



# **RANGE DEVELOPMENT**





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KALI is a womenswear ready to wear collection for autumn/winter 20-21. The collection comprises of trench coat , power suits, midi skirts, jackets, trousers and varieties of blouses. The is for women aged 20 - 35. she maybe a college student, doctor, housewife, entrepreneur, office lady, engineer, teacher. This collection is an inspiration to the upcoming generation of ypung, encouraging and hardworking women who are ready to bring a change in the world, for those who are ready to break all the so-called customs and beliefs and for those who believe in themselves ( for example young climate activist Greta Thunberg ). It does not matter what religion or nationality she belongs to nor does it matter whether her dreams are small or big as long as she is willing to bring a change.

Breaking the norm is the foreground of the collection . The central focus lies on bringing the best in every individual. To make her feel happy, confident and comfortable in whatever her wears. Thus we are introducing the collection with fabrics/materials such as crushed velvet, tweed fabric, faux leather and fur, silk crepe, silk blend, jacquard, brocade, cotton blend. We believe she is beautiful as the way she is. the collection is available in all sizes and for all body types. It is all about bringing out more feminine and girly nature she has. It is not necessary to dress like men to encourage empowerment. Therefore the collectio is named KALI.

KALI is a collection for women named after an Indian goddess kali . Kali also embodies power - feminine energy, creativity and fertility and has the potential to both destroy and create.







The collection will be launched in Seoul, South Korea. A large proportion of South Koreans like to be fashion forward compared to the other countries. Appearance is considered very important in South Korean and people judge others based on looks. So being fashionable leads people being treated better. Go to Shanghai, go to Tokyo, go to New York and then go to Seoul, one can see the difference in fashion. Seoul fashion being so good. One of the reasons can be that the country has the infrastructure to support any number of brands - a large, young population, factories and fabric mills, good business practices, an in-built celebrity culture, fast internet and English and Chinese speaking employees combine these points with strong traditional fabric and strong education and training practices one can have the perfect incubator for a burgeoning fashion industry.

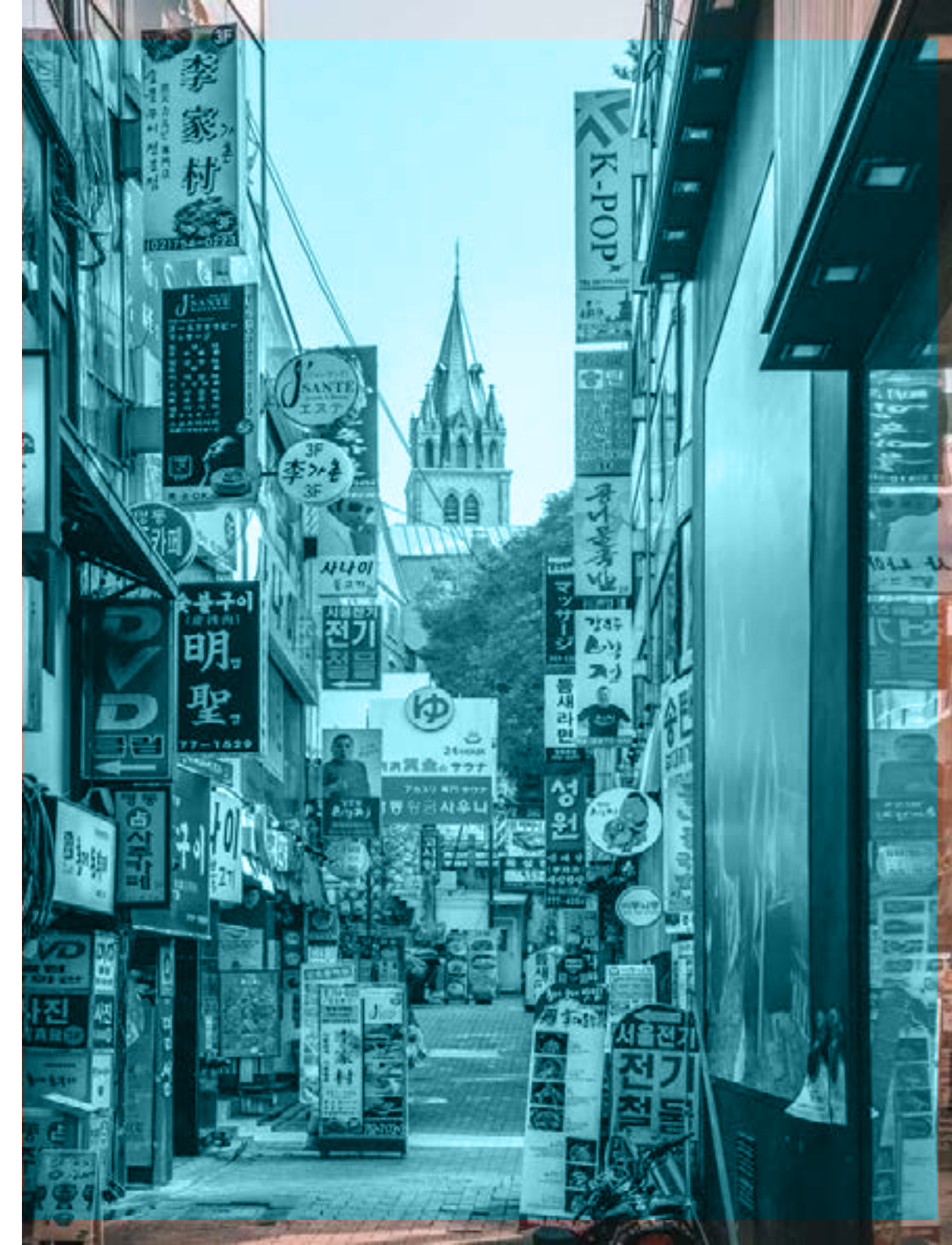
Taking this into consideration, the ladies of Seoul can teach us much about how to look effortlessly chic in our everyday lives. In Seoul, the sartorial choices of young women seemed to be divided into two distinct categories:

**Classic and Feminine:** this subset features items including girly blouses, schoolgirl check skirts, pastels and beige, romantic floral pieces, tailored jackets, and tops and skirts in elegant, flowy fabrics.

**Edgy & On-Trend:** this aesthetic is encapsulated by athleisure pieces, distinctive coats and jackets, oversized items, flashes of neon, street-wear accessories and grungy footwear.



In Seoul, South Korea, in October, the average high-temperature is  $19.8^{\circ}\text{C}$  ( $67.6^{\circ}\text{F}$ ), and the average low-temperature is  $10.3^{\circ}\text{C}$  ( $50.5^{\circ}\text{F}$ ) and the conditions are pleasant in the absence of high humidity, rain, and heat. December is cold in Seoul as the winter takes charge of the city. The skies are cloudy at times but also remain clear during long periods of sunshine. The average temperatures are in the  $-3.3^{\circ}\text{C}$  ( $26.1^{\circ}\text{F}$ ) to  $4.4^{\circ}\text{C}$  ( $39.9^{\circ}\text{F}$ ) range, but the cold can be severe, and the temperatures can drop down significantly.





“**RAJA RAVI  
VARMA’S  
PAINTINGS  
AS INSPIRATION  
FOR THE  
COLLECTION.**”



Raja Ravi Varma (29 April 1848 – 2 October 1906) was a celebrated Indian painter and artist. He is considered among the greatest painters in the history of Indian art for a number of aesthetic and broader social reasons. Firstly, his works are held to be among the best examples of the fusion of European techniques with a purely Indian sensibility. While continuing the tradition and aesthetics of Indian art, his paintings employed the latest European academic art techniques of the day. Secondly, he was notable for making affordable lithographs of his paintings available to the public, which greatly enhanced his reach and influence as a painter and public figure.





# FEMALE PROTAGONISTS

## IN VARMA'S ARTWORK

Varma's women are generally laden with ornaments and follow the colonial stereotypes of oriental femininity. The rich costumes, ornate jewelry and lavish backdrops are all designed with a special appeal. It is exotica at its best and it still continues to excite the western eye. And the eastern eye is quick to ape the west.

The painter's life and times played a major role in the shaping of the women he painted. He belonged to a feudal family in the small state of Kilmanoor in present-day Kerala, which specialised in rearing bridegrooms for the Travancore royalty. But Varma was rejected by the princess of Travancore when he was just 14. His uncle decided to take this talented boy to the world of art although these were times when no artists came from the aristocracy. This lad could not be a prince; instead he became an artist painting out feminine fantasies. And these fantasies became a part of the national imagination. Even in his lifetime, his images of women became the unique selling point of the indigenous consumer industry and were to be found on match boxes, cosmetics and fabric labels.

The question here is why he chose female as his main protagonist in his works when the world was so about being a masculine and female were still fighting for themselves ? [though we see male in very few commissioned work]. Raja Ravi Varma was very much ahead of his times and was ready to take risks that none was willing to take. Raja Ravi Varma painted women in all forms including classes and hierarchy , from highly commissioned work of a Maharani to the 'the family of beggars', dressing women top to bottom from ornaments to draping them in a single piece of transparent saree. The depiction of women in his paintings is to explore gender significance. Clothes does not define ones character whether a woman is from higher class or lower class should be respected . no matter how she looks fair or dark skinned she has her own pride. And no one has the right to take that pride from her. no matter what she is wearing that's her liking one should not judge her based on that and should be respected by everyone. If she is wearing western clothes it does not mean they should be respected less. Therefore Raja Ravi Varma's paintings conclude gender inclined approach from masculine and feminiw idelogy.

