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ARTH 1204

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Question 1:

The suit to the left was designed by Michael Fish in 1968 during the Peacock Revolution. This suit is made of corduroy material and was considered adventurous menswear styling. This suit has colored vertical stripes that are different size all throughout the ensemble. The buttons going down the jacket are double breasted. The pants are tailored and stop right at the ankle. The suit is also shown paired with a black turtle neck and yellow leather boots. The type of man to wear this suit favored the Peacock style. Fish uses furniture fabrics to make flamboyant suits. These men wanted to make a statement, they were going against societies norms. This is not a suit one would wear to the office, this can be worn to engage in the street culture of London.

The image to the right is a Giorgio Armani men's suit designed in 1983. Armani is a fashion designer and even designed costumes for films and television shows like American Gigolo and Miami Vice. This suit is grey, made of wool and has a relaxed silhouette. This suit was an example of power dressing, dressing to establish authority in a masculine way. The jacket to this suit has broad shoulders, two pockets and two buttons to close. Men who worked in corporate and carried briefcases wore suits like this. These men were wealthy, powerful and assertive. These suits were high craftsmanship in tailoring. During the 1980's there was a wealth-obsessed culture that wore these expensive suits as a status symbol.

### Question 2:

The image to left is a dress designed by Rei Kawakubo worn around 1983. This dress is made of wool and nylon. This was an unstructured, black dress and it was a reaction against 1980's colorful, tight-fitted garments. This dress appealed to the Japanese aesthetic which was a worn or shabby look to their clothes. Kawakubo first presents her garments in 1981 Paris and this style shocked audiences who were accustomed to modern fashions. This dress is considered Avant-garde because her ideas are just new and unusual at the time. This Kawakubo dress is an example postmodernism because it embraces complex ideas and challenges boundaries of taste.

The image to the right is a dress designed by Thierry Mugler in 1984. This dress is made of polyester lame and it has accordion-pleats. This metallic fabric fit the 1980s culture of opulence and wealth. During the 1980's everyone was obsessed with wealth so this dress is an example post-modernism. It's form-fitting silhouette and exaggerated waist is the popular style known in the 1980's. The similarities between these two images are that they are both dresses, long in length and both have long sleeves. Both dresses are examples of postmodernism fashion because how they lean to the future in terms of its creative process.

### Question 3:

The image to the left is a short dress designed by Mary Quant in 1963. This material of this dress is linen, it's sleeveless and the color powder blue. This dress was designed for young women who wanted to rebel against societal norms. The short hemline dress was a look that empowered women during this time. This dress was a prime example of Swinging London fashion. To wear this style of dress was a rebellious act by the young people of this time. This dress was marketed towards teenagers unlike the image to the left which were for adult hippie women.

The image to the right is an evening dress and coat designed by Ossie Clark in 1969. The materials of the dress are printed rayon, crêpe and chiffon. This dress is the color cream with red and blue printed floating daisies all over. This dress was a part of the rejection of short structured geometric clothing during the late 1960's. It was flowy and lightly hugged the body while the dress by Mary Quant was more structured and made with a thicker material. This dress is an example of historicism because the designer took inspiration for Victorian styles in the late 19<sup>th</sup> Century. Clark was known for long printed bias-cut dresses in slicky satin and crepe fabrics. This dress also has some menswear elements with the collar. Both images are of dresses that emerged during the 1960's but are made for two different women living during that time.

#### Question 4:

Issey Miyake is a Japanese fashion designer that used space age themes for his designs during the late 20<sup>th</sup> Century. Miyake introduced pleated vocabulary to his work in 1990 at his Miyake Design Studio. Miyake used many space age forms and technologically produced materials in his work. He developed heat embossing and texturing processes for adding pleats after the garment is already sewn. Miyake was fascinated with 3-D possibilities of clothing. Miyake used the A-POC fashion concept to create all sorts of garments with the same materials. The Flying Saucer dress challenged western standards of fashion and gender. It has rolling discs that can be compressed or extended. This garment can be pushed or pulled on, it goes over the head and it stays in motion as you move. The rings of color emphasize the paper lantern silhouette that were created by the permanent pleats on polyester. The dresses shape is ever changing because of the wearers size. When removed it returns to it preset folds and collapses into each other.

#### Question 5:

Due to the Russian launch of Sputnik satellite in 1957, there was a period of fascination with space exploration and futuristic designs. This came to be because of the space race between the United States and the Soviet Union in the 1960's. The space race in the 1960's produced some young designers aiming to prepare the fashion masses with what would be the next frontier. Pierre Cardin and André Courrèges were just few designers at the time creating futuristic aesthetic. The Space Age Movement consisted of transparent plastic fabrics such as vinyl and silver. There were also sleek, geometric silhouettes and geometric prints. Pierre Cardin even engineered his own fabric called Cardine to add structure to his mini dresses. Much like Cardin, Courrèges was designing for the new millennium. His label encompasses the youthful mod aesthetic though his designs are for couture wearing consumers.

#### Question 6:

Jean-Paul Gaultier contributed to post modernism fashion when he designed the men's skirt in 1987. This wool and leather skirt was a symbol of nonconforming, Gaultier rethought gender norms placed on society during this time. This skirt is an example of postmodernism because it challenges boundaries of taste and borrows from a range of styles from the past. Skirts have been worn by men throughout history: Scottish kilts or skirts worn by Japanese samurai's. Gaultier designed provocative clothing for both men and women. Gaultier uses his individual experience of walking along the spectrum between man and women or masculine and feminine. Wearing this skirt say you are anti-authority, the wearer is in their own lane doing what they feel is right even if you're out casted by society.

#### Question 7:

The Hippie movement changed the way young people during the 1960's expressed their style and lived their lives. The fashion of this era was long hair, secondhand clothing, patchwork jeans and tie-dye fabrics. During this time music and art was inspired by psychedelic drugs that created surreal visuals, bright colors and animation. Artist like the Beatles and Jimi Hendrix personal style added to the culture of that era. The Beatles wore matching suits that appealed to the mod aesthetic then started wearing colorful clothing due to psychedelics. Jimi Hendrix wore embellished blouses, curly big hair and bell bottoms. The 1960's was a period of experimentation, blending that with music was true artistry.

#### Question 8:

Many designers of the late 20<sup>th</sup> century designed clothing for future consumers of the new millennium. Designer Stephen Sprouse makes whimsical clothing for women who enjoy clubbing and night life. Marker pens were used to scribble deconstructed words to create abstract patterns. This elevated graffiti challenged the ideas of luxury, taste and status. His designs were appropriate for the future because it embraced complex ideas and techniques. Rudi Gernreich designs were considered futuristic because of the materials and style. Fabrics like Nylon and wool were used, garments had cut out replaced by plastic panels and silhouettes were shorter took to geometric shapes. Iris Van Herpen uses 3D printing and collaborates with engineers and scientist to give his designs the look like it was made for the women of outer space.