

GABRIELLE POLESY
GRADUATION

MY



Design 1: Collage sketch line-up

Collection: Colouring Nostalgia

This line-up showcases my highlight of the design process, using photoshop to create collage sketches and blending digital illustration with layered textures.

Why it stands out: I love the freedom of collaging and digital sketching, this part of the process is the most exciting as it involves idea generation and there are no restrictions to possibilities. I believe my strongest skills lie in concept development and 2D visual experimentation and storytelling.

Design 2: Art Direction for Short Film

Title: Appetite for perfection

As the art director and initial concept creator for a collaborative conceptual short film, I designed a world where appearances are deceiving and build a story where the character inevitable ending is to be consumed.

Why it stands out: This project highlights my love for the concept creation and world building of the design process. I really admire and strive to incorporate a concept in a subtle way yet it has a strong commentary. This project allowed me to experiment with narrative, color, and atmosphere and really understand how to world build.



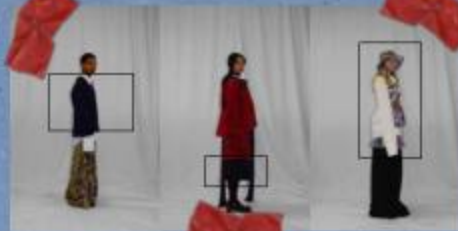
DRIVE

Design 3: Printed Garments

Title: Colouring Nostalgia

These designs are the final products of the collection. I focused on print and textile design, experimenting with color, pattern, and knit techniques to showcase the memory driven and personal theme of the collection.

Why it stands out: Developing multiple prints for both the knit and the garments is a highlight and strength for me as a designer. Print and textile design are my passion I find this part of designing is what gives my work its originality and allow me to express my creativity and the message I want to share.



Future Ambitions

I aspire to work in fashion design focusing on **textile and print design**. Creating meaningful designs that incorporate **storytelling** is something that would be most ideal for me and my design process.

Being able to apply my **graphic design skills** and knowledge of programmes such as **photoshop and illustrator** in the workplace is another important component of my future. I really enjoy working with these programmes and would want to be part of the design conceptual part of the process.

I would love to have the opportunity to experience the **Zimmerman graduate programme** in Sydney. I admire their aesthetic, prints and ability to **combine personal storytelling with universal themes**.

FASHION

FASHION

What is it that really inspires you?

I am really inspired by colour, in fashion, art, film, and life in general. I love travelling, forming connections with people and having conversations with friends or new people about the world. I also find physical challenges inspiring and brings a lot of motivation to me, running marathons, pilates, and cycle classes I really enjoy the sense of accomplishment. For me, the most important is my connections with people, my family, friends, and colleagues, I am really moved when I connect with the people around me.

Are you motivated by critical societal questions?

Yes, I think they are essential. I feel very inspired by work and art that has meaning beyond aesthetics. I admire filmmakers and designers like Yorgos Lanthimos, Robin Oshund, and Anna Sui, who embed "subtle" commentary in their work. For me a story or a design without meaning feels incomplete. I always search for the meaning of a book, a film or the things around me. I love when art and fashion provoke thought, yet still hold a lot of visual beauty.

Is your fascination in small things?

Yes, I love the small details and subtle moments in life (and in design). The "wow" moments are exciting always but I really appreciate the small and considered elements. I am quite a reserved person and softer personalities, moments, and aesthetics are really beautiful to me. I really believe in enjoying the small moments in life.

What are you good at?

I think my skills in print design and digital experimentation are my highest qualities, I really love the process of translating a concept into a visual story. I am also curious, open-minded, and always eager to learn and grow. I enjoy listening to others' experiences and stories and I try to really consider different perspectives. My curiosity is what leads me to want to explore, experiment, and continuously improve as a designer but also as a person.

What would you love to be doing after graduation?

I want to work for a company first to develop my skills while contributing creatively, ideally at the Zimmerman graduate programme in Sydney, whose story and aesthetic inspire me. Eventually, I would love to run my own brand, creating pieces that are meaningful, colourful, and print driven. I love the layered aesthetics of designers like Anna Sui, and I hope to combine storytelling, print, and colour in my future work. I also think travel, and experiencing different cultures and learning from different people is a big priority in my life after graduation.

Where is your role in the fashion ecosystem?

I see myself as a conceptual storyteller and print and textile focus designer. I would love to think of myself as someone who visualises concepts and translates them into a wearable garment.

What is fashion for you?

Fashion is expression, storytelling, and creativity. I think it is for exploring identity, evoking emotion, and connecting with people through colour, texture, form, and design choices.

What makes your heart beat faster?

I am inspired by a lot. I find the world around me, current situations and just life in general as a big inspiration to me. Movement like running, cycling, bouldering, as well as art galleries, exhibitions, and the work of other creatives. Seeing, discussing, and experimenting with ideas is something that really drives me. I thrive on concept generation and collaboration, bouncing ideas off others to create new directions. Having conversations around current affairs makes me feel passionate.

DRIVE

GABBY'S



This collage reflects what moves me as a designer, subtle storytelling through colour, print, and layered imagery. I am drawn to beauty that feels considered rather than "in your face." I am in particular interested in Women's wear, and exploring the meaning of femininity and identity of women. I love small details and quiet moments, using collage as a visual tool while still trying to showcase a sense of softness and elegance. For me, fashion is a form of storytelling which incorporates aesthetics to add meaning. This work represents my interest in creating designs that are visually engaging but emotionally and conceptually clear.

