

ANNIKA  
RAMUSSEN

# SOUVENIR

SPRING 2023  
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# SOUVENIR MAY 2023

MARIST COLLEGE FASHION DESIGN SENIOR THESIS COLLECTION BY ANNIKA RASMUSSEN  
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STUDIO + EDITORIAL PHOTOS BY MAXWELL WHYTE



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I SUPER MAN

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N.W.

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HELLFIRE CLUB

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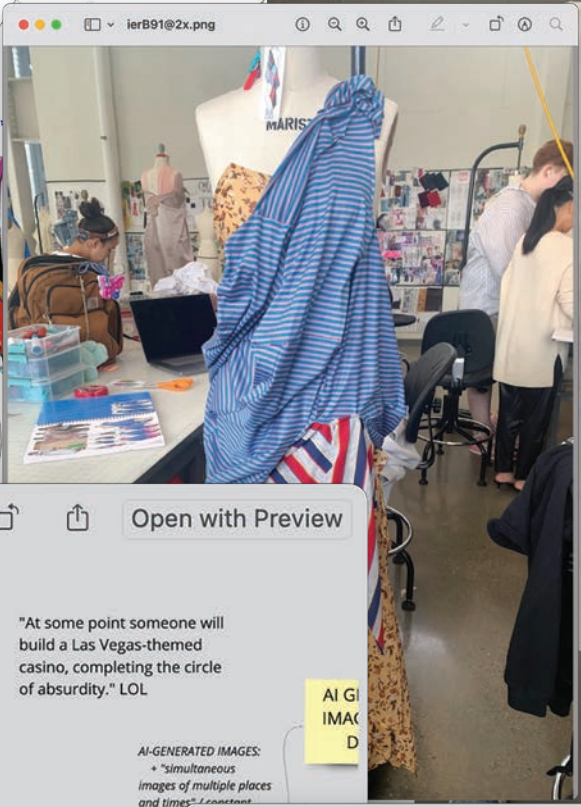
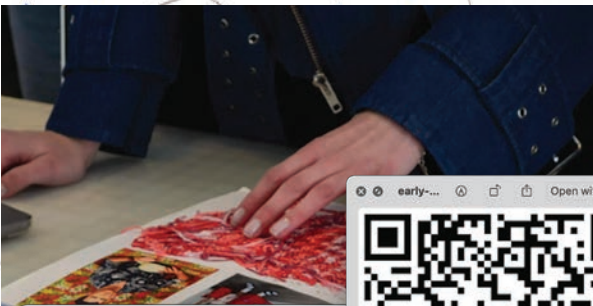
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**TOURISM**, in the modern age, has led to the development of **postmodern landscapes designed for the sole purpose of attracting tourists and their dollars**. As when flipping channels, these postmodern landscapes bombard tourists with “**simultaneous images of multiple places and times**,” providing the “constant visual stimulation” we have lately become accustomed to in the digital age. The rise of postmodern tourist places, however, has required a re-theorization of tourism and tourist motivations. **Vegas-bound tourists no longer go for the opportunity to gamble, but rather to gawk at the spectacle and to delight in its very inauthenticity**. Places like Pigeon Forge, Tennessee, heritage sites and ethnic towns in the vein of Colonial Williamsburg, the Mall of America, Disneyland, and the mother-of-them-all, the Las Vegas Strip exist firmly in the realm of the hyperreal--a “**realer-than-real**” environment “**retouched and refurbished**” to mimic not the original (historic moment or exotic locale), but an image of it.



# "Postmodern" Tourist Places

**Big idea:**

as dissimilar to authentic and tours, and

**Postmodern Pastiche**

- Fourberg
- Pastiche
- Parody
- Satire
- Irony
- Appropriation
- Derivative work
- Ecclecticism
- Simulacrum
- ...Touristole lol

Postmodernism is characterized by pastiche, and, according to Frederic Jameson, pastiche is a different form of imitation than parody, which is often satiric.

**DRINKING AND REMAINING PLACE: A STUDY OF THE IMPACT OF COMMERCIAL MODERNISM IN EAST TENNESSEE**

**Twenty-First Century Derivative and Green Development in Appalachia**

**What is Postmodern Tourism? - Historiography**

**Making sense of the strip: the postmodern pastiche of Pigeon Forge, Tennessee**

Pigeon Forge, Tennessee is the epitome of a heavily traveled tourist destination. It is located in the heart of the Great Smoky Mountains National Park, the last federal national park in the United States. It has developed into a major regional tourist destination, and most of this due to:

**History of Pigeon Forge:**

The tourist landscape of Pigeon Forge is consistent with the hyperreality of Las Vegas, Disneyland, and other postmodern tourist places. In Pigeon Forge, the Titanic isn't sunk, the hillbilly shack is brand-new, and Christmastime is year-round. Christmas, Appalachian stereotypes, and a deadly disaster all appear as iconographic images ready for immediate consumption. **Sign value is what matters most in their presentation (as on the Strip, often the buildings are signs in Pigeon Forge), and all are juxtaposed in a manner that befuddles rationality.**

Pigeon Forge grew rapidly after Dollywood was brought in as partner and finished in 1985.

