



Pearson

GCE A Level Advanced Art and Design

Textile Design
Component 1

GRACE

Total Mark 66 (53+PS13)

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	13	13	13	14	13
Performance Level	5	5	5	5	5
	Total out of 90				66

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PRACTICAL – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims			straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements			predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding			diverse, effective, purposeful, consistent, skillful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,			independent, realised, sensitive, creative, sustained , highly inventive , critical, perceptive, comprehensive , in-depth, insightful , original , genuine creative journey , refined , in-depth reflection, exciting , comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding			
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	1 LIMITED	2	3	4 BASIC	5	6	7 EMERGING COMPETENT	8	9	10 COMPETENT AND CONSISTENT	11	12	13	14	15	16 EXCEPTIONAL	17	18	AO1 total: 13
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1 LIMITED	2	3	4 BASIC	5	6	7 EMERGING COMPETENT	8	9	10 COMPETENT AND CONSISTENT	11	12	13	14	15	16 EXCEPTIONAL	17	18	AO2 total: 13
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1 LIMITED	2	3	4 BASIC	5	6	7 EMERGING COMPETENT	8	9	10 COMPETENT AND CONSISTENT	11	12	13	14	15	16 EXCEPTIONAL	17	18	AO3 total: 13
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1 LIMITED	2	3	4 BASIC	5	6	7 EMERGING COMPETENT	8	9	10 COMPETENT AND CONSISTENT	11	12	13	14	15	16 EXCEPTIONAL	17	18	AO4 total: 14
																			Total mark: 53

Examiner commentary

This candidate initiates playful collages and photographic explorations, which develop depth and focus into a study of mushrooms. Here, the work purposefully explores the textural qualities of organic forms, showing Performance Level 4 characteristics, but then discovers a structure which is the key aspect of the candidate's development into constructed textile dress design, and the submission develops in confidence as the linear sculptural qualities of fungi and shells are explored. There is an understanding of a wider conceptual theme of growth, decay and recycling that provides genuine conceptual depth to the work. This submission moves into the Confident and Assured Level on the strength of its sustained and genuine creative journey, reaching the middle of Performance Level 5, as it uses dress design to realise an exciting sculptural outcome.

AO1: Early ideas are purposeful and show some perception, but the creative journey develops rapidly with a discovery of structural elements within the fungi observed. A sustained idea development moves the work from Competent and Consistent level into Confident and Assured, as the linear structures are playfully explored through drawing, maquettes and constructed textiles.

AO2: There is a highly inventive approach to textile design in this submission, with a variety of drawing, painting and textile processes used to explore natural form. There is a sense in this objective that the candidate is beginning to discover form, think sculpturally, and that their review and refinement pushes the work forward in an original way.



Examiner commentary continued

AO3: This candidate uses visual language with assurance when working in three dimensions and arrives at a comprehensive control of form midway through the journey, as the 3D work develops, particularly with the melting of the dolls. There is clear critical review of progress and of the artists and designers studied, which enable the work to progress and improve.

AO4: The candidate moves ideas forward to a successful and exciting conclusion, with a complete realisation of an idea in this highly sculptural textile collection. It is here that the candidate's submission becomes more fully described by the Consistent and Assured descriptors. She explains in her review how she has made connections to designers' work and to the concept of playfully changing the contours of the body, morphing and reforming to express the wider concepts of the work, derived originally from the sources explored, confirming her level of insight and ability to make connections with sources.

Personal Study: This is a good example of how a well-written independent personal study helps us to understand the connections that a candidate has made with the work of others. This study investigates the issues around attitudes to body form and the fashion industry, linking directly to the candidate's practical work, and it has an authority and depth of reflection which places it in the Confident and Assured Level, but is not exciting or perceptive enough to move it higher.



version of
 90's - 100's
 jamian
 popular
 bodies
 hourglass figures
 humans - birth to death
 changing trends
 historical events
 time
 decades in history
 cycle of life - butterfly
 caterpillar, cocoons
 water cycle

Journeys
 & Pathways
 the jungle
 discovery of
 materials
 eg. silk
 explorers
 colonisation
 expedition
 travel
 culture
 journey of the sun - sunrise
 sunset
 planets + stars
 mythology
 development
 of civilisation

Experiments with dyeing

these samples are my experimentation. we have just started one course and I haven't decided on a name yet.



for this sample I used the water based dyes and a sashiko technique. I didn't use elastic bands so the colours bled together and didn't create the traditional crisp lines. I like the effect though, it looks like a marble. I put the fabric in the heat press to create the joined effect, and I really like the result. especially now one dye has evaporated to leave white bits when the solids. I think the sashiko technique is better.

ANOTASTI 25th



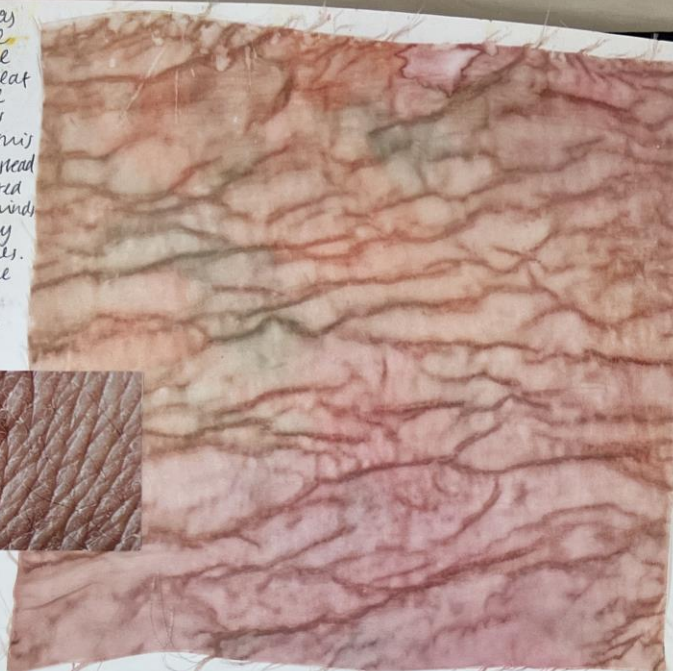
here I have used powder dyes on satin. I used much a lot of water on the fabric and I think this resulted in the colours looking more blended and having a softer appearance. I think the pastel colours compliment each other and remind me of watercolour paints. more than the use of satin and the pastel colours are so blended reminds me of a reflection on calm, still water.

This sample is also powder dye, but the fabric is calico which is less absorbent and I used less water. This created a much more separated appearance of the coloured and an interesting texture where the powder was not fully soaked in. This combination of colours along with the way they have run really reminds me of Claude Monet's

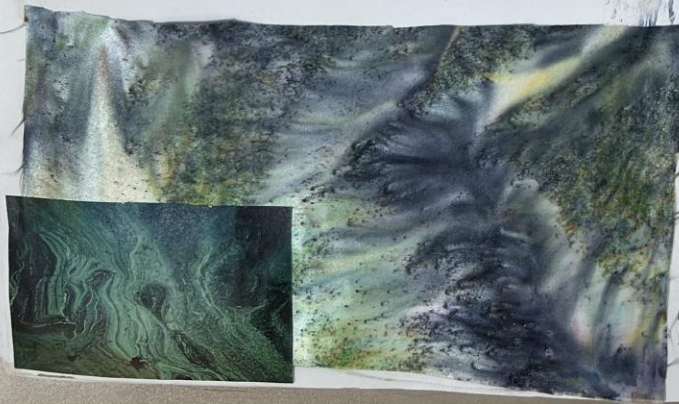
paintings of nature, particularly his waterlilies & on the ponds.



This sample was made using the water based dye along with the heat press. Unlike the first heat press sample, I lay this one flat and instead of creases it created this effect. It reminds me of skin ready to be up or scales. Also it looks like something you would see in a microscope.

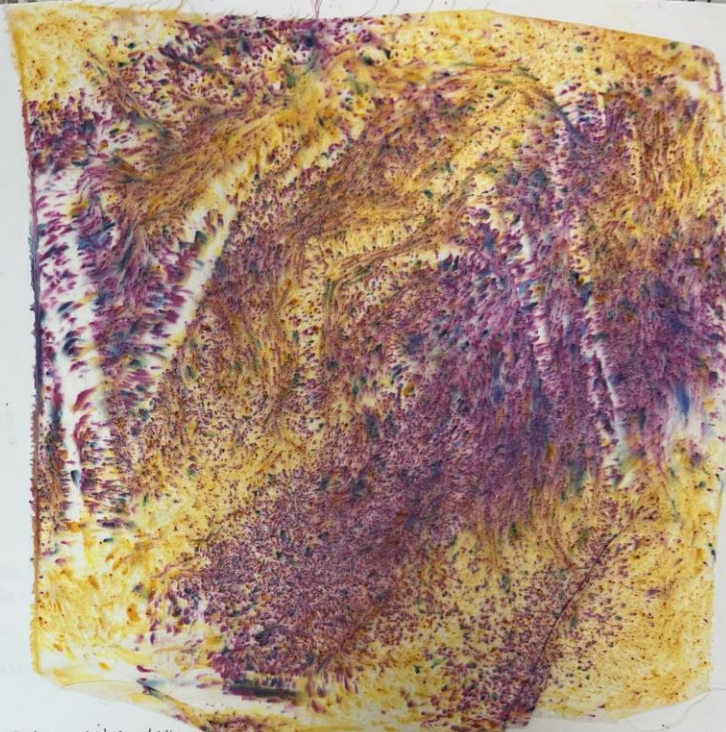


care photos of pond



This is powder dye again. I really like how the pattern came out. The dye was run in different directions. It really reminds me of water and could be used to represent the surface of a lake or pond. The powder dye has again left a texture on the top, but here it looks like the effect as it goes along with the idea of lakes / ponds and looks like algae or plants floating on the surface.

I really like how this sample turned out. I used powder dye on silk and I think it created an interesting effect. Now the colour is so speckled and didn't really blend together. It reminds me of sand, or even spray paint and graffiti. I love how vibrant the colours are. I would use this combination to suggest a celebration or festivals because of the fun bright colours and the fact it also reminds me of confetti or glitter.





Here I have used puff molder to develop this sample. As well as a few of the previous powder dye samples it really reminded me of lakes and ponds. I noticed that it looked like Claude Monet's waterlilies so I used puff molder to create some texture + dimension for the waterlilies. I love how it turned out as it really looks like the paintings.

EXPERIMENTS

(abstract art)

used batik dye for this. i love how it turned out. i used six paint over the top and i think it looks really interesting. i like how there is texture in it. it looks really abstract & reminds me of optical illusions



i experimented with techniques to create abstract / surreal looking samples. i think over all they turned out well and i think they would be an interesting background or for use in an applique

NOOT 44 511 25th

i used matrices and felt to make this sample. i like the use of bold black colours that contrast and the use of the plastic netting over the top to create an extra dimension. i then embroidered on top to emphasise some lines. sample



this is just plastic netting pressed into the heat press. i really like the random shape that it created, it does like a chinese dragon. i would definitely use this technique layered with other materials, such as in the sample above



I used more plastic netting in this one, but it didn't seem to melt as well, however it does create a more textured 3D effect. I have an idea of wrapping rings in this.

These are just experiments with powder dye. I quite like the dotted effect this dye makes and the way the colours can merge. I would definitely use these



→ in conjunction with other techniques later in my project such as in an applique.



OPTICUS
M.C. Escher



DADA

Dadaism was a movement in art and literature after world war 1. It originated in Europe as a negative reaction to the horrors of radical wartime politics. Dada artists ^{of war} aimed to destroy traditional values in art. Characteristics of Dadaism include humour, artistic freedom, satire and irrationality. It is often non-sensical in nature. The Dada movement originated with far left radical groups and rejected modern capitalism and bourgeois culture. They used untraditional art materials, as shown in these examples.

Even the name 'Dada' has no meaning. It is a made up nonsense word which really encompasses the idea behind Dadaism.



Hannah Höch, cut using a kitchen knife. Dada. Photographs are lost. Weimar - Berlin - Berlin. Cultural Epoch of Germany 1914-23.



CLICK & COLLECT + ORDER IN-STORE & ONLINE.

Offers subject to availability and on selected lines only, while stocks last. Not available in selected stores. Full price for one line and get another for just one penny, mix and match. On multiple items, the lowest price applies to all items in the offer.

HANNAH

Hannah Höch was a prominent member of the pioneering photo montage technique, the word, causing her to adopt a more radical left wing Dada values who rejected conformity, idealism and grammar. She was first introduced to dadaism in Paul Hausmann. As the only female artist in promoting female equality and feminism in anti-bourgeois circles of the Dada movement. Figures/body parts or showed a contrast of traditional liberated women through photocollage. Her art by presenting female forms as the main female men to individual body parts.

I really like Hannah Höch's work, particularly individual each piece it is. I also like her media work as the old stamps.



HÖCH

Berlin Dada movement and is known for said. She was had shattered her view of the political world. This was more aligned with nationalism in favour of chaos, nonsense and around 1919 through her relationship with Berlin, Hannah Höch quickly converted a statement her artwork along with the radical. Hannah Höch often merged female and male conservative German women with modern, sexually attacks sexualisation and objectification of women of the image and open reducing.

how creative and no combines different



Experiments with PHOTO COLLAGE

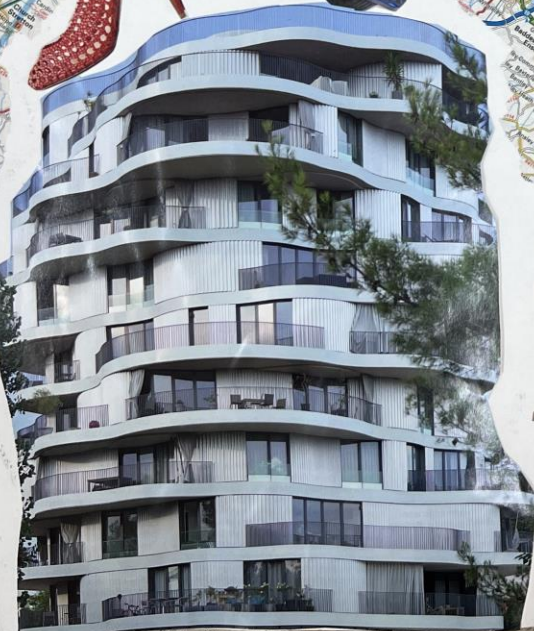


here I am
experimenting
with photocollage,
inspired by
hannah Höch's
artworks and her
dadaism. I used
imagery cut from
magazines to create
surreal looking images
in one style of dadaism.
I love one effect as it throws
you off and makes you
think my favourite ones
are where I have stuck



CLICK & COLLECT + ORDER IN-STORE & ONLINE

mixing features from
 humans and
 animals creates a
 very surreal effect.
 this is a trait of
 dadism. It looks
 wrong and but it
 is the aim.



I could recreate
 these using
 primary photographs
 of my friends



FURTHER EXPERIMENTS

I think this one is effective
 as I took the head from
 the famous surreal
 painting 'The Scream'
 and a model's body from
 a popular

culture magazine
 the mixed media
 juxtaposition each one
 and would take
 to look surreal
 in using
 this technique



CLICK & COLLECT + ORDER IN-STORE & ONLINE

Offers subject to availability and on stock. Delivery and collection charges apply. Not available in selected stores.

Here I have made photocollages using cut out magazines and then heat transferred them onto plain cotton so that I could develop them with embroidery and plastics. I really like how they have turned out and the dimension and texture I created.

DEVELOPMENT OF PHOTOCOLLEGE

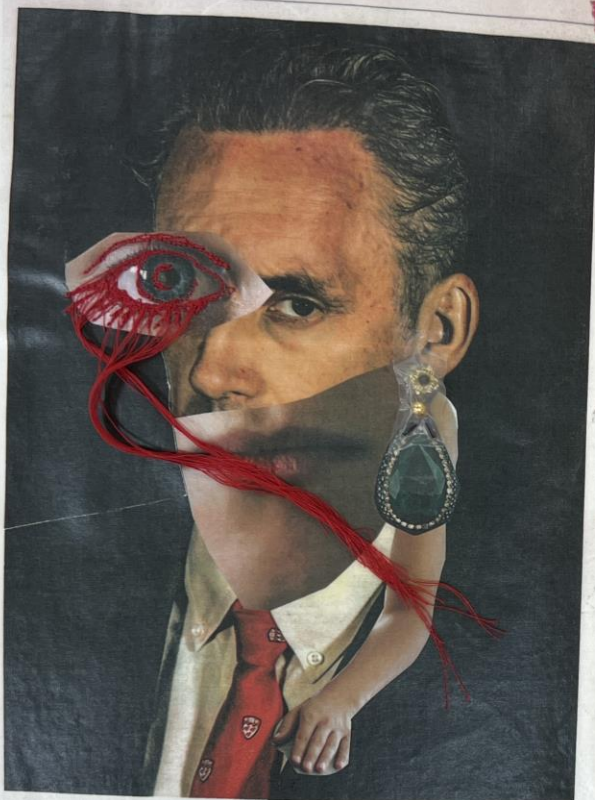
This one seemed to have connotations of consumerism because of the bag and the makeup and particularly the fact the bag has a price on it. I noticed this and used plastics to emphasize these connotations of consumerism.



ANAT PETERSON 2011



I also used pink thread to match the pink in the image. I really like how the colour stands out against the black and white.



I love how this turned out.
I left the threads out as I think it
makes an interesting effect and I like
how it makes the image more textured.



1. The first step is to identify the problem. This involves understanding the current situation and the goals that need to be achieved.

2. The second step is to analyze the problem. This involves breaking down the problem into smaller, more manageable parts.

3. The third step is to develop a plan. This involves determining the steps that need to be taken to solve the problem.

4. The fourth step is to implement the plan. This involves putting the plan into action.

5. The fifth step is to evaluate the results. This involves assessing the effectiveness of the solution and making any necessary adjustments.

I used wadding here and I think it worked well. I like how it makes the sample 3D and multidimensional. Wadding could be a good way to highlight parts of a sample you want to stand out. I want use it again to create more dimension when used with other techniques.

Sammy

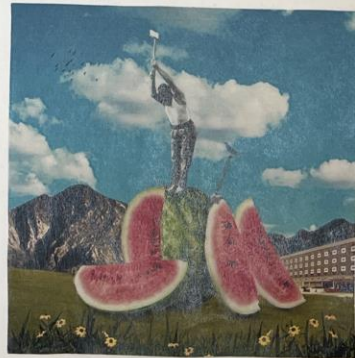
Sammy Slablink is a Belgian artist who has gained recognition for his modern take on surrealism. He is known for his works that combine vintage photographs taken from magazines and popular media into absurd, surreal collages, creating bizarre illogical scenes. He uses both physical cut out images to create cut and paste collages as well as digitally, which provides more flexibility regarding scale and anything.

Sammy Slablink says that he does identify with the surrealist movement yet he believes times have changed. Since the early surrealists started work.

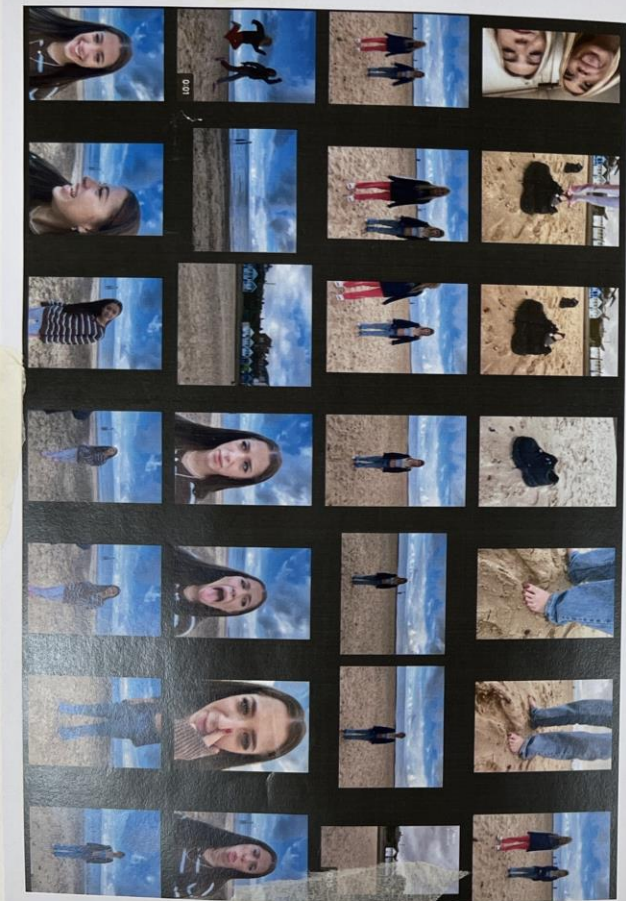


Slablink

I think that his work seems to be influenced by early surrealist artists and I can see aspects of dadaism in his work, such as nanman hoch and the photomontage technique. I really like his work as I think each piece he makes is unique and inventive. ~~that~~ I like how his images are nonsensical and catch you off guard.



PRIMARY



PHOTOGRAPHY

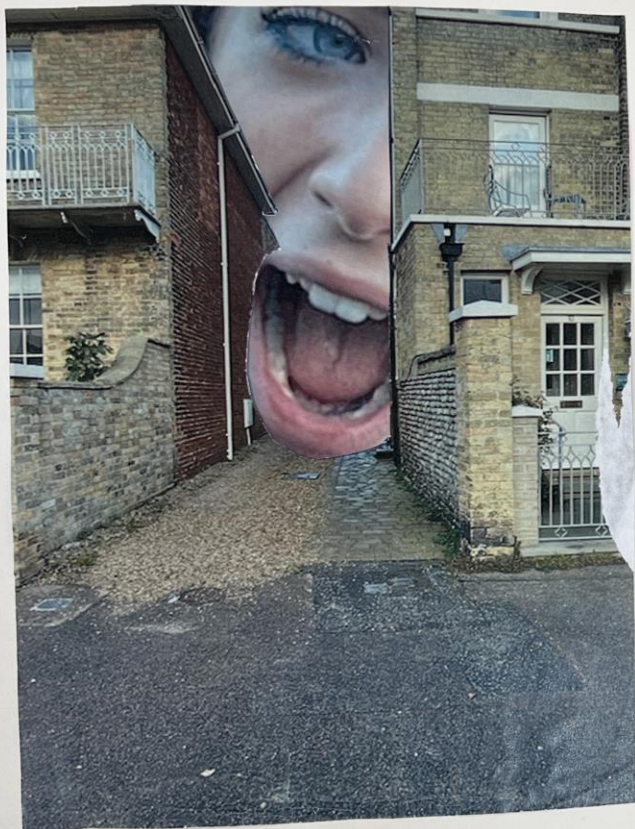


ANAT 11 11 11 11 11



13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100







MATTHEW 22:1

13
1
2
1
t
aden
is
ining
in a
icon-
aspec
nough
really
with
wene
ar.





MATTHEW

These images are inspired by surrealist modern and original
surrealist artists such as Salvador Dalí and Hans Bellmer.
They are my take on the photomontage technique used in my
own photography. The aim of these images is purely to be
nonsensical and amusing, which aligns with the whole idea of dad art,
where the whole meaning of the art is to have no deeper meaning,
therefore my project is purely focused on making people look twice
as they are bizarre and comical.



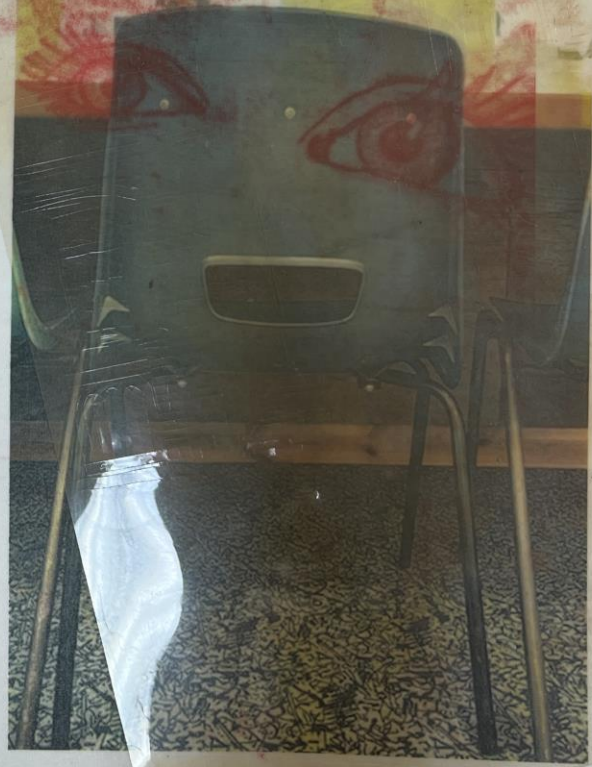
I need more
jokes to
make as
photomontage
onto fabric
and for some
reason it has
given them
a green ring.
However I
like how
they make
look more
seamless and
you can't
see the paper
stick on, this
enhances the
effect and
makes them
look more
realistic.

here is an example of one of my photocollages. its not quite as crisp as the one i was hoping for but in reflection i actually quite like the sort of aged effect it has given.



MATTHEW 20:26

here i mono printed eyes onto random objects to try and create a surreal looking image. this is the most successful of my experiments but it definitely looks more like a Disney Pixar character than Dada.



ANNEGRET SOLTAU

Annegret Soltau is a German artist, known mostly for her photomontages, of often her own face and body, seen over with black breid, as seen below. Her work in progress called 'Time Experience', which uses images throughout her own life, seen and ripped up and seen together. I used these works as



inspiration for my sample. I think they really reflect dadaism and they look like Hannah Höch's work so could well be inspired by her.



MATTHEW SOLTAU

here I have transferred my primary photos onto fabric so that I could applique/reverse applique using them and a sewing machine. I think it is very unusual as it is definitely mixed media & rightly unsettling. I think it is clear that it is inspired by dadaism, particularly Hannah Höch. It also reminds me of Picasso and his cubist portraits. On the next page I have shown a sample that I made from expanding on one Picasso idea and looking more at some of his work.



