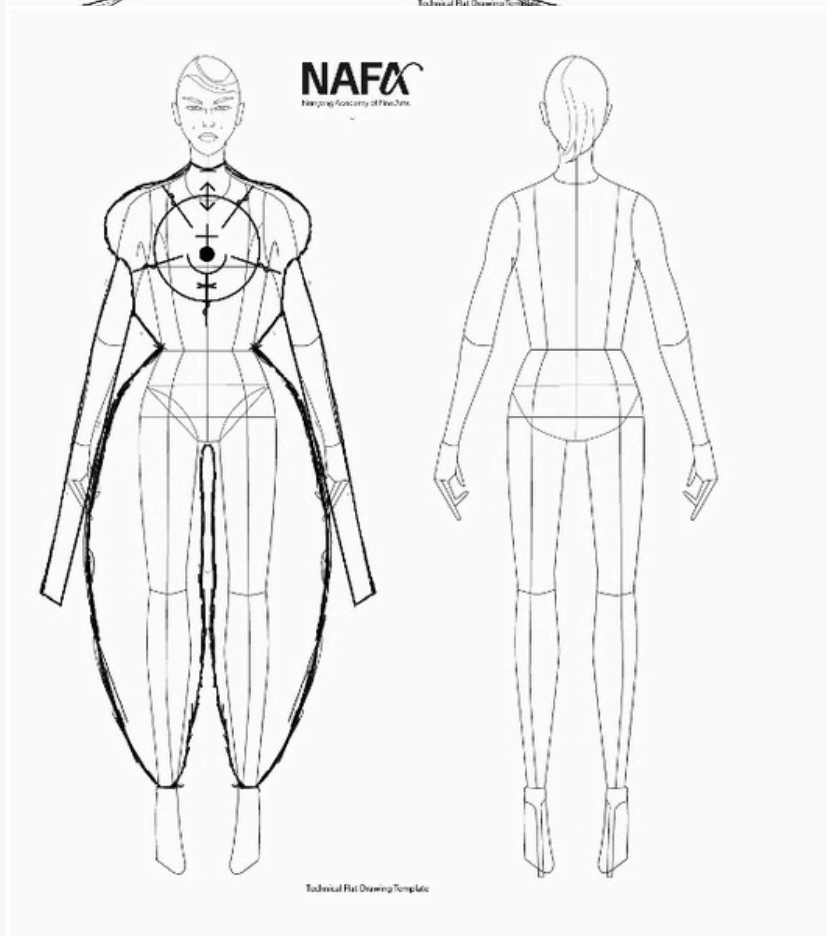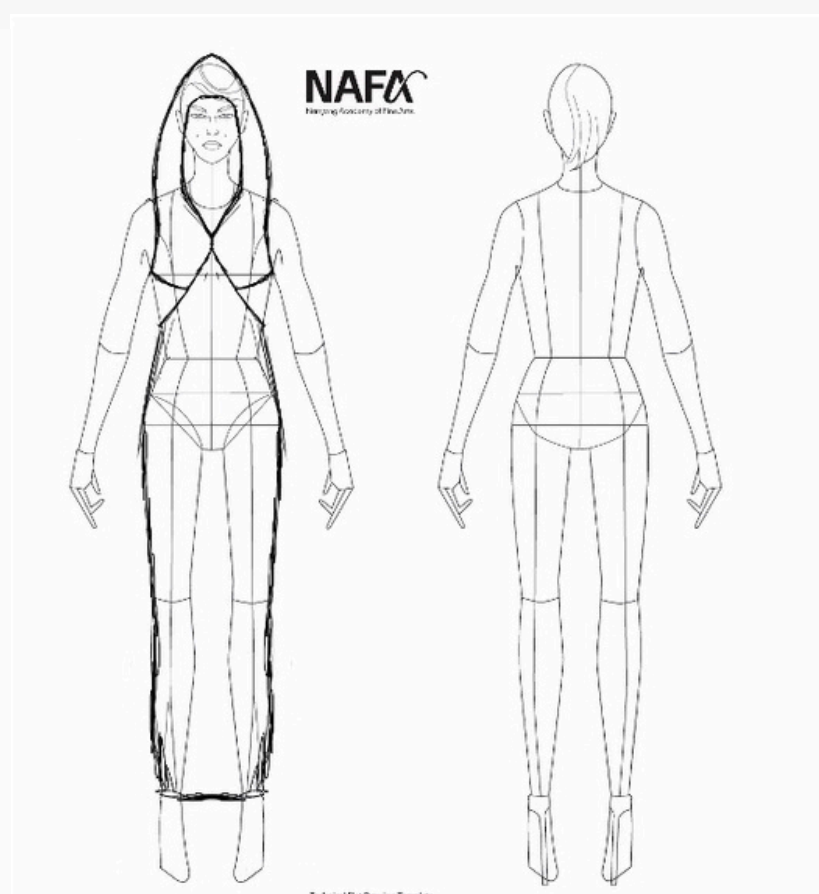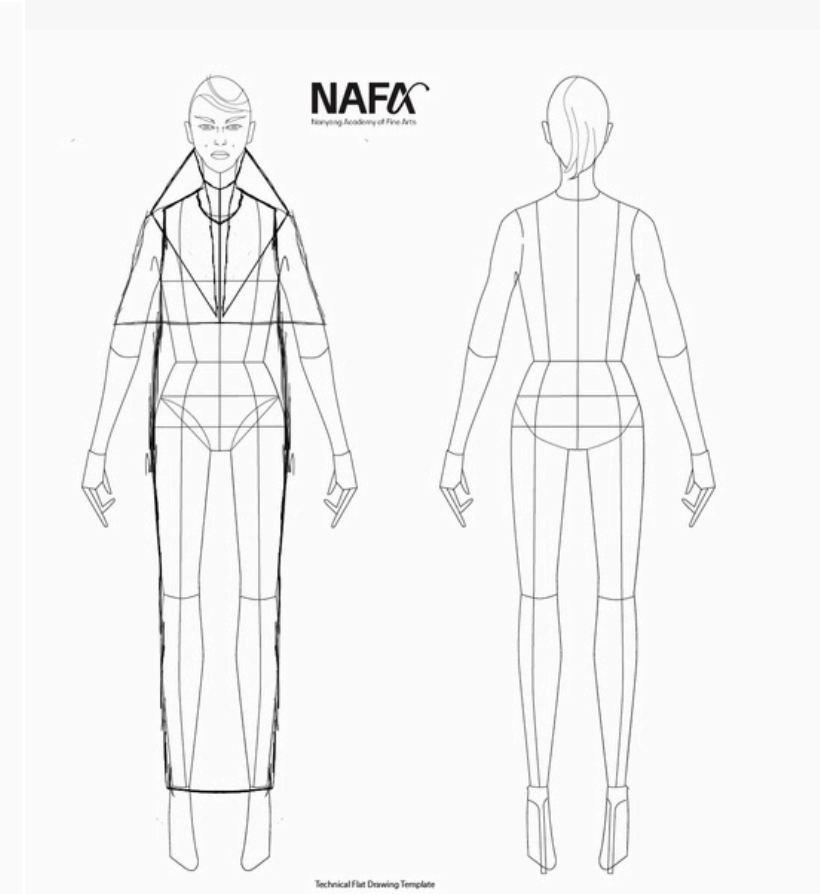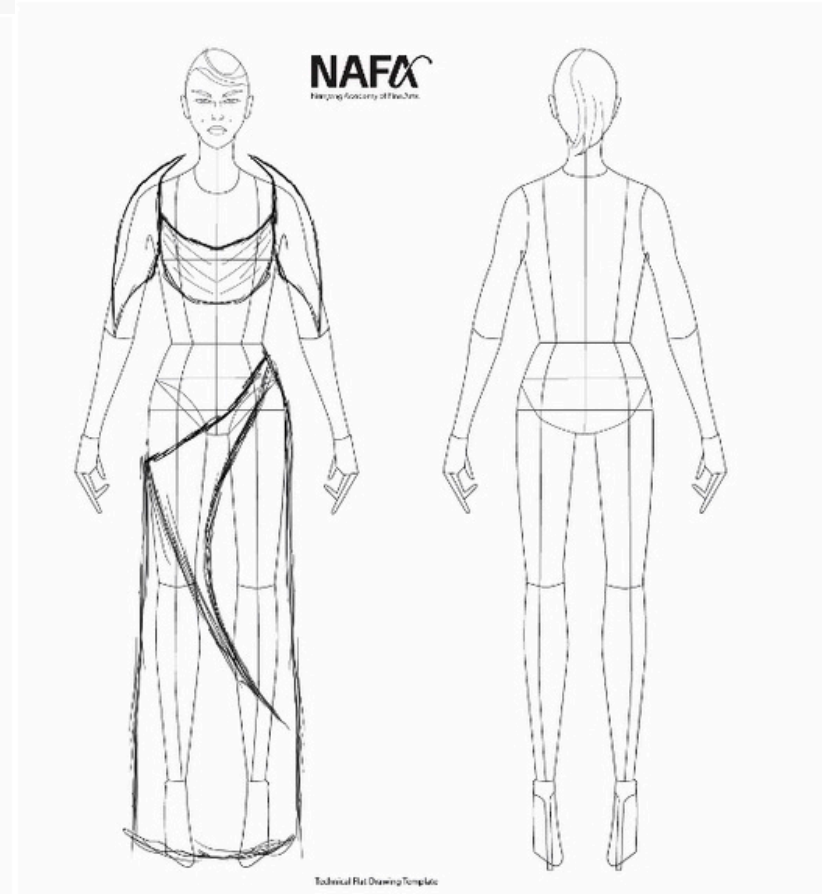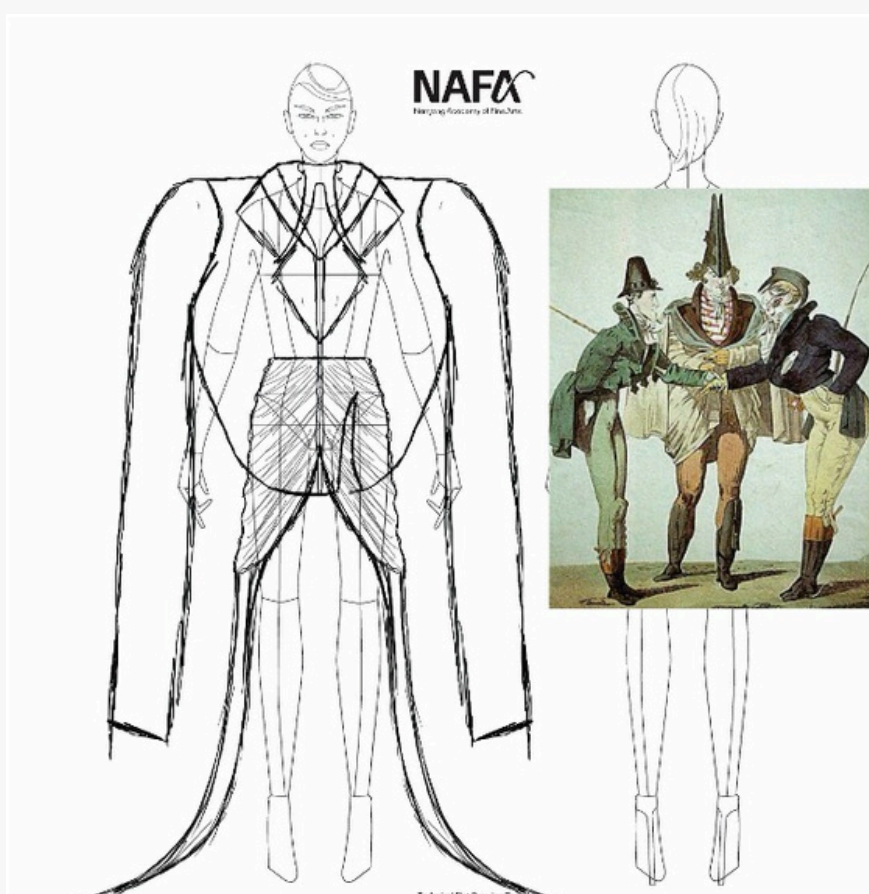
As I was sketching, I started using elements from the French Revolution deck to add meaning to the designs, such as details and shapes. I also took the concepts from the color association portion of the deck and decided to warp the shapes while still retaining their meaning or even introducing new meanings that would make sense in the protest against the authoritarian government. I used the old sketches and ideas from the previous deck and developed them into new ideas for the designs. From this point forward, the designs had the elements and details of the French Revolution deck, as well as the associations I took from colors, recontextualizing them along with the anti-gait elements.
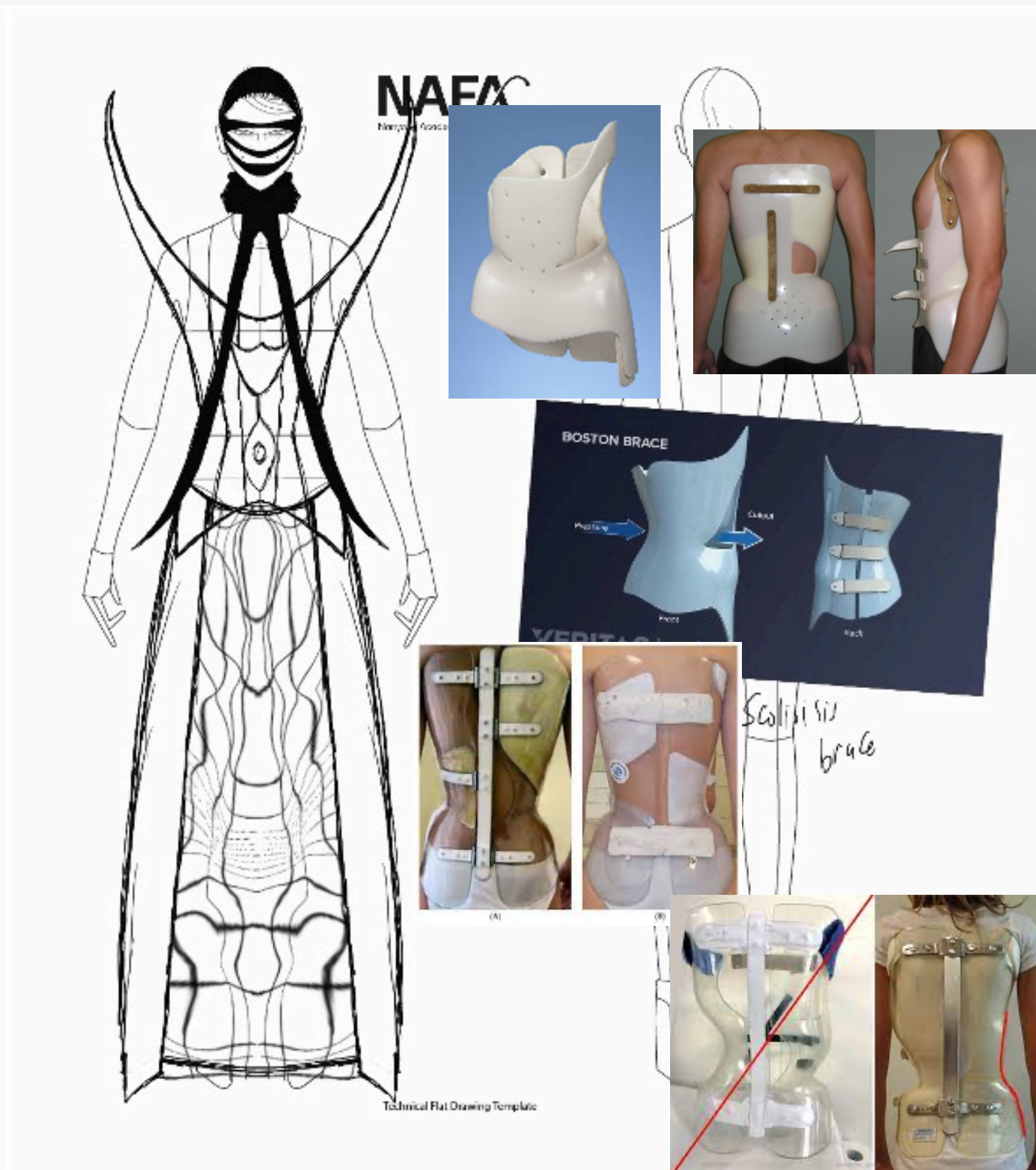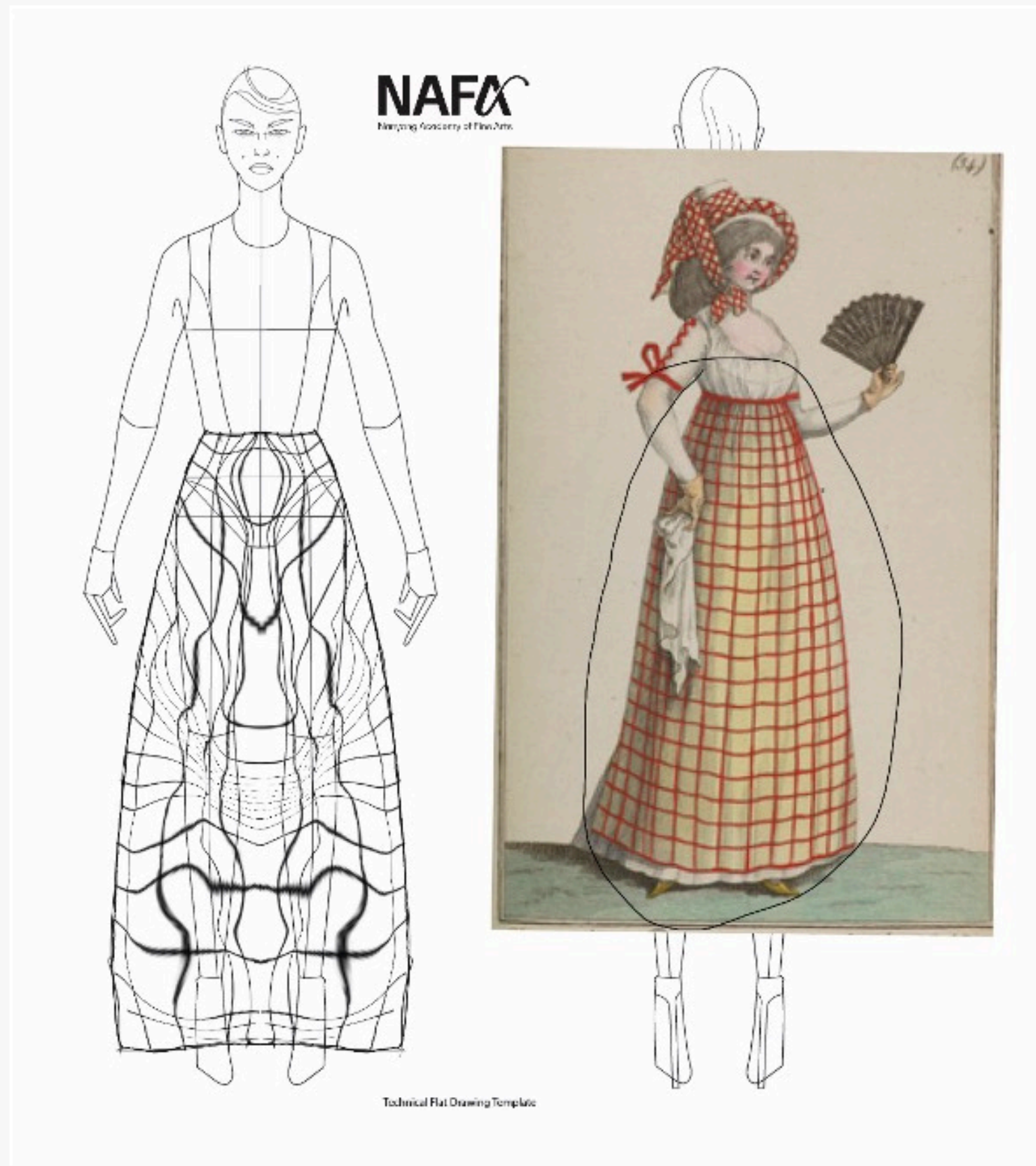
For this look, I used the lines from the skirt that was worn in the French Revolution by a merveilleuse, where the ribbons she tied represented the blood that was shed during the revolution. I took these lines and transformed them, giving them a new look, and decided to recontextualize them to represent the sense of a warped reality the authoritarian operational government has created on the planet—one that is not true to what phoxera is or was. I decided to go with a back brace for scoliosis as I was thinking about how to recontextualize the corset from giving the right posture to the wrong one and recalled that scoliosis braces are like corsets but they reshape the spine, which gives into anti-gait fashion by changing the posture and how the person moves.
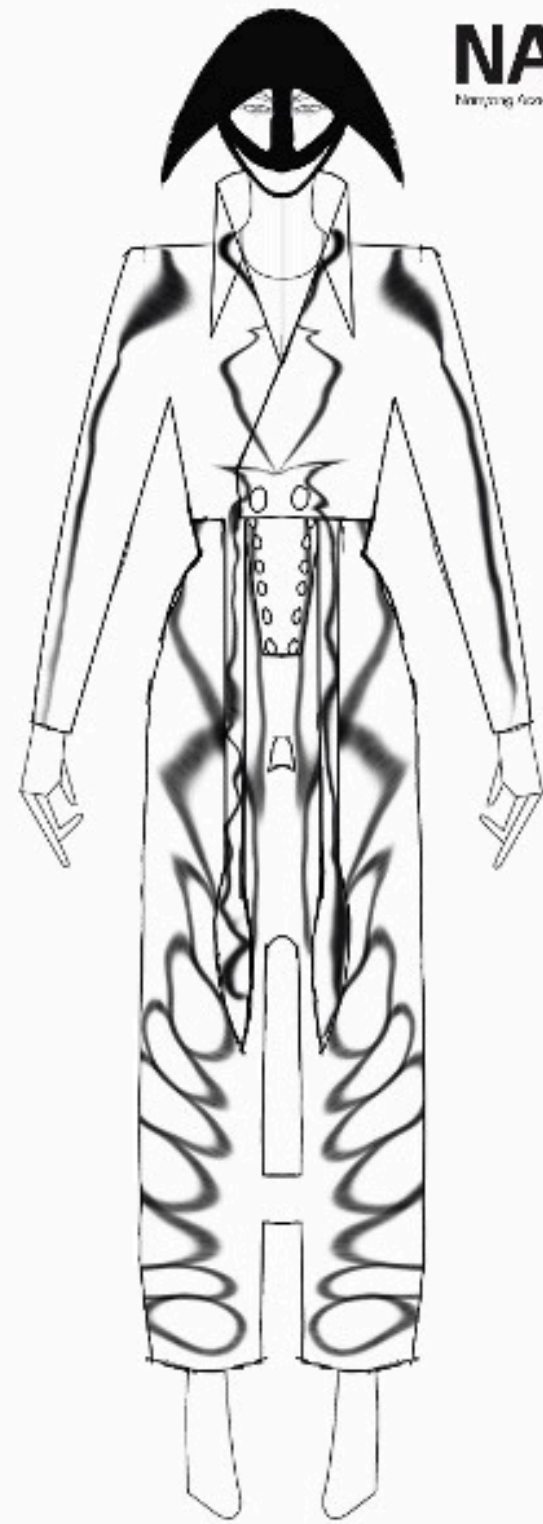
NAFA
Nanyang Academy of Fine Arts

