

# **COLLECTION BOOK**

# **ALL DELIVERABLES**



Collection Book for Deliverables Graduation  
University of Applied Sciences Amsterdam  
Amsterdam Fashion Institute  
Course: Graduation  
Student: Laura Weller  
Studentnumber: 500844365  
Study Year: 2023-2024, 2nd Semester



# PAGE OF CONTENTS

Concept text

Concept visualization

Material card

Color card

Line up

Look 1

- digital version
- physical version
- renders
- photoshoot
- technical drawing

Look 2

- digital version
- physical version
- renders
- photoshoot
- technical drawing

Look 3

- digital version
- renders
- technical drawing

Look 4

- digital version
- renders
- technical drawing

Look 5

- digital version
- renders
- technical drawing

Look 6

- digital version
- renders
- technical drawing

# CONCEPT TEXT

## **Who am I?**

My name is Laura. For me, fashion is a medium to bring a statement across. I am an activist, and this can be seen in my work. Conscious-ly, I have always brought social and environmental statements to the work that I have made. In my final collection I want to bring this rebellious side of me together and bring my collection to a higher over arching theme.

I have always felt that the current fashion industry is a toxic, individualistic, capitalistic industry where I don't belong. This gave me reason to set up environmentally and socially sustainable, collective, and anti-capitalist collections, such as my chaos collection during Hypercraft, but also initiatives, such as The New Mode Collective - AMFI's first study association. I want to create environmentally and socially sustainable clothing that can give fashion a long lasting future that keeps it's beauty. My work can be characterized as confronting and practical, using bright colors and intense contrasts while using features from sports and outdoor clothing.

## **What am I making?**

A phygital open source biodegradable collection that can be worn during and supports an Extinction Rebellion blockade. Rebels who want to fight for a better world and want to use clothing as a medium, can now create their own biodegradable clothing pieces to bring a story across, but not harm the planet as much as conventional clothing while doing that.

## **Why am I making this?**

We are living in a climate crisis. Extinction Rebellion is (in the Netherlands) the most effective movement when it comes to putting the climate crisis on the public and political agenda. Extinction Rebellion does this through showing civil disobedience. With civil disobedience one can think of sit ins, ludacric actions or other non violent actions. While fighting for a more sustainable world, Extinction Rebellion uses a combination between activism and art called artivism to create a stronger message to the media. This collection can bring that same artivism to a next level by making the products used for protesting biodegradable.

At the same time I believe that we have lost our connection with fashion somewhere after the second world war. In the current zeitgeist we can buy whatever we want whenever we want. This way, the buyer has lost all connection with the garment and the maker of that garment. Fashion designers are one of the many things in the industry that enable this endless consumerism. Currently, 64% out of all clothes on the world are synthetic clothes, derived from the fossil fuel industry. This fossil fuel industry absolutely destroys our planet and the people that live on it. With this collection I want to show that we can make a change: while the current fashion industry relies heavily on fossil fuels, we can also rely on renewable resources, such as algea. Together with other changes, the switch to using renewable resources, such as algea, throughout the whole fashion chain would make it possible for a lot of fashion lovers to actually love again what they wear. They don't have to feel constant guilt and hatret over something they essentially love: fashion. In a way I'm trying to give fashion back its beauty, love and care that it once had and it also deserves.

## **How am I making this?**

In the past year I have been researching bio degradable materials, attending protests of Extinction Rebellion, interviewing fellow rebels, studing practical archetypes of protest garments, digitalizing the final biodegradable materials in CLO3D and bringing all this information on an open source platform through GitHub. Any rebel or maker is able to recreate the collection that I make, or build further on the knowledge that I have shared with the world . This way rebels can collectively use artivism in our fight against the system and new makers can collectively use or research renewable resources to give fashion back its beauty.

## **For who am I making this?**

The collection was initially created for rebels all over the world who want to fight for a more sustainable world and want to use clothing as a sustainable medium to do so. But along the way, a new target audience came into the picture: any fashion lover who is seeking to revolutionize the fashion system.

# CONCEPT VISUALIZATION

The collage consists of a central graphic and a grid of protest images.

**Top Left:** The Extinction Rebellion logo, a stylized 'X' inside a circle.

**Top Center:** The title **POWER TO THE PEOPLE** in large, bold, black capital letters, followed by the subtitle **A CRITICAL NOTE ON THE FASHION INDUSTRY** in smaller black capital letters.

**Top Right:** A vertical strip of six textured panels in various colors: gold, grey, teal, green, dark brown, yellow, and reddish-brown.

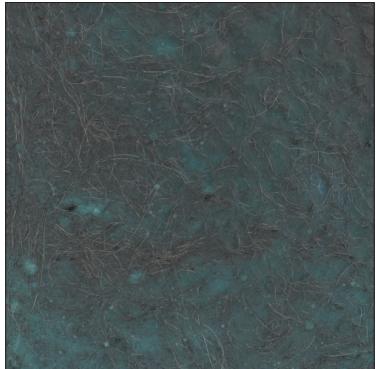
**Central Column:** A large white rectangular area containing the text **STOP FOSSIL FUELS NOW** in bold, black, sans-serif font.

**Grid of Protest Images:** The grid contains approximately 18 smaller photographs showing various scenes of environmental protests, including street blockades, sit-ins, and large crowds holding signs. Notable signs include "STOP FOSSIL FUELS NOW", "REBEL FOR LIFE", "WE CAN'T EAT MONEY", and "END FOSSIL FUELS NOW".

