

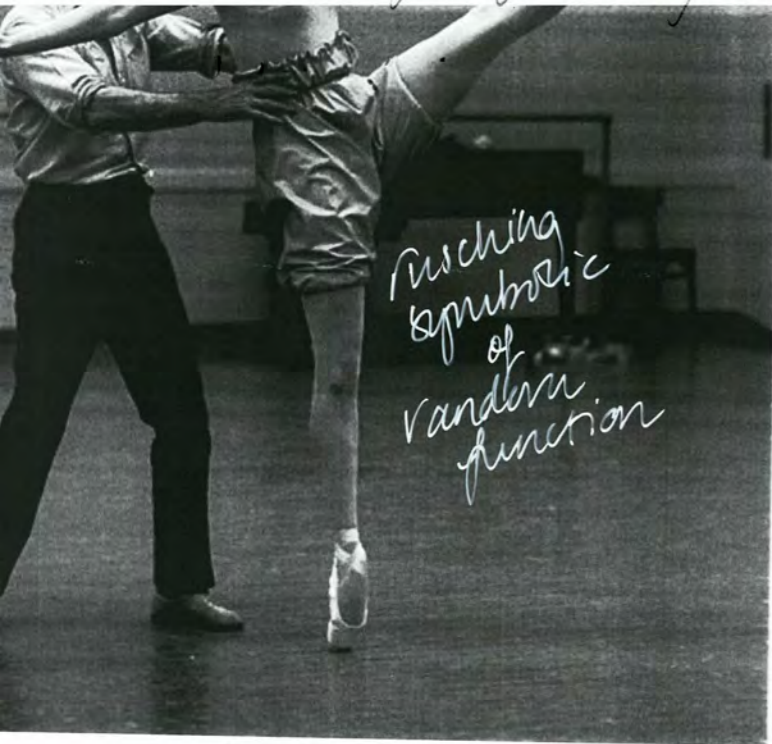
GROWING
PAINS

I spent a lot of time at the beginning of the year agonising over what I wanted my collection to be about, what ~~would be~~ I could make that would be the most original + exciting. Nothing clicked, I think because I was trying to create something I thought other people wanted rather than something for myself. I kept going back to my old teenage journals, and I've always been obsessed with adolescence and teen angst in general (much like some of the people I look up to most, like Raf Simons). I find it interesting that the emotions I find in my journals are so raw and scribbly and nameless, in a way that only a teenager can be, with all of these scrappy images I collected growing up around London.

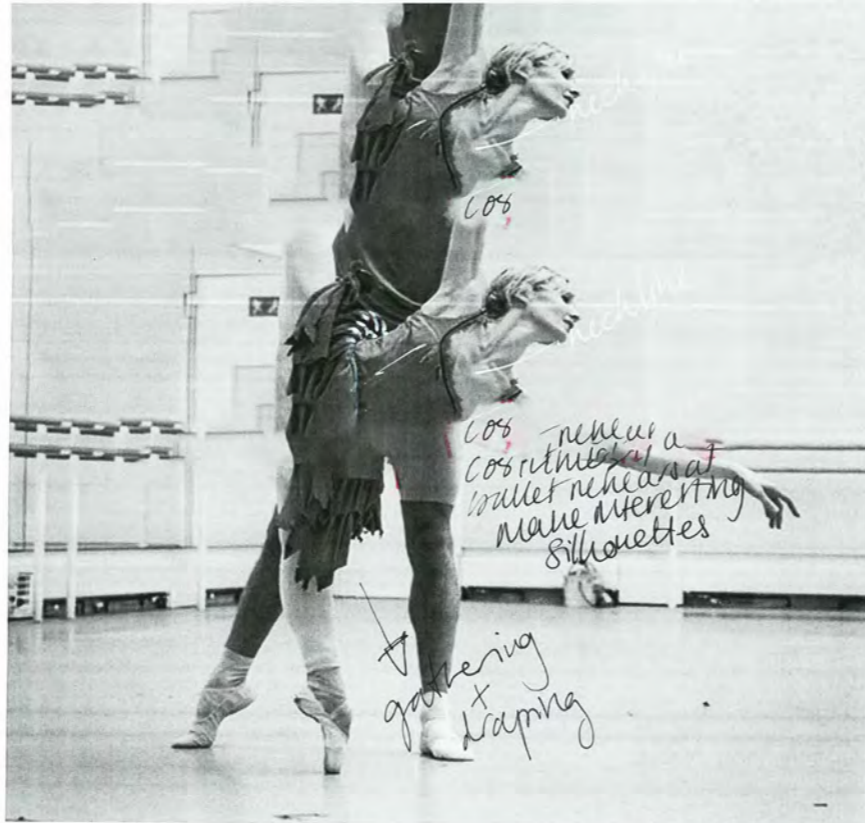
My collection took form when I just started working, pouring myself into my work and using it as an outlet, just like how I would a journal entry when I was younger. I thought about my ~~past~~ experiences as feeling insecure and not feminine enough

