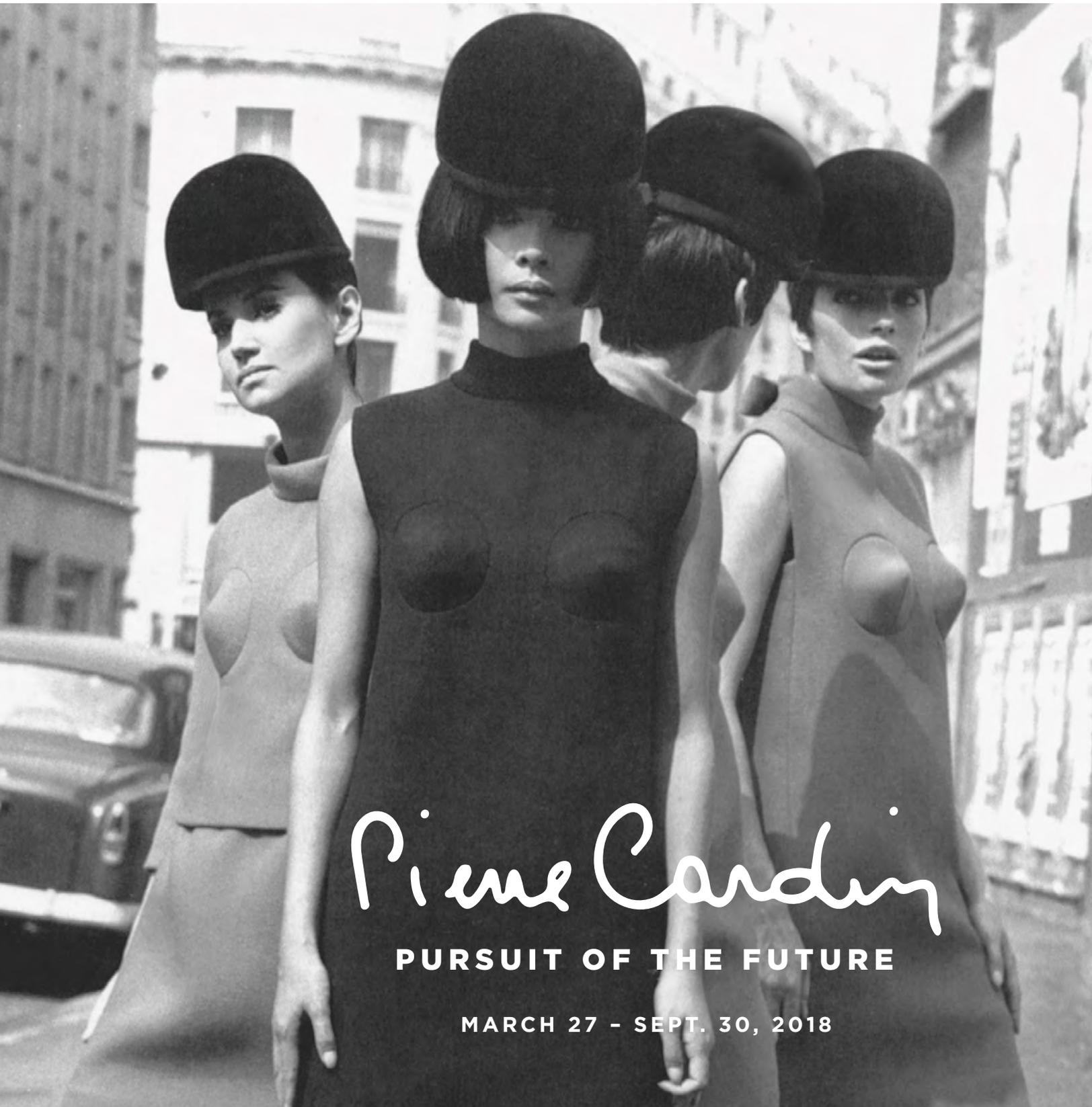




CURRICULUM GUIDE
GRADES 9 - 12



Pierre Cardin

PURSUIT OF THE FUTURE

MARCH 27 - SEPT. 30, 2018

SCAD: The University for Creative Careers

The Savannah College of Art and Design is a private, nonprofit, accredited university, offering more than 100 academic degree programs in more than 40 majors across its locations in Atlanta and Savannah, Georgia; Hong Kong; Lacoste, France; and online via SCAD eLearning.

With more than 37,000 alumni worldwide, SCAD demonstrates an exceptional education and unparalleled career preparation. The diverse student body, consisting of nearly 14,000, comes from across the U.S. and more than 100 countries worldwide. Each student is nurtured and motivated by a faculty of nearly 700 professors with extraordinary academic credentials and valuable professional experience. These professors emphasize learning through individual attention in an inspiring university environment. The innovative SCAD curriculum is enhanced by advanced professional-level technology, equipment and learning resources, and has garnered acclaim from respected organizations and publications, including 3D World, American Institute of Architects, Businessweek, DesignIntelligence, U.S. News & World Report and the Los Angeles Times.

For more information, visit scad.edu.

Cover Image: **Pierre Cardin**, cocktail dresses with conical breasts, detail, 1966. Photo © Archives Pierre Cardin

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About SCAD FASH

SCAD FASH Museum of Fashion + Film celebrates fashion as a universal language, garments as important conduits of identity, and film as an immersive and memorable medium. Situated within the SCAD Atlanta campus, SCAD FASH focuses on the future of fashion design, connecting conceptual to historical principles of dress — whether ceremonial, celebratory or informal — and welcomes visitors of all ages to engage with dynamic exhibitions, captivating films and educationally enriching events.

Fortified by the university's strong global presence and worldwide connections to renowned contemporary fashion designers, filmmakers and creative professionals SCAD FASH is an integral part of the SCAD educational experience.

