**ARTH 1204-D438 20th Century Dress and Culture**

**Final Research Presentation Notes (Derian Pryce)**

* **Who is Junya Watanabe?**
	+ A Japanese fashion designer, originally the protégé of Comme des Garçons designer Rei Kawakubo. Born in Fukushima, Japan in 1961, he went on to attend Bunka Fashion College in Tokyo, graduating in 1984. Starting in 1992, he has worked under his own name as part of Comme des Garçons. He started his own line under the Comme des Garçons name called 'Junya Watanabe Comme Des Garçons' in 1993 and began showing in Paris that same year
* **Major Accomplishments**
	+ His breakout collection was Spring/Summer 2000, titled “Function and Practicality.”
		- The collection served as an introduction to a different sort of high-fashion designer. Apart from pleated designs eerily reminiscent of Issey Miyake’s word (an ode to one of Watanabe’s idols) Watanabe applied his own intuitive utilitarianism. the models walked down the runway, they stopped to undress and invert each piece, revealing a different print or color. Following the wardrobe change, they valiantly strode beneath an isolated, simulated rain cloud mid-runway—the two-for-one items were waterproof to boot. In its review Vogue, described the show, as “nothing short of an epiphany
	+ **Collaborations**
		- Levi’s, Tricker’s, Converse, Pointer, The North Face, Brooks Brothers, Lacoste, Acronym, and many others.
* **Creative Processes**
	+ Duality, a struggle between simplicity and complexity. Intense examination and experimentation with tweed, flannel, and plaid—later a signature in his menswear. intuitive utilitarianism clinical research and uncompromising in his devotion to a collection’s guiding theme. Their “creation is based on becoming maniacs,” Does not include looking at rival designers or contemporary works. atanabe collections are physical encyclopedia on a textile, colour, or garment. Inspired by traditional uses, cultural significance, or their place in the fashion canon
* **Brand Identity (**This desire to turn the ordinary into the extraordinary inevitably)
	+ He instills a beauty that is rarely attributed to the item in question, elevating elements typically viewed as low brow into works of art appreciated by the fashion elite. It is this very notion that makes Watanabe aspirational, yet also attainable, for so many people: the pieces are familiar in a way, yet mesmerizingly foreign. Yes, everybody has a plaid shirt, but a Junya Watanabe version exudes an aura that even those not well-versed in fashion or menswear can recognize as being “different,” in the very best sense of the word.
	+ Target market, Fashion enthusiast and elite all in one. (everyone)
* Historic Impact
	+ People would say he is more of a fashion anthropologist or historian. Watanabe claims that “when designing menswear, it's important to consider where you wear the clothes and what purpose they serve,” but it’s apparent that he also considers where the clothes have come from, and what historical significance to they hold.
	+ Rather than reference contemporaries or present a specific take on current trends, Watanabe collections are physical encyclopedia
	+ Watanabe has explored disparate themes, with collections that reflected each topic to a tee. Highlights include offerings from the Spring/Summer 2002 menswear collection, which focused on the use of typography and all-over-prints. A specific item from that era, a screen-printed pair of Levi’s, became one of the most iconic—and sought after—items in the designer’s oeuvre. The printed denim concept has reappeared numerous times, with Watanabe even adding trompe l’oeil flare courtesy of a two-toned pair of jeans (circa Spring/Summer 2010
	+ he is a designer who pays no attention to what is currently happening, preferring to study fashion history and pay homage