

DISCO AND DESTRUCTION

The Thesis Book

Bachelors of Fashion

In

Fashion Designing (Hons)



Under the supervision of

Sir Mudassar Abbas

By

Maira Shaukat

F2018125003

University of Management and Technology

Lahore Punjab, Pakistan

Session: 2018-2022

ACKNOWLEDGMENT

Without introducing an individual who made it convenient to develop and design, whose profound dedication and direction ensured this achievement, the successful completion of this duty would be insufficient.

First and foremost, I would like to express my gratitude to Almighty Allah for providing me with the strength and courage to overcome all of the challenges and obstacles along the way.

I express my feelings of commitment to my esteemed supervisor Sir Mudassar Abbas and advisor Ms. Rabbia Hassan, who assist me in completing this project with their experience and perspective, encouragement and patience throughout the process, with an epoch-making sense of obligation.

They will always be among my esteemed list of people who helped me through a difficult time.

DEDICATION

Getting my best people to support me in particular is extremely difficult. My parents, above all others, were the ones who pushed me forward and encouraged me to do my best on this path. They gave me the strength to let go of my latent capacity or to be drawn away. They assist me to the best of their abilities, tapping on my shoulder on a regular basis to encourage me to push forward and past obvious cutoff points. They forced me to think outside the box throughout the process and supported me ethically and financially to ensure that everything was done correctly.

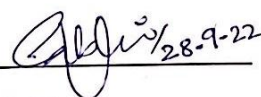
My younger brother, Muhammad Yousaf, is the second person without whom I would not be able to get everything done on time. He's my second force, where I've lost all hope and endurance. Worked with me and accompanied me for the majority of the journey.

Last but not least, my fiancé, who has been the most valuable asset in this endeavour. He constantly reaffirmed my energy and potential, as well as my abilities, and urged me to never feel inferior to anyone. He is the most brilliant person I have ever met; for him, I am a king who has conquered the world. Throughout the thesis process, he backed me up like no one else and stayed by my side to support my back.

DECLARATION

I hereby declare that all of the information and data presented in this thesis is the result of my diligent effort and hard work. Except where due acknowledgement has been made in the text, this research work recreates no material from any previously published or written or that has been accepted for the reward of any degree or diploma, to the best of my knowledge and reliance.

Supervisor Name: Rabbin Hassan

Supervisor Signature:  28-9-22

Students Signature: 

Students Name: Maira Shaukat

Date: 28-09-22

Table Of Contents

DISCO AND DESTRUCTION	1
ACKNOWLEDGMENT	2
Chapter no 1	7
INTRODUCTION	7
Disco & Destruction	7
ABSTRACT	8
Theme: “Disco & Destruction”	8
Introduction	9
History	9
Culture	10
Inspiration	13
Chapter no 2	16
LITERATURE REVIEW	16
Overview.....	17
Shapes & Silhouettes	24
Accessories	24
Black mini.....	25
Silver Bell Dress	26
Sequin Playsuit.....	26
Green sequin co-ord.....	27
Chapter no 3	32
METHODOLOGY	32
Conceptual framework:.....	33
Technique.....	33
Research Design.....	33
Illustration Description	37
Prototype.....	38
Mock	38
Synopsis	38
CONCLUSION & FUTURE RECOMMENDATION	39
The Termination.....	40

The Recommendations.....	40
REFERENCES & BIBLIOGRAPHY	41
REFERENCES & BIBLIOGRAPHY	42
References	42

Chapter no 1

INTRODUCTION

Disco & Destruction

ABSTRACT

Theme: “Disco & Destruction”

My thesis is about disco and destruction. The term destruction refers to the process of destroying anything to the point where that it's no longer matters or could be fixed and disco refers to a type of pop music primarily intended for dancing to a bass beat in such a way that you don't know what you're doing and just crushing the floor to it last, which is how I came up with this theme.

Clothing from the early 1960s influenced disco fashion. Among the women's disco clothing were tube tops, strappy blouses with sequins, jackets, stretchy shorts trousers, baggy sweatpants, and element stretchy trousers, big long skirts featuring deep thighs cuts, jersey tulle skirts, fancy dresses, and fancy dresses.

We must first create sketches, which we refer to as "illustrations," before we can begin working on our themes. Then, based on our research, mood, and concept boards, we must choose a color palette. Before we begin working on the garment, we must first create the pattern and drape it. I'll be experimenting with a variety of fabrics, including silk, organza, and embellished glossy leather.

"Space fuel destruction," "Broken contemplation," "prism light," "volcanic eruption," and "thread destruction" are all concepts that appear on my mood and research boards. So, these are the concept boards for my theme, and I'll be presenting my display using elements from these, such as colors, light, cut lines, and playing with fabric to give it any shape you want, just like at a trade show.

Introduction

Disco dancing is a type of dance that is significantly influenced by techno music. Powerful, rising voices are placed over a constant beat and bottom line in disco music. Caroline Summers, Mandy Lear, The Be Good grief, KC and the Blue Band, Crazy, and The Johnsons are likely to spring to memory if you're acquainted with disco dancing. Nightclub clubs exist throughout the 1970s, and they're crowded with disco dancing.

Disco dancing is defined like though you were wearing in dancehall gear and playing instruments in your own distinctive manner. A sequence of movements and dances executed to the beat with disco music is known as disco. Disco dances include shoulder among larger actions, extending arms aloft, huge hip and pelvis motions, and twirling your hands to the music. The Grind is a famous disco dancer made famous by the film "Saturday Evening Inferno."

History

In the 1970s, the disco dance became popular, with the premiere of the smash film "Saturday Evening Rhythm," it reached its apex. Many classic disco moves were influenced by Latin dances such as the March, bachata, and waltz. Thomas Newton, one of the founders of disco dance, is recognized for recreating dance music used in choreographic. Experimental electronic culture and drum and bass were inspired by techno music. It has been resurrected on several occasions.

Disco music would never have reached its pinnacle of popularity if it hadn't been for It was popular across the world because to a massive dance movement. It was invented in the late 1960s in response to the growing success of punk rock and the stigmatization of alternate music forms common among teens at the time. Electronic music and starts dancing rapidly gained popularity in United States by combining features of malaise, life force, knock, and Pico de Gallo, attempting to reach a high point of prominence in the early 1970s to mid-1980s, when disco started dancing in discos are amongst the most searched types of entertainment by young men and women from all around the world. all walks of life.