# CONCEPT VISUALIZATION

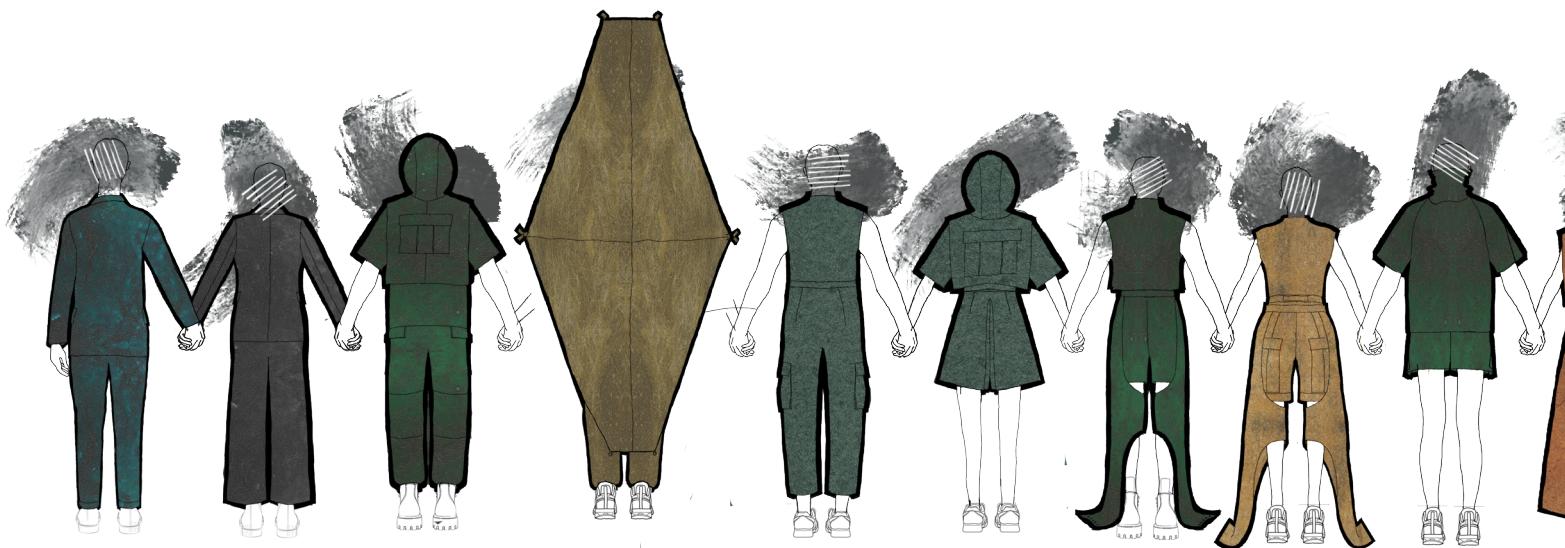
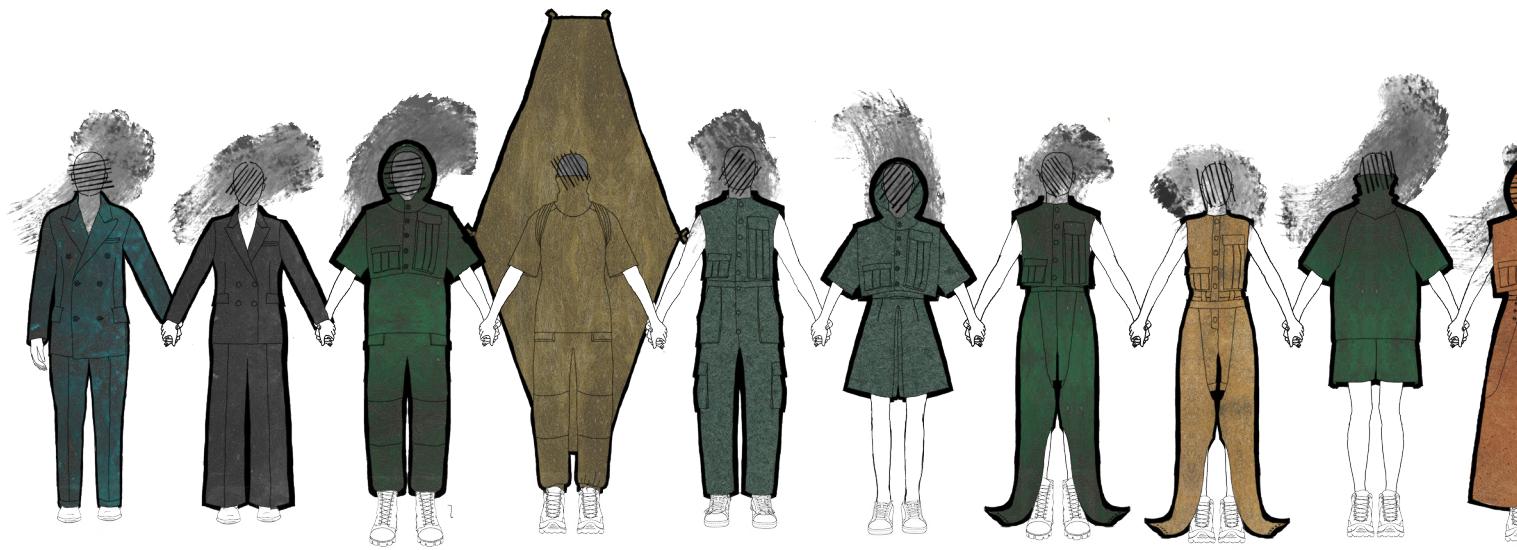


# MATERIAL & COLOR CARD



# LINE UP

**STRONG IN SOLIDAIRITY WE STAND**



# LINE UP

**STRONG IN SOLIDAIRITY WE STAND**



# **LOOK 1**

## **DIGITAL VERSION**



# **LOOK 1**

## **PHYSICAL VERSION**



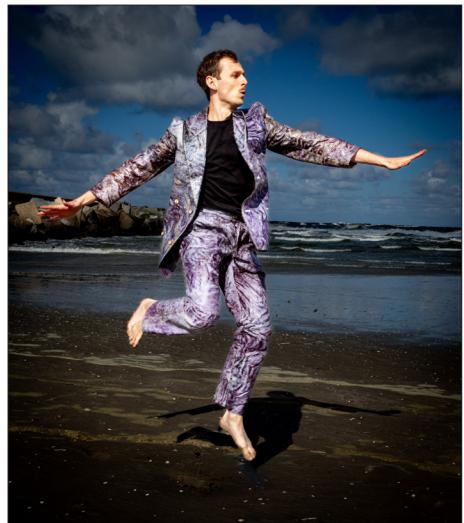
# LOOK 1

## RENDERS



# LOOK 1

## PHOTOSHOOT



# LOOK 1

## PHOTOSHOOT



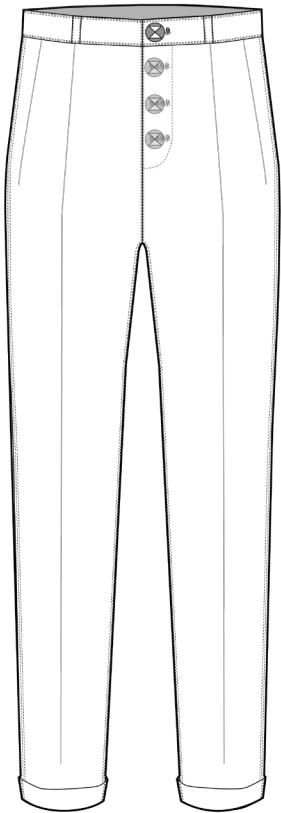
# LOOK 1

## PHOTOSHOOT



# LOOK 1

## TECHNICAL DRAWINGS

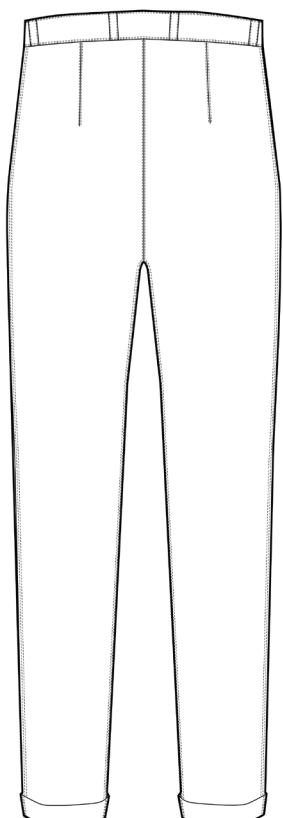
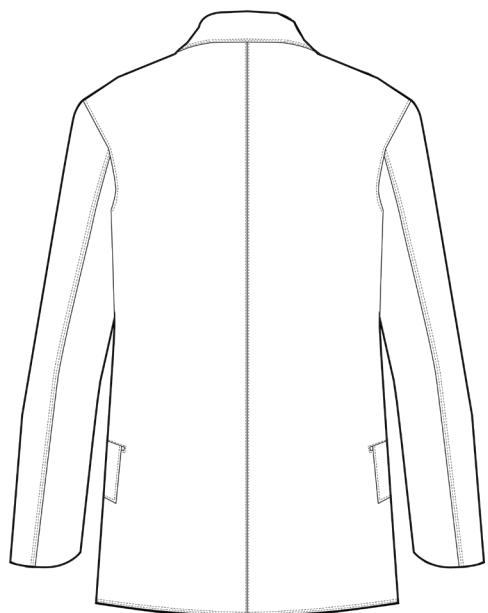


