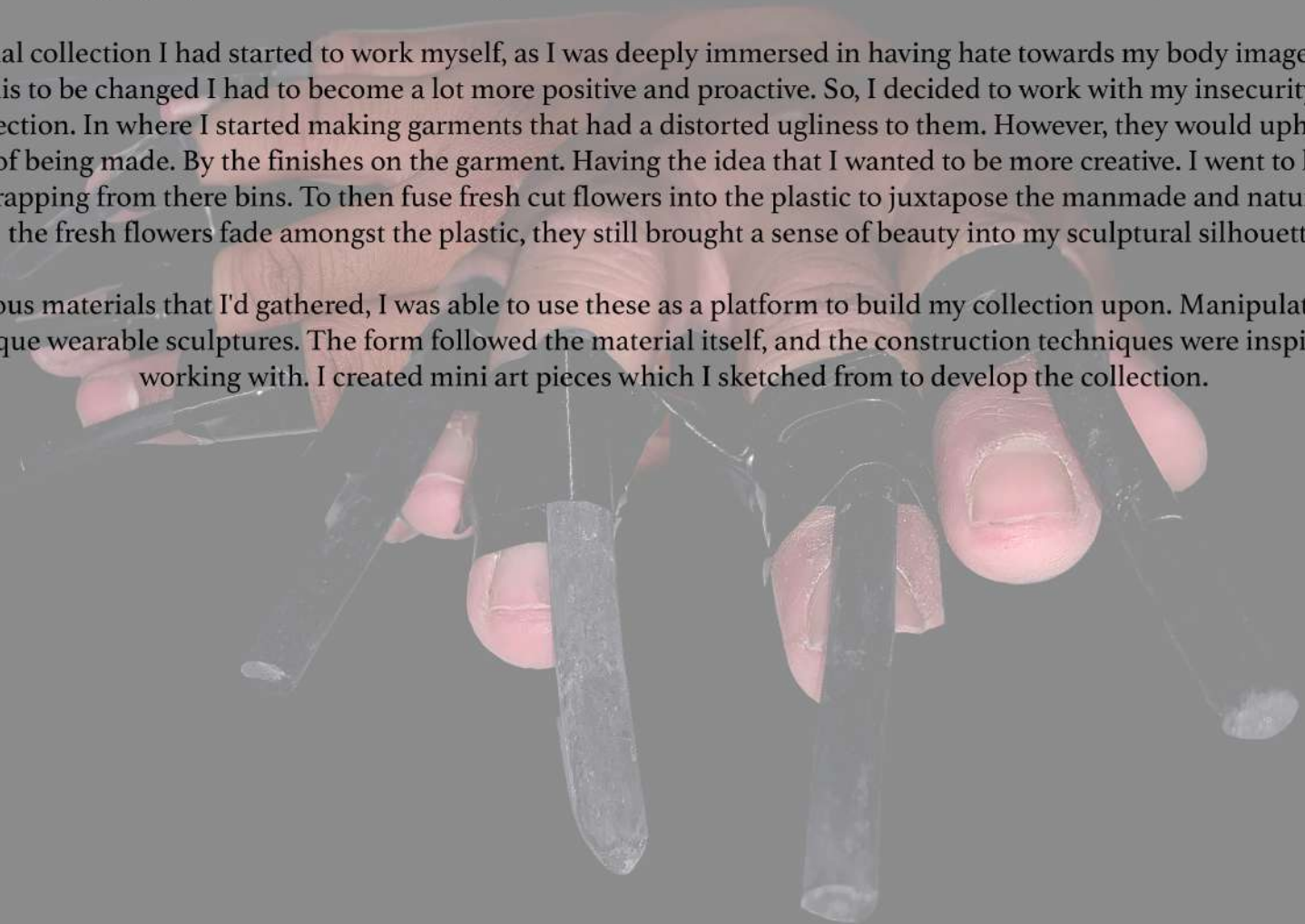


My initial idea started from trying to connect to my south Asian heritage. Where I stumbled across the craftsmanship and hand work that was prominently used in the village that my family had come from in Bangladesh. With that idea I knew that I wanted to relate my collection to up-cycling, old garments, old pieces of timber, carpet and so on. Using a very naïve way of construction and design. I found it to be more creative and conceptual. Developing my ideas more and breaking the mould of all fashion has to be worn I started to question the 'Norms' of fashion.

Alongside final collection I had started to work myself, as I was deeply immersed in having hate towards my body image. As I would lack confidence. For this to be changed I had to become a lot more positive and proactive. So, I decided to work with my insecurity and express my way through this collection. In where I started making garments that had a distorted ugliness to them. However, they would uphold an unsuspecting beauty in the way of being made. By the finishes on the garment. Having the idea that I wanted to be more creative. I went to local carpet stores and gathered plastic wrapping from there bins. To then fuse fresh cut flowers into the plastic to juxtapose the manmade and natural worlds. Witnessing the fresh flowers fade amongst the plastic, they still brought a sense of beauty into my sculptural silhouettes.