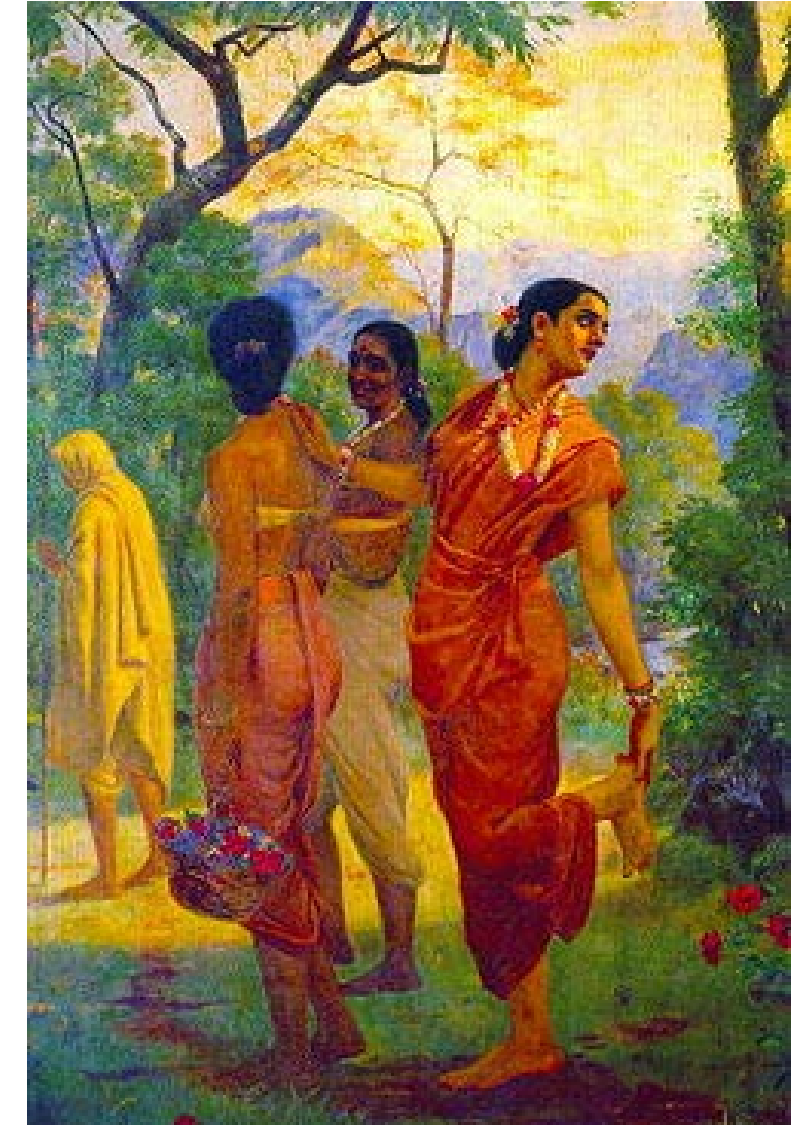




SHAKUNTALA



THERE COMES PAPA



SHAKUNTALA



MAHARANI LAKSHMI BAI



SHANTANOO AND MATSYAGANDHA



DAMATANTHI

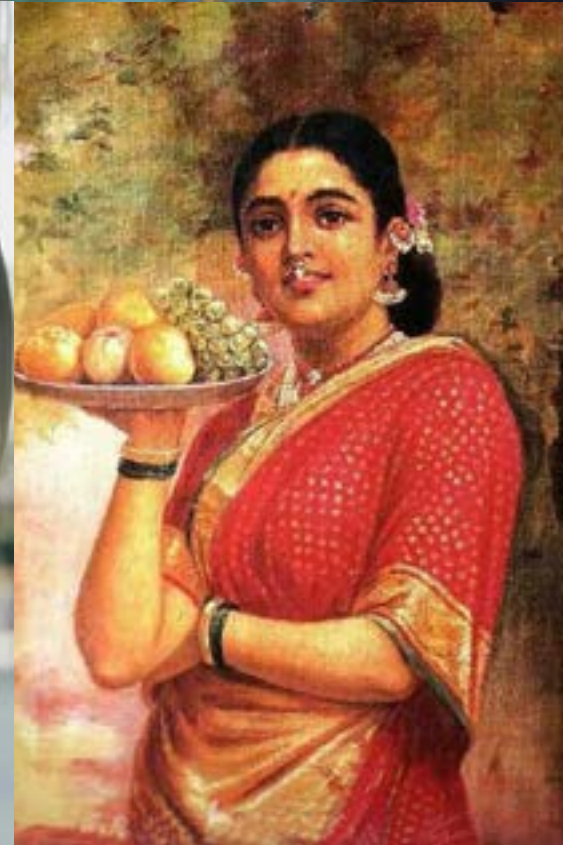
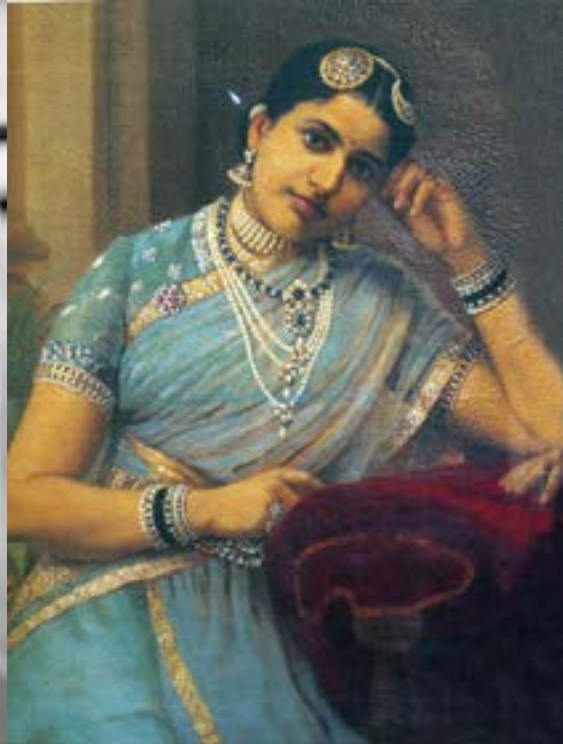


KERALA BEAUTY



THE GYPSIES

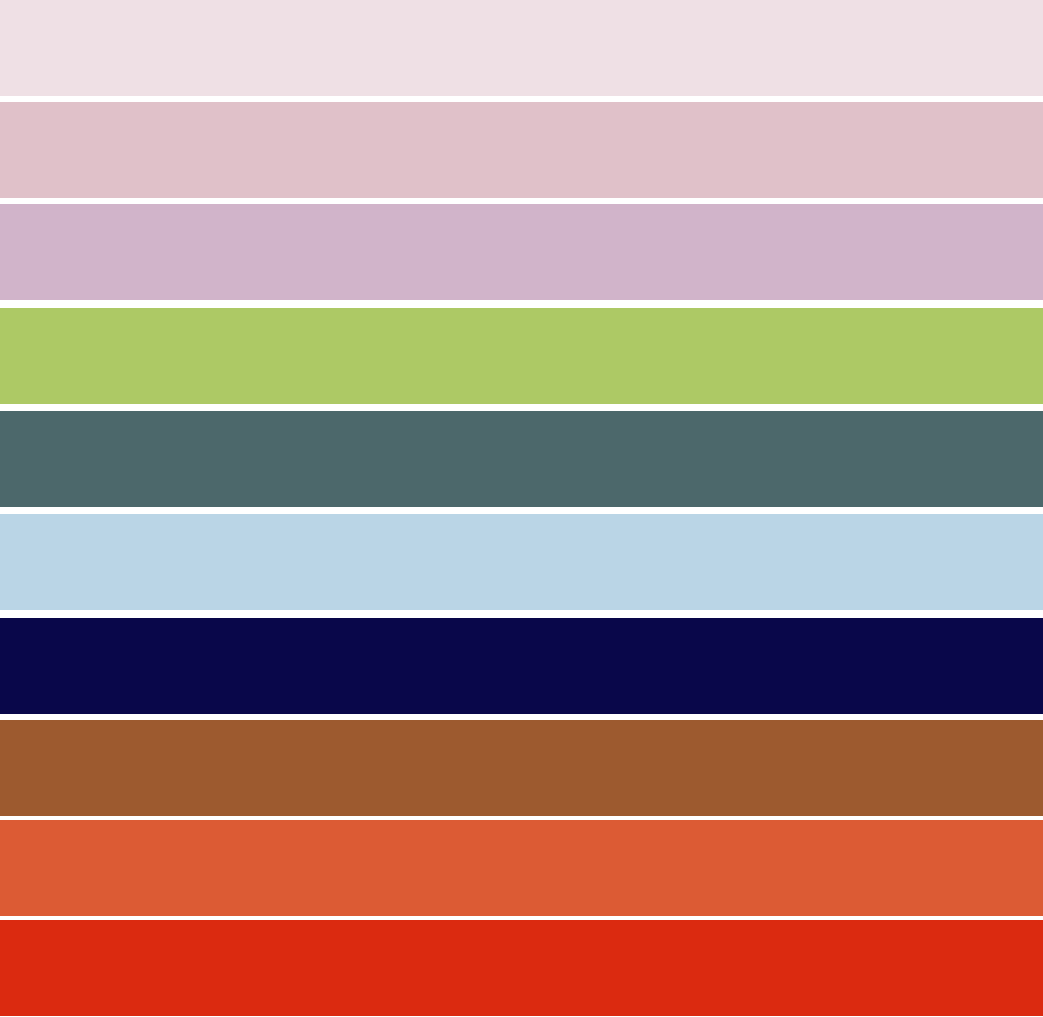




## INSPIRATION BOARD

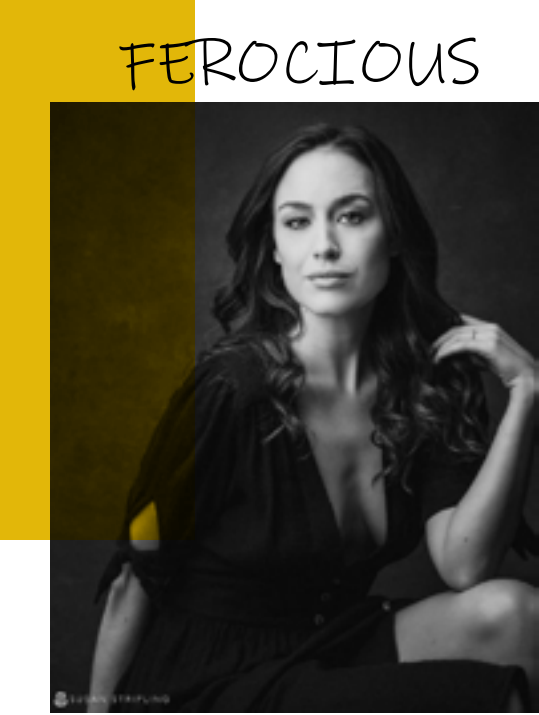
Raja Ravi Varma also had an impact on indian textile art. since he used european art techniques for the interpretation of indian life giving much significance to the textile , his way of depicting textile through garments worn by the women in his paintings gave a much clear version of how rich the textile was during that era . the inspiration of the collection is divided into four catogories such as colour palette, ornaments, method of draping, inticate and embellished textiles and the way of showing skin through fabric.





C O L O U R    B O A R D

M O O D    B O A R D



we will continue to break down walls and defy stereotypes.

