

## **CHAPTER 5**

### **DESIGN AND REALIZATION**

#### **5.1 Visual Research**

The author conducted a visual research to search and look for inspiration visually. It consists of the mind map of the concept that the author wanted to pursue in the collection, and the inspired images that was found through primary researches and secondary researches. The visuals from the primary researches are from the thrift stores that the author went to in order to see the silhouettes, while secondary researches are from the Internet such as WGSN, fashion blogs, and websites. From the researches, the author then will analyze in order to inject the inspirations to the collection.

##### **5.1.1 Mind Mapping**

In order to create a collection, the author made a mind map to develop the inspirations and concept. The mind map that the author made was varied because of the progression of the diverse cultures that the author wanted to inject in the first collection, and developing the final chosen concept along the way.

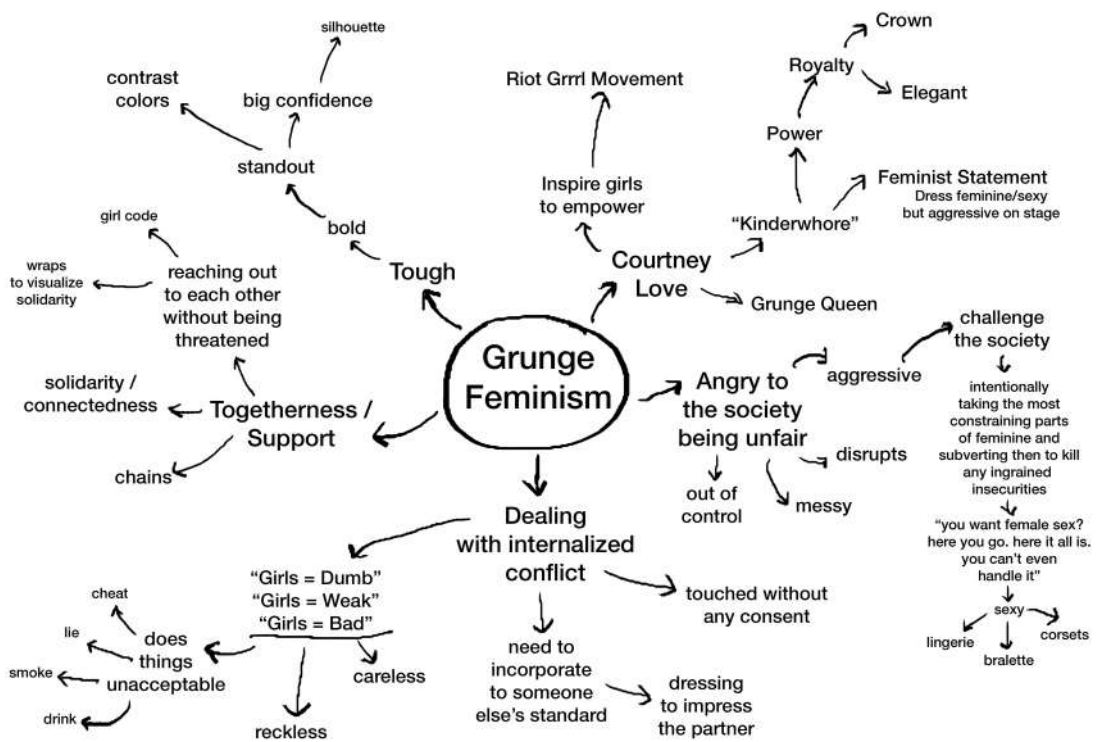


Figure 5.1 Mind Map on Grunge Culture

Source: Author's Image

Grunge Culture inspired the author for the collection. However, since Grunge Culture is broad culture to be develop as a collection, the author did the research on Grunge music, where it is a medium to self-express and speak out about their lives. The music supports how men can be fragile, and how women can be aggressive. However, the author would like to focus more on the effect of Grunge music towards the female society where it talks about the revolution of female musicians to advocate feminism. This lead to a deeper research which resulted one of the most important women in the Grunge culture who is the pioneer that spread the feminism, which is Courtney Love. Along with her spouse, Kurt Cobain, they became the inspiration of many women by opening up the opportunity towards women in expressing their feelings in music, by

changing the gender aesthetic towards women. This led to the Riot Grrrl movement where they spread the ideology on how women can be more aggressive and ask for more from Courtney Love. Considering Riot Grrrl is a feminist movement who has lots of bands shouting their anger in a patriarchal society, the author will focus on Bikini Kill, Bratmobile, and Heavens to Betsy because they were considered to be the pioneer and the first generation of the Riot Grrrl movement.

Although their music talks about encouraging a female-centric environment with radical feminist lyrics and fiery performances, but what makes them a strong movement is they based on statements that they made together called the Riot Grrrl Manifesto. They write their manifesto based on the anger towards the society saying girls are *dumb*, weak, and bad. Not only from the anger, but their purpose on writing this manifesto is to support other girls that are having the same internal problem such as street harassments and sexism from the society. From this manifesto the author took the emotions that they wrote and visualize it into a collection.



Figure 5.2 “Kinderwhore” look on Courtney Love

Source: <http://www.styleonvega.com/>

Linking to the Grunge fashion, the female grunge bands possess its own style that was popularized by Courtney Love, called “Kinderwhore”. This style comprises of torn, ripped tight or low-cut babydoll and peterpan collared dresses, knee-socks, overwhelming makeup with dark eyeliner, barrettes, and wearing leather boots or Mary Jane shoes (RebelCircus, n.d.). “Kinderwhore” is a solid feminist statement by exclaiming that despite the very feminine look, the female grunge bands like Bikini Kill, Bratmobile, and Heavens to Betsy, including Courtney Love’s band called Hole stood tall and confident and tossed guitars around like weapon while shouting their feminist lyrics (Way, 2015). This visualize the contrast image between their inner perception and outer appearance. With this style and contradicting approach, the author will develop the appearance by associating and reflecting deeper the manifesto from the Riot Grrrl movement made.

