

THE RITE OF SPRING

INDUSTRY
SPECIALISED
PROJECT

LAN HA VU MINH

MANIFESTO

Our key values are **uniqueness, longevity, and innovation**. Trying to dissociate ourselves from the world of trends, we create **one-of-a-kind** pieces with the highest **quality and craftsmanship**. Each garment has a story behind it – it is made to last **forever** and be passed down through generations.

We offer **custom-made** pieces as well as a **rental** system in order to reduce waste and increase exclusivity. Our bespoke pieces come with a lifetime warranty, and we will work closely with our customers to repair or redesign a garment should it ever need refreshing.

Our garments are extravagant, regent with a modern and innovative twist. We like to test our boundaries and experiment with juxtaposing shapes and materials. This form of **wearable art** can be worn by anyone, and it is meant to make them feel confident and special.

This collection tells the story of the ballet **The Rite of Spring** by **Igor Stravinsky**. Its premiere in 1913 caused a huge riot outside the theatre as it was too **controversial** at the time. The costumes were unconventional Lithuanian folklore dresses, the dance moves involved aggressive stomping and the storyline of the ballet itself was about the sacrifice of a virgin and making her dance herself to death in order to bring back spring. The music was experimental and unconventional such as the famous opening bassoon line that is playing in the highest possible register. The accent rhythm seems like a random accident but in reality, is a strict 4-bar pattern which creates a sense of unease and unpredictability to the listener. The whole score involves an unconventional orchestral structure, and the music uses multiple musical textures at once such as polyphony, polyrhythm and sustained note which symbolises the chaos and order at the same time. The whole score is a continuous flow of build-up to the climax where the virgin dies.

This collection shows a new interpretation of The Rite of Spring, highlighting all juxtaposing and unconventional ideas. It shows chaos with the beautiful, draped shapes that flow in their own way that look accidental but are actually well thought out. It also shows a sense of order with the parallel pleats that are elevated from their natural form. The signature of this collection is the use of pleats to create three-dimensional shapes by manipulating the direction and size of the pleats. This collection embraces **uncomfortableness and unconventionality** and turns it into something **beautiful**. We want to create a safe space for everyone to embrace their differences and uniqueness. This is a space for fashion with no judgement.

USP

We produce our collection **once a year** in order to maximise the potential of each piece as well as **slow down** the production cycle.

Each of our garments have a **concept and story** behind it, making it more meaningful to the wearer thus creating an **emotional connection** to the garment.

Each piece is carefully made to the **highest standard** with **attention to detail**.

Our garments are **one-of-a-kind** with innovative shapes and textures that are unique and unexpected.

Each collection can be interpreted in its own way, and we hugely encourage our customers to **modify and personalise** our garments to their own taste.

Fibre/ Textile

- Sustainably sourced e.g., deadstock or upcycled
- Sustainably created from trusted manufacturers with aligning values and working conditions
- Long lasting due to high quality

Re-use

- With rentals
- Passing down generations due to the high quality of the garment
- Lifetime warranty enables customers to get garments fixed or reworked into a fresher design using existing garment
- Donating so they can be enjoyed by many more

Use phase

- Long lasting due to the high quality and craftsmanship
- Emotional value to customer

Design

- One-of-a-kind
- Unique shapes, fabrics and texture combinations
- Extravagant, not everyday wear
- Embedded storytelling, communicate closely with consumer on the meaning
- Customisation option due to made to order system and lifetime warranty