I made this sample using a heat press of my primary photography, heat pressed newspaper and powder dye samples. I used reverse applique and really liked how it turned out. I used newspaper as the other layer as I thought it would contrast well with the more abstract and colourful patterns the powder dye created. I made me



sample inspired by Mathieu Bourrel (previous artist study) but it also reminds me of tribal masks,



Mathieu Bourrel



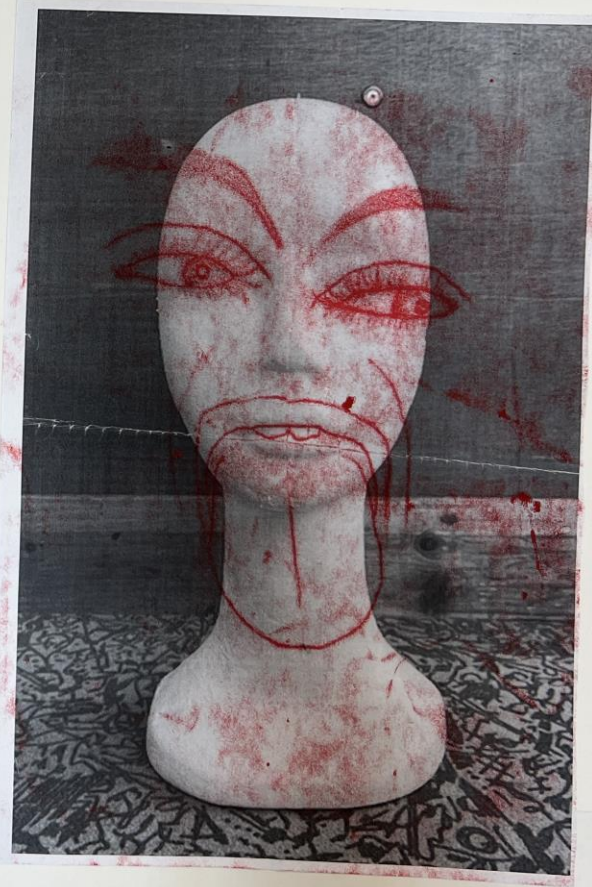
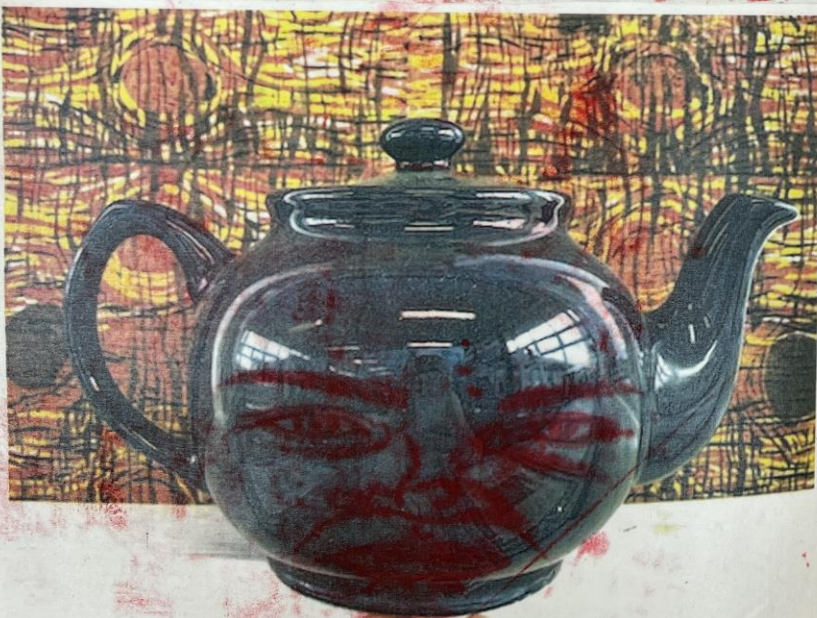
Here is a surreal watercolour painting
that I did in an online workshop called
with the London drawing group. It is
an interpretation of 2 well known surrealist
artists. I also used fine liner and I
really like how it turned out.

one of the paintings

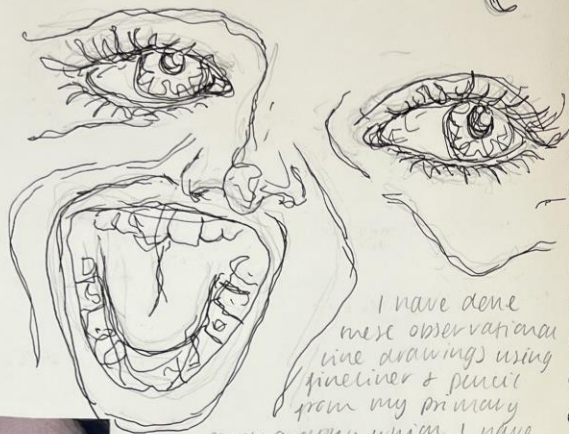




Here I attempted to mono print onto
facial features onto different objects,
but it really didn't work, I think
maybe the red transfer stick to
me but not much so too much
transferred and image just wasn't
clear. I think it could work better
with ink.



observational



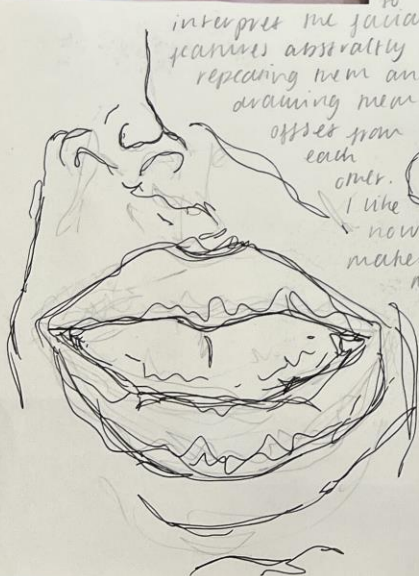
I have done
these observational
line drawings using
fineliner & pencil
from my primary

photography which I have
used throughout my project. In order
to tie them into
the theme of my
project more

I have
tried to

interpret the facial
features abstractly by
repeating them and
drawing them
off to the side
over.

I like
how this
makes them look
more surreal
and abstract



drawing





basic dye +
sumi paint



I hate this it
looks like a
7 year old
did it



photocollage +
embroidery



I have done textural colour
studies from my textile
samples in order to
develop my project. I
used wash colours to
paint most of them and
I really like how it looks
as dye runs but colours
run together in the same
way. I don't like the way
below for some reason,
maybe I could have used
a sponge to create the felt.



papers with felt +
embroidery

textural

powder dye



papers +
embroidery
over photocollage



I like how
this one
turned out
I think the
pen lines
layered
replicates the
idea of netting
well.

studies

The theme of my project is surrealism, I have responded to this title by looking at various areas as it is quite broad, including dadaism and photomontage. I originally was drawn to surrealism as I like how creative the style can be and how it is interpreted in different ways by different people.



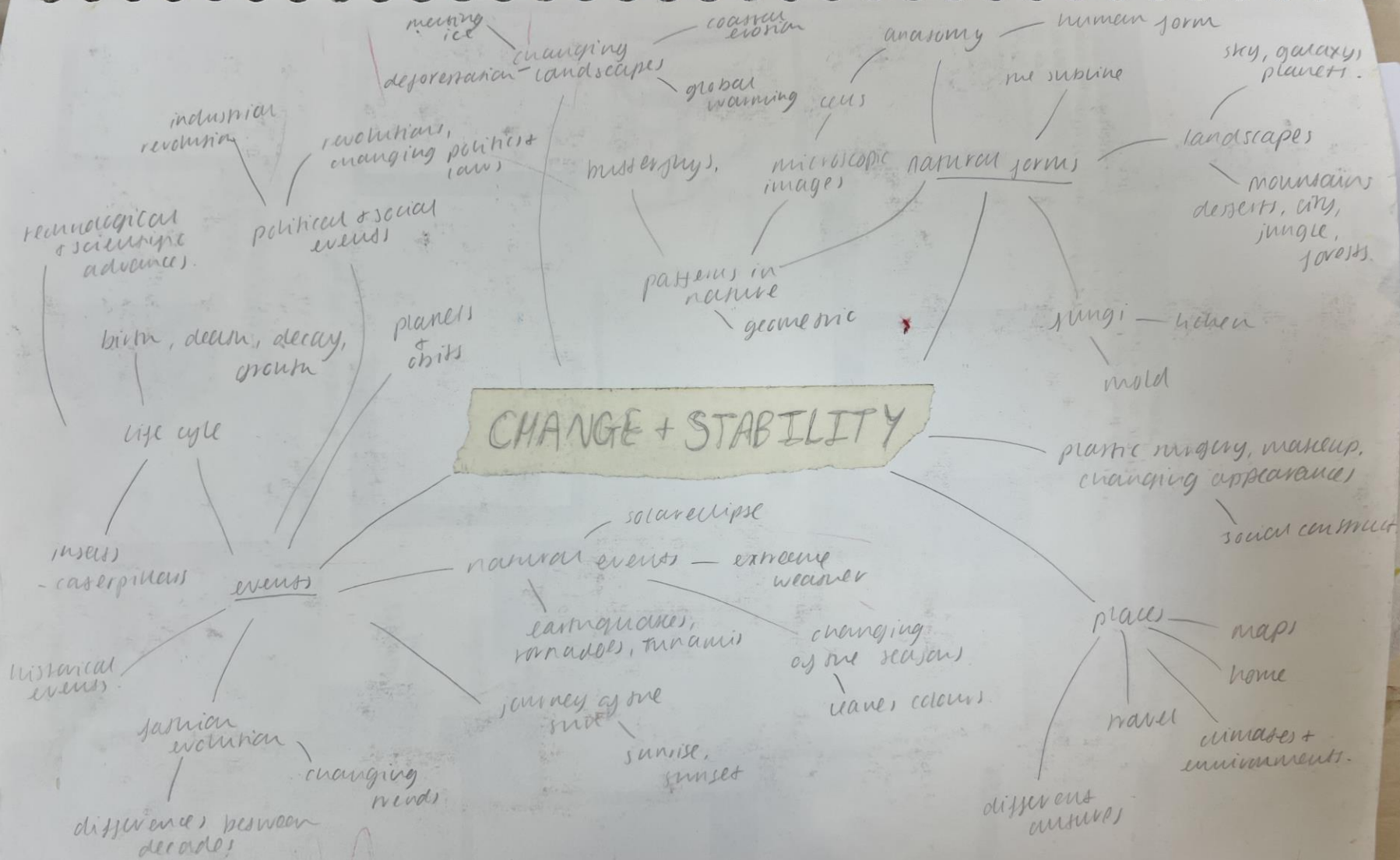
I have enjoyed using a mixture of different media particularly the heat press to incorporate different samples into the piece (dyeing + photography).

I think the main element of my project may I would like to develop would be the use of fabric features as I really like the abstract effect created when I rearrange them. I further developed this with observational line drawings and as we were in school I would love to develop the idea into monoprints.

I have looked at the artists Hermann Höch, and Samuel Sabminia, Mathieu Bourvet and Annette Soltau. I love how abstract all their work is in their own way whether it is comical, unsettling or just bizarre. From looking at their work, I made my own samples in response my most successful experiments were my photomontage from primary photography and my applique using fabric features.

The meaning behind my whole project is purely to be nonsensical, inspired by the ~~philosophy behind~~ ~~idea behind~~ ~~dadaism~~ philosophy of original dadaism, where the whole meaning behind the art is to have no deeper meaning but to look bizarre whether that be in a comical and amusing or unsettling + abstract way. I know that I like making clothing so now I want to look into surrealist fabric and begin exploring how I could translate some of my experiments into the form of a wearable garment as a final piece.

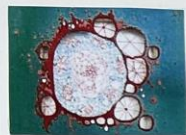




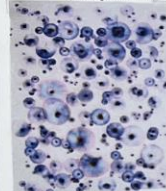


William
Lovelace
- glue
painting)

Bruce Riley
- coloured microscopic
photography.
Wash away
Nova Lubetkin



Watercolour



miriam verbeek
- felt art.



Deniz Tunc
- wash art.



embroidery
onto plastic)



Lisa Reich



Lichen



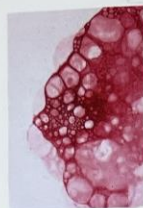
boiling



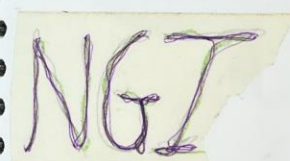
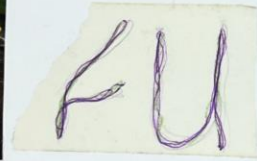
Melissa Jay
Craig.



Klari Reis - painted petri
dishes.
I used to look at
mushrooms as my theme
since as a species
it is always growing,
changing and spreading. I am
intrigued by colours
that are



bubble
paintings.



putty binder.



sue notkins



machine sewing.



marbling



string painting



wadding.



paper
burning
Marion
Jasnik



shibori
folding
technique.



reverse
applique



vaughan
spring 2008

iris van
heperen Fall
2018.



victor + ralf
Fall 2016.



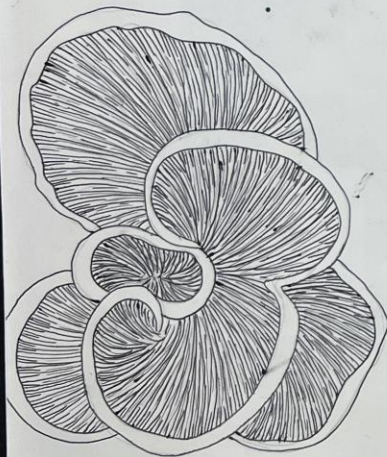
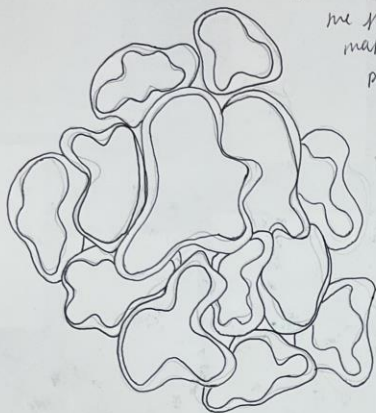
particularly drawn to the exotic
and the interesting
seen in the 1000's of
types of fungi.



I think that
could make
for some
very
inspiring
textiles
pieces

LINE DRAWINGS

In here, I have focused on drawing the shapes of the fungi on my mind map, as a starting point from which I can develop my ideas.



COLOUR STUDIES

I've developed my line drawings by adding water colours. I really like how these have turned out as the colour of the different fungi is one of the reasons I chose to look at it. I love the vibrant colours found in exotic forms and I definitely want to look into this further.



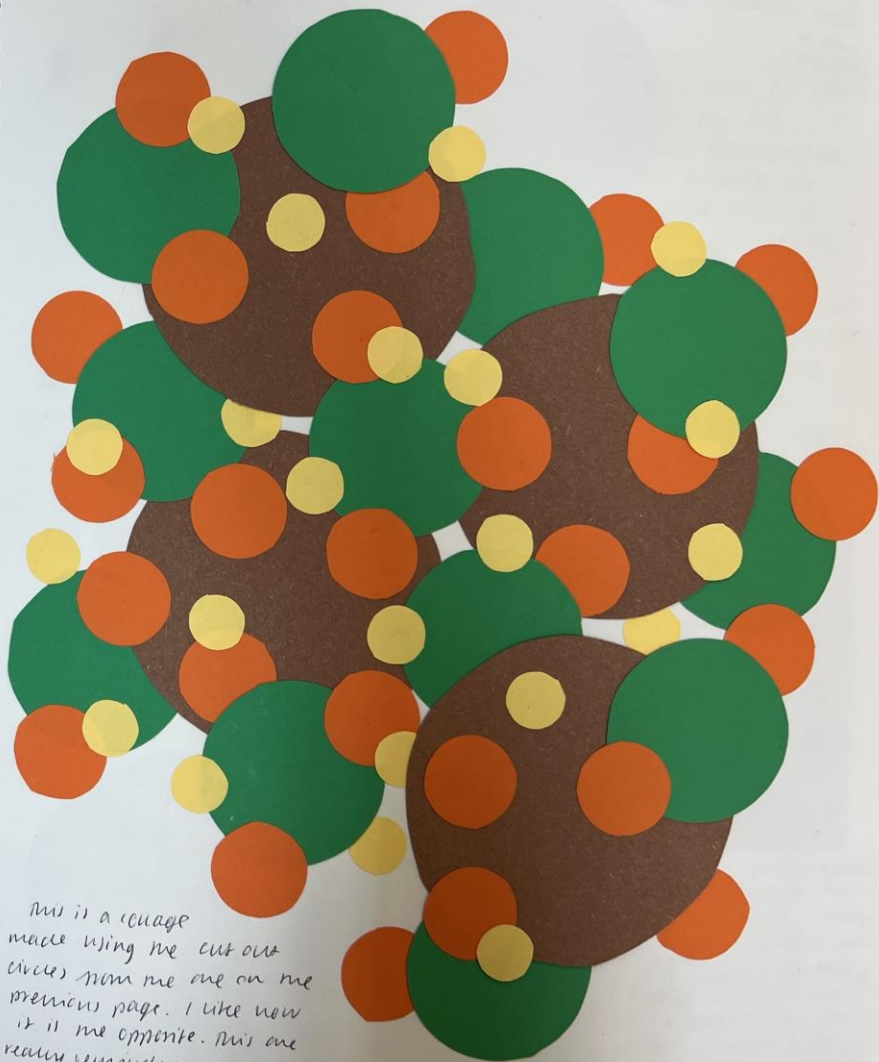
I really tried to focus on capturing the detail of the undergrowth of the fungi as I think this is a really interesting part that I would like to explore more later on.



I have used paper to try and replicate the structures I can see in some of the images of fungi. I used separate layers of coloured paper and cut out different sized circles in each. I really like the depth this creates and it almost looks like an optical illusion. I would like to do a similar technique using geometric or even develop it into an applique.



PAPER COLLAGES



This is a collage I made using the cut out circles from the one on the previous page. I like how it is the opposite. This one really reminds me of looking down on a patch of mushrooms.

FABRIC COLLAGES

I have developed my paper collages into fabric versions, I next want to incorporate embroidery.



I tried to recreate my paper collages using fabric. I have cut out different sized circles from fabric to create a layered effect. I like the different textures and the subtle pattern on the silk/past dye experiments. I think it looks very organic and the mix of textures reminds me of what I have been learning nature

I would definitely use this combination of fabrics in future experiments.

MARIAM JAZMIK



Mariam Jazmik states that her work is directly inspired by the natural world, and her appreciation for the nature found around her home in the Lebanese woods is clearly expressed through her artwork and it is definitely evident that she draws inspiration from the world around her. Mariam produces mixed media pieces of textile work, wall art and 3D sculpture, all of

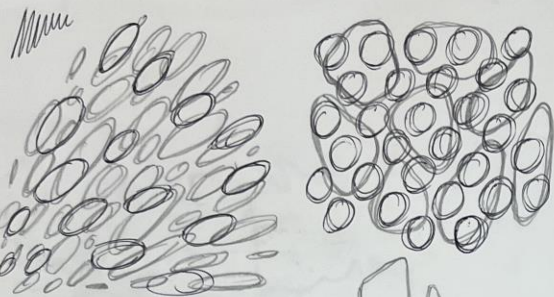
which she says "is becoming increasingly influenced by detailed textures of rocks, trees, foliage etc. observed while out and about". I love how tactile and multi layered her pieces look and how her work "evolves

rather than following a predetermined path," as this reflects the way natural forms and textures develop organically. Mariam's work has a clear focus on texture and she often uses a simple, mostly muted colour scheme, which places emphasis on the textures and intricate shapes and details in each piece. Although I love colour, I also

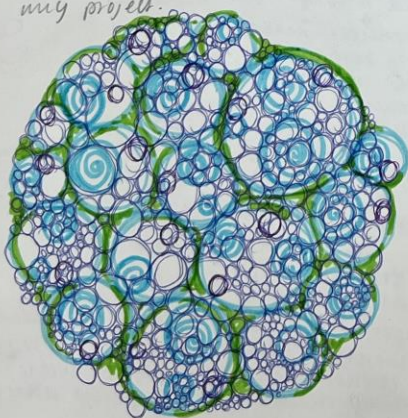


appreciate how Mariam Jazmik's monochromatic art pieces are very effective at drawing attention to the detail and textural aspects, looking somehow minimalist yet with many layers of detail at the same time.





I sketched some line drawings of maps and designs as a response to marian jaznik's artwork. These help act as stimuli for development of fabric samples later in my project.



I cut circles out of this piece of fabric and was planning to layer it with other pieces of fabric like I have done with paper on the page before. I decided not to because I liked how it looks very like a close up of my prints. I also used it as a stencil for powder dyeing another piece of fabric.



Marian Jaznik





primary photography of mushrooms was first sample I remember of. The wadding on the one on the right really emulates the rounded shape of the tops of the mushrooms in my photo.



POWDER DYE + WADDING

- 1) used the paper cut out circles from my paper collage to use as a stencil and powder dye to make shapes. I wanted to develop the idea of circles as I really liked the effect they created.
- 2) next I used bubble wrap to print points on the wadding. I think it really looks like water, particularly the texture of how it was dried on the wadding. I then carried on this idea by embroidering circles. I wanted it to look like a close up of the water (photo below) and I think the combined techniques have achieved this very effectively.



3)



- 3) In this sample I have used both the wadding and powder dye to develop my use of different techniques. Again, used a cut out piece of fabric as a stencil, this time the opposite way, and then used the powder dye. As I really like the 3D effect the wadding has made as it looks a lot like fungi, (mushrooms / mushrooms) in some of the photos, in my initial mindmap.



MARBLING SAMPLES

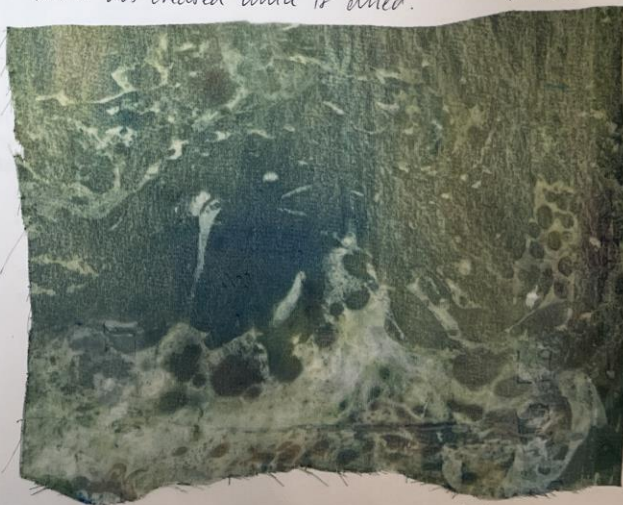
I experimented with different fabrics, levels of dye, different colors, and here are some examples. I think this is a fun technique to develop further.



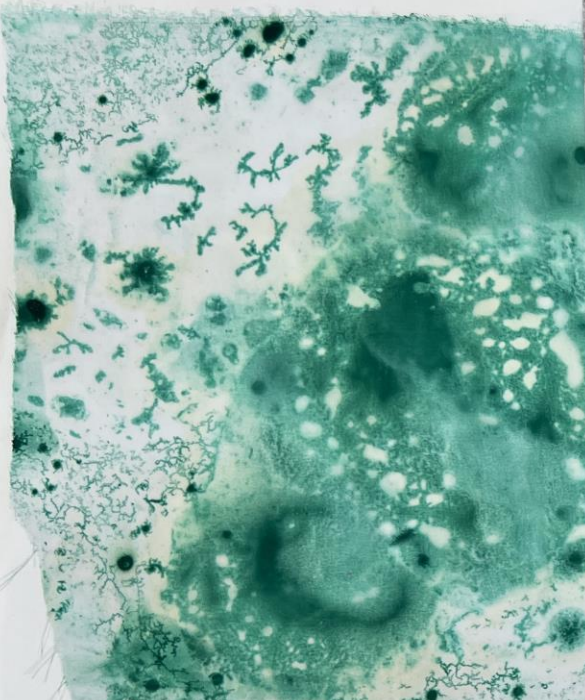
This is definitely my most successful marbling sample. I really like how crisp the pattern is and how the colors have stayed separated and therefore brighter and clearer. I used white cotton for this one and I think this fabric definitely worked the best. I like how the patterns marbling creates are very natural, swirling shapes that come out different each time, very unplanned, I think this reflects the nature of new fungi growth.



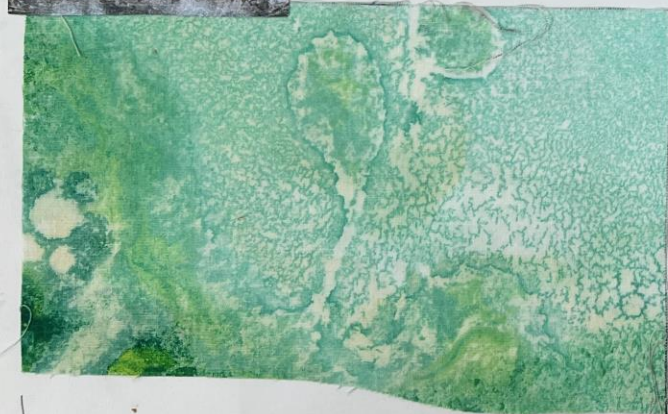
This is actually the back of the marbling, but I like the effect the water was created while it dried.



This is marbling using cotton and I love the effect it has made. This reminds me of algae or swirling water.



dark marbled
photography - texture



These also remind
of algae, as
well as bacteria
growing in petri
dishes. This gave
me the idea that
I could lock into
exactly what I
think the crisp
lines on the top
one are really
interesting.

For this sample I have developed my use of wadding +
embroidery by combining the techniques with a marbling
sample. I decided to make a reverse applique by
cutting away the top layer of fabric in places. I like how
this sample turned out, particularly how it makes the edges
stand out and how the bright colors work together.

I like
the texture
on the back
of the
wadding
samples.
The colors
are random
& uninteresting
because they
were on
random
padding
but I
like the
early
colors
look like
moss +
mushrooms
that you
might
find in
a forest
floor



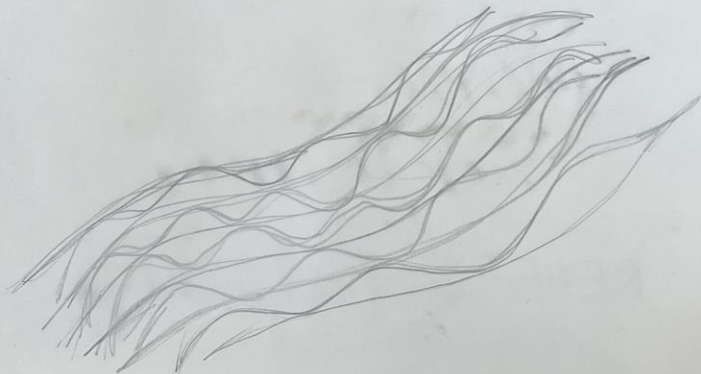
REVERSE APPLIQUE

STITCH + SLASH

I made this using a tie die sample that I had leftover from previous projects, since it reminded me of waves and moss. This really looks like lichen growing on a rock.



I made this one first, I really like the texture as created from making the main name). Although the colours are really ugly in my opinion, so I tried again with more calming colours and I like it a lot more. I added sericin as another layer to create a different texture and I think it's very effective.



Klari Reis

Klari Reis currently works in San Francisco near a large number of life science companies. It is evident to me in her artwork that she takes advantage of this, receiving inspiration from pioneering biological research, discoveries, and techniques in the biomedical industry. This is apparent in her use of petri dishes and her style that I see to be reminiscent of natural and organic forms. Klari Reis is my go-to point of contact for my project based on fungi. She states her artwork is a ground for her to "explore the increasingly fuzzy line between the technological and the natural".

Klari uses a UV resistant epoxy polymer (similar to resin) as a base to "explore and express interactions of material and colour on a microscopic level", and as a foundation for the variety of dyes and pigments she experiments with.

I was particularly drawn to her installation work 'Hypochondria', which consists of hand painted petri dishes mounted in various groupings of 30, 60 or 150 pieces. She also sells individual petri dish paintings, each design unique. I initially noticed the vivid colours she uses and I love the effect she creates featuring organic looking shapes and designs, and bleeding merging colours that result in fascinating unplanned pieces. Her petri dish paintings do remind me of fungi that is grown in laboratory experiments as this can also create unexpected shapes and patterns, similar to Klari's work but lacking the vibrant + colourful twist that I love about her work.

WILLIAM LOVELESS



"I seek an organic empathy with the complex, irregular patterns & processes of the physical world".