Thanks to Donna Season's, Osseous M's, the Be Crake', The Tramps', Cheetah, Fancy, and Helen Gaynor's disco successes, and the surprise success of numerous dancehall Hollywood movies (most notably "Saturday Night Fever" from 1977 and "Thank God It's Friday" from 1978), Donna Season's, Osseous M's, the Be Crake', The Tramps', Cheetah, Fancy, and Helen Gaynor's disco successes, and the surprise success of numerous dancehall Hollywood blockbusters Many musicians were captivated by its instantly recognizable sound, which inspired new popular disco songs decades after it peaked. Disco dance has survived and thrived thanks to these new music hits and related sub-genres, as well as fusion genres.

The origins of the disco dance can be traced back to the establishment of discotheques, which are specialized nightclubs. They began in Nazi-occupied Paris in the late 1940s, where radio presenters known as "disc jockeys" played jazz records during a period when Nazi laws

prohibited live music performances. With the passage of time, more music venues began to resemble these French nightclubs.

They debuted in the United States in 1960, The phrases dance club and nightclub relate to the very same things, and are swiftly developing an accompanying between many aficionados of jazzy, funky, blues, and other alternate solution live performances styles. They debuted in the U. S. in 1960 and soon gained popularity. The phrases dance club and dance also apply to the sort of short female attire made to wear by attendees of these establishments, In 1964, the Playboy magazine was the first to popularize the term "disco" as a nightclub term.

Dancers in disco dance movies invent new moves and whereas the music plays, always remain stationary. Dancers might enjoy dancing by them self, in couples, or by forming a "Bus Stop" queue on the enormous club nights.

Early disco dance first appeared in Philadelphia discotheques (which became known as the "Philadelphia Sound" During 1966 and 1974, he performed in dance clubs in New York (most notably in the private parties of celebrated night club The Loft). Various musical artists (Those Vamps, Jimmy Lewis, Maroon 5, Steve Wonders, The Ojai's, as well as others) began incorporating several disco aspects into his works in the early to 1970s, fast reproducing the first positive stories of rhythm and blues from across U. S.. By 1971, disco had made its mark not just on the airwaves but on broadcast, more famously on the songwriting novelty show Heart Express and subsequently on those other programs.

Disco music grew in popularity among the general public between 1974 and 1977, with many dance music hits reaching the top of the Billboard Hot 100 chart. During that time period, Carl Crawford, Gloria Wilde, The Maroon 5, Nina Summers, and The Gee Good grief were one of the performers. The most well-known artists to reach No. 1. Due to the huge success of several artists, the box office success of the film Saturday Night Fever, and Due to the combination of disco song and culture in the contributions of different well-known rock singers, disco musical performances became quite popular accepted in the United States and Europe between 1977 and 1979.

Disco dancing has been revived in recent years by fans of the genre, as well as aerobic exercises, performers in vintage nightclub and celebrations following the demise of disco music in the early 1980s.

Culture

Comparisons have been drawn between the United States' withdrawal from Afghanistan and the country's Vietnam was a military disaster. Whenever it came to hyperinflation, many individuals warn like we're on the cusp of a 1970s-style deflation-style economic meltdown. However, these aren't the only things in 2021 that harken back to the 1970s for Americans. With some, our society is also bringing up those emotions. The popularity of these 1970s themes hasn't gone unnoticed by Hollywood's elite.

A Holston biography, a Bee Gees biography, and more documentaries have lately been published on streaming platforms and a 1971 music documentary. Studios 52 will be the setting for Ryan Murphy's next "American Cop Drama." These and other productions on the schedule critically reflect the current cultural climate.

Disco, which became a dominant force in 1970s culture, was influenced by the 1960s' socioeconomic and cultural catastrophes the mid-1970s' Time of Enlightenment goals were contaminated by discrimination strife, economic disaster, Espionage, and an acknowledgment of failings in Indochina. Dance was both a symptom of failing utopian beliefs and a new way for oppressed populations to express themselves politically. It's possible that all of this cultural production praising and echoing 1970s cultural touchstones is reawakening this energy.

In the mid or late 1960s, dancehall club owners first originated in the United States. Sound mixing innovations that would come to define the genre were pioneered by early institutions like the Arthur in New York City. DJs combined records to produce a unified dancing atmosphere with no song gaps. Disco was originally an expression that took the form of elite clubs, creative clothes, and unrestricted body mingling; music was only one aspect of the genre.

Disco certainly took off after Manhattan incident in 1969. It sparked gay freedom and the shout "Out from the shadows and onto the squares" after a lengthy tradition of generally pro discrimination and sexual relationships. The dance movement that was in full flow by the mid-1970s was characterized by gay men who desired to mingle with each other. Gay men have long wanted refuge at New York nightclubs such as the Penthouse and the Safe zone, and also Coney Island traditions such as the Piper, for romance, camaraderie, and a communal lack of restraint. Disco song's seamless transitions, which have been typically developed by homosexual, male DJs, mixed with lavish and innovative interior settings drew gay men in as being something unique.

Early disco clubs were mostly mixed, and the disco soundtrack featured a lot of Black artists. According to According to Peter Shapiro, a nightclub historian, it wasn't till Roland Allen & that Blues' "The Loving I Forgot" that dance had become a mainstream phenomenon" style rather than a taste of whatever the DJ happened to be playing at the time" (1973).

The mainstreaming of disco, then again, changed the kinds of political articulation accessible to Black performers. Melodies like "Living for the City" by Stevie Wonder and "What's Happening" by Marvin Gaye communicated disappointment with long stretches of racial strain, police mercilessness, and metropolitan decrease in the mid-1970s. Disco's 4/4 bang, then again, veered from many Black craftsmen's spirit sounds as clubs requested something danceable for an interracial group, bringing about a considerably less obvious political message. Of course, legislative issues didn't disappear totally: as integration and governmental policy regarding minorities in society gave potential open doors to monetary versatility, another metropolitan Black working class commended the refinement of disco symbols like Chic and Barry White.

