

#BÀBÀCORE

London

ISSUE NO. 001

MONDAY JANUARY 8, 2024



Figure 1. Look 8, Chen (2023)

RESEARCH



1918-1919 Yantai, Shandong.
1919-1985 GaoSu.
1983-1990 Anhui.
1990-Now Yantai, Shandong.

Family Core

Why was it the 1st?

Background: Born in 1918 in a...

① China (Shandong Province) 1918-1985

② Shandong Province, Shandong

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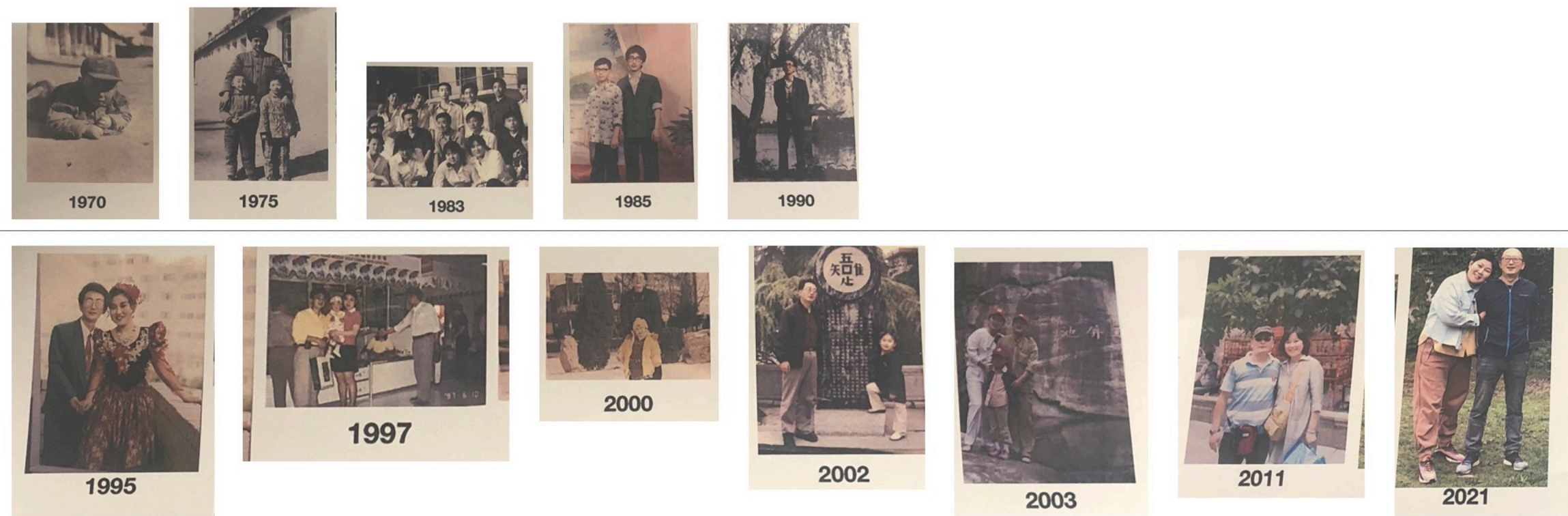


Figure74. Pictures of my father from 1970-2021, Lyu, Z. (2023)

The starting point of this project was my father. The progression of his wardrobe has triggered me to investigate the fashion choices made by other men in his demographic.

The progression of my father's wardrobe: From suits to sportswear

Through the interview with my father, I have discovered that **comfort** is the decisive reason behind his fashion choices.

Figure73. Analysis of my father's identity, Lyu, Z. (2023)

COMFORT
COMES FIRST

Thermal comfort
Sensorial comfort
Garment fit
Psychological comfort

Figure 75 Men on the tube, Lyu, Z. (2022)





Figure 31. Illustration of a middle-aged man, Lyu, Z (2023)

Design Methodology

THE DESIGN METHODOLOGY OF THIS PROJECT USES A COMBINATION OF TECHNICAL AND TAILORING FABRICS, CRAFTING SPORTSWEAR FUNCTIONS INTO TAILORED FINISHES, TO BALANCE BETWEEN IDENTITY EXPRESSION AND FUNCTIONALITY.

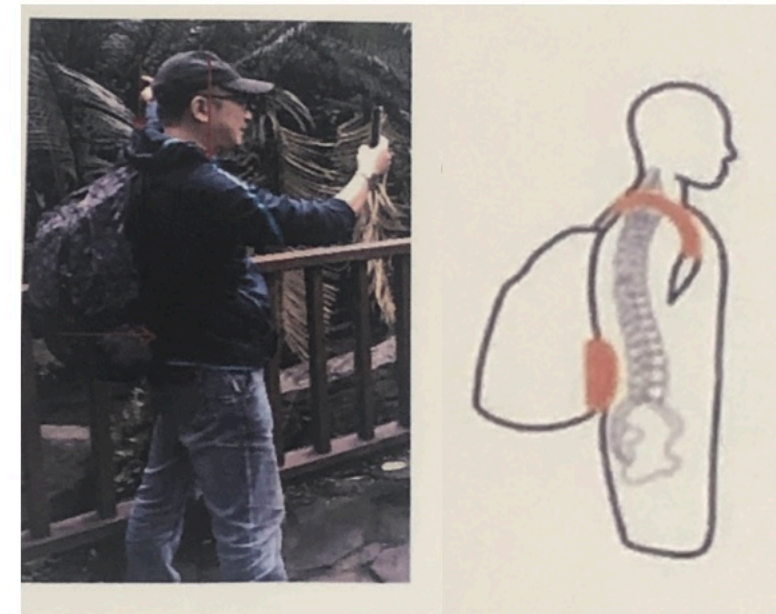


Figure 32. Silhouette development, Lyu. Z (2022)