Taken together, a great many Pigeon Forge attractions play upon a sense of **heritage, nostalgia, and tradition**. Although nostalgia, heritage, and tradition are strong themes here, like a wolf in sheep's clothing, Pigeon Forge remains a resolutely postmodern place.

The nostalgia evoked is not the best products: music, cars, antebellum period or a trip to the past, a romanticized view of disappearing traditions. It is arguably the most educated and firmly ensconced in upper

these places exist firmly in the realm of the hyperreal—a "realer than real" environment "retouched and refurbished" to **mimic not the original historic moment or exotic locale, but an image of it**.

In our postmodern hyperreal condition, the fake is preferred to the better.

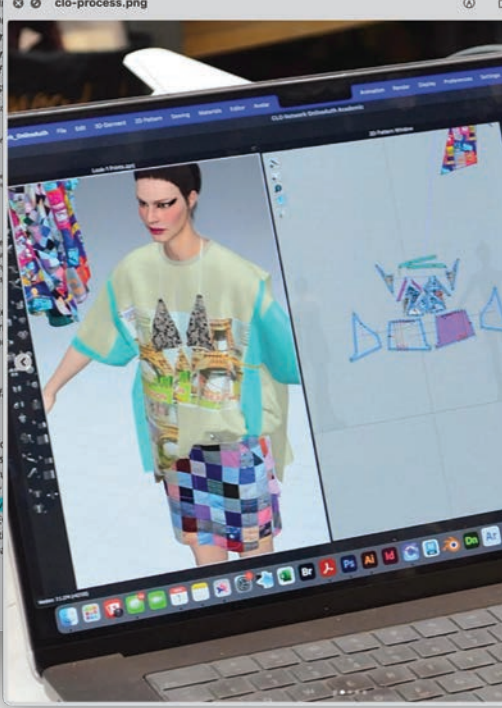
Hyperreality offers a safer, cleaner, and more palatable version much more likely to entice middle class consumption.

...In fact, Las Vegas is arguably the most postmodern place on the planet. Pigeon Forge produces a comparably postmodern simulation; we have lately become accustomed to tourists seek authentic experiences in authentic places that are unlike the tourist's everyday life.

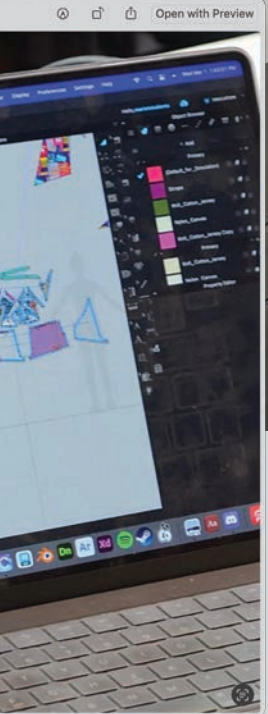
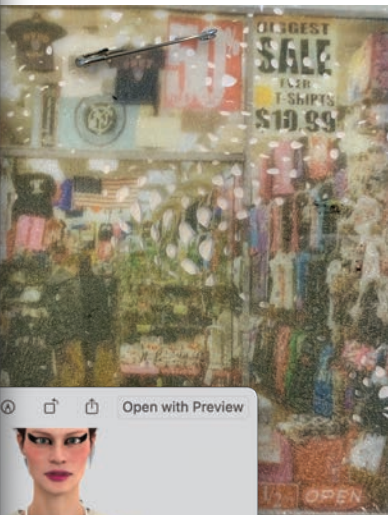
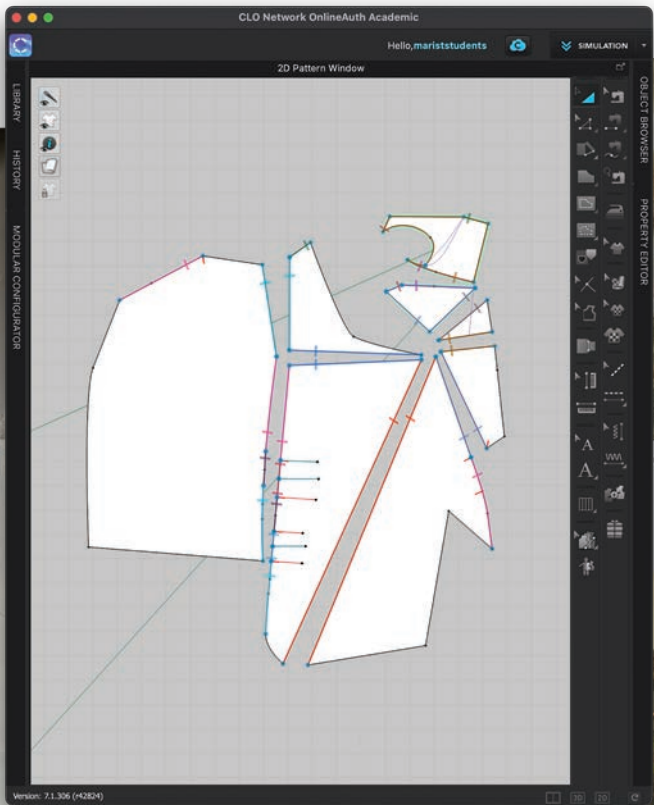
The rise of postmodern re-theorization of tourism: no longer bound tourists; no longer rather to gawk at the inauthenticity.