SUPPLY CHAIN

Manufacturing

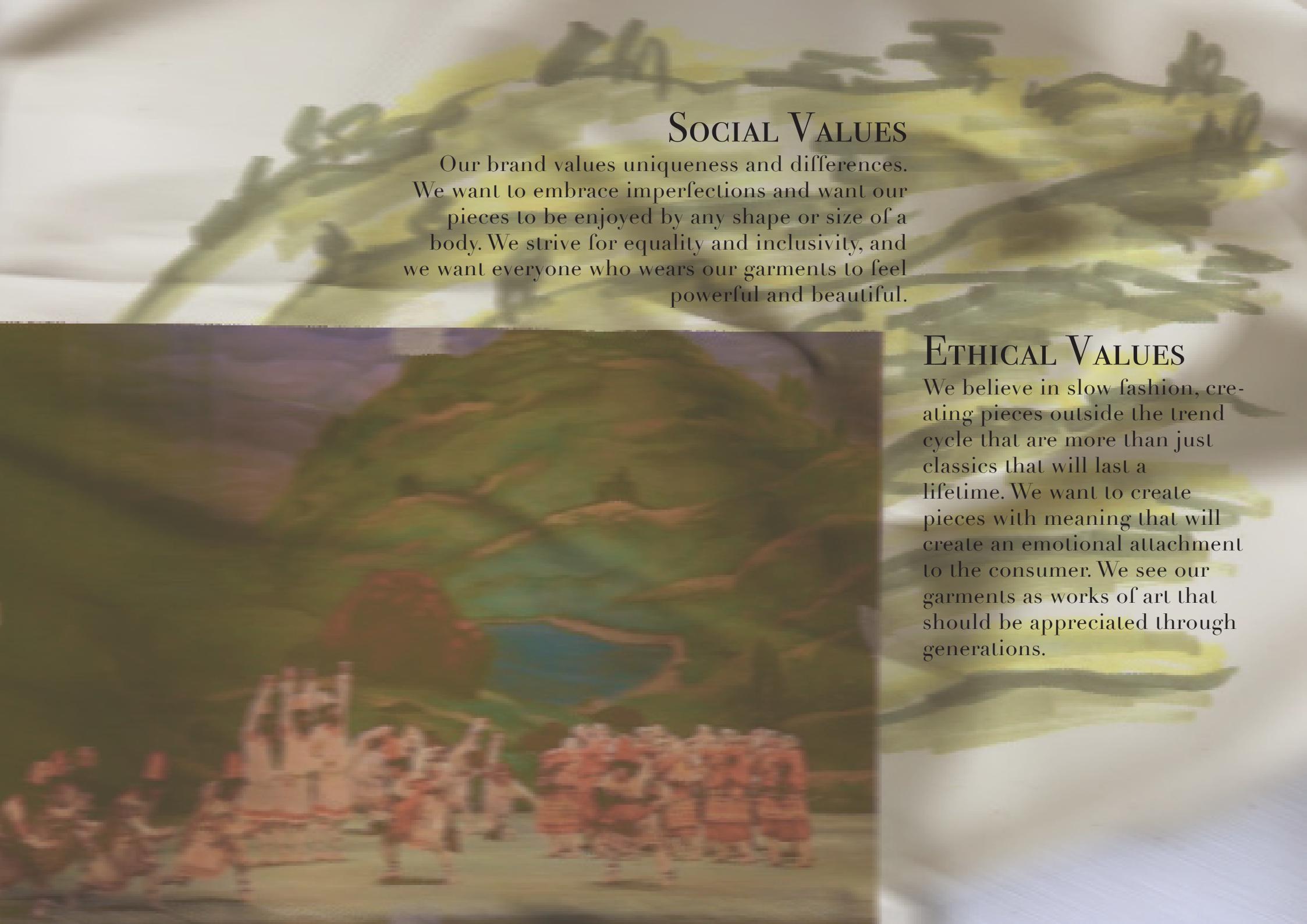
- Small workshops
- Attention to detail
- Managing every stage of the creation process due to small volume and designer's involvement in both design and development
- High level of craftsmanship meticulous sampling until the fit is perfect and developing at a slower pace allowing for perfect execution

Distribution

- International
- Available to everyone

Retail

- Pre-order system which allows for huge customer input such as colour and sizing changes
- Option for selling or renting since most garments will probably only be worn once (nature of design)



SOCIAL VALUES

Our brand values uniqueness and differences. We want to embrace imperfections and want our pieces to be enjoyed by any shape or size of a body. We strive for equality and inclusivity, and we want everyone who wears our garments to feel powerful and beautiful.



ETHICAL VALUES

We believe in slow fashion, creating pieces outside the trend cycle that are more than just classics that will last a lifetime. We want to create pieces with meaning that will create an emotional attachment to the consumer. We see our garments as works of art that should be appreciated through generations.

- One-of-a-kind, unique designs that are easily recognisable
- High craftsmanship and unparalleled attention to detail concerning the fit, sewing techniques and clean finishings
 - Long lasting due to the high quality and value of the garments could be passed down through generations and be modified
- Emotional attachment due to the personalisation and meaning behind the garments

STRENGTHS

OPPORTUNITIES

- Create a stronger community derived from the close relationship with customers
 - Raise awareness about the value of a garment and amount of care needed to be put in in order to make it last forever
- Collaboration or loaning to celebrities to create a bigger customer base for the brand
- Create a small production team to increase efficiency and productivity

- Long production process due to having only one collection a year
- Small and niche target market of those who are willing to invest in pieces that are not for everyday-wear
- No production team brand is at an early stage
- Not known yet brand is at an early stage

WEAKNESSES

THREATS

- Being copied by commercial brands
- Customers leaning towards cheaper commercial alternatives
- Other brands in the same field with similar aesthetic and values

- The war - loss of large consumer demographic from Ukraine and Russia
- The war -higher shipping costs due to longer plane routes that can't fly over Russia
- Production can be harmful to the environment, carbon footprint, wasting water if sourcing fabric outside of the UK
- Countries still on lockdown due to covid: limited consumption
 - BFC funding for young fashion designer opportunity
- Brexit affecting import of materials and export of finished products

POLITICAL

TECHNOLOGICAL

- Use of social media: relatable to younger generation and higher exposure
- Being contacted by photographers and stylists on social media
 - Clear aesthetic visible on social media
- Not using metaverse to avoid backlash from mining NFTs; links to environmental values
- Competition with new technology such as AI: digital clothing might be appealing to some people

- Higher production costs due to inflation
- Higher shipping costs due to inflation especially when garments need to be shipped internationally
- Rising costs of living: harder to produce garments but also less consumption from consumers
- Currency varying exchange rate might complicate transactions
- High taxes on specific materials such as faux leather or faux fur
- Agriculture importing fabrics such as silk requires a lot of work and is expensive

ECONOMIC

LEGAL

- Strict laws on opening a business and selling
- High taxation
- Import tax and import quotas on raw materials and fabrics: might force to reduce volume of output
- Export tax and laws of other countries not aligning with UK's laws: complications to selling abroad
- Difficult and expensive to patent designs: risk of being copied by high street brands