Technical Flat Drawing Template

Red ribbons became stylish, worn around the neck to indicate the bloodline where the head was cut, or wrapped in an "X" across the breasts and around the arms to represent flowing blood. Guests wore black neckbands and armbands
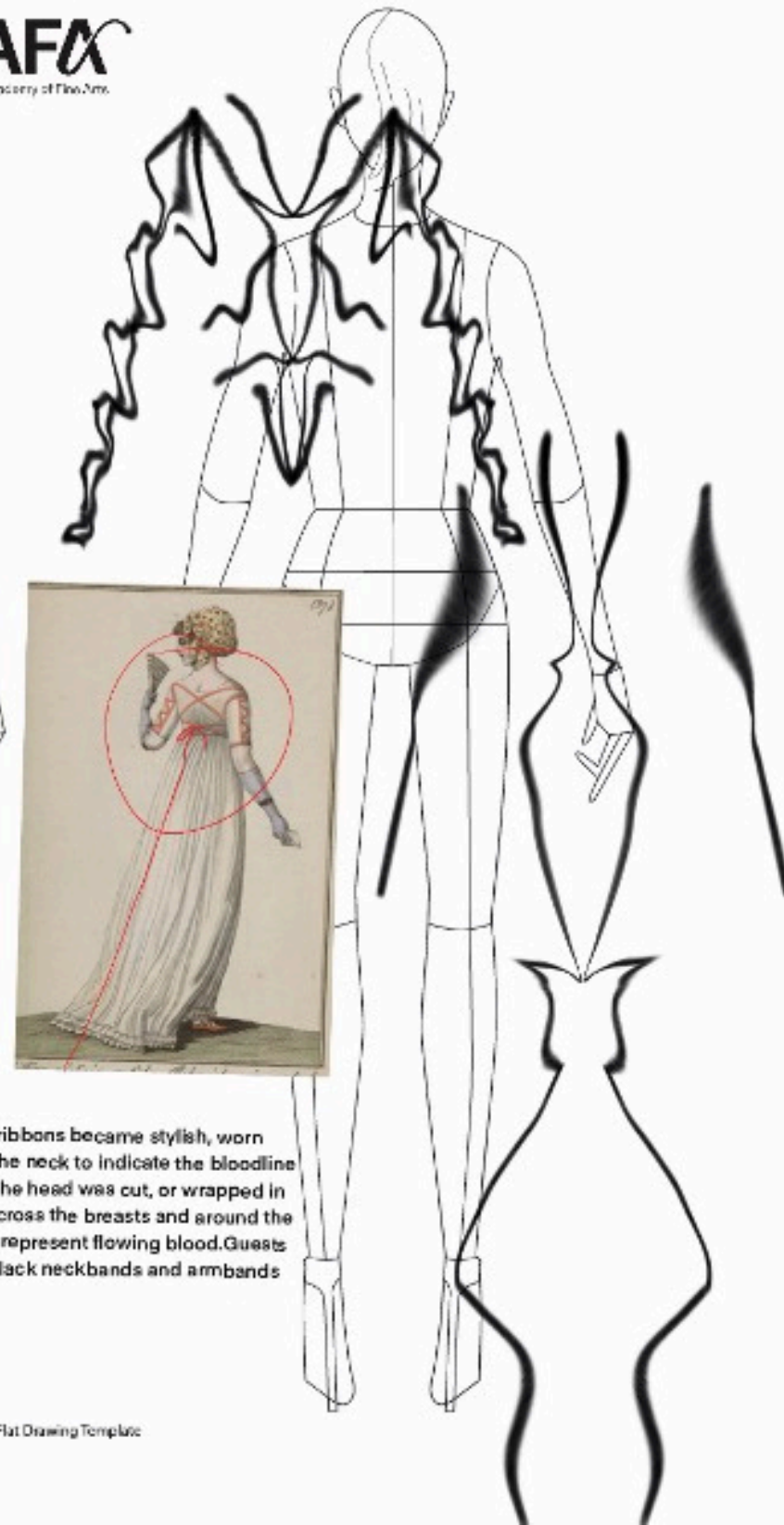
I took the ribbons from the original image and decided to retrace them as well as warp them to give them a new look as well as context, which in the French case represented flood from the victims of the revolution. In this recontextualized way, it represented the warping related to the new government implemented. I also added the anti-gait element of binding the legs together in the pants, giving an illusion of a pair of pants but taking away the mobility that comes with pants, which creates quite the contrast as well.
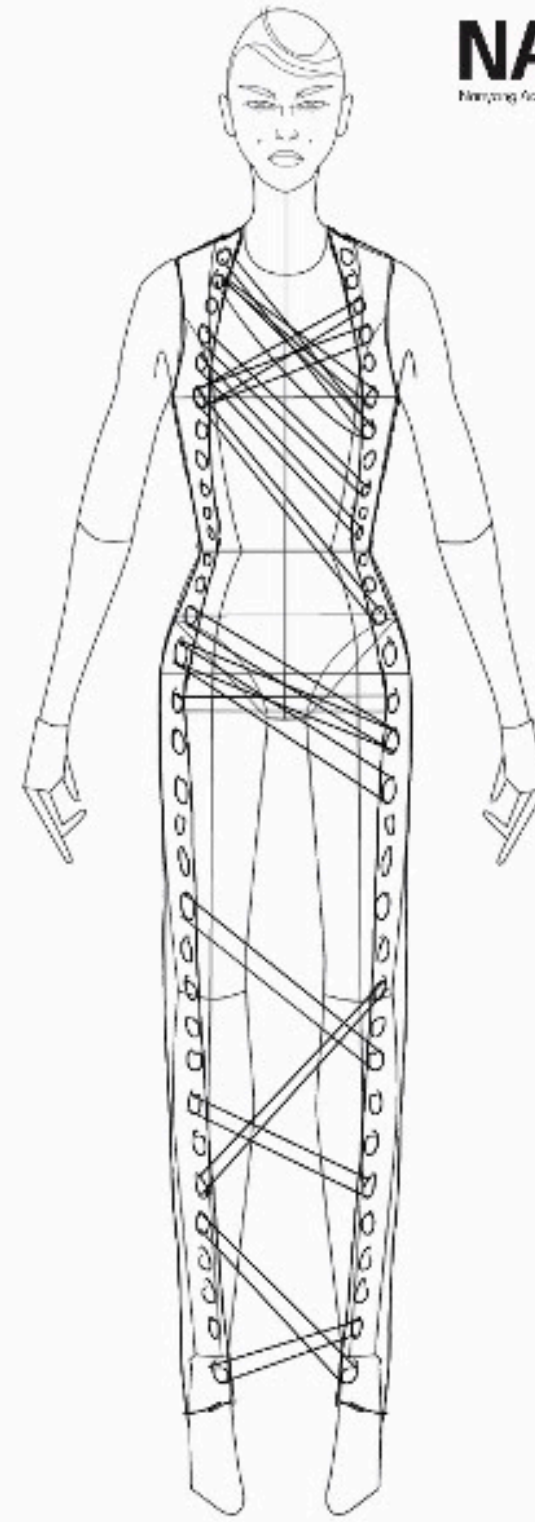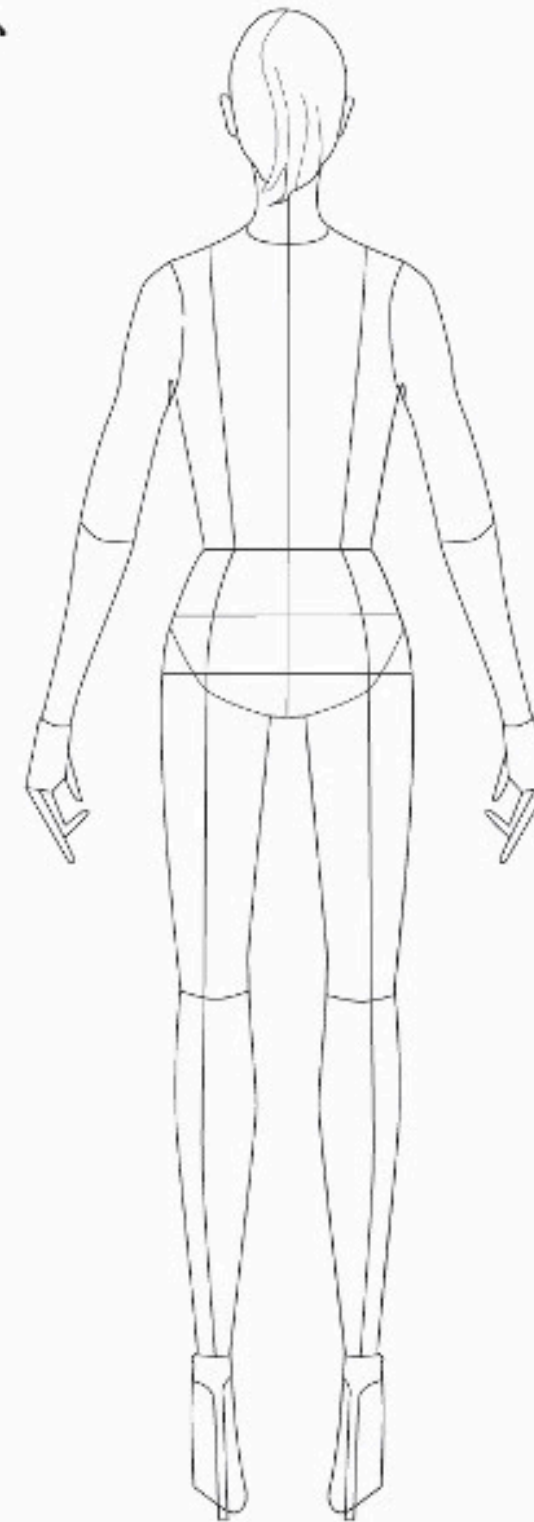
I used three ribbons for this look as well; however, I made it into something besides limiting mobility. I decided to give the wearer the option to reveal what they wanted to reveal with the ribbons by having holes along the dress where ribbons could be tied.