### **5.1.2 Visual Inspiration**

During the research, the author discovered visuals, pictures, and images from primary researches and secondary researches that inspired the collection. These visual inspirations that the author found will help deliver the message of the collection visually. Therefore, the target audience will understand and capture the message that the author would like to address.

Grunge culture is the main inspiration of the collection that the author will design. These visual inspirations of the Grunge culture from the Grunge feminism to the Grunge Fashion itself will help the author picture what will the design of the collection will turn out.

One of the innovator of Riot Grrrl movement, Bikini Kill had a concert at St. Stephens, Seattle on the 16<sup>th</sup> of November 1991 where the visual of the concert as seen in the figure 5.4 has the raw emotion of what the Grunge culture music sounds like. The raw atmosphere in the concert inspired the author on making the collection by having details of raw edges and finishing to visualize the vibe of the presence on the concerts. The style of what Bikini Kill used in the concert is the “Kinderwhore” with the babydoll dress and feminine look.



Figure 5.3 Bikini Kill’s concert at St. Stephens (November 16, 1991)

Source: <http://rock-cafe.info/>

However, as in the picture (See Figure 5.4) it can be seen that the front women of Bikini Kill, Kathleen Hanna was shouting out the lyrics to the audience. The contradicting appearance of the feminine look on the outside but aggressive image in the inside when performing, inspired the author to make details and fabric manipulation in the collection.

The Riot Grrrl Manifesto was the establishment of the Grunge Feminism; it is like a bible where they wrote themselves to specify their struggles in the society. It illustrates the influence of variation of structuralism feminism through their acknowledgement of the social development of sex and gender along with rehearsals of nontraditional characters in the pages of their writings. It is the evident through the work of Riot Grrrl where it influences other girls to express their anger towards the society claiming that girls are unintelligent, weak, bad, and should just stay at home doing household activities. The statements in the Riot Grrrl Manifesto clearly expresses their raw emotion, which the author will visualize through the details of the collection.

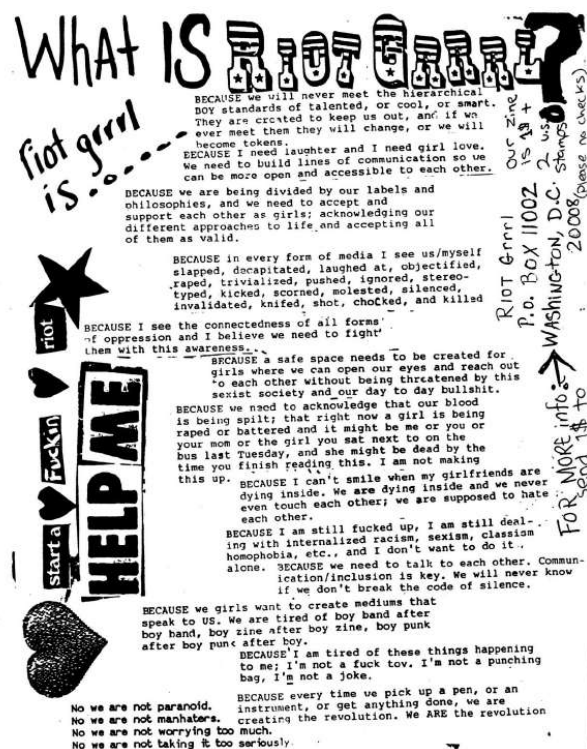


Figure 5.4 Riot Grrrl Manifesto

Source: <https://www.frizzifrizzi.it/>

The Grunge look consist of darker colored plaid flannel, stonewashed or ripped jeans, sweaters, t-shirts, Doc Martens, combat boots, Birkenstocks, and high-top sneakers. Grunge fashion and the key items mentioned above has the effortless silhouette and details, where the author will apply in the collection to clearly show the Grunge Fashion. This Grunge Fashion and the lifestyle of Grunge culture has also impacted TV shows and movies, such as Clerks (1994), Before Sunrise (1995), Singles (1992), My So-Called-Life (1994 – 1995), The Wonder Years (1988 – 1993), and Party of Five (1994 – 2000). However, the most visible evident of the Grunge culture and its fashion is the movie Singles, and the My So-Called-Life TV show (Jacobs, 2017).



Figure 5.5 My So-Called Life Show Outfit (left) Singles Movie Outfit (right)

Source: <https://www.centralcasting.com/>

My So-Called Life and Singles was set during the era of Grunge culture, and it was portraying about the real issues happening at that time. Singles was considered as a



Grunge movie with all the Grunge band members featured in the movie and describe about the culture itself. Both style in the TV Show and Movie personifies the fully advertise grunge style of the mid 1990s. With the effortless look and dressing down rather than to dress up, the characters in the Singles movie and My So-Called Life can be easily identified as Grunge Fashion with the messy hair, flannel, and thrift shop material attires.

Grunge fashion was created as a reflection of their dissatisfaction with the side effects of the eighties economical upswings. Numerous were starting to see the impacts of capitalism and did not support it. They denied to accept in societal classes and were irritated by the idea of human value being defined by money and property (Novoselic, 2004). Grunge did not reject fashion, it ignored it. This is the reason why they dodged investing too much time on prepping and favor looks that break the molds of society, and regularly purchased their clothes at thrift store. There are various of thrift store in Jakarta where the author went to see the silhouette and the mood of the thrift-store clothes.