The disco frenzy likewise supported ladies' freedom, however not without cost. As ladies acquired power in the work environment and the room, second wave women's liberation arrived at its zenith during the 1970s. "Our Bodies, Ourselves" (1970) and "The Joy of Sex" (1972) were

notable distributions that requested a superior comprehension of female joy, which was communicated all over the planet by means of disco. Female specialists, for example, Donna Summers and Chaka Khan were candidly sex-positive, and male craftsmen, for example, White were progressively centered on satisfying female accomplices. As they acquired sexual opportunity and a recently discovered center around their necessities, ladies were often typified and bothered among twirls of moving bodies at disco clubs. Disco was a two sided deal for Black ladies. While the class expanded Black ladies' social capital, it additionally supported hurtful generalizations about their hyper sexuality.

Disco had developed into a lifestyle by 1975. At that point, there were an expected 12,000 discos in the United States. Regulars like Halston, Andy Warhol, and Bianca Jigger became social powerhouses at more select disco clubs like Studio 54. Emulating their example, a general, hetero public rushed to less select clubs the nation over.

This was a tremendous moneymaker for Hollywood, the design business, and the rejuvenated modern metropolitan spaces that became clubs during a slump in the economy. The class turned out to be more standard after the arrival of "Saturday Night Fever" (1977), which caught a longing for gratification in the midst of public sadness. Everything was utilized as an advertising ploy, from roller disco to disco Christmas collections.

In 1979, the business was valued at \$4 billion. In any case, rock perfectionists, social moderates, and others were frightened by disco's prosperity on account of the class' strange, Black starting points and feminized nature. The most well-known sign of against disco rage happened in June 1979 at Comiskey Park in Chicago, when baseball fans raged the field and set fire to disco standards during a White Sox game.

One month after the "Chicago Disco Demolition," exciting music started to override disco on diagrams that it had ruled for a really long time. Regardless of this, disco had an enduring social effect, from dance shows like "Dance Fever" during the 1980s to disco expert Calvin Klein's styles during the Reagan organization. The film "Oil" (1979), for instance, has a persevering through offer. In spite of being outlined as 1950s wistfulness, the sexual freedom verses of "You're my desired one," joined with the disco-affected signature tune, were immovably established during the 1970s.

In the post-Covid time, disco subjects are famous. Individuals long for a feeling of having a place and keep thinking about whether their chiefs are paying special attention to our wellbeing. Web-based entertainment gives a portion of the features that characterized disco, from the garments to the charm of being rethought. The present powerhouses, like the Studio 53 semesters, have taken way of life underwriting higher than ever.

The ten years' liberator guarantee has been resuscitated, however much the ten years' materialistic center is available in contemporary style, with the noteworthy enemy of bigoted uprisings of the late spring of 2020 and a more extensive consciousness of and aversion to civil rights issues, LGBTQ privileges, and portrayal in mainstream society. Regardless of its many imperfections, the disco period's comprehensive vision is being advanced openly. Maybe now

that another age of force intermediaries is responsible for culture, its guarantee will be all the more obviously understood.

Inspiration

Clothes had wide necklines with crinolines which touched the ground; the fashionable look at the turn of the twentieth century was proper and demure. By 1920, women were feeling more empowered, and they were experimenting with contemporary, childish hairstyles and brief poodle skirts. When women first started working, they wore suits and ties then in power suits, fashion continued to evolve over the next century, with war-rationed fabrics and gloves being phased out. Sensual silhouettes and vibrant colors were introduced during the disco era, Pop queens like Britney Britney, who introduced the blouse, paved the path.

Cultural transformations and sociological developments have sent American women on the crazy fashion journey during the last decade, from clothes to cosmetics, underwear to footwear, or even hairstyles. Some styles, such as the feminine A-line shape as well as the edgy leather coat, are still going strong will never go out of style, while others, like JNCO jeans and matching velour tracksuits, have faded away. Some fashion trends, such as Capri pants and pleated skirts, have even made a comeback decades later. The fad of chunky dad sneakers is currently popular, though its longevity is unknown.

Dispenser developed a list of 50 male sexual clothing styles over the previous hundred years which have made their imprint on society in commemoration of American style. Several reliable fashion publications and blogs were used to compile our appearance and knowledge.

- Edwardian dresses

Women's attire at the beginning of the new century was lyrical, feminine, and, more important, discreet. Imagine linen, satin, and lacy dresses with elbow patches and womanly shapes. Perfect for a garden party. Around the ankles, hemlines were worn, and stiff, high-boned collars were worn around the neck. With the addition of a parasol, the look was completed.

- Flapper dresses

Female trend shifted in the other way after World War I. Once women were given the freedom to vote, they felt inspired. In the 1920s, Communism and jazzy music have both been cultural icons. The Gatsby gown decline linen blazer with extravagantly embroidered fringe—was popular throughout this time period—broke the mould in a sartorial sense. Sleek short hairstyles with hemlines that climbed to the knee, and then into the shoulder, and from there to the shoulder blades it were popular among women.

- One-piece lingerie

Similarly, the 1920s marked the beginning of women's liberation from the constraints of corsets. One-piece underwear, including such smooth lace bras, thin tank tops, and underwear, became the underwear of preference as the recently identified youthful form (and lower chests) emerged end fashion, as these fit extremely easily beneath evening gowns.

The surreal, kaleidoscopic floral prints at Tory Brown and Jimmy Choo, and the strong, fireball trouser cutout all over everything — but the structure started to shift markedly from municipality to team in Paris, with dance citations seen (and got to hear on display theme songs) from Aaron Vaccarello's unveiling Saint Laurent gathering onwards Sept. 28 through Nicolas Ghesquière's Louis Vuitton women's collection on Sept. 29.

Furthermore, two of the most memorable albums of the week made direct references to the disco era. According to the show notes, Elie Saab's "Standing on Stardust" collection was meant to evoke "the golden age of disco."

Liquid lame, draping or streaming dresses with covers and straight leg slits, reduced party gowns, and, yep, a spectrum of materials such as copper pouring with glittering tassels.

