

POLIMODA, FASHION ART DIRECTION YEAR 1  
FINAL PROJECT 2019/2020.

PRODUCED AND PUBLISHED  
BY  
ALINA NALIVKO, CATERINA MEOLA,  
HRISHIKA DUGAR AND MATHILDE VON ROSEN.

PARADIGMA

## INDEX

- INTRODUCTION
- SOCIAL BODY  
(PRIVATE - PUBLIC / SOCIAL - PHYSICAL)
- KARL JASPERS,  
GENERAL PSYCHOPATHOLOGY, ROME  
1965
- SOCIETY  
ADAPTATION OF MAN IN SOCIETY  
AND EMULATION OF THE OTHER.
- ART, ETHICS  
& ASCETICISM
- THE BRAND
- MEANING OF THE LOGO
  - 3D BUSINESS MODEL
  - VEST









JANA STERBAK  
VANITAS, 1987

By wearing the flesh of others, you get to play its role, to embody its identity.

The title Vanitas is a preamble to metonymy that passes through the flesh, translating the ardor of being consumed by the desire of others or by our longing for this to happen.

Between the drive body of Freud and the symptomatic one of Lacan there is a range of experiments that, passing from body art to happening and from performance to photography, arise precisely from the need to understand the mysterious relationship between meat and essence, between the my feeling and my skin. And Lacan uses the term "skin" to indicate a sort of sack that envelops and contains.

Not surprisingly, by investigating Lacanian theory, we discover a body that is never ours. A container body of incorporations by the Other. A body-place of the Other, produced by signifiers, or by contents that the Other has placed in us. And by Other 'Lacanian' we mean the other mother, the other of the relationship, the other of love, the other of pain and abandonment. In the history of contemporary arts, the use of the body - sometimes abuse - has taken its steps starting from reflections of a psychoanalytic nature. In the essay Body Art and similar stories, Lea Vergine claims that "psychoanalysis and its discoveries act on art and the artist as a social force". - In the essay Body Art and similar stories, Lea Vergine claims that "psychoanalysis and its discoveries act on art and the artist as a social force". From Vito Acconci, to Marina Abramovic, from Gina Pane to the Viennese Activists, from Ana Mendieta to Orlan, the body has become a device of the artist's art and language. But what happens when the body becomes a cage? Or when only the flesh remains of the body?





Jana Sterbak's research provides us with an answer. Jana was born in Prague in 1955. Raised in a clearly Marxist and Leninist education system, she then moved to Montreal, Canada. His investigation of the body and the limits of the human made use of different art forms: Performing Art, installation, Video Art and photography. The theme of the body understood as a cage, cell, prison, limit of the human has been a constant in his research. Jana focused particularly on the analysis of a mutable, abusive, openable and employable body. A body in constant search for an unelectable balance or an unreachable freedom of movement.

With his installations, he addressed the theme of the body overcome in its physicality by a certain technological progress.

Her first works were born in the late seventies, but her best known works belong to the eighties. In 1986, for example, Sterbak staged a performance titled Artist as Combustible in which it deprives its body of something, something that it takes away from itself to offer energy to the world. What is it deprived of? Of their own hair. She sprinkles them with gunpowder and sets them on fire. In this case, the immediate combustion process wants to be a metaphor for artistic energy, the fire of creativity that is emanated from the body and goes towards the other. But this is an almost shamanic act, which breaks into her research direction. Childhood in the Czech soil has well shaped her mentality and determined her choices also in the artistic sphere. Always exquisitely anti-capitalist choices, which focus on the body as an object and its naturalness distorted by the technological artifice.

A posthuman body.



CARTOLINA POSTALE  
CARTE POSTALE  
"GEVAERT"





Lacan's first theories of the body date back to 1949, to the theory of the mirror stage, in which he claims that the body is determined by its image. In the mirror stage, Lacan shows us that, in order to recognize itself as a whole and unified body, another is needed by the subject, therefore it is only by identification with the image of the other that the child acquires the image of his own body. Nonetheless, the condition for imaginary identification is its access to the structure of language, that is, to the symbolic register. Therefore the constitution of the body image is an effect that comes from the symbolic. The image of the body is what gives consistency to the ego which is therefore constituted through the image of the body.

Already Freud in the text *The Ego and the Id* (1977) had connected the ego with the body by affirming that the ego is a corporeal entity and is the place on which the feelings coming from the surface of the body are projected ( see p. 488). The Ego is an I-body says Freud (ibid., P. 490). The imaginary body is a complete form, without fractures, and this occurs through the representation of self that the child intercepts in the mirror.

In 1972-73, in Seminar XX Ancora (2011), Lacan returned to the question of the body intertwining it with enjoyment; in fact, it introduces the concept of the body as a substance that enjoys: "[...] we do not know what a living being is, we only know that a body is something that is enjoyed", that is, it introduces the body in its most instinctive dimension. The subject of the unconscious, consisting of the signifier, gives way to the parlêtre or a being crossed by language and touched by the enjoyment of the body. The speaking body has two enjoyments, the enjoyment of the word and the enjoyment of the body. In the parlêtre, there is simultaneously enjoyment of the body and enjoyment that relegates itself outside the body, enjoyment of the word.

