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Fashion Design

FASHION DESIGN & CINEMA

LINGERIE-INSPIRED COLLECTION ABOUT THE IMPACT OF DADDY ISSUES ON THE PERCEPTION OF ROMANCE. MISS PROTAGONIST

Claudia Marichal^(*)

Abstract. This dissertation aims to create a romantic-themed fashion collection that uses pattern-making and tailoring techniques characteristic of lingerie. This project is born out of curiosity about the impact of psychological disorders defined as daddy issues in the romantic perception of love and relationships in the cinema of the 90s and 2000s. We have taken as aesthetic references the eight highest-grossing films of these two decades according to the website Filmfinity, which serves us as a study of the image of love and the psychological nature of the relationships between the characters. The information obtained is the foundation for the creation of a fashion collection that applies traditional lingerie techniques to the design of outerwear. The result is a 17-look collection consisting of lingerie pieces, trench coats, blazers, and different dress silhouettes among others.

Keywords: Fashion design, aesthetics, romantic films, cinema, lingerie, pattern-making, psychology, daddy issues.

Resumen. El objetivo del presente trabajo es crear una colección de moda de temática romántica que utilice técnicas de patronaje y confección propias de la lencería. Este proyecto nace de la curiosidad por el impacto de los trastornos psicológicos definidos como las daddy issues en la percepción romántica del amor y las relaciones en el cine de los 90 y los 2000. Se han tomado como referentes estéticos las ocho películas más taquilleras de estas dos décadas según la web Filmfinity que además nos sirven para hacer un estudio de la imagen del amor y la naturaleza psicológica de las relaciones entre los personajes. La información obtenida nos sirve de base para crear una colección de moda que a su vez aplica las técnicas tradicionales de confección de lencería al diseño de ropa outerwear. El resultado son 17 looks que constan de piezas lenceras además de gabardinas, americanas y distintas siluetas de vestidos entre otros.

Palabras clave: Diseño de moda, estética, películas románticas, cine, lencería, patronaje, psicología, asuntos de papás.

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1. INTRODUCTION AND OBJECTIVES

Romantic-themed movies have always had great impacts on their audience and that is why many of them have been a resounding success at the box office and have become cult movies. The romantic genre has proven to be a safe bet in the film industry as it is an emotion that we all identify with in some way. This justifies the subject of the present dissertation. In romantic genre films, it is common to find daddy issues, defined as “a term referring to women who have complex or confusing relationships with their fathers and how it impacts them into adulthood”(Rosen, 2022).

On the other hand, we consider daddy issues as a complex psychological affectation that since the 90s started to be present in all mass media with the “woke” generation, this term



Image 1: Moodboard. Letter to my father. Own elaboration.

is used to refer to a generation more aware, evolved, inclusive and politically correct (BBC News, 2017).

From that moment on, cinema also began to show this affliction subtly or clearly in female and male characters alike (Patterson 2022). The 1990s and 2000s are the main focus of this project and were a golden age for romantic comedies with several iconic films and TV shows that have had a significant impact on the genre (The Hawk Talk, 2023).

Some notable romantic comedies from these decades include “Notting Hill” (1999), “How to lose a guy in ten days” (2003), “Pretty Woman” (1990), and “Clueless” (1995). These films often feature unconventional romantic

pairings and a focus on the complexities of modern relationships (Ibid.).

Lingerie is utilized as a visual language to convey passion and longing, emphasizing the beauty and sensuality of the characters in question. The careful sourcing and selection of lingerie in these movies reflect the attention to detail in creating scenes that are both aesthetically pleasing and emotionally impactful. The art of lingerie-making involves specialized techniques and practices that distinguish it from regular clothing construction (Powell, 2016).

This project intends to represent, through the visual language of fashion design, the emotional stages of this type of relationship. Besides that, it seeks to give visibility to the mentioned “daddy issues” through the art of dressing. From a methodological point of view, we want to address the sexualized female characters present in those movies by using traditional techniques used for lingerie-making on outerwear pieces.

1.1. INITIAL HYPOTHESES

- The language of fashion design can be used to recreate cinematic content.
- Traditional lingerie techniques can be applied to the creation of outerwear garments.

1.2. MAIN OBJECTIVE

- Creating a fashion collection that uses pattern-making and tailoring techniques reminiscent of lingerie for outerwear garments.