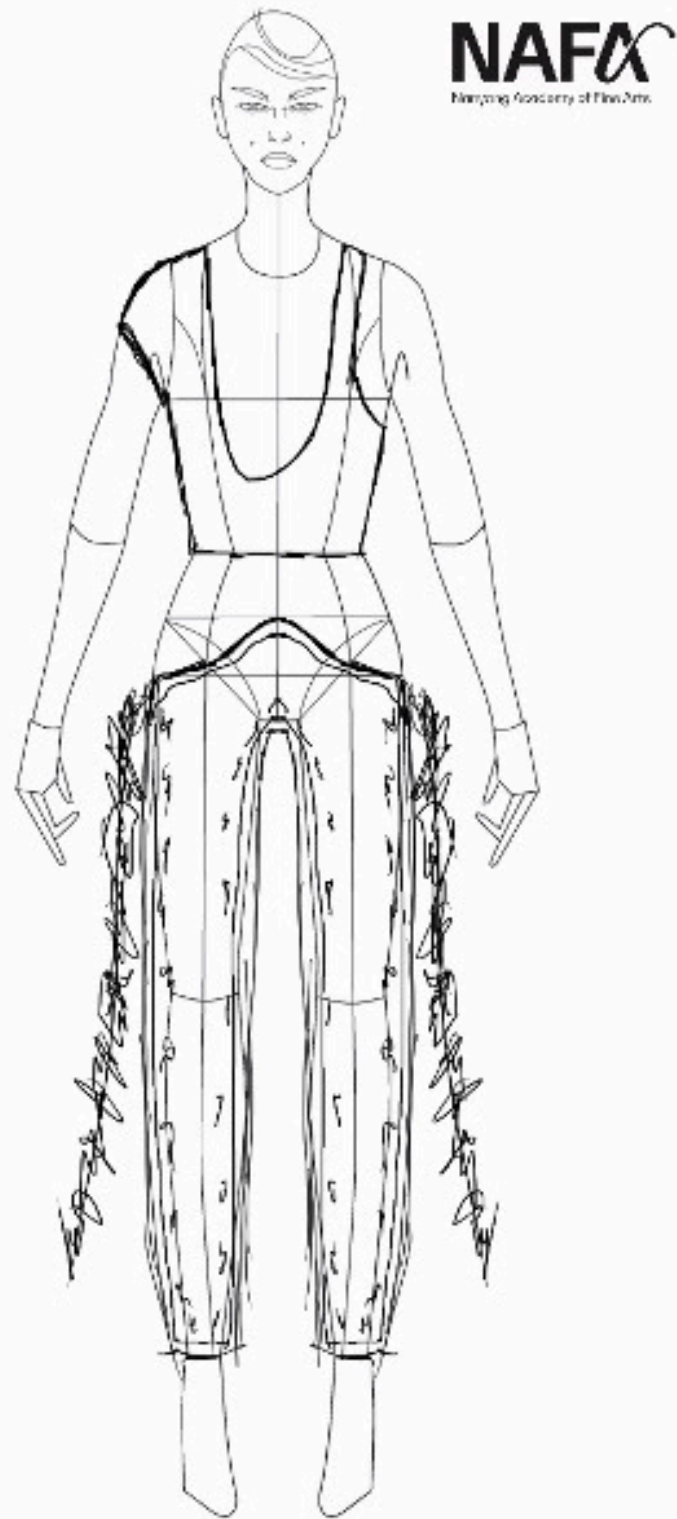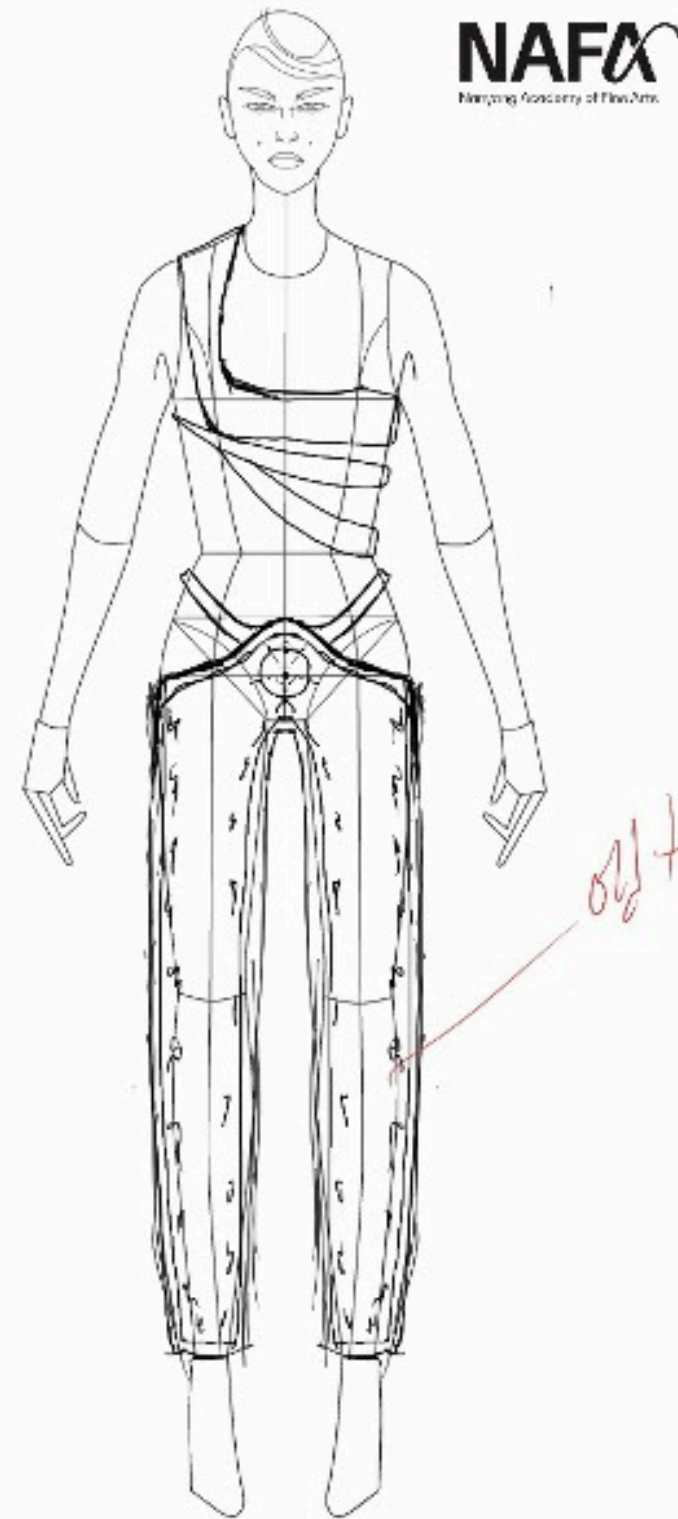
This look also plays with the aspect of showing one's body; however, this look does not really come with the option of what you want to show but instead comes pre-designed for the wearer. It also has a classical look to it, which is inspired by French drawing.

This look takes the aspect of revealing yourself with the contrast of the face covering that provides anonymity but also exposes your body to the world. It takes the elements of the empire line dress and changes it slightly, as well as the texture from the shawl in the drawing.
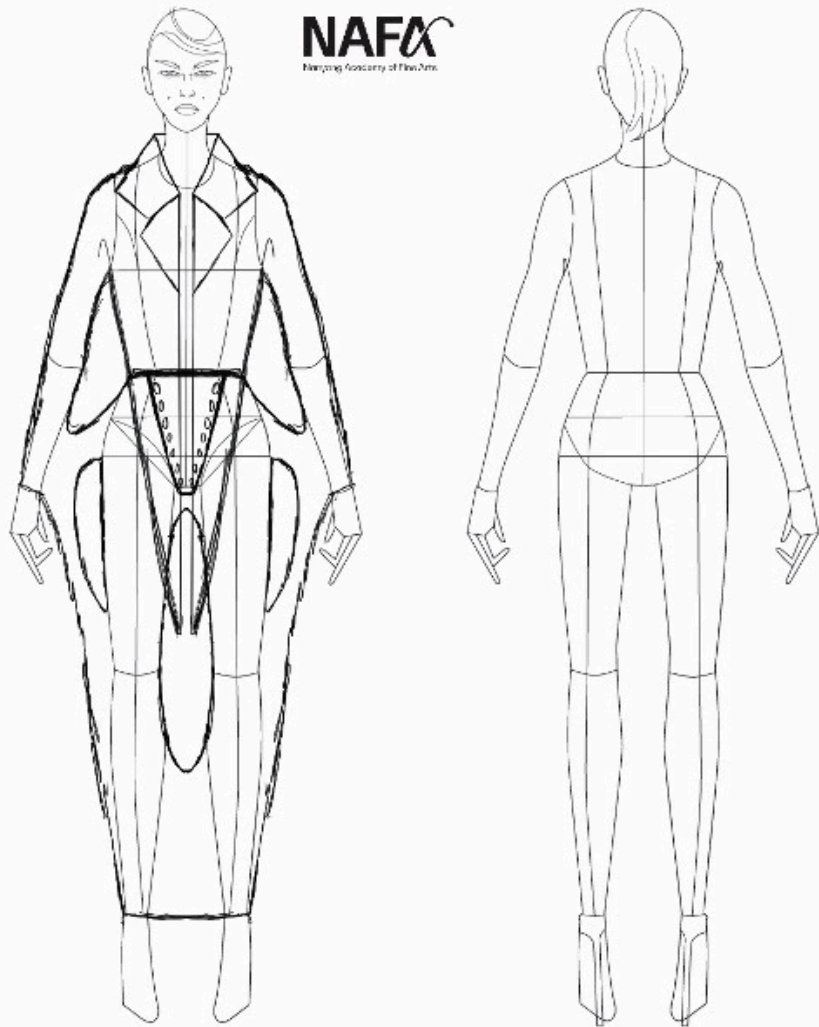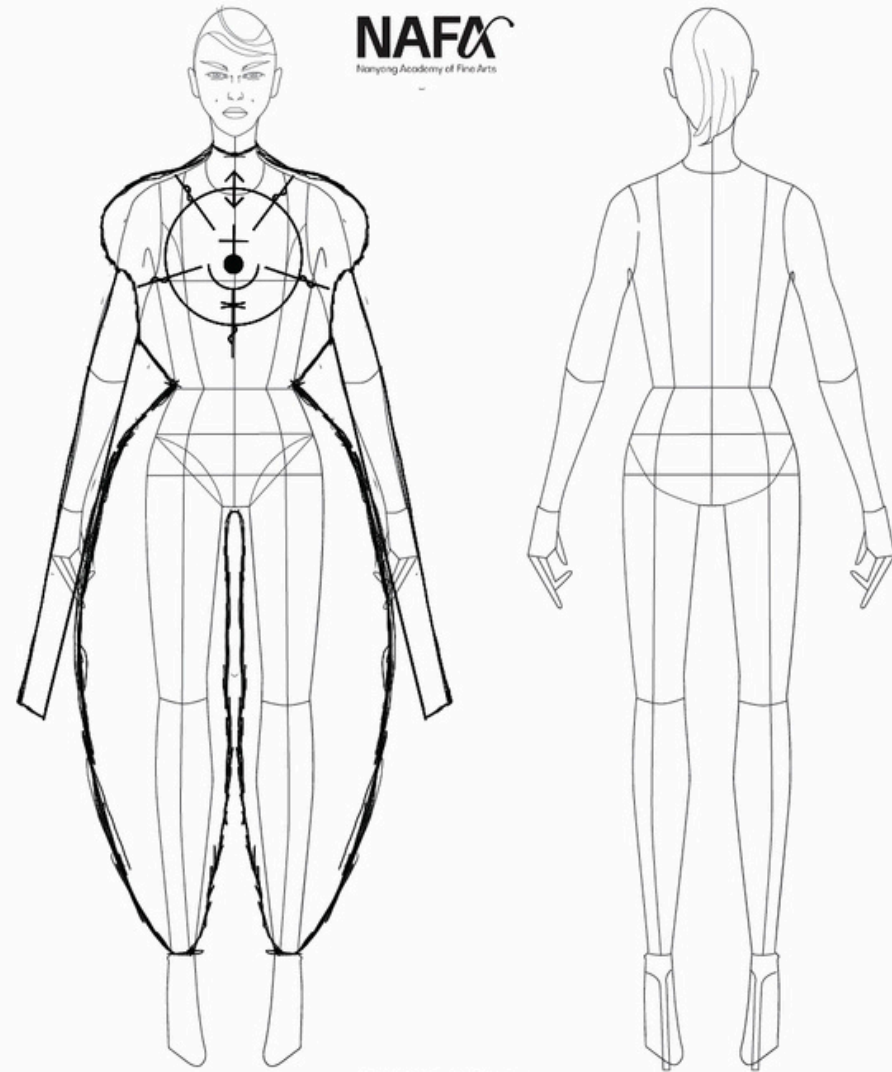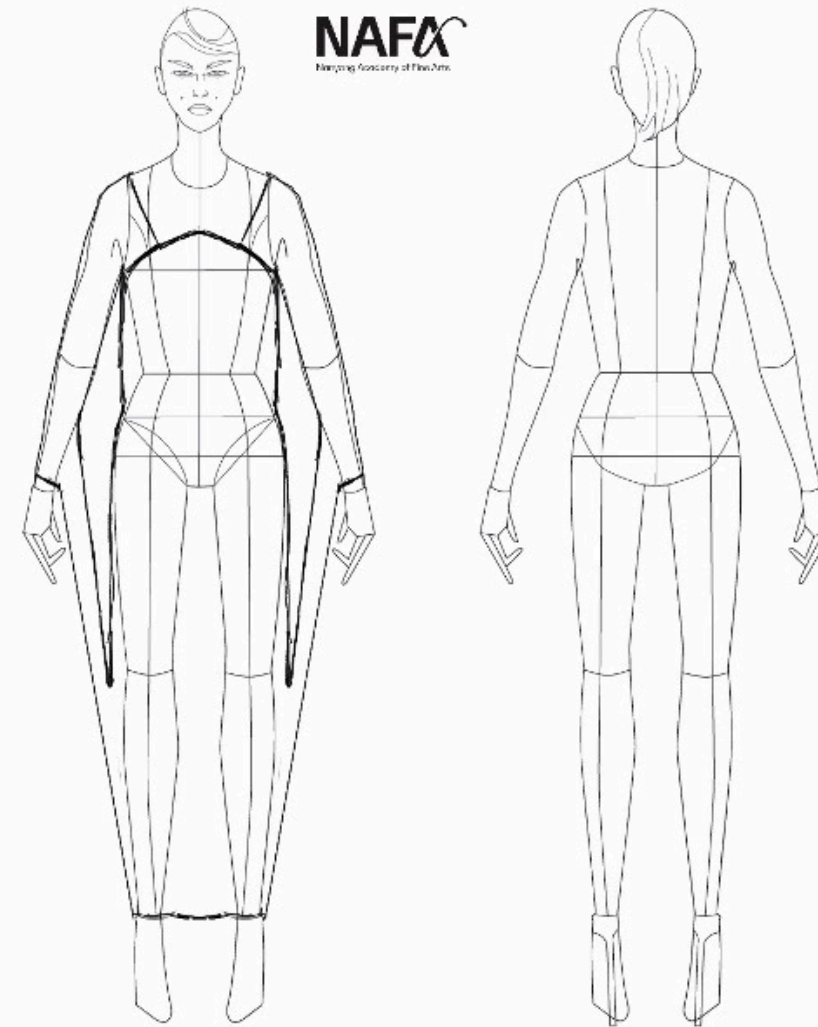
This one was developed into 3 looks. This one is inspired by the sans-culotte women of the revolution and ties in the elements of anti-gait, which influence the structure of movement as well as volume, which changed the way the wearer interacts with the world as well as how the world would interact with the space the wearer takes up.