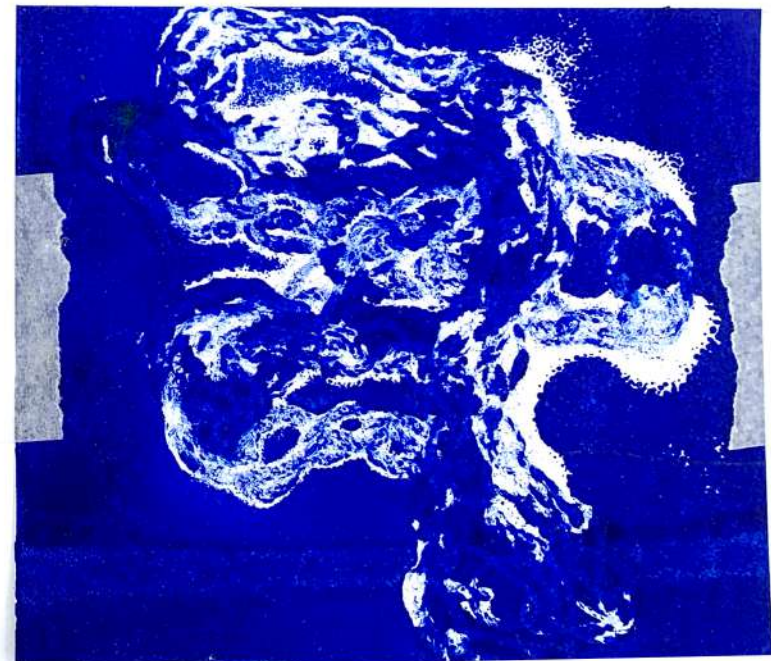
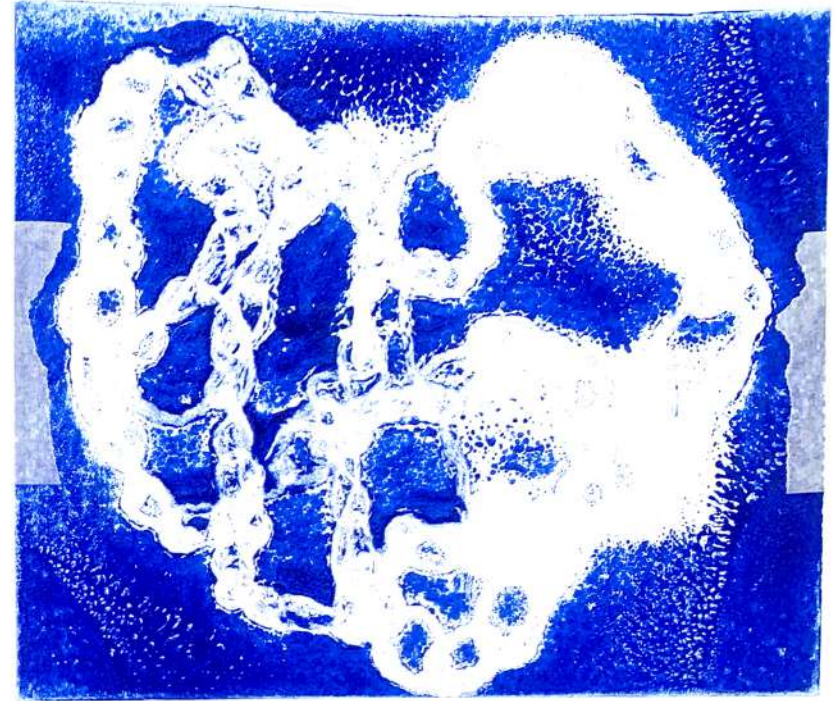
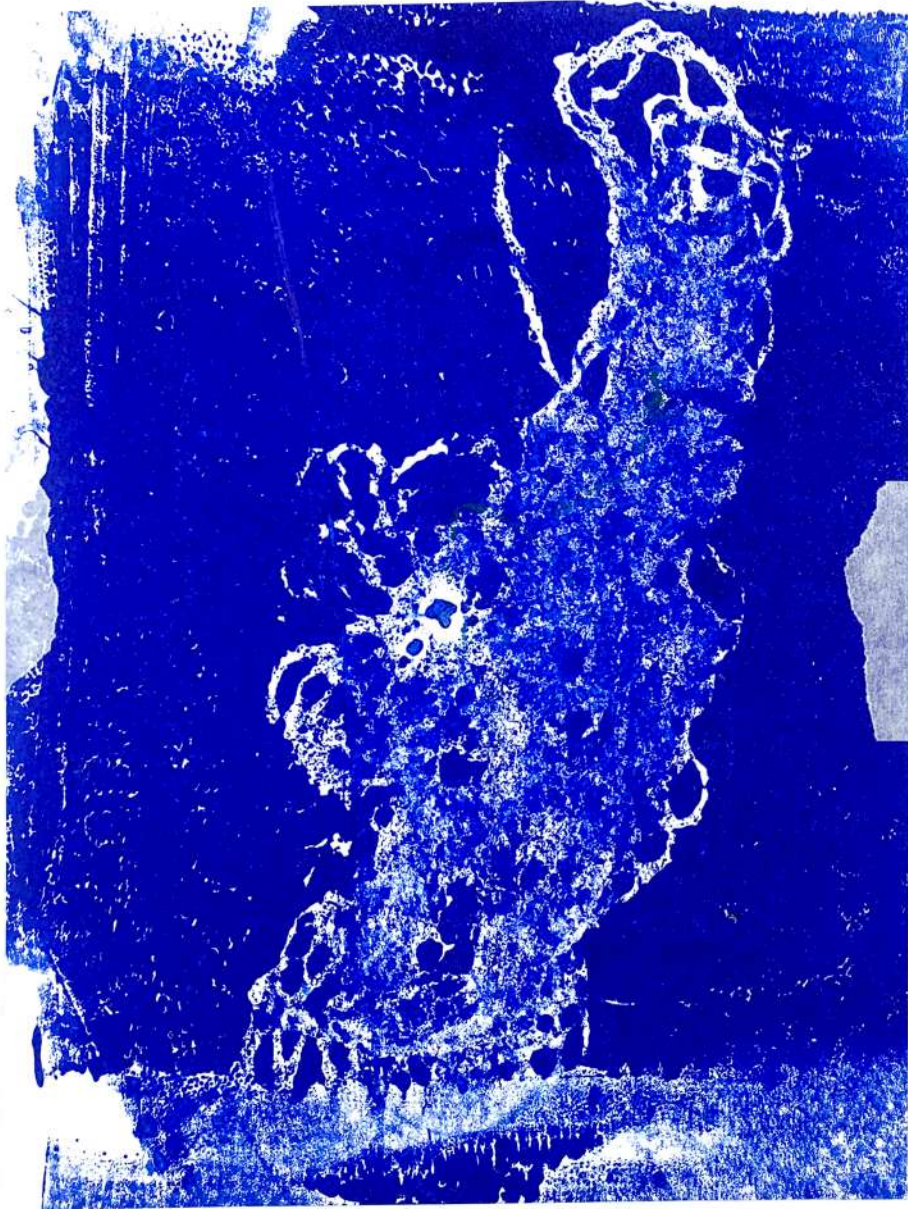
By reworking various materials that I'd gathered, I was able to use these as a platform to build my collection upon. Manipulating obscure materials to morph into unique wearable sculptures. The form followed the material itself, and the construction techniques were inspired by whatever I was working with. I created mini art pieces which I sketched from to develop the collection.



