



# PORTFOLIO OVERVEIW

## 2021

**CHIARA LAMON**

C.LAMON@RGU.AC.UK



PAPER FOLDING



\* interesting tailored look



DRAPING on black scuba

free draping on stand trying to recreate organic, multifaceted shapes from primary & paper folding



TINA LECHNER



creating new through the use layered panels a dynamic folds



THE EMERGENCE OF FORM

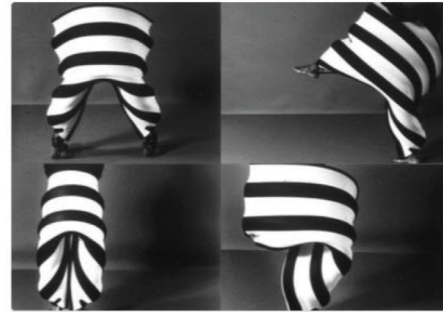
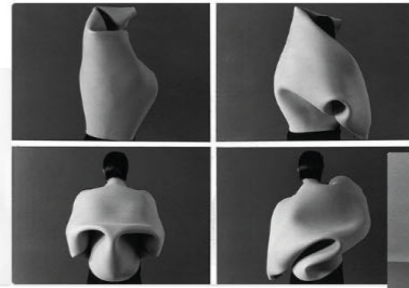
Study of relationship body-movement-fabric



exploring shapes and organic folds created by fabric in movement on the body



LOIE FULLER



creates new shapes and deform body



MARIA BLAISSE

explores the shapes created by the body in movement inside fabric challenging silhouettes and perception of the body



→ This technique would not be effective to be used with striped/detailed prints -> DISRUPTED PATTERN!



↳ Adding structure with manilla card to create a sturdier shape with one piece of fabric. It was too stiff and not working as desired.



↳ ATTEMPT N.3  
card insert divided into 3 pieces to allow more elasticity and organic movements.

↳ "wavy" effect  
-easily mouldable  
-creates dynamic curves  
-sculptural & silhouette shaping



WAVY JUMPSUIT DRAPING DEVELOPMENT



↳ Trousers development -> playing with several layers to recreate a WAVY LAYERED EFFECT



PRIMARY RESEARCH

British Library research

Simultaneous perspectives effect

white "strata" accent

Voluminous folds wrap the body to create new morphed shapes

Double faced identity - revealed and concealed

Representing different depths of identity. Shades of individuality can be either visible or hidden.