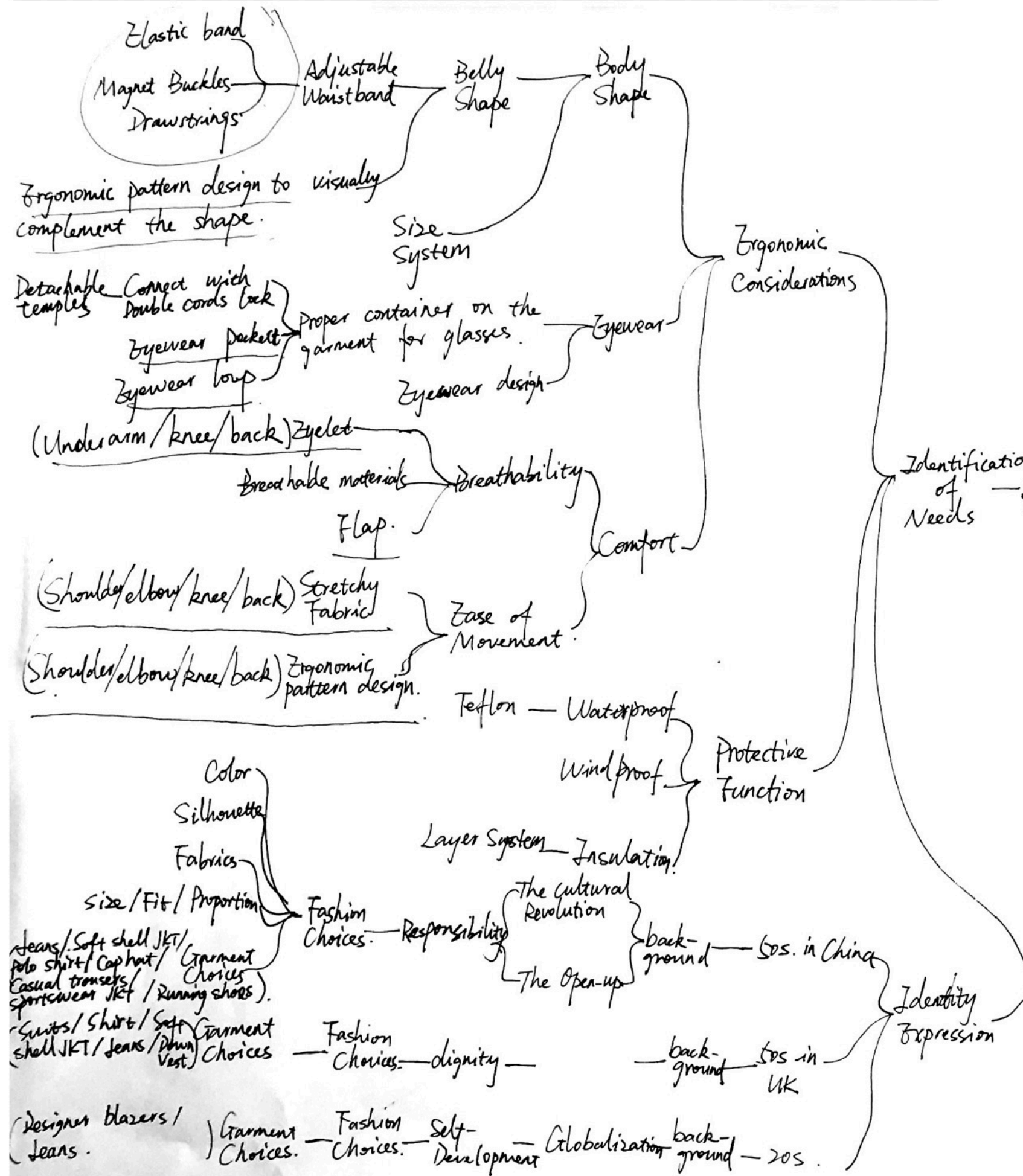


Figure 33. Mind map of design methodology, Lyu. Z (2023)