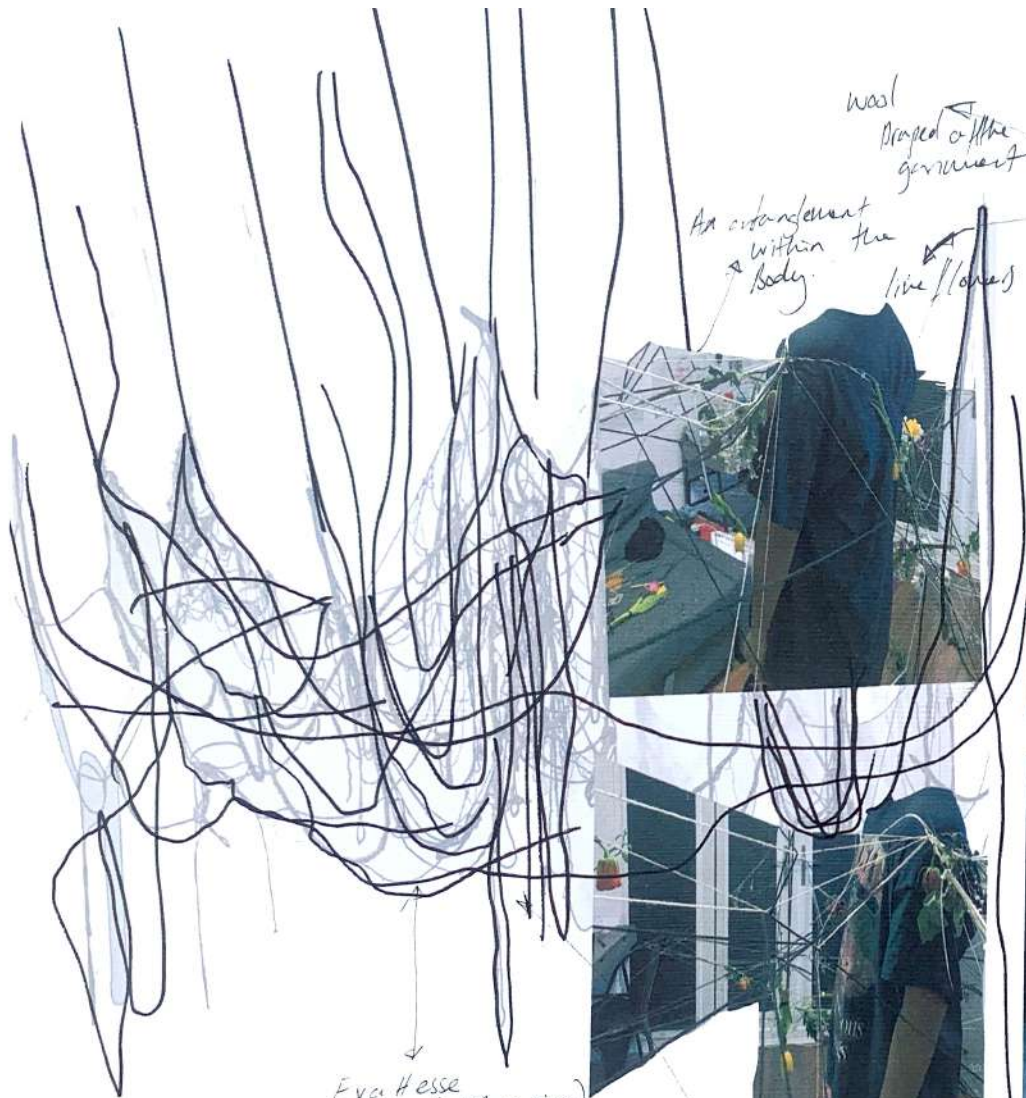


### Bio-metrics

Using a black room to develop photos I made a collage of my own personal bio-metrics. Adding influences of asian culture in to the positioning of road map of the viens placed on my head.



From working on the photo of my bio-metrics,  
made a collection prints that are related to the  
DNA structure and form



wool  
Draped on the  
garment

An enlargement  
within the  
body.  
live flowers



Eva Hesse  
unfilled (Ropo piece)  
1970.

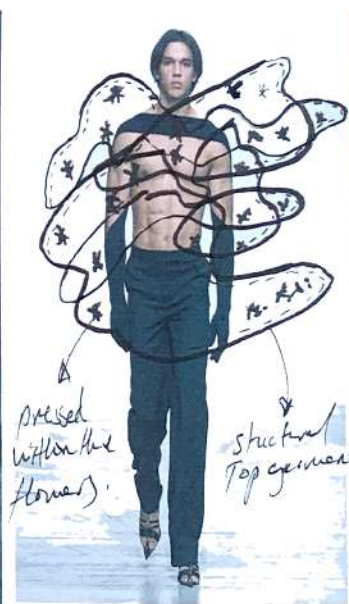
From the installation  
I have further ideas  
to use wool and connect  
it around places in  
room. To make  
relationships between  
things in the room.



→ A  
Structural  
Blurred  
figure  
→ live  
flowers  
falling off  
the structure