Like the award-winning SCAD Museum of Art, SCAD FASH serves as a teaching museum and creative resource for students of all ages and a wellspring of inspiration for visitors. Through programming that engages the university's broad array of academic disciplines, SCAD FASH offers diverse exhibitions, films, installations, performances and events to enliven and inspire the greater community year-round. Each program is designed to engage and appeal to visitors with varied backgrounds and interests, from textiles and jewelry to photography and film. Past exhibitions include the work of designers Oscar de la Renta, Daniel Lismore, Carolina Herrera and Guo Pei. Photographic exhibitions include the work of

Jonathan Becker, Bill Cunningham and Omar Victor Diop. Exhibitions are accompanied by curated films designed to complement programming; past films include *Ovation for Oscar*, *The First Monday in May*, *The Leopard* and *Funny Face*, among others.

Within nearly 10,000 square feet of elegant and adaptable exhibition space, SCAD FASH brings a dynamic and distinct schedule of fashion-focused exhibitions and compelling films to the heart of Midtown Atlanta. Beyond its extensive gallery space, SCAD FASH includes a fashion resource room for the presentation of techniques and materials, a state-of-the-art media lounge for educational film and digital presentations, collections storage, and a new grand entrance and lobby. An additional 27,000 square feet of academic and studio space also surrounds the perimeter of the museum, providing students immediate access to the museum and its resources.

Throughout the year at each of its locations around the world, SCAD hosts a spectacular lineup of thought-provoking, sparkling, star-studded events that place art and design education front and center. SCAD FASH promotes valuable career-building connections and continues this rich tradition by affording students and professors across all disciplines the opportunity to celebrate works of wearable art and remarkable filmmaking, and to interact with the renowned and emerging visionary professionals who create them.

Left: From left to right: **Pierre Cardin**: long evening gown with geometric sleeve, silk, 1992; ensemble of coat with scalloped edge, capri pants and hat, wool, 1990; two-piece suit with anatomical appliqués, leather and wool, 1984. All items courtesy of Pierre Cardin.



About the designer

SCAD FASH Museum of Fashion + Film is honored to feature the designs of the legendary fashion futurist Pierre Cardin in *Pierre Cardin: Pursuit of the Future*, a major retrospective exhibition. A revolutionary force in the fashion industry for seven decades, the indomitable 95-year-old designer continues at the helm of his creative enterprises and has earned numerous accolades for his contributions to fashion and humanitarian causes. In 2008, Cardin was honored with the SCAD Étoile for his contributions to the fields of fashion and design, as well as his role in the historic restoration and cultural life of the medieval village of Lacoste, home to the university's study-abroad location in France.

Best known for his 1960s space-age style, Cardin has pushed the boundaries of fashion by exploring new materials and silhouettes. The exhibition presents nearly 70 iconic looks for both women and men from the 1950s to present, borrowed mainly from the Pierre Cardin Museum in Paris, and includes dresses from the SCAD Permanent Collection. Cardin has said, "The clothes I prefer are the garments I invent for a lifestyle that does not yet exist — the world of tomorrow." The exhibition celebrates Cardin's spirit and vision, both unwaveringly inspired by the future.

In addition to his contributions to fashion, Cardin is a design innovator whose accomplishments extend to

accessories, costume design, jewelry, product design, fragrances, furniture, theatrical production and more. The designer is also recognized as the first haute-couture designer to democratize design; in 1959, Cardin broke from tradition by debuting a runway show of affordable "ready-to-wear" clothes inspired by his couture lines. This move revolutionized the fashion business and made his designs accessible to a modern clientele.

Cardin has been the subject of several major international exhibitions including the Metropolitan Museum of Art, New York and Victoria & Albert Museum, London, and his garments are in important permanent museum collections worldwide. Three times he has received the prestigious Golden Thimble award for French haute couture, which rewards the most creative collection of the season (1977, 1979, 1982) and was recognized with the Council of Fashion Designer of America Award in 2007. In addition to receiving numerous honors, Cardin was designated UNESCO Goodwill Ambassador and is decorated as a Commander of the Legion of Honor, the highest order of merit given by the president of France for military and civil distinction.

Pierre Cardin: Pursuit of the Future is curated by Rafael Gomes, SCAD director of fashion exhibitions.

Left: Portrait of Pierre Cardin, courtesy Archives Pierre Cardin.



About the curriculum guide

SCAD curriculum guides provide learning opportunities that fulfill the requirements of national education standards and are designed for use within the museum's exhibition spaces and in classrooms. The guides enhance understanding of art and design through investigations that reveal relevant personal, historical and cultural connections while promoting cross-disciplinary links necessary for today's innovative careers.

Recognizing the guides' overall design excellence and ingenuity, the American Alliance of Museums' Museum Publications Design Competition has awarded SCAD curriculum guides first-place prizes and honorable mentions for three consecutive years.

This Pierre Cardin guide investigates the prolific designer's connections to fashion, architecture,

technology, entrepreneurship and diverse arts organizations. Through interdisciplinary standards-based activities, students explore the past, analyze the present, and envision the future through the life and works of one of fashion's most influential designers.

SCAD gives special thanks to the following donors for their generous support of SCAD's award-winning curriculum guides:

Coca-Cola Bottling Company UNITED, Inc.
Neiman Marcus
Four Seasons Hotel Atlanta

Left: From left to right: Pierre Cardin: mini dress, wool jersey and wool felt, 2015; trapeze dress with circle cut-out detail, wool jersey and vinyl, 2016. All items courtesy of Pierre Cardin.

Educational standards are listed on pages 16-17.

Highlighted glossary terms are found on page 19.