during ballet lessons and how Michael Clark's collaboration with Bodymap explores similar themes, and tried to replicate layers of clothing interacting with each other and being distorted by each other in a convoluted, angry way, replicating the accidental casualness of the way a ballet dancer's clothing will modify itself as they adapt and move with it.

hyper femininity
of ballet intimidated me
as a young teenager

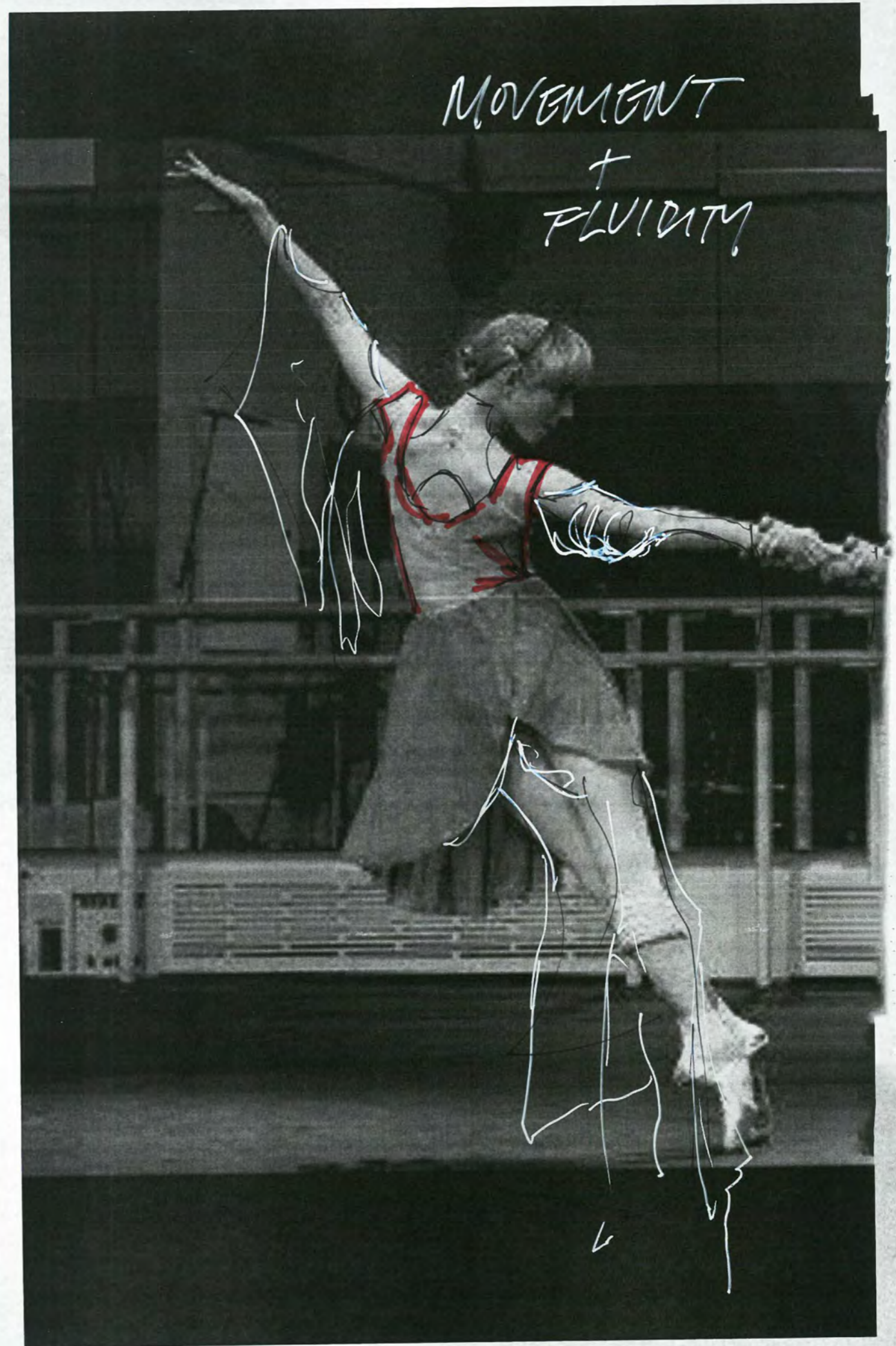


rushing
epitome
of
random
function



cos
near a
ballet near a
make interesting
silhouettes

gathering
& draping



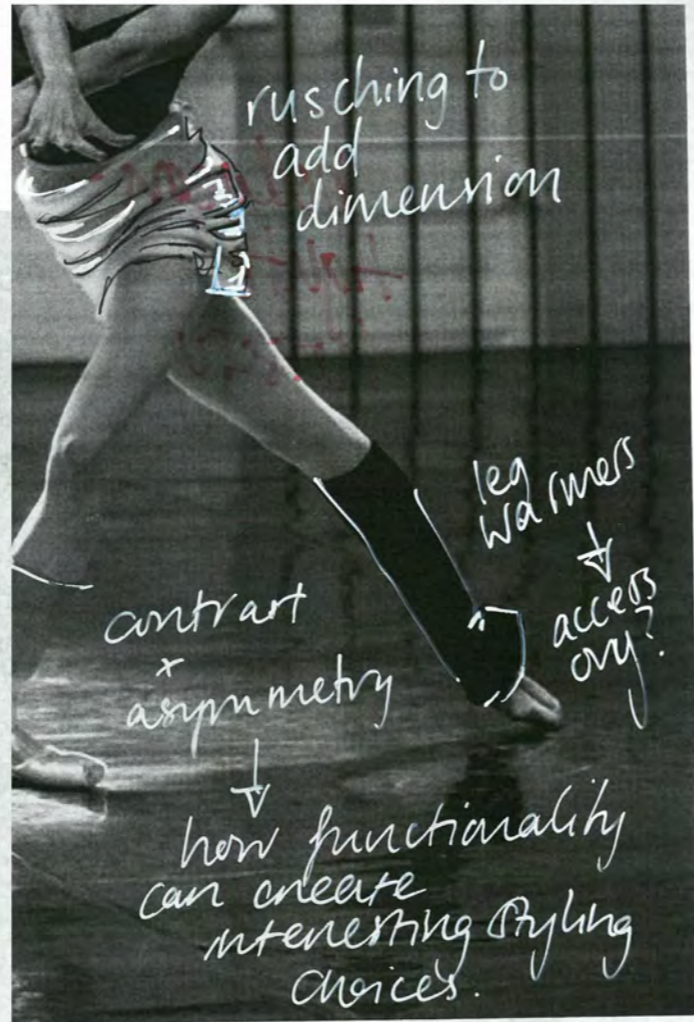
MOVEMENT
+
FLUIDITY



combination
of style -

costume + function

I didn't like the tight
clothes but now the ways
ballerinas modify them
for practical use
fascinates me



rushing to
add
dimension

contrast
& asymmetry

leg
warmers
↓
accessory?

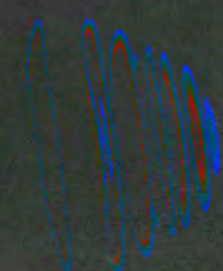
how functionality
can create
interesting styling
choices.



