GCE A Level
Advanced
Art and Design

Textile Design
Component 1

GRACE

Total Mark 66 (53+PS13)
Grace
9TE0 01

13 + 13 + 13 + 14 = 53
+ 13 PS = 66
Journeys & Pathways

- Journey of the sun - morning / noon / evening
- Planets & stars
- Myths & legend
- Discovery of new lands (e.g., exploration, expeditions)
- Development of civilization
- Human - birth to death
- Neolithic times - norsemen
- Viking - medieval
- Human / animal / ocean
- Cycle of life - butterfly
- Life cycle - caterpillar, cocoon
- Decade in history
- Time
- Nature / trends
- Changing trends

- Rainforest
- Jungle
Experiments with dyeing

These samples are my experimentation. We have just started one course and I haven't decided on a theme yet.

For this sample I used one water-based dye and a mori technique. I didn't use elastic bands so the colours blend together and didn't create the traditional crisp veins. I like this effect enough, it looks like a mori. I put the fabric in the heat press to create a fused effect and I really like the result, especially now that all has evaporated to leave a lot of stretch. The sample was dyed in the am but I think it looks really lovely.

The sample is also powder dye, but the fabric is cotton which is very absorbent and I used hot water. But created a much more separated appearance of the colours and an interesting example where the powder was not fully released in the combination of colours along with a way may have run really revealing me of the nature of my painting as being more from my hand rather than from the water.
This sample was made using the water-based dye again, but heat press, unlike the
first heat press sample, they took
get the year and instead of waiting it cleared
out out, out of skin really
of spray. Also, it looks like something you
would see in a

I really like how
this sample turned out. I used powdered dye on side and I
think it created an interesting effect how the colours is so speckled
and didn't really blend together. It reminded me of sand, or
even spray paint and glitter. I love how vibrant the colours are. I would use this combination to suggest a celebration or
festival because of the fun bright ideas and the fact it
does remind me of confetti or glitter.
Here I have used puff minister to develop this sample. As well as a few of the previous powder dye samples it really reminded me of lakes and ponds. I noticed that it looked like Claude Monet's waterlilies so I used puff minister to create some texture and dimension for the waterlilies. I like how it turned out as it really looks like the paintings.
Experiments

I experimented new techniques to make abstract/mixed media textiles. I think weaving would be an interesting background for future work.

I used batiks and felt to create my sample. I like using fabric as a medium because it allows me to incorporate other materials in my work to create an interesting pattern.

Mixed batik dye for my sample. I need to consider the use of color in my future work. It looks really abstract and reminds me of some random experiences.
I used more plastic netting in this piece, and it seems to work as well. However, it does create a more bumpy 3D effect. I like the idea of trapping things inside.

Past project experiences with powder dyes, I observe that the coloration effect may be more pronounced. The way it pre-cooks the material I would definitely use here.

In my project, mini wire techniques work in this project. Yan made an armature.
DADA

Dadaism was a movement in art and literature after World War I. It originated in Europe as a negative reaction to the horrors and radical social and political changes of the time. Dadaists sought to destroy traditional values in art. Characteristics of Dadaism include humor, anti-intellectualism, irrationality, self-satisfaction, and irony. It often involved shock and theatricality. The Dada movement was led by a variety of radical groups and reflected modern problems and challenges. It used traditional art materials, as well as new ones.
HANNAH HöCH

Hannah Höch was a prominent member of the German Dada movement, known for her pioneering use of the photomontage technique. The movement focused on using everyday, mass-produced images to challenge and subvert traditional art. Höch's work often featured images of women in a new light, using photomontages to create powerful statements about gender and society. Her work was ahead of its time and has continued to influence contemporary art. Höch's work is characterized by a blend of humor and political commentary, often using the image of the female body to explore themes of beauty and power. Her work often merged humor with more serious issues, creating a unique and powerful commentary on cultural norms and societal expectations.
Experiments with PHOTO COLLAGE

Here I am experimenting with photocollage inspired by Hannah Hoch's artworks and our dadaism. Used imagery cut from magazines to create surreal looking images in the style of dadaism. I love the effect as it transforms you off and makes you think. My favourite ones are now! I have stuck different faces onto a face line mix one
I could be recast misleading processes, puede particulate by my friends.

Further Experiments

I think this one is effective, using mixed media, juxtaposing each story and pretty much just evolving an idea.

MATTHEW WOOD
Here I have made photocollages using cut out magazines and then heat transferred them onto plain cotton so that I could develop them with embroidery and plastics. I really wish they had turned out and I am dimension and texture I created.

DEVELOPMENT OF PHOTOCOLLAGE

This seemed to have connotations of consumerism, because of the bag and the makeup and, particularly the fact the bag had a print on it. I notice that and use plastics to emphasize the consumerism of consumption.

I also used pink thread to soften the pink in the image. I really like how the color stands out against the black and white.
I love how this turned out. I left the threads out as I think it creates an interesting effect and I love how it makes the image more textured.

I used wadding here and I think it worked well. I like how it makes the sample 3D and multidimensional. Wadding could be good way to highlight parts of a sample you want to stand out. I want to use it again to create more dimension when using other techniques.
Sammy Slabbink is a Belgian artist who has gained recognition for his modern take on surrealism. He is known for his works that combine vintage photographs taken from magazines and popular media into abstract surreal collages, weaving together illogical scenes. He uses both physical cut-out images to create cut and paste collages as well as digitally, which provides more flexibility regarding scale and layout.

Sammy Slabbink says that he does always think the surrealistic movement goes back to where times were simpler. It will be easy to think more work.

I think that his work seems to be influenced by early surrealism and I can see aspects of Dadaism in his work. Much as Hannah Hoch and the photomontage technique in his work, much as Hannah Hoch and the photomontage technique. I really like his work as it makes each piece unique. His work is unique. The way he uses images are nonsensical and each and every frame.
These images are inspired by Surrealist Modern and original Surrealist units such as Salvador Dali and Max Ernst. They are my take on the photomontage technique used in my end photography. The aim of these images is purely to be nonsensical and amusing, which aligns with the whole idea of dream, where the basic meaning of the art is to make us realize

where my project is solely focused on making people look more

bizarre and contort.
Here is an evening of one of my photocollages. It's not quite as crisp as I was hoping for but on reflection I actually quite like the sort of aged effect it has given.

