Daniel Arosemena
Process book
3D Graduation
Starting document for graduation

1. Questionnaire

1. What inspires you, fascinates you, or keeps you interested? (This might include historic or contemporary developments within fashion, art, culture and society, other disciplines that you find important, subjects or concepts which have been on your mind for several years...)

During my time in AMFI and throughout the many projects I have worked on I have noticed that there are a few subjects I always go back to. I am continuously inspired about history and tradition, especially my own. Although I was born in Ecuador and I grew up there, I have never been close with my culture; I always turned to American or European cultures to look for guidance and innovation, especially in fashion. Going back to my roots has opened my eyes to new ideas, images, silhouettes, with which I feel more comfortable than I realized. I am excited to keep exploring Latin-American folklore and in doing so I will try to find myself.

You are also very interested in society and human developments; I like to visualize where society is heading towards and try to understand the zeitgeist to foresee what is to come. It is probably because of my communications background and my necessity for telling stories that social movements and progress is very important to me.

Finally, because I want to be a menswear designer, I would like to study the evolution of the male attire. I find it very inspiring to look at garments that have had importance in the evolution of fashion, especially in menswear, and comprehend their space in today’s world.

2. What is the last concept you developed at the AMFI and on which you based a variety of products? (Give a brief description of the concept and the end products, with images)

   a. Does anything about this concept continue to fascinate you?
   b. Could it be the starting point for your graduation project?

The last concept I developed for a project for AMFI was “Human nature.” This textile-forecasting concept explores the boundaries of structure and nature in three sub-categories: “Graphic traditions,” “Artificial undergrowth” and “Erratic play.” The first theme combines cultural traditions with folkloric mosaics. The second subject juxtaposes nature with strict grids. And finally, Erratic play deals with the childish nature within us and how it manifests itself through a lack of...
Interesting Contrasts
- UnEmotional vs Barbaric
- Repression vs Repression
- Reliable vs Uncouniformed
- Strict vs Unique
- Nature vs Nature
- Layered vs Relaxed
- Sophisticated vs Camouflage

Cactus as a representation of Conflict
- Structure vs Nature
- Repression & Unique
- Spikes coming out
- Plant of a Cultural Desert

Interesting Narratives
- Hijacked Culture
  - Stockholm Syndrome
  - Repression → Edward VIII
  - Shadow Hate → Camouflage by Nobles
  - Norms as Control
    - Repression of humanity
    - Nox representation of Civilization
  - Individual lost in a system of the system represents superiority
Edward VIII

- Heir to the throne of the United Kingdom

- Fell in love with an American divorcee

- Abdicates after less than a year of ruling to marry Wallis Simpson

- Rejects traditional norms
Royal Background
- Structure
- Medals
- Military life (Head of Army)
- Decorations

- George VI
Younger brother
and future King

- Repetition of Norm
- Formal
- Respectful
- Life for Public
- Represent of Country
- Relaxed
- Beach Side

- Pink Jacket
- Black Jacket - Outspoken look
- Double breasted

- Giggly laugh
- Knee length skirt - Very graphic

- Formal
- Trying to belong to the norm

- Sophisticated
- Straight silhouette

- Houndstooth
- Nice collar lapels
Edward VIII, also called (from 1936) Prince Edward, duke of Windsor, in full Edward Albert Christian George Andrew Patrick David (born June 23, 1894, Richmond, Surrey, England—died May 20, 1972, Paris, France), prince of Wales (1911–36) and king of the United Kingdom of Great Britain and Northern Ireland and of the British dominions and Emperor of India from January 20 to December 10, 1936, when he abdicated in order to marry Wallis Warfield Simpson of the United States. He was the only British sovereign ever to voluntarily resign the crown.

The eldest child of George, duke of York (later King George VI), and Princess Mary of Teck (later Queen Mary), he became heir to the throne on the accession of his father (May 6, 1910). Although trained (1907–31) for the Royal Navy, he was commissioned in the navy’s Grenadier Guards after the outbreak of World War I (August 6, 1914) and served as a staff officer. After the war and through the early 1920s, he undertook extensive goodwill tours of the British Empire, and, after an illness that his father suffered in 1928, the prince took an increasing interest in national affairs. In 1932, after unemployment had reached unprecedented levels, he toured workingmen’s clubs throughout Britain and enlisted more than 200,000 men and women in occupational schemes. During these years his popularity rivaled that of his grandfather King Edward VII when the latter was prince of Wales.

In 1930 King George V gave him Fort Belvedere, an 18th-century house belonging to the crown near Sunningdale, Berkshire. The fort, as he always called it, gave him privacy and the sense of making a home that was entirely his own. He worked ardently in the garden and woodlands, becoming in the 1930s something of an authority on horticulture, especially on the growing of roses. He soon began to regard the fort as a refuge from the official world that he increasingly disliked. There he entertained a private circle of friends, not drawn from the conventional aristocracy and perhaps better characterized as part of the “black sheep” of the family.

In 1930 the prince’s friendship with Mrs. Simpson began. Mrs. Simpson, divorced from a U.S. Navy lieutenant in 1927, had married Ernest Simpson in 1928. Members of a private circle of friends, the Simpsons were frequently in the company of the prince, and by 1934 he was deeply in love with Mrs. Simpson. It was at this point, before he could discuss the matter with his father, that George V died (January 20, 1936), and Edward was proclaimed king.