In 1975 Lacan again addressed the concept of body in Seminar XXIII, The Sinthomo

(2006) defining the body as a support for the imaginary, while remarking on its position in space and therefore its consistency. Lacan uses the term skin to indicate that what we are dealing with is a surface, but in the sense of sack, skin as a sack that envelops, which contains the united bodily organs inside (see p. 61). The

body is not only the image, to the point that the imagination implies enjoyment, the real. The real, the enjoyment, which is outside the sense, but not outside the body, is the consistency of the parlêtre. The body as a enjoying substance, a place of enjoyment and to enjoy, is the support of the parlêtre. The body, therefore, as a temple of enjoyment, and in order to be a temple of enjoyment, and not a temple of pure signifier, the body must be living. But what does living body mean? is the question of Jacques-Alain Miller in his Lacanian Biology text. He says that it is not only about the imaginary body (that is, it is not about the body that is operating in the mirror stage), but it is not about the symbolic body either. In this context, parts of the human body can be elevated to the dignity of signifiers. Like the phallus for Freud and the breast for Melanie Klein. It is therefore neither an image body nor a symbolized body. For Miller (2000), it is instead a living body, and "[...] enjoyment itself is unthinkable without the living body: the living body is the condition of enjoyment" (p. 20).







The interest in the body and the body-mind relationship in psychoanalysis:

Freud attributed a central role to the body starting from the *Studies on Hysteria* (1895), in which he observed that some of his patients had somatic symptoms associated with mental disorders. He saw a connection between physical and mental as a result of which he developed the concept of driving (Drive and their destiny 1915) as a "limit between psychic and somatic". The psychoanalytic meaning of the body takes on an even greater centrality in the second actuality, in the ego and in the id, in which the body performs the ego function necessary for the constitution of the sense of identity. "The ego is first of all an entity of the body" (Freud, 1928: 488) and subsequently Freud added: "The ego is ultimately derived from bodily sensations, in particular from sensations coming from the surface of the body. It can therefore to be considered as a psychic projection of the surface of the body ". The body and its affects, although a certain body-mind dualism is still present in Freud, become priorities in the construction of the ego.

Subsequently, psychoanalysis considered the link between the body and the mind fundamental in the structuring of the ego and in the relationship with reality. Winnicott and Bion will develop a broader concept of Freud, of greater continuity between organic and psychic.

Winnicott (1949-1950) identifies the starting point and development of the ego in corporeality. For the author, we gradually come to live ourselves as inhabitants of our bodies and there is only one "psyche-soma" unity. When the mind is tied to the body, the true self develops through the "maternal hold". Isolated from the body, the false self can only be developed. Bion (1950) concentrates his observation on the sense organs as a tool to access the perception of reality and condenses in the "grid" a model according to which thought is a direct evolution of sensory levels. Starting from Freud's writing on the two principles of the psychic event (1911), Bion expands Freud's hypothesis and believes that thought and emotion are inseparable and that the body is the starting point for thought phenomena. The mind develops through a continuous process of learning from emotional experience (Learning from experience, 1962) and is in continuous transformation, through a dynamic process. The ability to contain and process emotions is the basis for experiencing and being able to use the function of the mind, which is experienced by the baby from birth "through maternal reverie".



The role of lived emotions - a key point for Bion - thus sets off a new psychoanalysis. The analysis and the analytical relationship activate a mental functioning capable of bearing the impact with emotions and allow change. The concrete body, in the here and now of the psychoanalytic session, is considered by Bion as a potential of thinking in the making, as a thought waiting to be thought, where the role of the analyst can be assimilated to that of the midwife of a thought that is about to be born.







## SOCIAL BODY (PRIVATE - PUBLIC / SOCIAL - PHYSICAL)

Wellness is a biopsychological condition determined by the optimal general and immediate perception of one's body, resulting from the set of sensations (not always conscious), associated with a sense of vigor and positive body tone, in the absence of unpleasant tensions, coming from the inside the somatic structure, of tiredness, annoyance, of a sense of unease and suffering, of pain, distress and pain (all sources, instead, of malaise). Both well-being and malaise are the result of a complex interaction between the physical somatic state and the emotional-affective condition.

It can also be said that well-being is nothing more than the expression of satisfied organic needs, of absence of pain, or of realized psychic needs or absence of frustrations; it is the positive moment of the simple awareness of existing (Jaspers 1948) or, better, that state of being of the organism which is the integrative synthesis of the feeling of one's personality with the basic emotional tone and the needs of the ego.

Man is at first a living being. But what does living mean? How does his living form relate to the others, which are under his eyes every day?

The organic body has a positional character, that is, it is in relationship with itself: its body limit has particular characteristics.

The thesis of the degrees of the organic and the man is that "man in his being is distinguished from each other by the fact that he is neither the neighbor nor the farthest from himself, yet through this eccentricity of his form of life he encounters himself as an element in a sea of being and so, despite the affine nature of his existence, he belongs to the same set of all things in this world " The complete reflexivity that allows the person to see and be aware of himself, implies that he is also outside himself. With man, with the person, the living has arrived behind him: eccentricity means that the centrality of the closed form is not broken (nor could it be), but the eccentric living is, at the same time, beyond the center, placed in the

nothing. the three spheres of the external world, internal world, common world. Plessner identifies in the latter the world of the spirit, possible only for man: "he brings the person in coming from this led and formed". Unlike the body and soul, which man has and lives, the spirit is the sphere by which we live as people. Even with one person, the common world is given. It is absolute punctuality, "exists as the only man", which allows reciprocity and complete discovery. Eccentricity is the root of a series of possibilities and horizons open to man and not to other living forms. The three anthropological laws not only mean for man to have some characteristics, but allow him to act, to be in the world as a creator and to be a historical being. The human being is illuminated, in its most intimate structure, as a living person whose life is a sphere distinct from being, and which at the same time is not absorbed by this

distinction (otherwise we would fall back into animal centrality with other terms), but is already beyond it.