As when flipping channels, these postmodern landscapes bombard tourists with **"simultaneous images of multiple places and times"** providing the "constant visual stimulation" we have lately become accustomed to.

AI GENERATED IMAGES: + "simultaneous images of multiple places and times" - Leonard




Pigeon Forge development broadly embodies contemporary large-scale tourism in the U.S. South.









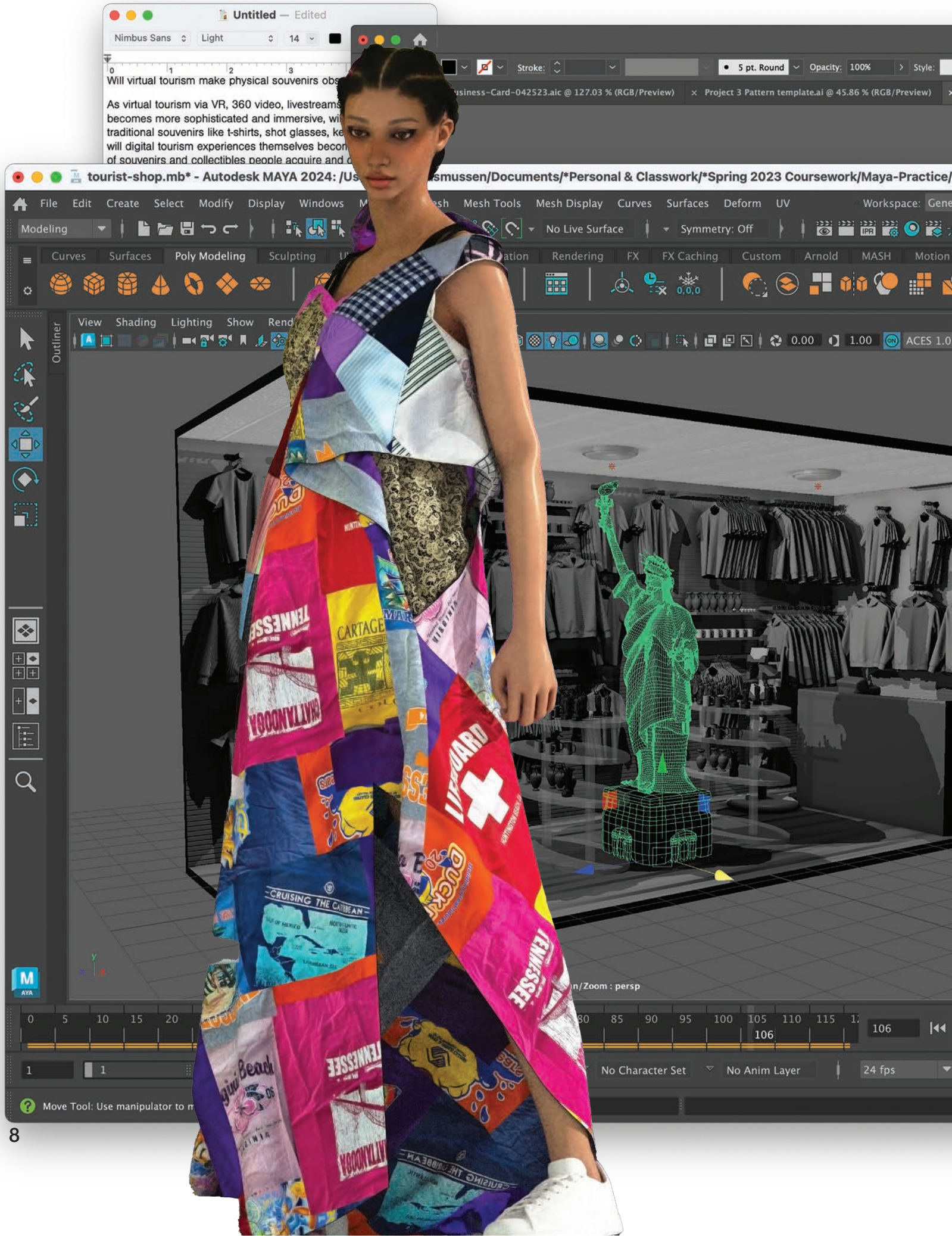
Tourism is one of the largest and fastest-growing industries in the world, but it also has many negative consequences, such as environmental degradation, cultural homogenization, and exploitation of local communities.