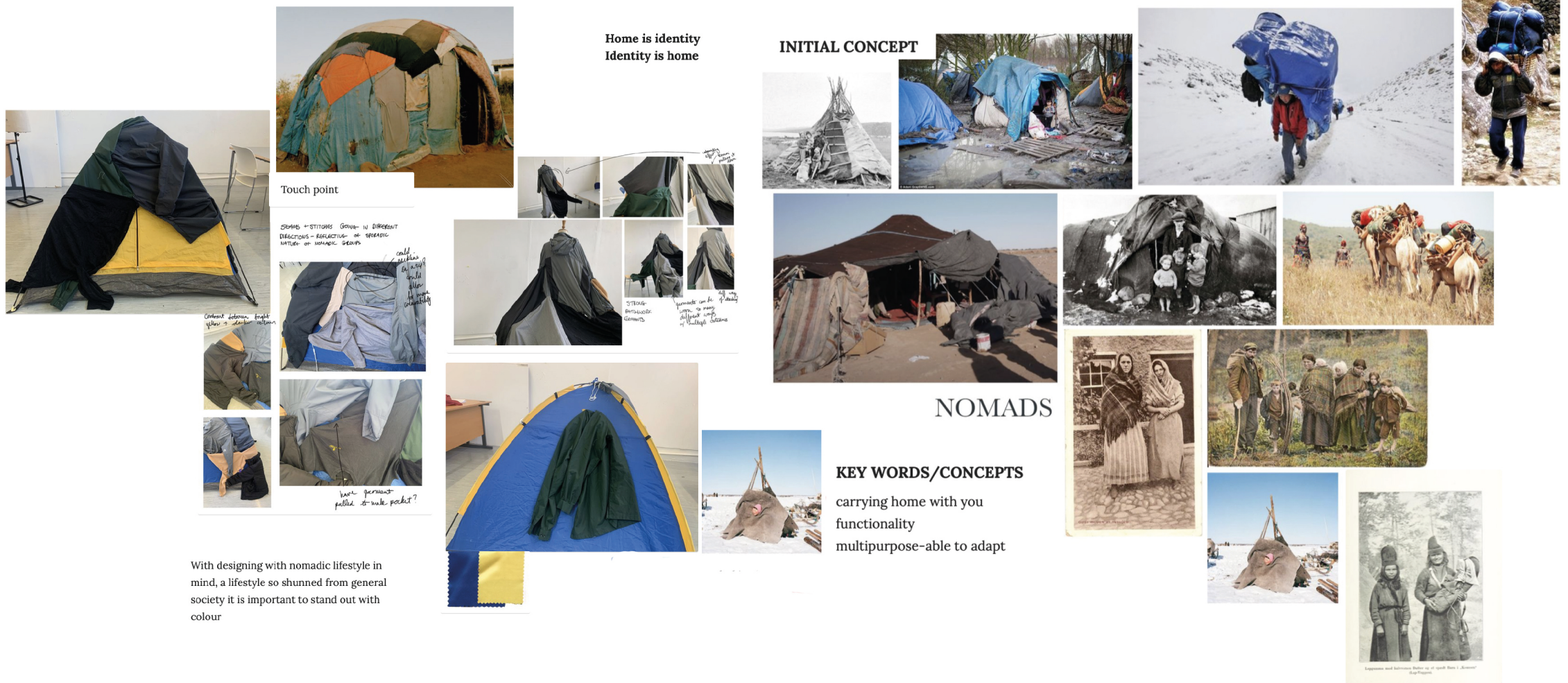


layered+body  
hues = blur body  
shape

layered+body  
hues = blur body  
shape

**LEAH CHRISTIE**

L.CHRISTIE6@RGU.AC.UK



**Home is identity  
Identity is home**

Touch point

SIZES + STORIES COME IN DIFFERENT DIRECTIONS - REFLECTIVE OF SPREAD NATURE OF NOMADIC GROUPS



Connect between inside & outside



**INITIAL CONCEPT**



**NOMADS**

**KEY WORDS/CONCEPTS**  
carrying home with you  
functionality  
multipurpose-able to adapt



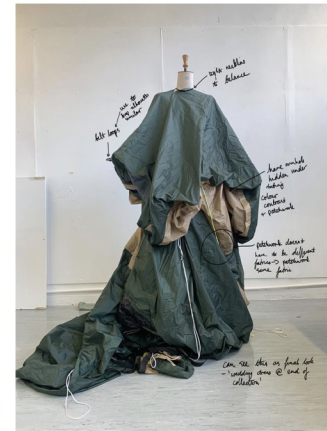
With designing with nomadic lifestyle in mind, a lifestyle so shunned from general society it is important to stand out with colour





Using knot tying techniques to mimic tent silhouettes and explore tension

Touch point

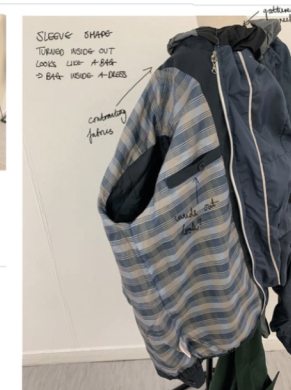


Investigating how tent functions as a wearable garment, considering adaptability

Harley Weir - Homes



Touch point





SPECIFICATION DRAWING 2  
SLANTED TURTLE DRESS  
BOTTOM OF DRESS HELD WITH BELT LOOPS AND CORD

SPECIFICATION DRAWING 1  
DIHEDED TURTLE DRESS  
DIHEDED NECK MADE OF FIBERS HEIM AND SHOCK LINES  
DI WITH ELASTIC CORD

**POPPY CHISHOLM-WHITE**

P.CHISHOLM-WHITE@RGU.AC.UK



*delicate lace from underwear*



*'Teddies' from the 30s - the met archivers*



EXTERFACE / EXSL



sheer bras



bras for aesthetic purposes.



attaching straps not as they should be



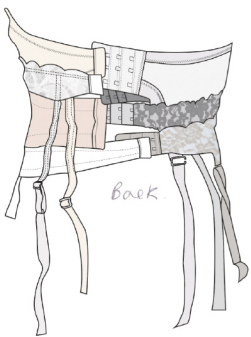
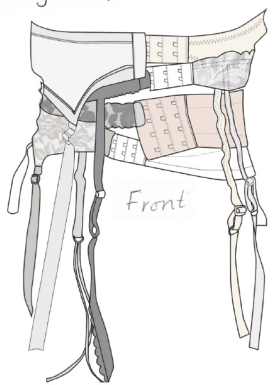
playing with light & sheer.



cut outs vs. full patchwork.