FASHION DRIVE

WEEK 1

GABRIELLE

This process document showcases my process for the final graduation project bringing together the initial research, inspirations, idea generation, design principles and process photos that form my collection.

My practice is rooted in storytelling through colour, print, and subtle visual cues, combining aesthetic with quiet social commentary.

I am particularly interested in how fashion can communicate emotion, identity, and experience through beautiful design, layering, and detail.



POLESY

2D COLLAGE

While creating the collages, I consciously applied my chosen design principles of **colour, repetition, balance, contrast, variety, pattern, line, and rhythm**. These principles helped me to create collages that would visually tell the story of my collection.

I am interested in the study of **Women and their representation within our world**. The book *Invisible women* is something that has continued to really inspire me and a concept I really want to continue exploring. I want to continue to explore **the role of men and women** within our world and research potential artists that could inspire my work.



INITIAL COLLAGE



WORKSHOP

MASCULINE VS FEMININE

The collages that stood out to me were these as they explore the **tension between masculine and feminine elements**. This contrast is something I would like to further develop in my final collection, playing with silhouette, texture, and styling that contrasts will add depth and complexity to the narrative of the garments and storytelling.



SERIES OF 8 COLLAGES:



The three collages with red boxes behind them are the most inspiring to me, as they incorporate interesting **materials, shapes, and layered textures**. What I like most is the way **multiple textures and types of materials** interact with one each other. The silhouettes created by collage can be made into **expressive and visually interesting garments**.

3D COLLAGE

Following the initial 2D collaging workshop, which helped me to **think more conceptually** and apply design principles to my designs. Working on 3D collaging was the perfect way to **explore form and silhouette**, an area of design I tend to explore less. Therefore, this was a great way to step out of my comfort zone. I worked with **two button-up shirts**, as I would like this garment to be one of the central part of the project as it references male-coded systems of dress. The workshop allowed me to **physically manipulate volume, proportion, and placement**, especially around the **collar**, which I am interested in developing further. For me, the most productive stage of this process was re-working the shirts and digitally editing the images in Photoshop, where I was able to further refine and exaggerate shapes. I feel very confident in this area of design and it led me to multiple resolved silhouette ideas.



INITIAL COLLAGE

WORKSHOP

MASCULINE VS FEMININE

The silhouettes highlight the **contrasts of masculine and feminine tensions**. The button-up shirt is traditionally associated with male professionalism. I was able to **rework the garment with layering, and distortion, introducing elements of femininity while still incorporating original structure**. This **balance** is something I would love to explore further where invisible women has inspired me, highlighting that adaptation rather than replacement often occurs.

SERIES OF 10 COLLAGES:



The highlighted figures are my most successful explorations both conceptually and shape-wise. These pieces incorporate multiple design principles including, **repetition, balance, contrast, and rhythm**. The chosen silhouettes showcase elements of familiar garments however with subtle manipulation they create new forms that feel both recognisable yet disrupted.

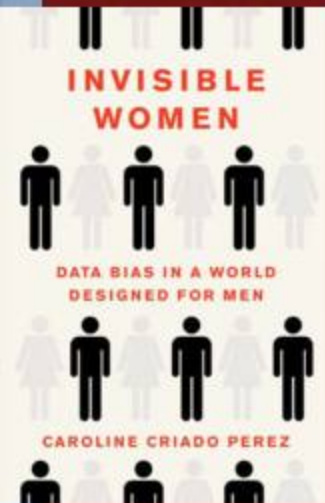
Colours, Prints, Patterns that inspire me



Recent Runway shows, Silhouettes that inspire me



Inspiration



After reading Caroline Criado Perez's *Invisible Women* I have been deeply inspired in exploring the women's roles within the world. There is deep invisibility of women within data, design, and decision making processes in our world. Despite women making up 50% of our world's population.

The book reveals how a male default perspective shapes the world around us, often overlooking women's needs, experiences, and bodies. The book focuses on statistics, data and stories which highlight how the world's inequalities are present not only socially but also structurally. The everyday objects, systems and spaces have been designed with the male body in mind.

Throughout the book, Perez highlights how data bias has led to underrepresented, misunderstood, or excluded women. Women are constantly expected to adapt rather than be considered. The book conveys that the gaps are not accidental, but instead are design choices that prioritize one experience over another.

This research informs my design process by encouraging me to question who garments are designed for and whose bodies are considered.

Moodboard & Inspiration & Mapping Out Initial Ideas

Taking inspiration from *Invisible Women: Exposing Data Bias* I incorporated photos and words/ sayings that expressed the experience of women highlighted throughout the book.

Does one size fit all ?



Male default

It doesn't fit "her"



Not made for her

Invisible standards

This wasn't designed for me but I'm expected to make it work.

THE WORLD BUILT BY MEN FOR MEN

Just make it girly so she can wear it



It's a man's world

A world where the standard has been designed for men



Wrong sized world

The other 50%

To be seen



Misfit



Inspiration

Coralie Fargeat's "The Substance" is a big inspiration in exploring the idea of **beauty standards in today's society** and how individuals who are putting themselves online are being consumed by media's standards. This is particularly true **for women**, which would be the area I would want to focus on researching.

The film uses an unsettling visual language to highlight the pressure placed on women to be **desirable, youthful, and perfect** in our world today which is becoming increasingly over critical.