Figure 5.6 Pasar Baru Thrift Store (left) and “Moloholong” Thrift Store (right)

Source: <https://jakartalounge.files.wordpress.com/> (left) and <https://media.karousel.com/> (right)





Figure 5.7 Pasar Cimol Gedebage, Bandung

Source: <https://www.kotakami.com/>

The thrift stores that the author went was located at Pasar Santa, Pasar Baru, and Pasar Cimol Gedebage. The thrift store located in Pasar Santa is called “Moloholong” where it has the vibe of grunge, punk rock, metal subculture. It was originally located in Kemang, South Jakarta however it was recently moved to Pasar Santa, South Jakarta. It consists mostly of outerwear and graphic t-shirts, however “Moloholong” also provide vinyl, cassettes, accessories such as sunglasses, patches, bags, alongside with bottom wear.

Aside “Moloholong”, the thrift stores in Pasar Baru has a different impression. The thrift stores in Pasar Baru is located inside a shopping center where the whole floor are all thrifted clothes. Furthermore, another thrift shop that the author went is in Pasar Cimol Gedebage, which is located in Bandung. However, Pasar Baru and Pasar Cimol Gedebage does not have the grunge, punk rock, metal subculture feeling like “Moloholong”. The styles are mostly for everyone to wear with not a specific target audience, since they mostly provide basic work attire shirts, outerwear, and bottom

wear. However, since there are numerous stores in the shopping center, there are many options to choose and the price range at a bargain rather than “Moloholong”.

#### **5.1.2.2 WGSN**

Grunge made a comeback in the fashion industry according to WGSN. There are plenty of trends on Grunge for S/S 2019 until S/S 2020, such as the Luxe Grunge where it talks about the denim treatments, Grunge Homage for the Spring Summer 2020: Men which talks about the glam side of Grunge fashion, and Grunge on the Prairie about the Grunge details and key items. Although there is a trend for men, while the author is going to make a womenswear collection, one of the characteristic of Grunge fashion is having an androgynous manner, where Kurt Cobain also uses womenswear as his outfit. There is also a specific future trends, Games Scape where it mentioned about the deconstructed method, which inspired the author to apply for the collection

Luxe Grunge talks about how the Grunge culture has a big influence on the denim treatments, style, and finishing now (WGSN.com. 2019). Joshua Samuels, a trend researcher in WGSN, discuss about this non-stop trend in a video said the trend for the denim offered a more stylized approach, mentioning the key of the trend which are the denim-on denim look, textured details such as ultra distressing along with placement fraying and destruction to represent the ruined grungy edge, moreover the bleach style indigo washes and adding embellishments in order to have a more elevated appeal. The focus on the denim treatments in Luxe Grunge inspired the author to have the details for the collection in order to visualize the grungy effect, which are thrift shop material, dirty, and low-key style. The author however would like specifically focus

more on the fraying and ultra distressing on the denim where it easily recognized as Grunge fashion since one of the key item of Grunge fashion is ripped jeans.

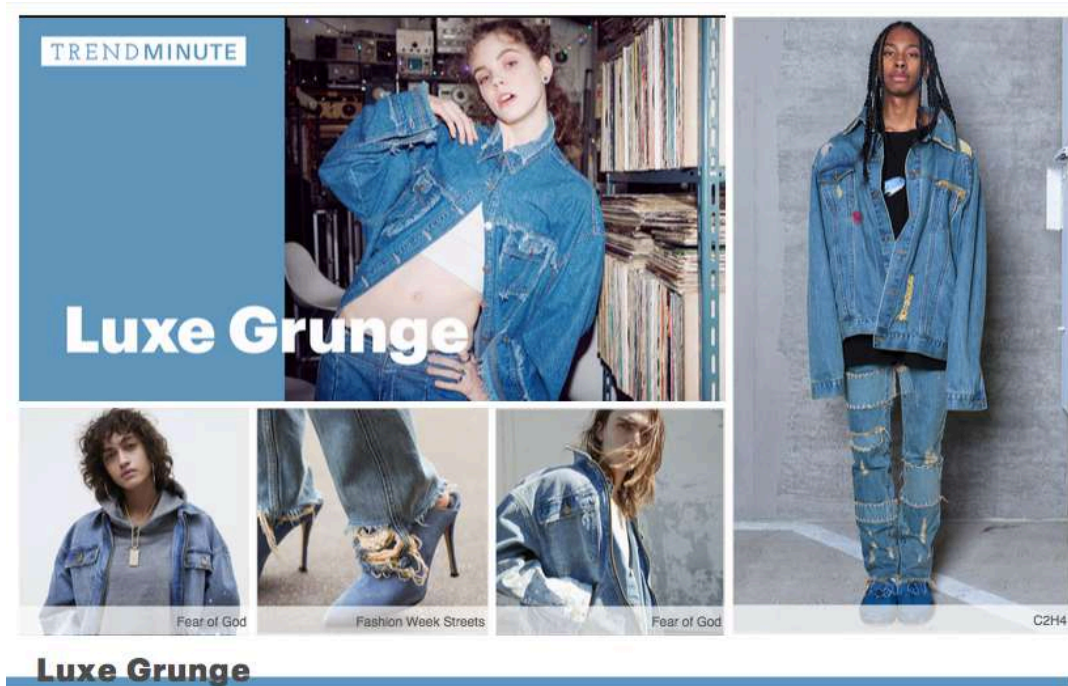


Figure 5.8 “Luxe Grunge” WGSN Trend Minute by Joshua Samuels

Source: WGSN.com/

Grunge Homage is a Design Capsule of Spring Summer 2020 for Men festivalwear. Although this trend is for menswear, Grunge fashion has an androgynous manner where it can be seen that Kurt Cobain, the icon of men’s fashion, also buy his clothes in the women’s section and is a feminist. The trend consists of resort shirt which is a simple printed shirt, tie-dye top, gothic band-style tee for the tops, belted walking short with tie-dye pattern apply on the short to have a more grunge theme, loose plaid trousers for the bottoms, as well as statement cardigans with fun patterns alongside vibrant hues, and performance jacket with blocking color including oversized shapes for the outers. However, the author will not include all of the designs on the trend since

there are most of the item are very festival-wear, which is not the theme that the author is going. The trend which inspired the author is the gothic band-style tee for the top, loose plaid trousers for the bottom, and the statement cardigan for the outer.