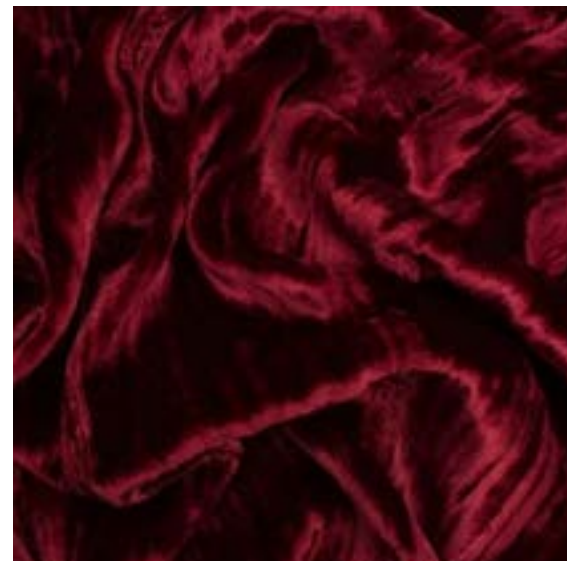


A woman is like a tea bag - you never know how strong she is until she gets in hot water.





F A B R I C    B O A R D



*claret red crushed velvet*



*linton tweed fabric*



*linton tweed fabric*



*alpine stripe aqua  
cotton jacquard*



*double wool crepe*



*cringy silk crepe*



*linen blend navy*



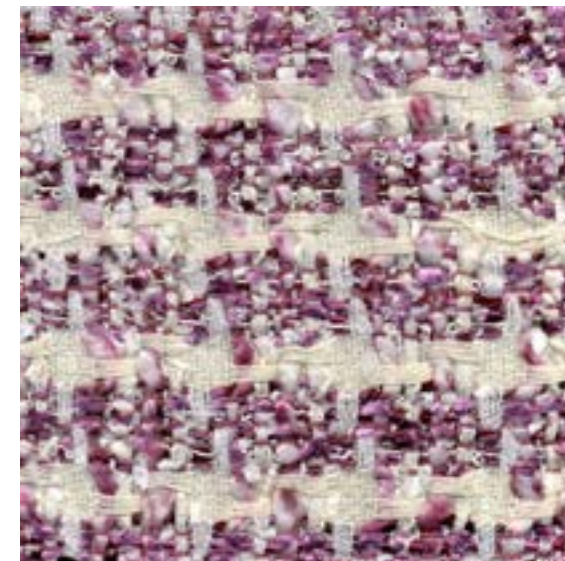
*buckle*



*side release buckle*



*demin*



*linton tweed fabric*



*embellished fabric*



*embellished fabric*



*napa leather*



*cream coloured fleece  
fabric / faux fur*



*side release buckle*



*lanyard*



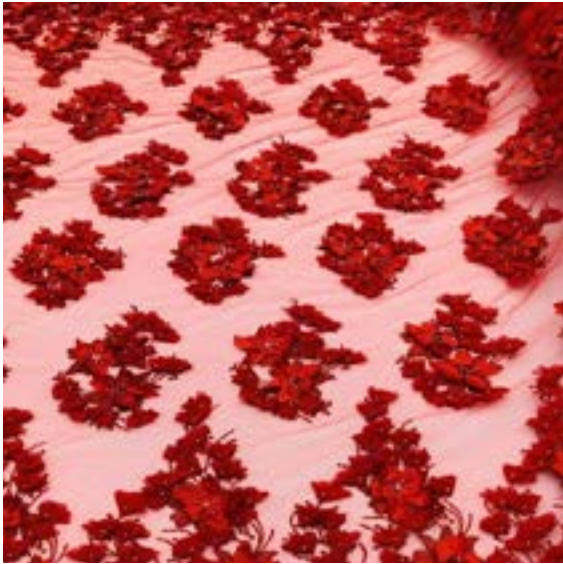
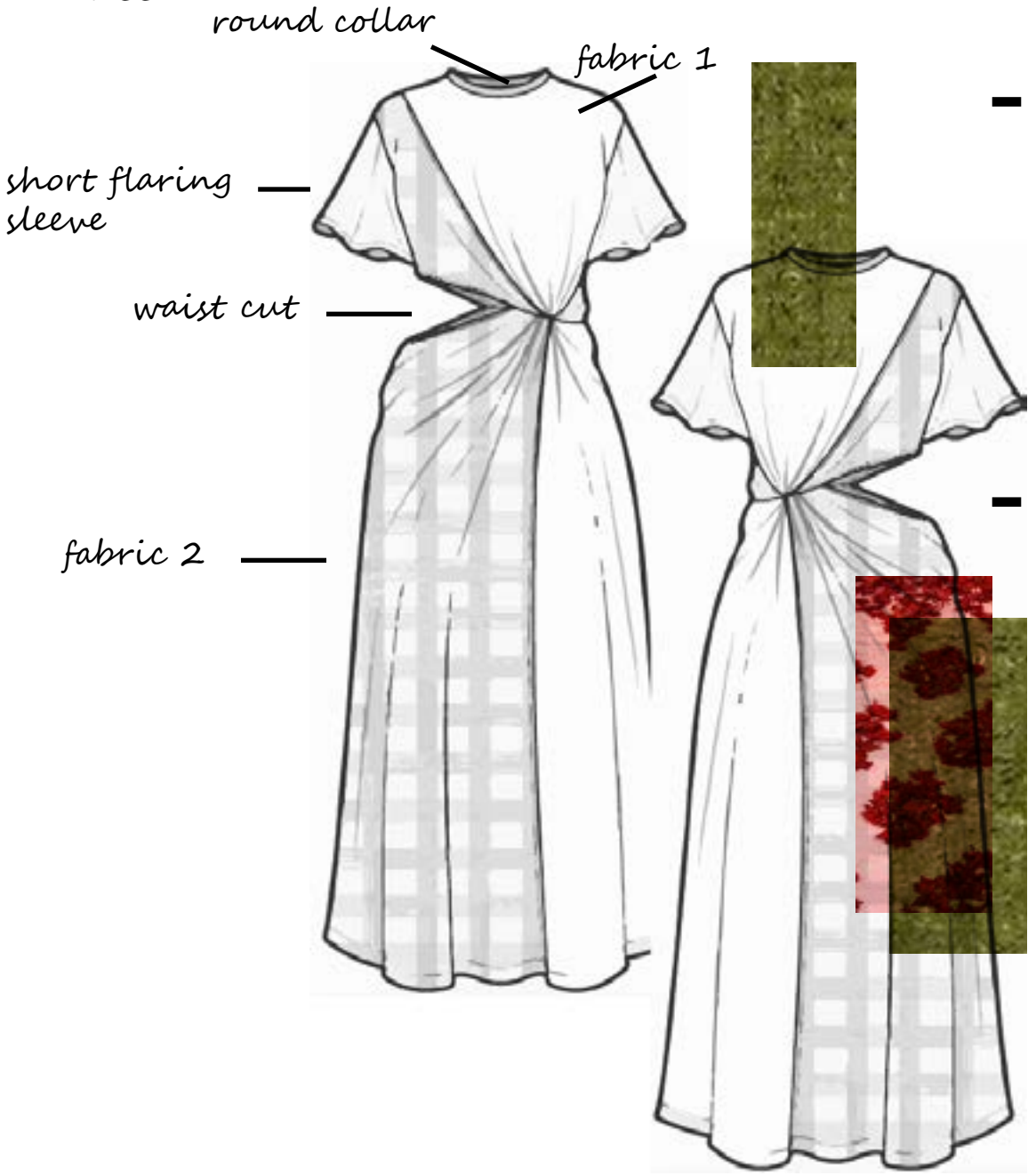
*lanyard*