+ corsets for structure

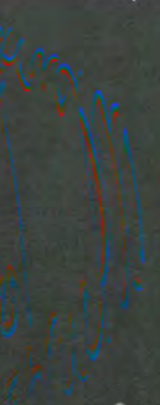
draping for dimension

MICHAEL CLARK BODYMAP



queer identity

melding ballet & fashion



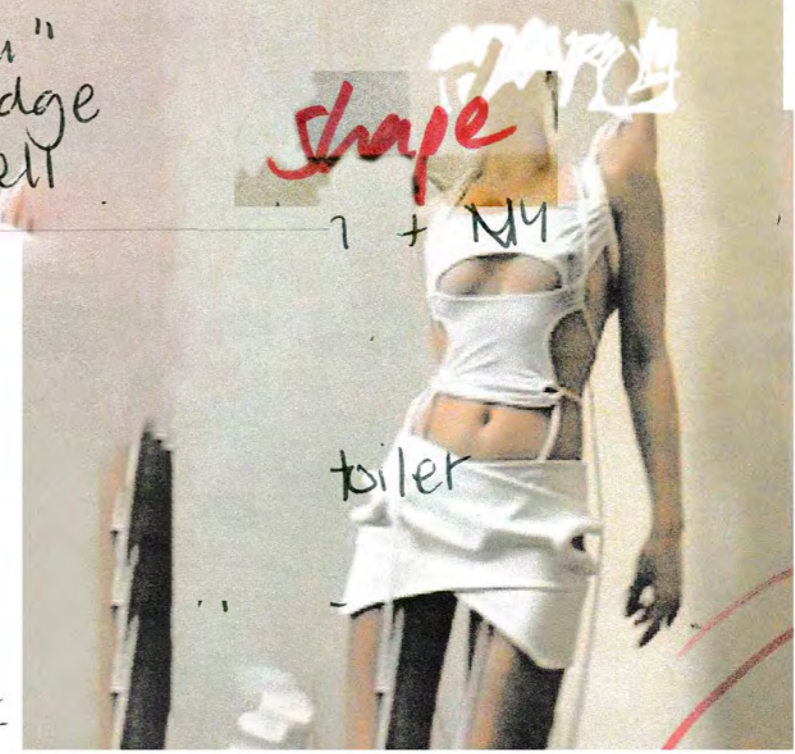
examples of layering/
holes in contemporary
fashion

likes you"
+ Weybridge
at at heart. + Keatone well

shape

+ NY

toiler



BALMUNG

layers are complimenting
each other but not interacting
with each other - how do I
make that possible?

Layering
multiple
pieces -
different
fabrics



's

it move
it like n

nu

HYEIN SEO

21



's with the

at heart.

[a]

[a]

ING FIGHT

2000552

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layers in +
out of each
other