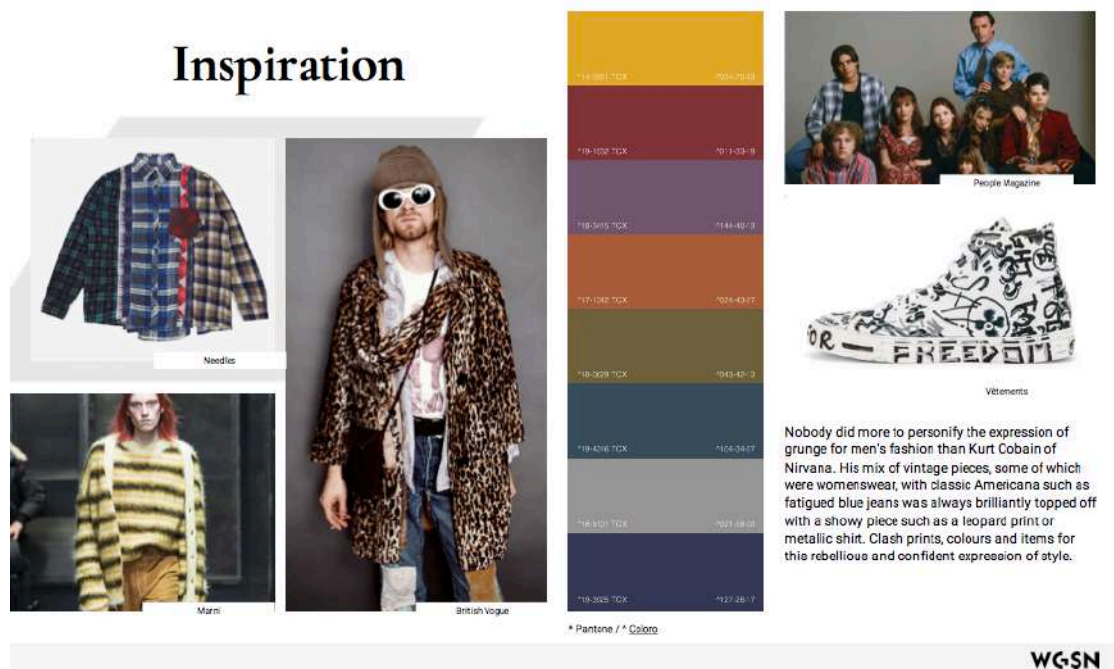


Figure 5.9 “Grunge Homage” WGSN trend S/S 2020

Source: WGSN.com/

The color in the Grunge Homage are also going to be used by the author in her collection, since Grunge fashion often uses mid-tones that are washed and faded in their looks. The mixture of the bright with the mid-tones color of this trend create a vintage effect. The bright tones suggest the spring summer impression, while the darker hues speak the aggressiveness and messages of the grunge feminist music. The color was previously on the Autumn/Winter 2019/2020 collection where it extends to the Spring Summer 2020 collection.

Plaids pattern has always been the key details of Grunge fashion, and tartan pants has no sign of ending anytime soon since it is extended to Spring Summer 2020 collection from the Autumn Winter 2019/2020 collection. The differences between the previous collection, the trouser have a larger scale of plaid patterns and colorful designs. The loose fitting also represent how Grunge fashion prefers comfort rather than dressing up. With the simple silhouette, it can be easily pass to the ready-to-wear market.



Figure 5.10 “Loose Plaid Trousers” featured in Grunge Homage WGSN trend S/S 2020

Source: WGSN.com/

Cardigan look was the number one item that Kurt Cobain used to wear. By reminiscing Kurt Cobain, the author will also put the statement cardigan in her collection design. Although Kurt Cobain’s usual cardigan choice did not have the colorful statements, the author decided to have vibrant hues in order to bring up the Spring Summer collection where the author is going for. The patterns however will be subtle to still have that Kurt Cobain’s look.





Figure 5.11 “Statement Cardigan” featured in Grunge Homage WGSN trend S/S 2020

Source: WGSN.com/

The style that was popularized by Courtney Love called “Kinderwhore” is one of the author’s inspiration. Grunge on the Prairie talks about the 1990s Grunge mixed with femininity, with the floral dresses, silhouettes and fabrics to achieve a sensual look, but with accents of the aggressiveness of the female grunge bands. This trend visualizes the “Kinderwhore” style where most female grunge bands wore during performances.



Figure 5.12 “Grunge on the Prairie” WGSN Trend Watch

Source: WGSN.com/

With the feminine style, such as the babydoll dresses, bustier dress, floral prints, also lace details and adding the grungy undertones with accents of hardcore items such as gunmetal chains represent the definition and purpose of the “Kinderwhore” style, which is the female grunge bands stood tall as well as confident and can throw guitars around like weapon while screaming out whip-smart feminist lyrics although they dressed very feminine. Layers are also part of the look that this trend is going for. Layering dresses with graphic tee and oversize sweatshirt as well as the hardcore jewelry also represent the visual of “Kinderwhore” whereas their personalities are aggressive but it is layered with the ladylike look.