Here I more printed eyes into random objects to try and create a surreal looking image. This is the most successful of my experiments but it definitely looks more like a pixie mouse character than Dada.
ANNEGRET SOLTAU

Annegret Soltau is a German artist, known mostly for her photomontages, often her own face and body, sewn over with black thread, as seen below. Her work in progress called 'Time Experience', which uses images throughout her own life, sewn and ripped up and sewn together. I used these works as inspiration for my sample. I think they really reflect dadaism and they look like Hannah Hoch’s work so could well be inspired by her.
pablo picasso (cubism portraits)

Mattieu Bourrel takes photographs of classic monochromes and runs them into abstract photomontage. I used these for inspiration for my big art project 4 pages ahead, but then found another really reminded me of one on the next page spread. Bourrel's work reminds me of Salvador Dali's paintings as well as the photomontage aspect, so I thought they really fit with my theme so far.
In this sample on the opposite page I used the back and the eye sample that I made as the front of my project in response to Beverly’s assignment. I heard her tell me that I should use it in order to show my personal knowledge of eyes. I also used the face and body. I really like how the whole piece turned out. Newspaper controls the proper fit of the face, as well as the contours in the shape.
I made this sample using a wood press of my primary photography, was newspaper and water dye samples. I used reverse applique and I really like how it turned out. I used newspaper as the other layers as I thought it would contrast well with the more abstract and colorful patterns I pulled dye related. I made this sample inspired by Matieu Sourel's previous artist study but it also reminds me of tribal masks.
Here is a surreal watercolour painting that I did in an online workshop hosted by the London drawing group. It's an interpretation of a well-known surrealist artwork. I used some lines and really like how it turned out.
Here I attempted to mono print onto facial features onto ceramic objects, but it really didn’t work, I think maybe we were managing stark to the idea too much so too much pressurized and image just wasn’t clear. I think it could work better with ink.
observational drawing

I have done more observational line drawings using fineliner & pencil from my primary photography wherein I have used images of my project in order to tie them into the nature of my project. Now I have tried to interpret the facial features abstractly my repeating them and drawing them offer your each other. Now this makes mean look more surreal and abstract.
I have done textural colour studies from my textile samples in order to address my project. I used wash-out dye to paint most of them and I really like how it looks as dye since the colours run together in the same way. I then used the dye below for some work, maybe I could have used a sponge to create the pit.

I need now more research into how to construct. I think the paper would need to be layered to represent my idea of a geometric object.
The theme of my project is 'survival'. I have responded to this theme by looking at various areas of art: printmaking, painting, and sculpture. I found that as I worked on my project, I became more interested in the way people interpret and remember images. I also noticed that the work of others is often more interesting than my own. This led me to use different techniques and materials to create my own work. I have been inspired by the works of artists such as Yayoi Kusama and Banksy. I have enjoyed using a variety of different media to create my work. I have also used different colors and techniques to create my pieces. I think the main element of my project that I would like to develop is the use of different subjects and techniques in my work. I have been developing new ideas and techniques as I work on my project. I think that my work is more interesting than my own. I have been experimenting with different techniques and materials to create my work. I have also been using different colors and techniques to create my pieces. I think that my work is more interesting than my own. I have been experimenting with different techniques and materials to create my work. I have also been using different colors and techniques to create my pieces. I think that my work is more interesting than my own.
CHANGE + STABILITY

- Humans
- Sky, galaxy, planets
- Landscapes
  - Deserts, sky, jungle, forests
- Light cycle
- Birth, death, decay, growth
- Industrial revolution
- Political, social events
- Technological, scientific advances
- Insects, catarpilars
- Natural events
  - Solar eclipse
  - Earthquakes, tornados, hurricanes
- Journey of one year
  - Seasons
  - Weather
- Sunrise, sunset
- Map
- Home
- Travel
- Different climates
- Change in appearance
- Changing seasons
- Map
- Social constructs
FUNGUS

- Coloured microscopic photography
- Watercolour
- Ink
- Ricki Wolfe - screenprint art
- Optical prints - van art
- Lichen
- Ormoung
- Muff binder
- Marbleising
- Paper marbling
- String painting

- William Louden - stone painting
- Kiarra Reis - painted paper ribbon
- Bonnie Møndergård - drawing
- Particularly unusual - no deposite - not interior - mushroom seasons
- particular stages of mushroom growing, including small mushrooms, also
- Mushrooms (e.g., Monotropa)
- Valentine - Spring 2008
- Photographing - textile"
LINE DRAWINGS

I have focused on producing line drawings of the fungi on my mind maps as a starting point from which I can explore my ideas.

COLOUR STUDIES

I developed my line drawings by adding water colour. I really like how these have turned out as the use of the different colours is one of the reasons I chose to look at it. From the images above, I found it easier to imagine them and the diagrams. I also used post it notes for inspiration.
I have used paper to try and represent the buildings I can see in some of the images of things. I use separate layers of coloured paper and cut out different sized circles in them. I really like paper art because it is almost like the egg yolk situation. I worked on a previous diagram using geogebra or steam development like an application.

This is a collage made using the cut out circles from me on the previous page. I like how it is the opposite. Now I really remember me of looking down on a pattern of mushrooms.
FABRIC COLLAGES

I have developed my paper collages into fabric versions, I now want to incorporate embroidered motifs.

MARIAM JAZMLE

Mariam Jazmler says, "My work is deeply inspired by the natural world, and the appreciation for the nature found around my home in the Lancashire area is clearly expressed through my art. It is definitely evident how the ideas inspiration from my world around her. Mariam produces mixed media pieces of textile work, wool, cut and 3D sculpture, all of which she says, "is becoming increasingly influenced by different aspects of nature, trees, flowers, objects, and animals." I love how Mariam and Marla (another her piece) look and how you work together, "a union man following a predetermined path," as Mariam predicts her way. Mariam uses forms and textures developed organically, Mariam's work has a clear focus on texture and the often uses a simple, monochromatic colour scheme, which places emphasis on the elements and intricate shapes and details in each piece. Although I love Marla, I also appreciate how Mariam Jazmler's monochromatic art pieces are very effective at drawing attention to the details and textural aspects, looking somewhat minimalistic yet with many layers of detail at the same time."
I sketched some line drawings of maps and designs as a response to transforming familiar artwork. These helped to inform the development of fabric samples, which were made for my project.

I cut circles out of loose pieces of fabric and was planning to layer it with more. The circles were cut from different fabrics and laid out. I added them to the page with a marker and added color to each circle.

I used it as a stencil for painting another piece of fabric.
POWDER DYE + WADDING

1) I used powder dye to print pieces of my fabric. I need a marker to make shapes. I wanted to develop the idea of circles so I used a variety of powder dye. I decided that the powder dye looked best when I made them in a 3D effect. I printed the shapes and then embroidered them, I wanted it to look like a close-up of my textile. (Parallel print) I think my combined technique has enhanced my effectiveness.

