

A woman with dark hair pulled back, wearing a black, textured, high-collared dress. The dress has a complex, wavy, and ribbed texture. The text "THE HUNGER GARMS" is overlaid in white, bold, sans-serif font across the center of the image.

# THE HUNGER GARMS



A catwalk collection can only truly succeed in captivating the audience if it embodies an ethos that is intertwined so compellingly into the innovative designs that it surpasses itself to an entirely different level.

Similarly, in film, costume designing can only truly transmit with the audience if it is visually reflective of the plot, themes and character portrayal present in the film, to the point where the boundaries between fiction and reality are merely more than a passing thought.

Both Iris Van Herpen's 3D printed designs and the costuming from 'The Hunger Games' franchise succeed in incorporating the ethos behind the garments into their visual aesthetics, channeling the very inspiration from which they are derived. Iris Van Herpen's collections are inspired by intangible objects around us, interweaving intricacy and craftsmanship through the materials used, alongside inconceivable techniques of correlating handwork and technology together. The costumes featured in 'The Hunger Games' franchise also embody this craftsmanship of ethos and technique, where the dystopian nature of the film truly transcends into the garments worn by the characters. Judianna Makovsky, costume designer for the first film in the franchise, 'The Hunger Games', encapsulates the transformation of design into cinematic creation within her designs, breathing life into the fictional fantasy from which they originate. "I looked at designers from the '30s to the '50s and tried to figure out a way for the costumes to have their own look, but also maintain the feeling of that era. It's important that the audience can relate to the character, and it's hard to do that when it's in some sort of alien world."

Katniss' District parade jumpsuit in 'The Hunger Games' and Iris Van Herpen's 'Radiation Invasion' collection in 2009 offer pertinent similarities through the inspiration behind each design. Both are inspired by elements of the world surrounding us, elements that may perhaps go unnoticed to those who do not look further than that which the eye can see.

'Radiation Invasion' is inspired by invisible radiation waves,



which is channeled into the designs through flickering designs, reflective pleats and rays of lights that appear in waves around the designs to convey the emission of energy, insinuating how the electromagnetic waves would appear. Makovsky's intention for Katniss' 'Girl on Fire' costume was to exemplify the coal-mining background that is so prevalent to District 12, using a "novelty stretch fabric with this embossed plastic on it... something that would have this incredible silhouette and have the shine of coal." In the film, the costume gives off flames to represent the hot, burning coal which creates a link between the two designers through more than just their glossy, high-necked, refined silhouette aesthetics; it shows how the ethos behind each costume is tightly integrated into the design.

Trish Summerville continued to integrate character and fictional circumstances into the costumes in the sequel, 'Catching Fire', building emphasis on the Capitol's ornate aesthetic. She collaborated with Alexander McQueen to truly encapsulate the eccentricity of the Capitol, where she refers to Sarah Burton as being "so generous with the pieces that they let us borrow." She continues, "We mainly used them on Effie, because it was very fitting for her. The silhouettes and the shapes worked really well for her character." Effie is always dressed in prestige, lavish dresses that symbolize power and eccentricity, as shown in her ruffled, lavender Alexander McQueen dress. Through extortionate amounts of ruffled, voluminous and an almost weightless material – which physically consumes the wearer – it offers an implication of dominance, epitomizing the exuberant lifestyle of the Capitol's inhabitants.

Manipulation is one of the main themes in 'Catching Fire', with regards to the Capitol, who indulge in their lavish lifestyles in the highest district at the expense of the poorer districts beneath them, seeking entertainment in watching children kill one another in an annual fighting arena. Iris Van Herpen's 'Refinery Smoke' collection in 2008 – inspired

# "ELIZABETH BANKS, WHEN SHE'S PUTTING ON HER CLOTHES SHE INSTANTLY, JUST INSTANTLY, TURNS INTO EFFIE"

by smoke produced by refineries – embodies these characteristics through aesthetics, technique and manipulation of materials. By turning metal threads into a soft material, combined with mesh and netted fabric, she visually reflects the idea of industrial smoke through the manipulation of materials, showing again how the concept behind the designs bear similarities in more ways than just visually.

Power is another main theme associated with the Capitol, and Summerville's incorporation of this within the costume designs does not go unnoticed. Through the use of high necks, voluminous shoulders, 3D scaled embroidery and an abundance of ruched designs of a floral and charming nature; a sense of irony is cast upon the sadistic approach of the Capitol's upper class inhabitants, but also a sense of the power and manipulation they cast over the other districts. What with the Capitol's reigning power and supremacy over the other districts, it seems fitting that Iris Van Herpen's collection too embodies this through the exploration of the power of electricity and movement in her 'Voltage Haute Couture' collection. The collection is about exploring the electricity of the body, with the intention

of conveying the power and movement through the provision of sharp edges, jagged symmetry, harsh cuts and designs that symbolize electric currents, portraying the tangible nature of it but primarily, the power it maintains.

Through incorporating Effie's character into her costumes, Trish Summerville succeeds in maintaining the utmost reflection of character, "Elizabeth Banks, when she's putting on her clothes she instantly, just instantly turns into Effie! And her body kind of changes and when she's posing... and she doesn't have the hair or makeup on or anything!" Effie Trinket is the essence of the Capitol, wearing extravagant dresses that cinch in too tight at her waist, heels that are so high that walking becomes difficult, completed by borderline ridiculous – yet visually alluring – hair and makeup styles to accompany her prim nature. This, combined with her power-driven characteristics, can be compared to the very electricity that forms the inspiration behind Iris Van Herpen's collection, yet again emulating 'The Hunger Games' provision of both post-apocalyptic poverty and priming to perfection.