Throughout the film the character's psychological and physical health deteriorate, reflecting how the **pursuit of beauty typically becomes destructive rather than empowering**. In a world where we are constantly being criticized as women, the film emphasizes the **fragility of perfection** and the loss of control over one's body and identity especially in today's media where individuals are constantly **observed, scrutinized, and consumed**.

This research inspires my design process by encouraging me to explore the **consumption of women in today's media**. The film showcases a **metaphorical, subtle social commentary**. I will be inspired by the unique camera and visual techniques in the film and translate it into my own collection where I focus on print placement, scale, negative space, and layering. I would like my garments to reflect **vulnerability, pressure, and transformation** which focuses on inviting the audience to **reflect rather than confront** them.



grain.

The Substance

Dirigida por Coralie Fargeat

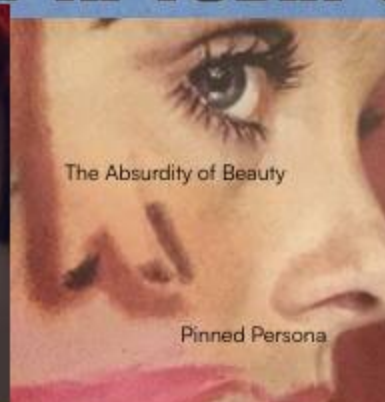


Moodboard & Inspiration & Mapping Out Initial Ideas

BEAUTY IN TODAY'S WORLD

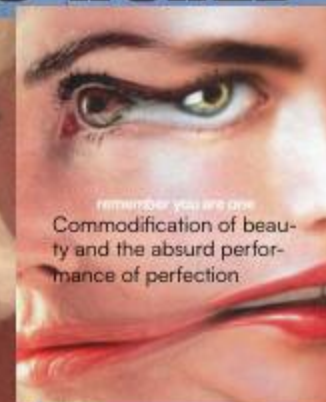


Beauty becomes a product. People become the packaging.



The Absurdity of Beauty

Pinned Persona



remember you are one
Commodification of beauty and the absurd performance of perfection

Devoured by the gaze



The girl who was made to be consumed



A curated image designed for consumption



topic finder worksheet



My collage feels...

- Shortened
- Contrasting
- Dream

It reminds me of...

Confidence

Body Relation

Exaggerate the shoulders, presents power, empowering, creates a contrast between the top and lower part of the body

Material/ Construction

It was created through layering and wrapping the garments (2 button up shirts) in unconventional ways.

Cultural Links

The contrast between feminine and masculine, gender identity of clothing and garments.

References

Judy Chicago, Jill Sander



Possible Topics

1. The contrasts between masculine and feminine
2. Gender identity of garments and why we wear what we wear
3. Experiment with contrasting silhouettes, e.g. big shoulders in combination with a draped bottom

Observations

What feels new or different?

It feels different and fresh as it is complete yet still has quite a statement when it comes to the silhouette. I would love to further explore silhouette contrasts.

Why is this relevant now?

The commentary on the contrast of masculine and feminine silhouettes is interesting to further explore, today there is a lot more openness to gender fluidity, and I would love to further explore this.

How does this connect to your own design values?

I really love the idea of designing with contrast, incorporating opposing and unconventional silhouettes, shapes, patterns or print with one another.

Translation into design

- Silhouette exaggeration and contrast
- Storytelling: masculine fashion vs feminine fashion

Material/ Visual response





initial line-up: top collage choices

Following the 2D and 3D collaging workshops, I put together the most inspiring collages to create an **initial line-up**. Looking at the **inspiration collected** and the **fashion drivers exercise**, I realised majority of what I collected was **colour and print driven**. This is a great indication for the direction of my collection. Therefore, to initially visually map the collection, I applied different prints, colours from my inspiration boards, as well as **apply the fabrics that I have already chosen out** which will help inspire the collection to the collages using photoshop. **Invisible Women** is a big inspiration and direction I would like to continue to explore, therefore I aimed for the silhouettes, as well as the prints and patterns to be a **contrast and unexpected combination between masculinity and femininity**.

more inspiration

Hiro Nataka: Exploring the "unisexuality of the body"



3D Printing fabric:
Innovative print making technique

Bugonia film stills:
Full of easter eggs and social commentary



My grandma's leaf
Delicate and beautiful colour and print



Motifs book, Gerhard Richter:
Colour combinations and prints



Invisible Women Book
Clashes in a world for men



Innovative fabrics

Combining multiple prints

From Colours, Prints, Patterns that inspire me



Monochrome print combinations



From Colours, Prints, Patterns that inspire me



Mixing feminine and masculine



Colourful combinations with print colour combinations

reinterpreted garments

From Colours, Prints, Patterns that inspire me



unexpected combinations

Large silhouettes mixed with smaller silhouettes

From Colours, Prints, Patterns that inspire me



Collars

Incorporating button up shirts above and below

From Colours, Prints, Patterns that inspire me



Innovative shapes

Oversized/non conformative and non-fitting pieces

From Colours, Prints, Patterns that inspire me



to continue:

For me, the collaging technique really inspires me, therefore I would like to **continue working on photoshop** to experiment with silhouettes and print and colour matching. The red boxes showcase my favourite silhouettes, looks or garments and I would like to continue experimenting with these pieces. I would also like to continue to **research deeper in the direction of the themes of invisible women**, experimenting with the ideas of masculine and feminine fashion and incorporate them within the collaging and thus silhouettes.