- Cultural and generational views: e.g., in Asia where people tend to dress more conservatively, sheer or low coverage clothing might be looked down upon
- Connect with customers with similar aesthetics
- 20s and 30s age range as most garments are in rococo style and more appropriate for big events or performances
- Some simpler pieces such as shirts could be appealing for a more mature audience
- Connecting to young people with animal rights values and sustainability values
- Following brand concept more than trends: appealing to some customers that appreciate brand originality and authenticity more
- Collaboration with photographers and stylists which brings a new customer base

SOCIOLOGICAL

ENVIRONMENTAL

- Climate change: need to be more aware of environmental impacts of producing and distributing garments
- use of sustainable and renewable resources
- reducing waste: using deadstock fabrics, upcycling and reducing offcuts by strategic cutting

The Rite of Spring

~ Igor Stravinsky



Stomping



Inspired by Russian
& Lithuanian
folk songs

Unconventional
choreography by
Natalia Nijinsky



Unconventional
costumes by
Nicholas Roerich

The sacrifice
of a virgin
dances herself
to death



Polyrhythm

Chaos of gradual rise awakening of nature at the beginning of Spring

Polyphony

simultaneous fragmentary melodies

Atonal effect by layering elements

C. Picc. in Re

Cl. in La 2

Cl. in Si

Cl. Bass. in Si

Fag.

Chin.

Cor. in Fa

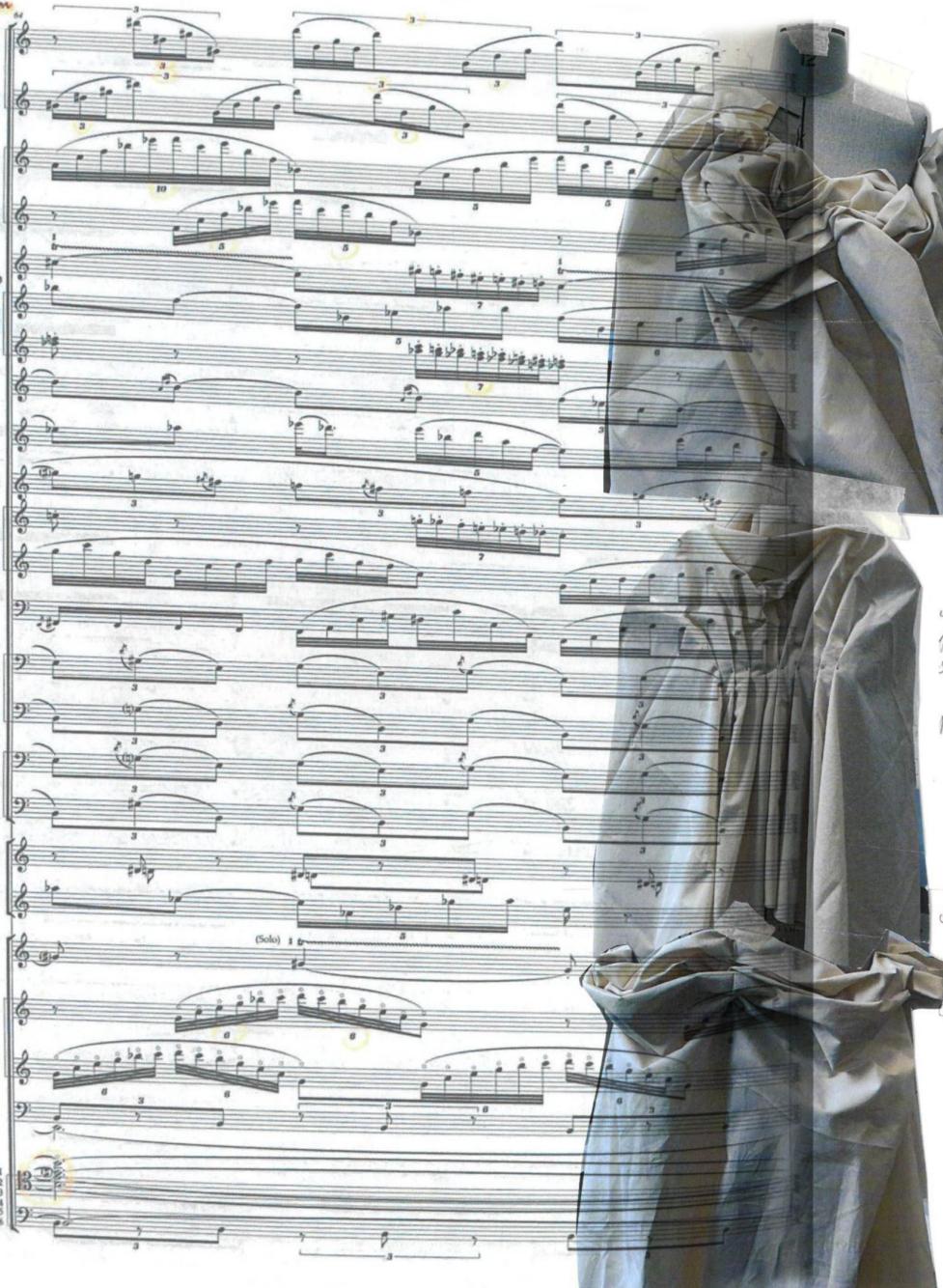
Picc. Tpt. in Re

Vln. I

Vla.

Vc.

Ch.



