



2020 | 2021

# Fashion Portfolio Graduate Collections

University of Edinburgh  
Edinburgh College of Art



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1. Skye Bending BA(HONS)

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7. Raiesa Salum Al-Kilaly BA(HONS)

8. Nikita Vora BA(HONS)

9. Sophie Walton BA(HONS)

10. Yuchen Liu BA(HONS)

11. Ruotong Zheng BA(HONS)

12. Yige Zhou BA(HONS)

13. Siyuan Cheng MFA

14. Yuan Fang MFA

15. Zekun Yu MFA



“

My collection explores the theme of duality. My research focuses on how women are portrayed in gothic literature and modern-day media. These depictions usually rely on two contrasting stereotypes of womanhood: the pure, innocent, Madonna character, or the promiscuous and sensual femme fatale. This inspired me to investigate the “Madonna whore complex”, which is a pattern of thought that divides women into these two mutually exclusive categories. My collection rejects this false dichotomy, providing clothes for a multifaceted modern woman.

”

**Skye Bending**  
Graduate Collection



Madonna, whore; Exploring the duality in social perceptions of female sexuality

# OPPOSITE ATTRACTION

GRADUATE COLLECTION:



Sacred and profane love



My collection explores the theme of duality. My research focuses on how women are portrayed in gothic literature and modern day media. These depictions usually rely on two contrasting stereotypes of womanhood: the pure, innocent, Madonna character, or the promiscuous and sensual femme fatale. This inspired me to investigate the "Madonna whore complex", which is a pattern of thought that divides women into these two mutually exclusive categories. My collection rejects this false dichotomy; providing clothes for a multifaceted modern woman.





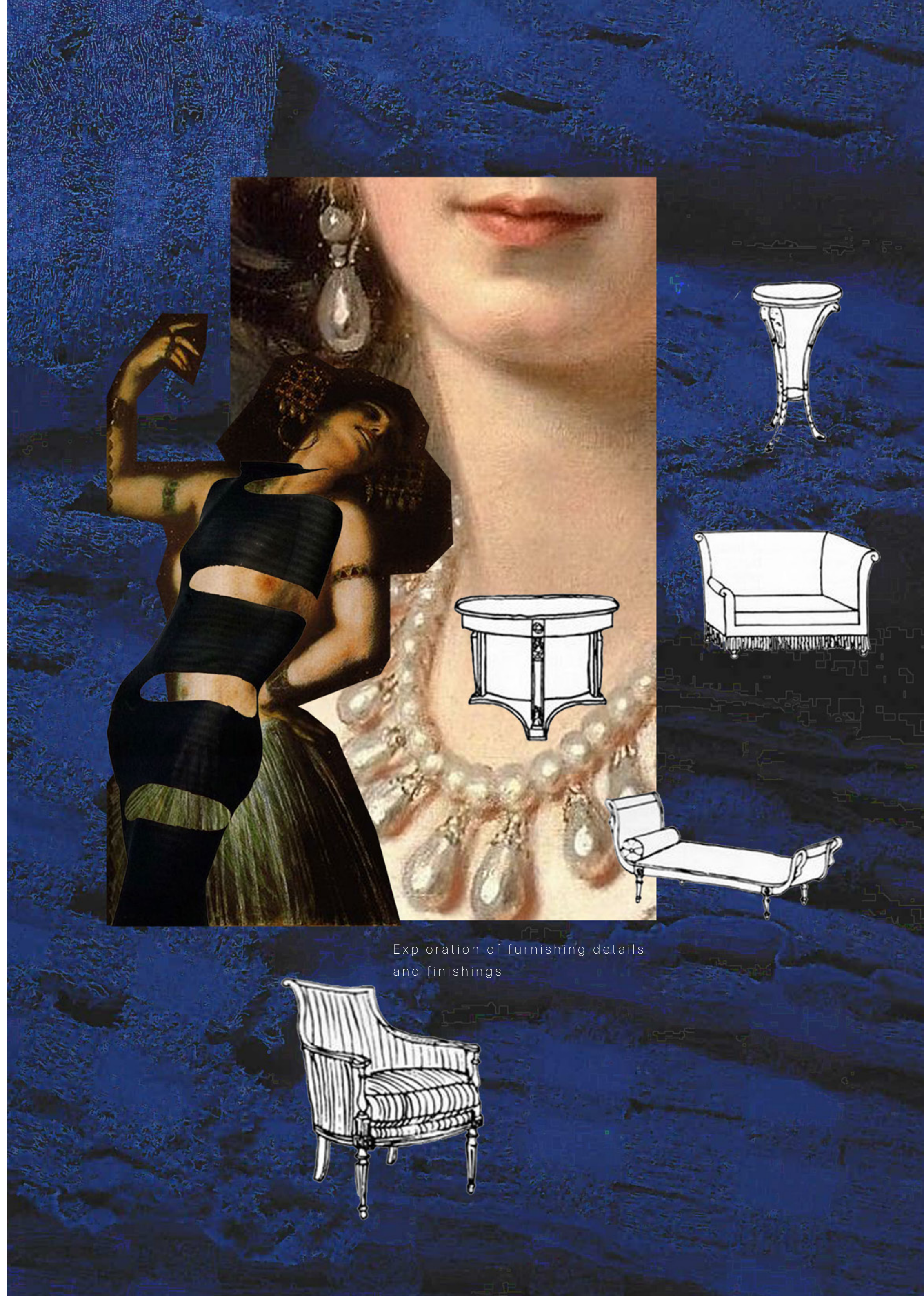
W E A V E



I was drawn to rubber as a material choice due to its toughness to contrast with softer, silky drape. Rubber also has connotations of sexuality and promiscuity due to bondage and fetish wear. I aim to use the rubber to make sophisticated garments to apply it in an unexpected way.

I also looked to soft furnishings for inspiration for finishings and trims.

R E S E A R C H



Exploration of furnishing details and finishings







Exploring drape combined with structural silhouettes with curved soft edges.

I looked at the details of soft furnishings to find alternative ways of seam construction methods. I found inspiration in vintage lamps and sofas to add a kitsch element to my collection.



DRAPE - LATEX

DEVELOP - DRAPE



REFINE-RESOLVE

DEVELOPMENT





# TRIMMINGS

Playing around with collage and colour that reflects my research and has a vibrant unexpected element to it.

Developing my line-up through prototyping







“

This collection is based on workwear across a variety of contexts, contrasting traditional Norfolk outerwear, specialised sportswear, and office attire. Asking the question, what will the future of workwear look like to accommodate this shift away from the office environment? The North Norfolk coast (where I am from) is a very traditional community, somewhat removed from modernism, where office culture doesn't exist. The office is based outdoors and requires more relaxed, functional garments. The aim is to adopt aspects of this aesthetic for the future of the office.

”

**Emma Davenport**  
Graduate Collection



# THE END OF THE OFFICE

THE SUIT IS A WARDROBE STAPLE. FINE TAILORING IS A LUXURY, DESIRED BY MANY FOR ITS STATUS AND PROFESSIONAL AESTHETIC. WHEN RESEARCHING S/S19 COLLECTIONS FROM OFF WHITE AND ALEXANDER MCQUEEN, I COULD NOT HELP BUT FEEL THAT TRADITIONAL SUITING SEEMS OBSOLETE IN THIS CLIMATE. DURING THE PANDEMIC, THE MAJORITY OF PEOPLE HAVE BEEN WORKING FROM HOME. HOWEVER, WILL THERE BE AN OFFICE TO RETURN TO? AN ARTICLE IN THE WEEK MAGAZINE, HIGHLIGHTED THAT THROUGHOUT HISTORY EPIDEMICS HAVE CHANGED THE SHAPE OF OUR ARCHITECTURE. I AM FASCINATED BY THIS TIME OF CHANGE AND WHAT THE FUTURE HOLDS POST PANDEMIC. MY COLLECTION WILL HAVE A TWIST ON TRADITIONAL TAILORING, STEERED TO MORE RELAXED, FUNCTIONAL WORKWEAR.



TO	MED / RIC
DETAIL	ELECTRIC USAGE OCT 17 - MAR 18
DATE	07 MAY 2021 REC'D
AUTH BY	
CODE	K2200 WAT





# ROPE SUIT

THE IDEA BEHIND THIS LOOK IS TO CREATE A SUIT MADE FROM RETIRED CLIMBING ROPE. FOR SAFETY REASONS, CLIMBING ROPE CAN ONLY BE FUNCTIONAL FOR A CERTAIN AMOUNT OF TIME, AFTER WHICH IT HAS TO BE REPLACED AND THROWN AWAY, EVEN IF THE ROPE APPEARS PERFECTLY USEABLE. I WANTED TO CREATE A USE FOR CLIMBING ROPE AND MAKE IT LUXURY AND DESIRABLE FOR A CONSUMER. THE ROPE IS DRAPED OVER THE BODY AND GLUED TOGETHER. I HAVE THEN HAND STITCHED THE ROPE TO THE TAILORED BODICE. THE SHAPE OF THE ROPE WAS INSPIRED BY THE MEANDERS FOUND IN THE BLAKENEY CHANNEL. THE AIM WAS TO DEVELOP A SENSE OF FLUIDITY TO CONTRAST THE STRUCTURED TAILORING.





ONE

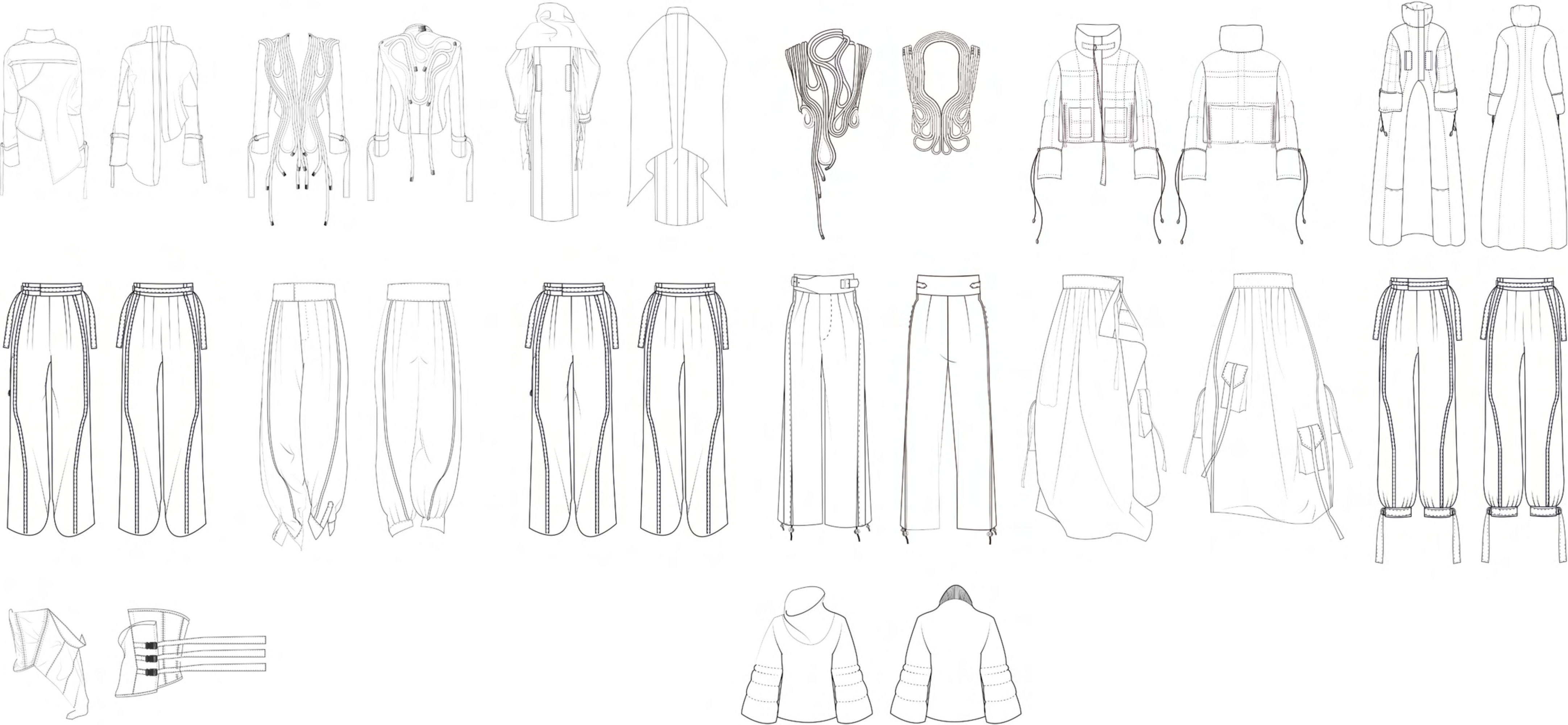
TWO

THREE

FOUR

FIVE

SIX











# LOOKBOOK

A/W 22

THIS COLLECTION IS DESIGNED TO EMPOWER WOMEN BOTH IN AND OUT OF THE OFFICE. IF THIS COLLECTION IS ABLE TO GIVE WOMEN CONFIDENCE, VIBRANCY AND SPARK CREATIVITY THEN MY WORK AS A DESIGNER IS COMPLETE. I AM PROUD TO HAVE CREATED THIS COLLECTION AS I BELIEVE THESE PIECES DO EXACTLY THAT. I AM IMMENSELY PROUD OF THESE WOMEN, EACH INCREDIBLY TALENTED IN THEIR OWN CREATIVE FIELD AND I AM VERY LUCKY TO CALL THEM MY FRIENDS. TO HAVE SUCH SUPPORTIVE PEOPLE IN MY LIFE IS A BLESSING AND I COULDN'T HAVE DONE THIS WITHOUT THEM, SO THIS COLLECTION IS FOR THEM.



“

Inspiration for this collection comes from distorted body shapes and an imbalanced life style. My collection presents the transitions between imbalance and compensatory balance states through a dark and exaggerated way. What's more, I also referred to the concept of wearing one garment in more than one way to express different states and establish the relationship between garments and customers, which can increase the usage of one product and support a sustainable development strategy.

”

**Ziling Dong**  
Graduate Collection



END



PHOTO



**IMBALANCE SCULPTURE  
MADE BY MYSELF  
ACCORDING TO THE BODY  
SHAPE OF SCOLIOSIS**

## PROJECT RESEARCH RESPONSE CONCEPT

10%

NEWFIDIC

PHOTO OF THE TAIL

LEAD CENTER

RESEARCH

# THE CAUSES OF SCOLIOSIS

[illegible]

UNIVEN EXTERNAL FORCE







PROTOTYPE

STATE1

MANUFACTURE

LOOK5

FINAL GARMENT



STATE2

TRANSFORMABLE



STATE3

TRANSFORMABLE  
GARMENT INTO A BAG

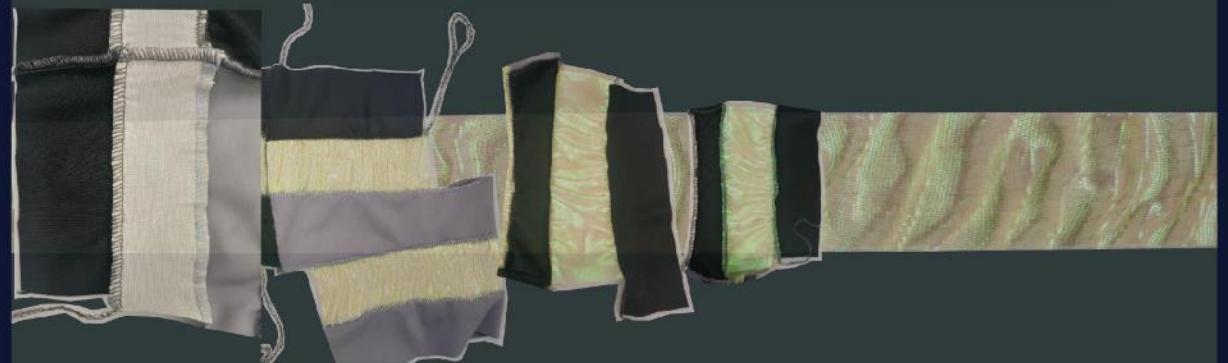


To determine the silhouettes of different states by prototyping, State 1 is the initial coat. In state 2, the zipper on the chest is unzipped halfway. In state 3, the zipper on the left side of the coat is completely unfixed, and the decorative part is transformed into a handbag. In detail, the position of the handle, clasps and zippers should be determined to meet the practicality and aesthetics. With regard to finishing, as the material is transparent, some of the seams need bias binding. The pleated volume is created by the rubber strip, which also increases the flexibility.



