

SUPREMA PELE



by Fernanda de Dante

SUPREMA PELE

Drafting and pattern making: the brutalism and suprematism in fashion

In architecture, the general public prefers what is decorated, soft, and cozy, often oblivious to the fact that every building, from Rococo to Art Nouveau, begins with a foundation. All imagination comes to life through mass, calculations, and concrete.

The same happens in fashion: before college, many of us preferred the more creative and delicate side of design. This collection emerged in an Art History class, when I saw Malevich's Black Square and the teacher asked why this painting mattered.

The silence was broken by the answer: "Because it does not exist." Malevich's forms are the result of human imagination, just like The Birth of Venus. However, to create his work, Botticelli sketched circles and lines, in the same way fashion students draw circles to create sketches.

I realized that the painting was the basis of pattern making; every evening dress or Islamic arabesque begins at the intersection of simple lines.

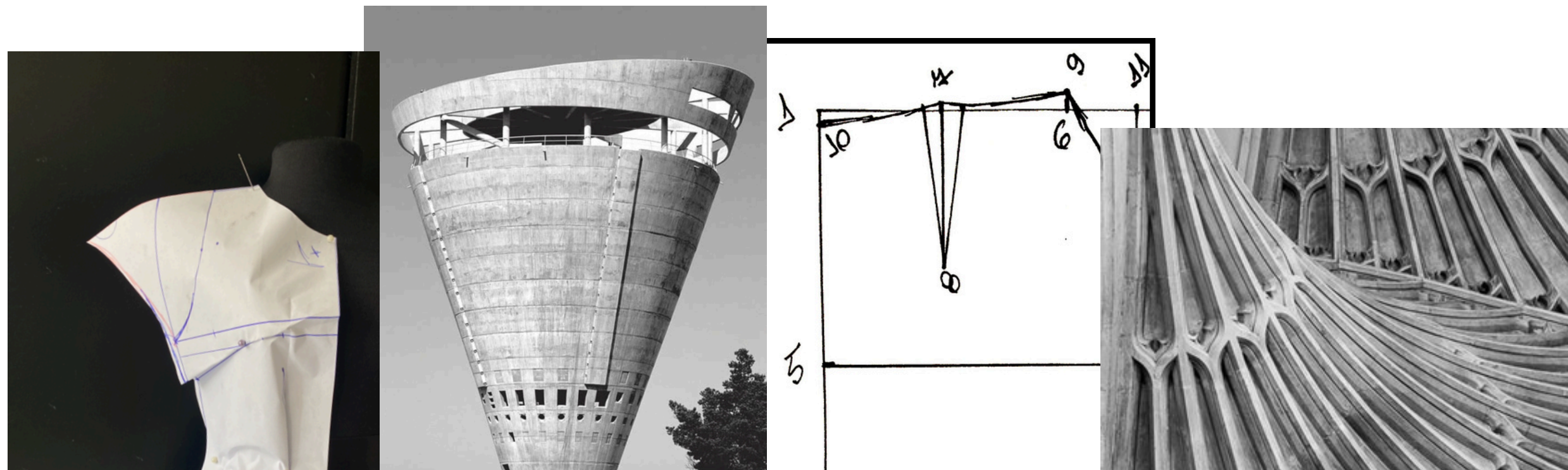
It became clear that raw concrete is not the abstraction of the decorated, but its origin. Bringing garments off the page is art, but the raw and cold foundation is pattern making. Every ornamental detail in architecture or fashion can only exist in a piece that, at some point, was just a square drawn on brown paper.



SUPREMA PELE

This same logic can be seen in the moulage of leather. The material is dense and resistant, yet still capable of taking organic shapes. Those properties combined with its unique origin -the skin- create an atmosphere of grandeur, like the concrete in Brutalism, and the objectivity of suprematism.

The moulage and pattern making of leather speak for themselves. Like Malevich's "The Black Square", form and essence are straightforward and absolute. The collection Suprema Pele was born at the intersection of rigidity and creative freedom. Here, foundation and precision are the starting point of imagination, not its limitations.