clothing
prints



MARC JACOBS
PERRY ELLIS

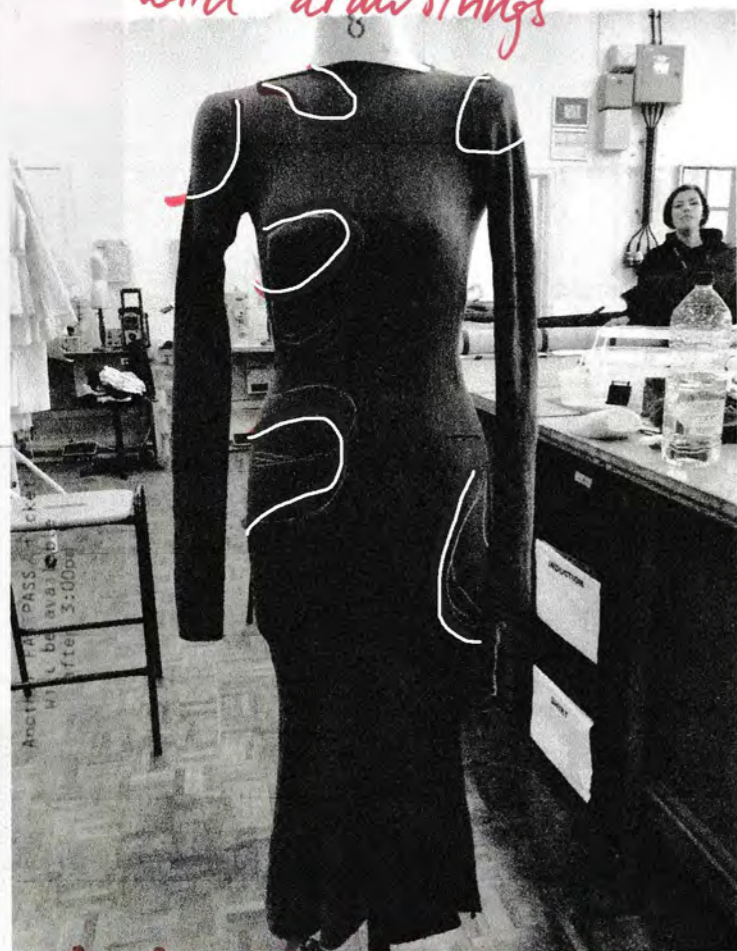
Shuxuan Li

initial toiling