VISUAL mapping

exhibition 1

W139



The first exhibition I visited was **W139 museum presenting one of the Sonic Acts, Mabel for Love exhibitions**. This exhibition is not one I would typically be drawn to, its inspired by how ecosystems absorb the impact of colonisation, environmental disruption and military. However, I found the presentation of artworks to be a highlight for me, the way the audience were led to view the exhibition was subtle, yet strongly guided by the artists. I would love to apply this approach to my collection, where my concept is clearly but subtly translated to the audience.

Interpretation:

- Reinterpretation of a diptych using carousel projections
- Connecting/ Linking the process of the artmaking with the art (linking exposure and excavation of images and landscapes)

Takeaways:

The process of completion yet still conviction is something I would love to further explore. I would apply this with textures, prints, colours that contrast but still have rhythm and balance.

Visualisation:

- The space emulated water supply systems, where pipes were used as seating backdrops and the screen was rounded as if the audience were watching through a pipe.
- The space feels very intimate and personal which I feel we don't experience enough these days.

Takeaways:

Travelling with my subtle vulnerability to create with the beyond of the water systems with the beyond of the water systems. I would love to incorporate textures, yet subtle elements to my collection that tells the story without being told in the form.



Artwork 1: Deep Storage (Early Works)
Five 500s of vibrant watercolor were presented by carousel projection. The nine 500s high levels of early drawings is a perfect preservative space for paper and enamel. The space highlighting the contrast between the watercolor and glass.

Maria Ferreira



Artwork 2: Deep Storage (Early Works)
Multiple installation of drawings, spatial sound composition and lightbox material elements together show the art of the work as a set of a listening and meaning of multiple spaces and shifting between experiences.

Zoe Richards & Amanda Garcia



Artwork 3: Like a Bird
The installation highlighting how space and sound shapes experience. Despite being seen as something neutral, the space is a subtle representation they are ultimately shaped by human decisions. The most subtle effect that tells the story without being told in the form.

Abigail Rose Day

Visualisation:

- The presentation and use of lighthouse signals to present the work, create a disorienting experience and enhances your senses for observation
- The cohesion and smoothness of incorporating multiple artists and art approaches

Takeaways:

The lighthouse signal approach really shows the audience to feel as completely on the way to the exhibition, where each piece speaks its own language without taking the whole's space.

exhibition 2

Galerie Fleur & Wouter

Deep



To



Why are women hyper-visible, constantly observed, judged, and criticized while remaining structurally invisible within systems designed around male defaults?

Invisible Women: Exposing Data Bias in a world designed for men

Chapter 5: The Henry Higgins Effect

The chapter name inspired by the quote from My Fair Lady character Henry Higgins, "Why can't a woman be more like a man?" Which Perez argues it is the fundamental philosophy of global design.

PPE

PPE equipment is designed for the male, female body is seen as a distorted version of the norm (aka: small man)

The Fly/Zipper issue: Most "unisex" work trousers have a long male fly. For women, this makes the garment bunch at the hips or requires them to pull the trousers up to their ribs to function, restricting movement and discomfort.

Military Boots: Women's feet are not just smaller; they have a different shape (narrower heels and higher arches). Forcing female soldiers into "small male" boots leads to a higher rate of stress fractures and lower-limb injuries, as the foot slides within the boot.

Body Armor: Standard vests are flat because they don't account for breasts, the vest is pushed up not protecting the torso and vital organs. As well as, creating a "chimney effect" where a blade or bullet can enter through the side or top arm-hole.

"Unisex" Uniform

The Lab Coat/Scrubs: Designed for male proportions (broad shoulders, narrow hips). When women wear them, the extra fabric at the shoulders and the tightness at the hips create tripping hazards or restricted blood flow, yet women are criticized if they "tailor" them for "looking too feminine" or "vanity."

Human = Male Default

The Emoji/Symbol Example: For years, "neutral" symbols, like the stick figure on a pedestrian crossing or a generic "doctor" emoji were in fact coded as male. Even when a female version was added, it was treated as a "specialized" category (adding a skirt or long hair).

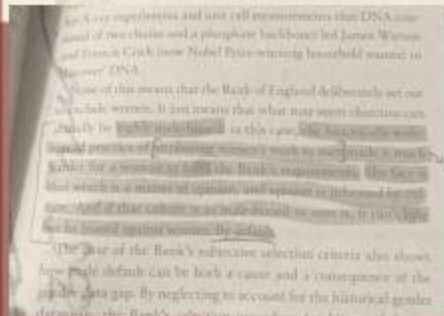
Takeaways

The world is designed for a "Standard Human" who is 1.77m tall and weighs 70kg. When women's garments or tools fail, we call it a "female problem" rather than a design error.

Invisible Women: Exposing Data Bias in a world designed for men

Carolina Crasto Perez

Invisible Women highlights how many everyday systems and services are **designed around a male-default body, behaviour and life**, thus women's needs are statistically invisible. This form of exclusion is **not a result of discrimination, but on assumptions of neutrality that all bodies are the same.**



Extract

This highlights how male bias operates not only through formal systems, but through cultural opinions where judgment determines value, and worth, in this case women's work. Women's contributions are present, however are overlooked within our system which relies on our male based cultural assumptions. Worth and visibility is guided by opinions which is shaped by culture.

