## Personal Graduation Schedule & Time Management Goals

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*Graduation Activities:
- Project Work
- Presentation Preparation
- Final Exams

*Internship:
- Work Experience
- Skill Development

*Personal Goals:
- Time Management
- Stress Reduction
- Exercise Routine
# March 2016

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**Notes:**
- 1/2 DAY SKETCHING (PAUSE)
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<td>More Toiles (final presentation)</td>
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**Notes:**
- Toiling
- Final textiles in house
- Interior check
- Final presentation day (including table & color choice)
# May 2016

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For my graduation project I am going to design a mixed women and men collection of...
1 REFLECTION

INSPIRATION & FASCINATION IN FASHION

There has always been this little compass of curiosity in me - which leads me to my passions.

Always questioning myself and the world around me, made me realize how much I am drawn to individual and things that are not obvious at first sight.

Hidden beauty is peeking out of an authentic and rare
Muse - daunting elegance, yet attacked by floods.
The human body just seems so fascinating to me. Therefore, body parts and the two-dimensionality of skeletons are the key of my inspiration.

I am asking myself why we have neglected the idea of natural beauty and spend the majority of our time in clothes.

Why not combining both - fashion and the natural human body? Because beauty, to me, is about being comfortable in your own skin, which is my statement for each collection.
START TEXT

STRENGTHS & CHALLENGES

+ 
- easily inspired by everything and anything
- process book as a back-up in case of a last minute
- teaching and learning
- presentation focused
- being put on unimportant information
- decision-making
- dealing with pressure of deadlines
- good time management
- link between concept and final product
- translation of mood and atmosphere into colors, forms, etc.
- good eye for quality, materials and details

- struggle with killing darlings
- over-critical
- easy distracted by needless information
- back and forth jumping style of working presents a clear view of my decisions
- merging complicated pattern making skills
- technical skills (CAD/CAM, illustration)
- follow each project with the same passion as I began

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GRADUATION PLAN
Carina Felinmop, IFO

For my graduation project I am going to design a mixed women and men collection of

PROCESS BOOK? - MY HOLY BIBLE!

Research and presentation is one of my favorite parts of each project - going into depth research, step-by-step explanations, completed research books. Due to this repeating beginning phase, I noticed how interested I am in visualizing and drawing connections between things, before starting to develop my way towards the final product. I like the range of influences I got from the last years at AMFI. And I was almost shocked, how many different art mediums I found from fashion influence me now, which all collect in my broad process books.

My passion for process books sometimes goes a step too far and I am then focusing too much on presentation, instead of the most important part, the actual content of what I am presenting. This is why my Research Books are more indecisive because the most important parts are shown. However, I am still bias about using my Research Books, because they give me a clear vision of how I want things to go, it will never go to plan.

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END TEXT
2 REALISATION

FUTURE FASHION DESIGNER?

In the future, I see myself working in a project agency - a job where I can go into depth research, combine inspiration with atmosphere and mood, understand materials and communicate fashion to the outside world or colleague designers. All of this will be for sure doing with passion, but also to pay my rent and food and use the spare time for my other job. Because even in this I will be an independent fashion designer, who focuses on collaborations with artists, DJ's and professionals.

CONTRIBUTION OF GRADUATION?

Graduation is a great chance and a huge step towards my dreams. When will we be able to participate in such a great show with low budget, publicity and more? Graduation will force me to go in depth research of materials, techniques and anything else that I have to find out in order to create my collection. Anything learned and experienced during this semester will be never forgotten and can be key for future collections.

A little side goal is to be chosen for one of the Mirror Visual Culture award shows, which gain in importance by showing my work and giving my collection a unique perspective. Other than that I would love to be known in the Mirror Visual Culture world and be invited to different award shows and other events. I am looking forward to get attention by people who want to work with me, such as Becky and Simon for the beginning.

GRADUATION PLAN

Carina Feilmeier, B.D.

For my graduation project I am going to design a mixed women and men collection of the brand "Cris de Mar". The collection will be in a mix of 50% recycled materials, 25% organic cotton and 25% wool. The collection will be designed in a way that it can be worn by both men and women. The collection will be inspired by the "Cris de Mar" brand, which is known for its ethical and sustainable clothing. The collection will be produced in a fair trade factory in the Philippines.

AIMS & OBJECTIVE(S) OF GRADUATION

The first thing I see when thinking of my graduation collection is a mix of materials. Combining different structures with softness and texture. This mix will create a unique identity for my collection. I want to keep an eye on details and take the right couture crafts to another level - in a bold level, that your collection cannot go wrong. Being a mix of stretch, yet sexy and provocative will be a collection worn by people that dare to win. Using favorites of everyone's closet, yet manipulating them in a way nobody expects. People will negotiate in atelier and throw out materials made out of cotton or woven silk. You will only find this collection hanging in a cool shop, but also in your closet. Time management needs to be one of my biggest friends in order to finish, due to several techniques I need to research, try and execute.

RESOURCES TO ACHIEVE

Since I am craving for a collection specialized in details and techniques, there will be sure be time management as mentioned above, that will play a big factor in achieving my collection. In order to be seen by the hip hop culture and target group, I need to do a small research of the mood and atmosphere of my collection. Due to the Mirror Visual Culture, I am aware of what I will need for a small movie, yet this time I want to take the lead of a professional cameraman and will spend extra time on finding good actors that communicate and feel my collection. Feedback is always essential in order to get the best out of anything and I do appreciate the opinions and experiences of teachers, yet love to get assessed by the people close to me as well. Which are of course fellow students but also friends and relatives outside fashion. Different eyes create extended possibilities that will broaden my mind in several directions. Research on details and materials will lead me to stores, talks, fairs and much more. I basically want to take everything I can see, feel and don't miss out on anything valuable for my collection.
GRADUATION SPECIALISATION

As the research and production phase of each project being one of my favorites, it will be almost impossible for me to go into the direction way. It is not only fun for me, but also essential for my final collection. I would like to keep the details and techniques already known in the back of my head and instead explore things that haven't been touched on yet.

Besides the process book there are loads of other things that are essential for my collection. Among other things, I will make a reference to my own work and the times I have been working. The fashion designer and the technical designer will be one of the things I am most interested in, which will be the focus of my project. I can never agree with me if I cannot involve other Minors I do.

I am quite a visual person and get easily drawn to things that direct my mood or stir an urge of collections, etc. Perhaps advertising or campaign images can inspire me and is almost impossible for me to not stare at the elite shops shown by the 2009 fashion.

PROENZA SCHOULER - Art as Fashion

3 FIRST DRAFT

I CHOOSE JELLY BEANS
I CRY GANGSTER TEARS
I LICK LOLLIPOPS

My graduation collection clashes dark and soft, contrasted with obscure cut references, with high and low presented in a world, tasting like cotton candy. Pushing the boundaries of textiles mixed with figures with surprising fabrics and innovative details to the end. Bold prints, spots, luxe silhouettes and embroidered cheeky prints will keep the wearer with one foot on the present day, while the other is free to wildly imagine your childhood dreams. See through garments, sneaky pockets and tough silhouettes are truly a must when dealing with someone's imagination, who is born in a gap, circulation of fashion clashing ghosts.

YOU DO NOT WANT TO BE RESPONSIBLE FOR YOUR FREAK DREAMS.
4 SOURCE LIST

- Girlhood trailer: https://www.youtube.com/watch?v=dRkK reinforcement
- Straight Outta Compton trailer: https://www.youtube.com/watch?v=vEl1yB7zInw
- Les Termes: https://www.youtube.com/watch?v=QpQ92G1QK
- Stumkel art / Lagerfeld: http://www.interview.de/kunst/karl-lagerfeld-exclusiv-non-nennt-rich-auch-lagfeld/
- Atelier shoot: 2nd year Atelier project, pictures photographed by me, 2014
- INDIVIDUALS lookbook shoot: photographed by Görel Järesj for INDIVIDUALS, 2015
- Proenza Schouler: https://www.therapy.com/watch/?v=BUk8IYrCOKW

GRADUATION PLAN
Carina Feinberger, ID

For my graduation project I am going to design a mixed women and men collection of 25-25 outfits, of which I will realize 6 of them. For the concept of this collection I went back to my roots, reflecting on my childhood. As I have been brought up in a safe and friendly environment, yet always had to face contradictions - not only in my origin and traditions, but when writing to my Ugandan letter friend.

Being raised in an atmosphere and time, where children could fairly express their personalities whenever they are ready, made me aware of the changing society of nowadays. As children's skill of responsibility is put on younger ones, a young adult, technology just underlines the fact of the most important part in life being taken away. Who decides when you need to grow up and when you are forced to grow up?

When brainstorming I made a personal link towards child soldiers, children all over the world that have been recruited and transformed into fighters, mostly before reaching their teens. When thinking of my life, the most influential time has been my childhood, a time that nobody can ever take away. Participating in a demonstration against KONY in 2012, the biggest leader of the Ugandan child soldier organization, made me aware of a completely different childhood than I experienced. The paradox, of how these children become dependent on the people that made them kill their own parents, just does not want to leave my head. I could stay up all night, watching documentaries and reading articles about those innocent kids being kidnapped and brainwashed, a topic that (fortunately) doesn't have enough media coverage yet. But on the contrary, having too much access to the media as a kid, the influence of technology and the pressure of society can cause the children missing out on simple steps in their development.

The goal of my graduation is to use fashion as an influential medium, and raise awareness for the stolen childhood of child soldiers around the world. Therefore, in collaboration with the organization Child War I want to make a statement collection mixed with commercial pieces, sort of 'best seller', using left over fabrics, which will be collected on the way of my process, just as child soldiers are taking left-over clothes on the way. The money I am raising with the wearable and rather commercial pieces of my collection, will completely be donated to the organization.
FIRST PHASE OF ORIENTATION/INSPIRATION

1. WHAT AM I DRAWN TO?
**GRADUATION JUNE 2016**

**INTRODUCTION**

February 4th, 2016

35 students

- No classes anymore. — Have guidance

- Write a plan what I want to achieve. — But the end you’ll assess yourself (+ the teachers)

- The end doesn’t have to be a fashion show, it can be how you like it to be.

- Labour circumstances/resources are running out
  - How can you contribute to the fashion system?!
  - What do you want to add?

- Try to get an opinion, statement [research question].

- Have the time to showcase your work — Present yourself more. More personality
  - Video/clip that can be watched over again (brings your own vision & atmosphere in one clip)

- Aim for more self-confidence / making the right decisions to which teachers to see. — Make appointments

9:07 — White line!

- Little shortclip/videoclip/documentation style/culture/gangs
  - Check Regina Sepp!

- 18 weeks period — Plan your development yourself!

- Digital portfolio.

- Show your processes in P5. (updated!!!)
EMERGING TREND: **SOFT GHETTO**

Urban attitude softened with sweet pastel colors

Segmented space buns

Platform sneakers

Long-line t-shirt coats

Grounded by midi length

Snapback with embroidered hoop earrings

Basic crew-neck T-shirts are layered with active-wear

Urban attitude gets a dose of sweetness, with sugary pastel colors and an emphasis on tactile, sweet culture and 90s bling elements add a throwback vibe to this bubbling-up trend.

Intricate beaded labyrinthes

**“Gang”, when its rough, yet elegant look.**

http://www.wgsn.com/reports/bdboards/view/boardsnum=1329311&cntrpage=1&lang=en
INFLUENCE:
- Designers such as RYAN MACAULAY, LAUREN LEE, and CAMILLA GIBBES, as well as brands like CHARLOTTE LEESA, STRETCH LACE CAT, ISHTA, FREED, and CHLOÉ DEPARTMENT.

ALBION COUTU: [Include name or relevant information here.]