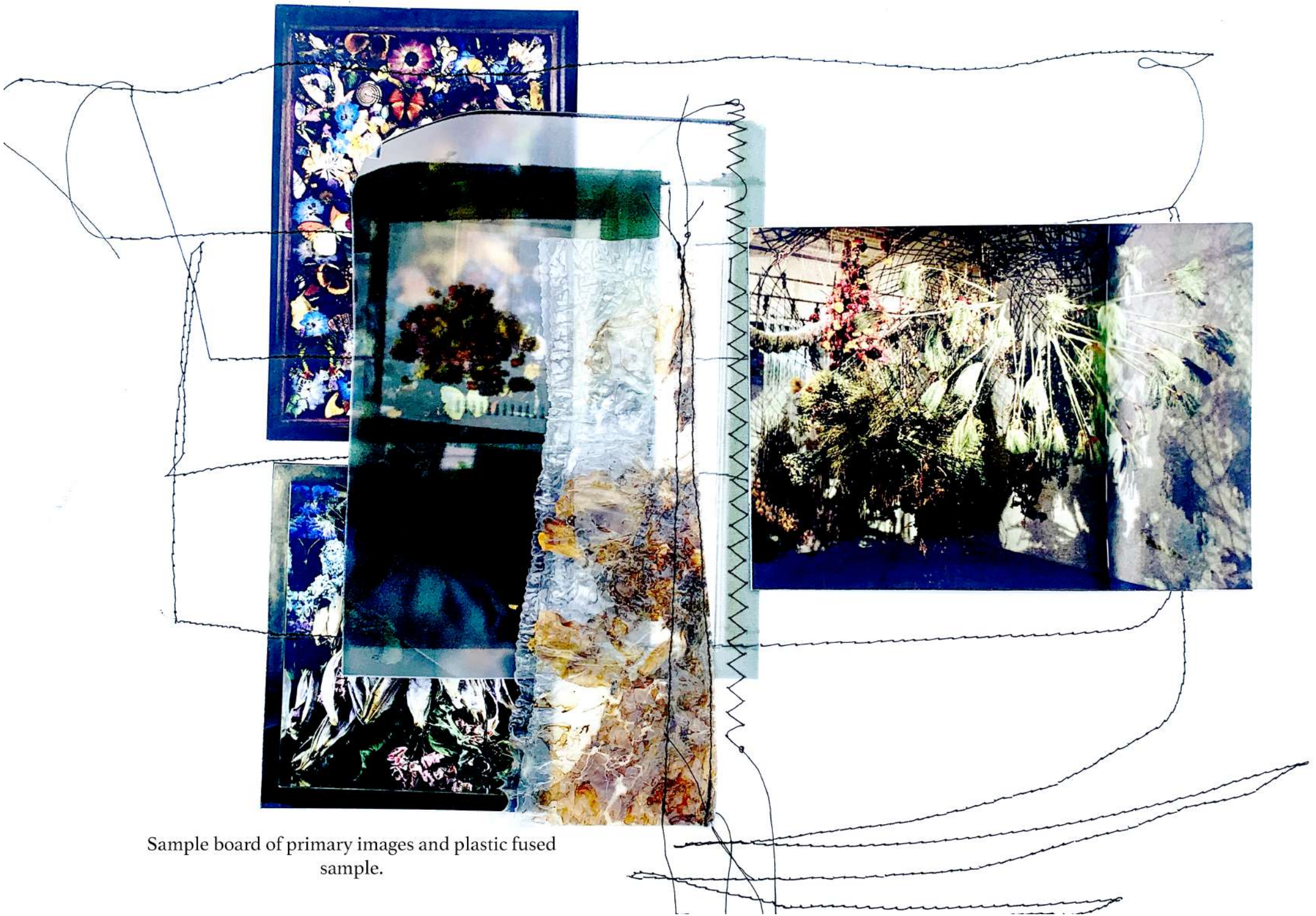


→ wool  
attached  
the  
blazer  
wearing  
within  
the  
garment



pressed  
within the  
flowers.  
→ structural  
top garment





Sample board of primary images and plastic fused sample.



Shapes taken from the flower head.

Potential materials to used.

70's style except heavy heavy



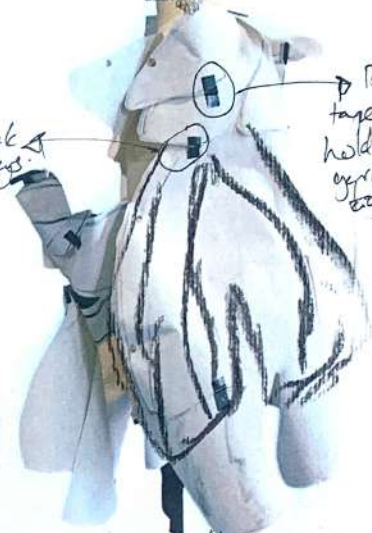
open glue

Organic paper.



Black tape

Black tape to hold the garment together



Lower flower head



Colour Reference: Pantone M6 turquoise

Distorted sleeve

Layering after the garment

Winding down the flower head

sleeve head

Rivet hold the garment together.