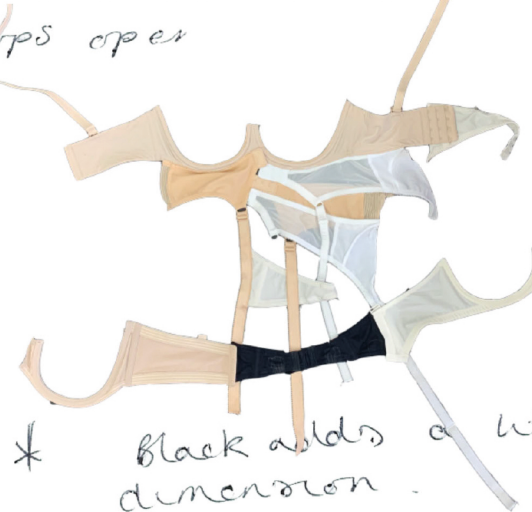


cutting out & filling



playing with layouts of patchwork

leaving the cups open



\* black adds a little dimension.





POPPY CHISHOLM-WHITE

FINAL OUTCOME

**CAMERON LYALL**

C.LYALL2@RGU.AC.UK



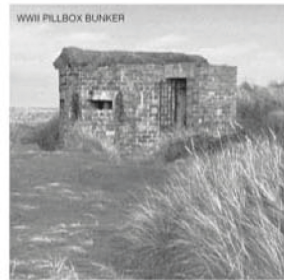
CREDITS MARKED  
[x] IMAGE TAKEN FROM THE BRITISH LIBRARY COLLECTIONS

Οὐ-τόπος



THE REGION HOLDS GREAT HISTORIC SIGNIFICANCE  
WAR-ERA STRUCTURES CAN BE FOUND HALF-BURIED, DISPLACED AND ABANDONED ASHORE

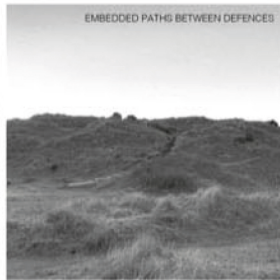
WEATHER INFLUENCES THE LOCATION BY BURYING AND UNEARTHING HISTORY  
DRASTICALLY CHANGING ITS PHYSICAL APPEARANCE OVER TIME



WWII PILLBOX BUNKER



COASTAL DEFENCE BLOCKADES



EMBEDDED PATHS BETWEEN DEFENCES



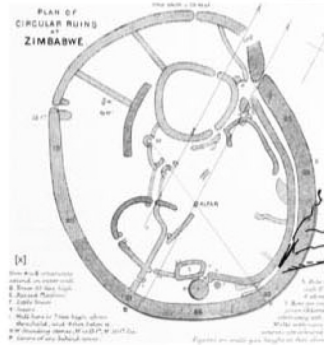
ARTEFACTS OF THE NO-PLACE



FRAGMENTED ARTEFACTS OF HISTORY  
PRESENTED AS BEING OBJECTIVE AND TRUE



[x]



PLAN OF  
CIRCULAR RUINS  
ZIMBABWE



[x]

EXCAVATION  
OF THE REGION

GIVEN ENOUGH TIME, WHAT ELSE COULD BE UNEARTHED? WHAT COULD BE BURIED  
WHAT MORE OF THIS REGION'S IDENTITY COULD HIDE BENEATH THE SAND?