The three laws are: of natural artificiality, of mediated immediacy, of the utopian place. They concern different areas of human life: the first is cultural, the second is expression (which is the foundation of history and language), the third is that of religion and transcendence.

(HELMUTH PLESSNER, THE DEGREES OF THE ORGANIC AND MAN: AN INTRODUCTION TO PHILOSOPHICAL ANTHROPOLOGY) .

KARL JASPERS







KARL JASPERS,  
GENERAL PSYCHOPATHOLOGY, ROME 1965

Delirium is a private reality. It can certainly be defined pathological when it places obstacles to the conduct of life. This also highlights its cultural and social relativity. Delusion is an extremely rigid and personally valid belief - The morbidity of the delusion does not lie in the content but in the relationship with others and with the world, which is altered and alienated by the community.

Delusion is considered as an 'isolating' reality for the affected subject, then translated into a departure from the common world and from other men considered alienated. Delusion is divided by Jasper into two phases - primary (consisting of actual delusions; they appear as incomprehensible. True delusions cannot be explained,

they are psychologically irreducible.) And secondary (classified as 'delusional idea' - from the internal environment and external of the patient, in relation to other psychic contents, especially from his mood).





## SOCIETY

### ADAPTATION OF MAN IN SOCIETY AND EMULATION OF THE OTHER.

Attitudes: main definitions  
Thomas and Znaniecky (1918)  
the first authors to speak of attitudes:  
social knowledge processes  
that determine action  
Allport (1935):  
Attitudes: neurological mental  
state of readiness, organized  
through experience, which  
exerts a directive or dynamic  
influence on the individual's  
response to each object or  
situation with which he comes  
into contact  
Innovative aspects:  
Attitude as a state not  
directly observable, but  
inferable on the basis of the  
response: intervening variable  
between stimulus and response  
  
Rosenberg and Hovland (1960):  
tripartite model  
  
Attitudes are a psychological  
construct consisting of 3  
components:

Cognitive component:  
information and beliefs towards  
an object  
Affective component: emotional  
reaction towards the object.  
Behavioral component: actions  
towards or away from the  
object.

Attitudes Functions (Katz, 1960)  
  
Adaptive Ego-defensive  
Expressive Cognitive  
How are attitudes formed?  
- Direct contact with the object  
- Mereexposure (Zajonc, 1968)  
- Observation of the behavior  
of others (Bandura, 1977)  
- Observation of the proper  
behavior (Bem, 1972)  
- Tell the others  
Attitude = cognitive structure  
constituted by the association  
in memory between the  
representation of the object and  
its evaluation  
Attitude is a cognitive  
structure characterized by:  
Availability: association  
between object and evaluation  
stored in long-term memory  
Accessibility: time and effort  
required for the mnemonic  
recovery of this structure.  
Attitude has the function of  
organizing and promoting the  
coding of incoming information.

Innovative aspects:  
  
It introduces the concept of  
"strength of the association  
between object and evaluation"  
measured through the latency  
time (time it takes for the  
individual to formulate the  
evaluation from the moment the  
stimulus appears).



Training and changing attitudes

Attitudes are the result of learning and therefore derive from experience:

Direct experience: they are the most resistant attitudes  
Mediated experience: they are based on the observation of other people's behavior

Communication

Attitudes can change for psychological reasons, e.g. Cognitive Dissonance

Reasoned action theory (Fishbein and Ajzen, 1975)

He claims that specific intentions to maintain a certain behavior are good predictors of specific behaviors. According to the authors, a condition that must be met in order for attitudes to be predictive of behavior is that the measures of attitudes and behavior are placed at the same level of specificity.

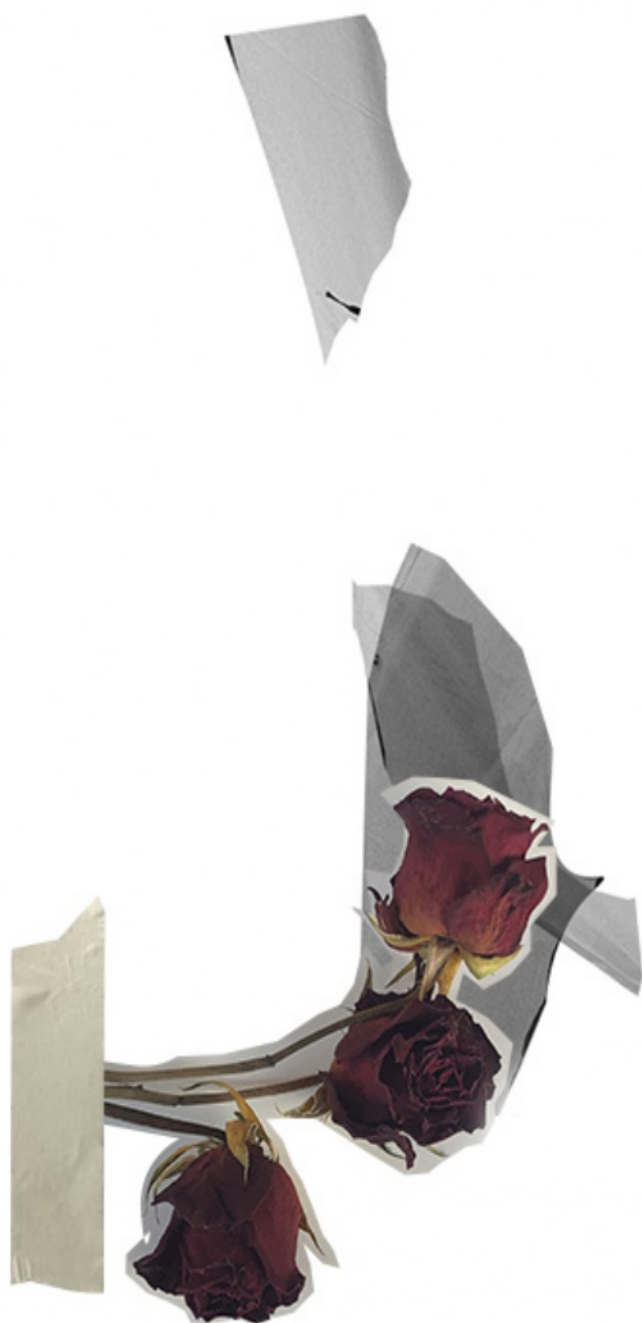
The theory emphasizes the importance of using multiple measurements and the unreliability of the single item.