F A B R I C    B O A R D

O R N A M E N T S / D E C O R A T I O N S



FLARE MIDI DRESS

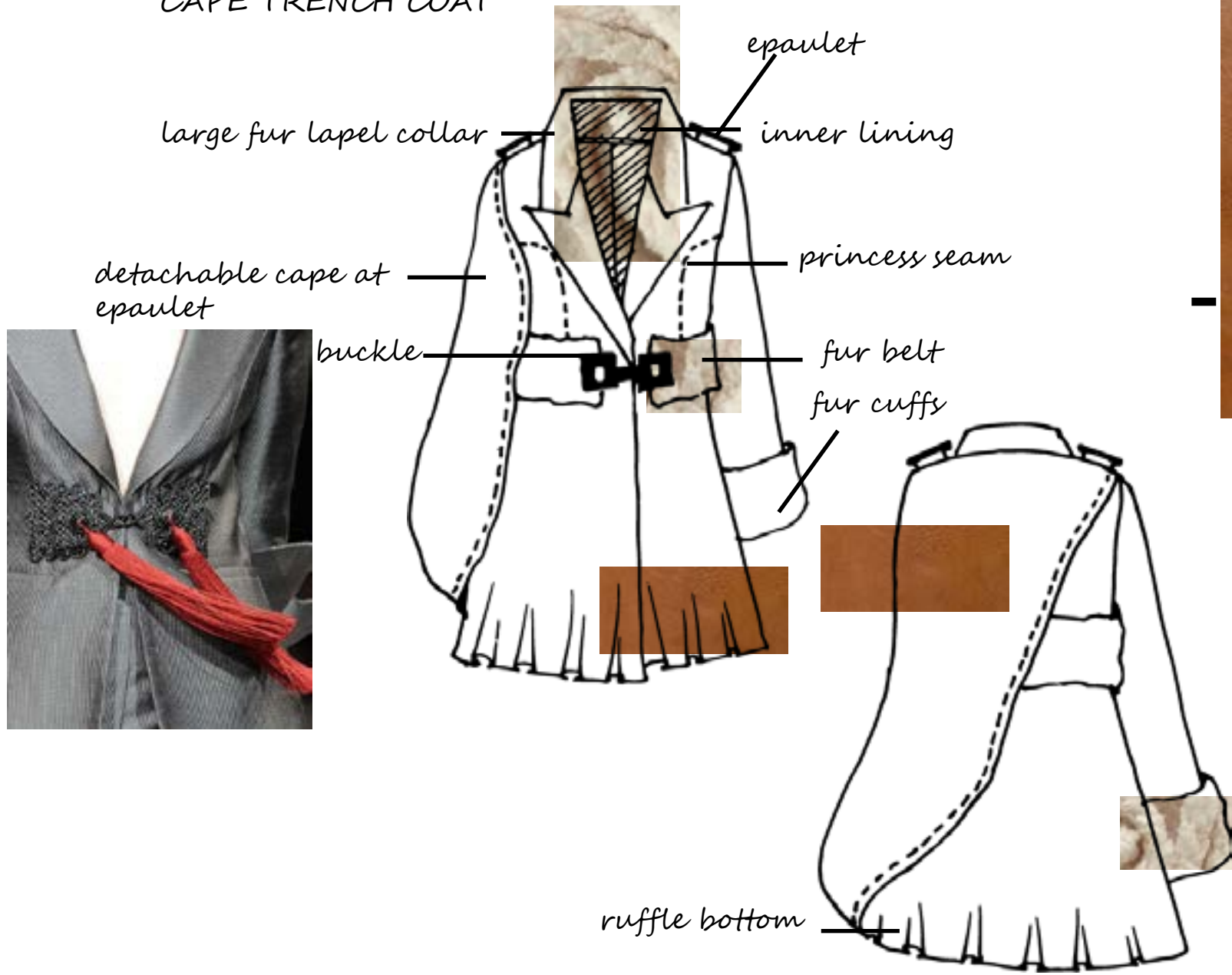


TRENCH COAT

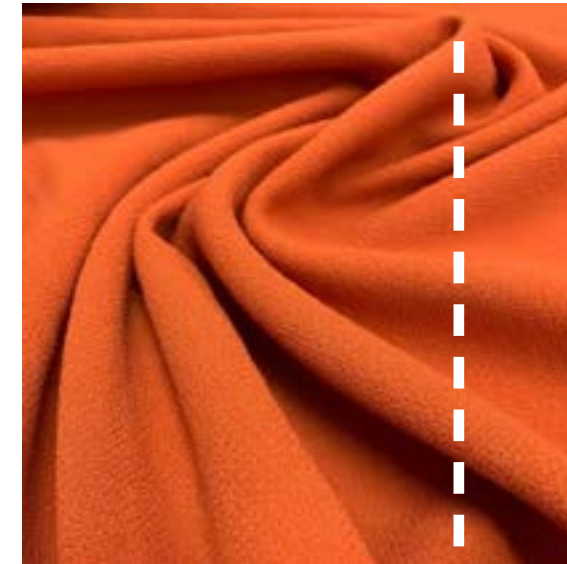
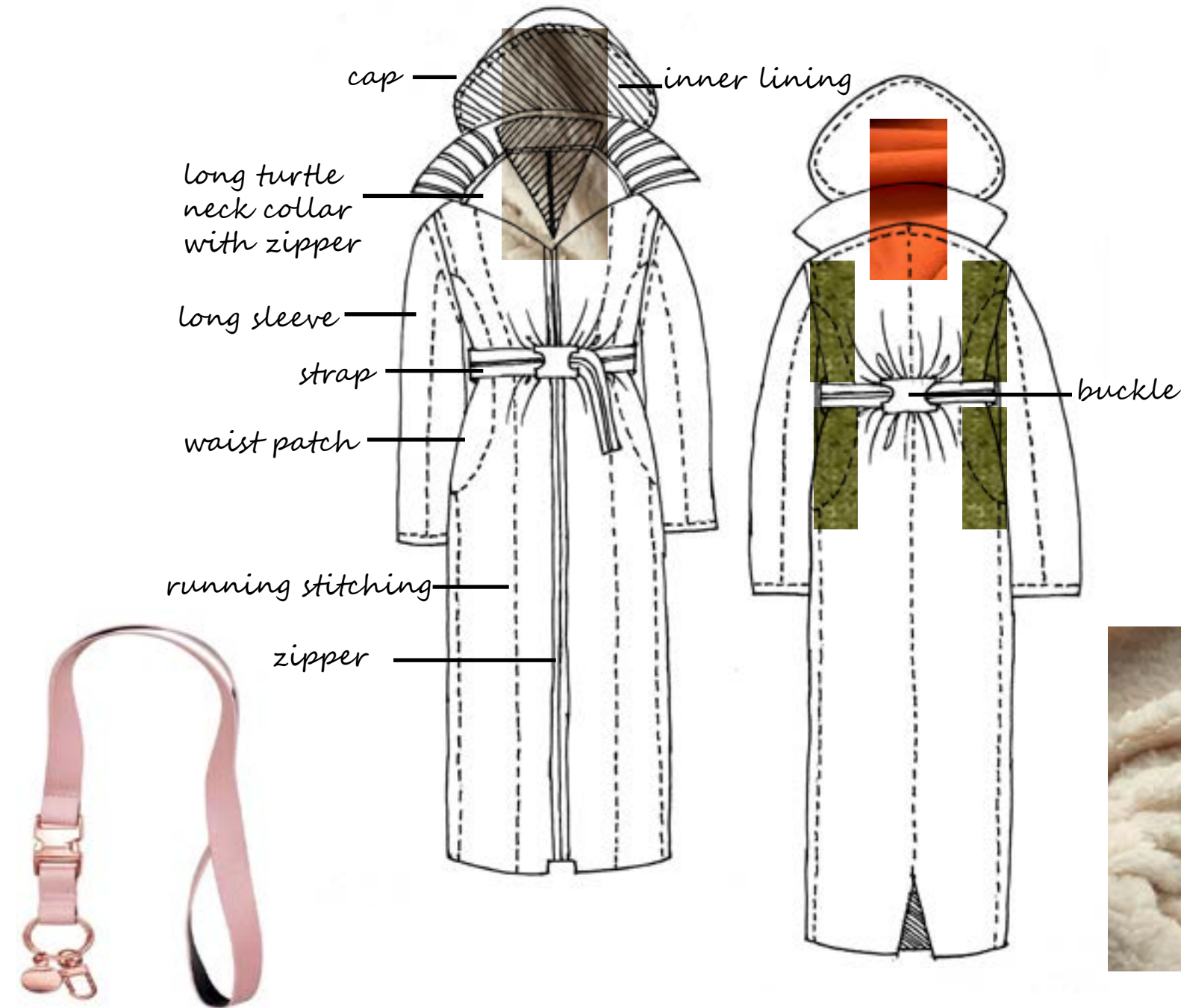




CAPE TRENCH COAT

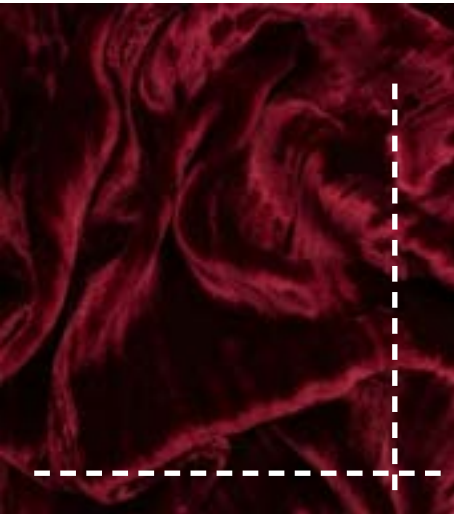
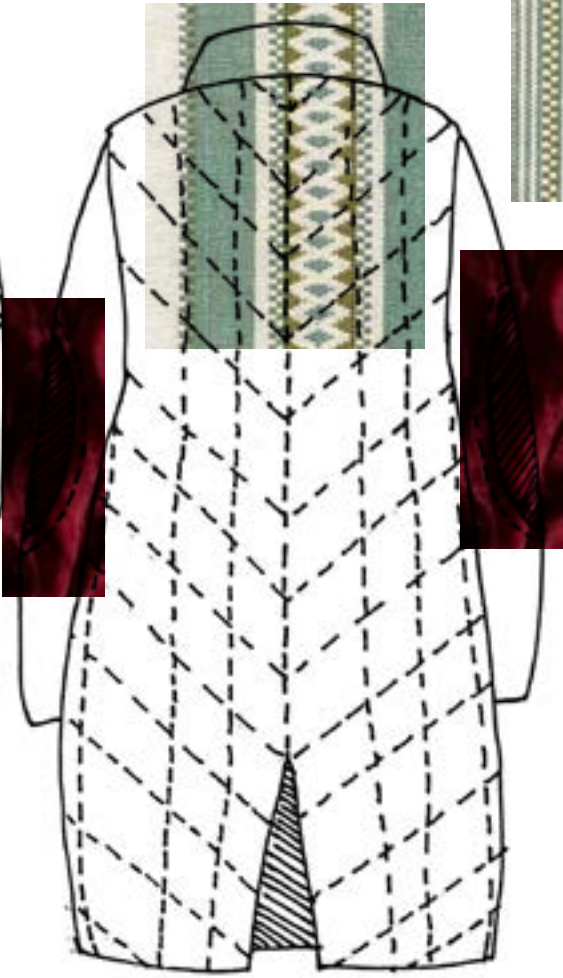
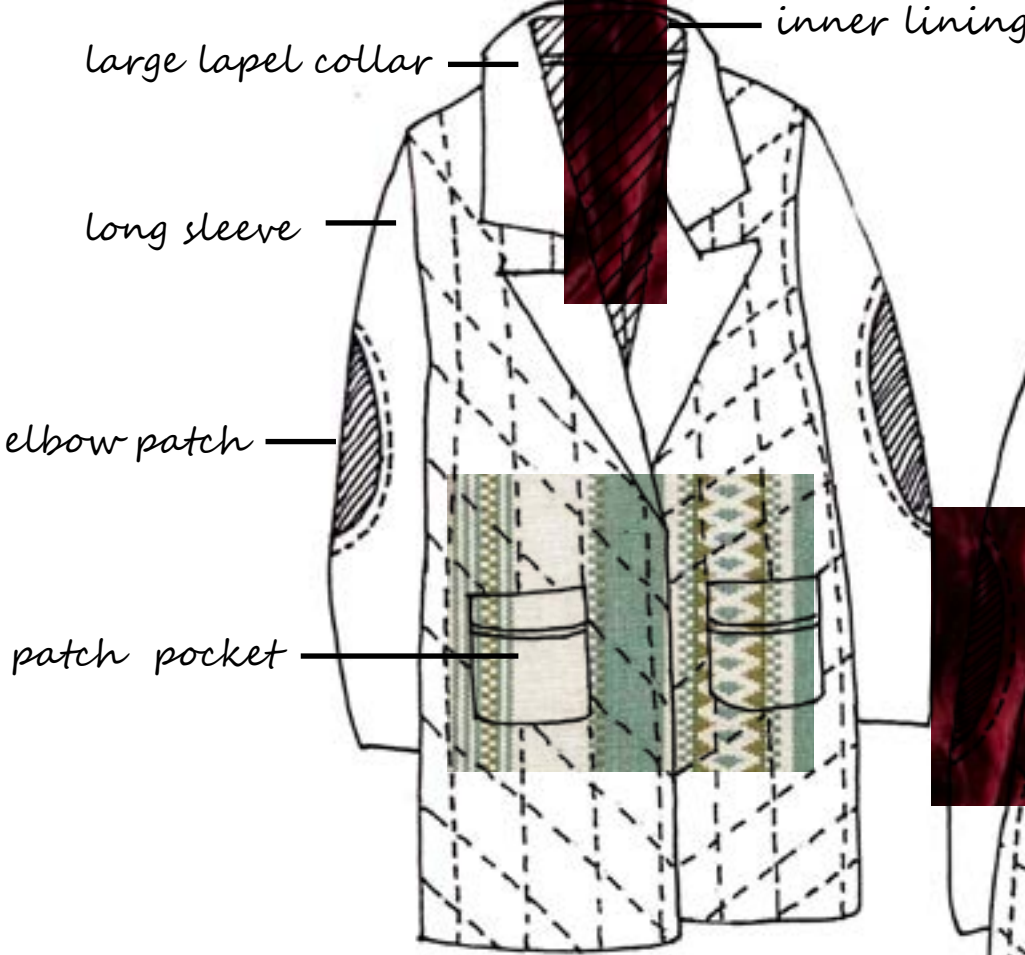


