

MEMOIRS OF THE INVISIBLE MAN

PAUL KIM
SENIOR THESIS

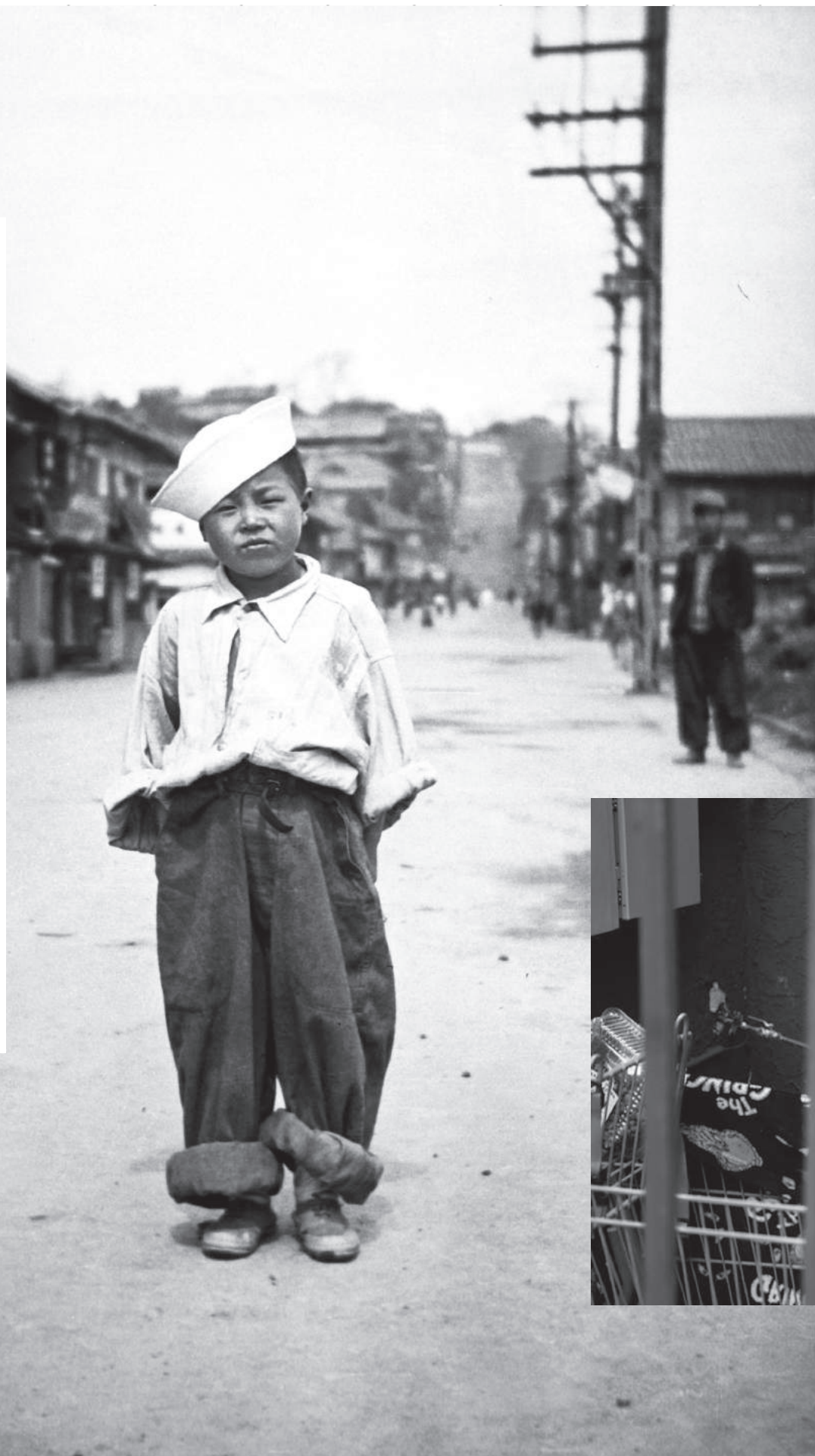


I. SYNOPSIS

MY SENIOR THESIS WAS INSPIRED BY MAINLY BY MY GRANDFATHER'S CHILDHOOD. THIS COLLECTION IS A CELEBRATION OF HIS HERITAGE AND LIFE GROWING UP IN KOREA DURING THE JAPANESE COLONIZATION ERA ALONG WITH THE WAR BETWEEN THE NORTH AND SOUTH.

MY MOST UNFORGETTABLE MEMORY I HAD OF HIM WAS WHEN I WOULD SIT IN HIS ART STUDIO AS A CHILD AND HE WOULD OFTEN SHARE STORIES ABOUT HIS LIFE GROWING UP. DESPITE THE OBSTACLES AND HARDSHIPS HE HAD FACED DURING THAT TIME, HE NEVER DEPICTED HIS PAST WITH ANY RESENTMENT. BEING FASCINATED BY HIS STORIES, I DECIDED TO TIE IN MY OWN CHILDHOOD -- THAT BEING MY TIME SPENT GROWING UP IN THE CITY OF LOS ANGELES OF BEING SURROUNDED BY THE RICH CULTURE THAT THRIVED FROM WITHIN.

BY REFERENCING IMAGES FROM BOTH HIS TIME AND MINE, THE CLEAR DISTINCTION IN ENVIROMENT AND CONTEXT HELPED ME DEVELOP MY THESIS. BY INITIALLY FUSING THESE TWO DISTINCT TIME ERAS TOGETHER, I WANTED TO CREATE A PARADOX BETWEEN THE TWO TIMES TO ULTIMATELY CREATE A VOID IN TIME WHERE THESE TWO ERAS CAN SEAMLESSLY BLEND IN ONE WITH ONE ANOTHER.