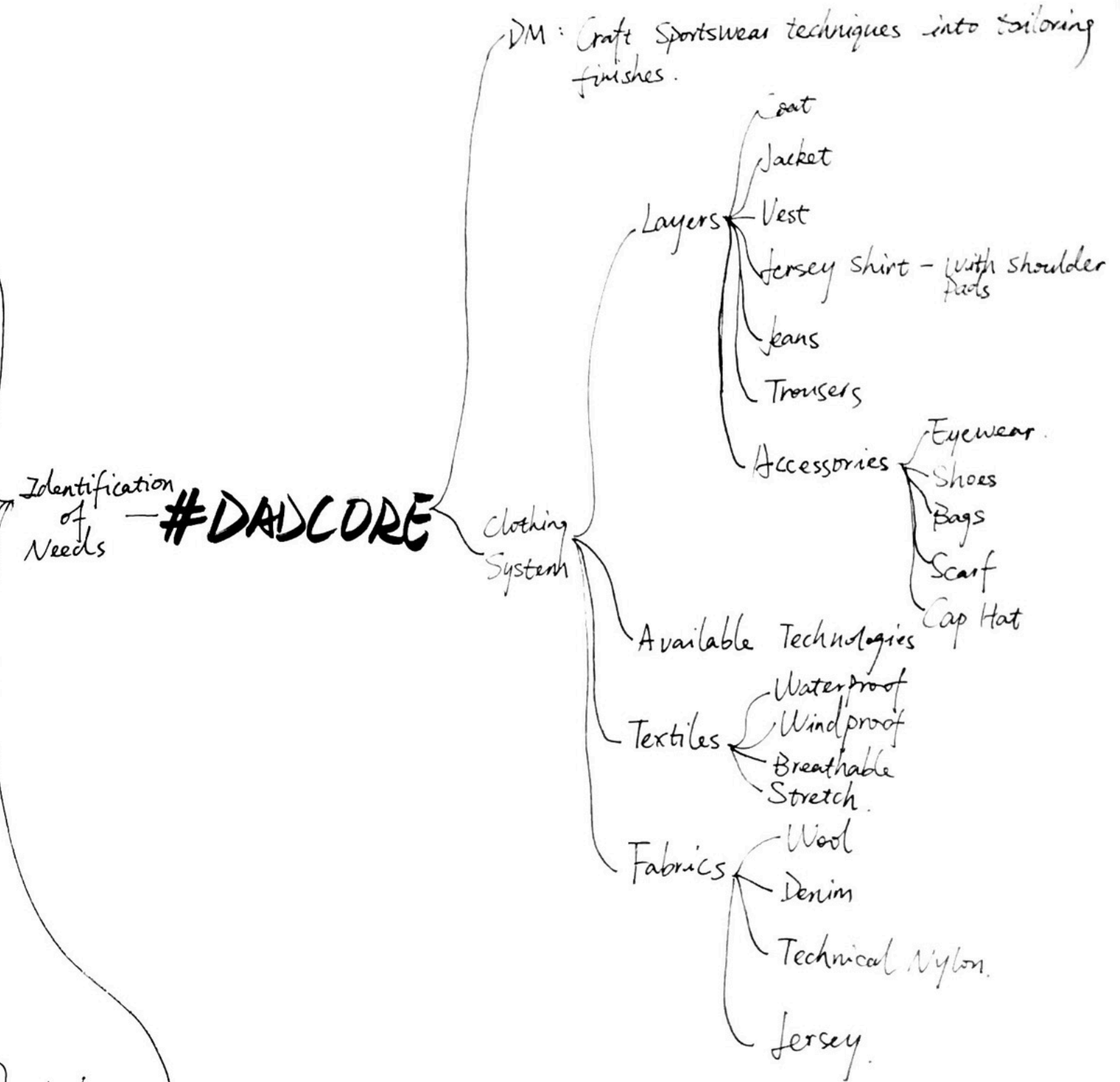




Figure 76. Man on the tube, Lyu, Z. (2022)

Similar fashion choices were found in other men from the same age group as my father. Based on my observation, I noticed that many 50-year-old men liked to wear an extra layer outside or inside their suit jacket in winter, either a soft shell jacket or a down vest to keep them warm.

Figure 77. Man on the street, Lyu, Z. (2022)



IDENTITY EXPRESSION & FUNCTIONALITY

DESIGN DEVELOPMENT

The design methodology of this project uses a combination of technical and tailoring fabrics, crafting sportswear functions into tailored finishes, to balance between identity expression and functionality.

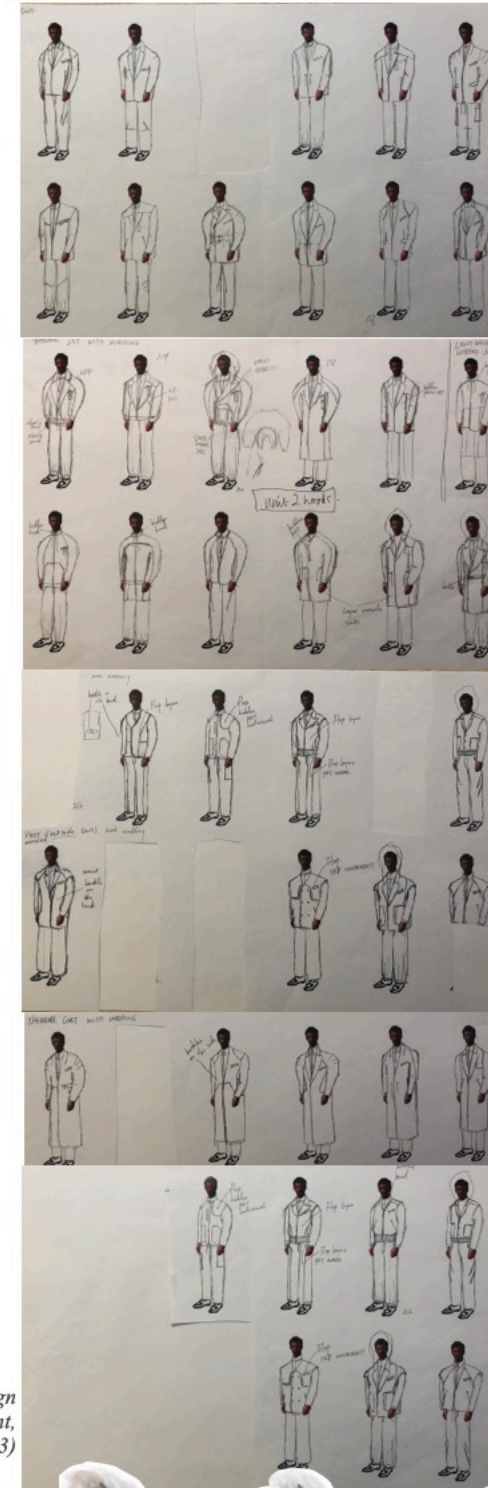


Figure 78. Design Development, Lyu, Z. (2023)