Takeaways

This extract informs the concept of this project, as it mentions the **examination of women who are expected to live and operate within structures that fail to acknowledge their presence, labour, or legitimacy, while experiencing intense visibility and scrutiny.**

visibility vs invisibility

Connecting to the concept

This research challenges the assumption that visibility means empowerment. It informs the concept highlighting **women's hyper-visibility within visual culture coexists with structural invisibility and control.** **Visibility isn't liberation**, this project explores how women are seen and scrutinised, while remaining unaccounted for within systems designed around male norms.

Takeaways/ Ideas

The collection should respond to the **tension with subtle disruptions** and "adjustments" rather than big statements, conveying **liberation can be achieved without constant visibility or recognition.**

In/Visibility: Absences/Presence in Feminist Theorizing

Ilyse Perkins & Eva C. Karpinski

Traditionally, feminism has treated **invisibility** as a sign of oppression, while **visibility** and presence as a sign of empowerment and recognition. Public protests, recovering "forgotten," historical women and claiming sectors of power is seen as women becoming visible and therefore liberated.

However, the journal editors argue that visibility does not just mean power and invisibility can be intentional and a form of resistance, especially for marginalized groups. The idea of visibility has historically been over simplified. **Being visible can be reductive and dangerous where misrepresentation, reinforcement of dominant norms are usually still present.**

The editors focus on the idea that **visible feminism can sometimes come at a cost of exploitation or surveillance and criticism.** Feminism is inclusive, therefore it can be present in non-institutional and informal spaces, despite not being highly visible in some spaces, it still matters. Activism **doesn't need to constantly be visible and marketable, feminism still operates without recognition.**

After reflecting over my initial **moodboard inspiration boards**, inspiration **research** and **fashion drivers**. I have chosen the following design principles to follow during my collection creation: **colour, repetition, balance, contrast, variety, pattern, line, and rhythm**. They will be my core design principles that best represent my creative approach.

These principles will convey how my designs through the use of **layering, story-telling, print, and subtle visual tension of colour and patterns** and **personal expression**. These principles will guide my conceptual and technical decisions.

DESIGN PRINCIPLES I WANT TO FOLLOW

DESIGN PRINCIPLES



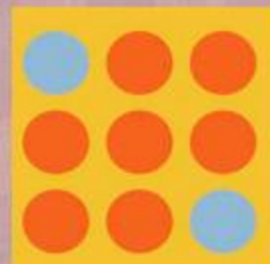
COLOUR

Colour is the strongest driver in my work and aids communication of mood, memory, and ideas. I will use it to guide my print development and the overall mood of the project.



REPETITION

Repetition will allow the collection to be cohesive through recurring colours, motifs, and patterns. With multiple colours, prints and patterns this will be vital in ensuring the garments look like an entire collection.



BALANCE

Balance allows bold prints and strong colours to feel wearable and not showcase randomness. This will ensure a collection of harmony despite its quiet chaos.



CONTRAST

Despite it's balance, I would want there to be contrast which will introduce subtle tensions throughout the collection with multiple different colours, textures, and silhouettes. This is vital for the collection as it will aid visual interest.



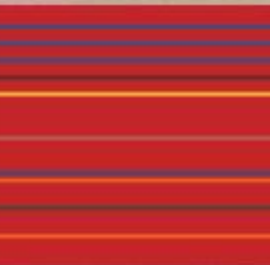
VARIETY

Variety reflects my collage based process, combining where I value different prints, textures, and forms to create richness and eye catching pieces.



PATTERN

Pattern is one of my main drivers as a designer and identity. Patterns will be one of the key story telling techniques and will be used as one of the main creative tools.



LINES

Line will provide the structure required to help balance the multiple contrasting and pattern elements. I plan to incorporate it with my prints, as well as garments which will help guide the eye to silhouettes that complement rather than conflict with the patterns.



RHYTHM

With the colours, prints, patterns and lines, rhythm will emerge through repetition creating movement and flow throughout the collection, aiding as a storytelling technique that flows seamlessly.

week 1

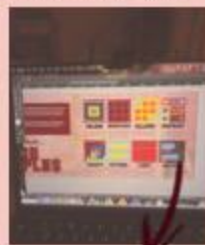


The beginning

The end was the beginning of the graduation process. It was exciting yet nerve-racking moment. Unfortunately, I was unable to go due to the flu and had to go to hospital. I was forced to hand in my collection. Finding a direction in the collection based on me as a designer was the main focus. I was hard working on the book research and visual idea generation was an important part of the process.

Reading Invisible Women

My supervisor I want to further explore the book as it will aid my research and the collection building.



Focusing on who I am

Following on from I want to explore what my audience will respond to within the fashion world. The work that I am doing is to explore what I want to do and what I want to be.

Research

The past few months I have kept up to date with current fashion trends, designs, and also my research into the book as it will aid my research and the collection building.



Highlights

This week I found working on the 2D workshop to be a highlight. It was the perfect chance to explore my ideas and to see how I was doing. I was able to see the results of my design and to see how I was doing. I was able to see the results of my design and to see how I was doing. I was able to see the results of my design and to see how I was doing.

reflection

Despite not being able to be present the first week of the graduation semester, I feel as though I have been able to make some good progress on the direction of my final collection, through exploring myself as a designer, collecting images & inspiration, moodboarding, researching & collaging. Although, it is difficult not being present and being able to get feedback early on, I need to trust myself and apply all the knowledge I have gained throughout the past 5 years at AMFI. While reading *Invisible Women*, I feel confident in exploring the subjects the novel have further highlighted to me. I will continue to focus on exploring women's place within a world that has little consideration structurally for them, yet are still highly visible when aesthetics and scrutiny are involved. I am looking forward to this semester, I acknowledge it will be difficult and intense, however I aim to focus on the time management skills, hardworking traits, creativity, self confidence and practical skills in sewing, print making and pattern making I have gained throughout my internship and semesters studying at AMFI.