Basing our analysis on several studies relating to the social behavior of man and the influence that this can undergo in contact with a specific type of individual; we aim as a total rejection of the social group (which would then entertain our customers. We share a total estrangement from what are the physical and thinking hypositions that are imposed today within society - Privileging a total estrangement from these, directing the individual to follow an individual thinking freedom - Coming to an utopian state of security and total liberation from what would be the standardized convention imposed by our civilization.











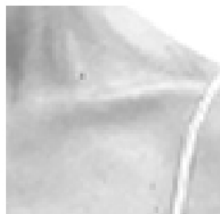
Making an expectation is exactly like painting a mental image of how a thing will be according to our self, but in the world of reality where there are no absolute certainties to rely on, it is easy to see them lose color and disappear, taking the form not more than a painting but of dense fog that envelops and pervades all our senses, taking the name of illusion. This illusion has the dangerous power to make contact with reality totally lose, inducing man to see in it what we want to see by convention but when the bewitching effect of this cloud vanishes, we inevitably collide with it: if you are not ready to take the hard hit, you risk losing track of reality. This phenomenon is defined by Schopenhauer as the ‘‘ veil of Maya ‘‘, and is the centerpiece of all his philosophy: born in Gdansk in February 1788, he was one of the greatest thinkers of the nineteenth century and of the modern era.

Two key concepts already used in the middle of the 19th century by Kant or Phenomenon, understood by the latter as the only objectification of reality as we see it through our mental structures and Noumenon, which instead represents the “limit” beyond which one must never go because otherwise, according to Kant, one would fall into metaphysics and no longer into philosophy, it is a sort of reminder that shows us the limits of knowledge. From the following it is therefore clear that Kant wants to explain that reality is a subjective datum and is filtered through our mental structures that model it through the forms with which it perceives it, while Schopenhauer attributes reality to a deceptive but above all illusory nature, meaning more specifically as a dream: it is as if between us and reality, understood as the product of our consciousness, there was a sort of veil that prevents us from seeing clearly what it really is and contains. This screen is the Veil of Maya, of which Indian philosophy speaks and to which the philosopher attributes the reason why we are unable to see beyond the phenomenal representation and the reason why the world is my representation, that is, a mere optical illusion that hides the true reality, the Noumenal one.

- Pain and boredom



As already mentioned, this will to live allows us to experience all sorts of emotions that lead to the achievement of one's material pleasure in man, that is, the fulfillment of the sexual act and where man believes that he gets the most pleasure for himself proves to be another illusion: this act is in fact aimed only at the conservation of the species, so we can put it simply that it boils down to the coupling between two people of the opposite sex making man become the laughing stock of nature. If, however, there were not the sting of desire then it would result in boredom, a constant enemy much feared by man that induces Schopenhauer to compare life to a sort of pendulum that oscillates between pain and boredom: pain is the true state in which man finds himself constantly immersed, because the happiness that everyone is chasing does not have a lasting nature and therefore when each of us wants something, he has behind him a state of pain that ceases only if that particular desire is satisfied, but after this desire is satisfied new others will emerge and this shows that man always tends to relieve that form of pain that disturbs him so much.