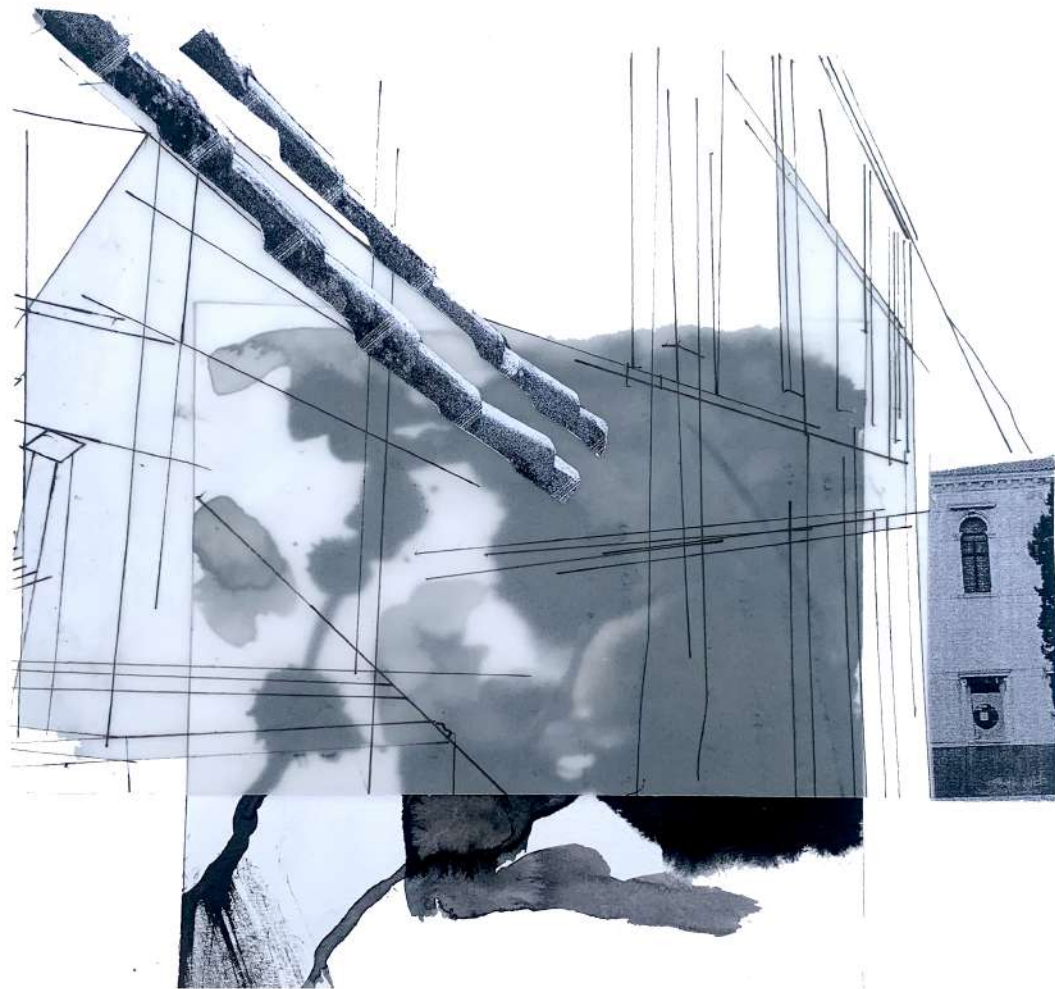




Plastic fused Flowers



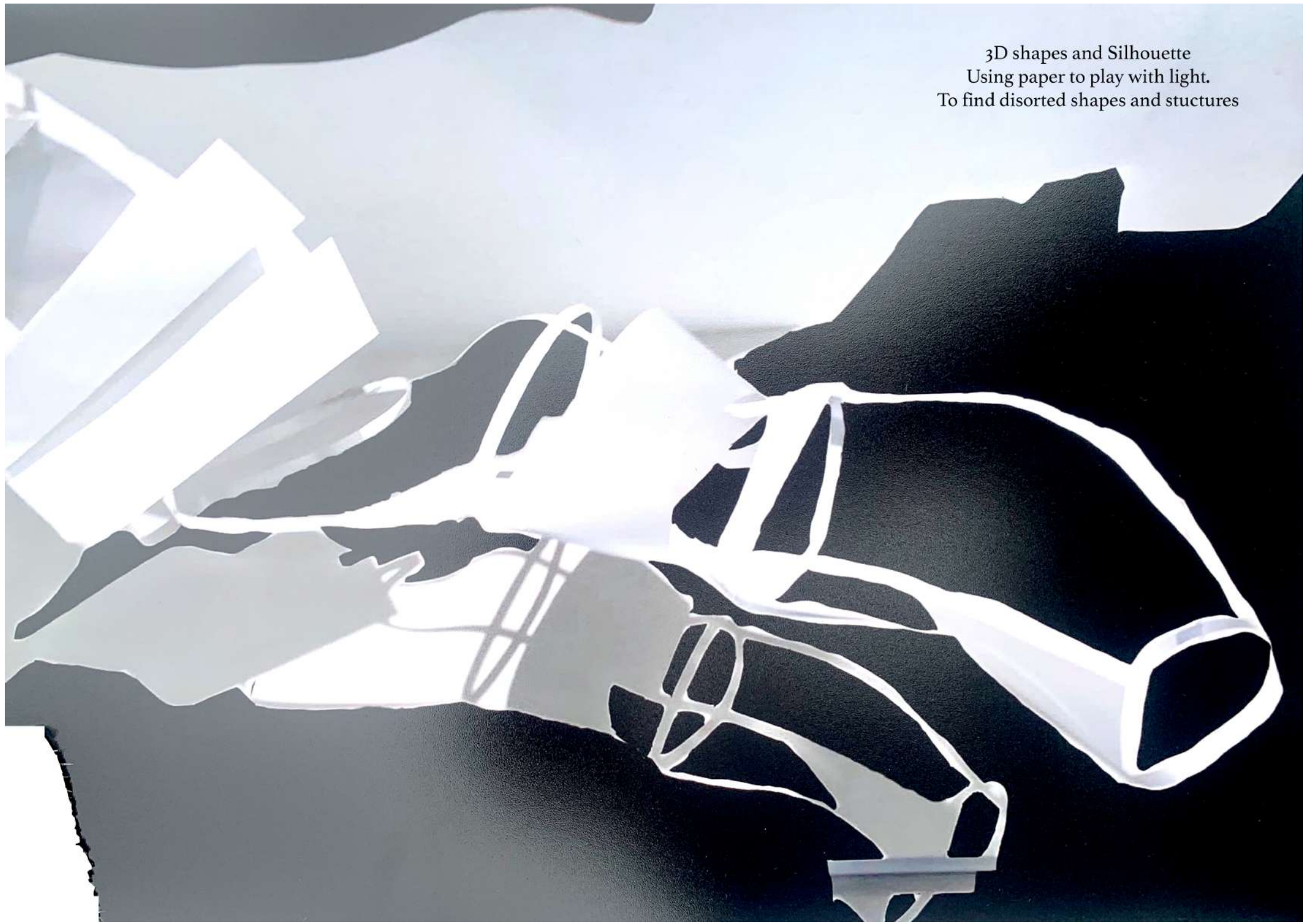
Fresh flowers immersed  
in  
PVA glue



Abstraction of a time from Venice  
Floral panelled windows.

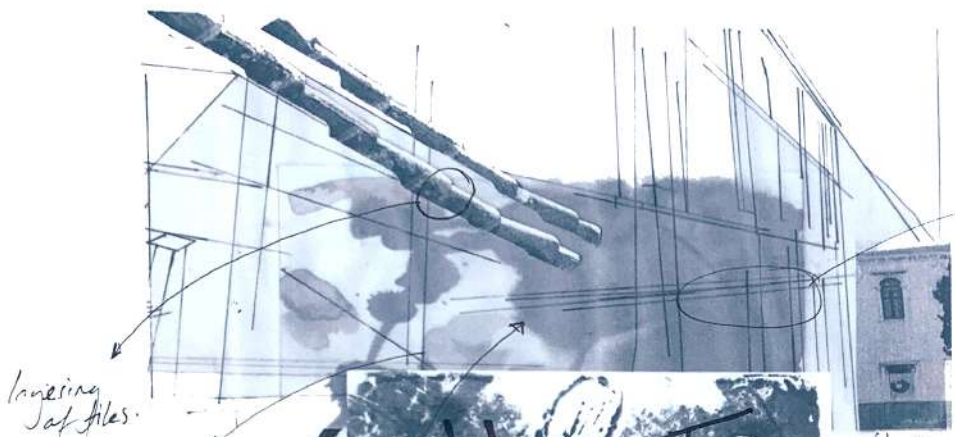


3D shapes and Silhouette  
Using paper to play with light.  
To find disorted shapes and stuctures





proplex sample.



lining Jaf files.

abstract ink flow

Explosive landscape architecture.



knit insert at the sculpture.

Floral lace imitating the patterned window.

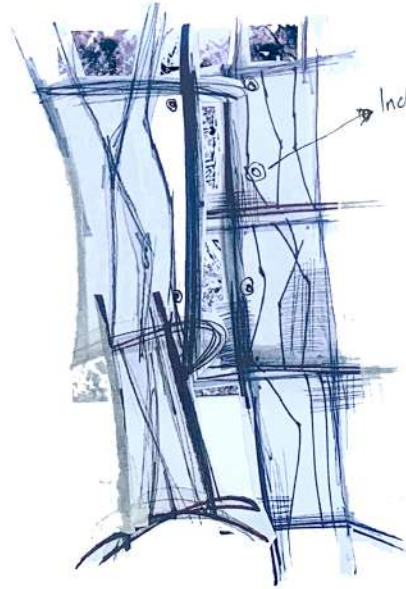


Scoring marks to distort the shape. patterned ~~knit~~ inlaid.

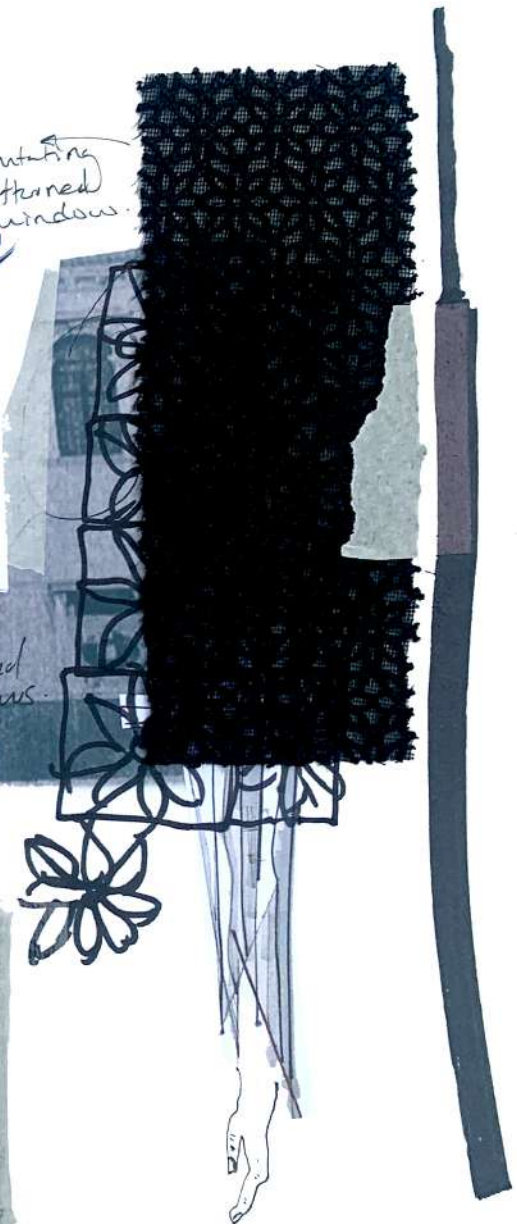
relation between the plants and abstract ink flow.