LOVE: [Include love notes or relevant information here.]

TOO SCAFF: [Include relevant information here.]

CUTE LOOKING TO YOU:

STRENGTH:

BODIES: [Include relevant information here.]

HANDBAGS: [Include relevant information here.]

EMBROIDERY: [Include relevant information here.]

EMBOSSED PATTERN:

EMBOSSED LOGO:

EMBOSSED APPLIQUE:

EROSIVE 80'S:

[Include relevant information here.]

I LOOK TO SAY:

HANDMADE: [Include relevant information here.]

BORDERS: [Include relevant information here.]

INNOVATIVITY: [Include relevant information here.]

UNUSUAL EXPERIMENT:

[Include relevant information here.]

HYPE'S SLANGUAGE
YOUTH CULTURE

Hyphenation

Hashtag

Origin and use: A "hash" written with a # symbol is a way to "mark" and file hype culture. This term is implemented and popularized by "Twitter". People have seen it and adopted it.

Meaning & usage: In popular social commentary, e.g. "hashtag my day", "hashtag your culture".

Snapshots are a byproduct of hype culture and "feminist" culture. —Sorta I would love
**throwback thursdays**

**ratchet**
- **origin:** the term goes back as far as 2006, originating from a term reserved for a sexually promiscuous woman or it acquired and evolving digitally in 2012
- **meaning & usage:** description for a woman from an urban area who holds herself in high regard, an assertion which may be without merit, e.g. "She thinks she's such a diva but she's actually ratchet!"

**twerk, work**
- **origin:** coined by Diddy & Snoop Dogg in the 1990s, the term has seen a resurgence in social networking sites including Instagram, Twitter and Facebook. This has given rise to a type of dancing centered on rhythmic grinding of the hips.
- **meaning & usage:** to successfully work it or to dance it, e.g. "That girl is twerking it on the dance floor!"

**hijab, street culture**
Girl Gang

A youthful sense of street attitude comes through collections at VFiles. Opening Ceremony and Alexander Wang, a selective ceremony informal girl gang theme. Body-reflective cut and clear orange add a punch to black, white and tan in logo, including reconstructed plaid, boxy shorts, and mini-skirts all topped with cool shirt. I feel like I want to step out of my comfort zone...
THE SILENT ARMY (continued)

SILENCE IN THE FACE OF EVIL IS ITSELF EVIL.
NOT TO SPEAK IS TO SPEAK.
NOT TO ACT IS TO ACT.

— Dietrich Bonhoeffer

(1906 - 1945)

PERSONAL MANIFESTO

Advise why you undertake certain visual document. Good words.
1st MEETING WITH LESLIE 'PAPER COACH'

Good & personal starting-point

Concept? Why?

How do you research?

Research underpins my collection development.

Look in a bigger way!

What's going on in the world?

(SHIFT IN SOCIETY)

DEVELOP IDEA TO THE REST OF THE WORLD.

FOCUS/CLEAR DIRECTION.

CHILD GROOMING FOR PROSTITUTION. - SLAVERY.

- GLOBALIZATION
  - WAR
  - SLAVERY
  - CAN'T PASS THEIR TEENAGE YEARS.
  - BOY-TO-RE-FIGHTERS

CONTRADICTION.

SEND TUESDAY 15th TO LESLIE.
- Toolshop classes
- AD paper writing
GRADUATION RESEARCH PAPER

4. TOOLS
#1: Graphic design-"CHANGING PACE" - "CULTURE END" - living more cultures.
#2: Context
- Due attention is shifting towards a desire for more meaningful experiences in the products we consume.
- NEED FOR QUALITY & DURABILITY IN FASHION.

- CONCEPT CLASH -
DECISIONS
- DESIGN + COMMERCIAL COLLABORATION + THE INDUSTRY
- OVER - STARTING POINTS, TRANSLATING INTO DESIGN.

CREATE YOUR OWN (CONCEPT) IMAGES!!!
PUT ALL YOUR IDEA IN YOUR GENERATION PROJECT.

6. COLD DETAILS = "SPECIALISING"

FRIDAY 8TH-11TH in 210 RICER

GRADUATION RESEARCH PAPER (LESLIE ON WEDNESDAY)

INSPIRATION - Iris van Herpen (her vision)

- Paper - Foundation of your graduation project, which presents your work, professional vision, particular qualities, and/or movements within different disciplines and the general social context.
- PERSONAL MANIFESTO

Agree, why you underpin certain things. VISUAL DOCUMENT: 3000 words.
SUPPORTING QUESTION TO ANALYSE WORK

Collection/product primary:
1. What is the general silhouette?
2. Which (clothing) elements return frequently?
3. What can be said about the construction?
4. What can be said about the finishing?
5. What kinds of details are there? And to what extent? What is their function?
6. What kinds of materials are used?
7. Which colours are used? And how?
8. What kind of prints/decorations are there? And how are they used?

Collection / Product secondary:
9. Who is the target group?
10. What is the market? (gap, created need, niche, etc.)
11. How would you describe the general mood of the collection/products?
12. What is the concept/story? (deduce from work)
13. How does your interpretation of the concept relate to the actual concept?
14. What is the relevance? How does it fit in the Zeitgeist?
15. What are the strong points?
16. What are points of improvement?

What kind of designer is this? And why?

Take into account:
Clothing analysis = what you see & feel
- Colour (shade, usage, etc.)
- Technique
- Construction
- Form
- Silhouette
- (new) Technology
- Material / fabrics
- Textures
1. Layered, looks. 
2. Overlapping layers, pockets. 
3. Pattern-oriented – clean construction 
4. Seamed/clean finishes = “effortless look.” 
5. Graphical elements, prints, decorative. 
6. Plastics, clay very expensive. 
7. Light, clean. 
8. Graphic print. 
11. Contemporary, sporty/girly, playful. 
13. Concept images look more raw, clean, cold compared to photoshoot shots. 
14. Highly related to trend of street + sports. 
15. Experimentalism, interesting pattern, color, photo. 

Carina

by Ann

 Surrealism = Fashion Design March 31, 2026

USP (Unique Selling Proposition) – Fashion Trends
- Graphic/visual appeal, colors, movement, pattern, material, style, technology.
- Pattern/shape 
- Graphic/visual appeal, colors, movement, pattern, material, style, technology.
- Pattern/shape
- Technology

You as a Fashion Designer

Fashion Designer as a Collector

Designer as a Designer

Design as a Presentation

Questions:

1. What is fashion according to you?
   - Exploring what it is, how, where, other people’s ideas.
2. What are your best ideas, Ulrich?
   - Graph, fabric, technology, simplicity, color, movement, pattern, material, style, textile.
3. What does design mean to you?
   - Creating my inspiration with color, shape, textile, movement, pattern, material, style, textile.
4. How do you create your designs?
   - Discuss your vision. What is your look? Look by one of your designers. 
5. What are your ambitions regarding future, fashion?
   - Discuss your future, what you want to do in the future.
6. What kind of designer do you want to be?
YOUR EXHIBITION PROJECT

1. What is your story? (Create your own exhibit)
   Social, Mythology, Cultural, Historical, Science, Sports...

2. What is your message?
   (Tell the story, the message, what's next, what can we do to make change, involve people)

3. What is the most important thing that you want to ask the audience to think about?
   (Include or event, a question, a challenge)

4. What is your name?
   (Provide names, dates, where, why, how, what)

5. How do you make your exhibit engaging?
   (Details; use visuals; ask questions; use personal stories)

6. What are your goals?
   (Organize a sequence of panels/sections)
   (Include a list of people involved in the process)
   (Include a list of materials and tools used)
   (Include a list of events, workshops, lectures)

7. What do you need to make your exhibit successful?
   (Materials, equipment, space, time, money)

8. What is your vision for your exhibit?
   (Include a plan for the future)

9. What is your purpose?
   (Include a plan for the future)

10. What is your message?
    (Include a plan for the future)

11. What is your goal?
    (Include a plan for the future)

12. What is your project?
    (Include a plan for the future)

13. What is your plan?
    (Include a plan for the future)

14. What is your idea?
    (Include a plan for the future)

15. What is your inspiration?
    (Include a plan for the future)

16. What is your inspiration?
    (Include a plan for the future)

17. What is your inspiration?
    (Include a plan for the future)

18. What is your inspiration?
    (Include a plan for the future)

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    (Include a plan for the future)

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46. What is your inspiration?
    (Include a plan for the future)

47. What is your inspiration?
    (Include a plan for the future)

48. What is your inspiration?
    (Include a plan for the future)

49. What is your inspiration?
    (Include a plan for the future)

50. What is your inspiration?
    (Include a plan for the future)
1. What is the relation between your goal project and the class project?  
   - Clearly define & prioritize your project vision.  
   - Breakdown by measurable steps.
2. What are your character strengths?  
   - Collection of sources, visuals, feedback, etc.
3. Where do you see yourself?  
   - Critical analysis, originality, details, reflection, etc.
4. What are your goals?  
   - Critical thinking, organization, filters, visuals, etc.
5. What are your current strengths?  
   - Clearly define & articulate your personal story.
6. What are your weaknesses?  
   - Identify and outline your current challenges.
7. What are your strengths?  
   - Brainstorming and feedback.
8. What are your goals?  
   - Critical thinking, organization, details, etc.
9. What are your weaknesses?  
   - Identify and outline your current challenges.
10. What are your strengths?  
    - Critical thinking, organization, details, etc.

CHECK POWER POINT SLOANE
(Read)

LEARN NEW INTRODUCTION

10TH Sloane, Thursday!
No Man’s Land
Caroline Evans

For a person with a passport, leaving no man’s land can induce a sensation of unexpected dread. Twenty years ago, I stepped off a ferry at the Spanish port of Algeciras on the North coast of Africa, from where I had to make my way in the dark a couple of kilometres by road to the Moroccan border. That night-time drive along a stateless, pitch-black stretch of no man’s land between Spain and Morocco was one of the most uncanny sensations of my otherwise rooted life, and the memory of it still makes me uneasy. When Hussein Chalayan sends fashion journalists on a mini-voyage across East London, traversing a Bengali religious festival in the streets outside the fashion show venue, what he does is very similar to sending his audience out into the transitional space that weaves back and forth across the borders between architecture, technology and fashion design. It is also the type of space he himself inhabits as a designer, moving between markets and media, discourses and communities – from fashion to film, from concepts to commerce and from academic anthropology to the experience of exile.