1.3. SECONDARY OBJECTIVES

- To make a study on the concept of daddy issues in the romantic movies of the 90s and 2000s.
- To demonstrate that the language of fashion design can be used to recreate cinematic content.
- To apply lingerie techniques to other types of garments.
- To design a commercialisation plan for the collection.

2. METHODOLOGY

We studied various techniques originally used for lingerie making and adapted them to our outerwear garments in a usable way. The differences between these types of garments are what made this task a challenge but we even-

tually succeeded in adapting both the sewing and pattern-drafting techniques to our chosen designs. And this is the list of the movies used as a base for the inspiration of the collection:

- Pretty Woman, 1990.
- Sleepless in Seattle, 1993.
- Clueless, 1995.
- How to lose a guy in ten days, 2003
- The ugly truth, 2009.
- 13 going on 30, 2004.
- Mean Girls, 2004.
- Notting Hill, 1999.

2.1. TEXTILE RESEARCH AND TECHNIQUES

As a base, fabrics such as crepe satin, silks, linsens, and also chiffons were researched as fabrics included in the collection.

In the looks that have been carried out all of these fabrics stand out, since with the shine that they preserve, we obtain that point of elegance in the garments that we seek; and its outstanding subtle elasticity, which provides a great comfort.

For one dress specifically a light neoprene was used to preserve shape but provide a lot of elasticity.

Different forms of both guipur and embroidered lace were used to give the collection that nostalgic reminiscence to lingerie.

- Delicate fluid fabrics like the ones we are using need special instructions for their regular maintenance, so they would have to be hand-washed or machine-washed with a delicate program for some of the garments. In any case this would be specified on the labels.
- Satin and elastic fabrics are quite delicate and need to be handled with care while sewing and ironing because stitches are usually permanently engraved in the fabric’s grain. Before sewing a testing phase was conducted with each of the fabrics to make sure the right stitches, threads, and needles would be used.
- Some things are hand-sewn and artisanal, which requires special care and attention to detail. That entails more time invested and will be reflected in pricing.
- Wasteful pattern-cutting for some designs.
- The intersection between detailed trimmings on heavy-duty fabrics

2.2. PATTERNS

Image 2: Patterns. Own elaboration.

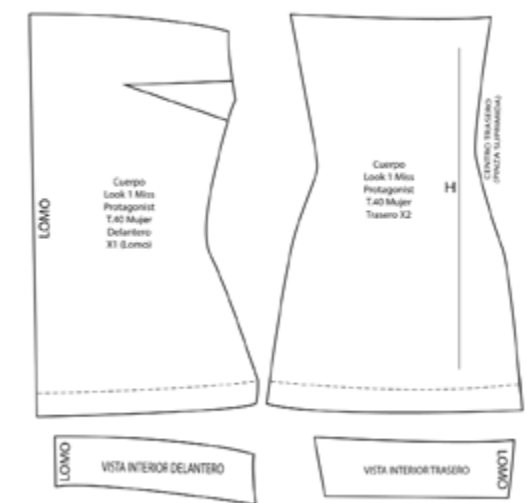
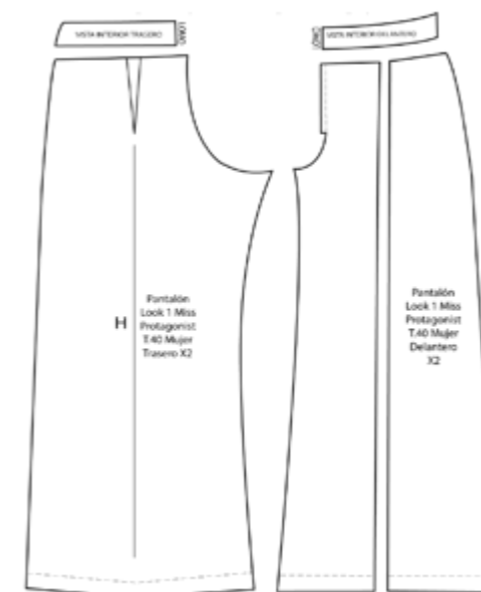


Image 3: Patterns. Own elaboration.

