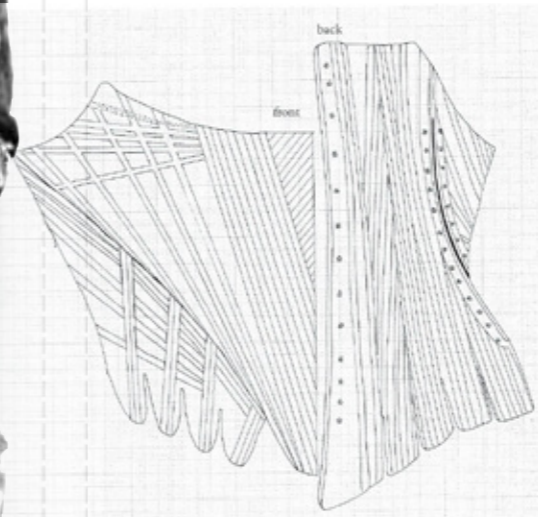
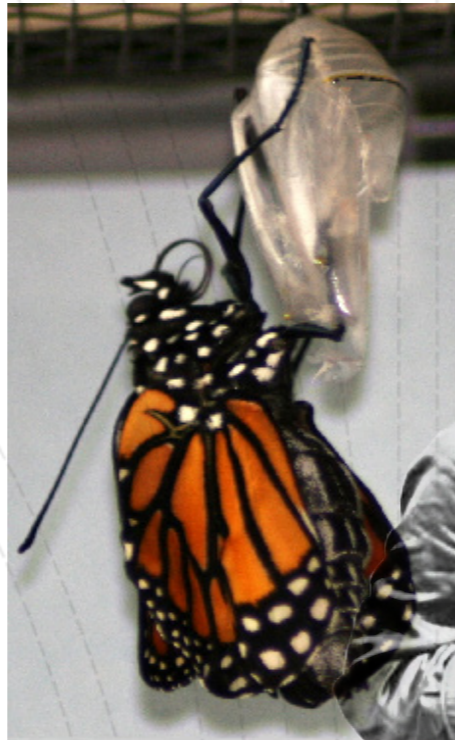




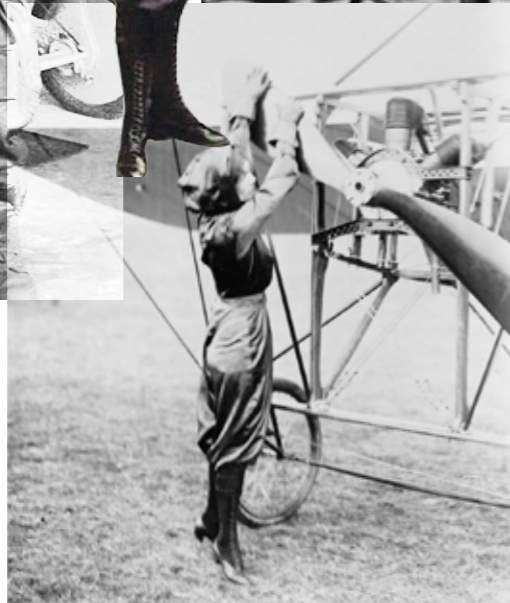
IMAGO

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Thinking of metamorphosis as the process of self reinvention and transformation, Imago was borne from exploration of the boundary between protective support and restriction. The need to expand past the limits placed on women's daily lives, notionally for their own protection, much as in nature the butterfly must eclose from the safety of its cocoon to thrive, drew me towards the aviatrixes. The first female pilots, and specifically my muse for this project Harriet Quimby, achieved flight by defying social norms, and designing their own flight suits celebrating their femininity rather than fitting in order to do it. Through the lense of 18th century corsetry, which in itself embodies the struggle between support and restriction, Imago looks at how something impeding can be deconstructed and reborn into something facilitating the empowerment of the wearer; a metamorphosis of self if you will from rigid restriction to comfortable luxury.

CONCEPT



RESEARCH

Practical luxury and the progressive style of
aviatrixes and their flight suits

Disregarding the times social constructs fuelled by protective paternalism, the aviatrixes were liberated not just from the limits of society seeking to confine them to the safety of the home, but also from the impractical skirts and fashions of the time, developing their own trouser based aviation costumes. Harriet Quimby, the first licensed pilot in the US, willingly disregarded societal convention, opting for a career rather than marriage.

As one of the country's few female pilots, she capitalized on her femininity by wearing a jumpsuit with voluminous trousers and a fitted waist, tucked into high lace boots accentuated by a plum-colored wool-backed satin blouse, necklace, and antique bracelet.

The controversy surrounding the corset has always fascinated me as a garment that embodies the blurred boundaries between support and restriction. With corsets from the late 18th century evolving into what was so nearly a bra, alongside stays of the time worn primarily for support, I decided to focus on this era.

