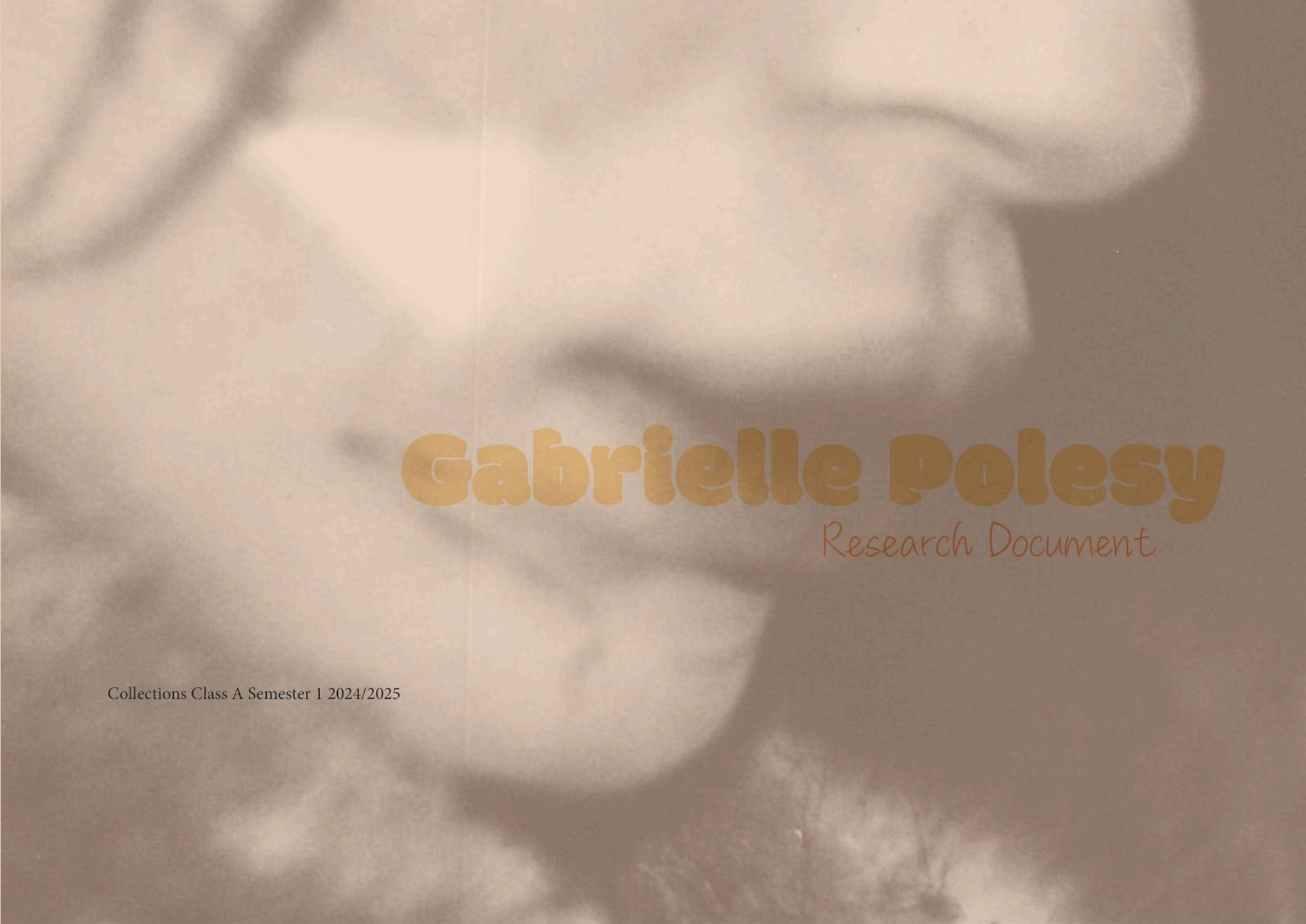




Gabrielle Polesy

Research Document

Collections Class A Semester 1 2024/2025

Contents

Research 3-5, 7-9

One minute sculpture 6

Exercise on Beauty 10-11

Ways of seeing 12-14

Research and experimentation 15-24

Paris Trip 25-26

Brand Analysis 27-29

Concept Building 30-36

Target Audience 37-43

Peer Feedback 46-47

This research document explores my move from Sydney to Amsterdam which has reshaped my connection to the concept of home. By examining the works of Dries Van Noten and other creative approaches, I have designed a collection of work that incorporates my own design style blended with Dries Van Noten's fashion house's approach. Reflecting on memories of my past, I realize that the distance has transformed my perception of it. Focusing on materials, colours, patterns, textures, throughout the document i have showcased my process journey and how I have reached my current design approach. I aim to create a collection that blends art with meaning, appealing to an audience that values self-expression, craftsmanship, and unique pieces that can be worn everyday.

Inspiration and Translation

Research

Podcasts, Articles, Websites (referenced at the end of the document)

As a form of research I researched articles and podcasts interviewing and about Dries Van Noten in order to better understand Dries as both a person and a designer. Understanding his life story helps to understand his design choices, and will help me better understand the design components necessary to incorporate within my designs. Below I have created a small timeline summarising his life and his journey in the fashion world.



Born: May 12, 1958 in Antwerp Belgium

Grew up in a family of tailors, giving him early exposure to fabric and design.

Last show was the Spring-Summer 2025 Show



Puig, the Spanish fragrance and fashion company, invested in his brand.

Works with a mix of young, recent fashion graduates and longtime loyal team members. Works with a mix of young, recent fashion graduates and longtime loyal team members.



Specializes in prints, textiles, and blending past and future elements in his collections.



Graduated from the Royal Academy of Fine Arts in Antwerp in 1981, part of the Antwerp Six.

Founded his own fashion house, Dries Van Noten, in 1989.



Launched his first collection in 1986.



Has 18 stores worldwide, including locations in major fashion cities.



Widely regarded as a key figure in Belgian fashion, helping establish Antwerp as a global fashion center.

As a form of research I researched articles and podcasts interviewing and about Dries Van Noten in order to better understand Dries as both a person and a designer. I have incorporated my **main takeaways** about Dries Van Noten and his **approach to his Designs**.

- Avoids "Old" or the "Past": Focuses on fashion's evolution, rejecting old clothing and trends and pushes **forward thinking**.
- Purpose-Driven Design: Designs clothes with **meaning and personal expression**, not just for profit. Focuses on **creativity first**, not sales.
- Unique Prints & Textiles: Famous for **striking prints, lavish fabrics**, and mixing past and future elements to create something **personal and unique**.
- Fresh Approach: Did not set out to rebel but became distinct as an Antwerp-based designer at a time when this was very unconventional
- Emotional Engagement: Uses music and visuals in runway shows to evoke emotions, vital for **connecting with the audience**
- Innovative & Research-Driven: Every collection starts as a blank page, with a focus on **deep research** and creating something new each season.
- No Pre-Collections or Heavy Marketing: Prefers to release collections only during fashion shows, ensuring that creativity is the priority over commercial pressures.
- Focused on Wearability: Aims for designs that communicate individuality and are **wearable in everyday life**, offering versatility.
- Personal Connection: Designs reflect his soul and **personal stories**, blending reality with dreams.
- Independent Mind: Despite Puig's investment, Dries maintains full creative control, making all decisions for the brand (until his recent step down from the brand)
- Mentorship & Team Dynamics: Works with a mix of younger designers and loyal long-term staff, creating an environment of constant challenge and **innovation**.
- Forward-Looking: Sees tradition in his work but focuses on **looking ahead**

Takeaways/ Conclusion:

After completing research on Dries, the following elements of design I find vital to include in the process and approach in order to honour and follow in Dries' steps: Meaningful and personal designs, wearable in everyday life, creativity and thinking forward (innovative thinking), and incorporating striking prints and lavish fabrics



As a form of research I researched archival and recent Dries Van Noten runway shows in order to better understand Dries as a designer and the brands design language.. Below I have included looks that I am **inspired by** and want to incorporate these design approaches within my own line-up.