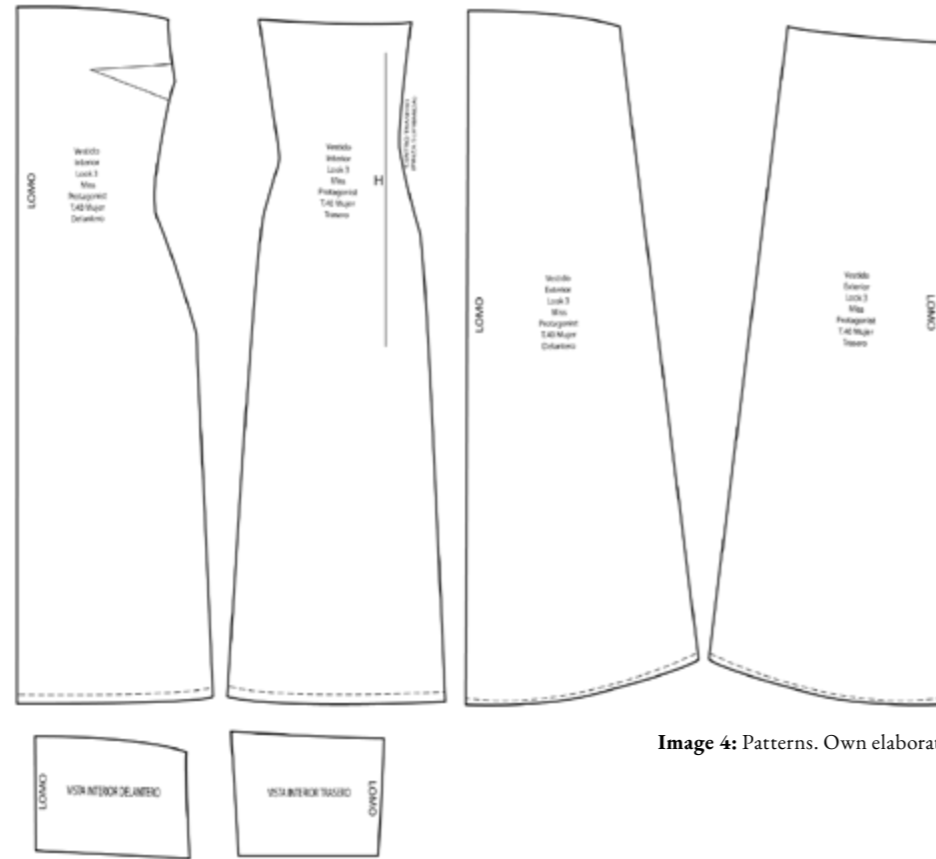


Image 4: Patterns. Own elaboration.

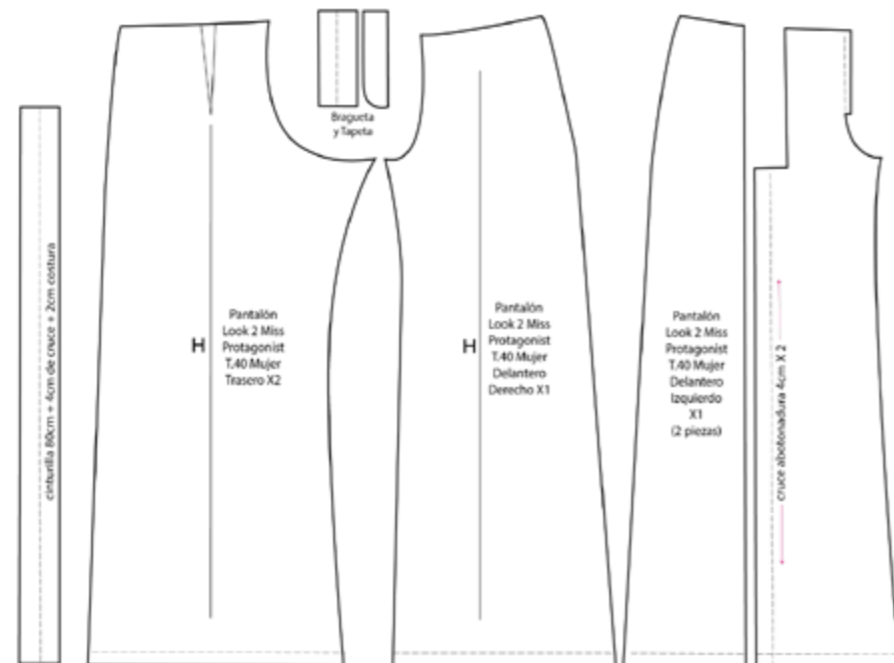
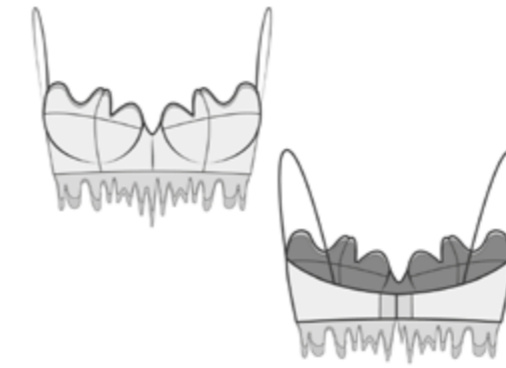