### Caption

- Seam
- ..... Stitch line
- Zipper
-  Button + buttonhole

# LOOK 1

## TECHNICAL DRAWINGS



### Caption

- Seam
- ..... Stitch line
- Zipper
-  Button + buttonhole

# **LOOK 2**

## **DIGITAL VERSION**



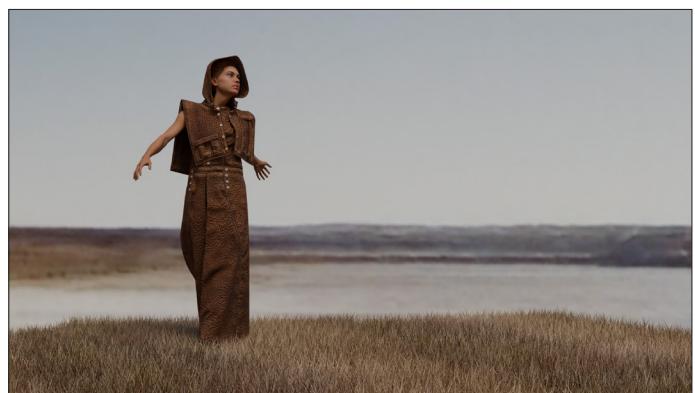
# **LOOK 2**

## **PHYSICAL VERSION**



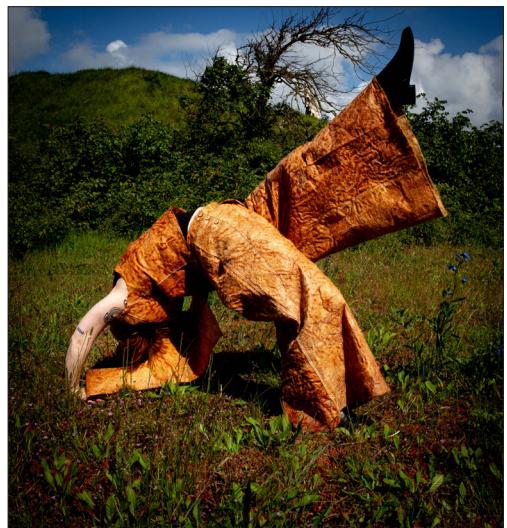
# LOOK 2

## RENDERS



# LOOK 2

## PHOTOSHOOT



# LOOK 2

## PHOTOSHOOT



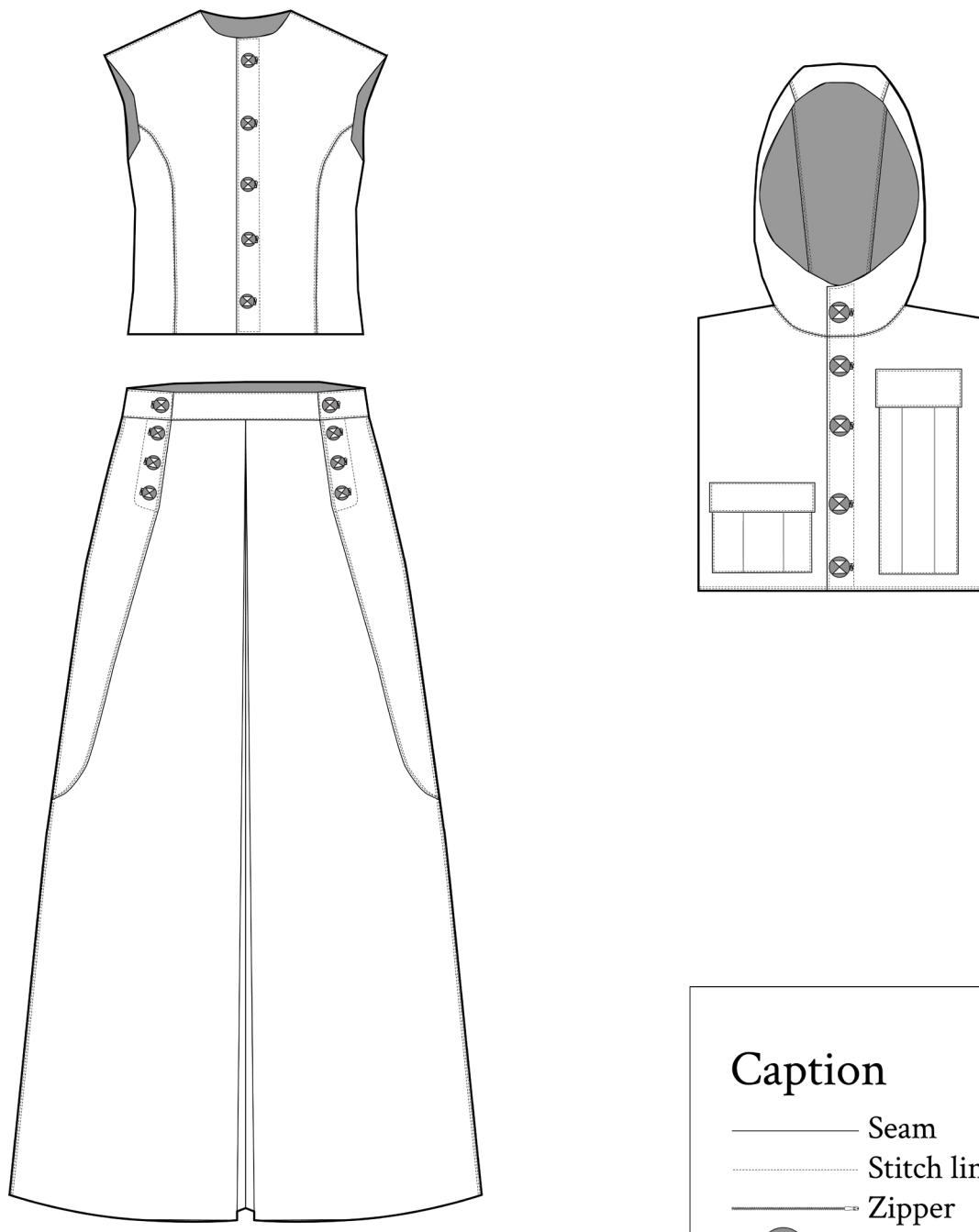
# LOOK 2

## PHOTOSHOOT



# LOOK 2

## TECHNICAL DRAWINGS

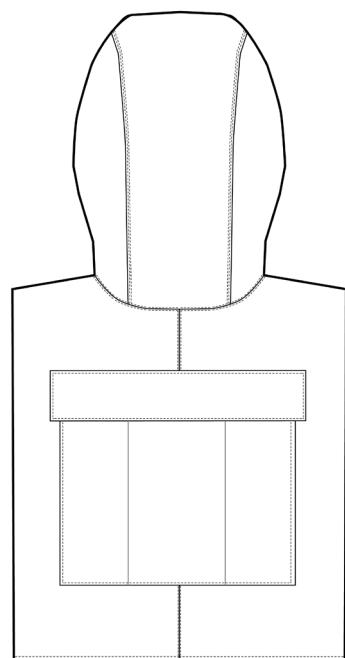
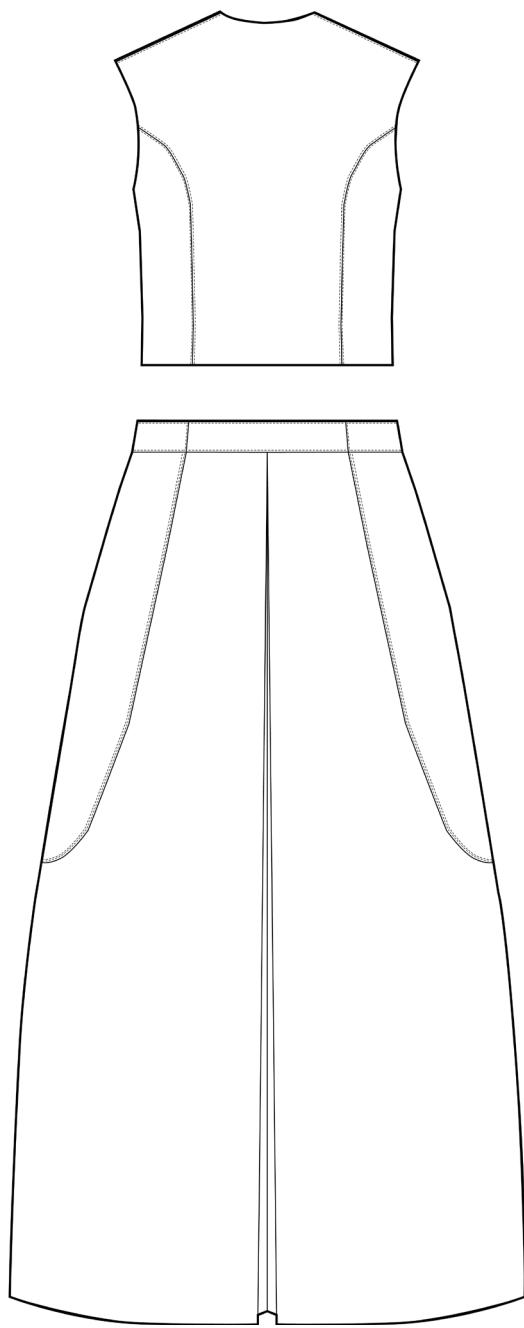