The moment was Kenzo, that also entertain people in the Actually quote de Architectural style et est Désormais exhibition underneath the close watch of a quarter of people or so "alive monuments," rock, share price set plays, a few really fully naked, everyone else swathed in cloth, like ancient Greek monuments; something with oversized internal organs, others lacking appendages; several with oversized internal organs, everyone else lacking protuberances.

The live sculpture was in risk of stealing the spotlight since it was so surprising and eerily gorgeous. Alice Lee and Hernández Leon, Kenzo's artistic designers, have a method for accomplishing it.) At Haute Couture Weeks, the duo staged a previous Awards Ceremony design as a "person's contest," helmed by Michael Arisen and Rachel Mongoloid.

Kenzo Takada's 1977 The program's notes reference a show at the legendary Club 54 theater, which included Gracie Thompson and Jerry White on the runway. (Whatever the papers don't do is connect the disco to the live sculptures that were reportedly a phenomenon at the hedonistic establishment.)

The designer employed artist Antonia Loan's collections to capture the York City and Paris partying environments of a time, blueprinting and collection activities his pictures onto coats and dresses.

Lacy didn't always mean racy, and Alexander McQueen's BAL main's gentle woman was as combat as mystical, large and powerful ladies.

This year, tutu and transparent nets — a lot from both — appeared to be everything, yet they only concealed a fraction of the body. Dior's blossoming feminist gang would have to wear black chiffon lengths and embellished tulle gowns owing to shyness with a foundation garment. The same could be said of the Louis Vuitton dresses, which exposed as much skin as the Mau swimsuits Spite of the fact that it had spaghetti straps and a hemline that reached the knees.

One thing is certain: by next spring, ladies who would like to feel feminine yet aren't afraid to be exposed will have a plethora of options. It's also worth noting that schedule. Unlike with the London Fashion Weeks firms, which dived immediately into the "try, purchase" sector, the

premium brands in France maintained to their typical plan of showcasing goods that really are 5 to 6 years away reaching sale.

With the exception of Daniel Kronthaler for Vivian Tweed, who's offered a limited - edition of chosen catwalk items accessible shortly thereafter as a gesture to honor Westwood's new Parisian shop, according with video description.

Chapter no 2

LITERATURE REVIEW

Overview

Disco was never meant to age gracefully; rather, it has defied the passage of time with grace. Its evocative tone and aesthetic had become a worldwide sensation more than four decades ago, and its life has been filled with both joy and sorrow. Even though disco isn't revered in the same way that whether it's rock 'n' roll or punk, its transformations and have far effects. It's still having an effect on song, movies, and style, but also festivals like England's Labyrinth Nightclub Festivals; those weren't nostalgic excursions, but rather a remembrance of the past that disco has a place in our lives.

Partners were no anymore the only ones mostly on dance floor; it was transformed into a place of mass celebration and drama as a result of disco. "It unites the entire audience when 100 people sing along on the dance floor," Siano exclaims. The narrator says, "It becomes divine: a love epidemic."

Thanks to disco, female, gay, black, and Latino performers are allowed to more fluidly identify respective identity. Even kitschy hits may be provocative, as The Village People popularized masculine homosexual images. Whether this was Caroline Summers and Wolfgang Puck's grandiose Euro disco or the worldwide partnerships that we already taken for given in music today, disco propelled them. (I Feel Love, 1977) or Biddu, a British Indian manufacturer. *Hot Stuff: Dance As Well as the Recreating Of American Culture* is indeed the author's first publication. Alice Echols writes, "Disco absorbed sounds and styles from all over, accelerating the transnational flow of musical ideas and idioms."



The Bee Gees-heavy music of Saturday Night Fever epitomized the disco period and made John Travolta a star; this is one of the only those best-selling soundtracks.

"These sounds keep coming back because of the delivery," Brown, who might play at the Lumbent Dance Event with such a live band, said. "People were looking for something spiritually moving at the time. We were coming out of the Vietnam War, which had resulted in a great deal of suffering and a civil rights struggle. Part of it was love, and part of it was rebellion."

As previously stated, disco inspired fashion was used to add glitz to the dance floor. Disco not only sparked a desire for luxury, but it also paved the way for street wear. As evidenced by Charlotte Olympia's "club inferno"-inspired 2018 collections, or Saint Laurent and Colette's knee-high glossy leather roller boots, disco is frequently associated with escapist (and expensive) fun in 21st-century couture.

Performers need to look glitzy and glamorous when they take the stage, and who better to turn to than The Disco Daddy? Vincent Michael Braccia, the crystal-obsessed artist, has become the go-to guy for celebrities looking for a show-stopping ensemble.



BY CHRISTIAN ALLAIRE THE Dance music Daddy Is a Crystal-Obsessed Artist to the Celebrities, November 25, 2020.

Lizzo, Doja Cat, and drag queens Violet Chachki and Aquaria, among others, have worn his glitzy creations. His disco-inspired creations are completely covered in colourful stones, begging to be highlighted, which is easy to see why he attracts celebrities.

One of the first drag superstars with whom Braccia began working was Violet Chachki, whom he met on tour as a dancer. They've begun collaborating on her vampy, Old Hollywood-inspired looks. Making a custom Swarovski bodysuit for Lizzo's Grammys performance earlier this year was another personal highlight for him.

"I did her costume, her boots, and all the dancers' costumes," Braccia says. "It was one of my most important accomplishments." He claims that his gleaming designs are ideal for large events like these. He says it "adds a necessary element to a performance." "I wouldn't call it performance wear, but it's definitely not for someone who wants to stand out."



"I wanted to show what I can do, not what people expect me to do," he says. The capsule is, of course, inspired by disco music. "Disco combines nightlife, queer culture, sexual liberation, and glamour, all of which were conspicuously absent this year." Braccia appears in the campaign as his alter ego, Disco Daddy, who appears when he's out on the town or shooting imagery for the brand. "There's such a chasm between Vince and the Disco Daddy," he says. "I wear black to Trader Joe's every day," she says, "but it has to be extravagant if I'm going to the club."



