

MARTA KAZMIERCZAK

PORTFOLIO





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001

AITOR THROUP STUDIO

A I T O R T H R O U P

**ATELIER COORDINATOR & DESIGN AND DEVELOPMENT MANAGER
SEPTEMBER 2019 - PRESENT**

**DESIGN AND DEVELOPMENT ASSISTANT
SEPTEMBER 2018 - SEPTEMBER 2019**

New collection to launch in 2020.



**MARTA KAZMIERCZAK
AITOR THROUP STUDIO**



MARTA KAZMIERCZAK
AITOR THROUP STUDIO



002

**GRADUATE COLLECTION
AW18**



CONCEPT

AUTUMN/WINTER 2018

The collection takes inspiration from a variety of references, linking them together in order to tell a unique and distinctive visual story. The foundation of the collection is the exploration of the themes of vision and optics, reality and virtual and manufactured realities, the natural and the supernatural.

The overarching mood of the collection stems from the idea of a fictional character, a detective or perhaps a forensic scientist, who embodies the spirit of the clothes. Taking references from the 90s image of an FBI agent, the influences include "Twin Peaks" and "The X Files", as well as "The Matrix".

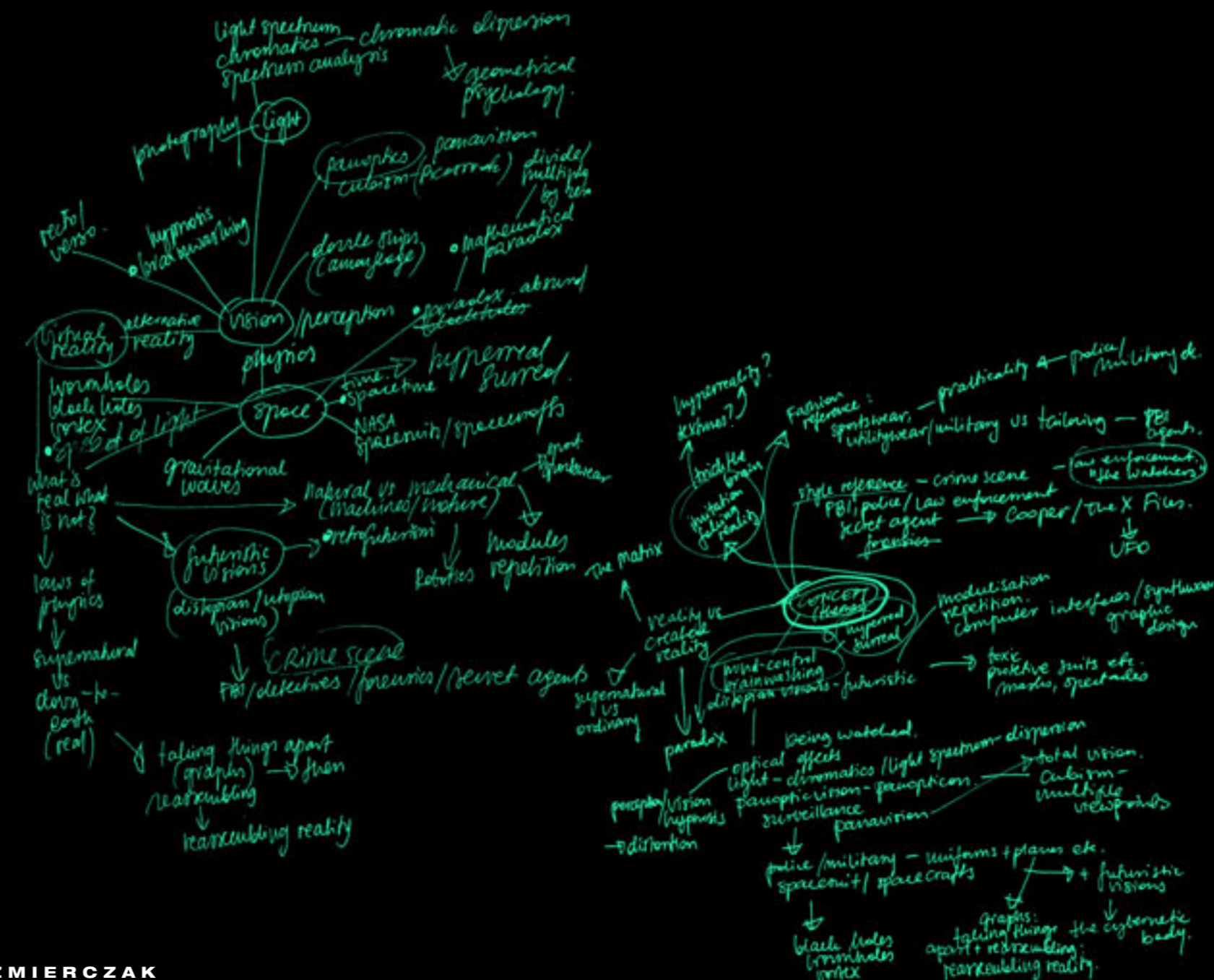
The collection aims to combine together the traditional and the digital, mixing together futuristic and retro-futuristic aesthetics, traditional tailoring and sportswear. Inspired by military uniforms and their futuristic visualisations, spacesuit, diving uniforms, aviation, robotics and protective uniforms, the collection incorporates technology, interesting hardware and unusual finishings and solutions into garments.

Panoptic vision, four-dimensional space and Zbigniew Rybczyński's film "The Fourth Dimension" influenced the creative approach to pattern cutting. The garments are sculptural yet wearable, designed with a 360° approach in mind. The unusual contrast between traditional tailoring and sportswear contributes to the collection's distinctive and unique look. Layering creates an effect of the garments building up around the wearer's body. Wetsuit-like bodysuits serve as a base, with shirts and tailored trousers, coats and jackets layered on top and connected to each other in smart and unusual ways and with great attention to detail.

Interesting colours and textures come together to create a unique look, influenced by graphic design, op art, hypnosis and illusions. The collection combines colours traditionally used in menswear with brighter, more unusual and attention-grabbing tones.

Contemporary menswear silhouettes, original and slightly eccentric aesthetics and futuristic accessories aim to combine art with fashion and question the boundaries of ready-to-wear.

SPONSORS:
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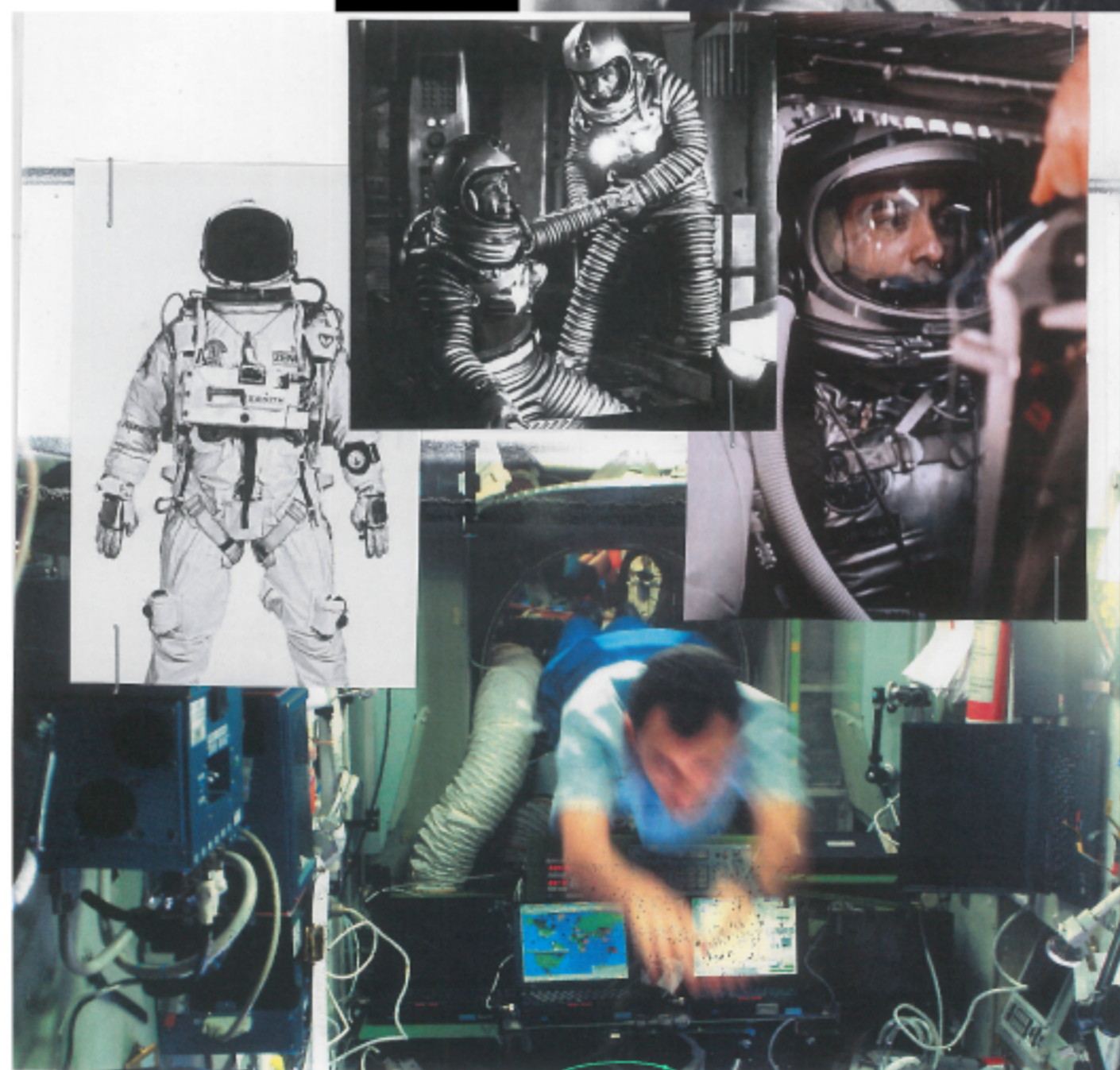


RESEARCH

MILITARY UNIFORMS / SPACESUITS / AVIATION



I wanted to further explore the FBI and law enforcement thread and also contrast the popular culture image of an impeccably dressed detective with a more futuristic and machine-like theme. I looked at **military and police uniforms** as well as futuristic visualisations of military wear. I was particularly interested in the practicality of these uniforms and the **abundance of details** such as pockets and gun holders, as well as the almost robotic-like elements such as exoskeletons. I then started researching **spacesuits and spacecrafts** as well as **aviation**. Particularly inspiring were the various parts and panels planes are built out of and the cold, industrial colour palette. My research then led me to look at the idea of **modularisation and repetition**.



spacesuits spacecrafts



aviation
retones
colours!



My initial theme that served as the base for the collection focused on all the ideas surrounding the issues of vision and perception. I was primarily inspired by a **virtual reality installation** I have seen during the Edinburgh Art Festival in 2016 by artist **Jess Johnson**. The experience was extremely striking and made a huge impression on me.

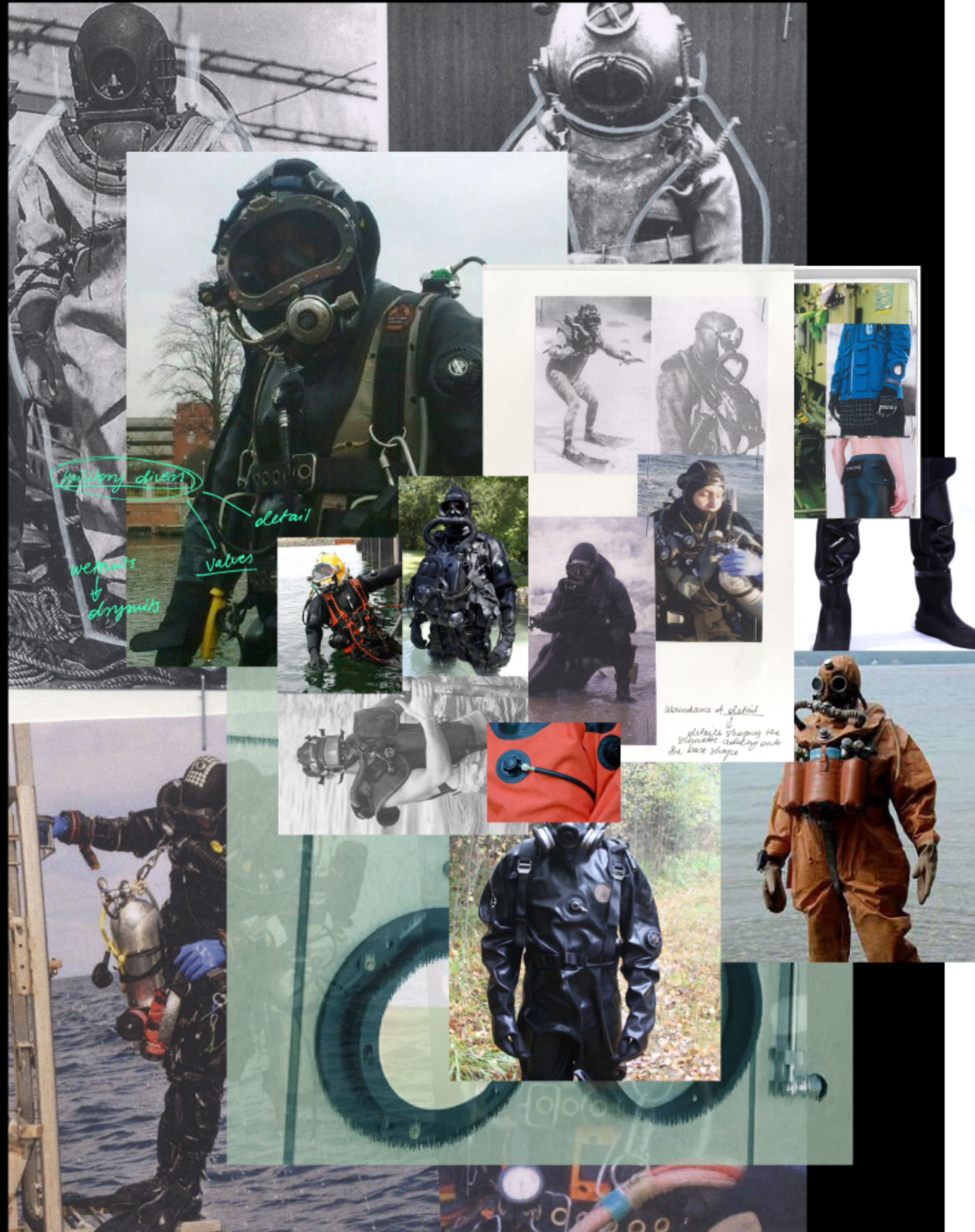
I explored a variety of concepts such as **hypnosis, mind control, illusions and op art, virtual reality vs the real world, dazzle camouflage, light dispersion and optics**. These mainly influenced my ideas for colourful linear prints, which could be used to trick the eye and distort the body, imitating different design features or parts of garments. I want my collection to reflect this almost illusionary quality through interesting pattern cutting and innovative textiles and provide a **visually exciting experience**.

*slow - gradual
tonal changes.*



RESEARCH

MILITARY DIVERS / PROTECTIVE AND PERFORMANCE CLOTHING



My initial research into military and police uniforms, as well as spacesuits, led me to look at military divers and protective clothing. I was particularly drawn to the abundance of detail such as various **valves** and fastenings and the **unique colour combinations** and **textures** of fabrics used. This then gave me the idea of combining **sportswear pieces with more traditional, tailored ones layered on top**. I want to explore the idea of covering the body almost completely by creating wetsuit/drysuit-like base garments and experimenting with the use of **gloves, masks and protective boots**. Those base "uniforms" could then be layered with tailored pieces such as shirts, suits and coats, referencing the detective/secret agent style.