SUPREMA PELE

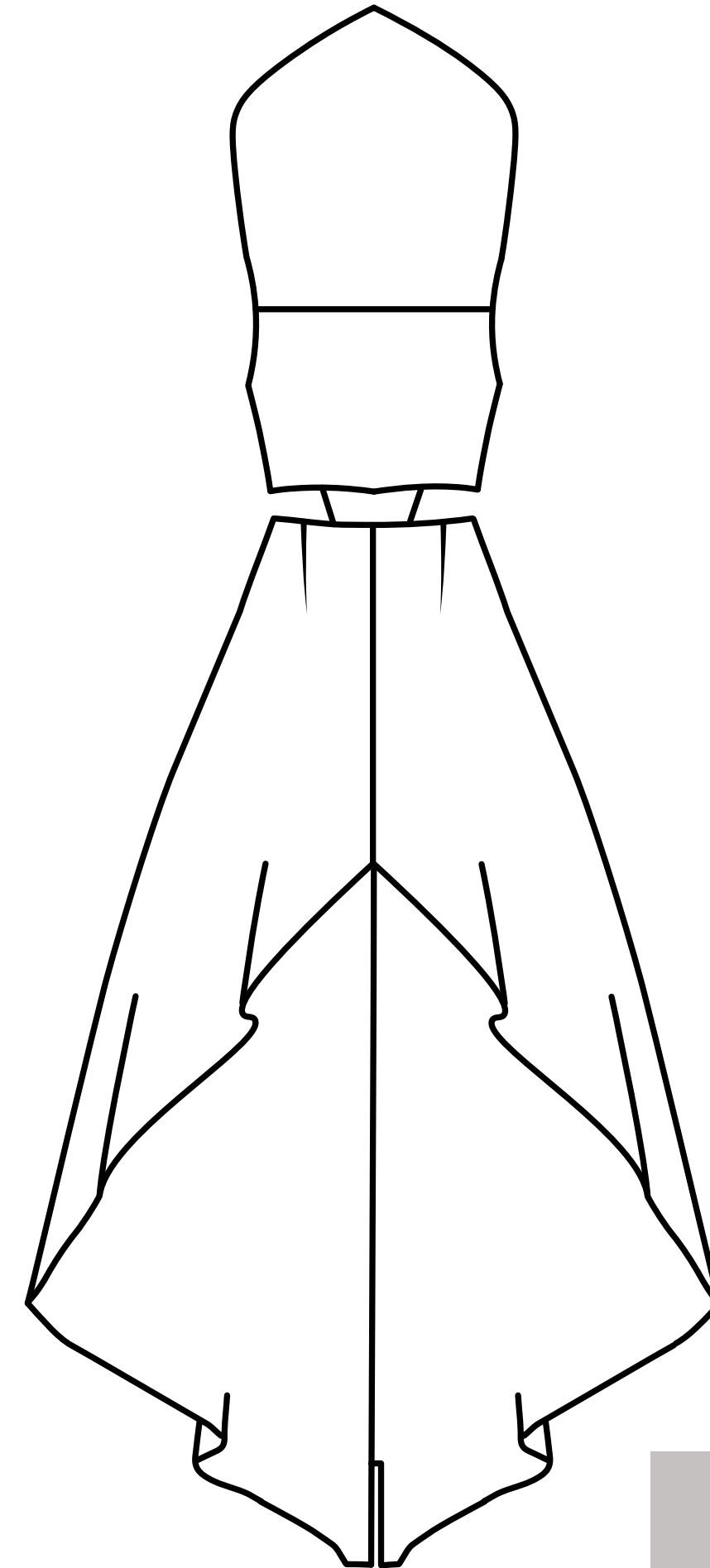
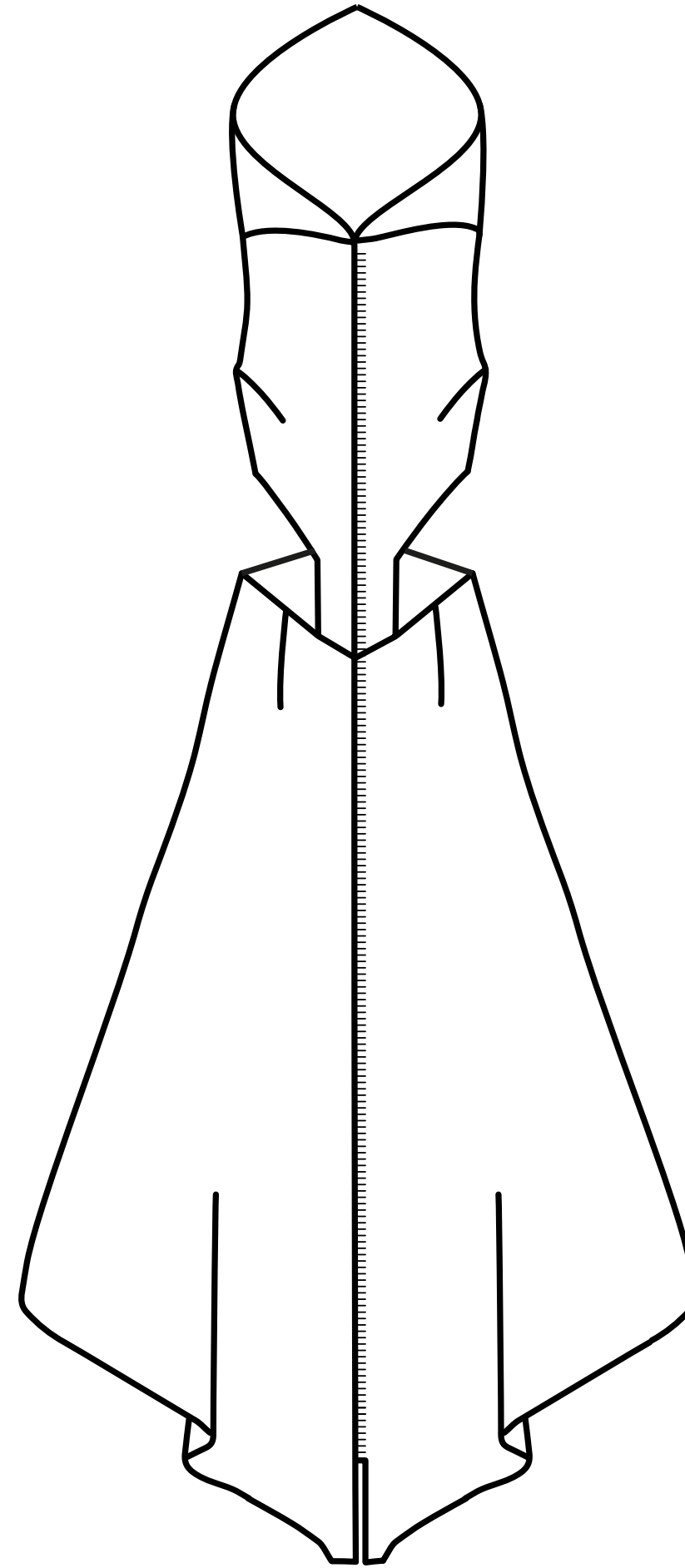
The collection