I considered the attitudes of Mr Pearl in regards to the importance of the bespoke, crafted nature of traditional corset, and the impact on the wearer of this. I like the idea of clothing with the ability to lace to mould to and embrace the body shape of the wearer, whatever that may be.

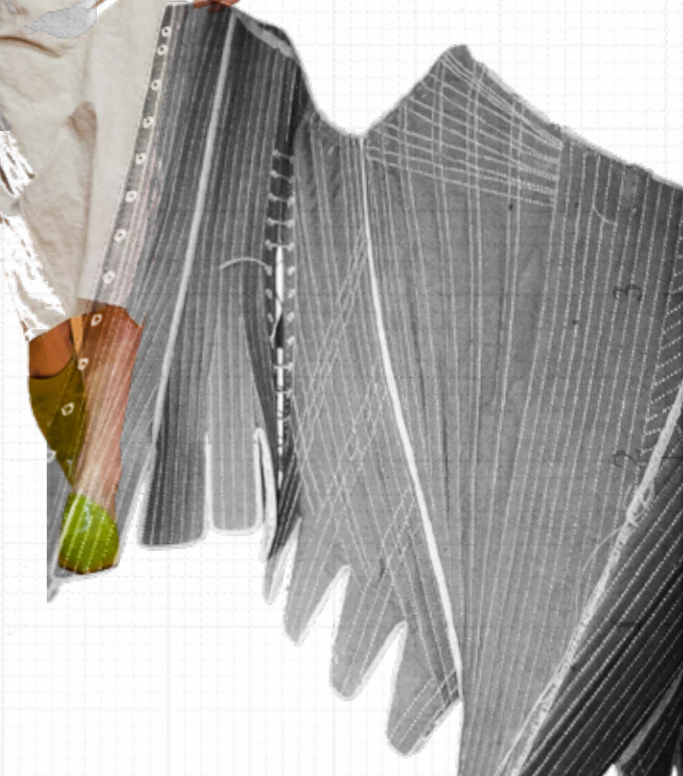
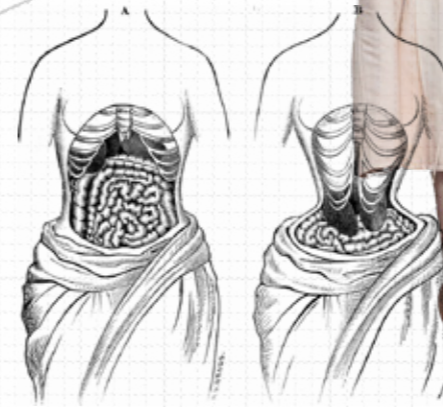
Looking at contemporary reinvention of corsetry, I was drawn to the idea of extrapolating elements, like the boning, channels and eyelets onto the body out of context, as a conceptual expression of deconstructing the restriction on womens bodies they represent.