No wonder he has a particular affinity with the city of Istanbul, that crucible of cultural crossovers and historical layering. Straddling the landmasses of Europe and Asia, and sitting on the sediment of the Byzantine and Ottoman empires, the city spans its several shores, thus connecting a watery city whose citizens routinely traverse two continents in their daily comings and goings. Chalayan graduated in 1993 in fashion from Central Saint Martins in London with The Tongent Flows, a collection which included clothing that had been covered in iron filings and buried in a friend’s garden for six weeks. Immediately bought by the well-known London retailer Browns, the collection launched him as a significant new designer in a fashion city with a reputation for novelty and innovation. His first collection after leaving college, shown during London Fashion Week, drew on philosophical and scientific theories, the pattern-cutting involved complex mathematic formulae, and the fabrics were printed with minimal musical scores. It set the tone for Chalayan’s subsequent collections and their presentation: cerebral rather than sexy, austere rather than pretty, his designs were shown in plain, modernist stage sets and were often accompanied by boiler-suited experimental musical ensembles. Along with the usual protocol of using fashion or pop producers to stage his shows, Chalayan employed the product designer Michael Anastassiades to design the sets for three – Scent of Tempest, Panoramic and Between Chalayan’s themes were atypical of fashion, encompassing nature, culture and technology. He showed a particular interest in cultural identity, nation states, migration and nomadism. If there was a fashion precedent for the way he researched, it was in the work of Pierre Cardin and Paco Rabanne who, in the 1960’s, looked to architecture, technology and new materials for ideas, rather than to the history and tradition of Parisian fashion. As a precedent for his design practice, he shared with Cristobal Balenciaga a monkish and serious dedication to the engineering of garments, constructing an architecture of dress through the weight, tailoring, draping and fall of cloth. Twice named as British Designer of the Year, Chalayan consolidated his identity as a thoughtful designer whose work appealed to a significant niche market of tastemakers. While the high seriousness of his work guaranteed that it would never cross over into the luxury goods market (Chalayan is the only high-profile London designer in the 1990s)
opening and closing panels, the selling collections are free of gimmicks and gimmicks. Their design is, on the contrary, quiet, subtle and austere; it can be reflective and even, sometimes, introspective. Stephen Todd pointed out in the magazine Dutch that “the weight of his metaphysical musings, the garments are easy and light. All the work lies within and behind them, programmed in like a code composed by the designer himself” in Chalayan’s description, being a fashion designer is like being an actor, enabling him to move at will between the conceptual and the spectacular registers, according to the demands of the job and the mood of each collection. It is this capacity to work across various registers and modes, as well as across media and markets, that characterizes him as a fashion designer. His work is multidisciplinary, speaking to different audiences in different voices, the ideas more diluted in the commercial collections and more intense in the film and installation pieces. That Chalayan himself is so agile at border crossings of intense in the film and installation pieces. That Chalayan himself is so agile at border crossings of intense, modern citizens, adept at the psychological quick-changes required by today’s world. Yet it would be too glib simply to attribute Chalayan’s facility for border-crossings to his personal history. Mobility and cultural flux are part of the modern condition to which we are all a subject, whether we travel in real time and space of virtually, through cultures and representations. We are all footloose now, Habituated to the no man’s land between different cultural terrains. Hedegger wrote: “Homelessness is coming to be the destiny of the world.” In fashion, in particular, we are all migrants, and there is no such place as home. The fashionable being is constantly in the process of re-imaging and re-creating himself or herself in a rootless world, and this process of self-fashioning may be simultaneously pleasurable and alienating, nowhere more so than in the metaphor of the journey. An early Hussein Chalayan jacket in paper fabric stamped on the revers with the par avion postmark was redesigned as an envelope sent through the post that unfolded into a wearable dress. Absence and Presence (Spring/Summer 2003), his first menswear collection, contained T-shirts that could transform into A3 envelopes and be posted. Several other collections have featured a range of travel motifs. Along False Equator (Autumn/Winter 1995) included dresses printed with the flight paths of aeroplanes and paper suits embedded with lights that flashed like aeroplanes at night, tracing flight-path patterns on the paper. Geotropics explored the idea of an itinerant existence through the idea of carrying a chair with you, so that you can sit down wherever you are. This concept carried the germ of a later idea, that travel can be a permanent state of being as much as a functional way of arriving at a destination. In the following collection, Echoform (Autumn/Winter 1999), Chalayan looked at the body’s natural capacity for speed and the way it can be enhanced by technology, focusing on ergonomics and the interior design of cars in a black leather dress with a padded collar like a car head rest. In these two collections and the
The resulting shredded and deconstructed garments contained versions of Chalayan's earlier collections that passed through time. Chalayan rid his own archive to rebake the pieces from past seasons in new combinations, to break cotton situations and colours that were then deconstructed, such as the black rend, and true dress from Afterwords.

All these shows and in their associated films and installations, Chalayan, the fashion migrant moved between veils and real worlds, dressing histories, geographies and spaces. Speculative, critical design is a kind of perpetual damage which obliges a practitioner continually to remember and, by migration can be a metaphor for the shape of narratives, and the actors of questions — and noon with it. Un-where, which implies a homecoming, migration "calls dwelling in language, in histories, in identities that constantly change and mutate." And it is precisely this awareness of the cultures of new media and technology that generates the language with which Chalayan explores. There may not yet be a dictionary or a written lexicon, but this visual language that is being spoken, spelt or visible design or cultural made up as he goes. Neither is there yet be a map his route. Space cannot be mapped the first walked, for one cannot draw the map and explore it at the same time. Cartography comes later, and always in the ability to lose oneself in an over-familiar street for being lost, to wander and even to confound them. Awarding oneself a permit de passage through the jungle, or a passe-partout that by-passes parties, thrives into cities, the very idea of barriers and categories. Rather than solving the inside of the sphere, these explorations allow a very basic foundation of doubt: Which of us is in the forest? Which of us is in the forest? Is it, if it is, a rendez-vous of questions and question marks?"
- LEslIE AO PAPER -

EVL
START QUOTE - INTRODUCTION // MAKES YOU THINK
EXPLANATION OF - FASHION
RESEARCH QUESTION
CHEMICALS / GOVERNMENT
CLEAR PLAN OF WHAT FINAL RESULT

ELLY SHARJH MARCELA CARRUA

ANN
RESEARCHED MACRO-TRENDS
PERSONAL EXPERIENCE (COMPARABLE
OR RELEVANT)
WHAT DESKIN'S
A-FEMALE
POSSIBILITIES OF FEMALES

WHAT?

WHY?

perception of culture shifted
- you can "create"
your culture.

HOW?
SURVEY / INCORPORATING TARGET GROUP IN PROCESS

Sideline: inspiration for collection

Hyperization of culture!
Subculture
Identity passed on to next generation
missing link to do this modernize
wide market gap.

Strong urge [co-creation]

Starting point: political
- how tribally thing, respect your own kind.
- recognizing your own kind.

Child subcultures:
- traditional
- modern
- as a design purpose

Design process: details
Child subcultures - inspiration, buying

Research - drop

What do they wear?
How do they speak?

WHAT?

WHY?

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What do they wear?
How do they speak?
!! Sign up for individual essay coaching!!

Until next time!

Length is more of an introduction.

Think of a structure/typology from topics/subjects at your research.

- Intro
- Middle 1
- Middle 2
- Middle 3
- Middle 4
- Middle 5
- Conclusion
- References

[INTRO!!! Strong 2-3 lines (A2 A4)]

- Send it to Leslie (in word document)
- So we can change it.

1 x A4 Introduction (500 words)
1 x A4 Conclusion (500 words)
2,000 words - 6 the body

- Write in 3rd person
- Don't use I (unless comes from my own experience, then it creates an anxiety or reading listlessness)

Experience: use I
Academic perspective & thought: 3rd person.

Sourcing: Harvard Style
(when allowing)

ACADEMIC APPROACH
Phase II
- Child Soldier Research
- Real-life Stories
- Facts
- Deeper Orientation
- Movies/Articles
Getting familiar with the topic!
KONY 2012 - MAJOR HUNTER

I have always been socially inspired & interested
& willing to support organizations & injustice in
the world. In 2012, I have joined a group(s) against
KONY, the head of LRA who has kidnapped,
crushed, & killed lots of children.

This event has always been in my head since then!
Being interested in cultures, their life & way of
living, has led me to my inspiration for Child-a-
day. I am up all night, without getting tired,
reading articles, & reading articles,
just watching documentaries & ready articles
on young people, that have been abused by
such organizations. I therefore want to
build such organizations & build
all the awareness & build
a collection upon all the events
that are all
in the world.

KONY ordered Kony to lead the group of child soldiers of LRA.
has operated since 2009 in groups of thirty to fifty) to kill elephants in
Congo's vast Garamba National Park, collect as many tusks as the group

#1 NATIONAL BESTSELLER

a long way gone
Memoirs of a Boy Soldier

Ishmael Beah

"Everyone in the world should read this book — we all need to learn about the world and what it means to be human." —Colin Powell, The Washington Post

Book I READ.

(26 yrs old)
Ishmael Beah tells his own riveting story:
how at the age of 12,
he fled attacking rebels and
wandered a land rendered
unrecognizable
by violence.

By 13 he'd been picked up by the gov't army.
Beah recognized of what terrible acts he was

A first-hand account of war.
Terrified young boys, recruited by armed rebels,

Clear eye-reports:

"I shot everything that moved, pumped with drugs.

Sierra Leone.

5. Some goals:

3. None of us

to serve.

4. Two-thirds of states confirm that enrollment of soldiers

https://www.dosomething.org/facts/11-facts-about-child-soldiers
Coercion and Intimidation of Child Soldiers to Participate in Violence

3. Recruited girls are raped.

4. Some children are forced to serve.

5. Social & Economic Pressure contribute a lot.

6. Before recruitment process, their economic, social rights are taken away & are destroyed or part of a calculated attempt.
1. **CHILD SOLDIERS ARE UNDERSERVED**

   Lack basic needs.

2. **FORCED LABOUR (IN AFRICA)**

3. **RECRUITED GIRLS ARE ENSLAVED**

4. **RECRUITED CHILD SOLDIERS FACE EXTREME PRESSURES**

5. **SOCIAL & ECONOMIC PRESSURE**

   - Children are forced to work to support their families.
   - Some children are sold into slavery.
   - Children are used as sex slaves.

---

**1. Two-thirds of states conform that enrolment of soldiers**

2. Some children are given to the military because they are not wanted by their biological parents.

3. Children are separated from their mothers and taken to the battlefront.

4. Lack basic needs.

5. Social & economic pressures.

---

**ESCAPE TO SUSTAIN LUCRATIVE ENTRAPMENT**

- Some children are forced to work against their will.
- Children are exploited for their labor.
- Children are used as sex slaves.

---

**CONTRIBUTE A LOT**

- Children work to sustain their families.
- Children are forced to work against their will.
- Children are used as sex slaves.

---

**THE COMPELLING TO WORK AGAINST THEIR WILL**

- Children are forced to work against their will.
- Children are used as sex slaves.
- Children are exploited for their labor.

---

**ESCAPE TO SUSTAIN LUCRATIVE ENTRAPMENT**

- Children work to sustain their families.
- Children are forced to work against their will.
- Children are used as sex slaves.

---

**SUPPORT COMMUNITY**

- Children work to support their families.
- Children are forced to work against their will.
- Children are used as sex slaves.

---

**CONTRIBUTE A LOT**

- Children work to support their families.
- Children are forced to work against their will.
- Children are used as sex slaves.

---

**THE COMPELLING TO WORK AGAINST THEIR WILL**

- Children work to sustain their families.
- Children are forced to work against their will.
- Children are used as sex slaves.

---

**ESCAPE TO SUSTAIN LUCRATIVE ENTRAPMENT**

- Children work to sustain their families.
- Children are forced to work against their will.
- Children are used as sex slaves.
6. Main countries: Africa
   a. Democratic Republic of Congo
   b. Sudan
   c. Uganda
   d. CAR
   e. Angola

7. Technology has contributed
   a. More child soldiers
   b. More efficient recruitment

8. Forcibly recruit and deploy children
   a. Sexual abuse
   b. Forcibly dxn

9. Usually part of rebel groups
   a. Mostly for government
   b. Not ready to negotiate

10. Lack of rehabilitation programs
    a. Need for more
    b. High risk for re-recruitment

11. Facts about child soldiers
    a. Under 18
    b. Used for various purposes
    c. Impossible to define
    d. Towers of child soldiers
    e. Often used as human shields
    f. High risk for re-recruitment
    g. Not ready to negotiate

1. Child soldiers are children under 18 who are recruited by a state or non-state armed group and used as fighters, cooks, suicide bombers, human shields, messengers, spies, or for sexual purposes.

2. In the last 15 years, the use of child soldiers has spread to almost every corner of the world and every armed conflict.

3. It is impossible to define, thousands of children serving in armed conflict around the world.

4. Two-thirds of child soldiers are forced to serve before the age of 10 when they are forced to serve.
Die Welt

Real Irony (In our very own)

A Living, Living!!!