Image 5: Patterns. Own elaboration.

TECHNICAL SHEETS

COLLECTION:	Miss Protagonist	SEASON:	2024
DESIGNER:	Claudia Marichal	SIZE CHART:	36 / 38 / 40 / 42 / 44
GARMENT:	Brasierre	FABRICANT:	Claudia Marichal
DESCRIPTION:	Brassiere with lace inserts and trimmings with corsetted back.		



TEXTILES



Tul de encaje con lentejuelas 100% Poliéster

STITCHES

Tejido remallado

Costura simple remallada y pespunte de carga

TRIMMINGS

Hilo coselotodo
Composición: 100% poliéster
Grosor: 100/2
Color: camel

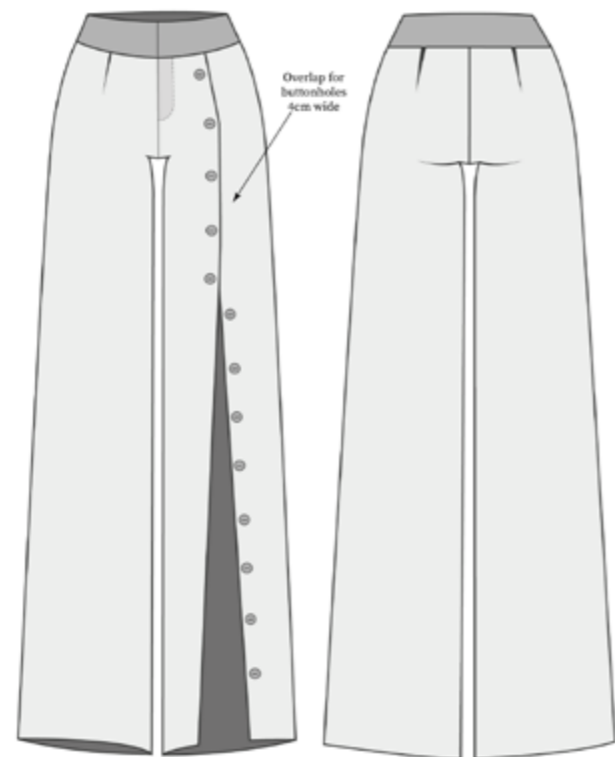
Hilo de overlock
Composición: 100% poliéster
Color: negro

Bies de raso negro
Composición: 100% poliéster



Image 6: Technical Sheets. Own elaboration.

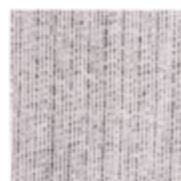
COLLECTION:	Miss Protagonist	SEASON:	2024
DESIGNER:	Claudia Marichal	SIZE CHART:	36 / 38 / 40 / 42 / 44
GARMENT:	Trousers	FABRICANT:	Claudia Marichal
DESCRIPTION:	High waisted trousers with opening in the front of the left leg, closure with buttons.		