2) From my research, I decided that the material was not suitable for the wadding. I then covered it with the wadding by embroidering circles. I wanted it to look like a close-up of my textile. (Parallel print) and I think my combined technique has enhanced my effectiveness.

3) In my sample, I have used both the wadding and powder dye to develop my use of different techniques. Again, I used a piece of paper as a template, and then made copies using the paper. I really like the 3D effect of the wadding and needle as it looks a bit like tiny round holes in the fabric. I then printed my mindmap.
Marbling Samples

This is definitely my best marbling sample. I really like how the colors have stayed separated and there have been some interesting watermarks formed in the water. I used white space for my background for the marbling and I think this part of the process is very interesting. There are different colors and very unusual patterns formed. I think this is a very unique form of paint mixing.
for this sample I have developed my Iw of mark making and experimenting my expanding my techniques which is mark making sample. I decided to make a reverse applique my journey early on the idea of fabric in place. I used my research sample worked out, particularly how I mocked the once, found out and new me bright colour work begins.

REVERSE APPLIQUE
STITCH + SLASH

I made this using a few different samples that I had leftover from previous projects, since it reminded me of women and men. The really look like linen opening in a row pattern.

I made this one a year; I really like the texture as created from making it with texture; although the colors are really strong in my opinion, so I used again with more contrasting colors and I like it with more - I added some as another layer to create a different texture. And I think it is very effective.
Klari Reis

Klari Reis currently works in San Francisco near a large
number of life science companies. It is evident to me in her
work that she takes advantage of this, receiving inspiration
from pioneering biological research, discoveries and techniques
in the biotechnology industry. This is apparent
in the use of petri dishes and her style
that I see to be reminiscent of natural and
organic forms. Klari Reis is known to select
points of interest for her projects based on
fungi; the surfaces her artwork is a ground
for her to "explore the increasingly gassy line
between the technological and the natural."

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

I was particularly drawn to her
innovative work ‘Hyperbola’, a
series of handmade petri dishes
manufactured in various groupings of 30,
60 or 150 pieces. She also sells individual
petri dish paintings, each design unique.
I initially noticed her vivid colours
she uses and I love her effect of
the created formless organic floating mass
and design, and her ability merging
colours that result in fascinating
unplanned pieces. Her petri dish
paintings are seemingly part of a
process that is grown in laboratory environments as
she can also create unexpected shapes
and patterns. Similar to Klari’s work
but lacking her vibrant, colourful
mix that I love about her work.
WILLIAM LOVELESS

"I see an organic company with the context (regular patterns & processes of the physical world)."

GLUE PAINTINGS

I really like the colour scheme of my glue paintings. The patterned was a combination of organisms and fungi growing in petri dishes, like some R.B.'s paintings. I like my different styles but he was created in each one. I am not sure what William uses in his glue paintings but I used powder dye.
Some photos of me using powder dye onto one etc. that was left behind in the yard from my other samples, as they only remind me of mold, as well as the patterns my meinering samples feature. I also notice that any (such as the linen that grows on me).
Structural forms inspired by fungi

mind map
PRIMARY PHOTOGRAPHY

I have taken my own photos of some mushrooms to use as inspiration for my designs. I used a combination of my professional camera and a digital camera to capture me up close, particularly on the underside of the mushrooms.

From these images I have gained more insight into how the mushrooms grow in the mulch and a great point of reference for future artworks seen on natural formations. I think their growth, gills and roundness could be an effective way of creating a natural structure in a realistic piece.
I created pieces by dropping caster on the mannequin, in an attempt to emulate the structures I noticed in my primary photography. It really reminded me of the underside of the mushroom so I wanted to explore how I could definitely develop them further, maybe by massaging them, and if I originally something I would incorporate in a final design. I started with cotton (right) and then used the same at its striker so I could experiment with making it more structural.

Fabric manipulation

I passed up my pleats and pinned the caster on my jacket and I really like the pleating. I then used 3D object pin reels. It reminded me of mushroom muscles. I strung colour pieces for my passed pleats as it can stand on its own more easily.

I put my pleat sample around a tree trunk using pins in the object really reminded me of broad and the tree that I found growing around trees (see below), especially as my colour is a more nature colour. I photographed how it interacts and looks similar to the mushroom structure.

I used it on my jacket. I thought it looked a bit better on the jacket and I tried it on the mannequin.
IRIS VAN HERPEN AW18

This is a different collection from the previous one, which really stands out in the warm, muted colours. They remind me of leaves in the season.
Suminumagashi is an ancient art of Japanese marbling. It was originally used to create intricate designs in kyo-yugi paper. I made my designs using 2 pantograph, the upper line and the lower line with a water-soluble liquid solution of raw sugar to make sure the pattern would be visible on my paper. By adding a drop of water and the ink, the patterns reminded me of the natural forms seen in things, for example the underground ones under the earth. The paper that I choose was different types, and patterns of changing the amount of ink spread, and using an atomiser, then brushed, to make the invisible patterns visible. I also found I could join two water to make me lines more jagged rather than smooth.
Development of marbling technique

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

The lines and swipes created look and like the ones underneath mushrooms and the imagery in my original mind map.
I developed the semiagates technique by learning the ink in circular rings to reflect the shape of purply fossil formations. I used secondary imagery for reference of my (new pattern) and motifs. I gained the shape of the water and made the lines more jagged to look like the mushrooms. I made them really look like the prehistoric and I wouldn’t definitely use this technique again, maybe on another fabric like silk or cotton. I like when the lines are other techniques as it is more intricate, but the bottom left.
Development of my suminagashi samples

I scanned my marbling samples onto a computer and then printed them onto chiffon in different inks. I then sewed these around the edges of each one. I was also able to adjust the colours to make them brighter. I really like the structural effect I get with this and I can manipulate the shape of the wire. I tried a different technique with me black + white one, I stuck the chiffon onto...
I came across Rahul Mishra’s Spring 2021 collection soon after I photographed the previous page and his designs caught my eye. His unique blend of innovation and traditional techniques perfectly fit my project on fashion inspiration. He has reinterpreted the shape and colourful patterns of the mushroom, a mushroom I have always been fascinated by. Every part of a mushroom is used, from its cap to its stem, making it a masterpiece of engineering on its own. The process of mushrooming has been inspired by a scientist or a botanist. He noticed “mushrooms move between” and are a masterpiece of engineering on their own. This reminded him of a scientist he met during his research on tomatoes, promoting a foundation for an entire, decay, and movement. I then saw innocently curious women ‘mushroom’ it on Mishra’s designs, their own interpreted mushroom to create a shape that was movement. I saw how he has a natural skin nature between design and art, seen in his mushroom, and how he has created layers of design in unique garments.
Further experiments:
I really liked the effect of the marbling wax pressed onto muslin so I tried doing it straight onto the fabric without heat press.
I found it looked many the same but retained more movement without the paint layer and had crisp lines. Perhaps because it hadn’t cooled the image on the composite Muslin.