The Expressive Waste trend from Game Scape Spring Summer 2021, talks about how offcuts and deadstock will be more important in the design process to create expressive, pieced-together looks. Other designers have begun to interpret this trend, including young designer Duran Lantink, where he uses waste and sale surplus to create new garments. Similar with Lantink, this collection offered deconstruction



designs from thrifted materials. This allow the audience to grasp the ‘90s Grunge nostalgic feeling from the designs, while feeling comfortable with the used and washed denim instead producing a whole new design from new materials that are sometimes feels stiff.

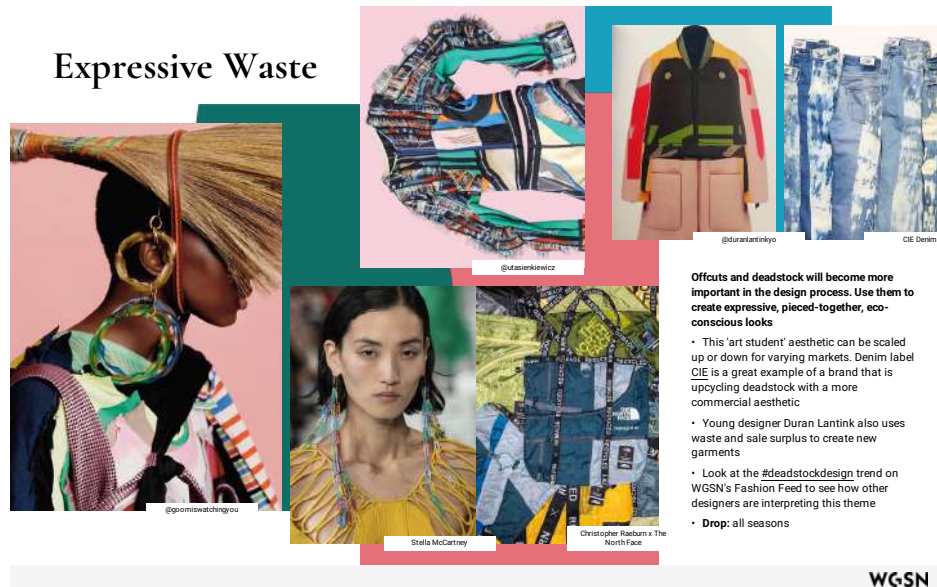


Figure 5.13 “Expressive Waste” featured in Game Scope WGSN trend S/S 2021

Source: WGSN.com/

### 5.1.3 Muse

Muse is characterized by an individual or embodied drive who is the source of inspiration for a creative artist. However, within the fashion industry, it is much more than just an inspiration. They also urge the designers to proceed on creating more. The foremost inquired question when a designer produced a collection is always “What was your inspiration?” and in one collection, a designer may have numerous inspirations, however there is nearly continuously one particular muse that initially propelled the designer to become the creative artist and produce the collection (Boyd,

2017). A muse could also be the creative energy that centers the mind on the mission at hand. Designers select muses for their body shape, sometimes muses can become the literal mannequin for the designer. However, it can also be the style and attitude that rouses the designers (Haywood, 2015). In this case, Courtney Love is the muse of the author for this collection.



Figure 5.14 Courtney Love portrait

Source: <https://bananaroad.com/>

Born on July 9, 1964 in California, Courtney Love grew up on a commune, went through time in reform school and became a stripper at age 16. Her roaming way of life inevitably brought her to Los Angeles where she autodidact her guitar skills and in 1989, she formed the band Hole, with Eric Erlandson after he replied to an

advertisement she set for musicians. Hole's made a big appearance with their debut album, *Pretty on the Inside* (1991), pulled some critical attention from the society because of the confrontational verses that she sang along with immoral live performances.

Courtney Love was speaking for the outsiders within the 90s. She considered herself as a feminist, however she was not utilizing the word "feminism" to promote herself rather she uses her music to promote feminism. It can be seen in the song Hole produced, where she sang in her signature raspy voice around the topic of motherhood, body issues, abuse, prostitution, abortion, rape, and pregnancy. What makes her distinctive from any other musicians is she is not alarmed to exclaim information about sensitive topics also the ugly truth of how female are treated unequally and internal issues that they confronted. With these provocative songs like "Asking For It" which talks about street harassment, Courtney Love performed in a ladylike fashion style called "Kinderwhore". This style was popularized by Courtney Love herself to show the audience that although with her feminine look, she stood tall and certain on her performances, also aggressive by throwing guitars and screaming her lyrics out.

The reason why Courtney Love is the muse of this collection because of her effect towards the society through her music and feminist actions. In a world where women are always saying "sorry", and in a world where women are so often the prey of predators, Courtney Love break that barrier and open the way to other female musicians and other girls to be brave and stand up for their rights.

## **5.2 Design Process**

In order to design a collection, there is a step by step design process that the author should done. When developing the designs for a collection, it involves many components such as inspirations, illustrating the designs, garment patterns, textile, trimmings, and experiments to be able to have a finished product for the collection.

### **5.2.1 Process Flow**

Process flow are conducted to visualize the steps in design process. It inputs what the author did and will do through designing this collection, and gives a clear understanding of the process.