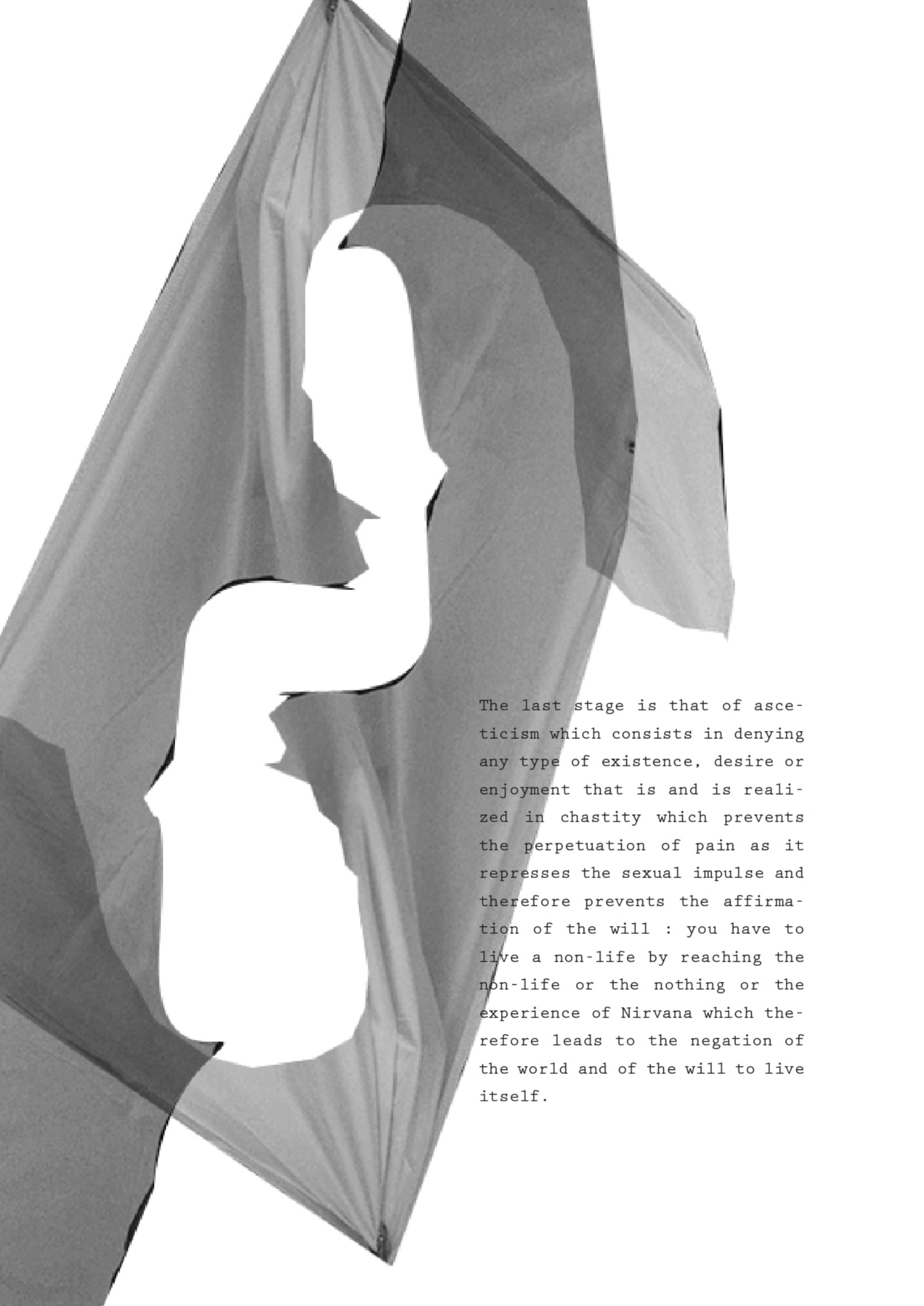




## ART, ETHICS & ASCETICISM

The only way that can make all sorts of illusions disappear from mankind towards the world is through a process of salvation which consists in the annulment of the will to live which consists of 3 stages: art, ethics and asceticism.

Art as it consists in living life in a contemplative way, freeing the object from the conditions that identify it in a particular context in the world, making it universal and freeing us for a moment from desire and concern but once the short term is over artistic vision falls back into the phenomenal world, the place of the vices of the will to live. The second stage is ethics, in which man is more able to free himself from the evils of the world through two virtues: justice which is understood as a negative stage because it consists in not doing harm and in fighting selfishness, protecting life of every man; charity as a positive step in that it consists in doing good to one's neighbor and coincides with true love, the pure and selfless love we feel towards others in that we recognize the evils of others as ours and that we are all part of the same destiny.



The last stage is that of asceticism which consists in denying any type of existence, desire or enjoyment that is and is realized in chastity which prevents the perpetuation of pain as it represses the sexual impulse and therefore prevents the affirmation of the will : you have to live a non-life by reaching the non-life or the nothing or the experience of Nirvana which therefore leads to the negation of the world and of the will to live itself.







## THE BRAND



## PARADIGMA

[PARDE[KNYMI]

In philosophical language, archetype.  
The complex of scientific and metaphysical theories, values and beliefs that constitute the frame of reference within which a phase of the evolution of the various scientific disciplines is situated.

With our brand we want to represent a tiny group of women, who wants to wear something different, which can also be related to their picky personalities.

Our ideal client is a working women, independent, with a strong personality, extremely intellectual, mysterious and which needs to wear something unique, not too striking but equally unusual.

Women who want to wear something unique, but at the same time simple, elegant, with some particular details and that will last forever.

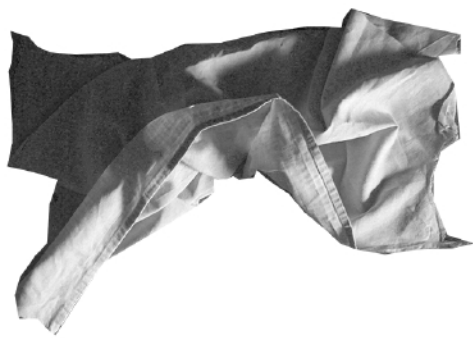
The ideas that we propose with our brand are addressed to a group of women who wish to be different from an oppressive social context, which requires them a sort of schematic label of how to present oneself to the outside world.