HISTORY AND LEGACY OF A PAST LIFE IS A MAJOR ASPECT OF AN INDIVIDUAL'S IDENTITY  
WE UNEARTH OUR HISTORY AND LEAVE A LEGACY FOR FUTURE GENERATIONS

BRITISH LIBRARY x BFC

IDENTITY ENQUIRY

C.N. LYALL

### EVIDENCE LEFT BEHIND



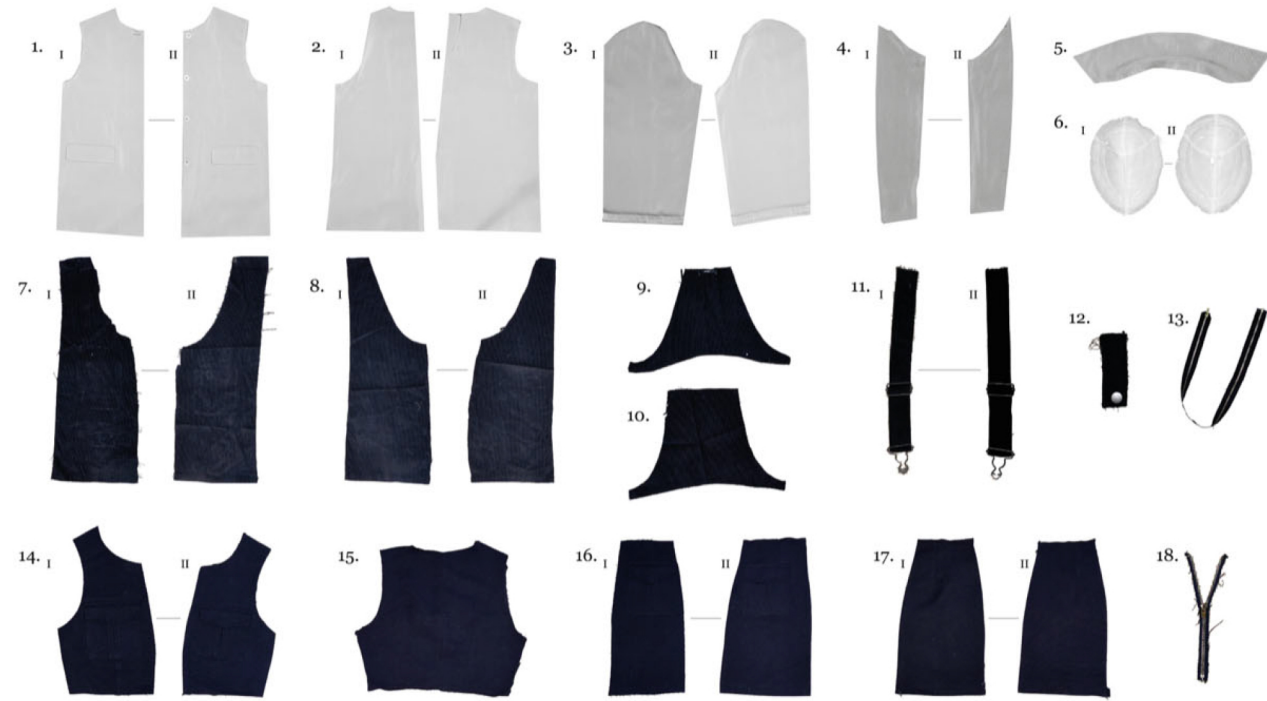
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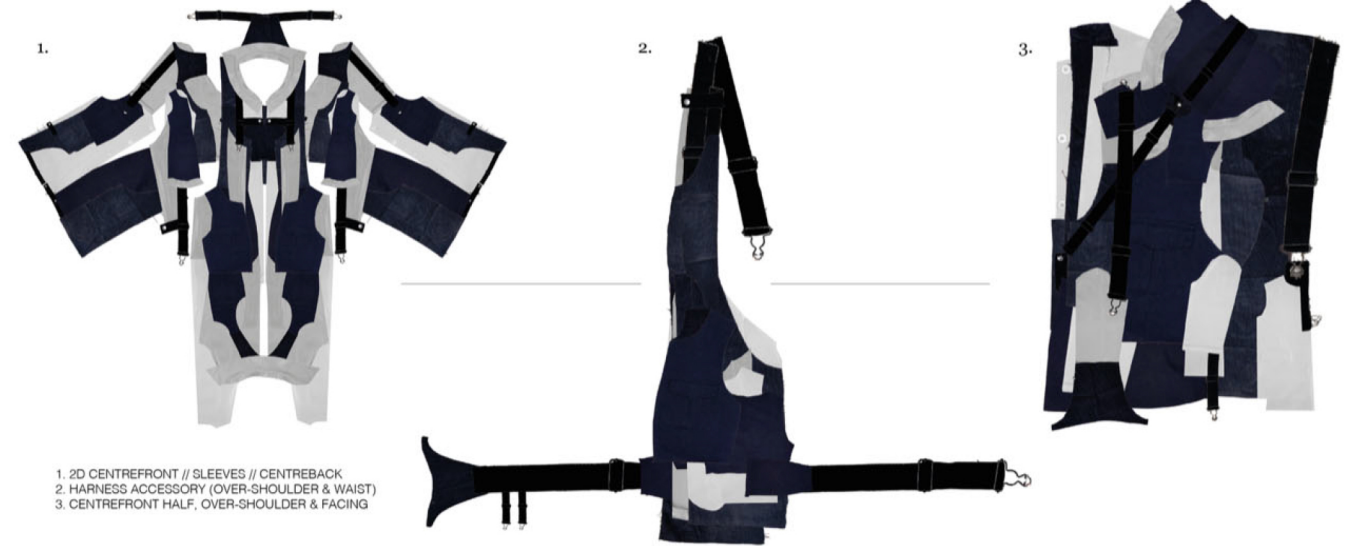
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1-6 BEIGE COAT  
7-13 CORDUROY PINAFORE  
14-18 DENIM SKIRT