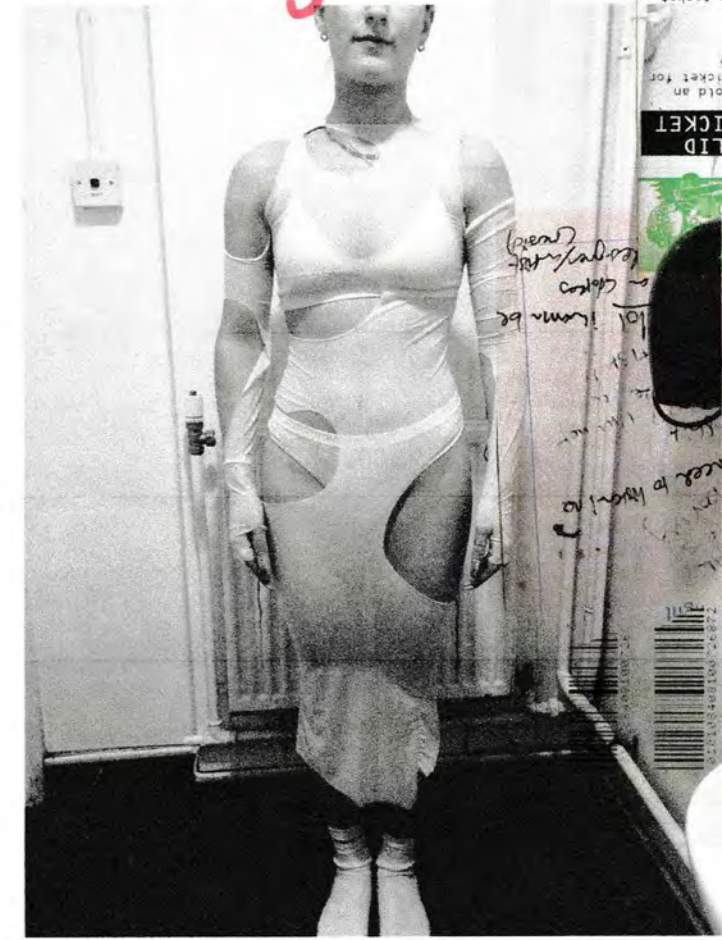
look7 fitting

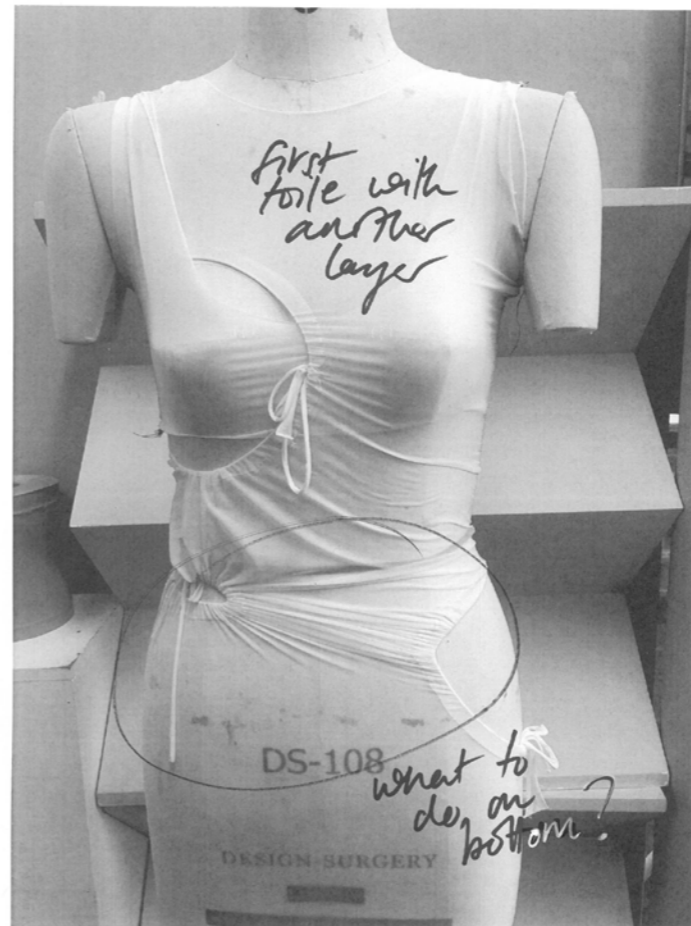
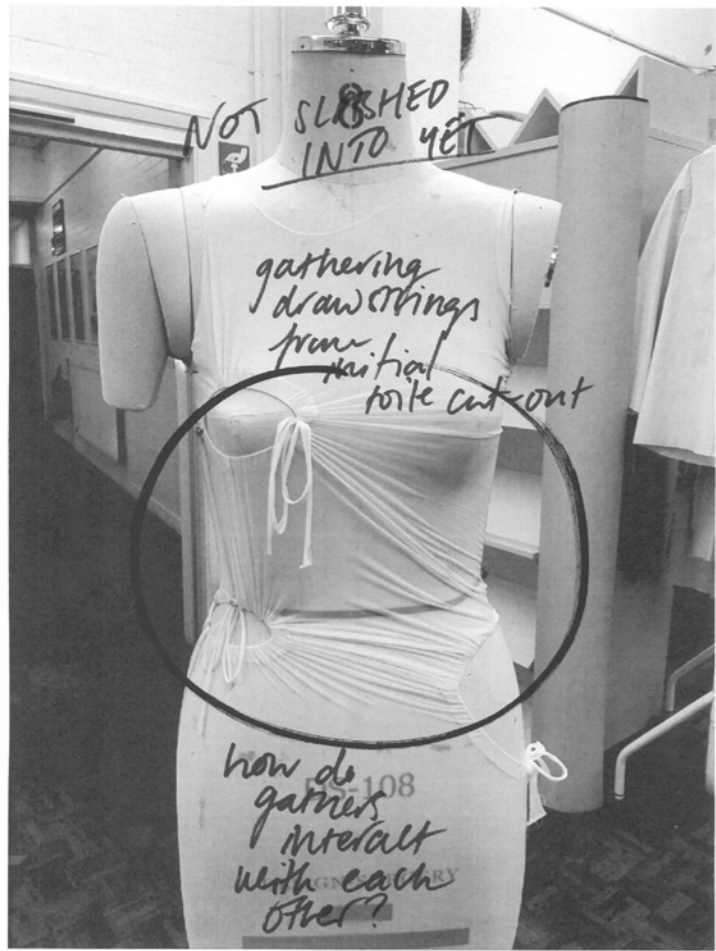