LONG OVERSIZED JACKET

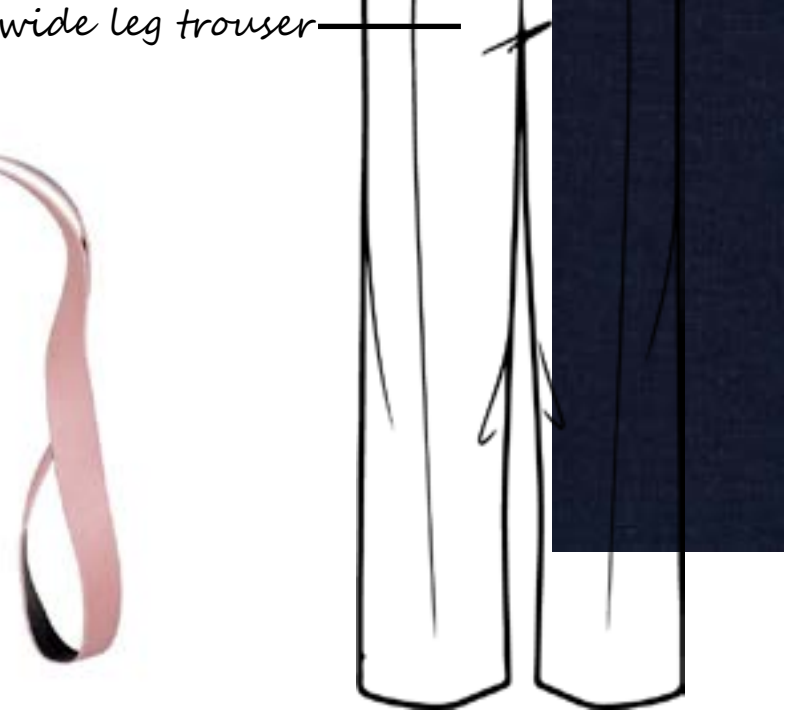
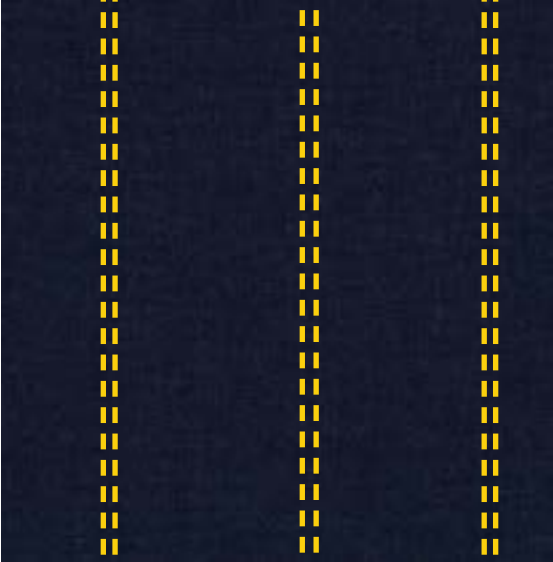
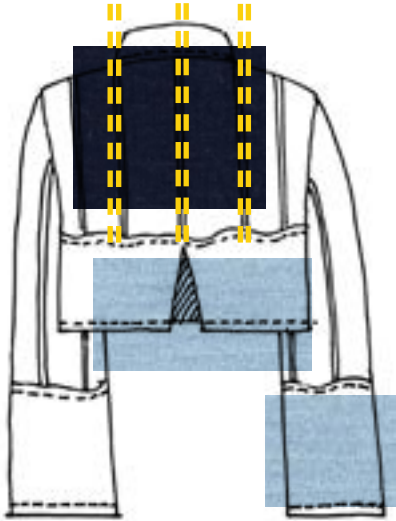
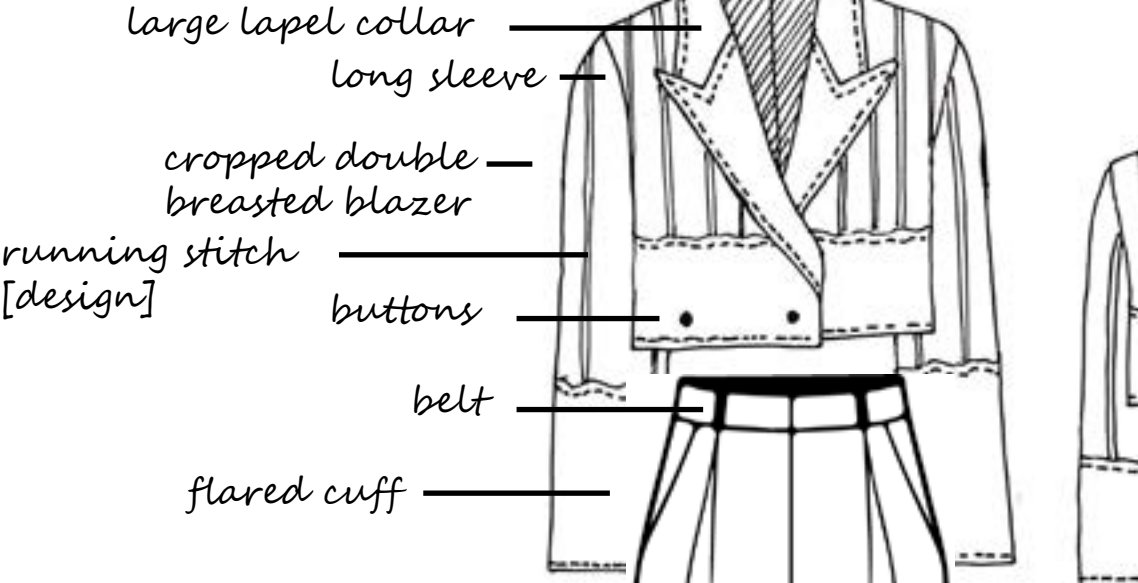