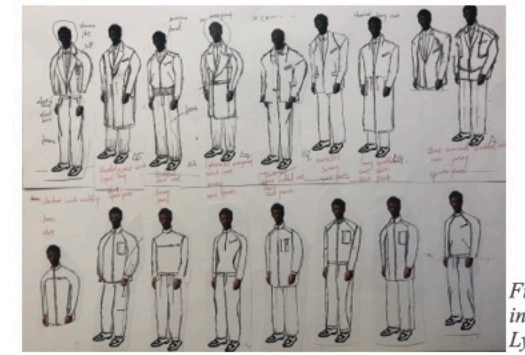


Figure 79. The initial Line-up, Lyu, Z. (2023)

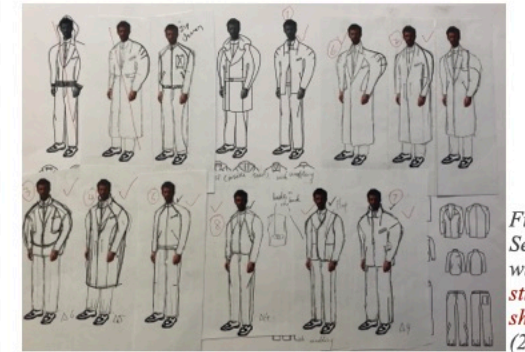


Figure 80. The Second Line-up with more streamlined shape, Lyu, Z. (2023)

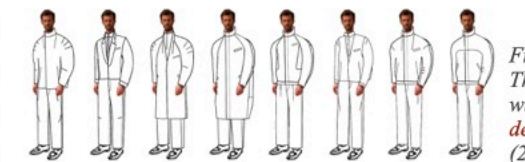


Figure 81. The Third Line-up with simplified design, Lyu, Z. (2023)



Figure 82. The final Line-up of the collection, Lyu, Z. (2023)

Colour Methodology

In this collection, a colour range with darker tones was selected for the outer layer. Albers (2013) suggested that darker colours are visually heavier and contain more black which represents power, sophistication and formality. For the Chinese generation of the demographic, darker colours are more conservative and suit their comfort zone of pursuing commonality. For the British generation of the demographic, darker colours accomplish their identity expression of confidence and self-fulfilment. In practice, the actual colour choices were limited by the fabric stock of sponsorship. As a result, the following colours were chosen: black, dark navy, olive green, dark grey, and beige. Different tones of green, blue, grey and brown were chosen to match the outer layer.



Figure 34. Colour range of the collection, Lyu. Z (2023)



Figure 35. Line-up of the collection, Lyu. Z (2023)

5. Pattern Cutting

THE PATTERN OF THE 'ARCH'

To form the silhouette of an 'arch', a set of patterns with the body extended to the sleeve was developed from the very beginning of this project. The angle between the sleeve and the body has been tested with multiple prototypes. To create the shape, the rear angle had to be bigger than the front (Figure 36). The side piece provides the transition of the angle difference as well as the volume of the

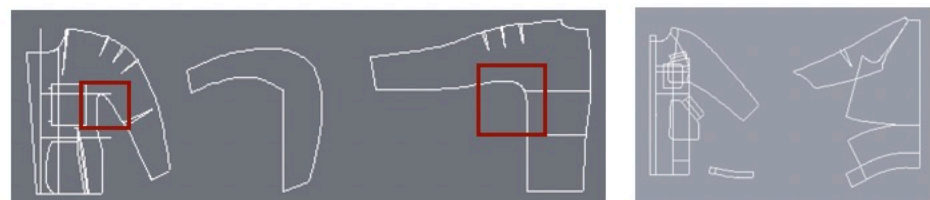
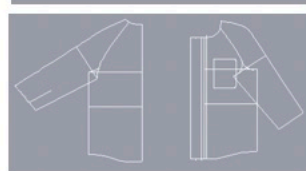


Figure 36. Digital pattern of the jacket, Lyu. Z (2023)

Figure 37. Raglan sleeve patterns of the jacket and shirt, Lyu. Z (2023)



sleeve. Similarly, the raglan sleeve pattern (Figure 37) was also developed in this collection and was adapted to jackets, shirts, jersey tops and tracksuits.

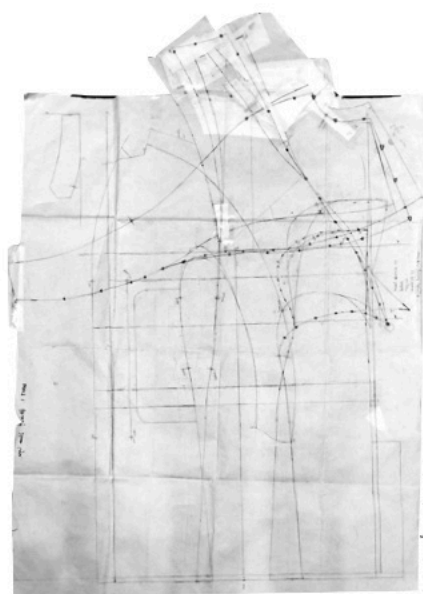


Figure 38. Paper pattern from former development, Lyu. Z (2022)

Pattern Cutting

THE 'COCOON' SHAPE

The 'cocoon' shape not only provides more space for body movement but also perfectly conceals the belly of middle-aged men. The volume was added through a horizontal structural line at the bottom one-third area of the

garments (Figure 40), and a dart-structured cocoon shape was also developed on this basis (Figure 41).