The designer says he designed the new collection, which includes dresses, bodysuits, and other items, to show that working with crystals doesn't have to be glitzy. It's a fabric that can be used on its own. "I don't like the idea of embellishing or improving something with rhinestones," he says. "I like making something that's completely covered in rhinestones, like a glass piece of art on your body," she says. He estimates that the pieces contain over half a million rhinestones in total, and he painstakingly glued down each crystal by hand, a technique he uses on a regular basis. "Most people will just lay down a bunch of glue and rhinestones," he explains, "but that stiffens the fabric." "It looks better when it moves."

"I want people to be able to dance in it and enjoy themselves without feeling restricted." "I make every effort to only use Swarovski," he says of his go-to crystal. "The price is my biggest gripe, but it's also one of the things I like about it."



"I think it's fantastic that they were able to work with Top shop as a younger brand, making the type of clothing we do for the main Halpern's collection in an accessible way so that more people can truly feel the glamour," said Michael Halpern's, the founder of his namesake label.

Halpern's characteristic disco vibe and flamboyant flair are reflected in the design. Its elevated creations are well-known., colorful sequins and couture cuts.

"I want the world to feel as glamorous as possible," Halpern's said, "and this type of collaboration is a fantastic way to accomplish that."

Highlights of Neon velvety pieces and rhinestone tracksuits are among the pieces in the selection.

With the introduction of disco-clubs and the spread of its culture around the world, Disco Style first appeared in the mid-1970s. The popular disco bands of the time's scenic costumes heavily influenced and inspired the style.



As the style evolved into bright, funky, and comfortable to dance with outfits, it adopted glittering, shimmering fabrics that are sure to make a dancer stand out among a dancing crowd. It was a time when bright clothing and good dancing skills could transform anyone into a dancing queen, and John Travolta's character in "Saturday Night Fever" was the one who helped girls find their dancing Prince Charming. Your outfit had become your second skin and spoke for your personality because it was the only way to express yourself in the raucous chaos of a dance floor.



Thanks to the 1970s Disco style, we now appreciate jumpsuits and disco dresses made of metallic, glittering fabric. All shades and brilliant tones of white became favourites of the style because of their ability to reflect disco lights and shine like a diamond in the ray of a disco ball. Glittery, massive accessories, as well as bright make-up, were the disco chic finishing touches

for any Queen who used to rule the dance floor in her glittering stilettos, spike heels, or platforms night after night.

Shapes & Silhouettes

In Seventies fashion, hot pants had supplanted the mini skirt. Women's skirts, on the other hand, did not have a set length. There were also halter neck cat suits, maxi skirts, flared trousers, high waisted pants, and flared trousers. Frayed clothing and tie-dye shirts were still in style, harkening back to the 1960s hippie era. Combining sixties and seventies fashion, mini dresses were paired with maxi-styled coats.

Midis (mid-calf length skirts) frequently used in conjunction to micro and maxi skirts. All 3 widths are available to women. Long floaty fabrics with batwing sleeves contrasted sharply with the tight-fitting hot pants in Studio 54-inspired clothing. Women wore glam rock-inspired high waisted, flared satin or denim trousers or denims. Rhinestones were used to embellish head scarves and white leghorn boa constrictors, rhinestones, and ostrich-feather boas. Due to the Hippies aesthetic, kaftans and kimonos were also fashionable in the 1960s.

Floral prints and patterns were popular, In particular, when worn with such a peasant skirts. As a multilayered style grew fashionable in the playmaker, the bodysuit acquired prominence. The lengthy bodysuit was used to allow the body more texture. Because the suppleness and increased mobility it gave, it was also popular in the disco scene.

Accessories

It was first introduced in 1971 and quickly became a must-have item for most fashionable women's and men's footwear. The chunky appearance of clogs helped them gain popularity. Fringed accessories and silk neck scarves were also popular.

No matter the occasion or season, there are always plenty of reasons to wear a dress, and there are always a plethora of options from which to choose. And, since there is no such thing as a bad time to buy one, right now is the best time.

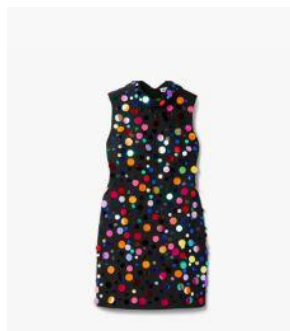


*THE PARTY PAILLETESBY **MADELINE FASS**, December 2, 2021*

What a better excuse to dress up! With so many parties, you'll need a lot of outfits, especially between the holidays, Christmas dinners, and, of course, ringing in the New Year. Madeline Fass has designed this dress for the December edit. Some of her dresses from the collection are:

Black mini

This is her show stopping dress. Like ornaments on a tree, gleaming sequins adorn this cool little black mini. This black mini exemplifies how a single light can be transformed into seven distinct colors. It also shows how white light can be broken down into seven different rainbow colors, which are commonly used in disco.



Silver Bell Dress

It is called by this name because of its metallic color. This frosty metallic foiled frock will keep you shining in the Disco lights.



The cutline's are bold and simple. This silver fabric is used to represent how the steel sheets are used in the construction of a rocket. So, here the bright steel is employed as disco element.

Sequin Playsuit

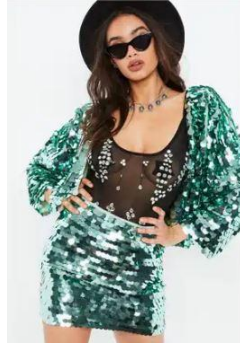
Jade's all-over sequin jumpsuit is ideal for a festival ensemble. For a major, stand-out look, pair with statement jewelry and bejeweled tights.



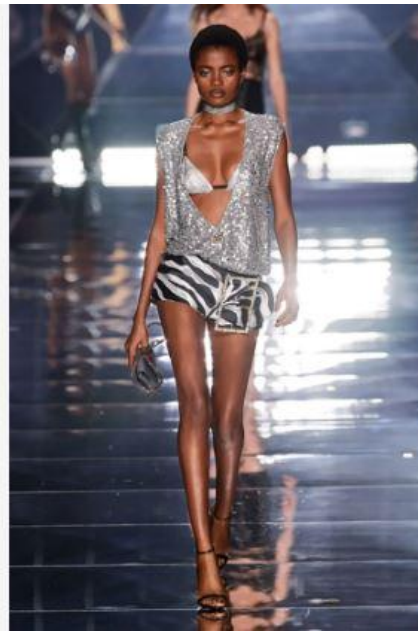
The idea behind this dress was the deconstruction of thread and form it into a fabric and give shape how you want it so as the disco you just give the shape of beat to your body.