This one was developed into 3 looks. This one is inspired by the sans-culotte women of the revolution and ties in the elements of anti-gait, which influence the structure of movement as well as volume, which changed the way the wearer interacts with the world as well as how the world would interact with the space the wearer takes up.
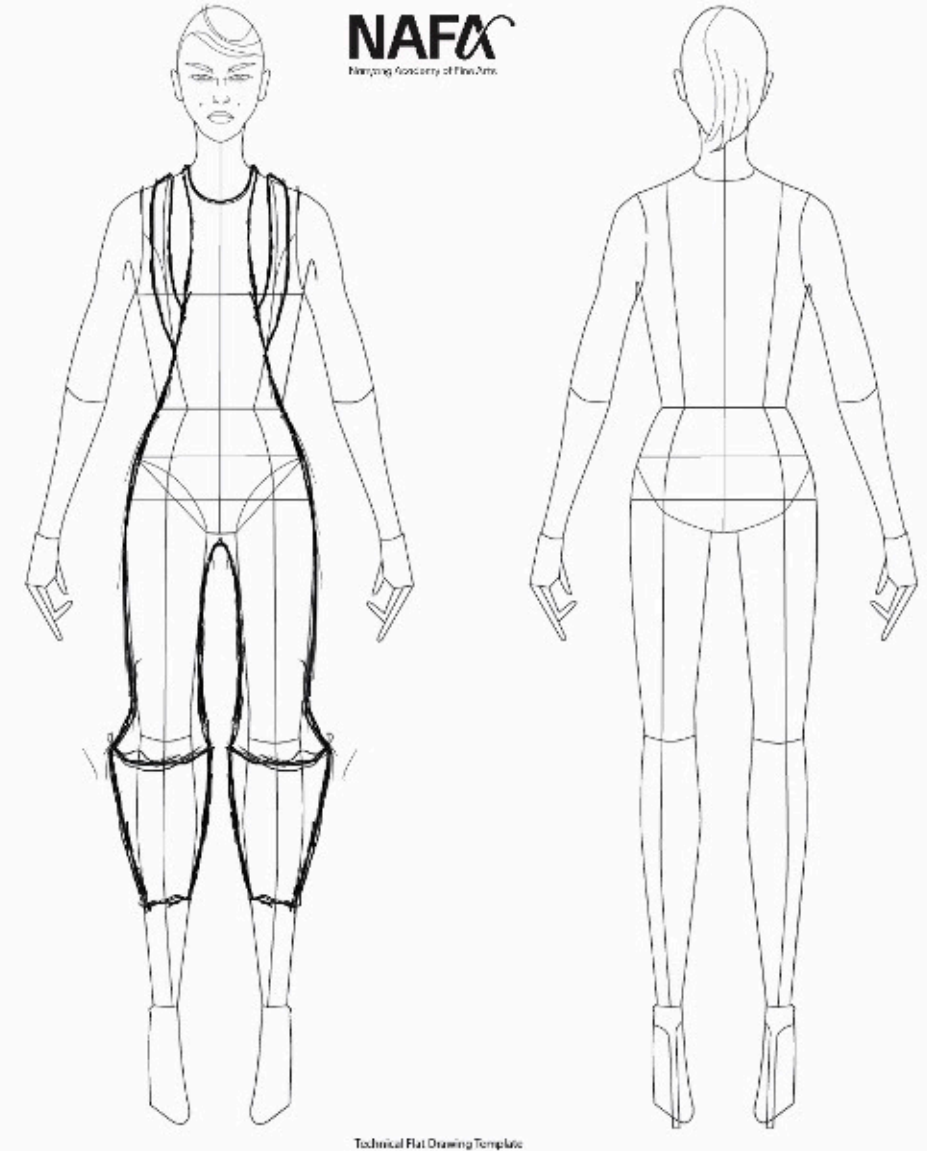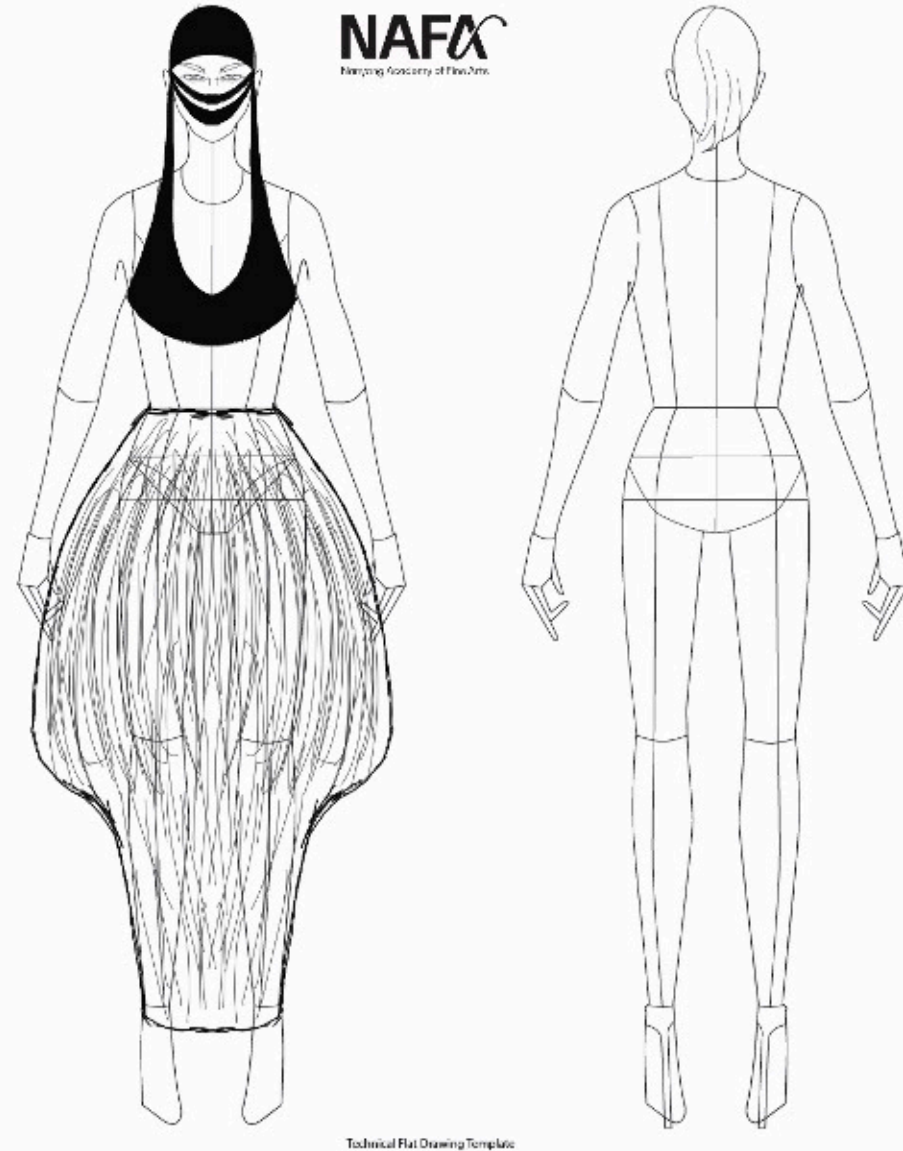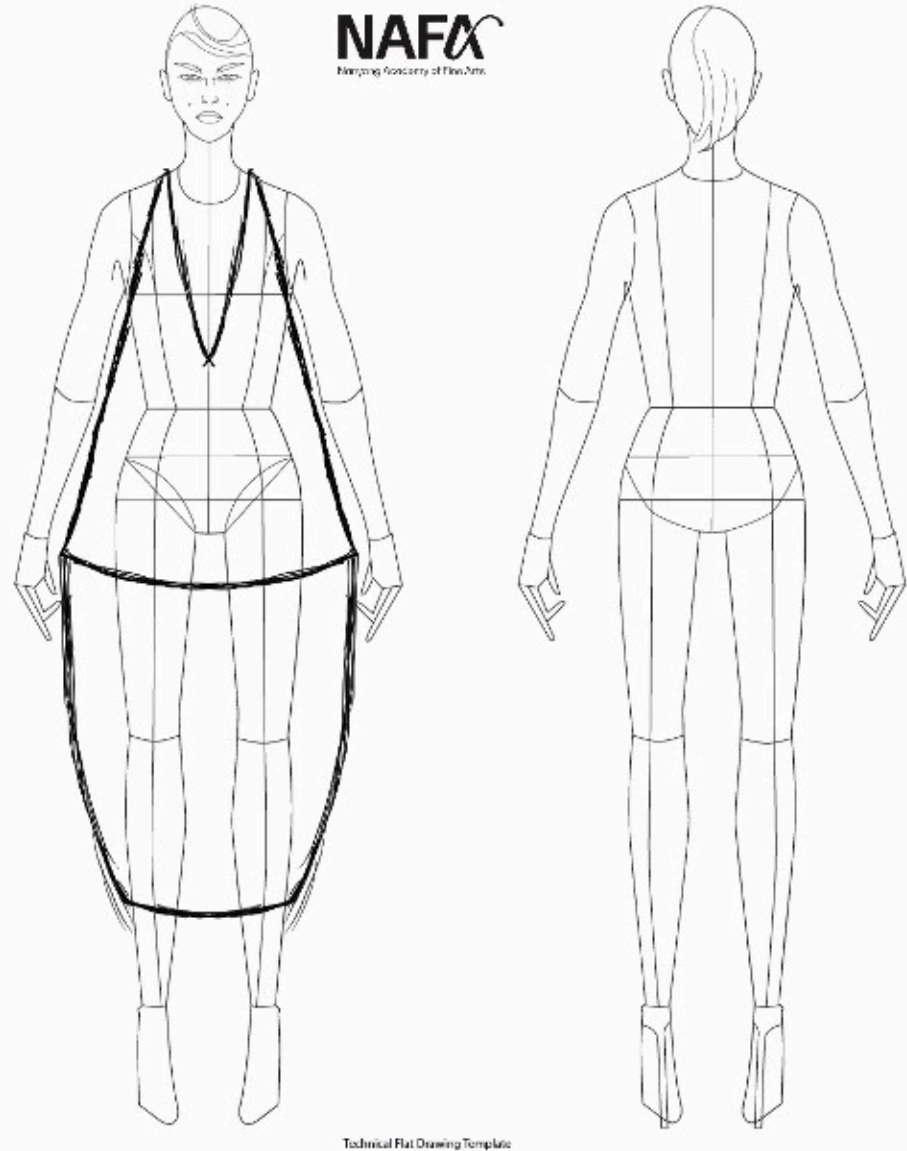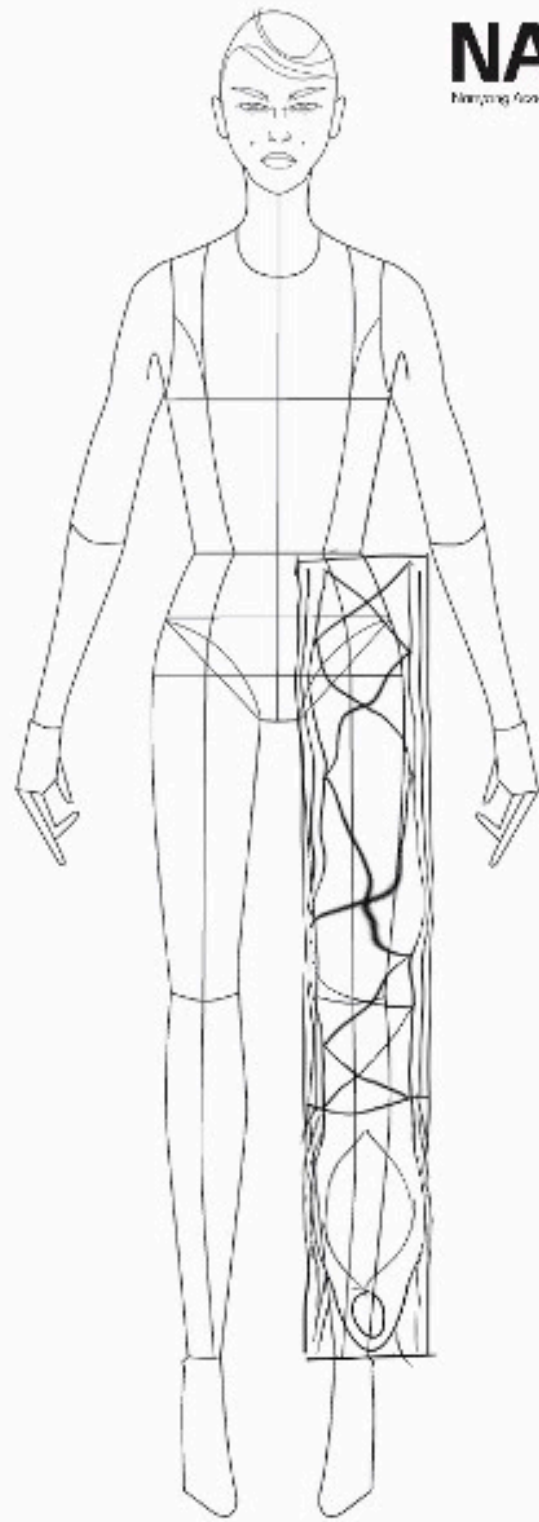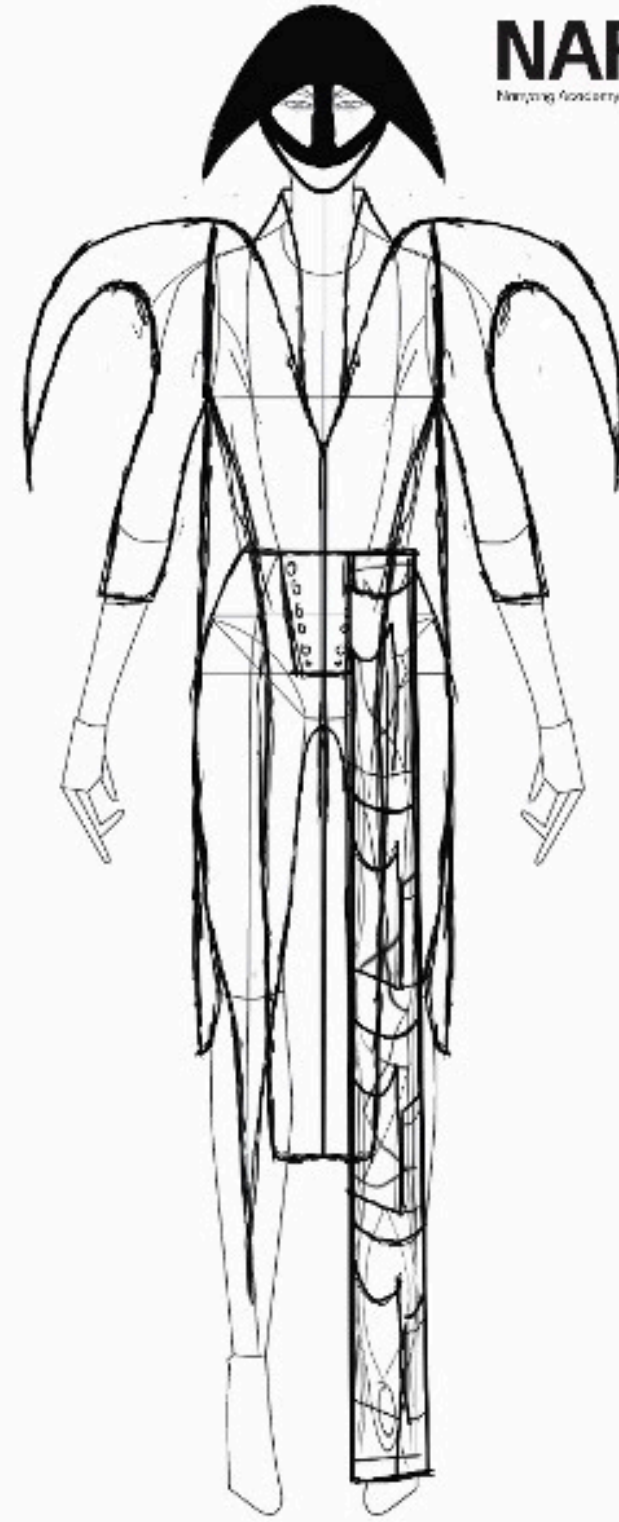
This look was built around the palatine seen on the women in the image, followed by adding in the French Revolution elements as well as the anti-gait elements.