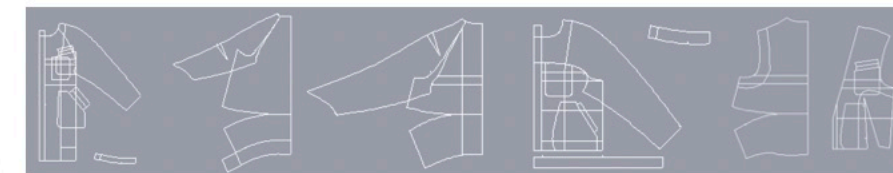


Figure 40. Cocoon shape pattern, Lyu. Z (2023)

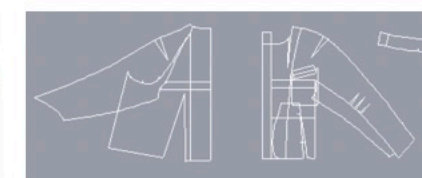


Figure 41. Dart-structured cocoon shape pattern, Lyu. Z (2023)

THE DARTS

Dart was applied widely as a construction detail in this collection, to create volume at the joints of the body such as shoulder, elbow and knee. As a design feature, the dart was also combined with the pocket detail in this collection.

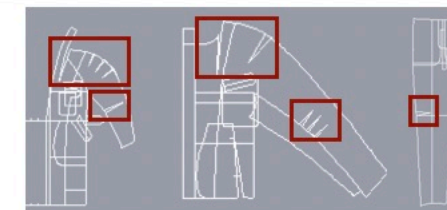


Figure 42. Dart structure at the joints, Lyu. Z (2023)

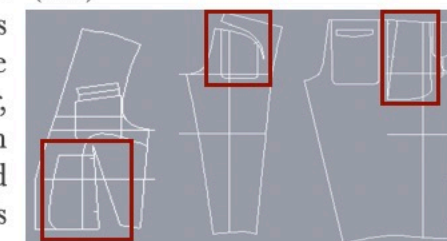


Figure 43. Dart-structured pocket, Lyu. Z (2023)

This collection adopts two types of pattern-cutting methods: manual and digital. Manual pattern-cutting was mainly used at the beginning of the project. Hand-drawn patterns can depict the curvature of the lines more accurately while allowing for a more intuitive view of the details and overall proportion. However, the process of manual pattern-cutting is quite cumbersome. Due to the large amount of time and workspace required for manual pattern-cutting, I self-taught

Lectra, a CAD pattern-cutting software that integrates pattern-making, grading, and plotting. Details such as pocket position, buttons and buttonholes can be more precise in the software. However, the drawback of digital pattern-cutting is that the shape automatically generated by software is too rigid. Therefore, when the basic pattern is determined through manual pattern-cutting, it is then scanned into software to modify the style lines and details.

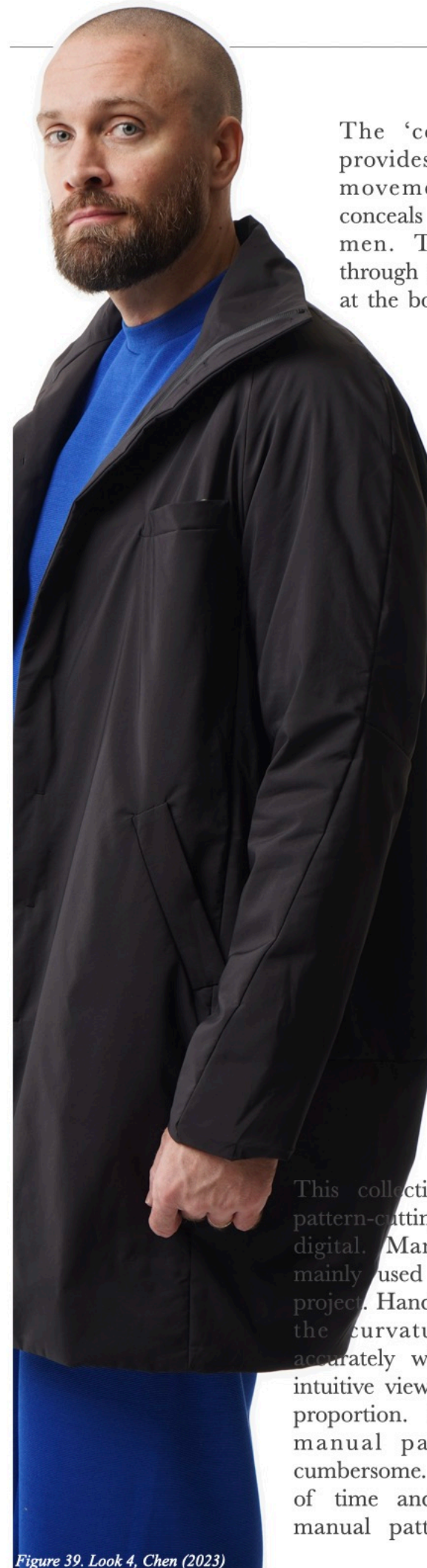


Figure 39. Look 4, Chen (2023)