TEXTILES



70% Poliéster
30% Lino



Entretela Perchada
50%Viscosa
50%Poliéster

STITCHES



TRIMMINGS

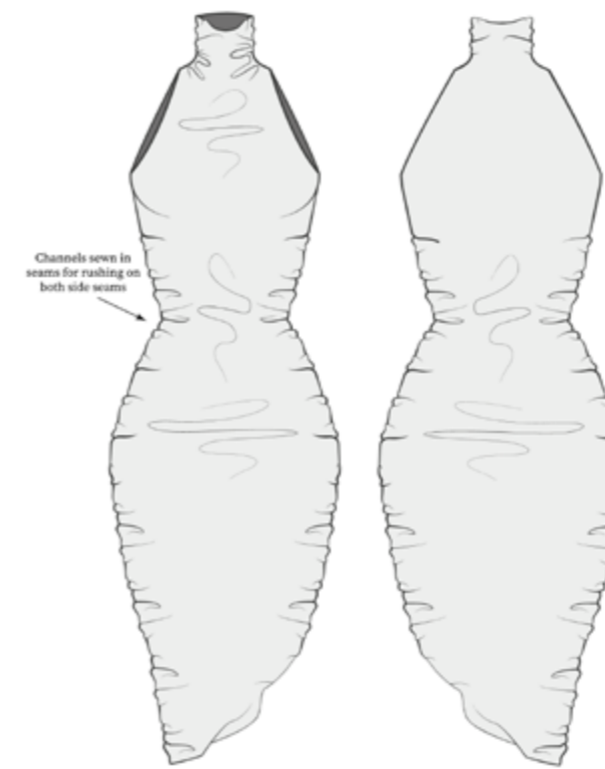
Hilo coselotodo
Composición: 100% poliéster
Grosor: 100/2
Color: camel

Cremallera
Composición: poliéster/plástico
Largo: 18cm
Color: camel



Image 7: Technical Sheets.
Own elaboration.

COLLECTION:	Miss Protagonist	SEASON:	2024
DESIGNER:	Claudia Marichal	SIZE CHART:	36 / 38 / 40 / 42 / 44
GARMENT:	Dress	FABRICANT:	Claudia Marichal
DESCRIPTION:	Skintight ruched dress with high neckline and assymetric hem.		



TEXTILES



Neopreno
95% Poliéster
5% Elastán

STITCHES



TRIMMINGS

Hilo coselotodo
Composición: 100% poliéster
Grosor: 100/2
Color: negro

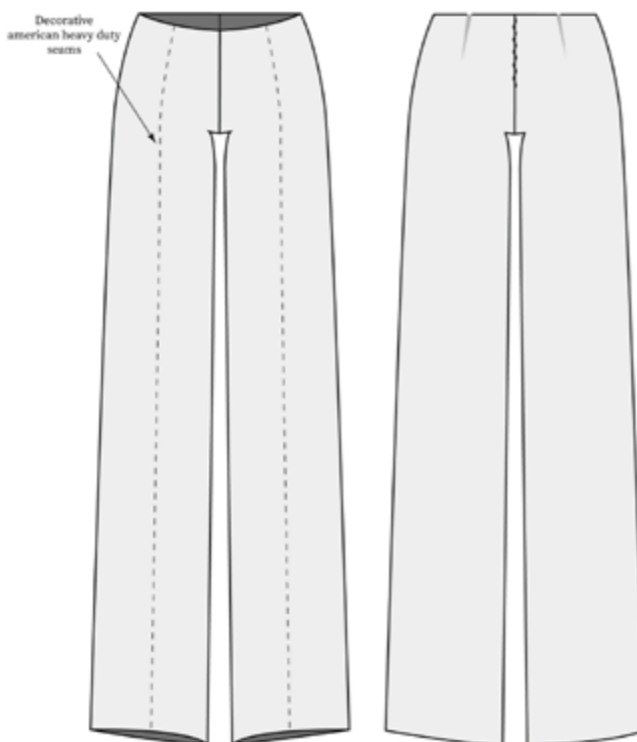
Hilo de overlock
Composición: 100% poliéster
Color: negro

Cinta al bias elástica
Composición: 95% poliéster 5% elastán




Image 8: Technical Sheets.
Own elaboration.

COLLECTION:	Miss Protagonist	SEASON:	2024
DESIGNER:	Claudia Marichal	SIZE CHART:	36 / 38 / 40 / 42 / 44
GARMENT:	Trousers	FABRICANT:	Claudia Marichal
DESCRIPTION:	Mid-waisted wide leg trousers with front seam.		