Additional learning resources are located in the Curriculum Connections section on pages 20-21.

Artist image credits are recorded on page 23.

1. Focus on the future

“... fashion has to be **tomorrow ...**”



Cardin’s designs from the 1960s retain a modernistic edge that belies their origins of half-a-century ago. By creating fashions free of references to the past, Cardin established his long-lived reputation.

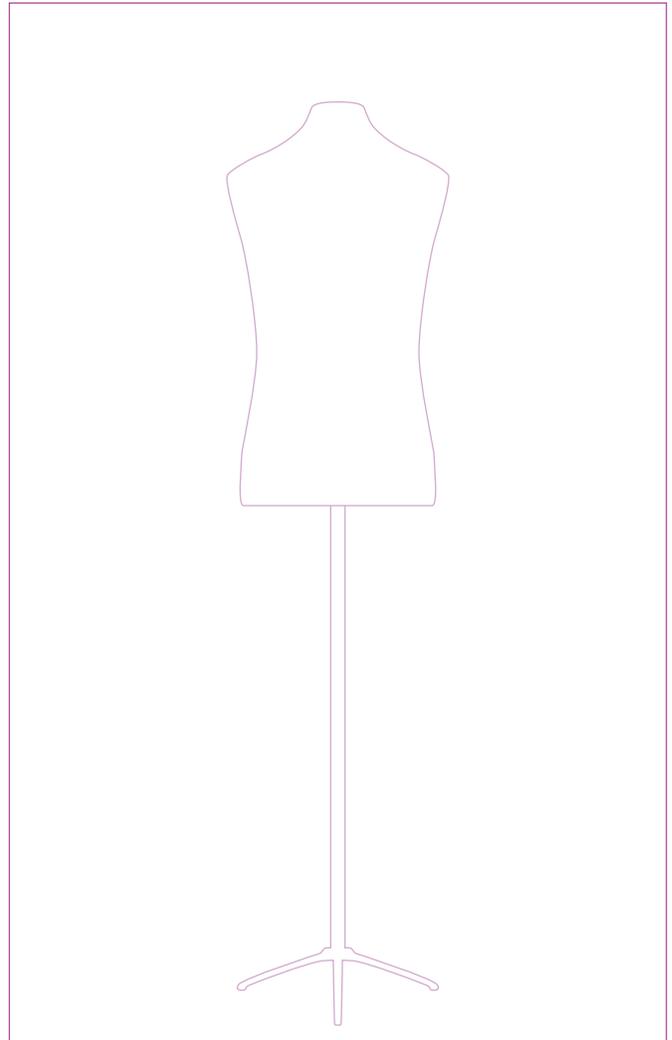
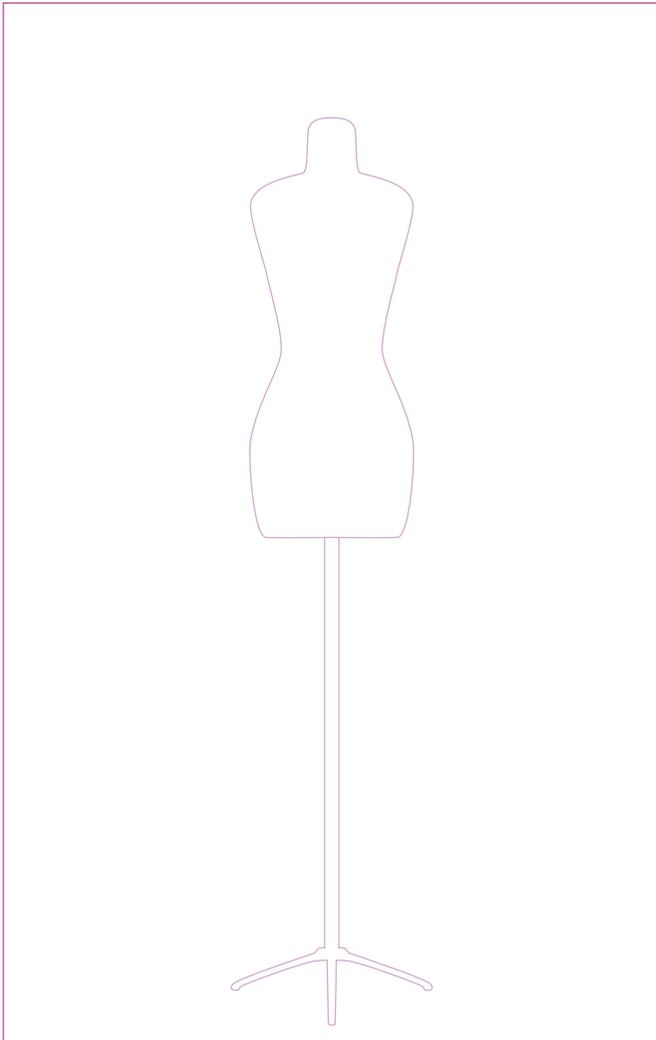
The 1960s was defined by the civil rights movement, **second wave feminism**, the Vietnam War, peace protests and the **ascendance** of youth culture prompted as baby boomers came of age. At the same time, a dramatic international race to reach the moon held the world, and Cardin, in rapt attention.

“I lived in **extraordinary** times.”

With his imagination ignited by the new Space Age and advancing technologies, Cardin designed bold looks for women and men using synthetic materials and silvery metals. These materials, along with vibrant colors and smooth lines, demonstrate Cardin’s dedication to embrace the future through design.

Channel your visionary powers and create two garments for lifestyles of the future. Like Cardin’s work, your creations should be free of references to the past and contain elements of the unexpected. Use the dress forms on the facing page to draw your ideas. Include statements that explain how each design meets these criteria.