MID-LENGHT OVERSIZED BLAZER

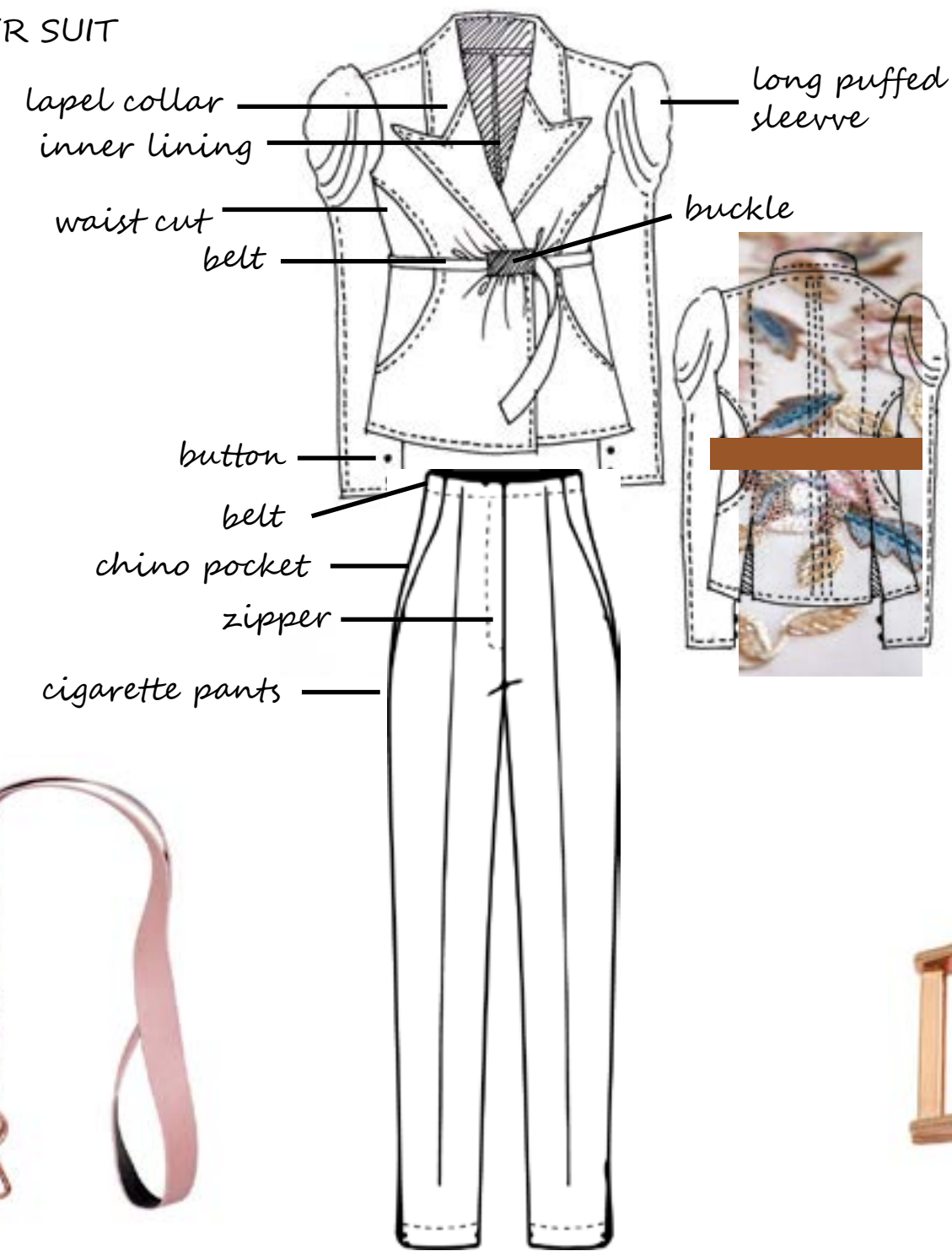


POWER SUIT

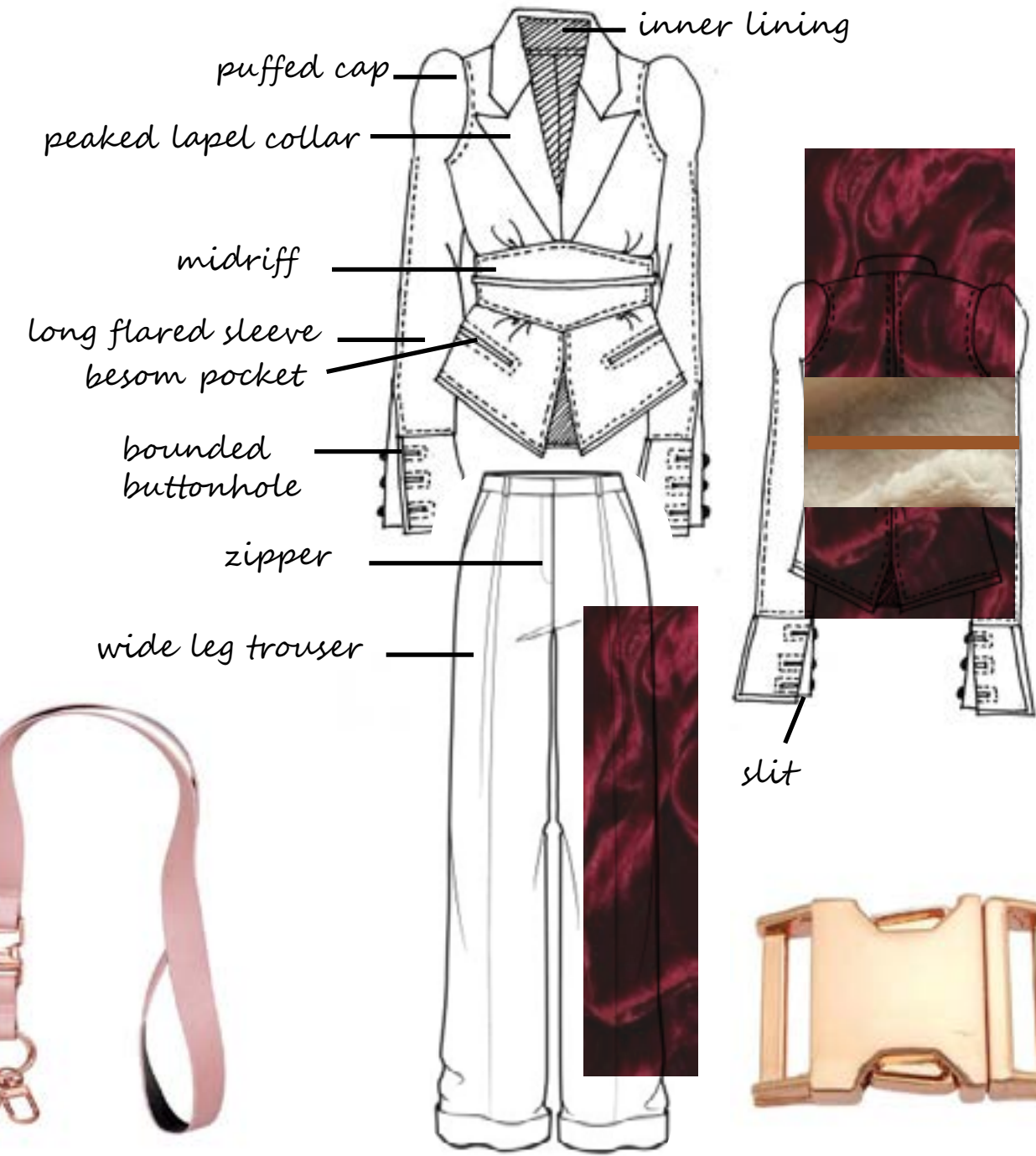




POWER SUIT

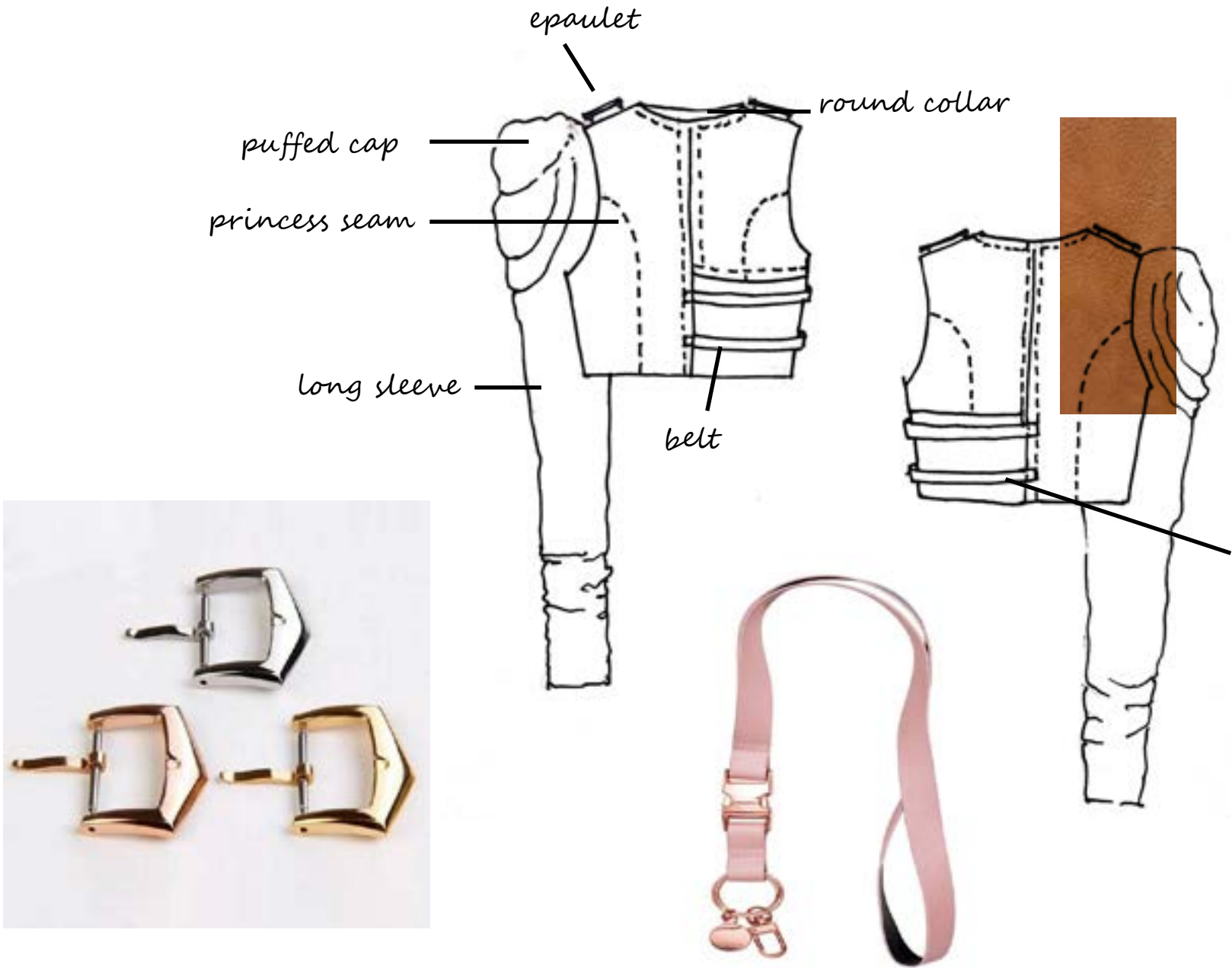


POWER SUIT





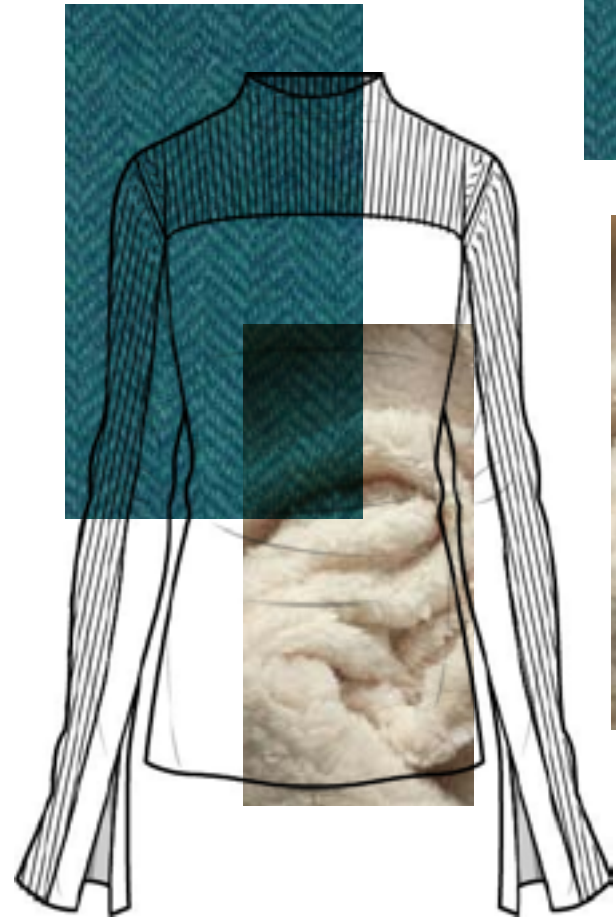
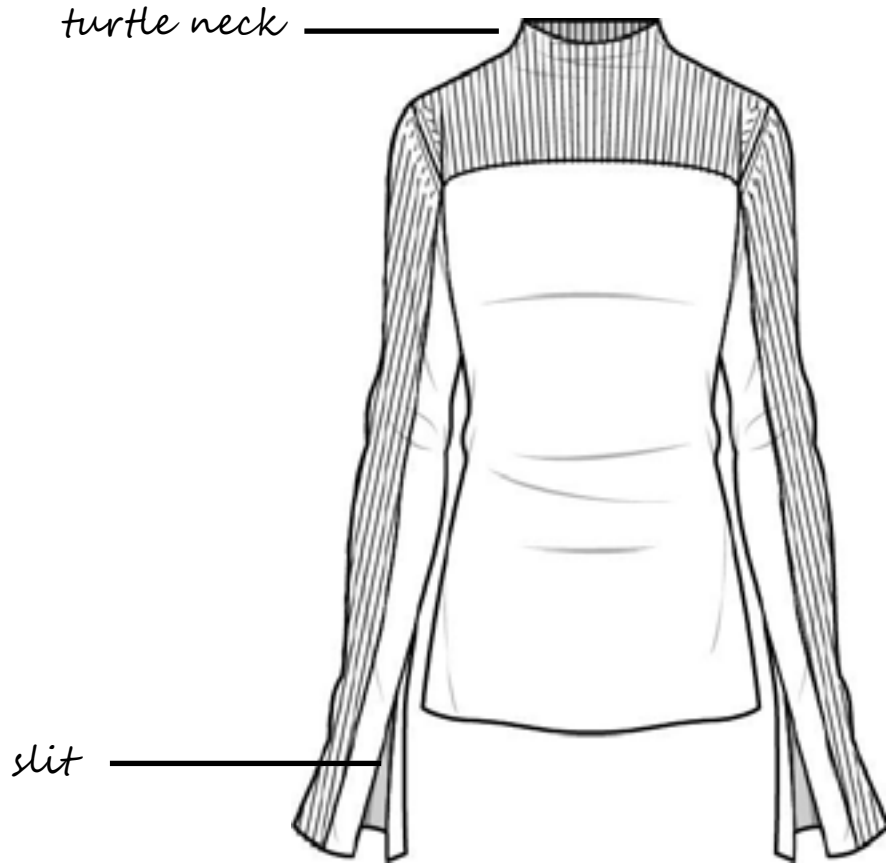
HARNESSED CROP BLOUSE