As king, Edward VIII set in motion drastic economies in the royal estates. In November he opened Parliament and then toured distressed areas in South Wales. Meanwhile, his attempts to gain the royal family’s acceptance of Mrs. Simpson, who had obtained a preliminary decree of divorce on October 27, 1936, met with firm opposition backed by the Church of England (of which he was the head) and most politicians in both Britain and the Commonwealth. (Winston Churchill, then out of power, was his only notable ally.) His affair with Mrs. Simpson evoked much lurid comment in American and continental European newspapers and journals but, until nearly the end of his kingship, was kept out of the British press through governmental persuasions and pressures.

Prime Minister Stanley Baldwin attempted to impress upon the king the peril to the integrity of the monarchy caused by the private friendship with a divorcée...
Edward VIII around the World

- Open
- Cool
- Umbrellas
- Silhouettes
- Next to him
- Formal wear

- Asia
- Official
- Military uniform

- Japan
- Kimono with bowl hat
- Pill Jenny formal posture
Edwardian era
1st decades of the 20th Century

- High collars
- 3-piece suit
- Hats
- Cigars
- All black except for shirt

- Classic garments
- Peacocks
- Chesterfield's coat
- Sack jacket
- Double breast Coats
- Family Portraits
- Layered look
- Covered head to toe

- More informal
- Guys being guys

- Ecuador
  - Very similar dress codes

- Range of garments in the early 20th century
  - Short jackets
  - in shade
  - Almost all black

HENRY POOLE & CO.
17, Savile Row, W.
Edwardian Etiquette Corner #1: The Worst Breach of Etiquette

The word “etiquette”, when used in the twenty-first century, seems almost invariably to have a pretentious connotation. They’re those rules that we’re almost inevitably messing up that nobody cares about anymore except when they embarrass us. “Remnants” of “sexist” etiquette, such as the idea that men should hold open doors for women, still cause anxiety today, with some men not wanting to appear rude by allowing the door to slide closed in a woman’s face but also not wanting to seem sexist by holding it open.

However, etiquette, at its root, was never meant to embarrass anyone. The idea was that if everybody followed the same set of rules, then one could go through life knowing precisely what to expect of themselves and others. Awkwardness would be reduced because everyone knew their role in a given social situation. Caveat: this did, of course, enable entrenched gendered, racial, and classed systems by making certain actions as “natural.” That being said, the general idea behind etiquette was to facilitate interactions with various members of society.

Where does one learn these rules? Generally by being brought up “correctly”: being “well-bred” and well-educated as a child. Essentials of etiquette include not drawing attention to the body (which is why, say, cleaning one’s teeth at the dinner table with a toothpick or picking one’s nose have generally been faux-pas for ages), knowing how to address others properly, and being calm and courteous in almost any situation.

Immortalized mid-sneeze. Bodily functions were once a part of life that people of “good breeding” would always ignore. It was because they would avoid drawing attention to bodily functions that actions such as blowing one’s nose loudly, picking one’s teeth at the table, or farting are considered rude even today.

https://historyboots.wordpress.com/2014/05/17/edwardian-etiquette-corner-1-the-worst-breach-of-etiquette/
How Conversation Showed So Much about a Person's Education

Edwardian Promenade

The concept of polite society grew precisely out of that: politeness. The art of conversation was revered as a higher art among the educated and was a means to a social end. Women were trained to keep their voices low and never to raise them in excitement, and to laugh in such a way that the air was not affected. The result of this training was "a soft clear dulcet tone...as if the weight of your body were made up of something without substance." 

As the Victorian society gradually opened its doors to self-made millionaires, Americans, politicians, and artists, the art of conversation grew in importance. The elevated tone to get doors opened in your face was to be rude in a way, and often, brusque.

Victorians could not themselves call society nasty if their voice and manner were too pearly or their look, also, since the popular Victorian movements of Chirping and Edwardians were word games, resolutions, and moralities, the tongues tied were at an extreme disadvantage.

Ad: "The Art of Conversation. What to Say and How to Say It. The following advice originated at a dinner party.

The best answer to the question, "What should guests at dinner talk about?" is anything and everything, provided the talk is luscious with wit, discretion, and discrimination. To one's dinner companion, if he happens to be a familiar acquaintance, one can even forget to listen with bias, disease, and domesticity. One might likewise, with discretion, set the liberty to the usually solitary talk or "sigh," or consider that such intimate conversations as one's dinner companion alone and is not dragged into the general fight of the table talk.

While one talks to one's dinner companion in a low voice, however, it needs nice discrimination not to seem to talk under one's breath, or to say anything to a left-hand neighbor which would

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View A Informal Shirt
Back, All Views
View B Dress Shirt
View C Dress Shirt
And more!

Detachable Collar Options for Views B and C
- Short Fold Over
- Tall Fold Over
- Tall Rounded Fold Over
- Tall Standing
- Overlapping Standing
- Standing with Spread
- Wing

Ecuador 1970's
- Shirt Variations
- Interesting Collars
- Looses

Contradictions of Weather & Clothes
- Young people dressed like " adults."

- Different Silhouettes
- Long Skirts
- Prefer

Britishness
in Ecuador!