From left to right: **Pierre Cardin**: The blue bodysuit hails from Cardin’s landmark *Cosmocorps* collection, which stylistically resembles the futuristic costume designs found in television and films of the period such as *Star Trek*. From his collection of simple shift dresses, the “Target” dress became an icon of its time and mirrors the visual and aesthetic of an op art painting. See page 23 for image credits.



How the Space Age influenced design

Popular Science dug into its archives from the late '50s through the '60s for a look at America's obsession with space travel that shaped aspects of modern culture, from rocket-shaped vehicles to parabola-shaped buildings to swiveling television sets.

www.popsci.com/technology/article/2011-06/archive-gallery-how-space-age-influenced-design

2. Analyze the effect of tech

Fashion and invention have long intertwined. The needle, among the first tools, dates back 50,000 years, making sewing one of the first technologies. The **Jacquard** loom, invented in 1804, produced intricate, woven designs based on a “program” of punched cards — an innovation that influenced Charles Babbage, designer of the first mechanical computer in 1849.

During Cardin’s career, technological advancements resulted in the rise of synthetic fabrics, which first surpassed the production of natural fibers in 1968. In the same year, Cardin introduced his own fabric, Cardine, a heat-treated synthetic featuring permanently embossed geometric designs. Cardin also began incorporating vinyl. Invented in 1926 and previously relegated to rain gear, vinyls became his choice for creating glossy contrasts.

Pierre Cardin, Cardine dresses, detail, haute couture collection, 1968.
Photo © Archives Pierre Cardin.



“The **job of fashion** is not just to make pretty suits or dresses; it is to **change the face of the world ...**”

3. Fashion new architecture



From left to right: Pierre Cardin: 2010, 2013, n.a., 2010, 2010, 1983, 1966, 2012. See page 23 for image credits.

At the age of eight, Pierre Cardin announced his ambition to become a **couturier**; by 18 he was already a skilled apprentice tailor. His adept shaping and fitting of garments, together with a passion for his work, ensured his steady advancement. In 1950, at age 27, he opened his own fashion house, immediately **garnering** attention for precise tailoring and the sculptural qualities of his designs.

As his personal style developed, Cardin resisted following the body's shape, believing that this approach resulted in predictability. He began creating **architectonic** designs: cylinders, cones and spheres, pleated planes and intersecting lines.

“I believe first in **shape, architecture, the geometry of a dress”**

His melding of fashion and architecture has well-founded origins. The two disciplines shelter the body by using two-dimensional materials to construct three-dimensional forms, expressing identity through structure, style and texture.

Both architects and fashion designers often begin their work with a conceptual design phase to explore ideas that defy physical realities. Conceptual design sketches are exercises in creativity that are free of considerations like materiality and gravity. In architecture, conceptual sketches lead to a *parti pris*, or *parti*, a drawing that shows the architect's overall guiding idea for a design. The *parti* serves as an intermediary step between the conceptual and the beginnings of a functional design.

*Identify a Cardin garment from the exhibition to serve as the basis for a particular building type, such as residential, educational, religious, civic or retail. Make conceptual sketches and notes of your idea on the facing page. Use these for the basis of a *parti* — the drawing that shares the spirit of your conceptual sketches and grounds them in reality. Craft a short statement that describes the elements in common among the garment, the sketches and the *parti*.*

4. Pitch to perfection

Pierre Cardin's **prescient** approach extends to the business of fashion. Responding to increasing social mobility in the '60s, he became the first **haute couture** designer to launch **prêt-à-porter** collections for department stores.

“... Fashion should **not** be a **privilege.**”

An **inveterate** traveler, Cardin was also an early and enthusiastic participant in global markets. In 1957, he was the first couturier to open a boutique in Japan. He pioneered licensing products in 1968. A 1978 Beijing fashion show made him the first international fashion brand to enter the Chinese market, and in 1991, he was the first designer to present a fashion show in Moscow's Red Square.

“Without **putting myself to the test** in the business ...
I wouldn't have felt **complete** or **fully realized**”

Opportunities to put yourself, as Cardin did, “to the test in the business,” abound as never before. The internet is host to a wide range of platforms, programs and global markets that allow entrepreneurs to start and maintain creative, small-scale businesses with promising growth potential.



From left to right: **Pierre Cardin**: These garments debuted in a September 2016 collection at the Yellow River Stone Forest National Geological Park, Baiyin, China. The unique patterns of the limestone mountain “forest” provided a dramatic backdrop for a runway show and marked 38 years since Cardin's first collection launched in China. See page 23 for image credits.

On your own or working with a team, brainstorm ideas for a product or service. Select one idea, and then compose a business pitch. A pitch is a description of a business proposal delivered to investors. It creates a favorable impression by effectively addressing needs and providing solutions.

Compile the elements for your business pitch by following the prompts below.

What are you offering? Describe your product or service and include a company and/or product name:

Why are you offering it? Explain its purpose, benefits and/or value:

Who are your potential customers? Describe them, their demographics and lifestyles:

Where is your business located? Is it a storefront or online? Is it focused on a particular geographic region?:

How will it succeed? Describe your competitive advantage, unique appeal and/or innovative approach:

Compose your business pitch here; it should be clear, memorable and fit within 30 to 60 seconds when spoken:

The art of the pitch

Every great product pitch starts with a strong opening sentence. Follow this outline to start crafting the perfect pitch.

vimeo.com/16447520

5. Cultivate community arts

“Art is my other great **passion** besides my **work.**”

Pierre Cardin demonstrates his great passion for all the arts by supporting a range of creative disciplines and cultural experiences. In 1970, he founded Espace Pierre Cardin in Paris, a multipurpose venue that originally included a theater, cinema, restaurant and exhibition space.

