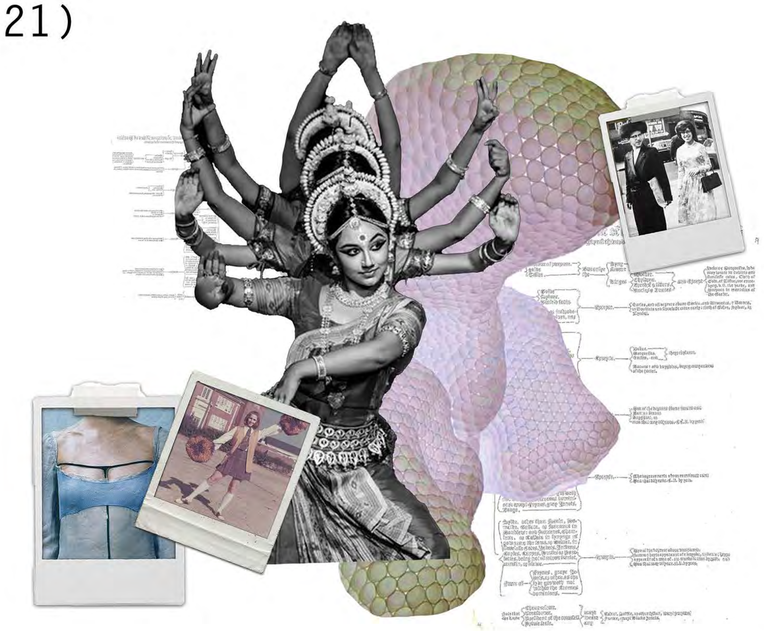
NINA HILL-DESIGN PORTFOLIO (2021)



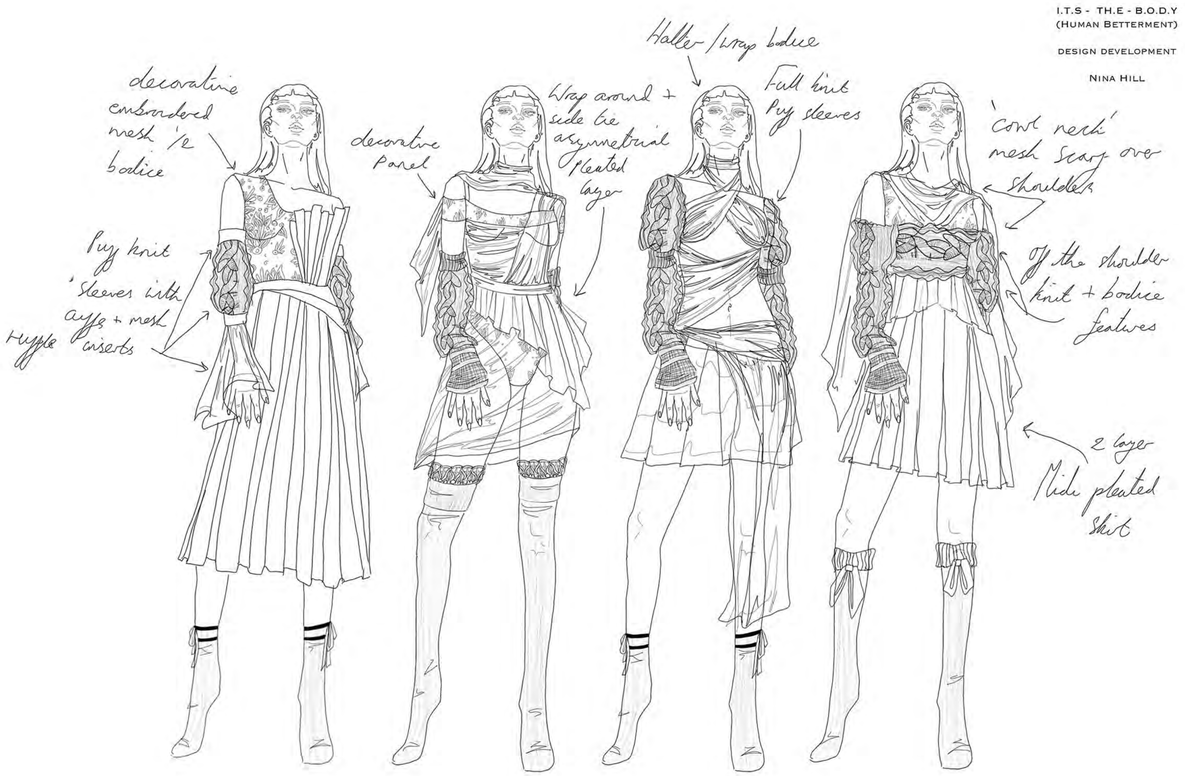
Dress codes, each- socially, culturally and religiously, have and still has mass influence on individual expression and personal perceptual body image. My perceptive as both a young adult and designer dramatically opposes to some of these dress rules and by creating a response through a physical design collection reflecting my own interpretations, thus providing an accessible visual concept that communicates the celebration of our physical form and acceptance and expression through the use of juxtaposition between each colour, fabric, style and fit, as developed and explored within my following research and sketchbook pages.