belts half way around the waist

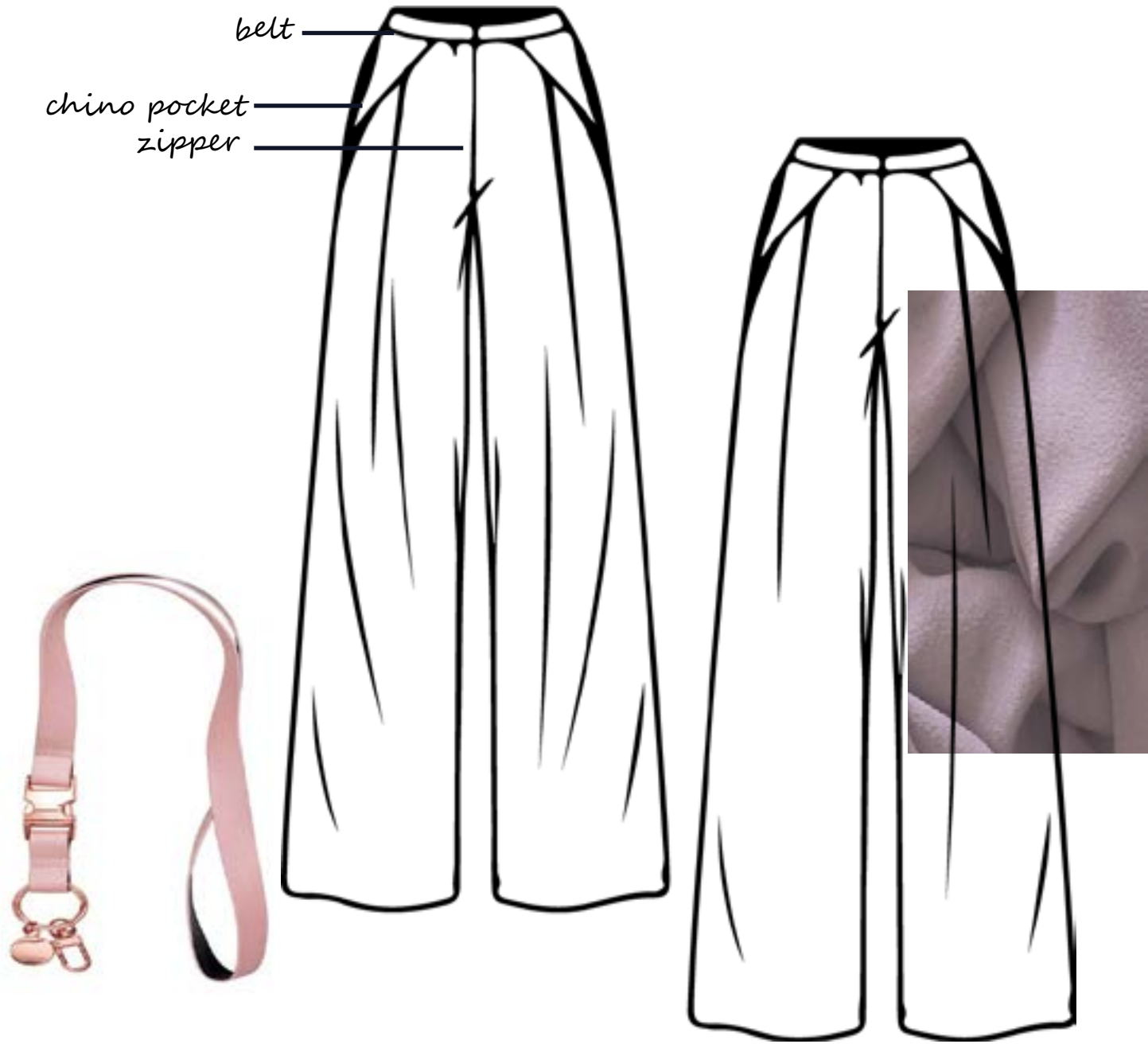


TURTLE NECK TOP

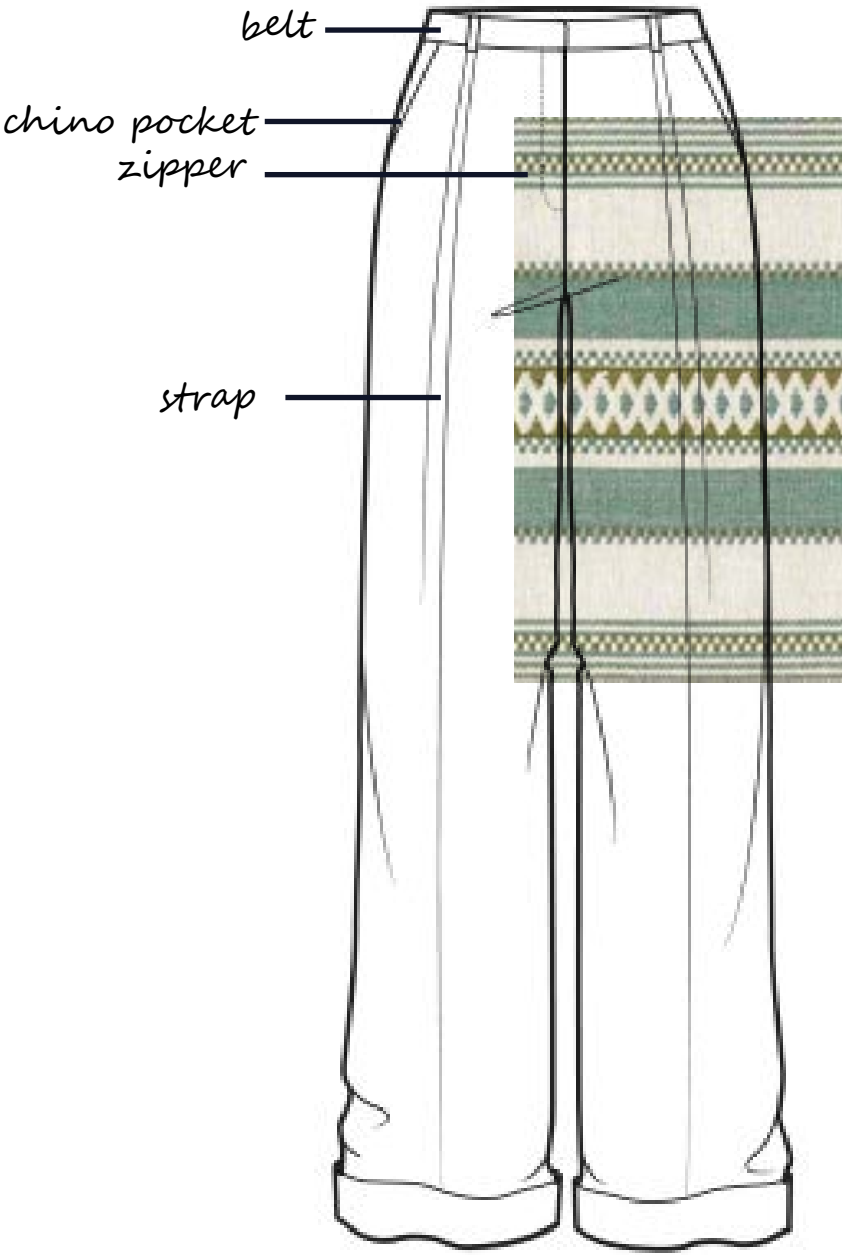




FLARED PANTS

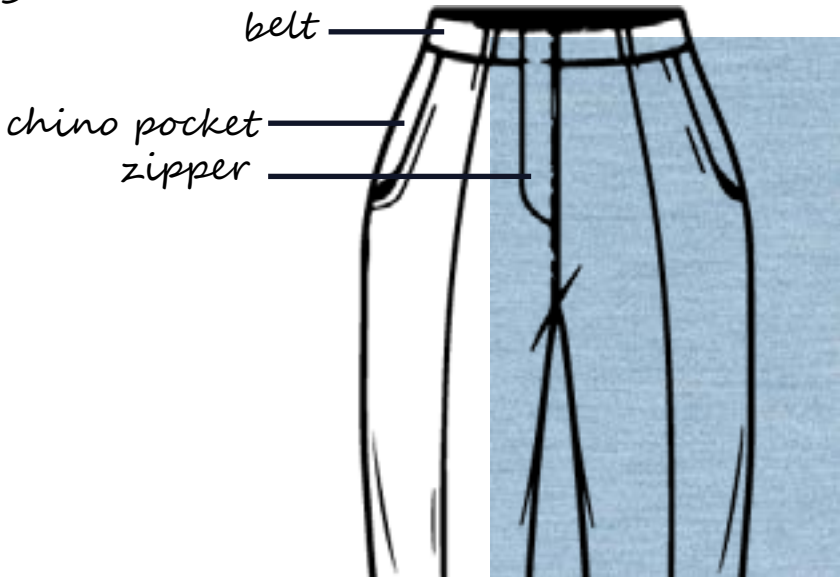


WIDE LEG PANTS





BOOT CUT JEANS

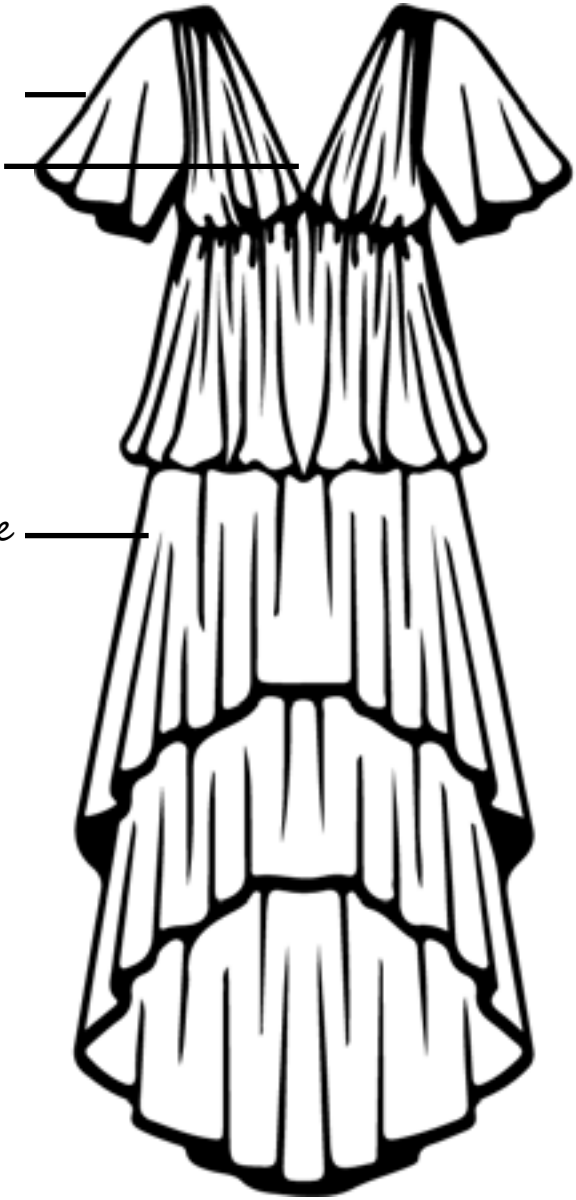


slit

LAYERED DRESS

short flaring sleeve  
v neck

layered ruffle





FORECAST AND TRENDS ANALYSIS



LOUIS VUITTON AUTUMN/WINTER 2018 :  
post apocalyptic phase that morphed into eighteenth century sportswear. suba diving waspies, nun collars, gold buttoned riding bustiers styled over cozy jumpers. the idea of women who are very strong wore feminine dress/outfit and did not need to dress like men.

FORECAST AND TRENDS ANALYSIS



LOUIS VUITTON AUTUMN/WINTER 2019 :  
heavenly 1980s. influenced collections. hip 1980s aesthetic , 1980s youth cinema , self expression ,pop culture.

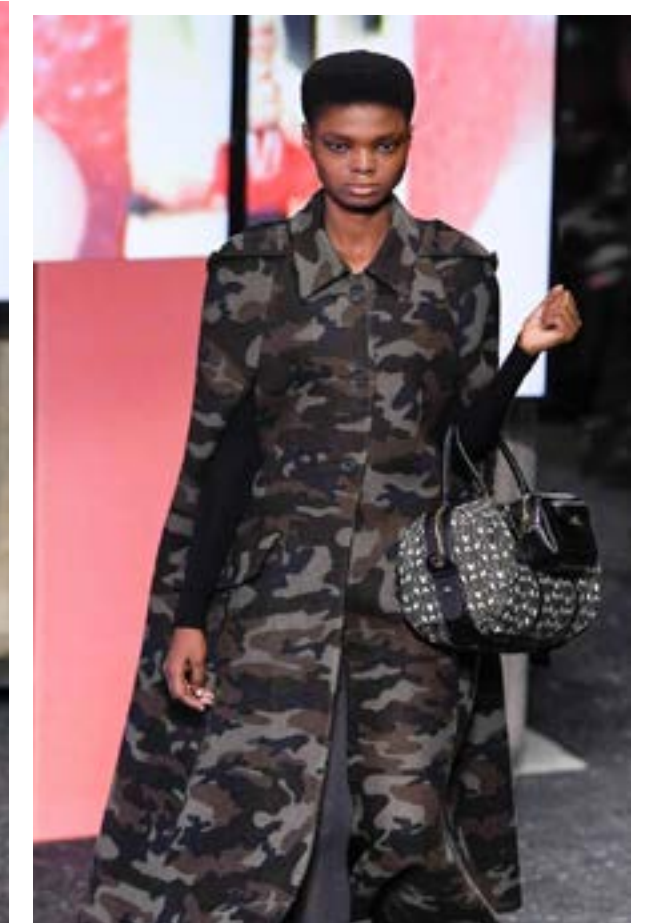
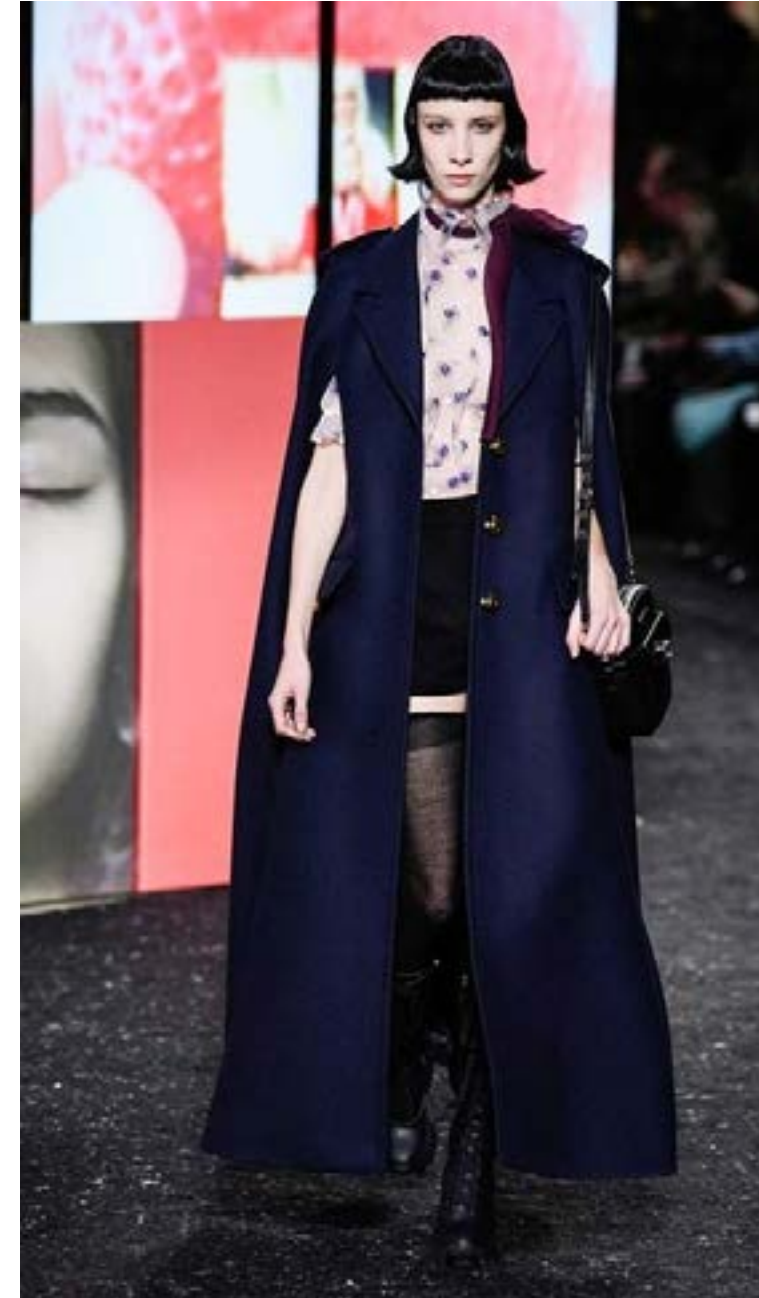


## FORECAST AND TRENDS ANALYSIS



MIU MIU AUTUMN/WINTER 2018 :  
neon demon star channelling 1950s through 1980s filter. over-  
size ,stonewashed , denim blouson ,skinnies bottoies. short skirts  
,tiny tweed tunics, knicker, belted overzied coats, red violet blue  
chewing white pleather. appealing 1960s - 1980s . tough stronk  
1990s ugly chic badass girls, unconventional beauties.

## FORECAST AND TRENDS ANALYSIS



MIU MIU AUTUMN/WINTER 2019 :  
emo teenage angst/anger gothy 1990s. nostalgic, iconography with  
girly cuteness and an underlying tone of darkness. neo - femi-  
nism. gothic or victorian capes with floral dress, graceful blouses,  
camouflage prom dress, tattered shearling cape ,bourgeoisid 1970s  
culottes.



# FORECAST AND TRENDS ANALYSIS



CHANEL AUTUMN/WINTER 2018 :  
nostalgic majestic metamorphosis of nature. terrific great coats,  