Upcycling and patchwork reflect the tourist industry's environmental impact and the disposability of modern-day souvenir design.

Materials like denim, rubber, canvas & durable 3D printed TPU reflect the tourist's desire for functional and durable travel-friendly gear, and reference the tourist's iconic waist pack.

Generative AI-designed prints used in garment linings play into the way that postmodern tourist environments mimic not the original, but an idea of it; reflecting the idea of "simultaneous images of multiple places and time" and hyperreal environments of tourist landscapes.

Screenprinted imitation lace, hand-painted rubberized, and UV printed fabrics reimagine the ways in which upcycled materials can be transformed and made new.



Untitled - Edited  
Nimbus Sans Light 14  
Will virtual tourism make physical souvenirs obsolete?  
As virtual tourism via VR, 360 video, livestreams becomes more sophisticated and immersive, will digital tourism experiences themselves become souvenirs and collectibles people acquire and...

tourist-shop.mb\* - Autodesk MAYA 2024: /Users/...smussen/Documents/\*Personal & Classwork/\*Spring 2023 Coursework/Maya-Practice/

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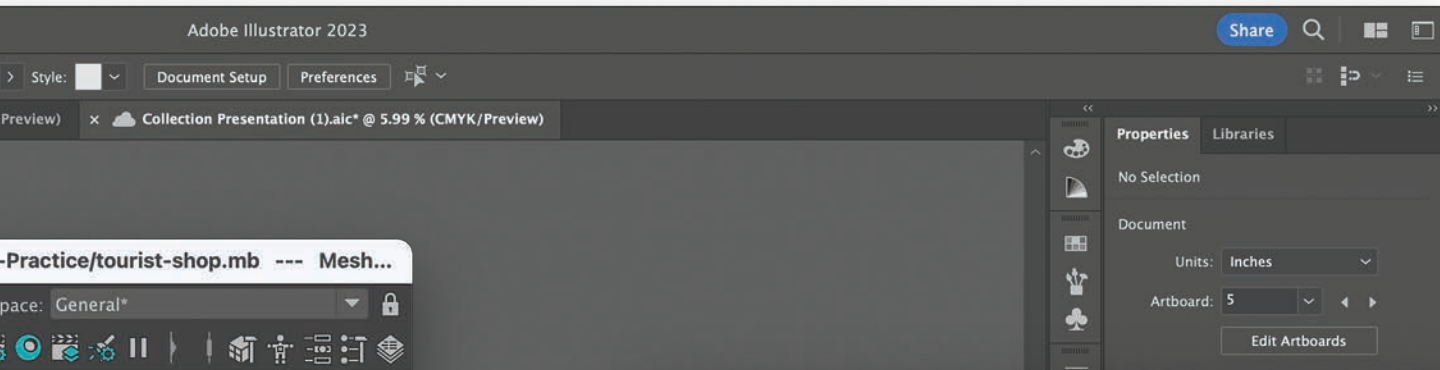
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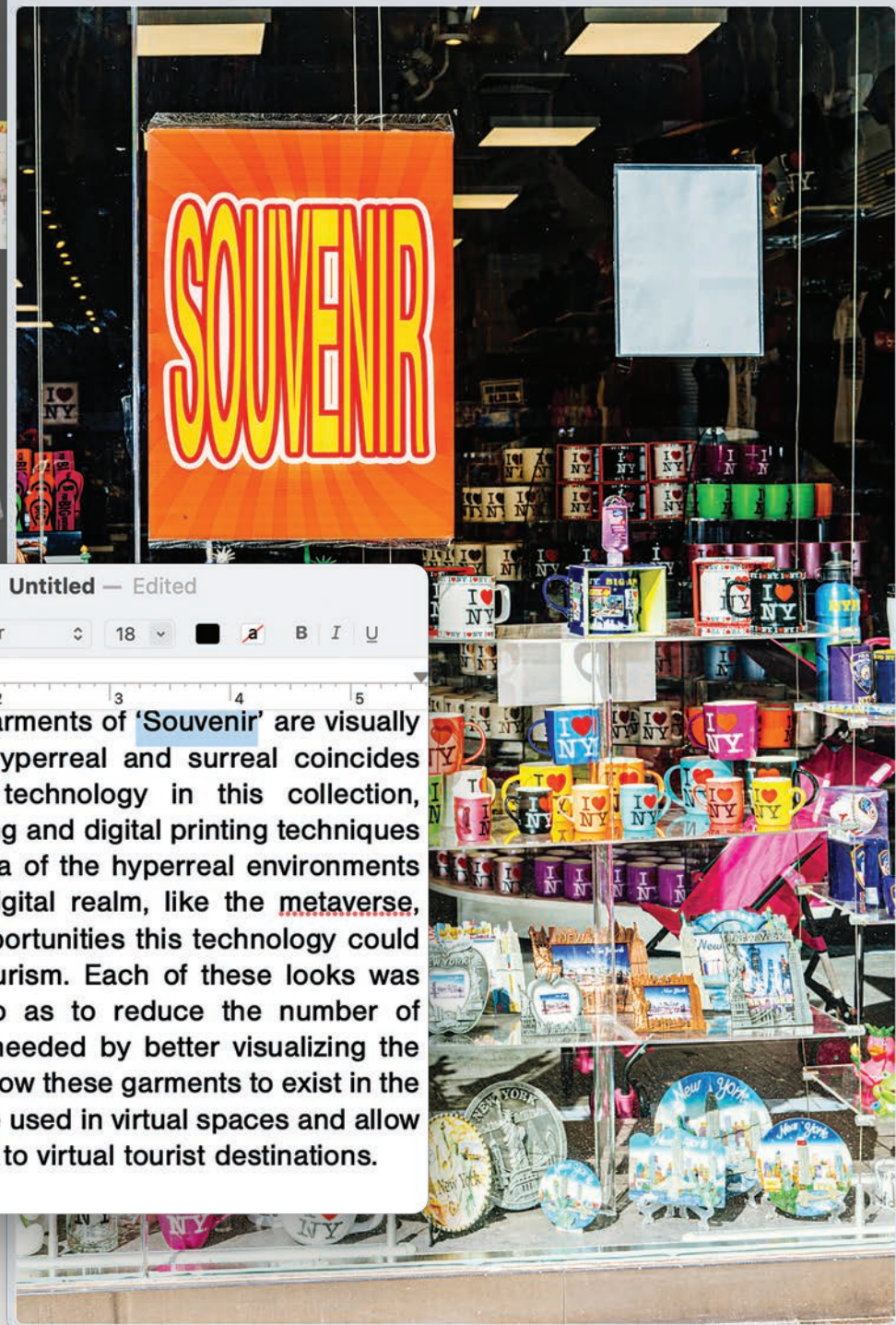
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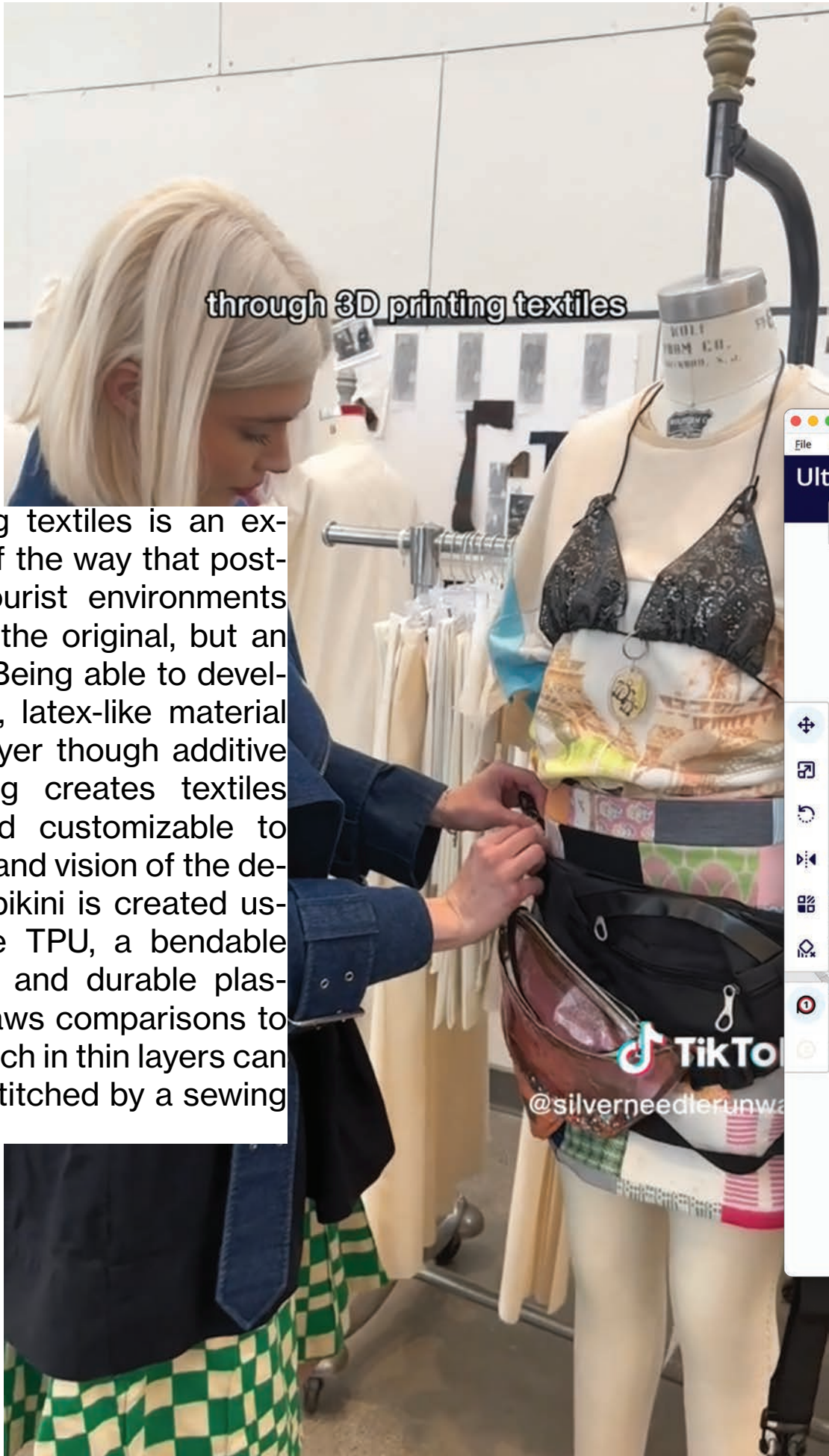