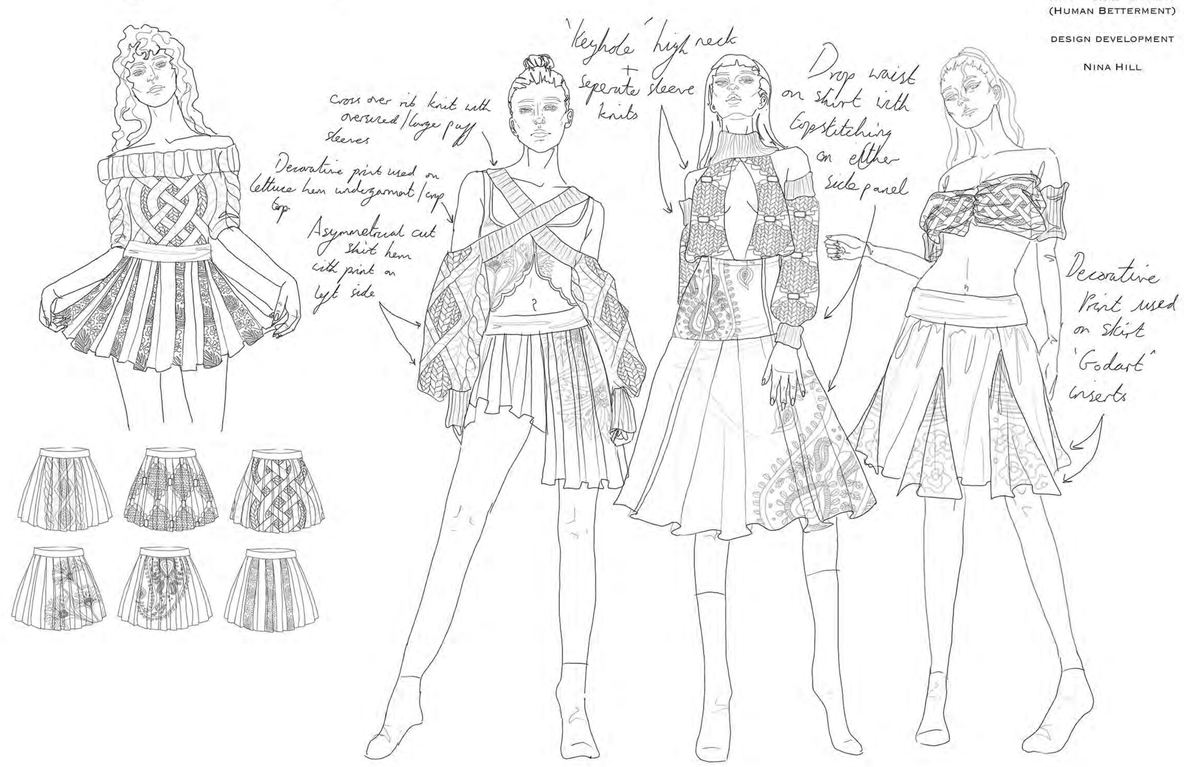
Dress codes do not all necessarily have to have originated from religious or cultural backgrounds, instead many fashion aesthetics such as the vintage 'Prep/varsity' style are known to be more of a genre given the common knowledge of knee high socks, knitwear, pleated skirts, tennis/polo wear- all generally upper-class boarding/private school attire which can be referenced to the likes of early designer brand collections with Tommy Hilfiger, Ralph Lauren/Ralph Lauren polo etc...

In comparison to the researched Jewish, Indian and Muslim female dress codes, 'Prep' is significantly more style based, but still follows the same basis of concept. To understand these juxtaposing references, it is necessary to explore said styles/codes and general ways of dress through mediums of concept, mood boards and collages- as follows.

By combining polar opposite genres of fashion as shown here, using the process of collage to mix traditional Indian Saree/garments and boarding school/university prep aesthetics together which ultimately curates new, creatively expressive and experimental designs and techniques, which can then be developed or under-developed within the following design development sketches.