FASHION RESEARCH

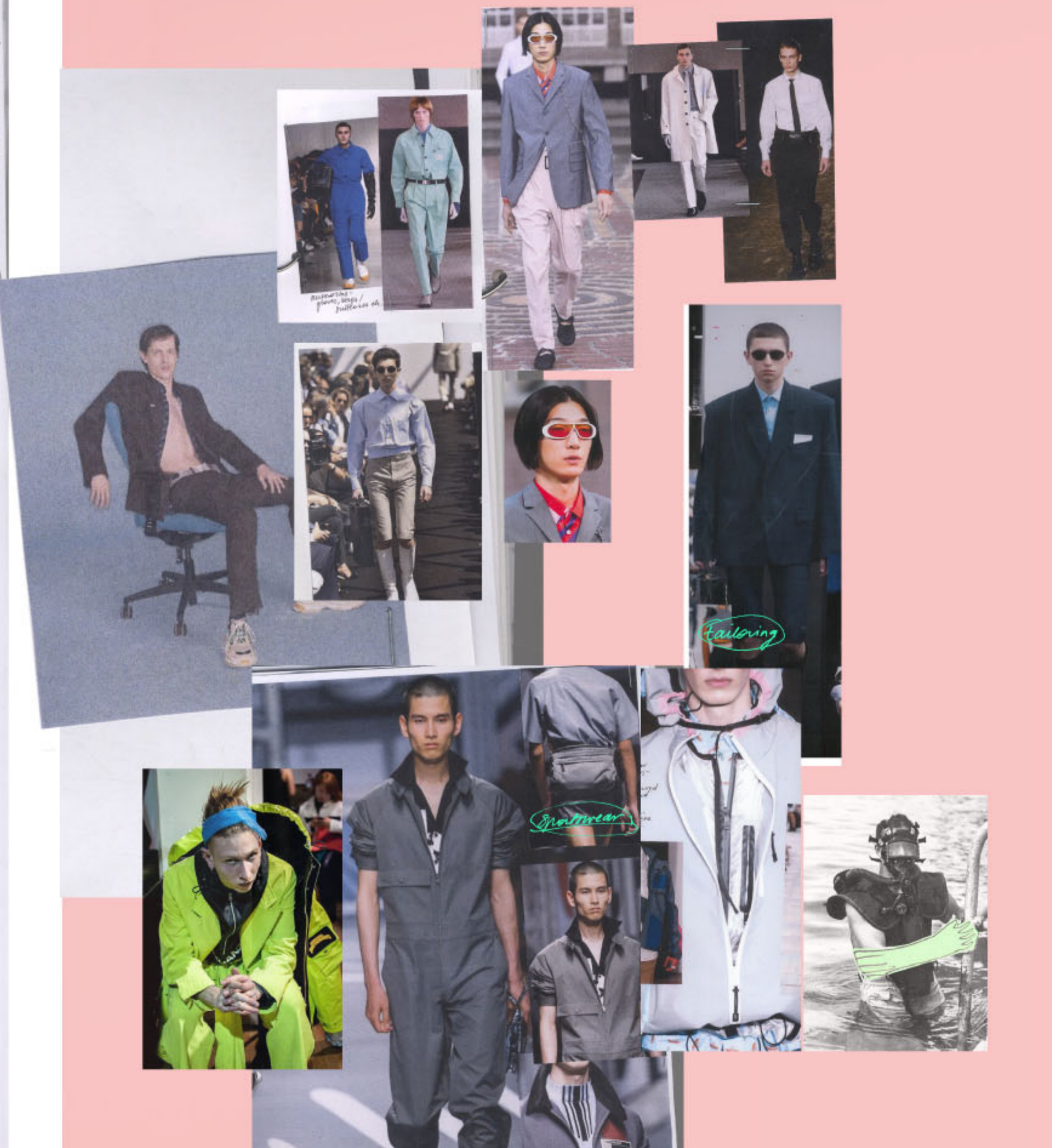
TRADITIONAL TAILORING VS SPORTSWEAR

Mixing styles and influences

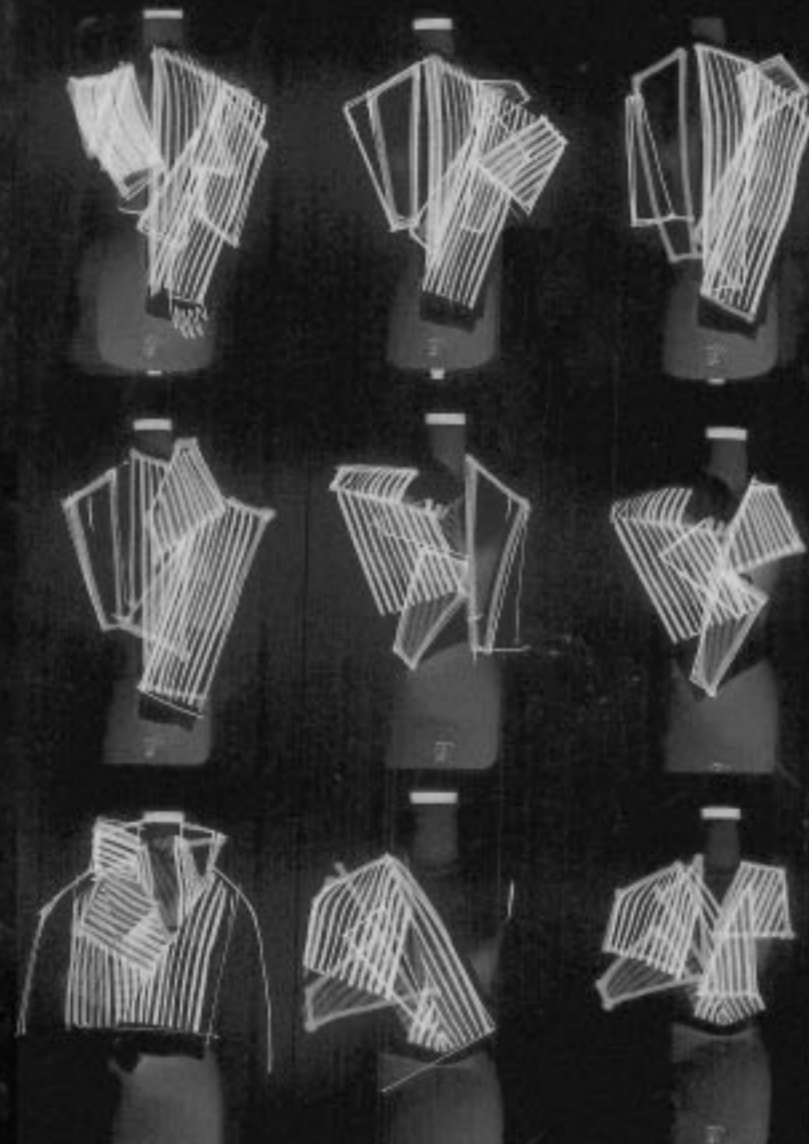
How to reinvent that?



Research into both streetwear and a broad spectrum of brands and designers such as for example Prada, Kenzo, Heliot Emil, Balenciaga, Sankuanz, J.W.Anderson and Xander Zhou informed the collection and helped to make it better adapted to the modern day customer. Gathering and amalgamating ideas which might not commonly be paired up together led me to develop interesting aesthetics through referencing both **sportswear an traditional tailoring** in my designs and contrasting the two together.



DESIGN DEVELOPMENT

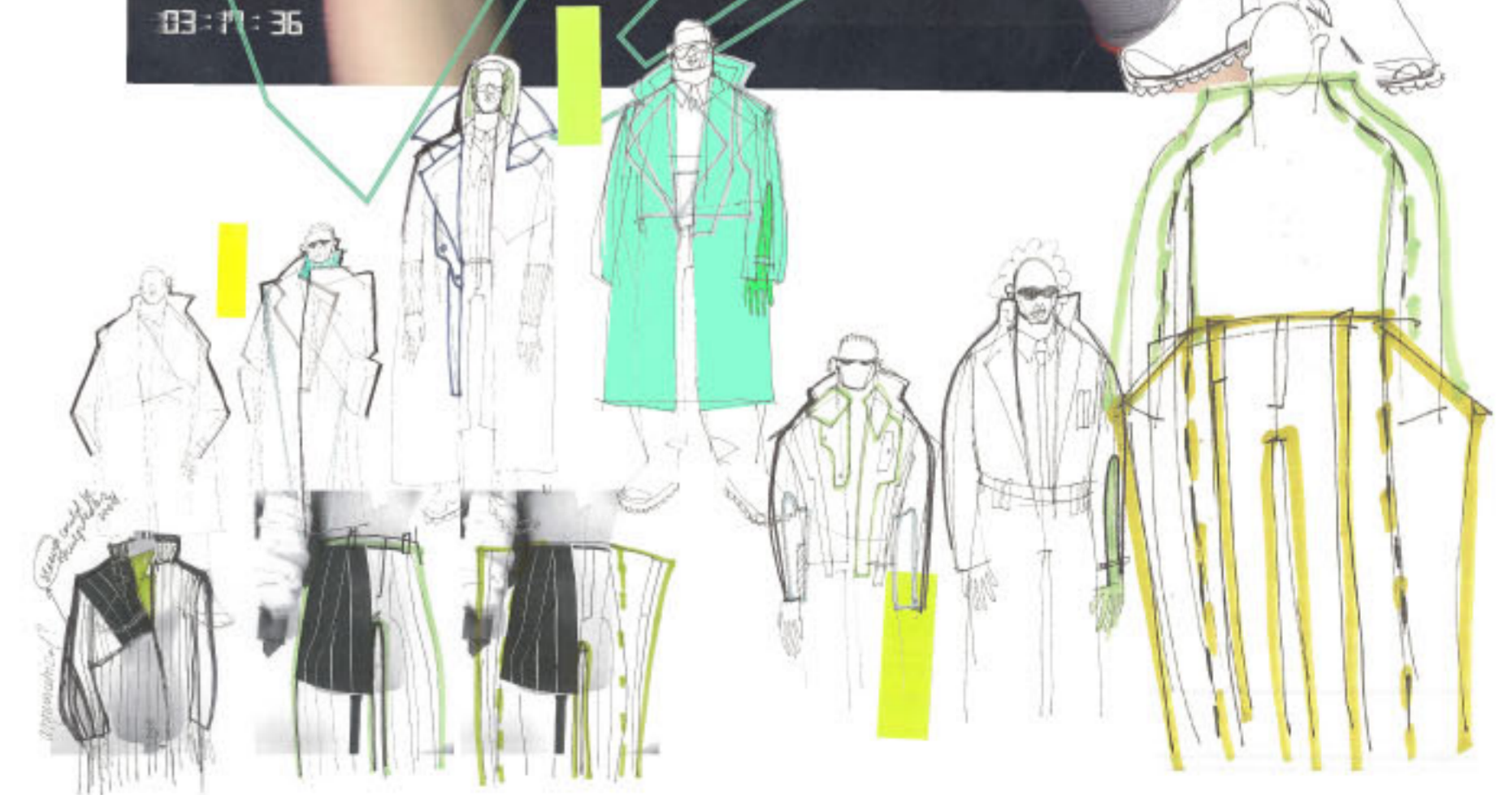
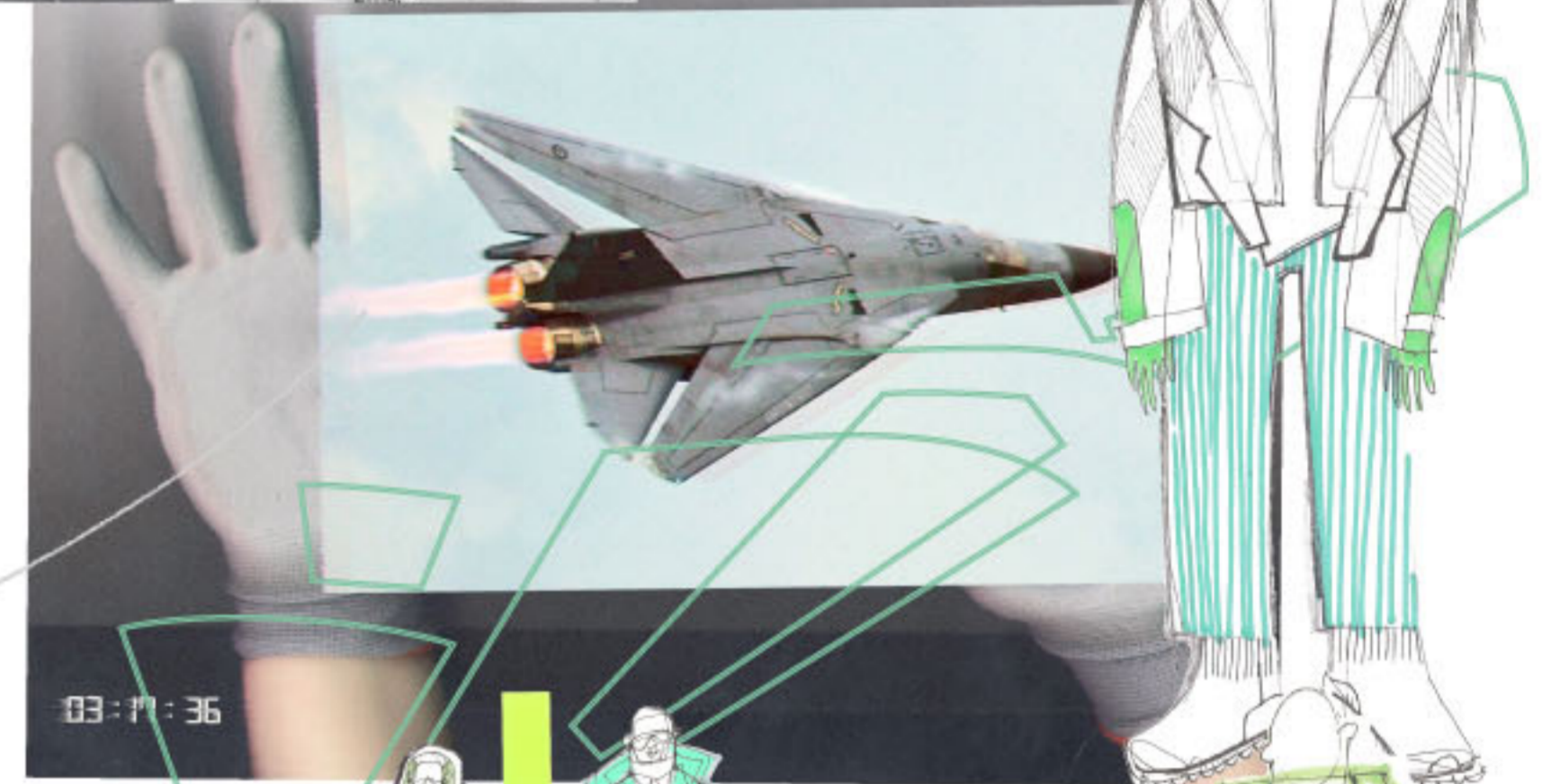


My initial design development and experimentation took inspiration from the sharp and angular shapes of aeroplanes and explored the ideas for **silhouette and details** through **folding** and **layering**.

Early abstract sketch development helped me to take the ideas further and explore how the expressive shapes could be used as **panels or separate detachable parts or modules** and create interesting and unusual silhouettes.

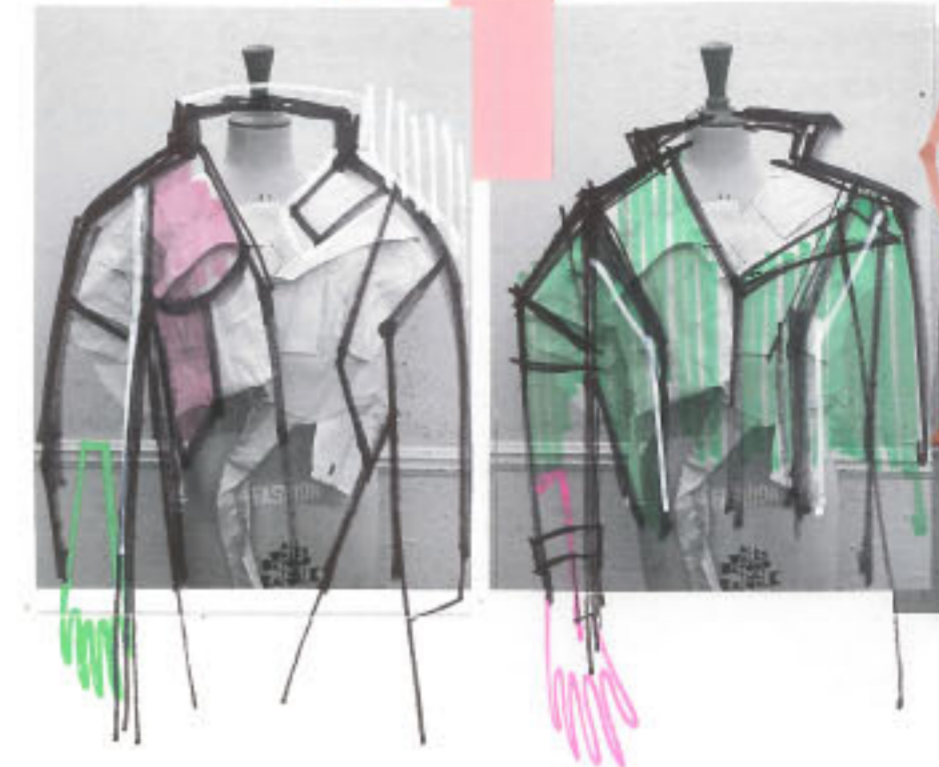
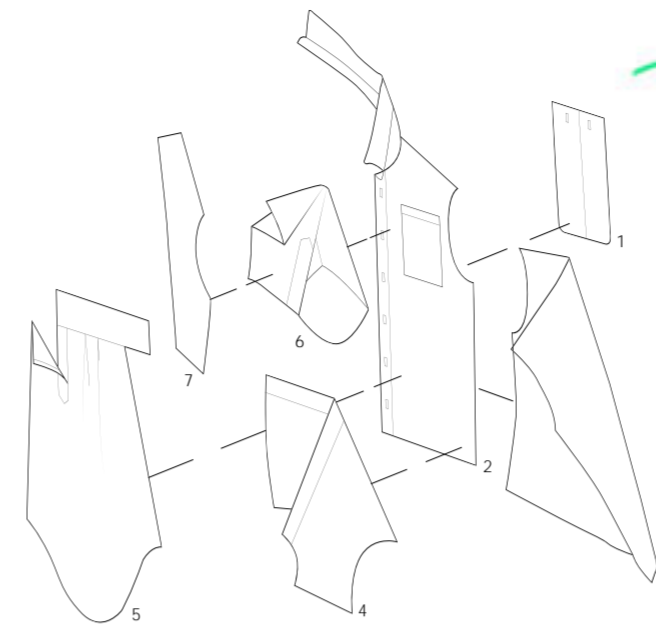