ankle length skirts, suits whose tweed lent themselves quite  
naturally to the surroundings. quilting padding furry jackets and  
capes and ruffle dress leaf prints.

# FORECAST AND TRENDS ANALYSIS



CHANEL AUTUMN/WINTER 2019 :  
chicest clarified essence , native english wardrobe and tweed jackets.



the designers in the pervious years showed the importance of different era through 1980s filter. they kept on touching certain issues of 1980s in each year. such as self expressionism and showing feminine curves through masculine line was the source of inspiration for 2018 and the atart up of pop culture and evolemnet of youth in several events , anfgger , gothic , punk was a source of inspiration for 2019 such dark eye catching colours with floral and animal prints. so according to my research 2020 is about women being women , it is about gender equality. [The language of 'gender equality' and 'women's empowerment' was mobilised by feminists in the 1980s and 1990s as a way of getting women's rights onto the international development agenda.]

COMPARITIVE STUDY OF PREVIOUS AND CURRENT TENDS , AND SORTING THE TRENDS ACCORDING TO THE DEMOGRAPHIC AND PSYCHO GRAPHIC STRUCTURE OF THE TARGETED MARKET

shifting of skirt lenght

introduction of cape

trousers - wider pants/flowy pants

oversized coats - constant

lacy - transparent medium/material

ruffle - constant

lapel collar of different size larger one

yellow colour

gold sequins

animal prints

puffed sleeves

shoulder pads

power suits

faux fur

jumpsuits

caged look

pleated dress

flare dress

led warmers

bodysuits

gym look

harem style

suited cardigan

ruffle shoulder gown

high waisted pant

double breasted blazer

tweed skirt suit

belted jacket

colour blocked maillots

metallic

shimmer

punk

pop culture

turtle neck

checkered blazer.