FIGURE 1 MANUFACTURE

SAMPLES



FINAL GARMENT

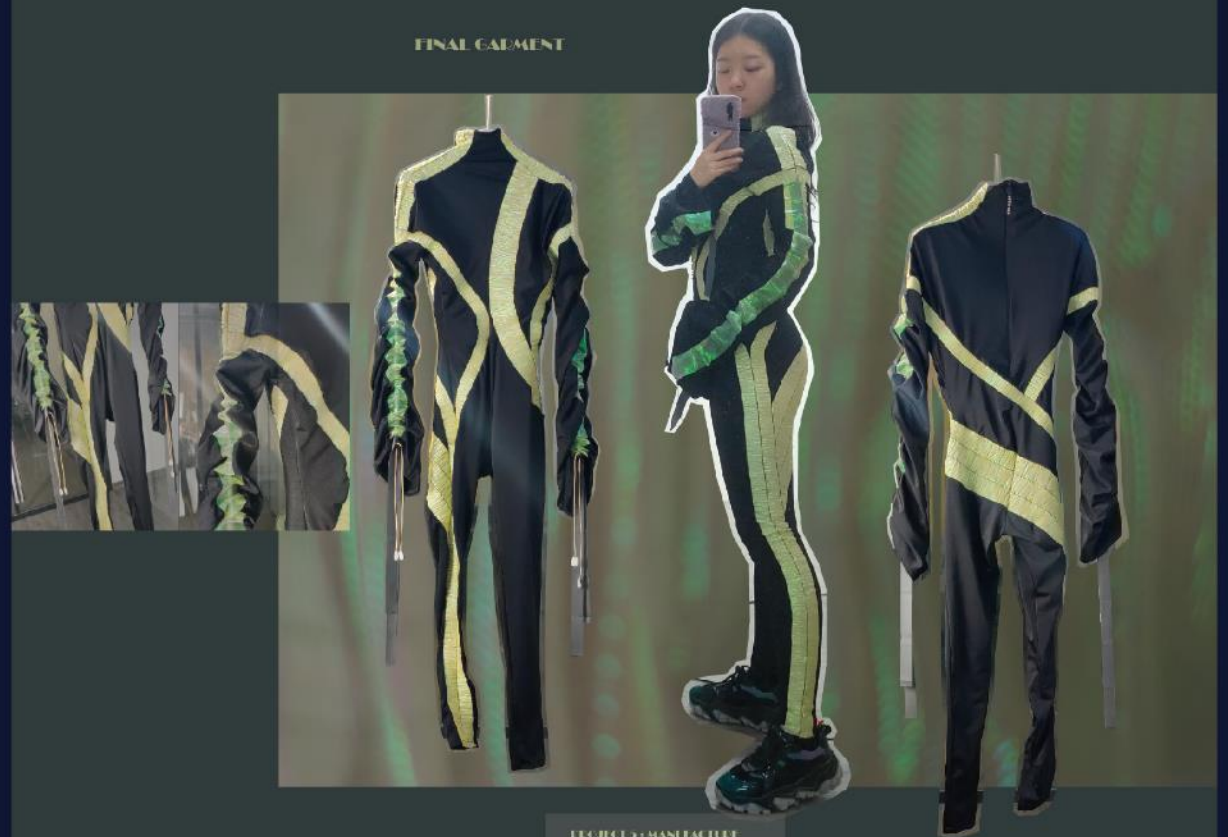


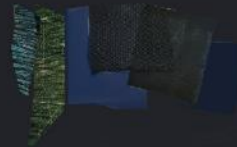
FIGURE 2 MANUFACTURE



# LINE-UP



THE ELEGANT MUSE  
BY LUIS VUITTON



THE ELEGANT MUSE  
BY LUIS VUITTON



FASHION PHOTOGRAPHY





“

My collection, 'Through the Lens', aims to capture the tension between the tactile past and the intangible digital future. Inspired by the sentimentality of precious objects and 'the gaze', I researched the often-discarded photonegative and 'lover's eye' jewellery. I laser-etched onto leather and denim to create delicate photographic prints, combining this with instinctive drapery and modular hardware. My work explores modern craftsmanship and blends playfulness, sensuality and sophistication.

”

**Katie Griffith Morgan**

Graduate Collection

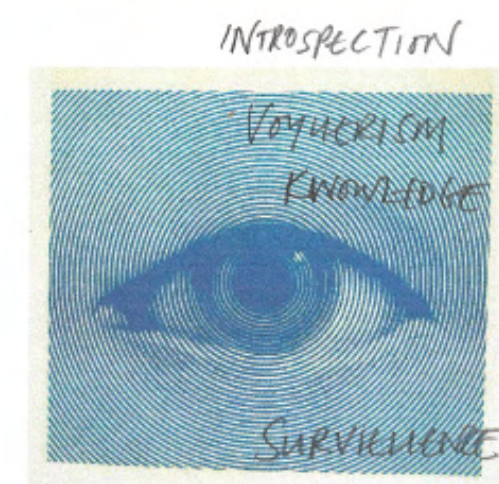


concept

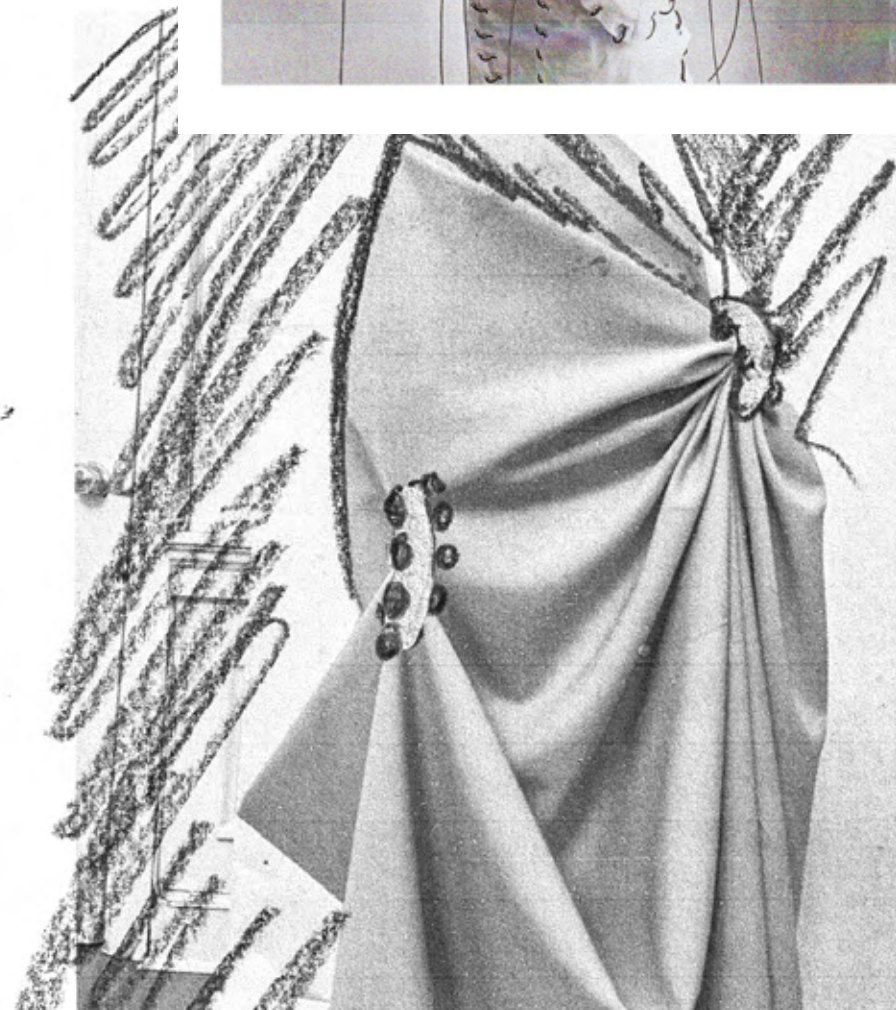
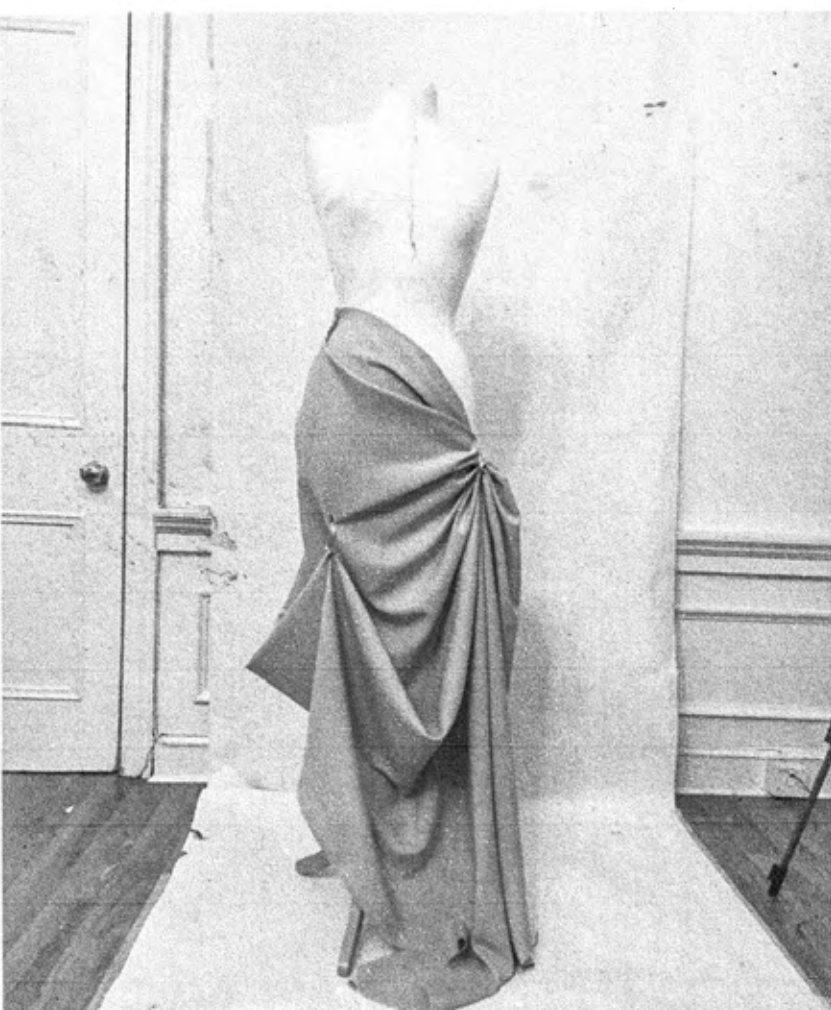
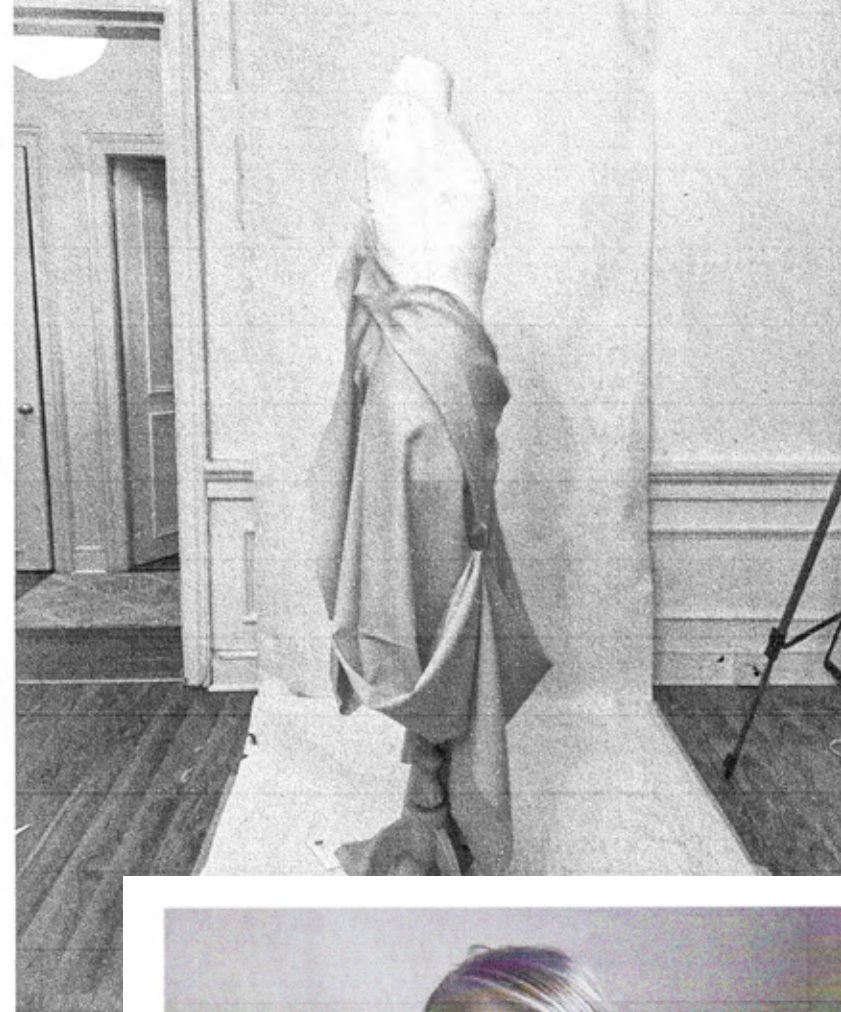
My collection is inspired by the tension between the traditional tactile past and the intangible digital future. This project began when researching the often-discarded photonegative and the private, intimate memories that they contain. In fear of precious memories being lost to the internet, I religiously fill personal photo albums as, I value having physical copies of my memories, fearing them being lost or forgotten on the internet one day. I am also intrigued by the strange intimacy of owning other people's sentimental objects. I am interested in the concept of the gaze, and the small nuances between watching, seeing and being seen. This introspection and intimacy extends to my collection's second main influence- the ritual of getting dressed. After examining my relationship to clothing, I see dressing as a calming ritual, central to my enjoyment of wearing clothes. My collection has been influenced by how the wearer interacts with their clothing as they dress through twisting, crumpling, folding and fastening. Other inspirations for my collection include 1960s retrofuturism, the work of Shuji Terayama and Margaine-Lacroix's 'La Robe Sylphide'.

My collection embodies playful elegance, aiming to blend fun, sensuality, and sophistication. Quality and craftsmanship are most important to me. I aim to make precious garments designed for longevity without sacrificing beauty.



















“

My collection explores the female sexual identity and how our clothing can be used to empower and express our sexuality. Within my work, I'm particularly interested in slowing down the supply chain, emphasising hand-made garments and ethically sourced materials. The collection features washable paper coats and corsets, draped Tencel dresses and recycled wood finishings. Inspired by the Scottish folk stories of the Selkie, my collection contemplates the sweet spot between hyper-femininity and sexual liberation by subverting classical representations of female oppression.

”

**Isabella Gutierrez**

Graduate Collection



# EMBLA WITHOUT ASK THE FIRST WOMAN



## CONCEPT

MY COLLECTION EXPLORES THE FEMALE **SEXUAL IDENTITY** AND HOW OUR CLOTHING CAN BE USED TO **EMPOWER** AND EXPRESS OUR **SEXUALITY**.

WITHIN MY WORK, I'M PARTICULARLY INTERESTED IN **SLOWING DOWN THE SUPPLY CHAIN**, EMPHASISING ENTIRELY HAND-MADE GARMENTS AND WORKING WITH **ENVIRONMENTALLY FRIENDLY MATERIALS**. AS AN EMERGING DESIGNER I BELIEVE IT IS INCREDIBLY IMPORTANT FOR THESE PRINCIPALS TO BE THE DRIVING FORCE BEHIND MY DESIGNS.

THE COLLECTION FEATURES **WASHABLE PAPER** COATS AND CORSETS, DRAPED **TENCEL** DRESSES AND **RECYCLED WOOD** FINISHINGS (SANDED AND VANISHED WITH ENVIRONMENTALLY FRIENDLY ENAMEL). ALL OF THE MATERIALS USED ARE DERIVED FROM **PLANT BASED** SOURCES.

INSPIRED BY THE SCOTTISH FOLK STORIES OF THE SELKIE, MY COLLECTION INTENDS TO EMPOWER THE WEARER, BECOMING HER SELKIE SKIN AND ALLOWING HER TO IMPOSE WHATEVER **POWERFUL PERSONA** SHE WISHES TO PRESENT.

I WAS PARTICULARLY INTERESTED BY THE HIGHLY DECORATIVE AND OVERWHELMING DRESSES OF THE 17TH CENTURY AND HOW THEY REFLECTED THE HOUSEHOLD TO MAKE A WOMAN FEEL AS THOUGH SHE IS A PART OF THE FURNITURE. WITHIN MY COLLECTION I AIMED TO **SUBVERT** THIS HISTORICAL IMAGERY, TO CREATE A REPRESENTATION OF THE MODERN WOMAN. FINDING THE SWEET SPOT BETWEEN HYPER-FEMININITY AND **SEXUAL LIBERATION**.

HAVING EXPLORED THE RESTRICTIVE NATURES OF 18TH CENTURY CORSETRY, WOODEN PROSTHETICS AND BONDAGE WEAR, I USED MY TEXTILES AND SILHOUETTE TO REPRESENT A SENSE OF **PURPOSEFUL RESTRICTION**. RE-CLAIMING THESE CLASSIC REPRESENTATIONS OF FEMALE OPPRESSION, IMMORTALISING THEM WITHIN WEARABLE PAPER CLOTHES.





RESEARCH

The Siren Sounds of the Selkie

# THE SELKIES

The Scottish folk-love of the Selkie refers to ancient creatures who can shape shift from human form to the form of a Seal.

The most common use of this motif appears in old sailor lore in which, a man steals the Selkies skin, trapping them in female form and forcing them to become their bride.

The Selkie must remain with the man, spending her life trapped, searching for her skin, so that she can one day return to the sea.

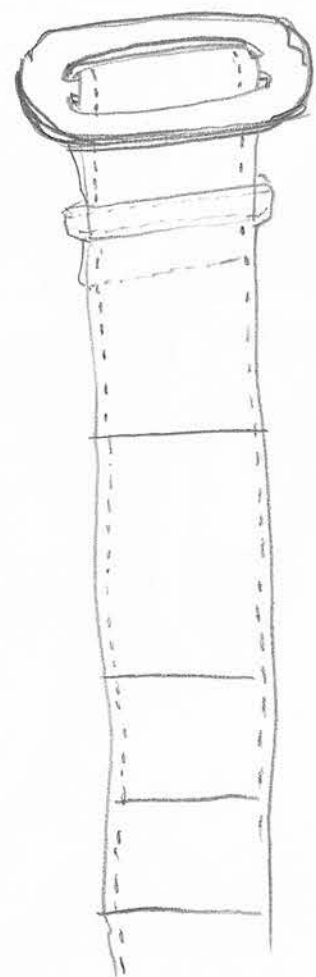
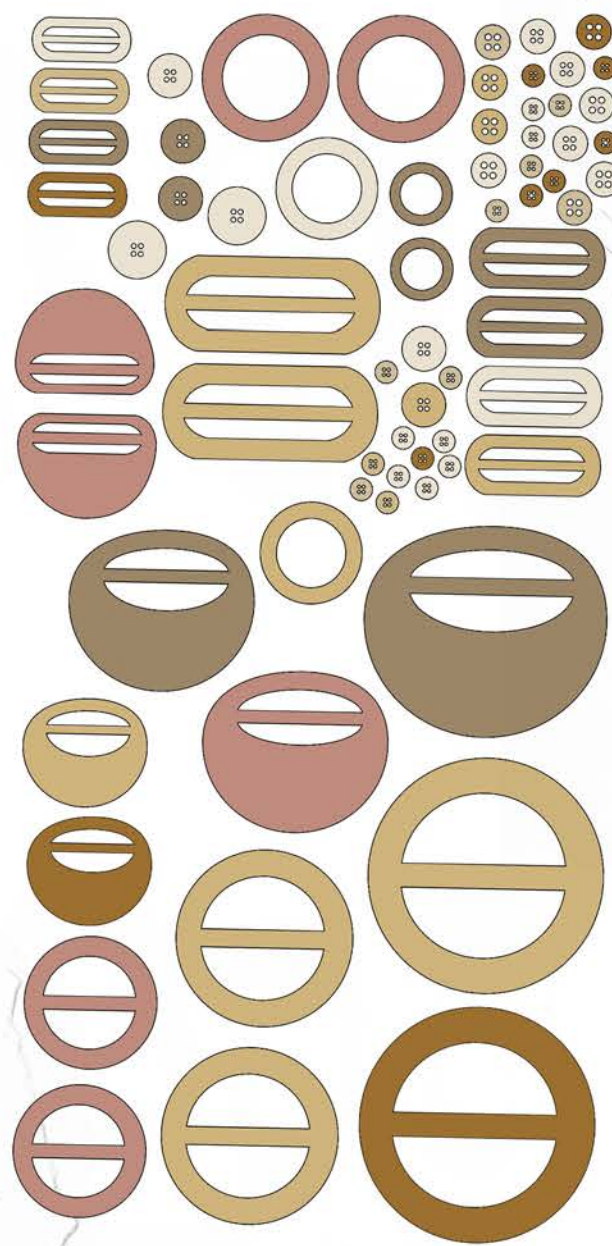


THE FATE OF THE SELKIE MIRRORS THAT OF THE WOMEN OF THE CULTURE WHICH HAS CREATED THEM. OPPRESSED AND FORCED INTO SEXUAL DOMINATION. IT IS IMPORTANT TO ME THAT IN THE 21ST CENTUR, WOMEN ARE ABLE TO HAVE AGENCY OVER THEIR BODIES AND WHAT THEY CHOSE TO WEAR. WOMENSWEAR SHOULD REFLECT THE NEEDS OF THE WOMAN WEARING THEM, NOT THE MEN SURROUNDING THEM. OUR CLOTHES ARE OUR **SECOND SKIN**. WE DESERVE TO FEEL CONFIDENT, POWERFUL AND FREE.