The desire to be different, self-aware of their person and the total rejection of

the social impositions to which women are still subjected today.

The brand we want to represent welcomes and appreciates diversity celebrating it and making it the focal point of a sort of goal that we set ourselves, that of emancipating our person from self-imposed customs from the outside and praising the simplicity which is rich in mystery and personality.





## MEANING OF THE LOGO

Mushrooms, precisely because they seem to have sprung up out of nowhere on the ground or on trunks of plants as well as because of the poisonousness of some species and because of the hallucinogenic effects of others, have aroused the imagination of men since ancient times, wrapping themselves in a only of magic and mystery and becoming protagonists of popular beliefs and legends.

According to some beliefs, in fact, it is stated that the mushrooms that grow in a "circle" are generated by nightly dances of witches or gnomes ("witches circle").

In ancient China, for example, the mushroom "ku" or "chih" was considered a symbol of long life, magical, divine and linked in some way to immortality.

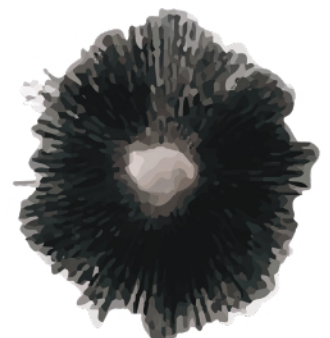
The Aztecs and Mayans consider hallucinogenic mushrooms to be "divine meat" because of their hallucinogenic properties.

Even in ancient Greece, as in China, the mushroom was considered a symbol of life and considered divine.

In fact, a legend of the hero Perseus narrates, after a long journey, finding himself tired and thirsty, he can refresh himself with the collection inside the hat of a mushroom; for this reason he decided to found a new city in that place which he called Mycenae (from the Greek mykés = mushroom), giving life to the Mycenaean civilization.

Instead in ancient Rome the mushroom, although highly appreciated for its culinary qualities (for example the Amanita Caesarea), will also become a symbol of death, and in fact the term mushroom would indicate "bearer of death" (from the Latin funus = death and needle = port, bring).

There are various episodes between legend and reality related to the deadly conception of mushrooms.













## VISION, MISSION & VALUES



Embody your identity.  
Own your identity.  
Own who you are.

To raise awareness of body positivity, to be aware of their own self without any influences from the society. Bringing a group of women, who are independent, confident and most importantly being proud of their own original skin, together. Living and breathing a private life ironically in front of others.

Mission - (what it wants to achieve)

Not only creating a brand but generating an identity for this group of sophisticated forewomen who strongly believe in our concept, could represent our values and would bring us which would gradually create a wave of change in the perception of society.

Values

Central: individuality, forewoman, dominant, intellectual

Expressive: leadership, mystery, subtle but dominant

Instrumental: rare, sophisticated, protection, personal.



## 3D BUISNESS MODEL

CLIENT :

“The most important thing for me to recognise is what a woman is very complex person.. every woman has a mystery inside her. (...) I like the black side people. Black minds, black moods, black clothes: I like the world and I like the emotion. That’s what I try to reflect. It’s romance for the doom generation.” - Veronique Branquinho.

Starting from this such powerful quote from Branquinho, which presents typical characteristics in our ideal customer.

A solitary subject apparently but extremely sociable, but at the same time externally set and meticulous.

Our ideal client is a working woman, successful, totally free from social constrictions, aware of what she’s.

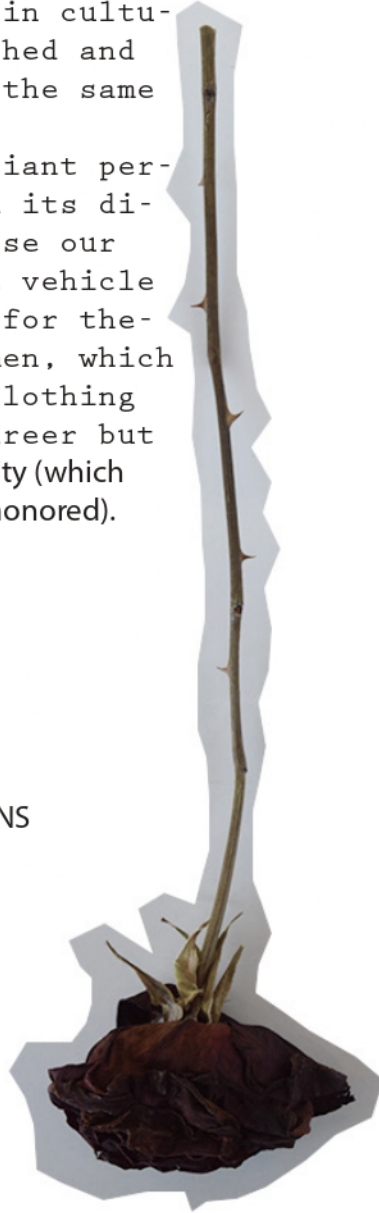
At the same time someone who you can recognise in the crowd; someone distinguished with an extremely strong personality and sure of her ideas.

A charming, intellectual woman, interested in culture and art; bewitched and impactful, but at the same time mysterious.

An extremely brilliant personality, which in its diversity would choose our brand which is the vehicle of representation for these distinctive women, which not only require clothing that fits their career but also their strong personality (which needs high quality to be honored).