Economically Profitable

Livable Home

Technology as a time bomb

Against a Budget

Vulnerable to Violence, Bombing

Vulnerable to Racism, Exploitation

Real Home, Home!

Close to the Home

Ride to the Home

GHANA, NORTHERN REGION

The Ghanaians in the north are hardworking. But they are not strong enough!!

Le Diang should help them too change

But they are not strong enough!!
FIRST YOU GET "RECRUITED" BY THEIR "CUTTHROATS"

~ 500,000 CHILD SOLDIERS IN THE WORLD

LONOCTIVE HAS REMAINED CONSTANT FOR 20 YEARS

LOSS OF CHILDHOOD

CHILDREN ARE UNABLE TO RETURN TO NORMAL

KIDNAPPED + PRESSED + GANGED

BRAINWASHED + MANIPULATION

INNOCENCE BECOMES A MONSTER

COMBAT ZONE

Thank you for your donation!

A LIVING NIGHTMARE!!!
MOVIE: 'WAR WITCH'

A movie about Africa (2013)

Eva Kloeck's journey to rebuild her life in the wake of war & sexual assault

Life is a cruel reality with brutal forces: warring guerrillas, warfare, all giving people moments of suffering, death, pain.

- compresses silence
- trauma
- tragic events
- guilt

See excerpts & showingkennunation
Help her to be
- in the middle
- in the eye of the beholder
- a woman
- a leader of the rebel forces
- a slave of the rebel commander

Behind the scenes
- behind the lens
- real events

Follow child slave & adoptive boy - less forced

Delicate de Republike

Following events from a young woman's perspective.
"Die Nächsten zu töten war nicht mehr schwer"


HAD TO A KILLER

(with drug &
[handwritten notes])
EX child soldier: 'Shooting became just like drinking a glass of water'
Children soldiers under 15 years of age reported in armed conflicts during 2015
Children soldiers under 18 years of age reported in armed conflicts during 2015
A child is defined as any person under the age of 18 years in Article 1 of the 1989
UNCRC Convention on the Rights of the Child
A Child is defined as any person under the age of 18 years in Article 1 of the 1989
UNCRC Convention on the Rights of the Child
Kony's child soldiers: 'When you kill for the first time, you change'

The children forced to fight for Ugandan warlord Joseph Kony's Lord's Resistance Army have seen and done terrible things. But what happens when they grow up and go home?

Former LRA child soldier Norman Okello Photo: Will Stear

By Will Storr, Video by Tom Pietrasik

7:00AM GMT 12 Feb 2014

When I meet him in the village in which he grew up, Norman Okello leads me to a quiet space beneath two mango trees, far enough away that his mother and father and children won’t hear the stories he’ll tell. We’re in the north of Uganda and the scene around us is of a kind of pastoral paradise: huts of earth and thatch; the green shoots of sweet potatoes in the dark earth; hills in the distance. It’s hard to imagine this place as it was on January 1, 1994, with a Ugandan army helicopter flying low, AK-47s firing, and the Lord’s Resistance Army (LRA), somewhere out there, whispering among the tall grasses.

On that day, Norman was 12, which was around the age at which the LRA liked to recruit its fighters. Led by the warlord Joseph Kony, the LRA’s child soldiers were notorious for their acts of creative evil. Local leaders would be warned off reporting their location to the Ugandan army by having their

DRC: LOST CHILDHOODS
THE CONTINUING CONFLICT IN
THE KIVU PROVINCES

...
Stolen kids turned into terrifying killers

POSTED: 2003 GMT (0440 HKT), February 12, 2007

By Ann O'Hall
CNN

CNN — Warriors are forcing children in conflicts around the world to become killing machines — nothing more than what one child advocate calls "opinion killers."

Some children are kidnapped from their schools or their beds; some are recruited after seeing their parents slaughtered; some may even choose to join the militias as their last hope for survival.

Children from Colombia, and across Africa and the Middle East, are forced to kill.

Once recruited, many are brainwashed, trained, given drugs and then sent into battle with orders to kill.

There is no escape for what the United Nations and human rights estimates are 200,000 child soldiers today. These children, some as young as 8, become fighters, sex slaves, spies and even human shields.

Sometimes their guns are taller than they are. But the child soldiers can be frighteningly cold and effective, according to Dr. Vanessa O'Brien, a forensic psychologist who has worked with child soldiers.

"He said he had to make his name as a guerilla. "I'm a leader," he said. He added, "I'm training to have my name known."

The children's very vulnerability makes them attractive to the war command, according to Dr. O'Brien, who has interviewed former child soldiers in Sri Lanka, Nepal, Uganda and Myanmar for Human Rights Watch.

They are easy to manipulate and do the unpalatable without question or protest, partly because they perceive some violence is not as fully wrong, she said. In some cultures, child soldiers — 60 percent of whom are girls — are considered expendable "warriors honor," she said.

Ordered not to cry

The journey from boy or girl to killing machine takes a terrifying toll of innocence, including being forced to execute friends and family, international organizations report.

One girl, Angela, 12, told Human Rights Watch she was told to shoot a friend when she joined Colombia's FARC guerrillas. 'When children kill, it's not for the war,' she said.

"I raised my eyes and fired the gun, but I didn't hit her. I cried and said, "I didn't try to hit her and get it off of her," the commander said, "You'll have to do the many more times, and you'll have to learn not to cry."

An indictment against Colombia warns Thomas Luedtke, a U.S. citizen, that one of his commanders threatened to shoot a 12-year-old girl if she refused to kill a man with a knife. She complied and the captive died.

In Myanmar — formerly known as Burma — a boy, who was 11 when he was recruited to the national army, now has to watch as older soldiers gunned down mothers and then killed their children. "They cut up their bodies and scattered body parts against a rock, I saw this," Aung San, Than Oo, a former child soldier, said.

Changing times

Officials with the United Nations, UNICEF and human rights groups and they are seeing promising signs. 25 years after the United Nations first addressed the issue, "Today we are seeing a major push," an official with the UN Children's Fund, which has received 20,000 child soldiers in total, said.

Child soldiers were on the agenda for a U.N. Security Council meeting Wednesday. The committee discussed how to get children to the United Nations and Sri Lanka use children to fight.
**STOLEN CHILDHOOD**

**SYNONYMS**

- Stolen
- Fear
- Childhood
- "No childhood"
- "No one talks about it"
- "Little children"
- "Little worth"
- "Little valuable"
- "Victim"
- "Unworthy"
- "Ununderstanding"
- "Obedience"

**CHILDHOOD**

- "No childhood"
- "No one talks about it"
- "Little children"
- "Little worth"
- "Little valuable"
- "Victim"
- "Unworthy"
- "Ununderstanding"
- "Obedience"

**STOLEN CHILDHOOD**

- Stolen
- Fear
- Childhood
- "No childhood"
- "No one talks about it"
- "Little children"
- "Little worth"
- "Little valuable"
- "Victim"
- "Unworthy"
- "Ununderstanding"
- "Obedience"

**DAIN LIFE**

- Stolen
- Fear
- Childhood
- "No childhood"
- "No one talks about it"
- "Little children"
- "Little worth"
- "Little valuable"
- "Victim"
- "Unworthy"
- "Ununderstanding"
- "Obedience"
- 1st Collaboration Idea
- Suburb Targeting (Group) (SMIB ADAM)
- Survey (with target group)
- Bonne Suit Interview
- Competitor + Trends
- Research related to target group
NO SHOW

I was meeting friends of the branding department to brainstorm a bit together, and was totally convinced by a collaboration with somebody sharing my vision & style.

Suddenly, the name Jarmin feel, after explaining my ideas to the 3, immediately facebooked her & just met her for coffee next day, to share my ideas of a fashion film.

Both similar connections a network: Cameraman, sound designer, etc.

Collaborations with them as well (young professionals!)

Collaboration with branding, design, etc.

Tool to spread the message

Use of real, authentic people, rather than models

Fashion = super influential media

Communicate an issue, etc.

Not 2 collections a year, but collaborations instead

Feeling, want to get the people in the clip, we do.

My clothes/designs will be worry in EndFilm, yet it’s not about me, but about our vision

Urban street-wear

Wearable collection

Fashion trend
Brainstorming with Jazzmin

From Branding!

2 Insights of 2 Different Departments

2 People with the Same Message

Share the same style, interest, inspiration & goal

Crazy, enthusiastic, about each others ideas

Tool to spread the message

Use of REAL/ Authentic People, rather than 'models'

Wearable Collection

Urban Street Wear

Fashion = Super Influential Media

Communicate an issue, etc.

Not 2 Collections a year, but collaborations instead

Feeling: Want to get the people in the film, we’ll do.

My clothes/designs will be worn in end film, yet it’s not about me, but about one vision

Embroidery Section

Totally in line with the idea of handcrafted between artworks

Inspired, and understand

Both similar connections & network (campaigned, sound designer, etc.)

Collaborations with them as well (Young Professionals!)

— Sensecrates? —
INTERCONNECTIONS (CULTURE, ECONOMY, TECHNOLOGY, IDENTITIES)

FASHION

Next week: your plan - why? What are you going to make this matter?

1. Create a visual statement: what do you do & why? What would you need for this?

2. Go back to the Easts: how is your relevant children talking about their clothes & what are their kids talking about their clothes?

3. Explore the world of fashion: what is it like & why are they talking about it? How do you make it fit into your plan?

4. Take a look at the clothes: how are they talking about themselves & how are they talking about their clothes?

5. Get the insights: how are they talking about the clothes & the world of fashion?
MY VIEW...

CRITICISING
- FAT-FASHION, SIZED OR
- GROWING (FROM 0 TO 4, I.E.)
- DIVERSE YEAR
- FASHION MODELS & COMMUNITY ON THE MARKET
- TOO COMMERCIAL, COMMERCIAL, COMMERCIAL...
- INFLUENTIAL ART MEDIA, SPREAD THE CURVESTUDIO / ATELIER / ETC...
- COMBINING 2 DEPARTMENTS (CONCEPTUAL + DESIGN)
- FOCUS ON FASHION RESEARCH METHODS + MODERN APPROACH
- FOCUS ON FASHION RESEARCH METHODS
- MY COLLECTION [WITH HELP]
- OR PROFESSIONAL STAFF

A NEW WAY OF SHOWING YOUR COLLECTION.
- RATHER THAN AT A FASHION SHOW.
- INNOVATIVE & SUSTAINABLE.

Target Group
RESEARCH

WHAT / WHO / WHY

WHAT IS OUR SUBJECT?
To translate a street wear collection based on genuine research into a unique brand that
underscores the uniqueness and vision of the target group rather than highlighting the materials
and crafts used in the designs. It is also important that we focus within a niche circle
that embraces music, expresses their power with culture. There is no need for our target group to
deploy explain their lives, it is just them and you know what they mean, they are one of them.

WHY IS IT RELEVANT?
Consumer Insight. They feel there is a marketplace that could be expanded, and targeting
- Proof in survey
There is a change happening in fashion and streetwear, but no one is targeting the
- Proof in survey

TARGET GROUP?
Reckless Youngsters!
What do them in their age between 15-25, and everybody else that shares the same attitude, and
that's the brand's identity design is originated from the Harbour with different roots which
translates into different people mindsets. They express themselves through fashion, music,
and their own language, and have a desire to become a social creative, searching for
authenticity in a society that isn't as open-minded as they are, and always looking for tension
within how they express themselves.