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LOOK 1

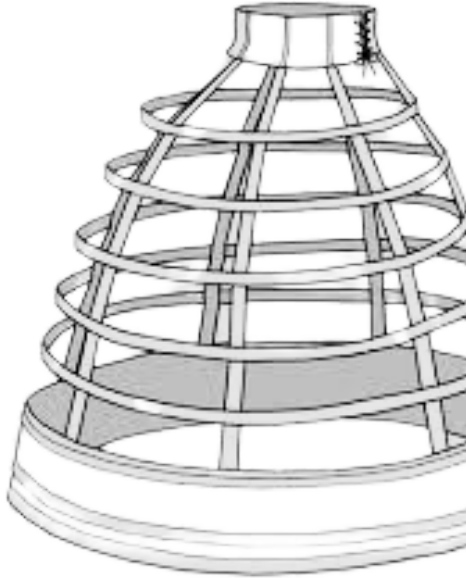
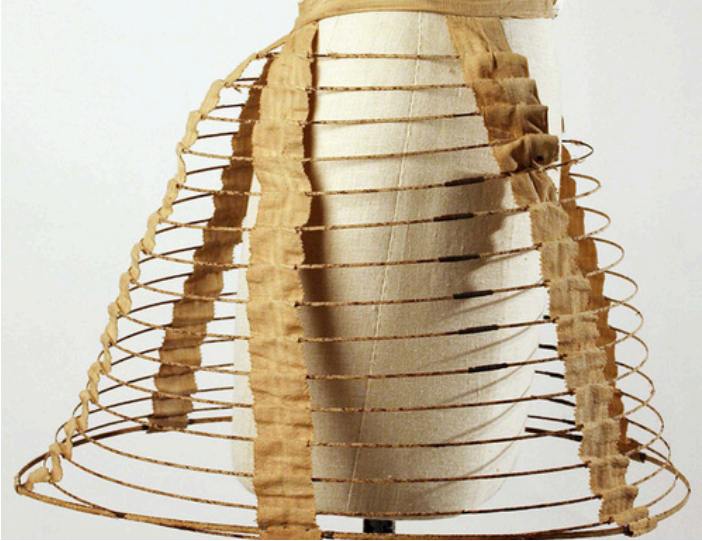