### Caption

- Seam
- ..... Stitch line
- Zipper
-  Button + buttonhole

# **LOOK 2**

## **TECHNICAL DRAWINGS**



**Caption**

—	Seam
.....	Stitch line
—	Zipper
●	Button + buttonhole

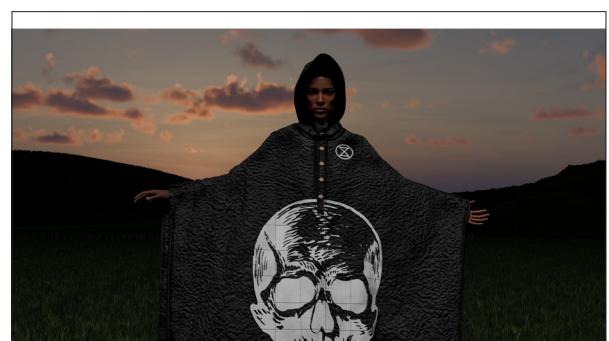
# **LOOK 3**

## **DIGITAL VERSION**



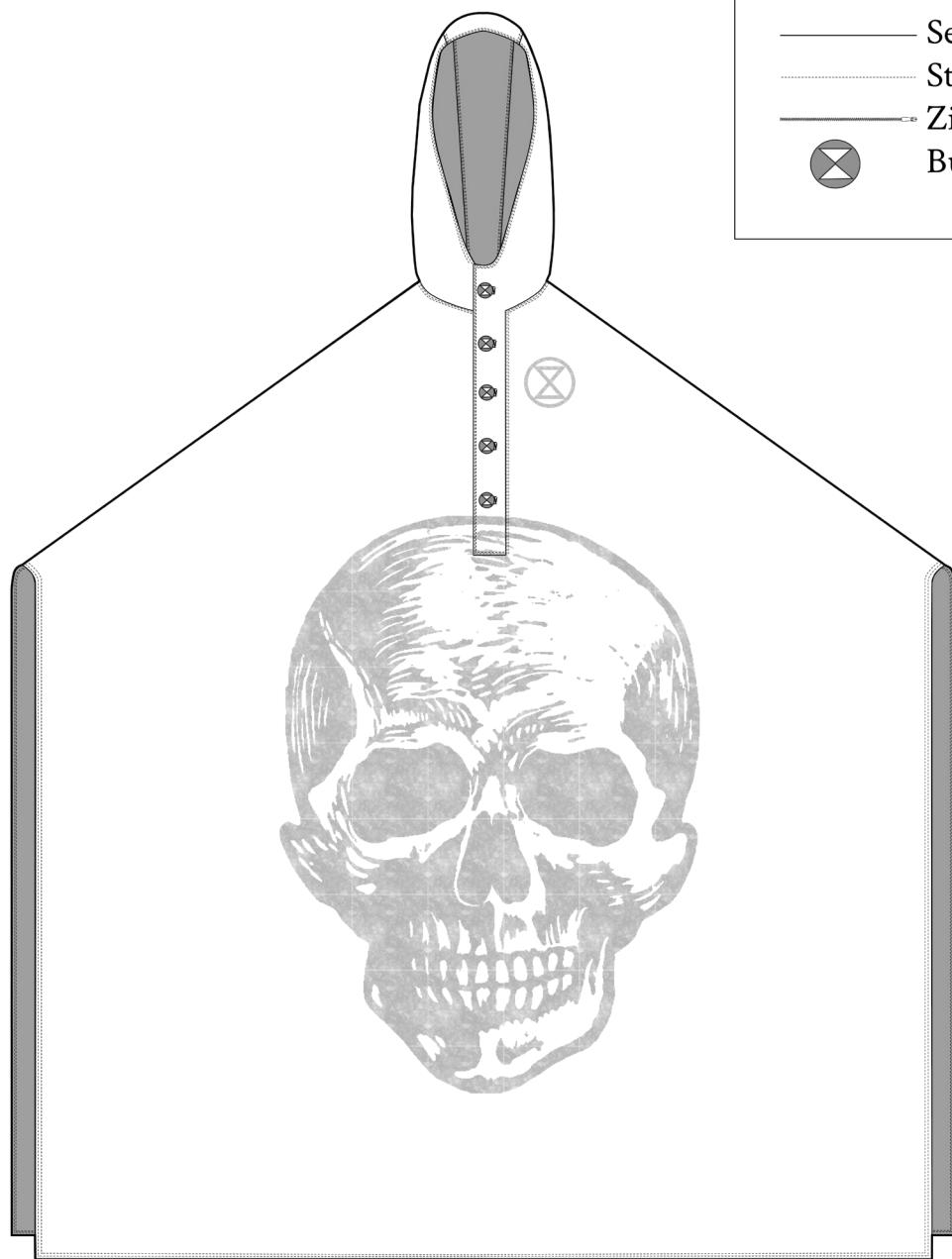
# LOOK 3

## RENDERS



# LOOK 3

## TECHNICAL DRAWINGS

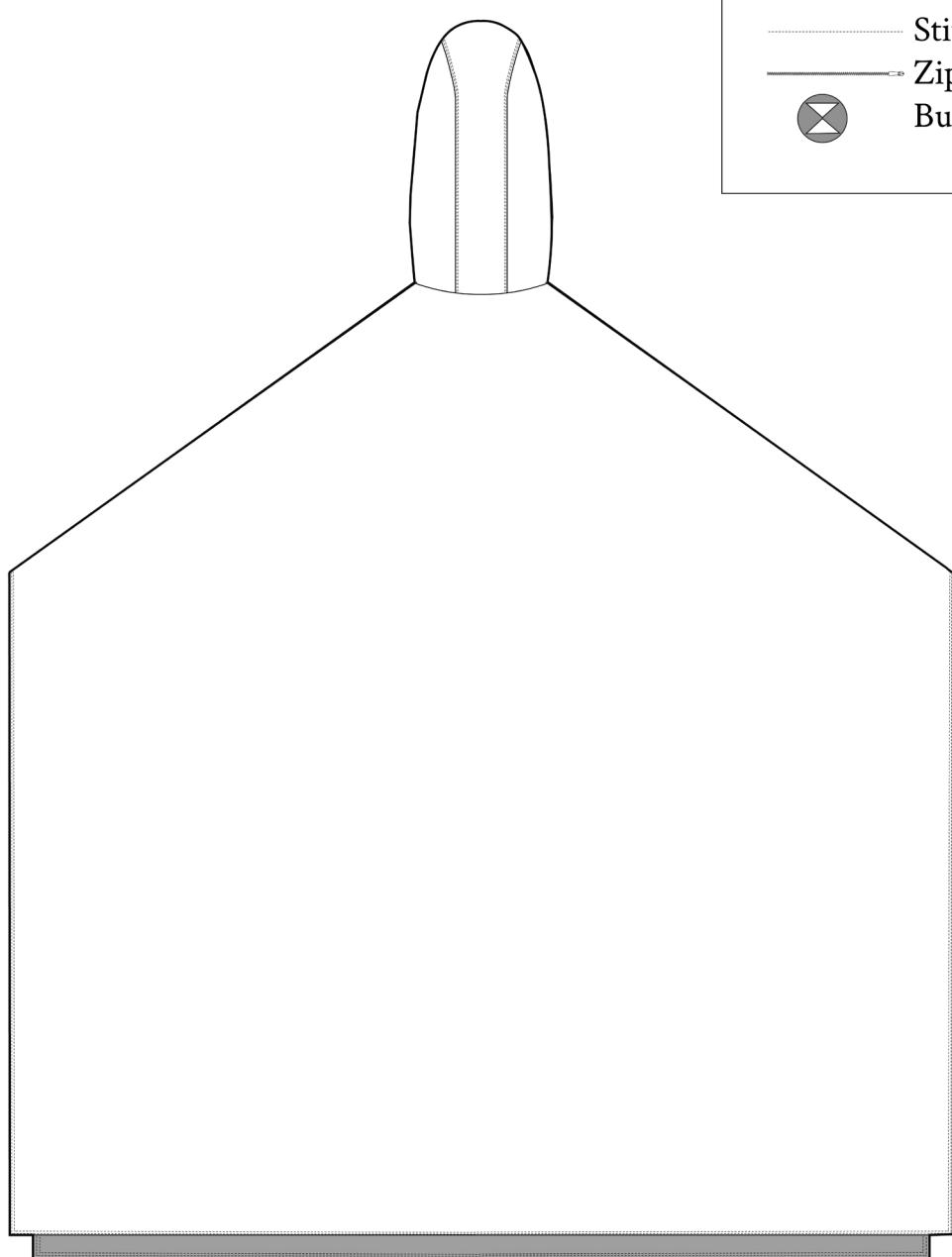


### Caption

- Seam
- Stitch line
- Zipper
- ⊗ Button + buttonhole

# **LOOK 3**

## **TECHNICAL DRAWINGS**



### **Caption**

- Seam
- Stitch line