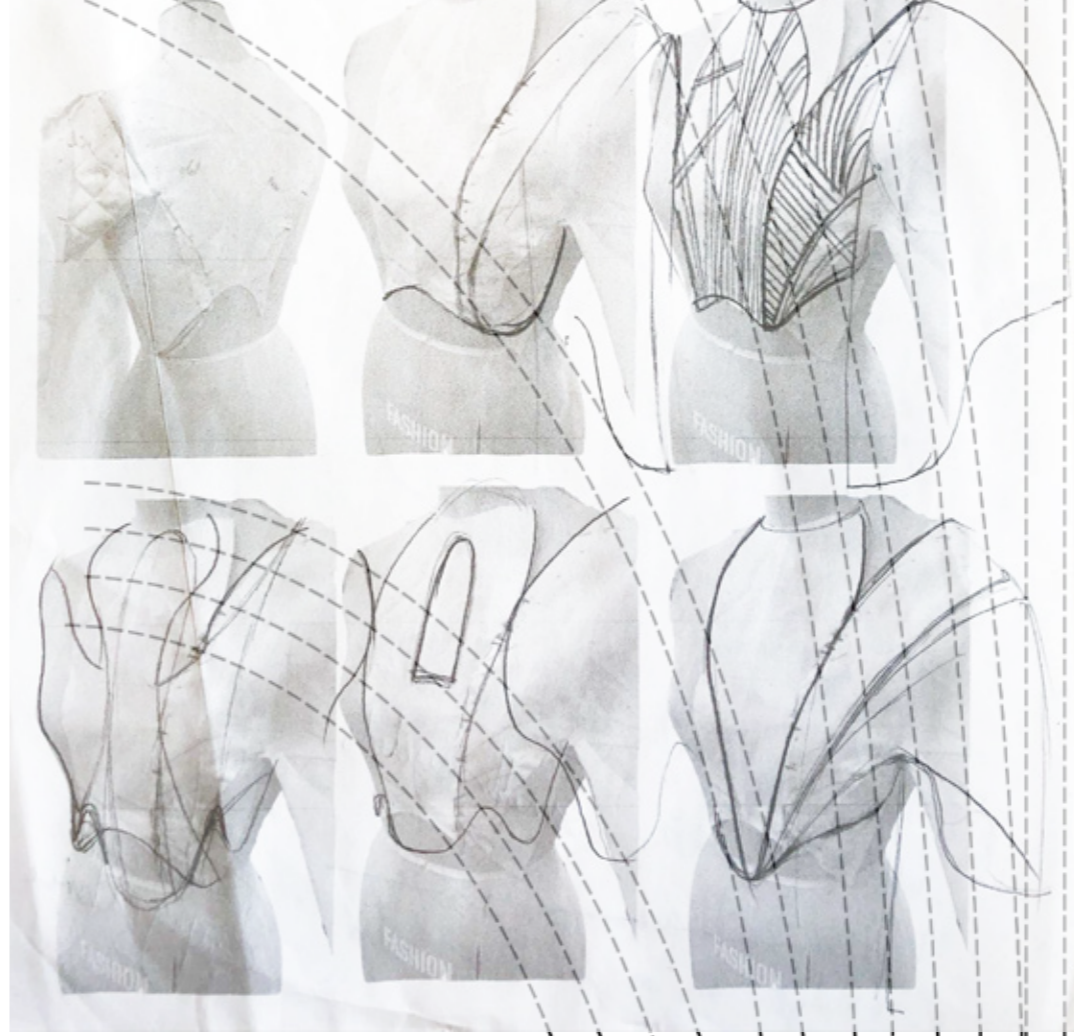
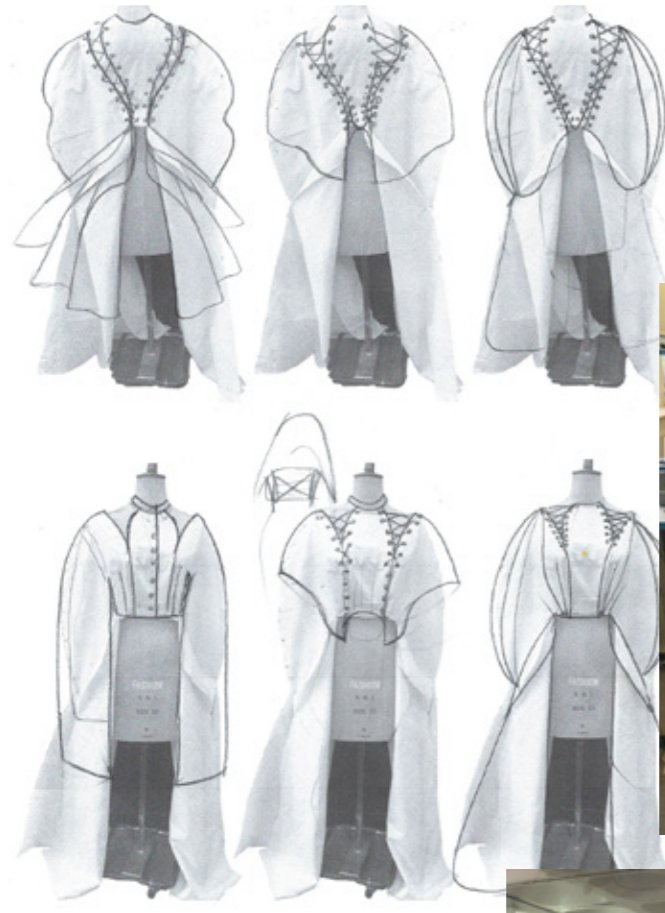
RESTRICT/SUPPORT