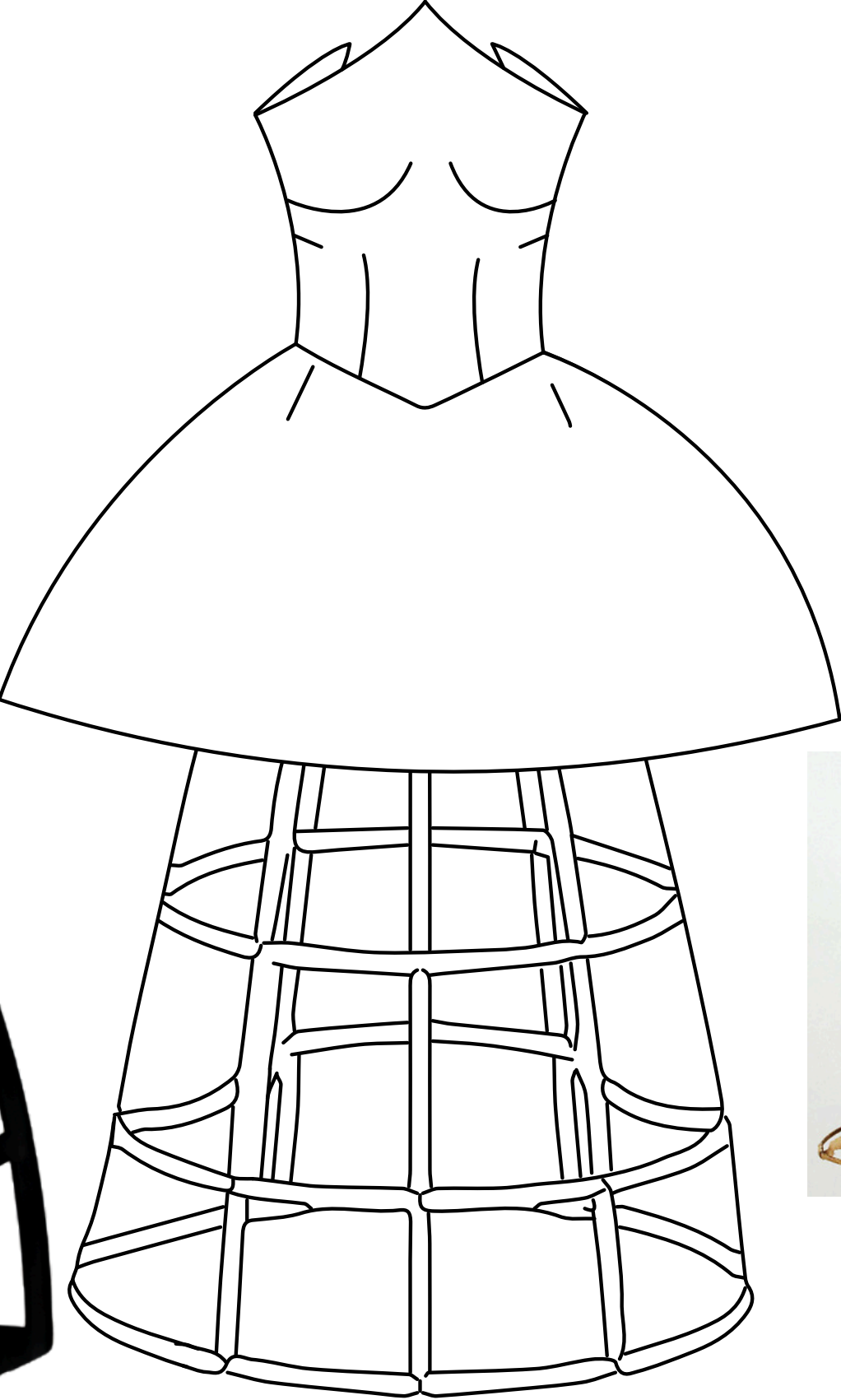
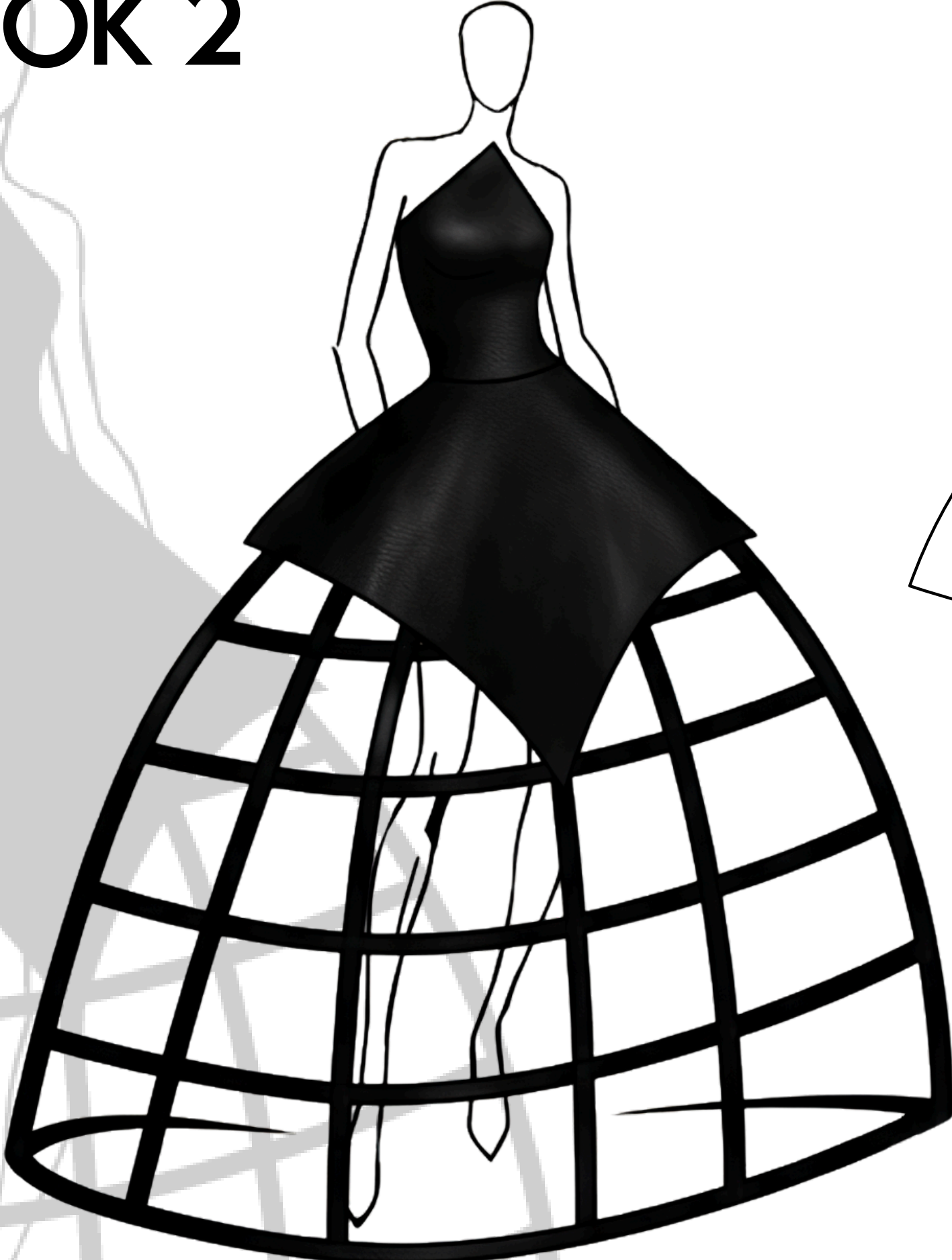
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Notions & Materials:

- 1 meter size 3 separating metal zipper

LOOK 2

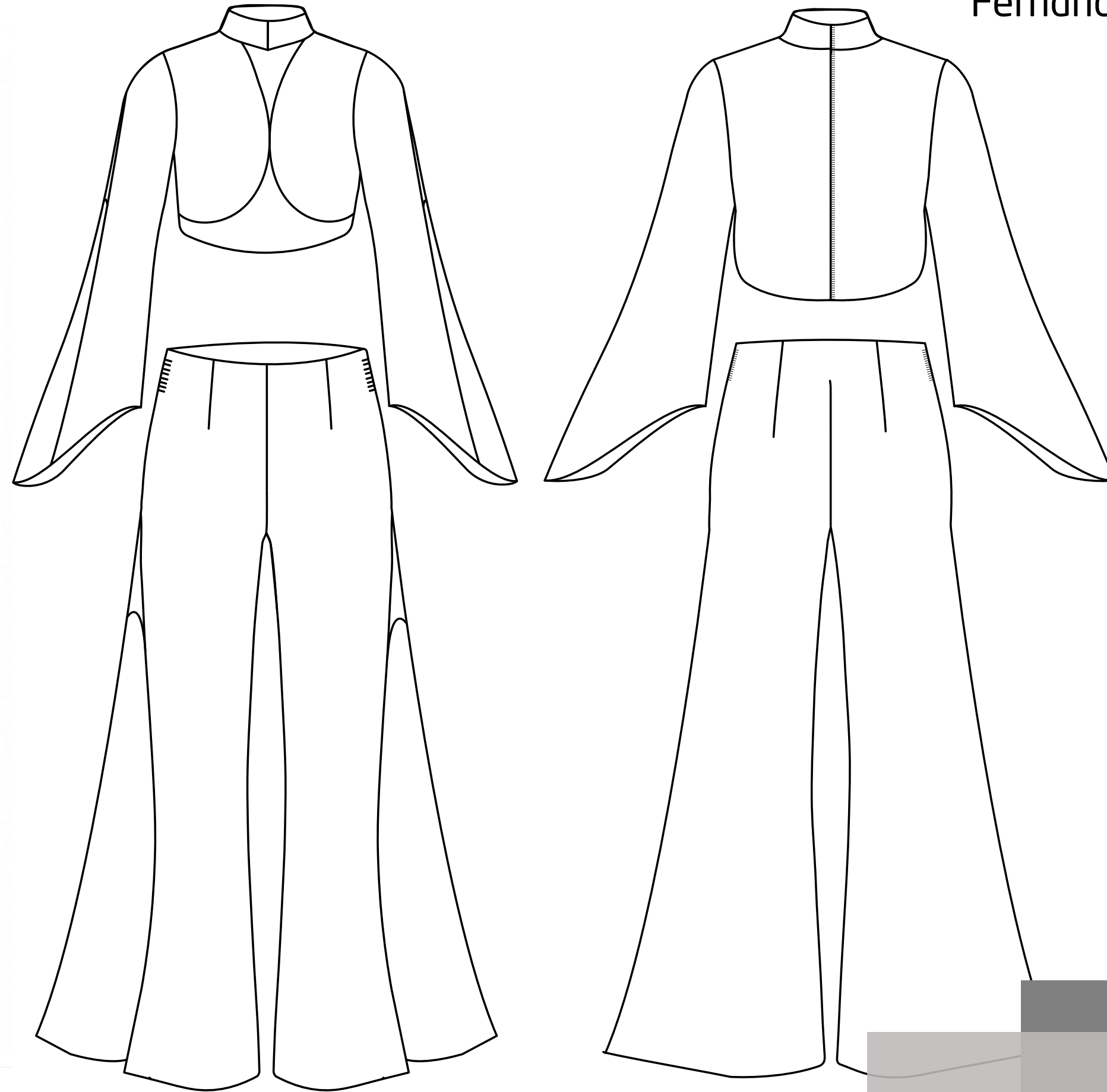


Notions & Materials:

- Crinoline boning (for a crinoline cage), 2 m x 5 cm; leather, 2 m x 5 cm, topstitched onto the crinoline