deciding where holes go to then be pulled in with drawstrings



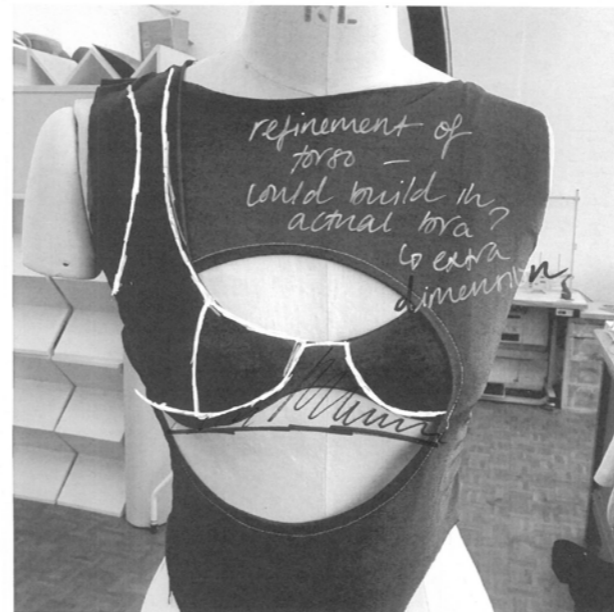
hole placement



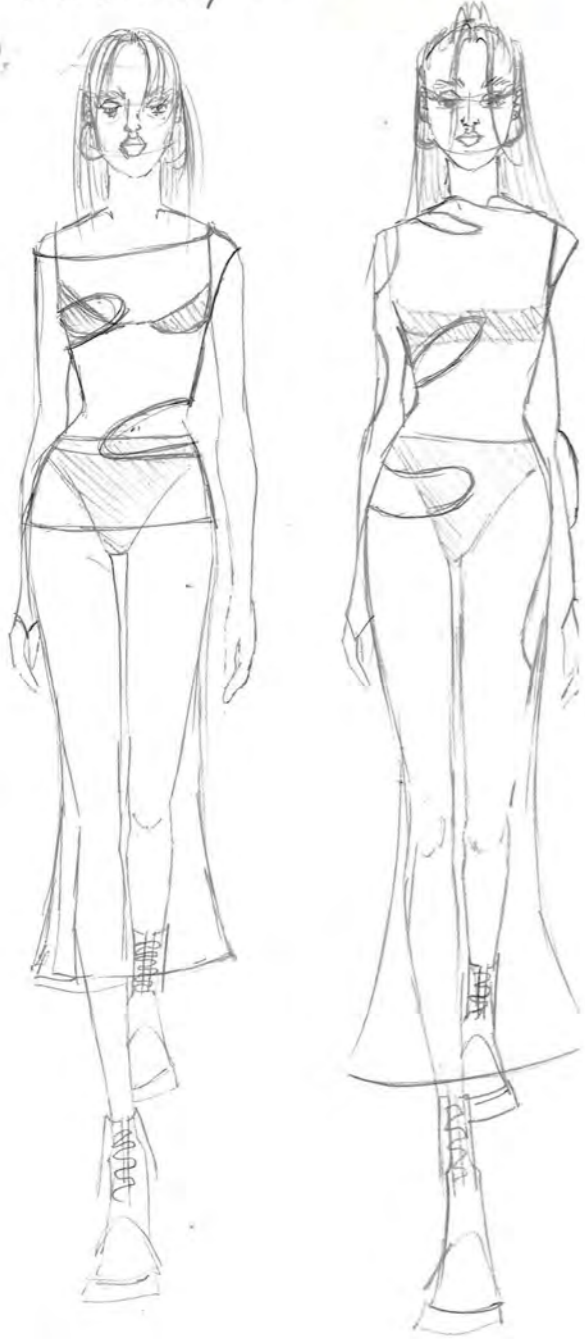


HOLES BECOMING DRAWSTRINGS

+ FORMING LAYERS MOVING IN + OUT OF EACH OTHER



initial look 1 hole placement ideas



Look 1



hard impractical to build

fabric?