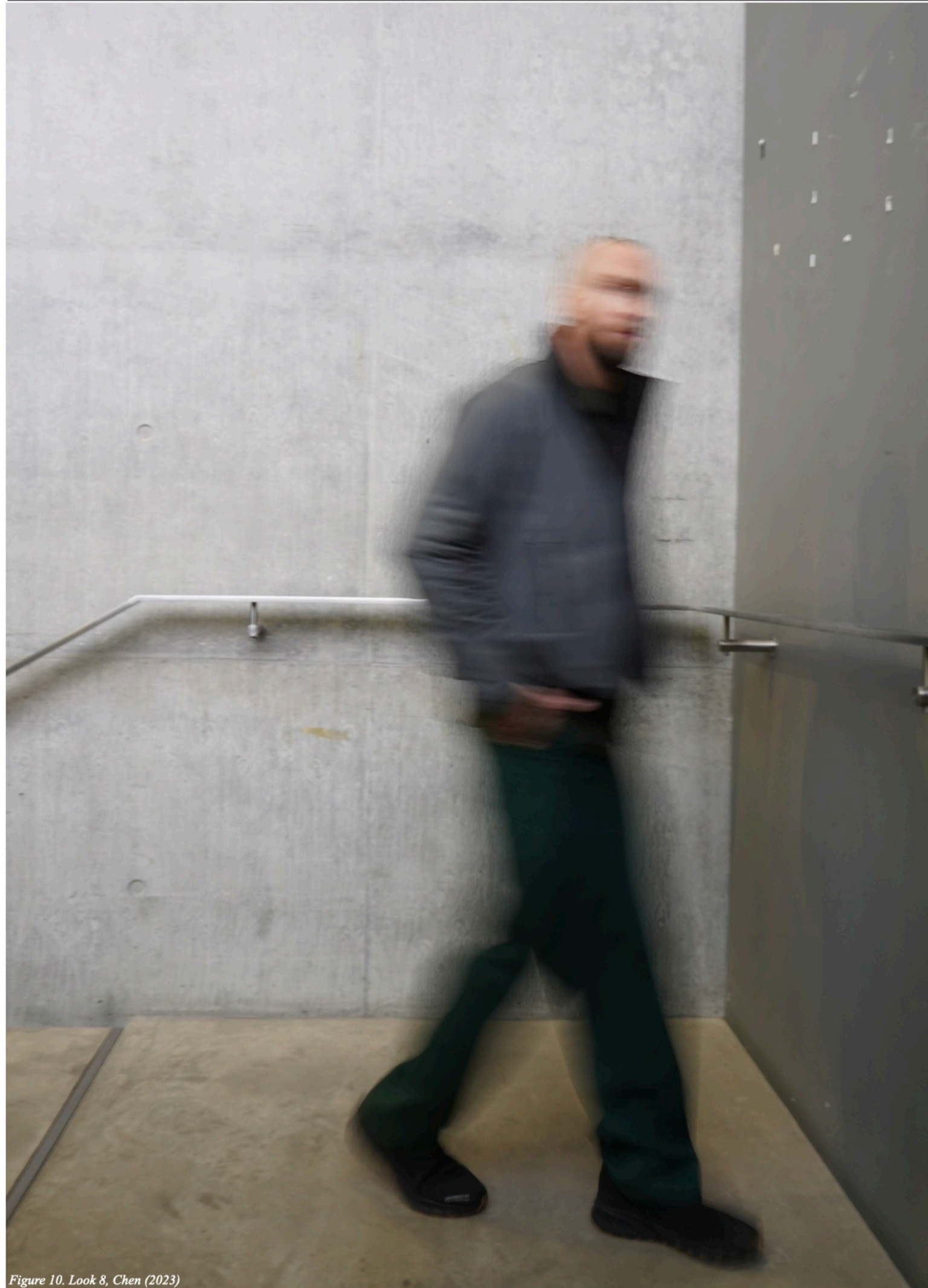


Figure 10. Look 8, Chen (2023)





Figure 83. The fitting, Lyu. Z (2023)



Figure 84. The initial toile, Lyu. Z (2023)



Figure 85. The second toile, Lyu. Z (2023)



The arch shape

Figure 86. The third toile, Lyu. Z (2023)

The trousers fit



Figure 87. The trousers fit, Lyu. Z (2023)



Figure 88. The trousers basic pattern, Lvu. Z (2023)

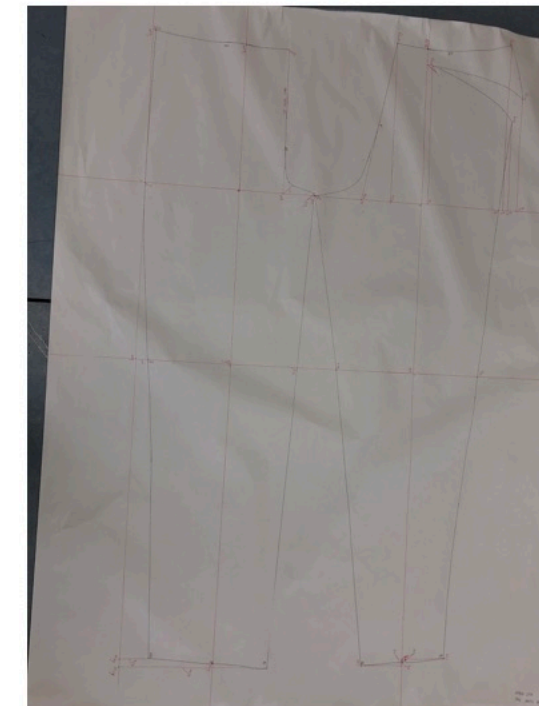


Figure 89. The toile of the basic trousers pattern, Lyu. Z (2023)

Portfolio

ILLUSTRATION



Figure 90. Illustration by Z (2023)