- Scanned mum heat pressed
- Extra marming sample, I like the colour combination

Straight onto muslin:

- The marbling prints very clearly onto muslin, looks almost like a digital print. No colour running at all.
I particularly like how pieces and suminagashi marbling turned out, so I have developed both techniques by combining them. I placed my fabric first and then put it in the marbled water, so most of the pleats didn't get into the marbling. I have also tried very successfully to have now you can see me pleating whole when the pleats are pushed up (like on my fabric multiplication page).
Here I have experimented with a different way of combining the new techniques, and using the reverse appliqué technique as this worked very well in a previous sample. I like the contrasting pink + green. If I further developed this I would do it in the other way round with the mirroring on top so you could see more of the pattern.

TECHNIQUE DEVELOPMENT
Statement of Intent

Throughout this project I have explored the colours, shapes and
structures seen in lungs, and how each can inspire pattern and
forms. I was initially drawn to the structure (shapes, and erotic
shapes, textures, and patterns) in different types of museums and
museums. I have used a range of techniques to create patterns in
my imagery I found online and used in my visual development, as
well as my own primary photography that I feel represents the idea of
museum, museum and museum vision around my work area. I have
really enjoyed experimenting with ink and colour combinations and
have found that many of my learners influence incorporate bright
colours in your way. Some of my most successful samples have been the
working and surrounding samples which I have achieved with help in
making a museum-like 3D outcome. I developed the design using making
and manipulating technology for a research proposal and I have
felt that the layout of various use and layers, elements, and
the overall structure is what really stands out. I have really liked my
painting samples, participating within a museum environment over the top, and I have now made
be aware of the museum and reimagined it to create a 3D environment
The project title has influenced my idea. The title of the project
includes museum making, the Van Gogh, the Van Gogh, and
the Van.

Marie Zunin was particularly a source of inspiration when
I was creating approaches and ideas. She inspired me to see my work
with a focus on form and detail as well as to use other media. I have
saw especially in multiple samples. I found it very interesting to
remake new works, which explored the merging of scientific and
technological practices. Since I think my location between nature and
technology is a significant issue and some of these are so similar and
interconnected.

Finally, I am aware how it makes sense, visually and visually possible in
our own organizations as a product of science for their vital relations to use as
alternative, recycling organic matter.
I wanted to use the orange powdery dye + washing sample from earlier in my project but I was worried about the overall background. As I mixed it properly, I experimented with other colors for the background and powdery dye combinations. I did the same with the suminagashi marbling but I decided that my final design would look more interesting if I used more and less patterns on the garment.
my favourite combination for me neutral stien + wash was the bottom left - pink, mint and green - wirbclity.

silk

brown on top (cotton dyed cotton) - sewn clear on white.
It is important to consider the history of distorting reality in art, when analyzing the work of many 21st century designers within the fashion industry. Artists such as Salvador Dalí experimented with distortions, creating surreal and illustrative images. It leaves an open symbolic meaning. Their artistic influence has impacted visual arts and media, from sculpture and assemblage to photography and videos. This in particular is prevalent in modern fashion.

It is also important to consider the early development of Surrealism, along with later and related art genres (surrealism, abstract art, biomorphic abstraction, etc.), which provides a foundation for many avant-garde and abstract designs seen more recently on the runway. Since Elise Schiaparelli’s exploration of Surrealism in fashion, similar influences are evident in graphic and biomorphic shapes that are key features of Surrealism. The movement influenced not only avant-garde and high fashion, but has impacted common design choices in our way of daily activities. The Surrealists and similar experimented with blurring the line between reality, imagination and illusion. Similar ideas are drawn on in other fields, such as the use of illusions effects of optical illusions in art. Such diverse techniques are seen implemented within fashion design both subversively and explicitly to distort and enhance perspectives of the body.

Hans Buremmer, the Girl 1936.

Figures, expressive solutions designed to reflect forms and conventions for clothing and create original, figure-producing pieces. The distorted silhouettes of Rei Kawakubo’s infamous ‘bumps’ and bumps (womenswear) would not have been possible without early artistic explorations into distortion, namely the distorted Eliza Tinsley 1938.

Busto, 1933.

Paolo Di Paolo, Summer 1938.
**DISTORTED PHOTOGRAPHY**

The use of different angles here reveals how the appearance of a subject can be dramatically distorted through perspective change and a more angled lens. These photos are slightly distorted and unrealistic, but may provide an interesting starting point for prints and drawings.
Using tracing paper, I traced the general shape of the distorted faces to create abstract line drawings. Trying not to take the pen off the paper resulted in more abstract interpretations of the photos.

Shows the process.

I printed the line drawings onto acetate so I could experiment with layering. The effect further distorts the faces and reminds me of surrealism and abstract art. The simplified faces seem to enhance the expressions shown.
Ironing waxman on paper in structure. Below is a copy of the layered acetate drawings: it gives the effect of a blurred photo where my attention speed is low.

Reversing 2 or 3 of the same drawing gives an effect similar to the one and illusions.

Heat transfer onto washaway:

- combining me layered acetate into melted warm away using heat transfers. The tension given to me washaway dissolves the face further.
One blue and red print (one like 3D special effect), covering 3D techniques of visual design.

Again, hear pressed into warm wax and sealed with hot iron.

Heat transferred onto chippan for its sharpness.
monoprinting

I have developed my line drawing journey with monoprinting. It creates a much less crisp effect than me block printing but I quite like the rougher almost rustic look. I would make it purer by layering different faces over one to pop them out. Now I have added some further collage. I still use simple black and white as the contrast makes the distorted stand out.

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

I also experimented with monoprinting onto fabric using ink and fabric. I monoprinted my design onto linen first in black since it absorbed and darkened well. I wanted to make sure it would provide the layer I needed to meet the needs and create the effect.

I really like how the textures have responded to the monoprinting and distorting the print as a result. I also love the dimension created, particularly how the cotton has become fluffy and more uniform. Monoprinting is more effective than mono-laying - more 3D (texture and shadow) and the tones flow more.
I am going to explore how the theme of dominant cultural influences influence me. I want to investigate individual patterns, materials, and techniques to alter the human body. I want to research and develop ways to transform the human body and its meanings. In particular, I am looking at Rei Kawakubo’s collection “Dress Body: mutated dress.”
BACKGROUND FOR PROGR OF MY

Our perspective of the beauty standard for me is shaped by what is natural, attainable, and widespread social media usage that accommodates and normalizes unrealistic standards of beauty. The media has become dominant, influencing our perception of what is ideal.