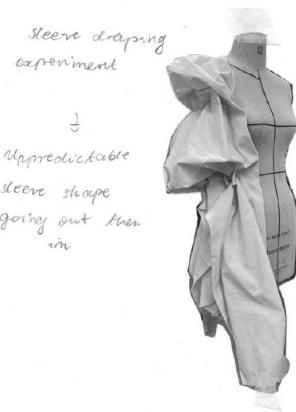
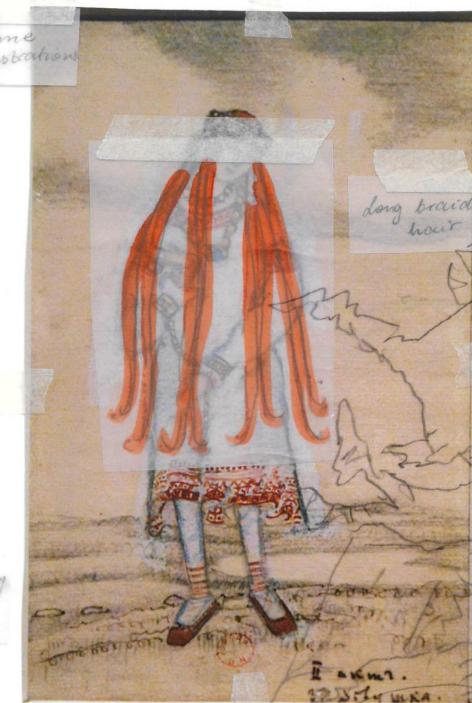
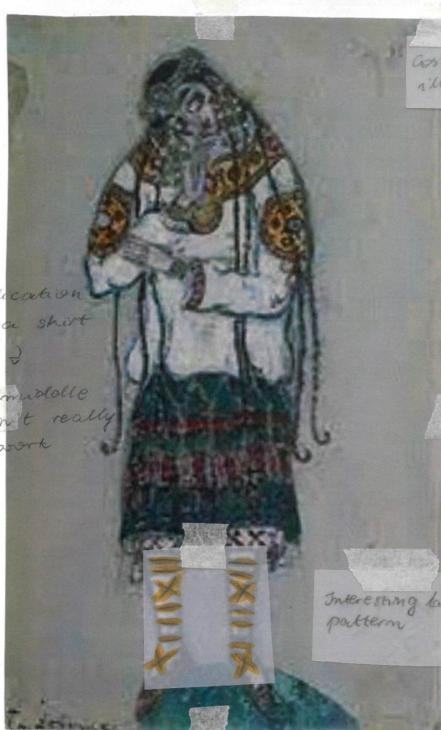
Polyphony:
Heresy, dialogue
exchanging
lines,