NINA HILL-DESIGN PORTFOLIO (2021)





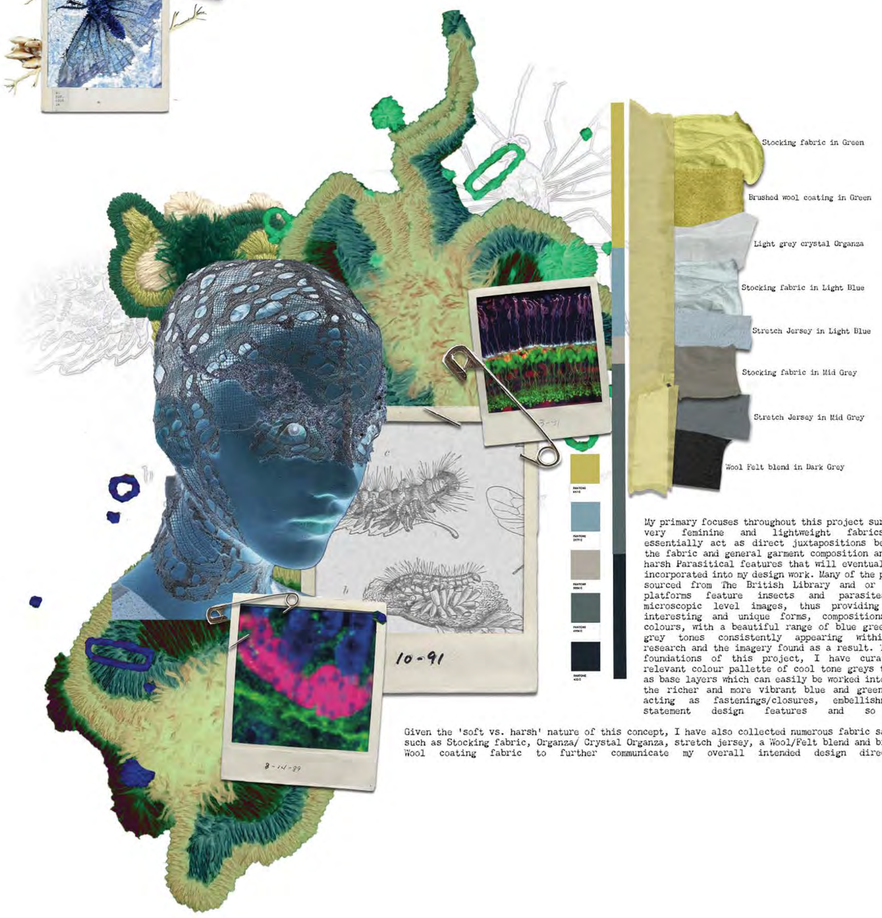
NINA HILL-DESIGN PORTFOLIO (2021)

My initial research on plant disease led me onto the subject of Parasites. Most are familiar with this term however it is their action of killing and using existing organisms' bodies as a host is what has primarily engaged my interest as it takes the overall process one step further than only technically infecting and killing like plant diseases, instead, these particular Parasites can essentially 'control' the host body - beginning again with spores, once infected and the fungus has manifested through its necessary development timeframe, it begins to manipulate the host, moving it towards the appropriate environment for the fungus to thrive and continue its own lifecycle by then killing the host, growing through and outside of the body to expel spores from the newly formed fungus stalks and heads to be carried through the wind or rain onto other unbeknown hosts.

This is a rather brutal and explicit example of disruption but relevant nonetheless- it demonstrates the realistic and raw life-cycles of such minute organisms such as insects that to a human would commonly be considered a much lesser life than our own, being essentially rock bottom of the food chain and never truly being thoroughly contemplated or appreciated for their own experiences of such fast paced stages of life and how easily and horrifically those stages can be interjected and thus disrupted entirely, creating a strange but directly familiar juxtaposition between both insect and human life.

Acting as my second concept board for this particular project, I have curated a mood board of images that focuses primarily on the use of texture, whilst still keeping in theme with my extracted colour pallette of Greens, Blues and Greys. Differing from my initial concept board, this variation also takes a more direct visual approach from a fashion perspective-demonstrating crocheting, embroidery, stuffed hoisery material and general 3D compositions that are can be and are achieved through the use of either fashion or textile techniques and processes.

(The Parasitical nature of the project is also drawn in by using several images of Insects and Parasites themselves, alongside intricate detailing of their resulting 'Spike'shaped growths found around the exterior of certain visual references).



My primary focuses throughout this project surround very feminine and lightweight fabrics to essentially act as direct juxtapositions between the fabric and general garment composition and the harsh Parasitical features that will eventually be incorporated into my design work. Many of the photos sourced from The British Library and or other platforms feature insects and parasites at microscopic level images, thus providing very interesting and unique forms, compositions and colours, with a beautiful range of blue green and grey tones consistently appearing within my research and the imagery found as a result. To set foundations of this project, I have curated a relevant colour pallette of cool tone greys to act as base layers which can easily be worked into with the richer and more vibrant blue and green hues acting as fastenings/closures, embellishments, statement design features and so on.

Given the 'soft vs. harsh' nature of this concept, I have also collected numerous fabric samples such as Stocking fabric, Organza/ Crystal Organza, stretch jersey, a Wool/Felt blend and brushed Wool coating fabric to further communicate my overall intended design direction.