GLUE PAINTINGS



I really like the colour scheme of his glue paintings. The patterns look a lot like organisms and fungi growing in petri dishes, like Keani Reis's paintings.

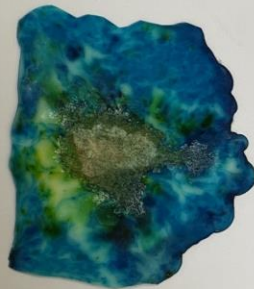
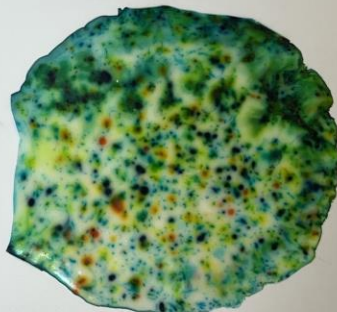
I like the different effects that he has created in each one. I am not sure what William uses in his glue paintings but I used powder dye.



I like how the powder dye has not quite soaked in and it looks like bacteria / fungi in a petri dish.



This one was felt in the middle as it creates a cool texture a bit like merol.

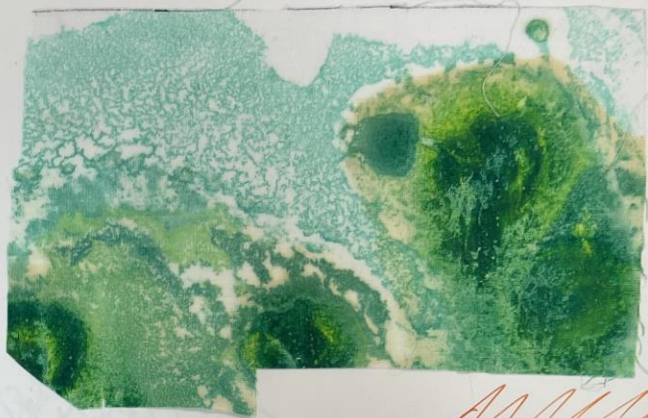


I took photos of the lvs over
powder dye & other glue etc. that was
left behind in the trays from my
glue samples, as they really reminded
me of mold, as well as the patterns
my marbling samples featured. I
also noticed that they looked like
lichen that grows on trees.

blotting
paper
printing



marbling
photography
- lichen on bark
bark



marbling
↓



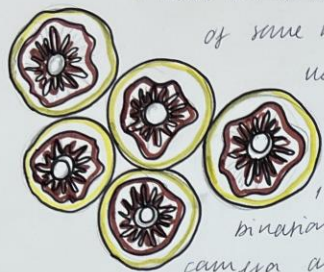
material left
behind in trays.



Structural forms
inspired by + in fungi

mind map

PRIMARY PHOTOGRAPHY



I have taken my own photos of some mushrooms to use as inspiration for samples and designs.

I used a combination of my phone camera and a digital camera to capture me up close

detail, particularly on the underside of the mushrooms.

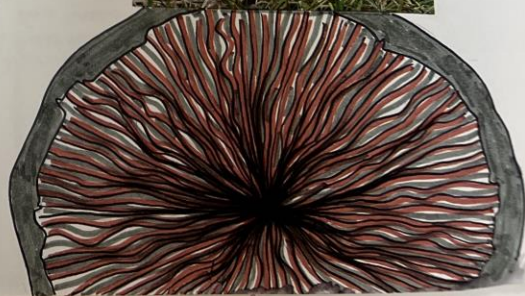


From these images I have found that I find the structures within the mushrooms very interesting and a great point of stimuli for further samples



in a subtle piece.

such as fabric manipulation. I think pleats, gathers + running could be an effective way of emulating the natural structure



I created pleats by draping calico on the mannequin, in an attempt to emulate the structures I noticed in my primary photography. It really reminds me of the underside of the mushrooms so I made more experiments. They were very successful + I would definitely develop them further, maybe by marbling on them, and it's definitely something I would incorporate in a final design. I started with cotton (right) but then used calico as it's stiffer so I could experiment with making it more structured.



I pushed up the pleats and reprinted the calico at the bottom, and I really like the structured 3D effect this makes. I will definitely use this in a design. It reminds me of Alexander McQueen's structural colour pieces.



The calico is a much stiffer fabric than cotton so it works much better for the pushed pleats as it can stand on its own quite easily.



fabric manipulation



I think this variation looks the most like the underside of the mushrooms from my primary photography. I missed the bottom further around the mannequin + reprinted it.



I put my pleat sample around a tree trunk using pins as the effect really reminded me of bark and the fungi that is found growing around trees (see below), especially as the calico is a more natural colour.

I photographed how it blends in and looks similar to his secondary photography.



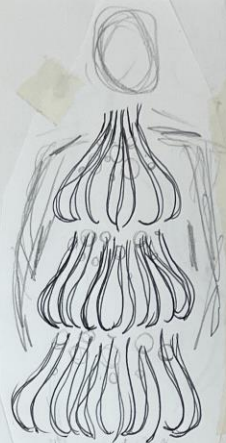
IRIS VAN HERPEN

AW19

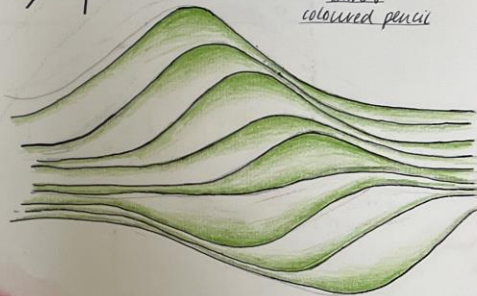


IRIS VAN HERPEN AW18

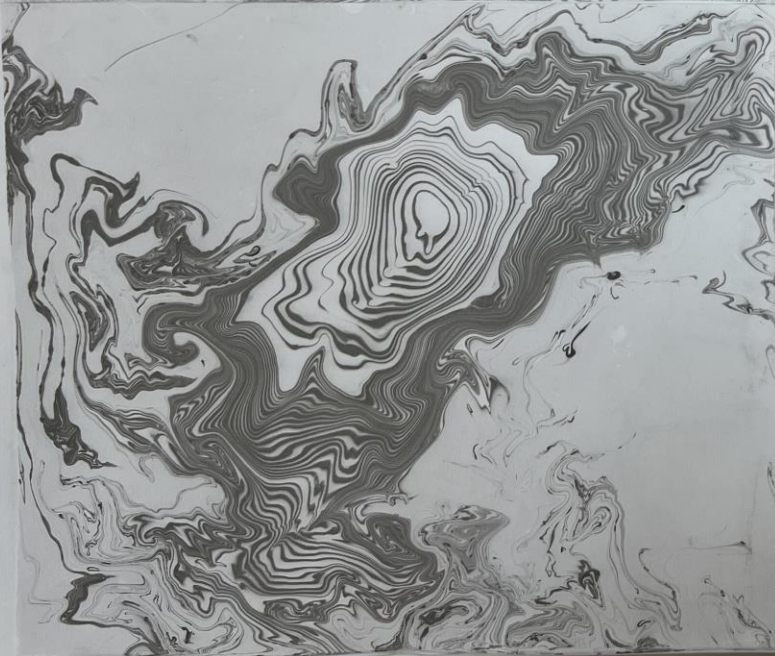
This is a different collection from the autumn, which really shows in the warm, muted colours. They remind me of leaves in this season.



draw +
coloured pencil



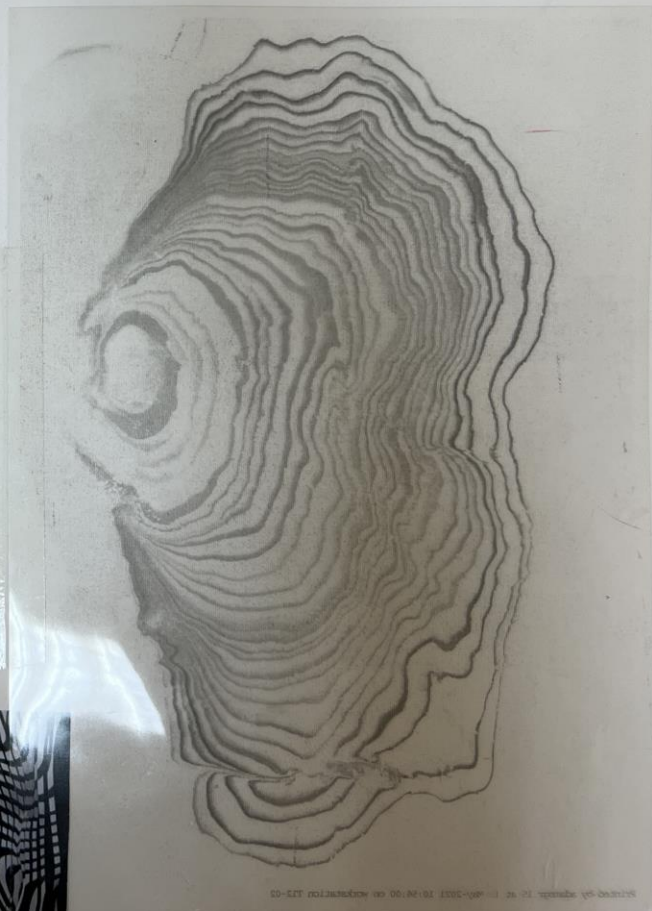
watercolour +
pencil



Suminagashi

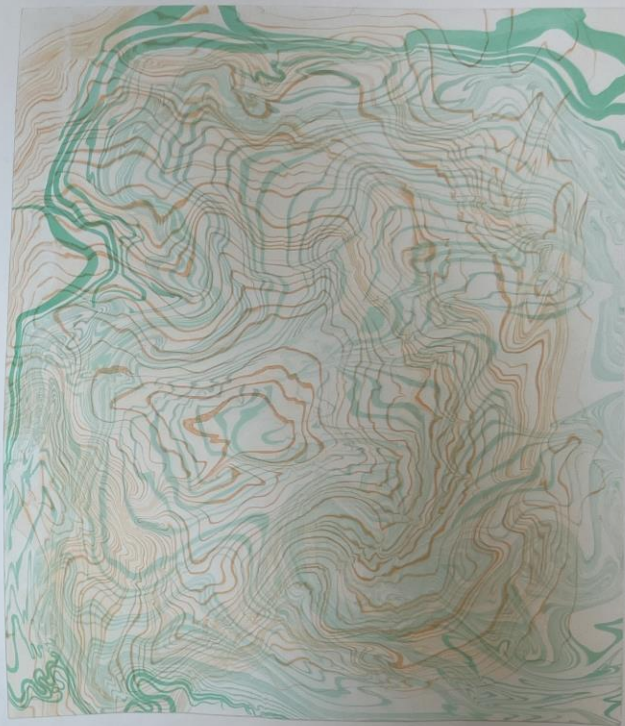
Suminagashi is the ancient art of Japanese marbling. It was originally used to create subtle designs for calligraphy paper. I made the designs using 2 paintbrushes, one with the ink and one with a water-glass liquid solution as this helps the ink, letting me make the ring pattern by alternating paintbrushes. I think my experiments were very successful and the intricate line patterns remind me a lot of the structures seen in fungi, for example the underside of mushrooms and some of the roots from my childhood mushrooming. I created different shapes and patterns by changing the amount of ink / glass liquid on my brush as this affected the thickness of the lines and gaps. I also found I could gain the water to make the lines more jagged rather than smooth.

IRIS VAN HERPEN use of Suminagashi marbling example





development of marking technique →



I marbled the paper using green first and then repeated the process with orange after it had dried. I like the pattern the overlapped lines have made as well as the contrasting colours work really well.

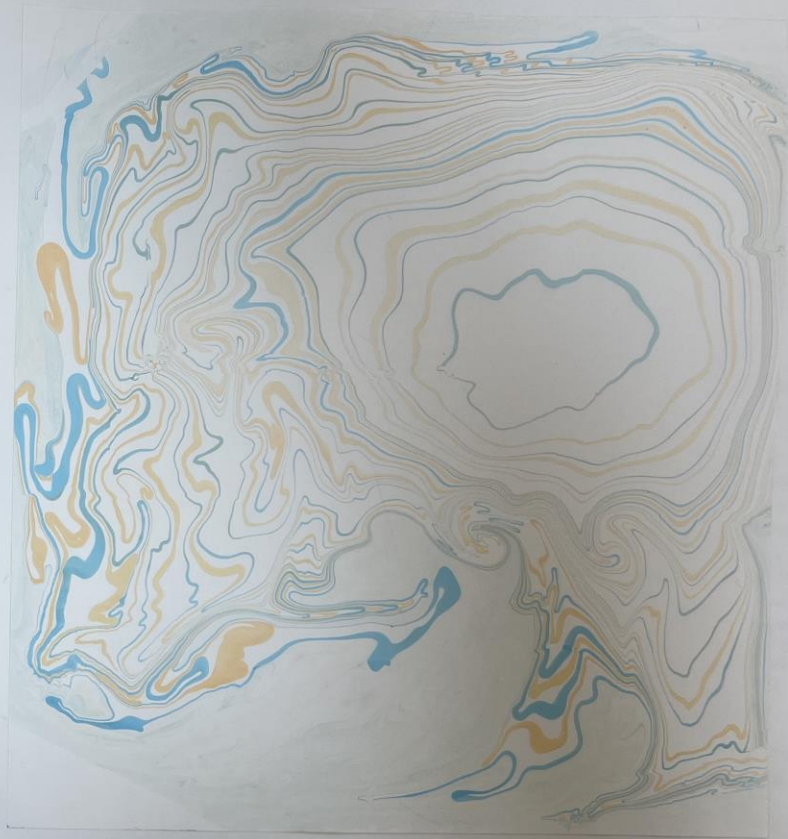
The lines and shapes created look a lot like the ones underneath mushrooms and the imaging in my original mind map.

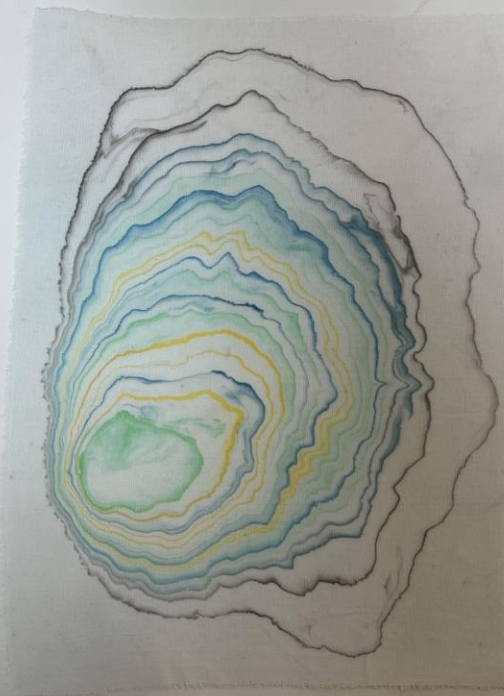
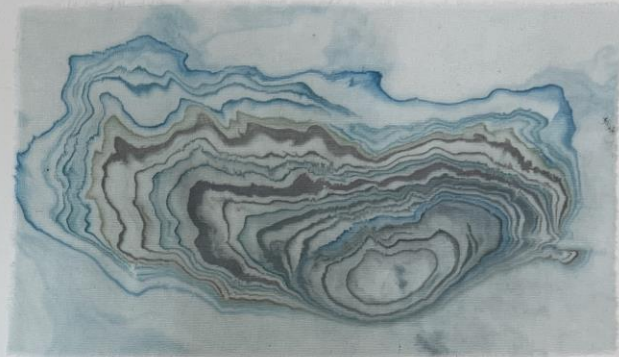




experiments using
more colours. I like
the black & white
ones better.

this shows an
example of thicker
rings of ink with
less water.





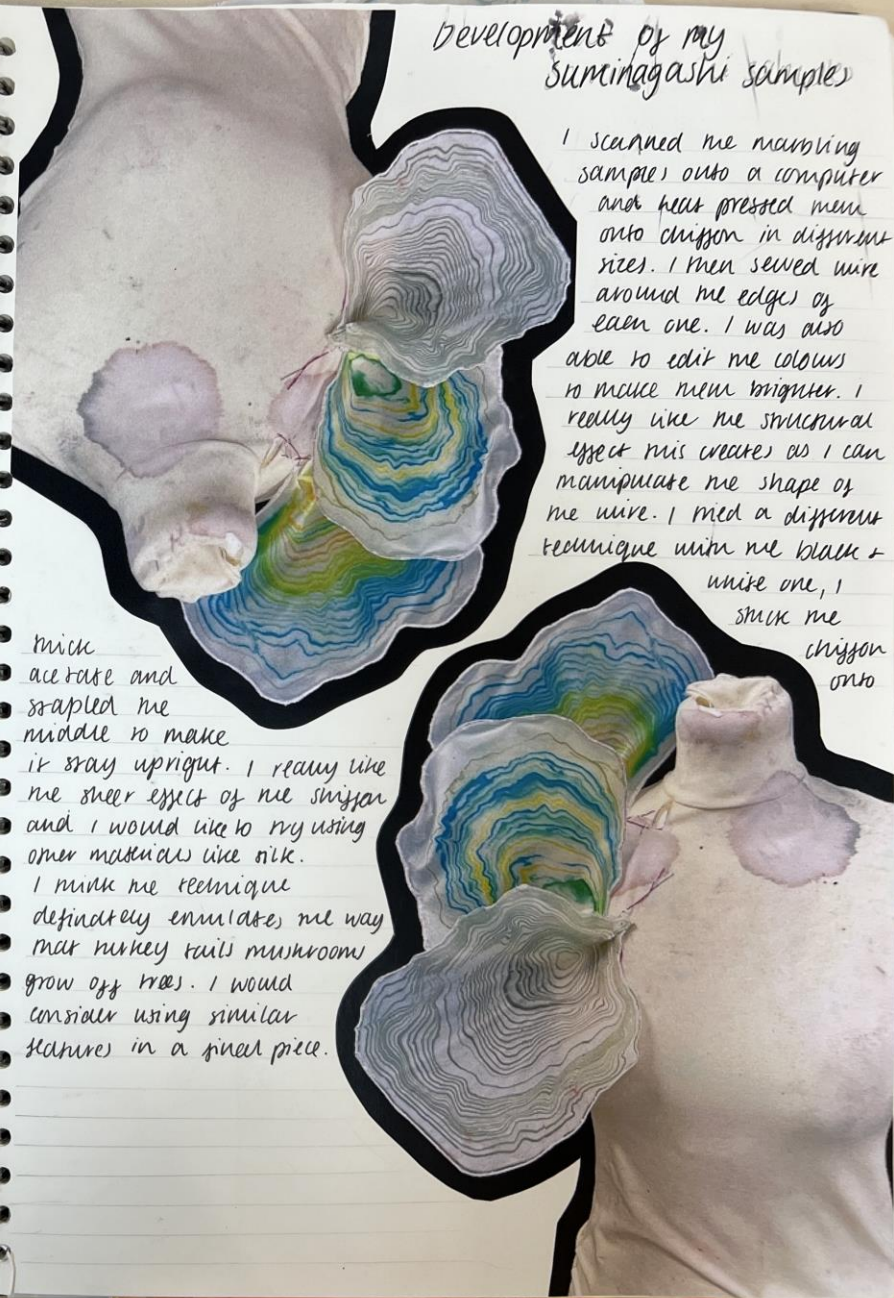
I developed the suminagashi technique by leaving the ink in character rings to reflect the shapes of turkey tail mushrooms. I used secondary imagery for reference of the colour patterns and shapes. I painted the surface of the water to make the lines more jagged to look like the mushrooms. I think they really look like the photos and I would definitely use this technique again, maybe on other fabrics like silk or cotton. I like when the lines are closer together as it is more intricate, like the bottom left.

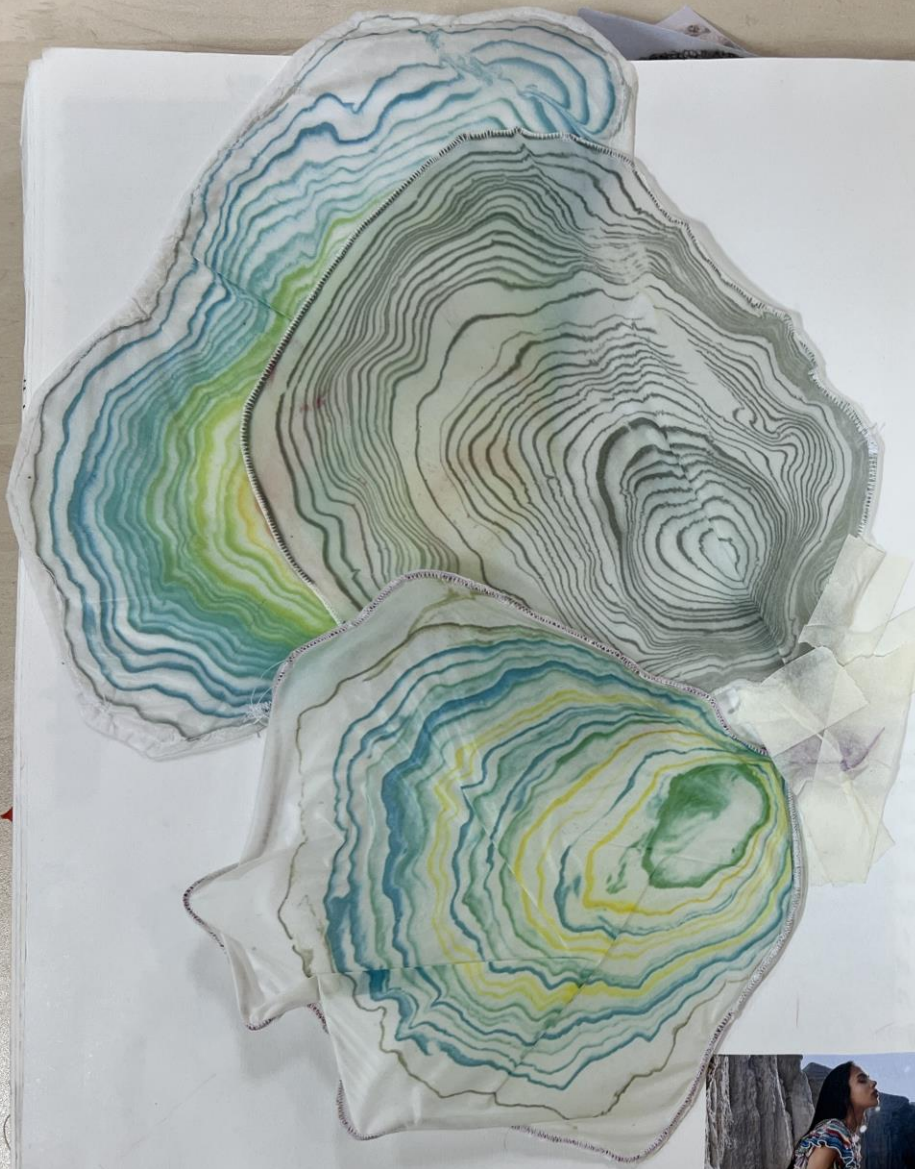


development of my suminagashi samples

I scanned the marbling
samples into a computer
and heat pressed them
onto chiffon in different
sizes. I then sewed wire
around the edges of
each one. I was also
able to edit the colours
to make them brighter. I
really like the structural
effect this creates as I can
manipulate the shape of
the wire. I tried a different
technique with the black +
white one, I
stuck the
chiffon
onto

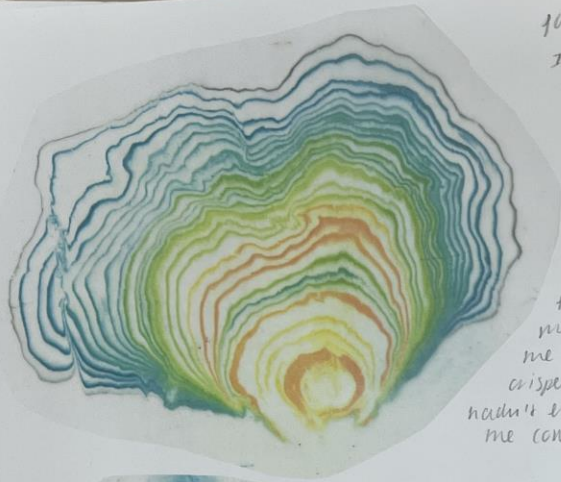
nick
acetate and
scraped the
middle to make
it stay upright. I really like
the sheer effect of the chiffon
and I would like to try using
other materials like silk.
I think the technique
definitely emulates the way
that turkey tail mushrooms
grow off trees. I would
consider using similar
figures in a final piece.