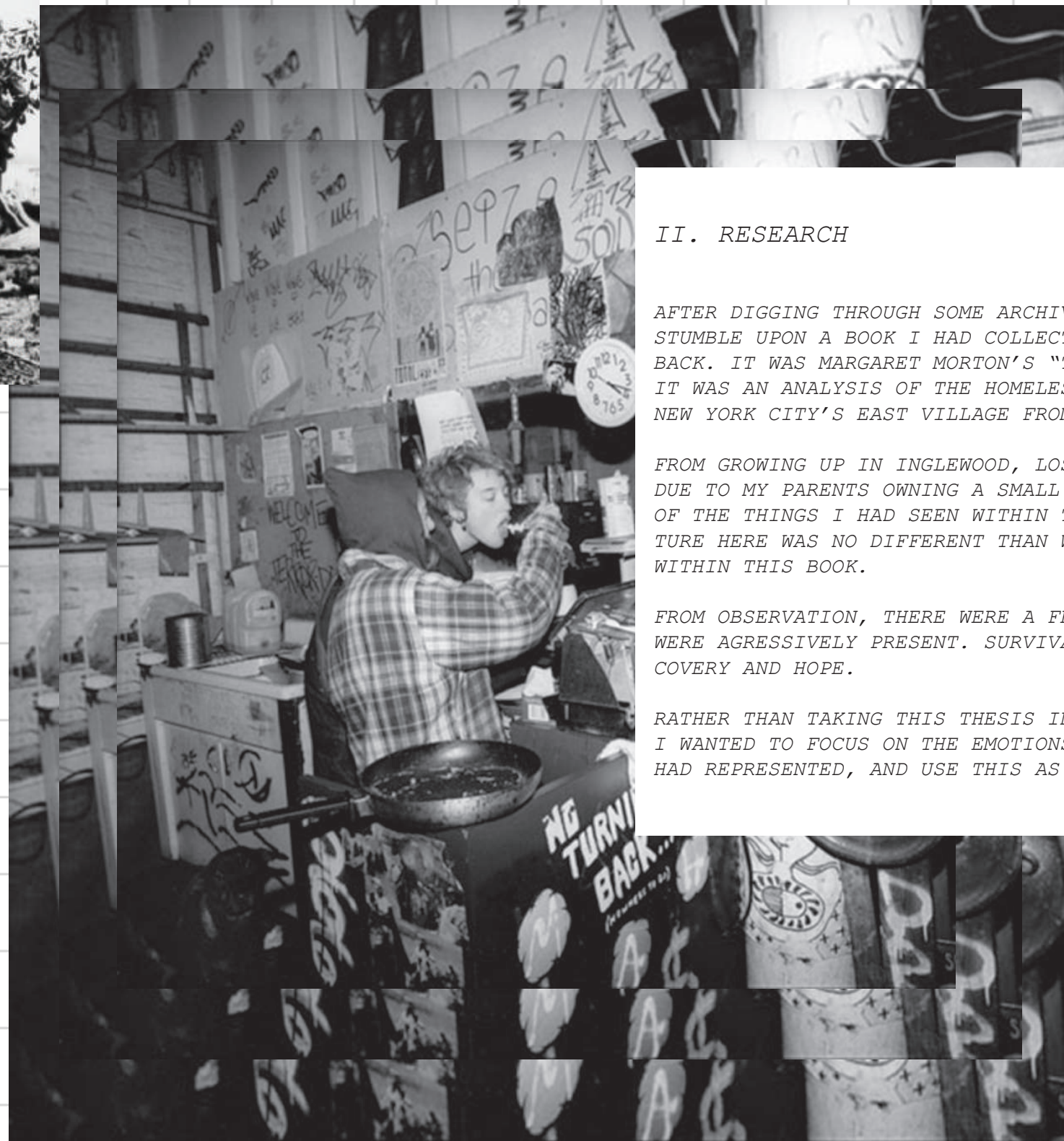
"THE LEVEL OF POVERTY I HAD SEEN WHEN I WAS GROWING UP IN LOS ANGELES IN COMPARISON TO MY GRANDFATHERS WAR RIDDEN TIME WAS NOT SO DIFFERENT. ONE THING WAS CERTAIN - A STRUGGLE FOR SURVIVAL."



JOSHUA THAISENS' - SLEEPLESS IN LOS ANGELES.



MARGARET MORTON'S "GLASS HOUSE"



MARGARET MORTON'S "GLASS HOUSE"

