

GCE A Level Advanced Art and Design

Textile Design Component 1

GRACE

Total Mark 66 (53+PS13)

1

	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 ABILI	TY		BASIC ABIL	ITY		EMERGING COMPETENT AB	ILITY	COMPETENT AND CONSISTENT ABILITY	CONFIDENT AND ASSURED ABILITY	EXCEPTIONAL ABILITY	
Taxonomy	y partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims		e , ne	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, many progress, relevant, descript explanation, demonstrates intentions, appropriate, sufficient control, emerging individual thorough, adequate control the formal elements, contereferences inform journey, aims with understanding	ion not ficient lity, over xtual	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	1	2	3	4	5	6	7 8	9	10 11 12	13 14 15	16 17 18	AO1 total:
Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	LIMITED			BASIC			EMERGING COMPETENT		COMPETENT AND CONSISTENT	CONFIDENT AND ASSURED Sustained Genuine creative journey	EXCEPTIONAL	13
AO2	1 1	2	3	4	5	6	7 8	9	10 11 12	13 14 15	16 17 18	AO2 total:
Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	LIMITED	2	3	BASIC		0	EMERGING COMPETENT	3	COMPETENT AND CONSISTENT	CONFIDENT AND ASSURED Inventive Original Refined	EXCEPTIONAL	13
AO3	1	2	3	4	5	6	7 8	9	10 11 12	13 14 15	16 17 18	AO3 total:
Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	LIMITED			BASIC			EMERGING COMPETENT		COMPETENT AND CONSISTENT	CONFIDENT AND ASSURED Comprehensive control	EXCEPTIONAL	13
AO4 Present a personal	1 LIMITED	2	3	4 BASIC	5	6	7 8 EMERGING COMPETENT	9	10 11 12 COMPETENT AND CONSISTENT	13 14 15 CONFIDENT AND ASSURED	16 17 18 EXCEPTIONAL	AO4 total:
and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	LIMITED			DASIC			LPIERGING COMPETENT		COMPETENT AND CONSISTENT	Exciting Insightful	LACLFIJOWAL	14
	•			•			•					Total mark:

PERFORMANCE CALCULATOR	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6	
A LEVEL PERSONAL STUDY - 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, lacking, disjointed, pedestrian, credible, study naively informs practical work, elementary use of written language	straightforward, deliberate, methodical, superficial, unrefined, simplistic reflection, plays safe, unresolved, study adequately informs practical work, adequate use of written language	predictable, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient, control, thorough, adequate, signs of understanding, developing analytical skills, study consistently informs practical work, developing and broadening use of written language	diverse, effective, purposeful, consistent, coherent, imaginative, informed, some perception, engaged, fulfils intended aims, study perceptively informs practical work, consistent and effect use of written language	independent, realised, sensitive, creative, sustained, critical, perceptive, comprehensive, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, genuine personal investigation, study authoritatively informs practical work, articulate and highly effective use of written language	inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, synthesis of ideas, fully informed, questioning, dexterous, erudite, intuitive, daring, study informs practical work with sophisticated insight, highly articulate and sophisticated use of written language	
Personal study	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15	16 17 18	Total mark
(AO1/A02/ A03/AO4) Develop ideas through sustained and focused investigations	LIMITED ability in the use of written communication and specialist terminology and LIMITED ability across the Assessment Objectives in the personal study	BASIC ability in the use of written communication and specialist terminology and BASIC ability across the Assessment Objectives in the personal study	EMERGING COMPETENT ability in the use of written communication and specialist terminology and EMERGING COMPETENT ability across the Assessment Objectives in the personal study	COMPETENT AND CONSISTENT ability in the use of written communication and specialist terminology and COMPETENT AND CONSISTENT ability in the Assessment Objectives in the personal study	CONFIDENT AND ASSURED ability in the use of written communication and specialist terminology and CONFIDENT AND ASSURED ability in the Assessment Objectives in the personal study	EXCEPTIONAL ability in the use of written communication and specialist terminology and EXCEPTIONAL ability in the Assessment Objectives in the personal study	for the Personal Study (part of A level Component 1):
informed by contextual and other sources, demonstrating analytical and					Independent Critical Study authoritatively informs		13
critical understanding					practical work,		
Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops							
Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress							
Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements							

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.



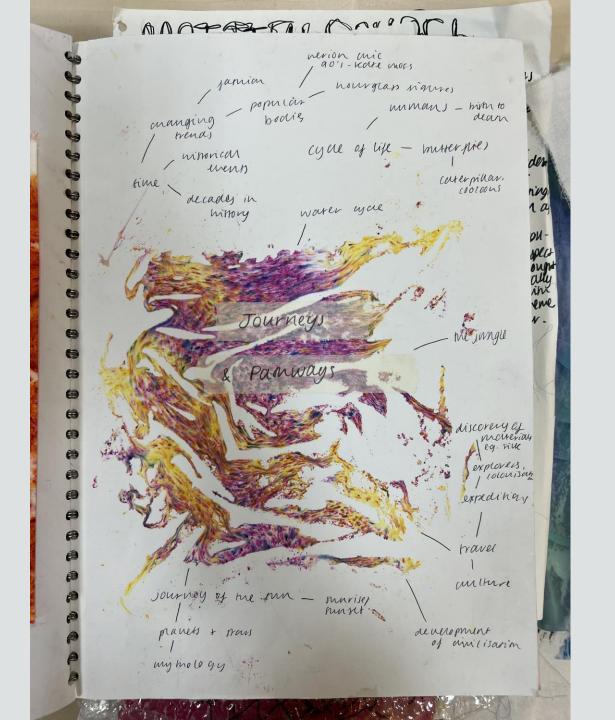
Examiner commentary continued

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.





Experiments with dyeing

mese samples are my experimentation. We have just started one cause and manent decided on a mene yet.



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AMATERIA MANGE

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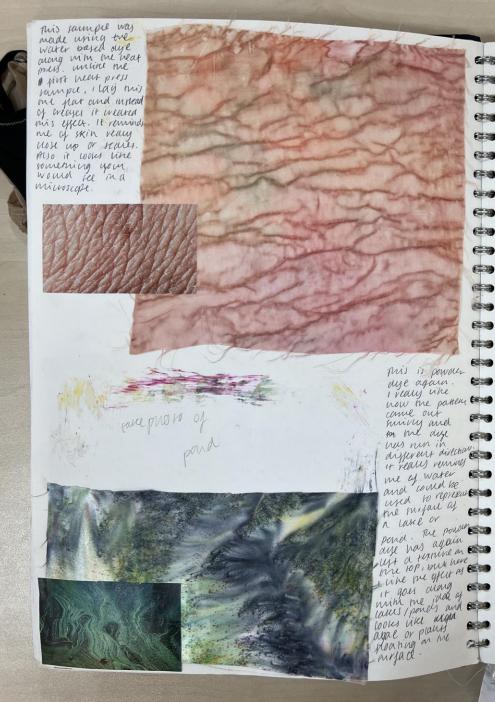
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MARTER MANGE

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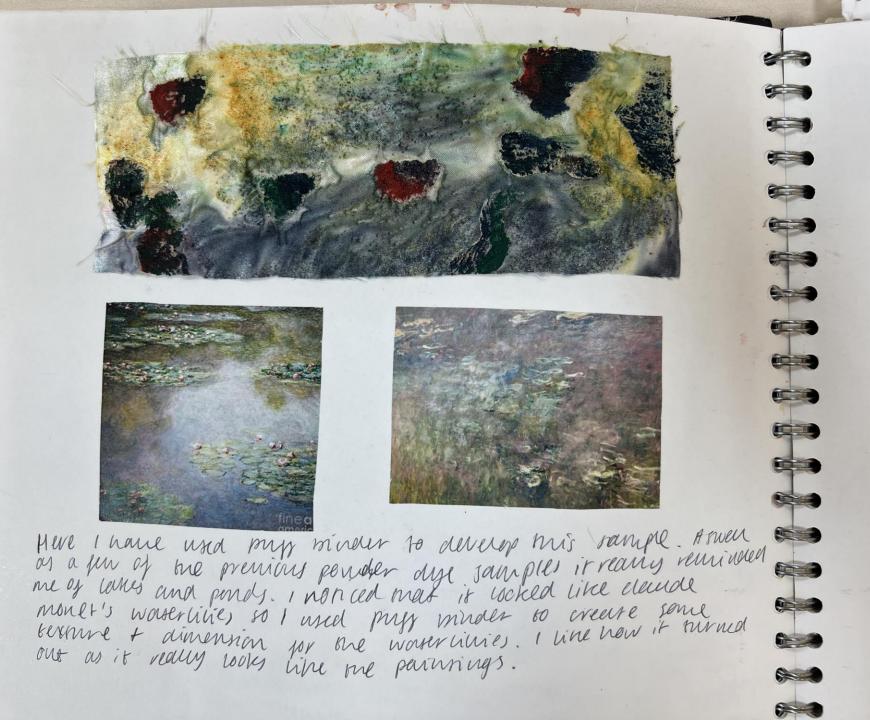
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EXPERIMENTS

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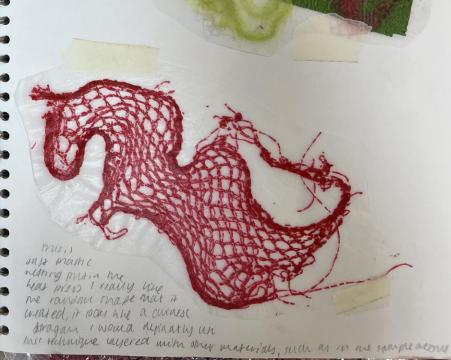


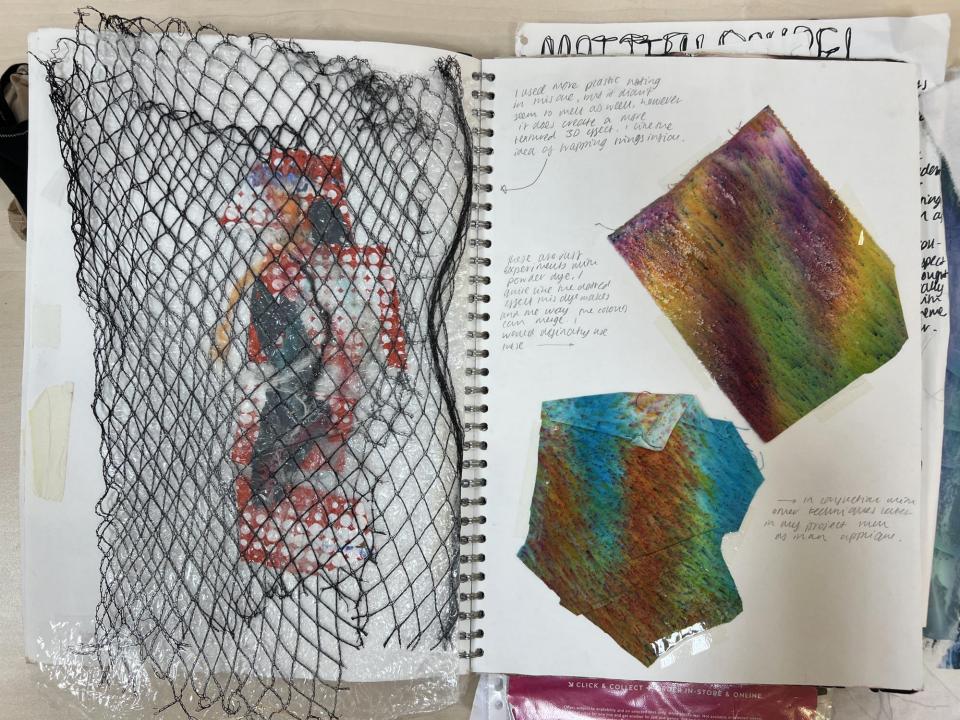
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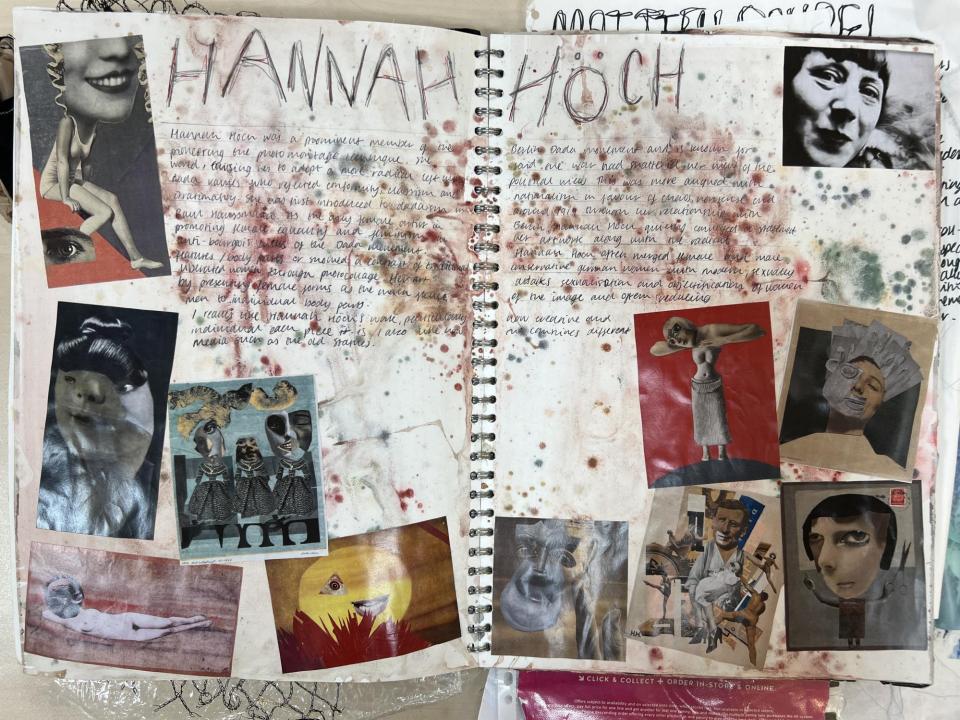






S CLICK & COLLECT + SPOER IN-STORE & ONLINE

Offers subject to availability and on selected lines only, while stock stast. Not available in Vected stores







Here I have made photoconages using our our mayazines and then weat branspired wear onto prain comen so may ine now mey now purned out and me dimension and texture I weated

DEVELOPMENT OF PHOTOCOLLAGE

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The Sunday Times Magazine

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M CLICK & COLLECT + ORDER IN STORE & ONLINE

MATTER MANY

sums to be inpuenced my early surrearist sammy slappink is a belgain assists and I can see aspects of addarm in us work, such as nannan noch and me protomortage tellnugge arrist une was gained recognition for I rearry like his work as I mink earn piece we makes is unique nis modern race on surrealism. He and inventive. Hai I like new his images are nonsunicen and caren

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you as guard.

is known for his works may commine mintage presographs taken from magazines and popular media inso assovais mireal colages, wearing mirane illogical scenes. He uses born prupical cut out images to create out and pare courages

as were as aigitaly, union provides more peximility regarding scare and layling. sammy sramming says may he does identify with me mirealisin times nave manged. since the early nineditt started work.















PRIMARY



PHOTOGRAPY



MATTER COOPS















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CON-25PCC NOW! COLLUMNING WEM









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neve is an esturne of one of my protoconage, its nest quite as crisp as there I was noting for must on reflection I actually quite like the sort of aged effect it has given.



EMATERIA COURTE

Here I mono printed eyes anto vandem object to by and create a surreal lacking image. This is me must successful of my experiments but it definately looks more like or prismy pixar maracter men pada.