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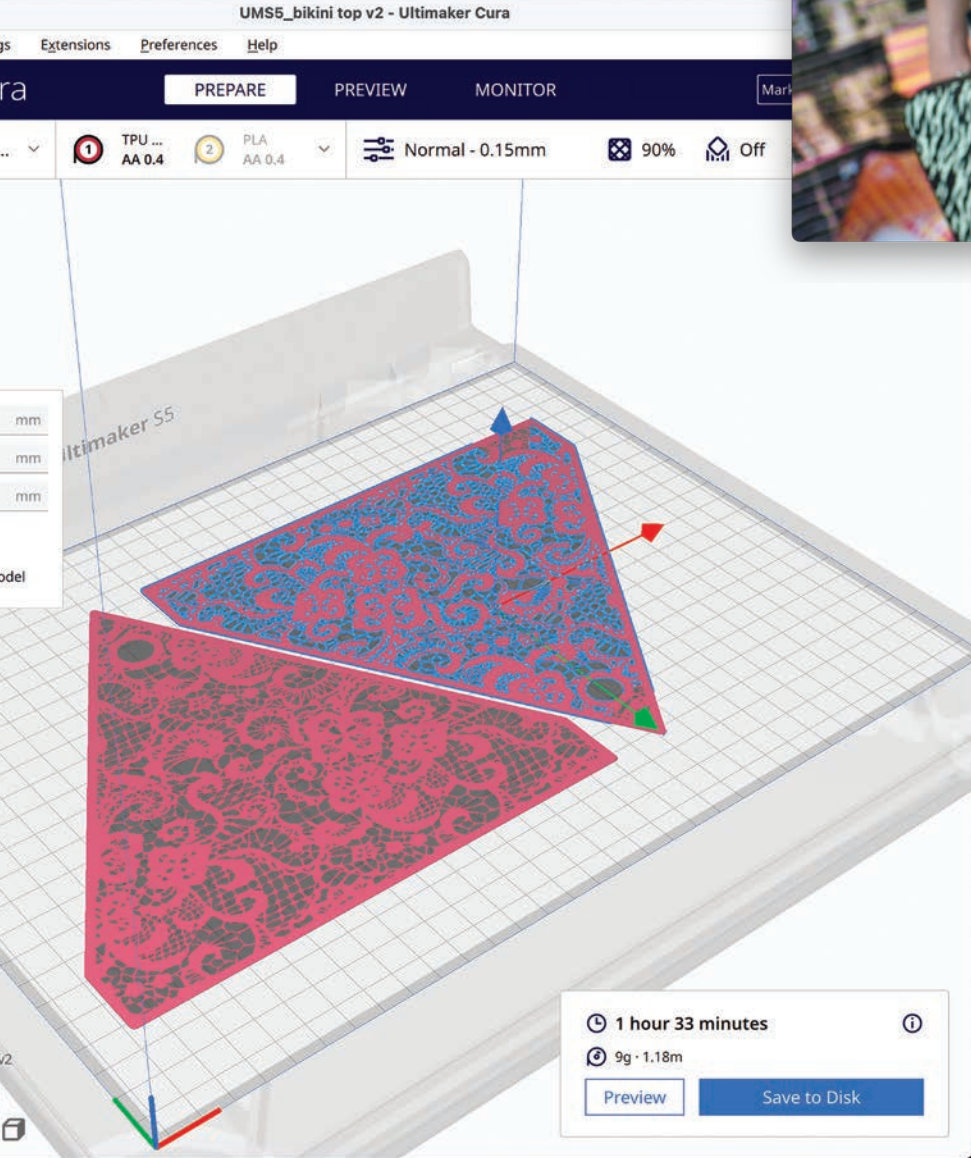
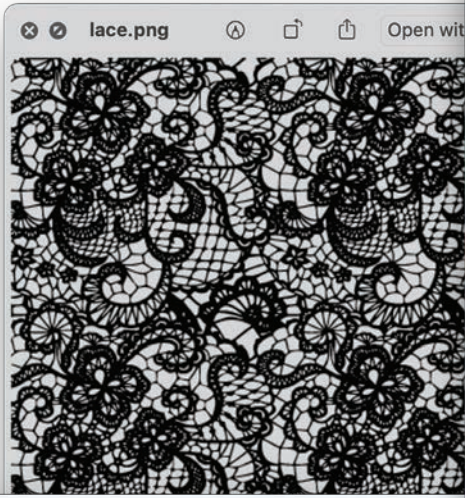
Untitled — Edited  
Nimbus Sans Regular 18