- Zipper
- Button + buttonhole

# LOOK 4

## DIGITAL VERSION



# LOOK 4

## RENDERS

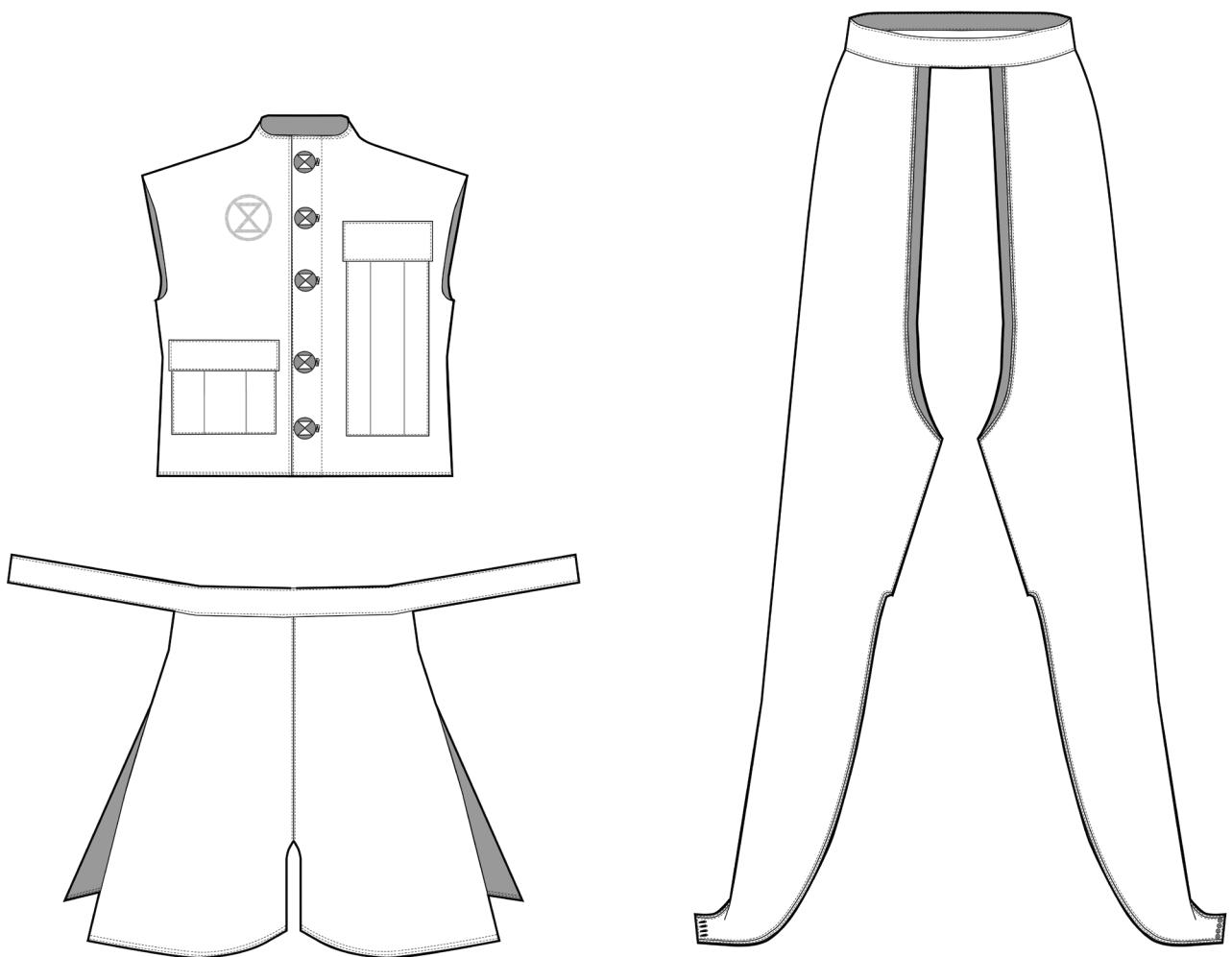


# LOOK 4

## TECHNICAL DRAWINGS

### Caption

- Seam
- Stitch line
- Zipper
-  Button + buttonhole



# LOOK 4

## TECHNICAL DRAWINGS

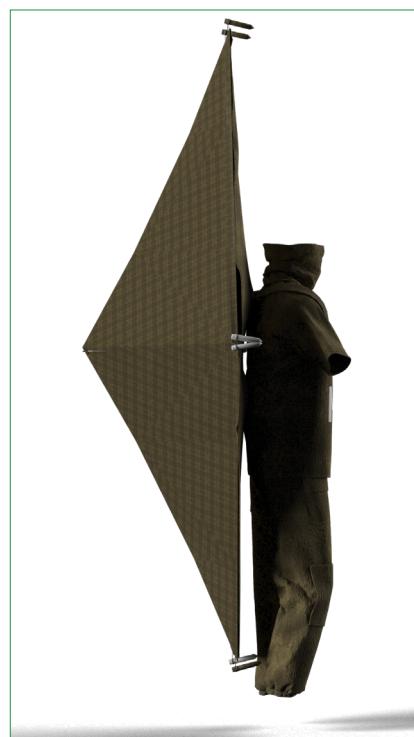
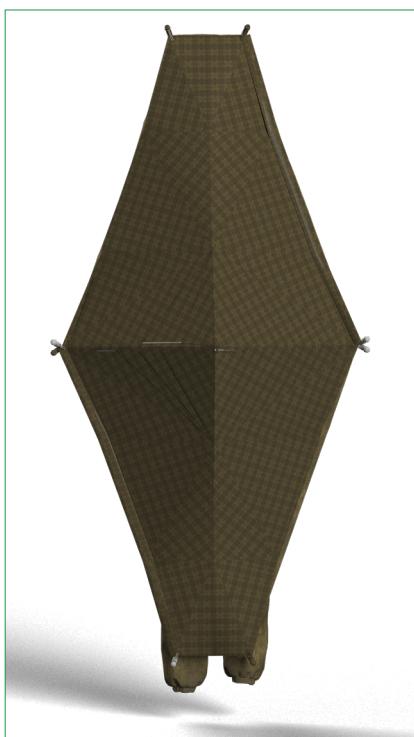
### Caption

- Seam
- Stitch line
- Zipper
-  Button + buttonhole



# **LOOK 5**

## **DIGITAL VERSION**



# LOOK 5

## RENDERS

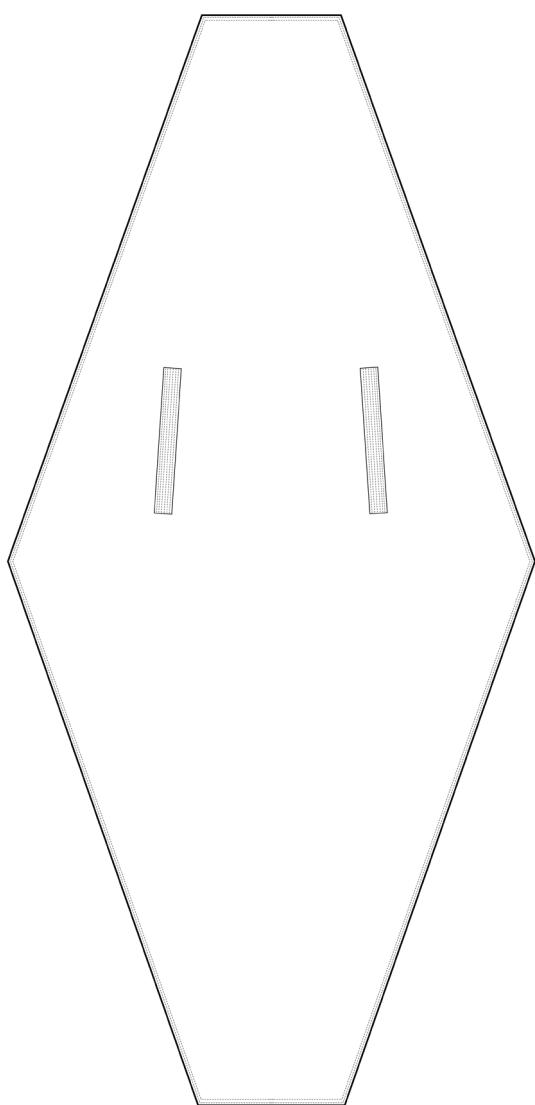
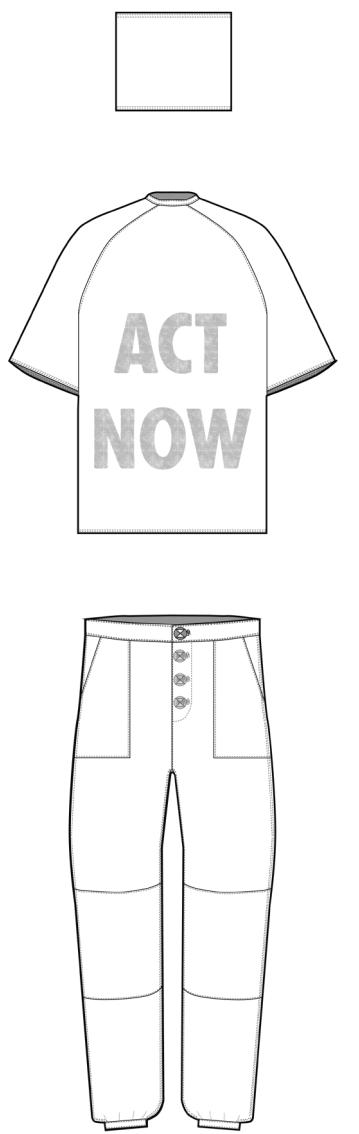