In 2001, after purchasing property in Lacoste, France, he founded Festival de Lacoste, a celebration of opera and theater, including musical theater, ballet, singing and comic opera.

“The Espace is a place of research, a place of **eclecticism**, a place where the new can be experienced on a **interdisciplinary level** and of the **highest quality.**”

The arts interrelate in broad ways — think of theater’s collaborations with music, painting, architecture and fashion. These overlapping relationships among artistic disciplines enrich our communities through supportive networks. Arts organizations unite diverse groups and encourage expression through a variety of mediums, cultures and viewpoints. They engage young and old through interdisciplinary learning and promote economic development, provide jobs and attract tourism.

Take an inventory of the arts in your community. Consider the types of organizations that exist and what type of art they support. Enter them in the graph to observe where they intersect. For example, Festival de Lacoste builds community for music and performing arts.

	Design	Film & Television	Fine Arts	Music	Performing Arts	Writing
Community Building				<i>Festival de Lacoste</i>	<i>Festival de Lacoste</i>	
Access & Research						
Education						
Multi-purpose						



Pierre Cardin's castle is perched atop Lacoste, France, home to the SCAD study-abroad campus.

Once you've completed your inventory, consider the areas of opportunity you see in the graph. As Cardin filled a need in Lacoste with his celebration of opera and theater, identify arts needs in your community.

What optimal arts opportunity did you identify and whom would it support?

What would it offer (e.g. events, classes, lecture series, performances, camps, screenings, etc.) and how would you differentiate it?

How might you find or create support (e.g. seeking donors or creating fundraising events) for your organization?

How would you create awareness of your organization in the local community and beyond?

Arts abound in the Luberon Valley

Lacoste, France is also home to SCAD Lacoste, where celebrations like la Grande Parade fill the community with joy.

www.youtube.com/watch?v=_4wphuJd_8A&feature=youtu.be

Educational Standards

National Core Arts Standards

Activity 1 - High School

Creating 2.1

Anchor: Organize and develop artistic ideas and work.

HSI: Engage in making a work of art or design without having a preconceived plan.

HSII: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

HSIII: Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea or concept.

Activity 2 - High School

Responding 8.1

Anchor: Interpret intent and meaning in artistic work.

HSI: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

HSII: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Responding 9.1 Anchor: Apply criteria to evaluate artistic work.

HSIII: Construct evaluations of a work of art or collection of works based on differing sets of criteria.

Activity 3 - High School

Creating 2.3

Anchor: Organize and develop artistic ideas and work.

HSI: Collaboratively develop a proposal for an installation, artwork or space design that transforms the perception and experience of a particular place.

HSII: Redesign an object, system, place or design in response to contemporary issues.

HSIII: Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits and/or empowers people's lives.

Activity 4 - High School

Creating 1.1

Anchor: Generate and conceptualize artistic ideas and work.

HSI: Use multiple approaches to begin creative endeavors.

Creating 1.2

Anchor: Generate and conceptualize artistic ideas and work.

HSI: Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.

Creating 3.1

Anchor: Refine and complete artistic work.

HSII: Engage in constructive critique with peers, then reflect on, re-engage, revise and refine works of art and design in response to personal artistic vision.

Activity 5 - High School

Responding 7.1

Anchor: Perceive and analyze artistic work.

HSI: Hypothesize ways in which art influences perception and understanding of human experiences.

Connecting 11.1

Anchor: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

HSII: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.

HSIII: Appraise the impact of an artist or a group of artists on the beliefs, values and behaviors of a society.

Common Core English Language Arts Standards

Activity 1 - High School

CCSS.ELA-LITERACY.W.9-10.10, 11-12.10 **Range of Writing:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Activity 2 - High School

CCSS.ELA-LITERACY.W.9-10.1, 11-12.1 **Text Types and Purposes:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

Activity 3 - High School

CCSS.ELA-LITERACY.W.9-10.10, 11-12.10 **Range of Writing:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Activity 4 - High School

CCSS.ELA-LITERACY.W.9-10.2, 11-12.2 **Text Types and Purposes:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Activity 5 - High School

CCSS.ELA-LITERACY.W.9-10.10, 11-12.10 **Range of Writing:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

College, Career, and Civic Life Framework for Social Studies State Standards

Activity 1 - High School

D2.His.14.9-12 **Causation and Argumentation:** Analyze multiple and complex causes and effects of events in the past.

Activity 4 - High School

D2.Eco.14.9-12 **The Global Economy:** Analyze the role of comparative advantage in international trade of goods and services.

Activity 5 - High School

D3.1.9-12 **Gathering and Evaluating Sources:** Gather relevant information from multiple sources representing a wide range of views while using the origin, authority, structure, context, and corroborative value of the sources to guide the selection.

D4.7.9-12 **Taking Informed Action:** Assess options for individual and collective action to address local, regional, and global problems by engaging in self-reflection, strategy identification, and complex causal reasoning.



Glossary

architectonic *adj.* Resembling architecture; having a organized and unified structure

ascendance *n.* A controlling influence

couturier *n.* A person who designs, makes, and sells fashion clothes

eclecticism *n.* A conceptual approach that does not follow one model or set of assumptions, and instead draws upon a diverse range of styles and ideas

garner *v.* To gather or collect

haute couture (oat coo-teeur) *n.* A French legal term defining clothes made by an approved fashion house; requirements for designation include a workshop in Paris, a minimum full-time staff of 15, and two fashion shows per year offering collections with at least 35 made-to-order garments

inveterate *adj.* Having a long-established habit

Jacquard *adj.* A fabric with patterning created by its weave instead of being printed or dyed onto it

prescient *adj.* Able to anticipate events

prêt-à-porter (pret ah por-TAY) *n.* Ready-to-wear; clothing sold in finished condition in standardized sizes, as distinct from made-to-measure clothes and haute couture

second wave feminism A movement of the 1960s and '70s, focused in part on the rights of women to determine their roles in society, politics, the workplace and the family

Left: **Pierre Cardin**: This kinetic mini dress features 128 individually printed images of Cardin's signature circle (here in bright green) held together by monofilament and vinyl straps at the shoulders. The lenticular effect creates the illusion of depth and ability to change as the dress moves with the wearer. This look was inspired by the op art movement of the 1960s that explored the effects of color, line and pattern on the eye. Kinetic mini dress, plastic and vinyl, 1968. Courtesy of Pierre Cardin.