Ecuador 1970's
- Contradiction of Weathers & Clothes

- Shirt
- Vesteau
- Interesting Collars
- Loose
A Dandy Classic

- Adventurous
- With color of texture

Big Coat off the Shoulder

- Big Collars
- Seeking auktion
- Big Silhouette
- Small Waltz

Print - open front

Layed back - repetition of shape
- Alive of Cactus line

Heavy styled - too gimmick
- Convacca - guys
The Rebellious Teddy Boys

NO EDWARDIAN CLOTHES
CREPE OR RUBBER-SOLED FOOTWEAR

Please!
History of the British Teddy Boy Movement.

There is a widely held and popular mistaken belief, especially among ill-informed writers and journalists, that the Teddy Boy style and phenomenon appeared in Britain during the mid 1950s as a rebellious side effect to the introduction of American Rock'n'Roll music. This misconception is totally inaccurate and nothing could be further from the reality that emerged amongst elements of Britain's youth during the early 1950s. The Teddy Boy is a uniquely British phenomenon and pre-dates the introduction of American Rock'n'Roll music into Britain in late 1955 by Bill Haley & his Comets by at least five years or so.

A 'Best Dressed Edwardians' Competition in a Dance Hall in Tottenham, North London in 1954. Gordon Thirley (left), a driver, Brian Bennett (centre), a french polisher and Derek Keates (right), a printers apprentice. They paid £25.00 each for their outfits!

If anything, and for the purists, the introduction of American Rock'n'Roll amongst Britain's youth would actually be part of a very gradual and steady decline as far as the original Edwardian style was concerned. However, one fact is clear, that when Rock 'n' Roll did hit Britain like a thunderbolt in 1955, the music would quickly become adopted by Britain's Teddy Boys and from that point onwards the style and the music became inseparable.

Teddy Boy Mike waits for his friend Pat on a cleared Bombsite, London 1955. The origins of the Teddy Boys actually go back to the late 1940's when Saville Row Tailor's attempted to revive the styles of the reign of King Edward VII, 1901-1910, known as the Edwardian era, into men's fashions. The Teddy Boy fashion of the fifties has its origins in what was an upper class reaction to the austerity imposed by the socialist government in the years following the World War II.

EDWARDIAN STYLE - a photograph from the Tailor and Cutter & Women's Wear, June 23, 1950 with the accompanying text:
"Following on our article concerning the dress of the students up at Oxford, which we printed in our June 9th issue, we show on the right (above) a photograph of Mr. Hugh Street, an Oxford undergraduate who favors the individual in single breasted suits."

"His jacket is generously skirted and button-four with a very short lapel and square-cut fronts. Jacket pockets are slanted and are offset by narrow trousers (narrow all the way - not pegged topped) and double breasted waistcoat. The Oxford breeze obligingly blows the left trouser against the Street leg and reveals a fashionable half boot."

Wealthy young men, especially Guards officers adopted, the style of the Edwardian era. At that point in history, the Edwardian era was then just over forty years previous and their grandparents, if not their parents, wore the style the first time around.

Young Oxford undergraduates wearing elements of the neo-Edwardian style in the early 1950's. The original Edwardian revival was actually far more historically accurate in terms of replicating the original Edwardian era style than the later Teddy Boy style which was a fusion of British Edwardian and American Western styles. Although there had been youth groups with their own dress codes called 'Scutlers' in 19th century Manchester and Liverpool, Teddy Boys were the first youth group in England to differentiate themselves as teenagers, helping create a youth market.

The neo-Edwardian look worn by an off-duty Guards Officer created by Saville row Tailors in 1948.

"Originally, the Edwardian suit was introduced in 1950 by a group of Saville Row tailors who were attempting to initiate a new style. It was addressed, primarily, to the young aristocratic men about town. Essentially the dress consisted of a long narrow-lapelled, waistclub jacket, narrow trousers (but without being 'drainpipes'), ordinary toe-capped shoes, and a fanny waistcoat. Shirts were white with cut-away collars and ties were tied with a 'windor' knot. Headwear, if worn, was a trilby hat. The essential changes from conventional dress were the cut of the jacket and the dandy waistcoat. Additionally, barbers began offering individual styling, and hair-length was generally longer than conventional short back and sides."

The description above was obtained from the typeset of a picture of the 'authentic' Edwardian dress which was put out by the Tailor and Cutter and printed in the Daily Sketch, 14th November 1953, in order to dissociate the 'authentic' from the working class adoption of the style.
TEDDY BOYS - the real thing - who visited "The Post" to demonstrate the authentic version of this youthful London craze. David Kelly (left) is in "Mississippi gambler style". Tony Griffith (middle) is true to the trend though in no particular style, and Ronald Bunting is in exact replica of Edwardian Fashion. The principal features are the long coats with fur trimmings (velvet) the drainpipe trousers short of the ankles, the "Slim Jim" ties, fancy waistcoats and gaudy socks. Dressy materials like barathea and gabardine are essential. Between them, they have 10 other similar costumes. The three youths, all 18 are native Londoners and of the opinion that Wellington's "Teddy Boys" are not really that because they don't dress as well.


The emergence of the Working Class Edwardian
The 'Edwardian's' or at least 'The Working Class Edwardian' emerged without much warning ....... There was little preparation for his appearance as a fully fledged deviant, (a person defined as a social problem) .... He had curious parents; one was the upper-class Edwardian dandy, the other the older delinquent subculture of South London .... his clothes were originally worn by the middle and upper classes, but this was only for a short period.