# LOOK 5

## TECHNICAL DRAWINGS

### Caption

- Seam
- Stitch line
- Zipper
- ⊗ Button + buttonhole

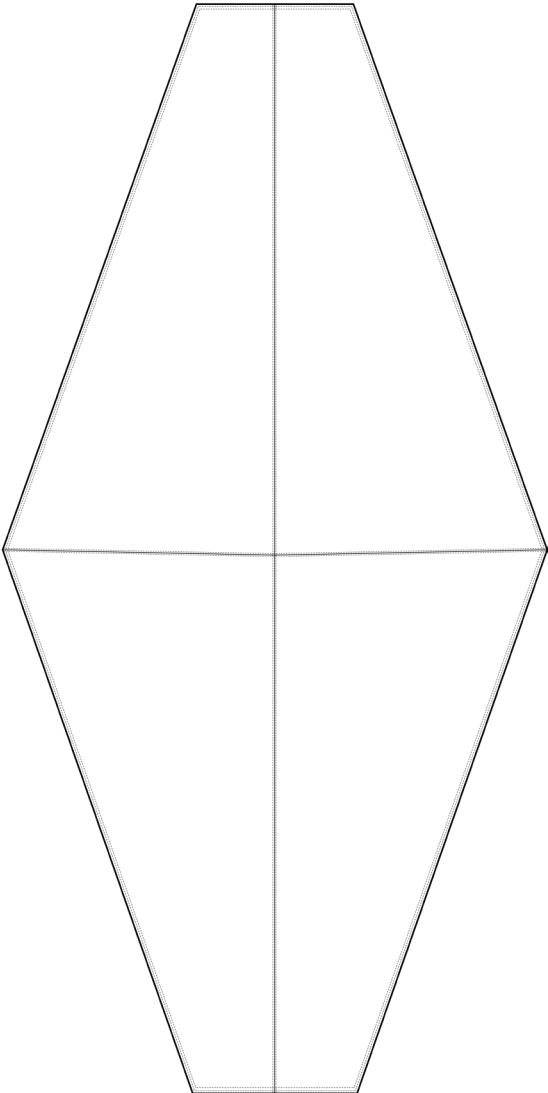
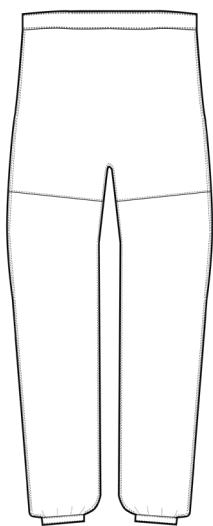
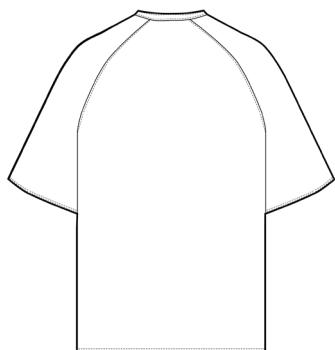