SILHOUETTE
DEVELOPMENT



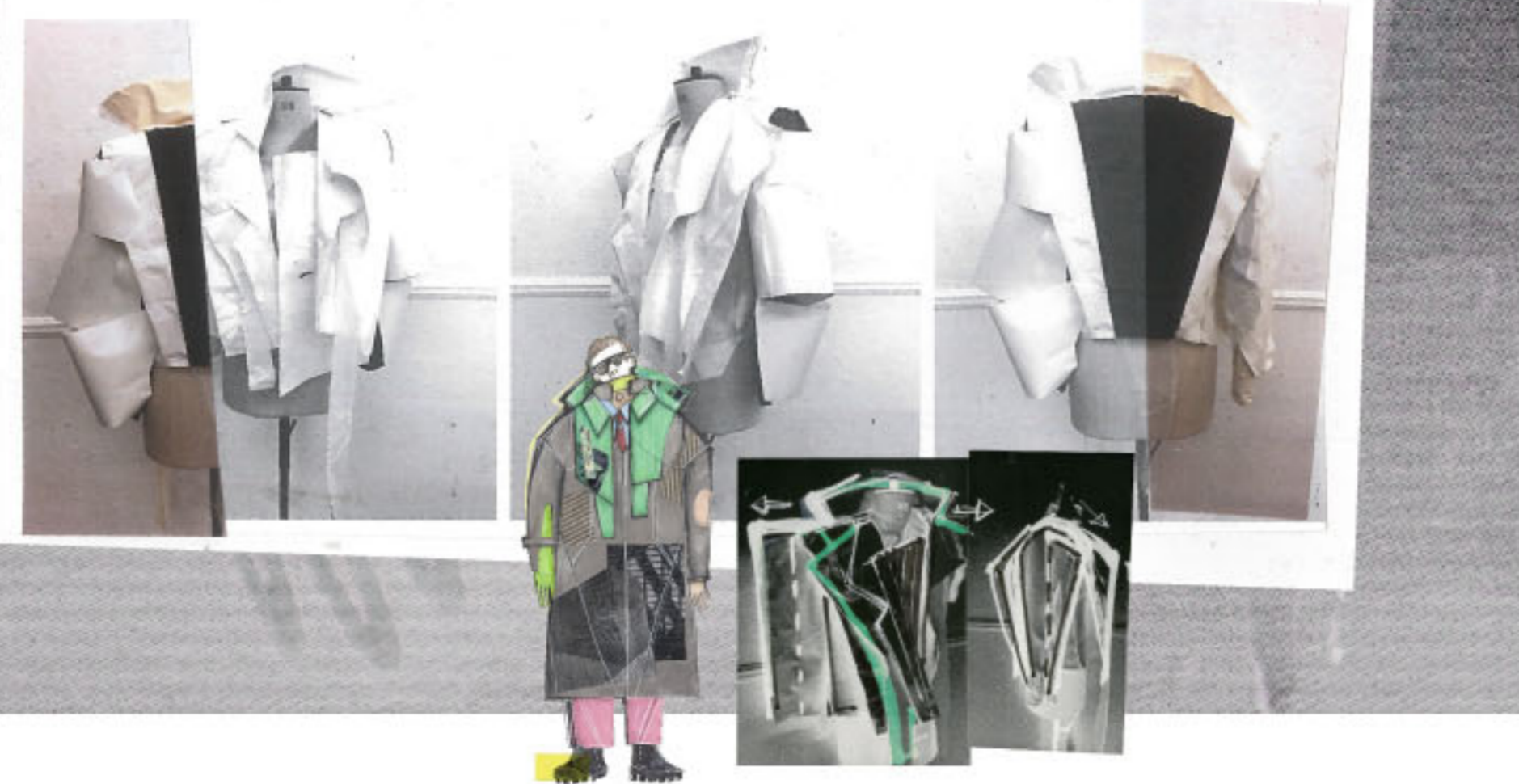


INITIAL CUTTING DEVELOPMENT



Modular jacket toiling /

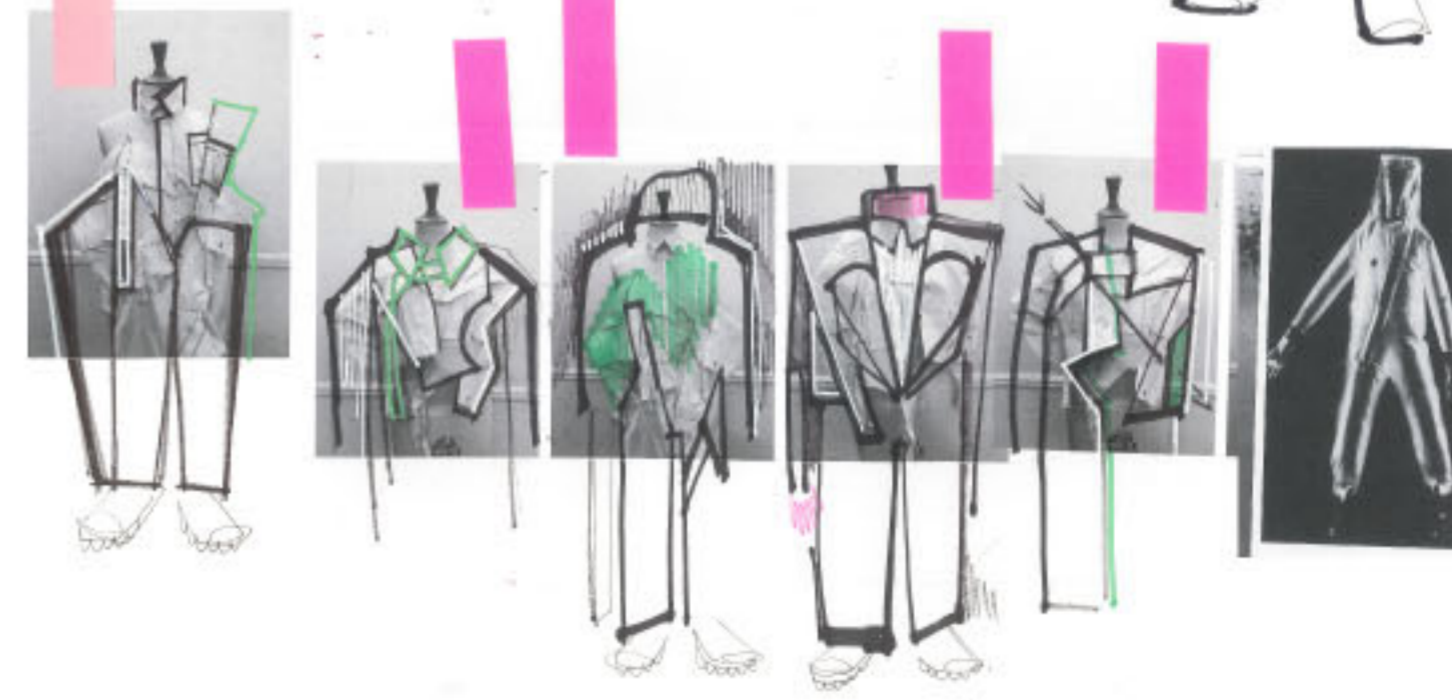
Exploring the idea of building garments up out of detachable and interchangeable modules. Experimenting with volume and silhouette through the use of layering and folding.



I started further exploring my research ideas through quick prototyping, trying to establish the balance and proportions of the silhouette.

Trying to explore the idea of vision more in depth, I became intrigued by the concept behind Jess Johnson's VR installation "Electric Panoptic". The idea of panoptic vision reminded me of Cubism and the strive to **represent multiple viewpoints of depicted objects in a single picture plane simultaneously.**

I wanted to bring those ideas into my pattern cutting. I started off by **cutting up a shirt back into smaller pieces and then "re-collaging"** them in order to create an almost flat piece of fabric, which would allow for the viewer to see the entire shirt at once. I then worked with it on the mannequin, draping and folding it, which helped me to obtain new and intriguing shapes.



survival
modular jacket

TEXTILE DEVELOPMENT

My initial textile exploration focused mainly on printed fabrics. Taking inspiration from my research into the themes of illusions and vision, I was particularly interested in exploring the use of lines and distorting and layering them in order to create unusual visual effects using various techniques such as collage, sublimation, digital and screen printing.



PRINT DEVELOPMENT

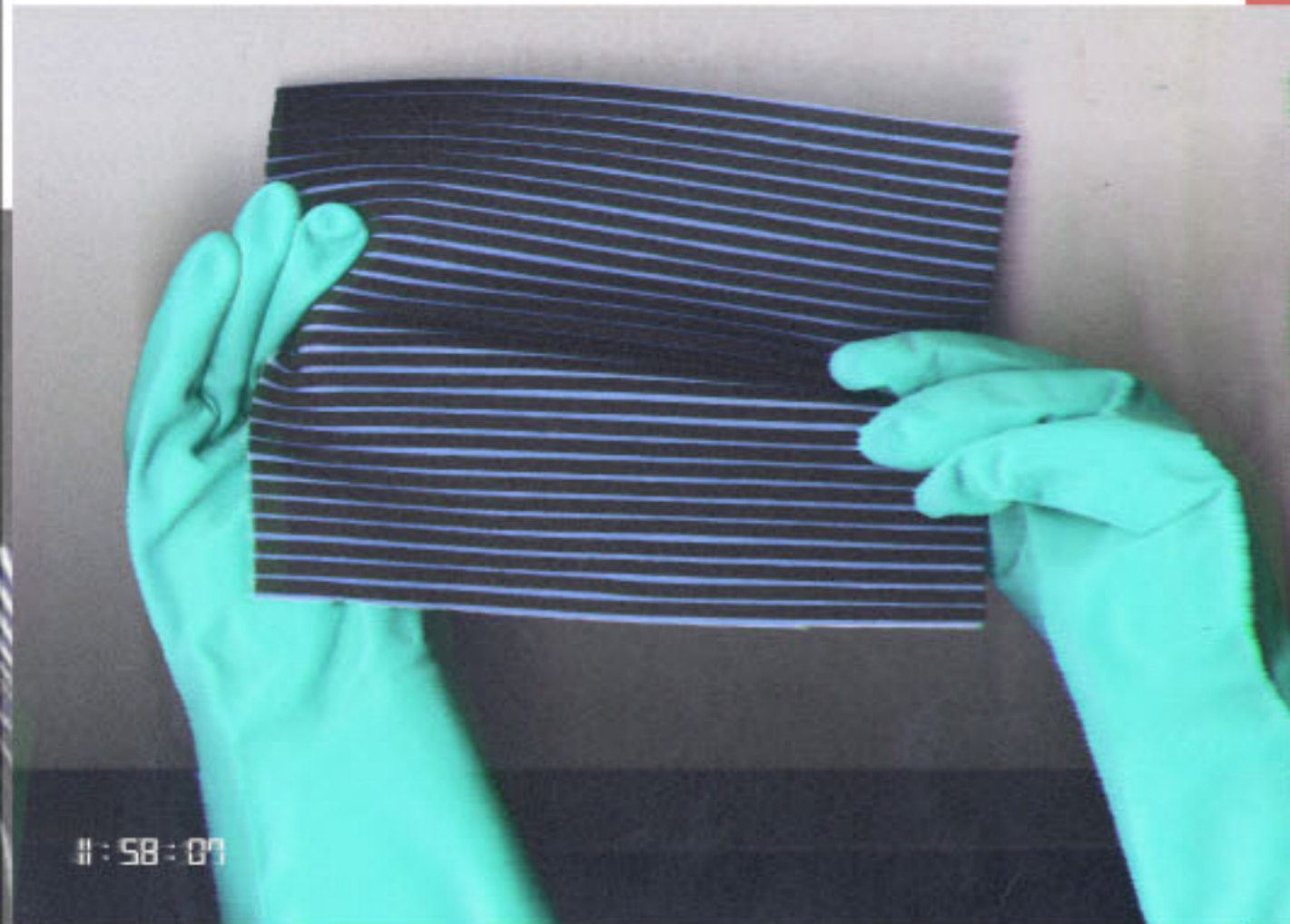


Further experimenting with the use of distorted lines, playing with scale, proportion and placement on the body.



Gradual colour changes and colour transitions

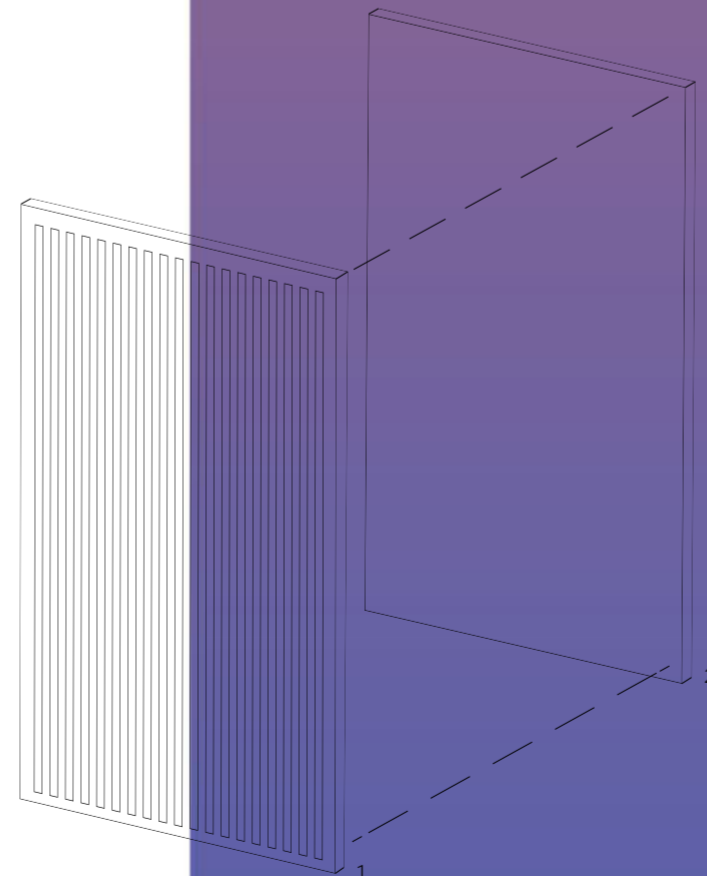
LASER CUT TEXTILES



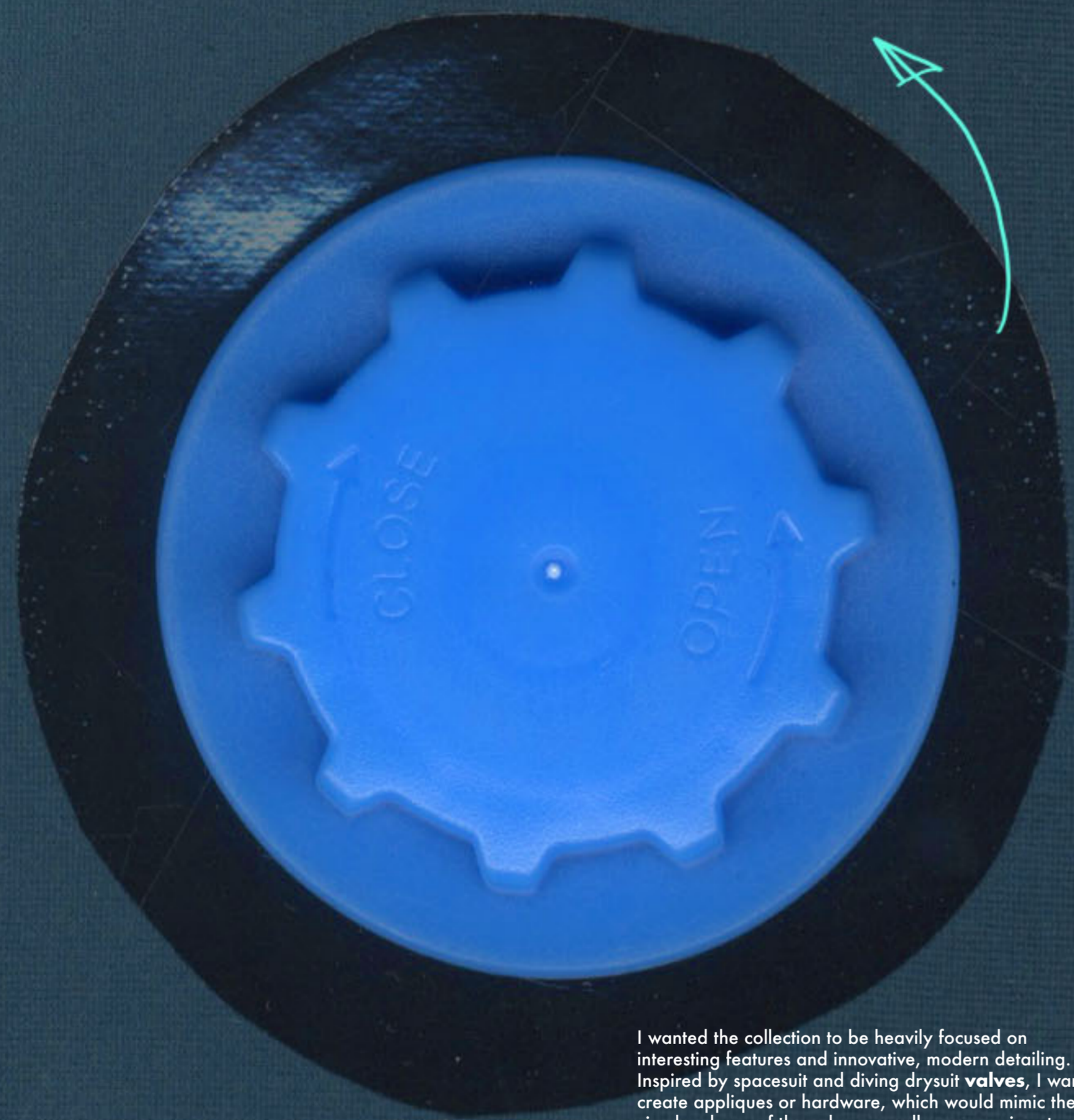
I wanted to further explore the use of line in prints and also make my textiles more tactile and exciting. Therefore, I started experimenting with **laser cutting thick fabrics such as neoprene into stripes**. These were then bonded onto various materials, both as single layers and also layered together in different configurations in order to accentuate the 3D effect of the textile.