The other looks were either developed from the previous looks or designed with all the elements I mentioned, such as the French Revolution and anti-gait, in mind, resulting in the designs.
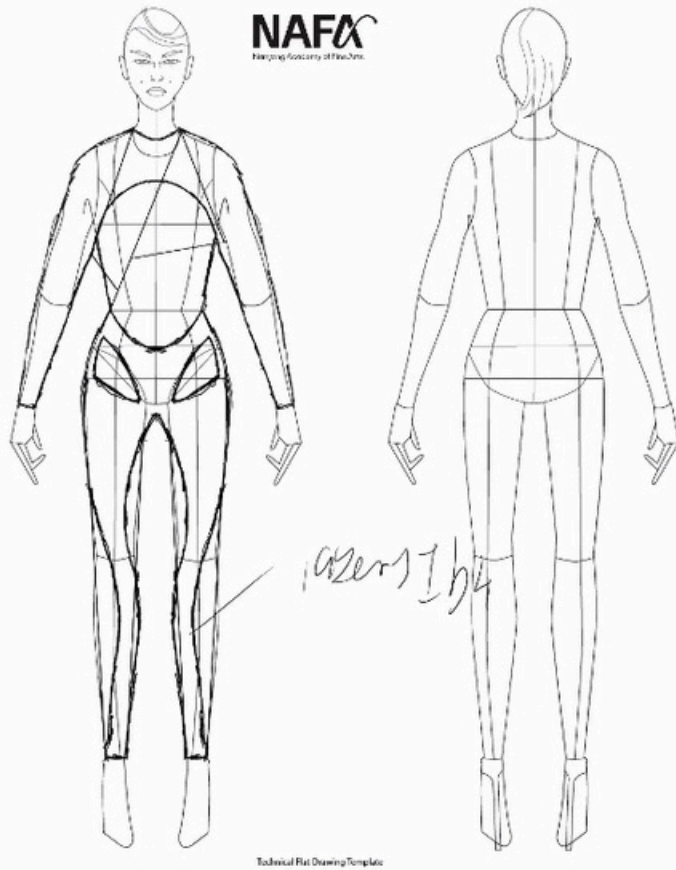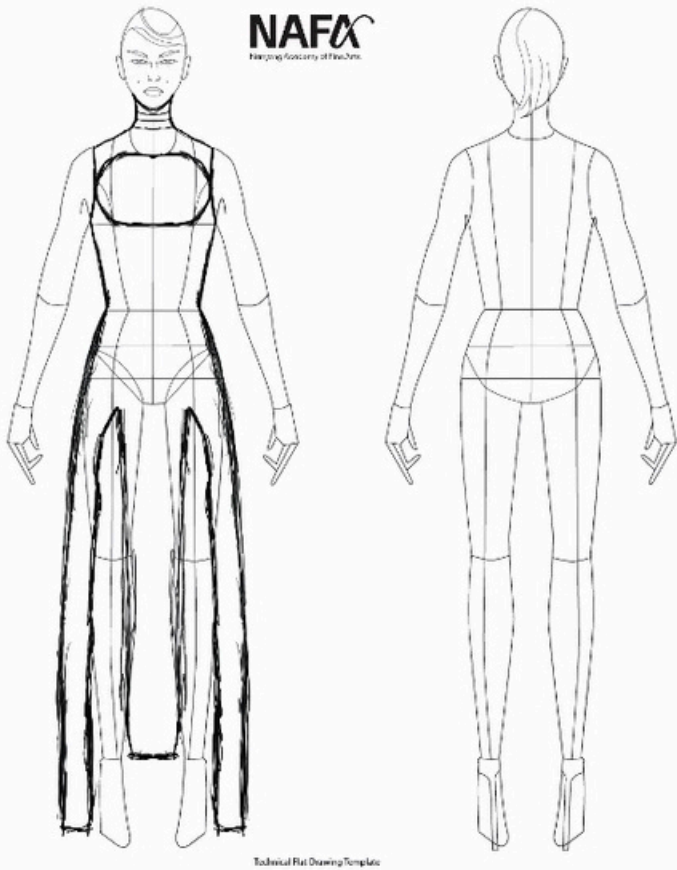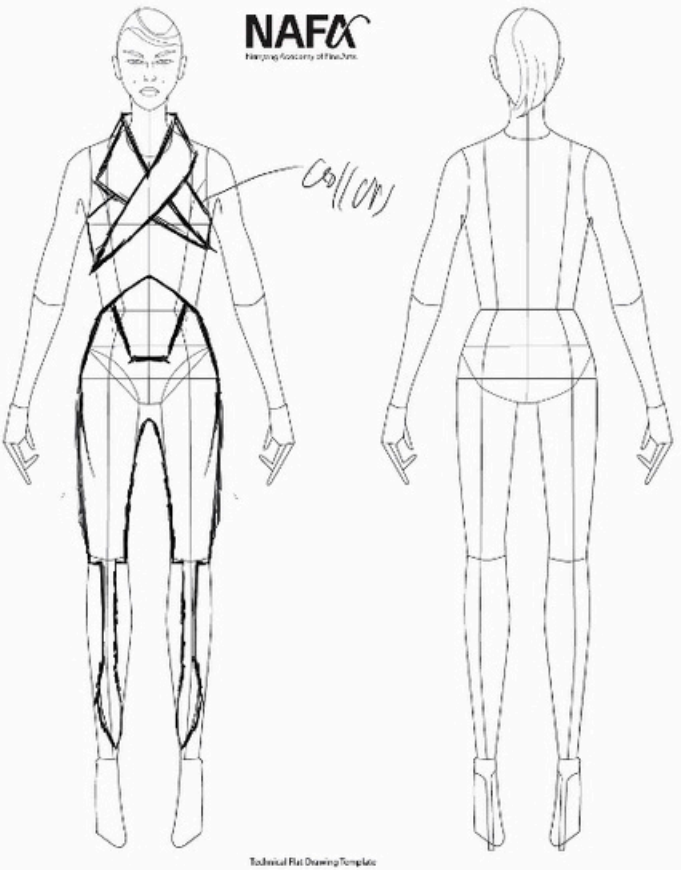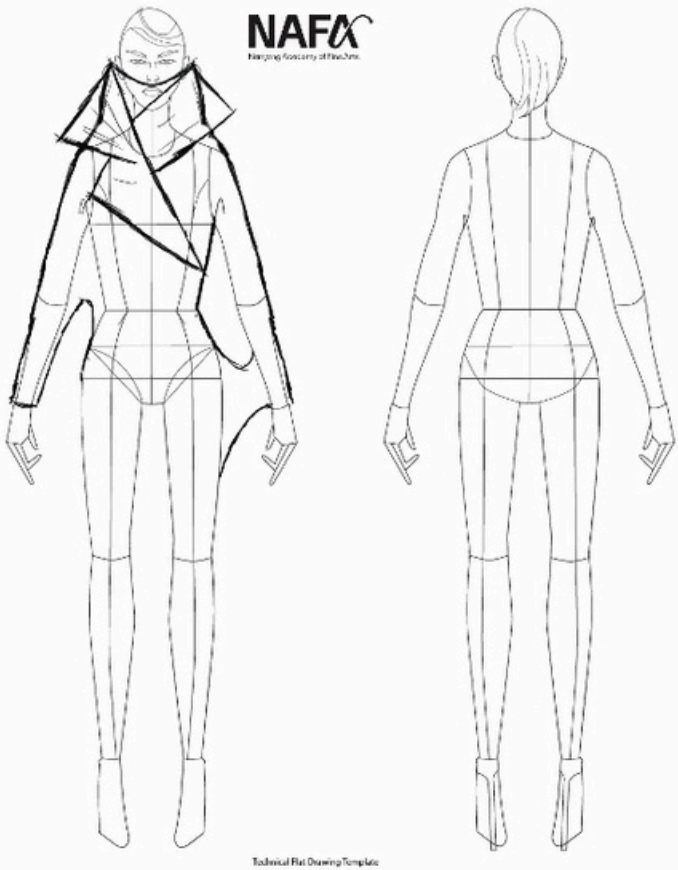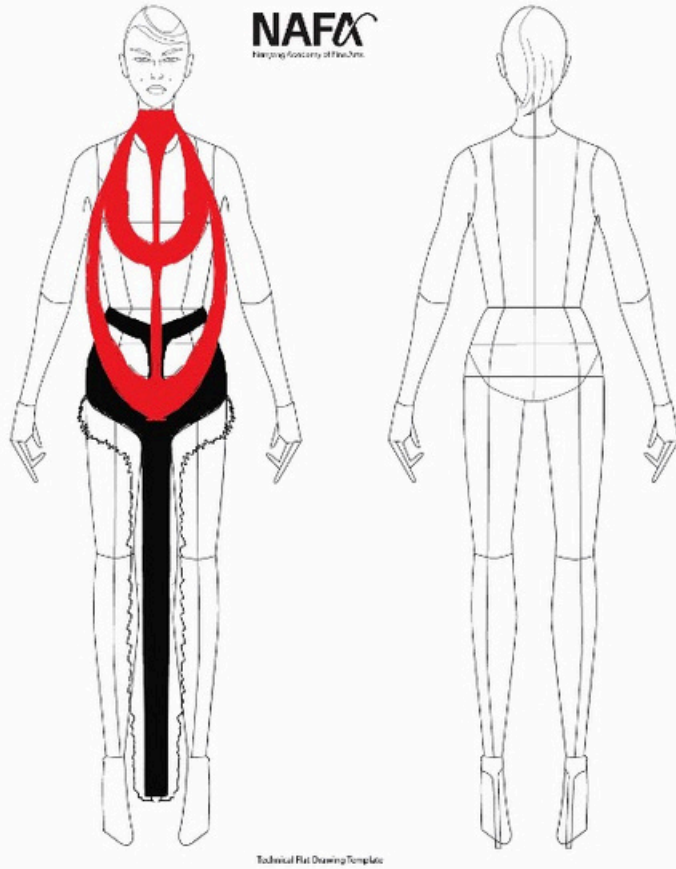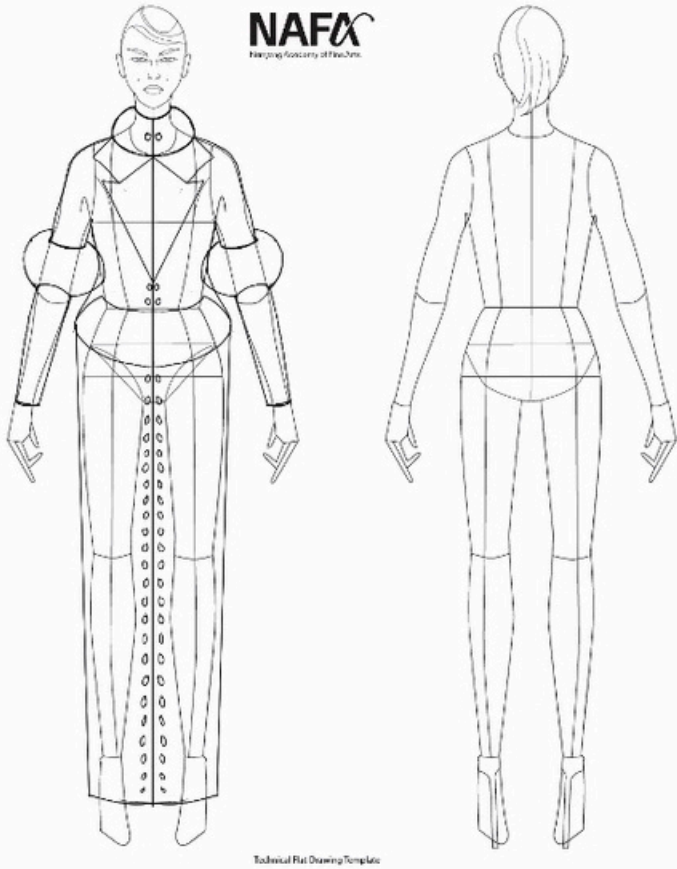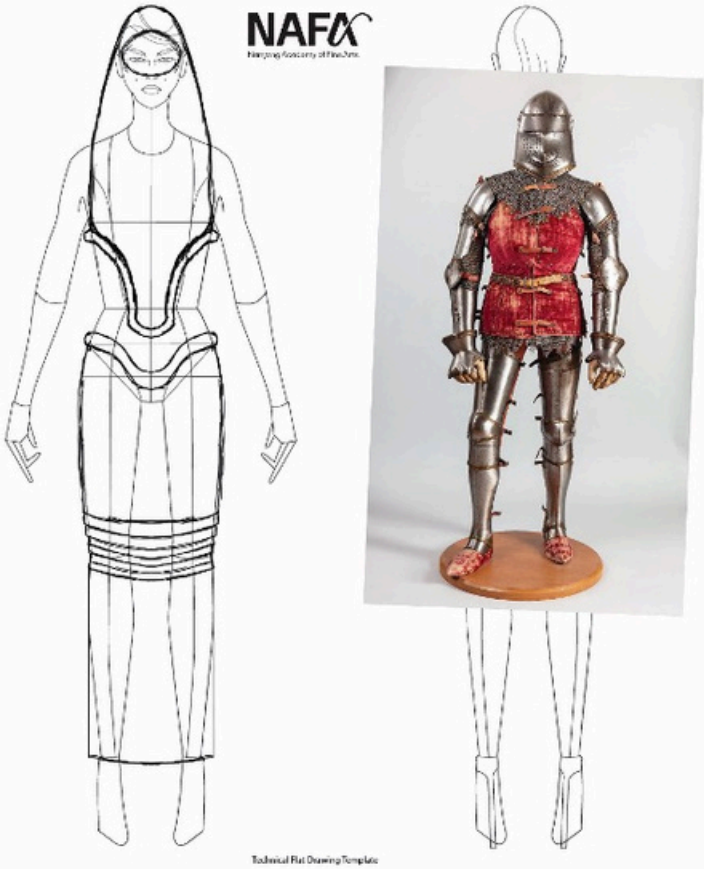
DECK: 6