To Continue:
- Continue working physically on 2D sketches
- Research further into the concept, finding artists working on similar topics as a form of inspiration
- Research further into the current trends within the fashion industry for inspiration

2D workshop



week
2



women are pres-
sured to "perform
femininity" with-
in systems not
built for them.

Anna Sui's Spring Summer 2026 collection highlighted key themes of bohemian escape and romantic nostalgia through relaxed silhouettes, playful layering, texture rich fabrics, and a warm palette. Each piece conveys Sui's classic soft, dreamy aesthetic incorporating soft prints, beautiful lace and handcrafted layers. Every subtle detail showcases Sui's priority of incorporating emotion, story and meaning behind each of her collections.

One Designer that I LOVE:

Spring summer 2026: New York

ANNA SUI



Key:

 Unconventional layering

 Playful print & texture clashes

 Relaxed, soft drape

 Handcrafted, tactile details



"Pinafore dresses, slips with cascading ruffles, printed mesh cardigans and pants, lots of lace details and all-white lace bell bottoms" - Waller (WWD)

KEY THEMES

1. Bohemian Freedom & Creativity
2. Romantic Nostalgia
3. Personal Expression
4. Youthful, unconstrained spirit



DESIGN INGREDIENTS

Silhouettes & Layering

- Relaxed, lived in pieces
- Lack of tailoring
- Dresses, slips, peignoirs, and prairie-style pieces layered in unexpected ways (camisoles over baby doll over trousers)
- Feels personal, collected and unpolished

Feelings of **nostalgia**, **boho** mood and **personal** idea of a **wardrobe curated over time**, assembly of loved items

Textures & Prints

- Texture is key in this collection
- Fabrics including, eyelet cottons, soft satins, poin-telle knit, lace trims, crochets, and mesh layers.
- Prints of sunsets, stripes, florals to plaids

More feelings of **nostalgia** and **artisanal, hand-crafted mood**. These tactile elements highlight the world of **memories and time**, a feeling of being **touched by life** and history created by Sui.

KEY TAKEAWAYS

- Strong emotional story is vital in the design process as it can help guide decisions that feel seamless and intentional
- Layering can be a form of storytelling rather than just a styling choice
- My strength is in print and textile design, I can use this for storytelling, it can speak louder than shape and silhouette
- The beauty can lie in the details, be inspired by trims, colour clashes, textures
- Use colour to express mood, memory and feelings rather than just for impact

Colour Palette

- muted, warm tones
- blush pink, dove gray, buttercream, aquamarine, indigo and terracotta
- Sun kissed landscapes

Dreamy soft hues that suggest a **calm subtle** aesthetic highlighting the **poetic and nostalgic** feeling of the collection.

Layering Patterns & Styling

- Eclectic patterns
- Playful clashes such as plaid with eyelets, stripes with lace

Collage like layering and **intuitive** approach to the collection becomes the language of the Sui's designs where **personal expression** and **identity building** through showcases of experiences are the highlights.

Subtle Detailing

- Small, tactile details, crochet trims, ribbon ties, frilled hems, 3D lace accents

The gentle additions support the concept of **intimacy** and **personal history**.

THE COLLECTION STORY

INSPIRATION

The main inspiration for the collection was Mabel Dodge Luhan House: A creative hub for creatives, including D.H. Lawrence, Ansel Adams and Georgia O'Keffe. It was a place of escape where the artists had artistic freedom and self expression could flourish.



THE COLLECTION DESIGN

One Designer that I connect my collection to (Concept) :
Spring summer 2026: MILAN

Dolce & Gabbana's Spring Summer 2026 collection focused on the idea of reimagining the everyday while playing with the idea of "PJ Obsession." Dolce & Gabbana's collection played with the boundaries of loungewear and couture, masculine and feminine, casual and formal. There is a large emphasis on the transformation of familiar garments like pajamas into high-fashion statements. The collection highlights the dualities and contrasts in life, in particular the difference of masculine tailoring vs feminine lace, fluid vs structured and simplicity vs heavy embellishments.



KEY THEMES

1. Luxury Sleepwear
2. Comfort meets glamour
3. Sensual Femininity
4. Playful Escapism
5. Floral Romance

"Dolce & Gabbana's re-interpretation of pajamas was more than just a styling choice it was a statement. It encouraged dressing without rules" (WWW)

D & G

DOLCE & GABBANA®

Key:

 Gender Play

 Transforming everyday wear

 Material and Texture play

 Heritage prints



Key:

-  Gender Play
-  Transforming everyday wear
-  Material and Texture play
-  Heritage prints



DESIGN INGREDIENTS

Gender fluidity & Duality

- Embraces the tension between masculine tailoring and feminine sensuality.
- Mixing opposites, pajama-style shirts and pants layered with jackets, blazers, or lace corsets.

The combination of everyday wear with sleepwear feels **effortless yet deliberate** highlighting feelings of **relaxed sophistication**.