I am interested in looking at how fashion is used to convey style in various social and professional situations. We see fashion as a tool to express identity, personal style, and social status. Fashion can be a means of self-expression and identity, and it is often used to communicate ideas and emotions. Fashion is not just about dress—the way we wear it, how we style it, and the impact it has on our overall appearance. Fashion is a reflection of culture, society, and personal identity.

The concept of the ideal female figure is closely tied to fashion. The ideal female figure has been constructed through decades of cultural influences, media, and societal expectations. The ideal female figure is often portrayed as slim, toned, and perfect, but this is a definition that varies across different cultures and time periods.

Female form is measured by its visual appeal, offering a variety of looks. Fashion influences our style in various ways, from the choice of clothing to the way we style our hair and makeup. Fashion is a means of self-expression, and it can be used to challenge societal norms and expectations. Fashion is constantly evolving, and it is an area where creativity and innovation are encouraged.

The ideal female figure has been a constant theme in fashion, and it has been modeled in various forms throughout history. It is important to recognize that beauty is subjective, and it is important to celebrate diversity and individuality in all forms of expression.
Comme des Garçons

Rei Kawakubo

"Radically reimagined the human form in her avant-garde Comme des Garçons collection 'Body Meets Dress, Dress Meets Body'. She reimagined the female silhouette through a series of garments referred to as the 'Lump + Lump' collection. Exhibiting her approach that 'It's our job to question convention', Kawakubo's designs aimed to sculpted, flawed bodies located in the preceding 'Golden Age' of the 80s. Her extensive addition of lump + lump form and shape (above) became gamine mogroms in unconventional areas like the abdomen and back, distorting the silhouette of the wearer in a subversion of female beauty ideals.

A distinguishing element of Kawakubo's prior work is a sparse use of padding in the way it was used popartly in the 1980's, to broaden the shoulders and emphasize the swirling body forms. The padding was often combined with a soft, amorphous material around an alternative appreciation of the female figure."

5/5/97
the controversial use of padding to alter the figure and emphasize the 'wrong' aspect of the body, distorting it into shapes far from the natural norm. The shape of the garments seem to invite deviations from the 'normal' human form, such as the pregnant or disabled body, in a result challenging the norm (and society) in general. Perception of what is 'grotesque' or sexually alluring.

Filling this collection causes us to question our expectations for what the female body would look, and the resultant pressure placed on women to fit the beauty standard.
Georgina Godley may have been an inspiration behind Rei Kawakubo's 1986 "Bump and Bumps" collection. Inspired by a study of African pony dolls, Godley created her 1986 "Bump and Bumps" collection as a reaction against the hard and muscular ideal body propagated by 1980s feminism. Similarly to Kawakubo's collection, she used padding beneath stretch jersey dresses to create a disfigured silhouette that defies expectations held for the female body at the time. To design the shape and structure of her dresses, Godley moulded clay and thermofoam to form the spaces she desired. Interestingly, she viewed these spaces as a "distortion of the female form". I have used this process in my own work, as well as melting the polymer sheet over my existing plastic as a starting point for the development of unconventional shapes for the body and for a garment. This (later in her career) led to a series of dresses that have developed into rough garment silhouettes, and have been called "garments-in-costume". The key factors in the fashion industry of the 80s were form fitting garments that cling to the female figure, and more structured avant-garde garments seen in high fashion and runway. Georgina Godley's sculptural exaggeration and alteration of female curves were against both of these concepts.
Barbies symbolise the imposed image of beauty expectations and ideals. (Kawasaki)
I have used clay sculpting in paper clay as a medium to create a final clay and plaster statue. The sculpture is informally shaped to express the female silhouette.

Using Photoshop to edit the photos to make prints in the silhouette without any traces.

Line drawings from clay modelling to analyze the new shapes created.
Legend on acetate + heatpressed onto cotton

Using techniques and ideas from explorationismwarm places captured in my project, now applied to a new focus on the human form.
I printed an image on an overhead projector and layered the lines using a computer. I have sprayed and layered my line drawings to create new images and see how they can be further enhanced.

I traced my initial line drawings on both sides of the tracing paper, so I could reuse and rework new shapes and inspire further design. This process led me to look at other artists' work and to think about biomorphic abstraction in sculptural works.
WABBING ON MANNEQUINS

- 3D EXPERIMENTATION WITH FORM + SILHOUETTE

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

I inspired from my collection of barbies, the drawings I have done from observations of women, and shapes I have seen in costume design. Collections - I have used wadding to pad the mannequins to achieve new silhouettes on me - way to mark the form as inspiration in the development of clothing designs as seen on the left.
Henry Moore

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

"The human figure is what makes me most deeply, but I have found principles of form and rhythm in nature as well as mountains, rocks, bones, etc."

In addition to "natural objects", Moore seek inspiration from the dramatic features of the landscape itself to shape his work. The resulting piece is a re-arrangement of his sculpture, and you can see the underlying human shape and form produced from natural elements. If the form were not there, the concept would not come into existence, and therefore its essence is in the pole while remaining ambiguous.

I like how Moore's sculptures are demonstrated by combining 3 and 5 are simplified and rearranged, making, yet may still evoke differently body types.

Henry Moore's fascination with the natural world and his sculptural qualities most work to his roots in Yorkshire, encouraging his commitment to "great learning". He worked in raw materials directly, allowing his education in "modeling". This leads to his being in keeping with his materials, the idea of respecting intrinsic properties of the material and letting them influence in the finished piece.

Drawings as a stage in the development, "as a way of Emily explaining + developing ideas". 3 & 5 seem to show subject and 6 has been simplified more between thinness depicting human shape being abstract. I like the mysterious shape and why it captures the essence of the pole, while remaining ambiguous.
figurative drawings
- based on tracings of distorted mannequin
- inspired by Henry Moore. I have simplified my pre-shape of the padded mannequin, and distorted unit by their basic shape, in order to expose their pure form without the inaccuracies

- Mesh illustrations demonstrate how the abstract shapes could be translated into a wearable garment.
PRIMARY PHOTOGRAPHY
HENRY MOORE

Reclining figure 1956 (ap. 1961)

Resting woman 1957-58

This sculpture in particular reminds me of my life drawings (and on)
JEAN ARP
Dinomorphic Surrealism

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

The first sculpture, while anthropically altered is clearly inspired by the female torso, yet by superimposing the female body in a shape just recognizable as a human form, we can remove the sexual origins, and speculate around its beauty or appeal and view it purely for its structural form as a piece of art, a pattern or sculpture.