Takeaways/ Conclusion:

I would like to continue exploring the following Dries Van Noten design approaches for my final line-up collection: Mixing of contrasting prints, Use of bright colours, Attention to fabric use (unconventional, unique and interesting materials), Oversized silhouette, Layering (sheer, multiple garments on one section of the body)



Reflection

The one minute sculpture activity was a great way to get back into the creative mindset. It was interesting to see how different everyone approached the assignment, however it really inspired me and reminded me how you can approach work in so many different ways.

My two favourite are highlighted, the first was really enjoyable to create because firstly it was quite funny and the second favourite is more poetic and I really like how the shirt is draped, it creates interest in the garment.

To continue: I would like to use the same approach I did with this activity with my work throughout the term, be open-minded, play around with techniques and approaches that may be out of my comfort zone and just enjoy the journey of Collections.



very backwards and follows "beauty" from generations ago

What is beautiful what he loves

beauty is timeless, it can't change based on

Andy Warhol On Beauty//1975

I've never met a person I couldn't call a beauty.

Every person has beauty at some point in their lifetime. Usually in different degrees. Sometimes they have the looks when they're a baby and they don't have it when they're grown up, but then they could get it back again when they're older. Or they might be fat but have a beautiful face. Or have long legs but a beautiful body. Or be the number one female beauty and have no tits. Or be the number one male beauty and have a small you-know-what.

Some people think it's easier for beauties, but actually it can work out a lot of different ways. If you're beautiful you might have a pea-brain. If you're not beautiful you might not have a pea-brain, so it depends on the pea-brain and the beauty. The size of the beauty. And the pea-brain.

I always hear myself saying, "She's a beauty!" or "He's a beauty!" or "What a beauty!" but I never know what I'm talking about. I honestly don't know what beauty is, not to speak of what "it" beauty is. So that leaves me in a strange position, because I'm noted for how much I talk about "this one's a beauty" and "that one's a beauty." For a year once it was in all the magazines that my next movie was going to be *The Beauties*. The publicity for it was great, but then I could never decide who should be in it. If everybody's not a beauty, then nobody is, so I didn't want to imply that the kids in *The Beauties* were beauties but the kids in my other movies weren't so I had to back out on the basis of the title. It was all wrong.

I really don't care that much about beauties. When I really like are Tallies. In me, good looks are beautiful because good looks is what I like. Look, the word itself shows why I like Tallies better than Beauties, why I like more than I like. It's not "Tallies". Tallies are doing something. Beauties are being something. Which isn't necessarily bad, it's just that I don't know what it is they're being. It's more fun to be with people who are doing things.

When I did my self-portrait, I left all the pimples out because you always should. Pimples are a temporary condition and they don't have anything to do with what you really look like. Always omit the blemishes - they're not part of the good picture you want.

When a person is the beauty of their day, and their looks are really in style, and then the times change and tastes change, and ten years go by, if they keep exactly their same look and don't change anything and if they take care of themselves, they'll still be a beauty.

Schaffel's restaurants were the beauties of their day, and then they tried to

A little confusing, going from talking all about beauties and then says he doesn't care about beauty

"Doing" is more attractive/ beautiful than "being"

keep up with the times and they modified and modified until they lost all their charm and some brought by a big company. But if they could just have kept their same look and style, and held on through the lean years when they weren't in style, what they'd be the best thing around. You have to hang on in periods when your style isn't popular, because if it's good it'll come back, and you'll be a recognized beauty once again.

Some kind of beauty dwells you and makes you feel like an ant next to it. I was once in *Madison Stadium* with all the statues and they were so much bigger than life and I felt just like an ant. I was painting a beauty this afternoon and my guest caught a little bug. I tried to get the paint off the bug and I kept trying until I killed the bug on the beauty's lip. So there was this bug, that could have been a beauty, left on somebody's lip. That's the way I felt in *Madison Stadium*. Like a bug.

Beauties in *photography* are different from beauties in *stage*; it must be hard to be a model, because you'd want to be like the photograph of you, and you can't ever look that way. And so you start to copy the photograph. Photographs usually being in another half-dimension. (Movies being in another whole dimension. That screen magnification is something secret - if you could only figure out what it is and how to make it, you'd have a really good product to sell. But you can't even tell if someone has it until you actually see them up there on the screen. You have to give screen tests to find out.)

Beauty really has to do with the way a person carries it off. When you see beauty, it has to do with the place, with what they're wearing, what they're standing next to, what closet they're coming down the stairs from.

Beauty doesn't make a person more beautiful, but it makes a person feel more beautiful. If you draped a beautiful person in jewels and beautiful clothes and put them in a beautiful house with beautiful furniture and beautiful paintings, they wouldn't be more beautiful, they'd be the same, but they would think they were more beautiful. However, if you took a beautiful person and put them in rags, they'd be ugly. You can always make a person less beautiful.

Beauty in *danger* becomes more beautiful, but beauty in *dist* becomes ugly.

Some people, even intelligent people, say that violence can be beautiful. I can understand that, because beautiful is some moments, and for me those moments are even violence.

A new idea.
A new look.
A new set.
A new pair of underwear.
There should be a lot of new girls in town, and there always are.

let beauty speak for itself, does continue to change, once beautiful, you can always beautiful go further, what is "in" or "out"

the initial notion of beauty, it can make a difference so small when you're next to beauty

beauty is relative, it can change based on the environmental surroundings

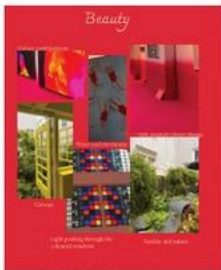
Beauty can be taken away, it is hard to make something beautiful, but it is easy to make something go from beautiful to ugly

Reflection

Overall, I would say firstly, the piece hasn't dated well, and some of the things he says are not correct and there are certain views that don't align with my own.

However, his approach to the idea of beauty is very interesting, the idea that what he loves is what he finds beautiful. The main component of the reading I was most effected by was the idea that beauty can be intimidating and can make you feel small. For me, I disagree with this, usually beautiful things inspire me and make me feel good and excited. It gives me hope that I could create something beautiful too.

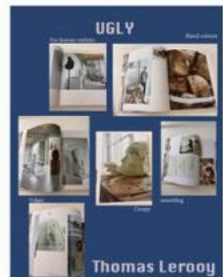
To continue: The piece has allowed me to reflect and realise that looking at other beautiful things is my main form of inspiration. To help concept and design generate I will explore things I find beautiful in books, on the street, in any source I can find.



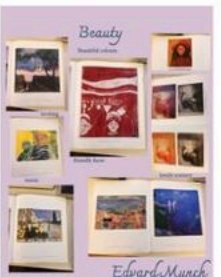
@DROOD Amsterdam



Foam Museum



Thomas Leroy



Edward Munch

OBA Library

Takeaways/ Conclusion:

After completing the beauty vs ugly Site visits at the 2 museums and exploring 2 art books at OBA I have gained a better understanding of my interests as a designer as it has left me feeling inspired, in particular by Colourful, organic and textured works, vibrant and graphical elements. Whereas, dark and overly futuristic elements (like the AI exhibition at FOAM) is less appealing to me as a designer. To continue I would like to continue to explore Colours and Textures as I believe they are essential to my creative process. I would also like to continue to explore key sources I find "beautiful" as a form of inspiration.