NINA HILL-DESIGN PORTFOLIO (2021)

BFC X BL COMPETITION
'DISRUPTION'

Parasites
A/W 2021-2022

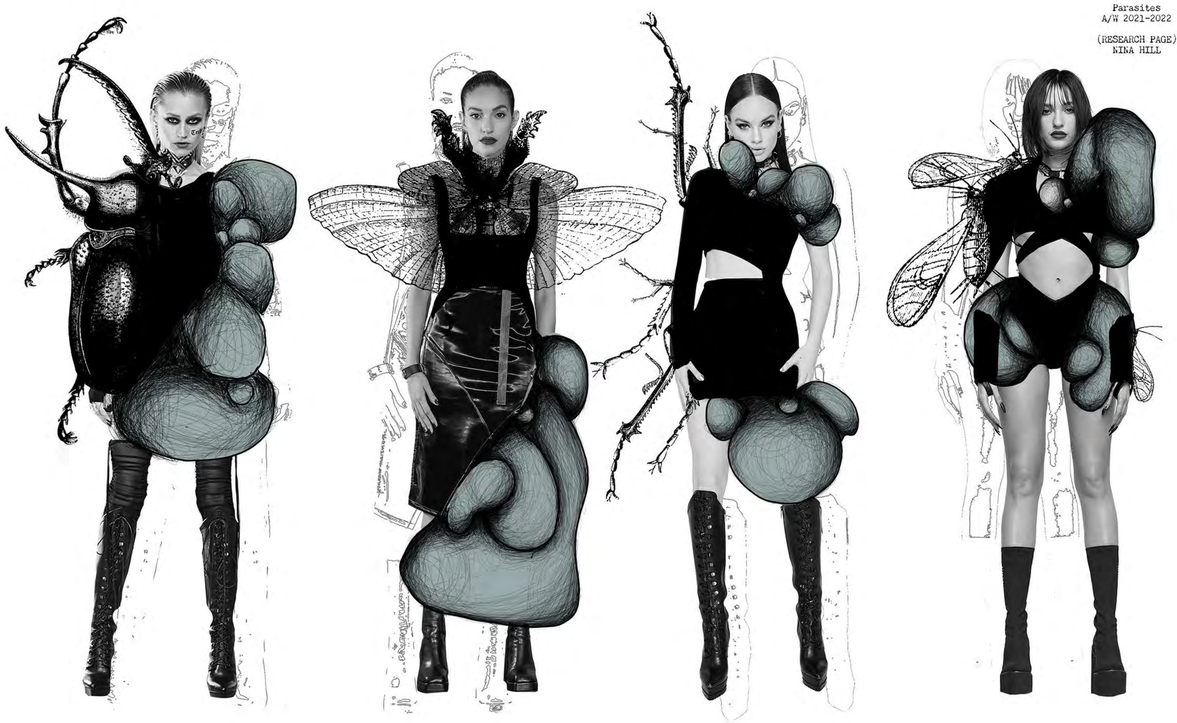
(RESEARCH PAGE)
NINA HILL

A main focal point of this particular concept lies within the actual physical process of the Parasites and their general lifecycle of initial infection, growth from the inside out to the exterior and eventual entire takeover of their unsuspecting host. I have created this minimalist collage to depict said micro-organisms cycle, creating a clear visual juxtaposition between both concept and fashion direction. I will be drawing inspiration from this collage and incorporating elements from them into my subsequent developmental research and desig n work also.

BFC X BL COMPETITION
'DISRUPTION'

Parasites
A/W 2021-2022

(RESEARCH PAGE)
NINA HILL



BFC X BL COMPETITION
'DISRUPTION'

Parasites
A/W 2021-2022

(RESEARCH PAGE)
NINA HILL

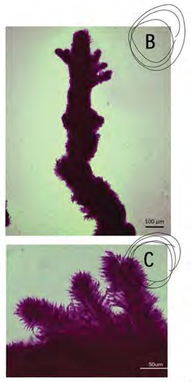
NINA HILL-DESIGN PORTFOLIO (2021)

BFC X BL COMPETITION
'DISRUPTION'

Parasites
A/W 2021-2022

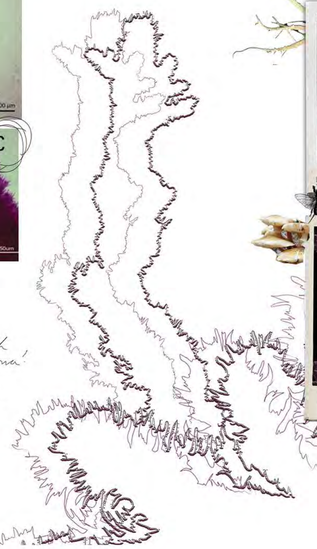
(RESEARCH PAGE)
NINA HILL

(original scientific study images)



Here I have taken direct reference from one of my visual sources, located from João P. M. Araújo, David P. Hughes's study on 'Multiple new species of Ophiocordyceps fungus on ants', which provides us with a distinctive, microscopic perspective of a studied 'Synnema'-(A reproductive structure associative to a type of host-fungi that reproduce through the consistent growth and release of its produced spores)-labelled -B, and a close-up, significantly more detailed image also-labelled C.