This technique allows me to experiment with materials much more than standard flat printed textiles and use them to really emphasise the illusionary character of the collection. **Printed fabrics** can be bonded onto the top surface of the 3d stripes as well as used as the base fabric, while **the side edges of the stripes kept in a contrasting colour or colours**. This then allows for the fabric to create an illusion of it changing its colour as it moves - hiding and revealing new shapes and prints.

Inspired by the work of artists such as Carlos Cruz-Diez and Rana Begum, I wanted to experiment with dyeing the side edges of the stripes in various colours in order to create shapes or introduce more colours to the prints. This creates the effect of the material changing its colours from one to another - depending on what angle the garment is seen from - further enhancing the idea of panoptic vision and looking at the garment from all different perspectives.

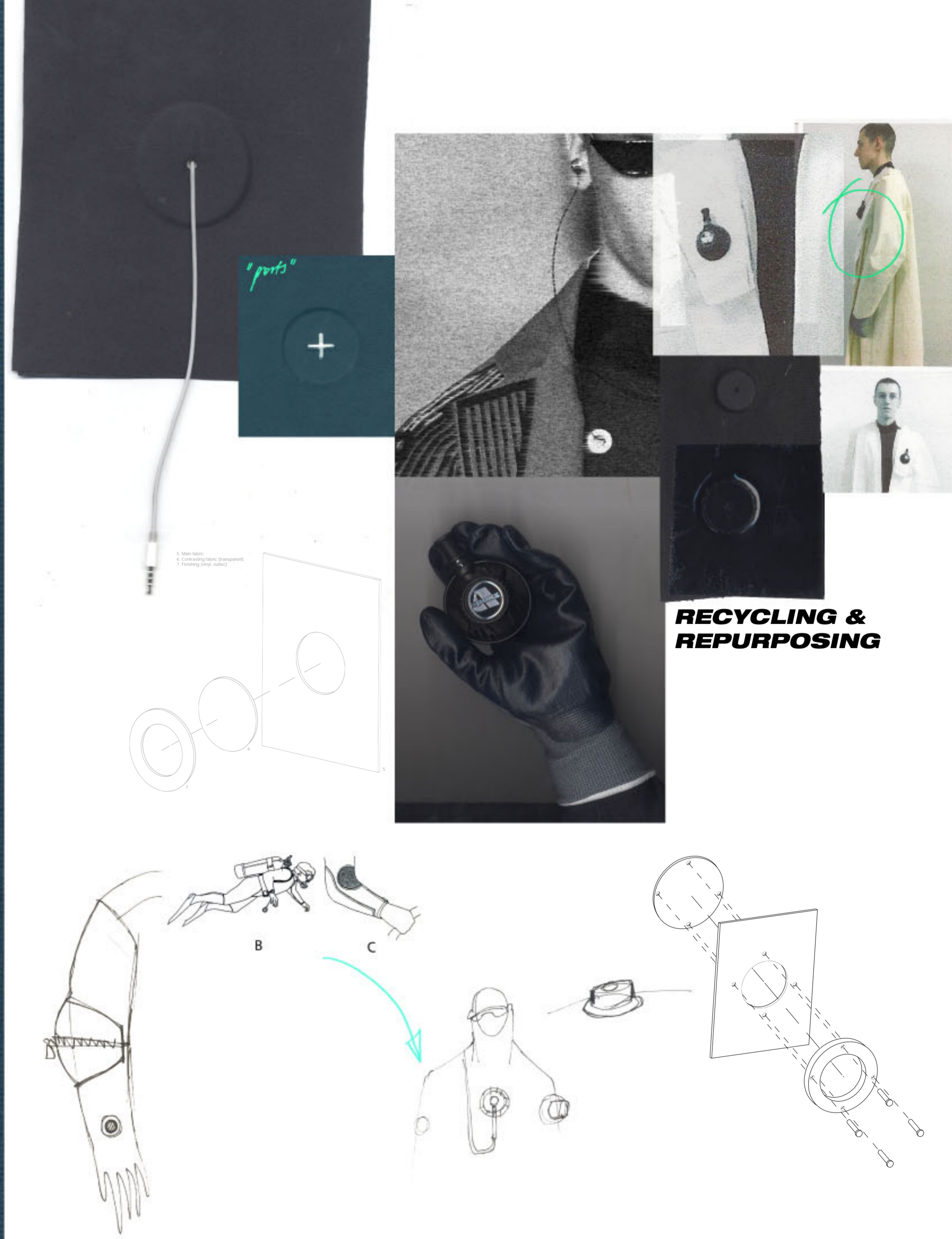


DETAIL INNOVATION



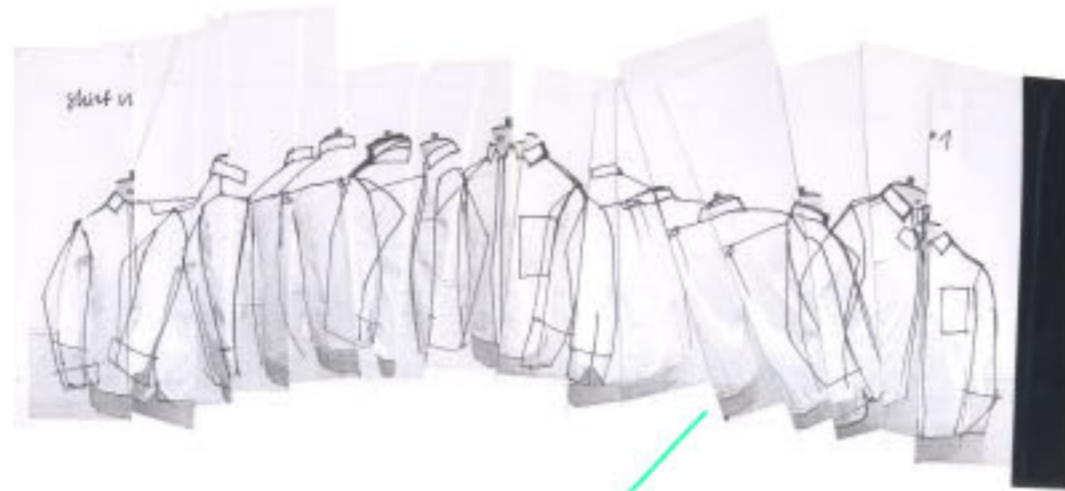
I wanted the collection to be heavily focused on interesting features and innovative, modern detailing. Inspired by spacesuit and diving drysuit **valves**, I wanted to create appliques or hardware, which would mimic the circular shape of the valves as well as use various types of valves themselves.

I created **embossed "ports"**, which could also serve as a functional feature, enabling the wearer to, for example, pull their headphones through them. They are created by laser cutting and bonding fabrics together, while trapping thick, technical materials in between the two layers to create the tactile effect.



RECYCLING & REPURPOSING

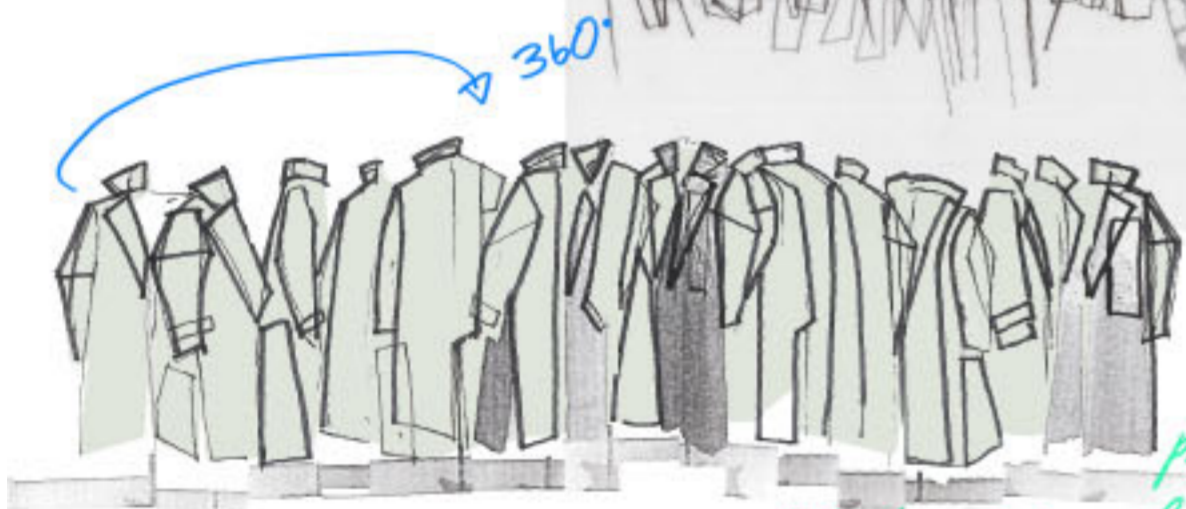
DESIGN DEVELOPMENT



I wanted to explore the concept of panoptic vision through creative pattern cutting. It reminded me of Cubism and the idea of representing **multiple viewpoints of depicted objects in a single picture plane simultaneously**. Initially, I started re-collaging pieces of garments and selecting the most intriguing shapes, which was a great source of inspiration for panelling and silhouette ideas.

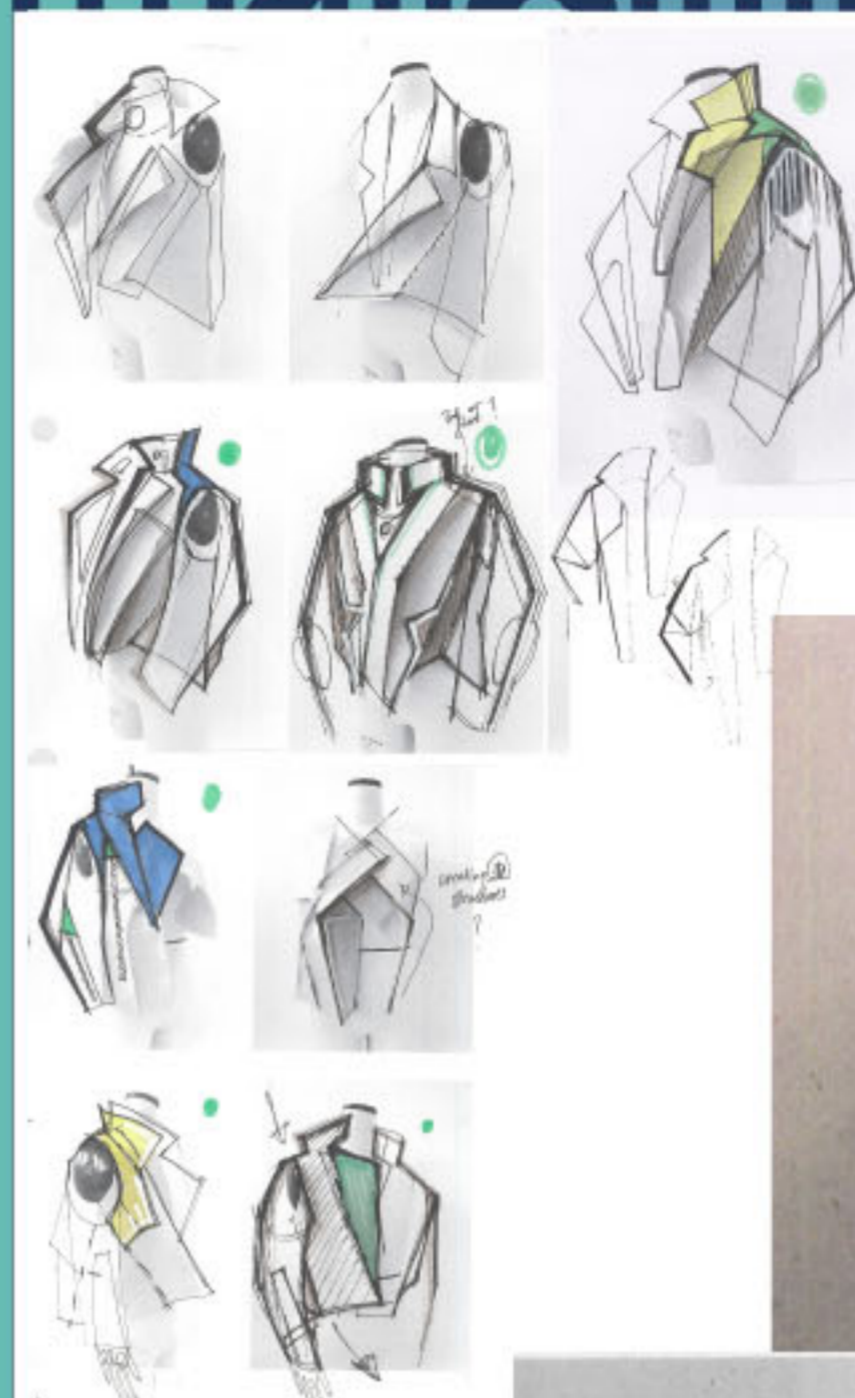
I also took pictures of various garments from different angles, **spinning the mannequin around by 360°**. Then, inspired by Rybczyński's process used to create "The Fourth Dimension", I cut the pictures vertically into smaller sections and collaged them together, showing the entire "stretched out" garment shot from various different angles in one plane.

I then started tracing the most interesting and prominent shapes and layering them together, which became the base for my mannequin and sketch development.

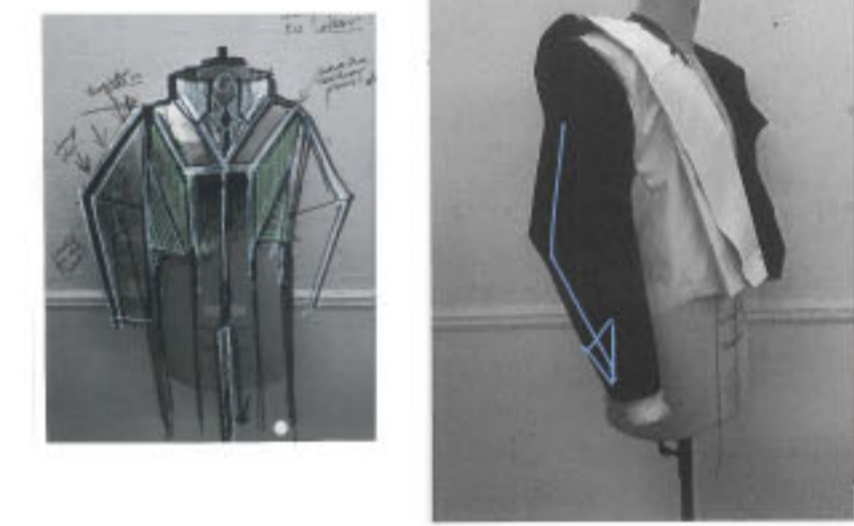


REFINING SILHOUETTE

Exploring sculptural cutting and layering through a series of quick prototypes, cardboard sculptures and sketching.