The way that the garments of 'Souvenir' are visually grounded in the hyperreal and surreal coincides with the use of technology in this collection, including 3D printing and digital printing techniques that nod to the idea of the hyperreal environments that exist in the digital realm, like the metaverse, as well as new opportunities this technology could allow for virtual tourism. Each of these looks was developed CLO so as to reduce the number of physical samples needed by better visualizing the collection and to allow these garments to exist in the digital realm and be used in virtual spaces and allow them to even travel to virtual tourist destinations.



through 3D printing textiles

3D printing textiles is an expression of the way that post-modern tourist environments mimic not the original, but an idea of it. Being able to develop flexible, latex-like material layer by layer through additive 3D printing creates textiles unique and customizable to the shape and vision of the design. The bikini is created using flexible TPU, a bendable yet strong and durable plastic that draws comparisons to rubber, which in thin layers can be easily stitched by a sewing machine.







**LOOK 1** FEATURES A **ONE-SHOULDER QUILTED FABRIC DRESS** WITH **PATCHWORKED UPCYCLED DESTINATION T-SHIRTS**, INTENDED TO HIGHLIGHT THE TOURIST INDUSTRY'S OVERPRODUCTION TENDENCIES. WHILE THE **DRAPED SILHOUETTE** IS REMINISCENT OF THE STATUE OF LIBERTY, IT IS CONTRASTED BY **BOLD COLORS** AND A PLAYFUL **ROMPER SCREEN-PRINTED TO CREATE THE ILLUSION OF LACE** AND ADORNED WITH CONTRASTING **NEON PINK LACE TRIM**.







THE SECOND LOOK IS A **HAWAIIAN SHIRT MADE OF UPCYCLED HAWAIIAN SHIRTS, PAINTED WITH A DESIGN INSPIRED BY AIRBRUSH TEES** YOU MIGHT FIND AT POPULAR TOURIST DESTINATIONS. THIS PIECE REIMAGINES THE CLASSIC HAWAIIAN SHIRT BY BLENDING ELEMENTS OF NOSTALGIA AND IRONY, WHILE ALSO PROMOTING SUSTAINABILITY AND HIGHLIGHTING THE OVERPRODUCTION OF TOURIST GOODS THROUGH UPCYCLING. THE SHIRT IS GIVEN A **RUBBER COATING** TO EMULATE THE FEELING OF ACCIDENTALLY FALLING OVERBOARD ON A TROPICAL CRUISE BOAT. THE SHIRT IS PAIRED WITH **DENIM PANTS FEATURING A UNIQUE CURVED LEG DESIGN AND HOT PINK TOPSTITCHING** ON THE MANY SEAMS, ADDING A CONTEMPORARY TWIST TO THE CLASSIC DENIM SILHOUETTE.





THE THIRD AND FINAL LOOK IS COMPOSED OF TWO **DECONSTRUCTED T-SHIRTS MADE FROM UPCYCLED JERSEY KNIT TEES** THAT HAVE BEEN **DYED AND DIGITALLY PRINTED** USING A UV PRINTER. THIS PROCESS ALLOWS FOR A NEW LIFE TO BE BREATHED INTO PREVIOUSLY DISCARDED GARMENTS, WHILE ALSO EMBRACING THE POSSIBILITIES OF DIGITAL TECHNOLOGY. THE T-SHIRTS ARE PAIRED WITH A **SKIRT MADE OF UPCYCLED QUILTED FABRIC**, FEATURING NUMEROUS **UPCYCLED WAIST PACKS** PLASTERED ON THE FRONT AS A PLAYFUL NOD TO THE OFTEN KITSCHY NATURE OF SOUVENIRS, OR AS IF THE MODEL DIDN'T HAVE ENOUGH ROOM IN THEIR SUITCASE TO FIT ALL OF THEIR BELONGINGS. THIS LOOK IS COMPLETED WITH A **3D-PRINTED BIKINI**.