# LOOK 5

## TECHNICAL DRAWINGS

### Caption

- Seam
- Stitch line
- Zipper
-  Button + buttonhole



# **LOOK 6**

## **DIGITAL VERSION**



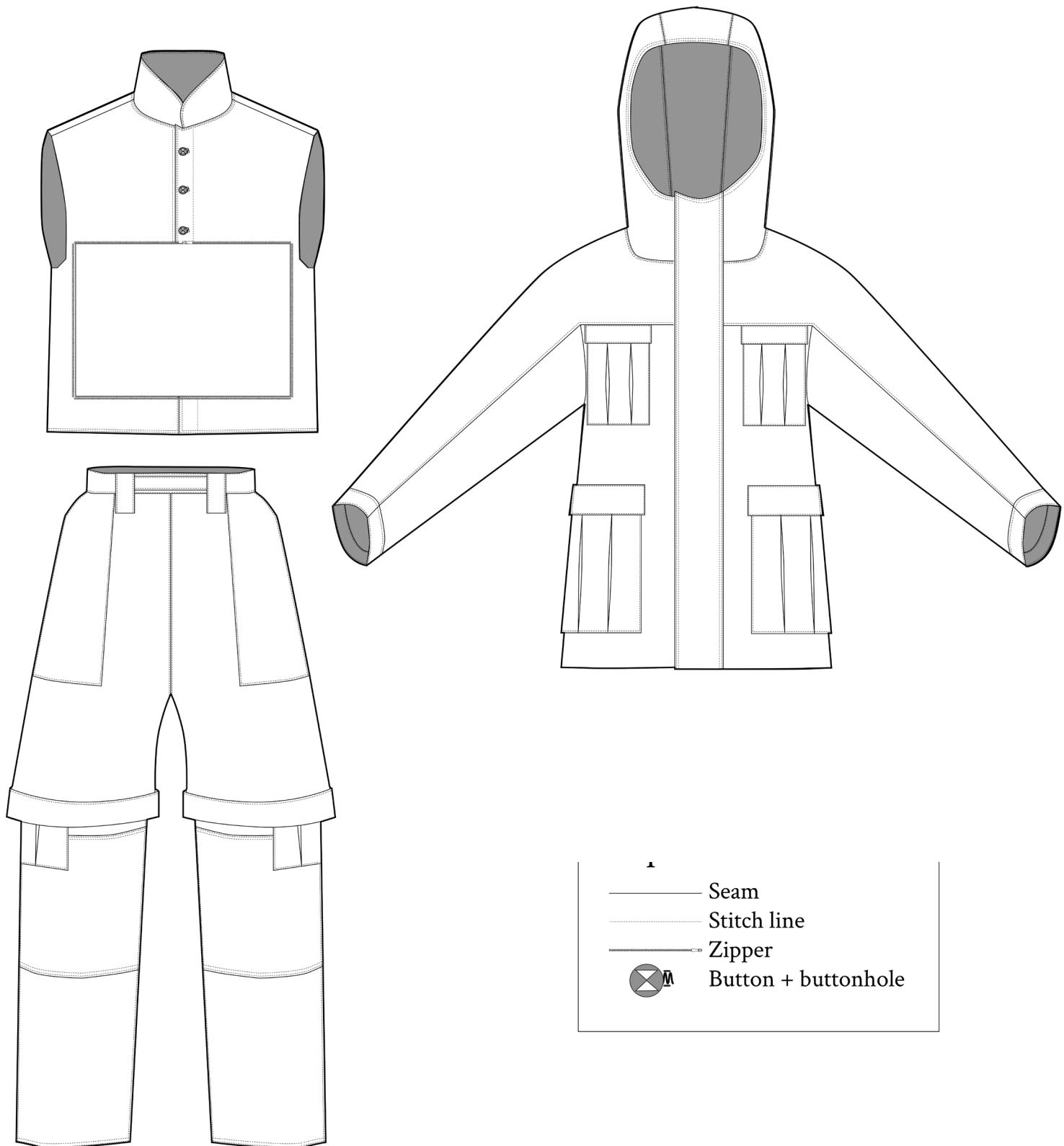
# **LOOK 6**

## **RENDERS**



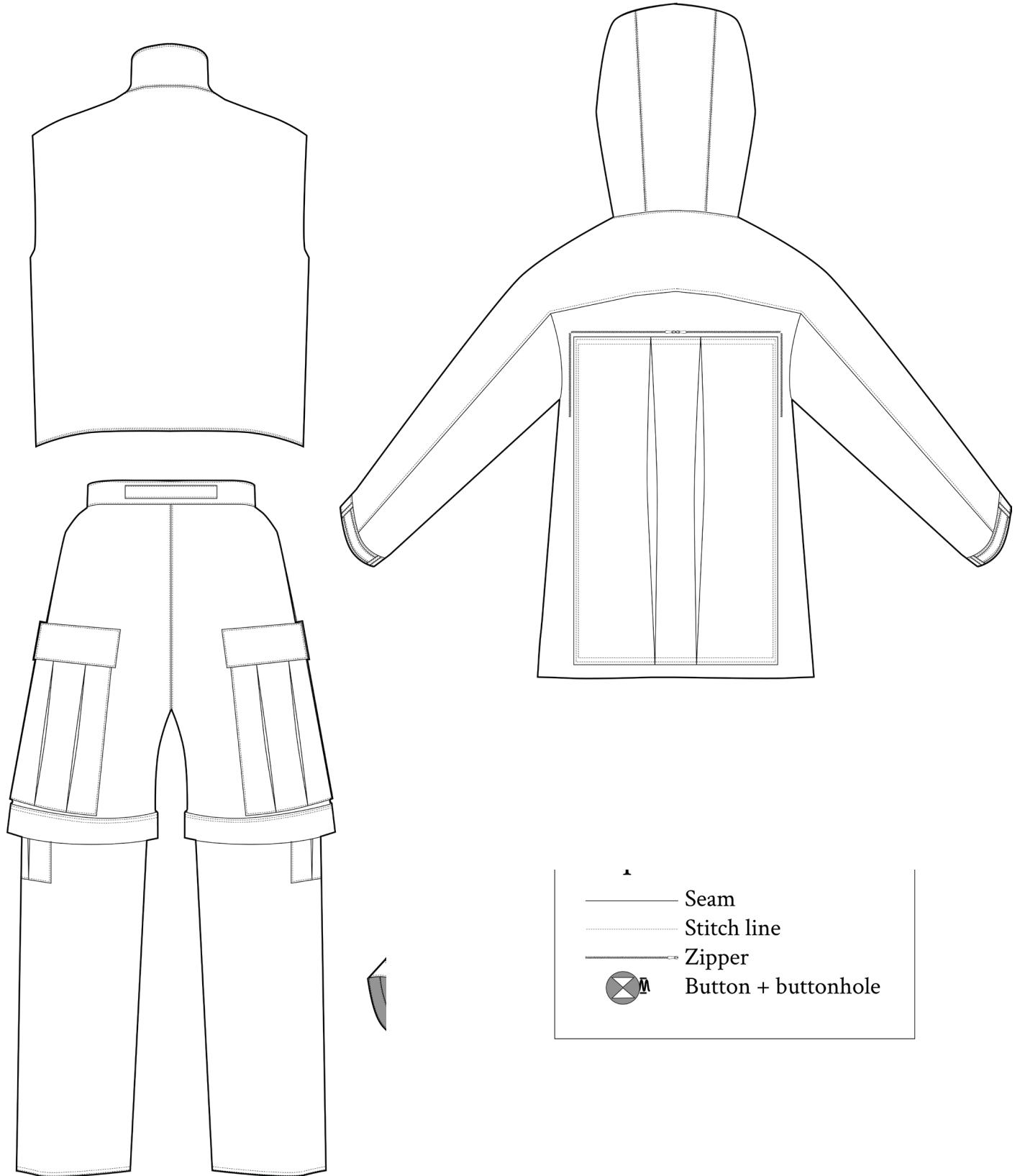
# LOOK 6

## TECHNICAL DRAWINGS



# LOOK 6

## TECHNICAL DRAWINGS



# REFLECTION

In the past year I have been working on a collection that I had in mind for quite a while now already. When I came to AMFI in 2020 I wanted to make a collection that was new and innovative. I can remember in MyGen one of the assignments: a shoe assignment. We had to create a shoe at random. I had so much struggles with creating that shoe, as to me there was no reason to make one thing over the other. In the end, I ended up with a sneaker with only question marks on it. A sneaker cause I only wear sneakers, the question marks because every design starts for me with the question "why". The "why" in all my collections is key to my designing process. My design choices need to matter more than personal preference, or anyone's preference in that matter: they need to be substantiated by practicalities or reason. Especially in a world that is on the brink of environmental catastrophe. There need to be a practical or informative reason for me to make that design choice. The current collection can really show those practical choices. As a designer I have stayed very close to the consumer of my collection: an Extinction Rebellion activist. Staying close to their needs would make the collection worthwhile to make. This means every garment is inspired on a different set of things, but always serves the need of an activist. One look is a suit, originating from powerdressing, I hope the police takes the rebel more seriously when wearing it to the blockade, especially if they are doing negotiations with the police. Another look can be worn by the red rebels, a group of activist wearing red draped clothing. And another look can function as a banner that people can wear simultaneously.

While working with biodegradable material, that I have created myself and designed myself, I would like to show the fashion industry that fashion can be different: it can be a aesthetically pleasing and sustainable industry, as long as we all fight for it and stay very critical on the designs we make. In terms sustainable design, you as a designer need to look at different aspects of the design: the production process, the process of the user and the after process. In each of those processes you need to incorporate sustainability. And that means having limitations to what you can make.

For my designs that means: made from products that can all be produced in The Netherlands, worn for a consumer that will not need an ever lasting garment. And compostable after use between 2 months and 2 years. The usage of those products have given me boundaries in which I can operate. To me, that is when the real challenge starts. You have to be creative to find solutions to the boundaries you cannot cross.

While you read my story on sustainable fashion and my message above, I have been trying to pour this story in a more fashionable mold: the Vogue magazine. This magazine you can see as a symbolic step into how fashion and sustainability can merge and make one and another stronger. I refuse to believe that fashion and sustainable design are opposites. However, the fashion industry has been lacking massively to take that step towards sustainable design. This magazine is a way into how I can see that happen: keeping the fashionable aesthetics, but making the content more caring for people and planet, not for profit.