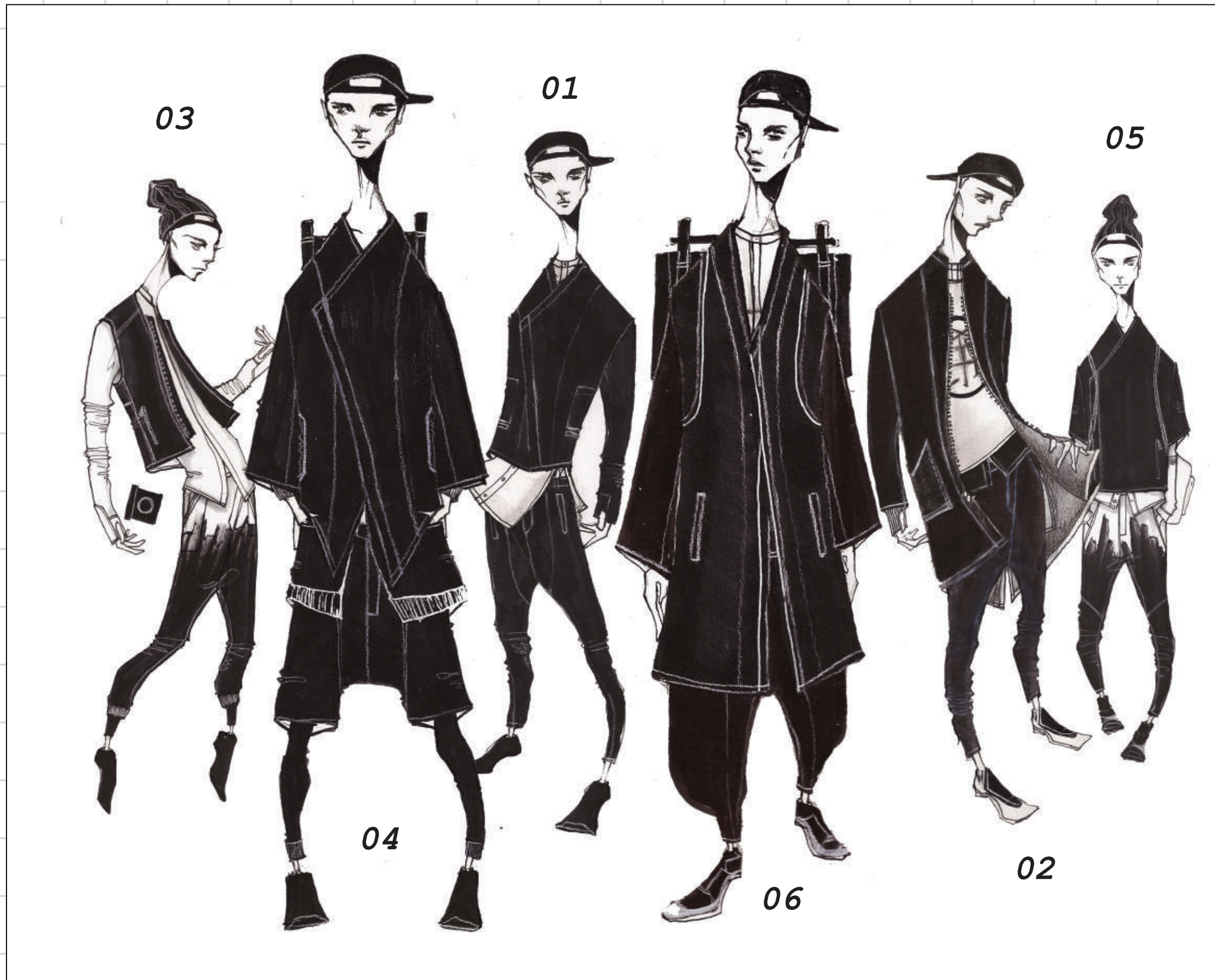
II. RESEARCH

AFTER DIGGING THROUGH SOME ARCHIVES, I MANAGED TO STUMBLE UPON A BOOK I HAD COLLECTED A FEW YEARS BACK. IT WAS MARGARET MORTON'S "THE GLASS HOUSE". IT WAS AN ANALYSIS OF THE HOMELESS YOUTH CULTURE IN NEW YORK CITY'S EAST VILLAGE FROM 1991 - 1994.

FROM GROWING UP IN INGLEWOOD, LOS ANGELES (MAINLY DUE TO MY PARENTS OWNING A SMALL VIDEO STORE), MANY OF THE THINGS I HAD SEEN WITHIN THE HOMELESS CULTURE HERE WAS NO DIFFERENT THAN WHAT WAS SHOWN WITHIN THIS BOOK.

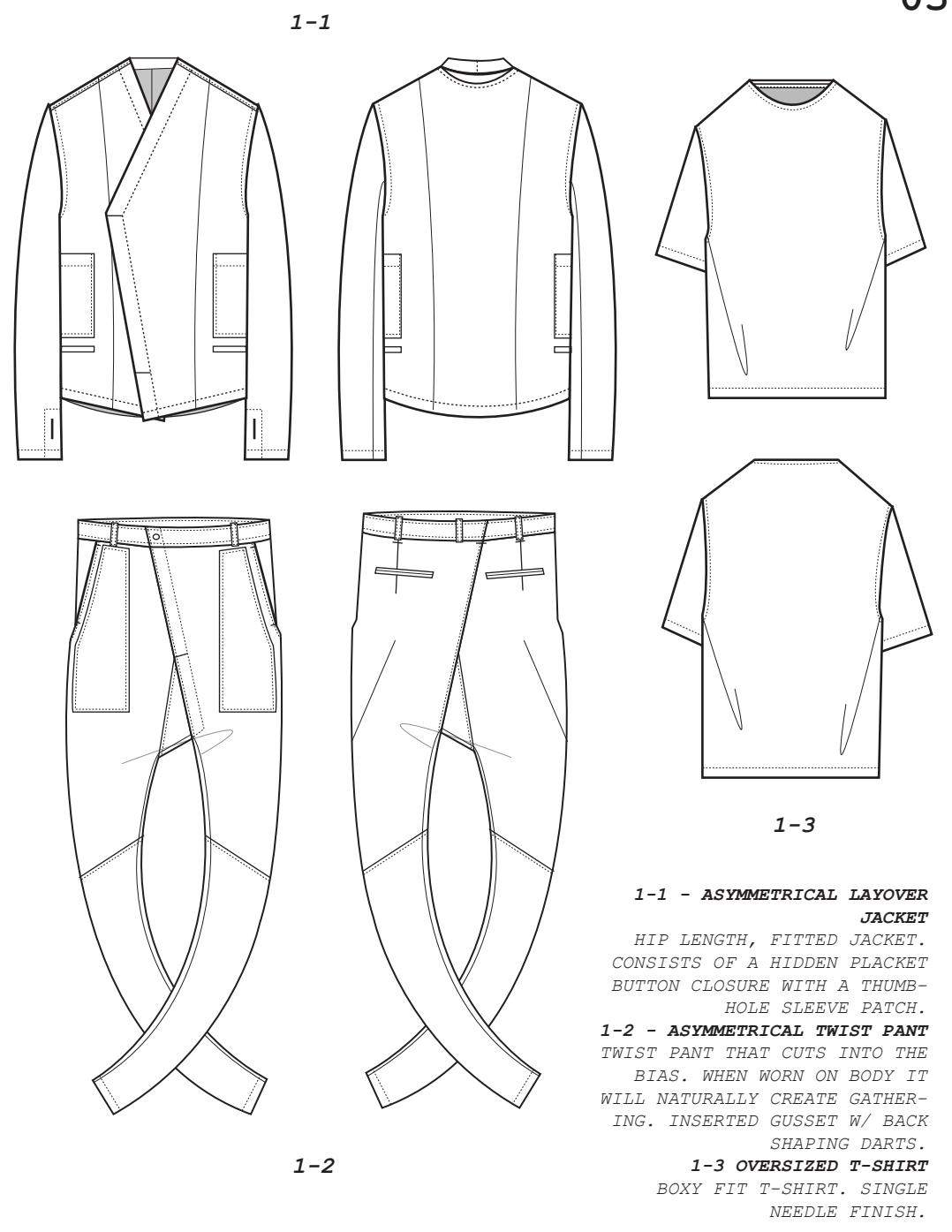
FROM OBSERVATION, THERE WERE A FEW KEY FACTORS THAT WERE AGRESSIVELY PRESENT. SURVIVAL, COMMUNITY, RECOVERY AND HOPE.