Decorative american heavy duty seams

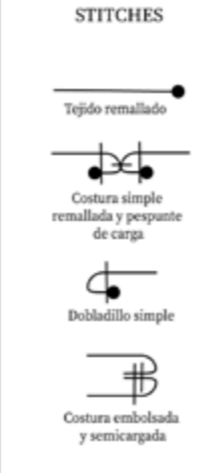
TEXTILES



Punto de Neopreno
95% Poliéster
5% Spandex
Rosado Maquillaje

Entretela Perchada
50%Viscosa
50%Poliéster

STITCHES



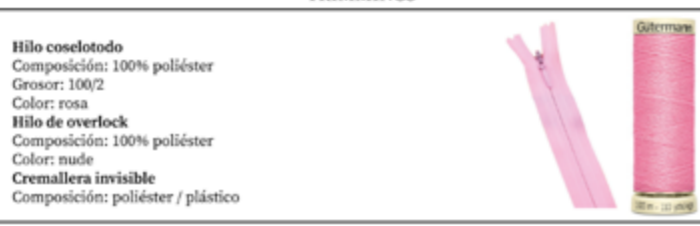
Tejido remallado

Costura simple remallada y pespunte de carga

Doblado simple

Costura embolsada y semicargada

TRIMMINGS



Hilo coselotodo
Composición: 100% poliéster
Grosor: 100/2
Color: rosa

Hilo de overlock
Composición: 100% poliéster
Color: nude

Cremallera invisible
Composición: poliéster / plástico


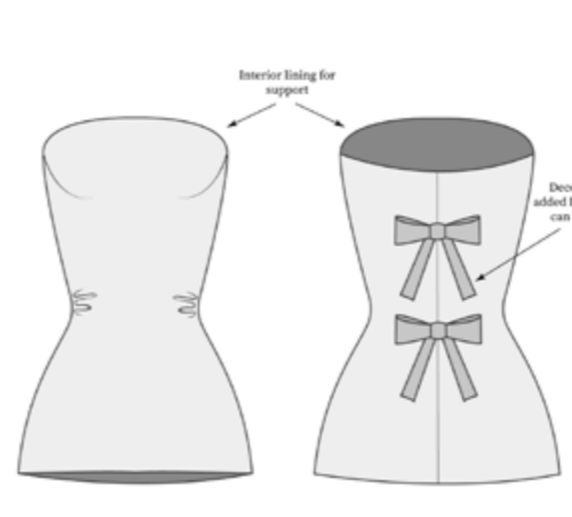


Image 9: Technical Sheets. Own elaboration.


COLLECTION:	Miss Protagonist	SEASON:	2024
DESIGNER:	Claudia Marichal	SIZE CHART:	36 / 38 / 40 / 42 / 44
GARMENT:	Bodice	FABRICANT:	Claudia Marichal
DESCRIPTION:	Strapless bodice with tailored waistline and decorative bows.		



Interior lining for support

Decorative bows added by hand so they can be removed

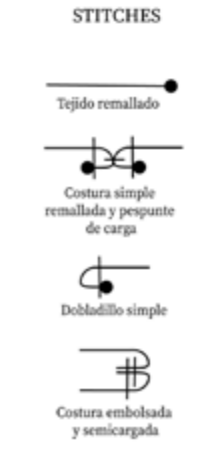
TEXTILES



Punto de Neopreno
95% Poliéster
5% Spandex
Rosado Maquillaje

Entretela Perchada
50%Viscosa
50%Poliéster

STITCHES



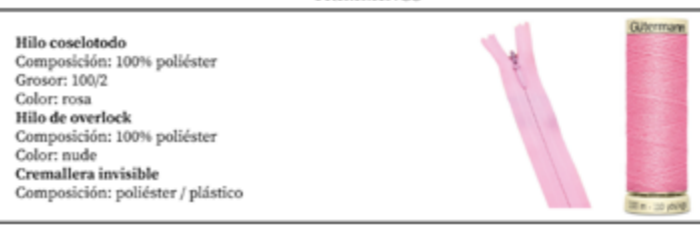
Tejido remallado

Costura simple remallada y pespunte de carga

Doblado simple

Costura embolsada y semicargada

TRIMMINGS



Hilo coselotodo
Composición: 100% poliéster
Grosor: 100/2
Color: rosa

Hilo de overlock
Composición: 100% poliéster
Color: nude

Cremallera invisible
Composición: poliéster / plástico




Image 10: Technical Sheets. Own elaboration.