Green sequin co-ord

This eye-catching ensemble has gone disco. To channel your inner disco ball, this dress is covered in sequins. The "broken reflection" is represented by this. It implies that it reflects the subject, as a shattered mirror represents devastation, and that it is a disco element, such as a disco ball or a dance floor, in terms of how it reflects back light.



MILAN FASHION WEEK FOR DISCO



Dolce & Gabbana also debuted a slew swinging coquettishly to a remixed by Barry White, with flashy chain fringe accents. Although the collection was heavily influenced by the 2000s, There's no escape the musical joys of animal patterns, touché lames, and jewel shoes with jean short dresses, camouflaged coats, and J-Lo shirts, all of which were accompanied by Mr White's soothing vocals and a foot-stomping beat.

In the 1970s, fashion was all about individuality. "There are no rules in the fashion game now," Vogue declared in the early 1970s. Due to overproduction, the market is flooded with low-cost clothes made of synthetic materials. Short skirts, bell trousers in the hippy style, vintage items from the 1950s and early, and ambiguous glamour rocker and disco fashions with platform boots, vivid colors, sparkle, and silky were in trend.

Early 1970s accoutrements included dome caps or head scarves, earrings, bracelets, bangles, feathered boa constrictors, malicious hackers, loafers, wedgies, glass platform, and clunky high heels. After many years of making greatly facilitates, bullion bracelets, and rhinestones clips from scratch, resurfaced in 1973.

As previously stated, The nightclub musical style produced its own style fad in the mid-to-late 1970s. Youngsters rushed to restaurants clothed in new disco gear designed to show off their physique and make them stand out in the limelight of the dance floor. During the eighties, luxurious clothing made from synthetic fabrics was popular. The most popular disco style for ladies was indeed the jersey chunky sweater, an ankle garment with a tightened waist. It may be used to the workplace as well as nightclubs and dance clubs since it compliments a broad variety of body sorts of shapes it quickly became a popular item.

Clothes from the early 1960s influenced dance design. Tubes tops, sparkly crop top shirts, blazer, stretchy miniskirts, baggy sweatpants, element stretchy trousers, long dresses and skirts with large thighs slits, jersey tulle skirts, fancy dresses, and cocktail dresses are amongst the female's disco attire. Knee-high heels to kitten heels were among the footwear options, but thick-heeled shoes with transparent plastic uppers were the most popular.

Dancing at a disco is frequently sexually suggestive. People tight pants, sneakers or heels, and glitzy apparel are typical outfits when going disco dancing. Disco dancing women wore a lot of tight clothing that exposed their thighs and upper chest. When going disco dancing, men often unbuttoned their blouses to expose the top half of their chests

The majority of disco dancers drank alcoholic beverages champagne with rum, for example. To become inebriated, many people used illicit narcotics like cocaine or marijuana.

Despite being one of the music industry's most fleeting fads, disco has had a lengthy effects on music creation and had a huge influence on modern electronic. While guiding the limbs, Disco accelerated the heartbeat. It was also practical because it could be performed using records without a full band. Disco's origins are linked to minority social groups; New York's clubs attracted Italians and Latinos from across the country, as well as black people and sexual minorities. From the big cities of North America to Europe, disco quickly spread across the ocean and around the world.

There are numerous considerations to make prior to execution. Many principles are required when designing a garment. For instance, what texture of fabric should we use, as well as its color, pattern balance, and cutline's. Another aspect of fashion design is texture. Texture tells us about the material's feel and quality, such as fiber, yarn, and fabric structure.



In the 1980s, Fishnet stockings and big hair were just the rage, as were contrasting colors, mod styles, rhinestones and metallic brilliance. Considered so much Skate Park than Queen, with adorable creative designs that conflict. Mix and combine unique designs like interstellar space galactic prints or deep ocean spirals with common attractions like doughnuts, crazy cats, and rainbows. If simply add a few dazzling metallic accents like a wigs or a sequined sweatshirt, you'll be sporting the 80s glamour Nightclub style in no moment.

The restless effect created by grouping shapes and colors in order to maintain an attractive feeling. The following are the two types of balance:

Symmetrical balance: A garment with symmetrical balance has the same weight or design on both sides. Formal balance is the term for it.

Asymmetrical Balance: A garment with unequal design and varying elements and spaces on both sides is referred to as asymmetrical balance. It's also referred to as "informal balance."



For many people, the 1980s are associated with fashion regrets. There was a lot of neon, a lot of hairspray, and a lot of shoulder pads in this outfit. Marc Jacobs, on the other hand, is not one of those designers. The designer, who is known for his opulent dress codes, celebrated his latest retro-inspired collection with a "last days of disco" bash.

To achieve a successful visual effect, all elements of a design must work together. The feeling that all of the parts are working together to achieve a common goal; a sense of unity among all parts, culminating in a successful design.

Furthermore, the focal point of attention is the emphasis, whatever; more often than any other aspect, attracts and retains the viewer's attention. Competing colors, bold and distinctive forms, screen motifs, intricate fabrics, attractive design elements, and fascinating trimmings are all used to great effect and other elements. A silhouette is a two-dimensional contour that defines a particular object or area. The proportion, on the other hand, is simply the pleasing interplay of the sizes of all parts of the garments. With the evolution of silhouette and line, proportion standards change with the fashion cycle. The length and size of design elements within the silhouettes should be in proportion to the overall design.

The aspects of clothing design include color, material, spaces, outlines, pattern shape, form, proportions, balancing, prominence or main focus, rhythmic, and harmonization. Each of these characteristics relates to the garment's aesthetic and emotional attractiveness.

Some fundamental information about designing clothing are:

- Design sketch for market research
- Fabric procurement
- Finishing and alterations to the fit

Before you finalise a design to work on, do some background research on what's trending and what works for you. There are numerous designs available on the market, with new ones appearing on a daily basis. When choosing a design for a garment, remember to consider the occasion, the weather, your preferences, and your comfort.