Curriculum Connections

pp. 6-7 1. Focus on the future

Additional Resources

Article Consider a summary of the op art movement's influence on the bold geometric graphics that dominated fashions and designs of the '60s. www.op-art.co.uk/op-art-fashion

Timeline Learn how Cardin visited NASA and became the first civilian in the world to don a spacesuit worn by Buzz Aldrin, and other fascinating facts on this interactive timeline. pierrecardin.com/designer

Video Watch a synopsis of the space race and its effects on our lives today. www.youtube.com/watch?v=FxpC-8f--xo

Video See original footage from a Pierre Cardin fashion shoot in 1966 along the banks of the Seine in Paris. www.youtube.com/watch?v=HRaOBm3YIgA

Video Historical and contemporary clips, together with interviews with experts and Cardin himself, inform this engaging career summary. www.youtube.com/watch?v=INAB8lnZpT4

Citations

p. 6 Murphy, Robert. "Pierre Cardin: Past Is Prologue." *WWD*, 27 June 2006. wwd.com/fashion-news/fashion-features/pierre-cardin-past-is-prologue-531263. Accessed 24 March 2018.

p. 6 CBS. "Pierre Cardin turns fashion on its head." *YouTube*, 22 April 2012. www.youtube.com/watch?v=INAB8lnZpT4. Accessed 24 March 2018.

p. 6 Williams, Lisa. "Pierre Cardin: Geometric Guru." *Colette*, 22 June 2011. blog.colettehq.com/inspiration/pierre-cardin-geometric-guru. Accessed 24 March 2018.

pp. 8-9 2. Analyze the effect of tech

Additional Resources

Article Explore the evolution of 3D printing in the fashion industry. www.whichplm.com/rise-3d-printing-fashion

Article Industry experts explain the impact of robotics on the fashion industry. digiday.com/marketing/onset-industrial-revolution-rise-robotics-retail

Article A Google and Levi's collaboration has produced an interactive jacket. atap.google.com/jacquard/levi/

Citation

p. 8 Walker, Myra. "Pierre Cardin." *LoveToKnow*, n.d., fashion-history.lovetoknow.com/fashion-clothing-industry/fashion-designers/pierre-cardin. Accessed 24 March 2018

pp. 10-11 3. Fashion new architecture

Additional Resource

Article Nine fashion designers explain how they are inspired by architecture. www.architecturaldigest.com/gallery/fashion-designers-architecture-inspiration

Article Could architects be just as style-conscious as fashion designers? This photo essay makes a strong case. theguardian.com/lifeandhealth/gallery/2008/apr/15/fashion.architecture

Blog Learn more about the role a *parti pris* plays in the architectural process.
arch100and110.blogspot.com/2012/11/parti.html

Video This teaser demonstrates how the art of folding is central to architecture and fashion. It belongs to a series of step-by-step lessons to create complicated forms from simple sheets of paper. www.youtube.com/watch?v=0ptpFb4RQOI

Video In 1945, a young Cardin assisted with the costuming for Jean Cocteau's legendary film *La Belle et la Bête*. Watch enthralling clips from this classic here, together with a look at its continuing influence. www.youtube.com/watch?v=xepiUZU-VQc

Citation p. 10 Walker, Myra. "Pierre Cardin." *LoveToKnow*, n.d., fashion-history.lovetoknow.com/fashion-clothing-industry/fashion-designers/pierre-cardin. Accessed 24 March 2018

pp. 12-13 4. Pitch to perfection

Additional Resources **Article** Cardin discusses his approach to fashion, business and branding in this wide-ranging interview. wwd.com/fashion-news/fashion-features/pierre-cardin-rivalry-yves-saint-laurent-11052451

Website How did the word "entrepreneur" originate? Follow its etymology from the 13th century to today. media.peoplemattersdigital.com/docs/how-did-the-word-entrepreneur-originate-feb15.pdf

Website Get ready for your own career. Visit this site for tips on resumes, starting a business, buying a car and saving for college. www.jamyway.org

Citations p. 12 Hesse, Jean-Pascal. *Pierre Cardin: 60 Years of Innovation*. Assouline, Slough, 2010.

p. 12 Cunaccia, Cesare. "Pierre Cardin." *Vogue Italia*, 2 May 2011, www.vogue.it/en/people-are-talking-about/focus-on/2011/05/pierre-cardin. Accessed 24 March 2018.

pp. 14-15 5. Cultivate community arts

Additional Resources **Video** Larger-than-life marionettes created by SCAD alumni fill the streets of Lacoste in a joyous summer celebration of color and creativity inspired by the history of Provence. www.youtube.com/watch?v=_4wphuJd_8A

Video SCAD FASH is a natural fit for Atlanta's growing, vibrant arts community. www.scad.edu/scadtv/video/explore-scad-fash-museum-fashion-film

Website Enjoy vignettes from the storied past of Espace Pierre Cardin's 45 years as an arts center. wwd.com/eye/people/lespace-cardin-fetes-45-anniversary-book-closure-10390301

Website Survey the range of opera, theater and music across the history of Festival de Lacoste. www.festivaldelacoste.com/copie-de-le-chateau-de-lacoste

Website How do the arts impact a community? This website lists 25 important ways. speakartloud.wordpress.com/2010/05/21/25-ways-art-impacts-the-community

Website Connect with your arts community, locally and nationally, through multiple resources. www.americansforthearts.org/connect; www.usa.gov/start-nonprofit; and www.arts.gov

Citation p. 14 Längle, Elisabeth. *Pierre Cardin: Fifty Years of Fashion and Design*. Thames & Hudson, 2005.