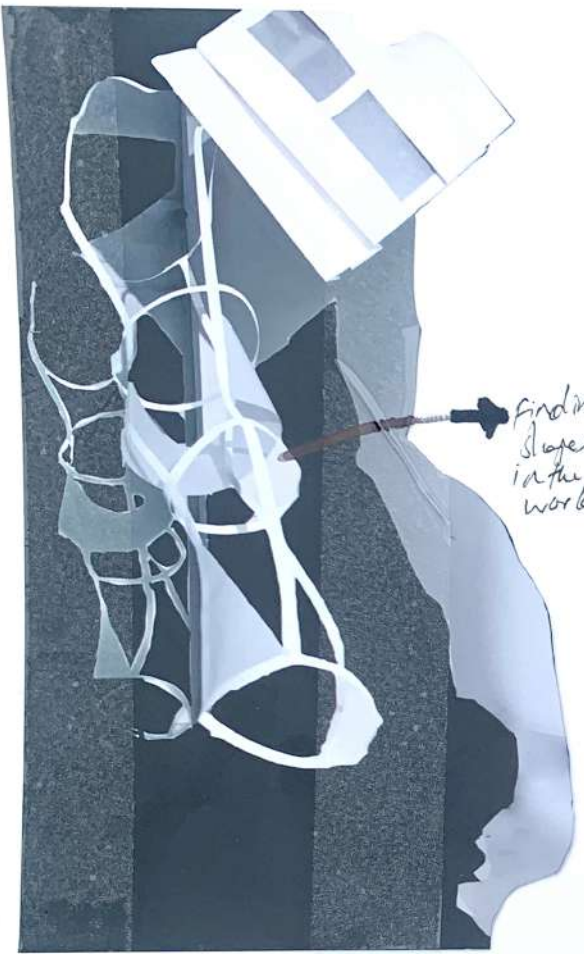
flaming line at the collage above.



Intentional grids.



Triams enliff. - it very sturdy but being a very deep work. Zip tie - is very secure but very bulky



finding shape & structure in the paper work.

Zip tie to hold the collar together

twisted willow

another body another?

Very naive and careless design.

The poles to need have more of a 90° placement

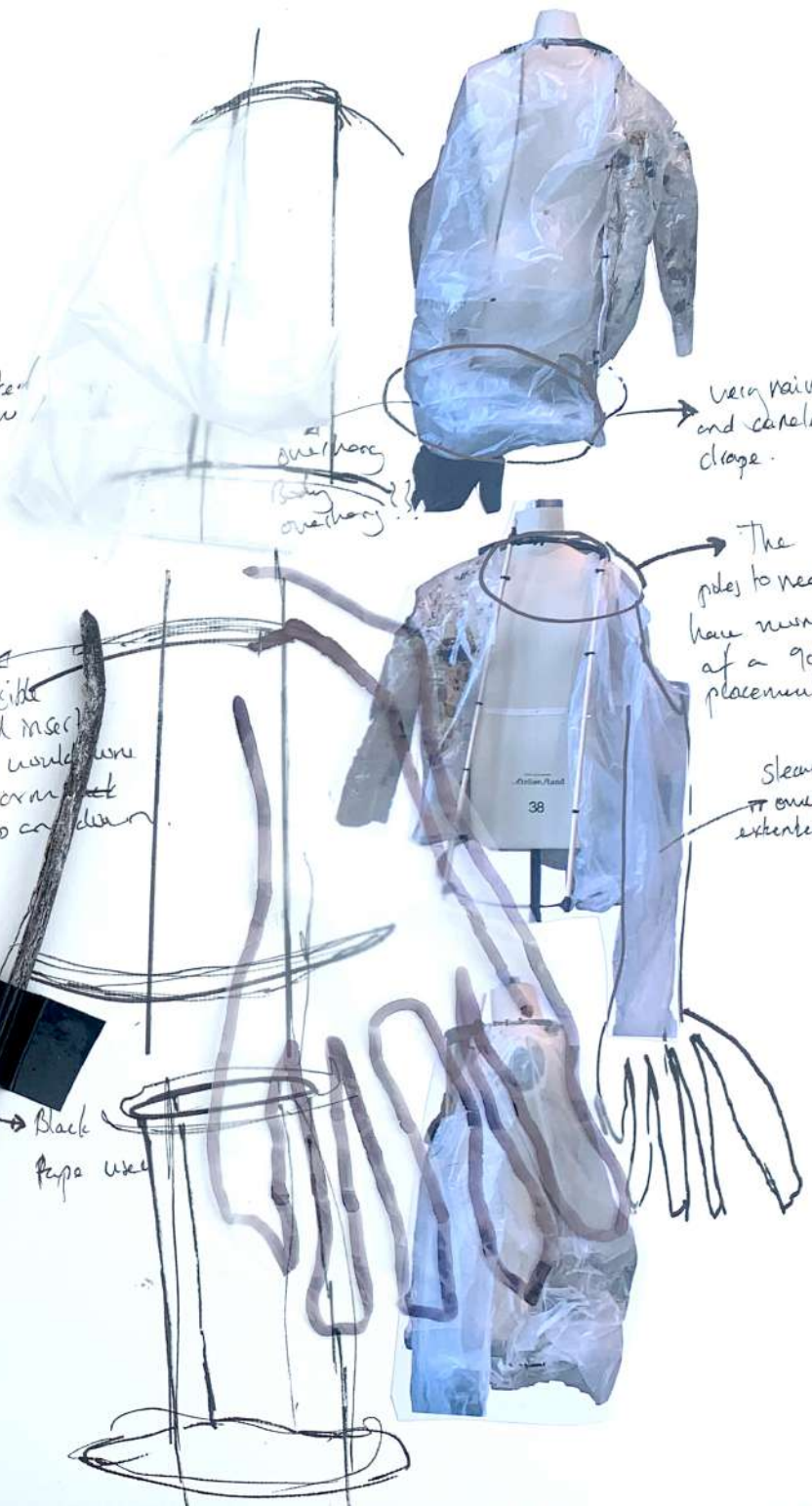
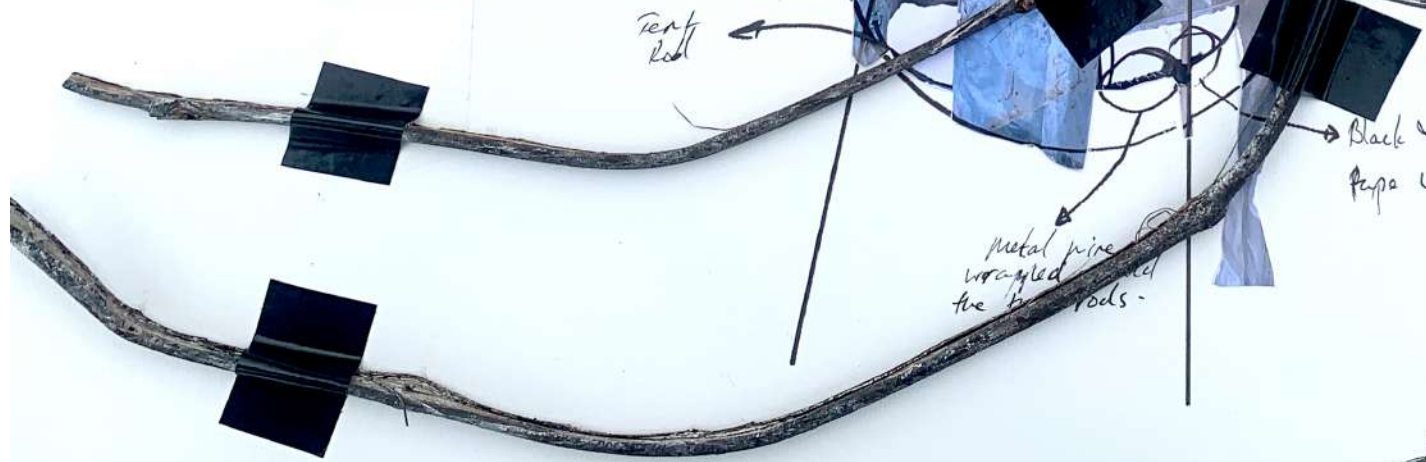
Sleeve must extend.