You'll have a rough idea of what you want your garment to look like after doing your research. It doesn't have to be a professional fashion illustration; it just needs to be a sketch that you can understand and that includes the necessary details. Make a list of the colours, fabrics, and prints you want to use. It's always better to have a design with detailed labelling because you can always change it depending on what's available. If there are any additional elements or changes that you would like to make, mention them. It will be easier to visualise your design if you have everything in one place.

You must give specific instructions and ensure that your tailor understands what you want. Ill-fitting clothing is not only unflattering, but it also makes the entire outfit look shabby. It's important that the fit is snug and comfortable.

Chapter no 3

METHODOLOGY

Conceptual framework:

This chapter covers the entire garment manufacturing process, from design to completion. It's difficult to translate my theme of Disco and Destruction into a fashion garment. In the world of fashion, disco is a major influence. Disco is essentially a dance music genre. The disco and destruction theme is based on the fact that dancing is one of the earliest forms of communication. Various notions, like as disco lights and thread deconstruction, are used to inspire ornamentation and printing on clothes.

People express their feelings in a variety of ways, which is why this topic was chosen. As a result, both dance and music provide mental and physical relaxation. It can also be a way for people of all ages, shapes, and sizes to stay in shape.

Technique

From the beginning of the thesis, the framework has been self-conceptualized. The destruction of a garment depicts how people dance and move their bodies on the dance floor to the beat. A disco ball demonstrates how a single source of light can be transformed into seven different colors.

This thesis also demonstrates how the mentality was carried over to disco fashion, as clothing was used to make a statement while also being comfortable enough to dance in.

Research Design

The clothing' designs are based on things seen at a club or on a dance floor. The fabric is slightly merged with embellishments to make the dress look more experimental and give the feel of the theme. Designs have very vibrant colors, and glittery, fringes and the fabric is slightly merged with embellishments to make the dress look more experimental and give the feel of the theme.

Paperwork:

- **Research boards**

A research board is a visual representation of inspiration research or, to put it another way, a collage of pictures related to the theme. The image of a club, glittery dresses, disco balls, a volcano as a symbol of destruction, and other objects can be found on this thesis research board.

- **Mood boards**

The visual representation of a theme is a mood board. In fashion design, mood boards depict the mood of a collection. We can also refer to the mood as a collage of images. In fashion design, there are two types of mood boards: collage work and form by using Photoshop, such as creating single images by combining or manipulating different images to form one art piece.

The mood can be created digitally or by hand. As a result, the thesis has four digital mood boards. It contains images that are uplifting and encourage you to keep your inner fire burning. It

is only a matter of time. The other represents how a prism converts light into a spectrum, which is a collection of even colors. The order of these seven colors is always the same. The key hues are violet, green, orange, yellow, red, and indigo. The other demonstrates that each of the seven beams of light goes through the glass prism at a distinct speed, which is the underlying explanation for the dispersal of white light in seven different hues.

Concept boards

The concept board is a piece of conceptual art that depicts the idea behind the thesis and theme. 3D forms, and mixed media, such as fabrics, art cards, painting, sketching, color drawings, fabric manipulations, and embroideries, are used to create concept boards. In a concept board, anything or any technique can be used to show or express the concept or the main idea.

The first concept board that the space fuel destruction. How are sheets used in the construction of a rocket, how much fuel is required and metal is burned when the rocket reaches space, and how the flame and bright steel are burned?

The second concept board shows broken contemplation served as inspiration for this board. The term “broken reflection” implies that it mirrors the subject, as a shattered mirror represents devastation, and how they reflect backlight is a disco element, such as a disco ball or the dance floor.

The third concept board sows prism light as it is the inspiration for this board because it demonstrates how a single light can be transformed into seven different lights. Seven different rainbow colors are used in disco light.

The fourth concept board shows the volcanic eruption. The eruption tells us how it destroys everything where it flows, and the flow of lava shows us disco since there is a dance flow of repetition and beat in disco.

The fifth concept board shows the idea of the destruction of a thread and forming it into the fabric and giving it any shape how you want so in the disco you just give the shape of a beat to the body.

Forecast boards

Forecast Board is a board similar to collage work or image merging. The forecasting board aids in the creation of designs that are in keeping with the theme. The purpose of these boards is to keep track of upcoming fashion and design trends. Fashion forecasting or upcoming trends should be incorporated into the design. The forecasting board is significant because it predicts future trends. Sleeves, skirts, necklines, trousers, textures, prints, jackets, short dresses, and accessories are among the nine categories on the forecasting board.

Color boards

Color has a significant impact on the human mind. Color has a psychological effect on human personality that can make us happy or sad. Color has an impact on human behavior and emotions. Colors have a direct effect on both men and women. When color travels from the eyes to the brain, it triggers the release of a hormone that affects human emotion and mental lucidity. As an example, a brand may choose a color for their logo because they believe it will encourage customers to buy their product and improve the brand's performance.

The color palette is divided into three categories: dominant, subdominant, and accent. The dominant color in this thesis is silver, with golden and bottle green as sub-dominant colors. Black is the accent color. All of these colors have uplifting and reassuring connotations.

Fabric boards

The silhouette should be flared and curvy as a result of the technique of destroying thread and merging it with disco lights. As a result, the silk glittery fabric was chosen.

Textile Surfaces

After you've completed your paperwork, you can move on to design sampling research. Eight different textile surfaces are used in this thesis. Some of the designs for the textile surfaces were created manually, while others were created using Photoshop.

Digital Prints

There are five digital printing examples. Different elements, such as a disco ball and floral print, are combined in digital prints. Silver, gold, and black make up the color scheme.

Embroidery

Two embroidery samples have the same color palette and were created in Adobe Photoshop before being placed in embroidery frames. The first example is hand-stitched on net and organza fabric, while the second is machine-stitched.

Embellishments

Twenty embellishment samples design by the theme. Different materials, such as pearls, sequins, cut Dana, and different sizes of beads, were used in these samples.

Fabric manipulation

Fabric manipulation is a method of designing and embellishing fabrics by gathering them. It's a way of manipulating fabric to turn a flat piece of fabric into a three-dimensional object.