I have developed a series of prints using my replica sketch of the two 'Synnema' images, applying them in various compositional scales and repetitions.



First basic sketch of the 'Synnema'

Embossed and edited 'Synnema' sketch used for prints

BFC X BL COMPETITION
'DISRUPTION'

Parasites
A/W 2021-2022

(RESEARCH PAGE)
NINA HILL

The three digital collages below use a Resort model image and tracings of several of my standwork shapes layered to fit as if they were worn on and around the body naturally. I have then arranged various scale details of Insect wings beneath to act as a textured and textile print upon the 'Buldges'.

To the right hand side are several potential print swatches that I may develop in my following works and will go on to progress this same use of print from a significantly more scientific and literal Parasite based perspective to ultimately support and inform both my concept and research thus far.

Print ideas

BFC X BL COMPETITION
'DISRUPTION'

Parasites
A/W 2021-2022

(RESEARCH PAGE)
NINA HILL

Given that a vast majority of my researched topics and imagery found throughout this project surrounds Parasitical microorganisms and their process of taking over an insect as a 'host'-like shell, many of the visual aids feature insects with 'Spike' growths beginning inside and growing through and out to their exterior-as demonstrated.

As I have already explored and covered the 'Buldge' technique to mimic the various other stages and formations of the resulting growths, I am now looking at how the Spikes can be applied into my design work each practically, functionally and artistically to add a hightened degree of three dimensional features.

The Spike detailing can also be incorporated into both my design and practical work by using their patterns and general shapes in design elements such as beading, applique, screen printing, fabric dye processes and so on.

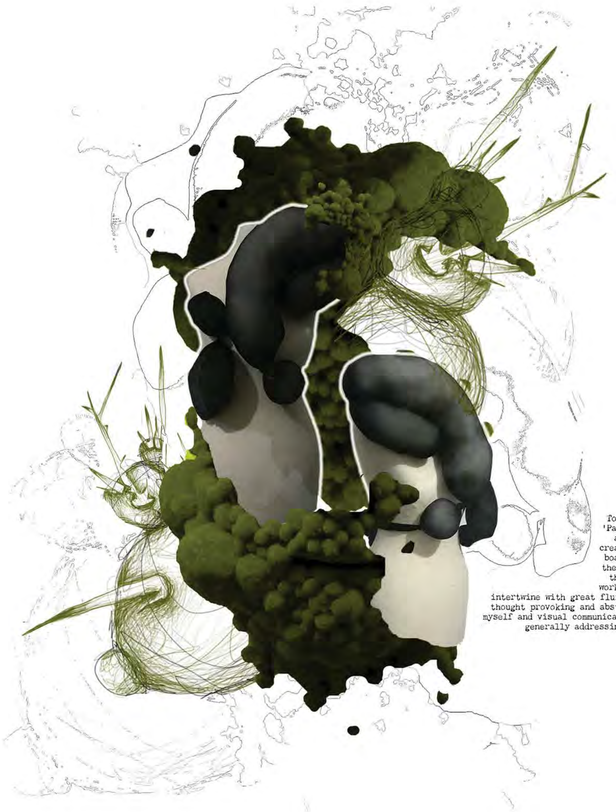
Top stitching in green + white design

Beading + top stitching design

BFC X BL COMPETITION
'DISRUPTION'

Parasites
A/W 2021-2022

(RESEARCH PAGE)
NINA HILL



To combine my concept of 'Parasites' with sketching and standwork, I have created a mini-graphic mood board that represents how the 3D elements of each of these design components work together and therefore intertwine with great fluidity-thus serving as thought provoking and abstract inspiration for myself and visual communication for those who are generally addressing my project.

NINA HILL-DESIGN PORTFOLIO (2021)

Pre-collection

KLECKSOGRAPHY

(Concept)
Nina Hill

Klecksography is a beautiful art technique that utilises materials such as drawing inks to create minimal and mirrored prints- also referred to ask inkblots, which for use in psychology, help to establish mental states through perspective patterns and most commonly used to find images in shapes. Here I will be exploring how Klecksography can be applied to various design practices and processes such as silhouette, print and garment detail for example.