A possible rod insert that would use the corner of the cap as a clean.

Tent Rod

Black Paper used

metal pipe wrapped around the rods.





In these collages I was exploring the distortion of the body and it falls.  
For this I made sculptures out of tights and



A close up the flowers trapped in the leggin



black  
fish

rubber  
band  
to  
keep  
seam  
closed.



tights  
have  
been  
stitched  
into  
the  
knit

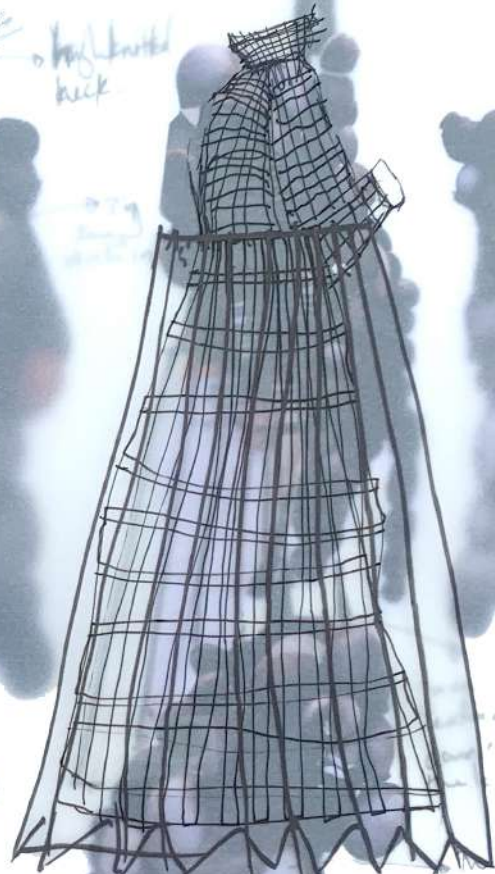
(padding  
effect)

pin  
strip  
seam

Wadded  
insert



high  
back



plaid  
max  
cotton  
skirt.

placement  
and  
drop  
the  
sculpture  
relates  
the  
ideal  
idea  
very  
well.  
linking  
very  
well  
to  
the  
body.