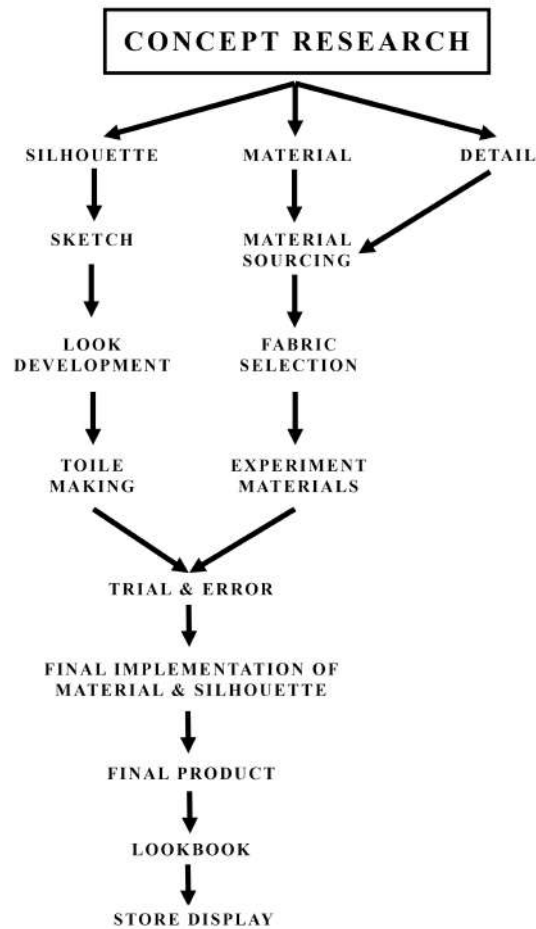


Figure 5.15 The Process Flow on Achieving the Final Look

Source: Author's Image

The process of this project started from the deep research about the concept that will apply in the collection. This process is the most important process to do because in order to continue researching the silhouette, material, and details of the clothing, the author needs to understand the concept deeply. By grasping the concept fully, finding the silhouette, materials, and details will be an easy flow. Finding the inspiration of the silhouette, materials, and details was conducted at the same time, however the author would like to focus on the silhouette and fabric manipulation first before jumping on to the material research. Several sources that the author found for the

silhouette and fabric manipulations are from WGSN.com, fashion blogs, fashion websites, and videos. By being inspired from all these sources, the author then sketched in total of 20 sketches in order to be chosen as the collection design. While sketching, the author also search from several sources to get inspired to what will the fabric manipulation will be, although the deeper research started when the final looks were picked.

After the final looks were determined, the author also started to begin the research on the material that are going to be used. This research will be conducted not only through secondary research, but searching to fabric markets such as Tanah Abang and Mayestik in order if the fabric suits the silhouette that the author trying to pursue. Afterwards, when the final materials were determined, and the fabric manipulation are chosen, the author started to make the toiles along with the final look that were picked.

### **5.2.2 Product Sketches**

Researches of the concept that the author conducted was later on compiled and create designs of the collection. Sketches of the silhouette designs on what the author would like to achieve by utilizing the research that has been done. Developing sketches from just the silhouette into the details and color will make the author has a view on what will the outcome of the collection look like.

#### **5.2.2.1 Product Sketches Development**

From the researches that has been done, the author applied all the knowledge that was gathered into sketches. These sketches will help to visualize what will the final result of the collection from all the analysis that the author did.

The sketches development of the project was started from twenty sketches for the first inspirations to three chosen sketches that have the potential to be developed more subsequently.

The sketches development of the project was started from twenty sketches for the fusion of “Kinderwhore” look with the Grunge Fashion in general and visualization of the Riot Grrrl Manifesto. However, the sketches above still did not have the Grunge and “Kinderwhore” impression which the author wanted to apply in the collection.



Figure 5.16 First 20 Sketches on the Grunge feminism concept

Source: Author's Image

The next sketches development, the author tried to mix and match with the provided clothes to obtain the desired silhouette and impression from the Grunge Fashion and “Kinderwhore”. By searching the ‘90s clothes from the Internet, the author styled and made 20 designs from the research. From the 20 ideas, the author then developed into



sketches by improving the silhouettes and adding the material treatments into the collection.



Figure 5.17 Developed 20 Designs on the Grunge feminism concept

Source: Author's Image

However, the 20 developed sketches from the previous designs, the author had lost the essence of the grunge and “Kinderwhore” look (see Figure 5.20). The silhouette from the previous 20 designs was off putting and the concept and the mood that the author wanted to obtain was gone. The feminine and sexy look from the “Kinderwhore” and the effortless Grunge Fashion were not visible. Therefore, the author developed again the 20 sketches by applying more of the “Kinderwhore” style alongside with the effortless manner in the silhouettes, and adding the material treatments to strengthen the concept.



Figure 5.18 Developed 20 Sketches from the Previous 20 Ideas

Source: Author's Image

The six final sketches from the 20 new designs were chosen for the collection. The silhouette has more of a feminine touch but at the same time there are some grunge aspects in the designs such as the outerwear and the ripped jeans. However, the six final sketches still had a rough idea on how the final product will turn out, it is because some of the chosen designs did not have a red-line connection to each other.



Figure 5.19 20 Developed Sketches on Grunge feminism concept

Source: Author's Image

### 5.2.2.2 Final Product Sketches

The final sketches consisted of six looks with combining the style and concept of “Kinderwhore” alongside with Grunge Fashion. The silhouette derived from the feminine and sexy look from the “Kinderwhore” and the effortless manner from the Grunge Fashion.