Rahul Mishra

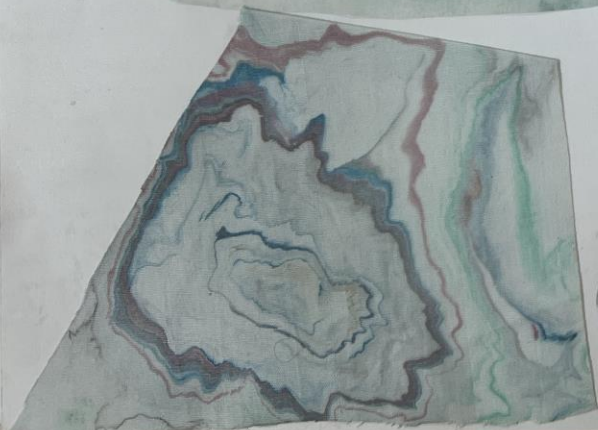
I came across Rahul Mishra's spring 2021 couture collection soon after I photographed the previous page and his designs based of exotic turkeys tail feathers fit perfectly into my project as further inspiration. He has recreated the shape and colourful pattern of the mushrooms very similarly to how I have, yet he has taken a more draped approach when constructing his dresses, rather than having them stood up with wire like I have done. Rahul said he was inspired by David Attenborough's documentary 'Life on our planet' and the way nature recovers territory after a disaster. He noticed "mushrooms create rhythm" and are "a masterpiece of engineering on their own". This resonated with me since I find a fascinating how fungi is the basis for almost all ecosystems, providing a foundation for all growth, decay and rebirth. I love how intricately embroidered with hundreds to create a dress that has movement. I love how he has replicated the vibrant exotic colours seen in these mushrooms, and how he has repeated the shapes over & over to create individual layers to each garment.



further experiments:
I really liked the
effect of the marbling
heat pressed onto
chiffon so I tried
doing it straight
onto the fabric
without heat press.
I found it looked mostly
the same but retained
more movement without
the plastic layer and had
crisper lines, probably because
hadn't enlarged the image on
the computer screen.



scanned then
heat pressed



(extra marbling
sample, I like the
colour combination)



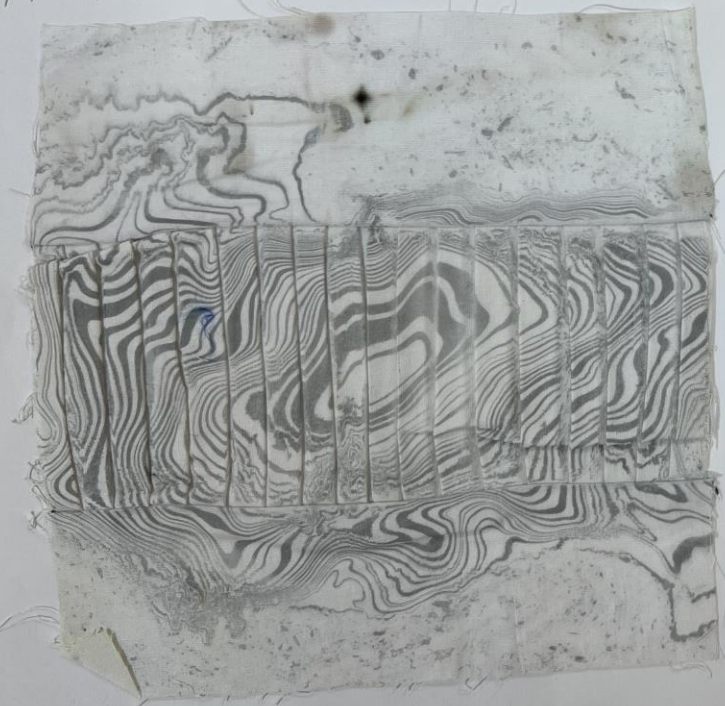
Straight onto chiffon ↗

- the marbling prints very crisply onto
chiffon, looks almost like a digital
print. no colour running at all.



paper experiment - 5

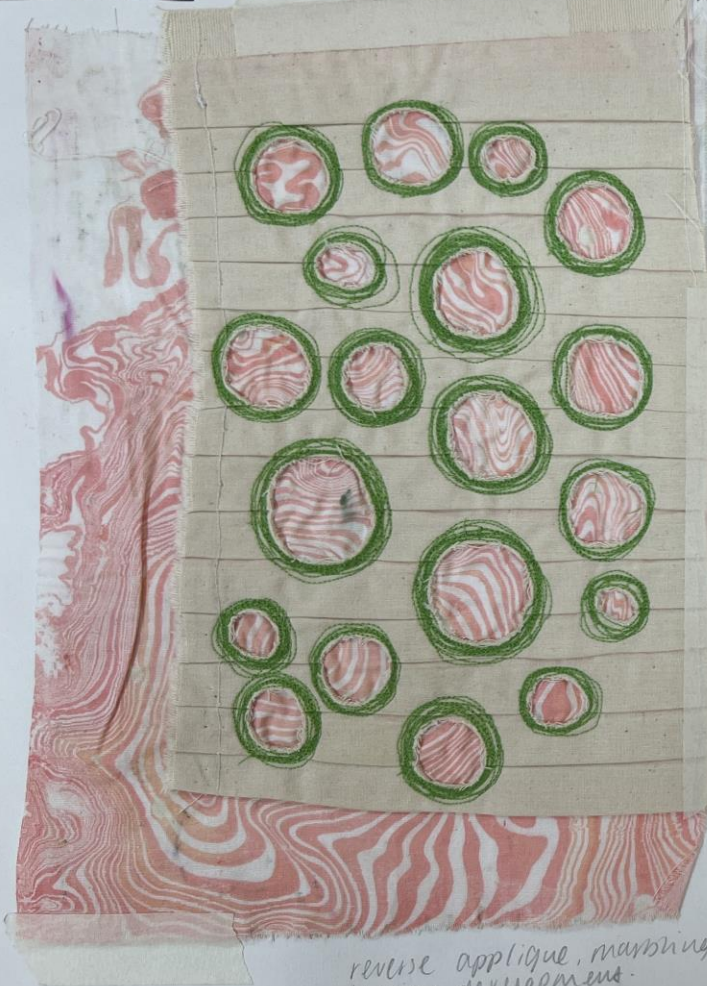
I particularly like how pleats and suminagami marbling turned out, so I have developed both techniques by combining them. I pleated the fabric first and then put it in the marbled water, so that the inside of the pleats didn't get ink on them. I think these were very successful as I like how you can see the pleats, while when the pleats are pushed up (like on my fabric manipulation page).



slip



here I have experimented with a different way of combining the two techniques, also using the reverse applique technique as this worked very well as a previous sample. I like the contrasting pink + green. If I further developed this I would do it the other way round with the marbling on top so you could see more of the pattern.



reverse applique, marbling + pleating development.

TECHNIQUE DEVELOPMENT

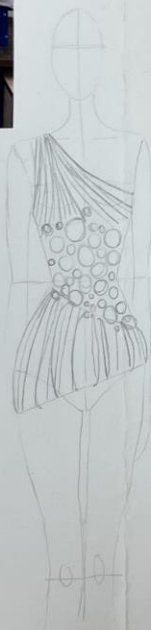
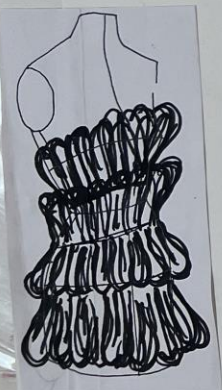
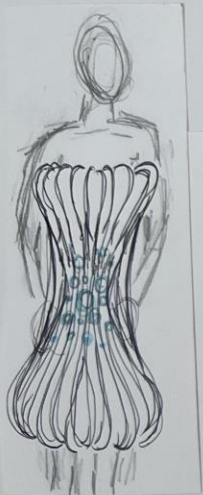


sequence of interest

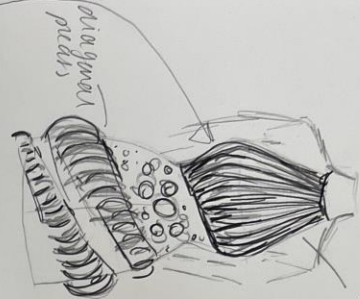
accentuate the inside



INITIAL DESIGN SKETCHES



pleats
putting out
like we gave
on page
manipulation
ruffled
water neck
new sample

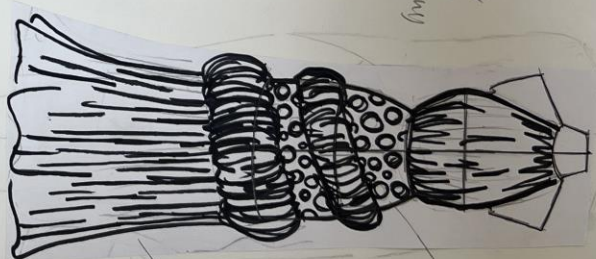


pleated
water
neck



swampy
pleats

putting
up &
waiting



waiting
circles

longer
pleats

initial design near making
creative techniques

11



Statement of Intent

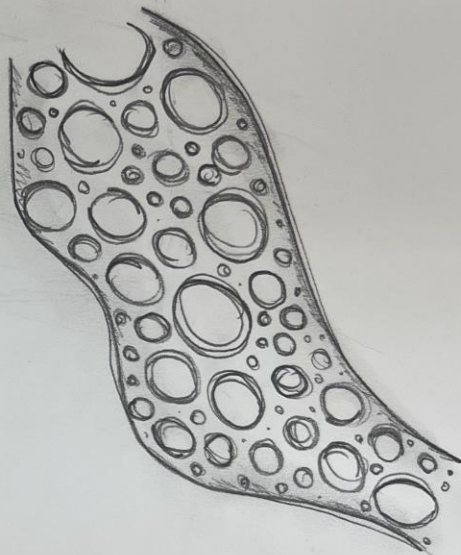
Throughout this project I have explored the colours, shapes and structures seen in fungi, and how these can inspire fashion and textiles. I was initially drawn to the vibrant colours, and exotic shapes, textures and patterns seen in different types of mushrooms and fungi. I have used a range of techniques to create samples inspired by imagery I found online and used in my initial mindmap, as well as my own primary photography that I took throughout the project of mushrooms, lichen and moss from around my local area. I have really enjoyed experimenting with vibrant colour combinations and have found that most of my favourite samples incorporate bright colour in some way. Some of my most successful samples have been the wadding and embroidery samples where I used the repeated circle shape to create a minimum line 3D outcome. I developed these using powder dust and then incorporating marbling for a reverse applique and I loved the result, I would definitely like to use something along these lines on my final piece. I also really liked my pleating samples, particularly when I did Naminagami marbling over the top, and I love how these can be draped over the mannequin and pushed up to create a 3D structural effect. Multiple artists have influenced my ideas throughout the project including Marianne Tazuke, Iris van Herpen, Keani Keis, and Ramiel Numa. Marianne Tazuke was particularly a source of inspiration when I was creating appliques and ruffles and shapes as her work encouraged me to focus on texture and detail as well as the circle shape that I have used repeatedly in multiple samples. I found it very interesting to research how Keani Keis' work explores the merging of scientific and technological processes since I think the balance between nature and technology is a significant issue and topic of debate to do with the world we live in.

Fungi is fascinating how it makes growth, decay and repair possible for other organisms as it provides nutrients for other life through its role as decomposer, recycling organic matter.

It is often overlooked and disregarded as more often than not (particularly in the UK), fungi is not beautiful or exotically coloured. Its role in the ecosystem is commonly underappreciated, however its initial role in the balance of the ecosystem is the basis of all life and connects all aspects of the environment together.

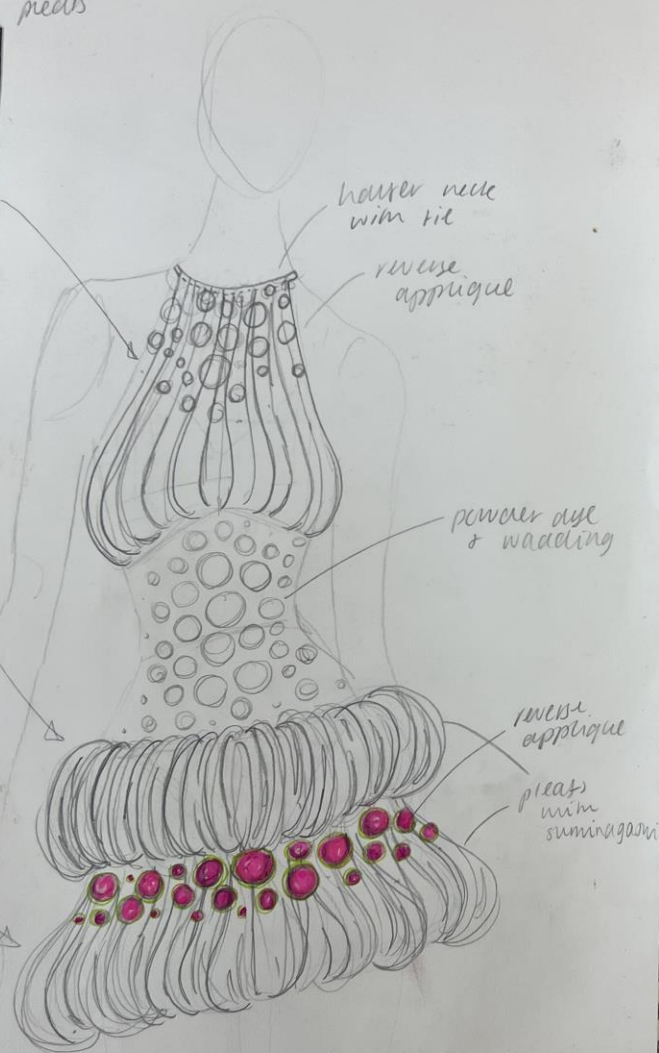
I have begun sketching ideas for my final piece, trying to incorporate the techniques that I found the most successful. I like the idea of making something slightly 3D by using the pushed out pleats and wadding as I like how they are tactile and structural and so would add an element of dimension to my garment. Going along with other key aspects of fungi I was drawn to in the first place, I definitely want to incorporate bright colours, so will experiment with different combinations to determine what will work the most successfully. I also want to use the Naminagami marbling technique as this was one of my favourite experiments and I love the way it turned out. I like the idea of using the mark and make one as a base for colouring embroidery or reverse applique. I have decided I definitely am going to make a short dress, based on my personal strengths and interests, that I have learned via previous projects.





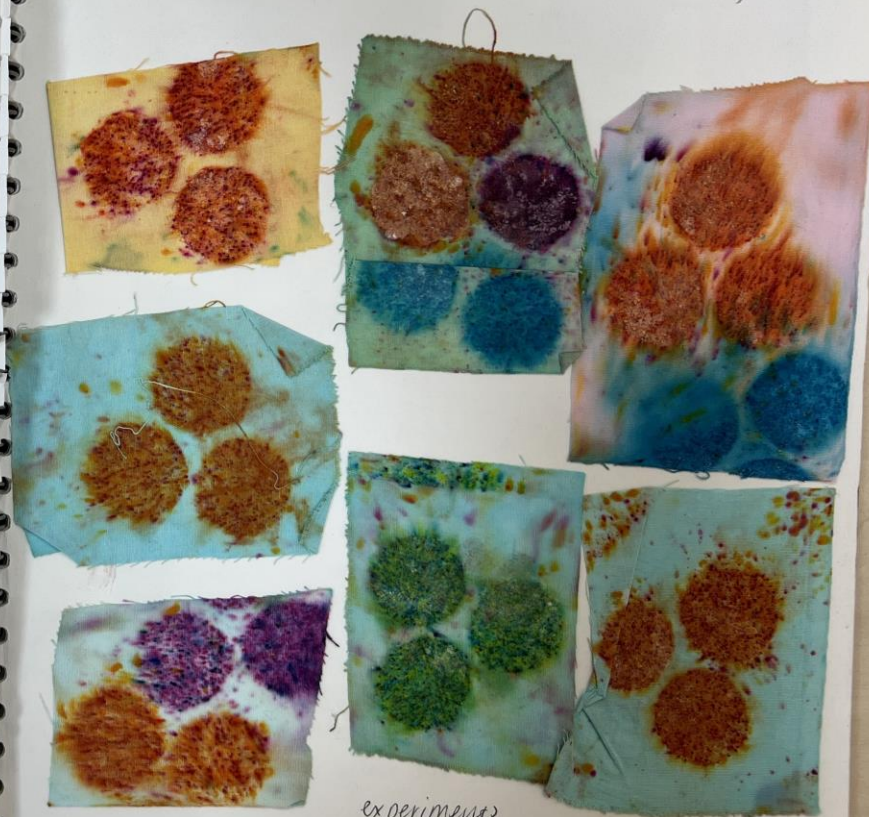
FINAL DESIGN

suminagashi
marbling +
pleats



* I drew out my final design then added colour after experimenting with different combinations.

I wanted to use the orange powder dye & wadding sample from earlier in my project but I was unsure about the white background as I think it makes it look unfinished. I experimented with other colours for the back ground and powder dye combination. I did the same with the suminagashi marbling but I decided that they both look better on white as the colours stand out more, and the pattern on the marbling.



experiments
with colour combinations for
middle section



my favorite combination for me
 pre-dyed shirten + slash was the
 bottom left - pink rich + green
 embroidery.



unifon

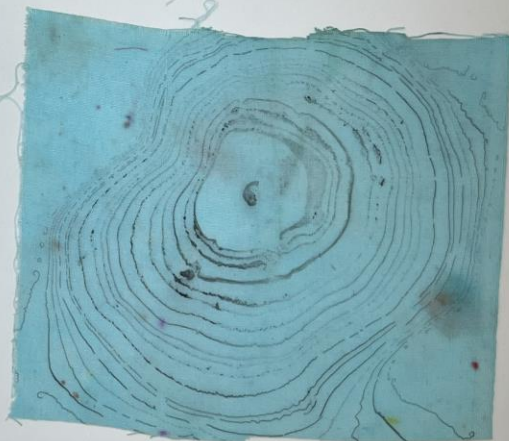
~~1 - 1000000~~



5/16

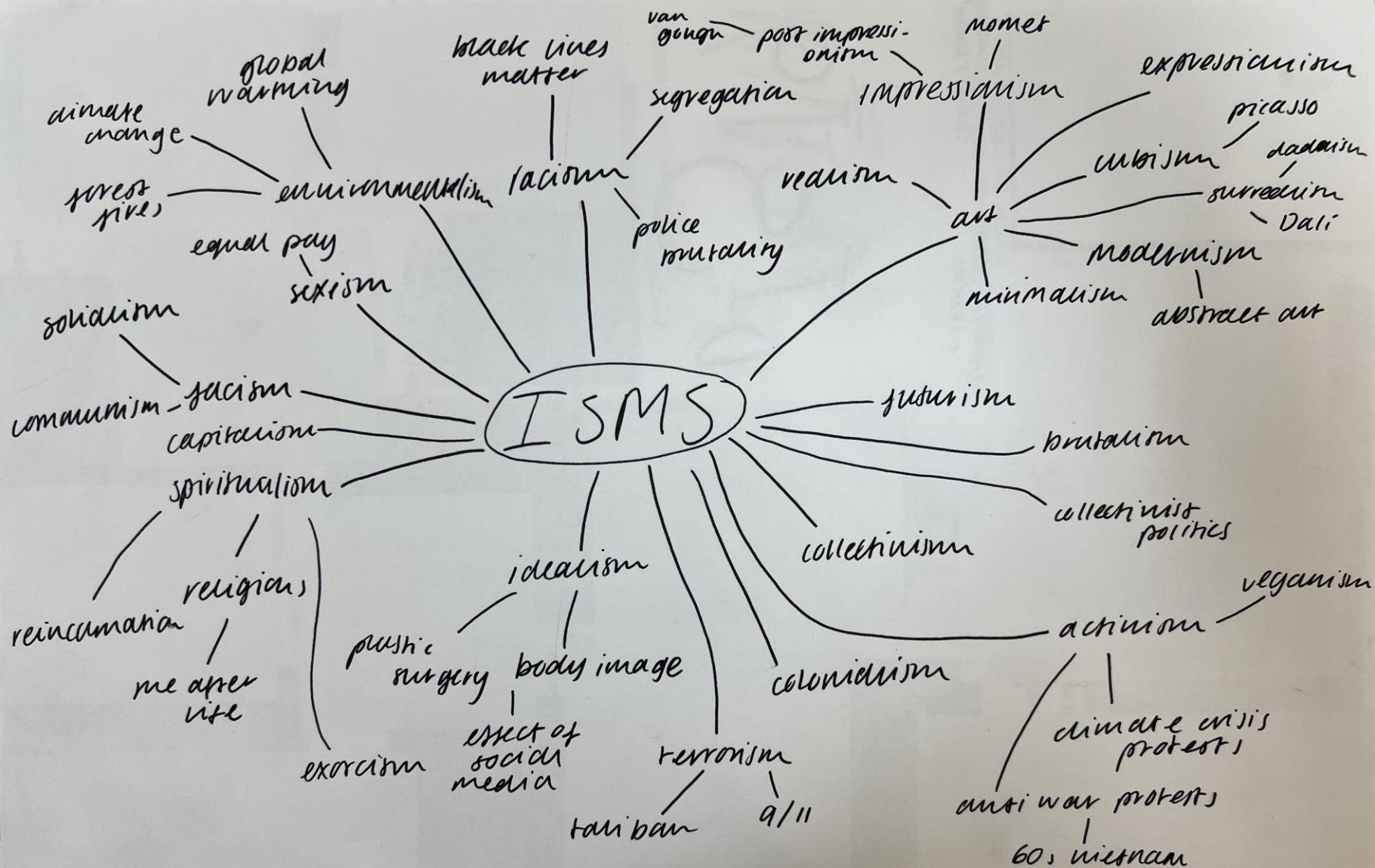


the marking
 shows up
 much better
 on white cotton
 than i can't
 because it's
 more
 absorbant.



hint on over colors (dyed cotton)
 - shows clear on white.







comme des garçons
avant après
garçon

Rick Owens



Faig Ahmed



distorted pattern
& textiles.



comme des
garçons - kawaii
"hump & bump"



structural distortion/
exaggeration of silhouette.



Georgina Godley

fabric
manipulation
- distorting fabrics.
optical illusions
Op Art



distortion
of body image



contortionism

DISORTION

Initial
ideas

distorted anthropomorphic
sculpture

Henry
Moore



grotesque

Daisy
Conningridge



Simon
Birch



abstract fashion.



Rosa
Verloop



physical distortion
of the
body

Jenny
Saxline



Thom Browne



illusion to enhance
distorted silhouette.

Picasso



custom
distortion
in art

photoshop

warped
photo
distorted perspective, edits.



distortion in
photography
water & glass is
obvious light refractions.



Axel Merin

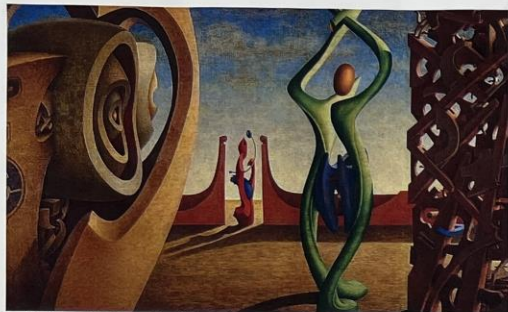


techniques of
body distortion vs
enhancement

padding to
distort figure.



HISTORY OF DISTORTION



Les Voix Intérieures, Dalí 1935

It is important to consider the history of distorting reality in art when analysing the work of many 21st century designers within the fashion industry. Artists such as Salvador Dalí experimented with distorting reality, creating surreal and illusionary works to convey an often cryptic meaning. Their artistic influence has impacted wider fields and mediums, from sculpture and architecture to photography and textiles, but in particular is prevalent in modern fashion



René Magritte, Les Merveilles de la Nature, 1953



Giorgio de Chirico, The Uncertainty of the Port 1915

design. One early development of surrealism, along with later and related art genres (cubism, abstract art, biomorphic abstraction etc.), provides a foundation for many avant-garde and abstract designs seen more recently on the runway. Since Elsa Schiaparelli's exploration of surrealism in fashion, similar influences are evident in



Pablo Picasso, The Three Dancers 1925



Hans Bäumler, The Doll 1936

mechanical, expressive collections designed to reject norms and conventions for clothing and create original, thought-provoking pieces. The misshapen silhouettes of Rei Kawakubo's subversive 'lumps and bumps' collection (analysed later) would not have been possible without early artistic explorations into distortion, namely the distorted Elsa Schiaparelli 1938



figured and biomorphic shapes that are key features of surrealism. The movement influenced not only avant-garde and high fashion, but has impacted common design choices in the way of every-day clothes. The surrealists and similar experimented with blurring the line between reality, imagination and illusion. Similar ideas are drawn on in other fields, such as the use of illusionary effects of optical illusions in op art. Such distortive techniques are seen implemented within fashion design both subtly and explicitly to distort and enhance perspectives of the body.

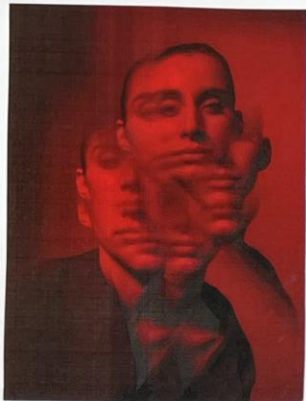
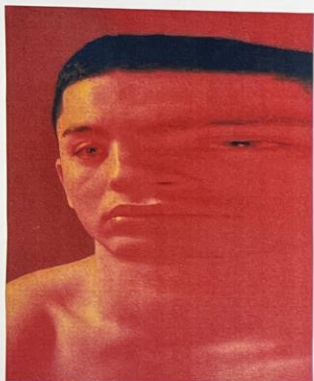
Pablo Picasso, Bather, 1928

Barbara Hepworth, Mother and Child

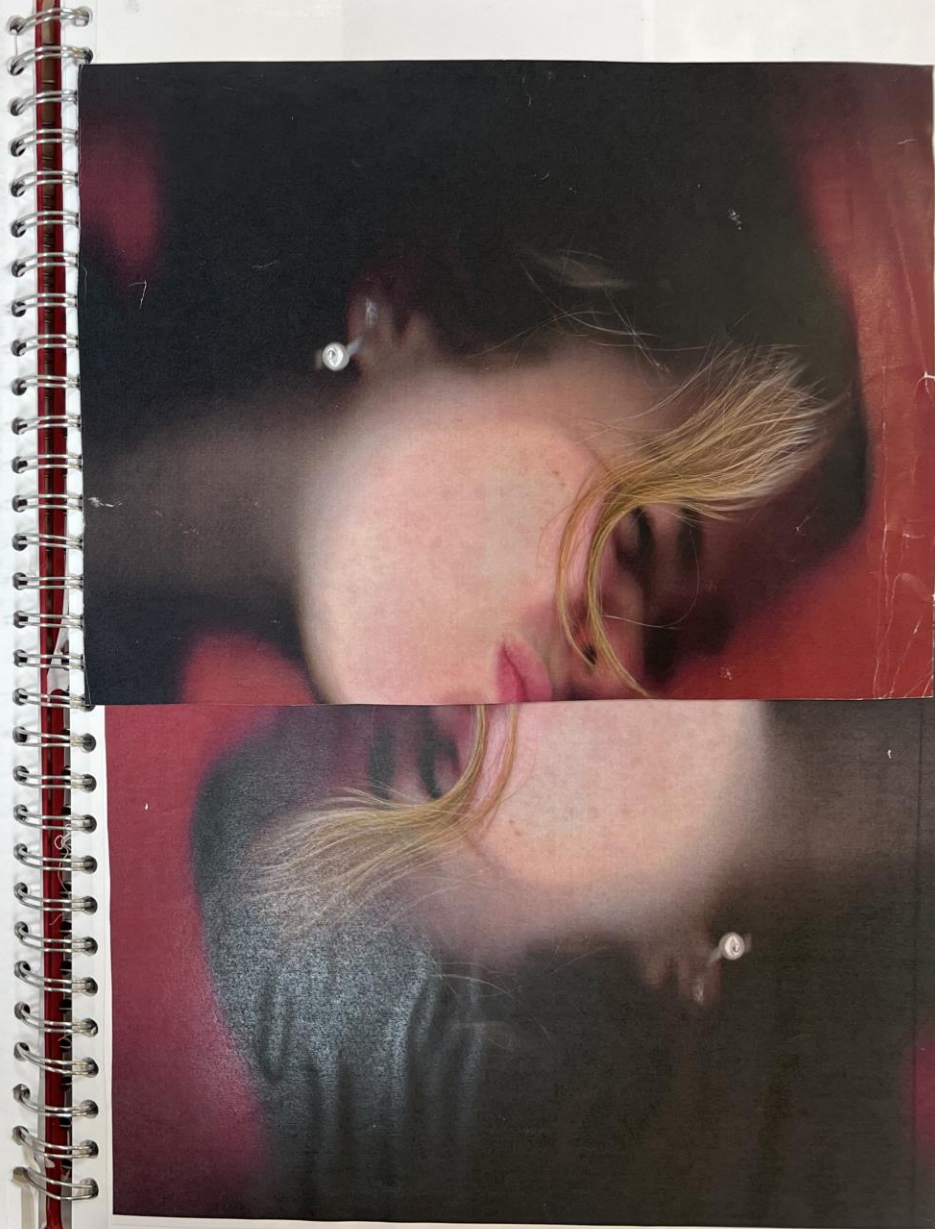


blurred effect looks
abstract & adds to
mystery

red tone adds
to mysterious
effect on
viewer.

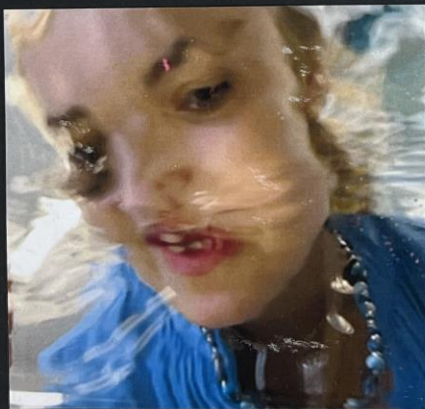


ambiguous subject blurred
- mysterious





PRIMARY PHOTOGRAPHY



Disorder photography (bottom right)
by photographing the subject as seen in a reflection from a
mirror submerged in freshwater water. The movement of the
water distorts her face, and I like the unpredictable way that
produces a different distortion each time.