PHOXERA

DECK: PROPAGANDA

Description: These are propaganda posters, and each of them has easy-to-digest, straightforward visuals and iconography. Some of them have words to further convey the message of the poster. The colors used in the posters are kept to a color palette of no more than 4 or 5, keeping most of what's on the poster very uniform. In a way, the posters are bright and seem to draw attention easily due to the colors used in them. they are used to sway people as well as produce a certain feelings or emotion

characteristics: bright, attention grabbing, straight forward, staple

- SILHOUETTE
- LINEWORK
- PROPORTION
- DETAILS
- COLOUR
- HISTORICAL
- SURFACE DECORATION AND FABRIC MANIPULATION
- PRINT
- FABRIC
- MARKET, LEVEL AND GENRE

RESEARCH TOPIC: PROPAGANDA

Definition of Propaganda
- Propaganda is the use of **media, art, or messaging to influence public opinion** and promote a specific agenda, often through biased or emotional appeals.

Purpose in Resistance
- Resistance movements use propaganda to **challenge authority, raise awareness,** and mobilize support for their cause.
- **Example:** Posters, pamphlets, and media used in the French Resistance during WWII to oppose Nazi occupation.
- Emotional and Persuasive Appeals
- Propaganda often **uses emotionally charged images and messages** to create a sense of urgency and rally people to take action.
- **Example:** "I Want You" Uncle Sam poster in the U.S., encouraging citizens to join the army during WWII.
- Creating a Sense of Unity
- Propaganda helps unify a group by **reinforcing a shared identity or purpose,** presenting a common enemy or injustice.
- **Example:** "V for Vendetta" masks, which became symbols of collective resistance against oppressive systems.

Simplifying Complex Issues
- Propaganda distills complex political, social, or economic issues into **digestible messages that resonate with the masses.**
- **Example**: Soviet posters during the Cold War used straightforward imagery to promote communist ideals.
- Influencing Public Opinion and Action
- Propaganda can sway public opinion, galvanize support, and encourage people to join protests, boycotts, or other forms of resistance.
- **Example:** Civil Rights Movement posters that called for equality and justice.
- Manipulation and Deception
- While propaganda **can empower resistance, it can also be used to manipulate** or deceive, creating false narratives or oversimplified portrayals.
- Example: Totalitarian regimes use propaganda to suppress opposition and maintain control, as seen with Nazi propaganda during WWII.
- **double meanings, euphemisms, or metaphors**

RESEARCH TOPIC: PROPAGANDA

Different propoganda mediums:

print media: bold headlines, persuasive language, selective
- appeals to logic and fear and can be distributed widely
- effects:reinforces ideas, encourages action

visual/artistic media: symbology, imagery, artistic distortions
- emotionally charged, simplify issues into digestible visuals
- effects: shape cultural identity, glorifies people

broadcasts: mass dissemination, easy to repeat and dramatise
- effects: mass influence, emotional manipulation

symbolism/lifestyle based
- creates sense of identify, instils pride or fear, reinforces ideological beliefs
- effects: normalised ideology, creates us mentality

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IMAGES

text

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IMAGES

Based on my research on propaganda posters, most of them contained colors that are associated with the political parties they are behind. I also noticed that a lot of them use bold graphics to get their messages across, with the different types of propaganda posters being created at different times or for different reasons.

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IMAGES

The posters that caught my attention the most were the communist posters that mainly consisted of Constructivism, characterized by geometric shapes, bold typography, and dynamic compositions. These posters often had a very similar color scheme and used very simple shapes to convey what they were made for.
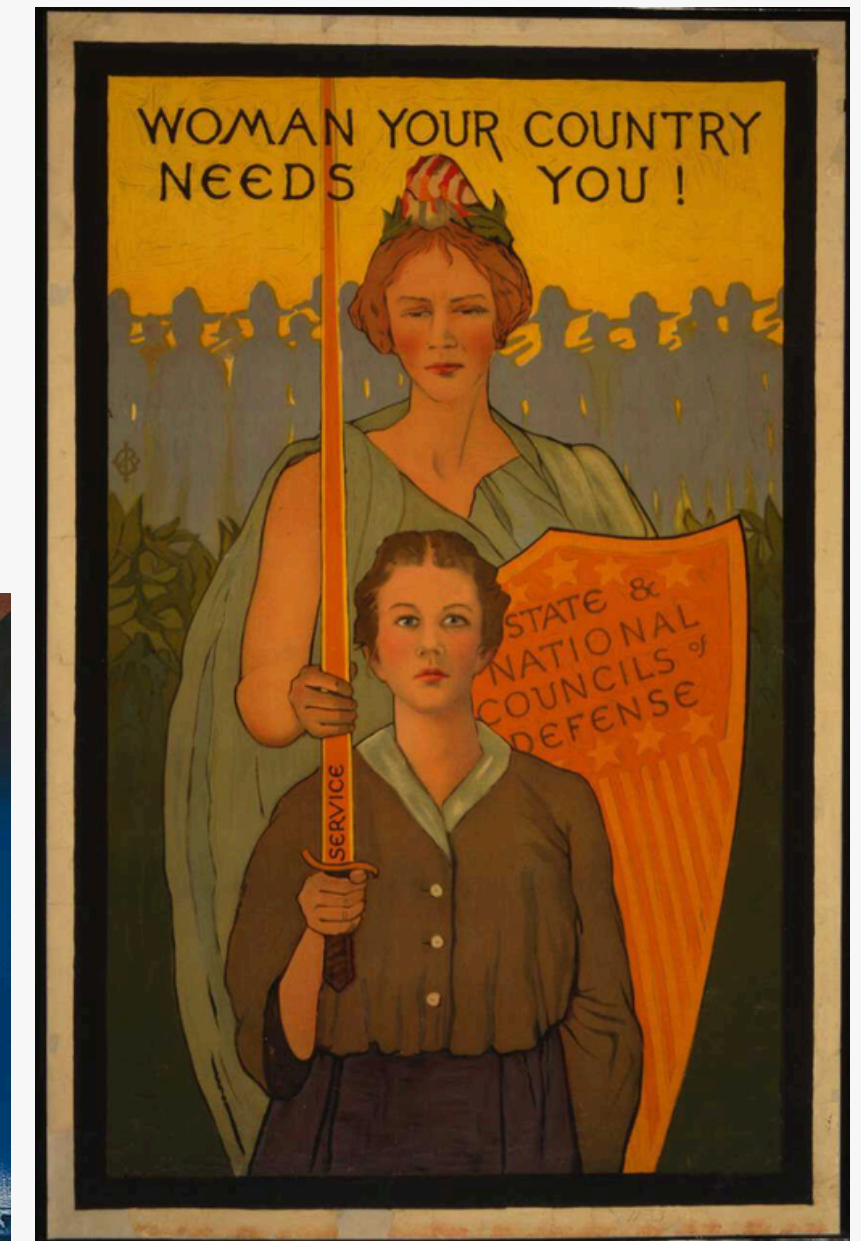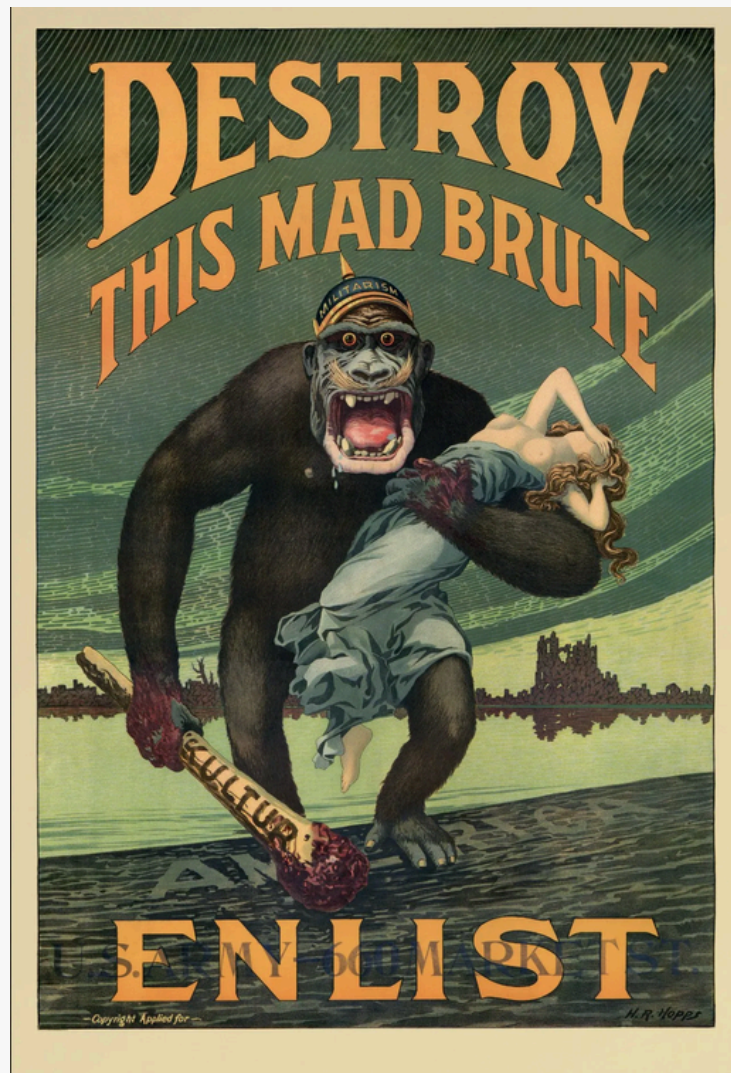
There were also Art Nouveau propaganda posters. This style was characterized by natural, flowing lines, dynamic composition, and vibrant colors. It's more natural and realistic, much like looking at a photograph instead of a poster. The posters usually had a main character, typically to represent something, or a group of people holding or surrounded by things that represented certain values or had hidden meanings, which I find particularly interesting.