.....Indeed the style was worn throughout the 1950's, but its meaning changed dramatically over the decade .... When the long jackets and tight trousers covered the middle class, the fashion was proclaimed a pleasing innovation, but it was rapidly re-appraised when it spread to young working-class males in 1952. It seems that these new 'Edwardians' were 'Spivs' not the 'respectable' working class .... as a result, the middle class felt that they could no longer share the style with its new adherents.
In 1948 Saville Row Tailors got together to push the style on to the young Mayfair bloods, the Guardees, and onto the Businessmen, they pushed it so successfully that it then became the uniform of the dance hall creepers.

"It means" explained a disconsolate young ex-Guardie over a champange cocktail, "That absolutely the whole of one's wardrobe immediately becomes unwearable" Those who now wore Edwardian dress were described as delinquents .... Unfavorable social types were summoned forth to define them as, 'zoot-suiters', 'hooligans' and 'spivs' .... The newspaper that these comments appeared in did not hesitate to award them an unambiguous identity .... The clothing was unchanged, but its wearers had translated it into a stigma.

Knowing the ingrown conservatism of any English working-class community and its opposition to dandyism and any hint of effeminacy, it must have taken a special boldness for the first Teddy Boys of South London to swagger along their drab streets in their exaggerated outfits.

The question which has to be asked is how had this style managed to cross the River Thames? It could hardly have come direct from Savile Row. The general explanation is that it reached South London via Soho. It was a new post-war development that young manual labourers from South London, especially those who had seen military service, went far more readily than before for their evening's entertainment to "the other side", that is, the West end, the square mile of large cinemas and little clubs, jazz haunts and juke box café's, which around Soho abut on theatre land and fashionable restaurants.

It was Soho that the Elephant Boys were said to have encountered the new fashion of dressing eccentrically, through meetings either with young Mayfair Edwardians or the latter's Soho imitators. Anyhow, the novel fact was that they picked up the fashion and imitated it, perhaps because its look appealed to them, but probably also because its exaggeration corresponded to something in their own outlook, a nagging dissatisfaction, a compelling demand to draw attention to themselves.

**Spivs, Cosh Boys or Creepers**

**Spivs**

During the second World War, the 'Spiv' was born and originated in the 'Borough' of Southwark in South London. Spiv's were a particular type of petty criminal who dealt in illicit, typically black market goods of questionable authenticity. The image of the Spiv was a slickly-dressed man offering goods at bargain prices. The goods that Spiv's offered were generally not what they seemed or had been obtained illegally. The term Spiv was widely used during the Second World War and in the post-war rationing period of the late 1940's and 1950's. Spiv's however by contrast to the Teddy Boys were much older men in their thirties, forties and fifties and although they adopted a certain dress style, they were clearly not teenagers. Nevertheless, the image and style of the Spiv is generally accepted by historians a precursor style to that of the Teddy Boy.

A spiv in 1945 with a Voigtlander camera for sale on the blackmarket in London.
Cosh Boys

Cosh Boys in Notting Hill, London in 1954 wearing finger-tip length jackets of a style which immediately preceded Teddy Boy style. Note the chain attached to the belt loop, which was a direct influence from the Zoot Suit. Following on from the Spiv’s and during the early 1950’s some teenage gangs started to appear in the East End of London and they became known as Cosh Boys. The fundamental differences between the Cosh Boys and the Spiv’s was that Cosh Boys were much younger than the Spiv’s. Cosh Boys were also violent, but probably the most important element was that they were youths who had adopted the Edwardian fashion as part of their identity. It was therefore very easy to recognise them as they had started to adopt the long drape jacket with velvet collar and cuffs narrower trousers and a Slim Jim tie. Their hair was “long” and greased. These Cosh Boys terrified London society with stories of razor attacks, robberies, fights between gangs and assaults against the police. A number of quotes from newspaper articles from the early 1950’s discuss the Cosh Boy, the clothes they wore and the fact that the general population regarded them as a menace to society.

The same two Cosh Boys at Notting Hill in 1954.
As early as 1951, Cosh Boys had been wearing finger-tip drapes (so called because they must reach as far as the fingertip when the arm is fully extended) bright ankle socks, fancy shoes with thick crepe rubber wedge soles (which are known to the connoisseurs as "Creepers"). The girls, or so the boys claim, are copying male hairstyles, especially the D.A. (so called because of it’s resemblance to a duck’s rear). The costume most in favour now is a black be-bop sweater over a pencil skirt either slit or buttoned, a three-quarter check overcoat and three tier wedge shoes. - Daily Mirror October 28th 1951.
TEDDY BOY ATTIRE

Teddy Boy, Mick Farrell wearing the original pre-1955 Edwardian fashion comprising of a wide lapelled Drape Jacket with turned-back cuffs and a velvet collar. Trousers are high-waisted pleated fronts with 16" turn-up bottoms. The outfit is complimented by a silk-patterned waistcoat with fob watch and chain.