KEY WORDS :

SELF AWARE  
SUBCONSCIOUS  
DISSATISFIED  
ACCURATE MIND  
ANTI SOCIAL CONVENTIONS







## USE OF OCCASION :

It presents the power of individuality and subjectivity along the strong importance of putting the accents into the psychological demotion of the individual. The societal inspect of the brand is about complexity. It is characterized by performance and a mysterious woman but at the same time the desire of something simple. The idea of a social space where the brand can be expressed as an complex psychological mind with a simple outcome.

Furthermore it is about personally customized the complexity of the social aspects. The idea behind can be expressed by wearable shapes and garments that lasts. The social impact of the brand has an intellectual approach as well as an unique one. It contributes with a social appeal, with something that lasts with a high quality. Its mission is to put together simplicity contrast to a complex and intellectual mind. This shapes the concepts that most of the time where based on contrasts.

## KEY WORD

## HEGEMONY

## PRODUCT AND TECHNOLOGY :

This passage of the poem shows our attitude towards beauty and individuality. Our brand is about inner confidence, respect and honesty towards ourselves. We want to support these values in women.

Our brand is for real women, therefore clothes should be comfortable, practical, but at the same time beautiful and distinguishing a client from the crowd.

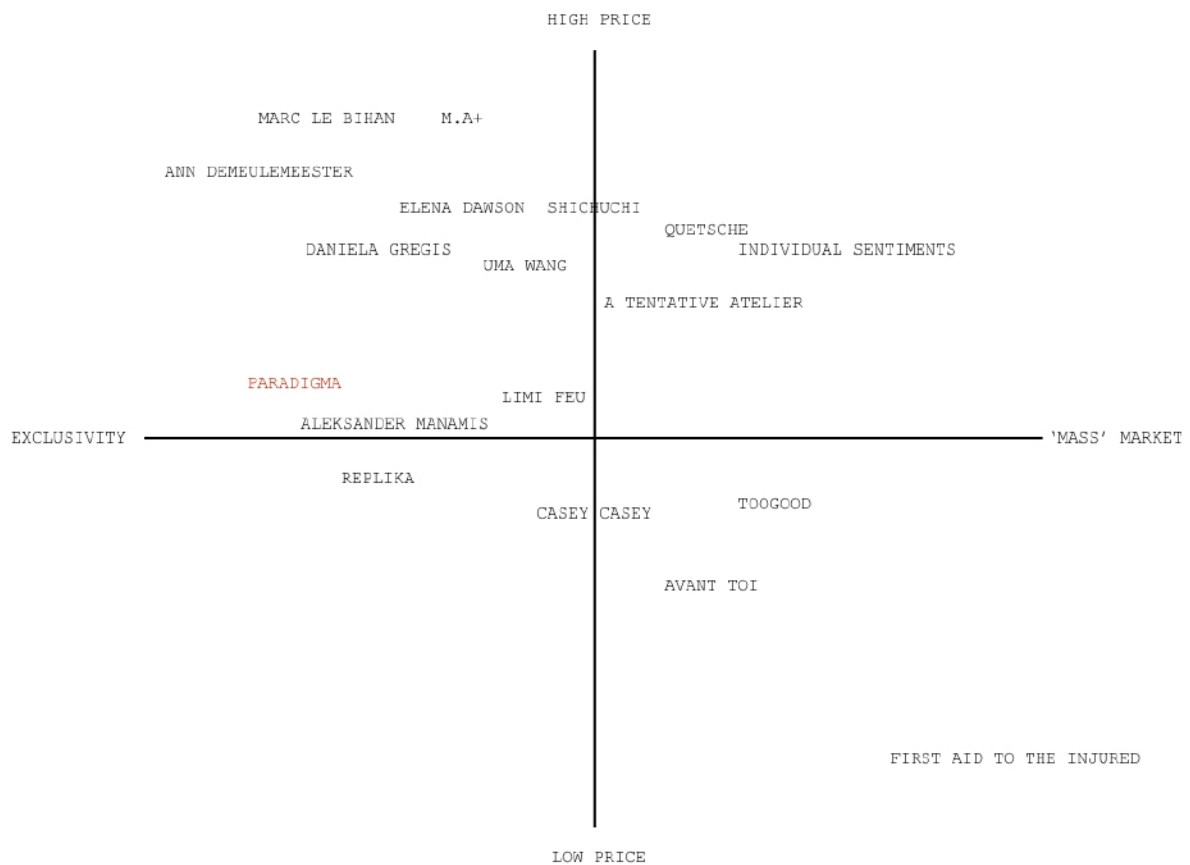
Our clothes combine the non-ideal edges of the material and structured silhouettes. You can call it soft protection. The neutral natural colors of the fabrics show relaxation and openness and at the same time easily fit into the wardrobe.

We are women and we create for women. Our brand considers this an important aspect, because we do not want to change a woman into a society, on the contrary, we value each individuality.