Figure 5.20 Final Chosen Look on Grunge Feminism Concept

Source: Author's Image

The first look consisted of an outerwear and a long dress. The outerwear is the classic oversized washed denim jacket with an addition of fabric manipulation at the back of the jacket. The fabric manipulation exclaimed the sentences from Riot Grrrl Manifesto in embroidery to emphasize the concept of the Grunge Feminism. However, the embroidery was covered by another denim fabric to indicate the “Kinderwhore” statement, which is having a feminine look but are actually riot on stage. The long

dress has a H line silhouette with a knot in the middle of the waist that was inspired by the detail of how the grunge society tend to tie their jackets on their waist.

The second look also consisted of an outerwear and a dress, however the outerwear is off shoulder while the dress is short and has a slit on the right side. The rib for the outerwear is made out of netted knit, which was hand-knit to emphasize the togetherness and support women should pursue, since the pattern formed knots. The fabric of the dress is satin with a semi-french lace along the v-neckline to visualize the femininity although it is covered by the oversized silhouette.

The third look consisted of four pieces of garment which were an outerwear, a set of top and bottom lingerie, along with denim pants. The outerwear is a flannel jacket with a patch pocket that was injected another Riot Grrrl Manifesto, and covered in mesh fabric to indicate the “Kinderwhore” persona. The set lingerie consists of a see through bustier and high waist underpants that has the Riot Grrrl Manifesto writings written all over the garments. The bottom is low-rise jeans to display the bottom lingerie, and also have ripped details around the knee and thigh area where it will be inserted different message that express the Grunge Feminism behind the distressed area.

The fourth look has three pieces of garments which are a v-neck tank-top with lace trimmings layered with knee-length dress with a classic oversized denim similar silhouette with the first look. Although the silhouette of the denim jacket has a similarity with the first look, it has a different detail on the front of the jacket. The panels of the denim jacket are see-through with a digital printed writing of the Riot Grrrl Manifesto writings in a form of a plaid pattern. The back of the jacket also has a deconstructed denim pants that are applied as the detail of the jacket. The fabrics of the knee-length dress are satin and tulle with printed floral that the author made to

accentuate the femininity that the “Kinderwhore” style has. The two different fabrics for the dress symbolized the togetherness of two different background, and the bond women should have which was implied in the “X” shown in the dress. To differentiate from the second look, the dress is layered with a bralette with lace as the fabric to give a sexier look, however the dress also has a slit on the right side of the dress to draw the red string from the previous look.

The fifth look consisted of an outerwear, a bustier, and a booty short. The outerwear has an oversized silhouette with flannel and semi-wool as the fabric. The detail of the bustier have an extra floral patterned fabric similar with the dress in look 4 as the strap of the bustier. The booty short was deconstructed from denim pants.

The final look has three garments which are an outerwear, bodysuit, and a bottom. The outerwear is an oversized cardigan with patchwork of flannel fabric and inserted a knit detail as the rib of the jacket. The bodysuit has the detail of a babydoll dress neckline, however the fabric of the bib is mesh with writings of the Riot Grrrl Manifesto inside. The bottom is a low-rise jeans that was deconstructed, and it is to display the bodysuit hemline and emphasize the sexiness from the “Kinderwhore” style, however it will be covered by the outerwear where it implies the “Kinderwhore” statement.

### **5.2.3 Pattern**

In order to achieve the expected result based on the sketches, pattern was made to connect the design to production. A pattern is the template from which the parts of a garment are traced onto fabric before being cut and assembled (Bhati, n.d.). The author will involve drafting and draping as the pattern making methods. The combination of

both methods can help the author achieve the desire measurements accurately from the drafting and the flow of the fabric through draping.

### 5.2.3.1 Basic Pattern



Figure 5.21 Clothes from Different Thrift Store at Pasar Baru

Source: Author's Image

The definite basic pattern that are used in the collection are inspired from the clothes that the author found from the thrift stores. Grunge Fashion is all about achieving the effortless look with the thrift store attire, since they do not care about how they look. These clothes that the author found in the thrift store were then deconstructed and made a new design to elevate the secondhand clothes to a designer status. Deconstructing does not mean the author is just destroying the provided attire, it is instead a simultaneous forming and deforming, making and undoing clothes. By deconstructing the silhouette from the thrifted attire, the author was able to invent a new meaning, to match the message that the author would like to spread from the collection, which is providing safe place for girls to self-express and reach out for each



other. Although this method is considered unoriginal since the author bought an already formed garment and deconstruct the look, it is to be able to still grasp the Grunge mood into the collection which is the non-fashion look. Based on the experience, by producing the attire from scratch from buying new denim fabrics, the outcome would lose the Grunge feel into the collection.

### 5.2.3.2 Pattern Development



Fig 5.22 Deconstruction Process of the Denim Jacket

Source: Author's Image

The author used deconstruction method to produce the denim jackets and pants. This method was applied in order to have the effortless look of the Grunge Fashion. From the thrifted denim jackets and pants that the author thrifted, it was reproduced into a whole new design to be distinguished as a trendy attire to wear in everyday life but at the same time to be effortless. The designs of the deconstructed outfit have details that



are applied such as the writings of the manifesto to show the target audience about the message in this collection, which was to support other women in a fashion form.

#### 5.2.4 Textile

Textile as part of the design process is important because it shows what texture or the character of the fabric will suit in the designs that will be create. The textile also provides definition to the outfit. An understanding of the textile before applying it into the designs are important because different type of textile can make a different type of result.