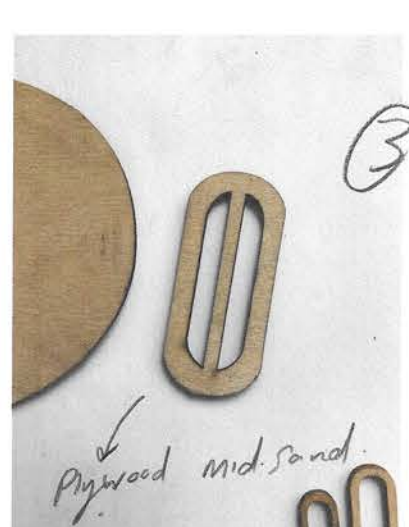
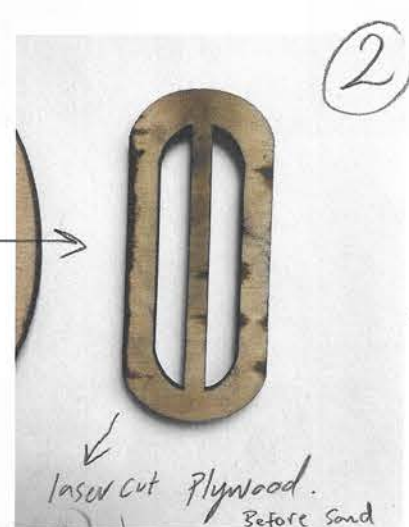
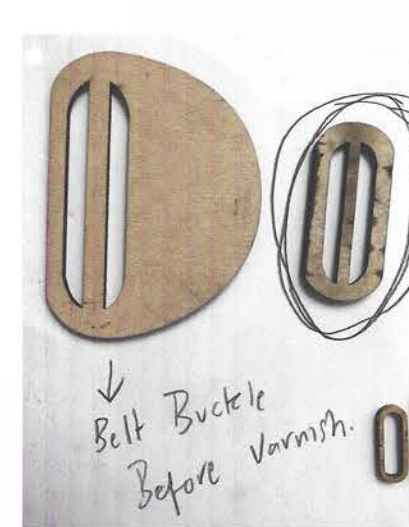
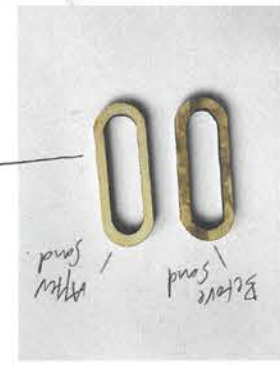
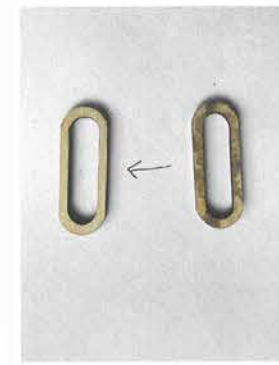




# Fastenings manufacture process



AI.  
File for  
Laser Cutter.



## How to prepare Fastenings:

1. laser cut files
2. Soak cut pieces overnight
3. Dry pieces & sand off any Burns.
4. Apply 2 layers of cherry Varnish.
5. Sand again for distressed look
6. Spray with Environmentally friendly Enamel to create gloss effect!





Line-up



Look 1



Look 2



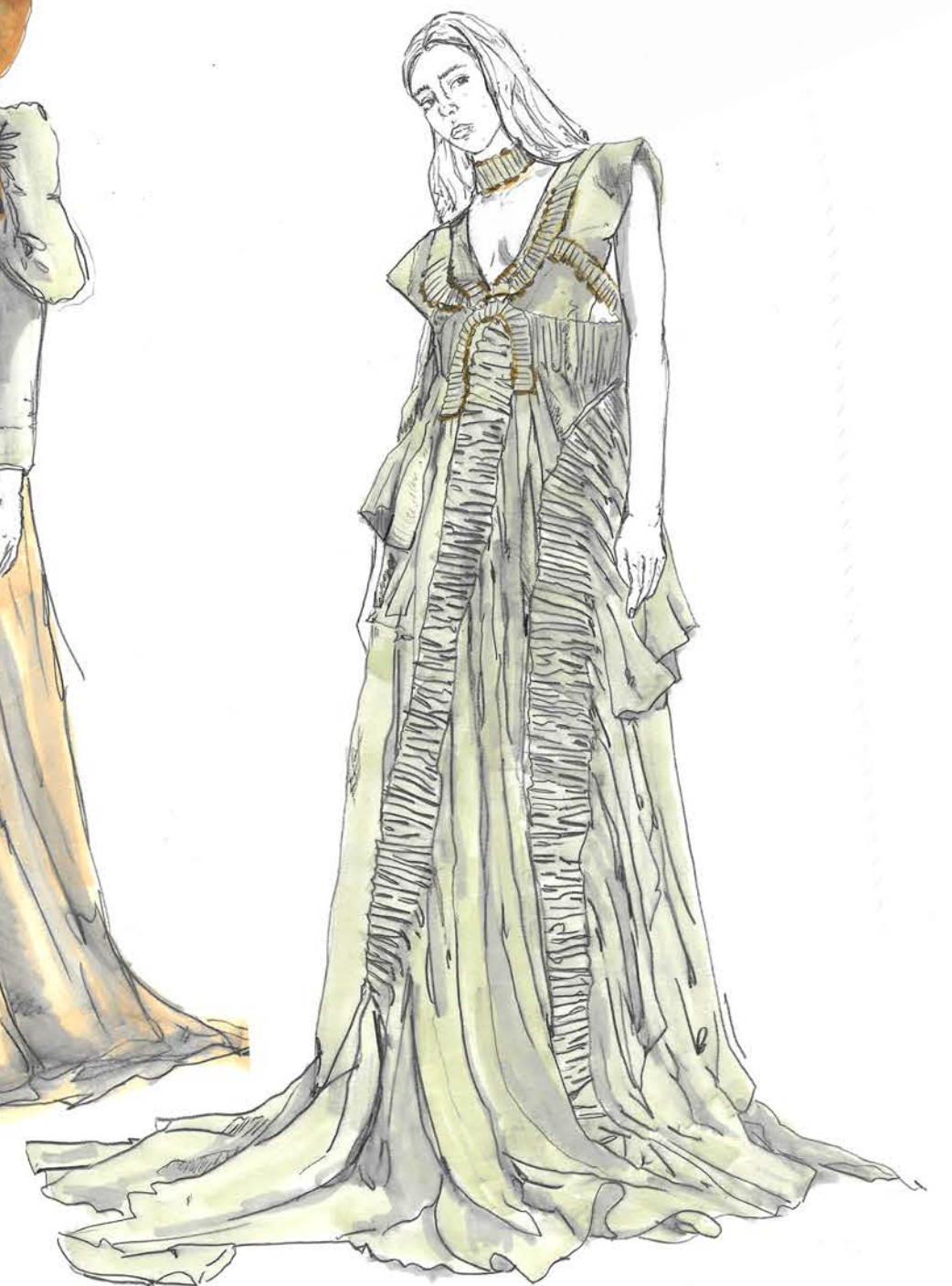
Look 3



Look 4



Look 5



Look 6



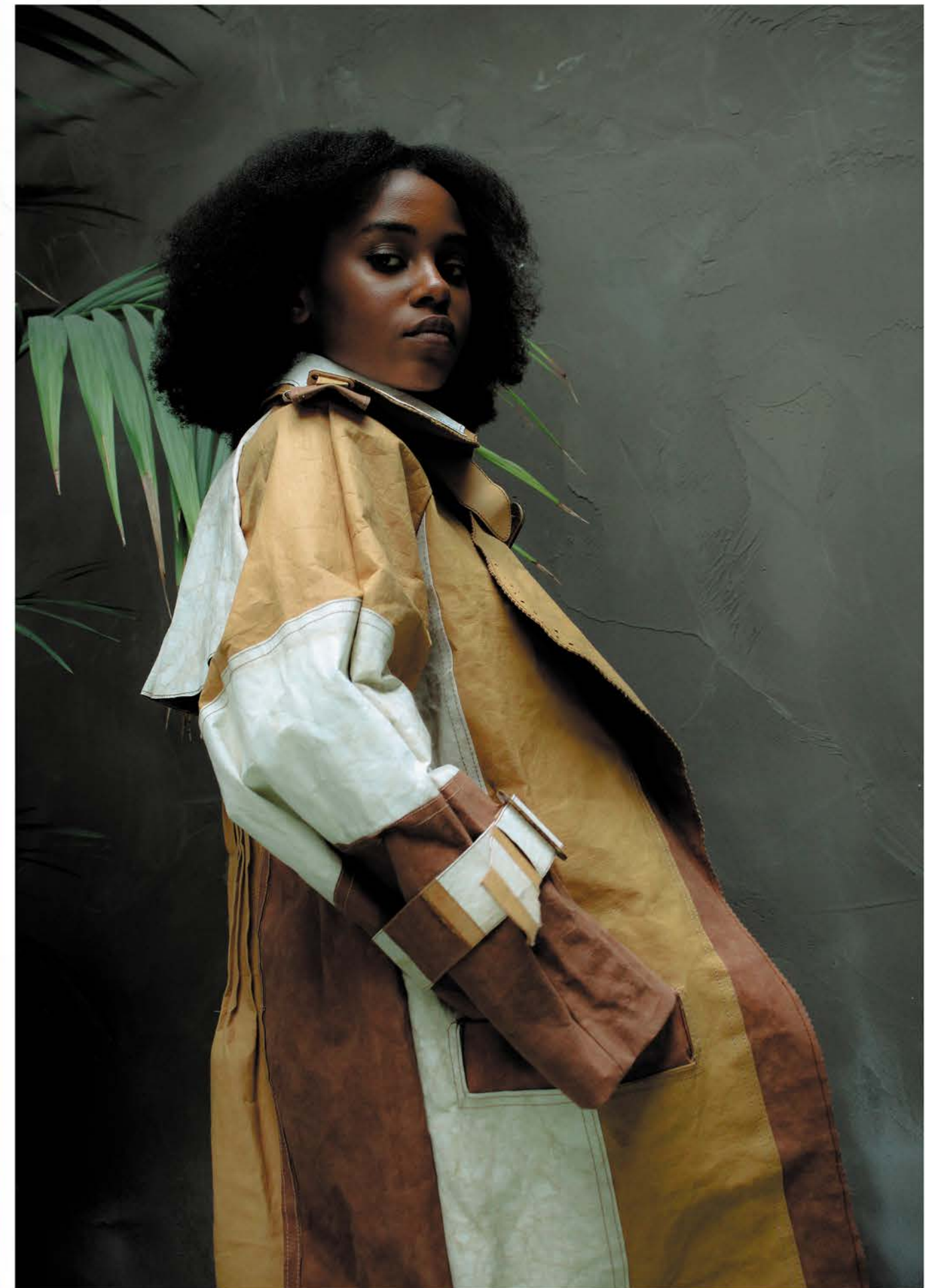


EXTRACT FROM LOOK BOOK

LOOK 6



LOOKS 2 & 1



LOOK 3



“

At the forefront of my work is my deep interest in materials and their impact on the world around us. My work channels hand craftsmanship and combines the idea of a slower more considered design strategy with innovative textiles. My collection Unveiled, stems around the concept of grief, intimacy and vulnerability of the human state of mind. Leading me to make clothing designed to nurture and empower one's authentic and vulnerable self.

”

**Lucy Mitchell**  
Graduate Collection



# Concept Statement

In a time of so much uncertainty it seems to be a time of reflection and self-development. As a young creative it seemed daunting to be thrown out of our studios and told to work from home, I began to realise the importance of looking after one's mental health and the health of those around me.

My collection is called **UNVEILED** it is themed around **intimacy and vulnerability** of the human state of mind. I began looking into the **concept of grief**, the first emotional challenge I have probably encountered. Perhaps health, death, and cherishment of life is considered more relevant than ever before. I began looking into coping mechanisms for such feelings for example for me wearing my mother's old clothes brings a sense of connectedness and healing, whilst wearing the items. One item in particular got me thinking, a running jacket. And then the concept of running as a **healing power**. This led me to merge the **juxtaposing silhouettes of traditional mourning wear and contemporary sportswear** to really lead the design inspiration for my collection.

I want my collection to feel deeply connected to both **human emotion and the natural world**. I will honour honesty. From the concept of my work to aim to celebrate sharing our deeper feelings with one another, to sharing the transparency and stories behind the materials I will use.

I care deeply about the environment around us and ensuring my collection is sustainable. My collection channels hand craftsmanship and combines the idea of a slower more considered design strategy with innovative textiles. My collection is seasonless, through multilayer garments and designing for adaptability I aim for my pieces to be able to transcend through seasons optimising its lifespan.

My retail market will be those **environmentally conscious**, wanting to invest in something that lasts and holds meaning and purpose. My subject matter is slightly sombre and reflective. Therefore, I aim for my work to evoke **sentiment and emotion**, with an **aesthetic for elegance combined with elements of comfort**.

GRADUATE COLLECTION  
UNVEILED

LUCY\_MITCHELL1@HOTMAIL.COM  
@LUCYMITCHELL.DESIGN



EXPRESSING VULNERABILITY  
DESIGNING FOR ALL

Customer



I would define my customer as a woman with an **inquisitive mind to the world around her**. She cares deeply about **political and environmental affairs**. She's not complacent. She values the stories behind the materials her clothes are made from and consequently gets more pleasure from growing a deeper informed relationship with her wardrobe.

I aim for my collection to make my wearer feel both **empowered whilst nurtured**, allowing my wearer to express their deeper inner feelings and advocate others to do the same. My collection has an element of self reflection, pain and sensitivity. My garments are honest and transparent through manufacture I hope this advocates my wearer to act in a linear way and not to be afraid to express their vulnerability. Additionally, my collection can be adjusted through the use of many belts and drawstrings giving them a power of self-expression through the fun of styling my clothes however they please. This also aims to expand the lifecycle of my garments by allowing them to be worn in slightly different ways.

RESPECTING OUR ENVIRONMENT  
VALUING INCLUSIVITY AND DIVERSITY



Should we display our feelings of grief more visibly like we use to?

The veil.

In years one of wearing the  
woman was expected to wear the veil over her face.

## Research

Black caps & veils:

Continued Europe women a  
mourning and widow were distinctive  
black caps and veils, particularly  
in a conservative version of the  
current fashion.

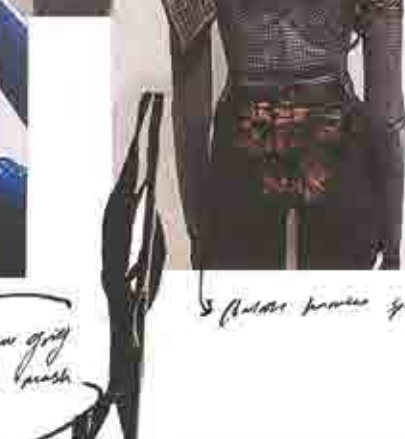
Widows in rural areas of Catholic  
Europe, Greece & Russia still wear  
black for the rest of their lives.  
Since the 1870's, many mourning  
periods are expected to wear black  
for 2 years.



I began looking into the role of clothing in translating visible representations of pain and loss. I became interested in the concept of mourning wear in the Victorian Era. It was a way that the public could respect widowers in this time of grief. In contrast to now where needing a moment of reflection and time on our own seems like a weakness.

Visually I became inspired by the dress of mourning wear these huge silhouettes; the voluminous gathered skirts that then accentuate the women's waistline, paired with looming veils. This **contrast of hiding and exposing the female body and female emotion** I felt intrigued by.

Debra Shaw, Houston  
Dec 1/10 1997  
Harris County



Gracie Boyd Sperry -  
in 'The Great Gatsby',  
Primo's wedding gift, Grace's dress.