PLAN OF ATTACK FOR COMING WEEKS?
Research the target group more deeper, and really get to know the core of them by doing
interviews, following them a couple days.
Research for inspiration to create a new authentic style within all the existing styles.
Grazing one particular inspiration point, where we will be focusing on to white create an
authentic story, our collection and fashion move will be about.
GRADUATION
WHAT / WHO / WHY

WHAT IS OUR SUBJECT?
To translate a street wear collection based on authentic consumers into a fashion film that underlines the personality and passion of the target group rather than highlighting the materials and crafts used in the designs. It is about coherence, team spirit and support within a circle that besides music expresses their power with clothes. There is no need for our target group to deeply explain themselves; it is just them and if you know what they mean, you are one of them.

WHY IS IT RELEVANT?
- Consumer insight: They feel there is no brand really pushing boundaries and targeting
  a group that is truly authentic,
- PROOF IN SURVEY
  There is a change happening in fashion and street wear, but no one is targeting
  the group that is mostly used as inspiration but only as models for shoots at the end.
  This scene is represented by music artists degree by degree but the one
  through brands that really understands them in missing. — PROOF IN SURVEY
- Criticising commercial fashion movies and street wear collections
  — We want to communicate and visualise the business and that our customers are standing for.
- Fashion film as an influential list media to spread the word and raise awareness of
  current world situations. — SHOW PROOF.
- Innovative approach of showing collections, while collaborating, taking photo shoots to
  the next level and keeping sustainability in mind.
- Portraying the target group in unexpected clothes, representing them as they really are,
  rather than cliches. NO!!!
- Showing the REAL street wear.
- To raise the attention of customers, that identify themselves with the same atmosphere
  and vibe. Young people, that are able to communicate more than just fashion.
- Take documentaries to the next level by communicating the story, no added sad
  stories, but showing the collection and target group in their real life and their positivity,
  rather than focusing on sad stories of their life.

RESEARCH QUESTION
In what way can you present an authentic street wear brand to the target group?
Potential answer: by a narrative fashion film that underlines not only the designers but also
their vision.

SUBQUESTIONS?
FOR WHO?
Carina, a designer from AMFI who has found a gap in the fashion and film media.

TARGETGROUP?
REDLESS YOUNGINS!
Boys and girls in the age between 16-30, and everybody else that shares the same attitude and
needs the brand’s identity design. Originated from different roots that
express themselves through fashion, music
and their own language and have a drive to become a successful creative. Searching for
authenticity in a society that isn’t as open minded as they are, and always looking for freedom
within how they express themselves.

PLAN OF ATTACK FOR COMING WEEKS?
Research the target group more deeply and really get to know the core of them by doing
interviews, following them a couple days.
Research their inspiration. Create a new authentic style within the existing styles.
Groping one particular inspiration point, where we will be focusing on to write/create an
authentic story our collection and fashion movie will be about.
**Target Group Research - SURVEY**

**PERSONAL**
1. What is your name, gender and how old are you?
2. What area are you living in?
3. What does this area stand for and what does it mean to you?
4. Is there anybody you look up to?
5. In what situation do you feel the most free and happy?
What is your favorite color?
What is your life motto?

---

**END PRODUCT**

1. Collection(Outfits)
2. Collection Book (Brand + Target Group)
3. Plan of Attack
4. Communication Tool (Film)

---

**SURVEY QUESTIONS**

We came up with active questions to get the core of our Target Group!

What social media do you use the most and for what reason?
- Facebook
- Tumblr
- Instagram
Survey Results Are Back!

Kris
Rosebud Stubbart
Edward Logg
Ian van Kupens
Darryn Rees
Jay Thompson
Daniel

Sharon
André Marques
Ricky
Cherise
Dylan Johnson
Sara Nemeh

30 (2x)
32 (2x)
54
20 (3x)
18 (3x)

IN THEIR MID-TEEN YEARS!

https://my.surveys.com/W8E555LG2504552H5C9/data/index
De rol van het verhaal van de Kowari is om een beeld van de hedendaagse samenleving te creëren. Het onderwerp van het verhaal is de rol van de Kowari in de hedendaagse samenleving. Het verhaal is geschreven met een doel om de lezer te laten vragen en te denken over de rol van de Kowari in de hedendaagse samenleving.

Het verhaal is geschreven met een doel om de lezer te laten vragen en te denken over de rol van de Kowari in de hedendaagse samenleving. Het verhaal is geschreven met een doel om de lezer te laten vragen en te denken over de rol van de Kowari in de hedendaagse samenleving.

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- Door middel van TV (omroep, film)
- Door middel van televisie
- Door middel van radio
- Door middel van sociale media
- Door middel van een groep
- Door middel van een persoon
- Door middel van internet
- Door middel van een persoon (direct)
- Door middel van een persoon (indirect)
- Door middel van een persoon (via internet)

Aantal: 4
Ratio: 44,4%
**Welke sociale media gebruikt hij het meest?**

<table>
<thead>
<tr>
<th>Platform</th>
<th>Antwoord</th>
<th>Kans</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facebook</td>
<td>12</td>
<td>34.4%</td>
</tr>
<tr>
<td>Twitter</td>
<td>4</td>
<td>11.1%</td>
</tr>
<tr>
<td>Instagram</td>
<td>26</td>
<td>69.4%</td>
</tr>
<tr>
<td>TikTok</td>
<td>5</td>
<td>14.3%</td>
</tr>
<tr>
<td>Pinterest</td>
<td>2</td>
<td>5.4%</td>
</tr>
<tr>
<td>Snapchat</td>
<td>11</td>
<td>30.5%</td>
</tr>
<tr>
<td>Reddit</td>
<td>4</td>
<td>11.1%</td>
</tr>
</tbody>
</table>

**Welk van deze merken sprekt jou het meest aan?**

- [X] Kaat Maas
- [ ] Alexander Wang
- [ ] Apple
- [X] Adidas
- [X] Nike

K概率分布图：

- [X] Kaat Maas：42.8%
- [ ] Alexander Wang：12.5%
- [ ] Apple：5.7%
- [X] Adidas：25.9%
- [X] Nike：15.3%
Op gebied van fashion, pick one:

- ASAP Rocky
- Drake
- Future
- Takashi Murakami
- Nike

Welk stijl heeft invloed gehad op jouw persoonlijke kledingsstijl?

- ASAP Rocky
- Drake
- Future
- Takashi Murakami
- Nike
FASHION RELATED

- Gender
  - Coss (important)
  - Colors
  - Styles
  - Tailoring
  - Tight fit
  - Cost

- Inspiration
  - Vibe
  - People
  - Communication

- Live to our concept & goal!
  - Affordable
    - Especially for our target group

- Street meets high-fashion designer

- Sassy colors
  - Bold pockets
  - Outerwear
  - Mixed materials
  - Tough look
  - Oversized silhouette
  - Their style not re-entended

- Launch gap

MAY I PRESENT:
OUR TARGET GROUP
(The youngsters that filled in our survey)
"SMART CASUAL"

Creative solutions to fix clothes.

"DIY STYLE"

"SMART CASUAL"

"SUBTLE COLOR PALETTE: SPORTY VS. FORMAL CLASSICS. ELONGATED SILHOUETTE. STREET MEETS TAILORING."

"My target group..."

"FIRE IT! Just do what you want!"
PREMIERE VISION

FIRST IDEAS!!

FABRICS

CONTRAST 2 color  texture

inspiration

VIBRANT

5. FABRICS

PARIS

COLOR PALETTE

TASTY PULPINESS

INSTRUCTIONS

SURPRISED

close to my personal style

 parisian

PREMIERE VISION SCRIBBLES

CONFLICTING MARCH-LIKE
HEADED 1 DAY TO SOME UNKNOWN FABRIC SALES IN OLD GARAGE S OUTSIDE PARIS.

Fabric I have selected, just by intuition.

Spending lots of time to check, feel & get inspired by fabrics.

Etch inspired, yet with a brutal undertone, due to my sensuous & brutal inspiration topic.
THE RISE OF K-HIP-HOP
TREND

[Emerging trend in South Korea]

[Graphical representation of trend]

- PRINTS
- CURVES OF CURVES
- HIP-HOP CULTURE

- STATIONERY
- HOME TAILORING
- STATEMENT ACCENTS

- BOLD GRAPHIC
- CURVATURE
- STATIONERY FOR LOVE

- FAMILY & BOUNCING

- TAKING THE CURVES AS AN INSPIRATION

- TREVIA A NEED FOR FABRIC-BASED CLOTHES!
CHILDHOOD
BAD MEMORIES
GROWN-UPS BEFORE THEY EVEN HIT THEIR TEENS
→ MOODBOARD COLORS/CONCEPT
→ MAKE YOUR OWN UNIFORM
→ ‘I WANT TO MARRY/GROW-UP WHEN I WANT’
→ PUT IT INTO CLEAR SENTENCE'S.

OSCAR "PERFECT MISMATCH"

AUTHENTIC
AS CLOSE AS POSSIBLE

INNOCENT KIDS.
TOUGH - COMPETITION NOWADAYS.
LINK TO REFUGEES.

kind of fashion Mecca.
Rihanna and Co. not only hit up VFiles for the best set-to-boom labels (like the

http://lifestyle.one/grazia/fashion/trends/vfiles-store/
1ST TIME WITH OSCAR

NEXT STEP:
- DESIGN
  INGREDIENTS: HAIRSTYLES + ORIGINAL IMAGES
  (SHAPE/PRINT, MATERIALS/COLORS/TYPES OF GARMENTS)

INCLUDED THEN
ADDED VALUE!!

IMPACT FROM TARGET GROUP
HE = DESIGNER/ CURATOR
HAVE-HAVE OVERVIEW

AUTHENTIC
AS CLOSE AS POSSIBLE

✓ happening already
- WHAT'S YOUR ANGLE?

✓ OVERSIZED
GOOD SMALL FOR投放 WHAT THEY ARE REPRESENTING

✓ EMBROIDERY
KING SHINY BRIGHT

✓ OUTSPOKEN
QUOTES

✓ HIP HOP SONGS
GRIME

✓ EXPRESSION
LUKE
TOUGH

kind of fashion Mecca.
Rihanna and Co. not only hit up VFiles for the best set-to-boom labels (like the

http://lifestyle.one/graia/fashion/trends/vfiles-store/
PREMIRE VISION

DESEBT GROUP: MINORITY/IN MONEY

PRINT (documents/codables/logo/legible)
Le "GROSY" (gruner et Smit)

D) JANUARY = 26 WEDNESDAY = "HOMEMADE"

QUAL: design influence
(+ Naomi van + DIY phones)

CHECK: Lottie van Egricht

DECISION-MAKING

LINK BETWEEN "CHILD SOLDIERS"
+ My TARGET GROUP!
+ KEEPING IT PERSONAL.
kind of fashion Mecca.
Rihanna and Co. not only hit up VFiles for the best set-to-boom labels (like the

TARGET group is on-hand!

→ INTRODUCE 
Bonne Begin (96, singer)

1ST PITCH

Dazzlin

→ OFFICIAL CONTACT
Email is 2 different addresses
[Use inspiration - write]

Let's test in person to ME, to only
focus on our "what's next".

TARGET group will need 4 letters
for any collaboration, due to

PREMIERE VISION

MILITARY vs. IT

BONNE BEGIN

DATE

INTERVIEW

STUDIO @ 4pm
own house: 3pm

LIKE A NARROW- MENT

BONNE BEGIN

FRIENDS ARE
inspiration

FAVORITE
MUSIC

[ędź]

WANT TO
SHARE

HARD TO NAME THESE YOUNG
CREATIVES OR A GROUP.

http://www.google.com/poodle/bonn+)/male/study
DIGITIZING FASHION, ON VFILE AT A TIME.

"Fashion doesn't acknowledge there is an Internet community that sets trends and shops them," says Julie Anne Quay, founder of VFiles, a digital media community and clothing store changing how we interact with fashion online.