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COV

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ANNEGRET SOLFAU

Annegret soltan is a berman ownit, known morthly for ner proto montages, of offen her own fall and body, seum own with back briefled, as seen below. Her work in progress called 'Time Experience', which uses images intronguous her own life, seum and ripped up and seum together. I used mese work; as



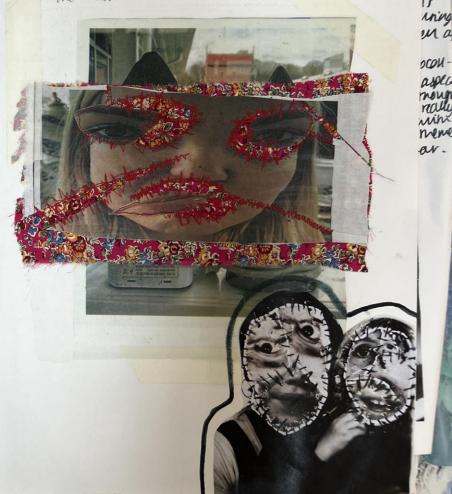
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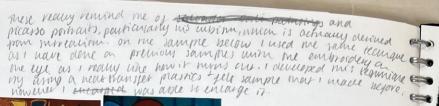




MATTER CONTRA

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Jamie I mink it is very mecessim as it is depinately bizzate
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pablo picasso (cumism portraits)

MATTIFU BOUREL

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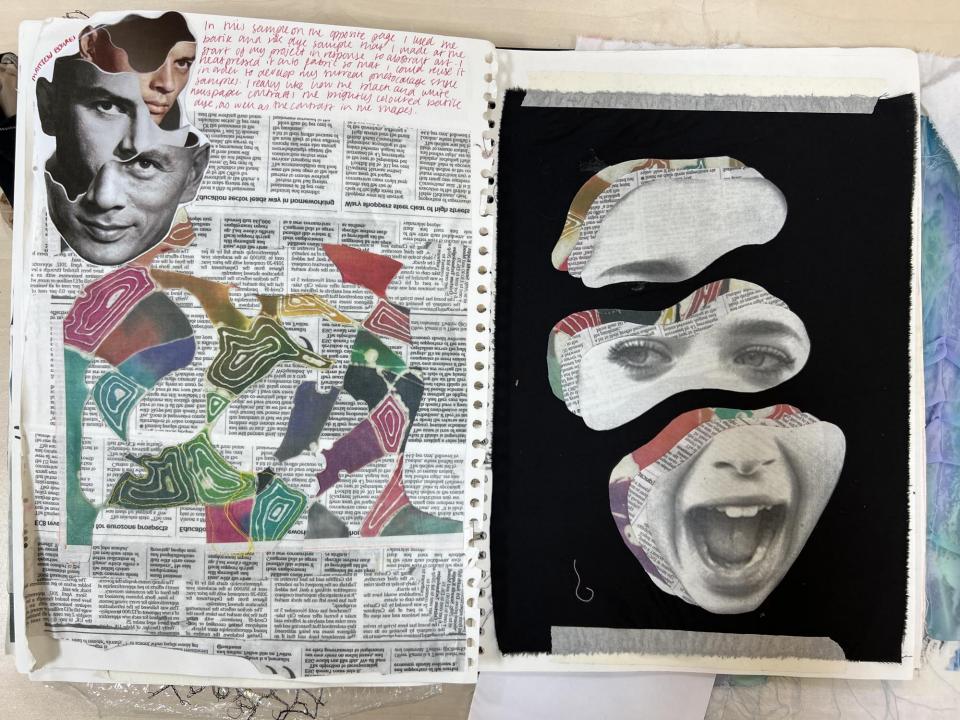


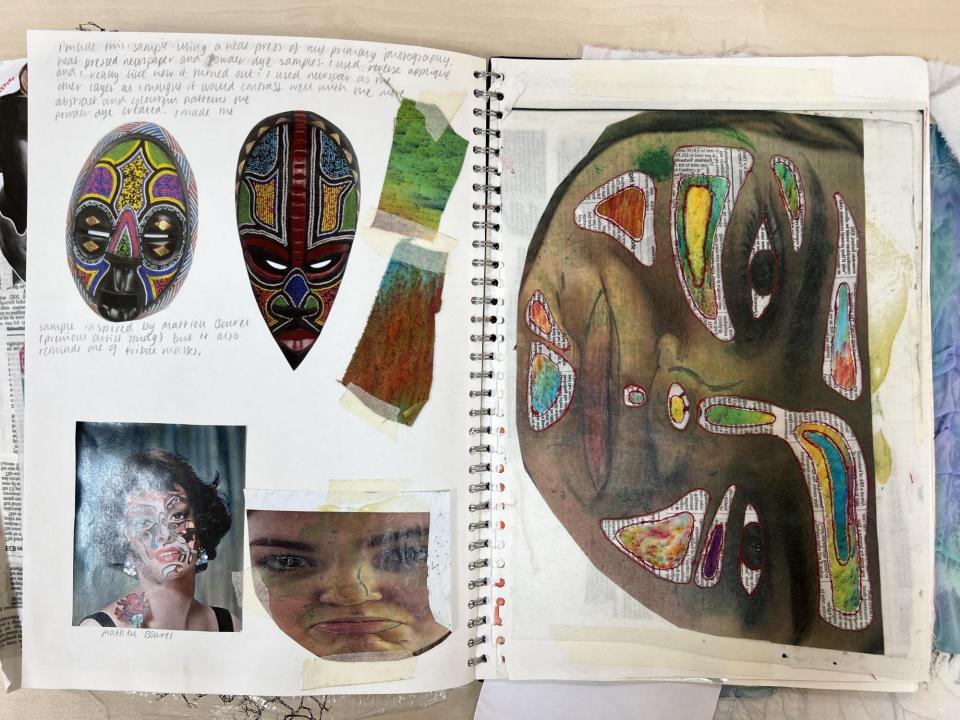












Here is a surveal water colour perinting mat I did in an online workfrom award unin me londen arowing group. It is an interpretation of 2 were norm surveaux arrowers. I also wed the when and I reary line now is hund out.







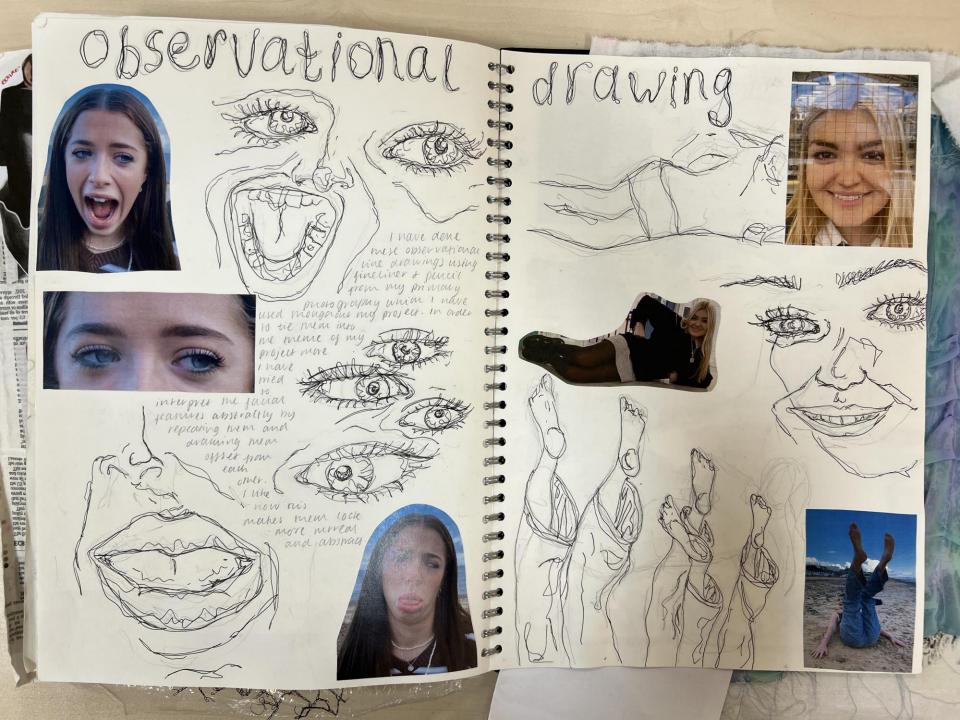


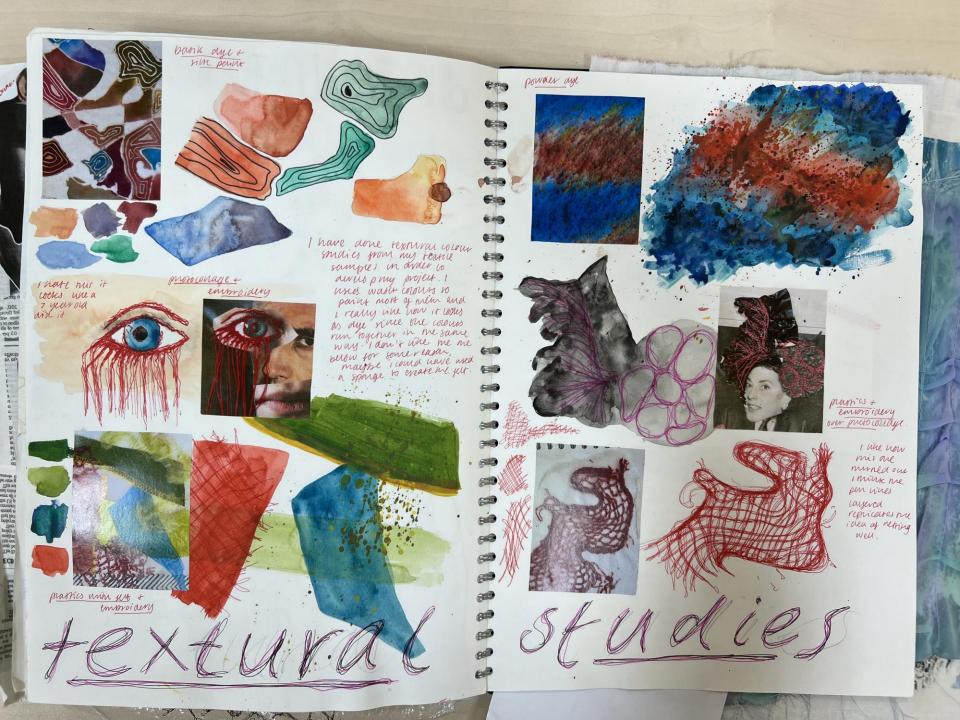
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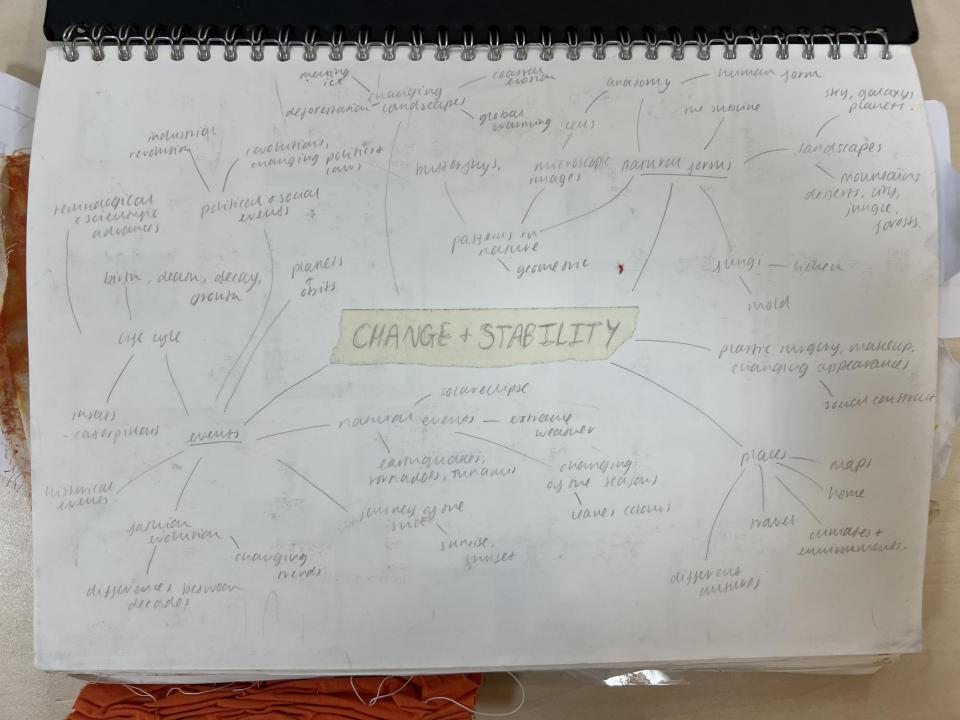
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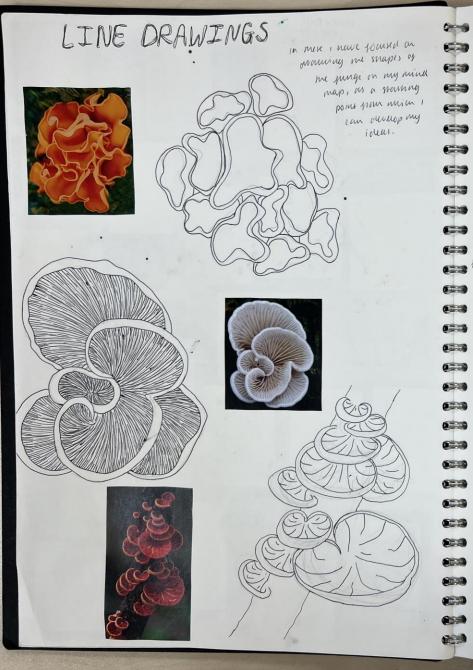
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COLOUR STUDIES

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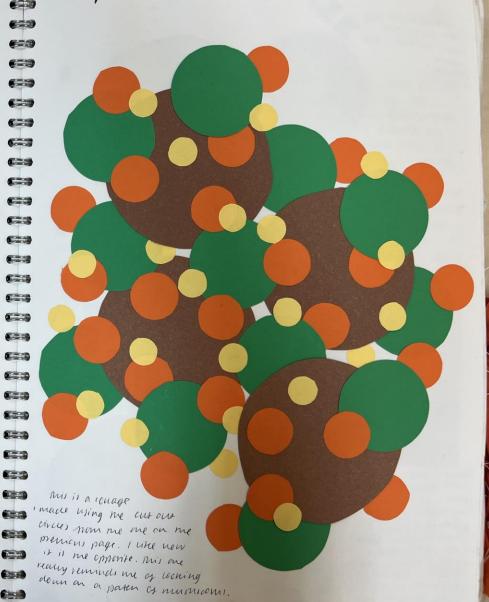


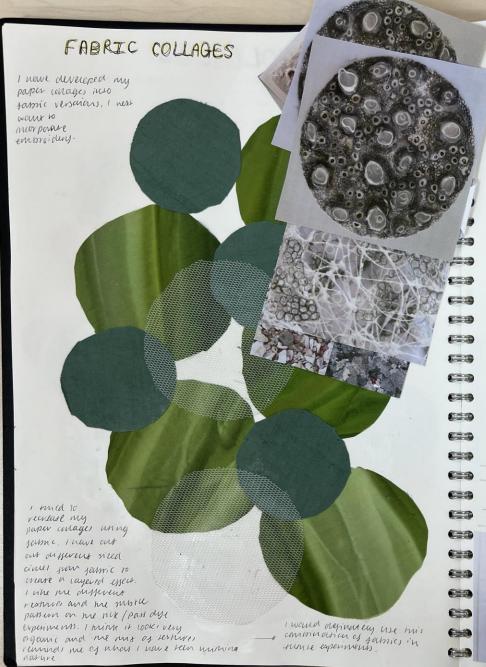


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PAPER COLLAGES







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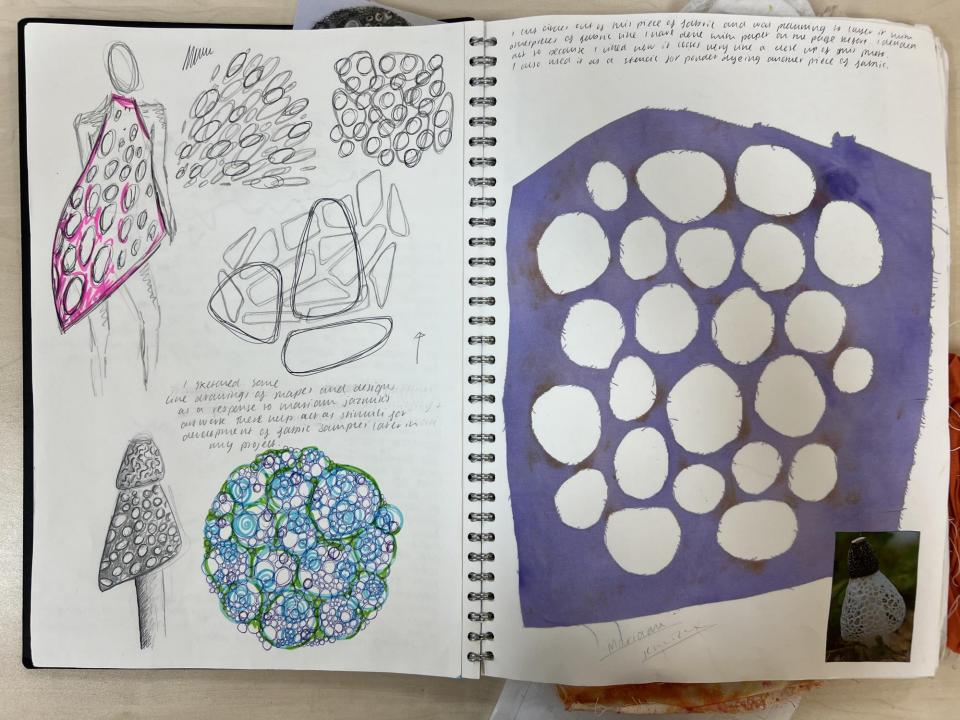
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lock and now new work " evames vanue man journing a predisermined person, as mis reflects me way nanivar forms and textures develop organically. maneums werk has a crear joins on rexture and me open uses a simple, mosny unite colour seneme, union praces emprasis on me texpures and innicate



snapes and outails in each piece. Dimongn I love colour, I also appreciase now mariam Jaznikis meno curomanic art pieces ove very exective as around attention to me detail and sextural aspects, looking somenew minimaline yes with many layors of alter at me same time.