Image Credits

Page #	Exhibition #	Description	Materials	Year	Courtesy of
6	14	'Cosmocorps' bodysuit with tunic and geometric belt	Double-faced jersey and vinyl	1967	Pierre Cardin
6	20	'Target' mini dress	Wool muslin	1966	Pierre Cardin
10	51	Jumpsuit with parabolic effect with ornamental discs on zipper pull and body	Synthetics and metal	2010	Pierre Cardin
10	50	Boxy suit with one-button closure	Synthetics	2013	Pierre Cardin
10	52	Evening dress with parabolic effects and flower detail on shoulder	Silk jersey	N/A	Pierre Cardin
10	53	Batwing-sleeve jumpsuit with necklace and bracelets	Silk jersey and plastic	2010	Pierre Cardin
10	54	Ensemble of ribbed jacket and trousers	Vinyl	2010	Pierre Cardin
10	55	Mini dress with parabolic skirt	Synthetic	1983	Pierre Cardin
10	56	Long 'Cardine' dress	Synthetics	1966	Pierre Cardin
10	57	Evening dress with zig-zag parabolic effects and flower detail on shoulder	Silk jersey	2012	Pierre Cardin
12	67	Ensemble of tunic with geometric design applications and trousers; trapeze dress with geometric design applications	Neoprene, vinyl and wool jersey; Neoprene and ultra-suede	2016	Pierre Cardin
22	43	Mini dress with asymmetric sleeves and geometric oval cut-out	Wool jersey	1971	Pierre Cardin
27	17	Long panel dress with red bodysuit	Wool and jersey	1970	Pierre Cardin
28	46	Trapeze dress with geometric application	Synthetic	2017	Pierre Cardin
28	45	Evening dress in printed harlequin motif	Silk	1981	Pierre Cardin
28	47	Mid-length dress with geometric application	Synthetic	2017	Pierre Cardin
28	48	Mid-length dress with geometric inlays	Synthetic	2017	Pierre Cardin
28	49	Cocktail dress in kinetic print with parabolic effect sleeves and matching beret	Jersey	2009	Pierre Cardin



Related SCAD Degree Programs

Accessory Design

School of Fashion

Accessory designers conceptualize and create an eclectic range of covetable items — from shoes and handbags to heirloom leather goods — that punctuate personal style and narrate the wearer’s story. SCAD students engage in every facet of accessory design and learn the manifold processes to produce distinctive collections. From sewing technology to computer-aided design, students master high-end tools and hone their personal aesthetic.

Business Design and Arts Leadership

School of Design

The university’s business design and arts leadership program prepares students to build and lead the enterprises and firms that advance the future of arts, culture, entertainment and design. With the creative economy as context, students master complex business concepts – learning to anticipate market opportunities, manage change and navigate competitive pressures – to become architects of efficient, nimble organizations.

Fashion

School of Fashion

SCAD students explore fashion from the conceptual to the commercial and merge technical dexterity with personal vision to develop original fashion collections. Studio courses culminate in the creation of garments and complete collections that serve as important career-making portfolios. The university’s advanced technology prepares students to accomplish compelling digital fashion designs, allowing pursuit of CFDA+ and Adobe certifications.

Architecture

School of Building Arts

SCAD architecture students learn historical, cultural, theoretical and aesthetic concepts, and the technical expertise to design buildings. The university’s global locations allow students to explore the ever-evolving cityscape of Atlanta; absorb ancient Chinese architecture and ultramodern structures of Hong Kong; observe centuries of European influence in Lacoste, France; and thrive amid Savannah’s celebrated urban plan.

Cinema Studies

School of Liberal Arts

Cinema studies students acquire an informed understanding of film history and are prepared to thrive in a wide range of arts and entertainment careers. Coursework emphasizes attention to social, cultural and political influences on cinema, addressing everything from literary films to world cinema. The curriculum encourages students to examine developments and genres behind the art of cinematic narrative.

Left: Pierre Cardin during dress fitting, detail, 1980. Photo © Archives Pierre Cardin.

Fashion Marketing and Management

School of Fashion

The SCAD fashion marketing and management program prepares students to become strategic, imaginative leaders ready to develop world-class business models for the industry's biggest names and brands. The comprehensive curriculum includes trend forecasting, product development, material sourcing, visual merchandising, retailing and advertising. Each SCAD student works closely with full-time, connected professors to build a career-oriented portfolio.

Film and Television

School of Entertainment Arts

SCAD students gain hands-on experience and explore every area of filmmaking to build a personally tailored, focused degree track. The department actively mirrors the professional world across all production platforms — multicamera, single-camera, hybrid production — to refine student understanding of what it means to be employed in all arenas of film and television.

Performing Arts

School of Entertainment Arts

SCAD performing artists work in film, television and theater, and receive focused instruction paired with opportunities to flourish in projects including multicamera series, stage productions, SCAD films, improvisation performances, dance concerts, original works, new interpretations of classical and modern plays, musicals, and senior projects and thesis shows. The curriculum is complemented by courses in dramatic writing, film and television, dance and vocal performance.