Corsets and their relationship with the body

FRONT

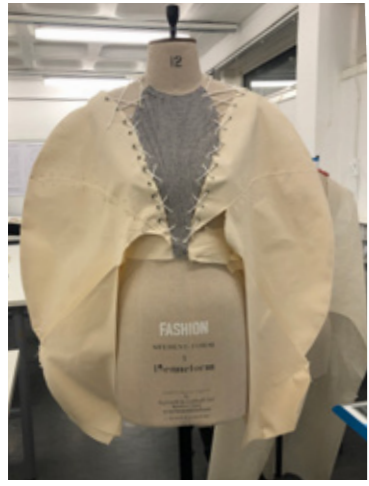
SIDE FRONT





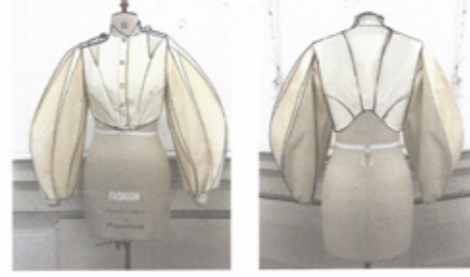
DEVELOPMENT

Initial pannelling and silhouette construction



STRUCTURAL VOLUME

Integrating two and three dimensions

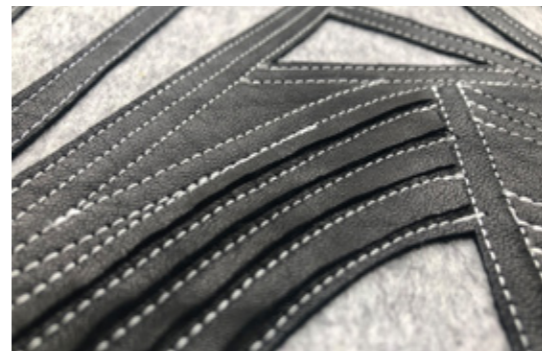
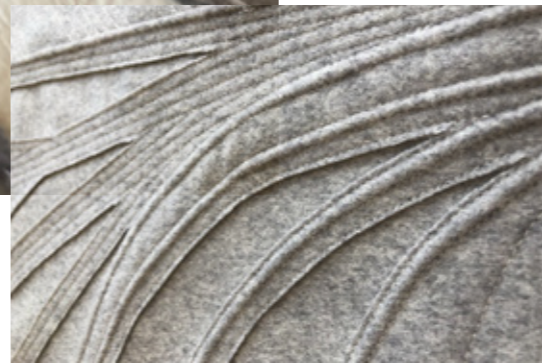
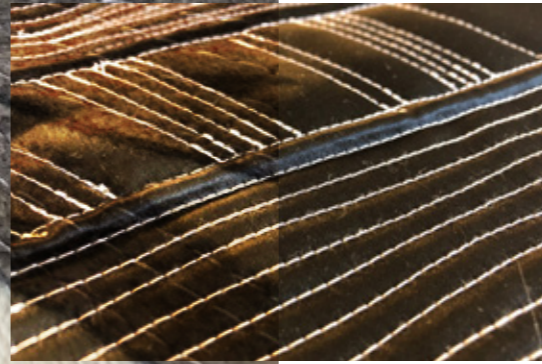


Drawing from Pierre Cardins graphic manipulation of two dimensional shapes into three dimensional forms on the body, I experimented with creating, collapsing and repeating volume to develop and refine my final silhouettes. A technique originally developed for a structural sleeve could then be applied to dresses and jackets throughout my collection



Ideas of softness and comfort led the development of materials for this project. I wanted fabrics that felt soft and luxurious against the skin.

Through applique, piping and topstitching I sought to create the support of boning through softer structure using lines inspired by the hand-boned construction of 18th Century Corsets.