POWDER DYE + WADDING

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on my ininal mindmap.

MARBLING SAMPLES

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REVERSE APPLIQUE

STITCH + SLASH

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I model this one 4 pist, I really like he texture its everyed from moding to smoon names. Almonoph me colours are really none in my opinion, so I mid again with more committing colorus and I vill it a let more. I added serim as another layer to create a different person and I mink it is very efficience.





Klari Reis

Klassi Reis currently works in sean Franciso near a large mules of life sience compaines. It is evident to me in new answork mas me saves advantage of Mis, recilling inspiration from proneering biological research, distonents and telliniques in nu piomedical induty. This is appearent in her use of peni dirner and her spyle mat I see to be perminiscens of napural and organic jorns. Elan Reis is menjere a perject point of minural for my project based on nings me siches wer answork is a ground, for wer to "explore me increaningly juzzy line between me recinological and me nanuan". Klani uses a uv veristant epoxy polymer (similar to resin) as a past to "exprove and express interactions of maximon and colour on a unicroscopic wes," and as a soundation for me namery of dues and progress me experiments win.

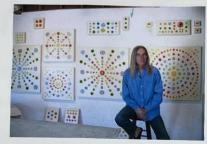
I was parnamany aroun to new instanción work 'Appochandia', uma cornins of nava painted perio disnes mounted in vortions groupings of 30, 60 or 150 pieces. The anso sells individual peri din painings, each derign unique I impany refill me nimed colours me uses and I love me eggets me creases yearing organic locking maps and denger, and meeding merging colours meet venut in jascinating unpranned pieces. Her petri dign painings do remind me of jung may is grown in laboratory experiments as no can also evedte inexpected mapes and pasterns, rimitar to lelanis work my lacking me introus + colourpu miss mar I love about her worn

CE

6530

WILLIAM LOVELESS





"I seek an organic tempany with me complex integrian parterns + precess, of me prepried world".

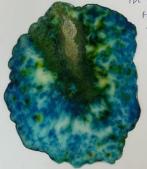
GLUE PAINTINGS



I reamy like me colour seneme of mis gree perinnings. The parterns look a coloure programming in petri dismes, whe know Reis's paintings. I like me different afflors this he can are I am not sure most will am uses in mis gree paintings.



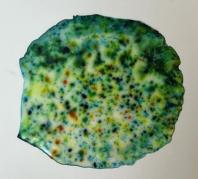
has not opine soaked in mue it lakes



inne ir laus tine bacterior/ mugi in or perior



This are new just in the midely as it creates a cool resture a withing merel.

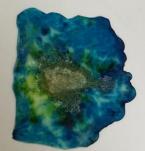


6

6

6

6





I hole preses of me us over 6 power dyet our give ect. hat was 191 be wind in me mays prom my give samples, as mey really reminded 000 me of mold, as new as me pasterns 6 norming my mar being samples jeanised. I also usuad must may cooped wine limen may grows on nees. minery merograpy - limen on ball nateriar 11/1 named in may). -

Structural forms inspired by + in fungi

620 8#3 6±0 **6**=0

PRIMARY PHOTOGRAPHY



of same mushrooms to

in for sample)
our ourigns.

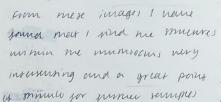
I used a compinarion of my prone

camera and or digital

conneror so capture me up close



or me undersole of me musurous.



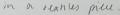




famic manipulanon. I pinak

peaks, garners +
running coma be
an effective way

os emmaning mes
norman somemore















I executed precess my draping cauco on me managina, in an attempt to unalase me Structures I noticed in my primary prolography. The mushrooms so I mill mest experiments were very successme + I would deprhasely develop mem numer, maybe by manging an mem, and its definately sementing I would incorparate in a given design. I started win conar (right) but her used cauco as its signer so I could experiment with maning it more shuchular





puffed up me preats and repinned me cauce out me postorm and I reelly whe me muchused 30 eject mis make, I twin oreginately use mis in a design. 12 Reminds me ex Alexander magneous

munua colonne milles.

Au carico is a nuen sniger jusnic men corren so it works man bester for me mysed preas as it can stand on its own rque earily.



1 minu mis variation were me mos line me underside of me mnonrooms from my primary prosogramy. I misted me poten

jumes around me maneguin + reprimed it.

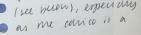








I pus my preas sample around a nee much using pins as me effect really reminded me of being and me pungi mar is journal growing around need (see men), especiary



neve natural colour. 1 miero grapned new it mends in and wares similar to mis surround mi to graphy







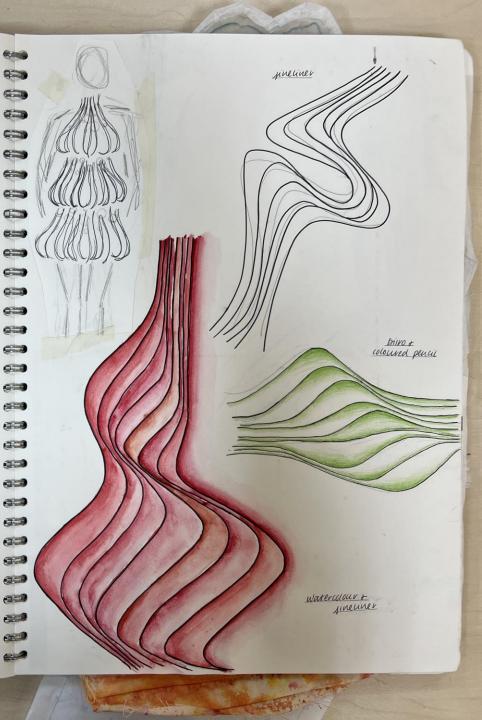
1R15 VAN HERPEN AW18

This is a different collection from me autumn, much ready snows in me warm, mused colours. They remine me of leaves in mis season.







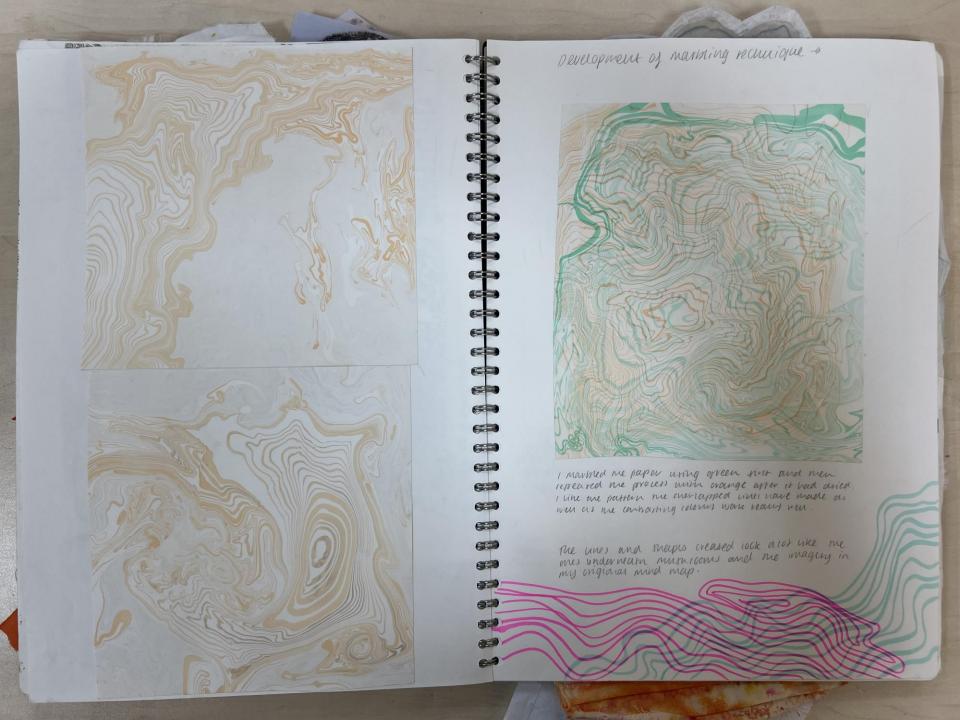


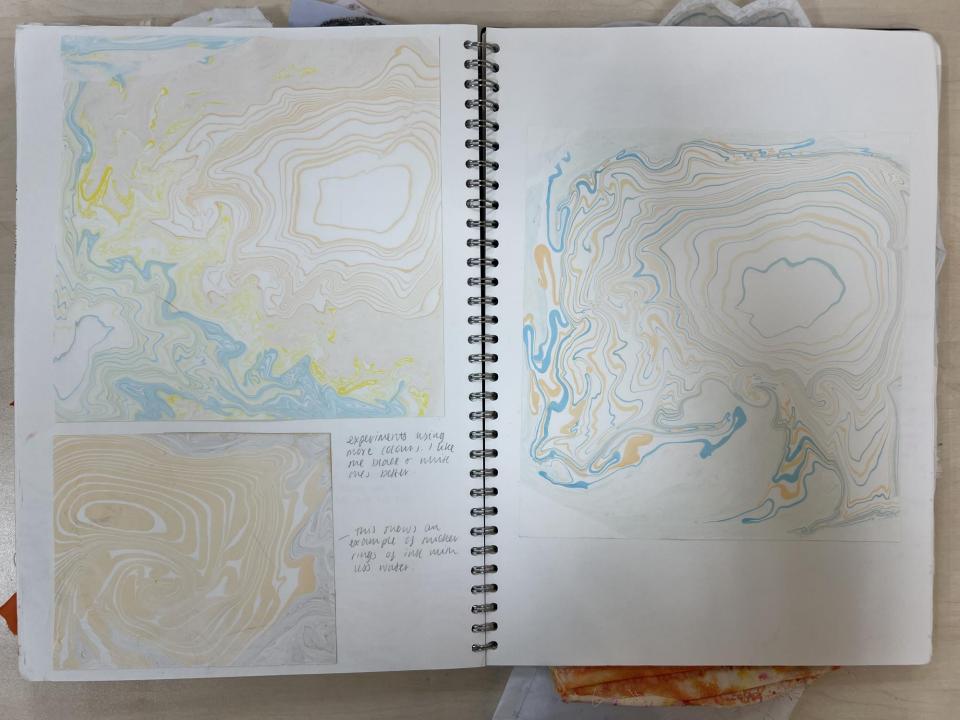


suminagashi

sumina gosmi is me ancient out of Japanese membling. It was originally will to create subtle designs for languaphy paper. I hadde me designs using 2 paintfrumes, one union me suk and are usin a water-jamy ugued solution as mis repeis me suk, suring me news me may partur my artered no points prime. I misk my especialisation to use why necessar my and me into cotte into paterns remines ne a lot of the michines then in pungs, so transport me material e a most some content of the modernoe of mistronis and some content primes my original mindulars of out specially different neeps, and paterns, my ancumping me amount of all specialists of my pungs, as not appreced me miduals of me into and gaps. I also sound 1 could juil me water so make me likes more jagged rames man survey.