Polyrhythm:
All instrument
playing the
same thing
+ parallel play

Sustained note:
One piece of
fabric draped
around
continuously







Intertanning \rightarrow Net suc?
stripes

Cross-cross
panel

三

Back

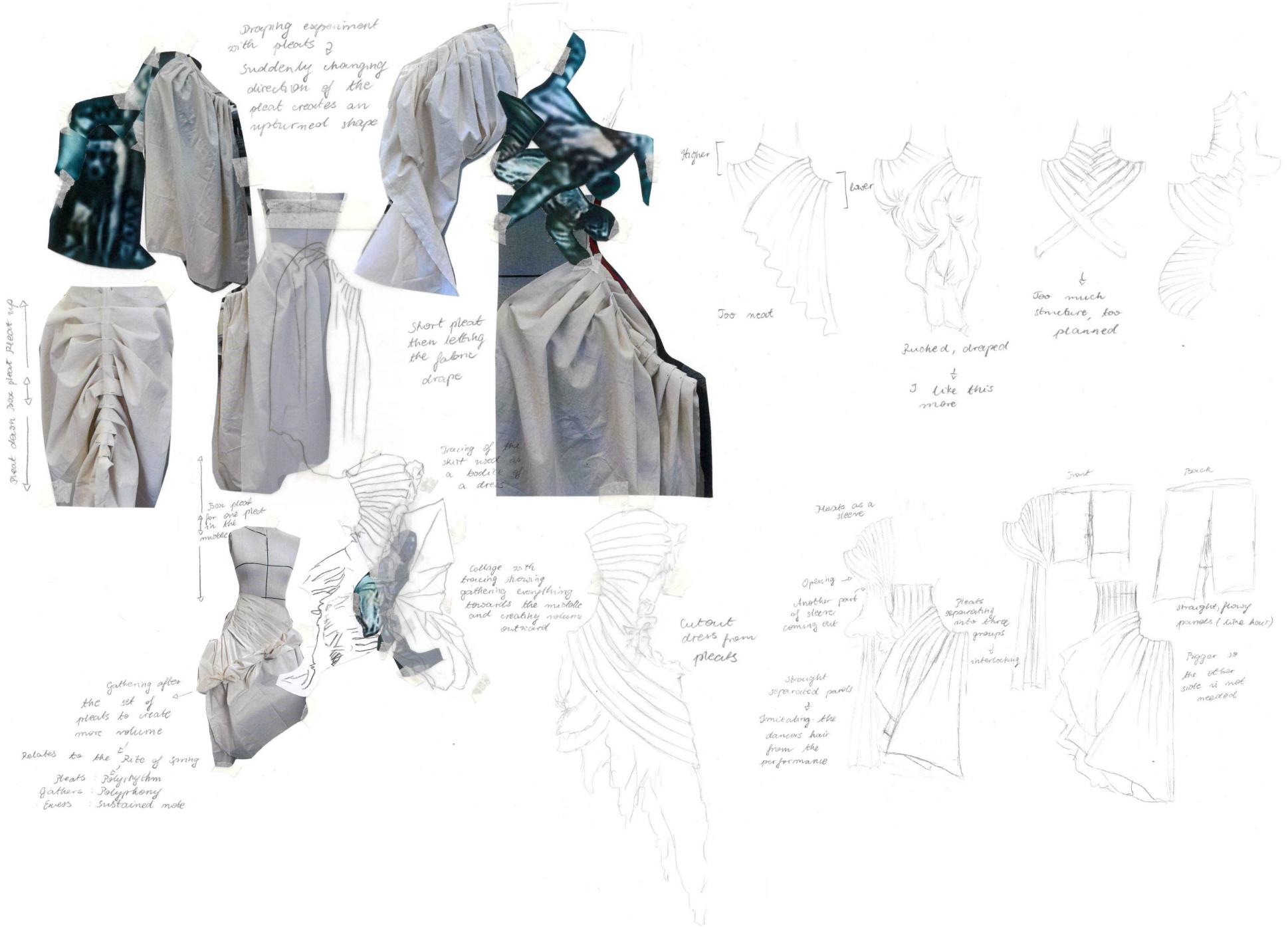
Sleeve draping experiment

Unpredictable
steer shape
going out then
in

$\frac{1}{2}$

Jed at the
back

same shape
but pleats





~Fabric research~

green, mouldy, earthy

↳ might be too lightweight?



Perfect stone colour

↳ cotton drill too heavy

Cream too close to
linen colour?



I like cool-toned pink
↳ might be too much for garment
↳ can be used in line up

Mustard, cloudy yellow
↳ tones used in
Rite of Spring paintings



cool-toned blue
↳ sky, spring

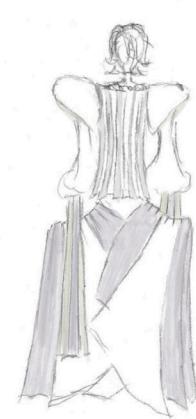
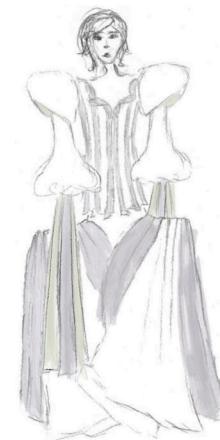
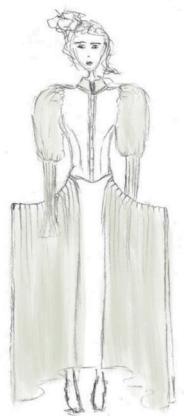
~ Fabrics ~

Off-white
heavy weight
linen

goes well with
linen.



Light / medium weight,
stone / green / grey / earthy
holds pleats well





Bigger at the back,
pleats sit better



Middle panel
thinner, holds +
the sides better



• Too long
• Dart placement
not flattening
- could be a
princess line?
- diamond dart?



Side
dart +
moved
up

Diamond
dart +

Creates a
bulk at the
top



Two separate
pieces, princess
line - works better



Taille fitting:

- Make dart into princess line
- Make collar higher
 - ↳ might add pleats
- Add mini underskirt
 - ↳ might be detachable
- Remove dart from placket
- Create sleeve with volume
at the top, tight at the
bottom so skirt doesn't get
covered
- Drop armhole



- Pattern piece is a rectangle 195 cm x 105 cm
- 13 pleats, starting from 10 cm wide and decreasing by 0.5 cm every pleat, ending at 4 cm at the last pleat
- 7th pleat (middle) is the box pleat between direction changes
- Each pleat is 3.5 cm wide + 4.2 cm folded under so pleats overlap
- Only tack pleat in the places: beginning, middle, end



Rising points
to be pleated
→ slightly larger
near the elbow



Pleated sleeve
↳ Placement
experimentation



↳ I like it
at the bottom
of the arm
more

Simpler top
half of the sleeve
↑
↳ Pleats
leading to
volume ↘





- Pleated collar
 - only on outside edge
 - Needs more dramatic shape - taller & pointier?



- Pleating on ~~s~~ all sides of collar
 - sharper shape
 - too pointy?



Pleats have to be split into two and folded over



less pointy collar - works better
Refined pleat pattern - less bulk
and folds easier



Gather sleeve
head first
→ French seam
to reinforce
gathers



Regular pleats
↓
20 cm diameter
at the wrist
↓
24 cm diameter
at the elbow
(pleats further apart
by 2 mm)