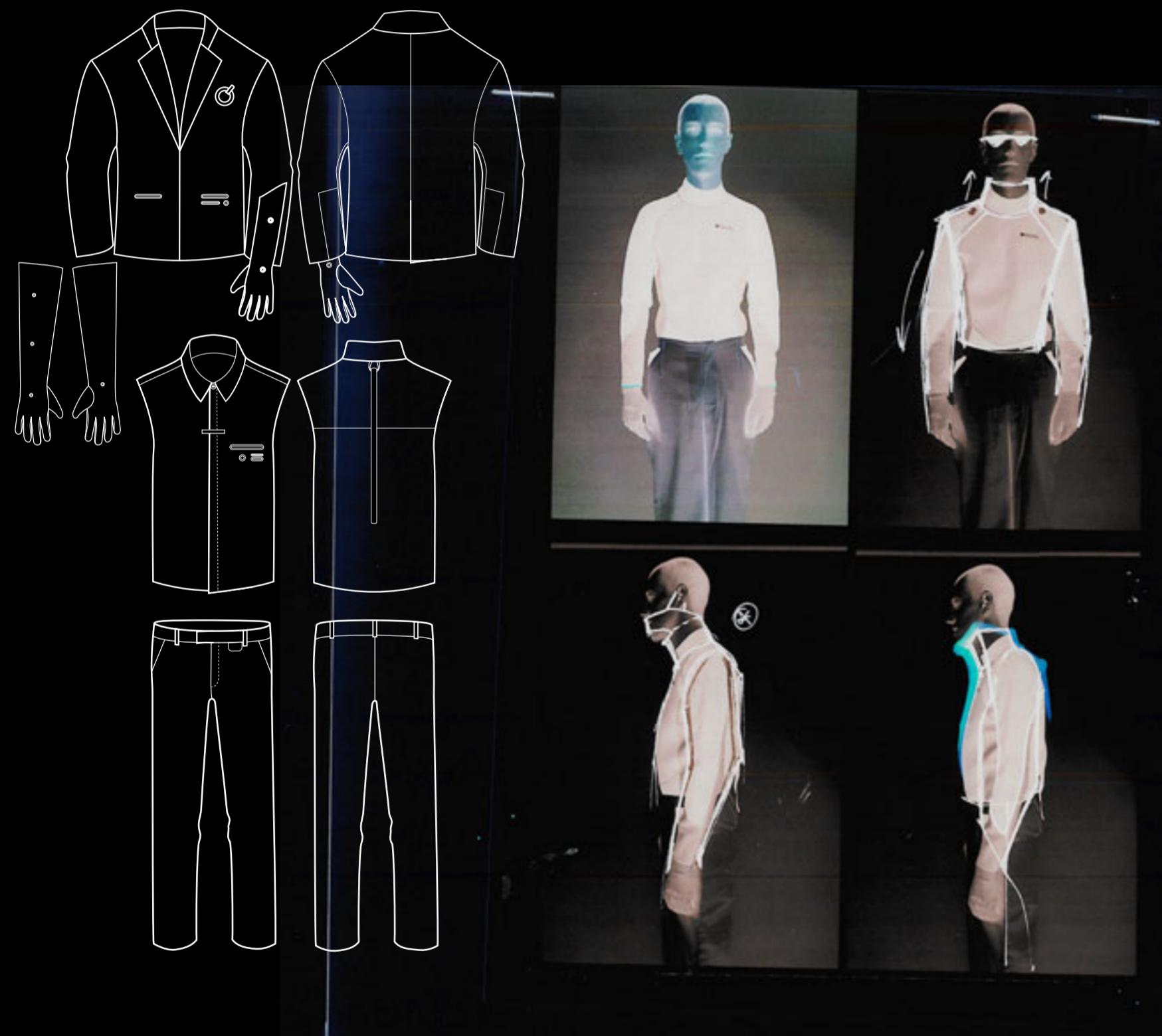


Prototyping a two-piece triangular sleeve.

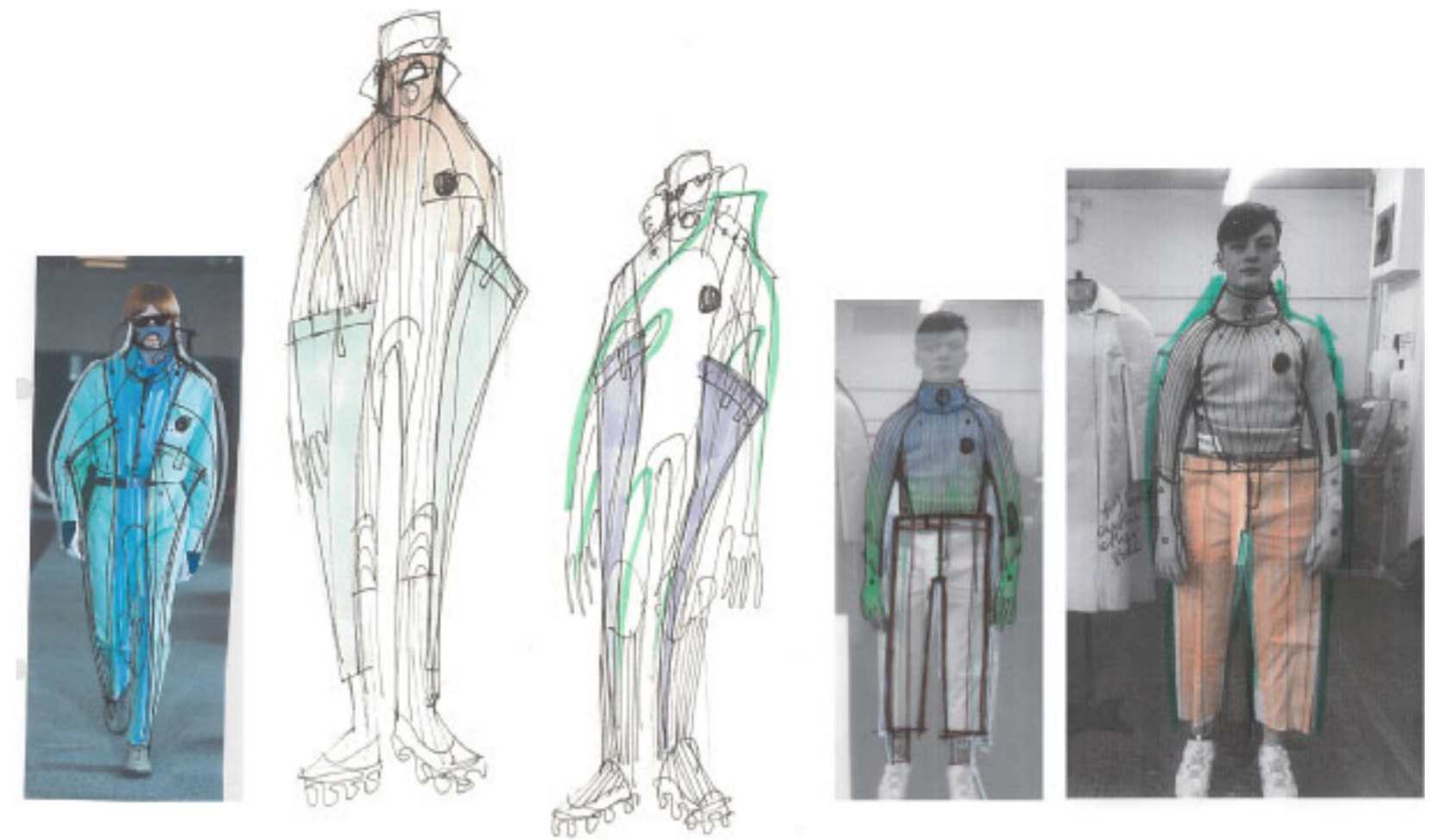


REFINING SILHOUETTE

SKETCH AND PROTOTYPE DEVELOPMENT

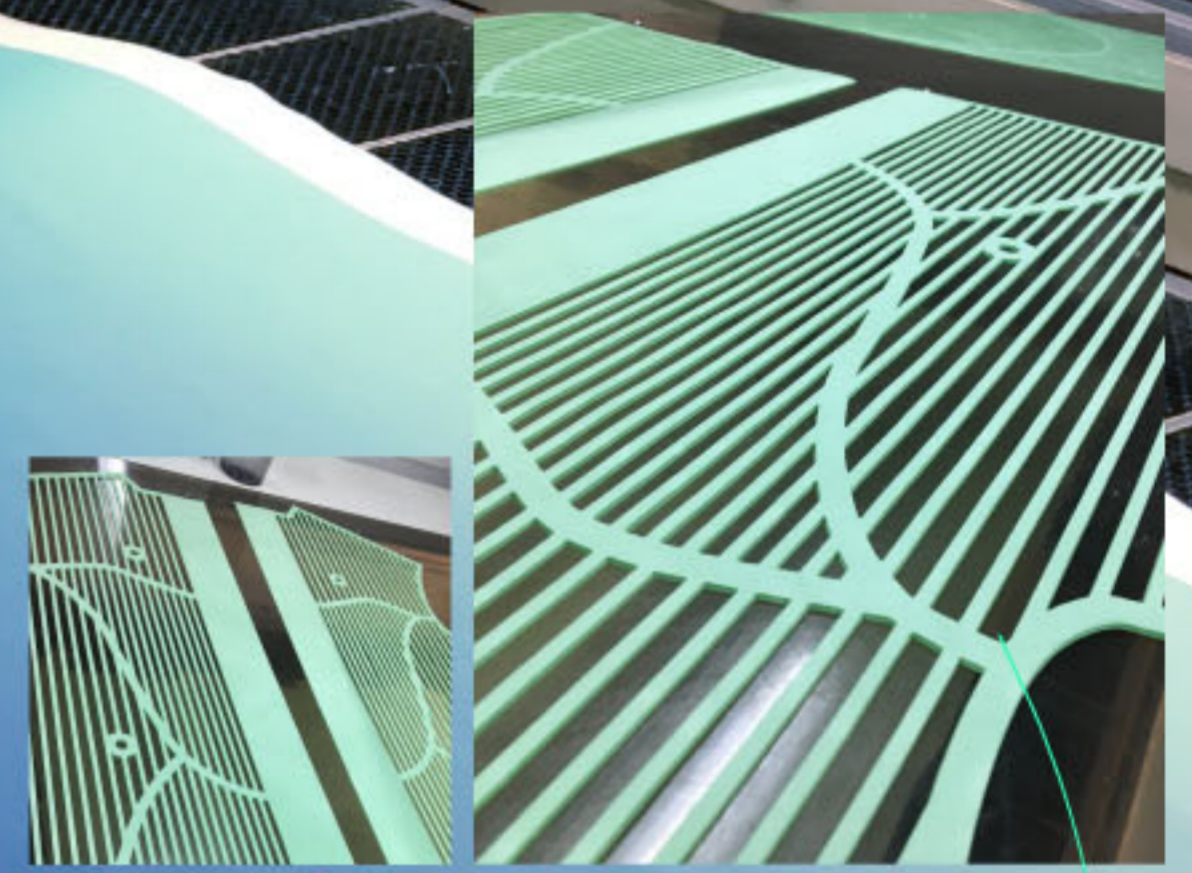
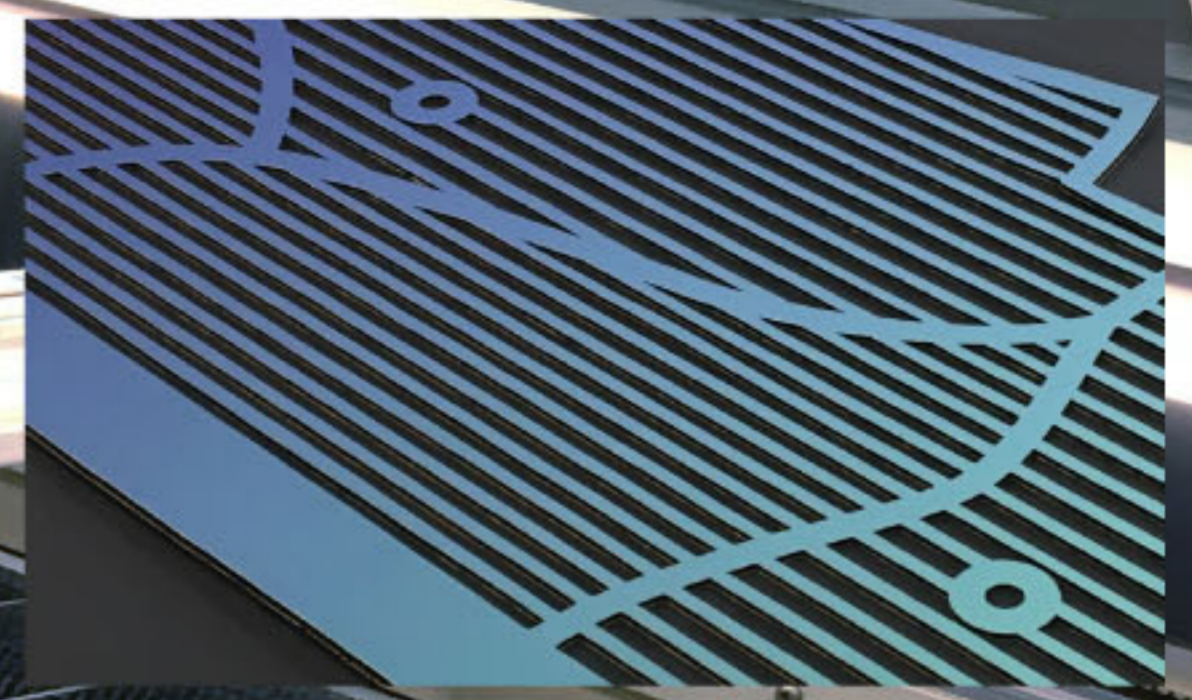
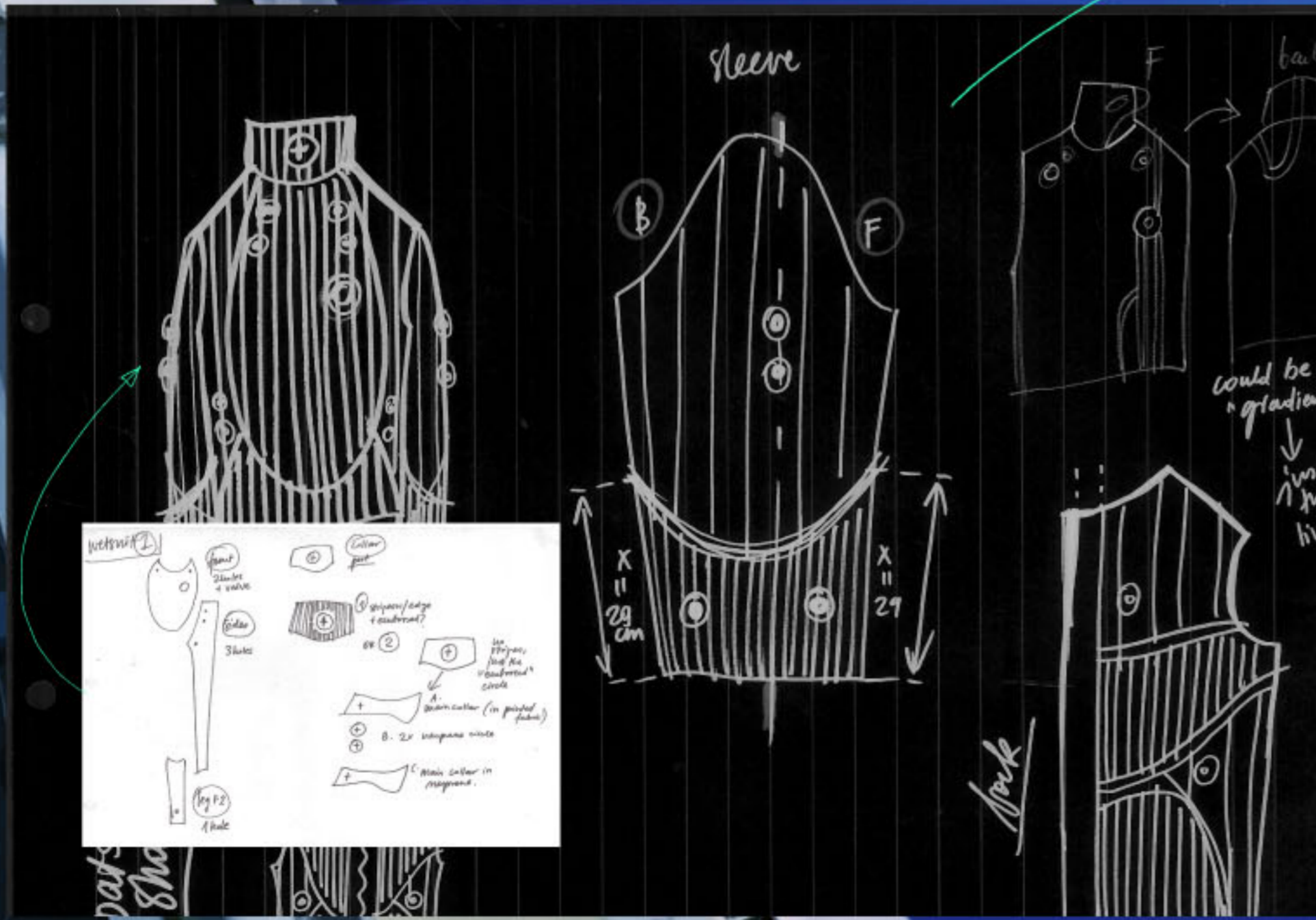