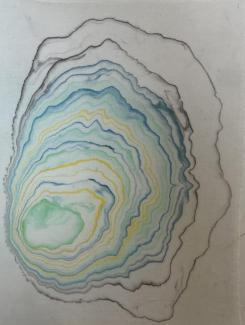




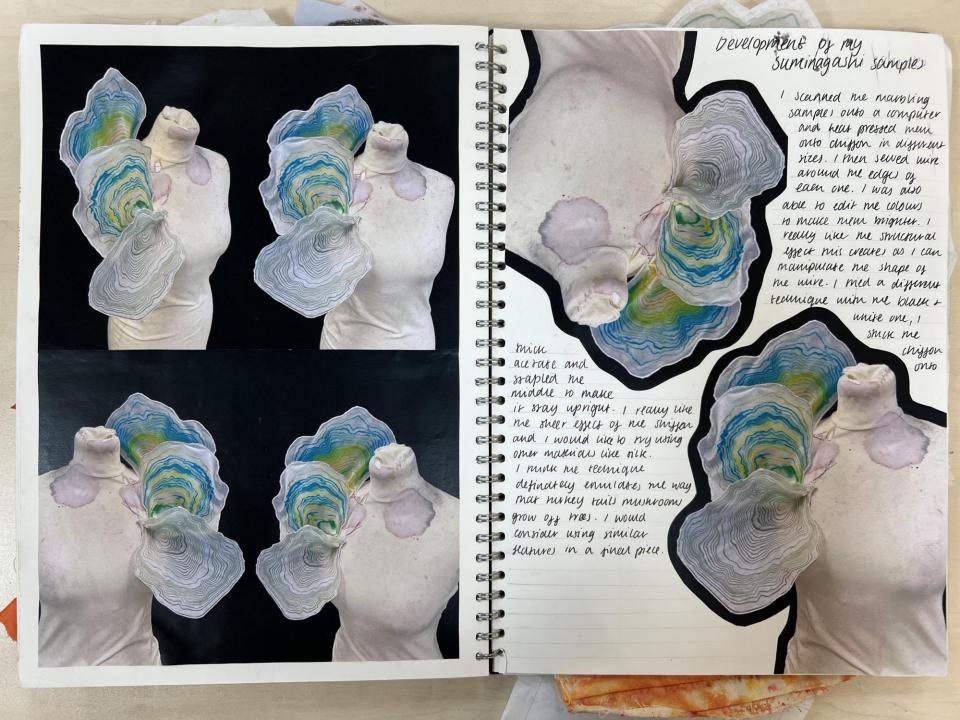


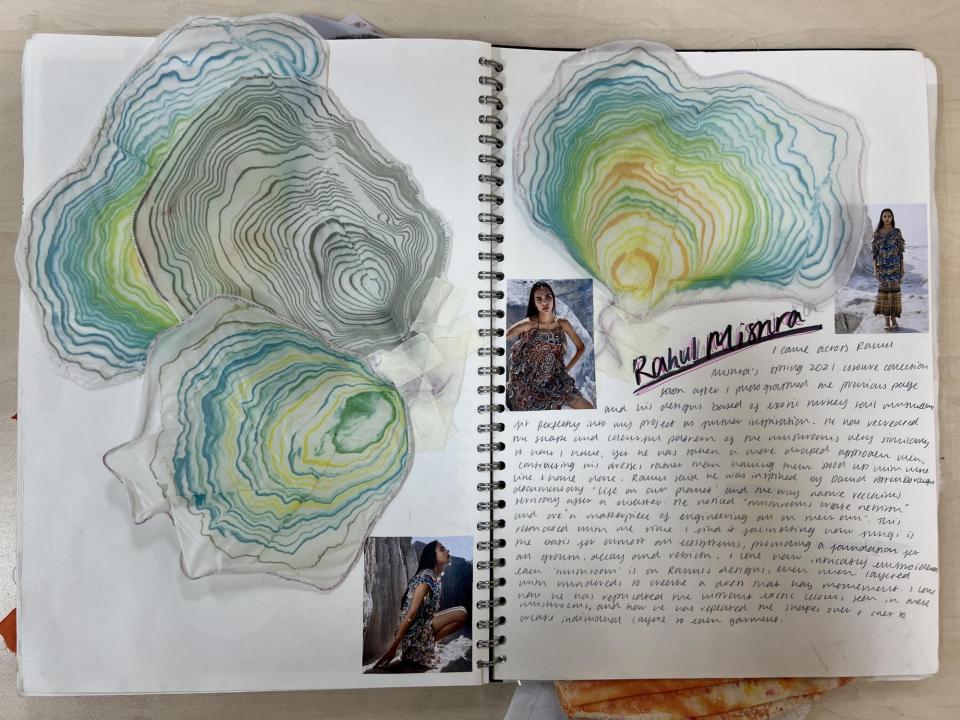


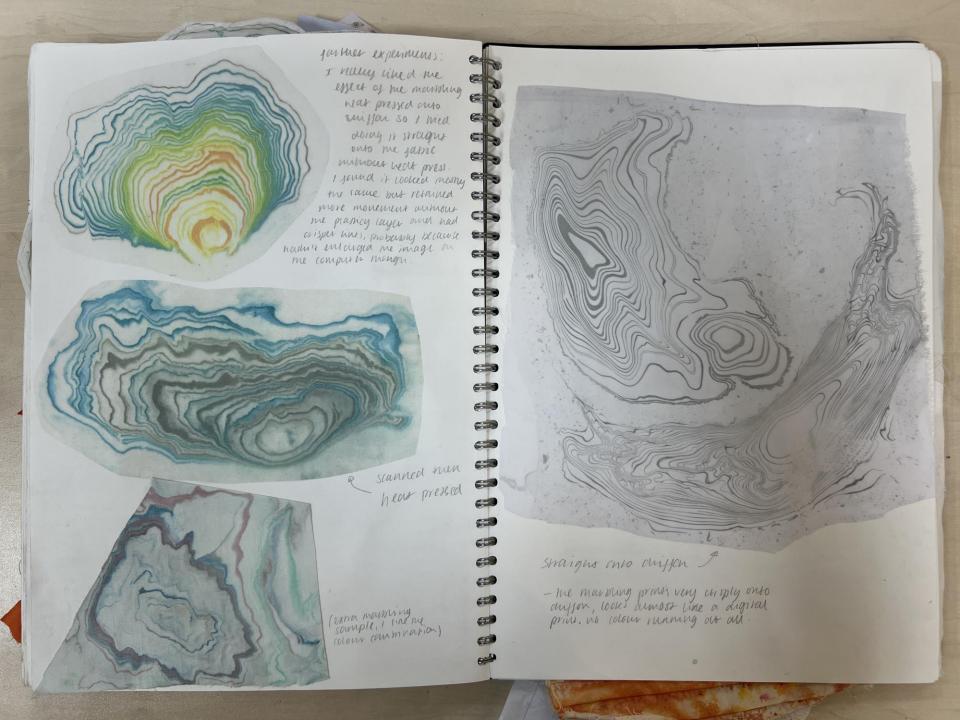


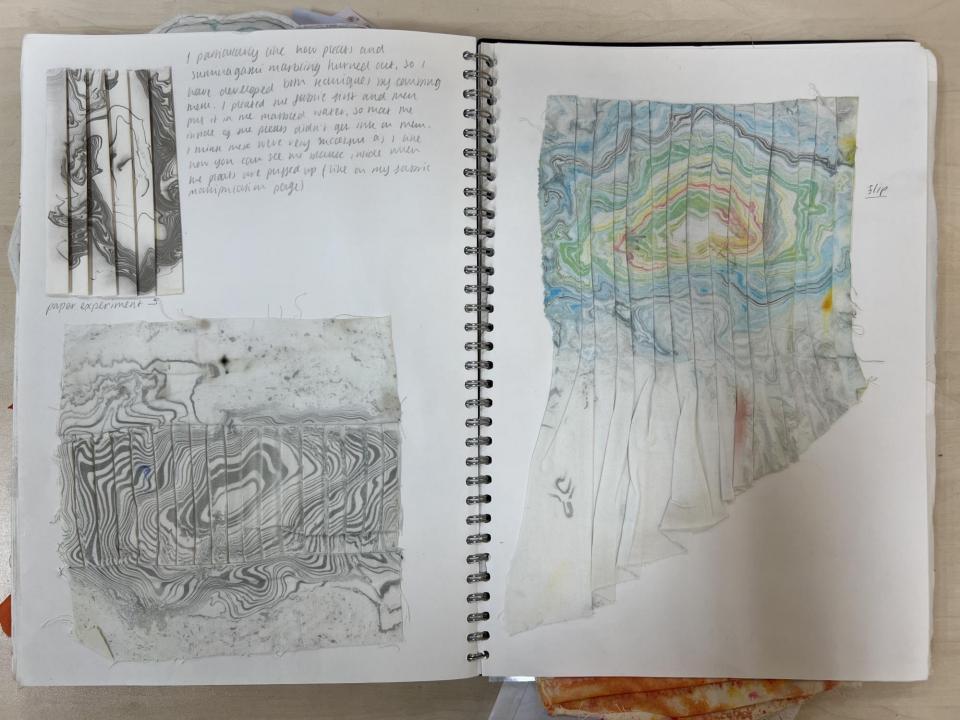


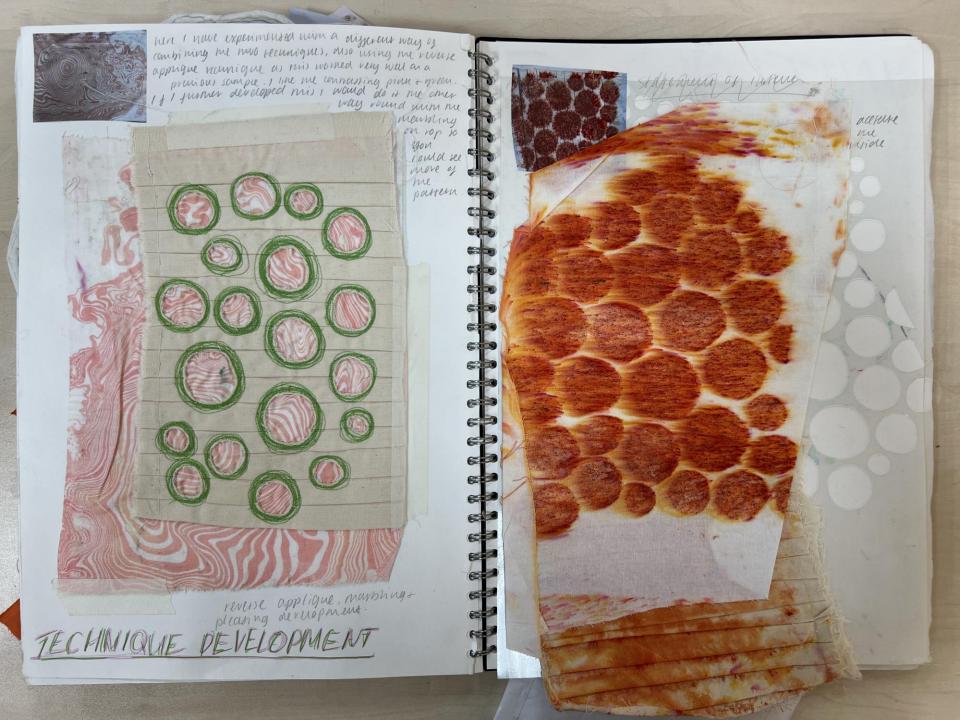
I developed me summagasur teannique my rearring me ins in chaver rings to reflect me mape, of nurkey fail mushrooms. imagery for reservence of me colour passeurs, and mape. I fanned me myace of me water is medic me line, more jagged to look like me mushrooms. I mille muy really lock the he protos and I would reunique again, maye on oner jabrics une silk or misson. I whe when me was as it is mere innicute, like me bostom uje











Im had earth recurrency phous in jason c buthing any numer ned puerred summing a su pleads werelding benger +

oriagonal plats envisionery meets with siten + nasn on neass our preas sneer jamic

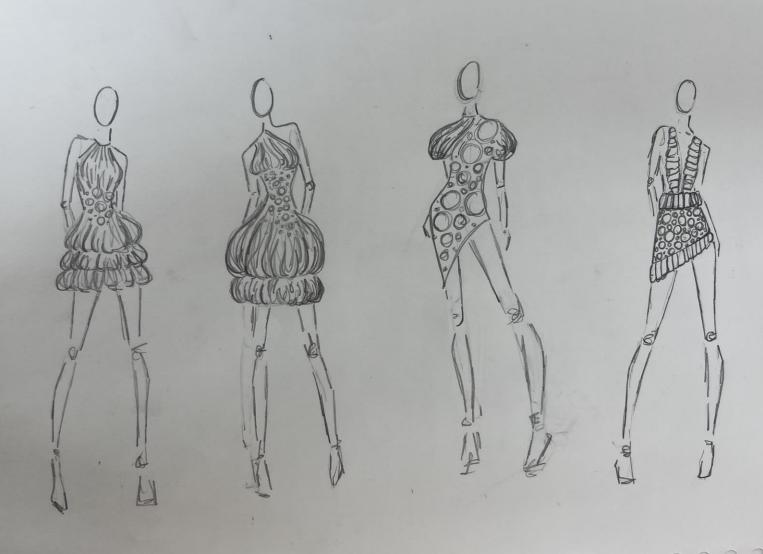
Statement of intent

mongnent mis project I have explered me colours, mapes and muchuses new in pungi, and new new can inspire samion and textiles. I was initially drawn to the wimant colours, and exerci mapes, remues and parrieurs seen in disserent yore, of munnous and jugi. I have used a range of searnique, to weate samples insprined by imaging I sound ownie and used in my initial mindings, as well as my own primary mesography mas I tak mangrest me project of musuroans, lither and mers from around my wall ared. I have really injuged experimenting with intervals coon comminations and name yound melt next of my jaminuse samples incorporate might calle in same way some of my most necessful samples were seem me wadding and unprojectly samples men I used me repeared will make in weate a musumoun line 30 outcome. I developed mese using paralle dust and men interparating marketing for a remuse appointe and I and me result, I would definesting whe to use sometimes owing mess wires on my priar piece. I also really wired my pleaning samples, parnicularly men I and rumnagarin mansing ones me top, and lave now mest an be anapted oner me manegnin and puped up to weake a 50 muchusul effect munipre outins name inpurenced my ideas puro nothers me project mounding maniour Tazmin, Ind van hugan, heari keirs, and Ramm nisma. Mariam Tarmik was paintmently a source of inspiranian mun I was evening appriques and niton and graphes as her nork encuraged me to joint on rextine and oldail as well es me civil mape most I have used repensivery in multiple samples. I found it very instruesting to research new navi kiss: work express me meroping of science and removedium processes sine I mink me parame perwan napure and recurdoly is a significant is me and popie of subacte to do min me would be vive in.

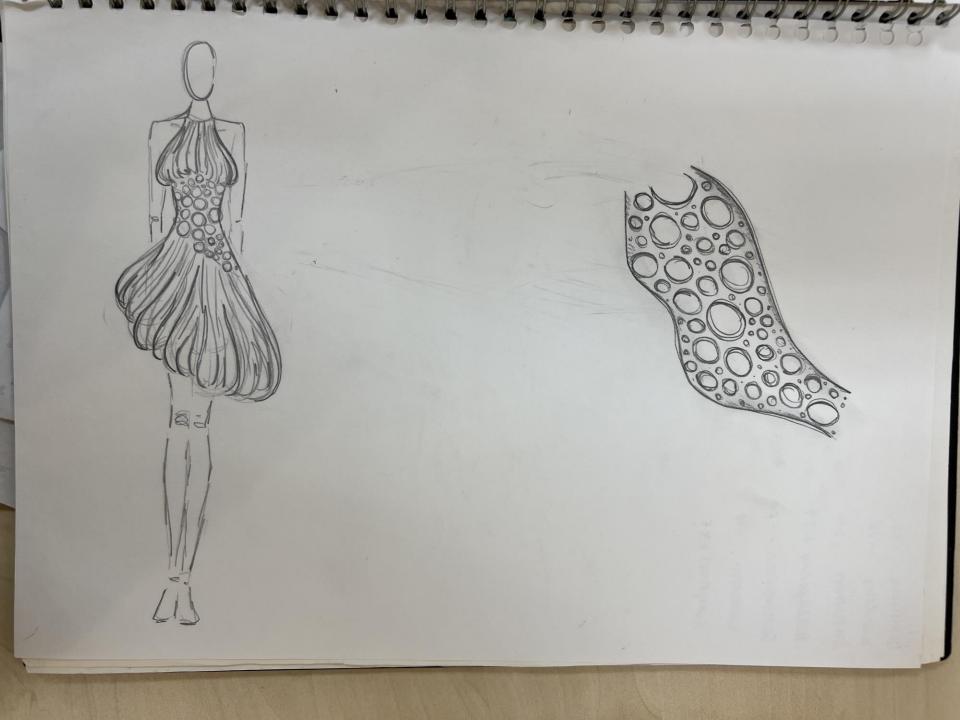
Fungi is facinessing now it makes oncome, orears once version partial for an once organisms as it provides untimes for other life knowner its role as allow pour, very ving organic maker.

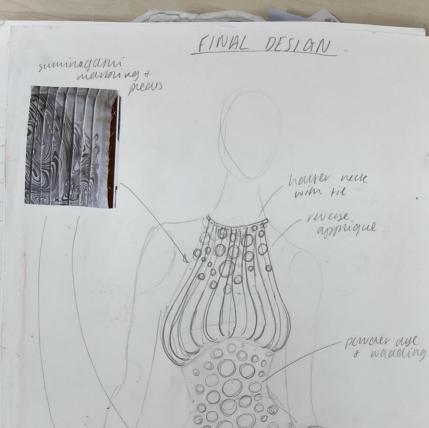
12 is your ournocked and ourregarded as more offer men not spanicularly in me use), pungi is nor beautifur or exorically coloured Its rate in the econfreen is commany unous appreciaries, nowever is within not in his barance of me econfreen is not baris of an use and comment on as peuts of me universally regime.

I have begun returning ideas for my fiver piece, typing to incorporate me teleminates mas I found he most melether. I who the idea of making smening manity 30 mg using me profess out pleats and wadding as I like now may are taune and muserian and to wand add an element of dimension to my garment. Grang dung min once key aspects of pungi I was aroun to in me pin place, I definately want to incorporate might colours, so mid experiment union deferent commination to desermine meet min work me most micesping. I also want to use me mininagaria massing telemique as my was one of my jamiourist experiments and I were me way it mined out. I wise me temporating me mach and make one as a pare for cocursin going to make a snort over, based on my pustural strengths and insurer; may I now wanted on my pustural strengths



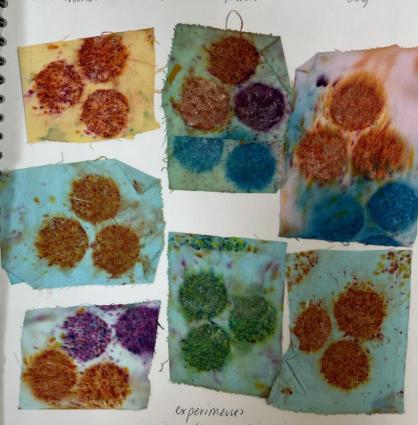
KITTAKKITITIKKITITITIKKITI





pleas sumirageon

* I drew out my fines design men added colour after experimenting min different compinarions. I wanted to use me prange powers dye of woldang sample from earlies in my project mes I was unstruct around no unite back pround as I wishe it mather it lake my source of reminerate winn ohrer alours for my back ground and provide dye combination. I did me same with me municagarii marking met I decided mat mey both lock super on mite as me colours stand our were, and me pagem on me marking.



wim colour comprinations for mindle section



my javonite compination jor me preuten stitus + stash was me portan ust - pink nik + green unpoiding.

