



TRANSFORMATIVE
FASHION SHOWCASE

OCTOBER 7, 2023

BY ROCKY MOUNTAIN COLLEGE OF ART + DESIGN



TRANSFORMATIVE FASHION SHOWCASE

The RMCAD Fashion Design Program is excited to host its annual showcase where graduating seniors and students will display their talents and creative directions. This **FASHION SHOWCASE** expresses the uniqueness of each designer's creativity, storytelling, and passion behind their collections.

TRANSFORMATIVE FASHION SHOWCASE: a marked change in someone or something, a change in perspective, or transformation. Transformative as described by WGSN in the Active Forecast A/W 24/25 is reflecting a world of constant flux, products that can adapt, transform and augment the human body, erging advancements in technology such as tech wearables, 3D printing and AR (augmented reality) filters. You can also think about what transformative means to you, how has your life been affected by transformative times or moments. Come and see how each of our up-and-coming student designers have interpreted this theme in their own creative way for their Transformative inspired designs.



Design by Jamey Hernandez from
the Gather segment of the 2021
RMCAD Fashion Showcase.

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ROCKY MOUNTAIN COLLEGE OF ART + DESIGN
1600 Pierce Street | Lakewood, CO 80214
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ORDER OF EVENTS

TRANSFORMATIVE FASHION SHOWCASE

ZACHARY
MICK

JORDAN
TRIGG

DASHA
CHAVEZ

GARRET
SHIVELY

DAVID
KALONJI

COOPER
LAFFINS

SENIOR FASHION SHOWCASE

FLOYD
MORING

JUSTIN
MORALES

MADI
CORBETT

MADICORBETT

DESIGNER STATEMENT:

As a designer, I like to focus on historical pieces, not only in the inspiration for my designs but also in my philosophy. As an anarchist and amateur historian, this is how I approach the world of fashion, with sustainability in mind, including reuse and dead-stock, and also the philosophy that clothes should fit and adorn the wearer.

I take inspiration from the vast wealth of knowledge presented to us from generations past that most ignore. Historical fashion was not ignorant and in fact was smarter in some ways in its concept than our modern fast fashion's disposable culture.

Tailoring to fit, patching and repair, and resizable garments will be a large part of my brand, as well as custom sizing. Dead-stock and second-hand fabric will be the cornerstone to my brand. My designs exhibit my desire for a better world and more ethical fashion industry.

The concept for my collection is about how we as people are not made to last forever, and neither are the garments we use.

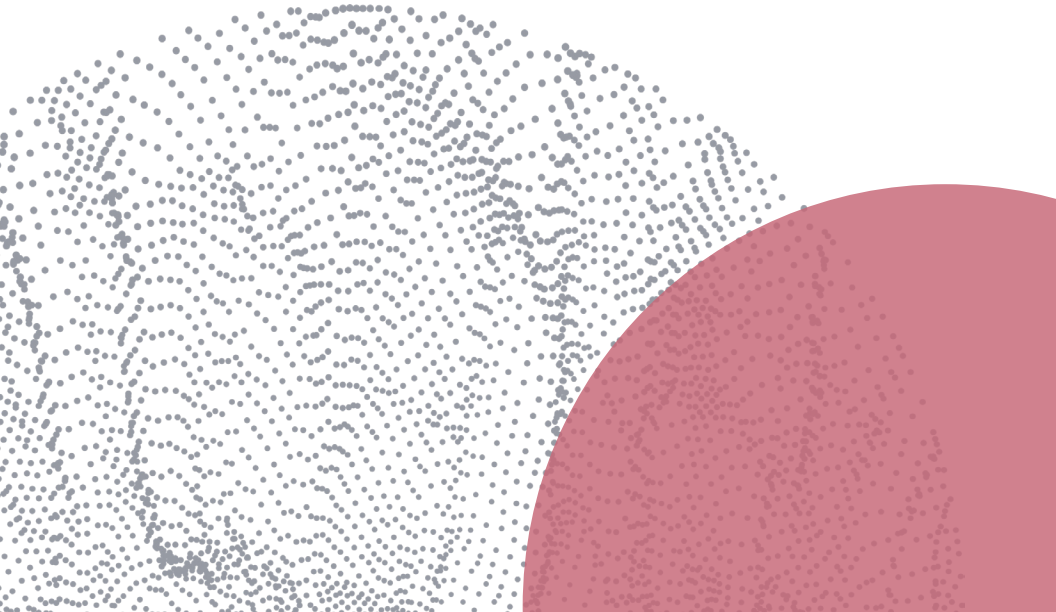
Death is inescapable. Even if we try to ignore it, it will come for us all eventually. How everyone reacts to death in their life is different. But there is still a connection within us all as humans, as we remember those important to us in different ways. Whether it be charms or bones, graves, or omens, we try to keep those who have departed with us as long as possible. Everyone has their own way of grieving, but there is still an overarching Spiritual feeling to losing someone important in your life that makes you care enough for rituals.