→ Pleats sewn
from the
inside like
darts

→ Pin hem

Pleated
upper collar

Normal
under collar



→ Volume at the
top

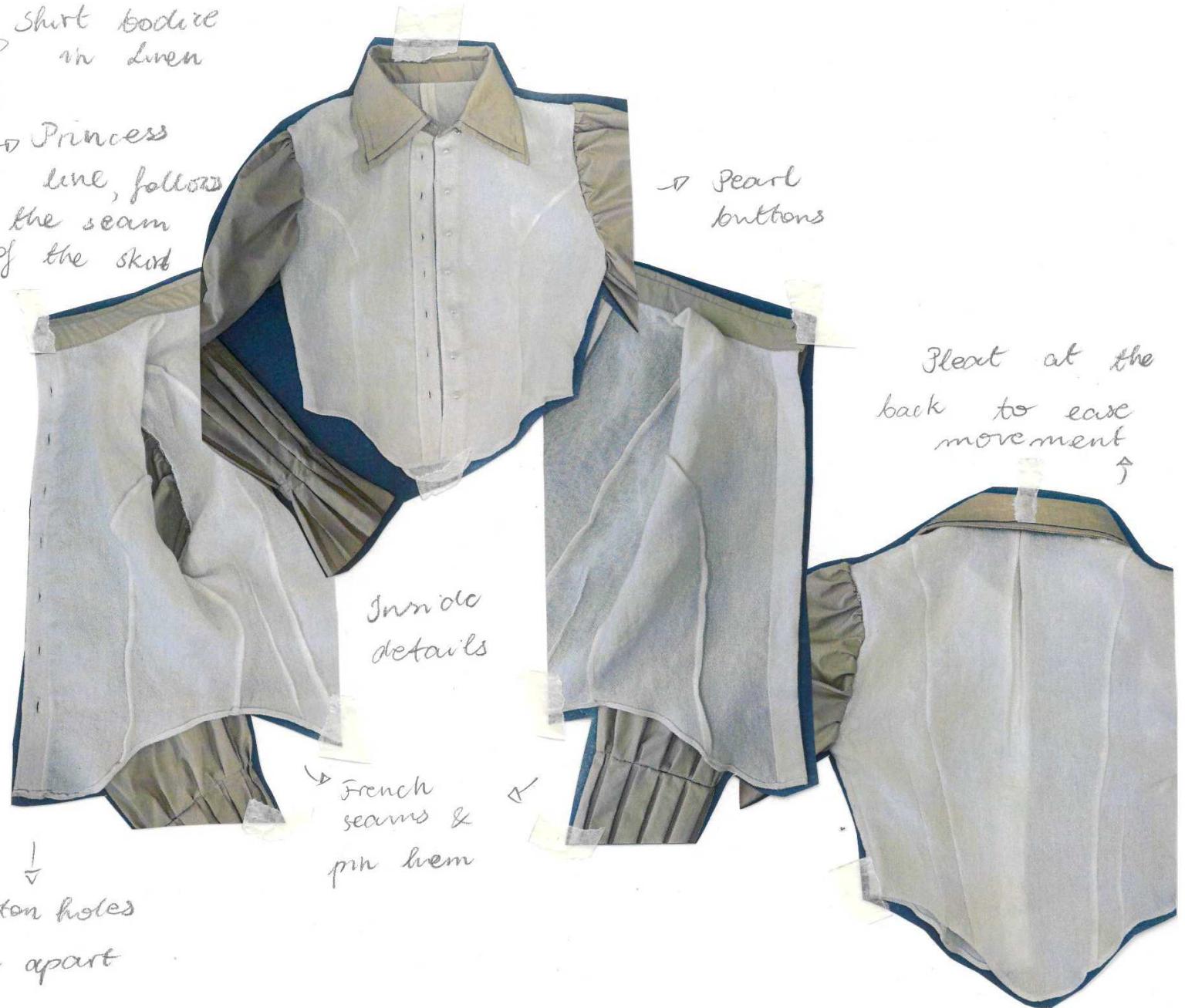
→ Tight fitted at
the bottom



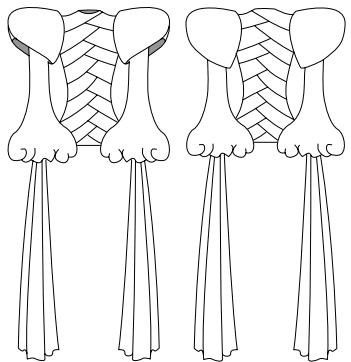
→ Shirt bodice
in linen

→ Princess
line, follows
the seam
of the skirt

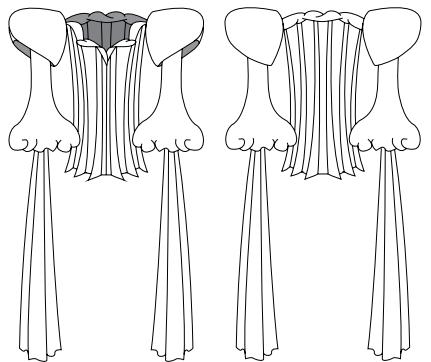
↓
Fly front
placket



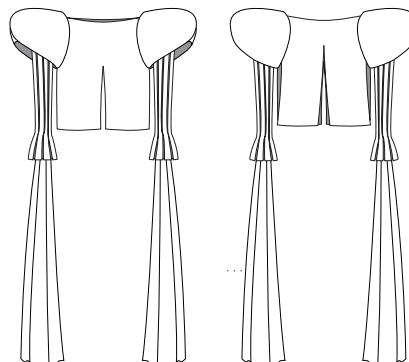
↓
8 button holes
4 cm apart



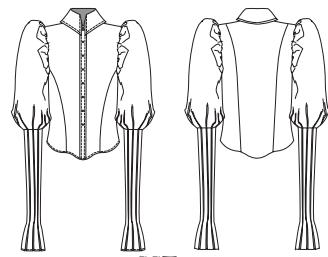
SST231
STOMPING TOP



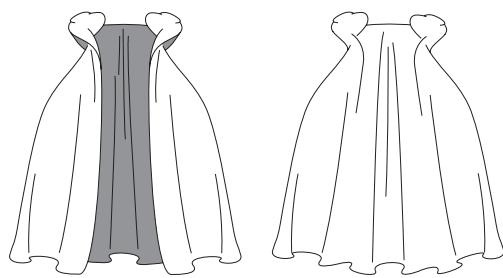
SST232
ELDERS TOP



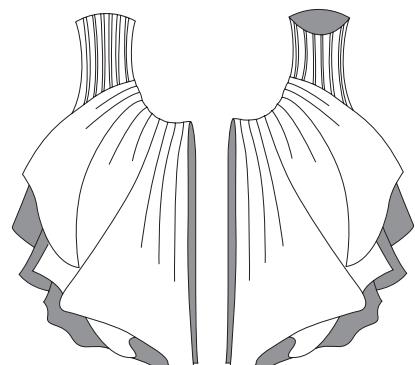
SST233
VIRGIN TOP



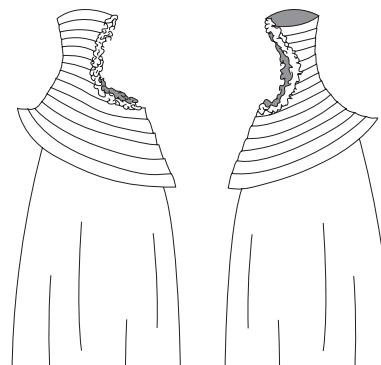
SST234