Takeaways/ Conclusion:

Throughout the week, I collected a range of colors, textures, and elements that I found inspiring. I first grouped these elements based on color and then this process evolved into refining my selections, focusing on my favorite colors and textures, which I then organized into more defined groups (as seen in the refined colour card board). This exercise helped me gain a deeper understanding of my preferences. Reflecting on this, I realize how much vibrant combinations resonate with me. To continue: I plan to continue refining these color choices and further research how to create a concept that aligns with the colors I've selected. Collecting inspiration images has proven to be a valuable tool for idea generation and conceptual development for my collection which I plan to continue to do.



REFINED
COLOUR CARD BOARD

Dries Van Noten Perfume graphics



Edvard Munch

Slim Aarons Photography

Beauty

@Dread museum



Dries Van Noten look

Wat

UGLY

Takeaways/ Conclusion:

For me, color plays a significant role in defining beauty, and I feel drawn to create beauty through vibrant colors. Texture and detail and the natural world and picturesque scenes are things I typically find most beautiful. Beauty is inspiring and leaves me feeling hope. Whereas, ugliness feels sad, unappealing, and lacks vibrancy.



Reflection

This week was quite challenging for me. I often struggle with decision-making, and deciding on a direction for my research felt overwhelming. It took me longer than expected to choose a direction to go, but the process of identifying what I find beautiful and ugly was a helpful way to guide me. It really made me realize how deeply color, textures and natural elements influences my aesthetic. I've decided to focus my research on my childhood as well as my connection to home, my childhood was a time of colour and joy and the feelings of home also spark and ignite these feelings. I'm going to explore these elements by revisiting my own childhood memories (through photographs) I feel this approach will help with directing me in a strong concept that showcases and incorporates the elements I am interested in.

13

Partner: How do you see my concept board?



Sentimental

Soft, natural, organic

Vacation mode, escapist from reality

Happy, warm, calming

texture, print, patterns

Colourful, bright, vibrant

What is the language of your concept board:
The language of my concept board is bright, colourful, and positive, filled with natural elements that evoke good vibes. It communicates a sense of happiness and excitement, aiming to uplift anyone who views it.

Reflection

The Ways of Seeing exercise made me realize how much context and presentation influence how we view images. I noticed that the vibrant, organic items evoked positive emotions, while the more "ugly" items left me bored or uninterested. This exercise also made me aware of how context, like where an image is displayed or how it is displayed changes how I feel about an item or the impact it has on me. Moving forward, I'll be more conscious of how I present my work, considering both the visual and contextual factors. I also want to continue working with colours and materials as a step in creating my concept as I can see this has a positive effect on me and what I find beautiful.



Parka Variations



I really love the skirt in this look, I find the shape and length really flattering, and I also think that reminds me a lot of different Dries Van Noten skirts. I also really love the lapels and the shape of



The silhouette of this look is really interesting to me, I love the shape of the top of the shorts, and I really love the length of the shorts. The asymmetrical component of the jacket is something I want to continue to play with.

Parka Sketches



Reflection

This lesson was really valuable in deepening my understanding of garment design. Initially, drawing a parka without any references challenged me to think more freely, but it also highlighted the importance of referencing and understanding garment components in order to accurately define a piece. The lecture helped clarify how certain elements are crucial for a garment to truly be what it is. I also found creating variations on Photoshop particularly helpful in developing silhouette ideas and exploring different concepts. It's something I'm eager to continue experimenting with as I move forward in my design process.



Fish Tail Parka Little black dress



Fish Tail Parka Gloves

Glove Fish Tail parka

I really like the silhouette of what this short dress is. I also love a collared shirt and incorporating the parka's collar into this creates something unique, and I want to continue to experiment with different types of materials and approaches for collars.



Fish Tail Parka Suit Trousers

I like the silhouette of these long, floppy pants. I like the look of the wide, draped fabric to the pants which is something I want to further explore. I also really like the silhouette and want to further test this out.



Fish Tail Parka Suit Trousers



Polo Shirt Fish Tail Parka



Fish Tail Parka Polo Shirt

Reflection

The hybrid looks exercise in the garment biographies class was a great opportunity to think creatively and step outside the box. Combining the fish tail parka with suit trousers, a polo shirt, a little black dress, and opera gloves pushed me to explore unique silhouettes that broke away from typical garment shapes. Using Photoshop to bring my ideas to life was incredibly helpful throughout this process, and I've found it to be an invaluable tool for expressing and refining my concepts. I'm eager to continue using it as a way to develop my ideas further.

My connection to "home" is a significant part of my life right now, and I want to explore why I feel this way.

To begin my research, I've started selecting childhood photographs that remind me of home.

I've also focused on extracting elements from these photos, such as:

- Colors
- Feelings
- Prints and patterns
- Textures
- Graphic elements

These elements will help generate ideas and shape my concept moving forward.



colourful stripes was a uniform growing up, my mum loves stripes, inspire for collection

Mixing of bright colours, prints, floral prints, Denim and combines - something to consider

Favourite Bucket hat and always wearing a hat growing up by the beach

To continue my research, I explored more photographs and memories, extracting important elements from them.

This process was helpful as it allowed me to identify the components I find "beautiful"

Key elements that i believe will help me to concept generate:

- Colors
- Prints and patterns
- Textures
- Graphical elements

Findings summarized:

- Personal Connection: Involves familiar surroundings, personal history, and cherished memories.
- Sense of Belonging: Rooted in long-term relationships and significant life events.
- Familiarity and Comfort: Found in known landscapes, local traditions, and community ties.
- Nostalgia and Memory: Creates an irreplaceable sentimental attachment to home

Complex Emotions:

- Can evoke mixed feelings, from positive nostalgia to unresolved negative memories.
- Nostalgia may blur present-day experiences, making changes in the hometown or oneself feel disconnecting or disappointing.
- Returning home can be confusing as life has continued, leading to feelings of being out of place.
- May resurface past conflicts and old emotions, presenting challenges to overcome.

Takeaways/ Conclusion:

Emotional Attachment: Formative experiences and familiar people, places, and activities bring comfort.

Nostalgia: Connects us to the past and evokes longing for simpler times.

Identity and Belonging: Home grounds us and reminds us of who we are.

Safety: Provides a sense of acceptance and understanding.

Reflection

I want to create a collection that embodies my nostalgic memories of home (by the beach). My goal is to design garments that reflect the themes of belonging, identity, and the safety of home and the past.

Villarreal, A. (n.d.). Why I like my hometown more than any other place. Las Cruces Sun News. Retrieved from <https://eu.lcsun-news.com/story/life/2023/06/01/why-i-like-my-hometown-more-than-any-other-place/70272448007/>

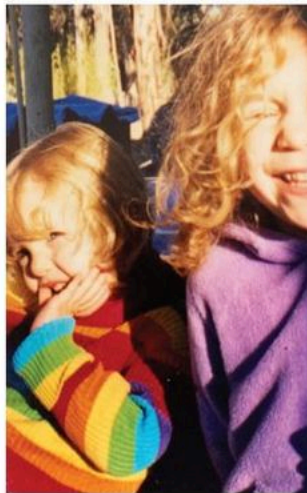
Morrissey, P. (20 October, 2015). When Visiting your home town brings up mixed emotions. Puna. Retrieved from <https://www.stuff.co.nz/life-style/home-property/73189423/when-visiting-your-home-town-brings-up-mixed-emotions>

Findings summarized:

- Foundation of Identity: Early years shape core beliefs, values, and behaviors that persist into adulthood.
- Impact of Early Experiences: Interactions and relationships in childhood influence self-perception and one's sense of place in the world.
- Emotional Imprints: Childhood emotions, such as feeling safe and loved, leave lasting effects on adult responses and reactions.
- Patterns and Reactions: Childhood behaviors and coping mechanisms often persist into adulthood, influencing current challenges and relationships.
- Development of Self-Concept: Acceptance, rejection, and validation in childhood shape self-worth and perceived capabilities.
- Emotional Impact: Early feelings of love or neglect affect adult self-esteem and how individuals handle relationships and challenges.
- Formation of Beliefs and Behaviors: Core beliefs from childhood usually carry into adulthood and need to be understood for personal growth.