RATHER THAN TAKING THIS THESIS IN A LITERAL MANNER, I WANTED TO FOCUS ON THE EMOTIONS THAT EACH IMAGERY HAD REPRESENTED, AND USE THIS AS A STARTING POINT.





SKETCHBOOK PROCESS PAGES THAT CORRELATE TO THIS LOOK.



1-1 - ASYMMETRICAL LAYOVER JACKET
HIP LENGTH, FITTED JACKET. CONSISTS OF A HIDDEN PLACKET BUTTON CLOSURE WITH A THUMB-HOLE SLEEVE PATCH.

1-2 - ASYMMETRICAL TWIST PANT
TWIST PANT THAT CUTS INTO THE BIAS. WHEN WORN ON BODY IT WILL NATURALLY CREATE GATHERING. INSERTED GUSSET W/ BACK SHAPING DARTS.

1-3 OVERSIZED T-SHIRT
BOXY FIT T-SHIRT. SINGLE NEEDLE FINISH.

01

A. MAN WITH CHILD
LOOK ONE IS PRIMARILY INSPIRED FROM THIS IMAGE (SILHOUETTE WISE).

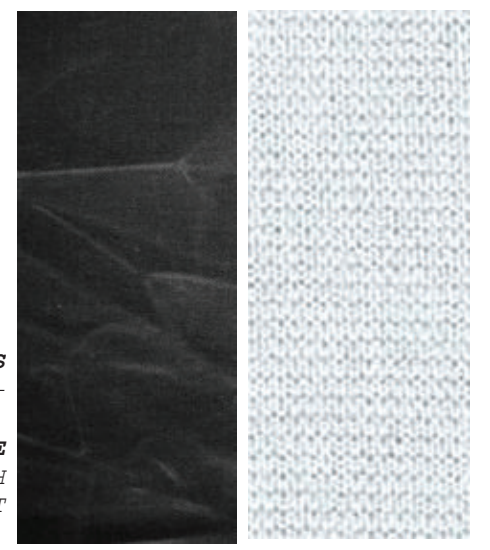
B. HOMELESS YOUTH
I WANTED TO CAPTURE THE SPIRIT OF THIS PICTURE AND CONVEY IT THROUGH THESE GARMENTS.



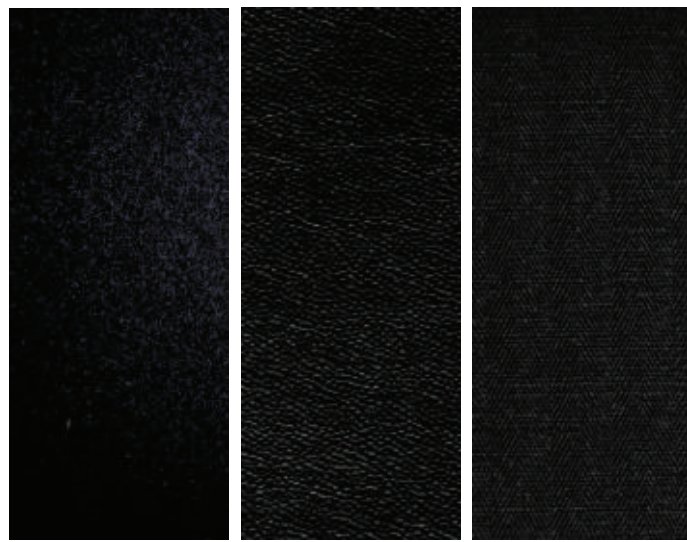
A. B.