**"I TRIED TO BLEND IN  
WITH THE LOCALS,  
BUT I THINK MY  
FANNY PACK GAVE ME  
AWAY."**

**MODEL  
HANNA LEE**

**PHOTOGRAPHY  
MAXWELL WHYTE**

**STYLING  
ANNIKA RASMUSSEN**



***"WHY DO THEY CALL IT A TOURIST TRAP IF I WILLINGLY WALKED INTO IT?"***

**MODELS  
OSCAR VILLASEÑOR  
TIYAHN WILLIAMS-GILES  
HANNA LEE**

**PHOTOGRAPHY  
MAXWELL WHYTE**

**STYLING  
ANNIKA RASMUSSEN**



MODELS  
OSCAR VILLASENOR  
TI'YAHN WILLIAMS-GILES  
HANNA LEE

PHOTOGRAPHY  
MAXWELL WHYTE

STYLING  
ANNIKA RASMUSSEN









MODELS  
OSCAR VILLASENOR  
TI'YAHN WILLIAMS-GILES  
HANNA LEE

PHOTOGRAPHY  
MAXWELL WHYTE

STYLING  
ANNIKA RASMUSSEN

LET'S BE HONEST, who doesn't love a good tourist trap? Tourism, in the modern age, has led to the development of postmodern landscapes designed for the sole purpose of attracting tourists and their dollars.

And yet, as we all know, it causes environmental degradation, cultural homogenization, and exploits local communities. But hey, at least we get a t-shirt to take home, right?

Souvenir challenges our understanding of consumer culture, tourism's impact on the environment, and the role of technology in this landscape.

As when flipping channels, these postmodern landscapes bombard tourists with "simultaneous images of multiple places and times," providing the constant visual stimulation we have lately become accustomed to in the digital age.

Vegas-bound tourists no longer go for the opportunity to gamble, but rather to gawk at the spectacle and delight in its very inauthenticity. Places like Pigeon Forge, Tennessee, Colonial Williamsburg, the Mall of America, Disneyland, and the mother-of-them-all, the Las Vegas Strip exist firmly in the realm of the hyperreal--a "realer-than-real" environment "retouched and refurbished" to mimic not the original, but an image of it.

**LOOK 1** features a one-shoulder quilted fabric dress with patch-worked upcycled destination t-shirts, intended to highlight the tourist industry's overproduction tendencies. While the draped silhouette is reminiscent of the Statue of Liberty, it is contrasted by bold colors and a playful romper screen-printed to create the illusion of lace and adorned with contrasting neon pink lace trim.

**LOOK 2** reimagines the classic Hawaiian shirt by using patchwork upcycled Hawaiian shirts as a canvas for hand-painted designs inspired by custom airbrush tees. The shirt, along with the hat, are coated in rubber to evoke a pool or ocean mishap and the shirt is fastened by repurposed sandal charms. To further play with and distort the tourist look, it's paired with curved-leg denim pants and hot pink topstitching.

**LOOK 3** combines two deconstructed upcycled t-shirts, dyed and digitally printed using a UV printer, breathing new life into discarded garments by embracing digital technology. The prints are inspired by the clickbait thumbnails you might come across on YouTube and online, and pose the question – What is the relationship between tourist traps and the digital age? It pairs with a skirt made of upcycled quilted fabric, adorned with numerous upcycled waist packs, playfully nodding again to the kitschy nature of souvenirs while bringing attention to their absurdity and overproduction. Completed with a 3D-printed bikini, this look is again a reference to digital realms like the metaverse and the possibilities of virtual tourism and digital souvenirs.

All three of these looks were created back and forth between physical patterns and CLO, which not only helped decrease sample waste but will allow these looks to exist in the digital realm.





**"WHEN YOU FIND OUT  
THE HOTEL HAS FREE  
BREAKFAST."**



**"WE'RE NOT HERE  
TO TAKE PICTURES,  
WE'RE HERE TO MAKE  
MEMORIES."**



**"NEXT STOP, THE  
WORLD'S LARGEST BALL  
OF TWINE!"**



**"THEY CAME, THEY SAW,  
THEY CONQUERED...  
THE GAS STATION."**



**"LOOKS LIKE  
SOMEONE'S  
PASSPORT PHOTO  
IS READY FOR TAKE-  
OFF... STRAIGHT TO  
THE COMEDY CLUB!"**