Reflection

Childhood forms the basis of who we are today. For me, focusing on positive childhood memories helps shape my current concept of home. The beach, my surroundings and the escapist feeling i experience when i go home is something i want to further explore.



Nasi, M. (1 February, 2023). How Childhood experiences shape our adult identity and personality. Rich Woman Magazine. Retrieved from <https://richwoman.co/childhood-a-window-into-your-adult-identity/#--text=Childhood%20memories%20are%20the%20building%20the%20fabric%20of%20our%20being>

Chavla, L. (n.d.). How Childhood Affects your Self Identity: The introverted Doctor. Retrieved from <https://www.theintroverteddoctor.com/post/e-37-how-childhood-affects-your-self-identity>

Findings summarized:

Belonging:

- Involves attachment to people, places, and identities, distinct from identity as it includes personal feelings and the environment.
- "Home" extends beyond a physical space to include social and emotional connections that foster safety and familiarity.

Findings from Children's Artifacts:

- The sense of belonging varied widely, from global concepts to personal spaces like bedrooms.
- Family and personal connections were central to feelings of belonging.
- Childhood objects and symbols of personal interests played a role.
- Younger children depicted home with vibrant colors, while older children focused more on emotional connections.
- Perceptions of home varied depending on upbringing and safety of the environment.



Reflection

Belonging goes beyond physical spaces, emotional and social connections to people and places also cause a strong sense of belonging. Children's views of home evolve from vibrant, physical spaces to emotional ties. Our sense of belonging shifts from concrete to abstract connections to home which is something i want to further explore. I also aim to reflect my childhood memories in my collection and explore meaningful areas at home that evoke a deep connection, translating these memories into designs. I want to drawing inspiration from children's artifacts.

Liibdestmäki, T. et al. (2022). Belonging and Home. In: Learning Cultural Literacy through Creative Practices in Schools. Palgrave Macmillan, Cham. https://doi.org/10.1007/978-3-030-89236-4_7

Initial blazer 1



Sourced: Waterloopen Markets

Reflection

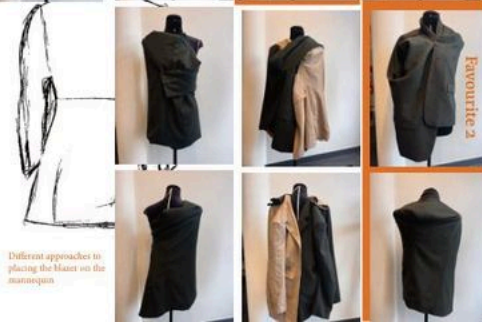
During the Design class, we were asked to create 3D experiments using old, vintage blazers. At first, I found the exercise a bit challenging, especially because cutting into garments made me hesitate. However, once I got into the process, I was able to experiment more freely and come up with some really interesting ideas. In the past, digital collaging has been my go-to method for idea generation, but I now see how continuing to experiment in 3D could help me translate my 2D concepts into more tangible forms.



Initial blazer 2



Sourced: Waterloopen Markets



Different approaches to placing the blazer on the mannequin

Editing and experimenting with the outcomes from the workshop

The blazer neckline is something I really am drawn to and the silhouette of the small shorts with the long top is something I love

I love the silhouette, I find the shape of the blazer interesting to work with and the skirt draped is really beautiful and reminds me of Dries Van Noten



The silhouette reminds me of Dries Van Noten, and I really like the asymmetrical top with the shorts peeking below

I really love the drapery shorts, the base of the shorts are really something I want to further explore

Reflection

Continuing the blazer experiments and creating 2D variations was a valuable exercise in exploring new ideas. Using Photoshop to visualize the designs on the doll allowed me to experiment with different elements I liked, pushing my creativity and helping me refine my concepts. This process really opened up new possibilities for my collection, and I found it to be an effective way to generate fresh ideas. I'm excited to keep using Photoshop as a tool for collaging and exploring different design approaches moving forward.

Experiments: Initial colour application to line up

In design classes, I've explored various activities to generate silhouette ideas, with the main inspiration coming from experimenting with **colours, textures, and prints**. Using **childhood images**, I applied elements from these memories to my initial lineup sketches. After researching nostalgia and the feeling of romanticizing "home," I created **collages** and sketches that blend these influences with silhouettes developed from previous exercises, such as the blazer and parka designs. The diagram below highlights the key elements incorporated into the collection.

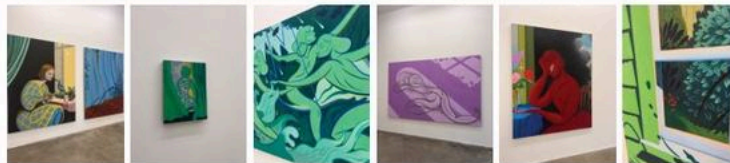


Reflection

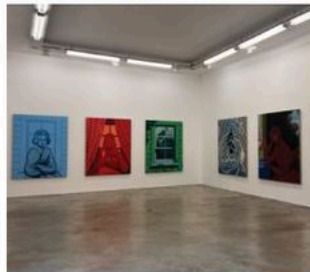
Collaging has been a key part of my idea generation process, and I found it especially helpful for developing new ideas, silhouettes, and combinations. I enjoyed experimenting with how different elements worked together visually. Moving forward, I will continue using digital collages to refine and explore ideas for my final lineup, incorporating the bright colours, textures, and something I find really beautiful and I would love this to be incorporated into my final line-up.

Paris Trip

The Perrotin gallery exhibition of Lake Margrethe's work was really beautiful. I found the use of colours and how the painter combined certain colours together really inspirational. I am really attracted to colours and I feel like when the colours are beautiful to me, then I am typically attracted to the piece of art.



My favourite room in the exhibition was the one where the artist had presented 5 works all together, however each painting clearly represented and used one colour. I really love the effect it gave off and it showed me how important not only one garment is, but a total collection can make a single look look more special.



Site Research - Perrotin Gallery

Like the Alaïa museum, I was really inspired by the build of the gallery. I found it to be really beautiful, I loved the green wall when entering, and then using the colour intentionally with the paintings was really beautiful.



Reflection

The exhibition strengthened my love for colour as a form of expression, inspiring me to use it more intentionally, as the artist did. I was also drawn to the soft strokes and prints in the paintings, and I'd love to create something with a similar softness. The building's design reminded me of how important presentation is—beautiful work is only impactful if it's displayed well. This is something I'll keep in mind for my own projects.

For me, visiting the Dries Van Noten store made me feel quite uncomfortable. I felt a little unwelcome and not wanted in the store. However, I did really enjoy seeing his pieces in person and it made me realise how important physical research is. A photo on a runway can only showcase so much of the design.



Heavily designed with interior furniture

Warm and rich

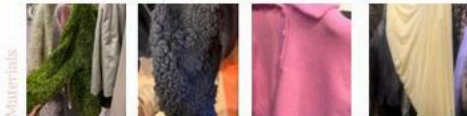


The Mood of the store inside

Royal Red



Outside of the store



Materials

Feeling the fabrics and seeing the garments up close, it made it clear how much craftsmanship is applied to his work. The value of beautiful materials was also very intense and something that I definitely will try to apply to my own collection.