Fibers

School of Fashion

SCAD fibers graduates are masters of both art and science who combine studio artistry with historic processes and emergent technologies to shape our sensory experiences of the material world. Within the largest fibers program in the U.S., SCAD students learn to knit, weave, and design by hand and digital means, exploring the intricacies of kinetic textiles, surface design, woven structures, digital dobby weaving, fine art and studio production.

Luxury and Fashion Management

School of Fashion

Guided by full-time professors from a variety of luxury backgrounds, luxury and fashion management students examine global finance, explore decision-making strategies, devise multimedia marketing plans and study the life cycle of products. They study in SCAD locations around the world, from Savannah's Morris Hall, to SCAD FASH Museum of Fashion + Film in Atlanta and SCAD Hong Kong.

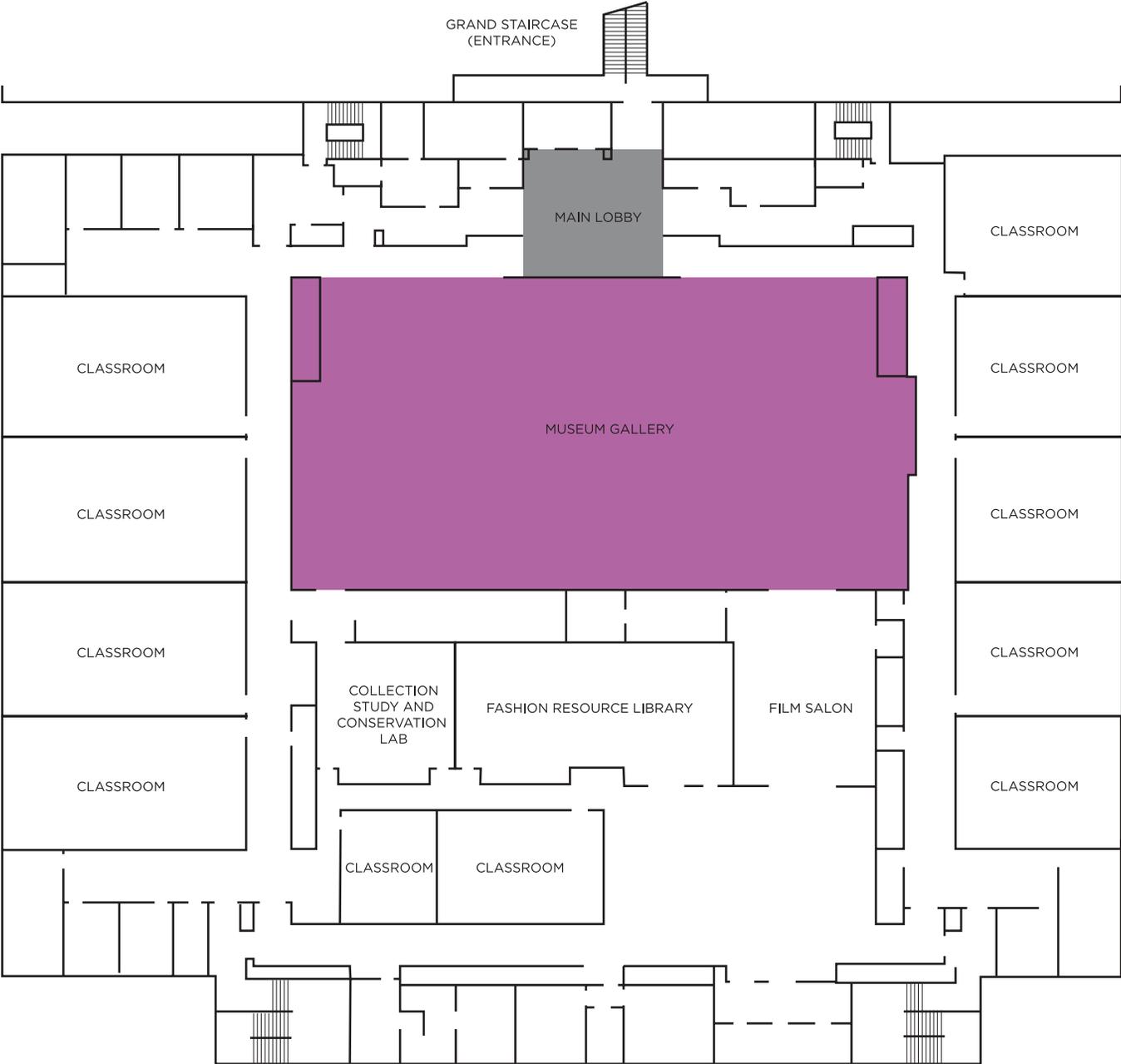
Right: **Pierre Cardin**, 1970. See pages 23 for image credits.







Museum Map



Current and Upcoming Exhibitions

- S** **Fade Into Black** • Pia Camil
Jan. 25 – July 15, 2018
- S** **You Have Nothing to Worry About** • Melissa Spitz
Jan. 30 – April 29, 2018
- S** **LIVESTRONG Savannah** • Christopher Chiappa
Feb. 1 – June 24, 2018
- S** **Sedimental** • Tom Burr
Feb. 15 – Aug. 19, 2018
- S** **To-Day, February 20th** • Mariana Castillo Deball
Feb. 20 – Aug. 5, 2018
- S** **Moving Mountains** • Yang Fudong
Feb. 20 – Aug. 19, 2018
- S** **Huh** • Lily van der Stokker
Feb. 20 – Aug. 19, 2018
- S** **I did it again** • Paola Pivi
Feb. 20 – Aug. 19, 2018
- S** **Testing the Name** • Toyin Ojih Odutola
Feb. 20 – Sept. 9, 2018
- A** **Dressing for Dystopia** • “The Handmaid’s Tale” Costumes by Ane Crabtree
May 1 – Aug. 12, 2018

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