Portfolio

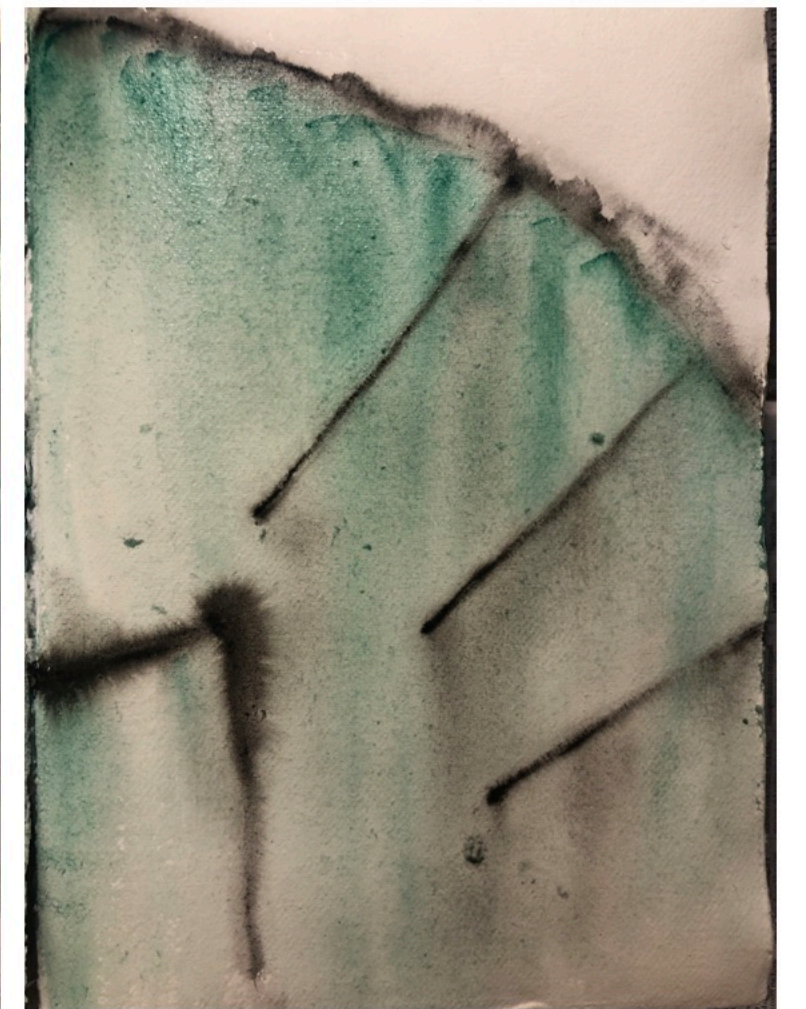
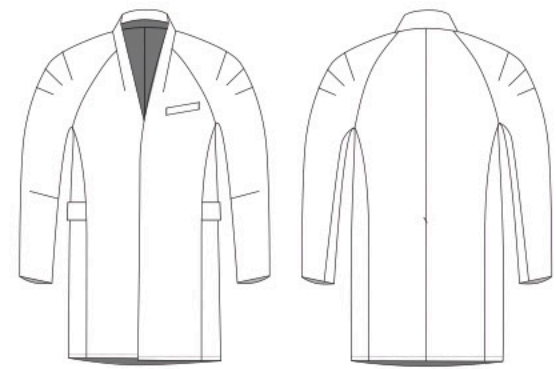




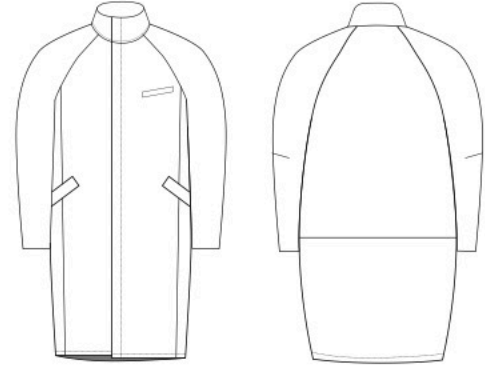
Figure 91. Photographic line-up, Lyu. Z (2023)

Portfolio

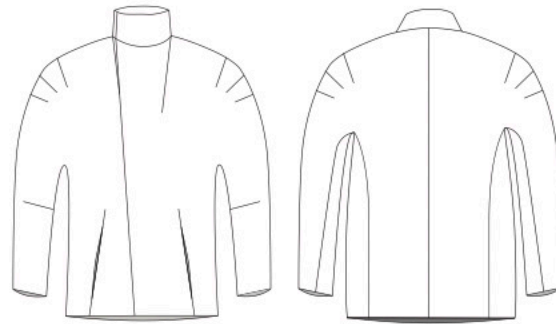
RANGE PLAN



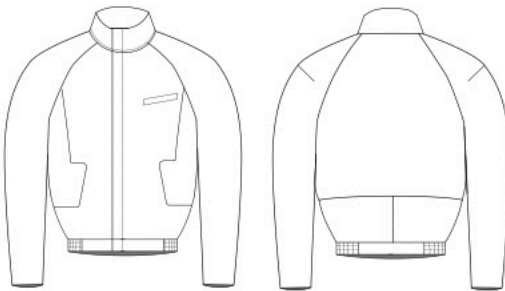
- 100% Recycled Nylon
- 95%Nylon, 5% Elastane lining
- 100% Recycled Wadding



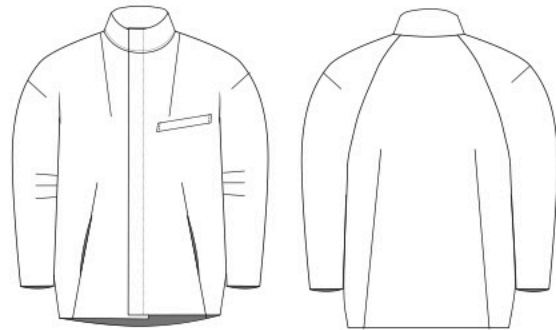
- 100% Recycled Nylon
- 95%Nylon, 5% Elastane lining
- 100% Recycled Wadding



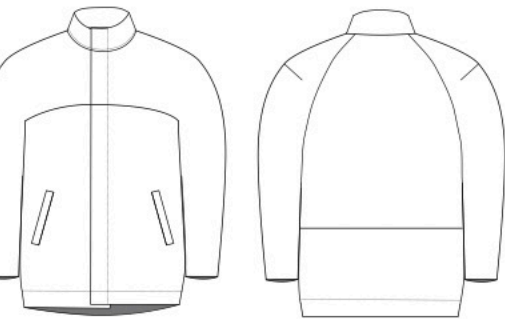
- 100% Recycled Nylon
- 95%Nylon, 5% Elastane lining
- 100% Recycled Wadding