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## COLLAGES
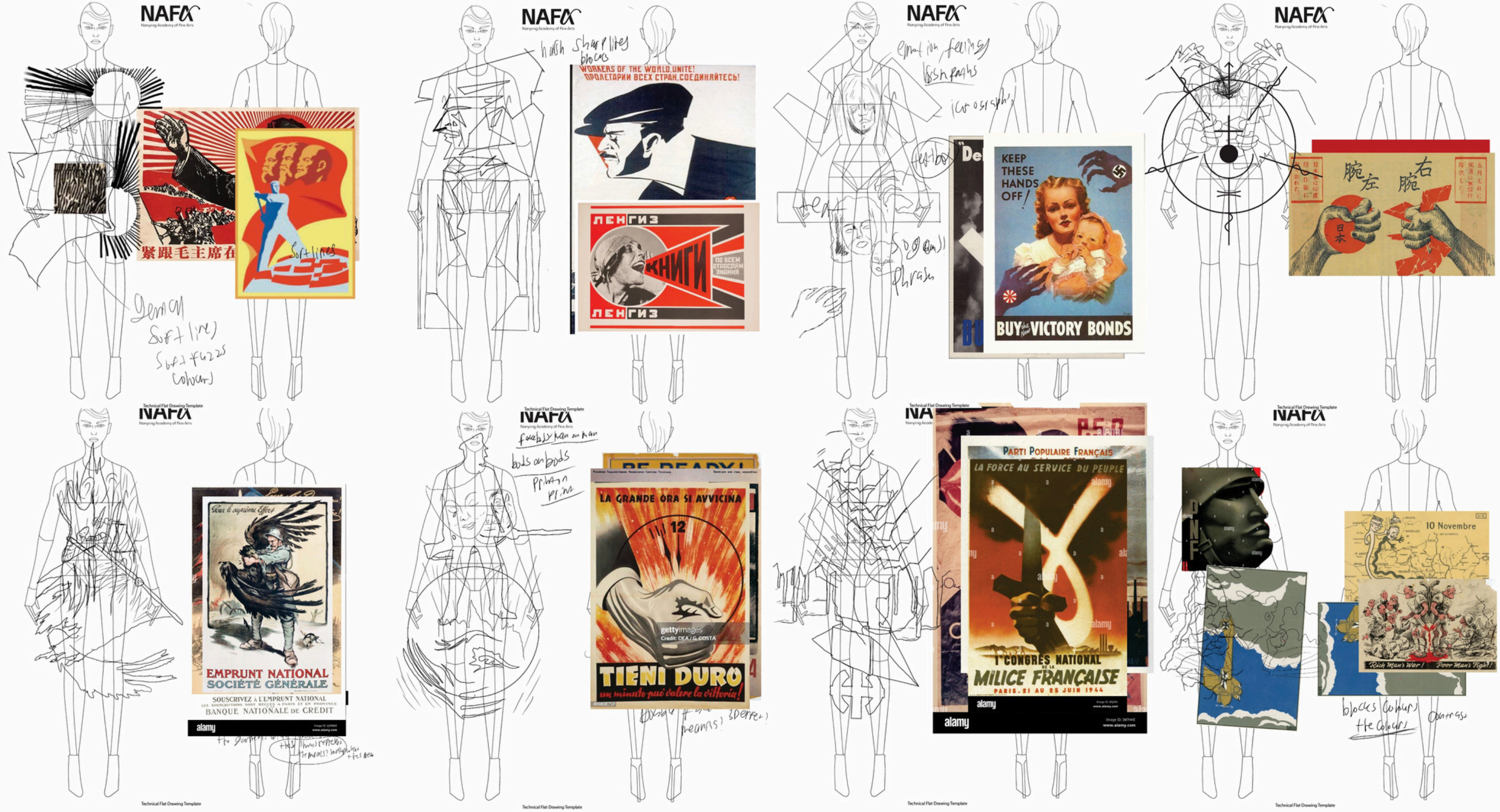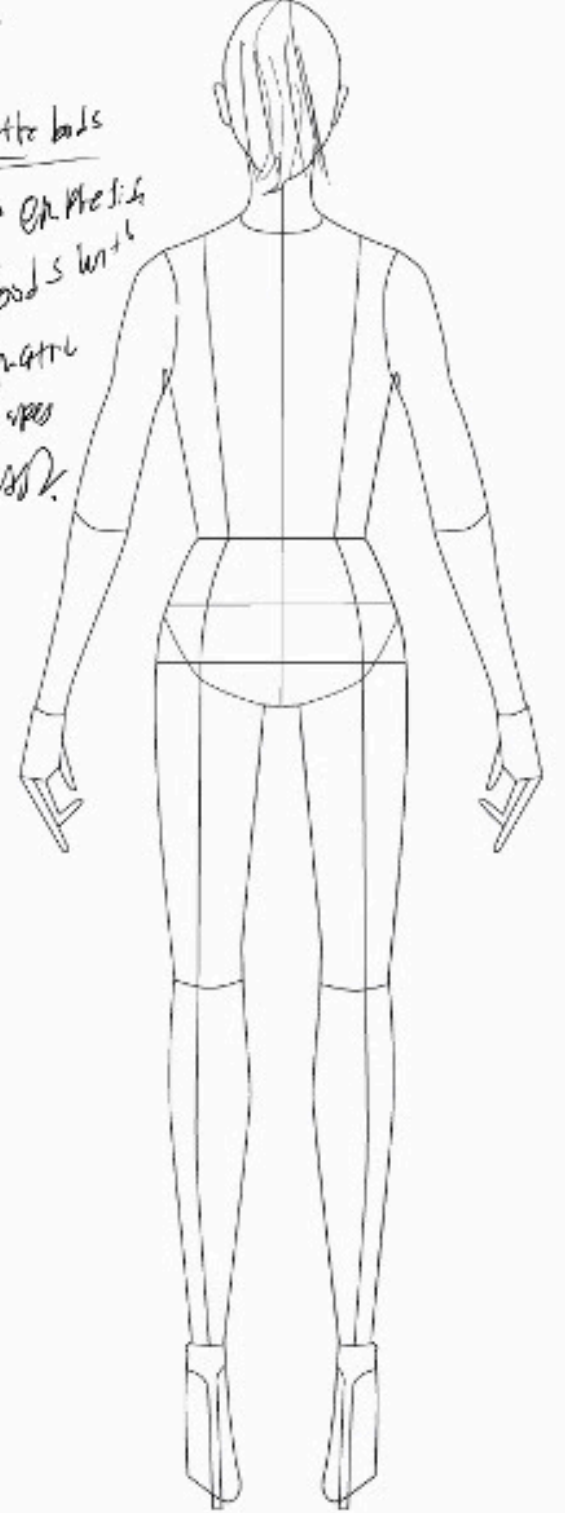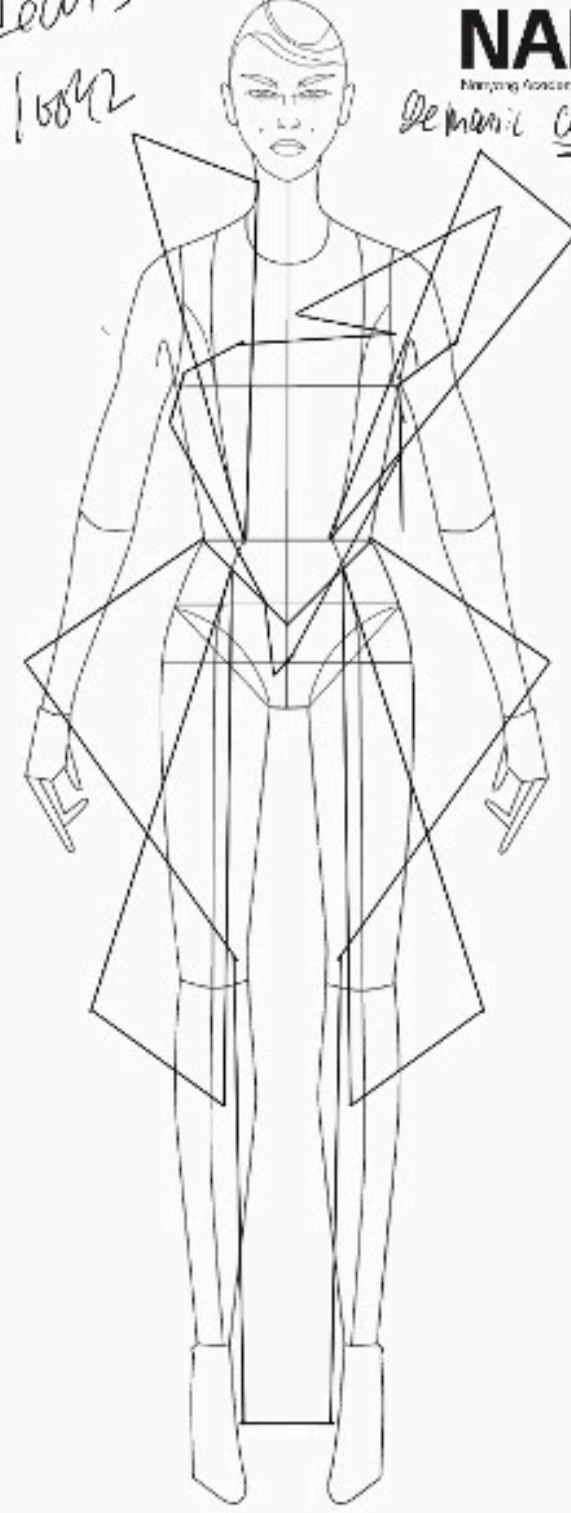
CLASS ACTIVITIES
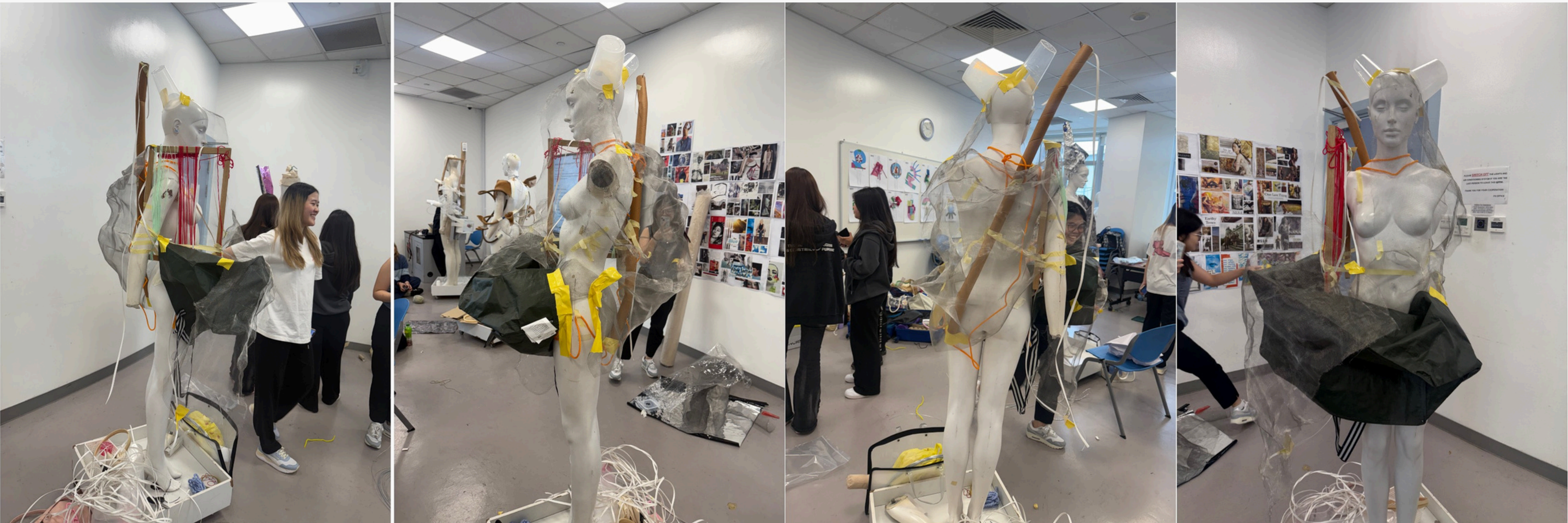
This was the first one I had to do with a group and was unsure how to do so or give my ideas in a gentle way without overtaking the group. For this, it was more or less randomly put together without thought and to see what came out of it. To me, I personally liked how the skirt portion looked and feel that it could be developed into something better and whole as a design. I also think that the mesh on the body could have been developed into something much better that followed the same look. I think they are all very interesting elements that came out of this. Besides that, there were not many other things from this.
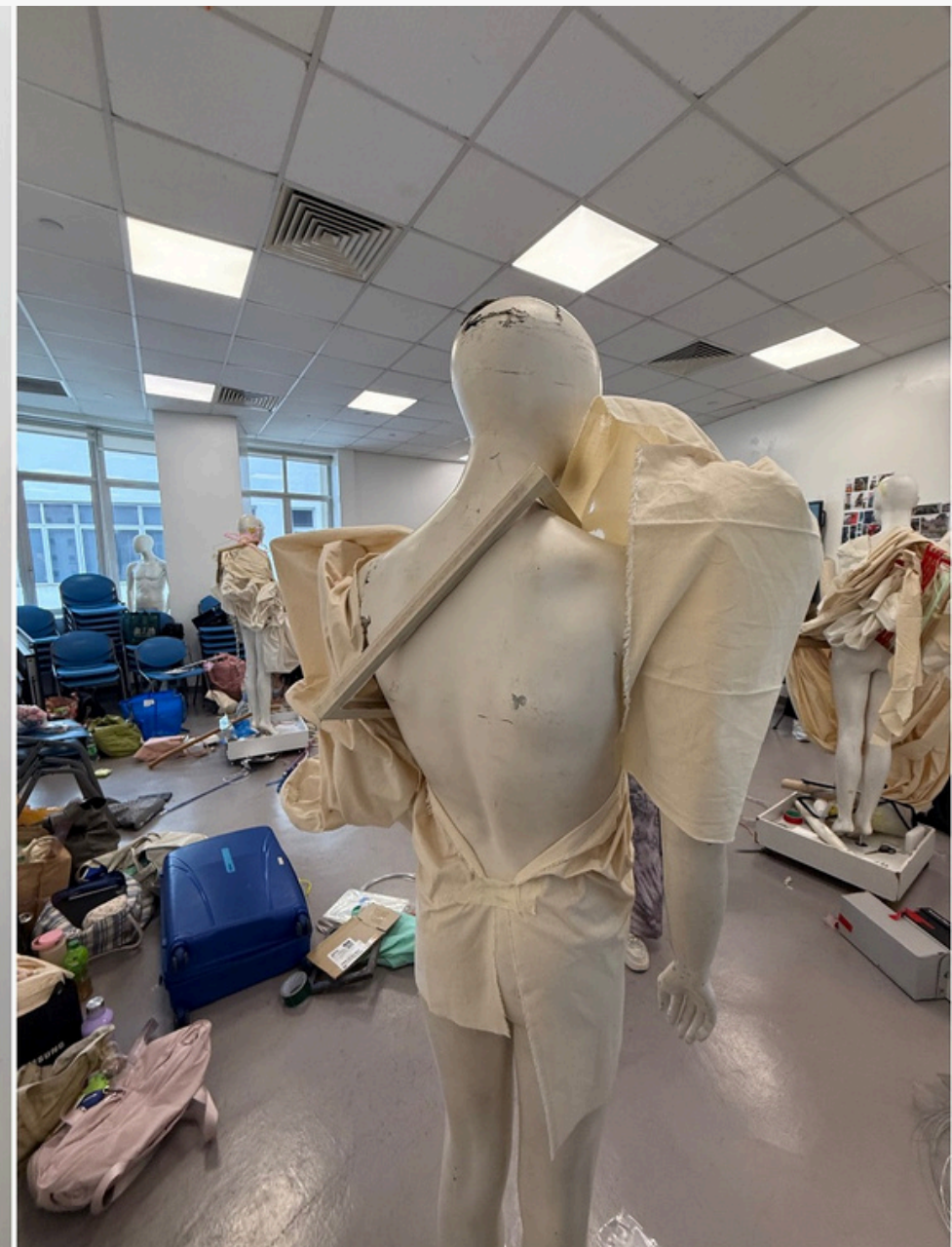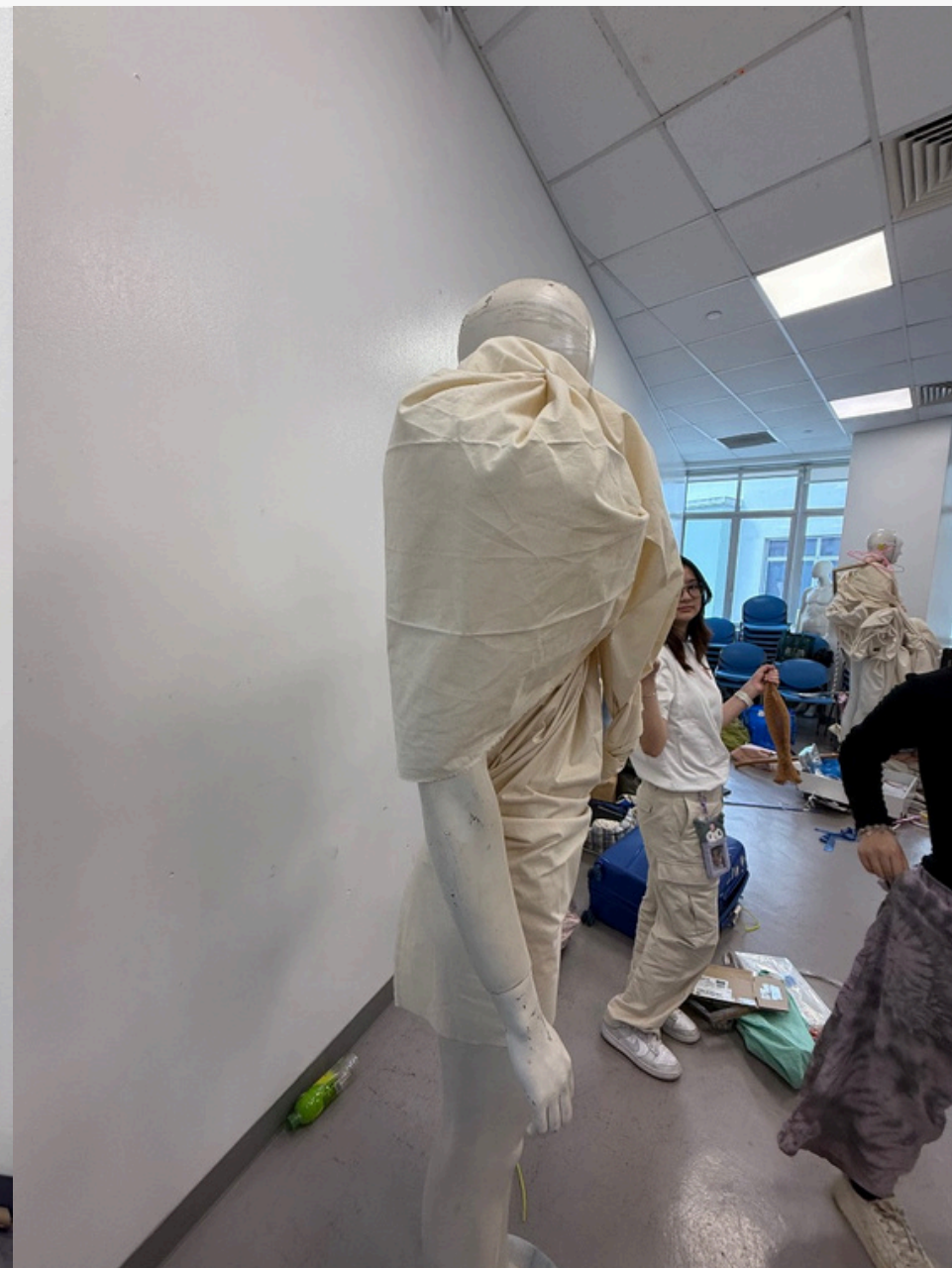
For this one, I think it was much more successful as it resulted in something that I perceive particularly like it has a lot of motion and drama. For this, it was executed much better even though there wasn't really a direction in mind. I think that this was because there was better communication within the group where we were all able to voice our opinions as well as try what we wanted to try within reason regarding the garment. I think that it was the way it was because we didn't really go into it blindly. Although we didn't know what the outcome was going to be, we all had a shared direction of where we were heading with this look, and that to me was why it looked much better than the first attempt.