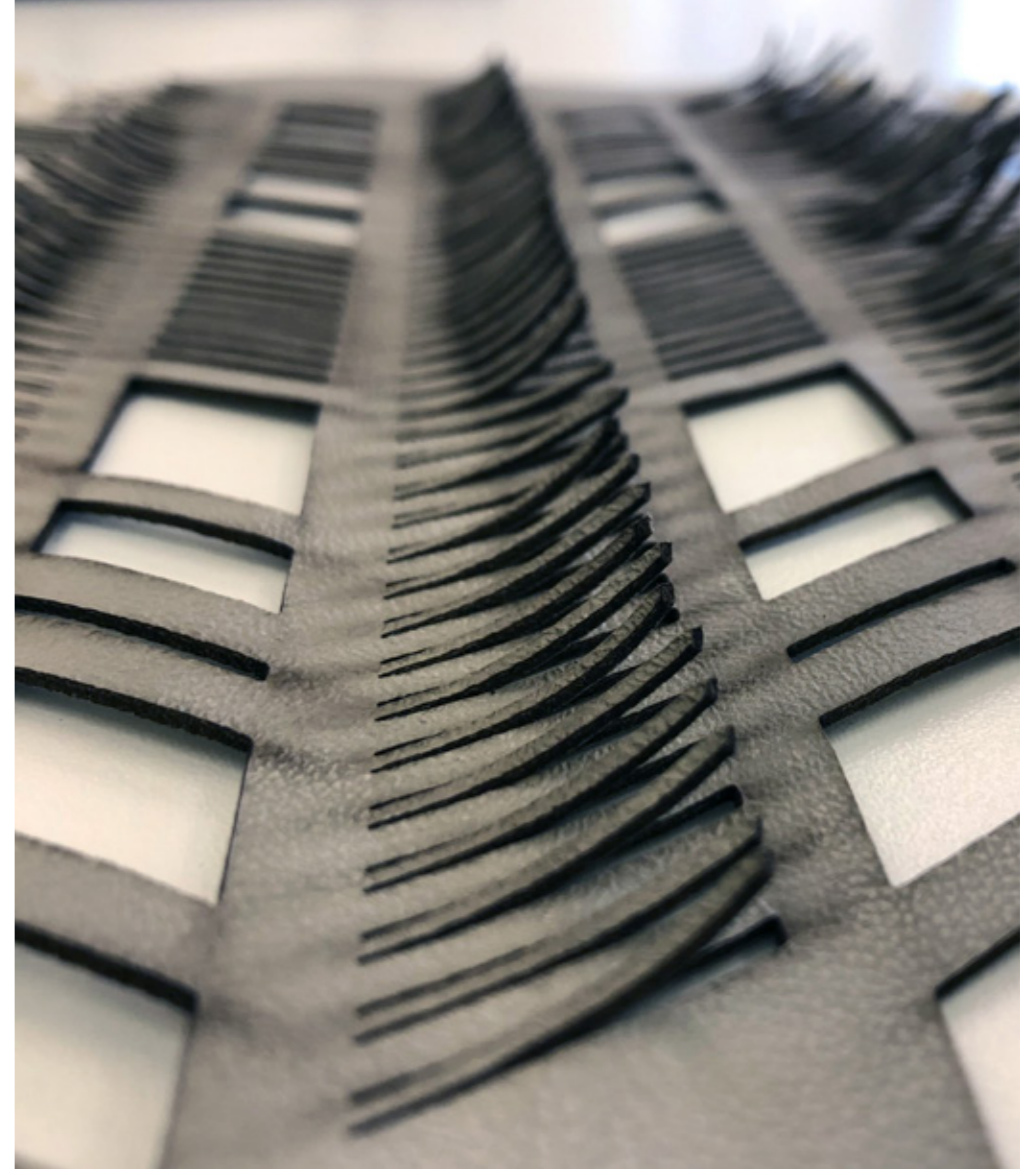
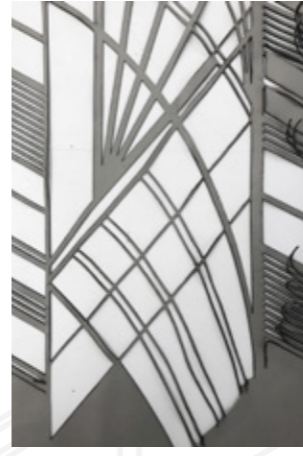
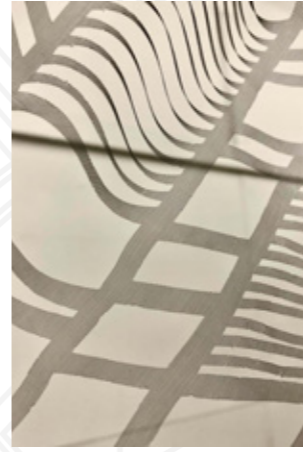
DECONSTRUCTING RESTRICTION