Reflection

Visiting the Dries store was truly inspiring. While research through podcasts and interviews gave me insights into his design philosophy, experiencing the store firsthand allowed me to connect with the mood of the brand and better understand its intentions. Although it was a bit uncomfortable, this part of the trip turned out to be one of the most valuable experiences, as it helped me see his vision in a more tangible, immersive way.

Perceptual Elements

Shape & Form

The form alters depending on the collection, commonly there is a lot of tailored garments but are quite soft in silhouette or paired with a softer silhouette. The fabrics are typically what forms the way that the garments are made.

Colour

Bold colours mixed with classical shades, colours used in prints and patterns, unconventional colour combinations (contrasting colours used in one collection).

Texture

Textures are quite strong in his collections, uses craftsmanship to create interesting movements within the fabric, manipulates the fabric but also uses fabrics to create volume, movement and interest in the collection. A lot of mixing of sheer and non-sheer fabrics is also very interesting.

Pattern

Lots of prints that make up the collection's interest and makes the collection more unique, unconventional pattern combinations, different scale prints and colours are paired with one another. Print can be combined with craftsmanship and unconventional fabric choices.

Structure of material

Usually a wide variety of materials, knitted and woven, they are used intentionally to create the silhouette wanted, works with the fabric to create the intended look, rather than creating a garment then adding the fabric.

Fiber

Mixture of materials, conventional and unconventional, silk, wool, velvet, tries to use raw materials, organza, recycled polyester

Garment/ Body interactions

Typically the looks are more conservative and the body is usually quite covered in his looks. The silhouette is a little more loose fitting but flatters the human body. Dries also aims to create fashion that the user wears rather than clothes that "wear" the user.



Condition of Materials

High quality fabrics, manipulated and worked with a craftsmanship approach, mixture of different fabrics but clearly intentionally chosen out and used to create the silhouette

Treatment of Materials

Lots of techniques are used, jacquard, pleats, gathers, fringing, dyeing, cut outs, in order to create interest in the fabrics and silhouettes, he blends simple silhouettes with unique materials.

Garment Pieces

Dress, pants, shorts, tops (using unique fabric manipulation or sheer fabrics), coats, jackets, blazers (conventional blazer material but also unconventional materials e.g. organza), skirts (usually longer), stockings, button up shirts (worn in different ways - e.g. backwards and not buttoned up).

Interaction of Pieces

Layering with different colours and textures, he also uses a lot of sheer elements to contrast with non-sheer and layers these with one another (sheer on top of conventional fabrics). He also commonly incorporates monochromatic looks into his lineup. Contrasts prints that wouldn't typically make sense with one another, as well as mixing contrasting colours.



Dries Van Noten. (n.d.). Dries Van Noten. Retrieved from <https://www.driesvannoten.com/en-nl>

Karagorge, I. (6 November 2023). Dries Van Noten wants in on Fashion's latest trend of an Eco-Friendly Focus. Glitter Magazine. Retrieved from <https://glittermagazine.co/2023/11/06/dries-van-noten-wants-in-on-fashion-s-latest-trend-of-an-eco-friendly-focus/>

Kinetic Interaction

Music and sound in Drie's runway shows are one of the most important components, choosing music that enhances the atmosphere and storytelling. He believes appealing to all senses (especially sound) is vital. And the music usually compliments the visual aesthetic of the show. He also takes a lot of inspiration for his collections from music.

Works and collaborates with individuals to create playlists and vinyl curations, he curated a playlist with NTS, and they accompanied his collections. enhanced the experience and showcase the creative process. Shows that music and fashion are interconnected and makes his story clearer.



Playlist collaborations



AW11 Menswear Bowie's Golden years remix by Soulwax



Mixing Techno, eurodance, breakbeat (Lander Gyselsinck & Adriaan Van De Velde), Menswear AW23



SS10 Menswear, time capsule with Calvin Harris, Kanye West, Black Eyed Peas and Kid Cudi



Tokyo store



Paris store

Immediate body space

Dries Van Noten's stores follow the following values:

- artistic aesthetic that reflect his design philosophy, bold colours, interesting textures and artistic displays.
- Displays that have been curated, the merchandise is displayed like an art installation, highlighting the craftsmanship and details of his garments
- Intimate atmosphere that feel like boutiques and a experience that is intimate
- Global influence, local culture, architecture of the area the store is in is incorporated
- Multimedia elements, art installations, video displays are incorporated into some of the stores



Belgium store



LA store

Customer Characteristics / Social Situation/ Group Association

- Fashion Enthusiasts: appreciate high quality and stylish garments
- Creatives who value art and craftsmanship
- Wealthy and luxury consumers: people who want exclusive pieces and stand out
- People who value self expression and are influenced by art, music and culture.



Culture

- Aesthetic rules**
- Mixing cultures: blending diverse cultural influences (textures, patterns and styles)
 - Layering: Layering different pieces and prints to create visual interest
 - Bold Prints with bright colours
 - Unique Fabrics: innovative use of fabrics with unexpected materials and techniques.
 - Prints: Intricate and oversized prints, inspired by art, nature, and historical
 - Cross-Disciplinary Influence from various art forms, painting and photography
 - Storytelling, tells a story or theme
 - Classic Silhouettes: avant-garde while maintaining classic silhouettes
 - He focuses on quality over quantity
 - Vibrant Palette: bold contrasting colors often contrasting bright tones with more muted shades to create balance.
 - Gender Fluid: blur traditional gender lines.
 - Artisan Craftsmanship
 - Attention to Detail: quality of materials and fabric working



Reflection

Reflecting on my brand analysis of Dries Van Noten, I've gained valuable insights into his approach to design and how I want to approach my own garments. Dries' focus on meaningful design, craftsmanship, and timeless pieces has inspired me to create garments that are not only wearable but also made with purpose and care. His use of prints, textures, and high-quality materials has shown me the importance of incorporating these elements into my own work. Going forward, I want to ensure that my designs embody this thoughtful approach, paying attention to both the meaning behind each piece and the techniques used. Researching materials and fabric manipulation will be key to achieving this.



Initial Line-up



Initial Concept

Moving from Sydney to Amsterdam has deepened my connection to home. Being away from the familiar environment of my childhood has made my memories feel more vivid and idealized. The distance has made my past more meaningful and beautiful. My local beach, Bronte holds a special place in my heart, both physically but I also believe it is a symbol of both my childhood and my identity. Therefore I aim to bring this feeling i experience at home to Amsterdam through the design of this collection.



I want to do knit specialisation and find a way to test textures, colours and use mohair as a way to showcase the idea of "comfort"

Reflection

Overall, I am really pleased with how the looks turned out. The prints, patterns, and colors align well with my concept board, color card, and material board. I've made the looks very personal, drawing inspiration from my home and childhood. The collection evokes feelings of happiness, comfort, and safety—emotions I associate with returning home. The soft, warm textures and materials further enhance this sense of comfort and security. I'm happy with how these elements come together to reflect my personal connection to home and the feelings it brings.

This week we presented our work up to date which allowed us to get feedback from our teachers. However, it was also helpful in helping me reflect on what part of the process i was up to.

Presentation slides



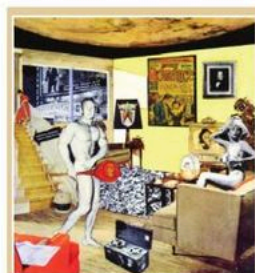
Feedback:

- How do you describe it (the concept- being inspired by the beach?)
- How do you make it relevant for people tht don't live in Australia?
- Describe the feeling
- Is it for a specific group, gender or season?
- What is your next step from here?
- Garments, shapes and silhouette, what are you going to do with it and how are you going to make it make sense with the concept?
- What garment references are relevant for feelings of comfort?