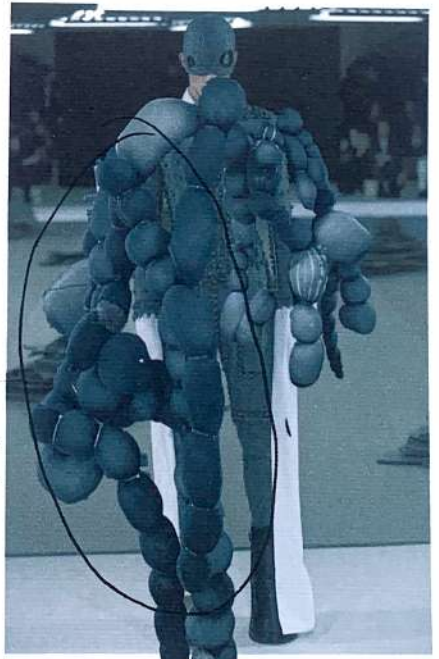




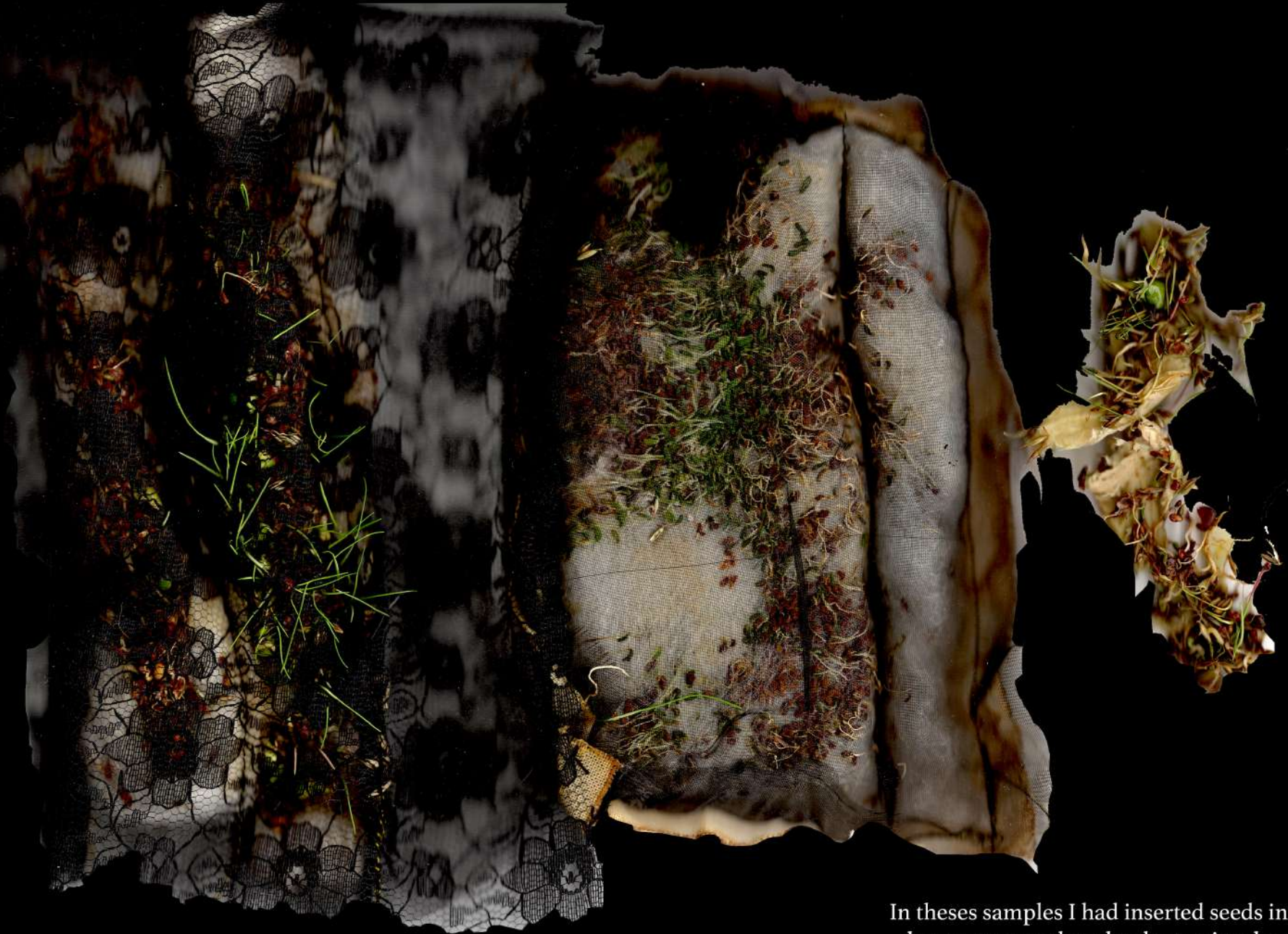
Structural lights  
with an  
acacia branch  
could add texture  
and feeling.

Ernesto Neto  
trip to into the  
lucid

I have taken  
adaptations from the  
installations to work  
with the idea of  
space, touch and  
texture on my garment.

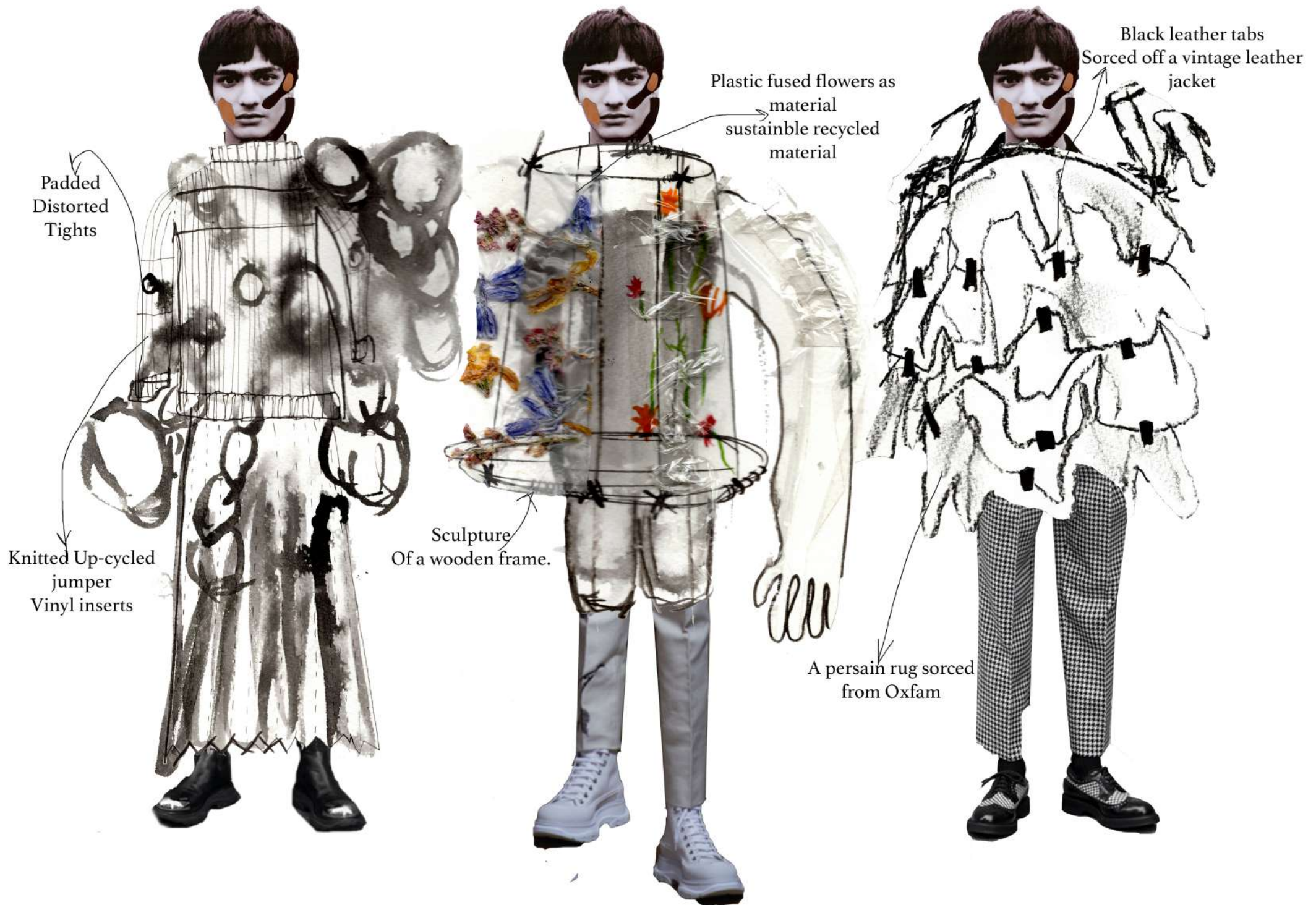


Open top  
structure  
with most of  
the garment  
towards the  
bottom.



In these samples I had inserted seeds into them that were grow through the netting, lace of the garment. Giving a sense of ill feeling.





Final 3 Garment chosen to be made for Collection