DISTORTED PHOTOGRAPHY

The use of different angles here show how the appearance of a subject can be drastically distorted through perspective change and a wide angle lens. These photos are subtly distorted and unedited, but may provide an interesting starting point for prints + drawings.



using tracing paper, I traced the general shape of the distorted features to create abstract line drawings

trying not to take the pen off the paper resulted in more abstract interpretations of the photos.

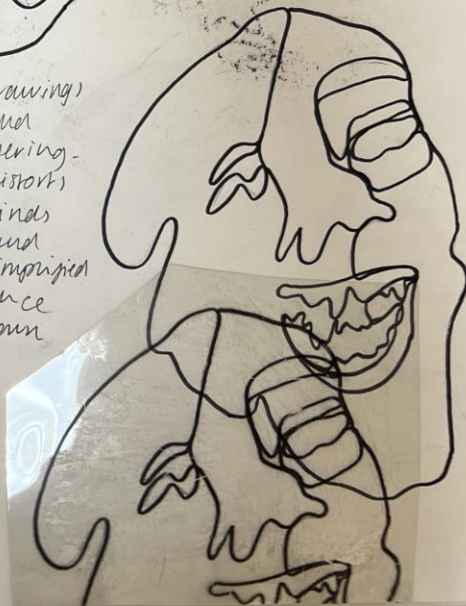
shows the process



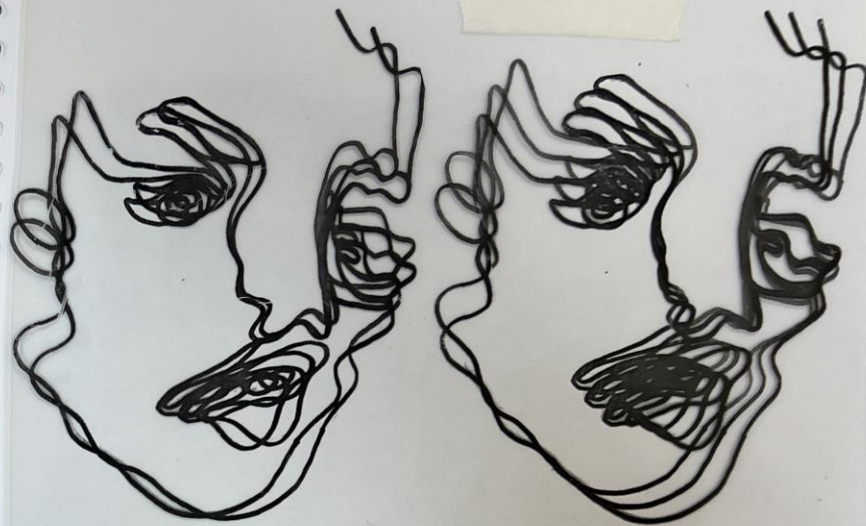
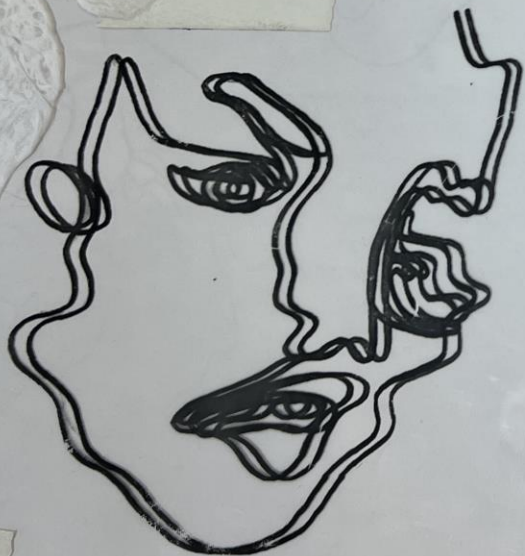
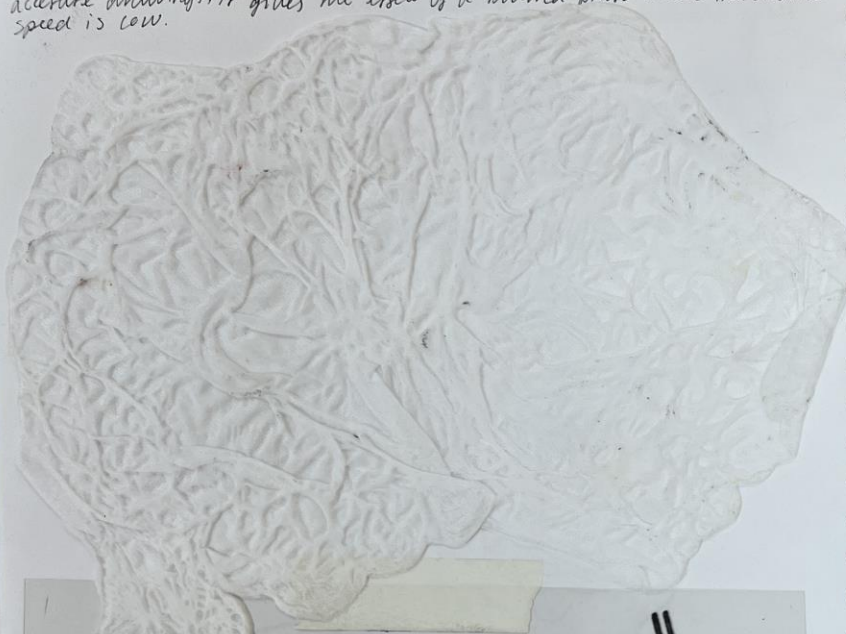
line drawings from photography



I printed the line drawings onto acetate so I could experiment with layering. The effect further distorts the faces and reminds me of surrealist and abstract art. The simplified faces seem to enhance the expressions shown.



ironing washaway distorts its structure. Below is a copy of the layered acetate drawings, it gives the effect of a burned photo where the smelter speed is low.

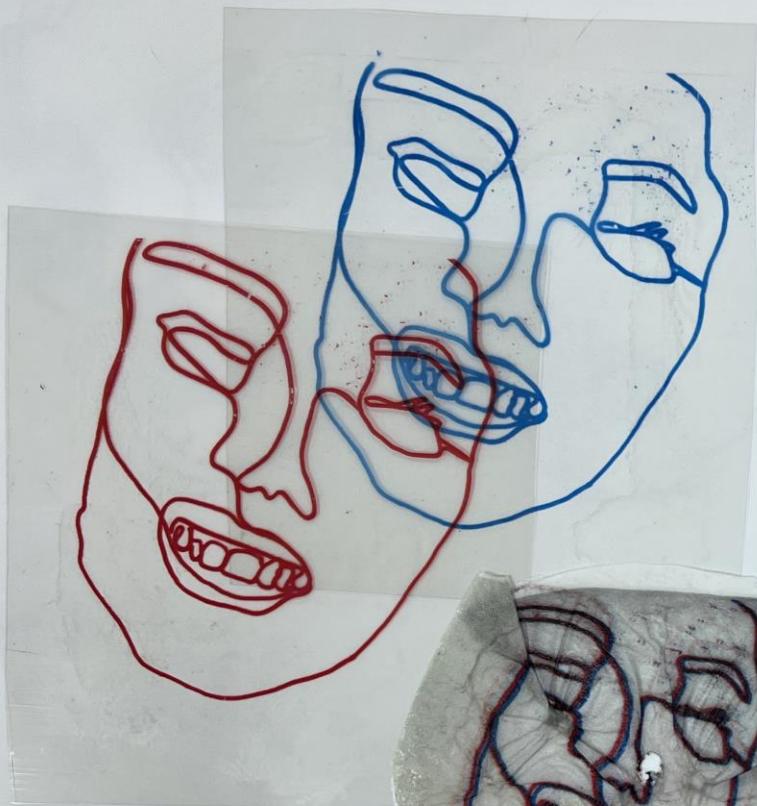


Layering 2 or 3 of the same drawing gives an effect similar to op art and illusions.

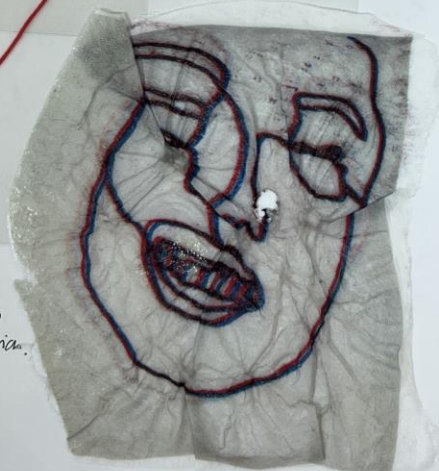
HEAT TRANSFER
ONTO
WASHAWAY



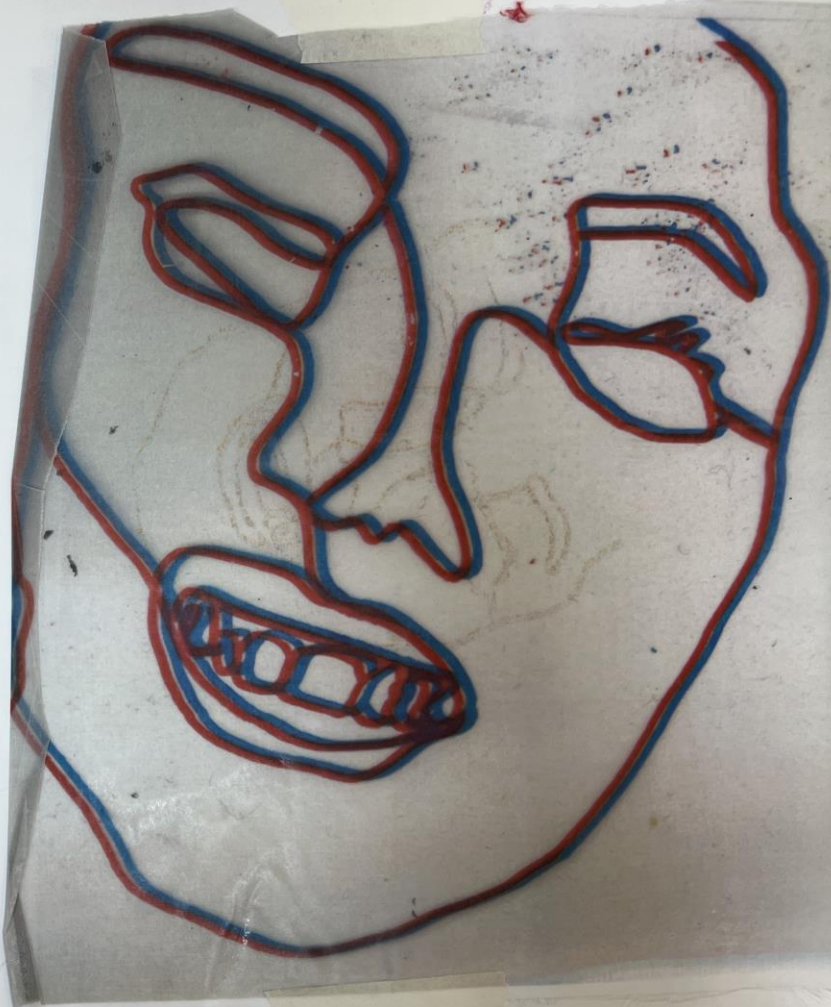
Combining the layered acetate with the melted washaway using heat transfer. The texture given to the washaway distorts the face further.



the blue & red prints look
like 3D special effects, utilizing
techniques of visual distortion.



again heat pressed into
warm away & melted with
the iron.



heat transferred onto chiffon for its sweetness.

monoprinting



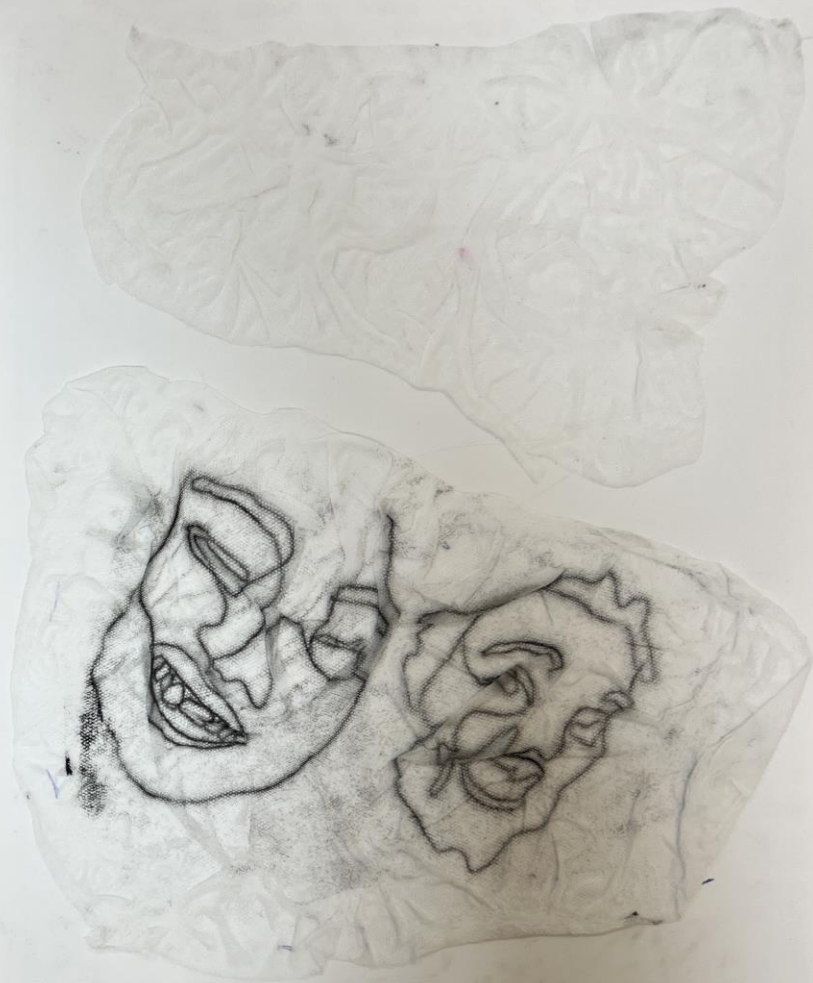
I have developed my line drawings further with monoprinting. It creates a much less crisp effect than the heat transfer but I quite like the rougher almost rustic look. I would take it further by layering different faces over the top similar to how I have done this with the collage. I like the simplistic black & white as the contrast makes the distorted shape stand out.



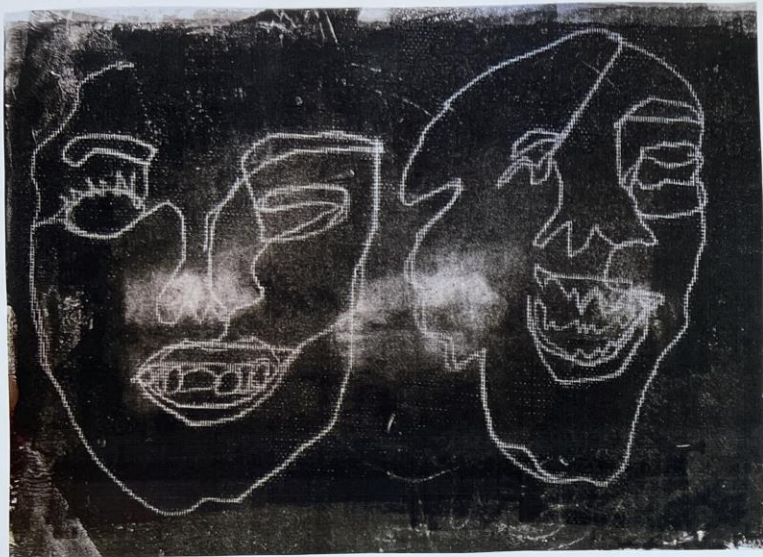
I have experimented with monoprinting onto different materials that I can physically manipulate in order to further distort the interpretation of Sophie's face. Here I have used scrim to manually distort the fabric to add another layer to the distortion.

monoprinting

I also experimented with monoprinting onto fabrics that melt, like chiffon + wamaway. I monoprinted my designs onto them first in black since they are sheer and I wanted to make sure they were visible. Then I used a heat gun to melt the fabrics and create this effect.



I really like how the fabrics have responded to the heat, shrinking and distorting the print as a result. I also love the dimension created, particularly how the chiffon has become puffy and more dimensional. Chiffon is more effective than wamaway - more 3D texture distorts the line drawings more.



← reverse monotype onto screen. experiments with different backgrounds
to make the faces stand out more.





comme des garçons
'Body meets dress'...



I am going to explore how the theme of distortion
textures industries. I want to
designers use structural

patterns, illusion,
texture etc. to alter
Issey Miyake

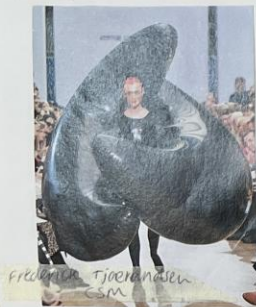


Walter van
Beirendonck SS12



shape of the
the human
in fashion
behind particular
want to transform
meets Body.

DISTO IN



Fredrik Tjoen Hansen
CSM



Rick Owens
AW17



Moncler + Craig
Green



Kimsei
Yamamoto



is present in the fashion and
look at new
techniques,
the
the
human body. I will research
and social impacts distortion
has and the meanings
designers work. In particular, I
my looking at Rei Kawakubo's collection "Dress
Body meets dress".



Rei Kawakubo



Hankissman



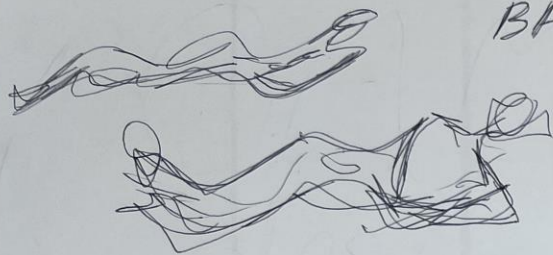
Ding Yun Zhang



Chanel
SS17



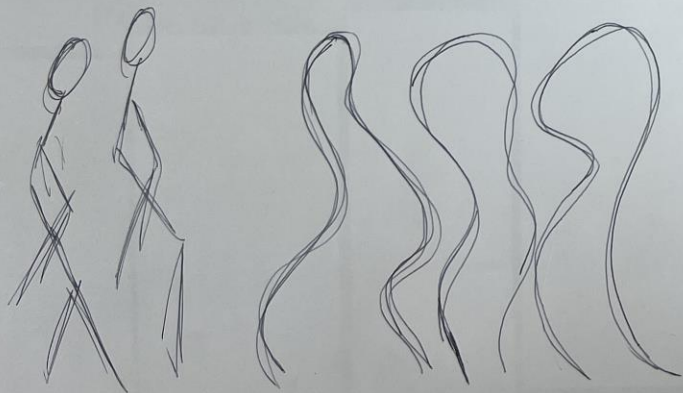
Richard Malone
SS17



BACKGROUND FOR PROGR OF MY

Our perspective of the beauty standard for me a warped view of what is natural, attainable and widespread social media usage most accomodates and mean wter we are being fed unrealistic standards figure that has become distorted in itself from what is

I am interested in looking at how fashion is used to history as well as present day to day situation. we see high street shops, for example the use of pleats or ruffles silhouette of the wearer. Less subtly we can see similar distorting the human body, this time physically in I will be focusing on how this idea is exaggerated through avant-garde and abstract pieces. I would distort the human, particularly female form, as a of the ideal silhouette promoted majority in the media,

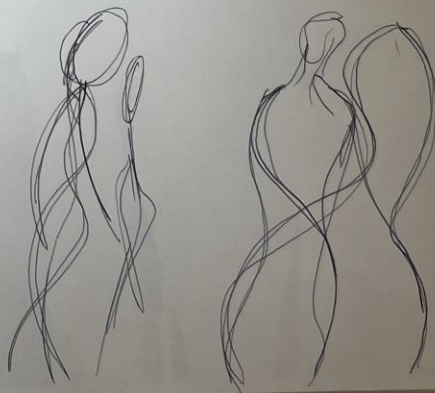


+ INTENT SSION PROJECT



female form is molded by the media, creating reality. Particularly in this day and age through normalise heavily editing filters and photoshop. more which create a general goal for the ideal female actually real.

distort the human form, and has been throughout elements of distortion of form in every day clothes from or patterns placed in a way that will accentuate the idea dating back to the use of corsets and bustles, again order to fit beauty ideal of the time. In my project and pushed almost ironically by high fashion houses like to point on how fashion can be used to heavily method of challenging and rejecting societal expectations fashion industry and everyday life.



Comme des Garçons

Rei Kawakubo

"I realised
that the clothes
could be the body and
the body could be the clothes"
- Rei Kawakubo.

"It's our job to
question convention"

5/597



Rei Kawakubo

radically reconsiders the
human form in her
avant garde Comme
des Garçons collection
'Body meets dress, dress
meets body'. She

reimagined the female
silhouette through a series
of garments reserved to as
her 'lump + lump'
collection. Exhibiting her
approach that 'It's our
job to question convention',

Kawakubo's designs dismiss the sculpted + flawless
bodies covered in the preceding 'Golden Age' of the 80's.

Her extensive addition of lump + rolls seen in slip linings (above)
beneath garments create protrusions in unconventional areas like the
abdomen and back, distorting the silhouette of the wearer in a
subversion of female beauty ideals.

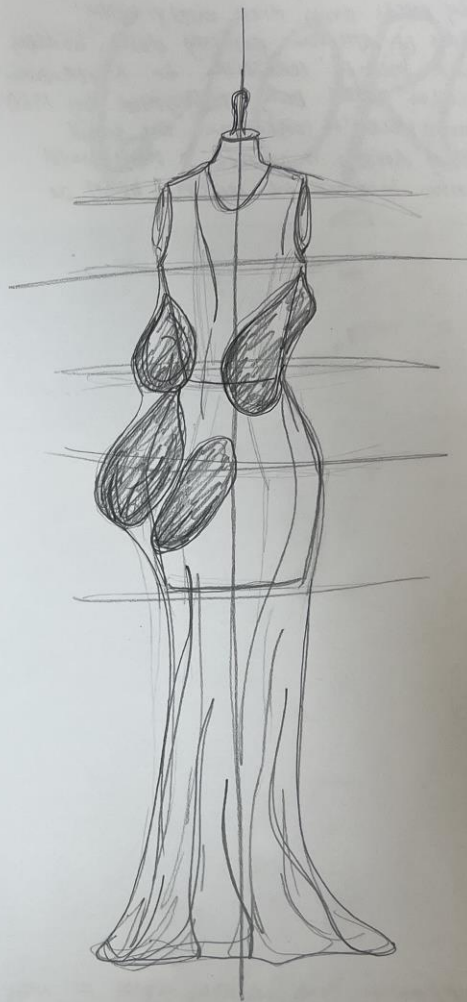
A distinguishing element of Kawakubo's prior work is a sparse
use of padding in the way it was used popularly in the 1980's, to
broaden the shoulders and emphasise the desired body types powerful
appearance. She ironically tips this intention + centres her collection
around an alternative application of the technique. PTO.



The low cut out seen here
ironically comments on breast-
enhancing bras, challenging
patriarchal expectations of
how the female body should
be presented. Kawakubo uses
padding not to emphasise
challenge but to disfigure the
shoulder + back into a top-
sided shape that is the
opposite of conventionally 'sexy'.

she controversially uses padding to alter the figure and emphasise the 'wrong' areas of the body, distorting it into shapes far from the beauty ideal. The shape of the garments seem to invite deviations from the 'normal' human form, such as the pregnant or disabled body, as a result challenging the viewers (and society's in general) perception of what is 'grotesque' or sexually alluring.

Viewing this collection causes us to question our expectations for what the female body should look, and the resultant pressures placed on women to fit the beauty standard.



Georgina Godley may have been an inspiration behind Rei Kawakubo's infamous 'Body meets dress, dress meets body' collection. Inspired by a study of African fertility dolls, Godley created her 1986 'lumps and bumps' collection as a reaction against the hard and muscular ideal body propagated by 1980's feminism. Similarly to Kawakubo's collection, she used padding beneath stretch jersey dresses to create a distorted silhouette that defys expectations held for the female body at



Fall/Winter 1986-87

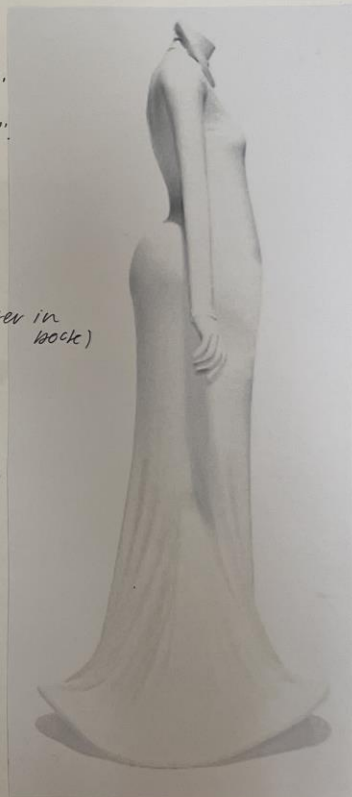
padding sewn into
an underlayer.
distorted asymmetrical
shape to the hips

wire adds shape to
bottom hem.

monotone black + white place
focus on the silhouette as
main feature.

GEORGINA GODLEY

the time. To design the shape and structure of the dresses, Godley modelled clay onto Barbie's to form the shapes she desired. Interestingly, she viewed the Barbies themselves as a "distortion of the female form". I have used this process in my own work, as well as melting the dolls to distort the existing plastic, as a starting point for the development of unconventional shapes for the body and for a garment. This (later in book) has led to inspire sketches that I have developed into rough fashion iterations, and then eventually garment designs. Two key focuses in the fashion industry of the 80's were form fitting athleisure that clung to the wearer's figure, and more shapeless avant-garde gowns seen in high fashion and runway. Georgina Godley's sculptural exaggeration and alteration of female curves went against both of these concepts.





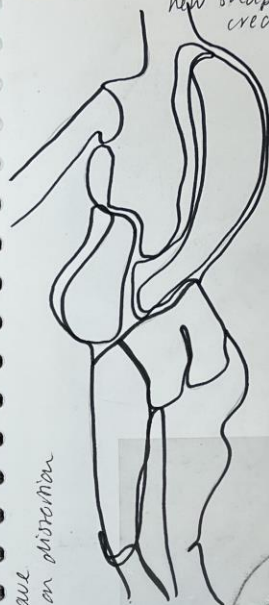
I have used the head gun to disfigure dolls into something grotesque and certainly far from the beauty standard. I will use these to inspire drawings & designs. (bodily + kawakubo's remaining of the female silhouette inspired these experiments).

Barbies symbolise the imposed image of beauty expectations & ideals. (netron).