Reinvetning corsetry patterns & boning lines
through material development



CUTTING CONTOUR LINES

Laser cut textile development



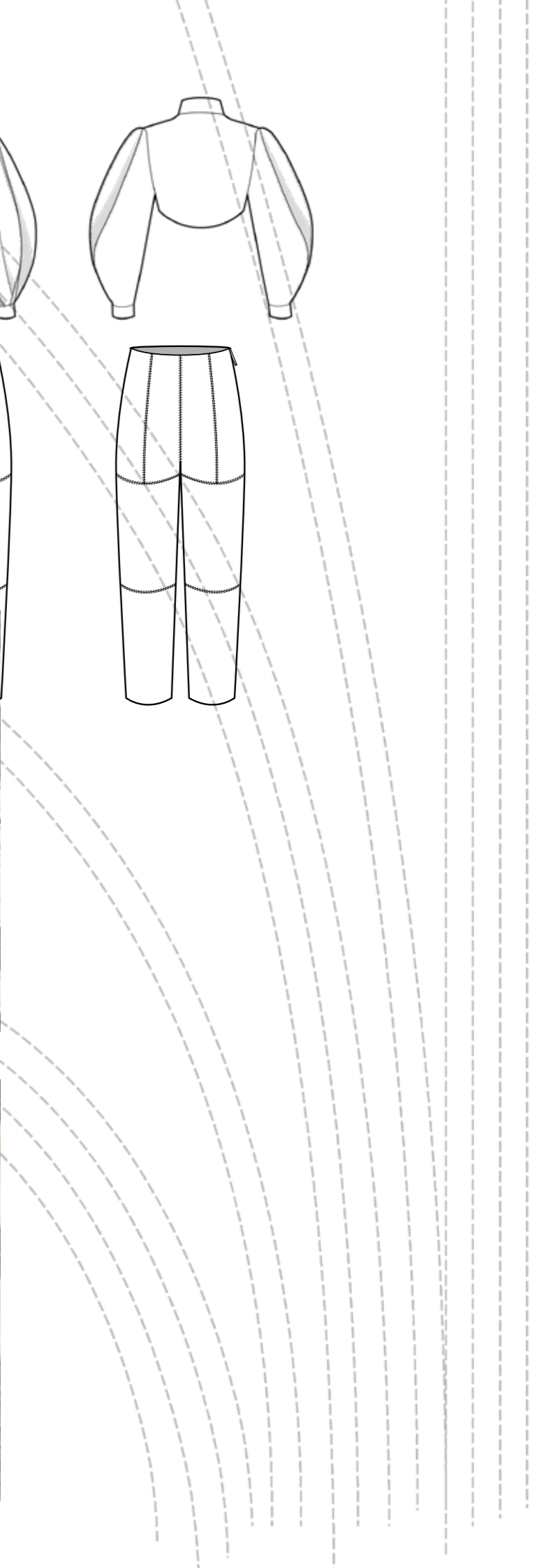
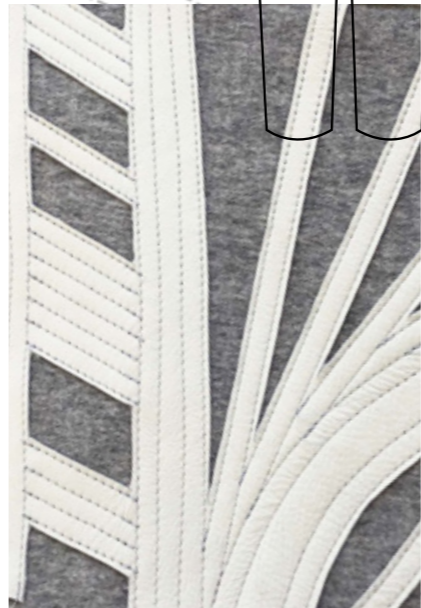
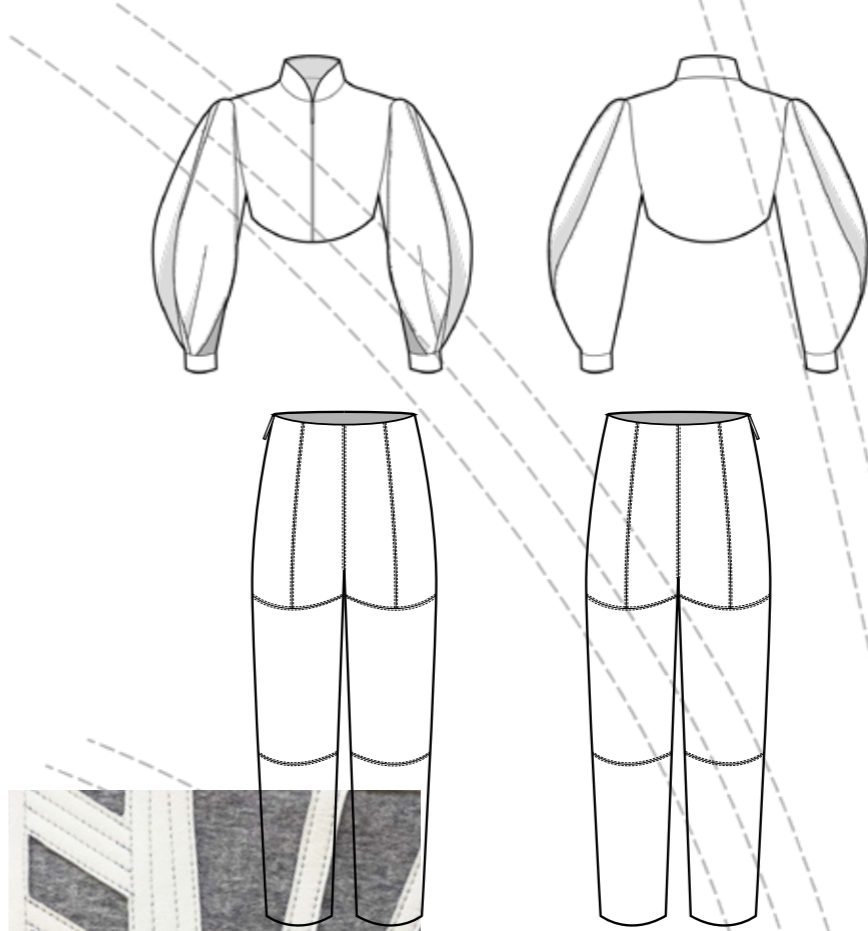
Using scaled patterns taken from a collection of corsets from the 1700s, I was able to extrapolate the placement and configuration of the lines onto material surfaces to translate into different contexts on the body. This finally led me to develop laser-cut leather and organza textiles.