A very precise and detailed description of the threads worn builds up a picture of these Neo-Edwardian dressed dandies. The word Drape itself was used for the set of offlin cut sleeves, but not too long and a velvet at the shoulders cut with a 2 inch tie, but not three inches, for a nice tie, a 3 or 4 inch but not too many. The tie was drab, loosely tied, but not tightly knotted tie, which was a throwback again to America and the Jive style. This tie would be worn along with a loudly flashy silk brocade waistcoat - or weskit - and a fob watch with a chain linked through the weskit this altogether made these boys who wanted to stay out of the gaze of the law, leap straight into the view of the police. All trousers were higher, but these Neo-Edwardians wore the tighter drainpipe style of 'strides'. For footwear the choice was Oxford, brogue, crepe soled suede chukka shoes or boots, or the thicker crepe of Brothel Creepers. The hair was American in style, the hair could be piled into a pompadour, an elephant trunk quiff, a silver dollar or a crew cut. An early Edwardian might have had the sides and back of his hair tapered up high but a greasy, messy quiff with sideburns finished off with a Ducks Arse thickly greased down the back of the head became the most popular as time went by. The actual style of these Neo-Edwardians was a mix of many influences that kept harking back to Edwardian Britain. Truthfully, they were just unskilled, working class young men but in their heads there was something of the western frock coated gunslinger blended into the Teddy boy mix. A swaggering, sharp, gunslinger....
- amazing hairstyles
- wavy front

- origin of look in post-World War II

- gang youth culture
- rebellion
- dangerous
- defiant
- masculine
- traditional

- wore color & texture in the look
- people fitting in

- rebellion
- discontent with gov.
- Dark and Aggressive
- Animal Prints
- Tight trousers

- Texture
- Puffles

Reflection of Cachis

- Colorful
- Textured wall paper
- Laidy accessories
- Still color blocked

- Rockabilly Influence
- Bright blue
- Chaotich Print

- Elagated Silhouette
- High hair do
Dick Hebdige

- Appearance of the subcultures
- Influence of Youth subculture
- Teddy as a 1st subculture/youth class.
- What the Teddy style wearalt for the time and the effect it had in everyday wear.
- A new youth economic market.
Pre-Hispanic Latin America

The Conquest
Pre-Colonial Latin American Civilizations

- A lot of Accessories
  - May be incorporate into garment

- Faux and accessories

- Very Conservative

- Graphic lines
- Color blocking
- Placement prints

- A Silhouette
- Straight Silhouette
- Suit Underneath
- graphic covers
  - Woxel Idea

- Animal Print
  - Mixed Orthographic
  - Bow in the Crotch!!

- Padded dresses??
  - Applique's (big)

- Shields as blocks in the garments
  - Relaxed Silhouette
  - Colorful
  - Print from head to toe
  - Big Bold Graphics
Aztec Clothing

Clothing for the Ancient Aztecs offered a unique take on fashion with their colourful style sense. Clothing was an expression of many things for the Aztecs, their way of living, social class, gender, their role in society, age and even religion were reflected in their clothing. We can learn a lot about their clothing right now with insight into the jewellery and the ornaments they adorned themselves with. The meaning of their Masks, and how they styled their hair. How men’s, women’s and children’s fashion differed, and even what clothing the ancient Aztec people would wear in battle.

Materials used by the Aztecs

Aztec clothes were made from different materials. The most commonly used were cotton fibre and ayate fibre, which was made from the local Maguey Cactus. But it was told that cotton was actually a fabric the Aztecs served for the nobility or the upper class. It has been told that for a commoner to wear cotton could even signal a death sentence for them. Due to the need for lots of fabric Aztec women started weaving at a young age and they would use a lot of colour for dying the fabrics, giving the bright coloured clothing that many hold synonymous with the Aztec clothing style.

Examples of typical ancient Aztec clothing

Aztec jewellery and ornaments

The Aztecs projected wealth by wearing extensive jewellery often made of gold or precious stones. Headresses often made of feathers were also considered to be very beautiful. Feathers, gold, fur, necklaces, bangles, earrings, nose rings and even lip rings were worn. They become much more elaborate in some costumes. These may be made of bone, wood, shells and stones. Animal teeth, claws and feathers were used as well. The most expensive feather worn by royalty that was rumoured to be more precious than gold at that time was called Quetzal, and it comes from a bird with brilliant blue and green feather.

Masks of the Aztec people

While the Aztec masks are works or art in themselves and very memorable, the Aztec masks were not an everyday piece of fashion in this society. Masks were worn typically along with costumes when the Aztecs were doing rituals. Each mask that they wore would represented one of the many Aztec Gods, like one of the many...
- Heavily accessorized
- Layer upon layer of panels and objects
- Mayan priest & warrior
  Pre-Spanish Conquest
- Skirt idea
  Big panels
- Graphic panels
- Face with patterns
- Heavy top
- Graphic elements
- Layered
Peru Travel Diary
Machupicchu-ina.com

INCA SOCIETY

Machu Picchu has been declared as One of the Seven Wonders of the world in 2007 at Lisbon, Spain.

Lot of people think (Like I did before) that Inca means the powerful people of Incan civilization, but truth is that only the king of Inca society was called Inca or more precisely Sapa Inca. His wife was called Coya, who was the queen of that society. Only the family members could be future Inca. It is really difficult to imagine how powerful was the Inca King. As the people of that society believed that King was the son of the Sun, they followed their king with deep respect.

At those old days they divided their areas into four zones, which were Chinchaysuyu at NW, Antisuyu at NE, Qantisuyu at SW and Qollasuyu at SE. The governors of these four provinces met ... guess where! at Cusco. Yes, that was the capital. That is why we see so many remnants of Inca culture in Cusco.

→ Social Classes of the Incan Empire

There were four Inca classes:
1. Inca - Sapa Inca

2. Royalty -
   Son of the Sapa Inca - The Auayllus
   Wife of Sapa Inca - The Coya
   First generations of royal relatives

3. Nobility -
   Nobility of Blood: Other members of Royal relatives - Royal Paucac (las Paucacas).
   Nobility of Privilege: They who achieved distinction from educational and training fields.