A. WAXED COTTON CANVAS
COTTON CANVAS WITH WAX COATING. (OVERTIME PERMANENT CREASES WILL SHOW)

B. MERCERIZED PONTE
MERCERIZED PONTE FOR A SHINIER FINISH (INTENTION IS FOR THIS FABRIC TO COLLECT DIRT OVER TIME)



A. B.



A. DOUBLE FACED WORSTED WOOL
 WORSTED WOOL WITH A JERSEY BACKING

B. PEBBLED COWHIDE
 PEBBLED COWHIDE TO EXEMPLIFY URBAN TEXTURE

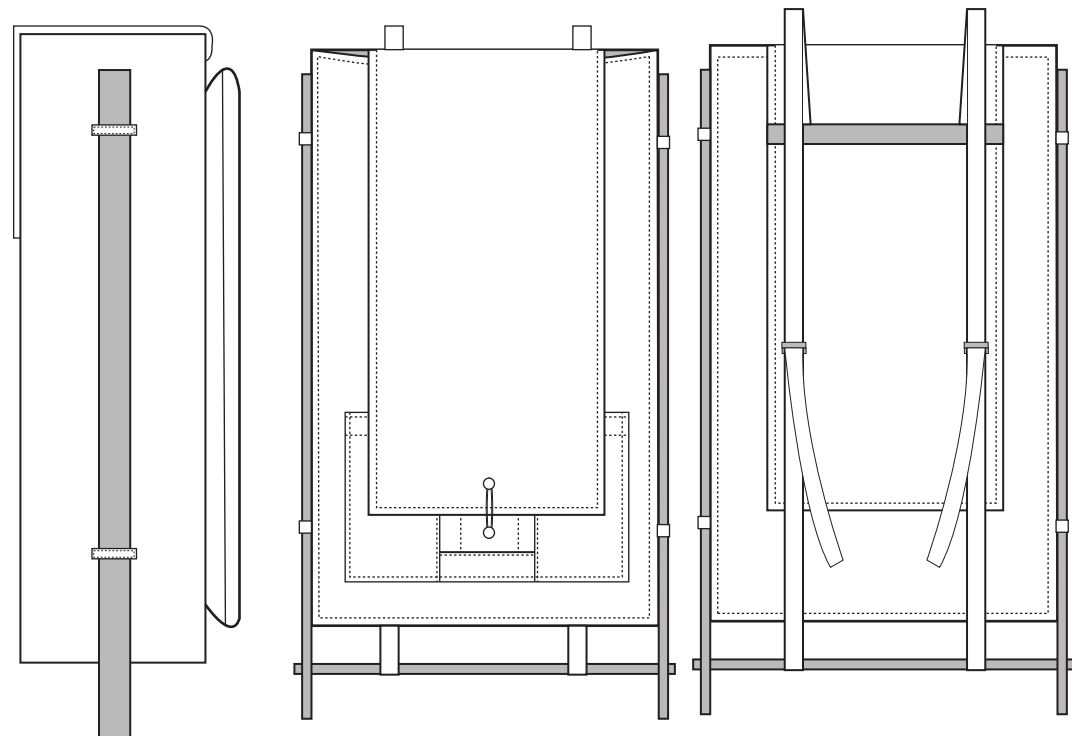
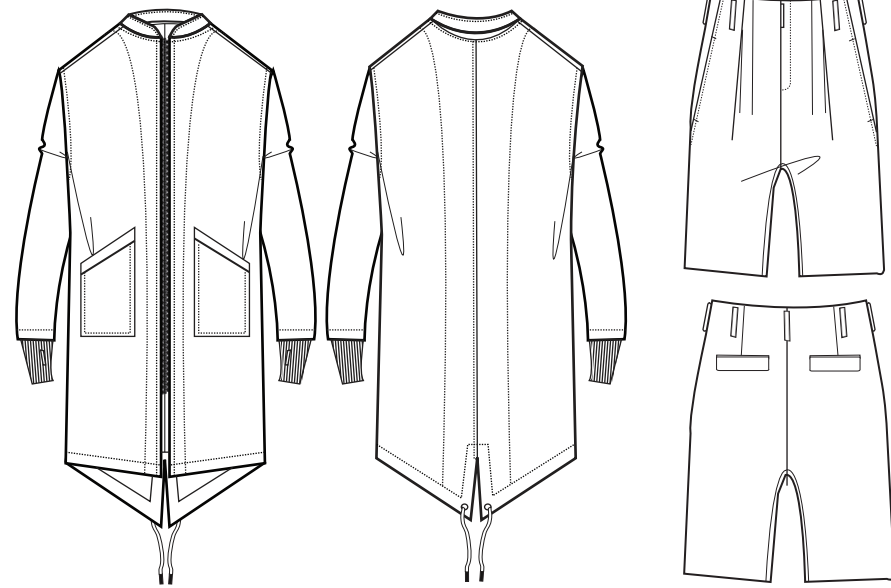
C. LINEN-WOOL BLEND SUITING
 LINEN-WOOL BLEND SUITING TO REPRESENT THE TWO ERAS (OLD VS NEW)



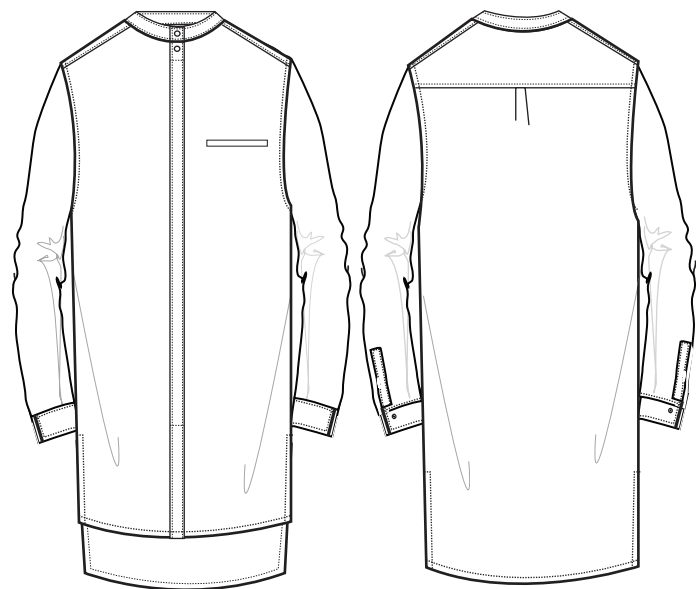
02

LOOK TWO INSPIRED BY SCHOOLBOY UNIFORMS WORN DURING MY GRANDFATHER'S TIME IN ADDITION TO THE IDEA OF SURVIVAL AND PRACTICALITY THE HOMELESS ARE CONSTANTLY CHALLENGED WITH.