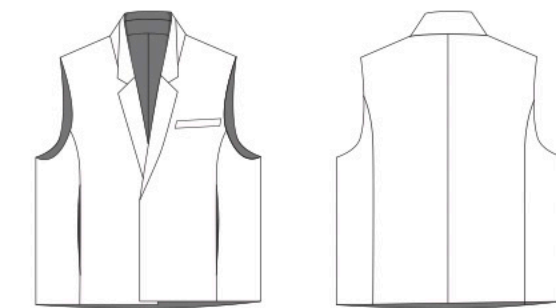
- 100% Recycled Nylon
- 95%Nylon, 5% Elastane lining
- 100% Recycled Wadding



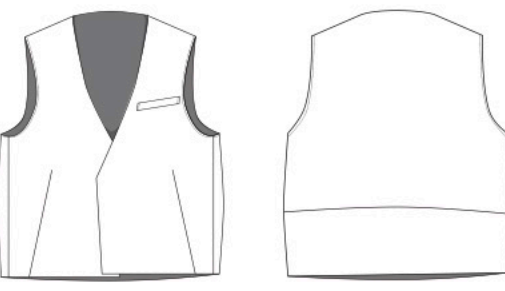
- 100% Recycled Nylon
- 95%Nylon, 5% Elastane lining
- 100% Recycled Wadding



- 100% Recycled Nylon
- 95%Nylon, 5% Elastane lining
- 100% Recycled Wadding



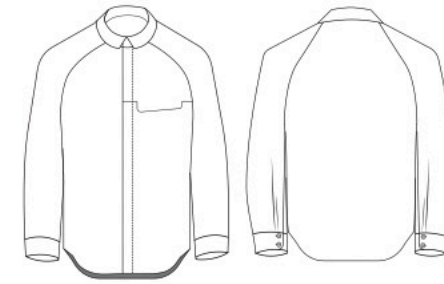
- 100% Recycled Nylon
- 95%Nylon, 5% Elastane lining
- 100% Recycled Wadding



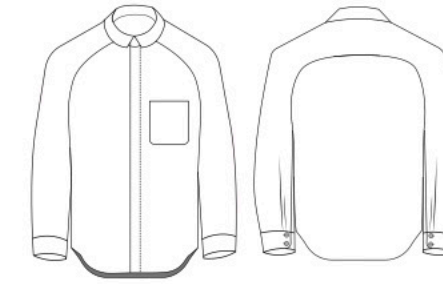
- 100% Recycled Nylon
- 95%Nylon, 5% Elastane lining
- 100% Recycled Wadding

Figure 92. Range Plan, Lyu. Z. (2023)

Portfolio



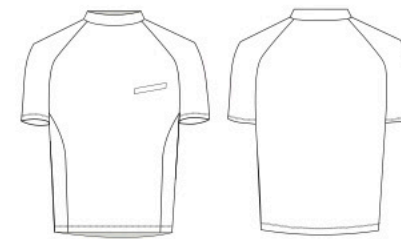
- 100% Cotton



- 100% Cotton



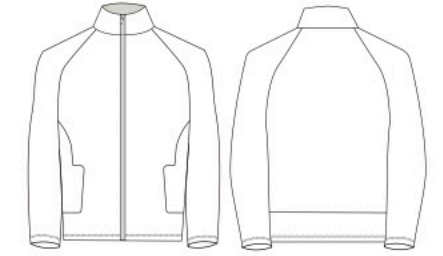
- 100% Cotton



- 100% Cotton



- 100% Cotton



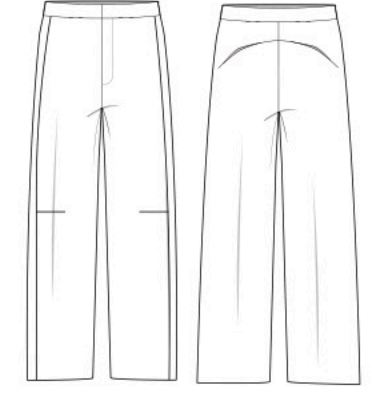
- 100% Cotton



- 100% Cotton
- 100% Wool



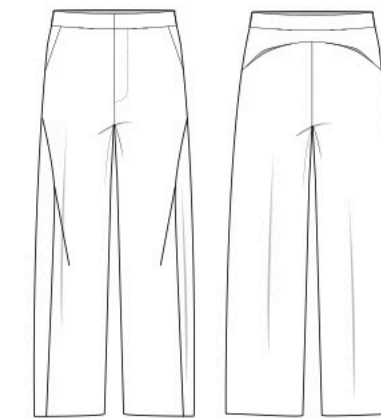
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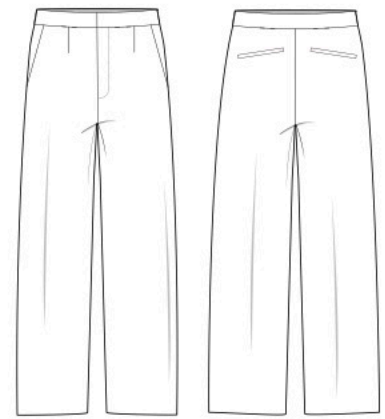
- 100% Recycled Nylon



- 100% Cotton



- 100% Wool



- 100% Wool



Figure 70. Look 5, Chen (2023)



Figure 71. Look 8, Chen (2023)