More character in drawings



Look 1 development



lot going on

Look 2 initial idea



2nd Shift

jump out



how to incorporate

2D DESIGN DEVELOPMENT

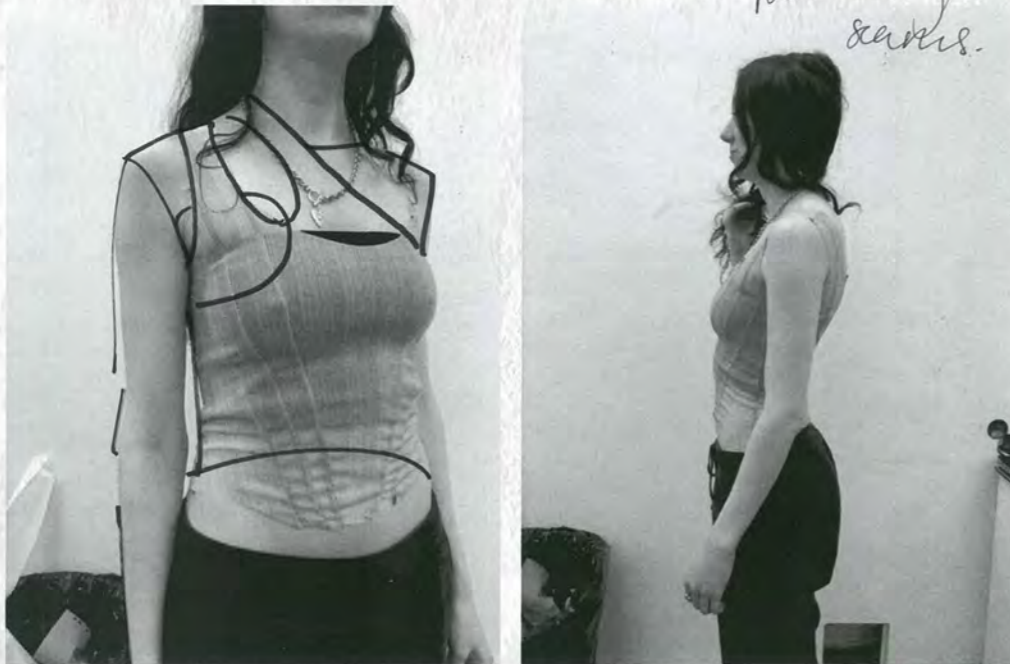
imgelgels.cc

07/22/2014

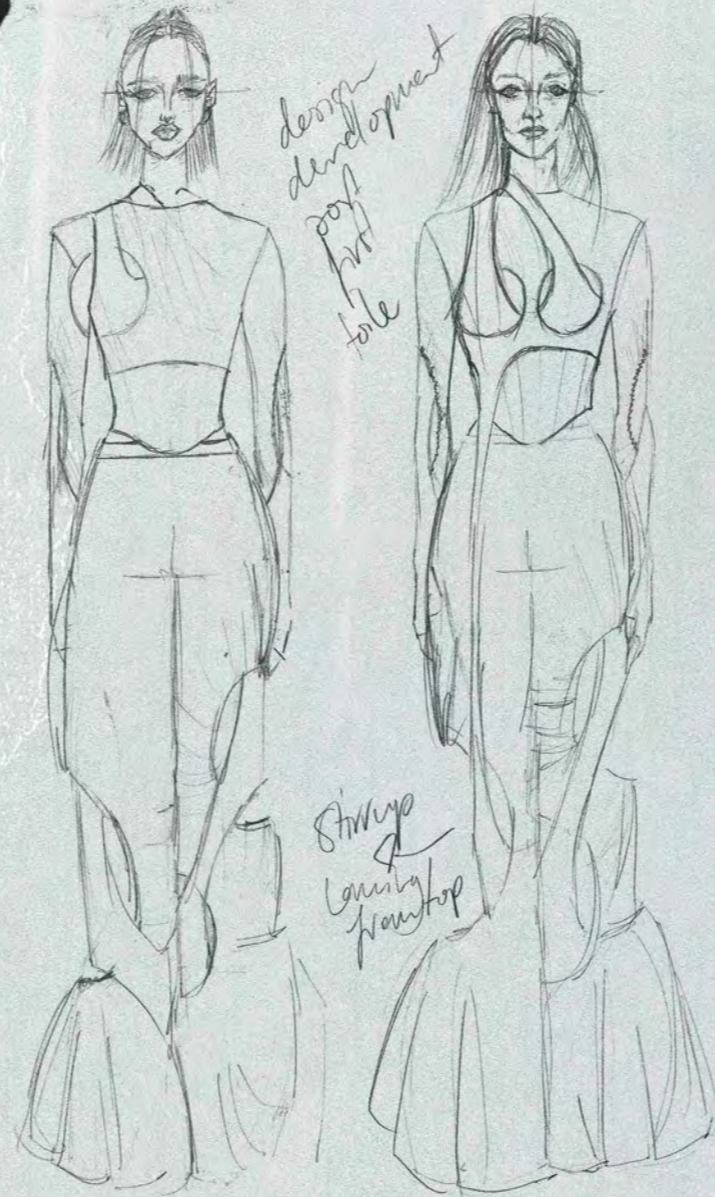
RTY-GROUNDS us
30 GRP UA
ISSUSA dell USA
30 da t
our v
days o
Visit
des Gray Line New Yo

Look 3

too "depop"? D experiment with paneling/seams.



more exciting things could happen - how can another layer be incorporated?



(only one sleeve to toile)

how will cur set edge be finished?



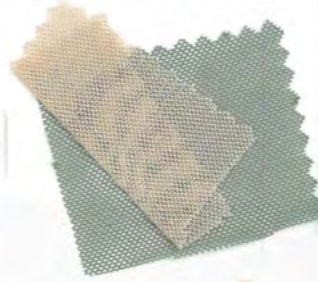
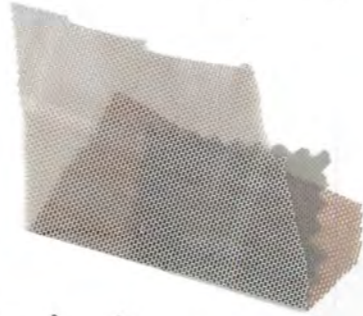