The sculptures above remind me of Lei Kemoklee's 'drap and drape collection', in which draped and draped figures, tied with strings, draped, draped together in ribbons, cause the garments and Henry Moore's work, and how it seemingly I would like to incorporate into my own work.
DISTORTING GINGHAM

Two pages on B4 size sheet. Real gingham fabric crumpled and photographed to inspire hand-drawn abstract patterns.

Blue gingham inspired by Comme des Garçons, warped using the Transform tool in Photoshop. These examples vary in levels of distortion of the pattern as well as the regularity. Different sets of parameters achieve different effects - see left page used transform (spin) until the right side is zoom/fit in tool.

*Use of nested patterns in a complex periphery of the body and in graphs/animation.

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

Distortion of line patterns using photography.

Pattern can be used to deform and accentuate the figures appearance through an illusionary effect.

The pattern often is made smaller as he wants to enhance the hourglass figure. I will study this technique further.

Jean Paul Gaultier is an interesting example of designers using illusions similar to this in 1985, to distort and enhance the figure. See later pages.

Inspired by Kansai Yamamoto's long line pattern to exaggerate shape. Structure.
HISTORICAL UNDERGARMENTS

Manipulation of the female form has been evident throughout history within almost all cultures, focusing on the Western world. In Western era, the corset was used extensively to physically alter and exaggerate the appearance of the body, mounding the waist and hips to fit conventions of the time.

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

"The ideal of creating a silhouette so specific, and so aesthetically unlike the human form was such a priority in much of mainstream mid-late Society."

Despite being impractical and uncomfortable and dangerous, corsets were worn under various garments during the mid 1800's to achieve a notably narrow waist. This narrow waist wrap now concealed the functionality and slight bending capacity - manipulated into a feminine beauty ideal. Appearance was prioritised over function and well being to the point the 'Rahon Lawson Society' formed to protest 'against the introduction of any garment in which even the slightest strain might imply deformity of the body...'

I think Rei Kawakubo seems to have taken inspiration from this movement in her Body Mass Dress, albeit her body collection was more stridently produced.
Draping

Experiments with Boning

I have used techniques and materials inspired by underwear (bodices, corsets, whaleboning) instead of using the boning to enhance the desired form. I have created a more modern and accurate form with boning - interpreting in modern representation.

You can see influences of form, structural shapes, and techniques used in corsets and bodices. This is something I would like to apply to a final piece.
REI KAWAKUBO subverted the conventional use of shoulder pads to disguise not silhouette rather than enhance her body to meet the beauty ideal. She was able to make a statement by using a technique associated with altering the figure to meet the beauty ideal.

Her statement was received so consciously that her designs were featured in vogue with the public. Moreover, her designs sent an even more significant message:

The crinoline, particularly when used with a corset as it commonly was, was one of the most severe methods of distorting the female body's appearance in western history. To accommodate dangerous round bodies, the corset imposed numerous restrictions. This prioritization of appearance over health and safety resulted in a distorted shape.

In sum, we must recognize how society, even unconsciously, alters women's bodies, and how designers can be inspired to enhance men.
some of my designs are asymmetrical - imbalance in height would imply raw beauty or a symmetrical form. The female body, while distorted and altered significantly in different cultures and historical periods, is always symmetrical. This is something often emphasized in the concept of beauty. In my final piece, I want to create a distorted silhouette using a dress. This must have the opposite effect to its traditional application, in terms of altering a form that meets a beauty expectation.

I want to use a mesh stretch fabric in the shape of the symmetrical silhouette to cover it. The concept of skin, which adds to the uncomfortable, almost grotesque appearance and gives the effect of the body being warped, leading to my other experiments, is something I want to explore further. The final dress form is often used in various performance fashions to simulate skin, but this is perfect for my final piece.

FINAL DESIGN

The dress is made up of a mesh skirt that flows like a dress and interacts with the mesh. The stretch fabric interacts with the mesh. The dress features two layers: a nude mesh fabric and a single layer of off-white fabric under the entire dress. The nude mesh fabric is not stretched but is the body's appearance. The single layer is made of a sheer fabric to provide structure and shape. The dress is made to connect with the body's texture and interact with the mesh. The fabric's fabric is made to interact and relate to the body's appearance.
CONSTRUCTION OF FINAL PIECE

1. Using masking tape to place boning hoops, adjusting shape + piece ment.

2. Replacing masking tape with fabric tape using a glue gun. Yoke in lower perimeter, joining top + double layers for coverage.

3. Completion of base skirt, finishing top, adding strap over right shoulder. Line new seam is an irregular shape from different angles.
my final outcome was inspired from my initial years on the body itself. Through various processes, including molding and clay modeling, I have realized and explored the shape of my body into a form perceived as grotesque, creating a new medium that goes against my body's original and uniquely designed. I developed my experimental line-container.

Based on the inspired figure, I centered around practical experimentation into fabric garments that would fulfill the outlined figure appearance desired. I utilized this by using paper to build a structured 3-dimensional skirt that gives the body an unbalanced shape.

My final outcome connects the typical adverse effect of wearing, its conceptual appropriation using it instead of body to achieve an appearance with the reality that I explored this concept by studying the act of wearing in movies and extensive research, something I referenced in my final piece.

I wanted to use the technique to create an irregular 3-dimensional form that not only influences how I dress but also how I perceive clothing. I initially designed it as an accessory, but appear functional as the human body.

The inspiration is something universally associated with beauty, the asymmetry of her design. I chose to explore this to have effect. When constructing my own skirt, I used plastic coated feel paper to form step shapes that would hold their shape and keep the paper structure, which would hold well, and specifically hold its shape better than my previous experience using fabric coated paper. While in traditional fashion (e.g., bags) would increase in size weekly, I used different sized hoops to create an undulating uneven shape. I used masking tape to hemmed the paper skirt, which worked very well as I could adjust when needed. I was happy with the shape before transitioning it with a wool cap. I used a great color to adorn my cap as it gave me more flexibility to keep the shape same as I wanted while to make it by the machine so I sewed the end result of the hoop skirt was successful as it provided a solid underlayer and communicated the uniqueness I was aiming for in my final design.