SACRIFICE TOP



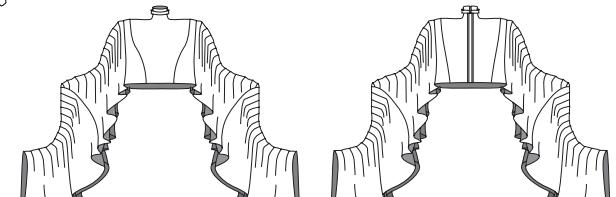
SSO231
RITE CAPE



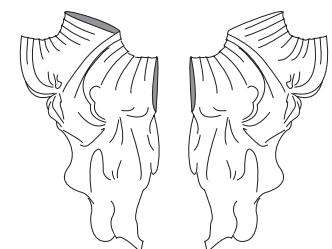
SSD231
RITE CORSET DRESS



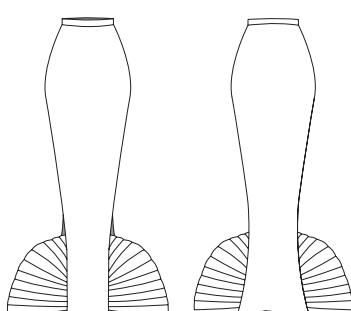
SSD232
DEATH DRESS



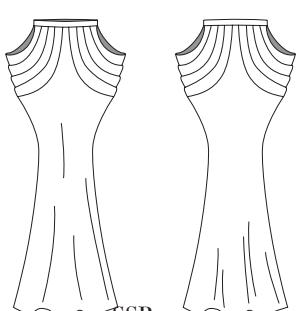
SST235
SPRING TOP



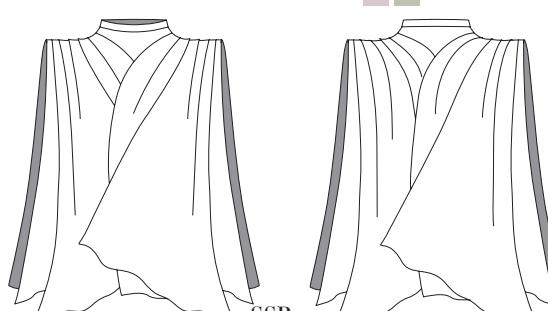
SSB231
STOMPING SKIRT



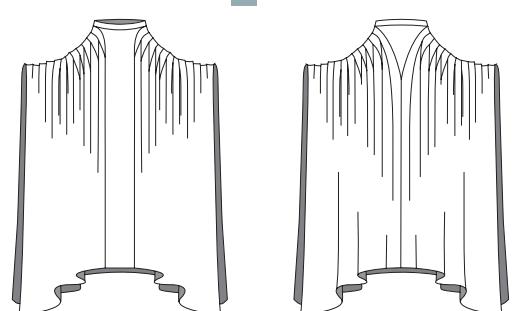
SSB232
SPRING SKIRT



SSB233
VIRGIN SKIRT

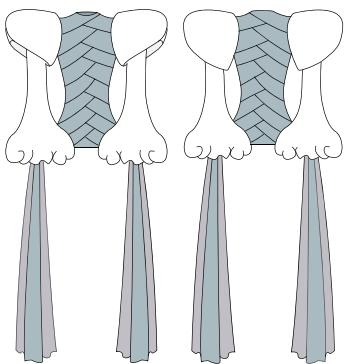


SSB234
ELDERS SKIRT

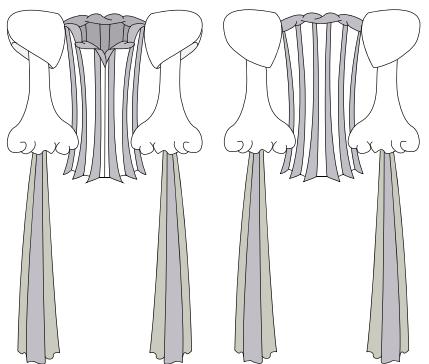


SSB235
SACRIFICE SKIRT

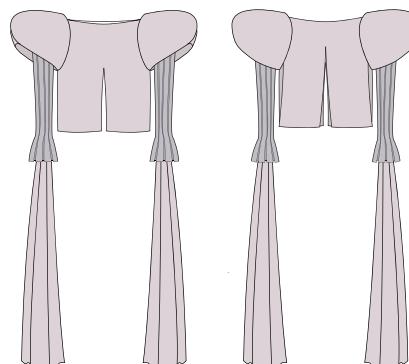




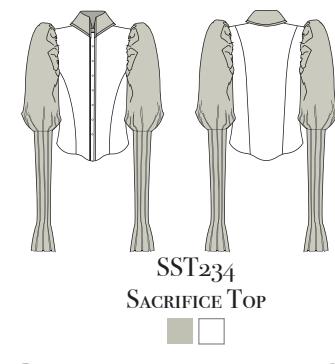
SST₂₃₁
STOMPING TOP



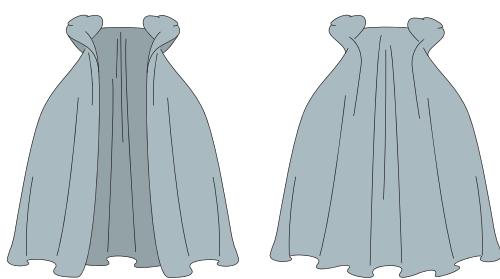
