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Fashion Design and Material Analysis: Issey Miyake's 132 5 Collection

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The Fashion System & Material Analysis: Issey Miyake’s 132 5 Collection

Through interaction with a garment from Issey Miyake’s 132 5 collection, the relationship between designer and wearer resulting from a thoughtful, intentional design process is analyzed through a maker’s perspective.

THEORETICAL CONTEXT:
- Semiotics
- Social Context
- Embodiment

THE GARMENT:
- Collaboration with computer scientist Jun Mitani
- Permanently-pressed folds / silver foil accent
- From ongoing collection established 2010
- Amorphous, ambiguous clothing object
- Unfamiliar dressing process

ISSEY MIYAKE:
- “Creative Maker”
- Influenced by Japanese Kimono-style dressing, Paris Haute Couture, & American Sportwear
- Design Philosophy of creativity & universality

CONCLUSION:
This work bridges the gap between making and theory by focusing on the ways a maker can communicate directly to the end user through clothing design. Miyake’s 132 5 collection challenges preconceived notions of how we interact with clothing both visually and physically. Through these objects we are introduced to an alternative view of fashion and clothes, one that prioritizes the maker-object-user relationship. Instead of limiting ourselves to understanding the motivations of making clothing within the rigid, arbitrary model of the fashion system, we need to also consider the space where dressing the living, breathing body in useful, creative clothing is of primary concern to the maker; here is where lasting and useful innovation can take place.

THE GARMENT:
Garment held by the Texas Fashion Collection, University of North Texas, Denton, TX. Object 2017.019.002.

CONCLUSION:
Garment held by the Texas Fashion Collection, University of North Texas, Denton, TX. Object 2017.019.002.

COMPUTER-PROGRAMMED ORIGAMI FOLDS