Clothes and textiles are slightly more long lived than we are, but they succumb to the same things we do. Rot, lack of care, cuts and stitches, stains, and eventually hopefully consumed back into the earth. Fashion is not archival in the way other art forms are. I specifically wanted to play with the more fleeting of these surface treatments and fabrics.

JUSTIN MORALES

DESIGNER STATEMENT:

For this collection, I was inspired by a lot of things, and managed to narrow it down to the idea of identity, alter-ego, and true self. My collection is titled “PERSONAlity”. Another form of inspiration for my collection was my favorite Japanese Pop Group: Perfume. They have been a big influence in my life ever since I have started fashion. I took a colour scheme with this collection to pay homage in their liking with what they have given me inspiration with! The looks have a simple design to them with subtle hints of avante garde to show normality, and then a transformation of the look to show its “true self.” I wanted to reflect that behind each person they have a personality, an alter-ego, or a true self that they can’t seem to let out. I made the looks include some small imperfections to show that we all have them. With these little imperfections, they’re the ones that makes us, us!



FLOYD MORING

DESIGNER STATEMENT:

As a designer, I have always been drawn to outlandish and larger-than-life concepts. I take inspiration from drag performers and other pioneers of avant-garde fashion. I strive to create statement pieces that don't conform to the boundaries and limitations of gender. I believe that the ability to express oneself through fashion is one of the greatest privileges we have, and we shouldn't have imaginary rules dictating what we can wear.

COLLECTION STATEMENT:

Mycelia is inspired by fungi and the purposes they serve the ecosystem. Fungi break down dead organic matter and absorb the nutrients within to repurpose for new life. Death is terrifying for many, seen as an absolute end. But it really is just a small step in the circle of life. This collection is a love letter to the fleeting nature of life. It imagines what we might look like in the halfway stages of decomposition. Using silks, organza, velvet, and tulle, I represented the process of becoming one with the Earth. Swallowed whole by mushrooms, consumed by mold, and used as a host for plants. Our bodies will provide a way for a new life, just as we walk a path paved by the bodies before us.



A top-down view of a wooden table covered with fashion design sketches. Several pieces of paper feature hand-drawn illustrations of women in various styles of dresses and blouses, some with plaid and floral patterns. A large, semi-transparent green circle is centered over the sketches. In the background, there are sewing supplies: a clear plastic container filled with pins, a purple fabric bag, and a purple container. A green highlighter and a pair of scissors are also visible.

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UP-AND-COMING STUDENT DESIGNERS

DASHA CHAVEZ

The transformative concept connects to my collection with the idea of moths eating away at the fabric fibers, which create holes in the garments. I incorporated the idea of moths eating at the fibers from the fabric by using the textile technique of crocheting/knitting. The crocheting/knitting technique provides a visible representation of how moths are attracted to natural fibers such as silk, mohair, cotton, and wool. With the holes, it resembles a natural distress effect that resembles a new transformation to the garment with what the moths have created.

ZACHARY MICK

“The paradox of trauma is that it has both the power to destroy and the power to transform and resurrect.” - Peter A. Levine. This collection, “Weighted” explores the heavy transformation one undergoes after a traumatic experience. Trauma can coerce one into isolation and the blankets of one’s bed can offer an alluring escape. These consolatory textiles act as a futile protection from this sudden cognitive shift. This is dramatized as models drag blanketed garments down the runway. As this collection explores the weighted mental state of the transformed, garments physically weigh down and constrict, juxtaposing the familiar comforts of home with the heaviness of healing. By using hand-dyed fabrics, garments are accented with details of bedroom linens, including quilting, crochet, and fringe. Desaturated fabrics dyed in an irregular, ragged pattern further communicate the mental wear of the scarring event. The collection works to pull the observer into the emotional headspace following a traumatic incident, an intimate moment of healing as one is transformed by literally and metaphorically building a barrier between themselves and the world. In the midst of transformation, one can find themselves stuck, dragging along the memory of what changed them. However, this experience has the potential to propel one to reopen themselves to the world as carrying a weighted blanket around only drags one down.

DAVID KALONJI

My collection is titled “amélioré” which is French for ameliorate. Ameliorate is to make something better. The idea is interpreting transformation through healing which involves recognizing positive changes in my physical, emotional, or psychological well-being. Look for shifts in your mindset, emotional resilience, and overall sense of wellness. To reflect on how the things like family, religion, friends, and hardships have affected my thoughts, behaviors, and outlook on life but most importantly how they made me better and helped me get back up in times of distress. It’s important to remember that healing is a personal journey, and the signs of transformation can vary from person to person.