4. Ayllus
   General People - Hatun Ruma
   Peoples of newly conquered races - Mitimaes
   Servers of the Inca and Empire, including prisoners - Yanacus.

→ Civil Services..

http://www.machupicchu-ina.com/Inca-Society.html
Latin America’s Twenty-First Century Socialism in Historical Perspective
by James Petras

The electoral victory of center-left regimes in at least three Latin American countries, and the search for a new ideological identity to justify their role, led ideologues and the incumbent presidents to embrace the notion that they represent a new 21st century version of socialism (21cs). Petras undertakes a veristic and comparative-historical analysis of this tenet by putting Venezuela, Bolivia and Ecuador under the loop.

VOLTAIRE NETWORK | NEW YORK (USA) | 11 OCTOBER 2009

Presidents Hugo Chávez of Venezuela, Evo Morales of Bolivia and Rafael Correa of Ecuador.

Introduction
Prominent writers, academics and regime spokespeople celebrated a totally new variant of socialism, as completely at odds with what they dubbed as the failed 20th century, Soviet-style socialism. The advocates and publicists of 21cs claims of a novel political-economic model rested on what they ascribed as a radical break with both the free market neo-liberal regimes which preceded, and the past “statist” version of socialism embodied by the former Soviet Union as well as China and Cuba. In this paper we will proceed by examining the variety of critiques put forth by 21cs of both neo-liberalism and 20 century socialism (20cs), the authenticity of their claims of a novelty and originality, and a critical analysis of their actual performance.

The 21cs Critique of Neo-Liberalism
The rise of 21cs regimes grew out of the crises and demise of neo-liberal regimes which pervaded Latin America from the mid-1970’s to the end of the 1990’s. Their demise was hastened by a string of popular uprisings which propelled the ascent of center-left regimes based on their rejection of neo-liberal socio-economic doctrines and promise of basic changes...
Latin America and Socialism of the 21st Century

The 21st Century:

The most advanced political strategies in the world today are taking place in Latin America, specifically in Cuba and Venezuela, where forces representing the working class have conquered state power, broken with imperialism and continue to consolidate their own revolutions and assist the leftward advance across the continent.

Socialists should wholeheartedly identify with the leadership of the Cuban revolution, with Fidel Castro in particular, and with Hugo Chávez in Venezuela, which are leaderships that seek to represent the interests of the working class and oppressed worldwide.

First chapters in world politics for 30 years

The advance of the class struggle in Latin America over the past decade was the first indication of an upturn in the world political situation after the 1990s period of retreat following the destruction of the Soviet Union, the advance of capitalism into Eastern Europe and in Latin America including the defeat of the Nicaraguan revolution.

At its most advanced level this is reflected in revolutionary forces taking power in Venezuela and Bolivia, joining those already in power in Cuba. Additionally, other left currents have made advances in Ecuador, Brazil, Nicaragua, Argentina, Peru and other countries, all willing to various degrees to stand up to the demands of imperialism and try to improve their population's living standards.

Breaking with imperialism is a necessary requirement for advancing the living conditions in Latin America, where political, social and economic development has been subordinated to the United States for over a hundred years and before that to the demands of Spain and Portugal, whose empires had carved up the continent from the 16th century.

By 1999, when Hugo Chávez was first elected President in Venezuela, US domination of the continent meant over 40% of the population of Latin America – more than 200 million people — were living in poverty and the continent was going backwards. As US economist Mark Weisbrot has explained, Latin America was experiencing a sharp slowdown in economic growth. The neoliberal shock therapy – first tried and tested in Chile following the US-backed military coup against its elected left government in 1973 – had been extended throughout the continent. As a result, from 1990 to 2000, Latin America per capita growth was only 1% compared to 2% during the preceding 20 years. To find a growth performance of Latin America that is even close to that level of failure, one has to go back more than a century, and choose a 25-year period that includes both World War I and the start of the Great Depression.

Left shifts

- Explanation of the growing Socialism in Latin America
- The differences with other Socialisms.
- Flat top
- Volume on pant

- Layered pant
- Alot of Color & Black

- Intriguing
- Pending
- Front and Center

- Layered look
- Heavy applique
- Fringe
- Graphic plaster
The Invention of the Americas
Enrique Dussel
1995

CHAPTER 1
FROM THE CONQUEST TO THE
FORMATION OF THE NEW WORLD

The title of the book seems to be "The Invention of the Americas," and the page is from Chapter 1, titled "From the Conquest to the Formation of the New World." The text appears to be discussing the consequences of the conquest and the formation of the New World, possibly focusing on the relationship between conqueror and conquered, the position of Indians as barbarians, and Europe as a king in the context of larger historical and geographical narratives.
Nowadays!!

- heavy layering / heavy top!!

- graphic skirt!! Nice!!
- Bull Dance / layering

- Play of Black Pattern & W.  