So while you flip through the magazine, you will get the touch and feel and smell from Vogue: a classic fashion item. By creating this experience I hope to entice my audience (the fashion industry audience - not the extinction rebellion rebels) and let them listen to the story that I have to tell here: stop investing in fabrics and materials that rely on the fossil fuel industry and start investing in research that goes into alternatives. Till this day, 64% of all apparel is synthetic apparel. This apparel is created through the fossil fuel industry. Almost all dyes are synthetic dyes - also created by the fossil fuel industry. And almost all hardware and trimms are also created through the fossil fuel industry. Even natural fibres, such as cotton, linen or hemp, are chemically treated through... (I think you can already guess). Alginated fabrics are one of the alternatives that we can invest in, but there is way more out there. I hope the industry starts spending way more on researching those alternatives, otherwise it might be too late.

While making this collection I have encountered quite some setbacks. The material was completely new to me. On advice of my design teacher I started to treat the fabric as leather. I did not have any experience with leather, so that was a challenge. Furthermore I decided to make a suit, which I also never made before. And I worked with linnen yarn. This was a very fragile yarn, so I had to change the settings of the leather sewing machines to make sure the yarn would not break. However, I succeeded in making a garment with all those challenges.

I also gave myself challenges that I did not succeed in. One of those is the biomaterial 3D printer. I have worked over 1 month on a biomaterial 3D printer to see if I could print the buttons and other hardware for my looks. However, after 1,5 month I came to the conclusion that the biomaterial printer was still too new to make small hardware with it. The nozzle size could not be smaller than 1,5 mm and I needed a nozzle side of at least 1/3rd of that. Therefore I decided to lasercut all my buttons from raw wood.

In terms of experimentation I wish I could have experimented with the fabric way more. I thought with a year of preparation on the material I would have enough time to really dive into alginated fabrics, but it appears that the knowledge I have gathered over the past year is just the tip of the iceberg: there is so much more to discover.

In the upcoming years I would like to dive deeper into that world. Maybe it will go into the direction of pure algea, maybe I will go back to the Dutch sheep. I think what matters most to me is that I create local clothing. The richness of old Dutch traditions, whether it will be our old dyeing culture of natural pigments or the usage of our sheep, I think we can learn from those practices and bring them into a new time and place. As long as the job has this vision, I would be interested in working on it. For me the theory, research and backstory of how we can incorporate change, is way more challenging and interesting than the final product. This also means that my future job might have something to do with fashion, but if it's gonna be sidetracked by interior design or other sorts of making, I would be happy to take that path too.

In short, the vision that I am trying to sell here in this collection is a vision that I know is wider shared, but not only within the realms of fashion. This means that working on that vision and exploring different possibilities, especially in terms of material usage, would be a great challenge for me the upcoming years.