In less than a year, VFiles has built a brand that reflects what's being worn and talked about from New York sidewalks to the outermost edges of the Internet. The

be able to share the hell out of all of these points at any given time, VFiles is your kind of fashion Mecca.

Rihanna and Co. not only hit up VFiles for the best set-to-boom labels (like the

http://lifestyle.1one.grazia/fashion/trends/vfiles-store/
FEEDBACK & CONCLUSION

KILL ONE OF MY DARLINGS
AND MOVE ON!

STOLEN CHILDHOOD!

PASSION FOR RIGHT & WRONG

TENSION: TOUGH & SOFT

YOUNG CREATIVES TARGET GROUP
"Too conceptual for TV question.

*I like the matt look of the leather."

"Safe" (toned-down) color choices.

Use of max. 2-3 colors (same hues).

Not as much layering as I (will) do (have expected).

Mostly elongated silhouettes; not much experimentation in shape.

Nice use of materials with layering (logo underneath layer).

"Competition" research.

We empower children and youth by:

- providing psychosocial support;
- stimulating education;

http://www.warchildholland.org/organisation
VETEMENTS

"QUANTIFIED CULTURE"

BRIDGE (TOM) BROWN

"CUT & SEW" INNOVATIVE.

"GIVE ME A CARD - BACK & FRONT, TOUGH STREETSTYLE FEEL.

LENTILS LIKE THE OVERALL LOOK.

"TOTALLY & A BIT SICKER UP LEONARDS HAIR, ETC.

WAVELEAF INSPIRED "DAILY"
CONCLUSION

- Not equally developed
- Not menswear
- Streetstyle
- Brand/Outfits
- Space for color - experiments
- No clash with embroidery or handicrafts
- Streetwear + rather effortless cool, hasn’t been taken to the next upper level (+ in combination with tooch/look)

⇒ go for it!
- War Child Collaboration + Information
- Visualizing My Inspiration
- Contrast of Erased Childhood
- Relating the Topic (Artists, visuals, inspiration, etc.)
ORGANISATION

Children in Bosnia overcome the effects of the divisive war that stormed through their country. Young people in Bosnia are back in school.

MISSION

WE BELIEVE NO CHILD SHOULD BE PART OF THE FEAR AND VIOLENCE, WHETHER WE PARTICIPATE IN, EXPERIENCE OR SUFFER FROM IT.

POSSIBLE COLLABORATION WITH:

Empowerment

We empower children and young people to shape their own futures. We believe they are able to use their inner strength and creativity to create new opportunities, ideas, and initiatives. Children are the ones who can realise their rights and change the future. Not only for themselves, but also for their peers, caregivers and communities.

We empower children and young people by:
- providing psychosocial support;
- stimulating education;

http://www.warchildholland.org/organisation
We believe no child should be part of war, ever. Children have the right to grow up in peace, free from fear and violence. To develop their full potential and become the person they want to be. Together we can change the future.

Making a lasting impact

Unleash children's inner strength with our creative and involving approach

Empowerment

We empower children and young people to shape their own futures. We believe they are able to use their inner strength to create new opportunities, ideas and initiatives. Children are the ones who can realise their rights and change the future. Not only for themselves, but also for their peers, caregivers and communities.

We empower children and young people by:
- providing psychosocial support;
- stimulating education;
- supporting children's voices.

http://www.warchild.org/organisation
organisation

Children in Colombia have overcome the effects of the divisive war that tormented their country. Young people in Colombia learned to firmly say “no” to guerrilla groups. Girls in Afghanistan made their way back into school.

Since our establishment, War Child has made an essential and lasting impact in the lives of children and young people affected by armed conflict. Every year, hundreds of thousands of children affected by armed conflict regain their sense of confidence, restore their outlook on the future, and feel safe again through our programmes. They play and have fun together, learn and develop.

Still, the lives of many children and young people are marred by violence, destruction and fear. We will continue to increase the reach and impact of our programmes as long as children continue to feel the effects of conflict. We will continue to strive to reach those who are most vulnerable. Those who do not ask to be caught up in conflict, those who are the future of their countries, children and young people.

Independent and impartial
War Child is an independent and impartial, international non-governmental organisation. Investing in a peaceful future for children and young people affected by armed conflict. We support children regardless of their religion, ethnicity, social background or gender. Our work is based on the United Nations Convention on the Rights of the Child. We implement programmes in Africa, Asia, the Middle East, South America, and Europe. Our head office is located in the Netherlands.

War Child believes that children and young people should play an active role in defining the future. Not only for themselves but also for their communities. Children are creative and have the ability and skills to shape their lives and cope with adversity, even when they have experienced armed conflict.

Empowerment
We empower children and young people to shape their own futures. We believe they are able to use their inner strength to create new opportunities, ideas and initiatives. Children are the ones who can realise their rights and shape the future. Not only for themselves, but also for their peers, caregivers and communities.

We empower children and young people by:
- providing psychosocial support
- stimulating education

http://www.warchildinternational.org/organisation
OUR APPROACH

Our Child believes that children and young people should play an active role in shaping their future, not only for themselves, but also for their communities. Children and young people are creative and have the ability and skills to shape their fate and the world around them.

These principles form the basis of our Child's work:

1. Creativity

Our Child promotes creative, visual and artistic projects, which connect children to the world of ideas. We believe that creativity can break down ethnic, religious and gender barriers.

2. Participation and Inclusion

Our Child ICT and Media Information Technology

3. Conflict Sensitivity

Our Child promotes an environment where children do not experience a conflict. In order to achieve this, the organization's programs are designed to address the root causes of conflict, and we focus on the education and skills development of children, who are the most vulnerable in these situations.

INTERVENTION STRATEGY

War Child works through four intervention strategies:

1. Direct Support

Children and young people's ability to participate in activities is essential. Our Child provides direct support to children and young people, who are able to express their feelings, thoughts and concerns, and learn to participate in decision-making. The design and implementation of our projects are crucial.

2. Capacity Building

We build the capacity of parents, teachers, social workers, communities, and local and international organizations and institutions to take up the responsibility towards children. Parents gain the skills needed to cope with the problems that children face as a result of armed conflict. Teachers are trained in child-friendly and gender-sensitive teaching methods.

3. Advocacy

Organizations and international organizations are targeted to ensure that children's voices are heard. Our Child campaigns for the rights of children to be heard and for the protection of children from violence.
READY FOR ANY WHATEVER & SITUATION.

(NO!!!) UNIFORM

FUNCTIONALITY

POCKETS (3D)

CATS OF FEMMO.

GEARS

COLECTIVE

THERE IS

NO "TOO BIG"

SOUVENIRS

DRUGGED!!!

UN THEMSELVES

SAVAGE/"MATURE"/

BRUTAL

LIFELESS
BRUTAL

AGGRESSIVE VIBE & LIFE.
LIVING NIGHTMARE
A DREAM OF SIMPLY BEING CHILDREN.
INSPIRING ARTIST
FROM MY HOME TOWN

PARADOX STAGE
- CHILD - EMBRACE - BEAST
- SOCIETY VS. ROUGH
- MISFIT
- TRANSITION
- EREATING THE PAST

CONTRAST OF FEMININE & CHILDISH CLOTHES
- THE OEM VEST
- GIRL VS. TOUGH

PHOTO

VISUALLY REMINDS ME OF RUFFLES &
THE DETAILS
THESE KIDS SHOULD WEAR
INSTEAD OF THE KILLETS.

PERSONAL UNIFORM
- OVER-SIZED
- COLLECTED (DAD'S)
- CLOTHES
- (CON-THEIR-WAY)

END STAGE

THE OUTSIDE PAN
- THROUGH WHAT DO I DEFINE
- MYSELF?
INSPIRING ARTIST
FROM MY HOME TOWN

STOLEN CHILDHOOD
Why?

- My passion for right vs wrong
- Terminal disease/soft infrastructure
- Unidentified/abandoned/lost
- Creepy (none)
- Childhood is important
- Greed, collective (always throw things away) in Fabric
- Necessities - provided metal from scrap yard of my uncle
- Appearance vs. reality (what you see vs what you held)
- Tough/strong/reckless
- Personal statement/declaration (looking up for identity, what we believe)
- Metaphor
- Lost innocence
- A lot of soldiers is a dead-end expression
- Creepy/creepy/manifest

TREATS
- CREATIVITY
- PLAYFUL

http://www.mn-09.com
WHAT MAKES A KID, A KID
ESSENTIAL MEMORIES OF MY CHILDHOOD

TREATS

CREATIVITY

PLAYFUL

MEMORIES

PASTELS

ORGANIC

OVER-THE-TOP

CUTE

SWEETNESS

FREEDOM

INNOCENCE

How do I project myself into the outside world? How and through what do I define myself?

http://www.we-heart.com/2014/12/22/all-the-worlds-a-stage-the-force-is-with-you/
MODERN MILITARY SHIFT

TREND ALERT!

Simple shift dresses are elevated with cinched waists created through self-fabric belts with minimal buckle details. Classic military details including large-scale pockets and belted waist feature on the outside of the item, paired with simple, with cotton stands hidden and boat and V-necks having an oversized aesthetic.

INSPIRING ARTIST FROM MY HOME TOWN

THE FREE YEZIDI FOUNDATION

The Yezidi are a small religious group living in northern Iraq. They face constant persecution and violence, with a population of about 250,000. The Yezidi are a religious minority that follows the Zoroastrian faith. Their culture is rich with art and music, and they are known for their hospitality. The Free Yezidi Foundation works to protect the culture and rights of the Yezidi people. The organization focuses on providing education, medical care, and economic support to those affected by violence and displacement. You can support their mission through donations or by spreading awareness about their cause.

For more information and ways to get involved, visit their website at www.freeyezidi.org.
WORKWEAR INSPIRATION

Sewn on pockets (3D), rather than incorporated in the pattern.

Lots of closure & storage possibilities.

-side details
-flexibility

-metal push buttons
-in love with these little details

-stitching details & neat finishings are key

-I love the little loops, to store 'something' in

-I love these details
-6-collecting
-6-silhouette

-6-pockets in 1
-6-layering of pockets on top of pockets.

http://www.we-heart.com/2014/01/14/let-me-fuck-
EMERGING TREND

ARMED REBELLION

THE DENIM MARKET SHIFTS TO EMBRACE ATHLEISURE, DESIGNERS, BRANDS AND CONSUMERS MOVE INTO AN AGE OF ACTION.

Accessories > Trend Watch > Emerging Trends

MILITARY/ CARBON GREEN/ CAMOUFLAGING

INVISIBLE

"SAFE"

THE LIFE OF A CHILD - SOLDIER

http://www.we-heart.com/2014/08/01/nd-2014-08-01/
INSPIRING ARTIST FROM MY HOMETOWN

REFERENCES

Designers such as Yves Saint Laurent and Givenchy are examples of famous fashion designers. Their work has revolutionized the world of fashion.

In the era of digital printing, many designers have emerged, bringing new perspectives and styles to the world of fashion.

Emerging Trends

- Layering is important to get the layered look.
- Mixed materials bring variety and interest.
- Textiles with a classic touch from WGSN.

OFF-DUTY

Natural dye or acid dyes with visible seams, over-dyed military pants with natural fiber accents, and hardware such as buttons and zippers can add to define the more casual side of the brand.

Accessories: Trend Watch: Emerging Trends

Materials:
- Leather
- Wool
- Silk

Crafts:
- Handmade jewelry
- Leather bags

Colors:
- Warm tones
- Cool tones

Design:
- Bold geometric patterns
- Organic shapes

Formal:
- Sharp tailored suits
- Structured dresses

Casual:
- Oversized t-shirts
- Denim jeans

How do we incorporate these trends into our collection?