- 35 cm invisible zipper on the side.

LOOK 3

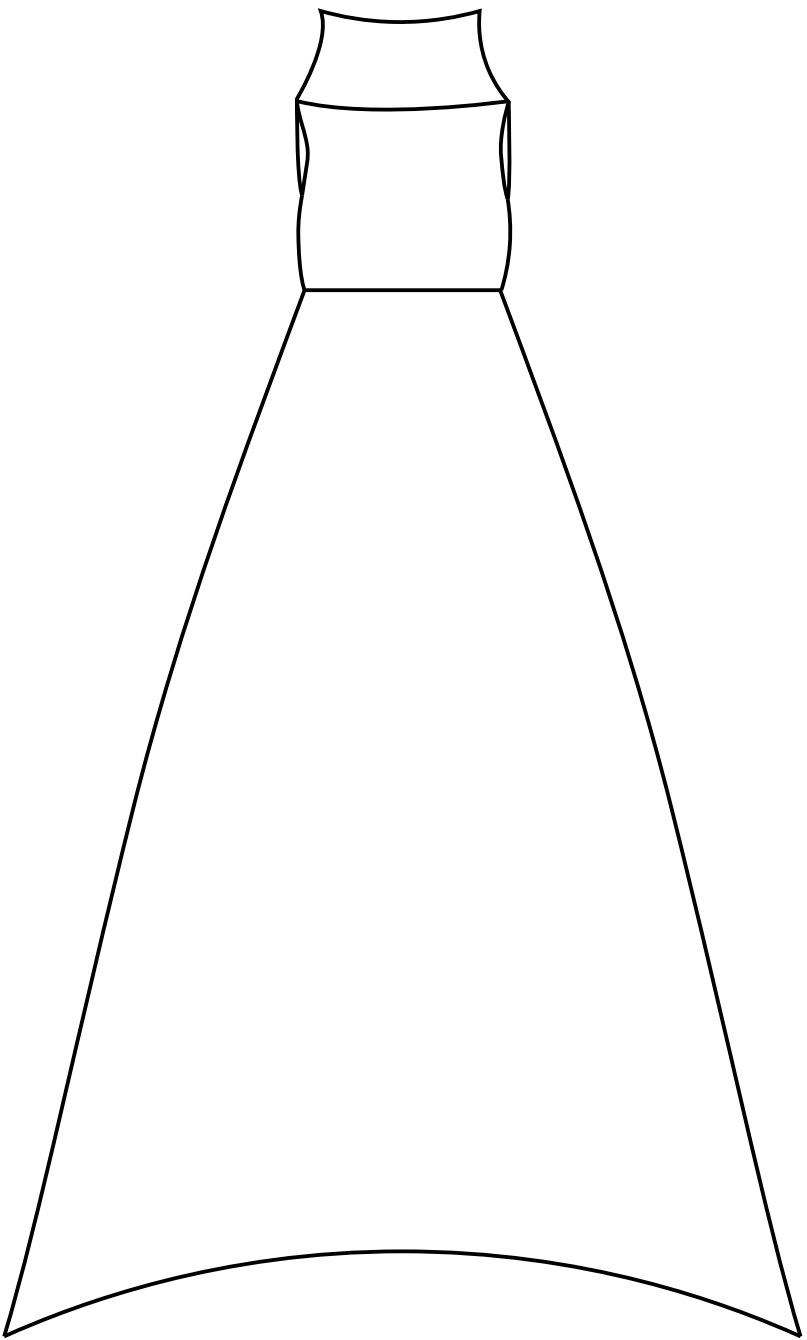
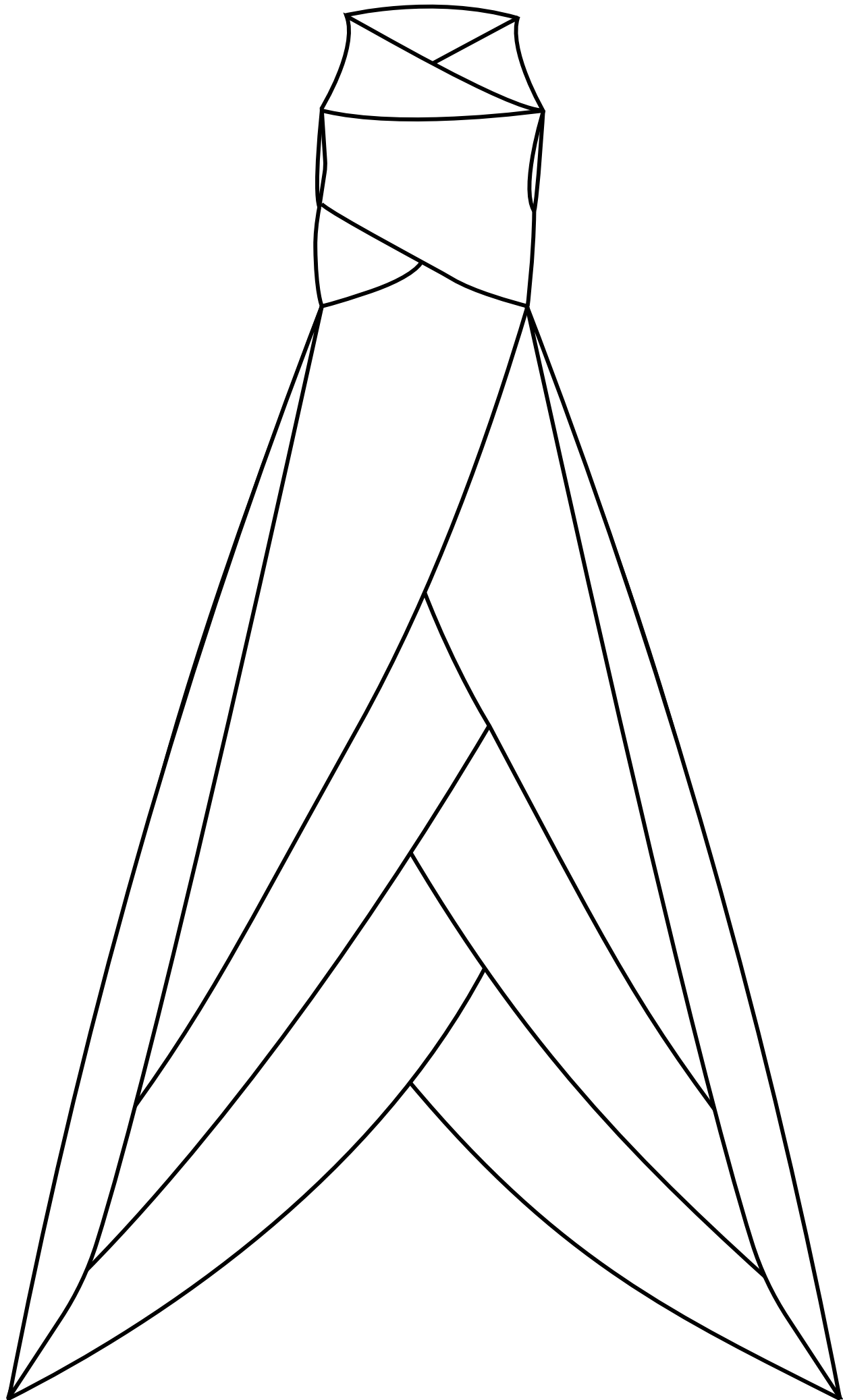
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Notions & Materials:

- 2 metal fixed zippers (18 cm, nº3) on the pants;
- 1 separating metal zipper (45 cm size 3) on the top

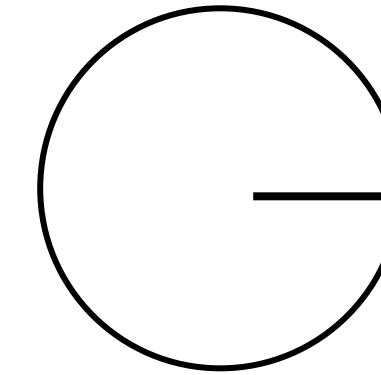
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LOOK 4

- Notions & Materials
- 35 cm invisible zipper on the side.

CONSTRUCTION PROCESS



The creative process began with moulage using Kraft paper. Even though the traditional technique is done with fabric, the goal was to simulate leather—and therefore, the combination of its properties: a blend of malleability and toughness that integrate without one canceling out the other.



Initial patterns

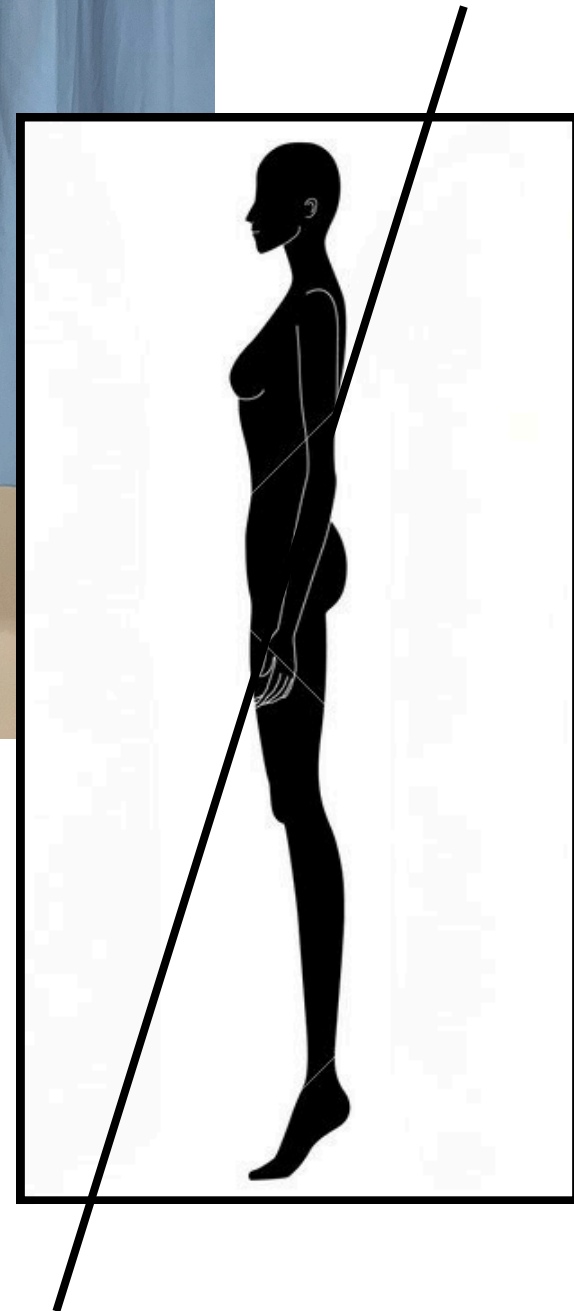


First attempts and adaptations



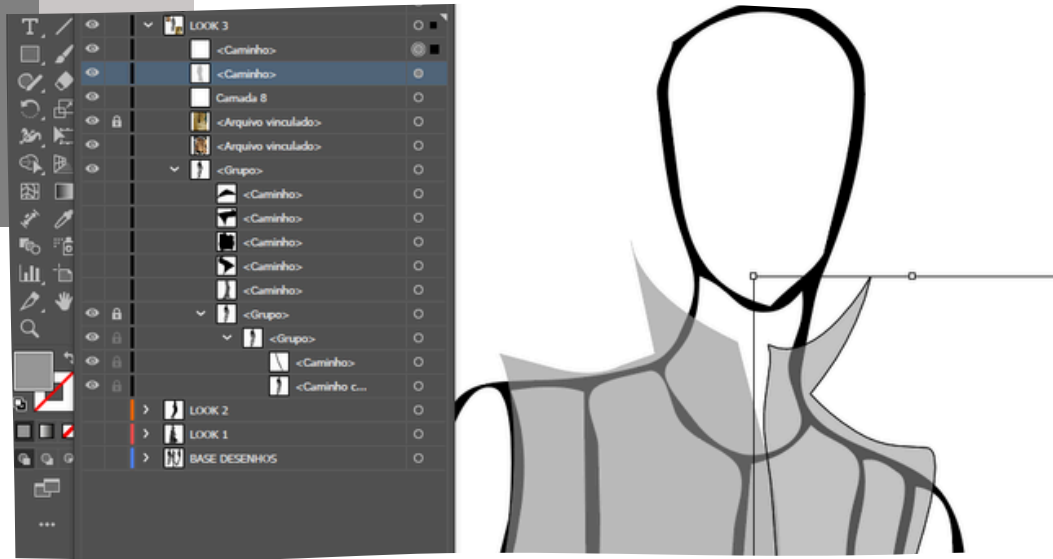
Adaptation of patterns and cuts