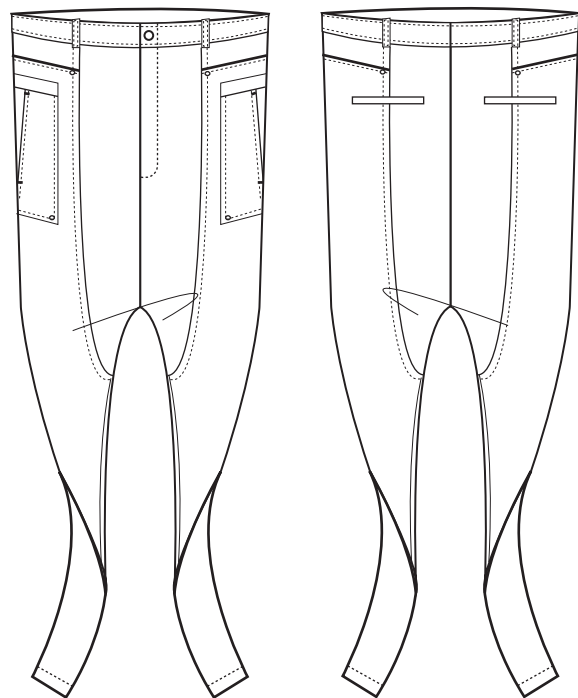
A. B. C.



SKETCHBOOK PROCESS PAGES THAT CORRELATE TO THIS LOOK.



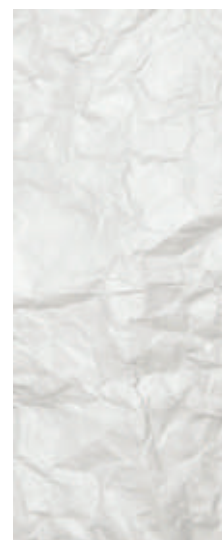
3-1



3-2



SKETCHBOOK PROCESS PAGES THAT CORRELATE TO THIS LOOK.



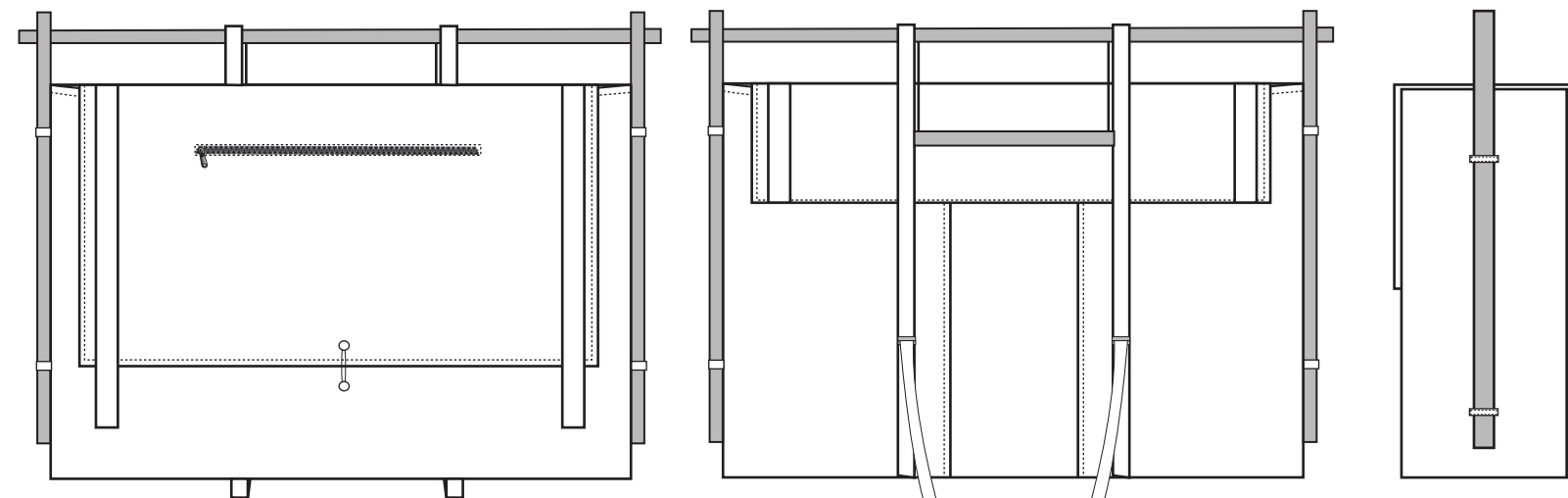
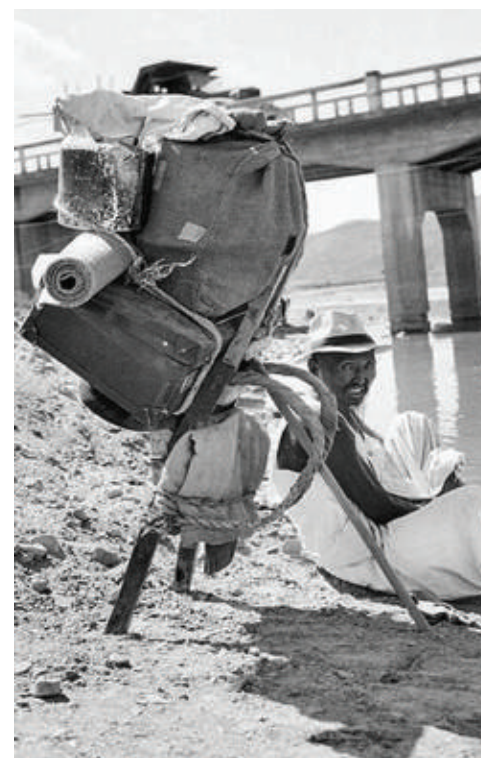
A.