Developing shapes through sculpting on the mannequin and the body



CONSTRUCTION PROCESS

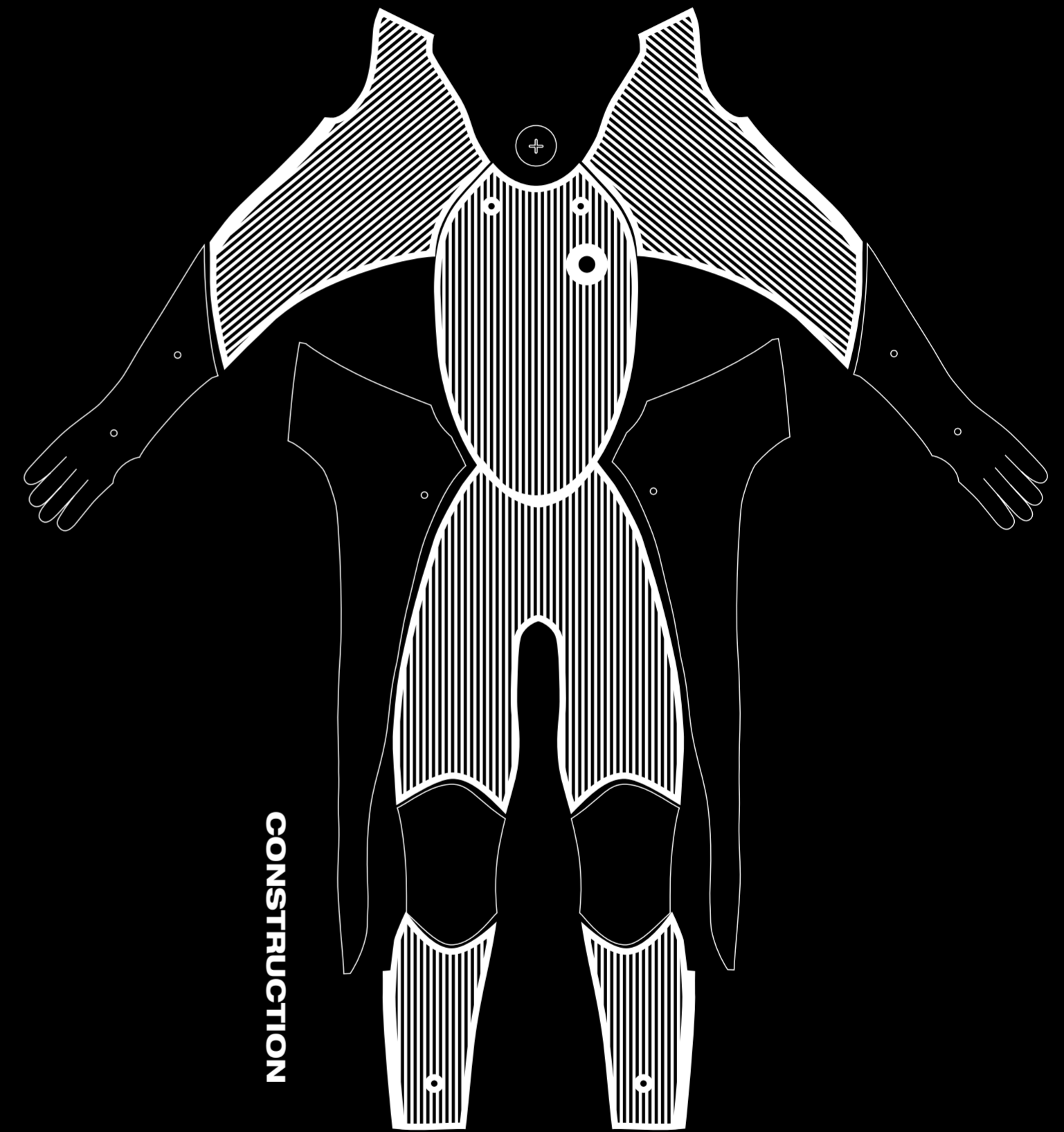
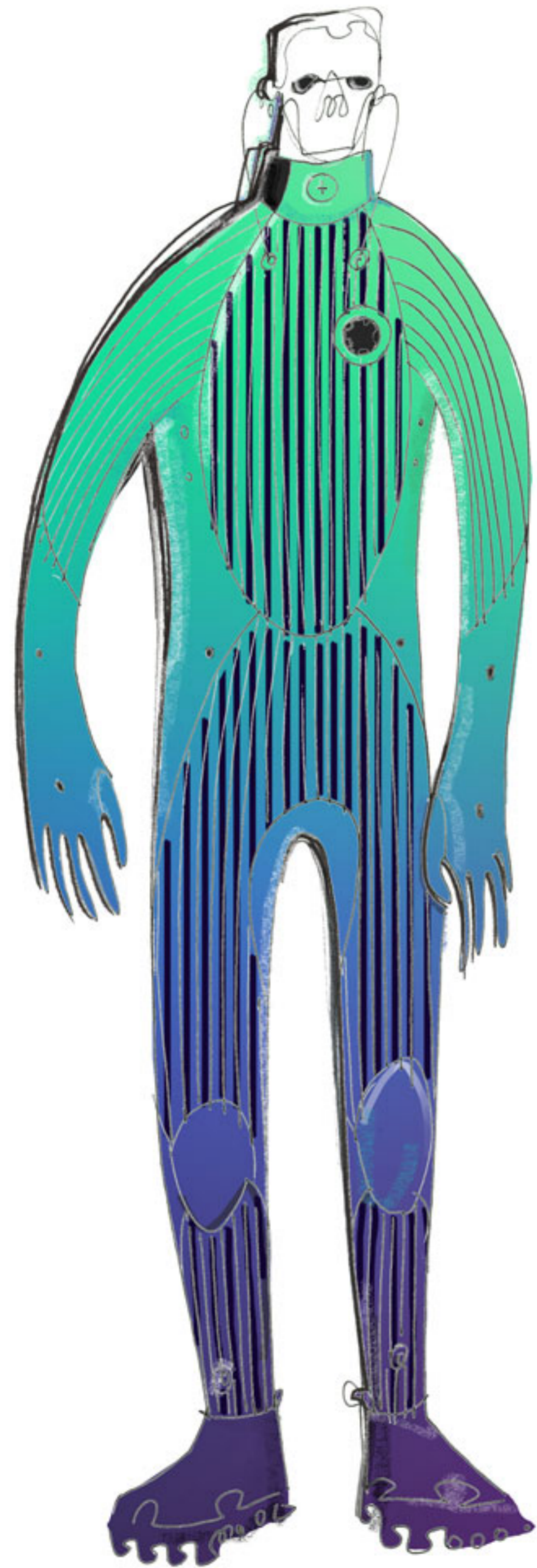
The modular construction process of the garments involved careful and precise planning and preparation of the **laser cutting files** and **matching of prints**, preparing and bonding the materials, laser cutting the textile, bonding layers together and then sewing and connecting pieces together.



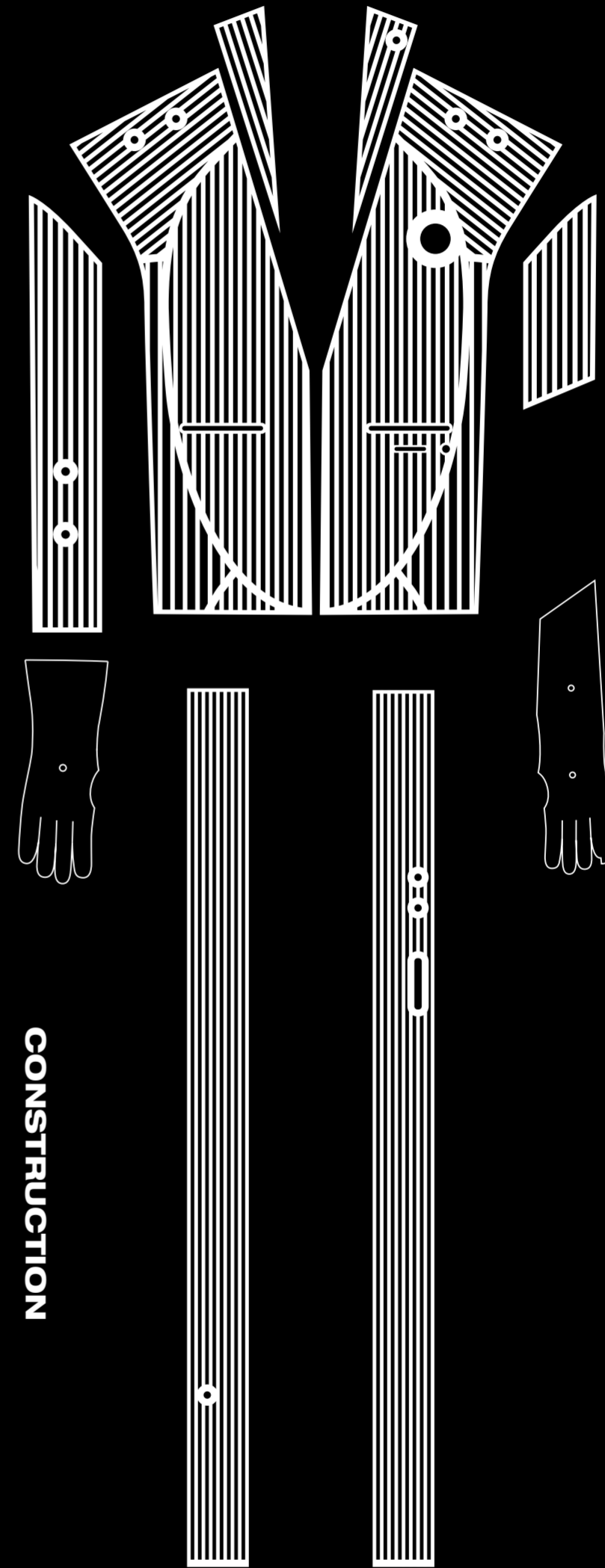
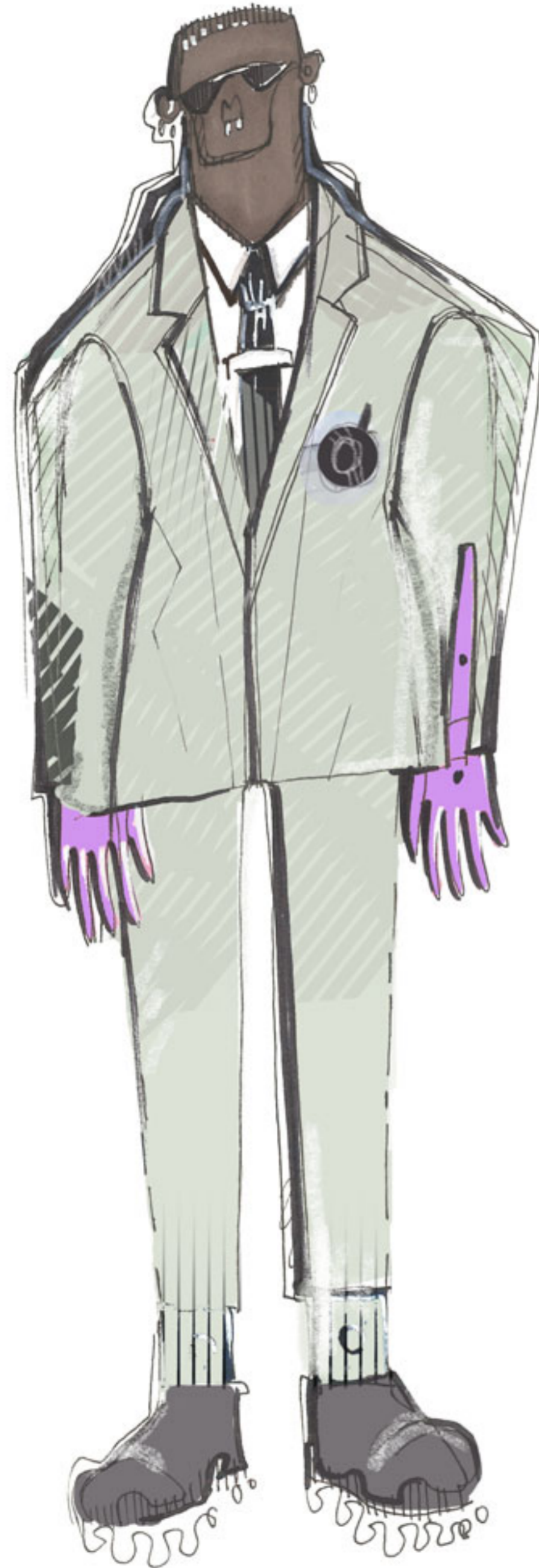




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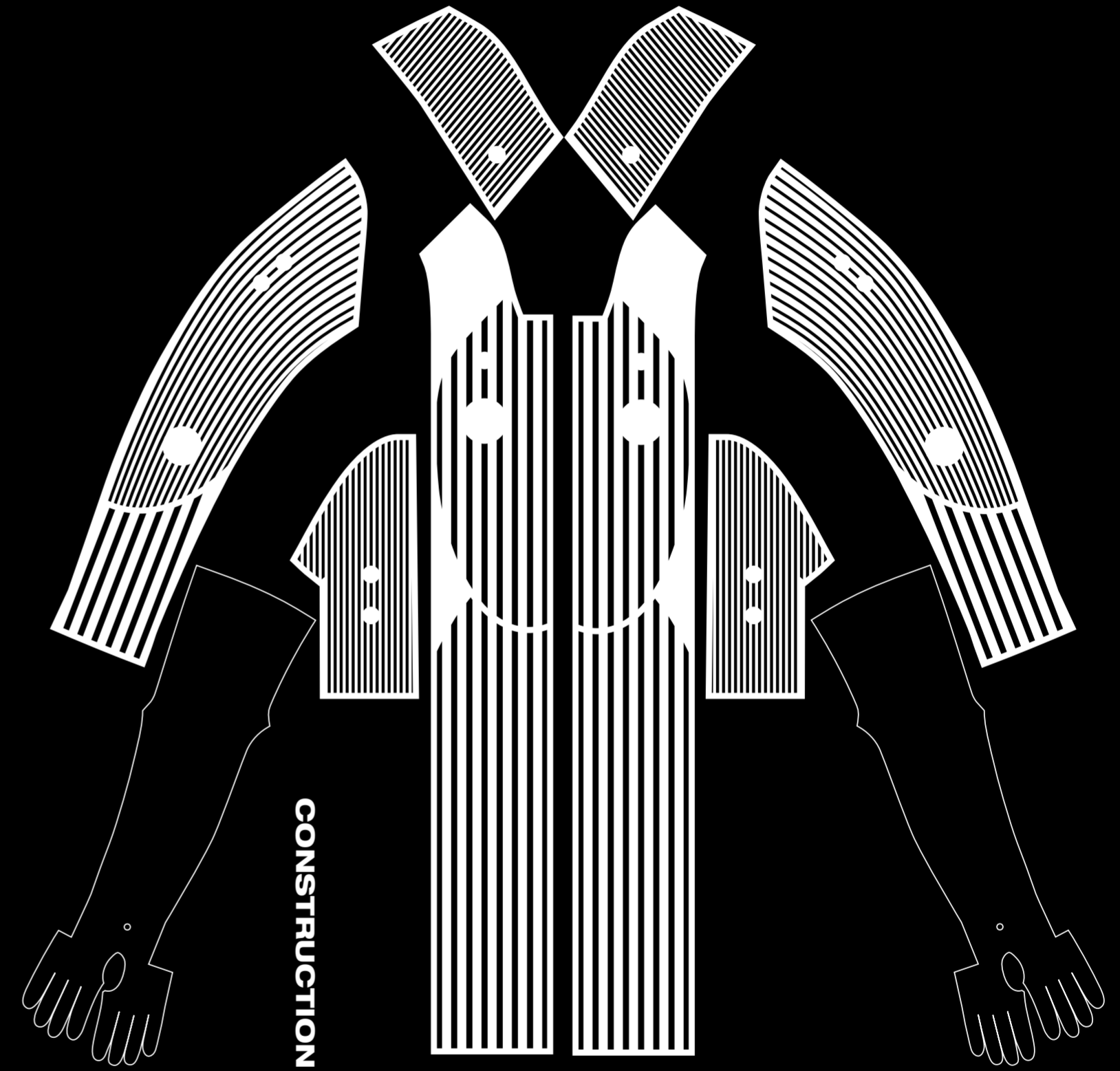