Reflection

I will refine my concept by shifting the focus towards universal feelings of comfort and belonging, rather than specifically drawing from the Australian beach. I'll explore more inclusive silhouettes and shapes that evoke warmth and security, using soft materials like knits and oversized pieces. I want to make the collection relatable to a wider audience, regardless of location. I will go back to the research questions and look back at how emotional connections to "home" effect people. I'll also ensure the collection is versatile, suitable for all genders and seasons, allowing wearers to feel comforted and connected to their memories of home no matter where they are.

Based on the feedback i reveieved, i think it is vital that i continue to better research this concept, **look deeper into fashion, art and design references** to help me to better structure my ideas because the concept is too personal and hasn't dove deep enough into the idea.



Richard Hamilton, *Just what is it that makes today's houses so different, so appealing?*
Pop art collage that critiquing consumer culture and domestic life. Multiple modern commodities and advertisements reflects the post-war era fascination with consumer goods and modern living. It highlights the shaping of materialism and its power in shaping identity and culture.



Molly Goddard's SS22 collection, inspired by her childhood, features oversized baby dresses transformed into playful, whimsical garments. The collection showcases vibrant colors and familiar textures, including tulle and taffeta. The pieces evoking feelings of nostalgia transition from innocence to more mature styles. The collection emphasizes warmth, playfulness, and a connection to childhood, celebrating life's different phases.



Interview with Parson's graduate, Kaiwen Shi who created a comic based on her childhood fantasies. She took memories from playing with paper dolls, and talks about the importance of childlike mindfulness. The collection called "A trip into the real world fantasy" aims to evoke feelings of warmth and authenticity. She aims to continue to blend fashion and cartooning in her future work.



Nylon raincoats, patterned dresses, colours. All her pieces were inspired by childhood nostalgia. She uses the idea that childhood creativity can help form your current personality. Ideas like friendship bracelets, hot air balloons, camping, beads, bubblewrap, these childhood nostalgic elements are all spun off in her own collection.



Hernandez, Z. (n.d.). See You in the (baby) dress with Molly Goddard for SS22. Check-out. Retrieved from <https://checkouting.co.uk/fashion/see-you-to-the-baby-dress-with-molly-goddard-for-ss22/bp-childhood>
Mokos, S. (n.d.). Kaiwen Shi on turning her childhood fantasies into sartorial realities. Check-out. Retrieved from <https://checkouting.co.uk/fashion/kaiwen-shi-on-turning-her-childhood-fantasies-into-sartorial-realities/bp-childhood>
Mokos, S. (18 September 2017). Back to Childhood for Katy Paterson and under 19-year-olds for Peter Pilotto. British Vogue. Retrieved from <https://www.vogue.co.uk/article/see-the-many-katzenberg-peter-pilotto-ss18>

Reflection

Researching different design approaches with a similar concept has been incredibly inspiring and has allowed me to rethink my own idea. It has also helped me find ways to make the concept more universal and relatable to a broader audience. Moving forward, I plan to further develop my concept and begin idea generation through collages again. This will help me explore new directions and refine the emotional aspects of the collection, ensuring it resonates with a wider range of people while still staying true to the core feelings of comfort and belonging.

After the Feedback session, i was given the feedback that i needed to make my concept more universal and less personal. I need to find a way to make it relate to others.

Now that I have a new concept I have decided to start generating ideas through digital collaging, this technique has helped me a lot throughout the collections course.

Original Concept



Make it universal brainstorm

- Universal Theme of "Home" and "Nostalgia": People often idealize and romanticize their past when away from home (homesickness, longing, beauty of memories).
- Impact of Distance on Memories: Distance changes how we see the places we love and how we view the past.
- Bronte Beach as a Metaphor: Represents a "safe place" where people feel connected and at peace, similar to how I feel at "home" in nature while in Amsterdam.
- Wearing Your Memories: Clothing as a symbol of personal identity, evoking memories of specific times and places in life.
- "Coloring the Past": Memory is subjective and often idealized; how we choose to express memories through fashion.
- Creating Universal Garments: Design pieces that evoke memories relatable to a wider audience, transcending individual experiences.
- Use of Color and Textures: Black and white with pops of color reflect how memories fade or remain vivid. Textures/materials that blend the past and present.

New concept: "Colouring home"

"Moving from Sydney to Amsterdam has reshaped my connection to home. As I reflect on the vivid memories of my past, I realize that distance doesn't just separate me from where I grew up, it transforms how I see it. My local beach, Bronte, which represents the warmth of my childhood, now feels like a safe place.

In this collection, I explore the idea of 'reimagining home,' represented by the contrast of black and white with vibrant pops of color. I reflect on how our memories evolve, becoming more idealized or romanticized over time. Each piece is a balance of the past and the present, just as I balance my Australian roots with my new life in Amsterdam. This collection invites wearers to reflect on their own relationship with home and memories and how they "colour" in their past to shape who they are today

Reflection

This exercise has been helpful in aiding me to overcome a creative block and experiment with design in a way that excites me. The contrast between black and white, with vibrant pops of color, aligns perfectly with my concept. Going forward, I plan to refine these collages and present them in a more garment-focused way. I feel more inspired and confident, with a clear direction to continue developing my ideas.



The following diagrams showcase my design process of developing the collage into wearable garments. For some looks, the process took multiple steps in order to achieve the final look, however i feel as though the concept is better translated in these looks in comparison to my looks before the pitch.



Veronica

The Experimental theatre enthusiast



Characteristics

Loves to be the one to stand out in the crowd, always wants to be the most colourful, printed, the most eccentric, maximalist, collects everything and anything, escapist and always thinking about another world, another thing, chaotic and has lots of friends, people around them, extraverted

Hobbies

Loves going to the theatre, opera, loves to dress up, doesn't shy away from a statement

Emotions

Confident, marches at the beat of their own drum, independent, bold, mysterious,

Scenario

Veronica is leaving to meet her friends for the grand opening of Alice's Adventures in Wonderland. She has front row seats because she is a member and avid user of the Royal Ballet and Opera house in London. She has gotten ready, her eye makeup bold pink to match her outfit and her favourite matching feathered earrings and necklace are put on.

Life style

loves cultural events, hidden boutiques, trendy cafes, galleries, and is currently single, living in her own apartment that she has a wide and wild arrange of items

Education/ work

Studied at art school and now owns her own art gallery where a wide range of artist work are showcased every few months

- Seeks new experiences and inspiration
- Inspired by **travel** and backgrounds
- Bold, experimental designs
- Clothing reflects personal journey
- Student and freelance photographer
- Well-travelled
- Expresses self through diverse fashion
- Loves **unique, artistic garments**

- Explore Gracia & El Born in Barcelona
- Visit art galleries, vintage markets, pop-ups
- Brunch at colorful spots with matcha
- Bike around the city, enjoy the sun
- Freelance photography, shoot friends
- Weekend beach trips to Costa Brava

- Loves mixing tones (earthy with bold colours), loves deep orange, forest green, cobalt blue
- Reads *Apartmento, Dazed*
- Favourite cities to visit: *Berlin, Tokyo, Lisbon and Amsterdam* (when she travels she goes for more local spots, local markets, underground music venues, street art)
- Favourite slower trip spots: *Beaches in Portugal, Hiking in the Himalayas or Iceland*
- She collects small art pieces from *local designers* when she travels

- Fellow creatives
- Wide range of different nationalities
- **Open minded people**
- love to go to film festivals together, art exhibitions, small fashion pop-ups

- Openminded
- **Creative, individual**
- Rejects fast fashion, loves meaningful, well made pieces, loves special vintage pieces, **loves one of a kind pieces**, loves independent designers, small concept boutiques, thrifting





Connecting persona story to Concept

During the pitch my concept was seen as too personal and I want to find a way to make it appeal and be relatable to more people. Therefore, I have decided to create a story around Ella, the collection will be created for a weekend trip to her childhood summer spot (Costa Brava). Her grandparents lived there so she grew up going in the summers. This will relate to my concept as the idea of returning home (or in this case a familiar childhood place) will evoke similar feelings.