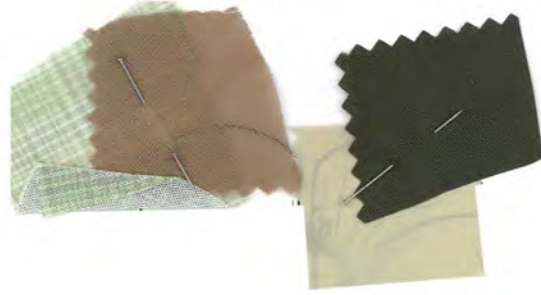
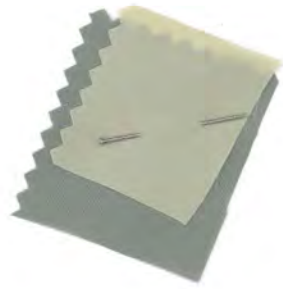
piece hanging - can I realistically get the stirrup to

work without it looking strange?

flat layer still not "flat" enough - maybe best to take out not serving any purpose.

COLOUR + FABRIC

introducing nylon
as alternative fabric
- thin + light weight like
mesh but will hold shapes
better for more structured
pieces.



Janice Lowry's diaries



taking into consideration
power mesh samples +
how they interact with each
other to create colour illusions



Marc Jacobs Perry Ellis



Charlotte Knowles SS20



Eleanor Chapman



NEUTRALS -
LET SILHOUETTES
SHINE

PHOTOGRAPHIC LINE-UP