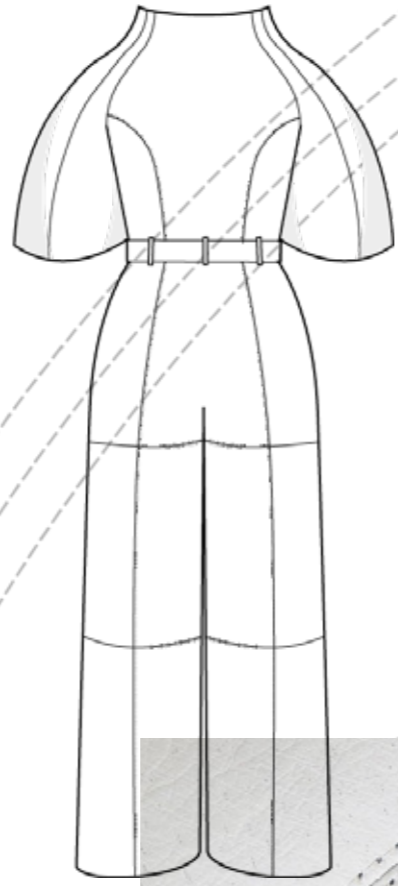
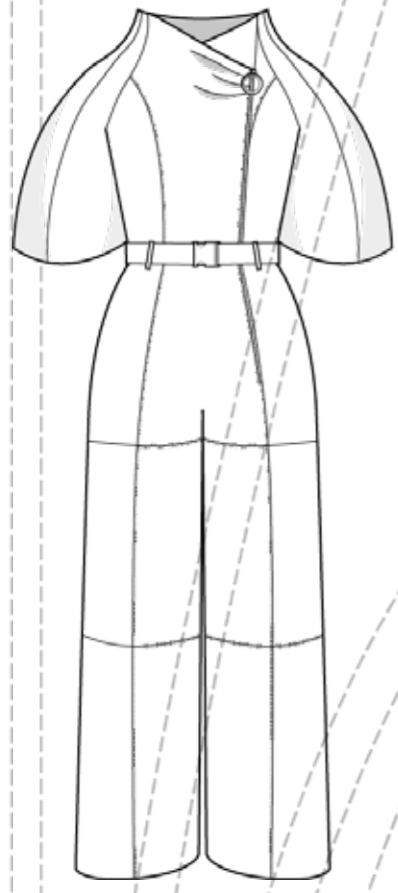
LINE UP

AW 22



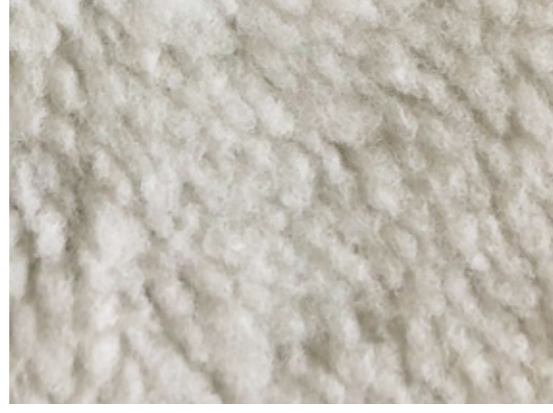
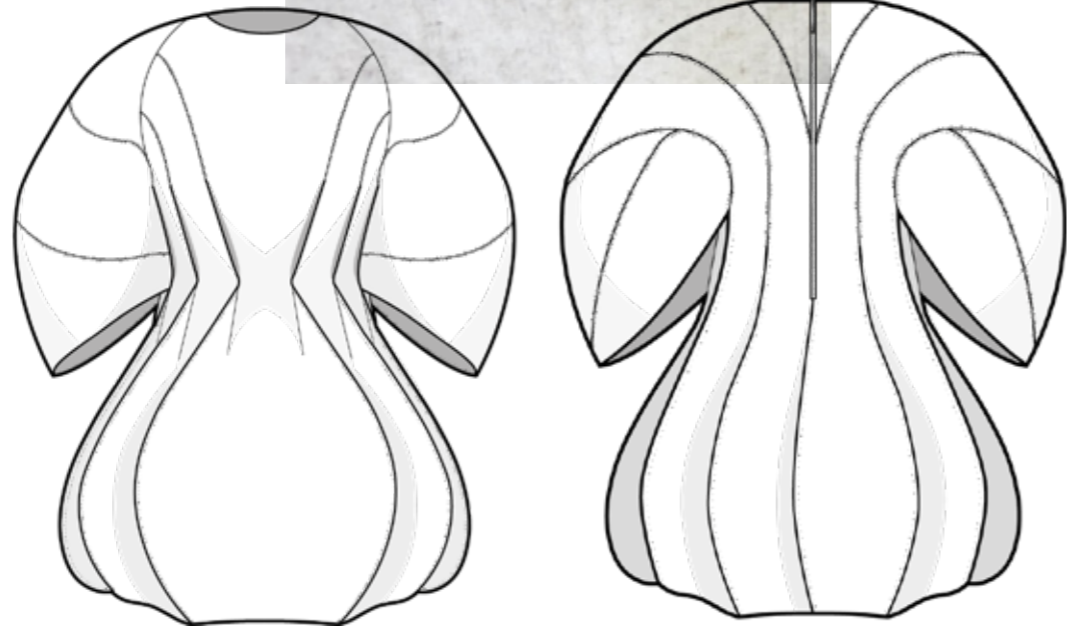
LOOK 1