the details under the fabric that made the look work
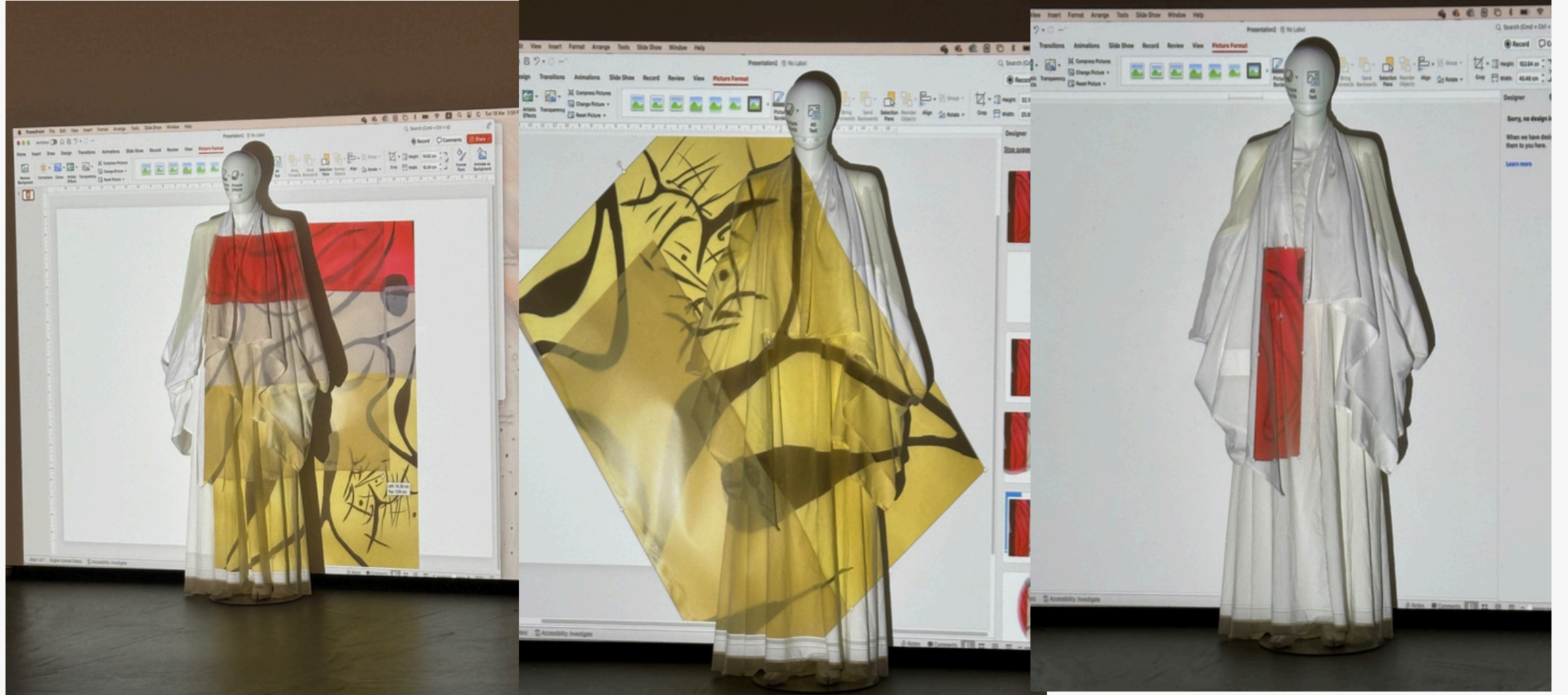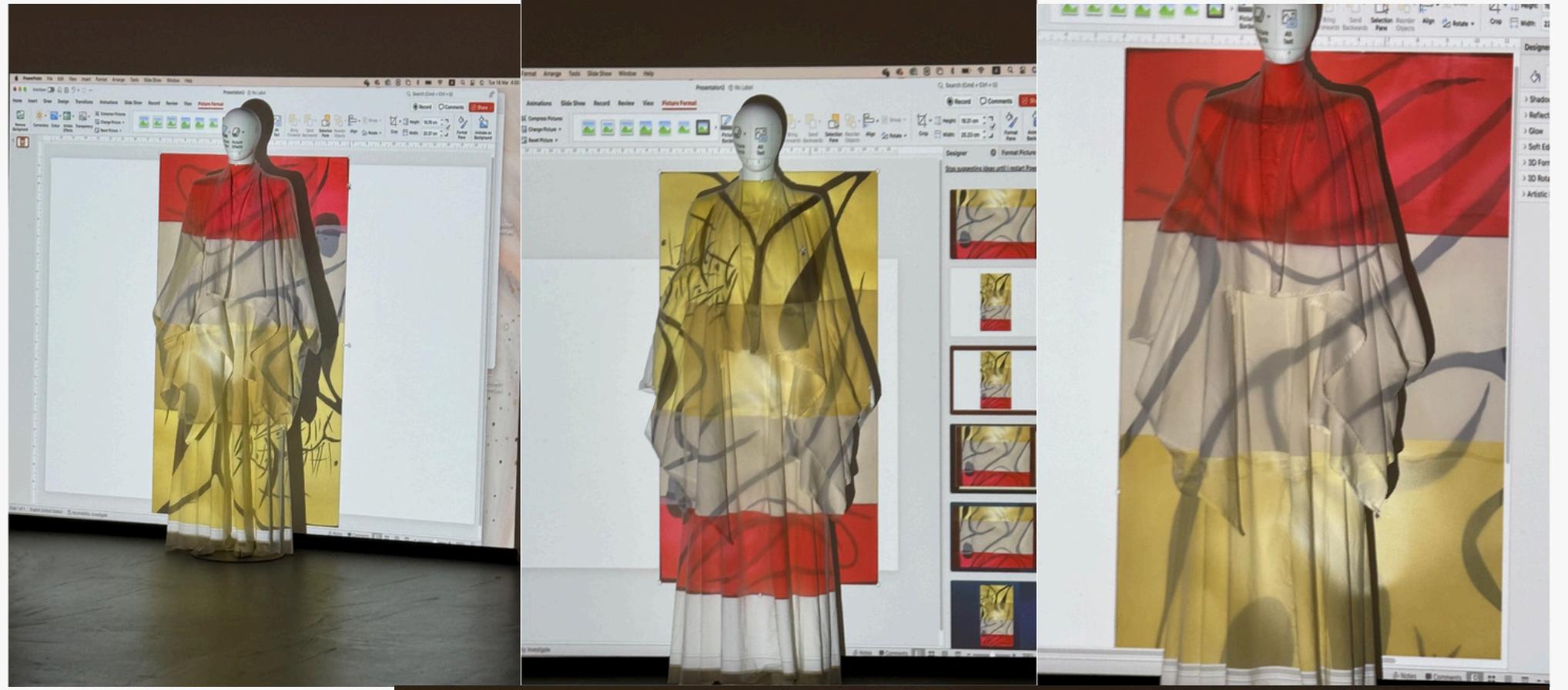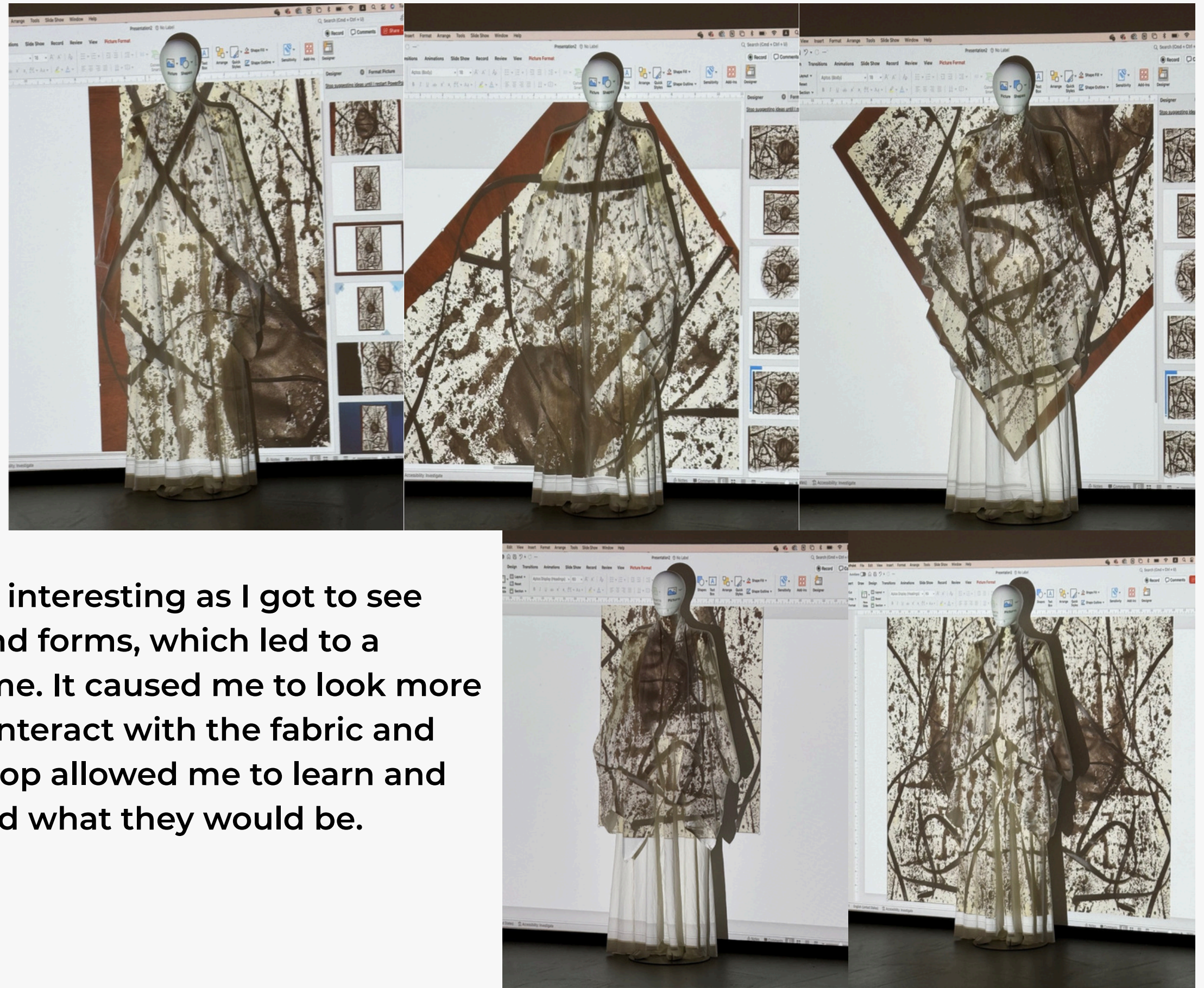
This printmaking workshop was quite interesting as I got to see the print on fabric in different ways and forms, which led to a discovery and an interest in print for me. It caused me to look more into prints and how they appear and interact with the fabric and possibly wear. I think that this workshop allowed me to learn and explore more about how prints are and what they would be.