LOOK 2
AUTUMN/WINTER 2018

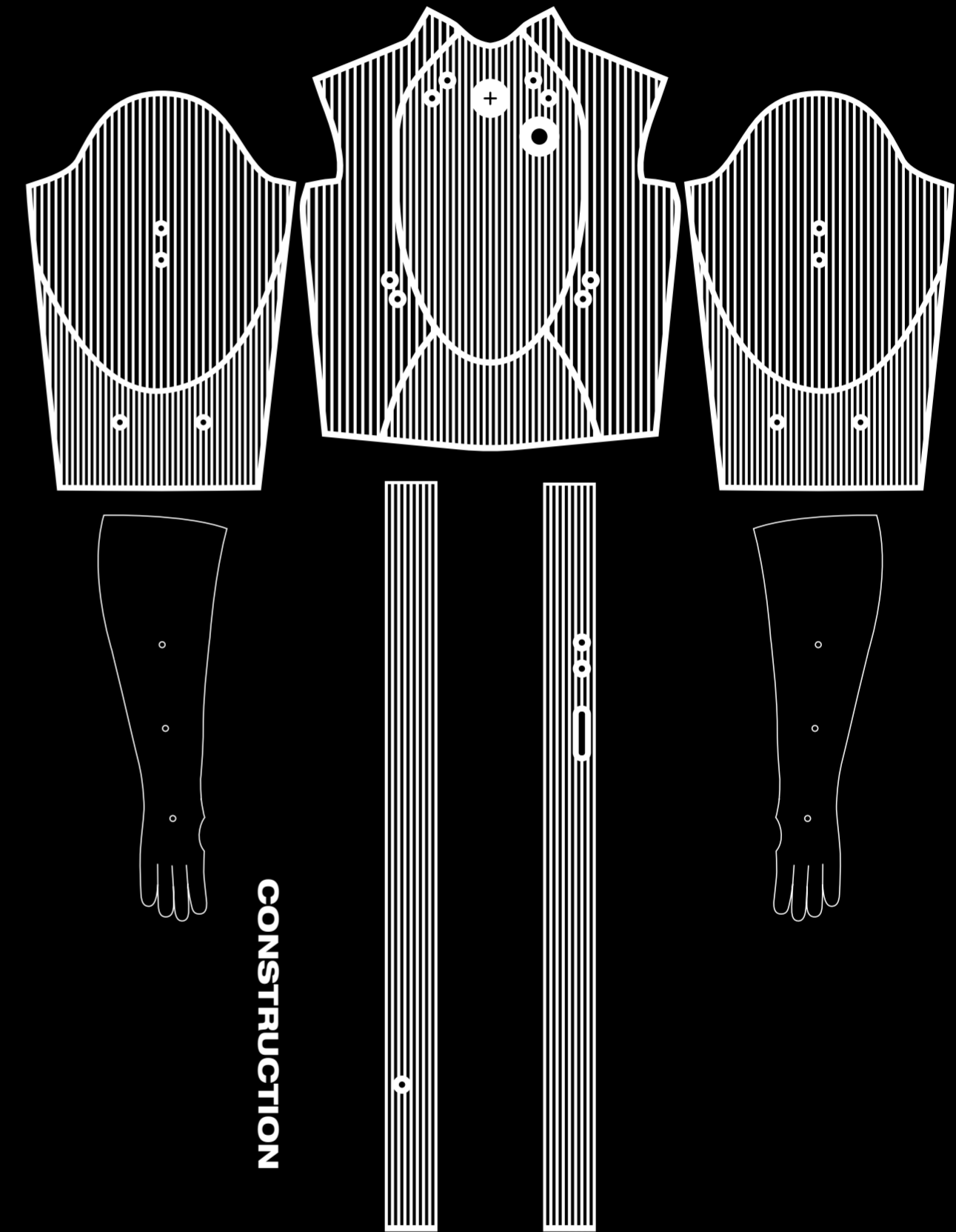


CONSTRUCTION

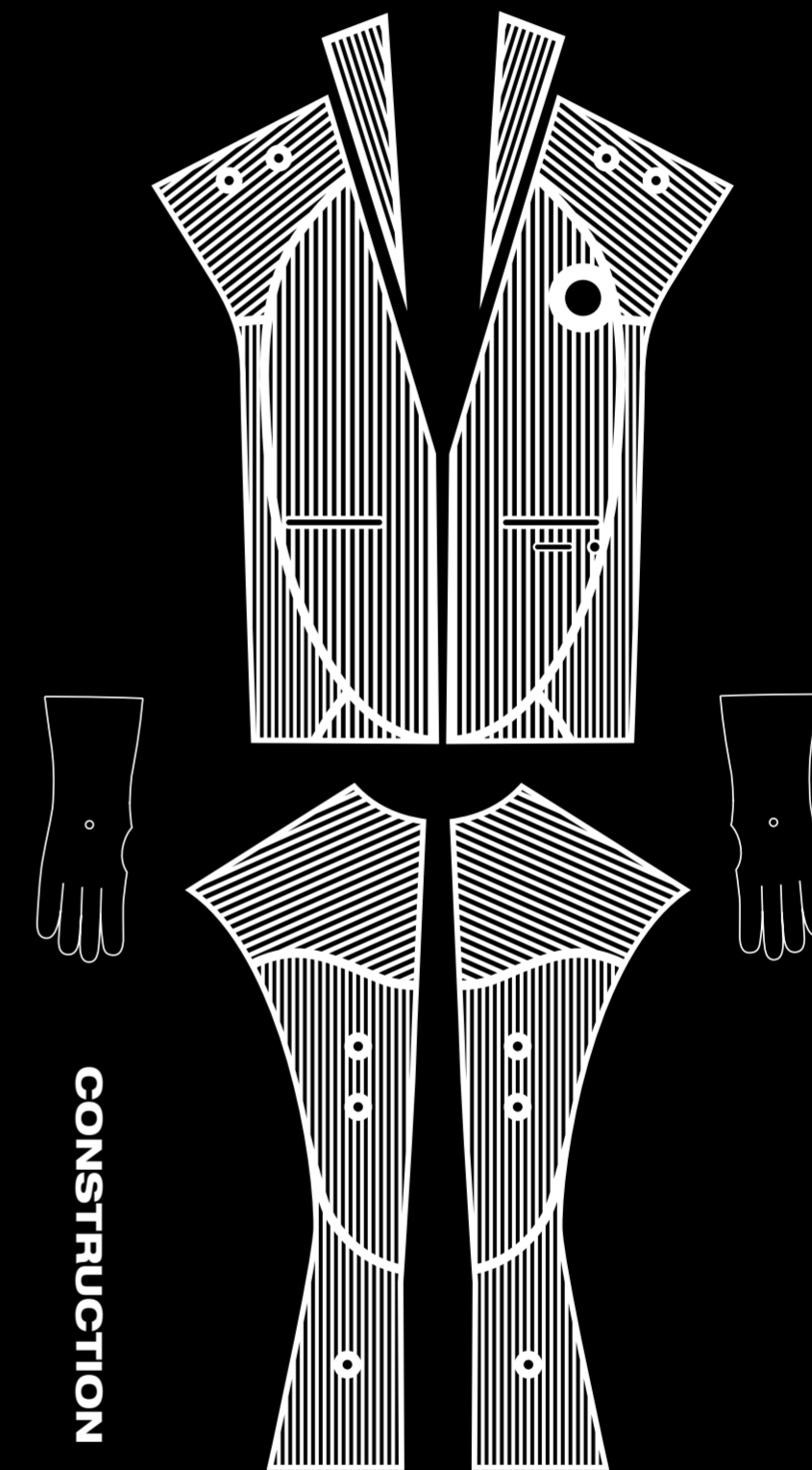
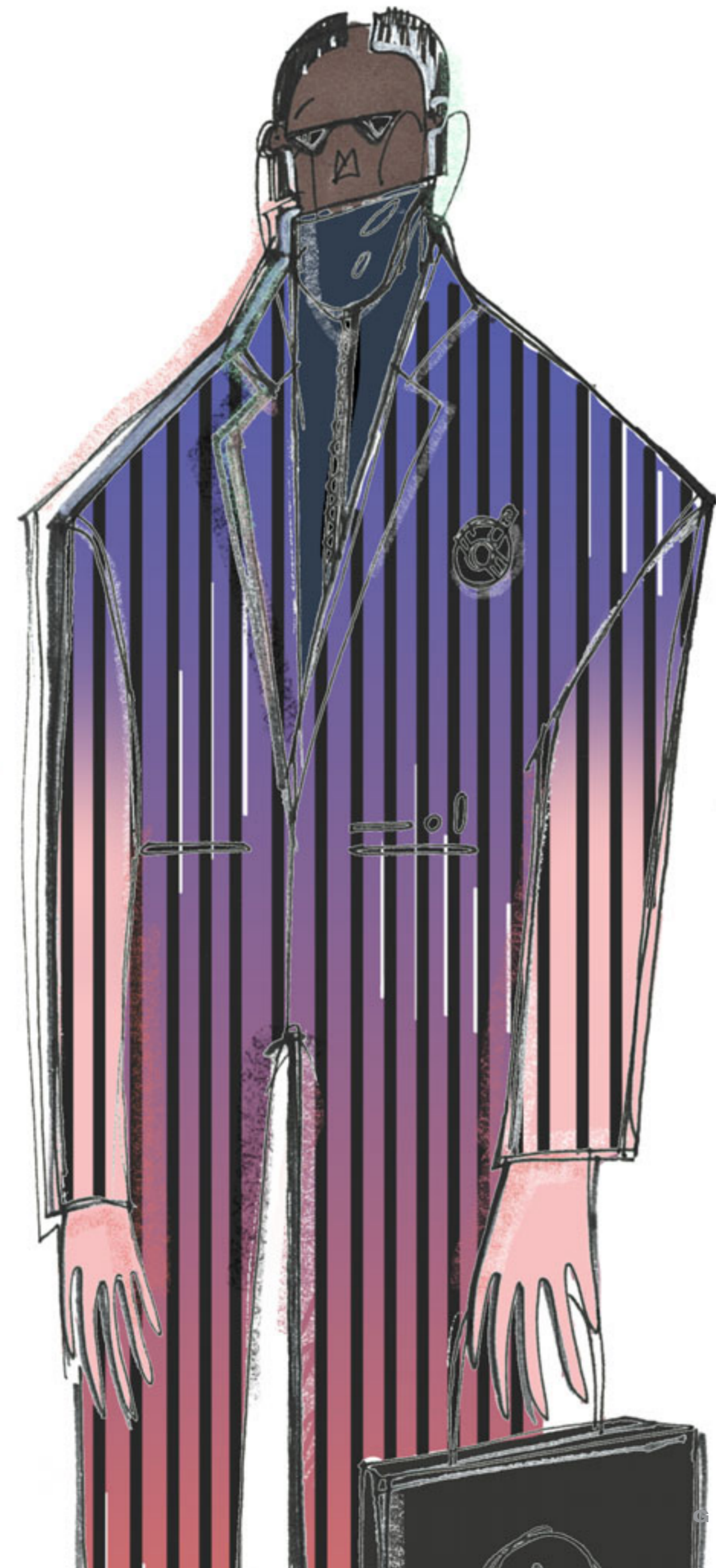
LOOK 3
AUTUMN/WINTER 2018



LOOK 4
AUTUMN/WINTER 2018

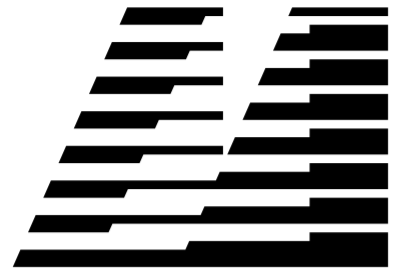


LOOK 5
AUTUMN/WINTER 2018



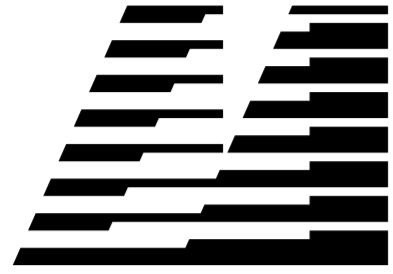
LOOK 6
AUTUMN/WINTER 2018



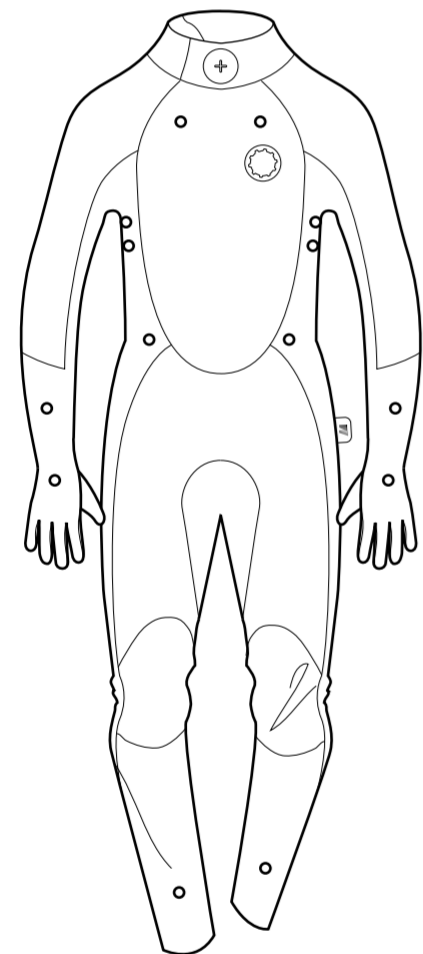


LINE UP
GRADUATE COLLECTION AW18

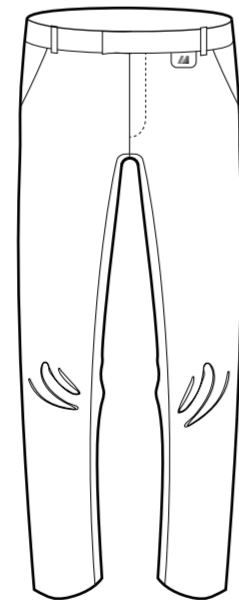
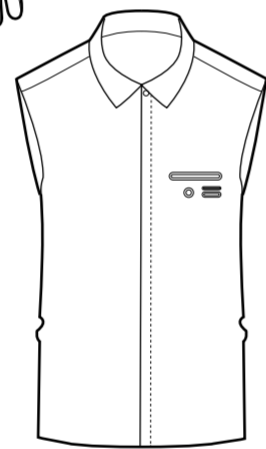
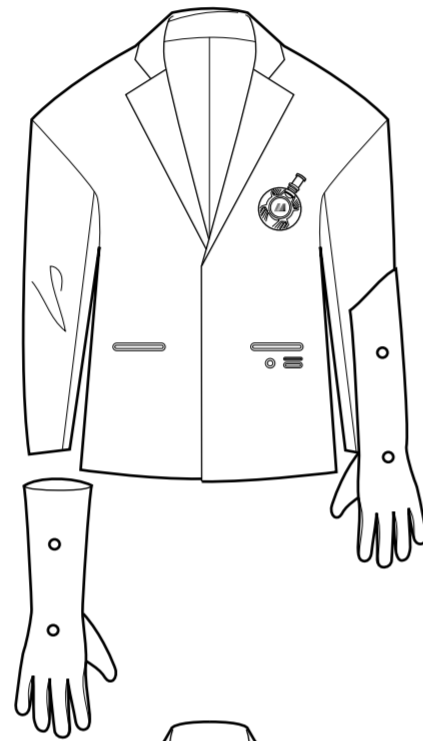




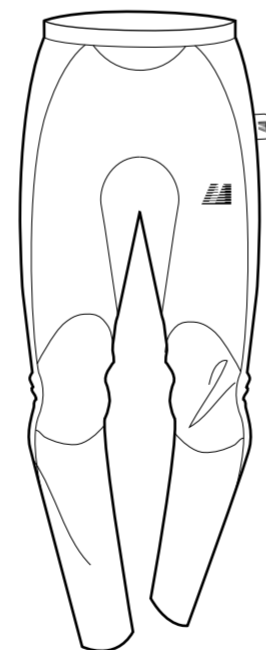
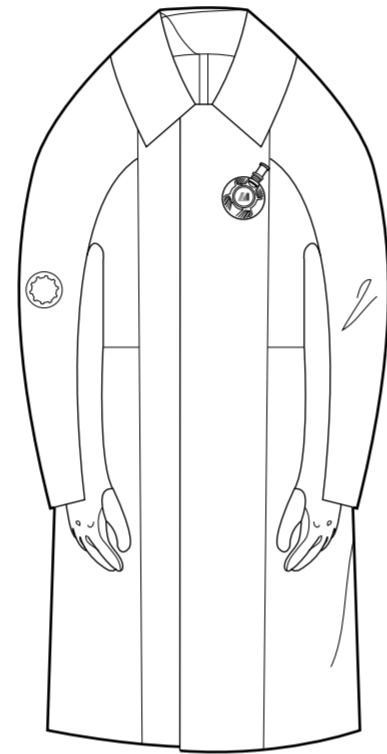
RANGE PLAN
GRADUATE COLLECTION AW18