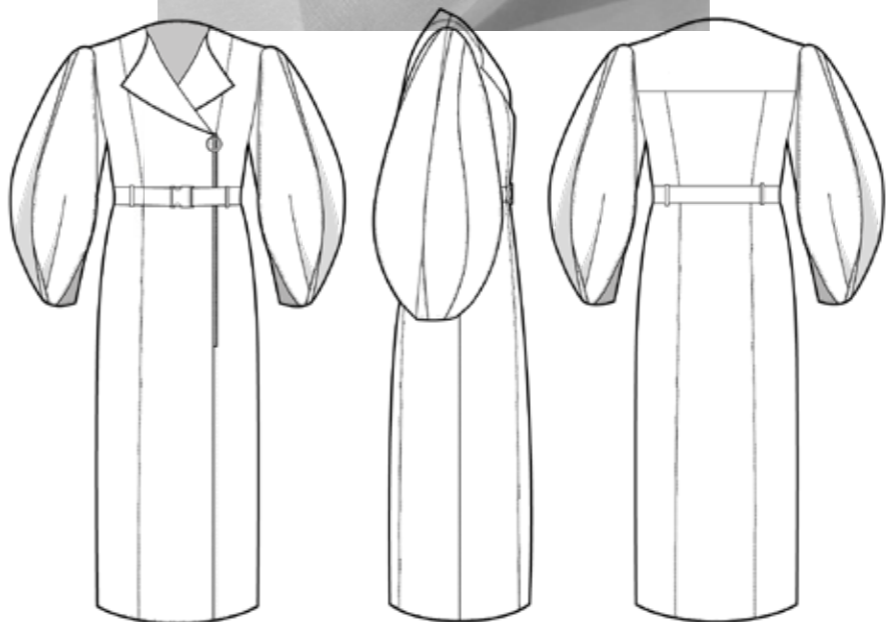
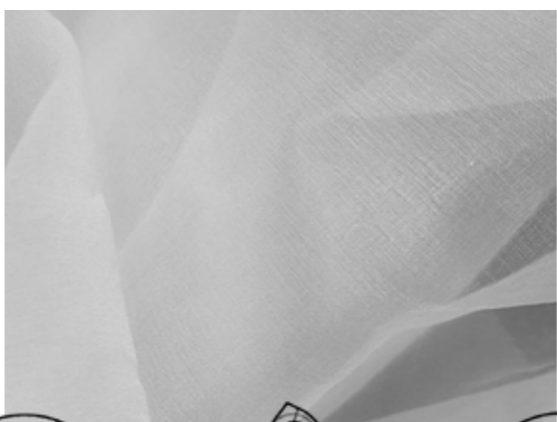
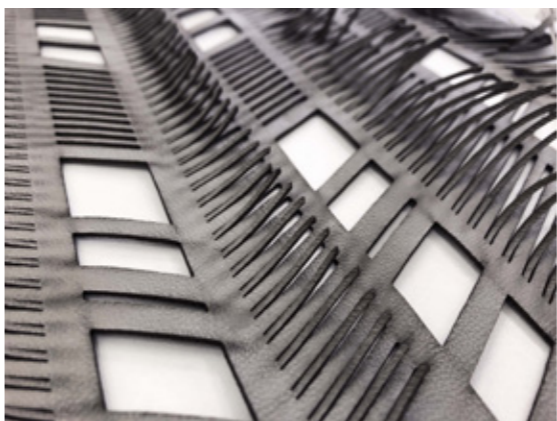




LOOK 2

LOOK 3





LOOK 4

LOOKBOOK

IMAGO AW 22