Saturday

- Look 1: Train to Costa Brava, layered outfit (jackets, comfy, headphones, book, possibly knitting scarf)
- Look 2/3: Arrive in Sa Riera, matcha at café, cozy but excited for the beach, embracing nature
- Look 3: Sun comes up, beachy outfit, sunglasses, straw beach bag
- Look 4/5: At the beach, painting and drawing surroundings, taking photos
- Look 6: Back at the Airbnb, relaxed with snacks and drinks on the balcony with friends
- Look 7: Dinner outfit, something summery, feeling refreshed, photos with friends

Sunday

- Look 8: Early morning, local farmers market outfit
- Look 9: Inspired by local artist's painting, gains creative inspiration
- Look 9.5: Buys ceramics from a local artist for her Barcelona home
- Look 10/11: Swimming, cliff jumping, hiking, embracing nature vibes
- Look 12: Lunch spot, outfit inspired by tablecloth or food stains
- Look 13: Watching sunset with friends, scarf for warmth, keeping it summery
- Look 14: Train back, comfy outfit, nature-inspired, immersed in the experience
- Look 15: Back home, reflecting on the trip, looking at colorful photos, romanticizing the experience



To understand my target group and "persona," I researched young, creative women on Instagram who study fashion, graphic design, art history, or create their own art. They value individuality, travel, and support small businesses.



Reflection

By following these creatives, I gained inspiration from their unique styles, passions, and connection to independent brands. Their feeds reflect a blend of creativity, authenticity, and self-expression that aligns with the audience I want to engage with. To continue I will start to create looks more specifically targeted at my target group.

Inspiration and translation

Target Audience Research: Survey

Inspiration and translation

Target Audience Research: Survey

To better understand my target group i decided to send out a survey (i shared the link with individuals who followed similar lifestyles and values as the persona i created, 13 individuals responded and the questions and results are as followed:

Q1: How old are you? Where do you currently live? What are your current favourite fashion brands or labels?

☐ 23, Australia, one mile & aestia seem	02/10/2024 01:06	View respondent's answer
☐ 23, Sydney (single, artist)	23/10/2024 03:18	View respondent's answer
☐ 23, New York, Peachy den, Reformation, Ganni	30/10/2024 10:15	View respondent's answer
☐ 24, Berlin, Onseural USA, East NYC, esesene	30/10/2024 10:10	View respondent's answer
☐ I'm 20, live in Amsterdam. My favourite fashion brands at the moment are The Row, Jil Sander, Proenza Schouler		
☐ 20, Amsterdam, Celine and Prada	24/10/2024 13:01	View respondent's answer
☐ 26, in Alkmaar (the Netherlands), carhart	26/10/2024 11:31	View respondent's answer
☐ I am 22 years I live in Amsterdam and I like Arkit, other stories and Brandy Mulville	24/10/2024 10:46	View respondent's answer
☐ 20, living in Amsterdam. Favourite brands: Arket, Thinking M.U.C.M, Freedom of Movement, Designal	24/10/2024 09:40	View respondent's answer
☐ I'm 22 years old & live in Amsterdam, the Netherlands. My favourite fashion brands at the moment are The Frankie Shop, Acne Studios, Miu Miu, Japanese, New Balance, Baum und Pomsgraben, Saksome Saksome	24/10/2024 09:23	View respondent's answer
☐ 21, Amsterdam/Ameyoo, Off-white/Catpaw Club/Vintage stores/ Anything from my mom's closet	24/10/2024 08:07	View respondent's answer
☐ 25, Amsterdam	24/10/2024 08:42	View respondent's answer
☐ 26, London, Arkit, mark, oia, metal rock	26/10/2024 10:01	View respondent's answer

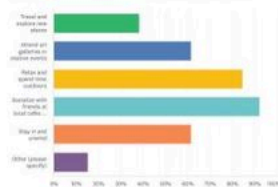
Brands



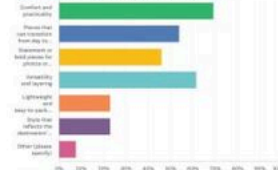
Q2: Where were you born or where do you consider "home"? And what is your current lifestyle status (e.g. student, working, freelancers, etc)

☐ Australia, working	02/10/2024 01:06	
☐ Sydney, Working	01/11/2024 03:18	
☐ Sydney, Working	30/10/2024 10:15	
☐ Montreal, Berlin is home now, student	30/10/2024 10:10	
☐ I'm from Riga, Latvia and currently a student.		
☐ Portugal (born and home), current student in Amsterdam	24/10/2024 10:21	
☐ Born and currently living in Alkmaar, student	24/10/2024 11:31	
☐ I am born in the Netherlands and i am a student who also works as a freelancer	24/10/2024 10:46	
☐ South Africa, student	24/10/2024 09:40	
☐ I'm born in Düsseldorf, Germany and I would consider Amsterdam as my home now, well.	24/10/2024 09:23	
☐ Born in Arnhem but consider India and Belgium both home. Student and working.	24/10/2024 08:07	
☐ I was born in greece and I am a student	24/10/2024 08:42	
☐ South Africa, student		

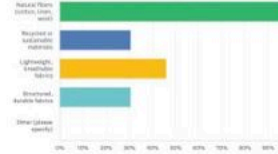
Q3: What do you do on the weekends?



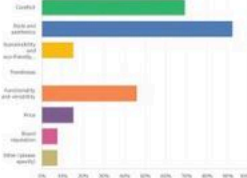
Q6: When you travel, what do you prioritize when packing your wardrobe?



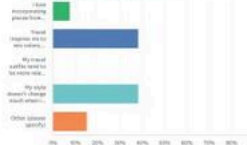
Q9: What kind of fabrics and materials do you prefer for your clothing?



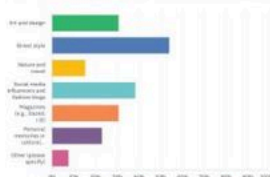
Q4: When choosing your daily outfits, what is most important to you?



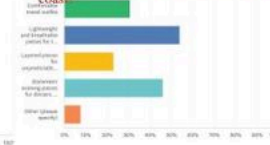
Q7: How does your travel experience influence your fashion style?



Q5: What inspires your fashion choices the most?



Q8: What kind of clothing would you find most useful for a weekend trip along the coast?



Takeaways/ Conclusion:

Comfort & Style/Aesthetics: Key focus for the target group's wardrobe, balancing both comfort and style.
Inspiration: Draws from art, design, and street style—an area to explore further within the collection.
Collection Theme: Inspired by travel, aiming to be suitable for someone on vacation.
Exaggerated Elements: Colours, textures, and materials should be bolder for travel; slightly pushing the target group's comfort zone is appropriate.
Vacation Wardrobe Needs: Target group typically seeks statement pieces, alongside comfortable and practical items.
Fabric Preferences: Attracted to natural fibres (e.g., cotton, linen, wool) and lightweight fabrics ideal for travel.