Transformation of Everyday Wear

- Pajama-inspired fashion
- Cotton striped sets
- Soft lounge silhouettes
- Casual tailoring enriched with luxurious touches including crystals, embroidery, or sheer fabrics

The collection **challenges the traditional idea** of formal and fashionable wear by incorporating elevated loungewear. This initiates conversations around **what fashion is**.

Material & Texture Play

- Light, airy fabrics (cottons, chiffon, silks)
- Mixed with textured embroideries, lace, and crystal embellishment.

Interplaying **soft visuals with structured silhouettes**. The contrast further supports the narrative of **casual elegance**.

Heritage prints

- Iconic house (D&G) elements
- Lace, animal motifs, and subtle striped
- All reinterpreted through pajama dressing

The **traditional D&G elements** are the root of the collection, staying true to the brand's identity, yet they still **push the boundaries of expectations**.

Styling & Presentation

- Reinforces the concept of comfort turned couture
- Slippers and fur slides paired with tailored outerwear, layered lingerie beneath structured pieces
- Classic silhouettes contrasted against relaxed pajama cuts.

The Accessories complete the looks and make it feel **curated yet spontaneous**.

KEY TAKEAWAYS

- Narrative through form concepts can come about from everyday elements and translated into fashion through **silhouette, material & styling**
- **Contrast** (e.g. masculine vs feminine) is a design tool that creates visual interest
- **Challenge traditional rules** in fashion, comfort can be design forward and expressive:
- Staying true to your brand doesn't mean you can't **innovate**, continue to reposition ideas and approaches to design



THE COLLECTION DESIGN

One Collection I connect my collection to (aesthetics):
Spring summer 2026: PARIS

"Wavelength," Dries Van Noten's Spring Summer 2026 collection, focused on feelings of ease, optimism, and joy inspired by summer energy, surfing, and seaside rhythms. There was a large focus on the experience of beachside spontaneity. The garments embody the movement of waves and the oceans experience under sunlight through the combination of sporty athleticism and high couture. Klausner incorporated bold colors of lemon, green, & tangerine with embellished sequins, structured silhouettes inspired by wetsuits, contrasted by flowing dresses.

KEY THEMES

1. Surf Culture & Couture
2. Vibrant Colour & Shine
3. Texture & Contrast
4. Playful Silhouettes

"More so than the floaty modernist print dresses, Klausner hit this balance in the meeting between workwear and historical opulence that embodied his jackets." Anders Christian Madsen

DRIES VAN NOTEN

Key:

 Surf Culture

 Vibrant Colour and Shine

 Heavy Texture

 Playful Silhouettes



Key:

 Surf Culture

 Vibrant Colour and Shine

 Heavy Texture

 Playful Silhouettes



DESIGN INGREDIENTS

Colour & Mood

- Vivid colours, lemon yellow, lime green, tangerine
- Electric hues with softer neutrals.
- Inspired by sunlight, water reflections, and the energy of a summer day.

Colour becomes a story in this collection, more than just decoration.

Print & Pattern Play

- Imaginative prints
- Stripes, geometric motifs, florals, and swirling patterns.
- Print clashes and layering increase the visual richness

The prints and patterns highlight a **sense of movement** like waves that are colliding and merging.

Silhouettes & Textures

- Balanced relaxed silhouettes (sheer caftans and flowing dresses) with structured elements (tailored jackets).
- Sculptural tops inspired by wetsuit shapes

The **contrasting silhouettes** merges casual and high couture, conveying **effortless style with richness**.

Materiality & Embellishments

- Texture is the main element
- Ruffled jersey, silks
- Sequins and rhinestone accents inspired by water droplets.

The materials showcase a **sensory narrative**, the garments **ripple, shimmer, and interact with light** just like waves on the sea.

Styling & Accessories

- Colourful sneakers and statement necklaces
- Everyday wearability

Styling was used to aid the **mix of sophistication and casual** by incorporating, laid-back accessories (sneakers) with runway wear.

KEY TAKEAWAYS

- Mood and sensation can be guided by colour, print, and texture choices
- Rhythm can be a powerful design ingredient
- The way colour interacts with one another can tell its own story rather than just add aesthetics to garments
- Print layering and visual contrast can add depth to a narrative
- Juxtaposition and balance add complexity to concepts
- Designs that feel lived-in and relatable can be just as important as performative pieces



THE COLLECTION DESIGN

One collection that does not resonate with me :

Alex S Yu's Spring Summer 2026 collection, titled "Mezzo Melancholies," explores notions of nostalgia, transition, and the awkward period between adolescence and adulthood. Yu's main inspiration comes from the early 2000s which aims to symbolise the emotional yet chaotic experience of growing up. The collection contrasts soft, drapery fabrics like tulle and silk with more rigid materials like nylon and flannels highlighting the contradicting feelings experienced during this period of your life. Yu incorporates a contrast of fabrics while layering with a playful and reflective mood which leave the audience feeling connected to the familiarity of the garments.