Pre-collection

KLECKSOGRAPHY

(Colour & Fabric)
Nina Hill

The overall colour palette across this project will be kept deliberately monochrome, playing with various tones of grey but pulling in subtle depth using both blue-greys and black as rather minimal but mood effective additions also. The actual concept of Klecksography is extremely vast and as stated on my concept board, it can be applied to many different design components in both art and fashion design itself- Therefore, I will be using fabrics such as jersey dress/bodysuit underlayers to build upon with dress net/tulle of varying strength and drape to allow me to design big, more statement, exaggerative pieces as well as smaller, more intricate garments and outfits to help determine the final line up and eventually required, practically made outfit.

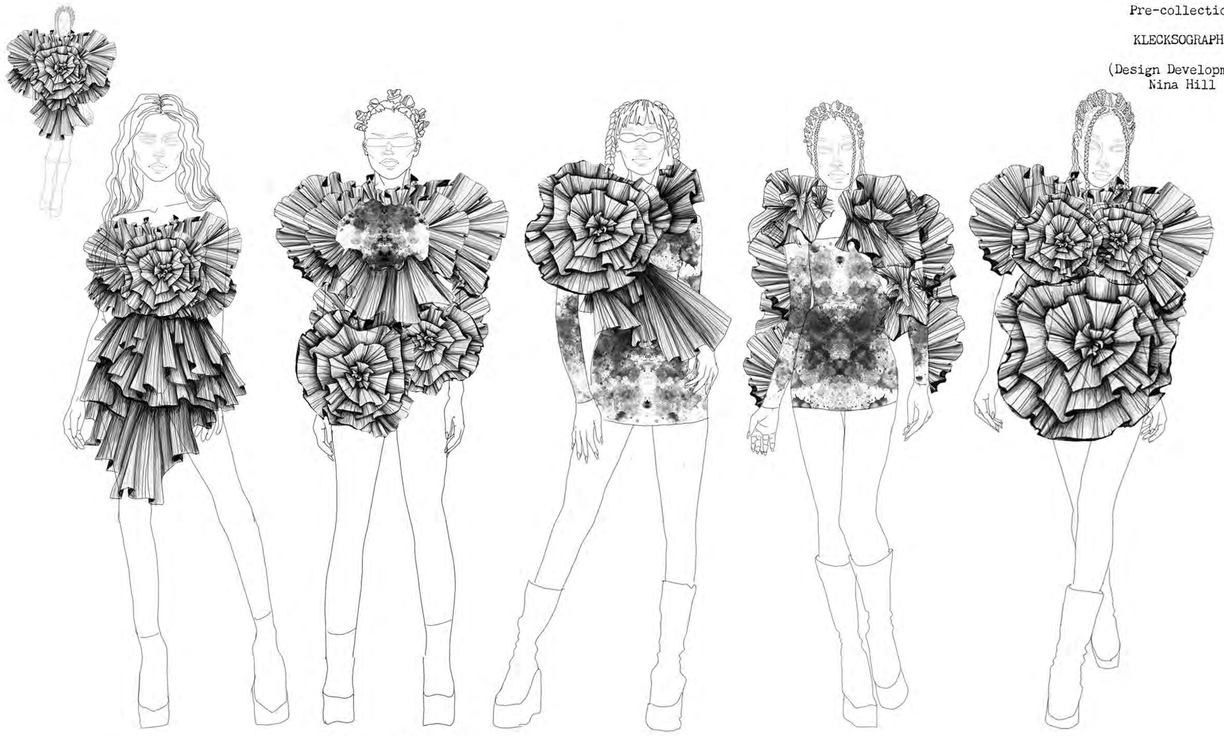
My tribe for this particular project and concept lies within the more model-esque, editorial work professions of young and expressive individuals between the ages of 20-25. This consumer group are fairly comfortable in terms of their income, thus falling into the more lavish categories of lifestyle. Given their employment being heavily based in and surround the creative and fashion industry, they are very well acquainted and up to date on current trends, releases and general collections of higher brow fashion brands such as Gucci, Dior, Moschino and so on. In terms of modelling, this means that they are very comfortable with shooting in very expensive, potentially even Avant-garde outfits and garments in various locations consisting of Paris and New York etc, for each conceptual, editorial and high fashion content for specifically tailored, big fashion names of Vogue and Bazaar magazine for example.

NINA HILL-DESIGN PORTFOLIO (2021)

Pre-collection

KLECKSOGRAPHY

(Design Development)
Nina Hill



Rosette on main bodice/chest area with fanned tulle surrounding & a layered, graduated arrow point skirt

Sleeveless, bandau mini dress underlayer-no inkblot print.

Increasing size layered fan tulle shapes on either shoulder with 'ruff' style neck piece.

Medium and small rosette on lower half of garment.

Underlayer dress exposed on chest with inkblot print only on chest.

Large shoulder rosette with tulle fans surrounding neck and down across waistline.

Longsleeve round neckline mini dress underlayer with all over inkblot print.

Fanned and gathered tulle on shoulders and down side of either sleeve.