I have used clay-building on rather than distorting existing material to again reform the female silhouette.

line drawings from
clay modelling on
barbies to analyse the
new shapes
created

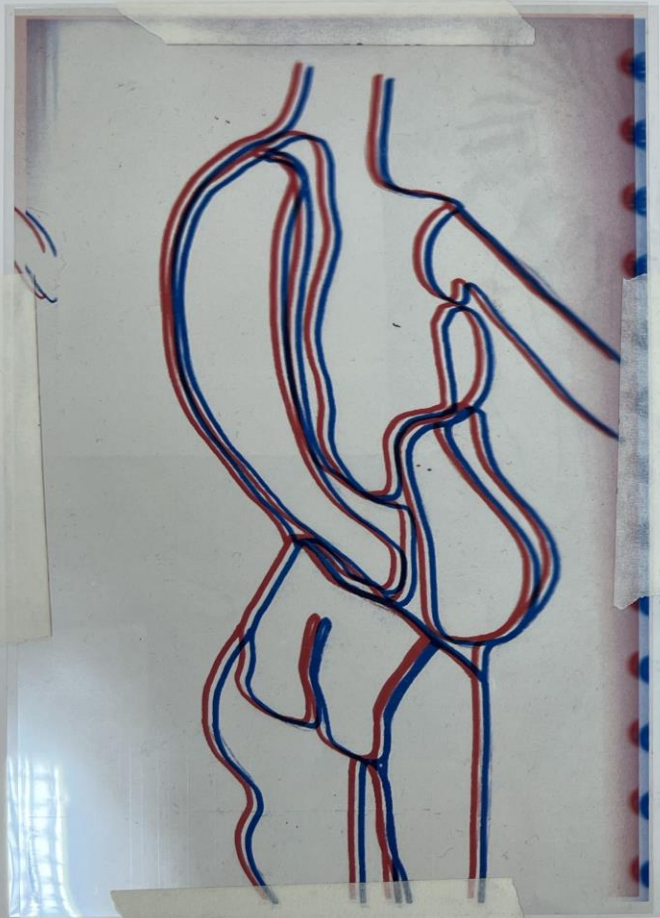


my previous, line drawings of distorted ideas have
informed the style of these, yet now focusing on distortion
of the body.



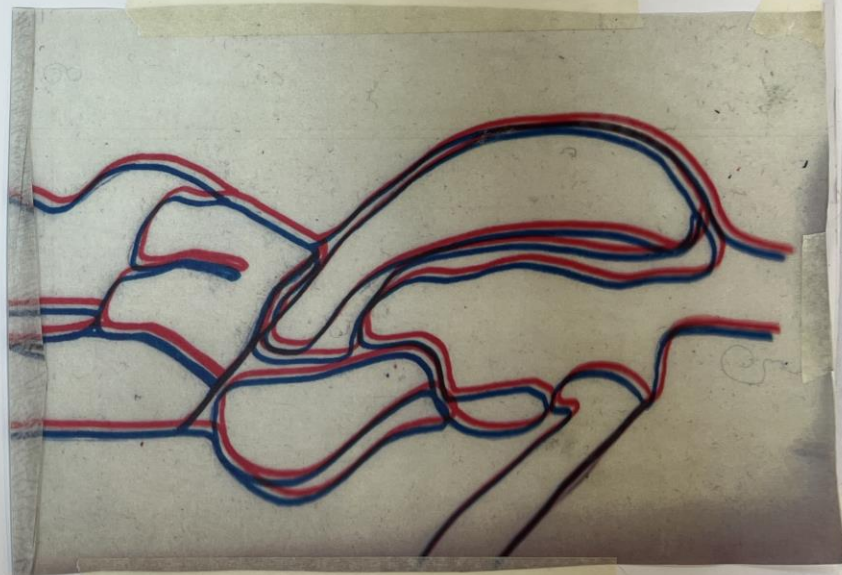
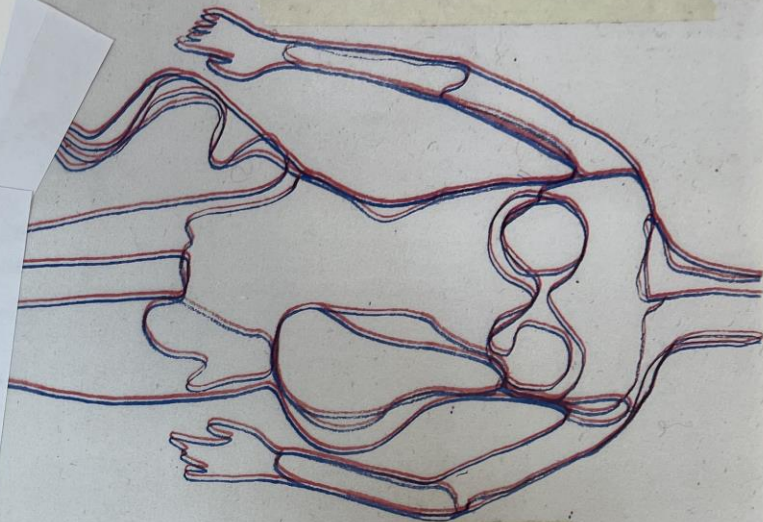
using photoshop to
edit the photo to
focus on the silhouette
without over details



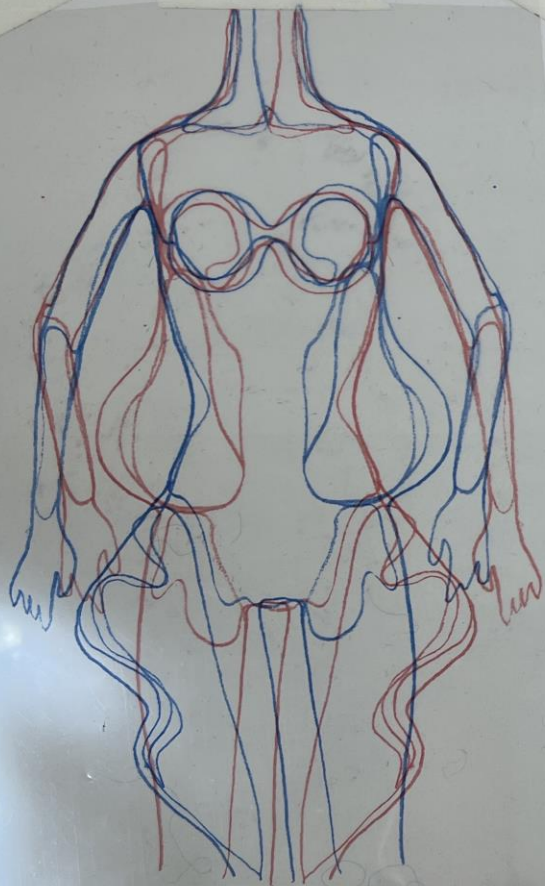


layered on
acetate +
heatpressed onto
chiffon

→ using techniques and ideas from
experimentation with faces earlier
in my project, now applied to a
new focus on the human form

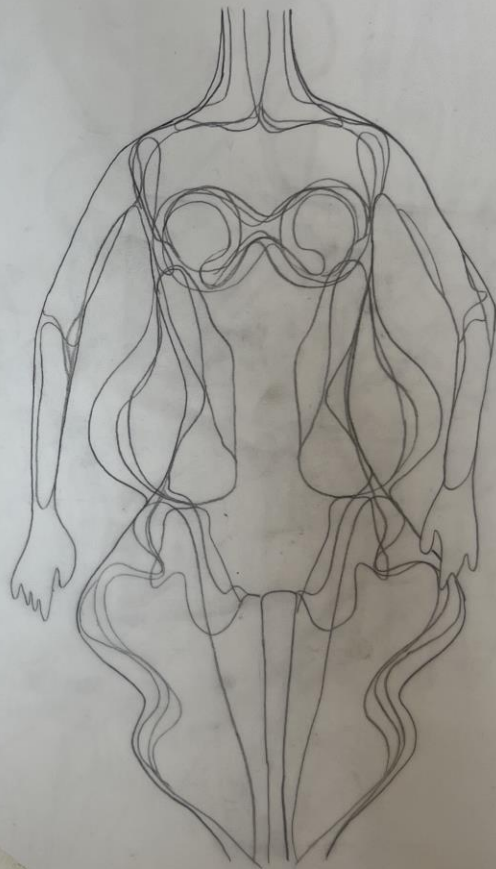


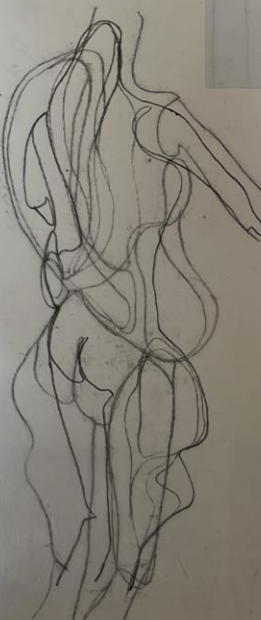
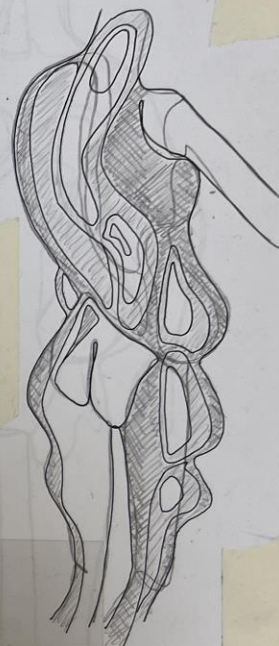
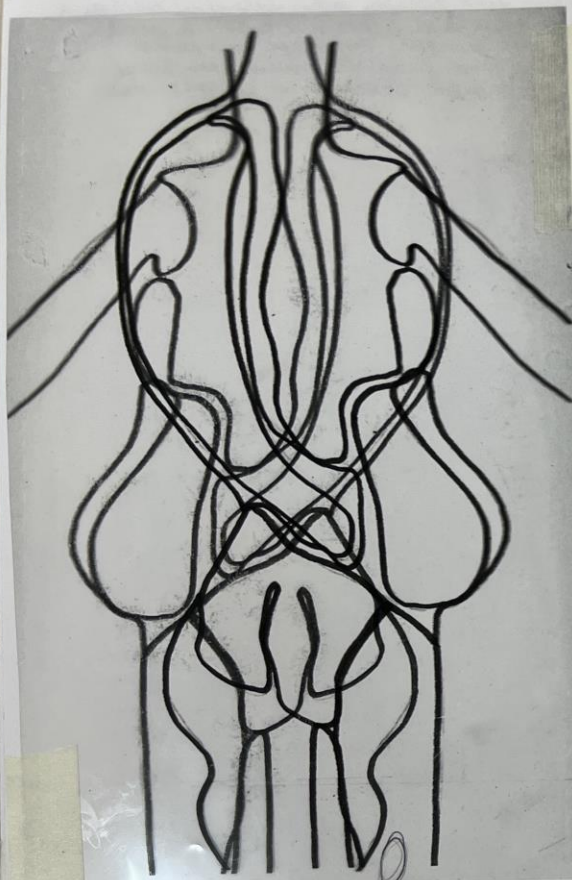
using a computer I have shifted & layered my line drawings
to create new forms so the body parts are further distorted.



I printed them on acetate in different colours & when layered like this
it reminds me of biological diagrams, melt snow urns.

I placed my initial line drawings on both sides of the tracing
paper, to develop them and create new shapes to inspire
future design. This shape takes almost
alien and futuristic, reminds me of
biomorphic abstraction in sculptural works.





experimenting
with how
i can
translate my
observational
drawings into
fashion illustrations

WADDING ON MANNEQUINS

- 3D EXPERIMENTATION WITH
FORM + SILHOUETTE



rough sketches using graphite to develop ideas
for shape + structure of a garment.

transferring my experimental drawings to 3 dimensional life size versions
is helpful in allowing me to see what works and what shapes
I like in terms of a garment.

inspired by my distorted barbies, the drawings I have done from
observations of them, and shapes I have seen in corset collections - I have used wadding to pad the mannequins + design new
silhouettes on the body. I will use this as inspiration in the development of
clothing designs as seen on the left.



henry



I like how moore's reclining figures, demonstrated by comparing 2 and 3 are simplified and rearranged massively, yet they still evoke the different body types.

Henry Moore's fascination with the natural world and its sculptural qualities trace back to his roots in Yorkshire, encouraging his commitment to 'direct carving'. He worked in raw materials directly, abandoning his education in 'modelling'. This links to his belief in keeping 'true to materials', the idea of respecting intrinsic properties of the material and letting them feature in the finished piece.

moore

Henry Moore's sculptures range from more naturalistic to very conceptualised interpretations of the human form. His inspirations include both the human body and nature. Drawing on both simultaneously, he creates a picture of the human form and humankind itself as a powerful natural force.

"The human figure is what interests me most deeply, but I have found principles of form and rhythm many of which are as powerful as pebbles, rocks, bones, etc."

His love for demonstrated shows how can be and rearranged. Simplified, warp the shape form into evocative



biomorphic forms is in his sculpture, which the human form fragmented, simplified. Influenced largely by he was men able to mas ned to a human psychologically pieces.

In addition to 'natural objects', Moore took inspiration from the dramatic features of the landscape itself to shape his work.

The reclining figure is a repeated motif in his repertoire, and you can see the underlying, rounded shape drawn from Yorkshire's rolling hills.

It's interesting how a very similar positioning, yet further to its elements. It still form yet the heavily conceptualised, rounded smooth now it captures the essence of the pose, while remaining ambiguous.



Drawings as a stage in sculpture development. "as a way of sorting out ideas + developing them".

5 + 6 seem to show subject and 6 has been simplified basic essential clearly depicts a human shape has been altered. I like the cartoonish shape and



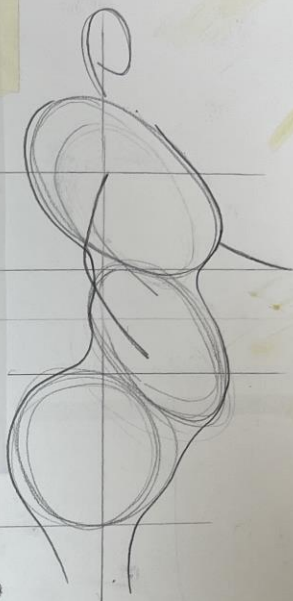
drawing of padded mannequin

figurative drawings

- based on tracings of the

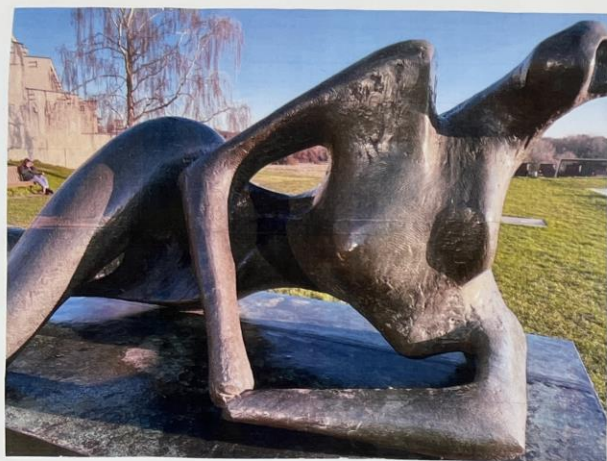
distorted mannequin

- inspired by Henry Moore I have simplified the shape of the padded mannequin and distorted down to their basic shape, in order to expose their pure form without the intricacies



- these illustrations demonstrate how the abstract shapes could be translated into a wearable garment.





Reclining Figure 1956 (up 1981)



Reclining woman dropped 1957-58

Henry Moore's work is displayed outside the SOMMERHAYN center, UEA. Taking my own photo allowed me to see what the 3D nature of sculpture means the piece looks different from all angles. This is something I would like to use in my own work. The two pieces shown on next page demonstrate the state of abstraction and simplification of the human form seen in Moore's work.

PRIMARY PHOTOGRAPHY HENRY MOORE

his related to
3D and 5
sculpture almost
(shown #1).



this sculpture in particular reminds me of my life changing (later on)



2 piece reclining figure no. 5.





*



JEAN ARP biomorphic surrealism

These sculptures are abstract depictions of biomorphic forms, in particular reminiscent of the human body. Similar to Henry Moore's work, they simplify the human form to its essential shape and warp and distort its structure. This is what I have emulated in my sketches 2 pages ago.

The first sculpture, while aesthetically altered is clearly inspired by the female torso, yet by simplifying the female body to a shape just recognizable as a human form we can remove the sexual stigma, and speculate around its beauty or appeal and view it purely for its structural form as a piece of art, ~~a biological~~ or sculpture.

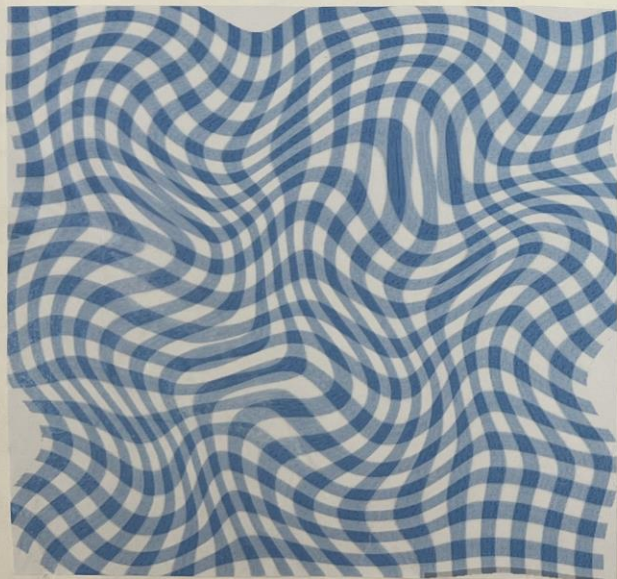
The sculptures above remind me of Rei Kawakubo's 'lump and bumps collection', in which curved and distorted figures, ~~that~~ I like the simplified, curved, smooth structure, in this, come des garçons and Henry Moore's work, and this is something I would like to incorporate into my own work.



biomorphism

DISTORTING GINGHAM

2 pages on shows real
gingham fabric crumpled
and photocopied to inspire these
digitally edited patterns.



blue gingham inspired by comme des garçons, warped using
transform tool in photoshop. these examples vary in levels of
distortion of the pattern as well as the regularity. different tools
on photoshop achieve different effects - the left page used transform
(spin) and the right shows the zoom/shrink tool.

use of
distorted
patterns in
clothing may
be confuse
perceptions
of the body
and its
shape/
silhouette.



Bottom right is distorted almost to the level that the gingham is unrecognizable.



Kansai Yamamoto's mechanical
performance pattern - designed for
brand's 10th. This piece
shows how the line design really
emphasizes the exaggerated
shape of the legs.



PATTERNS + ILLUSIONS

distortion of line patterns
using photoshop.

pattern can be used to distort
and accentuate the figures
appearance through an
illusionary effect.

The pattern often is made
smaller at the waist to
enhance the hourglass
figure. I will study his
technique further.

Jean Paul Gaultier is an
interesting example of designers
using illusions similar to this
in clove, to distort and
enhance the figure. See later
pages.

inspired by
kansai yama-
moto's wavy line
pattern to
exaggerate shape
structure





HISTORICAL UNDERGARMENTS

manipulation of the female form has been evident throughout history within almost all cultures. Focusing on the western world, the Victorian era used contraptions to physically alter and exaggerate the appearance of the body, moulding the waist and hips to fit conventions of the time.

The 19th century saw particularly extreme wearable contraptions used to achieve the desirable silhouette of a narrow waist and dramatically accentuated hips.

"the idea of creating a silhouette so specific, and so undeniably unlike the human form was such a priority in much of mainstream midle society".



I noticed Rei Kowakubo seems to have taken inspiration from this historical silhouette in her 'body meets dress, dress meets body' collection that I have studied previously.

Interestingly, there is a correlation between the severity & practicality of women's clothing, and female rights & equality.



1862 USA
cage crinoline
Metropolitan
Museum of Art
Steel & cotton

1971 England
Victoria & Albert
Museum

1884 England
Bustle
Victoria & Albert
Museum

1857 USA
Metropolitan
Museum of Art
Steel & cotton



Despite being impractical and uncomfortable and dangerous, crinolines were worn under women's skirts during the mid 18.00s to achieve a voluminous wide skirt. This hinted at wide hips, men had connotations of fertility & child bearing capacity - translated into a female beauty ideal. Appearance was prioritised over health and wellbeing to the point the 'Rational Dress Society' was formed to protest against the introduction of any fashion in dress that either deformed the figure, impeded the movements of the body... I think this exemplifies our society's obsession with the presentation of the female form, seen today and throughout history in designing, manufacturing and purchasing clothing specifically centered around changing and accentuating the body to meet expectations.

... or in any way tends to injure the health. A

When someone looked at my experiments, she commented "why have you made a pregnancy bump on her side?" in noticing this she is acknowledging that the figure looks "wrong" which confirms that for this to be so obviously wrong, or in fact ugly and uncomfortable to look at, there is a strong preconceived idea of what is "correct" the conventional beauty norms + ideal it exaggerated for the fact I have used materials (overstretching) employed to mould the body to the beauty standards, but to enlarge the "wrong" area.



DRAPING

Draper
contributes to the boning
is visible.



EXPERIMENTS WITH BONING



I have used techniques and materials inspired by undergarments such as corsets, bustles + cage corseting.

Instead of using the boning to emphasise an hourglass figure - much waist, more hips. I have created a bulge now makes the figure looks deformed - juxtaposing it typical appearance.

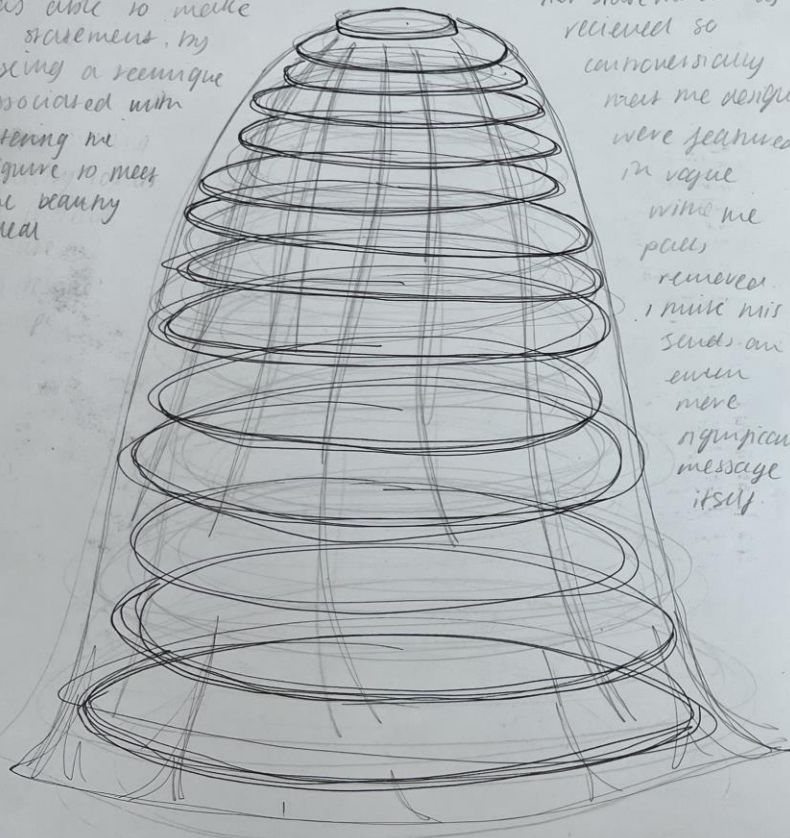
You can see influences of both structural shapes + techniques used in corsetry + bustles. This is something I would like to apply to a final piece.

DISTORTING CAGE CRINOLINE

Rei Kawakubo subverted the conventional use of shoulder pads, to disguise the silhouette rather than enhance the body to meet the beauty ideal. She was able to make a statement, by using a technique associated with altering the figure to meet the beauty ideal.

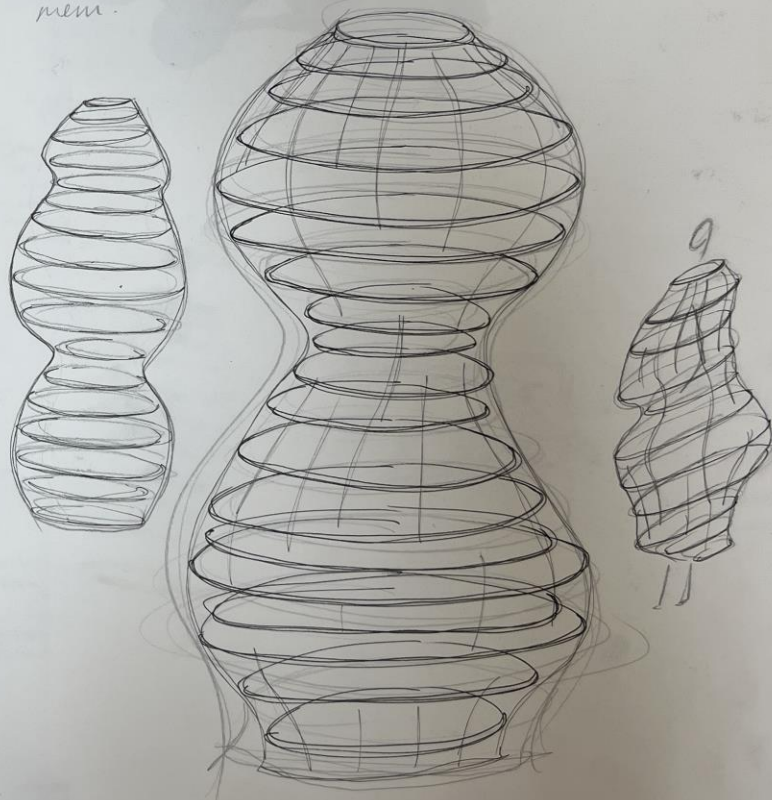
traditional use

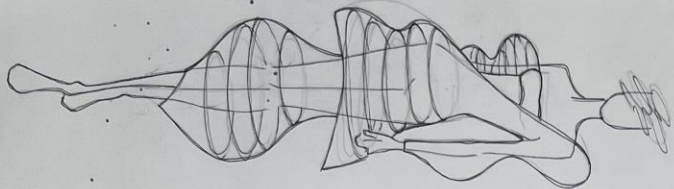
her statement was received so controversially that the designs were featured in Vogue while the pads removed. I think this sends an even more significant message itself.



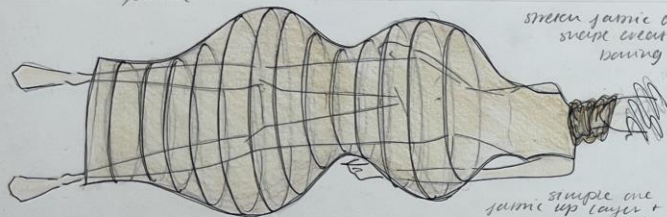
The cage crinoline, particularly when used with a corset as it commonly was, was one of the most severe methods of altering the female body's appearance in Western history, to the point of disfigurement and illness, to cause numerous fatalities. This prioritisation of appearance over health and safety inspired the extreme expectations held by society, even subconsciously, for women's bodies, and how clothes should be utilised to enhance them.

distorted shape



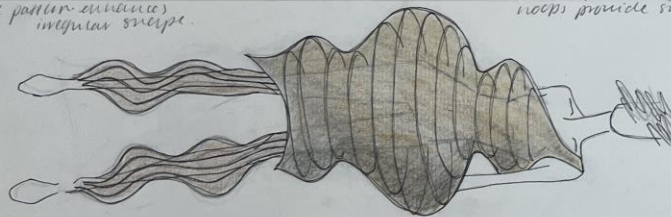


very simple
patterns & colour
schemes - silhouette is key
feature.