KEY WORDS:

INSULATING







## SWOT ANALYSIS

STRENGTHS	WEAKNESS
<ul style="list-style-type: none"> <li>* STAFF WHO BELIEVES IN OUR IDEALS.</li> <li>* CORE BUISNESS IN A MARKET NICE.</li> <li>* DISTRIBUTION FOR SPECIFIC SHOPS.</li> <li>* PREDILECTION FOR HAND MADE PRODUCTS.</li> <li>* EFFICIENT LOGISTICS.</li> </ul>	<ul style="list-style-type: none"> <li>* HIGH PRICE VS WE'RE AN EMERGING BRAND.</li> <li>* LIMITED VISUAL STRENGTH.</li> <li>* FASHION SECTOR NOT INTERESTED IN SHARING OUR THOUGHT - BEING A VERY FACED TOPIC.</li> <li>* EVOLUTION OF PRODUCTS.</li> </ul>
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li>* NEW NEEDS IN FEMALE TRADE.</li> <li>* AGREEMENTS FOR POSSIBLE SALE WITH EXCLUSIVE STORES.</li> <li>* WITH OUR VIEWS, CONQUER THE FEMALE - INDEPENDENT - MARKET BY COMPETITION.</li> </ul>	<ul style="list-style-type: none"> <li>* DOWNWARD DEMAND EXPECTATIONS</li> <li>* POOR WEIGHT ON THE TURNOVER OF THE DISTRIBUTION.</li> </ul>

## VEST

The Dictionary of Costume (1987), Ruth Turner Wilcox writes of the waistcoat:

“In men’s wear, a continuation of the doublet of the Middle Ages. A sleeveless but lined body jacket, waist-length, and worn between jacket and dress shirt. Made single- or double-breasted, of contrasting color or fabric or matching the suit cloth. A backless waistcoat appeared in the 1950s for summer wear. It consists of two front pieces buttoned center front. Two narrow belt pieces, attached to the sides, buckled in back; the fronts also joined by a narrow neckband in back.”

According to Tom Greatrex in The Berg Companion to Fashion (2010):

“The waistcoat, or vest (as it is known in the United States), is a close-fitting sleeveless garment originally designed for men that buttons (or occasionally zips) down the front to the waist. Produced in either single or double-breasted styles, the waistcoat is designed to be worn

underneath a suit or jacket, although it does not necessarily have to match. Similar garments are worn by women.”

Waistcoat styles vary dramatically over the centuries with skirts and sleeves eventually being eliminated. Elaborate embroidery effects are common in the 18th century). In the late 19th century, vests designed for women became more common.

The Dictionary of Fashion History (2010) gives a chronology for the use of the word vest in menswear:

Period: 1660s-1670s.

A knee-length coat with elbow sleeves, generally confined at the waist by a sash or buckled girdle, and always worn under a tunic or surcoat. This tunic and vest, mainly a court fashion in England, was the forerunner of the coat-and-waistcoat style and the origin of the man's suit.

Period: 19th century onwards.

Synonymous with waistcoat; the American term is still "vest". For women, the vest arrives later and takes several forms before resembling the menswear garment familiar today:  
Period: 1794 into 19th century.

A short, sleeveless bodice of varying design, worn with full evening dress.

Period: Early 19th century.

A term for the French long corset. "New invented Parisian vests...made of rich French Twillet, with double cased bones that will never break. The form of them is particularly elegant, by a Reserve on the peak...(which) has the pleasant and very essential effect

of keeping the gores...in the proper position, and obviates that unpleasant rucking and chafing that is in all the long corsets that have been invented..." (Advert., July 3, 1802, Norfolk Chronicle).





A description of a vest is a sleeveless lined body jacket which is waist length and worn between a shirt and a jacket or only on top of a garment. It is a continuation of the doublet in the middle ages in men's clothing. Its fabric is usually matching the suit cloth, which can be wool. From the period the 1660s to ten years later, the vest was tropically longer than the fashion today and worn under a tunic or a surcoat. This vest was mainly worn by the royal court in England. This was the origin of today's man's suit. Another word for the vest is a waistcoat and primarily used by an earlier period of time.

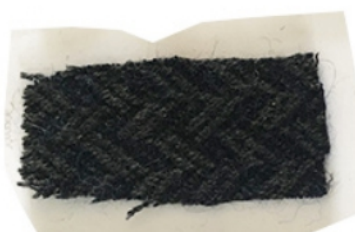
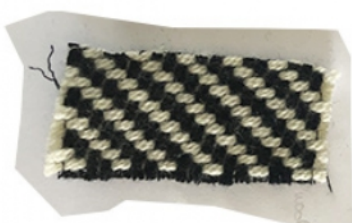
We decided on the waistcoat based on its history and the material of usage. We are inspired by the historical "Little Black Dress", which is an item practical and classic who is worn by a woman in the office in the morning and continues out being worn on dinner in the evening. The vest is a piece of clothing which we believe has some characteristics which remind of the Little Black Dress. What we would like our waistcoat to represent is an independent piece of clothing worn by working women. We want it to radiate an aura of independently, intellectual, with a series of a healthy personality. The vest is striking toward a unique elegant included with specific details form. Most important is that it is a piece of clothing that can last forever, which is thanks to not only its uncluttered design but as well to its material which is fine.

Continuously to its fabric,

this is as well a critical contributing factor why we decided on the vest. Its material is a rich blend between wool and cashmere, both materials from an organic natural source. The following combination enriches and has a practical usage into a woman's life, 80% wool 20% cashmere. Wool is a textile fibre obtained from sheep which has, in this case, the contributing purpose not to be cold. Secondly, the cashmere blend gives the piece of clothing a softer touch and contributes to a more luxurious feeling. This blend is at the same time extremely confirmable as it is practical. The mixture of fabric gives the vest much use of opportunities as it is to keep clean.







POLYESTER

CASHMERE

WOOL