Long sleeve, square neckline mini underlayer dress with ink-blot print on main body and sleeves.

Two small rosettes on chest/bodice with an extra large covering practically all lower half of the garment.

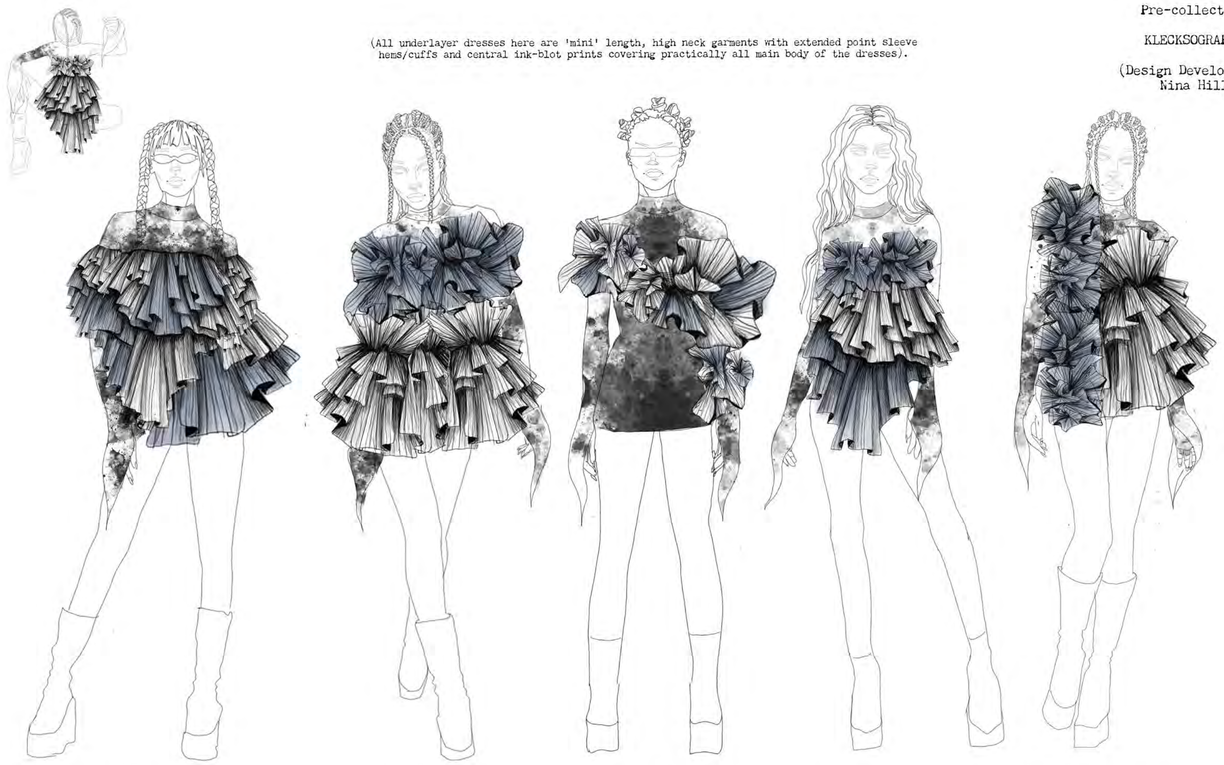
Sleeveless, bandau mini dress underlayer-no inkblot print.

(All underlayer dresses here are 'mini' length, high neck garments with extended point sleeve hems/cuffs and central ink-blot prints covering practically all main body of the dresses).

Pre-collection

KLECKSOGRAPHY

(Design Development)
Nina Hill



Bardot style tulle layering from shoulders to elbow and down main body of the dress itself.

Large tulle bunching either side of hips to create volume, with gathered ruffle style piece across chest.

Gathered ruffle from right shoulder, across chest and down onto the keft hand side forearm.

Smaller ruff piece covering chest, with graduated 'v' point of straight tulle layering beneath.

Extra large gathered tulle piece on left body of garment with a 'sash' effect ruffle running down the right hand side of the centre front.

NINA HILL-DESIGN PORTFOLIO (2021)