- Peripheral inspiration
- Mood boards
- Sketching
CONCLUSION

THERE ARE LOTS OF POSSIBILITIES TO UPGRADE/GRACE THE MILITARY INSPIRED STREET STYLE - LIVES.

1. Communicate a new vision of the tough/risky soldier
2. Choose unexpected materials
3. Use hands-on & human materials
4. Different tones, 2 feel of the uniform
5. Rebels with a lighthearted style
6. Use of handmade & different textures
7. Rezones

Stefan Strumbel

INSPIRING ARTIST FROM MY HOME TOWN

- Changed 2 Experiment with color patterns
- Unusual edition
- Emotional context making it unique
- Rezones
- Different objects, different perspectives
- Beautifully crafted wooden sculptures
- Texts significant identity questions within the work
- How do I perceive the work?
- How do I identify with the artist's work? How can I interpret the work and present what do I see before myself?
Stefan Strumbel – Andy Warhol der Kuckucksuhren


"HOMELANDSHORE"
1. WAS IST DEINE LIEBLINGSFAÖRE?
2. WAS/WER INSPIRIERT DICH? (CLOTH, FARBEN, MATERIAL, KULTUR)
3. WÖHREN KOMMT DER KONTRAST VON GRAUZUMEN OBJEKTEN (Gewebe, Gewänder) ZWISCHEN DEM FARBEN?
4. WIE SO HAST DU DEINE STILERICHUNG GEÄNDERT?
   (Willa - zum pink zu gewinem Metz)
5. WÜLST DU DEINER KUNST IN VON STEHEN BEWEGT? INDIREKT PROVOZIEREN?
   (Z.B. Schwein trägt Röcke, Schneehase)
6. KO KOMMT DER KRÄHE HEIMATBERUHLIG? WURDE DAS Gefühl MAL ENTWICKELN?
   (Scheitelt ist der süßeste, Drosche des Welt)
7. DU IST GEGEN SCHNELLEZEIT - WIE SEHT DAS IM BEJGBU ZU MODERN?
   (Gepäck bei die Haut-Fashion, Mode Welt)
8. KÖNNTEST DU DEINE KOLLABORATION MIT EINER
   MODERNAIRE/DESIGNER VORSTELLEN?
   MIT WEM?
   WAS WÖRDEST DU ZU BEITRAGEN? (PEINA, MATERIALI, DEUTER

9. WENN ICH SIEHT, DAS WORT 'KINDERSOLDDATEN' IN BEI
   ZU MODE BRINGE, WAS SIEHT DU?
   (Happy oder grue Selection)
8. MIT WELCHER FARBE/MATERIAL/ATMOSPHÄRE KOMMEN
   ARTISTENTMÄSSIG GEWANN?

Meine Academie war die Straße, warum die kriegen Teilen?
Kinder, Soldaten, (Chirurgie)
Brian McCarthy's Photo Project Uses Toys To Depict The Fears Of War-Torn Children in the Middle East | Untapped Cities

UNTAPPED CITIES TOURS | ARCHITECTURE | ARTS & CULTURE | FOOD & DRINK | GUIDES | EVENTS | CITIES

SORT OF NERVOUS INTO THE COLORFUL ENVIRONMENT, YET CONTRASTY ATMOSPHERE

IRISH PHOTOGRAPHER

RICHARD MOSSE

THE INCLINE

REALIZATION OF TRAGEDY, WAR

Lang's inherent problems of representing its various cycles of war.

OVERTURNING TRADITIONALISM, SEE BELOW THE SURFACE

CONTRAST in landscape, environment within the population living next to the school, civilians, and human rights violations.

Collective fear of designs

Take whatever is on their way.

From the West Bank, Gaza Strip and Israel. These children assembled outside a nearby mosque, a popular gathering place for children to play, to play games like tag and hide and seek. The photographer assembled locally found toys at the actual locations described. What resulted are these beautiful scenes of childhood innocence ridden with the gruesome imagery of war. The photographs are on display through November 25 at Pepin Underground, accompanied by some of the drawings from therapy that inspired the photographer.

THE HEART OF DARKNESS

engaging w/ the unseen, hidden & intriguing aspects (of joy)

AESTHETIC APPARATUS

pointing, moving, shifting, reversing

DIFFERENT SENSE TECHNOLOGY IN SENDING

Djinnic/soft-secular is the key to the curiell texture

Jennifer Abdul-Aziz & her network of the tensor tubes & vector's super main
CIFF Kids confirm a number of the season’s key themes seen elsewhere on the Kid’s trade show circuit – while portraying the air of elevated Scandi minimalism that we have come to expect from the show.
Kids see magic because they look for it.
This mini-me theme echoes an aesthetic that has been popular in the men's and women's markets for some time now. A pared-back approach to sport-inspired silhouettes offers an elevated alternative to the season's dominant outdoorsy looks. Jersey hoodies, jogging bottoms in luxe fabrics, and the perennial bomber jacket are the common denominators, while the ubiquitous branded shoe style is reworked with kids in mind. A cool, minimal colour palette typifies the look.
Legends. Zelfs de rappers die niet aan het feest vallen zijn be-tekende voorouders. Maar om deze kampen beknopt te begrijpen, moet je eerst de achtergrond weten. Andere. De moslims zijn er en zijn muziek ontstaan door de opeenvolging van voorbeeldgedichten die hij op de kantoortafel van zijn grootouders zag. In plaats daarvan lag de focus op het leven van zijn volk, de woorden zijn vrienden, familie en andere onderwerpen die je nooit in de meest absurde hip-hop woordenschat. Hij maakte deel uit van de Armeens-Georgische generatie en hij startte zijn carrière bij de arme Armeense ramen.
JIHAD-ACADEMIE

Al-Nusra leidt Syrische jochies op tot heilige strijders

DOOR SALLY RAYDEN
FOTO'S DOOR MEDGAN DARIEH

Medyan Darieh, filmmakker voor VICE News, kreeg uitsluitingssup er nummers exclusieve toegang tot al-Nusra, de Syrische tak van al-Qaïda. De Jihadistische groepering strijkt tegen de troepen van president Assad en die van IS. Darieh had voor éénmaal een mannetje met al-Qaïda

Contacten. In die tijd voerde hij hun dossier gevorderd aan de gedwongen grondigheid en onthulde hij hoogte

luike van de gegevens. Zij ontvinden

haar identiteit voor het eerst voor zijn cursus en vertellen hem over hun militaire doelen.

Al-Nusra zette twee jaar geleden trouw aan al-Qaïda en begon met een sterke groei van IS in Syrië te worden. De organisatie heeft meerdere

sulphureuze plannen in de noordoostelijke provi

torie gebieden. Ze bieden door de water, elektriciteit en verder aan de lokale bevolking aan, en nu ver

past de Religieuze Waarschuwing. Jonge jochies

de wetsoverlastholocaust” werden door opge

leidde de volgende generatie al-Qaïda-kinderen.
Niet alle kinderen van de Woestijnkinderen zijn gewoon die geboren niet in de woestijn, maar de meeste wel. Ze voelen zich van nature dicht bij de woestijn. Yonge, die wereldblikken woorden gebruikt en melancholische emoties aangeeft en levens die menig is de gedachten van de woestijn niet, zingt.

Alles bij elkaar, een lezing die in elk geval is compleet van Onbekend, in ziekenhuis aan het leven. Ze vragen Voes, dat bij een familie, maar bij de familie zelf, niet, omdat in de woestijn er geen vegetatie en er geen trekkers waren. Ze zijn leeg voor een, ze willen geen woestijn. Ze willen de wereld van woestijn niet." Ze zijn leeg voor en geen woestijn, maar toeschouw van een wereld. Ze wilde niet verhalen waar. De kinderen zagen het niet meteen als "De woestijn, want het wachten, is in de woestijn gelegen. De woestijn, de woestijn gelegen."
Abu Khadid al-Maghreb, het lid van al-Nusra dat ons vertelde, legt uit dat de heftige vechtpartijen met de Syrische troepen betrekkelijk zijn. Hij vertelt dat er vele doden zijn gevallen, en het is een verhaal dat met vele doden en gewonden is verhoogd. De gevechten zijn moeilijk en de daders en terreuristen zijn volledig gewapend. Ze vechten voor hun geloof en hun land. Ze zijn bereid te sterven voor hun overgave.

Abu Khadid legt nog iets meer uit over de situatie: "We zijn in een situatie van overleven. We vechten voor onze vrijheid en onze overgave. We zijn bereid te sterven voor onze overgave." Hij wijst op de moeilijkheden die ze ervaren in toenemende mate van de federale overheid, die de broederschapsverbanden van de islam tegenhouden. Ze vechten voor hun overgave en hun vrijheid, en ze zijn bereid te sterven voor hun overgave. Ze willen hun overgave behouden en hun vrijheid behouden. Ze zullen niet toestaan dat hun overgave lostaait, of dat hun vrijheid verloren gaat. Ze zullen zichzelf en hun overgave behouden en hun vrijheid behouden.
URBAN WORKWEAR

WE INSPIRED THE DEADSTOCK LOOKS WORKWEAR, CONTEMPORARY LOOKS HIT THE STREETS AND ON THE CATWALKS, AIMED AT AN YOUTH.
ANALYSIS

MUSTARD YELLOW IS A JAPANESE-INSPIRED, RENOWNED ARCHIVAL LOOKS THROUGH CONTEMPORARY DETAILS AND A CLEANED-UP COLOUR PALETTE. MATTE SATIN AND SATIN DOPPIA KEY JAPANESE ELEMENTS WITH ITS PLEATED CONCEPT. NEIGHBOURS HIPS AND THE DIRK FRANK X OPENING CEREMONY ASIAN JAPANESE TO HONG KONG ARE ALSO TAPING WESTERN ELEMENTS TO THEIR WORK.

HIGH-TECH: Rubin-Rubs is S/S 15 collection addresses the design in workwear classics through a new look. A look created from clothing patterns with elements of workwear shirts and blouses. The workwear look is created with the help of various materials, such as denim and canvas. The palette focuses on the use of black, white, and shades of blue.

SHANGHAI FASHION WEEK: The S/S 15 collection features workwear pieces that are designed to be worn as a complete look. The collection includes workwear shirts, trousers, and jackets, as well as accessories such as hats and scarves.
A WARM GUN

HEIDI
CHILDHOOD

LOVELY COLOR PALETTE CRAPPED

COMFORT
SAFETY ZONE
COLLECT MEMORY

DELIILE

PURITY

RUFFLES / LAYERING

1. MOOD: UNCONTROLLED / DRAWING

2. MOOD: UNCONTROLLED / DRAWING

3. COLO: PASTELS / BRIGHT

4. DETAILS: SIMPLIFIED CITY / 3D

5. TEXTURE: FLUFFY / SOFT / COOL - CHOCOLATE / VELVET / JERSEY

6. PROCESS: LEARN FROM CHILDREN

- GETTING VISUAL
- CONCEPT IDEAS
- MUSE & FINISHING TARGET GROUP
- 1ST SKETCHES
STOLEN CHILDHOOD

EVOLVING

ENTRY

CANNIBALIZED

JUDGED

(STERILIZED)

ERASED!!!

EVIL

STRONG & AGGRESSIVE

BEAST

LIVING A NIGHTMARE

CONTROLLED

BY THEIR INNER-SELVES

STIFF / BOXY SHAPES

STICKY / TIGHT

EAT ME!