I chose to use a sheer see-through fabric so that it would stand out. The asymmetry and the asymmetry, and another element also means the garments shade remains me very low. The specific design is manipulated for use in performance and虽然 wear to achieve the appearance or

Finally, so I decided to use it in my design as I want women to Modulate an abnormal shape with the body itself, rather than seeing a separate figure. Garments being worn on my dress statues look like a clothes could be the body and the body could be the clothes’ because women need not men top, and heightens it unacceptable and elegant, graceful appearance. The创新ness of the wear fabric allows the wearer to manipulate body to be visible slightly and wear it without being detected without the other clothes. The other dress features the body, and heightens its unacceptable and graceful appearance. The wear fabric allows the wearer to manipulate body to be visible slightly and wear it without being detected without the other clothes. The other dress features the body, and heightens its unacceptable and graceful appearance. The wear fabric allows the wearer to manipulate body to be visible slightly and wear it without being detected without the other clothes. The other dress features the body, and heightens its unacceptable and graceful appearance. The wear fabric allows the wearer to manipulate body to be visible slightly and wear it without being detected without the other clothes. The other dress features the body, and heightens its unacceptable and graceful appearance. The wear fabric allows the wearer to manipulate body to be visible slightly and wear it without being detected without the other clothes. The other dress features the body, and heightens its unacceptable and graceful appearance. The wear fabric allows the wearer to manipulate body to be visible slightly and wear it without being detected without the other clothes. The other dress features the body, and heightens its unacceptable and graceful appearance. The wear fabric allows the wearer to manipulate body to be visible slightly and wear it without being detected without the other clothes. The other dress features the body, and heightens its unacceptable and graceful appearance. The wear fabric allows the wearer to manipulate body to be visible slightly and wear it without being detected without the other clothes. The other dress features the body, and heightens its unacceptable and graceful appearance. The wear fabric allows the wearer to manipulate body to be visible slightly and wear it without being detected without the other clothes. The other dress features the body, and heightens its unacceptable and graceful appearance. The wear fabric allows the wearer to manipulate body to be visible slightly and wear it without being detected without the other clothes. The other dress features the body, and heightens its unacceptable and graceful appearance.

From asking people their opinions and commenting sessions, I found that my idea causes women to question the meaning behind it, then having something different away. I wanted my project to cause questioning and speculation. I notice how it (the project) encompasses the body of my profit. Everyone think my final outcome is successful in achieving my aims.

+ seemed my way a cute, worry and now this highlight expectations for what would look ‘right’
The way the fabric blows in the wind makes the model seem colour enhance the idea of mastering the body itself, rather than isolating it and the garment.

I like how the fabric structure is intricate underneath, showing through the small fabric enquanto my look to control the strings.
STELLA MCCARTNEY 2011

For the fall 2011 collection, Stella McCartney designed a massively popular piece that perfectly exemplifies how the design of clothing can alter one's appearance. The design is based on a concept of achieving reality in optical illusions. The dress is a simple, straight dress and yet it is textured in a tonal variation of silhouettes and illusions. The illusion involved creatively placing the eyes using contemporary face theory to focus the eye on the central panel panel and create the appearance of a smaller, more graceful figure. In the white and black version, the cutting gets smaller in the waist and moves to the hips and more, accentuating the appearance of an hourglass figure. The minimal design integrates shoes, figure it be in the main focus of the dress.

Colour variations of the "classica" dress NY fashion week 2011

Bustier styling is not only essential to the demand, as many other designers have and wish continue to do so...this is just another example of the fashion industry's role in changing our perceptions of the body and how it may also benefit from increasing our perceptions of the body and how it may also benefit from increasing one's appearance. Designs like this provide a solution for women to feel more confident about their appearance, and that they can start to believe to achieve their desired body type. A design that helps achieve a more attractive figure, the ideal body, is also further promoted to capitalism. The combination of illusion in clothing may inadvertently influence how people expect to look in a natural body should appear. Some factors increase pressure to meet the ideal.
Optical Illusions in Fashion

The term "illusion" refers to the phenomenon where a fact is preserved significantly, or the perception or illusion of perception. Optical illusions work as a result of cognitive processing of internal visual stimuli. Our brain's interpretation of gaze involves binocular vision, contour, motion, and colour cues a point of view developed by playing with space and using illusions as a means to create a sense of perspective and create a false impression of depth, causing the brain to misinterpret the two horizontal lines as being bent. When the problem is reversed, the horizontal line appears to be curving inward. As seen in the image, by Zuhair Murad for his 2012 spring/summer collection, when applied to fashion design, the illusion can help to give the effect of a smaller waist.
Jean Paul Gaultier incorporates the concept of optical illusions as a key element in his design. He uses optical illusions to enhance and accentuate the wearer's body, creating a unique and eye-catching effect. The use of these illusions in his designs is not only aesthetically pleasing but also functional, as they create the illusion of a more slender or curvaceous figure, enhancing the wearer's natural curves.

Kim Kardashian's figure, as a popular cultural icon, has been a source of fascination and discussion. Her figure is often associated with the term 'hourglass,' which signifies a body type that is symmetrical and visually appealing. Gaultier's designs often focus on the 'hourglass' figure, creating garments that accentuate and enhance the wearer's body shape.

In conclusion, Jean Paul Gaultier's use of optical illusions in his designs demonstrates the power of fashion to influence and alter perceptions of the human body. These illusions not only enhance the wearer's figure but also challenge traditional notions of beauty and body idealism, highlighting the fluidity and adaptability of modern fashion.
**DESIGN IDEAS**

- Addition of wavy lines to exaggerated draped figure.
- The live pattern is derived from my previous experiments with pleating, allowing patterns to create warped effects. Continuing with the theme of fluid and the body, I have used more fabric as in my final piece. Our strong machine work and the use of stretch mesh remind me of the work of Jean Paul Gaultier. After seeing an early work of his on the previous day, which was an illusionary use of pattern on stretch mesh, I decided to use the same technique. In my previous work, this technique could be used to accentuate or distort the figure, depending on the view. Here, it was placed and designed.
DEVELOPMENT OF PATTERNS & ILLUSION DESIGNS

- Developing earlier experiments into patterns using graphic & textile materials into chintz, exploring how these could be implemented into textile pieces or garments designs.

One piece fabric allowed me to layer not one pattern, simultaneously to play layered interactions off the using theme of my project. The illusion design is graphic and responsive to dimension & movement in the space equal space in the work.

Photos of layered design
EXPLORING DESIGN IDEAS

- Asymmetrical shoulder enhancement
- Contrast: Light and dark shades
- Real figure
- Street influence
- Illusion cannot include
- Muscular tones
- What is needed
- Muscles
- Needed

New silhouette
- Rolled shoulders
- U-shaped
- Leg and sleeve

- Extended waist to practical experiment
- Shapes of these designs
- An idea directly from mannequin

Expansion: use 

- Printed mesh fabric to create a single dress
- Concept: use printing to redesign the figure. There will be very distorted to a point of almost grotesque. One idea would be deadening them with the use of blue. Shape will remain, but the detail and give the sense of the body detail is affected.
These designs aim to create an illusion of the female figure, using a more commercial and stylized approach to enhance the female form through fashion design.