Putting your grief  
behind a facade

5 (Halter) bowties grey 2010

White Mourning

Lucy Mitchell



Ann Domestica  
5/3 2019 RTW

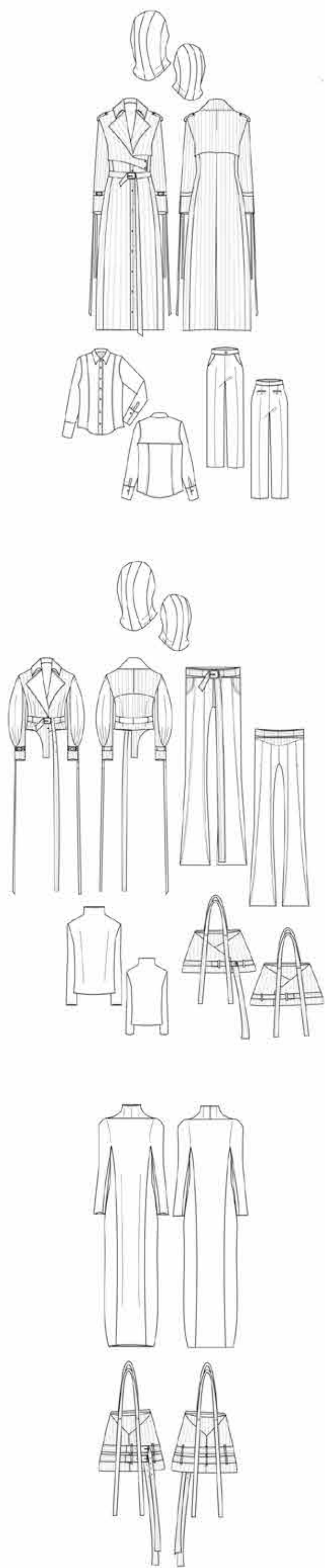
Yoliji Yamaoka  
RTW Spring 2015







Illustrations







HAND INNOVATED NATURALLY DYED RAFFIA COATED IN ENVIORNMENTALLY FRIENDLY MARMOX SEALANT



NATURALLY DYED BIAS CUT SILK/HEMP DRESS



RAFFIA AND ORGANIC COTTON BOTH LINED WITH NATURALLY DYED SILK/HEMP FABRIC

GRADUATE COLLECTION  
UNVEILED

LUCY\_MITCHELL1@HOTMAIL.COM  
@LUCYMITCHELL.DESIGN



“

My research delves into the politics of identity and deeper truths of racism in Britain today. I explore my identity being Black and British. The collection is a representation of how I've embraced the UK through music, football and streetwear. It embodies the beauty of traditional Zanzibar dress. I use football as symbolism to represent racism within my collection. Football is a big part of British culture. Racism within football is still apparent today, black football players face regular racial abuse from football crowds and on social media, which makes me question can being Black and British co-exist?

”

**Raiesa Salum Al-Kilaly**

Graduate Collection



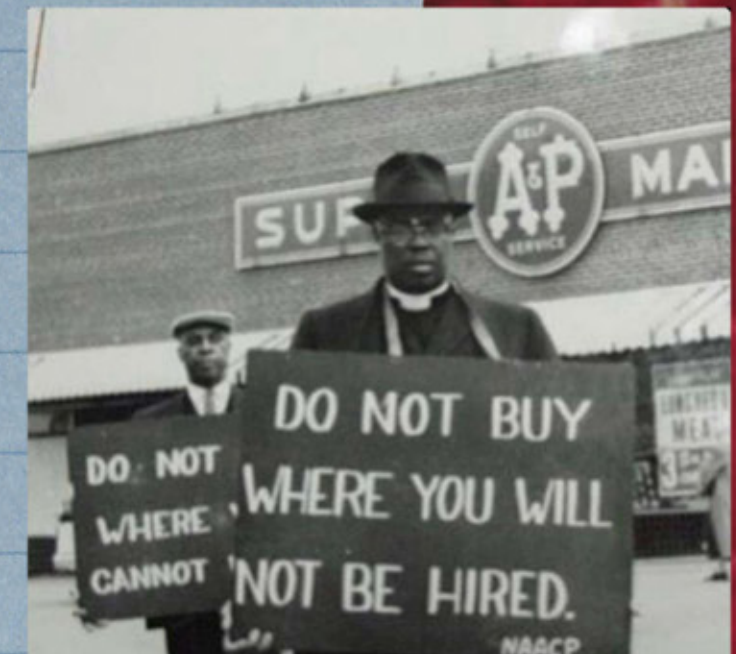
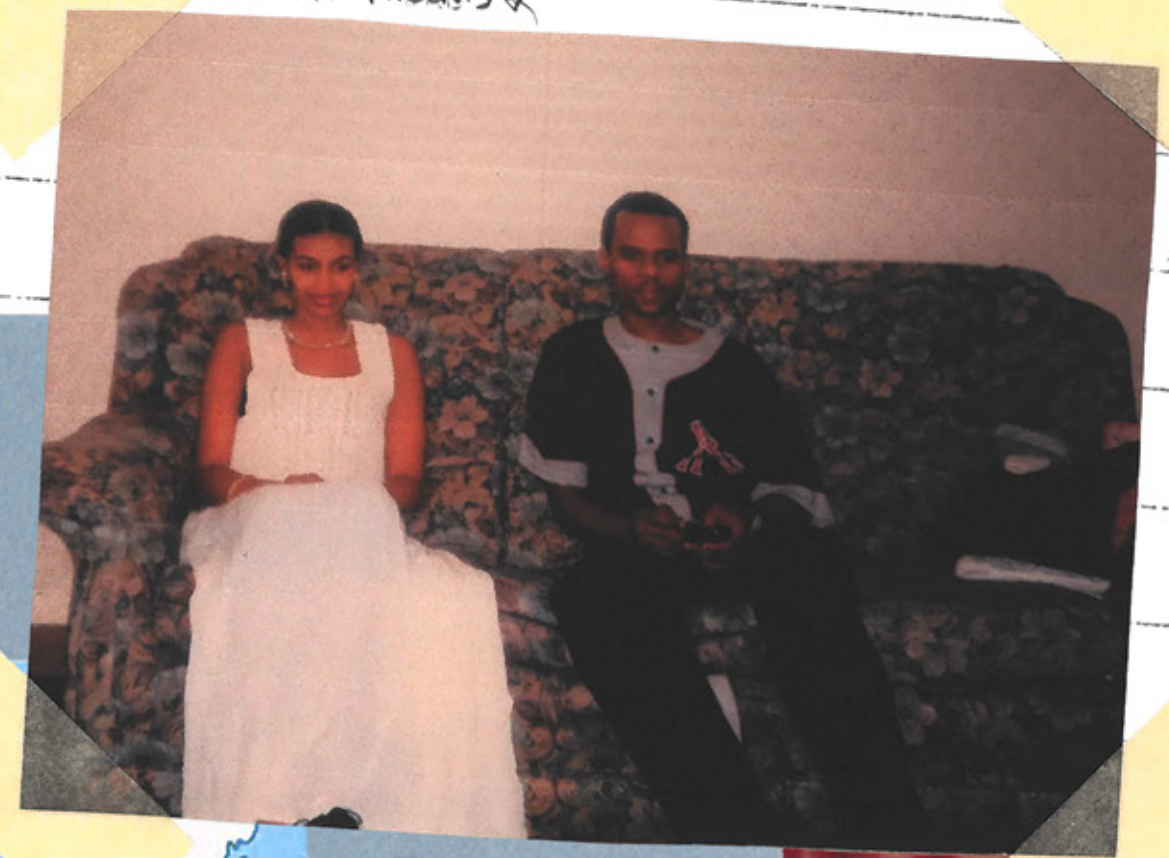
## PART 1: RESEARCH RESPOND

# CONCEPT

My research delves into the politics of identity and deeper truths of racism in Britain today. I explore my identity being Black and British.

The collection will be a representation of how I've embraced the UK through music, football and streetwear. It will also embody the beauty of traditional Zanzibar dress.

**'Passing down clothes'.** My grandad owned a second hand clothes shop in Tanzania during the late 70s -80s. Clothes from the US and the UK would make their way to Tanzania to be sold. The youth would wear western clothes and the elders would merge western clothes with their traditional dress, even today second hand garments dominate the Tanzanian clothes market.



PHOTOGRAPHER - PEREIRA DE LORO  
EDOUARD FOA

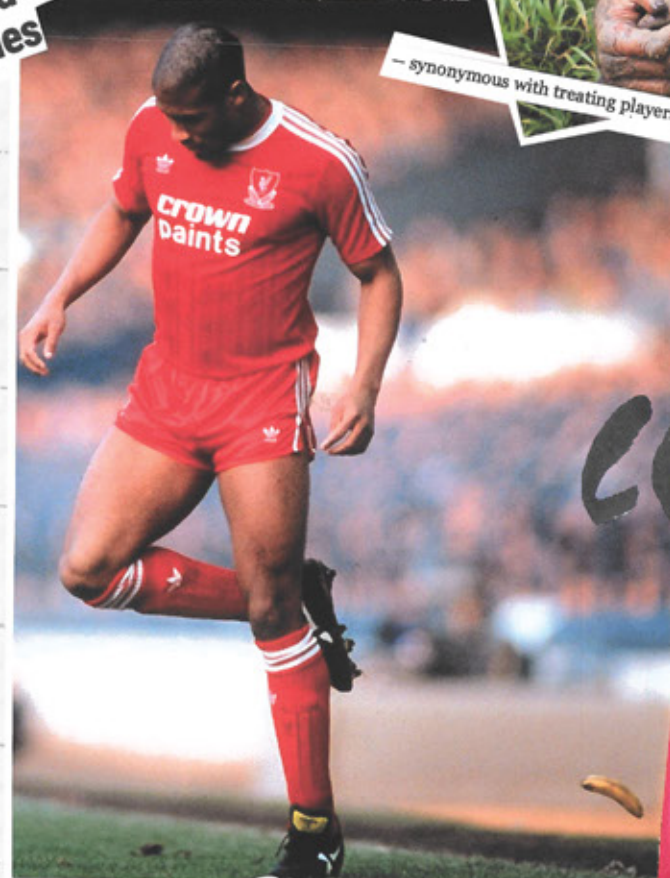


# RESEARCH

Throwing bananas at black sportsmen has been recognised as racism across Europe for decades



— synonymous with treating players as apes or monkeys



## COLOUR PALETTE

My fabrics and colour pallet emerged from this research. Primary colours were very apparent in sports uniform, I added green to represent the field.

PRIMARY PHOTO

Football is known to be part of British culture. In its earliest days you'd find it was particularly rare to find black players on the field. Their presence was frowned upon, discrimination towards black people has always been apparent football further highlighted its visibility. That goes to question can being a Brit and Black coexist?



# BLACK LIVES MATTER

George FLOYD



"INJUSTICE ANYWHERE IS A THREAT TO JUSTICE EVERYWHERE."  
Martin Luther King Jr.



## BLACK LIVES MATTER

BREONNA TAYLOR

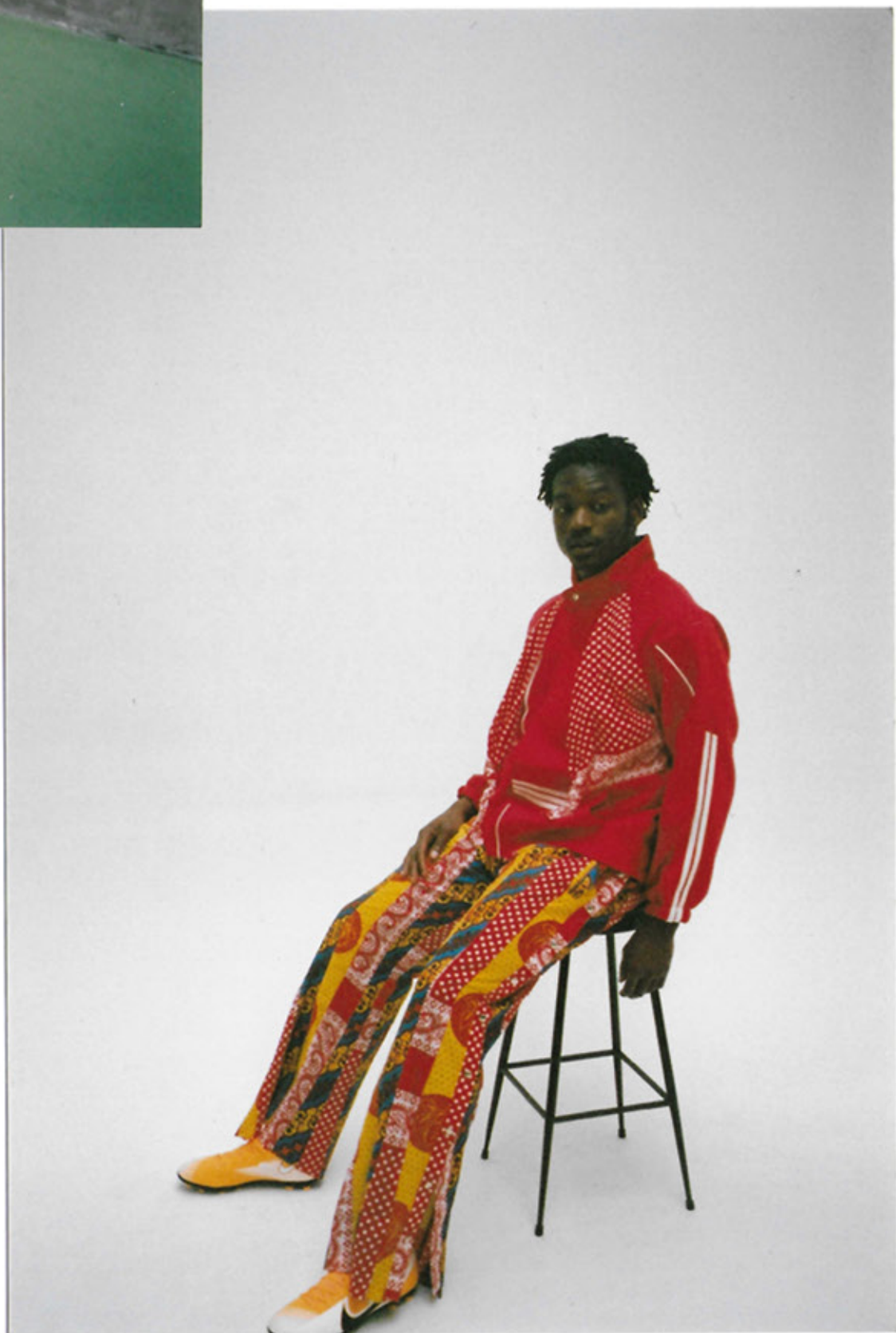
A COP SHOT A BLACK WOMAN AND WAS ONLY CHARGED FOR THE SHOTS MISSED

NO JUSTICE

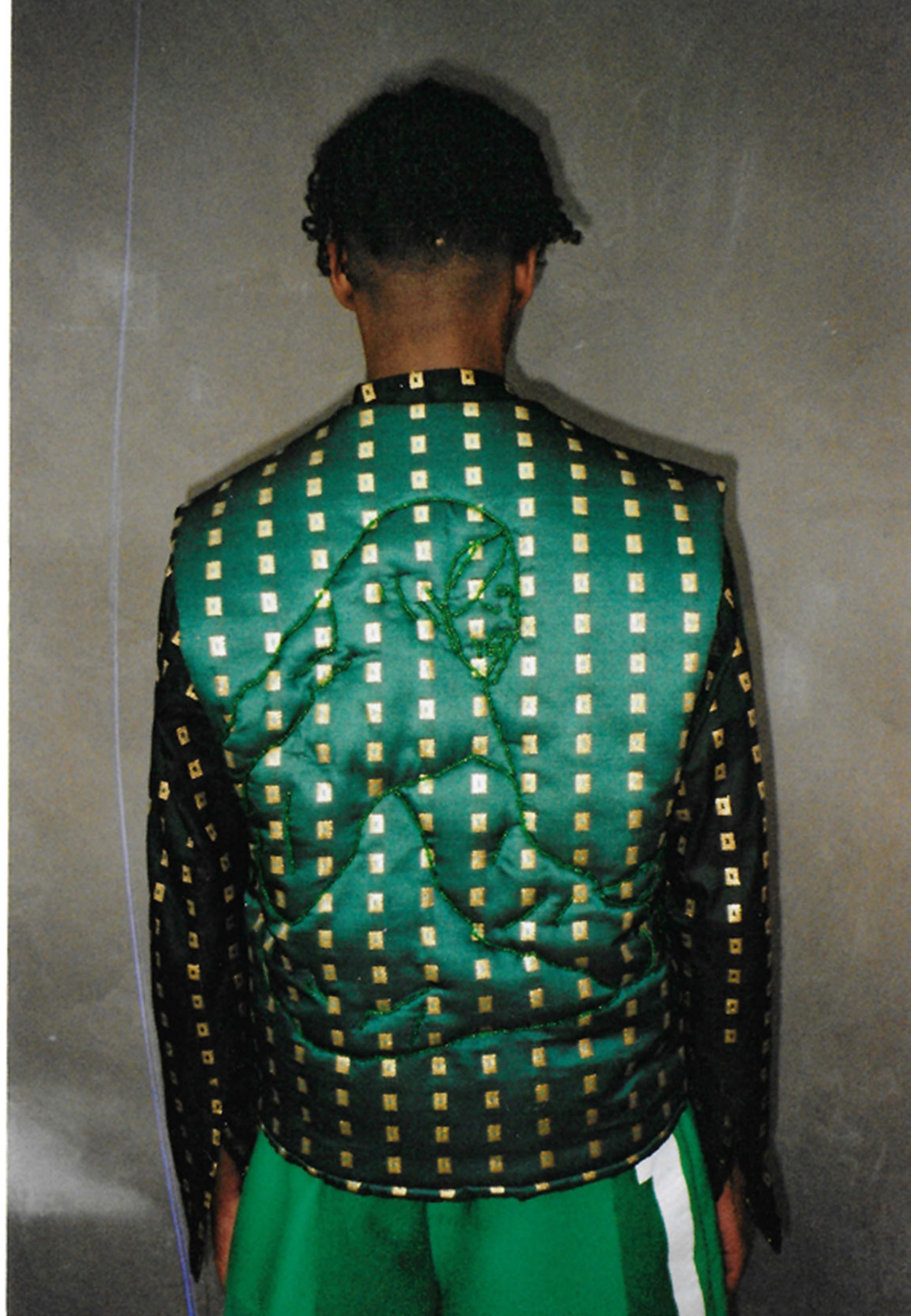


Floyd, who was in handcuffs for allegedly using counterfeit currency to purchase cigarettes, died on 25 May 2020 after Derek Chauvin pressed his knee against his neck for almost nine minutes. Floyd managed to say he couldn't breathe, called for his mother and pleaded for mercy while onlookers begged the officer to stop. The video of Floyds last moments brought to light the injustice black Americans face with police, this triggered a series of **Black Lives Matter** protest all over the world. I find it inspiring how we all come together in moments like this but there is still a long way to go.