B.

A. TYVEK
BIODEGRADABLE TYVEK USED TO REPRESENT
DECAY AND PHYSICAL DECOMPOSITION.
B. WAXED COTTON CANVAS
COTTON CANVAS WITH WAX COATING. (OVER-
TIME PERMANENT CREASES WILL SHOW)

03



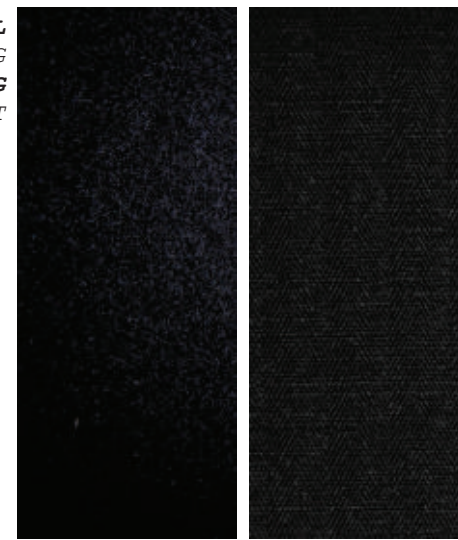
3-3

3-1 - ELONGATED MANDARIN
COLLAR SHIRT
LOOSER FIT ON BODY -- TWO
EXPOSED BUTTON CLOSURE W/
HIDDEN PLACKET. OPEN WELT
POCKET.
3-2 - TWIST PANT
TWIST PANT THAT CUTS INTO THE
BIAS. WHEN WORN ON BODY IT
WILL NATURALLY CREATE GATHER-
ING. EXTENDED CENTER
FRONT/BACK PANELS W/ EXAGGER-
ATED DROP CROTCH.
3-3 CARRIER BACKPACK
INSPIRED BY SACHELS WORN BY
COMMONFOLK IN KOREA. INSERTED
WOOD PANELS TO STABILIZE
BALANCE OF THE SOFT SHELL.

04



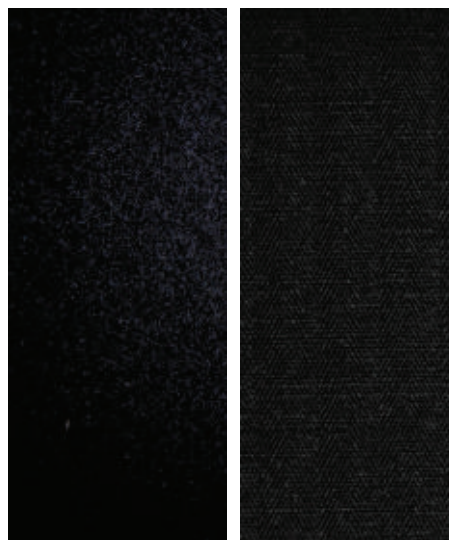
A. DOUBLE FACED WORSTED WOOL
 WORSTED WOOL WITH A JERSEY BACKING
B. LINEN-WOOL BLEND SUITING
 LINEN-WOOL BLEND SUITING TO REPRESENT
 THE TWO ERAS (OLD VS NEW)



A. B.



SKETCHBOOK PROCESS PAGES THAT CORRELATE TO THE FOLLOWING TWO LOOKS.



A. B.

A. DOUBLE FACED WORSTED WOOL
 WORSTED WOOL WITH A JERSEY BACKING
B. LINEN-WOOL BLEND SUITING
 LINEN-WOOL BLEND SUITING TO REPRESENT
 THE TWO ERAS (OLD VS NEW)

05

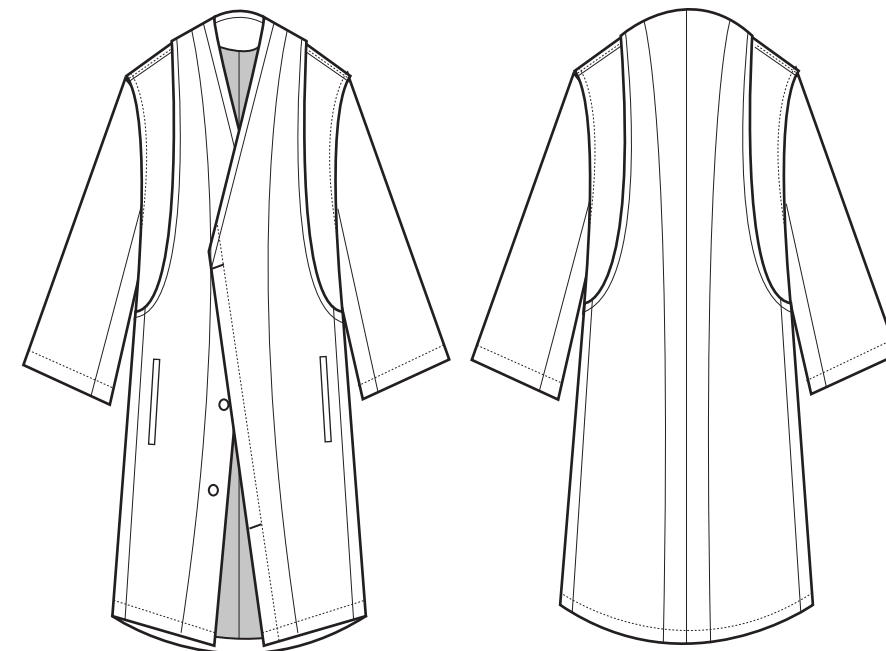


SKETCHBOOK PROCESS PAGES THAT CORRELATE TO THIS LOOK.