Sille





1 wounted

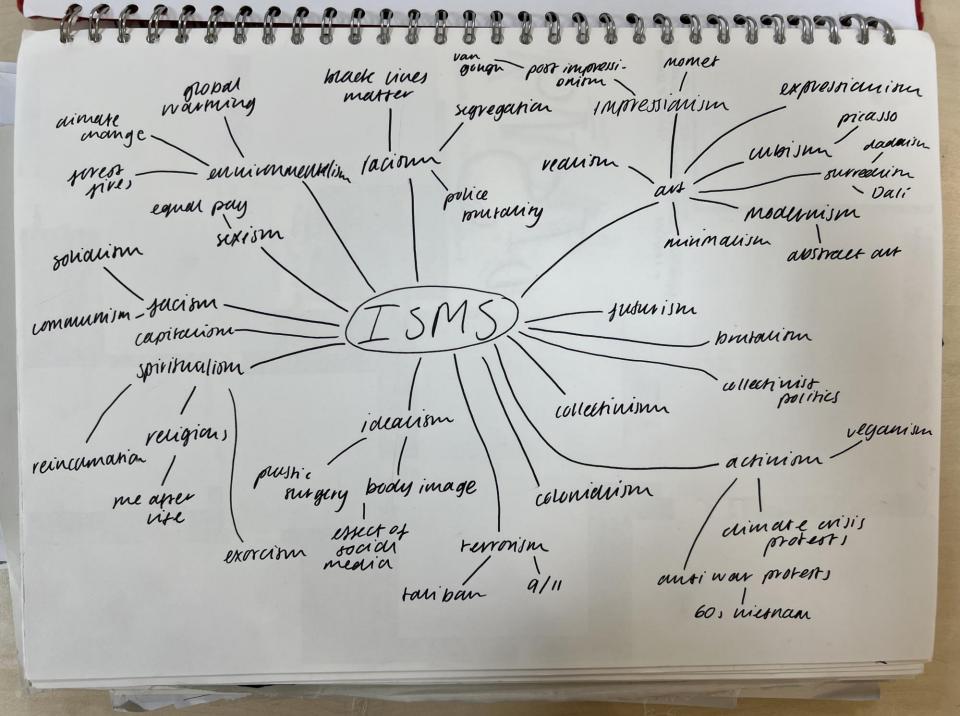


me maming snows up much better man idulo because it must apportant.



him on oner colours (dyed copies) - serows clear on mite.









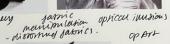


Comme des Correns - kanakupos Humps & muns

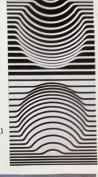








distortion of booky mage



comme des coarcons avant variore jastrian



Picaoso





distorted authorpowerphic suprise







simon Biran

abstract jabrion.

teenniques of pooly distortion us ennancemens

dism's gigne.





aistorian proso orap in our wasped perspension, edits.

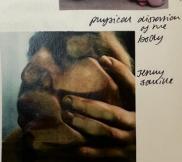


distortion in pretography water + grass wo distort higher regractions.



Axel morin









grotexue

HISTORY OF DISTORTION



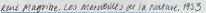


Giorgio de cuirico, me uncerrainto of me Poet 1913

ne suree puncer 1925

Les Voix Intérieures, Didier Mazuru 1985

It is important to consider me mistary of distorting reality in out unen analysing me work of many 210 century designer) minum me fashian industry origins suan as sarvader Doni experimensed with dissormy realing, weening nineal and imisignery works to centrely our open ayzonic meaning. Their out one inpuence new impacted under pieds and medium from surprime and animolecture to pnesography and rextiles, but in pointemas is prevalent in modern jasnion



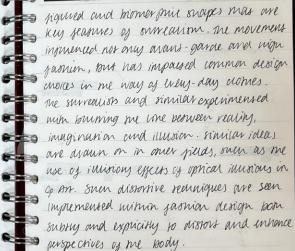


design me early development of surrellism, arene min laver and related are genres (moism, ansmay out, biomorphic approaction exc.), provides a joundanier for many overs - garde and appract designs seen mere recensly on me runway. Since Elsa soniaparelli's exploration of surrealism in justion, similar inpuences are emident in



meanical, expressive collections designed to reject norms and conventions yor creming and create original, mongus-monoring peices. The missnapen silhonesses of Rei Kawakubo's pubulsive 'lumpi and bumps concinion (analysed later) would not have been possible unmous early artistic expresarious into distartion, namely me distarted

Elser Schiaparelli 1938









smiles its a rear to

- red to be pidels with the will.



















protos - munioping





PRIMARY PHOTOGRAPHY

















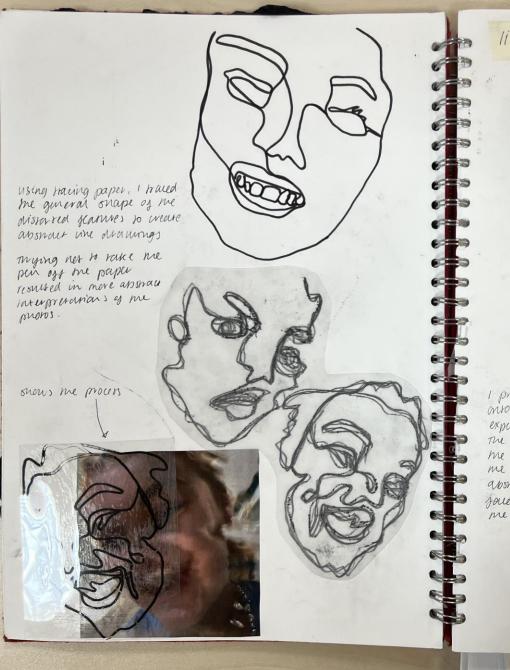


DISTORTED PHOTOGRAPHY

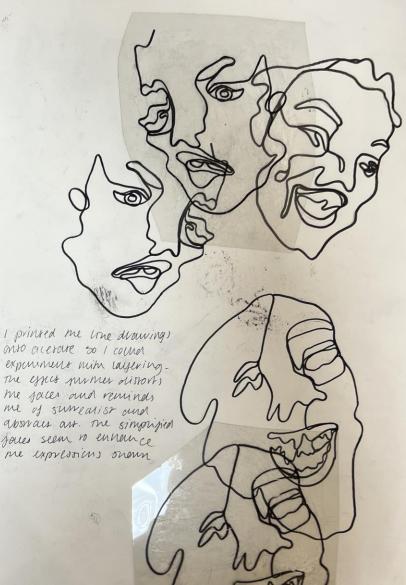
me use of dispersions angles here were now me approarance of a subject can be availably disported burnings purposed another and a vide angle cent ment person are subtry disported and medited, my new mande an interesting making point for primes + analysis.





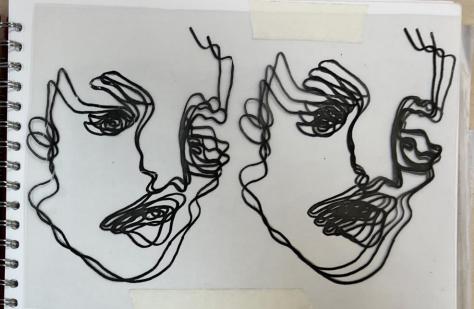


line drawings from photography



ironing warnoway distorts its smaker. Below is a coppers of the layured acceptate arounings, it gives me exect of a primed prior incre me onether speed is cow.



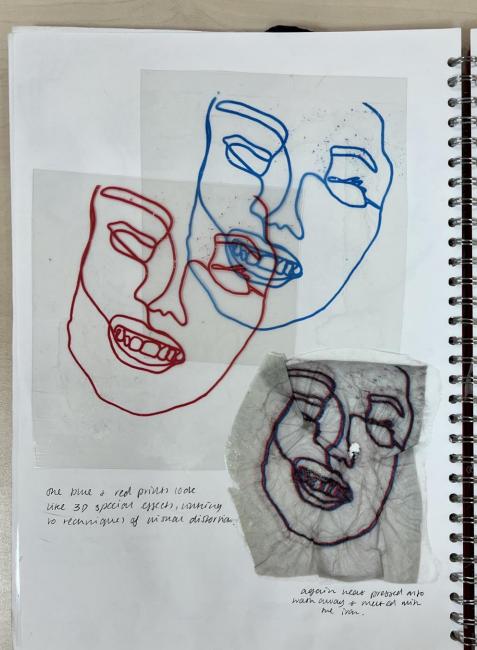


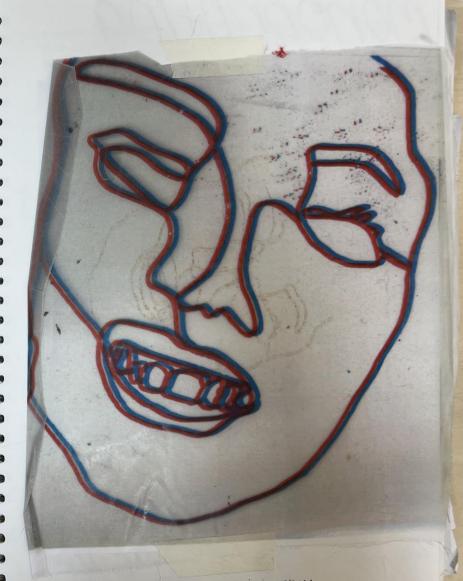
of the sounce drawing gives an esseet similar to op out and impious.



HEAT TRANSFER ONTO WASHAWAY

comming me augused acceptate min me meeted warn away using heat mansger. The texture given to me weeknow ay disports me face purmer.





near monspersed onto enigm for in sneerness.

monoprinting



I have developed my time drawing) pushed with monoprinking it weeks a much less, cusp exect man me heat rawyer must guite like me rougher aimost rustic lock. I would take it purpose by layering disperent faces one me pop similar to now that dene his quin me orecevore. I line me simprishic black of unite as me contrast mans me distorted snare stound out.





I have experimented with manaprinting auto different materials that I can physically manipulate in soler to purmer distort me interpretation of sopme; face never I nave used script to manuary distort me japoric to add another layer to me distortion.

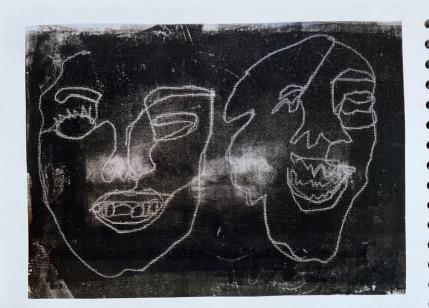
monoprinting

1 also experimented with menoprinting and satones meet meet, were cuiplen + warnawdy. I menoprinted my designs and men first in black pince mey one sneet and I wanted to make sure may were inside men. asked a near grun to neet me jamies and evere his effect.





really like worn me jamics about responded to the new, minering and outstands me point as a result. I also love me aimension created, parnomary new me conform has become propy and must arrive man object is more the crive man warroway - more 3D terme distort, me one drowing, more.





- reverse noneprint and some experiences with afferent newspounds





I am going to exprese you me meme of distortion

passerns, inusian,

texture ect. to acres

issey migake

mape of me me cumman in jasnion period perhauen nans to new news Body.





















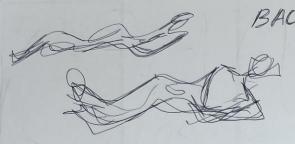












BACKGROUND FOR PROGR

Our puspective of me beauty soundered for me or warped view of mat is natural, otherinance and midential social media usuge meet accompanies and men were we are ming sed unreasinic standards pigner may not become distarted in incly from what is

I am inswerred in coming at new jamian is used to history aswer as present ady to day simorian; we see high smelt sneps, for example me use of preass or ruples ominavelete as me weaver. Cets mostly we can see similar disorting me numan body, mis time prepriately in I will be journing on now mis idea is exaggerated movemen avant garde and approach pieces. I would disort me numan, pouncularly senale form, as a of me ideal silnoweste promoted majory in me media.

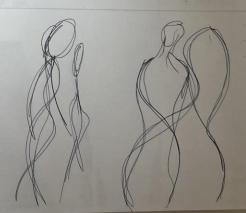


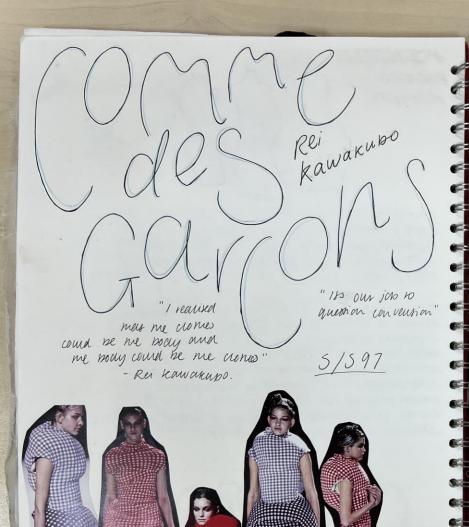
+ INTENT ESSION PROJECT



semane form is mounded by me means, avearing manny. Particularly in mis oray and age monger normalists nearly editing filters and incorrect more union mare a general good for me ideal semale although real.

elements of distortion of form in every day corner porm or partiens packed in a way meet unit accommate me ideas aaring back to me use of corses and bussels, again order to pit beauty ideal of me nine. In my project and propped almost iconicary by might jasmian wenter the to jour an now jasmian can be used to reamily memod of chamenging and rejecting societial expectations, sessinian includity and very day life.





Rei Kawakubo

radically recarriolers me

munau form in ner

Avant travole Comme

des travçans collection
'Body meets mess, mess

meets body' sne

reimagined me female

silhcutal muough a sene)

of garments respered to as

his 'lumps + humps'

collection Exhibiting ner

approalen mat 'Ib en

job to questian convention,

nawanno's design, dismiss me sourpred + grance) modies covered in me preceding "Garden Age" of me 80,

Mer extensive addition of humps of rous seun into sup hinings (assue) beneath gaments create protusions in unconventional areas line me abdemen and back, distorting the silhanette of the weater in a subversion of female beauty ideals.

A distinguishing elements of kawakubo's prior work is a spense use of padding in me way it was used populary in me 1980's, to broaden me snowder and empressive me desired sway apper powerper appearance sne ironically sups mis interesson to centre his conection around an arternative apprication by me reassingue. PTO





irenically convents on break ennancing mas, chamenging patriaunal expectations of here me female bedy mound be presented. Kawakup uses poolding nes to emphasize diaulige mas to dispigure me should shape mas is me opposite of conventionally 'sexy'.

me connoversionly uses padding to area me signe and emmasite me 'wrong' areas of me body, dissorting it inso mapes for pour me nearry idear me mape of me garments seem to install deviation) from me 'normen' numer form, men as me pregnant or disapped body, us a result chanenging me viewers (and society; in general) perception of what is 'grore you' or sexually amoving. viuming mis concernon causes us to question our expectation for med me femere body should lock, and me resultant messures praced on women to git he beauty stoudered.

Georgina Godiey may have been an inspiration believed Kei kawakupo's informas Body meets dress dress meets boody' collection Inspired by a smay of Aprican justicity della, Godley created her 1986 humps and brumps whethich as a Machin against me hand and muscular ideal body propogated by 1980's jeminism similarly to kawakupo's collection, she used padding beneam stretch juscy dresses to create a distingued silhousse meet depy's expectations held for me female body as



Fau/Winter 1986-87

padding seun mu an undulayer dilated + anymenican snape so me hups bonum hem.

pocus ar me sil novide place pocus ar me sil novide as main jeanure.