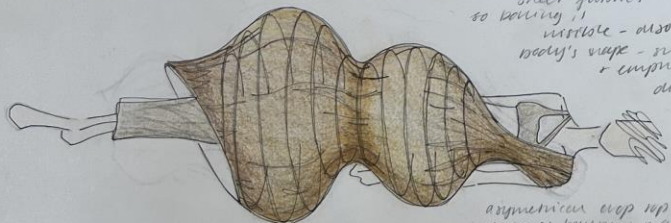


stretch fabric clings to
shape created by
basting

use pattern enhances
irregular shape.

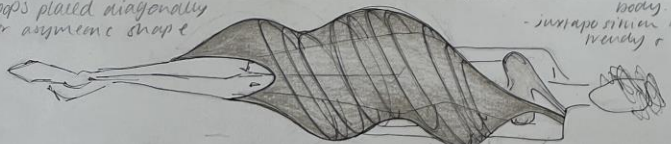


simple one
piece top layer &
basic wrap basting
loops provide shape.

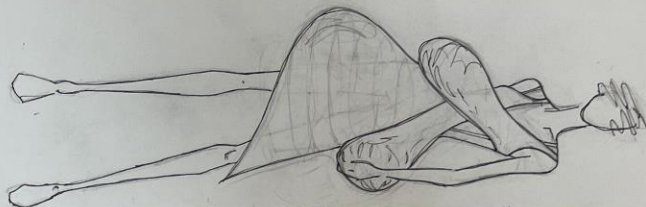
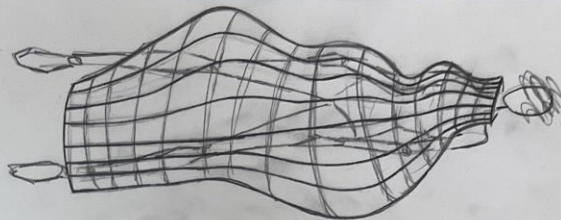


stretch fabric
so basting is
important - also the actual
body's shape - shows contour
& emphasizes
different
shape of
garment

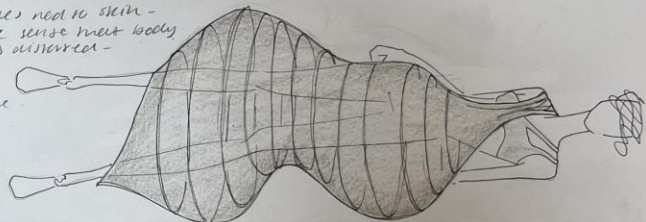
loops placed diagonally
for asymmetrical shape



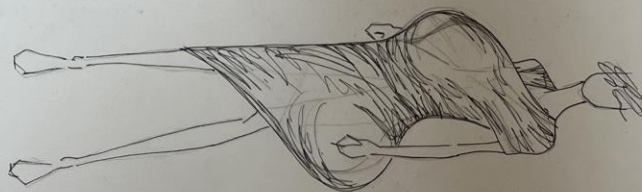
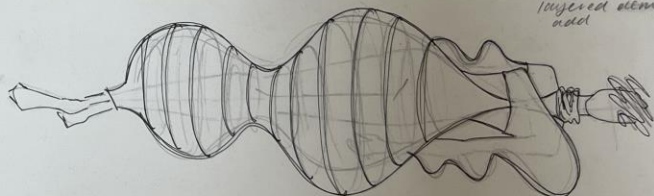
asymmetrical wrap top
 juxtaposes bodice's main
body
- juxtaposition with can
beachy & "wild"



make lines need to stem -
enhance sense that body
itself is distorted -
increases
sense of
grotesque



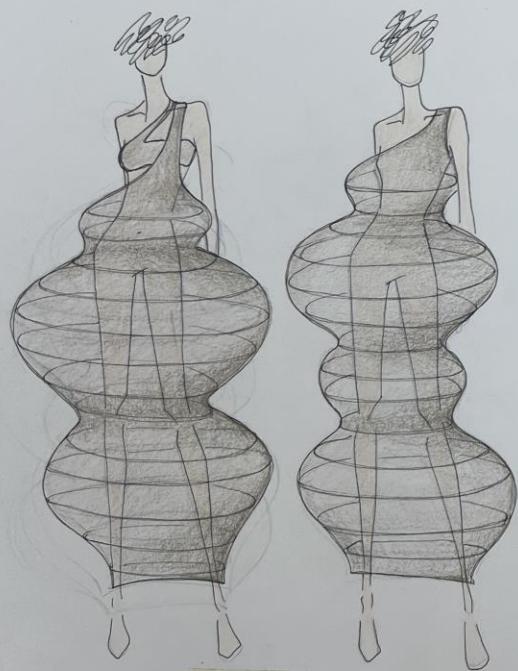
layered elements
add



DESIGN DEVELOPMENT

some of my designs are asymmetrical - I think this will achieve the effect I want better than a symmetrical skirt. the female body, when distorted and altered differently in different cultures + historical periods, is always symmetrical, this is something often emphasized as a sign of beauty. In my final piece I want to create a distorted silhouette using a hoop skirt that has the opposite effect to its traditional application, in terms of creating a shape that meets a beauty expectation.

I want to use a nude stretchy fabric to show off the shape of the structured skirt. the colour is reminiscent of skin, which adds to the uncomfortable, almost grotesque appearance, and gives the effect of the body itself being warped, looking to my earlier experiments in melting dolls. the 'power mesh' fabric is often used in costumes / performance / active wear to emulate skin, therefore is perfect for my final piece.



FINAL DESIGN

crop top + sheer skirt show some skin and juxtapose the misshapen, distorted figure created by the skirt. Being able to see the natural body signifies through the mesh hoop, emphasize its unusual shape through the contours. I want to also be able to see the lining through to reference the use of garments to alter the body's appearance.

plastic coated steel boning - provides structure + retains shape

tape to connect hoops

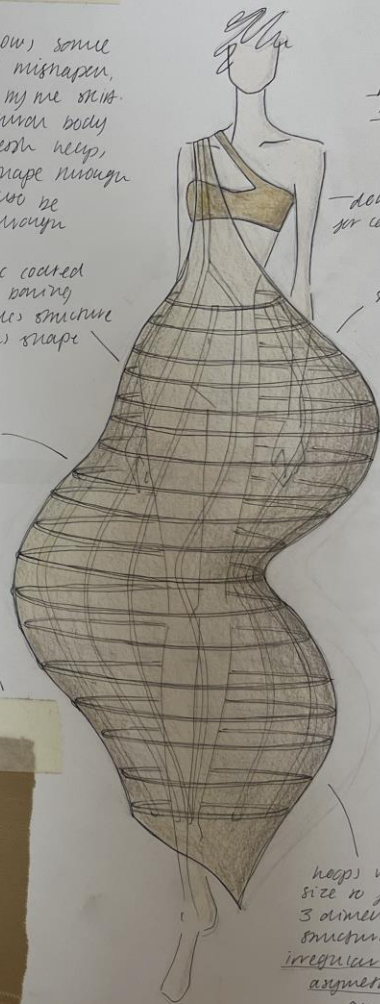
nude 'powermesh' fabric.

nude stretch mesh

double layer for coverage

single layer (inner)

hoops vary in size to form 3 dimensional structure that is irregular + asymmetrical from an angle.



①



②



CONSTRUCTION OF FINAL PIECE

1. using marking tape to place boning hoops, adjusting shape & placement.



③

2. replacing marking tape with fabric tape using a glue gun. foam (under) prevents fraying, creating top-double layered for coverage.

3. completion of hoop skirt, stitching tops of tape to finish, and adding strap over the shoulder. I like how the skirt is an irregular shape from different angles.

FINAL PIECE EVALUATION

My final outcome has resulted from my initial focus on the body itself. Through various processes including melting + clay modelling, I have redesigned + distorted the shape of the body into a form perceived as grotesque, creating a new silhouette that goes against the beauty ideal and looks unnaturally deformed. I developed my observational line drawings, based on the distorted figures I created via practical experimentation, into final garment designs that will make the wearer's figure appear distorted. I achieved this by using boning to build a structured 3 dimensional skirt that gives the body an unfamiliar shape.

My final outcome contradicts the typical effect of boning, its conventional application being to enhance the body to achieve an appearance closer to the beauty ideal. I explored this concept by studying the use of boning in bustles and corsetry skirts, something I referenced in my final piece.

I however used the technique to create an irregular 3 dimensional form that not only deviates from the 'ideal' figure which clothing is usually designed to accentuate, but appears unnatural for the human body.

Since symmetry is something universally associated with beauty, the asymmetry of the design I chose to create adds to this effect. When constructing the cage skirt, I used plastic coated steel boning to form sharp hoops that would hold their shape and keep the final structure, which worked really well, and definitely held its shape better than my previous experiments using fabric covered plastic boning. While a traditional corsetry skirt's hoops would increase in size evenly, I used different sized hoops to create an undulating uneven shape.

I used masking tape to suspend the hoops first, which worked very well as I could adjust them until I was happy with the shape, before replacing it with woven tape. I used a glue gun to attach the tape as it gave me more freedom to keep the shape the same as I didn't have to take it off the mannequin to sew. The result of the hoop skirt was successful as it provided a solid underlayer and communicates the silhouette I was aiming for in my final design.

I chose to use a stretch mesh fabric so that it will cling to the structured underlayer, and its neutral black colour also means the garment's shape remains the key focus. The specific fabric is manufactured for use in performance and athletic wear to minimise the appearance of



skin, so I chose to use it in my design as I want viewers to associate the abnormal shape with the body itself, rather than seeing a separate neimapan garment being worn by a model. Linking to Rei Kawakubo's realisation that "the clothes could be the body and the body could be the clothes", the effect merges the dress with the body, and heightens its uncomfortable and almost grotesque appearance. The softness of the mesh fabric allows the outline of the natural body to be visible slightly, the contrast emphasizing the deformed silhouette that the dress creates and encouraging speculation around what is seen as sexually alluring or 'grotesque'. The crop top is a cut that would be popular in high street shops, and I designed it like this to show a juxtaposition between the trendy / wearable top part, and the very abstract, peculiar looking skirt.

From asking people their opinions and observing reactions, I found that my piece causes viewers to question the meaning behind it, each taking something different away. I wanted my project to cause questioning and speculation, and I think that it effectively encompasses the body of my project, therefore I think my final outcome is successful in achieving my aims.

around why it looks 'wrong' and how this highlights expectations for what would look 'right'.

PHOTO SHOOT



the way the fabric blends with the model, skin colour enhances the idea of distorting the body itself, rather than isolating the body and the garment.



I like how the binding structure is visible underneath, showing through the sheer fabric - unpractical, the look to underline skins.



STELLA MCCARTNEY 7 2011

and the effects of
illusions used in
commercial fashion

For her fall 2011 collection, Stella McCartney designed a massively popular piece that perfectly exemplifies how the design of clothing can distort the body's appearance. The design adopts methods of distorting reality used in optical illusions. The dress is a simple stretch cotton and and fitted style, in a variation of lengths and colourways. The illusion however, deceives the eyes using contrasting black colour to focus the eye on the contoured front panel and create the appearance of a slimmer, more snappily figure. In the white and black colourway, the outline gets smaller at the waist and wider at the hips and chest, accentuating the appearance of an hourglass figure. The minimal design therefore allows the figure to be the main focus of the dress.



Colour variations of the 'Oudonia' dress. NY Fashion Week 2011

Unlike Kawakubo's collection designed to shock viewers with its deformed and grotesque silhouettes, in attempts to convey a social message, McCartney's dresses were designed to be more market and so were very plain. The duo commented that "In a time when selling clothing, particularly the very expensive runway designer kind, those showing at New York Fashion Week owe it to themselves to create stunning and therefore highly desirable pieces". McCartney was particularly successful, since her 'Oudonia' or 'miracle' dress was sold out in New York stores as well as her website.



message, McCartney's dresses meeting demands in the profitable. An article on this concept, stating

soon after Fashion Week ended, and was seen worn by numerous celebrities as pictured. The design was soon replicated by high-street fashion brands including Topshop, B&B, and River Island, due to the near high demand for such an effective product. The enormous popularity of the dresses demonstrates the widespread desire to appear both slimmer and hourglass shaped, and that



Oudonia dress seen on Kate Moss, one of many celebrities.



Another example of illusionary techniques in McCartney's designs

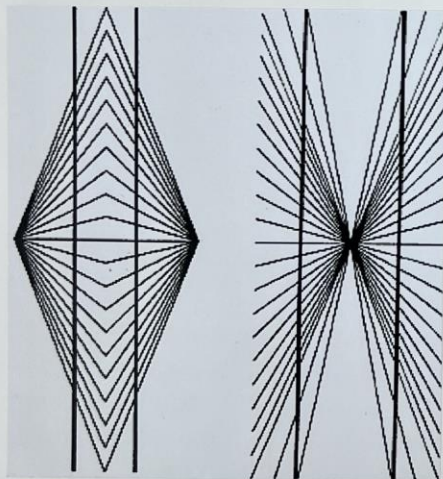
one of this is a key selling point for clothing. Stella McCartney successfully identified this and capitalised on the demand, as many other designers have and will continue to do so. This is a valid example of the fashion industry's role in changing our perceptions of the body and shows how it may also benefit from increasing expectations and pressure for the body's appearance. Designs like this provide a solution for women to feel more confident about their appearance, since clothing is better able to achieve the desirable image. However, frequent incorporation of such techniques into the design of clothes may have a detrimental effect on general perceptions of the body. In creating and advertising a design that helps achieve a more desirable figure, the 'ideal body' is also further promoted to consumers. The common use of illusions in clothing may subconsciously warp people's expectations for how the natural body should appear. Both factors increase pressure felt to meet the 'ideal'.



Other designers
variations of the
Stella McCartney
dress



OPTICAL ILLUSIONS IN FASHION



Hering
illusion

ZUHAI R MURAD
SS12

"The term 'illusion' refers to the phenomenon where a fact is presented differently, as the distortion or deviation of perception". Optical illusions work as a result of cognitive processing of external visual stimuli. The brain's interpretation of factors including brightness, contrast, motion, geometry, perspective misperception of reality. With these effects on in art pieces. Similar spread to other fields



and colour can cause a OP art developed by playing the brain and using illusions designs and concepts have such as sculpture, photography and textiles. Optical illusions are frequently seen within the fashion industry, applied to designs to influence the perception of shape and silhouette.



ALEXANDER McQUEEN
2009

The Hering illusion is a geometric optical illusion first created by psychologist Edward Hering in 1861. The illusion has a distortive effect on the human eye's perception. The line pattern in the background gives a sense of perspective and creates a false impression of depth, causing the brain to misinterpret the two horizontal lines as being bowed. When the pattern is reversed, the horizontal lines appear to be curving inward. As seen in the dress by Zuhair Murad for his 2012 spring/summer collection, when applied to fashion design the illusion can help to give the effect of a smaller waist.

DIOR
SS18



JEAN PAUL

Jean Paul Gaultier incorporates the concept of optical illusions as one of the effects of a very simple yet effective optical illusion to enhance of the design. Here the illusory pattern is not subtly incorporated, in pattern placement in every-day clothing figure, but does so in a way that is so he waists and enhances the hips and Although these techniques can be used



Kim Kardashian figure, as a fame and around the between fashion.



is known to represent the recent media desirable body type. This design works publicity, and the design's dramatic hourglass figure as an 'ideal', further and the 'ideal' body: the influence

GAULTIER

DEMONSTRATING THE LINK BETWEEN FASHION AND PERCEPTIONS OF THE 'IDEAL' BODY

very obvious, exaggerated line design. While Stella McCartney uses the figure, these Gaultier pieces display the illusion as the main focus contrast to common commercial applications of optical illusions, or even the line design still works to accentuate the appearance of an hourglass dramatic, it could almost be seen as ironic or abstract. The design minimises lines through the shape, thickness and placement of the line pattern. subtly or dramatically, Gaultier shows a perfect example of the powerful effect illusion can have on the way the body is perceived.



KIM KARDASHIAN 2018
PEOPLE'S CHOICE AWARDS
WEARING VINTAGE JEAN
PAUL GAULTIER SPRING 1996



and cultural focus on an 'hourglass' with her famous body type to accentuate it further. As a result of her effect, Kim's appearance in the dress may have generated more attention promoting the image she is famous for. Therefore, this demonstrates the link they have on each other as well as on perceptions of the female form.

DESIGN IDEAS

Black side paneling draws focus from natural silhouette, focuses eye on illusory effect.

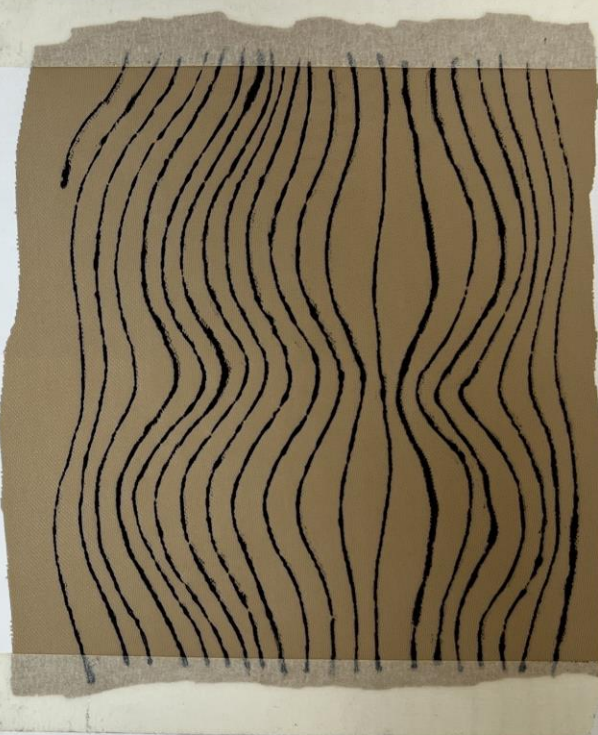


alternative take on Stella McCartney's 'Miracle' dress - similar illusion in irregular shape compared to McCartney's symmetry - confuses perception of silhouette.

addition of wadding to exaggerate warped figure.

similarly to McCartney's dress, the side panel here contrasts the side panels in order to direct the eye's focus on the central shape, which here is asymmetrical and irregular, in contrast to McCartney's which emphasised an hourglass figure.

the incorporation of this line pattern, similar to Jean Paul Gaultier's, works to further the illusion that the dress creates. The effect emphasises focus on the shape of the central panel + exaggerates the distorted silhouette it gives the wearer via illusion.



GUTTER ON STRETCH MESH

The line pattern is derived from my previous experiments with photoshop, distorting patterns to create warped effects. Continuing with the reference to flesh and the body, I now used the same fabric as in my final piece. This strongly reminds me of the vintage Jean Paul Gaultier dress seen on Kim Kardashian on the previous page, which has an illusory line pattern of shimmer, sheer mesh fabric. If upscaled, this technique could be used to accentuate or distort the figure, depending on how it was placed and designed.

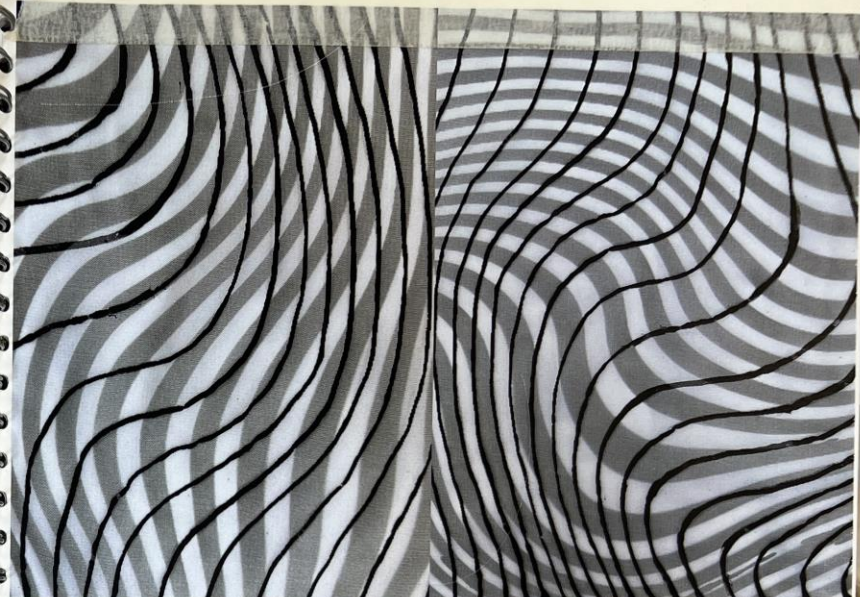
DEVELOPMENT OF PATTERN + ILLUSION DESIGNS.

- developing earlier experiments with pattern. Using gutter to recreate men into children, exploring how these could be incorporated into textile pieces or garment designs.
- the sheer fabric allowed me to layer the line pattern similarly to my layered recreate of the very best of my project. The illusory design is given another dimension + heightens the optical effect on the eye.



These pattern designs
are reminiscent of
Issey Miyake

A/W 2016-2017. The
demonstrates how illusion
can give a garment
dimension + movement.



PHOTOS OF LAYERED DESIGN

EXPLORING DESIGN IDEAS

asymmetrical
shoulder
enhancement

contrasting
dark side
panels diverge
focus on
real figure
- inspired
by Stella
McCartney

illusion
congrues
viewer's
perception
of the body
- what is
padded &
what is
natural



new
silhouette
created through
padding on
legs & shoulder

very abstract compared
to McCartney's commercially
driven use of this illusion.



extended
line back to
mathematical
experiments.

- shapes of
these designs

are also derived from the
melted, deformed Barbie's.

EXPERIMENTING WITH DIFFERENT STYLES

JUMPSUIT +
DRESS

this reminds me of deformities



these are
reminds me
of Henry
Moore's
sculpture.
- the overall
shape follows
the general
human form,
yet proportions
are distorted
- seems human
but unnatural
and warped,
leads to bio-
morphism.

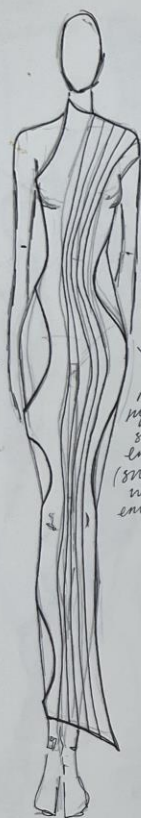


a jumpsuit
would allow
me to give each
leg a separate
unique
shape



here I would use stretch mesh
fabric to create a simple dress/
jumpsuit & use wadding to redress
the figure. These look very distorted
to a point of almost grotesque. The
effect would be exaggerated with the
use of beige. Since this mesh blend with
the skin and give the sense the body
itself is distorted.

these designs use illusion to make us see what the figure is perceived. compared to my previous paper piece, these designs take a much more commercial / stylized approach to distortion of the female figure through fashion design.



front panel shape enhanced with side cutouts.
line design enhances shape of front panel



more typical silhouette emphasized (smaller waist, emphasized hips)



McLennan style dress, side panels create new silhouette

DESIGN IDEAS

simple cut, line illusion & drapery used to distort figure. sweater fabric, wide style dress.

- drapery provides in stomach area where waist would conventionally be minimized.



very basic example of how Stella McCartney's design could be stripped in terms of accentuating or 'deniable' figure.

demonstrates how illusion can create a silhouette despite a very basic cut.



FINAL DESIGN



more designs



side panel illusion
inspired by meloniness
- supports inverted effect
- distorts figure unnaturally
rather than enhances
slim hourglass figure.

simple
skin-tight cut + style.
illusionary techniques
solely create distorted
silhouette.

sheer mesh
front panel to
blend with skin

some fabric
as previous
design links
the concepts despite
using different
distortion techniques
(stretch vs illusionary)

solid black stretch
cotton for side panels
draws eye to contoured
centre.

METHOD

- I will make 2 long tubes with
dark fabric, then design the
shape of the front panel by
draping on the mannequin.
- pin + draw shape, sew, then
cut away unwanted fabric from
seam section. e.g. bodice seam centre.
- construct seams.
- mark arm + neck holes + pin shoulder
dots.

cont.

final design

- draping and pinning both layers
on the mannequin was necessary
due to the 2 fabrics having different
levels of stretch. If the mesh was
designed flat, it would change when
put on a mannequin.

experimenting with
placement + shape of
front + side panels.



these almost
emphasise a
smaller waist +
consequently
decrease
proportions, yet
the irregularity +
asymmetry effects
the expected
effect of these
techniques.

possible
variation

the sheerness to the mesh means the
colour will blend with next skin tones

Using the black back drop accentuates the illusionary effectiveness of the dress. The contrasting dark side panels blend into the background, giving the effect that the distorted centre panel is the shape of the models figure, confusing perceptions of how the body appears in reality.



FINAL PIECE PHOTOGRAPHY



FINAL PIECE REVIEW

My second final piece again stems from my focus on the female body. Similarly to my other garment, this dress aims to convey distorted figure, reminiscent of the disfigured barbies. While previously I used structural techniques to build a new silhouette for the wearer, this piece draws inspiration from my recent exploration into optical illusions, to distort the appearance of the existing figure. Using techniques seen in Stella McCartney and Jean Paul Gaultier's work, I have used the effects of optical illusions to distort the perception of the figure through visual distortion. As in McCartney's miracle dress, the contrasting side panels focus the eye on the central panel of the dress, the effect of which is amplified when the black panels blend into a dark background, as seen in my photography. The effect of this illusion warps the figure to the shape of the central panel, in McCartney's case a smaller waist and hourglass figure, but in my case an unnatural looking asymmetrical form. I have incorporated another illusionary technique to exaggerate the overall distortive effect of the dress. The line pattern is inspired by my experiments using photoshop to distort patterns, as well as similar techniques seen in Gaultier's vintage skin-tight dress. Gaultier's application of the line design enhances a conventionally desirable figure, while I have used it to emphasise the distorted silhouette created by the contrast panels. I considered adding wadding into the dress to further the disfigurement, similarly to Rei Kawakubo's lumps and bumps collection. However since my previous piece focused entirely on structural distortion of the body with a solid coloured fabric, I wanted to use this piece to explore the power of 2 dimensional illusion.

In hindsight I would have done more samples using there gutter on different fabrics, since using it on the mesh didn't result in very smooth lines. If I had more time, I would have liked to have experimented with using gutter paint on different stretch fabrics, or tried a different media to draw the lines to see if I could get a cleaner finish. Although this element could be improved I still think it achieves my desired effect. Particularly with the black background, you can see how the side panels blend away, giving the sense that the irregularly shaped front panel is the wearers figure.

This dress draws attention to the distortive power of optical illusions when applied to fashion design, by using techniques seen often in commercial designs disfigure rather than accentuate a desirable body. Considering the effectiveness of my dress, it is understandable that general perceptions of the female body's natural appearance may become distorted as a result of regular application of illusions in mainstream fashion design.



*concluding photographs
of final pieces.*



I like how the silhouettes of each dress mirror each other.







WHAT ROLE DOES THE FASHION INDUSTRY PLAY IN DISTORTING PERCEPTIONS OF THE FEMALE FORM?