UP-AND-COMING STUDENT DESIGNERS

GARRET SHIVELY

“Causing or able to cause a change” is the definition of transformative. In order for one to be transformed, they have to be open to or fluid to the forces that pull them in a new direction. Those forces will require one’s mental flexibility and a fresh outfit to facilitate the change. The garment I have prepared for the collection is a streamlined dark silhouette made from polyester/elastaine blend fabric. The minimalist appearance gives a sleek impression to those who view it and supplies a clean confident look to the one who wears it. The polyester/elastaine blend fabric is designed for flexibility giving the garment an increased range of mobility to tackle whatever physical barriers a person may face. The sleek silhouette and flexible fabric paired together create an optimal tool to aid to one in whatever change is taking place in their life.

JORDAN TRIGG

My concept “REFLECTIONS OF SELF FROM THE UNDERWATER ABYSS” is an examination of the human experience as represented by the dark abyss in the deep trenches of the ocean. Though this darkness may appear as an empty, endless, often terrifying void, the creatures that inhabit the underwater abyss prove that life is possible in the pressurized inky blackness where few other things could otherwise survive. As such, my collection will use this to allude to human perseverance, and how it is mirrored in such an inhuman environment. In the deep, the creatures have evolved to glow as a means of survival. This light transforms the darkness into a habitat instead of a void. The challenger deep, the deepest part of the ocean, is a treacherous landscape of endless floating through emptiness. Oudenophobia (from Greek ouden, meaning “nothing”) or nihilophobia (from Latin nihil, meaning “nothing”) is the fear of nothing. The void-like abyss represents fear, a lack of hope, or a lightless perspective on life. Evolution and transformation are seen through perseverance and adaptation to this dark and abyssal void. These deep sea creatures must be the way they are to survive, any other way and their environment would kill them. People are inherently the same, the ways we adapt and change, glow if you will, are what keep us alive and help us to fight off fear of the unknown and allow us to better navigate the void.

COOPER LAFFINS

This collection was inspired by subtle transformations of form and of idea. Capturing the static shapes of material in motion, and observing the grey area in which change takes place. As fictional tales are recounted, I find it fascinating how they undergo unintentional rewriting, with small inaccuracies eventually resulting in new stories. Titles, settings, and characters remain, but the in-between is always being manipulated by our memory. “I hadn’t reread the tales in years, and perhaps I had never really read them, having merely absorbed them from the air around me, where they abide like a haunting cultural mist.” I’ve likened this sort of quiet transformation to the abstract movement of physical materials - such as the fluidity of a flag on a pole or scaffolding writhing with protective fabric. The shape of the fabric takes on a sculptural quality, disregarding its function. These transformations take place despite the subject - the material itself - remaining unchanged. These ideas were instrumental in guiding my design choices for these four looks - viewing the shape of the fabric as a medium of its own, and finding styling cues within the fantasy of Grimm’s fairytales. This process resulted in garments that conceal and insulate the wearer with excessive layering, the use of understructures that stretch and manipulate the shape of the models’ bodies, and the suspension of fabric - as if captured within an arc of movement.

THANK YOU

TO EVERYONE WHO MADE THIS POSSIBLE

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Fashion Design combines technical ability and aesthetic understanding with key business skills, state-of-the-industry technology, and consumer culture to turn your artistic vision into a wearable reality. In this program, you'll learn how to achieve a successful career in the fashion industry through courses that cover the history, tools, and techniques used by industry professionals. When you graduate from RMCAD with an innovative portfolio, you'll be ready to set trends and advance in your field.

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AFTER GRADUATION

Our alumni have the opportunity to launch exciting careers all across the fashion stage. Whether your interests lie in couture fashion, eco design, accessories, or another specialty, a degree in Fashion Design from RMCAD will help you set you apart and be prepared for the rigor and excitement of the fashion world.

WHAT WILL YOU STUDY?

RMCAD's curriculum will provide you with the versatile education needed to express your creativity through clothing and make waves in the fashion industry. In this program, you will learn:

- Essential skills like draping, pattern drafting, garment construction, and textile science
- The basics of product development, sales, and marketing to gain an understanding of consumer culture
- How to use industry technology and develop technical skills in the studio

CAREER OPTIONS

- Stylist
- Print Coordinator
- Textile Designer
- Technical Designer
- CAD Artist
- Graphic Fashion Designer
- Product Design
- Product Development
- Production Manager
- Design Assistant
- Fashion Designer
- Trend Analyst
- Pattern Maker

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ABOUT RMCAD

Founded in 1963, Rocky Mountain College of Art + Design is an accredited institution of higher education that offers degree programs focused on the arts, design, education, technology, and business. RMCAD serves its students from a 23-acre campus in Lakewood, Colorado, but also virtually, as a leader in online education for more than a decade. RMCAD offers courses taught by practicing industry professionals; an intimate learning environment; multimedia-rich online classes; and a beautiful historic campus. The school strives to allow artists and designers to find their voice, discover their own paths, and thrive as professionals.



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