Pre-collection

KLECKSOGRAPHY

(Final Lineup)
Nina Hill

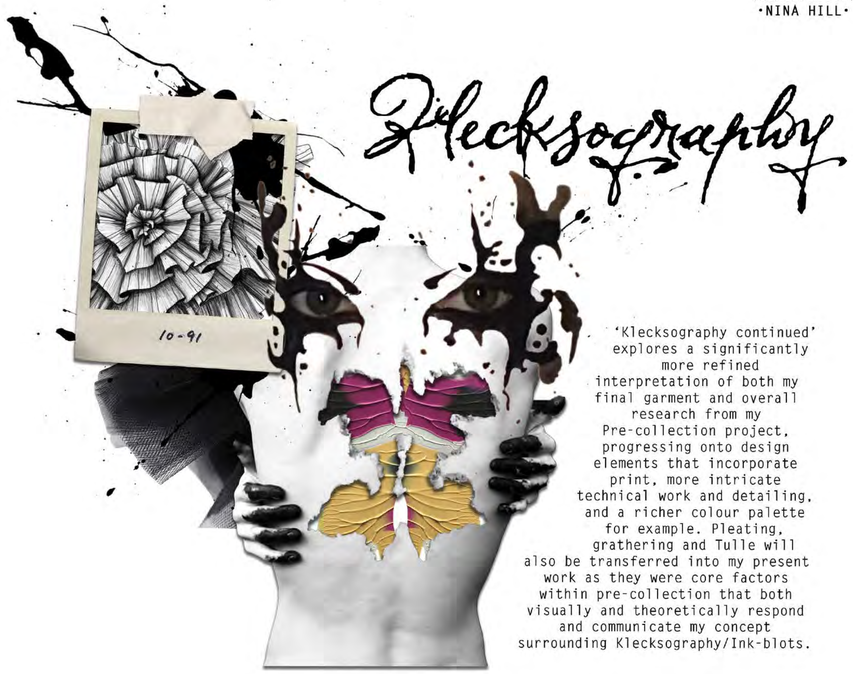
This board demonstrates the'final line-up' of outfits for this particular project. The collection itself features grey and blue hues balanced throughout with the use of darker, opaque black tulle which has been each bunched, gathered and pleated as illustrated.
(Individual final boards to follow)

NINA HILL-DESIGN PORTFOLIO (2021)

NINA HILL-DESIGN PORTFOLIO (2021)

FMP
•'KLECKSOGRAPHY CONTINUED'•
S/S 2022

(CONCEPT 0.1)
•NINA HILL•



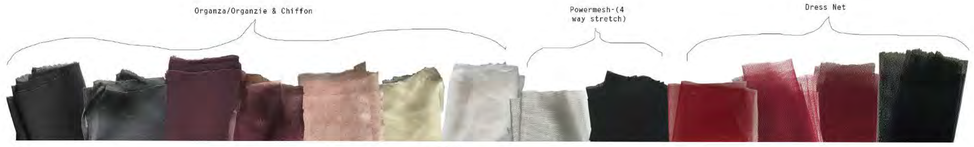
'Klecksography continued' explores a significantly more refined interpretation of both my final garment and overall research from my Pre-collection project, progressing onto design elements that incorporate print, more intricate technical work and detailing, and a richer colour palette for example. Pleating, grathering and Tulle will also be transferred into my present work as they were core factors within pre-collection that both visually and theoretically respond and communicate my concept surrounding Klecksography/Ink-blots.

FMP
KLECKSOGRAPHY CONTINUED
S/S 2022

(COLOUR & FABRIC BOARD)
NINA HILL

Considering my Pre-collection colour palette was deliberately very grey and black with small hints of blue, for FMP I wanted to add more of an integral colour into my designs and eventual final collection. Therefore, I am predominantly focusing on Ox blood, a rich red with subtle brown undertones for the feature colour in this collection, along with elements of black, a vintage ivory/cream, a very light nude-tone blush and a bright white with a very slight undertone of grey to provide contrast to the darker schemes where necessary.

A stiff dress net Tulle was my main and final garment fabric for Pre-collection, so here I will be using it on a much smaller scale, adding in softer materials such as Chiffon, Organza, Stretch Mesh and Power Net (as shown), to essentially increase variety in drape and texture but to also allow for more comfort and considerably more clean and finished seams/options in terms of practical technique and malleability.



FMP
KLECKSOGRAPHY CONTINUED
S/S 2022

(TRIBE BOARD)
NINA HILL

Progressing on from pre-collection, my chosen tribe for FMP lives a significantly more suburban, 'homegrown' lifestyle, drawing inspiration predominantly from existing surroundings found in said suburban chic lifestyle- Thus leading to the individuals taking great interest in multifaceted minimalist vintage cottage core, fused with timeless lace, puff sleeves and exaggerated 'femme' silhouettes- all of which carry elements of regal and high fashion design but are also more tactile in terms of fabric, colour and textural properties.

The individuals of the two tribe also have completely contrasting backgrounds although both remain in the age bracket of 20-25, one hails from a somewhat privileged, experienced as generally lavish 'city-girl' way of living and the other is much more home-rooted, mostly living in the same town from birth to young adulthood and therefore has been primarily influenced by their surroundings, often looking into historic or botanical matters to do so.

This development of tribe allows me to transfer the more Avant Guard foundation of design from my pre-collection over to FMP but approaching it from a new perspective where the 'impact' of such extreme garments is refined into smaller elements that create the general composition of a piece of clothing, as will be explored in significantly more depth throughout my research and design development stages.