**Design Ideas**

- Four panels create balanced form, side shapes enhance figure's shape of form.
- More panel shapes define form, side shapes create a balanced figure.
- Design enhances shape of form fabric.
- Simple cut, line, illusion and draping used to distort figure, achieve form.
- Welding process in garment area used to enhance form, achieving desired effect.

Very unique aspect of this design creates a new silhouette, a 'new' figure.

- Stylized forms create a silhouette despite no basic form.
**FINAL DESIGN**

- Draping and pinning both layers on the mannequin. Was selecting due to the 2 fabrics having different weights of material. If the fabric was designed, it would change when put on a mannequin.

- Simple design with placement - shape of front & side panels.

- Solid black stretch cotton for side panels directs line to contoured curves.

**METHOD**

1. Pin 2 long pieces with center seam, mark design. Mark shape of front shoulder, pin draping on the mannequin.  
2. Pin + sew shape, sew, hand out away from gathered fabric on seam, setting 9/42, remove pins.  
3. Overlap seams.  
4. Mark arm & neck holes + pin shoulder lines.

The selection of the material means the fabric will flow with more ease.
Using the black back drop accentuates the illusionary effectiveness of the dress. The contrasting dark solid panels blend into the background, giving an effect that the distorted sheer panel is the shape of the model's figure, causing perceptions of how the body appears in reality.
My second final piece again stems from my focus on the female body. Similarly to my other garment, this dress aims to convey distorted figure, reminiscent of the disfigured barbies. While previously I used structural techniques to build a new silhouette for the wearer, this piece draws inspiration from my recent exploration into optical illusions, to distort the appearance of the existing figure. Using techniques seen in Stella McCartney and Jean Paul Gaultier’s work, I have used the effects of optical illusions to distort the perception of the figure through visual distortion. As in McCartney’s miracle dress, the contrasting side panels focus the eye on the central panel of the dress, the effect of which is amplified when the black panels blend into a dark background, as seen in my photography. The effect of this illusion warps the figure to the shape of the central panel, in McCartney’s case a smaller waist and hourglass figure, but in my case an unnatural looking asymmetrical form. I have incorporated another illusionary technique to exaggerate the overall distorting 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 wearer’s figure.

This dress draws attention to the distortive power of optical illusions when applied to fashion design, by using techniques seen often in commercial designs disfigure rather than accentuate a desirable body. Considering the effectiveness of my dress, it is understandable that general perceptions of the female body’s natural appearance may become distorted as a result of regular application of illusions in mainstream fashion design.
I like how the silhouettes of each dress mirror each other.
WHAT ROLE DOES THE FASHION INDUSTRY PLAY IN DISTORTING PERCEPTIONS OF THE FEMALE FORM?

This study is an exploration of the fashion industry’s influence on general perceptions and expectations for the female body’s appearance. I will examine the link between fashion and the female form, including how each one influences perceptions, trends and ideals surrounding the other. The fashion industry plays a key role in encouraging society’s distorted perception of the body, in the way it responds to and fuels unrealistic expectations. I am interested in looking at various techniques used in clothing design that can distort the figure’s appearance, and the wider effect this may have on views regarding the female body.

Distortive techniques encompass the conventional use of pattern placement to flatter the wearers silhouette, distortion of the body via optical illusions, as well as structural techniques that three-dimensionally alter it’s natural appearance. As demonstrated by Stella McCartney’s 2011 ‘miracle dress’, analysed below, brands often respond to the markets desire for clothes that will emphasise a ‘desirable’ figure, but in doing so are arguably responsible for promoting a particular standard and further confusing perceptions of the body. The resultant design of clothing, that distorts the figure to achieve the beauty standard, fuels a cycle that further increases the extremity and unattainability of the ideal women aim for, and are expected to live up to. Alternatively, the concept of distortion through clothing can be ironically exaggerated and subverted through Avant Garde and abstract pieces that heavily distort the appearance of the body, as a method of challenging and rejecting societal expectations for the ‘ideal figure’. Through Rei Kawakubo’s Spring 1997 collection for Comme des Garçons, I will analyse how the conventional application of ‘enhancement’ techniques may be subverted, instead used to disfigure the body and evoke questions surrounding expectations held for its appearance, for how clothing is used present the body a certain way, and our perception of what is beautiful or grotesque.
surrounding expectations held for its appearance, for how clothing is used present the body a certain way, and our perception of what is beautiful or grotesque.

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

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

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

![Historical fashion illustration](image)

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 Dali 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”¹, Kawakubo’s designs dismiss the sculpted and flawless bodies desirable in the preceding decade. Her extensive addition of lumps and rolls sewn into slip linings beneath garments create protrusions in unconventional areas like the abdomen and back, distorting the silhouette of the wearer in a subversion of female beauty ideals. A distinguishing element of Kawakubo’s prior work is a sparse use of padding in the way it was seen popularly in the 1980s, employed to broaden shoulders and emphasise the desired body type’s powerful, athletic appearance. Here she ironically flips this intention, centring her 1997 collection around an alternative application of the trend. The shape of the garments seems to imitate deviations from the normal or ‘ideal’ human form, such as the pregnant or disabled body, as a result challenging perceptions of what is ‘grotesque’ or sexually alluring, causing us to question how we see the female body and the pressures placed on women to fit the beauty standard. I chose to research

¹ (Kawakubo, 1996)
this collection because of its commentary on these socially relevant issues. This piece is made from light pink gingham, which, since reminiscent of 1950s housewives, perhaps makes a reference to domesticity and further speculates issues with patriarchal expectations for women from another angle. The low cut out seen here ironically comments on cleavage enhancing bras, challenging expectations for how the female body is presented, and the often sexually driven aims of fashion design. Instead, Kawakubo uses padding not to emphasize cleavage but to disfigure the shoulder and back into a lop-sided shape viewed conventionally as the opposite of ‘sexy’. Drawing on her roots, the designer implemented traditional Japanese ideas in her attempt to ‘eliminate the stagnant relationship between the human body and the clothes’\(^2\) that she saw customary in modern western. The relationship between the human form and the garment is treated very differently, contrasting form-focused western designs in which ‘the body restricted to the clothes, and the clothes restricted to the body’.

For her Fall 2011 collection, Stella McCartney designed a massively popular piece that perfectly exemplifies how the design of clothing can distort the body’s real appearance. The design adopts methods of distortion from optical illusions and Op Art. The term ‘illusion’ is referred to as the phenomenon where a fact is interpreted differently, as the disruption or deviation of perception\(^3\). 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

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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 pieces. 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

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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.