COLOUR PALETTE NODS TO TECHWEAR  
STRAPS GIVE IDEAS OF ADAPTABLE FORM AND ADJUSTABLE SIZING



1. 2D CENTREFRONT // SLEEVES // CENTREBACK  
2. HARNES ACCESSORY (OVER-SHOULDER & WAIST)  
3. CENTREFRONT HALF, OVER-SHOULDER & FACING

1/4

ARTEFACT ENQUIRY

2/4

ARTEFACT COLLATION

BEIGE COAT  
CORDUROY PINAFORE  
DENIM SKIRT

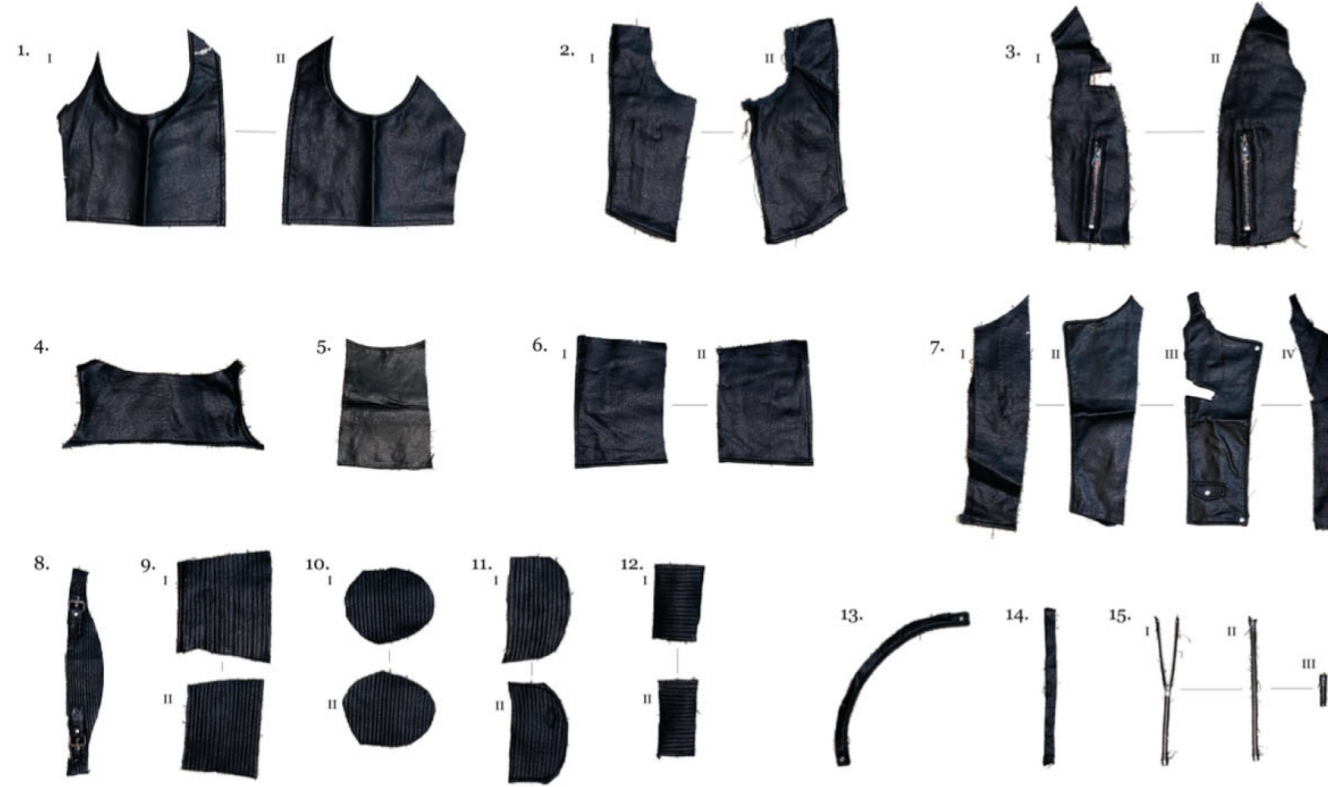
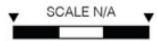
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AESTHETIC COLLAGE OVER FUNCTION TO GARNER COLLATED IDEAS ON GARMENT BUILD UP AND DESIGN