Reflection:

Completing this survey was a valuable way for me to better understand my target group. I feel a strong connection to the persona I've created, but I realized that I made the concept a bit too personal. Seeing how others from the target group view style, fashion, and garments provided excellent insight. This research helped me gain a clearer understanding of what's truly needed for the collection and how to align it with their preferences.

Competences	TOPS	TIPS
Research - Are the findings of the research regarding the designer, theoretical background, and design process logically recorded? - Does the research document demonstrate various perspectives regarding the explored topic?	Gabby put the information in chronological order, so the order makes sense to me. She did a lot of research into various Dries collections. I also really liked how she shows her design process. She showed us step by step how she got to each look which looks very clear. I liked how she put a lot of pictures from her childhood. This gives me a feeling of how she grew up.	The research document is very big right now, I think it would be nice to prioritize what you want to show and leave out some of the pages that were not relevant for your process.
Reflection Does the research document demonstrate the relevancy of the target audience for the collection?	You added a lot of information and did a lot of research into your target audience. I really like the moodboard you created for the target audience. I feel like your target audience makes sense for the looks you created, and that your target audience would actually be very interested in the garments.	I think your moodboard could also contain parts of the design principles you are going to use with your garments, for example structures.
Decision making Do the reflections included in the research document contribute to the overall understanding of the research findings and the goals of the design project?	The bright red make the reflections stand out and easy to find. I like how you added your next steps in the reflections.	In the research about Dries I would like to see more of you in the reflection. What did you find most interesting, what are you going to implement
Presentation - Is the research document properly structured? - Has there been consideration to give it a proper layout?	I think you put a lot of thought into your research document. It is very elaborate. Overall, I think the document is easy to follow. You added a lot of boxes and arrows to guide us through, which I think was very nice and clear.	I think your titles could be either bigger, or maybe a column around the titles to make it really clear what each page is about.

Competences	TOPS	TIPS
Research - Are the findings of the research regarding the designer, theoretical background, and design process logically recorded? - Does the research document demonstrate various perspectives regarding the explored topic?	The are nicely chronological and it's very clear what is research and what is reflection. You also show it when you notice consistencies, like how you notice you're attracted to colours and textures and that this led to you experimenting with bright colours yourself.	There is still quite some text, maybe try editing this down and only take what's really important for your concept.
Reflection Does the research document demonstrate the relevancy of the target audience for the collection?	Yes, there is a lot of research and dividing your muse in already different looks really helps connecting it to your collection	Try making this visually clearer to look at. Now it's a lot of small text but maybe connecting some images to these different looks would help.
Decision making - Do the reflections included in the research document contribute to the overall understanding of the research findings and the goals of the design project? - Top of Form - Bottom of Form	Especially in the beginning your reflections are really strong. They show what you learned, but also how you used information from earlier weeks and how you implemented it.	Later on your reflections do get a bit short and less detailed. Like for finding your line up style: why do you like it? How does it fit your concept?
Presentation - Is the research document properly structured? - Has there been consideration to give it a proper layout?	its very clearly structured and making the reflections stand out with a contrast colour really helps. Having a nice balance between text and images also makes it pleasant to look at.	Do try and keep your layout a bit more concise. The reflections change size a lot of the time, making it sometimes hard to read and sometimes you emphasize words with a bold lettertype but they are still hard to differentiate due to the white colour. Also edit down your text a bit more.

Conclusion

In conclusion, my research has provided a deeper understanding of how the concepts of “home” and “nostalgia” can be expressed in my design. It has also expanded my knowledge of Dries Van Noten, both as a person and designer, allowing me to apply design language and techniques relevant to his design house in a more thoughtful and appropriate manner. By examining personal memories, universal experiences, and creative inspirations, I have developed a strong foundation for my project.

Moving forward, my next step is to refine and evolve my concept to ensure it resonates on a universal level. This will involve deepening my designs, adding styling, mood and materials. The process of making will also help guide me to continue generating new ideas that closely connect to my concept. This involves further exploration of garments, as well as experimenting with textiles, colors, materials and finishes of garments. My final goal is to create a collection that embodies individuality, self-expression through meaningful and well-crafted pieces, I aim to connect with open-minded, creative individuals who value unique, culturally rich fashion that tells a story.

References

- Aronowsky Cronberg, A. (n.d.). Conversations on Slowness: Dries Van Noten on Avoiding Traps, Trickery and Other Shenanigans. Vestoj. Retrieved from <https://vestoj.com/conversations-on-slowness-2/>
- Baker, S. (n.d.). Kaiwen Shi on turning her childhood fantasies into sartorial realities. Check-out. Retrieved from <https://checkoutmag.co.uk/fashion/kaiwen-shi-on-turning-her-childhood-fantasies-into-sartorial-realities?rq=childhood>
- Blanks, T. (Host). (29 October 2020). Citizen of The World. [Audio Podcast episode]. The Business of Fashion Podcast.
- Chawla, L. (n.d.). How Childhood Affects your Self Identity. The introverted Doctor. Retrieved from <https://www.theintroverteddoctor.com/post/e-37-how-childhood-affects-your-self-identity>
- Crack Magazine. (22 March 2024). 9 of Dries Van Noten's most memorable show soundtracks. Retrieved from <https://crackmagazine.net/article/long-reads/dries-van-noten-runway-soundtracks/>
- Dries Van Noten. (n.d.). Dries Van Noten. Retrieved from <https://www.driesvannoten.com/en-nl>
- Dries Van Noten: How to pull off creating 100 shows. (2 March, 2017). 1Granary. Retrieved from <https://1granary.com/interviews/designers/dries-van-noten-pull-off-creating-100-shows-stay-business/>
- Friedman, V. (Host). (17 February 2023). Dries Van Noten in Conversation with Vanessa Friedman. [Audio Podcast episode]. Flanders DC Talks
- Guilbault, L. (22 June, 2024). The Final Show: Behind the scenes with Dries Van Noten. Vogue Business. Retrieved from <https://www.voguebusiness.com/story/fashion/the-final-show-behind-the-scenes-with-dries-van-noten>
- Karageorge, E. (6 November 2023). Dries Van Noten wants in on Fashion's latest trend of an Eco-Friendly Focus. Glitter Magazine. Retrieved from <https://glittermagazine.co/2023/11/06/dries-van-noten-wants-in-on-fashions-latest-trend-of-an-eco-friendly-focus/>
- Lähdesmäki, T. et al. (2022). Belonging and Home. In: Learning Cultural Literacy through Creative Practices in Schools . Palgrave Macmillan, Cham. https://doi.org/10.1007/978-3-030-89236-4_7
- Menkes, S. (4, May, 2021). Dries Van Noten. [Audio podcast episode]. Creative Conversations with Suzy Menkes.
- Morrissey, P. (20 October, 2015). When Visiting your home town brings up mixed emotions. Puna. Retrieved from <https://www.stuff.co.nz/life-style/home-property/73189423/when-visiting-your-home-town-brings-up-mixed-emotions>
- Nani, Ml. (5 February, 2023). How Childhood experiences shape our adult identity and personality . Rich Woman Magazine. Retrieved from <https://richwoman.co/childhood-a-window-into-your-adult-identity/#:~:text=Childhood%20memories%20are%20the%20building,the%20fabric%20of%20our%20being.>
- Pourhashemi, P. (n.d.). Desire for Dries. Contributor magazine. Retrieved from <https://contributormagazine.com/interview-dries-van-noten/>
- Villarreal, A. (n.d.). Why I like my hometown more than any other place. Las Cruces Sun News. Retrieved from <https://eu.lcsun-news.com/story/life/2023/06/01/why-i-like-my-hometown-more-than-any-other-place/70272448007/>