“

Fusing my Indian heritage and growing up in Britain I use fashion as a device to communicate social activism. I have watched Indian women silenced due to racially motivated prejudices and stigmas within my community. I want to proudly celebrate South-Asian women with a sentiment that all ethnic minorities can relate to. Diversity is always important to me. I have grown to realise my brown skin and being an Indian woman is beautiful and powerful.

”

**Nikita Vora**

Graduate Collection





Arundhati Roy



Indira Krishnamurthy Nooyi



Kiran Bedi



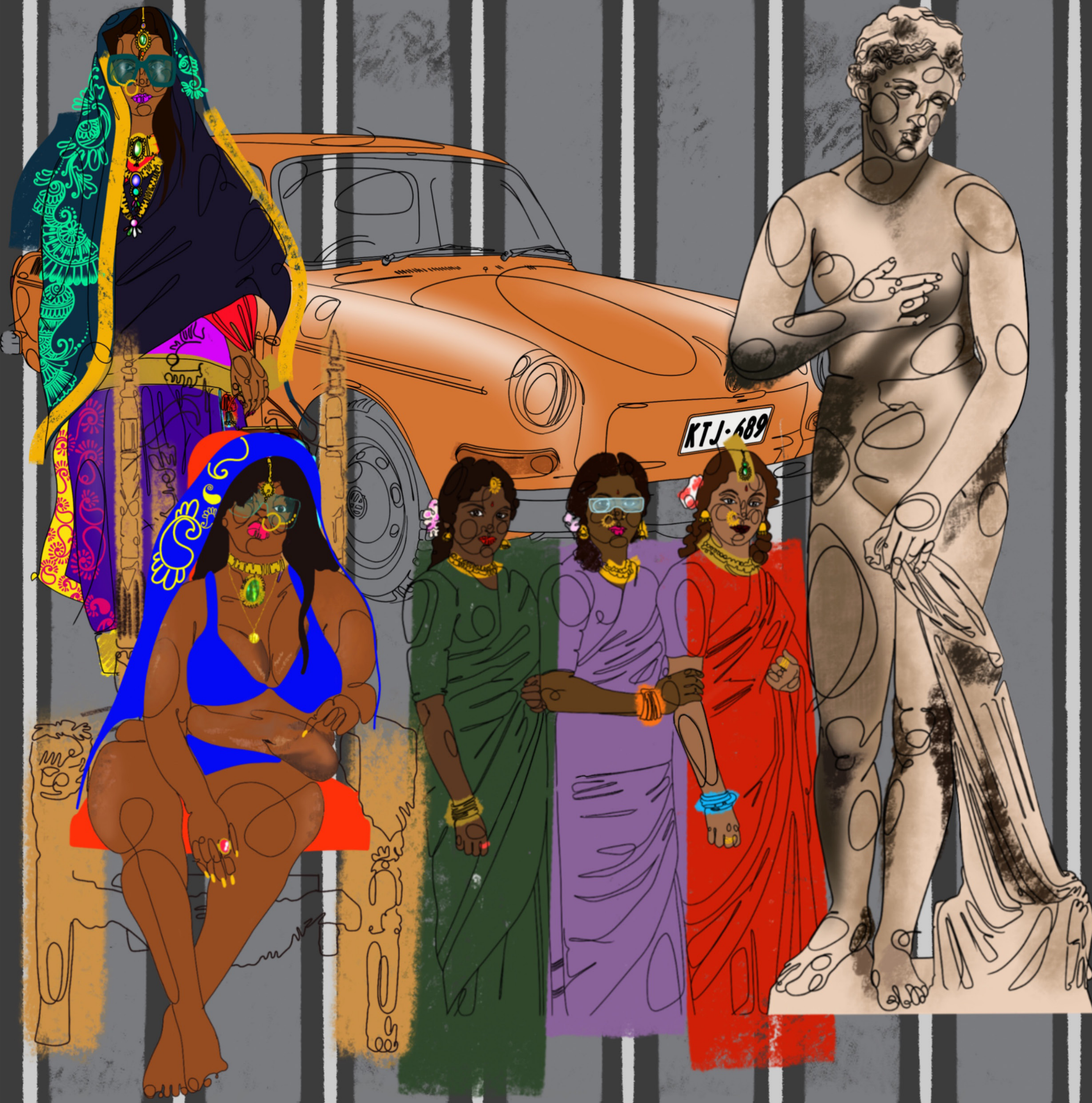
## Empower Indian Women

**As an Indian woman, the pressures of the patriarch often dictate your future.** The majority of Indian women, in the West and East, are forced to become submissive to her husband and his family. Many of these pressures result in consistent degradation and humiliation from the husband's family resulting in many Indian women suffering from mental health illnesses; such as my own mother who tried to take her life just before I was born.

After researching countless inspirational Indian women which includes prize-winning authors, prevalent social activists, fearless journalists, international businesswomen; I believe they are a symbol of hope for Indian women.

**I want to portray the multifaceted power that comes from being an Indian woman through my collection.**





## Print Illustration

Through my prints I want to flip the script. My prints aim to show the Indian community in Britain as powerful and celebrate our incredible impact in Britain-through culture, the economy and intelligence. With the bold colour palettes and illustrations referencing the Indian community standing out against the muted background of the grey pinstripes and checked shapes.

I want my illustrations to evoke a feeling that all ethnic minorities can relate to. Our countries involuntarily contributed to the UK during colonialism and our people who reside in the UK have contributed unparalleled success.

**We deserve equal respect.**















“

As a designer I have always had a love for tailoring, knitwear and garment construction. My style is colourful, bold and oversized; using sculptural shapes and experimenting heavily with volume and the different techniques with which this can be achieved. I blend angular silhouettes, with softer drape to push the boundaries of what I can achieve with different textiles and fabrics. With a focus on sustainability, I used recycled wool suiting fabrics, appliquéd on to one another to create graphic new textiles, as well as pure wool yarn, to create bright, geometric knitwear.

”

**Sophie Walton**  
Graduate Collection



# CONCEPT

POWER PROTEST PROTECT

RIOT

IDENTITY

TAILORING

EMPOWERMENT

I began this collection by exploring ideas surrounding identity; what role clothing plays in an individual's personal identity, what the word 'identity' truly means, and the different ways in which we express our personal identity.

I thought about what makes up the layers of my own identity - my interests and passions. From here I began to research methods of female empowerment and different feminist movements. I wanted to understand my own history as a female by learning about females before me, and in turn using this rich history to empower women, myself included, with my collection. I thought about other passions of mine and started researching tailoring - Savile Row, classic tailoring, contemporary tailoring, and power dressing. I thought deeply about the psychology behind wearing a suit and feeling empowered, and in turn came to understand that power dressing is more than just masculine suits.

Combining these key elements I wanted to create a collection that explores my own identity; one that explores volume and structure, linear forms and classic tailoring details. One that is playful and bright, but simultaneously portrays a clear message of female empowerment. Sustainability will be a constant underlying factor in the creation of this collection; I want to explore textile innovation and fabric recycling; thinking about how I can give dead-stock fabrics a new lease of life and create fabrics that are new and contemporary, as well as exploring print and pattern through knitwear.

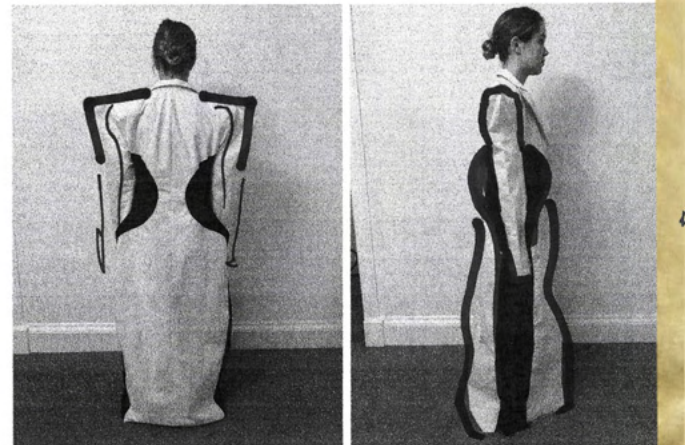
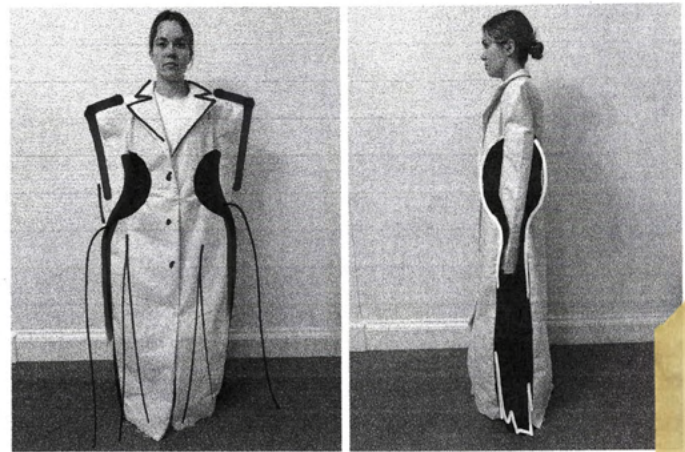




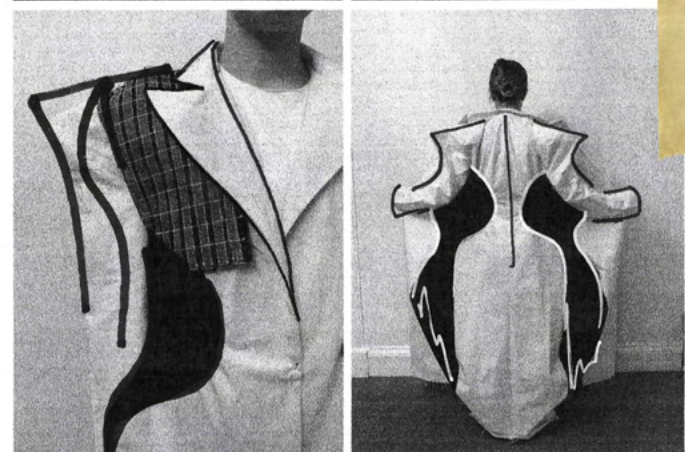
# DEVELOPMENT

boxy shoulder.

introduce volume?



contrast side panels.



heavily gathered around side panel.



volume cut into coat body



side panel extended into overlay over sleeve



elongated sleeve gathered

quilted panels?



asymmetric collar?



smooth hip curve



# DEVELOPMENT



quilted wool outing



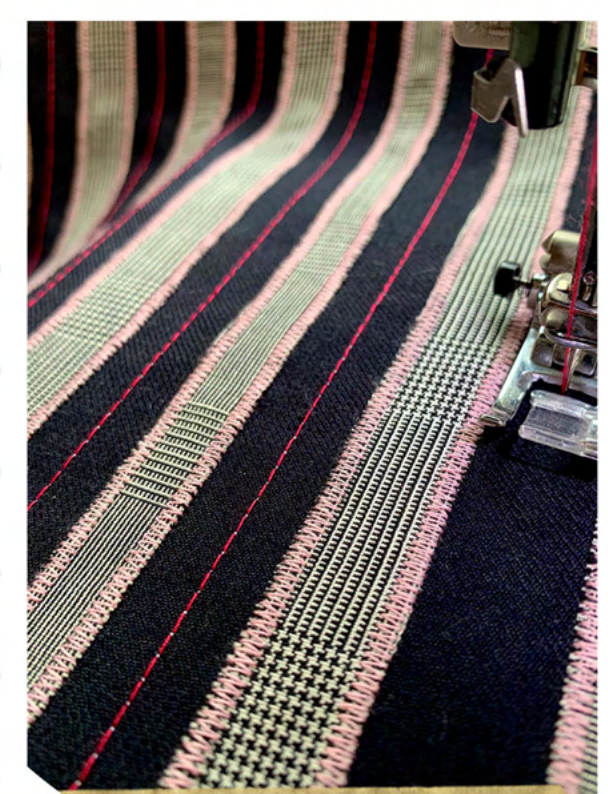
mock rib for 'laddered' feel



GEOMETRIC KNIT

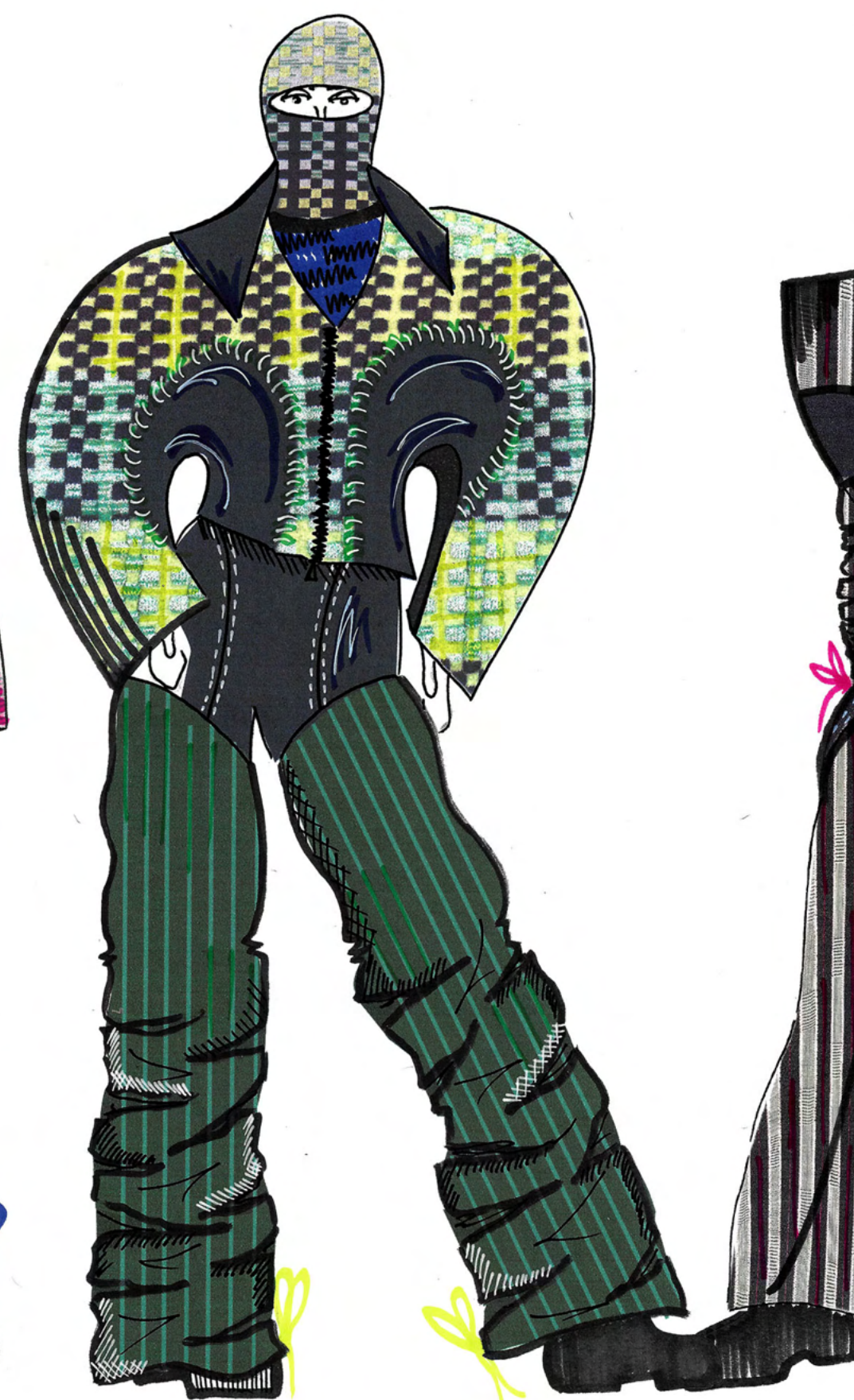
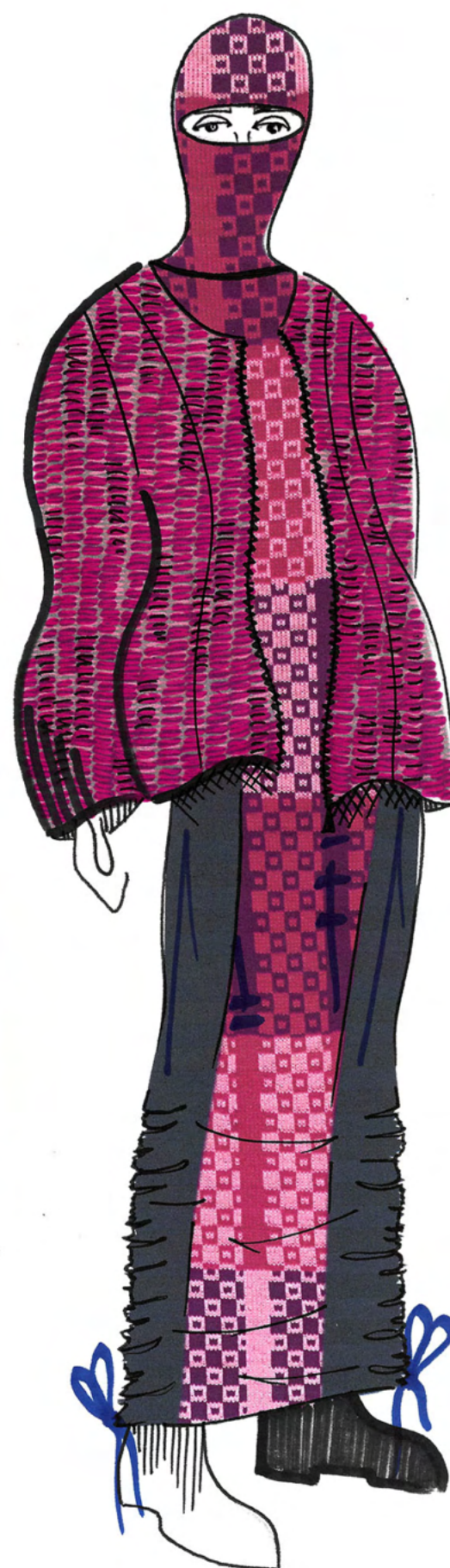
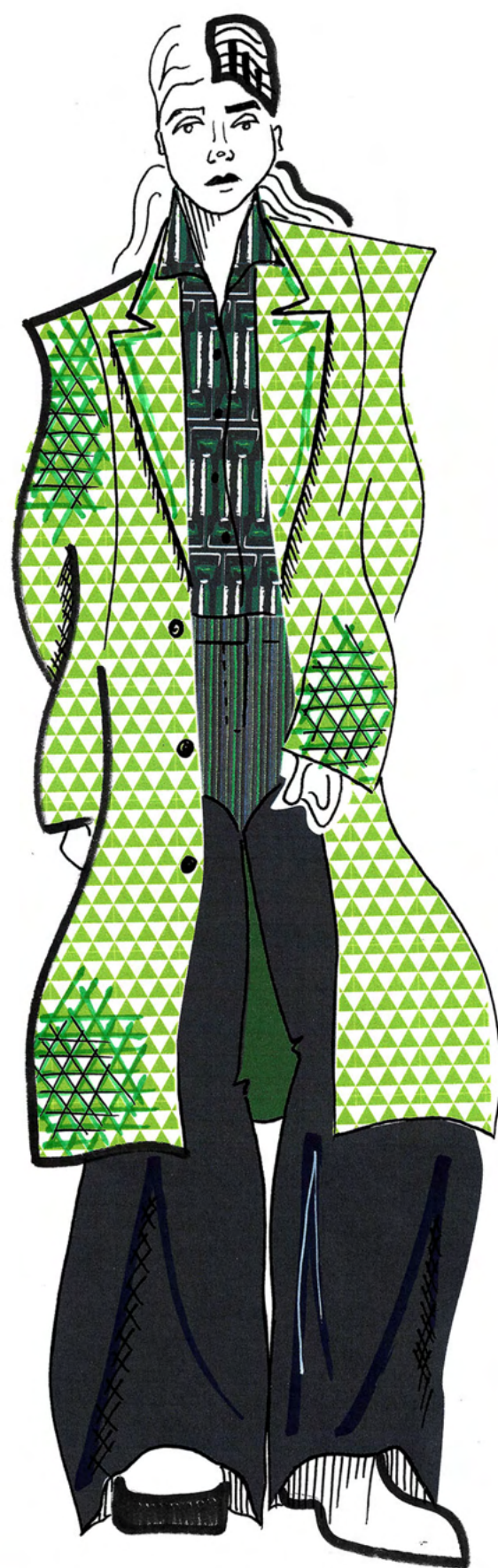


experimenting with  
Pitch and colour





# LINE UP





# LOOKBOOK





“

In our patriarchal society in China, womens' sole function can sometimes be regarded as mothering. In my collection, I will explore the whitewashed mother-daughter relationship and decipher the ties, desire, and love of daughters to mothers through fashion design practices. I hope my designs can encourage both mothers and daughters to be independent individuals whilst not losing the special relationship and bond between them.