On moonlight fabric, three fabric manipulation samples are created. Create boxes with organza and moonlight fabric in one sample of fabric manipulation. The second example of fabric manipulation is turning the fabric stripe up and down to create a wave-like structure. The pleating technique is used in the third sample. The plates stitch together to form a smock fabric.

Mix media

A mix-media work of art incorporates a variety of media or materials. There are three mixed media samples, each with a different material. Lace, sequins, pearls, beads, threads, and embroidery were used in these three samples.

Design development

Design 80 to 100 garments in the following categories: jackets, trousers, shirts, skirts, short dresses, sleeves, textures, coats, necklines and collars, and so on. When designing the garment, one restriction is that the length of the garment must not exceed knee level.

This thesis' silhouettes are flared and curvy. Focus on the garments as you begin development. There should be nine heads on the croquet. Smart design and multi-wearing clothing for example:

- Fringed skirts with laces
- Transparent sleeves
- A see-through jacket
- The zipper skirts and tops
- Fancy coats/ jackets
- Flare long dress with experimental cut lines

Illustration Description

The rendered illustration design of the garment is created by the thesis' technique and theme. Every turn into illustration needs to have a unique and conceptual technique.

- The **first** illustration shows a thigh-length top. The colors in this sample are bright and positive. Fabric manipulation on both sides of the bodies, as well as embellishments on both panels through the use of color, this garment expresses the joy of life.
- The **second** sample illustration depicts a body wrapped in fabric as if it were a bag, representing destruction. This garment expresses a mixture of happiness and sadness.
- The **third** illustration depicts rainbow-colored jumpsuit stripes. A jumpsuit with no sleeves.
- The **fourth** fashion illustration wearing a long gown having a strap and button.
- Organza embellishment jacket for the **fifth** garment. This garment depicts a life that is both experimental and practical.
- The **sixth** garment sample is a fancy silver coat with the single side that is short and the other side that is long. This coat has one transparent sleeve and the rest are basic sleeve designs.
- **The seventh** garment shows the different aspects of life and emotions. This is a short dress having fabric manipulation.
- **The eighth** garment is a skirt. This garment shows smart fashion.

Prototype

After examining the cut lines and the overall appearance of the garments, 20 fashion sketches were chosen from 90 rough draughts. After that, 15 sketches were created using watercolor and the technique for each garment. Depending on the inspiration, the cutline is usually curvy or flared. The jury picked all seven concepts above, and then the manager meticulously reduced them to four final outfits that needed to be made and developed on. The final four garments from the illustration sketch have been chosen for the final thesis presentation.

Mock

Mocks of the garments were created using a pattern or draping on rough calico fabric. The main goal was to achieve the perfect fit and the long-term viability of the design.

Synopsis

The main element of the chapter is the making of the final three garments and their step-by-step processing. This chapter focuses on final cutting, embroidery, embellishment, quilting, patchwork, and stitching. In the seventh and eighth semesters, the overall expense factor on the thesis aids in business experts' and other suitable personnel's estimated costs. The planning chart at the conclusion demonstrates this.

**CONCLUSION & FUTURE
RECOMMENDATION**

The Termination

By creating strength of character myself, I was able to accomplish the whole research work effectively. The entire thesis was a retort to all of my hard work. The entire journey gave me the ability to face my life's challenges. My thesis sends out the following message to all readers and viewers:

“Life is beautiful; you need to just realize it.”

Nature has bestowed upon us the gift of life. It's already quite lovely. However, due to some negative experiences, we tend to forget this.

“If you keep scared in life, your important decisions will be taken by others.”

If you keep scaring yourself at every turn in life, others will make important decisions for you.

If you are afraid of living alone, for example, you will be completely reliant on your friends and family. If they are good, there will be no problem; however, if they are dominant, they will make all of the important decisions in your life, leaving you helpless in the corner every time.

That is why it is critical to make important decisions for yourself so that you can learn from your mistakes rather than wasting time blaming others.

The Recommendations

As a fashion designer, I embraced design in both its glamorous form and in demonstrating the side of fashion that allows for a wide range of emotions and expressions. As a designer, the designs that comfort you and make you feel happy, lively, and enthusiastic. Choose cheerful tones; follow a trend, and more to define your style.

Overall, I haven't followed anything or anyone in the industry; I've created everything from scratch, and fashion is the way it makes you feel noticeable, energetic, independent, and confident.

REFERENCES & BIBLIOGRAPHY

REFERENCES & BIBLIOGRAPHY

References

- 1) <https://www.vogue.co.uk/?international>
- 2) <https://en.wikipedia.org/wiki/Disco>
- 3) <https://www.vogue.com/article/december-2021-dresses-to-shop-now>
- 4) <https://mixmag.net/feature/i-feel-love-donna-summer-and-giorgio-moroder-created-the-template-for-dance-music-as-we-know-it>
- 5) <https://guestofaguest.com/new-york/events/inside-marc-jacobs-glam-80s-disco-bash-in-nyc>
- 6) <https://sarahlondonstyle.com/>
- 7) <https://www.bbc.com/culture/article/20180403-why-disco-should-be-taken-seriously>
- 8) <https://culture.pl/en/article/a-short-guide-to-four-decades-of-disco>
- 9) <https://www.wsj.com/articles/disco-style-decor-fashion-11646327914>

1/1

University of Management and Technology, Lahore

Similarity Report

Turnitin Originality Report
Disco and Destruction by Maira Shaukat

From Thesis (Reference Section)

- Processed on 10-Sep-2022 10:33 PKT
- ID: 1896404986
- Word Count: 8391

Similarity Index

1%

Similarity by Source

Internet Sources:

1%

Publications:

0%

Student Papers:

0%

Sources:

1. < 1% match (Internet from 15-Jul-2020)
<https://sites.google.com/site/h0jc8i3a/Home-Garden/disco-dance-dress>
2. < 1% match (Internet from 15-Nov-2020)
<https://www.bbc.com/culture/article/20180403-why-disco-should-be-taken-seriously>

Checked by

Verified by CLO

Note:

- Sometimes the overall similarity index may be a smaller than the repository percentages combined. This would be due to overlapping text within the repositories.
- It is a system generated report.