This study is an exploration of the fashion industry's influence on general perceptions and expectations for the female body's appearance. I will examine the link between fashion and the female form, including how each one influences perceptions, trends and ideals surrounding the other. The fashion industry plays a key role in encouraging society's distorted perception of the body, in the way it responds to and fuels unrealistic expectations. I am interested in looking at various techniques used in clothing design that can distort the figure's appearance, and the wider effect this may have on views regarding the female body. Distortive techniques encompass the conventional use of pattern placement to flatter the wearers silhouette, distortion of the body via optical illusions, as well as structural techniques that three-dimensionally alter it's natural appearance. As demonstrated by Stella McCartney's 2011 'miracle dress', analysed below, brands often respond to the markets desire for clothes that will emphasise a 'desirable' figure, but in doing so are arguably responsible for promoting a particular standard and further confusing perceptions of the body. The resultant design of clothing, that distorts the figure to achieve the beauty standard, fuels a cycle that further increases the extremity and unattainability of the ideal women aim for, and are expected to live up to. Alternatively, the concept of distortion through clothing can be ironically exaggerated and subverted through Avant Garde and abstract pieces that heavily distort the appearance of the body, as a method of challenging and rejecting societal expectations for the 'ideal figure'. Through Rei Kawakubo's Spring 1997 collection for Comme des Garçons, I will analyse how the conventional application of 'enhancement' techniques may be subverted, instead used to disfigure the body and evoke questions surrounding expectations held for its appearance, for how clothing is used present the body a certain way, and our perception of what is beautiful or grotesque.

surrounding expectations held for its appearance, for how clothing is used present the body a certain way, and our perception of what is beautiful or grotesque.

In recent years, perceptions of the female form has debatably been distorted more than ever; moulded by the media and fashion industry, creating a warped understanding of what is natural, attainable, and realistic. As a result, this has generated extreme expectations for the female form to meet an 'ideal' that itself has diverged from reality. The effect is amplified through widespread social media usage that accommodates heavy editing; normalising the use of filters and photoshop that feed consumers unrealistic standards. Society's hyper-fixation on the female form is therefore heightened in the present day and age, making an enquiry into distorted perceptions of the body particularly relevant.

Society's fixation on the female body is evident in the way the ideal female figure evolves and changes like clothing trends, in fact the two seem to be intertwined. Fashionable/trending clothes and the desirable body type go hand in hand, changing in correlation with, and in response to, each other. This is evident across the recent history of western fashion. The 1960s saw growing popularity of looser shift dresses that neglected the previous decade's emphasis on the waistline, parallel to the preference for a more 'boyish' figure, epitomised by the model Twiggy. More recently, the shift from the mainstream trend of low rise jeans in the 90s/2000s to the later popularity of high rise correlates with the change in focus on an ultra slim 'waif-like' figure, infamously glamourised by Kate Moss, to an hourglass silhouette popularised by the Kardashians. Popular clothing styles of the time and culture seem to be suited to, or designed to emphasize, the desirable body type, or perhaps the desirable body type is determined by what best suits trending clothes. The parallel between the changing

beauty ideal and trends in women's fashion demonstrates a clear link between the fashion industry and general perceptions of the female body.

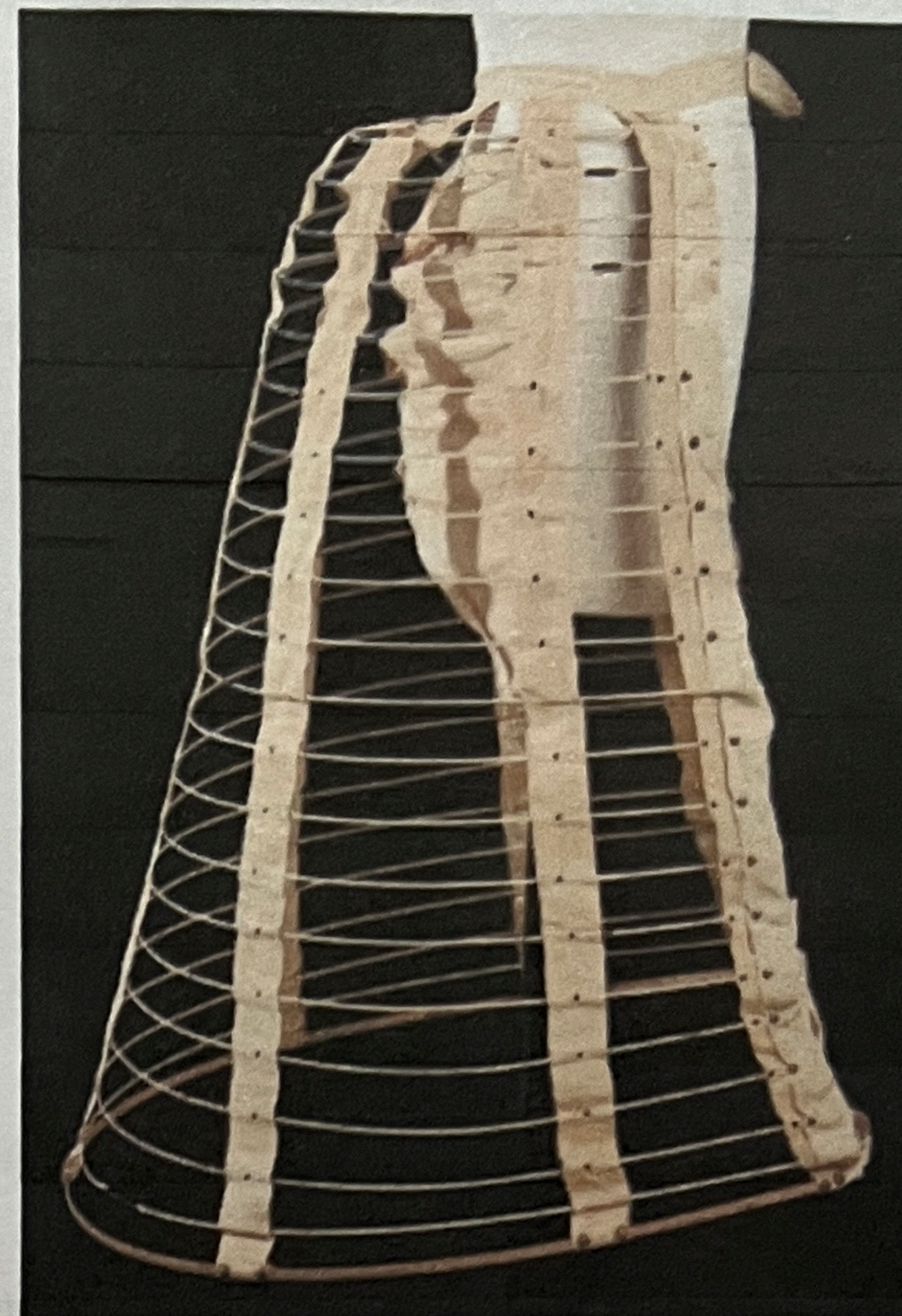
As a result, the body's appearance in the garment is a central design focus, impacting decisions surrounding colour, silhouette and pattern. In fact these design choices are rarely made without considering their role in the presentation of the body, and in terms of commercial clothing, usually with the focus of emphasising a conventionally desirable physique. The use of pattern demonstrates this. More often than not, it is cleverly placed or sized with the specific function of enhancing the wearer's silhouette, for example print getting smaller at the waist achieves the illusionary effect of an hourglass figure. While the effect may be subtle or dramatic, this surface level technique works similarly to an optical illusion to warp the body's appearance. The effect draws on the basis of Op Art, using the way our brain operates to play with our perceptions of depth, light and shape. This results in a distorted view of reality that, when applied to fashion, can drastically alter how the human form and its proportions are perceived.



History has seen more severe forms of enhancement, some which physically mould the body itself to achieve unrealistic proportions. Victorian fashion exhibited extreme silhouettes created by drastic means, to the extent

of numerous fatalities from the use of corsets, bustles and cage crinoline skirts. This prioritisation of appearance over health and safety demonstrates the extreme expectation for

the female body. These undergarments use boning, wood and woven tape as primary materials. Crinoline skirts were constructed from hoops, increasing in size to form a dome which is then covered by skirting. The skirt may be up to 6 feet in diameter. The width emphasises the look of wider hips, a beauty ideal of the time due to evolutionary connotations of fertility, and minimises the waist. The effect is exaggerated when worn in the conjunction with a corset, which physically



cinches in the waist, and with constant use, can even mould the natural shape of the body over time. The use of these dramatic alteration techniques again creates a distorted perception of what is real, attainable and desirable, generating questionable expectations for how the body should look.

It is important to consider the artistic history of distortion when analysing the work of many 21st century fashion designers. Artists such as Salvador Dalí experimented with distorting reality, conveying often cryptic meaning through his surreal, illusionary works. The influence of early Surrealism along with related/late distortive art genres (cubism, abstract art, biomorphic abstraction etc.), is prevalent in modern fashion design, providing a foundation for many avant-garde and abstract designs seen more recently on the runway. Since Elsa Schiaparelli's exploration into Surrealism in fashion, similar influences are evident in theatrical collections designed to reject norms and conventions for clothing and create original thought-provoking pieces. As such, the misshapen silhouettes of Rei Kawakubo's subversive 'lumps and bumps' collection (analysed later) would not have been possible without early artistic explorations into distortion, namely the distorted figures and

biomorphic shapes that are key features of Surrealism. The movement influenced not only avant-garde and high fashion, but common design choices in the way of every-day clothes. The Surrealists experimented with blurring the line between reality, imagination, linking to the use of optical illusions to alter our perceptions of the silhouette.

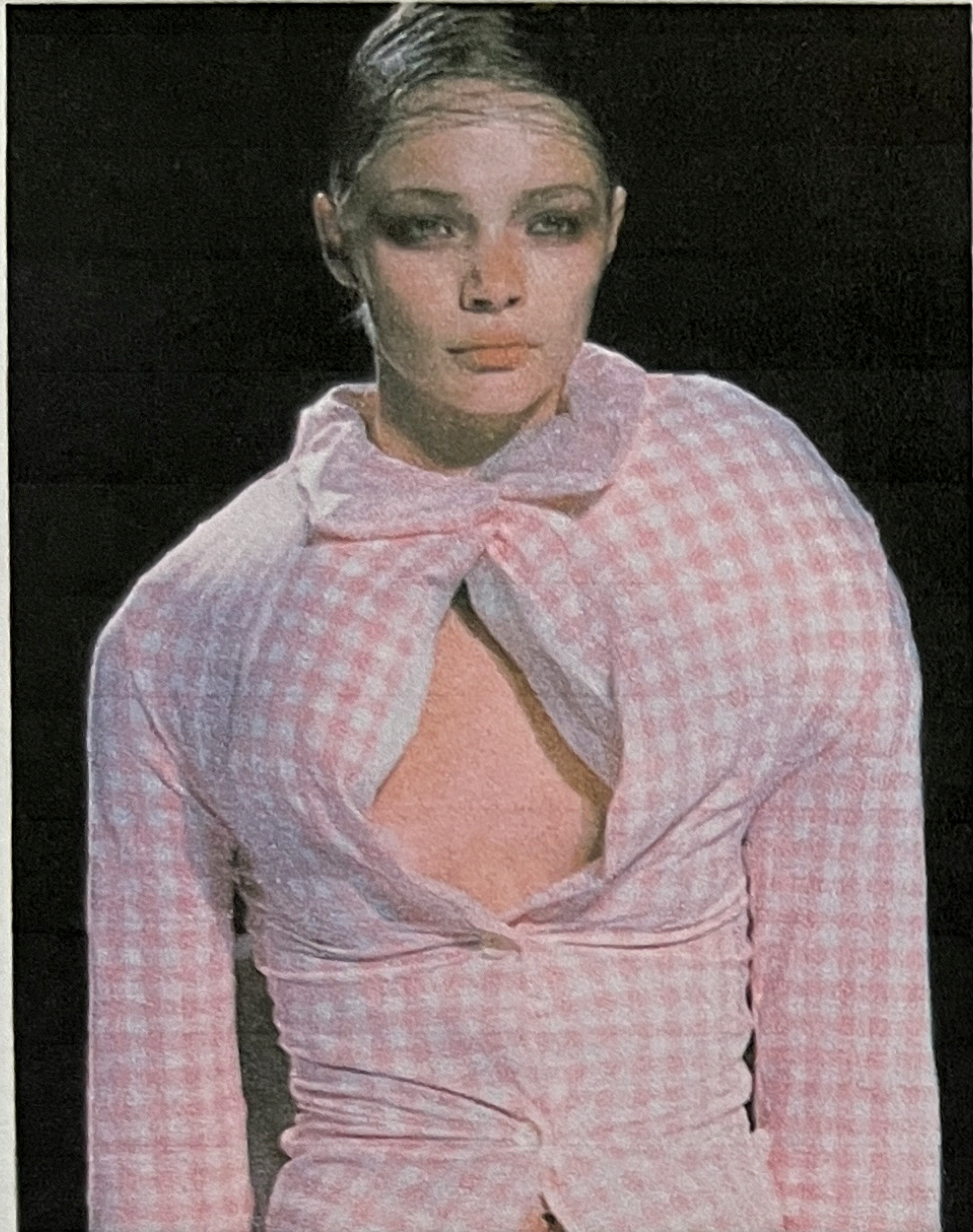
Rei Kawakubo radically reconsiders the human form in her Avant Garde Comme des Garçons collection '*Body Meets Dress, Dress Meets Body*'. She uses irregularly placed padding to reimagine the female silhouette through a series of garments understandably referred to as her 'lumps and bumps' collection. Exhibiting her view that "It's our job to question convention"¹, Kawakubo's designs dismiss the sculpted and flawless bodies desirable in the preceding decade. Her extensive addition of lumps and rolls sewn into slip linings beneath garments create protrusions in unconventional areas like the abdomen and back, distorting the silhouette of the



wearer in a subversion of female beauty ideals. A distinguishing element of Kawakubo's prior work is a sparse use of padding in the way it was seen popularly in the 1980s, employed to broaden shoulders and emphasise the desired body type's powerful, athletic appearance. Here she ironically flips this intention, centring her 1997 collection around an alternative application of the trend. The shape of the garments seems to imitate deviations from the normal or 'ideal' human form, such as the pregnant or disabled body, as a result challenging perceptions of what is 'grotesque' or sexually alluring, causing us to question how we see the female body and the pressures placed on women to fit the beauty standard. I chose to research

¹ (Kawakubo, 1996)

this collection because of its commentary on these socially relevant issues. This piece is made from light pink gingham, which, since reminiscent of 1950s housewives, perhaps makes a reference to domesticity and further speculates issues with patriarchal expectations for



women from another angle. The low cut out seen here ironically comments on cleavage enhancing bras, challenging expectations for how the female body is presented, and the often sexually driven aims of fashion design. Instead, Kawakubo uses padding not to emphasize cleavage but to disfigure the shoulder and back into a lop-sided shape viewed conventionally as the opposite of 'sexy'. Drawing on her roots, the designer implemented traditional

Japanese ideas in her attempt to 'eliminate the stagnant relationship between the human body and the clothes'² that she saw customary in modern western. The relationship between the human form and the garment is treated very differently, contrasting form-focused western designs in which 'the body restricted to the clothes, and the clothes restricted to the body'.

For her Fall 2011 collection, Stella McCartney designed a massively popular piece that perfectly exemplifies how the design of clothing can distort the body's real appearance. The design adopts methods of distortion from optical illusions and Op Art. The term 'illusion' is referred to as the phenomenon where a fact is interpreted differently, as the disruption or deviation of perception³. Optical illusions work as a result of cognitive processing of external visual stimuli. The brain's interpretation of factors including brightness, contrast, geometry,

² (The Kyoto Costume Institute, n.d.)

³ (Agaç, 2015)

perspective, and colour can cause a misperception of reality. The effects of optical illusions and are applied across a range of fields. Op Art incorporates illusory visuals into art pieces, and similar distortive techniques are frequently seen within the fashion industry. McCartney



demonstrates how the application of illusions in fashion design can influence the perception of shape and silhouette. The dress is a simple stretch cotton and fitted style, in a variation of lengths and colourways, however the brain cleverly deceived.

Contrasting block colour focuses the eye on the contoured front panel, creating the appearance of a slimmer more shapely figure. In the white and black colourway, the dark side-panels seem to disappear, and in the black variation worn by Kate Moss, sheer mesh is used. The contrasting side-panels get wider at the waist and shrink at the hips and chest, to accentuate an hourglass figure, the minimal design allowing it to be the main focus of the dress. Unlike Kawakubo's collection designed to shock viewers with its deformed and



grotesque silhouettes, in attempts to convey a social message, McCartney's dresses were designed to be worn, meeting demands in the market and so were very profitable. *The Cut* commented on this, quoting that 'In a time when selling clothing, particularly the very expensive runway designer kind, is so very difficult, those showing at New York Fashion Week this season owe it to themselves to create slimming and therefore highly desirable pieces.'⁴ McCartney was particularly successful, since her 'Ottavia' or 'miracle' dress was 'sold out immediately'⁵ in New York stores and her website soon after Fashion Week ended, according to Alexandra Jacobs of *Times* 'Critical Shopper'. The design was soon replicated by high-street fashion brands including Topshop, Bebe, and River Island, due to the high demand for such an effective product. The enormous popularity of the dress demonstrates the widespread desire to appear both slimmer and hourglass shaped, and that the accentuation of this is a key selling point for clothing. Stella McCartney successfully identified this and capitalised on the demand, as many other designers have and will continue to do in collections to come. This perfectly demonstrates the fashion industry's involvement in perceptions of the body and shows how it also may benefit economically from increasing expectations and pressure surrounding the body's appearance. Designs like this provide a solution for women to feel more confident about their appearance, since they can turn to illusions created by clothing in order to better achieve the desirable image. However, frequent use of such techniques in the design of clothes may have a detrimental effect on general perceptions of the body. In creating and advertising a design that helps achieve the look of a more desirable figure, the 'ideal body' is also further promoted to consumers. The common use of illusions in clothing may subconsciously warp people's expectations for how

⁴ (Odell, 2012)

⁵ (Jacobs, 2012)

the natural body should appear. These factors both increase pressure to meet the image promoted.

Kawakubo and McCartney take contrasting approaches to distorting the body via clothing, using different techniques to achieve very different aims. Both designers use clothing to alter the shape of the body, but while McCartney's commercially popular dress warped the body to the beauty ideal, Kawakubo's designs did the opposite, aiming to evoke questioning about expectations for how the female form should look, as well as how clothes should be employed to enhance it. McCartney's dresses relied on optical illusions to trick the eye into misperceiving the wearer's figure. Her simple colour blocking and contoured panels achieve the flattering effect two dimensionally, while Kawakubo's padding structurally builds an unfamiliar silhouette. While less simplistic than McCartney's bicolour pieces, Kawakubo also used pattern to enhance these shapes. The placement of the gingham also draws on principles of optical illusions, for example sewn diagonally over the padded bulges emphasises the protrusions and overall misshapeness of the dress. While both attracted much publicity, differing design motivations explain the disparity wearability and commerciality of the pieces. McCartney's illusion dress was one of "the biggest dresses of the year"⁶ (Sasha Charnin Morrison, fashion director of 'Us Weekly'), popular with numerous celebrities and recreated by other fashion houses high-street retailers. The dress was hugely profitable for McCartney, who took advantage of the widespread focus on, and desire to enhance, the female body. In contrast, wearability was not Kawakubo's aim, clarified by her view that "It is more important...to translate thought into action rather than to worry about if one's clothes are worn"⁷ Her collection challenged commercialism in the

⁶ (New York Post, 2016)

⁷ (Kawakubo, 1997)

fashion industry as well as the typical perception of form and beauty, her dresses now displayed in museums and bought largely as collectors' items. When featured in many displays, and publications including 'Vogue', the padding was even removed in attempts to make the collection more commercially viable, demonstrating a failure to embrace Kawakubo's message.



My practical work has resulted from my initial focus on the shape of the body itself. The concepts behind Kawakubo's work influenced my own distortion of the female body into a misshapen and asymmetrical form. I redesigned the female form through various experiments, including melting and clay modelling with barbies, sketching the distorted figures, and translating the new shapes into garment designs. I created a dress that structurally gives the wearer a new silhouette, that goes against the beauty ideal. Inspired by Rei Kawakubo's subversion of padding normally used to enhance the figure, I have used the techniques of a crinoline skirt to build an irregular and distorted structure. Considering the typical application of boning is to enhance the appearance of a

'desirable' figure, the deformed silhouette of my dress has the opposite effect, its asymmetry



rejecting the almost universal association symmetry has with beauty. While traditionally, crinoline skirt hoops would increase in size gradually, I used different sized hoops and irregular placement to construct an undulating, uneven shape. My dress gives the body an irregular form deviating from the 'ideal' figure, and appearing unnatural for the human body. I used a stretch mesh fabric that will cling to the structured underlayer, in a neutral block colour so garment's shape remains the focus. The specific fabric is manufactured for use in performance and athletic wear to imitate the appearance of skin, I used it in my design as I want viewers to associate the abnormal shape with the body itself, rather than the viewing separate misshapen garment worn by a model. Linking to Rei Kawakubo's realisation that 'the clothes could be the body and the body could be the clothes' the effect merges the dress with the body, heightening its unsettling appearance. The sheeriness of the mesh fabric allows

the body's natural outline to be visible slightly, the contrast emphasizing the deformed silhouette the dress creates, and stressing the link to crinoline skirts. The crop-top is trendy and wearable, a popular cut in high-street shops, the juxtaposition emphasising the abstract, peculiar looking skirt. Since boning and crinoline skirts have associations with extreme enhancement of the figure to better meet the 'ideal', my subversive use of the techniques challenges the relationship between the clothing and the body, questioning the aims and highlighting the distortive ability of fashion design. Perceiving that the body appears deformed, misshapen, or 'wrong', establishes the existence of a preconceived expectation for how it 'should' look, and how clothing design is expected to enhance it.



Extending my exploration into distortion the body's appearance through clothes, my second garment approaches this concept solely through the use of two dimensional optical illusions.

Again, the dress aims to convey a distorted figure reminiscent of my disfigured barbies. This piece, however, draws inspiration from optical illusions to visually distort the appearance of the existing figure. Using techniques seen in Stella McCartney's miracle dress, the contrasting side panels focus the eye on the central panel of the dress, warping the figure to the shape of the central panel as the brain responds to the illusion. In McCartney's case this emphasises a smaller waist and hourglass figure, while in my case an unnatural looking and asymmetric shape. The illusionary effect is amplified when the black panels blend into a dark background, as seen in my photography. The added line pattern enhances the shape of the contoured front panel, increasing the overall effectiveness of the illusion. I considered adding wadding into the dress to further the disfigurement, similar to Rei Kawakubo's lumps and bumps collection. However, since my previous piece focused entirely on structural distortion of the body, with a plain fabric, I wanted to use this piece to explore the distortive power of two-dimensional illusion by itself. This dress draws attention to the distortive power of optical illusions when applied to fashion design by using techniques seen often in commercial designs, to disfigure, rather than accentuate a desirable body. It is understandable that general



advertising. Consequently, focus on the 'ideal body' is intensified and the rate it evolves at is accelerated. The fashion industry has the ability to exaggerate and alter the ideal body type through fashion design and promotion, increasing expectations and confusing perceptions of its natural appearance. Therefore, fashion has a powerful influence in how the female form is perceived, whether this is damaging or positive. Finally, the concept of distortion in fashion (in terms of enhancing an 'ideal') can be challenged through designs that deform the body unconventionally. By subverting the use of distortive techniques that accentuate the 'ideal figure', the aims of fashion design may be questioned and warped views regarding the female form may be highlighted.



BIBLIOGRAPHY

- Agaç, S. (2015). Optik Yanılsama ve Giysi Tasarımına Etkileri. *International journal of Science Culture and Sport*, [online] 3(10), pp.137–137. Available at: <https://dergipark.org.tr/en/download/article-file/91798> [Accessed 31 Mar. 2022].
- Ahmed, O. (2016). Lumps and Bumps at Comme des Garçons S/S97. *AnOther*. [online] 5 Jan. Available at: <https://www.anothermag.com/fashion-beauty/8174/lumps-and-bumps-at-comme-des-garcons-s-s97> [Accessed 31 Mar. 2022].
- Buckley, O. (2021). *Comme Des Garcons and the Disruption of Convention ('Lumps and Bumps' retrospective)*. [online] Medium. Available at: <https://blucksy.medium.com/comme-des-garcons-and-the-disruption-of-convention-lumps-and-bumps-retrospective-8d3d8f142054> [Accessed 31 Mar. 2022].
- Haughney, C. (2016). *An eye for fashion: Researcher finds optical illusion garments can improve body image*. [online] Florida State University News. Available at: <https://news.fsu.edu/news/education-society/2016/11/30/eye-fashion-researcher-finds-optical-illusion-garments-can-improve-body-image/> [Accessed 31 Mar. 2022].
- Jackson, L. (2014). Fashion & Surrealism: A Feminist's Worst Nightmare? *LOTTIE JACKSON*. Available at: <https://www.lottievjackson.com/surrealism-and-fashion> [Accessed 31 Mar. 2022].
- Jacobs, A. (2012). The Promise of the Cure-All Dress. *The New York Times*. [online] 6 Feb. Available at: <https://www.nytimes.com/2012/02/09/fashion/critical-shopper-at-the-new-stella-mccartney-soho-store.html> [Accessed 31 Mar. 2022].
- Michault, J. (12AD). *Zuhair Murad Parigi - Haute Couture Spring Summer 2012*. [online] www.vogue.it. Available at: https://www.vogue.it/en/shows/show/haute-couture-spring-summer-2012/zuhair-murad?refresh_ce= [Accessed 31 Mar. 2022].
- National Museums Scotland (n.d.). *Comme des Garçons 'Bump' dress*. [online] National Museums Scotland. Available at: <https://www.nms.ac.uk/explore-our-collections/stories/art-and-design/comme-des-garcons-bump-dress/> [Accessed 31 Mar. 2022].
- New York Post (2016). *'Miracle Dress' by Stella McCartney Helps Stars Look Like They Dropped Sizes Without Hitting the Gym*. [online] Fox News. Available at: <https://www.foxnews.com/entertainment/miracle-dress-by-stella-mccartney-helps-stars-look-like-they-dropped-sizes-without-hitting-the-gym> [Accessed 31 Mar. 2022].
- Odell, A. (12AD). Remember to Buy Your 'Thin' Dress Next Fall. *The Cut*. [online] 14 Feb. Available at: <https://www.thecut.com/2012/02/remember-to-buy-your-thin-dress-next-fall.html> [Accessed 31 Mar. 2022].

Phelps, N. (2011). *Stella McCartney Fall 2011 Ready-to-Wear Collection*. [online] Vogue. Available at: <https://www.vogue.com/fashion-shows/fall-2011-ready-to-wear/stella-mccartney#review> [Accessed 31 Mar. 2022].

Sanae Shimizu (2005). *Unlimited : Comme des Garçons*. Tokyo: Heibonsha.

The Kyoto Costume Institute (n.d.). *Japonism in Fashion*. [online] Google Arts & Culture. Available at: <https://artsandculture.google.com/story/japonism-in-fashion-kyoto-costume-institute/6AWBrz8WpvPzKQ?hl=en> [Accessed 31 Mar. 2022].

Vogue (2015). *Comme des Garçons Spring 1997 Ready-to-Wear Collection*. [online] Vogue. Available at: <https://www.vogue.com/fashion-shows/spring-1997-ready-to-wear/comme-des-garcons#review> [Accessed 31 Mar. 2022].