1. FRONT/SIDE/BACK  
 2. LOWER CENTREFRONT  
 3. CENTREFRONT/GUSSET/BACK

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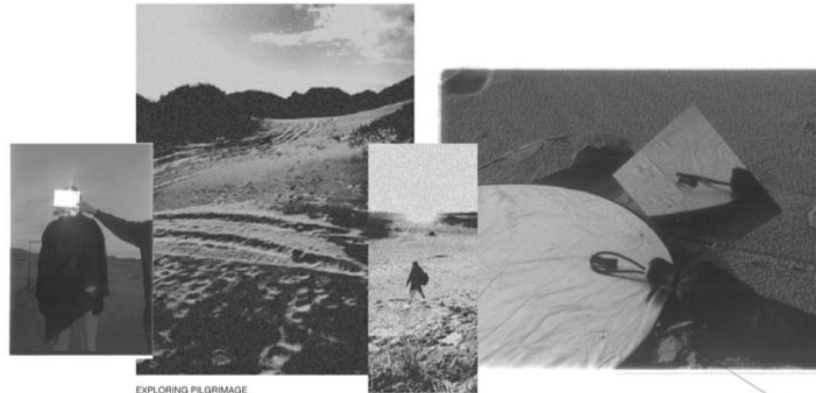
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SCALE N/A



EXPLORING PILGRIMAGE

Display of Enquiry

- 1) Rear View w/ weather shield
- 2) Front View adapted to short-travel
- 3) Rear View adapted to short-travel
- 4) Front View adapted to long-travel



THINKING OF AESTHETIC AND FUNCTION DISPLAYED AS A 2D OBJECT  
USING ARTEFACT SHAPES TO CREATE ALIEN FORMS, REINFORCED BY COLOUR



- 1. COAT WRAP
- 2. FEMALE BODICE
- 3. APRON WRAP
- 4. UTILITY FRONTAL ARMOUR

IT'S KEY TO PREPARE - HOW MIGHT A PILGRIM TRAVEL OVER THE TERRAIN?  
HOW CAN THE PILGRIM ADAPT TO CHANGING WEATHER AND TERRAIN

DEVELOPING A DISASSEMBLY-REASSEMBLY DESIGN PROCESS  
CREATING SYMBIOTIC RELATIONSHIPS BETWEEN GARMENTS

BRITISH LIBRARY x BFC

IDENTITY ENQUIRY

C.N. LYALL

2/4

ARTEFACT COLLATION

UTILITY HARNESS  
SPORRAN  
MILITARY STYLE JACKET  
DENIM DRESS

**EMMA FRASER**

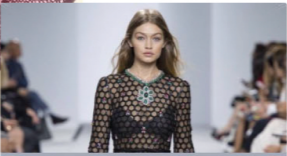
E.FRASER6@RGU.AC.UK

oversexualised



Isabel Benenato

I felt like anything remotely sexy was dangerous. I lost that part of me for fear of anything happening again.