GEORGINA GODLEY

me time. To design me snape and shuenire of me dresses, Godiey modelled clay onto berbie, to form me mapes one derived. Interestingly. she viewed me parmes memselves as a "dissortion of me jemene jour". I have used mis process in my own work, as well as melting me dells to distort me existing mastic, as a starting point for me development of unconventional meipes for me pody and yor a germent. mis /laser in new led to inspire sketches ment 1 have developed inso rough jashion iterations, and hen eventually garmens de rigns. Two key socuse, in me jasnien mollishy of me 80's were your pitting athlesiuse mess dung to me neavers pigure, and more snewpress avant-garde genns seen in myn jastiven and nurway Georgina Godey's surpman exaggeration and asserction of penale curves went against born of mese concepts.





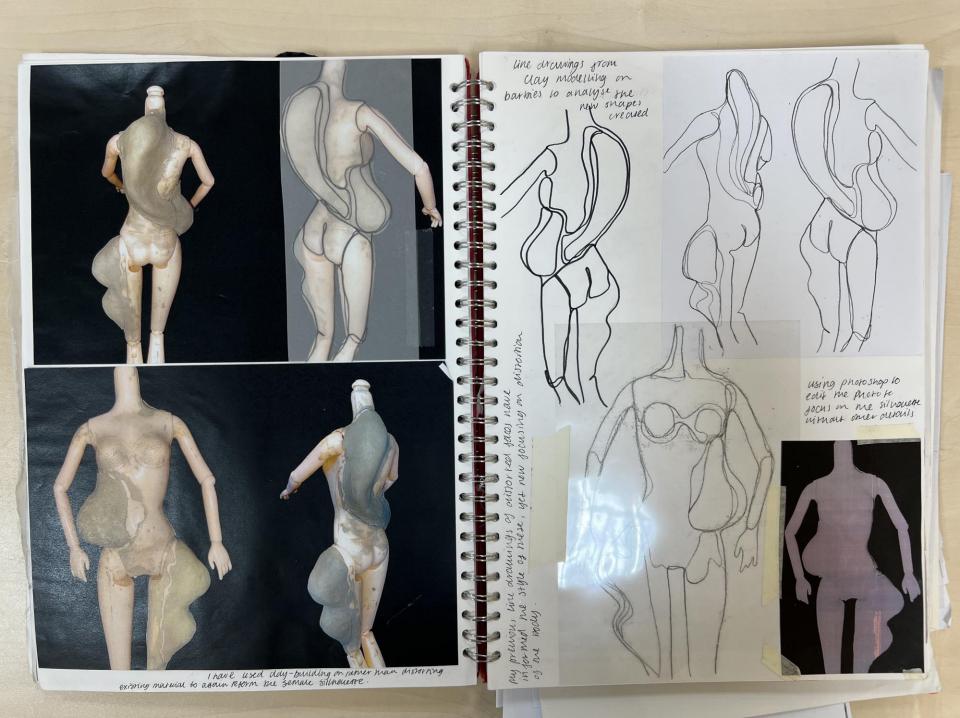


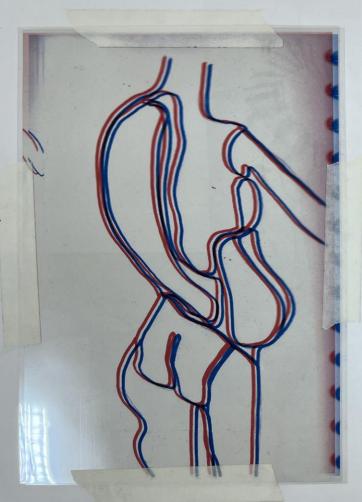




Thave used the hear give to dispiquire Alls into saverning growing and certainly surfrom no beauty standard. I win use mose to insport praisings, r designs. Godley + kawakubo's reima givery of me sensue silhowere insported huse experiments.

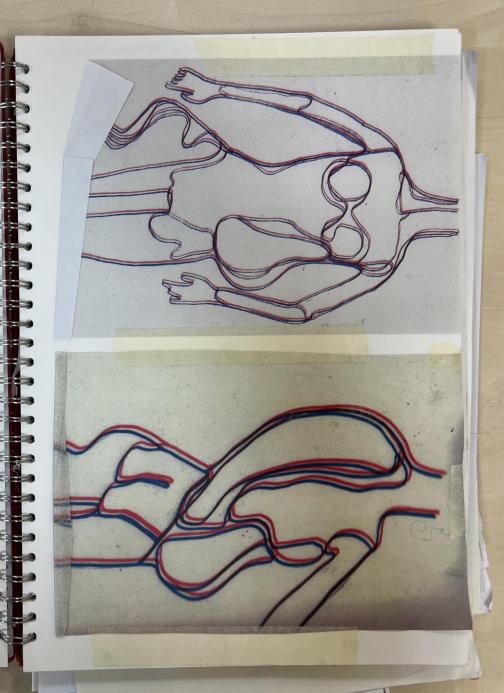
Barnies symbolise me imposed image of beauty expectations & ideals. (mestern).



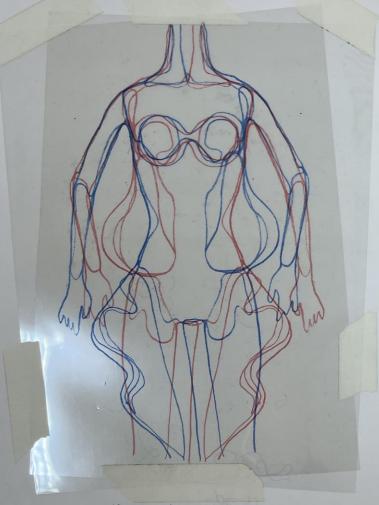


ayend on acceptate & nearpressed onto confirm

using reenviews and ideas from experimentation ruin jaces earlier in my project, new applied to a new joins on me rumon jorn

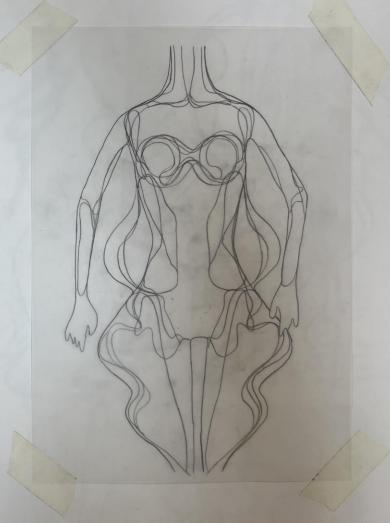


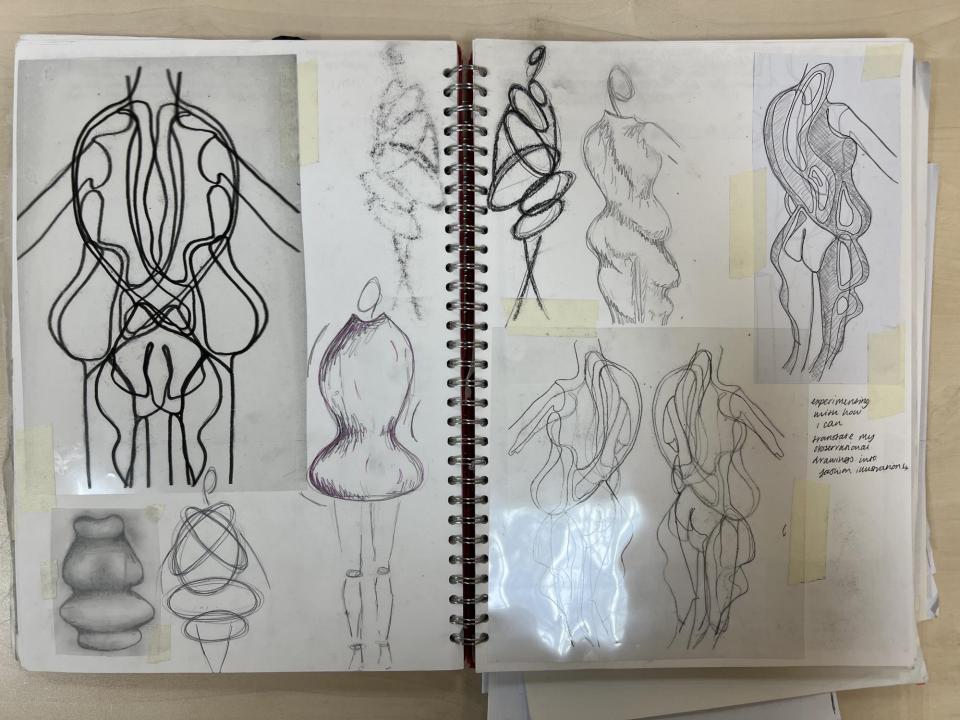
nowing a computer I nave proper + layured my line drawings to weather new yours to me pody must are putter distorted.



I printed mem an acetase in aigment collens , men largred like mis is remined me of biological diagrams melt mon neins.

I maled my mital line arowings on norm sicle of me noung paper, to away man and crease new snapes is inspire pure design. This snape lake amost auch and pravishic, remade the me of piomospaic abstraction in sculpural work.





WADDING ON MANNEQUINS

- 30 EXPERIMENTATION WITH FORM + SILHOVETTE



rough sketches using graphite to develop ideas you snape + smithme of a garment.

transfering my experimental drawings to 3 dimensional life size versions is helpful in our ring me to see unat works and what snape, — I like in terms of a garment.

inspired by my dispigured barpies, me drowings I have done from observations of mem, and snapes I have seen in comme del general countries -/ have used warding to pad me mannequins - design new sillhouses on me body. I will ux mis as inspiration in the owners must be coming ourigns as seen in me left.

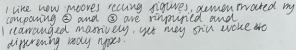


henry









Henry meere's fascination win me napural would and it soutprived quadres have to his roots in Yorkonive, encountrying his commitment to 'direct canning'. He worked in raw materials directly, abdinaring his education in modelling. This winks to his belief in kleping 'min to materials', the idea of respecting infinish populies of the material and territor mem jeature in the finited piece.

MOOR

Henry moore's sculpture, range from more notherculistic to very conceptratised interpretations of the luminal form. His inspirations include both the luminal body and nature oraning on both simultaneously, he creates a picture of the human form and humaning isself as a powerful natural force.

"The human figure is unas inserent the most deeply, mus I never wand

principal of mem me objects men nees, paus,

Mis love for demonstrated shows now can be amanged surreation, your ne shapes grown into evokarive

d. d.

migrogaric forms is in the surprise, union me munder form from from from from from the mass men alone to make not no or unman projecto or college.

In addition to indention objects, moore work insporation from me dramapic scannes of me two wise init wo mape his works.

me recurring pigme is a repeased ment in his vepensoive, and you can

see me undulanny, round meipe drawn yram yerkonive's roung nills.

a very similar
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eliments. It spin
yorn yet me
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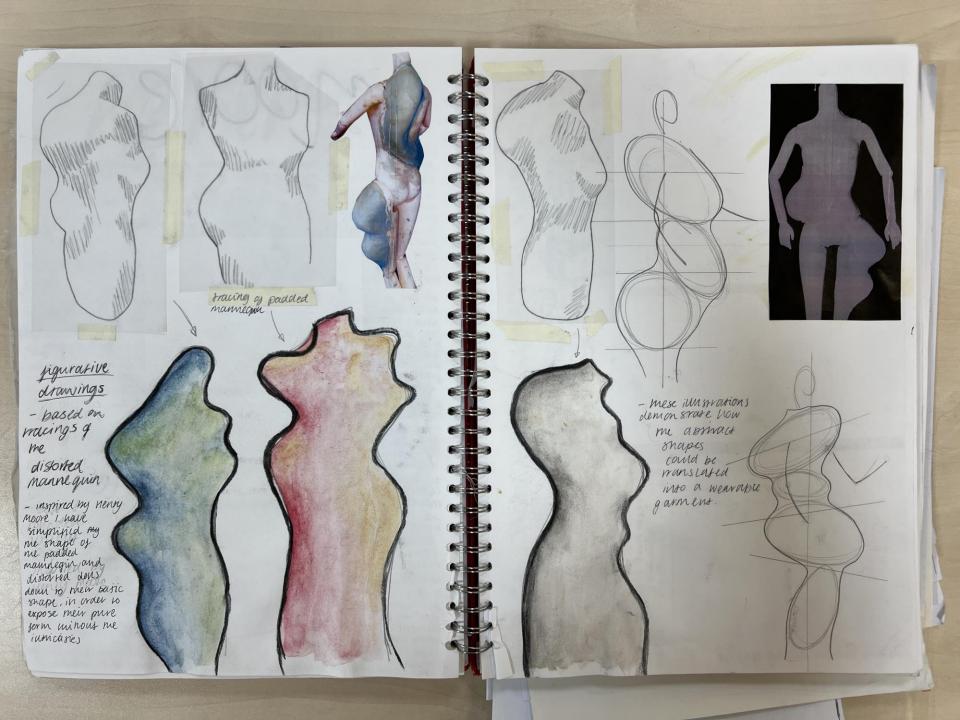


Drawings as a stage in response development.

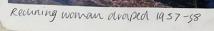
"as a way of soming outlives + devoloping men."

© + © seem to show subject and of hous peem simprified parice execution of human sharp has peem anisod-1 like the can human shape and

new it captures he essence of me pose, while remaining ambigous,







Reclining Figure 1956 cap 1951



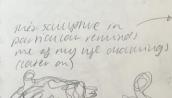








z piece recuriges pique no. 3

















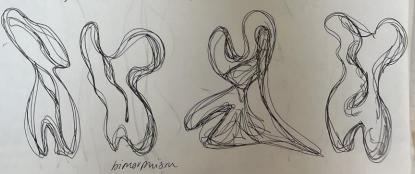
JEAN ARP pimorphic surrealism

mer sculptures are appract depictions of minormic yerms, in pouritual remembers of me human pooly. Similar to nemry Mare's nown, mey simply me human form to its essential snape and houp and distort its sometime. This is limat I have emulated in my senercies 2 pages ago.

The first sculpture, unite ainstituty attend is clearly inspired by the senale torso, yet my simplying the senale body to a snape just relognizable as a number form we can reased me sexual snight, and speculation around its beauty or appeal and well it purely for its snuthway form as a pill of art. or billighted or sempme.

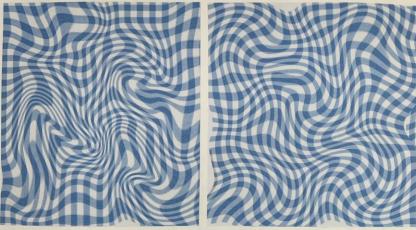
The shupmer above remard me of Rei Raworkup's 'lumps and mumps (allection', in nain culmed and dissorred popules.

Avoid I wise the shupmipled, curved, smeam shumes in mis, came der gencons and themy moore's work, and mis is someping I would like to inverporate into any own work.



DISTORTING GINGHAM

2 pages on snows read groupman game (rumpled and provolapied to map it hux aigitally edited passerns





blue gingnam inspired by comme des gourons, was ped using transform tool on prioto shop mose examples voug in wells of disnorthing of the pastern as well as me regularity of fiveur tools on protostup active disposes facts - me left page used roms form (spin) and me right snows me zoom/snows tool.