- Big back

- Big back
"Latin American Cultural Context. How we have developed throughout the eyes of others. What are cultural ideas really? How we identify ourselves as Latin Americans."
Cactus

Romantic Cactus
- Soft Pastel Colors
- Soft Stiffness
- Too Soft III!
Cactus

(plural: cacti, cactuses, or cactus) is a member of the plant family Cactaceae within the order Caryophyllales. The word "cactus" derives, through Latin, from the Ancient Greek κάκτος, kaktos, a name originally used by Theophrastus for a spiny plant whose identity is not certain.\(^{19}\) Cacti occur in a wide range of shapes and sizes. Most cacti live in habitats subject to at least some drought. Many live in extremely dry environments, even being found in the Atacama Desert, one of the driest places on earth. Cacti show many adaptations to conserve water. Almost all cacti are succulents. Unlike many other succulents, the stem is the only part of most cacti where this vital process takes place. Cactus stems store water. Most species of cacti have lost true leaves, retaining only spines, which are highly modified leaves. As well as defending against herbivores, spines help prevent water loss by reducing air flow close to the cactus and providing some shade. In the absence of leaves, enlarged stems carry out photosynthesis. Cacti are native to the Americas, ranging from Patagonia in the south to parts of western Canada in the north—except for \textit{Rhipsalis baccifera}, which also grows in Africa and Sri Lanka.

Cactus spines are produced from specialized structures called areoles, a kind of highly reduced branch. Areoles are an identifying feature of cacti. As well as spines, areoles give rise to flowers, which are usually tubular and multipeled. Many cacti have short growing seasons and long dormancies, and are able to react quickly to any rainfall, helped by an extensive but relatively shallow root system that quickly absorb any water reaching the ground surface. Cactus stems are often ribbed or fluted, which allows them to expand and contract easily for quick water absorption after rain, followed by long drought periods. Like other succulent plants, most cacti employ a special mechanism called "crassulacean acid metabolism" (CAM) as part of photosynthesis. Transpiration, during which carbon dioxide enters the plant and water escapes, does not take place during the day at the same time as photosynthesis, but instead occurs at night. The plant stores the carbon dioxide it takes in as malic acid, retaining it until daylight returns, and only then using it in photosynthesis. Because transpiration takes place during the cooler, more humid night hours, water loss is significantly reduced.

Many smaller cacti have globe-shaped stems, combining the highest possible volume for water storage, with the lowest possible surface area for water loss from transpiration. The tallest free-standing cactus is \textit{Pachycereus pringlei}, with a maximum recorded height of 19.2 m (63 ft),\(^{16}\) and the smallest is \textit{Blossfeldia liliputiana}, only about 1 cm (0.4 in) in diameter at maturity.\(^{17}\) A fully grown saguaro (\textit{Carnegiea gigantea}) is said to be able to absorb as much as 200 U.S. gallons (760 l; 170 imp gal) of water during a rainstorm.\(^ {15}\) A few species differ significantly in appearance from most of the family. At least superficially, plants of the genus \textit{Pereskia} resemble other trees and shrubs growing around them. They have persistent leaves, and when older, bark-covered stems. Their areoles identify them as cacti, and in spite of their appearance, they, too, have many adaptations for water conservation. \textit{Pereskia} is considered close to the ancestral species from which all cacti evolved. In tropical regions, other cacti grow as forest climbers and epiphytes (plants that grow on trees). Their stems are typically flattened, almost leaf-like in appearance, with fewer or even no spines, such as the well-known Christmas cactus or Thanksgiving cactus (in the genus \textit{Schlumbergera}).

Cacti have a variety of uses: many species are used as ornamental plants, others are grown for fodder or forage, and others for food (particularly their fruit). \textit{Cochineal} is the product of an insect that lives on some cacti.
- Tropical Check
- Summary
  - Movement / not as stiff
  - a bit figurative
- Incorporation of Natural Life

- Dots
- Organic & Graphic
- Covering up

- Black & White
- Harsh
- Modern

- Contrast of space / feels like light
- Camouflage
Watercolor + Ink

- Shadows
- Place
- Went

Psychology
Images

- Movement
- graphic & organic
- feeling of degrade in size/opacity
- Contrast

- Pastels w/ black
- Small repetition.
- Very graphic.
- Like grass.
- Small changes.
- White backgrounds.
- Fading.

- Change of shapes.
- Breaking up.
- Another element.

- Figurative.
- Degraded.
- Saturated colors.

- Repetition.
- Very graphic.
- Graphic lines w/ solid blocks

- Minimal flows

- Great composition

- Graphic all over

- Very fresh

- Play of layers

- Illusions

- Movement & layers with basic shapes

- Play of solids and graphics

- Dynamic

- Flawless
- Over the top allowed prints.
- Graphic prints
- Lift of Black & white

- Waking old/new
- Laser cut in crazy shapes.

- Clean idea
- Very graphic
- Calvin Klein
- Straightforward
- icy
- Architectural
- Dark feeling
- Death
- Trying to fade away

- trickling down
- camouflage
- graphic

- gathered cactus
- icy colors
- going up!
- organic
- Love this idea
- Very aggressive

- Saturated colors next to black & white
- Repetition with spots of color

Combination of Architecture and folklore

- Swirl shapes
- Organic
- Folklore & graphic
- Degrade' of shales
- Filling out of each other
- Graphic
- Nostalgic
- Odd
- Woody

- Wove'went
- Blurry
- Organic through a fuse
- Unknown
- graphic w/trashy
- 70's/80's drapes
- Soft Core
- Boudoir
- Shape from front to back

- Interesting closure
  Very architectural

- Layered of different shapes
  High collar
Nice profile

- Wrapping
- Approu
- Big Bow
- Flat Flaps
- Nice wide silhouette
- Graphic pockets
- Match like
- Nice panel
- △ shape
- Possible silhouette
- A bit like a Cocteau
- Big Bows - almost like claws
- Heavy
top layer
outpector layer
- layered
- Big Back Bow
- Heavy back flaps on top of flaps
- Big Collar
- Looks like a heavy cowboy poncho
- Go up with Silhouette
- Big Overall Silhouette
- Massive
- Heavy
- Big Bars
Work idea - very unique

- Small box
- Small details
- White graphic break
1st week

4th week - Boning - Not Working

- Flat front

- Like the open
- Like appliqué back

- Need to keep shields & like the pockets & placement

- Layer "E"
Daniel

1st Week

Similar story but it feels insecure (than before). The story should make you feel secure.