”

**Yuchen Liu**  
Graduate Collection



# ICONCEPT

## Statement:

i've been reading the DECAMERON during quarantine, this backstory of a group of young people fleeing an outbreak far from the city resonated with me strongly. As a SCI-FI fan, I love to see anything related to the HUMANITY CYBERPUNK and DYSTOPIAN future. I deeply inspired by films and books such as snow piercer, a space odyssey, interstellar and stars wars...

The setting of my collection is about a group of people from different social classes who are tired of their life in earth and want to get away from everything every rules there. So they escaped from the Earth in a space ship and drifting in the galaxy looking for a new destination for building a brand new home. Now they're having a party celebrating a beginning of a new era.

“Bereishit”

Wars, Pandemics,  
Disparities  
between rich and  
poor, Unequal  
rights, Waste of  
resources... The  
world is CHAOS.  
People don't need  
to waiting for a  
savior, we need to  
use our own  
power to build a  
new order.

Be your own Savior





**/RESEARCH**

In the movie **Piercer**, sent to die because of the by this setting people with a I wanted it to be spacecraft. Instead like in the film, taking on the same new

**Noah's Ark**

**Character identities: Who is on this ship?**

*Passenger list*

- 01. Captain
- 02. Pilot
- 03. Artist
- 04. Debutante
- 05. Tramp
- 06. ...

In the movie **Snow Piercer**, people were sent to different carriages because of their social status. I am inspired by this setting. Our society is full of people with **all kinds of identities**, and I wanted it to be a diverse group on this spacecraft. Instead of killing each other like in the film, together they are working on the same goal: **building a new home.**

**Character identities: Who is on this ship?**

### Passenger list

01. Captain  
02. Pilot  
03. Artist  
04. Debutante  
05. Tramp  
06. ...

Ticket To  
Anywhere

140011





## 'Artist' Look Prototype

prototype - 1

# DEVELOPMENT

When looking for a new destination, you can't lack a map. The shape of the urban river distribution on the map is like the blood vessels in the human body. I searched the map poster prints and put them in different positions on the body to deconstruct this dress.



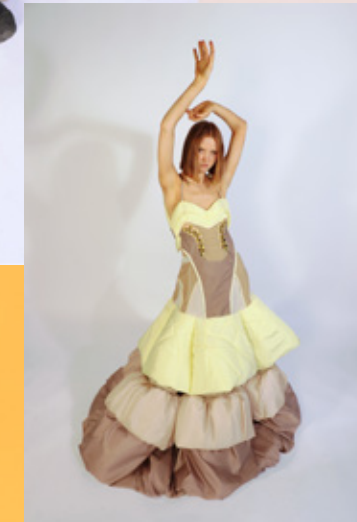
# /RANGEE PLAN





# HOME SWEET HOME

AW 2022  
Look Book



Look Four  
Design: Xiaohui Yu  
Photography: Xiaohui Yu  
Model: Isla Gavan McHarg  
Assistant: Cayley Cochrane  
Niamh Charlotte



Look Two  
Design: Xiaohui Yu  
Makeup: Cayley Cochrane  
Photography: Xiaohui Yu  
Model: Max Walker  
Assistant: Cayley Cochrane  
Niamh Charlotte



“

In China, the group called ‘elders’ constitute a large proportion of the population, but they are rarely noticed in daily life. Most people’s stereotype of the elderly is that everything about them is out of date. I have observed and photographed fashionable elderly people in the streets, and presented the elements from their lives on clothing. I would like to challenge the stereotypes of the Chinese elderly and express my positive attitude towards aging, just as Ms Dora said--‘Becoming Seventy: The Age of New Beginnings’.

”

**Ruotong Zheng**  
Graduate Collection



When we grow old, without tight skin and toned bodies, will we love each other unconditionally?  
A 70 years old couple took a group of pictures on their 45th wedding anniversary  
-- Photographer: Tanaka Fangtang

### Baitang

Face to face and bowing down is a kind of tolerance, mutual understanding and respect manner.

### Scar

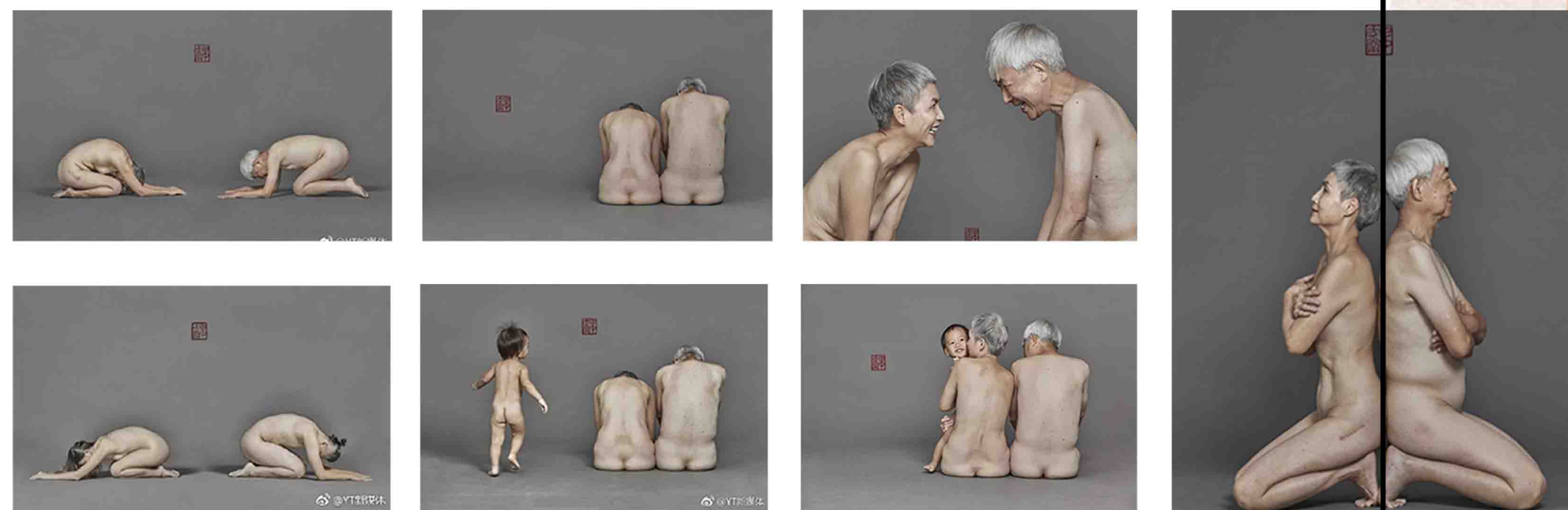
Grandma wants to use software to repair the scar on her leg in the picture  
Grandpa: I think the scar is part of grandma, and should not to be erasure when editting (This scar was left from an operation).

People don't wear clothes when they are born, why are they not so pure when we leave.



# Research

## BARE AGEING BODY





# Line-up 6





# LOOK 1





## LOOK 2





# LOOK 4





“

“The story of migrating birds is the story of a promise, the promise to return.” Jacques Perrin.

Migrating birds fly across many different places, chasing the sun, endlessly searching for food---many people in the world, such as me, do the same thing, searching for a true purpose in life, in different places. In this collection, I want to demonstrate a sense of drifting, searching, finding perhaps. When someone wears one of my designs, the outfits will make them feel they are equipped with wings, ready to fly to wherever they want to go.

”

**Yige Zhou**  
Graduate Collection





# YIGE ZHOU

## SPRING SUMMER 2022

## GRADUATE COLLECTION 2021

# MIGRATING BIRDS



## MIGRATING BIRDS

### CONCEPT

"The story of migrating birds is the story of a promise, the promise to return." — Winged Migration, Documentary by Jacques Perrin.

Migrating birds, they fly across many different places, chasing the sun, endless searching for food---many people in the world such as me doing the same thing, the endless search for finding the purpose of life, in different places. I call them the Migrating Birds. I am one of the migrating birds in society. As many of those wild birds return to the places where they were born, to raise their next generation, they back to their 'hometown'.

So this concept is also connecting back to my nostalgia/homesickness, with the support of those photographs that I took in my hometown in summer, they are about the locals' daily wear I saw back there as the rain cape wore by the bicycle riders or some of the traditional outfits wore by the senior citizen. Many of them are not chic, fashionable. However, there are many interesting details/wise of life hidden in their dressing, that is what I find fascinating all the time, all these elements together made a vivid, unforgettable living picture of local folks' life, the missing of homeland is my emotional base to allow me to explore further, just like these birds.

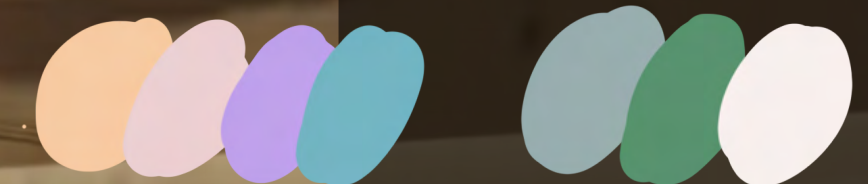
In this collection, I want to demonstrate a sense of drifting. When someone wears one of my looks, the outfits made them feel they are equipped with wings, ready to fly to wherever they want to go. These elements would penetrate my whole graduation collection designs.

### RESEARCH

Those bike riders were captured on a rainy day. This type of raincoat was specially designed for those riders, those people rushed in the city, like a bird flying through many narrow valley/streets. I named them "Urban Birds". Some of them move a very long distance every day. They are parts of the lively Chinese urban life.

The raincoat/cape covered their heads, arms, bodies, while they moved so fast, the jackets were blown by the wind, the silhouettes are very interesting—a bit puffy with some fresh draping shapes and details.

The raincoat/cape covered their heads, arms, bodies, while they moved so fast, the jackets were blown by the wind, the silhouettes are very interesting—a bit puffy with some fresh draping shapes and details.



Screenshots from the documentary WINGED MIGRATION. The documentary has Oil-painting-texture pictures, very poetic, dreamy, and romantic. They are very inspiring to my collection's color palette.



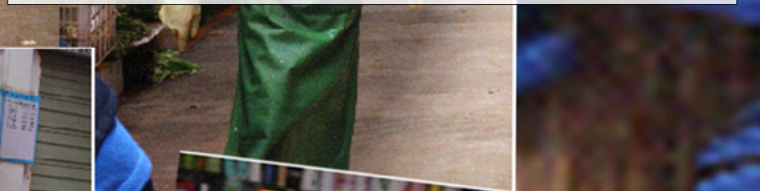


## The Senior Citizens

The thread of kites Connected back to what the local folks and the senior citizens wore in their daily life in my hometown. I took these pictures to record the life there.

I like to discover the interesting part of people's daily outfits, especially the elders. Their style is like a blend of tradition and new. Sometimes some outcomes surprised me for being so unique and inspiring(and got a sense of certain humor). My design inspiration is always coming from our daily lives.

I like to discover the interesting part of people's daily outfits, especially the elders. Their style is like a blend of tradition and new. Sometimes some outcomes surprised me for being so unique and inspiring (and got a sense of certain humor). My design inspiration is always coming from our daily lives.



# RESEARCH

## FLY, FLY AWAY

**Research on kites:**

Kites always have a string to hold them fly lightheartedly. To me, the string is like my homesickness. It is such strong emotional support in my heart connecting to my homeland while I fly in different regions in these years.

I like the way they flow in the air, freely, airily. Their boxy, geometric shapes and forms are unique. Some of them are alien-like and very surreal, just like a large weird aircraft. The structure and construction methods of kites are also very inspiring.

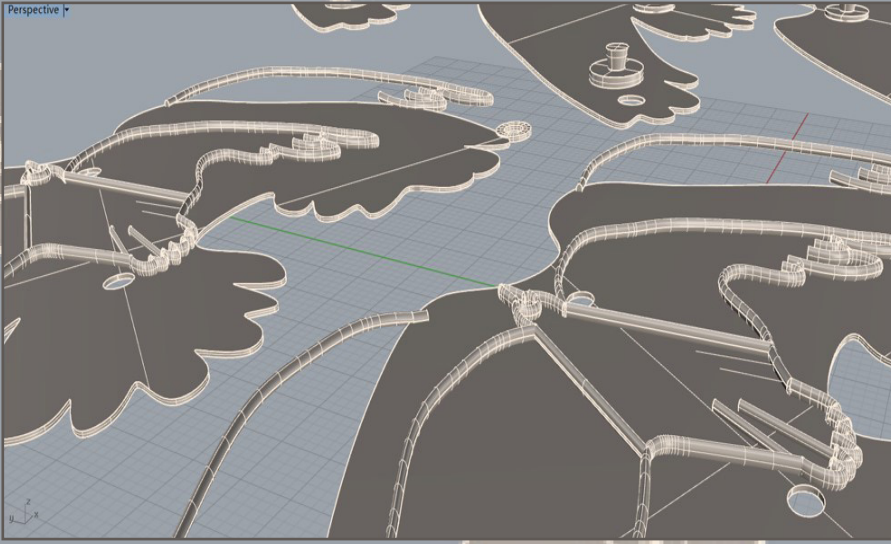
Kites always have a string to hold them fly lightheartedly. To me, the string is like my homesickness. It is such strong emotional support in my heart connecting to my homeland while I fly in different regions in these years.

A woman wearing a white, long-sleeved, button-down dress with a large bow at the waist and a blue hat with a large bow stands in a green field. She is holding a white string that extends across the frame. In the background, there are green hills and a dark, forested mountain range under a blue sky with some clouds. The image is tilted at an angle.