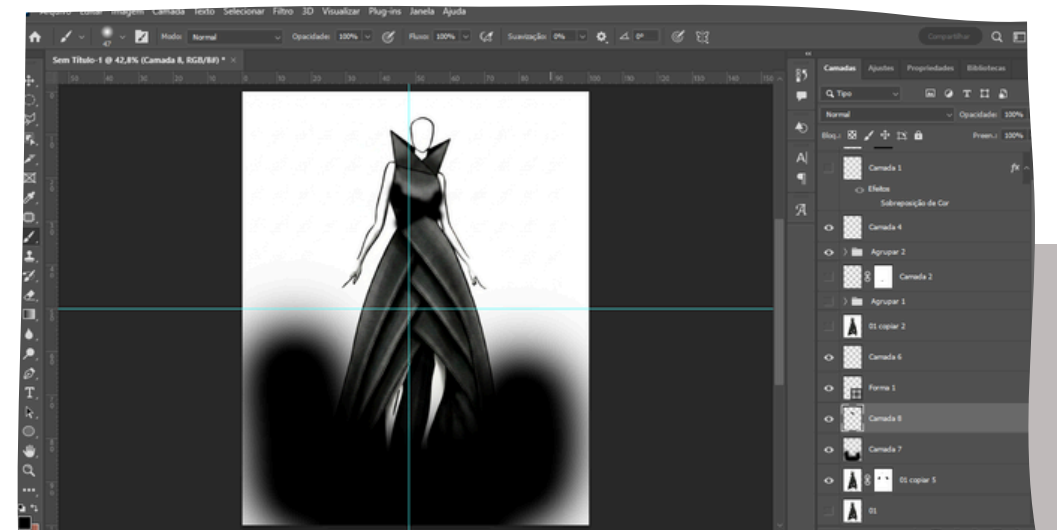
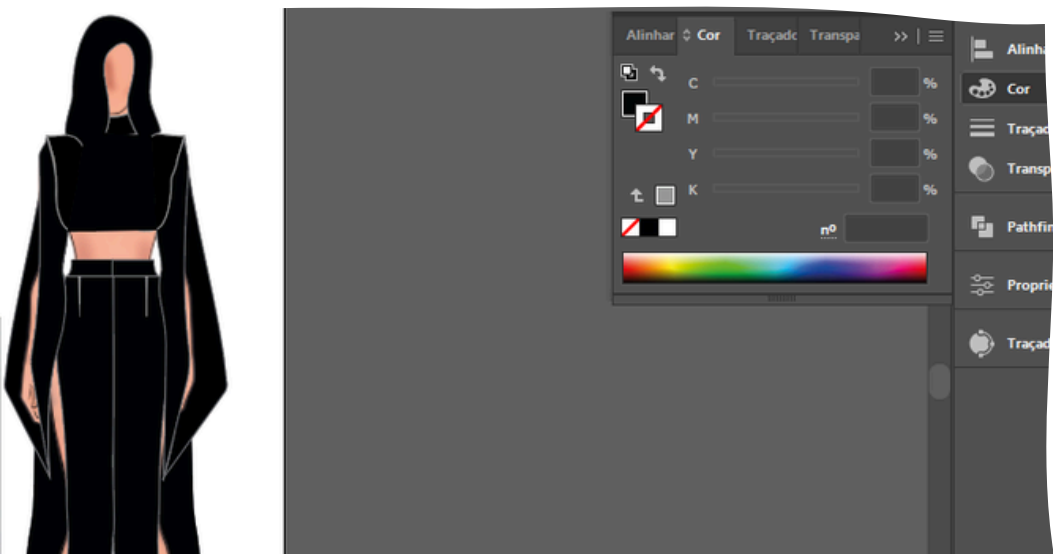
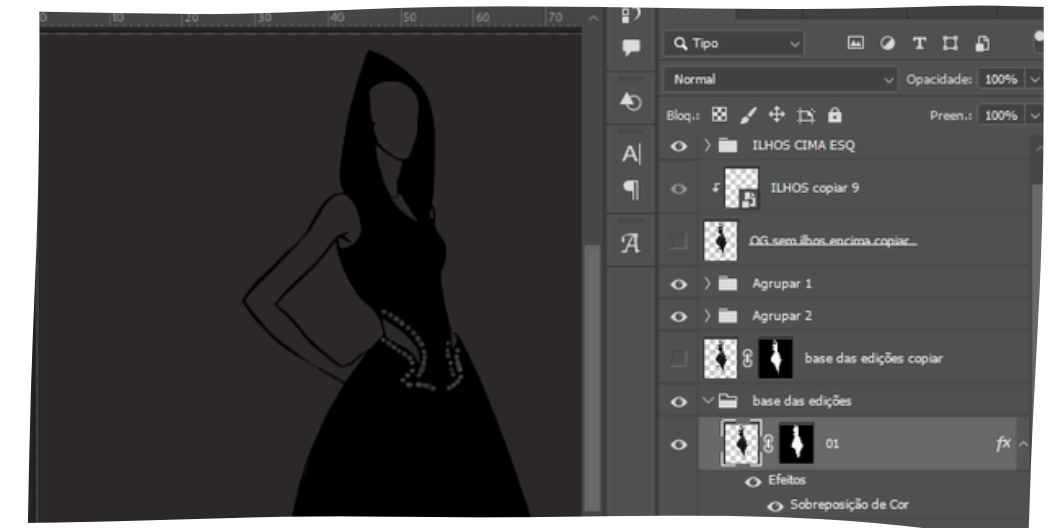
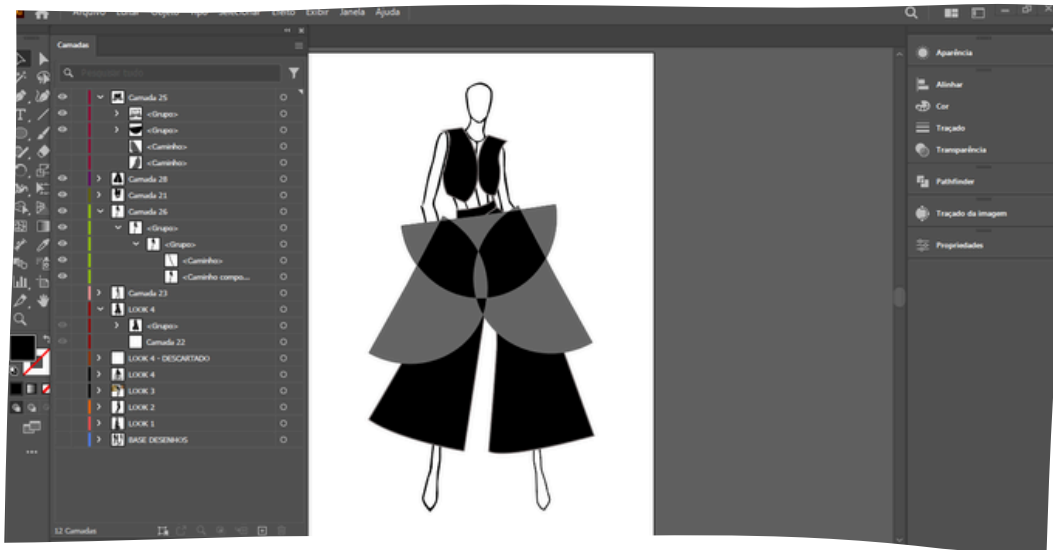
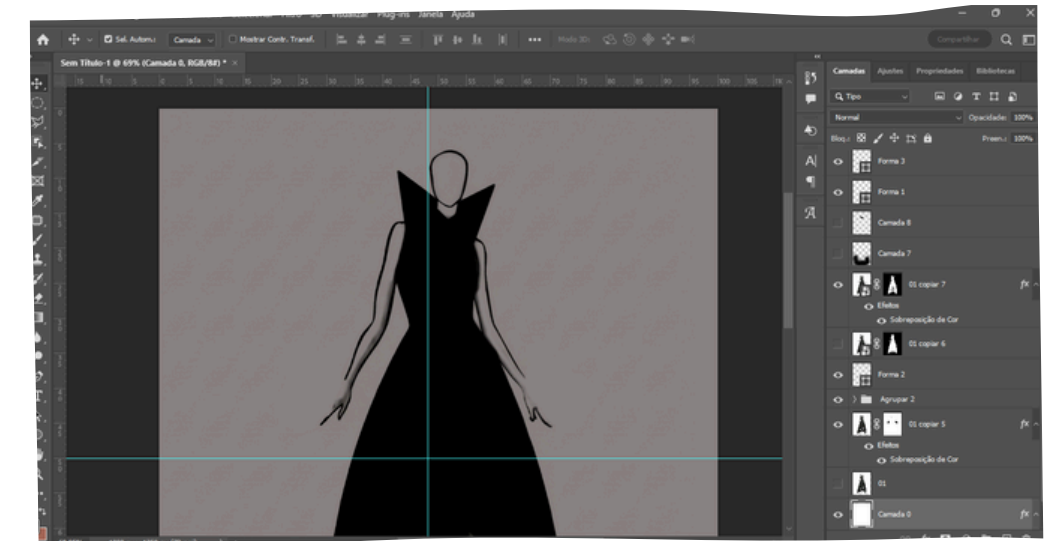


INITIAL RESULTS

The idea was to play with the garment's proportion, creating a diagonal line that ran from the top of the head to the tips of the toes. To achieve this, from that point on, the pattern was redone with straighter lines on the outer edges.



Once the design of the main piece was established, the others came through experimentations. The software Illustrator was used to study, create and develop the shapes presented in Brutalism and Suprematism. Later on, Photoshop was used to draw depth and apply the textures of leather.



**FINAL
PROTOTYPE**