SLOW / PLASTIC / UGLY

3D POKE / CLAMPED / MINIATURE

LOGO / STAMP / BANNED / CONTROLLED

ROBUST / MINIMAL

1. MOOD:

UNCONTROLLED / PLAYFUL / FUN / UNDIGNIFIED

2. SIHOUETTE:

COLLECTIVE LAYERING / ORGANIC SHAPES / OVERSIZED POCKETS / JERSEY / ASYMMETRY

3. COLOR:

PASTELS / LIGHT

4. DETAILS:

WHAT AM I MADE OF? BREAK-ABLE?

5. TEXTURE:

FUR / PUFFY / SOFT / COLORED PLASTIC

KNOTS / RIVETS

LOVELY COLOR PALETTE (PASTELS)

COMFORT

SAFETY ZONE

CAST OFF MEMORY
CONCEPT

STARTING POINT

STAGES OF BECOMING
A "BEAST."

ERASED CHILDHOOD.

TEXTURE:

SALT & FOAM RUBBER FOR 3D LAYERED TEXTURE
PURITY, SHY, NAIVE
SWEET, TENDER, KINDS, EYES.
MOOD: PURELY, DYNAMIC, UNCONTROLLED, PLAYFUL, THINK, INNOCENT, GLOW, COMFORT, SAFETY, CUTE

SILHOUETTE:
- SLIGHTLY LAYERED, ORGANIC SHAPES
- POCKETS, LOOP, ASYMMETRY

COLOR: PASTELS, BRIGHT

DETAILS:
- DELIGHT, TRAILE, HAND-EMBROIDERED, UNCONTROLLED, RUFFLES, OVERSIZED (UNFUNCTIONAL)
- POCKETS, CUT-OUT, 3D EMBROIDERY (REMEMBER), PEELS

TEXTURE:
- LOW/LIGHT/MOVING MATERIALS
- SELF-FOAM INSERT (RE MOLDED EMBROIDERY)
- FUR, PUFFY, SOFT, CORDED YARN
- VELVET, THICK JERSEY, CHIN, RING

PULL!
MOOD: 

ERASED CHILDHOOD, 
CHILDREN OVER, CUTENESS VS. 
ECTION OF CHILDHOOD MEMORIES,

1st FABRICS
FROM PARIS

TEXTURE:
SHORT FUR (SHAVED, INSIDE THE 2 FUR,)
OUTSIDE GLOSSY & ROUGH (UNDERNEATH)
CHILDHOOD POPS OUT (UNDERNEATH)
SHAVED,

UNDEFINED
ABSORB

almost "staged"
Mood: Tangible erased childhood, seen over, cuteness vs. life of childhood memories,

Inspired:
Boxy symmetry

2k colors,

Rays:
Coils shaved

Texture:
Short fur (shaved symbols), outside glossy rough inside fur & fluffy, childhood pops out underneath
Cute pastel dress - bomber tough on top
MOOD: tangled, struggling, erased childhood, contrast, choiced, taken over, cuteness vs. aggression, peeled of childhood memories, beast is taking over

SILHOUETTE: mix of fit & oversized, organic vs. stiff boxy, less/slightly asymmetrical

COLOR: washed-out pastels & dark colors, hues of purple

DETAILS: mix of rough & soft materials, leather on top of fur, teddy shaved of the fur, quilting, functional pockets (bold), shaved fur with logo inside, metal teddy hanging

TEXTURE: short fur (shaved symbols), outside glossy & rough - inside, fur & puffy, childhood pops out underneath, cute pastel dress - bomber, tough on top
Mood: Unhuman, Controlled, Robust Minimal, Tensed, Organized, Strict, Intimidating

Undefined
Absurd
Almost “Staged”

Overrep
Mood: Unhuman, controlled, robust minimal, tensed, organized, strict, intimidating

Silhouette: Boxv shapes, "pamper", shirt (choosed), oversized

Undefined
Absurd
Almost
Mood: Unhuman, Controlled, Robust Minimal, Tensed, Organized, Strict, Intimidating

Silhouette: Boxy Shapes, "Panzer"; Fitted Insigh (Cheeked), Oversized Outside, Stiff, Symmetry

Color: Tone-in-Tone, Dark, Black, Silver, Greys

Details: 2D Text of Metals (Loose), Logo's Every Where (Stamp/Controlled), Functional, X-Ray Print, Quilted Teddy Bear (Too See It Vague Inside), Metal Embroidery, See Per Print, Small/Big Controlled Pockets (3D)

Texture: Stiff; 3D Satin Stitch (Tom)-Related to Scars, Padded (Glossy, Sleek, Nylon, PVC (Black/Transparen)}
DESIGN IDEAS

- Fury (Lazer Cut)
  "Furled" Hat

- Bomber W/Hole in BP
  Then Layer Attached on Collar (Lace) On Top

- Bomber W/Box Pleat
  In BP (Close Halfway W/Zipper)

- Bullets - Rib (Materials)

- 4 Layer Pocket (Ivory at the Internship)

- Bomber W/Out Sleeves
  (Bodywarmer) W/Lots of Pockets & Embroidery

3. Zip Closure
FASHION FOR A GOOD CAUSE

FASHION LABEL, CREATES JOBS FOR CHILD SOLDIER VICTIMS

- Uganda one of worst child soldier trafficking

- Drawn to fashion industry, but didn’t like how shallow it can get

- I realized I found a point with what I probably could help people victims of

- + + + a label dedicated to helping child soldiers trafficking

- Trains to teach them skills like sewing, pattern making, design, while also creating job opportunities for them through a clothing line. (Local dealers)

- By training the legal, health, mental health, education training they can REDUCE DEMAND, making the leaders conscious of how their action can spur on human trafficking

- Raising these leaders (also young ones) to be respectful, protective of all children is one of the important things we can do to stop trafficking

=/= to give hope to recruited boys rescued from the atrocity that is human trafficking

* USE FASHION TO FIGHT THE GREATEST BATTLE HUMANKIND HAS COME UP AGAINST TO DATE - SLAVERY

- 400% PROFIT WILL SUPPORT ORGANIZATIONS

- Opening career opportunities within the company (to train, equip & empower them to take control of their own destiny through fair trade employment)

- Government signed (foundation (stricting)

-Gov’t support + NO tax - for me

- PRESS contact's send my concept out (Clients) = PROMOTE ME

- FASHION FOR A GOOD CAUSE

- Retail price mine + theirs

- Signatures page required

- LIMITED = 2 each season

- + best sellers
VISUALIZING CONTRAST

Shift from MONOTONE to BRUTAL MATURE
- Have experienced femininity or masculinity

SURREAL UNDEFINED ABSURD
-almost "staged"

SOFT & LIGHT vs. SHARP & COLD
- Do I like the overall surreal, yet tangible look, which is the initial impression I get when looking at the children.
CONCEPT CHECK TO-DO!

1. Personal starting point: image + origin images
2. Concept + images + print development

TARGET GROUP

APPROACHABLE

ENERGETIC

SLIGHTLY BOYISH LOOK + ATTITUDE

"AGELESS" HARD TO DEFINE, WHICH IS GREAT FOR MY TARGET GROUP

TOO YOUNG

PICTURE IS MORE FOCUSED ON OVERALL LOOK, RATHER THAN TO REALLY FEEL THE EXPRESSION OF MY MUSE

D A BIT OF A BOARDED TOUCH, I NEED MORE ENERGY IN MY TARGET GROUP

COLLECTIVE FEEL: Vapid + Slicker

NON-PROFIT LABEL

SICK GIRL FASHION

SILICON STOP FORM

5 Realization Answers
TARGET GROUP

YOUNG, CREATIVE & AMBITIOUS WILDCAT // STORY-TELLING STYLE // TEENS UP TO 30 YEARS // DEMONSTRATION FREQUENTER // PASSION FOR CULTURES // EMBRACE CONTEMPORARY MEDIA // TOWNIE // CONFIDENT, ECCENTRIC & BLUNT CHARACTER // ORGE TO RAISE SOCIAL AWARENESS // ON THE WAY OF LEAVING AN INFLUENTIAL FOOD PRINT ON OUT EARTH
PREPARING THE CONCEPT CHECK
CONCEPT CHECK TO-DO!

1. Personal starting point
2. Concept + images + print developments

QUOTE

CAMOUFLAGED CHILDHOOD

TARGET GROUP

MATERIALS

JURISDICTIONS

- Collective heal: velcro
- Non-profit T-shirt
- Material samples

- Clip holder for reminders
- Suggestion for format
CONCEPT-CHECK TO-DO!

- PERSONAL STARTING POINT: FORM + COLRNG IMAGES
- CONCEPT + IMAGES + PRINT KEYWORDS
- VISION + MISSION (PRINT & FONTS)
- Hard-List Match?

COLOR (CARD) - palette
- MATERIALS + KEYWORDS
- EXPERIENCES OF MATERIAL
- Form + Silhouette
- Muse + Pic

Target Group + Press:
- print, word Logo, logon tone me (or badges put there)

- Wite, sketch + practice; corner Realization questions (Core)

Grammar: draw, container, Circles, fence, box, com, circle, line, chair, Karen
- Print, all images.

- new target group: (pictures)
- Army print art research (Army)
- draw line-up
- show tone (iron)
- show think (that’s inspiring)
- low materials (fluid, rio, shift)
- logo proposal: dynamic marine, shadow 3D
- pic: military army picture, pic of award, pic of children’s outfit
- concept - feel velvety
- non-print label
- Sylver Shop Form X

Sylver Shop Form X
5 Realization Questions
4. MATERIALS
Comfort, fluffy, and stiff fabrics emerge as attentive and essential partners, ready to convey differentiation and communicate emotions. This collection will feed an ever-surprising combination to suggest unthinkable and fantastic blends, to create nicely unmatched silhouettes of too big and too small. It is all about challenging contraries by shifting transparent materials onto layers and mixing thickness and delicacy. Materials are rich and swollen up, gleaming and voluminous in once. Qualities and color choice express hidden elements revealed only through a second reading.

4. FORM / SILHOUETTE / SHAPE
Warmly on the borderline of the strange, spicing up sporty street wear with memories of childhood and tough details of metal Paying special attention to functional 3D pockets, introducing asymmetry and oversized toughness, to compose a body that is brutally shaped by the stranger. Layering, adding on, making all in softness yen playing with fast and brutal, doubling our surrounding reality and dissolving it to be really average. Nestling the body in clothing, wrapping innocence in loving harshness and protective coating.

A collective wardrobe with a sporty DNA, splendidly overturning the healthy dose of street wear, when mischievously blurring children and adult notions. Glimpses of fragility, in terms of design and finishings, underline the search for contrast between control and letting go. Also will jewelry exert its power of attraction. Findings, such as metal pieces, keys and heavy carabiners will bolster the fragile body with these precious shells.

5. MUSE / PICTURE
She seems bold and firm, yet on closer inspection you can tell what a mindful observer she is. Her sober and strong mind in contrast with her playful character makes her being fragile and tough at the same time. Mistakes are not an option for her, neither is inequality. This person is shining with powerful beauty, intimidating the outside world with her pure and up-point human being. You wish you would have never met her, once you do — you want to know everything about her.

6. TARGET GROUP / LIFESTYLE (Chaplin up casual promotion)
I target young, creative and ambitious wildcats. Politically interested, they are transgression fanatics and share a passion for literature and cultures. Nevertheless, they value the latest technology and make sure they are not missing out on any of that. They are townies and enjoy hanging out with their friends in up and coming places, spreading their confident, eccentric, and blunt characters.

Their urge to raise social awareness is pinpointed/translated through the conscious decision to stand out/express with their story-telling style. With transition at my core, my designs will speak to this generation of teens up to 30 year olds, who are well on the way of leaving an influential footprint on our earth.

NEXT STEP
Skype interview with WarChil people vor ort. Paris fabric shopping and PEN FRIEND

Start writing, experiments in material & designs.
Non-Profit organization / Bullet points per paragraph.