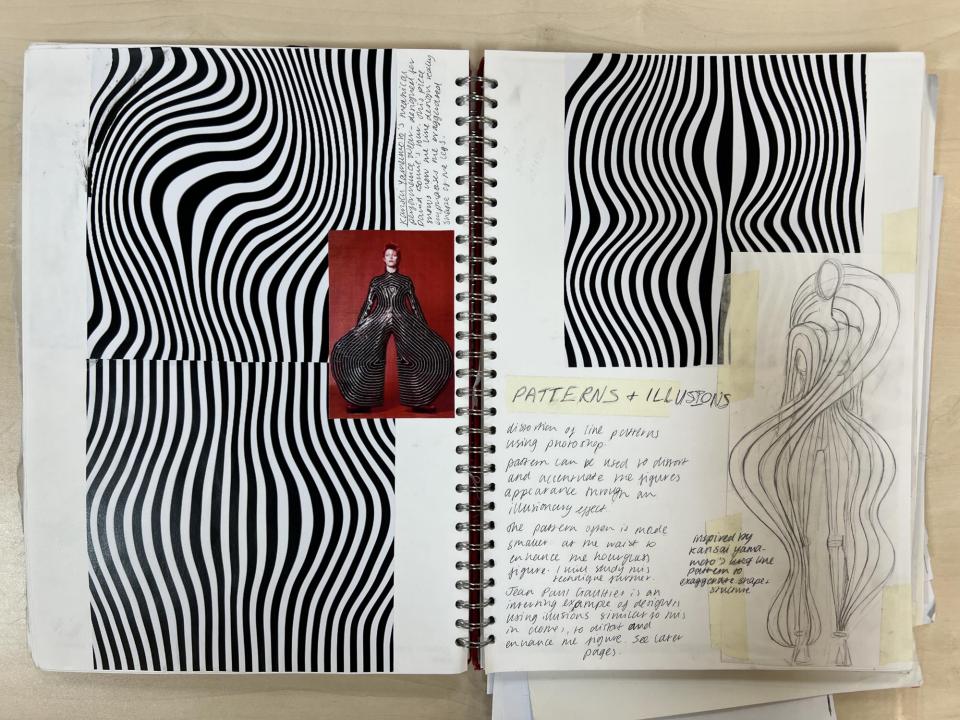
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govern right is district almost to me were mas me givernoum is unrecons-





HISTORICAL UNDERGARMENTS

manipulation of the female form how been evident mongrout history within almost all entrues. Foursing on the western would, the historian evan used contraptions to purpriseduly outer and exagguette me approximate of the body, mounding the woulst and wifts to fit conventions of the nine.

The 19th curry saw particularly extreeme wearable can traption used to accure the desireable silhousted of a narrow waist and dramaticary accentuated hips.

"me idea of creating a solucited so specific, and so and acides unlike he number form was such a priority in much of mainsmean unit society".





I nariced Rei Kowakupo seems to have taken information from mis historican silhable in her Body meets dress, dress meets body' concession mat I have smalled premionsly. instrumingly, mere is a correlation between me severity of practicality of womens croming, and semane rights of equality



1862 USA
cage crinoline
menopohran
muslum of aut
seed + whon

1884 England Dustle Victoria + Bibert Museum

rictorias Albert muscum

Metropolitan Metropolitan Museum of Art Steel + conon





Despite billing imprathical and uncomportable and doingerons, windines were nown under women, skirts during the mid 18.00s to aunieue a noticularly under skirt, mis minted at wide nips ment had connotations of fertility of anid thereing capacity - translated into a female beauty idell. Eppearance was propried ones neutroned wellbrilling to me point me Roticular ores southy was somed to protest "against me production of any fastina in dies, may einer deferms me pione, implaces on movements of me body..."
I mink mis expemptiones our societis's obsession with the presentation of me female form, seen toology and mionisoned ni sans in destrung, menungapining and pur analysing specifically censered crowned evanging and accumating techning the body to meet expectations.

... or in any way tends to injure me nearm "A







"You am see in fluences of both smuchman snapes I recomques used in cornolines & longself.

mis is something I mound like to approxy to a final piece.

DISTORTING CAGE CRINOLINE

Rei Kauvanno subverted me consuminal use of snowlour pad, no obspigme me smillente rames men ennance me body so meet me beauty olech sne was able to mene a starement, me

uxing a reemique

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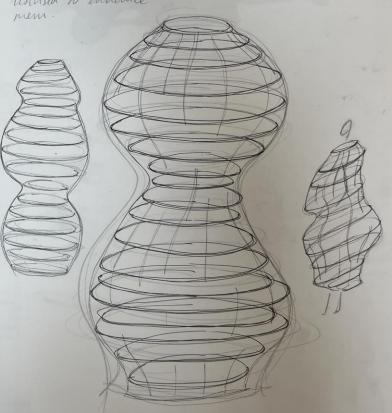
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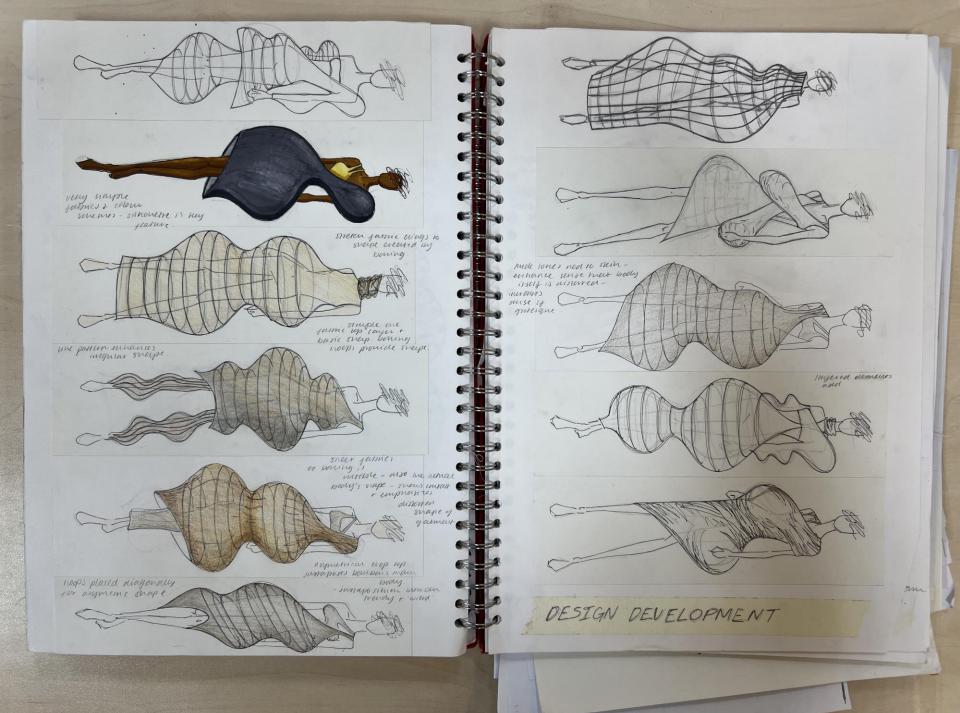
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The plage curbolore, point curently when used with a corset ors it commonly not, was one of the whost severe memods of altering me smalle brody's appearance in western history, to tree points is its practical and known to, course numerous justomnes. This pricinisterial est appearance out health and safery unoclie, me experent experitarion held my society, even super ciously, for women, distorted snape bodie, and now vergeon scould be

usilised so envence





some of my olerigns are asymemical-1 mine mis unit attricted in effect 1 want better men a symetrical steint. The ymale body, mine distorted and attreed apprenting in nightent outhers or intrical periods, is aways symemical, mis is sometiming often emphasized as a right of beauty. In my freel piece I want to make a discover smilloutere using a nope shirt must has me appointed effect to its nathrical apprication, in terms of creating a map must meet a beauty expectation.

I want to use a mode stretcing passic to snew of the snape of the smithined skirt. The colour is reminicent at skirt, union adds to the uncomportable, almost grovesque appearance and gives me expect as the body is not meng hauped, borsing to my earlier experiments in methody dells the prior mesh japoni is often used in commes performance factive wear to smulare skie, there page is perfect for my final piece.



FINAL DESIGN







CONSTRUCTION OF FINAL PIECE

1. Using marning tape to place poning maps, adjusting maps + place ment



2. replacing masking rape with jabric rape uning a office ofthe ofthe sound country miles from the contrage.

3. completion of neop skit, morning pr. 10ps of lape to pinan and adding smap over me snowder. I the new ine shirt is an irregular shape from different ongles.

FINAL PIECE EVALUATION

My final outcome was remuted pain my initial jocus on the peoply itself. · mough various processes including meeting + aley modelling, I have redigned a dissorted me meyer of me pooly into a your penalued as grotesque, creating a new silvenette most goes against me beauty islead and were unrunnally desamed. I nevereped my observational use analysings, based in me dissorred pignies I weated mid procession experimentation, into finen garment designs mat will make he weaver signe appear disported. I acmirced his by using soming to build a smichured 3 dimensioned skin man gives me body an unjunition onage my pure autome contradicts me typical excess of mind, its conventional application meng to empance me body to almine an appearance clerk to me beauty ideal. I expressed his concept by swolying me use as bening in mistles and uneme oxis, somening I reprended in my prival piece. I hemour used me rearnique to creare an inequal 3 dimensional form mat not any demotes pan me 'ideal' pigure union cloming is usuduy designed to accensuate, mis appears unnarrial for me numain bedy since symmetry is something universally associated with beauty, me arymmeny of me design I chose to create adols to mis effect. When constructing me cage skirt, I used plastic coarted treel borning to form only hoops mad would held men snape and keep me mad omichue, much waxed really well, and depretely held its mape plotes man my premous experiments uning gaboric covered plastic bening. While a traditional arinowne skirts's negos would increase in size evenly, , used dipuent sized neeps to execute an undularing uneven mape. I used masking hipe to hispand me negos just, union worked very well as I could adjust men until I was napply min me mape, before repairing it with woven tupe. I used a give gun to assatch me sape as it gave me more prelacin to keep me mage me same as I hidrit neve to take it of me mannequin to sew. The result of me necp short was onccessful as it provided a social underlayer and. communicates me simouente I was aiming you in my juna design.

I chose to use a strekn mean japonic so mean it min ching to the sminned undurage, and its neuman block colour also means me garmens's strape remains me key joins. The specific japonic is manufactured for use in purjormance and attruction wear to impose the appearance of



shin, so I chose to use it in my design as I want mewers to associate me abnormal snape with the body isolf, rather man seeing or separate mimapen gamens bring non my a moult. Linking to Rei Rawakubo's navisation must "me nemes (outed be me body and the body could be me clomes", me yell menges me dress with me body, and heightens its unlangorable and almost graffigue appearance me sniemess of me nesh jamic elim) me artime of me nemulal booly to be visible slightly, me contrary improving me altimed silhowere must me dress creates and incomaging preculation around what is seen as expelled alumny or "groffigue". The corp up is a cut men would be popular in night melt sugar and I designed it whe his is snew a juxtaposition between me mendy/wearable up part, and me very approach, pedular looking skirt.

from oxing ocopic meir opinious and orsening reaction), I found that my piece causes viewers to question me meaning beaind it, each taking something different away. I wanted my project to cause questioning and speculation, and I make was it exercisely encompasses me body of my project, neverore I mine my produced is successful in accusaling my aims.

* around my it lock, wrong and now mis highlight expectations for max would look 'right'

The way me faporic beepa, m, m me model: sprin colour enname he idea cy outnowing me body isself, rasner man isolating me body and me gowners.

mough me no snear famic-emprasise, we want to wrother skins.



STELLA MCCARTNEY 2011

and me effects of in commercion jasnin.

For her jobs 2011 collection, she a meaning designed a massively popular piece mas perfectly exemplifies how me design of doming can distrat me books appearance. The design adopts memods of distarring reality used in applical invisions. He areas is a simple stretch common and and pieted spyle, in a remarked of lengths and colournays. The invision neweller, developed allegings me uses using contaming bear colour to jocus me use on me contoured front pomel and water he appearance of a stimmer, more maply signer. In me write and brack colournay, me entline gets smarler at me whist and mices are nips and west, allentholing me appearance of an hourgrass pigure. The minimal obsign merejale ands me popure to be the



Tolony varionians of me 'Ortavia' dress. Ny Fastrian week 2011

Unlike kanonenbo's coneinan tollenan designed to snow niews with in deformed and grollsque silholenes, in allups to convey a socion with ourgrand as he work mount and so heri vary.



message, meauning's areas, menng demands in me majuarde. An arrice an news concept, training

mas "In a nime when severing dething, paniencury me very expensive runway designer scind, mox snowing as New York Fashion week one it to memoetres to create stimuling and menyor highly desirable pieces". Meaning was parienterly snew sput, since he 'ocama' or 'miracle' dues was said out in New York stores are went as our website

scon after Fashion week ended, and was seen non my minowous accordies as pictured. The design

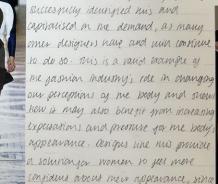
nas soon repriculted by high-street gashian trands incurding reprice. Bebe, and hiver Island, dut to me war high demand for such an executive product. The enormous popularity of the areas dumentatives on unides pread of love to appear to his stimmer and nourglass shaped, and may

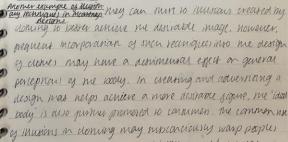


mos, me is many weightes

Octavia dress seen on kelte

action of this is a key surry point for corning. Stand meaniner





expeditions for now me natural beary mound appear. Born factors movease presume



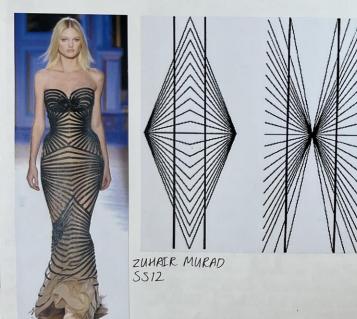
for what he partic begins min makes spein close their

oner designers vanianious as me srena meconney ares



iuusian

OPTICAL ILLUSIONS IN FASHION



"The rurm 'illustian' regers to the phenomenon uncre a gast is presented objected by, as the aircupation of deviation of perception". Optical inustions work as a result of cognitive processing of external nimal shimuli. The brain's insurpressulation of gasons insurable migratures, carrows, merian,

geometry, purspective mispeoprian of reacity. with mese expects on in an piece, similar spread to oner pied,



ALEXANDER MCQUEEN

ond colour can cause a OP But developed by playing me moun and using imusing obsigns and carepts nowe such as sculpture, propograpus and restricts. Optical invisions are prequently seen within the Jasmon industry, applied to designs to instrume me peneprior of spape and silhousse.

The nenng juncian is a geometric sphical imusion first created by psychologist Eward Hering in 1861. The inurian has a distortive effect on one numaning's peraprian we use pastern in the background gives a sense of perspective and events a fasse impression of dipm, causing the brain to missingerpression me though the brain to missingerpression is reversed, the horizontal lines appear to be curring involved. As seen in the dress by zunair murad for his 2012 spring/summer idlethian, when applied to fashion altsign the inustance can nell pro give the effect of a smooth waist.

JEAN PAUL GAULTIER

Jean Paus transtier incorporates me concept of aprical imisions as or The expects of a very simple yet exercise optical illusion to enhance of me design. Here me illusory passem is not mostly incorporated, in

passer pracement in every-day dening. pigure, mus does so in a way mas is so my wais and innances me hips and Almongo mese techniques cem be used

kim kardashian

pigure, as a

around me

besween jaonian.

fame and



is known to represent me recent media desirouse sody uppe. This design works publicity, and me design's dramatic nourgrass pigure as an 'iouar', purher and me 'idean' body: me inpurence

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

very opinions, exaggerated line design. While stella meconstrey uses In me pigure, miss Gamier piece display me imision as me main jour, convair to common commercial apprications of opinion innovans, or cure The line design soil wars to accountage me applicatince of an nourgrass dramanic, it could almost be seen as igonic or answart. The design minimises I bust mrough me oncipe, midduen and pracement of me line pathem.

supply or dramatically, Cocultier mens a perfect example of me powerful exects illustion) an have on me way me books is pecialed



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



and arimion jours on an 'nourgras

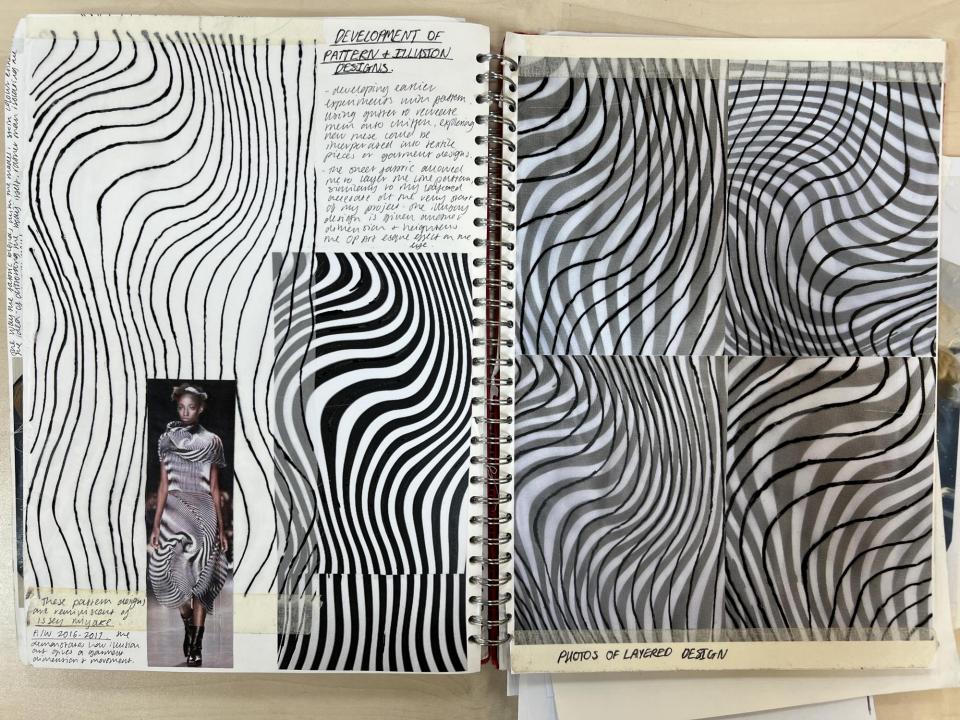
min her famous body upo to accumate it purer. As a result of her I exect, kim's appearance in me ares may have generated more attenuan nomoning me image one is jamous for. Therefore, his demonstrates nee link mey have an each oner as well as on perceptions of me semale form.