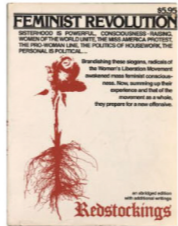
Giambattista Valli Spring/Summer 201... See all the Details from Giamba... british vogue

ladder Sample. - Acrylic Berclava.



Real Stockings. (my own pattern) - Acrylic Berclava.

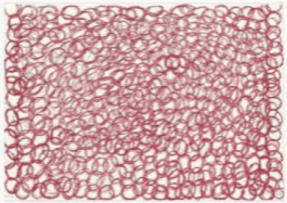
Being asked that question put me through a loop. Nothing I was wearing was overtly provocative, but they made it sound like it was my fault. For a long time I shied away from tight clothing, opting to hide myself under baggy and comfortable clothing.



Redstockings of the Women's Liberation Movement P.O. Box 748, Stuyvesant Station New York, N.Y. 10009

This is a different kind of rep... is a reclamation of what was sta... me. It is an act of defiance ag... own fears.

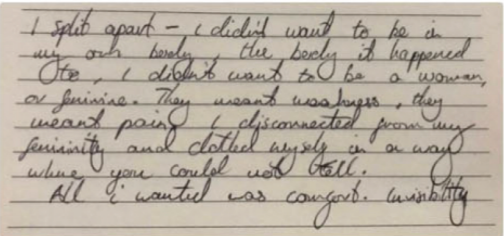
Louise Bourgoise



To unravel a torment you must begin somewhere



Contextual Research



Martha Zmpounou

Helen Lawrence

Symptoms of Trauma

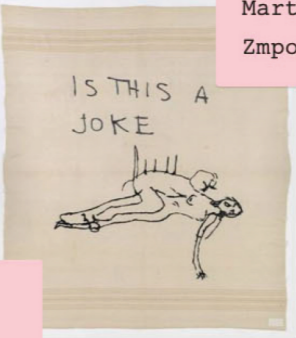
- Anger/ Irritability
- Guilt/ Shame
- Anxiety
- Withdrawing from others
- Dissasociation



Amy Kelly



Tracy Emin



Primary Research.

looking into ideas of damage in a knitwear context

*I didn't know it at the time but what I felt was grief. A part of me died that night and I never got her, but now I must rise from ash and strengthen my walls of defence again.*

Personal Journal entries from the time.

*in that moment I feel that I was... especially that night to nothing in flesh stone at.*

initial samples, practicing darning and repairing my own clothes



but it was like I was drowning, threw myself into my work, and in solace.



Flush Sample 1.  
- Darned then french  
tuck embroidery

The soft texture is comfortable, it soothes you as the madness sets in.



23.10.2020



26.10.2020



9.11.2020

such an organic texture created from the wear and the repair. It speaks to the process of recovery.

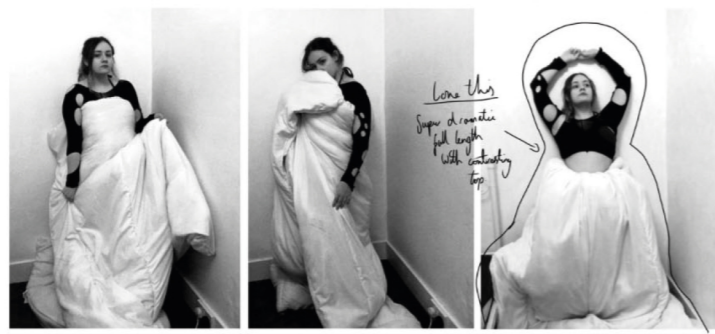
The time and love I put into this was meditative and caused me to pause and reflect.



wallpaper sampling.



Conceptualizing of garments.



I draped it around myself, asking what would be most comfortable.



Original sketches.



**Finding comfort**  
This look provides a comfortable surrounding while you heal yourself. The damage is done and is visible, but you need to rest, to heal, take comfort here.



Viktor and Rolf

Original trials.





**MERRYN DUNCAN**

M.DUNCAN21@RGU.AC.UK



MERYN DUNCAN  
COLLECTION