SST₂₃₂
ELDERS TOP



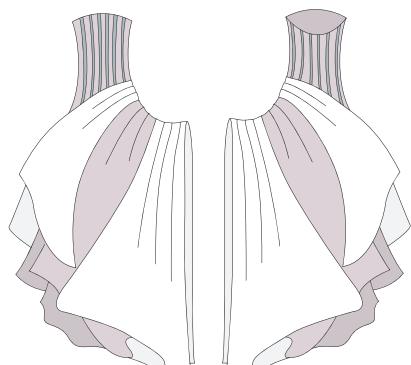
SST₂₃₃
VIRGIN TOP



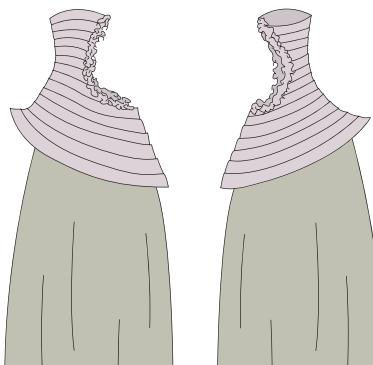
SST₂₃₄
SACRIFICE TOP



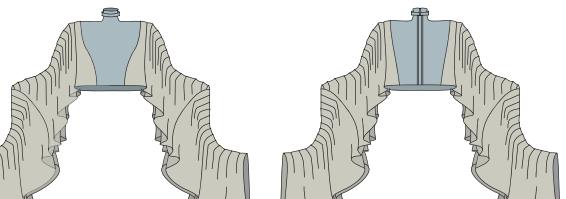
SSO₂₃₁
RITE CAPE



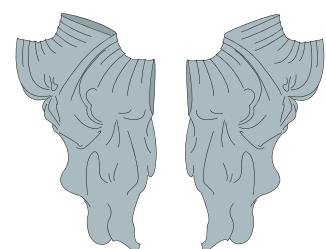
SSD₂₃₁
RITE CORSET DRESS



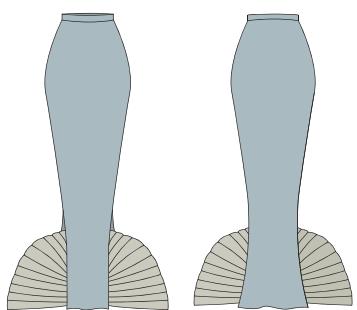
SSD₂₃₂
DEATH DRESS



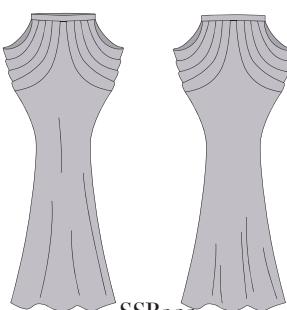
SST₂₃₅
SPRING TOP



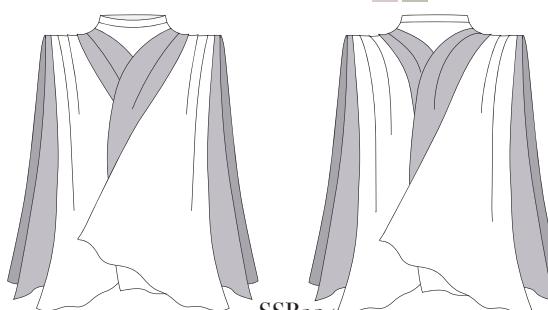
SSB₂₃₁
STOMPING SKIRT



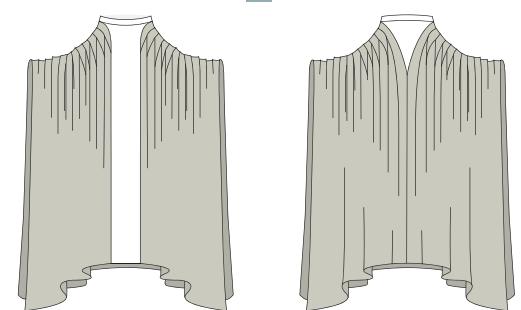
SSB₂₃₂
SPRING SKIRT



SSB₂₃₃
VIRGIN SKIRT



SSB₂₃₄
ELDERS SKIRT



SSB₂₃₅
SACRIFICE SKIRT







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