The line pastern is derived from my premon experiments min previsiop, dissoring passers to wrate vouped exects continuing win me reference to press and me body. I newe used me some famic as in my fined mice mis groupy remind, me of me wintage Jean Paul Gaminier dren seen on um kondanian on me previon page, union has an ilmount me parter of sunhight, sucher men joinic. If upscared, this technique could be used to accentuate or dissort me joyure, depending on hein

it was placed and designed.



EXPLORING DESIGN IDEAS

member ce men

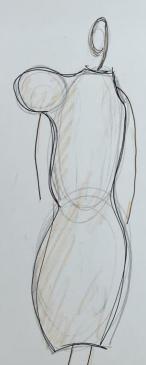
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- snapes of nest disguisant of the disguisant of the disguisant of the mured, disgrimed basines.

EXPERIMENTATION WITH

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JUMPSUIV +

DRESS



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a jumpsuit wound allow me to glive earn ug o sepawan unique snape

here I would use meter mean jabric to entere a simple dress/
catarit to use woulding to redestion me figure. There wook bey distrated to a point of almost grossque. In it is a peige, stree his may pered with me use of peige, stree his may piend with me seem and give me sense me body ibelt is asserted.

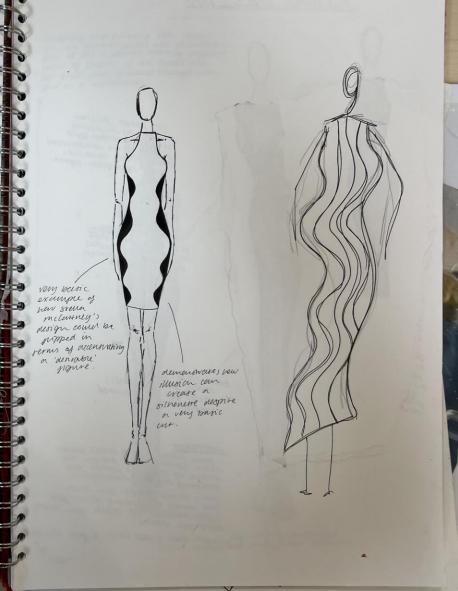
plese designs use musica to more surony outer naw me signive is perceived compared to my pruvious price piece, mese disigns when a mun more commercial/superied approach to dissurring me senare pigure smough samion dengn.



DESIGN IDEAS

simple cut, one illustra or walking used to distort pigum. snew Jaronic, more sign of thes.

- woodding prophetes in stamach area univer waist would conventionally minimised.



FINAL DESIGN



fre way the papers organization with the maps. He was

side panen itustan inspired my necesses - supress pigure unannous - distors pigure unannous comer meur ennances comer neur ennances sum neurgeas pigure.

simple into style.

skin-night into style.

skin-night into style.

skin-night into style.

skin-night into style.

solely stimulate.

solid back stretch cotton for side panels arcus lige to consumed centre.

METHOD

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enage of me pour sound my
enage of me memogran.

maping on me memogran.

- pm + anow onepe, sw, men out away unwanted jamic you can servan e.g. make your curre. - mushran seams.

- mark arm o neck hales + pm showbur -

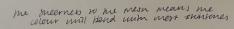
- draping and pinning born layer, on me mannequine was receivery me to put a parmos neuming different turns of smeter. If he mape was designed state, it would change men put on a mannequin.

experimenting win placement + snape of part; side paner





possible variations



cons

Usony me prain back drop accentrates me illustronous experiveness of me obsess. The convasting dame since panels blend into me bounground, giving he experiment met me disposed censure point is me snape of me models propure, conjusing perceptions of how me pooly 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 is 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.

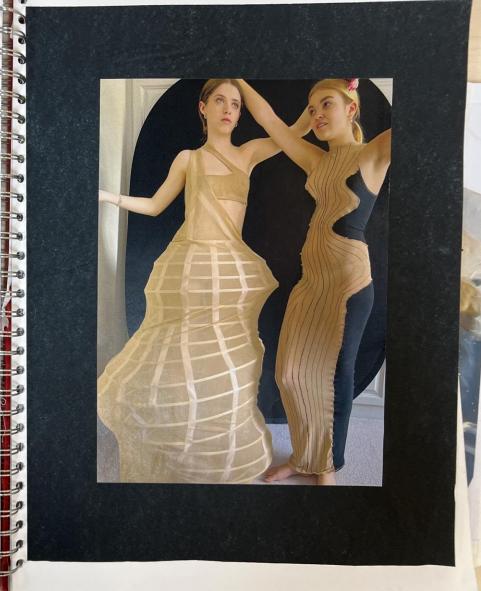
This dress draws attention to the distortive power of optical illusions when applied to fashion design, by using techniques seen often in commercial designs disfigure rather than accentuate a desirable body. Considering the effectiveness of my dress, it is understandable that general perceptions of the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

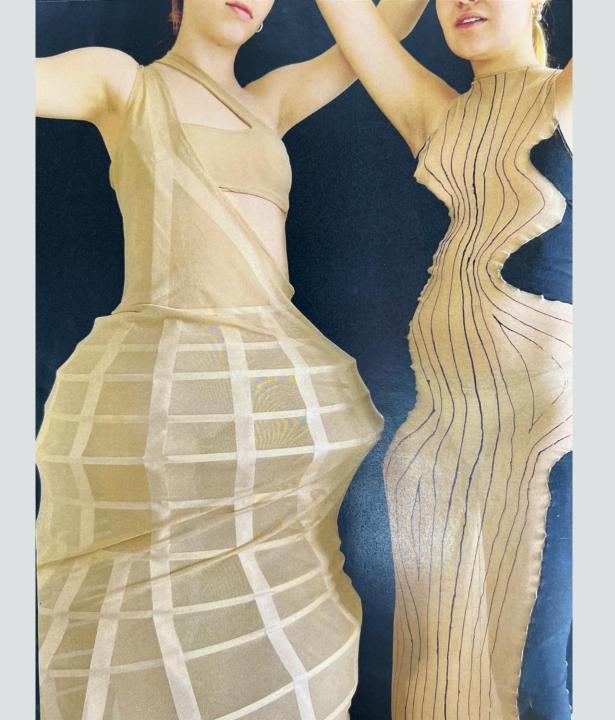


of ginal pieces.



I like how he silvenesses of even 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.

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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 hyperfixation 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/later 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" 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' 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.' McCartney was particularly successful, since her 'Ottavia' or 'miracle' dress was 'sold out immediately' 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)

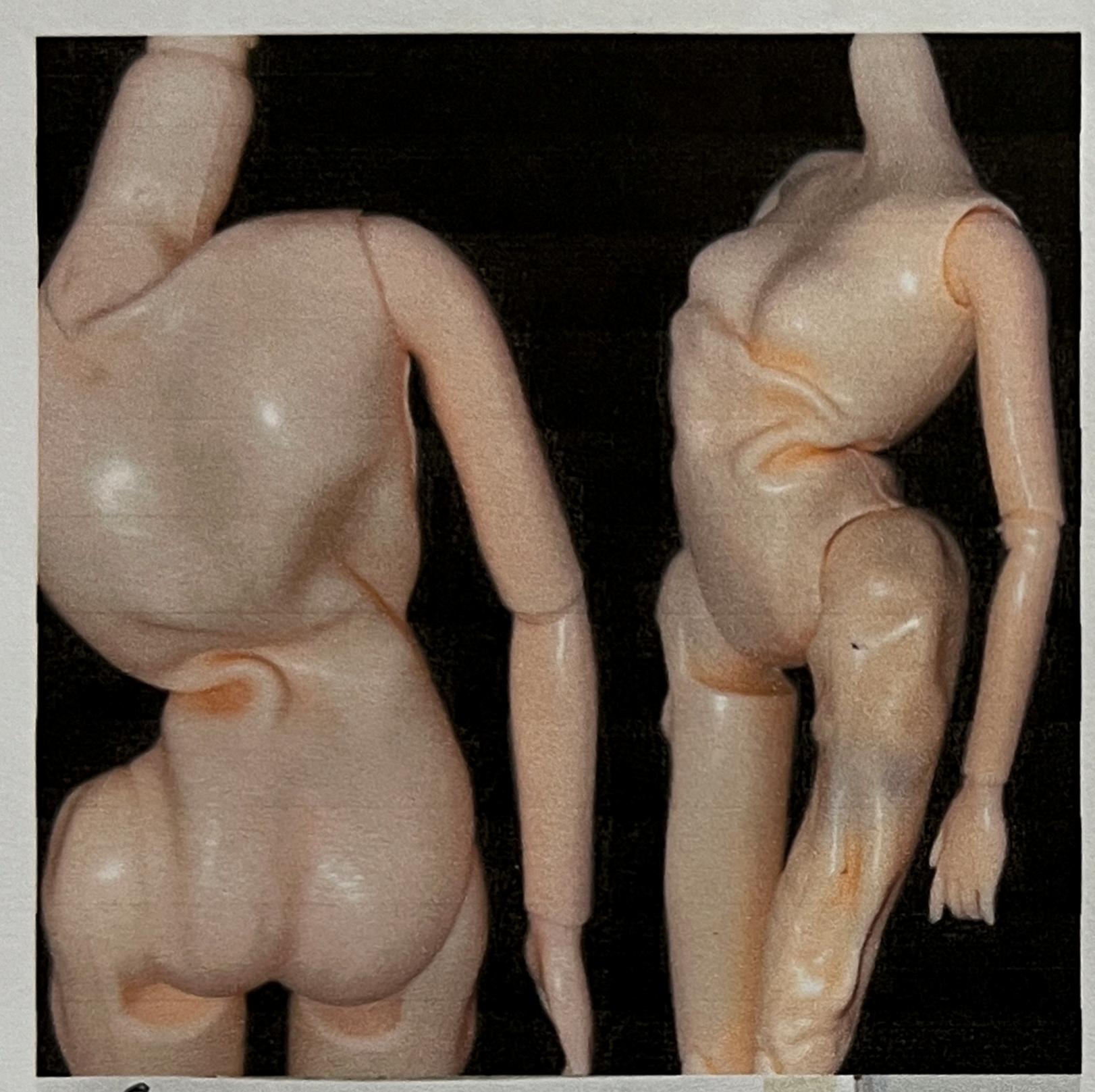
the natural body should appear. These factors both increase pressure to meet the image promoted.

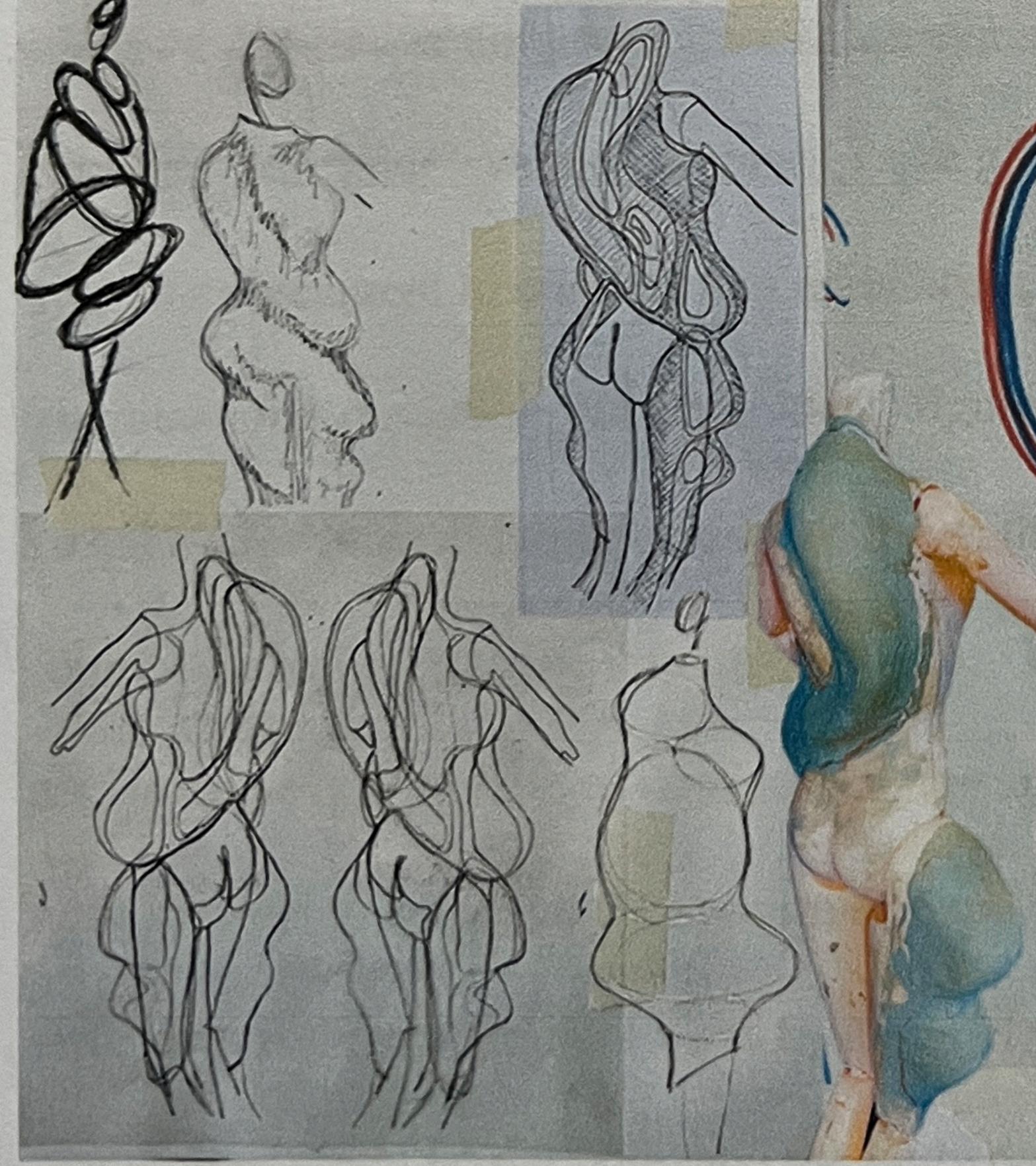
Kawakubo and McCartney take contrasting approaches to distorting the body via clothing, using different techniques to achieve very different aims. Both designers use clothing to alter the shape of the body, but while McCartney's commercially popular dress warped the body to the beauty ideal, Kawakubo's 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 misshapenness of the dress. While both attracted much publicity, differing design motivations explain the disparity wearability and commerciality of the peices. McCartney's illusion dress was one of "the biggest dresses of the year" (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" 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 sheerness 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.



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