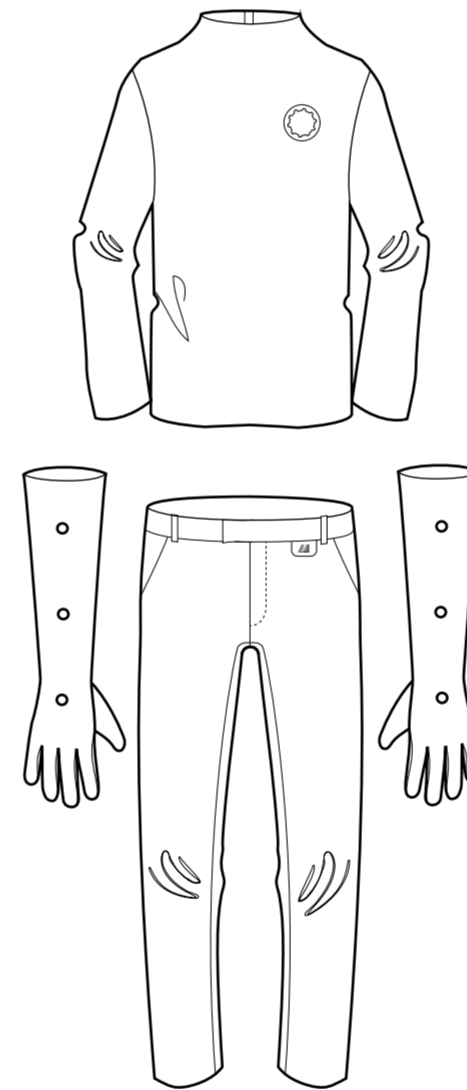
LOOK 1



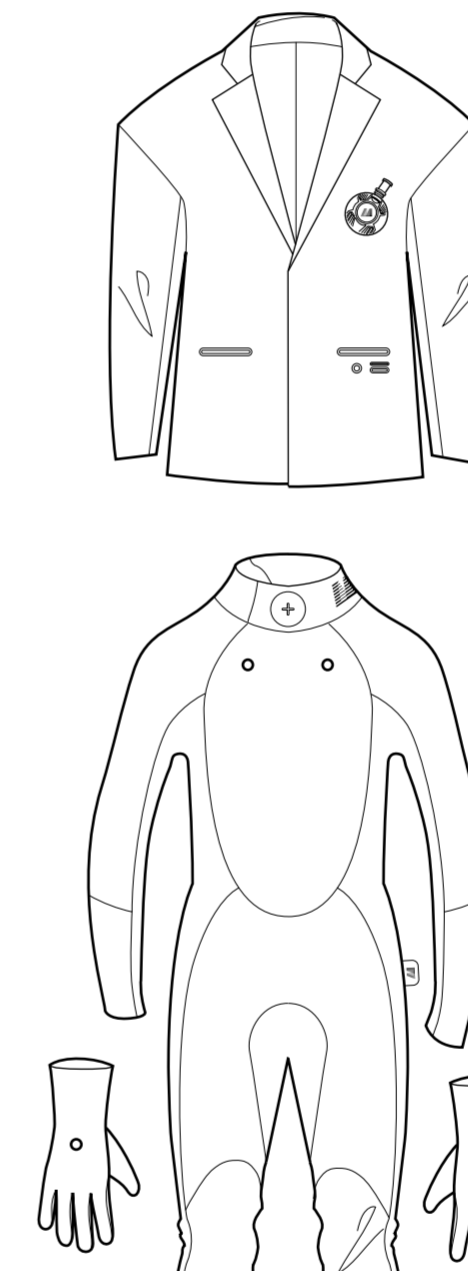
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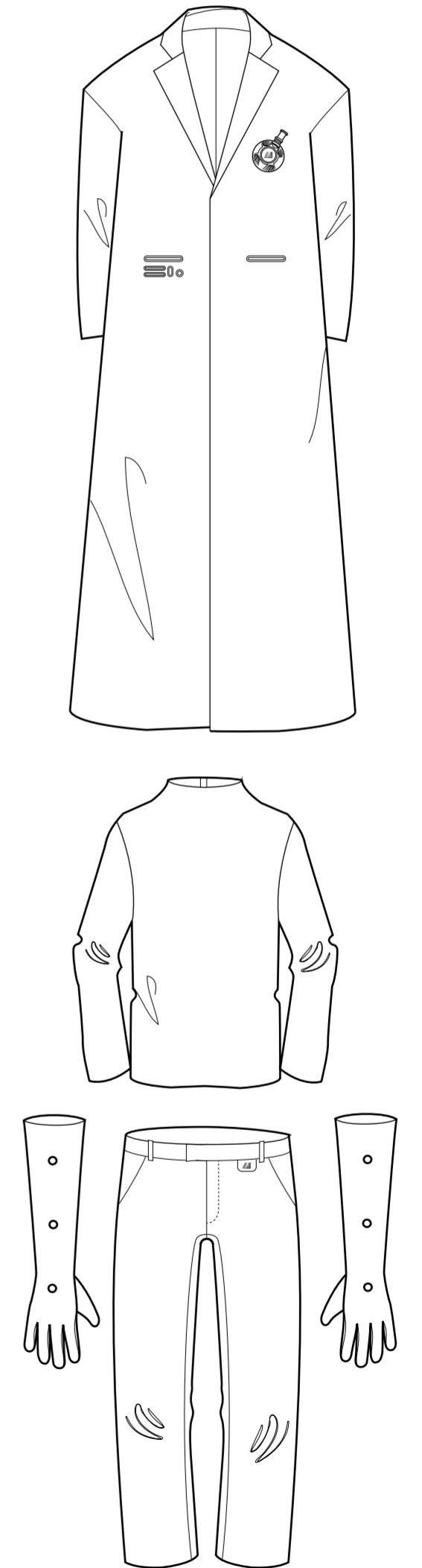
LOOK 3



LOOK 4



LOOK 5



LOOK 6

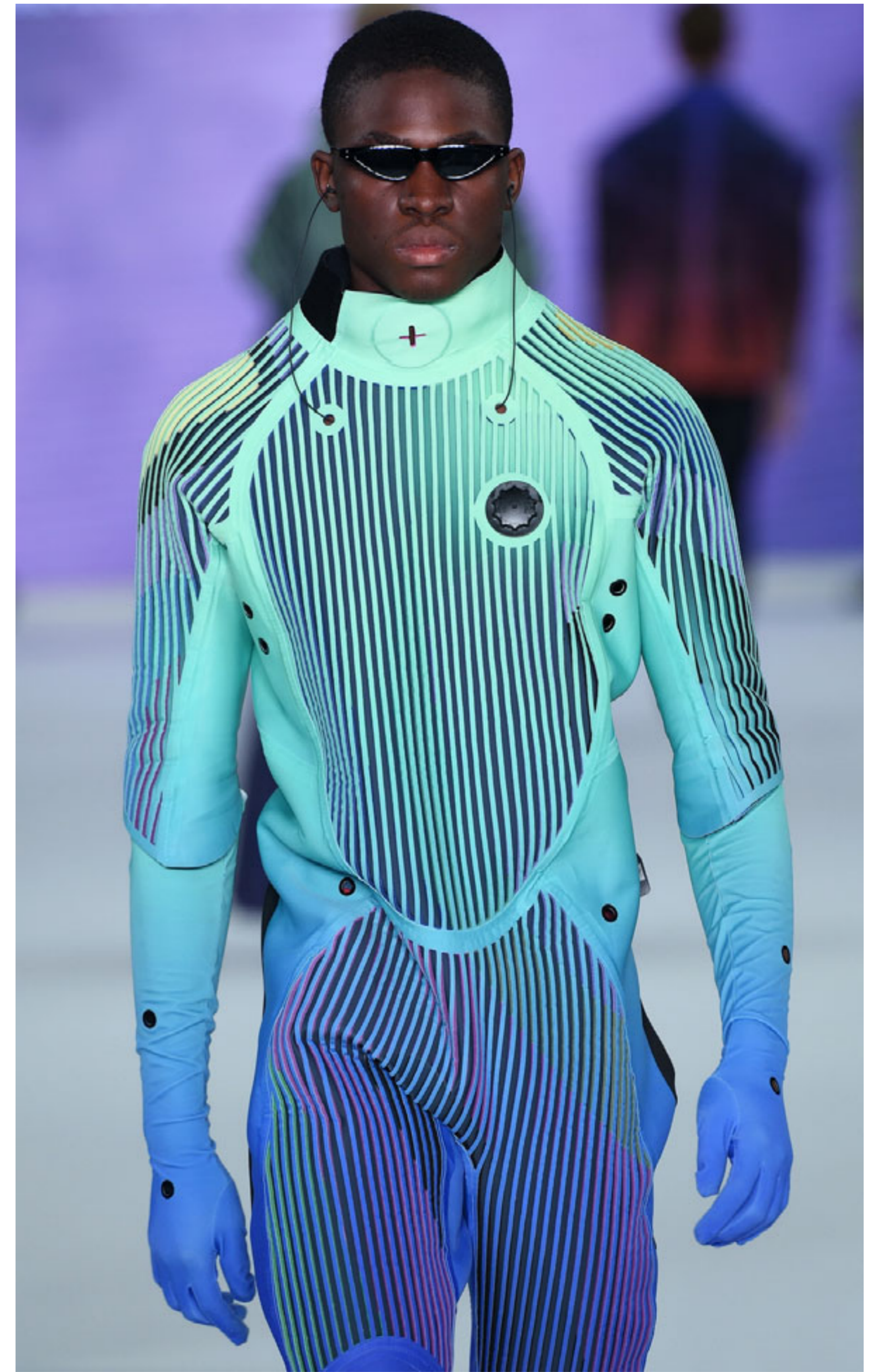


PHOTOGRAPHY: PERRY GIBSON
MITCHEL SAMS



MARTA KAZMIERCZAK
GRADUATE COLLECTION

PHOTOGRAPHY: MITCHEL SAMS
FASHION CROSSOVER



MARTA KAZMIERCZAK
GRADUATE COLLECTION

PHOTOGRAPHY: MITCHEL SAMS
TAZ DORODI



MARTA KAZMIERCZAK
GRADUATE COLLECTION



PHOTOGRAPHY: PERRY GIBSON
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MARTA KAZMIERCZAK
GRADUATE COLLECTION



PHOTOGRAPHY: PERRY GIBSON
TAZ DORODI



MARTA KAZMIERCZAK
GRADUATE COLLECTION

PHOTOGRAPHY: TAZ DORODI



MARTA KAZMIERCZAK
GRADUATE COLLECTION

003

**ALEGORIA
AW17**



MARTA KAZMIERCZAK
ALEGORIA AW17

004

**MICHAEL KORS
ACCESSORIES PROJECT 2016**



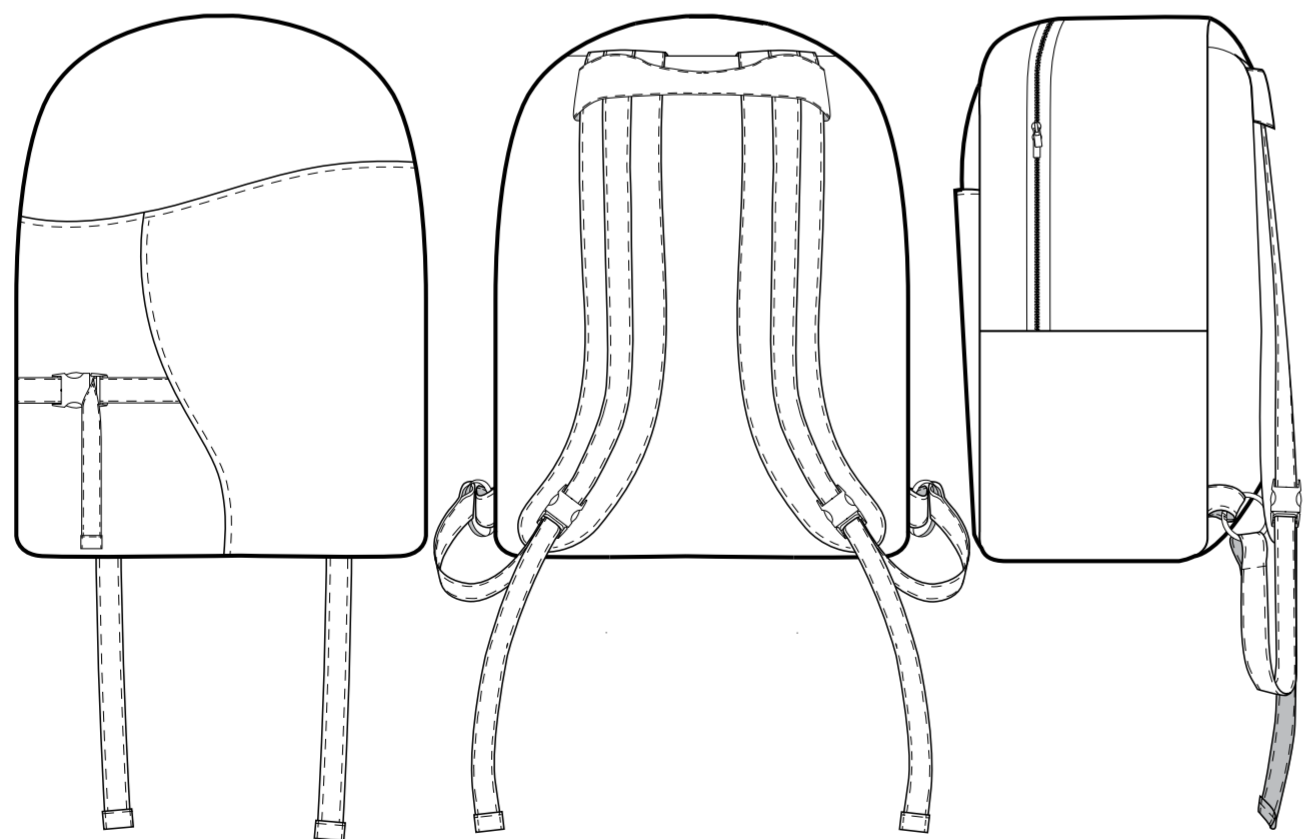
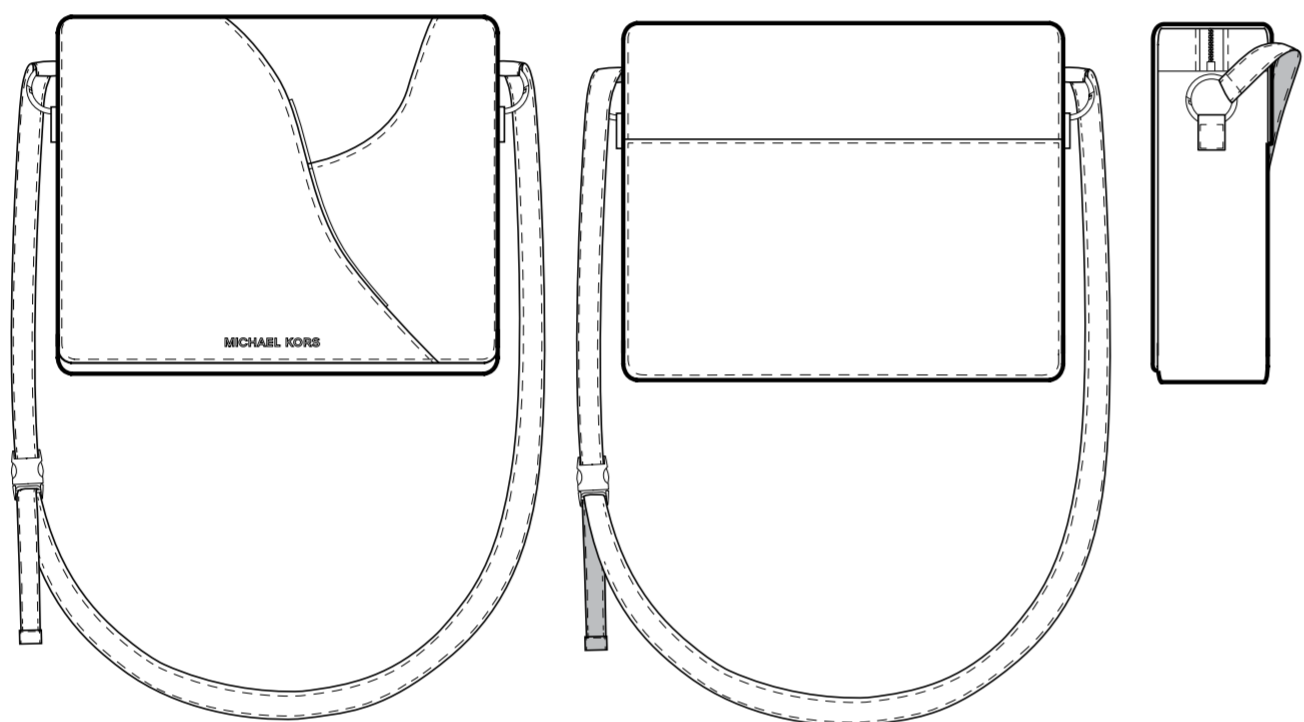
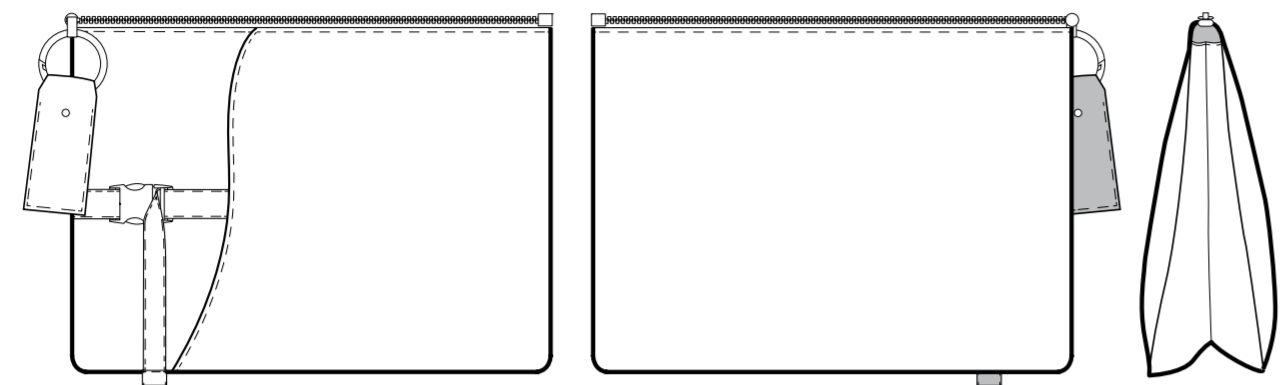
MICHAEL KORS

ACCESSORIES PROJECT 2016

During my penultimate year at University I designed, prototyped and presented a capsule collection of three luxury vegan leather menswear accessories for the Michael Kors brand. I created a fully finished imitation leather backpack and generated a full professional presentation including CAD drawings, illustrations and a professional photoshoot. I was selected as a finalist and my bag and portfolio were sent to the Michael Kors Accessories department in New York for judging.

The emphasis was placed on simplicity and functionality, with the bags being suitable for a range of purposes and addressing the various needs of the Michael Kors customer. Interesting details, decorative metal hardware, innovative magnetic fastenings and practical pockets hidden underneath asymmetrically shaped panels were what made the bags and accessories stand out the most.







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