##### 5.2.4.1 Textile Type

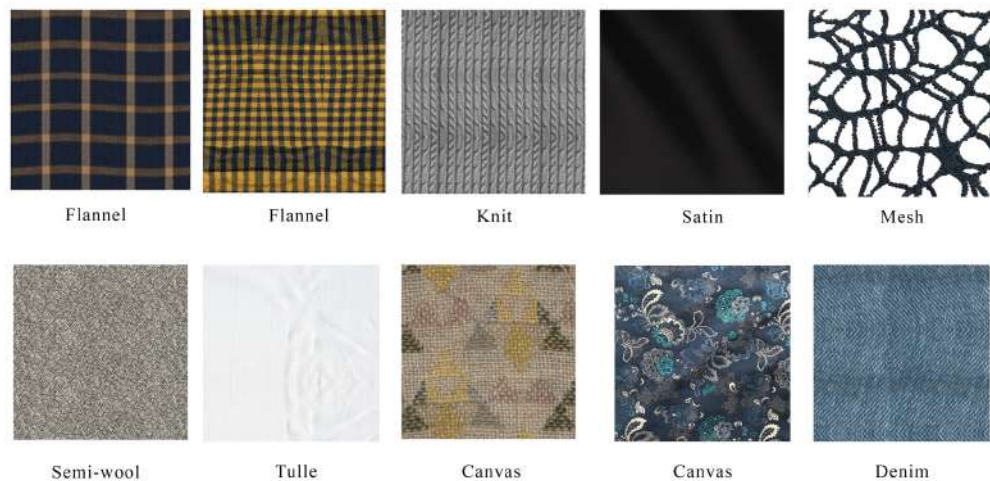


Figure 5.23 Final Chosen Fabric

Source: Author's Image

The chosen fabric for the collection have washed denim that was achieved through bleaching the denim for 20 until 25 minutes by the author alongside old and used

denim that will be deconstructed, with the addition with knit, mesh, tulle, flannel, semi-wool, satin, lace, and canvas fabric. This fabric was chosen in order to grasp the mood of the Grunge Fashion alongside with “Kinderwhore” style. The fabric of the denim that will be deconstructed in order to still have the impression of the effortless manner and used denim, since Grunge Fashion are thrifted clothes.

#### 5.2.4.2 Material Treatment



Figure 5.24 Washed Denim

Source: Author's Image

The author decided to wash the denim as the material treatment for the collection. The reason why the author washed the denim, is because the color that the author was trying to pursue was not available in the fabric stores. Therefore, with two cups of bleach mixed in with three cups of water, the author soaked the denim for 20 until 25 minutes.

### 5.2.5 Trimmings

Trimmings are used to enhance the beauty of the garments. In this collection, the author will apply unfinished trimmings in the collection to grasp the concept of the vibe from the Grunge feminist such as Courtney Love and Riot Grrrl movement's first generation bands concerts which are raw. Further designs other than the denim materials have clean trims in order to still have a presentable look but effortless in the designs.

Other trimmings that are applied in the designs are lace trimmings and ruffles trims. The lace trimmings are placed on the neckline of the dress, tank-top, and the hem of the lingerie is to accentuate the sexy yet feminine mood in the collection, while the ruffles trimmings are used in the strap of the bustier and bodysuit. This sexy and feminine look is to grasp the "Kinderwhore" persona in the collection.

### 5.2.6 Other Experiments



Figure 5.25 Embroidery Writings Covered in Distressed Denim (left) and Embroidery Writings Covered in Mesh (right)

Source: Author's Image



The fabric manipulation of embroidery was applied in the collection. The embroidery that was applied in the collection was mostly writings from the Riot Grrrl Manifesto. The embroidery writings were covered in distressed mesh or distressed denim fabric. This visualized the meaning behind the “Kinderwhore” statement where girl band often wear feminine look for their concert but have a riot attitude once they got on stage. In addition, the embroidery writings also were applied in the plaid pattern to form the flannel-like look.



Figure 5.26 Flower Design in Digital Form (Left) and Flower Design Printed in Hermès Silk (Right)

Source: Author's Image

Other fabric manipulation that was used was fabric printing. The design of the printed fabric was based on the existed fabric that the author bought in the fabric store. This

was to make red-line towards the other fabric. The printed fabric was printed in Hermès silk and applied on the dress for look four and the trimmings for the bustier in look five. In addition, not only it is to draw a red-line with the existed fabric, the design along with the chosen fabric was to make a more feminine touch into the collection, however to match the aggressive mood of the Grunge Feminism, the design was slightly messy.



Figure 5.27 Netted Knit

Source: Author's Image

The final fabric manipulation that was applied in the collection was knitting. The process of the knitting was around two weeks because it was hand-knit and the size was above one meter. The knit was not only used as an applique but also ribbing for the outerwear or the collection. The hand-knit that was chosen for the collection is called netted knit since the detail of the knit has a visualization of a knot which pictures the support and togetherness for women around the world.

### 5.3 Working Timeline

The working timeline that the author made will guide her to develop ideas through research to production such as experiment until the final product.

No.	Progress	Month											
		Mar-19	Apr-19	May-19	June-19	July-19	Aug-19	Sept-19	Oct-19	Nov-19	Dec-19	Jan-20	
1	Research and Development of Design and Material	█	█	█	█	█	█	█					
2	Material Sourcing and Manufacturer Sourcing				█	█	█	█	█				
3	Primary Research		█	█									
4	Pattern Development					█	█	█	█				
5	Portfolio Making							█	█	█	█	█	
6	Toile Development					█	█	█	█				
7	Production								█	█	█		
8	Photoshoot of Product											█	

Fig 5.28 Working Timeline

Source: Author's Image

The beginning process for the project was doing research and development of the design and material at the start of last semester. Furthermore, the author also did material and manufacturer sourcing, and primary research by doing interviews to experts. Pattern development alongside with toile development was conducted while experimenting materials. Portfolio making was conducted after the research and the production start after toile was produce and finalized. This was a month of work, which was carried on with photoshoot for lookbook and line up of the collection.