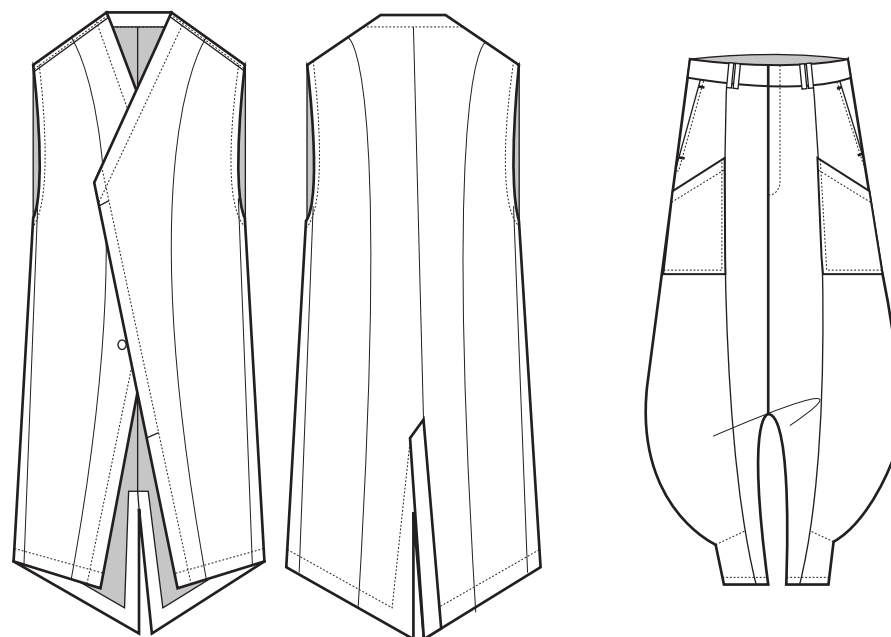


SILHOUETTE STUDY.

6-1



6-3



6-2

6-1 - DROP SHOULDER LAYERED COAT
 DROP SHOULDER COAT WITH FLANGE DETAIL AT SHOULDER. LINEN SLEEVE/PANEL COMBO. BELOW KNEE LENGTH. DOUBLE OPEN WELT POCKET WITH INNER COIN POCKETS ON FACING.

6-2 - ELONGATED VEST
 ELONGATED VEST WITH HIDDEN PLACKET CLOSURE. FISHTAIL BACK WITH OVERLAPPING VENT.

6-3 - WIDE LEG DROP PANTS
 INSPIRED BY TRADITIONAL KOREAN WEAR. PANELED SEAMS RUNNING DOWN ENTIRE LEG. 7 POCKET PANT. (BACK BESOM, COIN POCKET, FRONT SLASH POCKETS, ONSET PATCH POCKETS.



A.

B.

C.

A. DOUBLE FACED WORSTED WOOL
 WORSTED WOOL WITH A JERSEY BACKING

B. LINEN-WOOL BLEND SUITING
 LINEN-WOOL BLEND SUITING TO REPRESENT THE TWO ERAS (OLD VS NEW)

C. WAXED COTTON CANVAS
 COTTON CANVAS WITH WAX COATING. (OVERTIME PERMANENT CREASES WILL SHOW)



01.

- I. ASYMMETRICAL SHORT JACKET**
COTTON CANVAS WITH WAX POLISH
- II. OVERSIZE T-SHIRT**
MERCERIZED PONTE
- III. TWISTED PANT**
COTTON CANVAS WITH WAX POLISH
- IV. BEANIE WITH INSERT**
COTTON BLEND WITH MESH JERSEY



02.

- I. SCHOOLBOY ZIP JACKET**
DOUBLE FACED WORSTED WOOL
- II. DROP SHOULDER CARDIGAN**
STRETCH LINEN
- III. OVERSIZED T-SHIRT**
MERCERIZED PONTE
- IV. DROP CROTCH SHORT**
LINEN/WOOL BLEND
- V. SCHOOLBOY BACKPACK**
PEBBLED COWHIDE
- IV. BEANIE WITH INSERT**
COTTON BLEND WITH MESH JERSEY



03.

I. OVERSIZED T-SHIRT
 MERCERIZED PONTE
II. WIDE LEG DROP PANTS
 DOUBLE FACED WORSTED WOOL
IV. BEANIE WITH INSERT
 COTTON BLEND WITH MESH JERSEY

04.

I. SHORT JACKET WITH PATCH POCKETS
 WOOL COATING WITH MERCERIZED FINISH
II. OVERSIZED T-SHIRT
 LINEN JERSEY
III. WIDE LEG DROP PANTS
 DOUBLE FACED WORSTED WOOL
IV. BEANIE WITH INSERT
 COTTON BLEND WITH MESH JERSEY





05.

- I. ASYMMETRICAL ELONGATED VEST**
COTTON CANVAS WITH WAX POLISH
- II. ELONGATED MANDARIN COLLAR SHIRT**
TYVEK WITH SPRAY COATING
- III. TWISTED PANT**
COTTON CANVAS WITH WAX POLISH
- IV. CARRIER BACKPACK**
PEBBLED COWHIDE
- IV. BEANIE WITH INSERT**
COTTON BLEND WITH MESH JERSEY



06.

- I. DROP SHOULDER LAYERED COAT**
DOUBLE FACED WORSTED WOOL WITH LINEN
COMBO
- II. ELONGATED VEST**
COTTON CANVAS WITH WAX FINISH
- III. WIDE LEG DROP PANTS**
DOUBLE FACED WORSTED WOOL
- IV. BEANIE WITH INSERT**
COTTON BLEND WITH MESH JERSEY