- Clear toile on paper, inspirational.
- Get into the techniques from the drape.

Not Working
- Like the open
- Like applique back
Daniel

2nd week

- Combined Education with dress/madge
- Front of suit is interesting
- It's very heavy & baggy - Dandy line
- Bows really add to weight placing
- The amount of detailing in front make basic difficult
- Nice direction, don't be afraid with the heavy detailing
- We're tired of being monochrome!
- It's also nice the really contorted headpieces
- It's up to you, can also work on e.g. headpiece like a hat

2nd week

Beg silhouette insufficient for bows

- Back is difficult
- Maybe more lace
- Like the length of Jacket
- Like the length of Shirt/Dress
- Applique
- Back doesn't work
- Cape goes fuddy
- Like the eyes

3rd Week
- Model of Hat
Daniel

- Cope interesting -> Dandy references.
  - idea of little cope in top of a large cope is nice.
  - start more over the top & then tone down.
    maybe 2 in the end.

- Play with petting it over the top.

- Prints -> idea of having a placement print somewhere.
  Print are good, specially the face.

- Choose your goal for a week.
  Prints are very good.
Daniel,

Step on cropped jacket is heavy & nice. It works really well with your concept. Nice bow: Cape is not there yet. Bigger? Or more fitted? Maybe half a cape?

Ask yourself if the cape is necessary.

The fringes make it more attractive & layered. The other is platter. The direction is nice: loose ideas that don't work. Try new things, bigger silhouettes? Explore more on the jacket underneath the cape. Prints, accessories, gives etc could be really nice.
Daniel

In between length doesn't work. Short works. It needs a roll.

More space in the leg. More masculine. Circles symbols are nice.

- The back of skirt outfit needs attention. (maybe a waistcoat)

Although the idea in a different way can work. (small waistcoat)

- Bigger collar for jumpsuit

- The visual effect on laser cut print is nice. It gives more depth. Focus 2D good idea

Something extra apart from a nice coat.
THAT BEAUTIFUL, WHY THE LITTLE BAG?
A FLOWER IN A POT? WITHOUT THE LITTLE BAG ITS NICE, BEAUTIFUL.
GO COMPLETELY OVER THE TOP!
GRAPHIC FABRIC IS NICE, NOW YOU ALSO SHOULD DESIGN SHOES, NORMAL SHOE WOULDN'T FIT.
OVERALL IT LOOKS REALLY GOOD.
APPLICATION WOULD BE REALLY NICE IF IT GOES ON THE PANEL, A PART CAN GO IN AND A PART OUT
PRINTS LOOK GOOD! NICE GRAPHIC.
3D PRINTING THE GLASSES IS GOOD.
ALL LOOKS PROMISING, ONLY THING IS YOU NEED TO CHOOSE WHAT THE STATEMENT WILL BE IN EACH OUTFIT. YOU DON'T WANT TO LET IT HAPPEN THAT PEOPLE ONLY FIND IT FUNNY PEOPLE ONLY GET IT IF YOU PUT SOMETHING SIMPLE NEXT TO IT.
Daniel

Mask idea 1 or twice no more,
careful with too much extra sentinel information.

Nice bomber pocket -> open better.
    -> check length.

book -> love can work is nice.
fabric -> nice

Consider to add another closet area:
    (maybe), like a zipper to make more accessible.
- Army/Hat feel reference helmet crucial
- Fun but contemporary
- Can allow helmet? Maybe
- Idea yes, should be spot on
- Careful with simple outfit underneath should be heavy
- Helmet part of the outfit not main part
- Coat can’t be bulky from straps
- Weight is there, watch out it doesn’t weigh
- Try on someone walking
CONCEPT
• Graphic layering / print over print
• Elongated silhouette with heavy bottom
• Heavy textures
• Repetition and uniformity to create texture
• Dark-ish atmosphere
• Etiquette/Racism

TEDDY BOYS
• Subversion of ideals/Rebellion with wardrobe
• Color blocking
• Incorporation of heavy textures & prints
• Elongated silhouette

COLOR CARD
• Main colors: Black - White - Red
• Medium presence: Brown - Dark Blue - Grey
• Accents: Aqua - Yellow

HEAD PIECE

OUTFITS 1

OUTFITS 2

SILHOUETTE
• Cactus inspired
• "X" line
• Heavy bottom

EDWARD VIII
• Wearily Dandy
• Combination of prints and textures
• Air of aristocracy

PRE-HISPANIC CIVILIZATIONS
• Details (Horns - Hat - Shields)
• Shields for graphic prints
• Graphic layering
• Tassels of clothing
• Armor - Attire