# DEVELOPMENT

## 3D PRINTED DRESS TEST AND CONTINUING DEVELOPMENT



Close up of the models

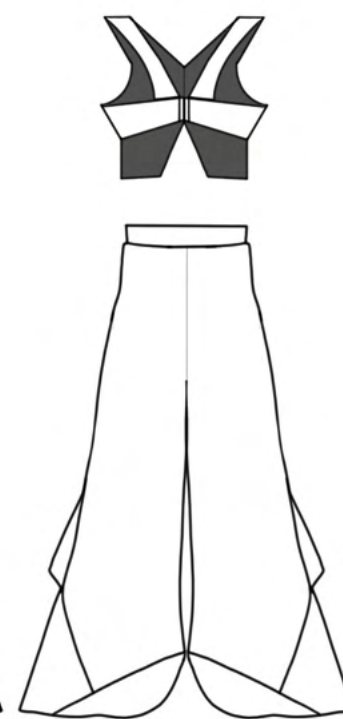
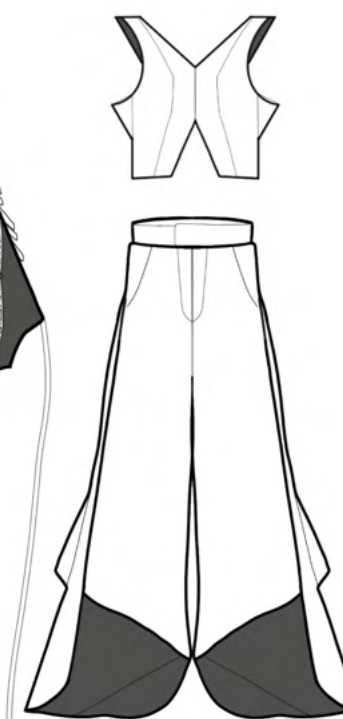
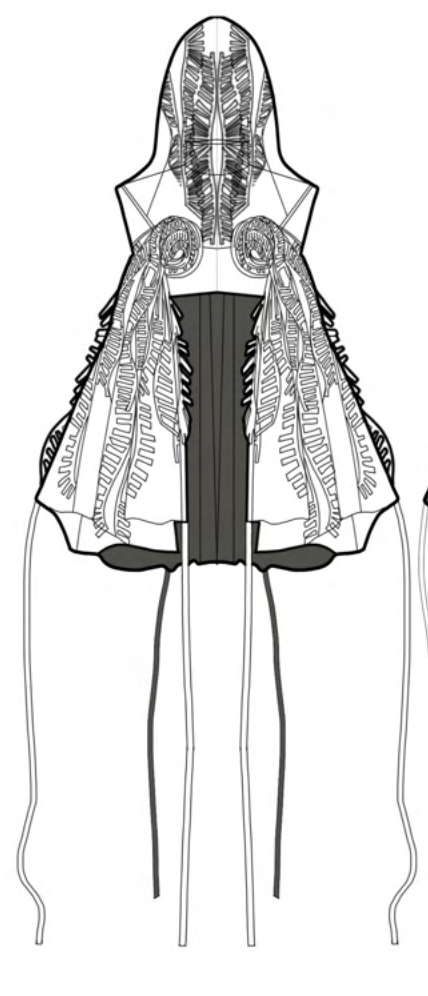
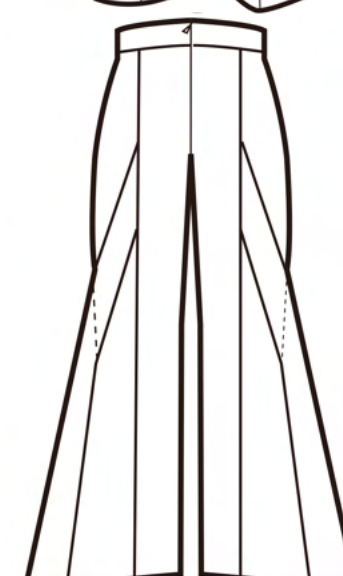
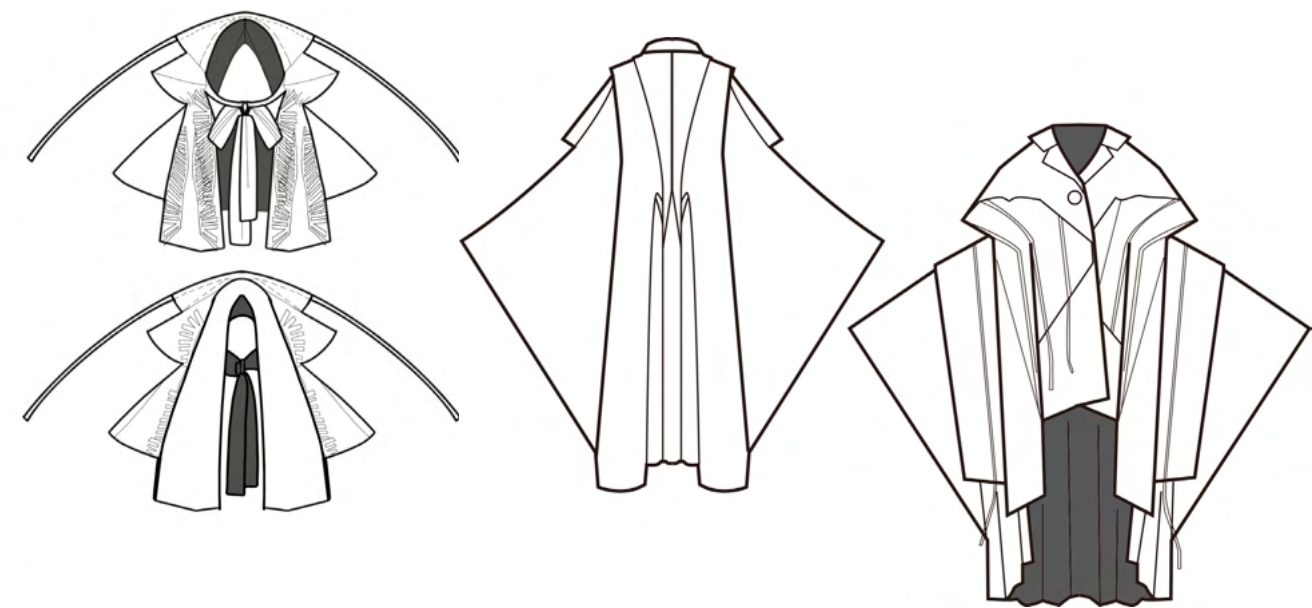
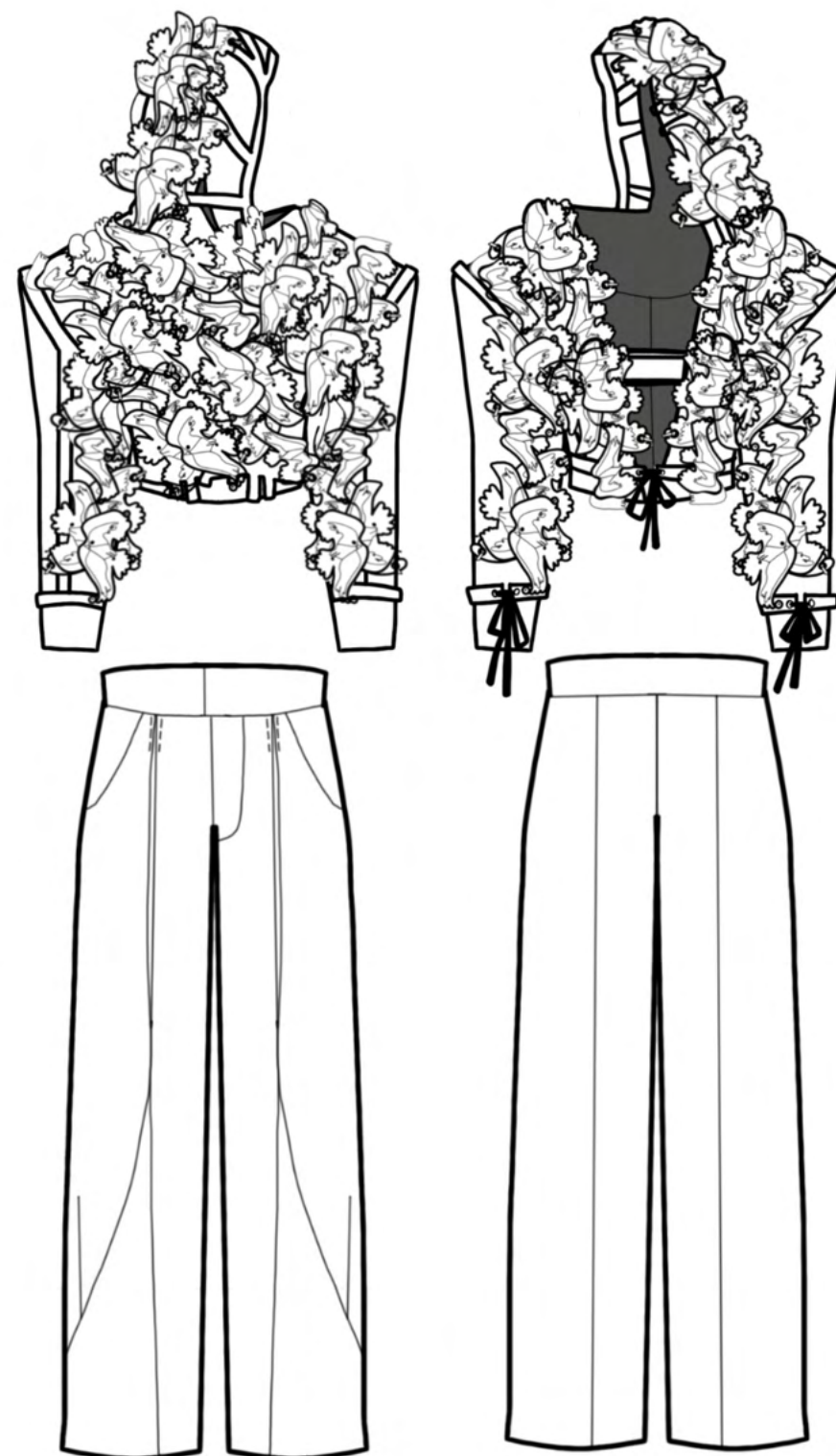
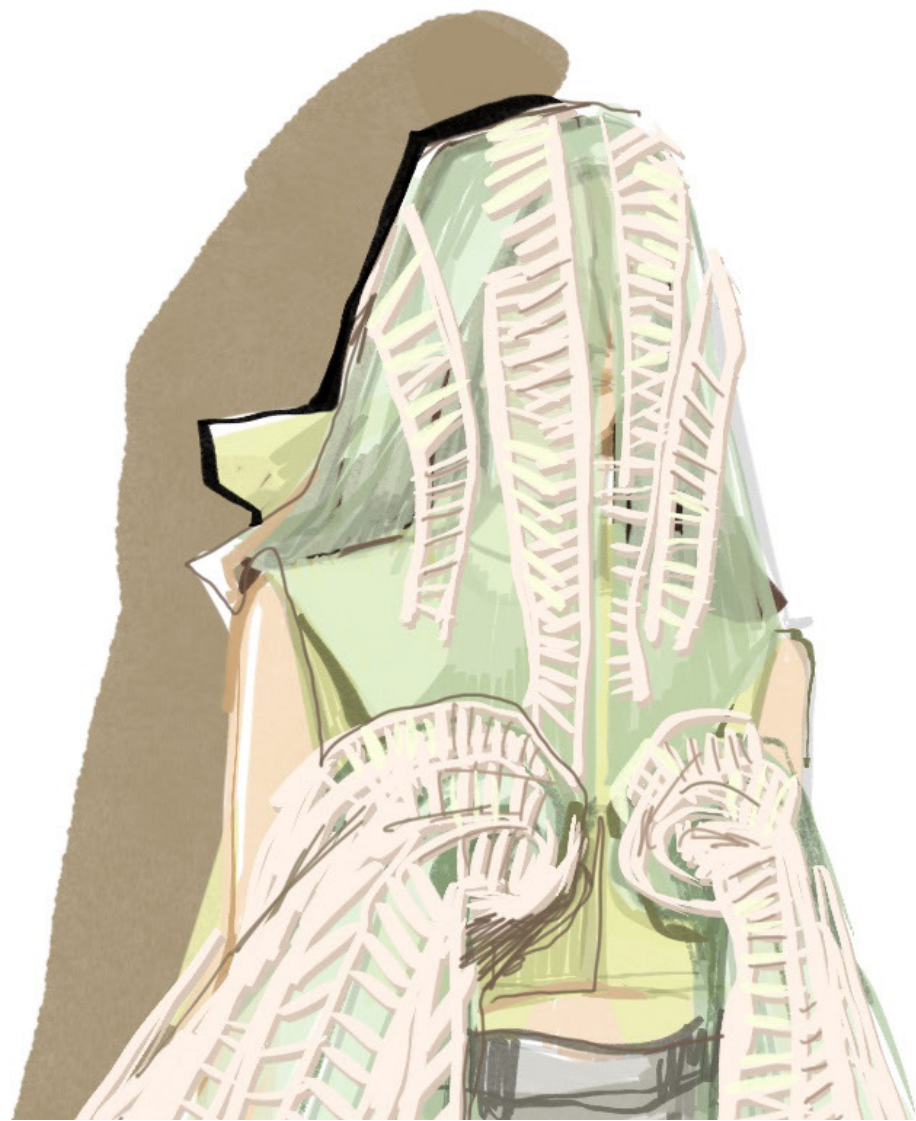
The printing model was built on Rhino software, the fasteners/ jointing points was designed and attached to the base, when comes to printing, the patterns would be fastened together using this method, which saves many extra wastes of materials.



Design for look 3

I am going to print this look for my graduate collection, the top layer was attached by those layers of 3d printed pieces, and hand stitched on the caged look shell.





**YIGE ZHOU**  
**GRADUATION COLLECTION 2021**  
**SPRING SUMMER 2022**



-YIGE ZHOU-



LOOK BOOK



-YIGE ZHOU-



-YIGE ZHOU-



-YIGE ZHOU-



-YIGE ZHOU-





“

Memory is a trace of experience which helps define one's personality, and is evidence of the existence of awareness. The personal and complex nature of memories are our most private and sensitive treasure. Available to only oneself. The accumulation of memories intertwines and becomes mixed, faded and imprinted onto our souls. If we strip away all societal labels who are we at our most real self?

This collection aims to explore this concept through deconstruction and reconstruction techniques in an attempt to break down stereotypes within the fashion industry.

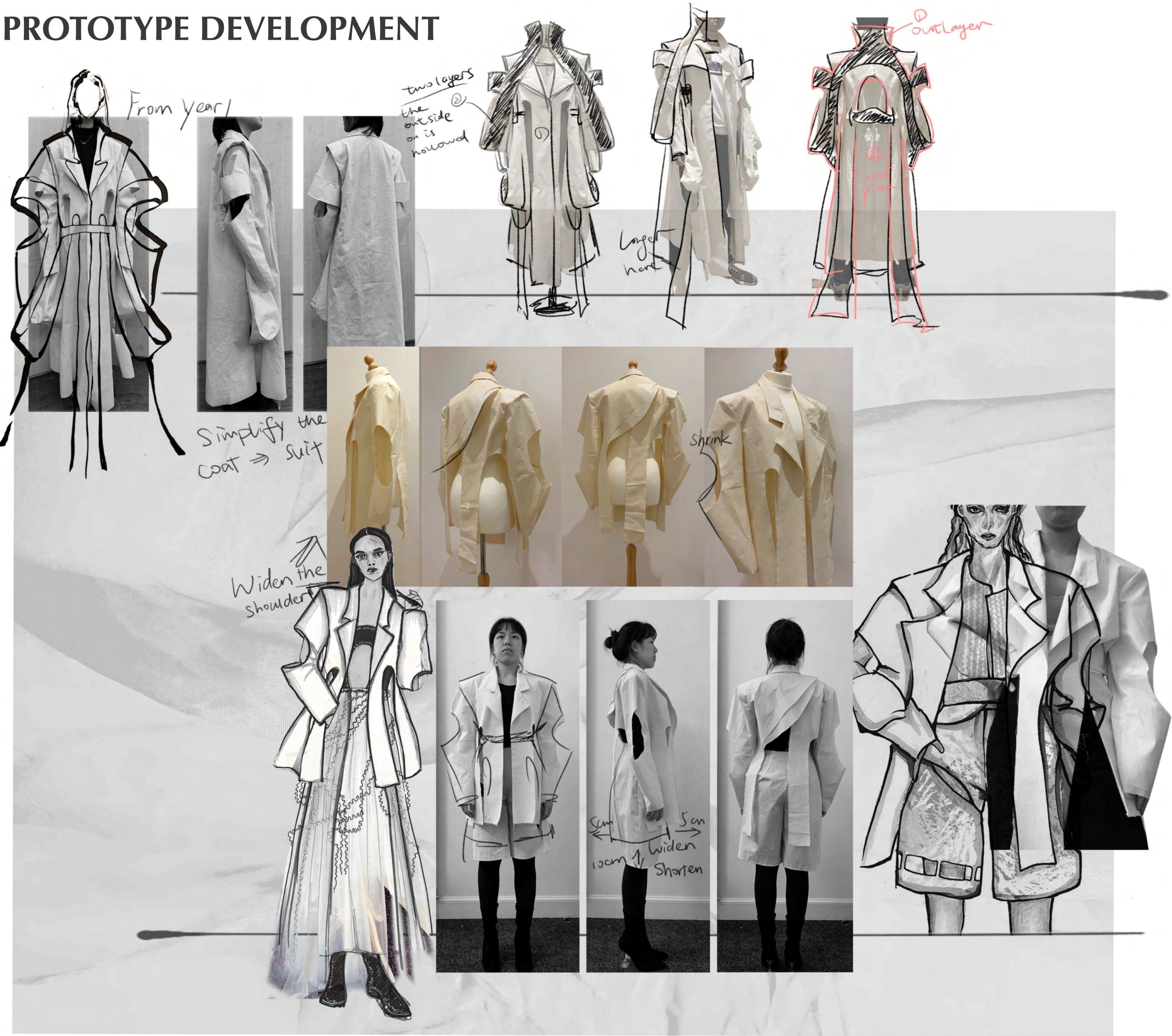
”

**Siyuan Cheng**

MFA Collection



PROTOTYPE DEVELOPMENT







# Line up







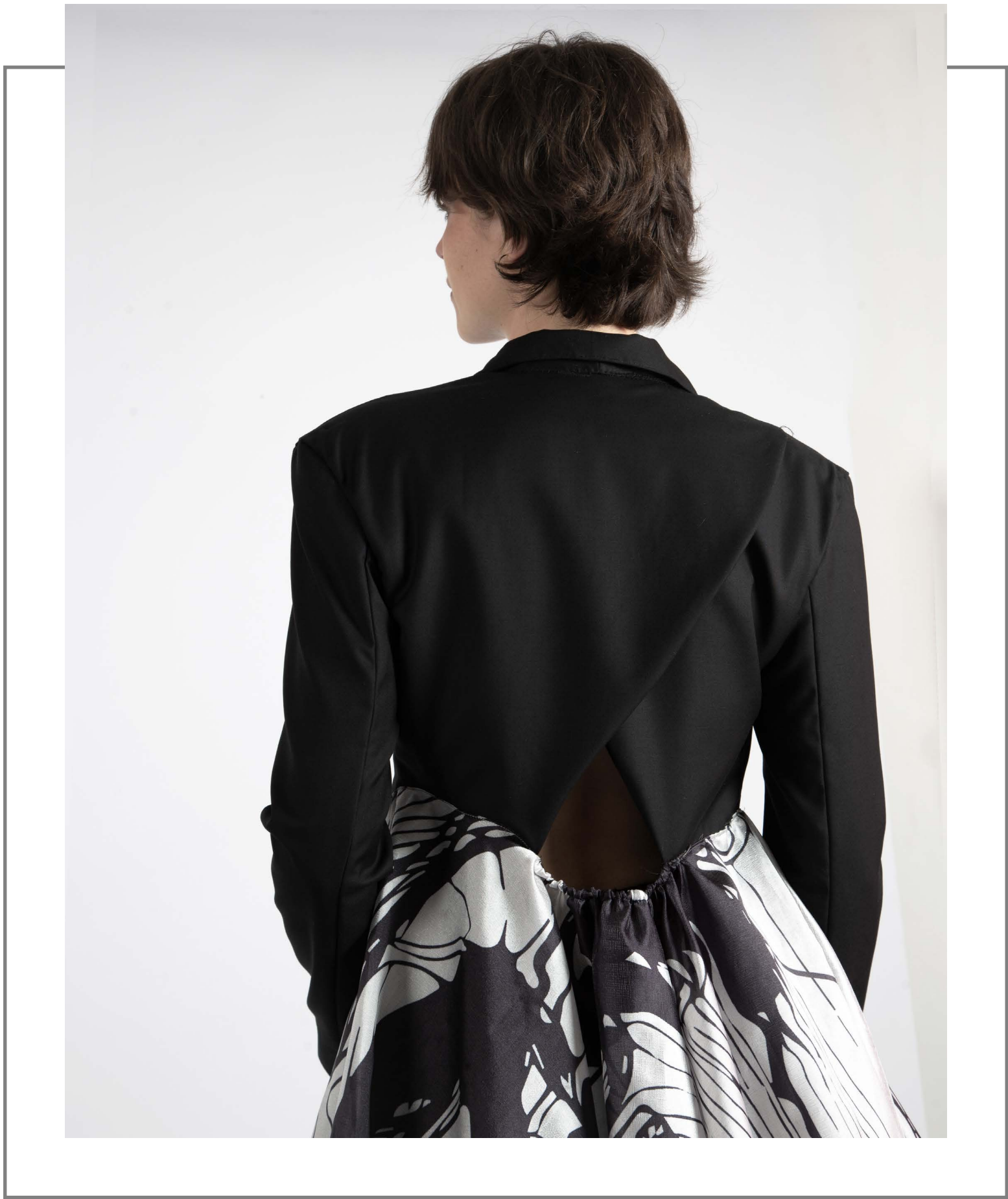
OUTFIT ONE –  
PRINTING COAT; BLACK TROUSER; WHITE MENS SHIRT







7.