COLLECTION:	Miss Protagonist	SEASON:	2024
DESIGNER:	Claudia Marichal	SIZE CHART:	36 / 38 / 40 / 42 / 44
GARMENT:	Maxi dress	FABRICANT:	Claudia Marichal
DESCRIPTION:	Maxi dress with tapered neckline.		

TEXTILES

Popelina
95% Algodón 5% Elastán

Chiffon
100% Poliéster

TRIMMINGS

Hilo coselotodo
Composición: 100% poliéster
Grosor: 100/2
Color: rosa maquillaje

Hilo de overlock
Composición: 100% poliéster
Color: nude

Cinta de raso
Composición: 100% poliéster

Annotations: Layered fabric on whole bodice, Ribbons are hand-sewn on the mannequin.

STITCHES

Tejido remallado

Costura simple remallada y pespunte de carga

Doblado simple

Costura embolsada y semicargada

Image 11: Technical Sheets.
Own elaboration.



Image 12: Final collection.
Own elaboration.

3. RESULTS

In this section, we add our finalized collection that takes form after thorough trend research and uses subtle design elements to reference the chosen theme.

4. CONCLUSIONS

The hypotheses presented at the beginning of this work have been validated.

Concerning the first: The language of fashion design can be used to recreate film content, we can say that this statement is fulfilled because everything from the pattern drafting and tailoring to styling and editorial through a study of poses and frames transmit that dramatic feeling present in the films of the genre studied.

The second hypothesis presented: The traditional techniques of making lingerie can be applied to outerwear, is also fulfilled. It has been proven that the techniques are applicable despite the significant differences between these two types of garments such as the thickness of the fabrics, the types of stitches used, and the finishes. Even so, we have managed to create a method that allows us to successfully adapt lingerie manufacturing techniques to outerwear pieces.

The objectives set at the beginning of the project have been satisfactorily achieved. We have managed to create a fashion collection that, as mentioned above, applies in an adapted way both pattern-making and tailoring techniques traditionally used in lingerie, especially in the design of closures and garment finishes.

We also succeeded in developing the second objective, which was to study the presence of “daddy issues” in romantic comedies of the 90s and 00s, from the recurrent cinematographic trends in these films to the analysis of psychological disorders related to the theme. As this was the chosen theme for the collection, having a deep knowledge of it has allowed us to evoke a coherent aesthetic.

About the third objective, we managed to demonstrate that film content can be recreated with fashion design from multiple perspectives, both through styling and the subtle way in which we evoke the feelings studied in the garments made.

The fourth objective spoke of applying various traditional lingerie techniques to the garments. This has been accomplished as can be seen in the bias binding, the elimination of darts during the pattern drafting process, the

handmade finishing for an invisible effect and of course also from the aesthetic point of view of the garments that despite being perfectly wearable as outerwear, visually are reminiscent of lingerie pieces through their details.

The fifth objective is to design and plan the marketing of the proposed collection. The proposed communication plan is suitable for future initiatives in case the collection is launched to the market.

Observing that all the objectives have been fulfilled, we can affirm that the methodology has been timely and effective. The results obtained have been satisfactory and respond to the initial predictions. With the initial design phase, the process of documentation, sketching, and research of data on fabrics and materials has been satisfactorily carried out. The production stage has also been developed without problems, from pattern making to the complete materialization of each of the

garments. Finally, concerning the sales aspect, a communication plan has been designed with its corresponding market study.

In summary, the present work has achieved its objectives and has provided a clear and coherent view of the results. The findings obtained have important implications for the understanding and development of the subject. We consider it relevant to give visibility to the psychological disorders studied, especially how the presence of these problems is very present in popular culture because it affects a large part of the population. We hope that this work has contributed to giving visibility to this type of disorder and to taking advantage of the possibilities of fashion design and cinematographic language as tools for the communication of social problems.

Fashion and film are artistic tools that can complement each other and work in harmony, creating a balance of unparalleled emotions.



Image 13: Packaging mockups. Own elaboration.



Image 14: Editorial session. Own elaboration.
Photography by Alba Bargaes



Image 15: Editorial session. Own elaboration.
Photography by Alba BARGUES



Image 16: Editorial session. Own elaboration.
Photography by Alba BARGUES



Image 17: Editorial session. Own elaboration.
Photography by Alba BARGUES

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