OUTFIT TEN –  
BLACK LONG SUIT; BLACK DRESS; FLOWER TOP VEST

10.





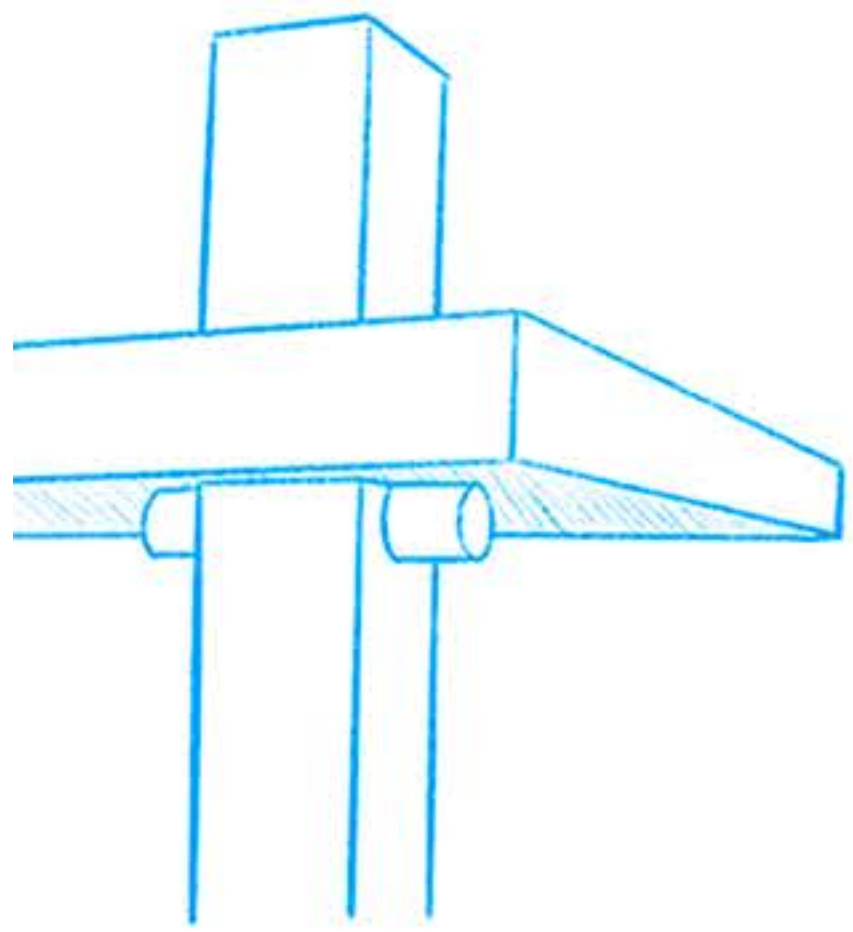
“

My collection takes inspiration from traditional Chinese architecture and furniture of the Ming Dynasty. Mortise and tenon joint techniques form the soul of these objects and buildings and it is this aspect which therefore informs the various experimental construction methods deployed in my collection. The wearer can assemble each garment within this collection in different ways to suit individual preferences. Overlapping layers, interwoven structures and alternative fastening methods all combine to maximise functionality and flexibility.

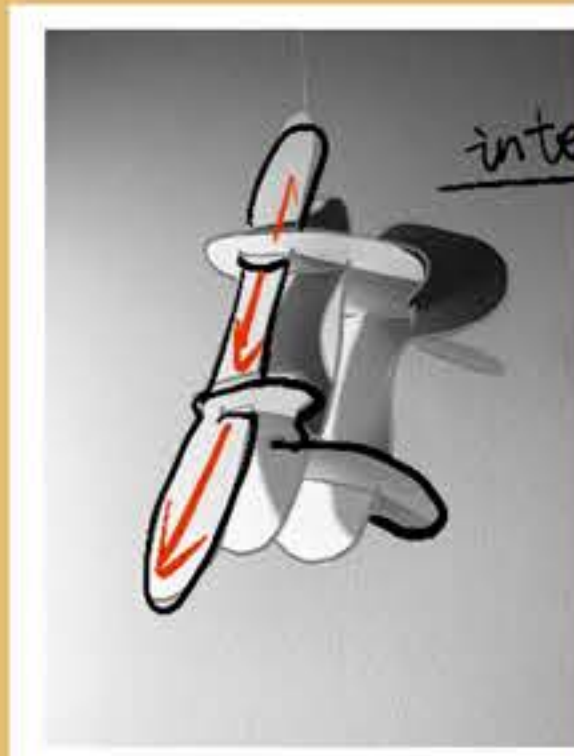
”

**Yuan Fang**  
MFA Collection





I TRY TO FIND SOME INTERSPERSED WAYS TO CONNECT THE STRUCTURE IN THE MULTI-LAYER CLOTHING. FINALLY, THE INTERSPERSED STRUCTURE IS USED IN THE PLACKET AND BOTTOM SWING POSITION, WHICH INCREASES THE SENSE OF STRUCTURE OF THE GARMENT. THE DESIGN OF MULTI-LAYER CURVE ECHOES WITH AUSPICIOUS CLOUD ELEMENTS, SO I APPLIED IT TO THE SHOULDER.





# LINE UP







OUTFIT 2





OUTFIT3









“

I was surprised by how much time people spend on their phones. So I investigated the relationship between users and their smartphones.

Smartphones are something closely related to our daily lives and they can be incredibly difficult to reduce/remove. Therefore, I used the feeling of being enveloped in technology as part of my design investigation. I have explored volume and negative space within my silhouettes to show the overwhelming nature of digital information and the gap between this and a real sensory life experience.

”

**Zekun Yu**

MFA Collection



Advanced Smartphone :  
Relationship with Smartphone :

## CONCEPT PAGE

I was surprised by how much time people spend on their phones every day.

So I used this as a starting point to investigate the relationship between users and their smartphones.

Smartphones are something closely related to our daily lives and which can also be difficult to reduce/remove.

Therefore I use the feeling about being covered in technology as part of my design investigation,

I have explored volume within my silhouettes and negative space to show overwhelming information for us and the gap between us and the real life.

### Problems

- Comparison :
  - Excessive Plastic surgery
- Reconnection :
  - Seam

### Solution

- Self-Absorption :
  - Accept Our Bodies

- Real Talk
- Parties
- Dresses
- Silklike Fabrics

- Create a Happy Lifestyle
- Be Comfortable
- Cotton Fabrics

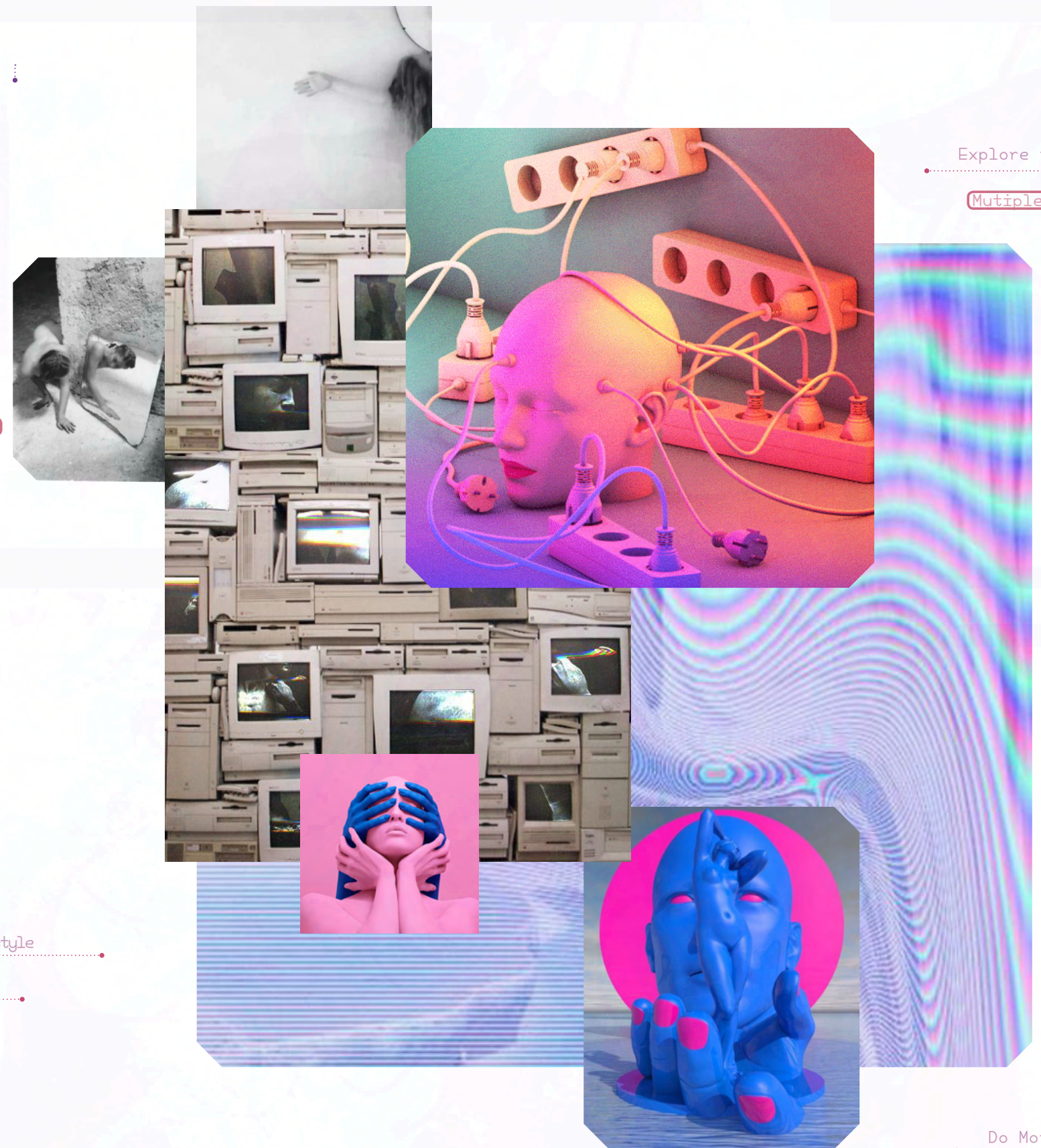
- Overuse :
  - Poor Postures
- Asymmetrical
- Vulnerable Areas

- Addiction :
  - Mental Issues
- Lack of Sleep
- Hanging

2

- Explore the World
- Multiple Fabrics

- Do More Sports
- Bodysuits
- Jersy Fabrics





NEW

FIT

Goldly  
he

UU

IT MATTHEW DOMESCEK

er from Istanbul  
ymous brand mar-  
ettes and classic  
acing sweeping  
ect on the charac-  
y something about  
ns. "Every season  
problem that both  
behind the collec-  
I try to talk about  
ings, I find unfair."  
on contemplates  
with looks repre-  
e rebels, the think-  
aders, politicians  
Candy walk, I



Elle Frenay de Parvelli  
Paris, France

Y/PROJECT



Natalierolt



Bottega Veneta



Y/Project



## CONTEMPORARY FASHION RESEARCH



Helmut Lang



Windowsen

I focused the contemporary research mainly on separating the area on the garment, like the question about how to plan our time in the virtual world.



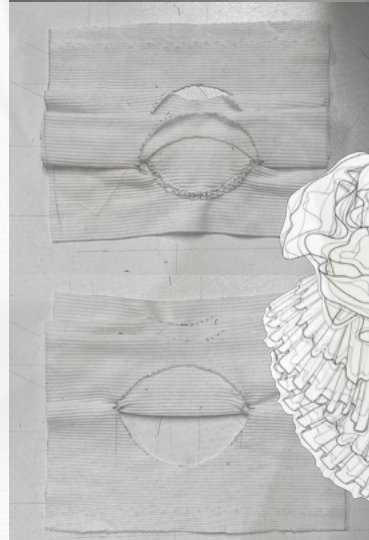
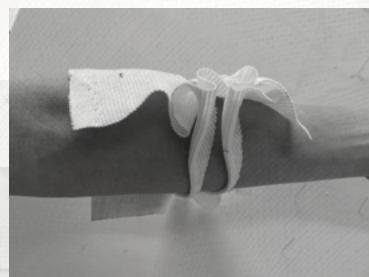
Wesley Harriott



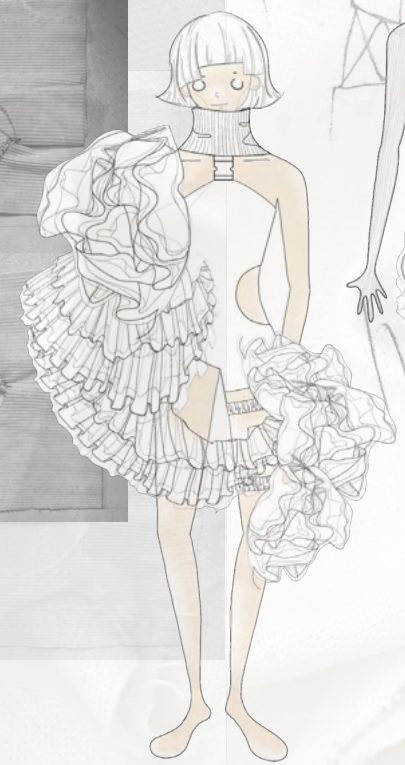




Try to put fabrics on different parts



Cut circles on stretchable fabric



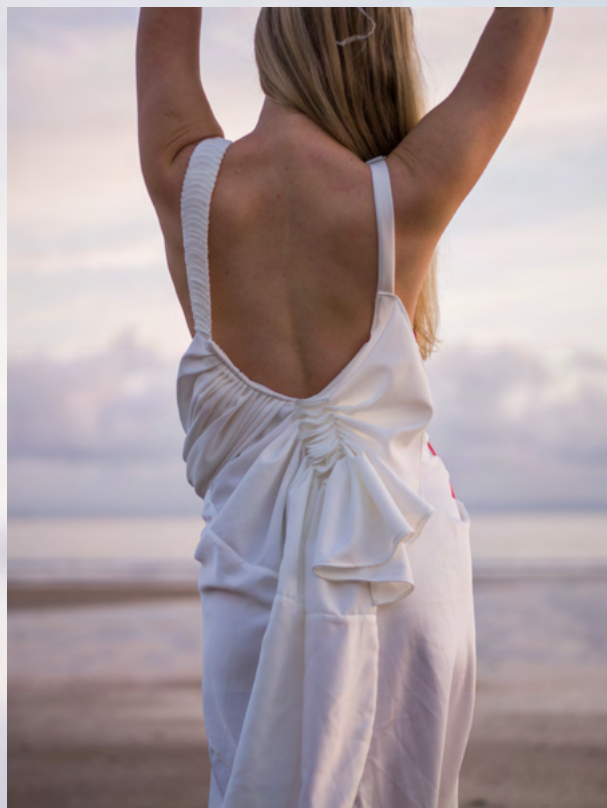
### FABRIC DEVELOPMENT

The cutting and overlapping of fabrics inspired me. Therefore I tried different sizes, distances, and arranges of circles to create a natural structure. I also tried various methods, such as using a rope to collect fabrics to build a structure.











## Awards & Competitions

The Christopher Bailey Gold Award	2019
Graduate Fashion Week Womenswear Award	2019
Graduate Fashion Week David Band Textiles Award	2019
The Hilary Alexander Trailblazer Award	2019
The Conscious Design Award	2019
George Catwalk to Store Award	2019
The British Fashion Council and WGSN Illustration Award	2018
ASOS Graduate Fashion Week Portfolio Award	2018
Johnston's of Elgin Graduate Fashion Week Considerate Design Award Runner Up	2018
Graduate Fashion Week Dame Vivienne Westwood Ethical Award	2015/17/18
Graduate Fashion Week Catwalk Textiles Award, 2018 Award (1st and 2nd place), 2015, 2017 and 2018 (1st Place)	2015/17/18
Graduate Fashion Week David Band Textiles Award	2018
Gap inc. Best show of Graduate Fashion Week	2018
Graduate Fashion Week Womenswear Award	2015/17/18
The British Fashion Council, Teatum Jones and the British Library Competition	2017
Graduate Fashion Christopher Bailey Gold Award	2017
Graduate Fashion Week Hilary Alexander Swarowski Trailblazer Award	2017
Graduate Fashion Week Visionary Knitwear Award	2017
The Sophie Hallette University Lace Design Challenge	2017
1st, 2nd and 3rd prize for the British Fashion Council Burberry Competition	2016
1st prize for the 2016 British Fashion Council Topman Competition	2016
1st prize for the Levi's Design Competition	2016
Graduate Fashion Week Gold Award	2013
Graduate Fashion Week Menswear Award	2011/12/13