Spring summer 2026: London

ALEX S. YU
ALEX S. YU

Key:

 Ruffles and
blowby silhouette

 Playful print &
texture clashes

 Mini length sil-
houette (above the
knees)

 Gathering de-
tails



"Creator of womens-wear collections that intricately navigate the delicate boundary between reality and fantasy for the everydaydreamer" - Olio by Marilyn

KEY THEMES

1. Emotional Transition
2. Imperfect Romance
3. Memory, Nostalgia
4. Youth Culture (Coming of age)



DESIGN INGREDIENTS

Fabric Contrasts

- sheer, delicate materials (lightweight layers) mixed with utilitarian fabrics (nylon, flannel)

The **contrasting fabrics** emulate the emotional experience of **growing up to adulthood alongside everyday reality**.

Layering & Transparency

- Mixing of fabrics, prints and patterns combined with layering
- Sheer and opaque fabrics mixed to create depth
- Translucent fabrics allowing the reveal of underlying garments

This technique highlights the experience of **growing and feelings of exposure when entering this new stage of life**.

Relaxed Silhouettes

- Fluid, flowing and moveable silhouettes
- Softer draping rather than sharp tailoring
- Feelings of being worn in

The silhouette and feelings of gentle useage of garments provide a **sense of intimacy and authenticity** for the garments.

KEY TAKEAWAYS

- Emotional language using the garments to showcase inner state rather than for "status" or appearance.
- Romantic touches aren't perfect, looking into **softness and vulnerability with meaning rather than it being something perfect**
- The collection relies heavily on aesthetics, emotions and mood rather than clear commentary. **it will be important for me to focus on visible disruption and not solely on aesthetics.**

Colour Palette to add mood

- Shifts and combines muted tones and colours to bright, fluoro coloured accents
- Not visually consistant

The palette fluctuates in colour with different looks combining different colours to highlight the lost and in-consistent feelings experienced when growing up.

Use of gathering and ruffles

- Softness, movement, sense of fragility
- Vulnerability and touches of imperfect romance
- Non-symetrical, feeling accidental

The ruffles are imperfect and asymetrical, highlighting the **iregularity and unknown feelings when coming of age**.



THE COLLECTION STORY



"Ponders the definition of femininity in a modern, quirky way through garments" - Vancouver Fashion Week

THE COLLECTION DESIGN



what does it mean to be constantly looked at, but never designed for?



After reading *Invisible Women*, I became particularly interested in the contradiction, who are we as women: so invisible within systems yet constantly criticized on their appearance, behavior, and bodies. Why is there such a contrast, our needs are overlooked in design, data, and social frameworks.

I therefore will continue developing this concept further. I want to explore how the world works with women, exploring the history of men and women's fashion, their status and design exploring women's justice and how this can interweave with current trends.

Women are obsessively seen, critically judged, and constantly corrected, yet structurally ignored.

design ideas

- Garments that are not fully complete
- Pulling, tying, layering, need for correcting
- The need to: re-tie a shirt, fix a hem, adjust a strap, layering that isn't appropriate
- Garments that shift and need to be repositioned
- Garments that only sit when tied or layered
- Extra buttons, off centre placket, misaligned seams
- Scarves as belts
- Stockings for coverage



Adjustment

The required modification of the body, behaviour or appearance to be able to function within a system that is currently unchangeable and fixed.

Normalised, imposed, structural

Women experience the need to adjust due to the systems and infrastructure being built around male norms.



Interference

The disruption of the current male dominated system not allowing a female space to coexist.

overlap, repetition, disruption

Interference is about how women are not accommodated by systems.

design ideas

- Checks interrupted by florals
- Stripes overlaid with polka dots
- Institutional patterns with decorative motifs
- Layering with transparency, two patterns visible at once, competing for attention
- Scaling distorted: one print oversized, the other smaller
- Stripes against check grids
- Panels of print randomly placed on garments

design ideas

- Sheer layers over structured button up shirts
- Delicate prints stretched over non fitting outfits
- Soft colours on constraining garments
- "Functional" accessories that require constant adjustments
- Stockings that slip, need layering, have holes in them



Fragility

Women are made fragile by systems that do not account for them.

quiet, simulate, and annoy

Exploring fragility in this project as a combination of systems that oppress women yet fail to structurally support them.



the world built for men by men

design ideas

- Garments that require adjustment and don't sit perfectly on its own: untied ties, items that shift with movement
- Unfinished garments that are in need of labour: extra seams, repaired looking details
- Over prepared look: extra pockets, bags with lots of items, layering for different scenarios
- Swapping out fabrics that should be structural for soft materials: silk instead of wool, scarves on belts or ties, ties as scarfs
- Using the blocks of a mens size and having female models

Maintenance

Systems appear "neutral" but require constant invisible maintenance by women by adapting. This leads to emotional and physical labour.

Repetitive, quiet, expected

Maintenance is about not being the system, it's about how women have to adjust and compromise to fit in.



It's not about women being excluded, it's about being constantly seen, yet never structurally considered.

Layering as preparation

Women need to be "prepared", pack extra, men can adapt, women need to prepare, unnecessary layer

Hoisery as statement

Hypervisibility and scrutiny, needing to adapt

- Pulling, constant adjustment, layering
- Soft, printed, coloured stockings over rigid shoes, skirts, dresses
- visible if you look closely
- laddering

Mixing of prints

- Checks: overlay with soft flowing dresses
- Stripes: horizontal for restriction and vertical for controlling posture, drapery fabrics with stripes
- Polka Dots: mixed with checks and stripes to showcase the contrast
- Florals: femininity mixed

Checks = control
Stripes = body monitoring / tension
Dots = hyper visible

- Draped dress with lining from a men's shirt (outer layer performs femininity and inner layer ignores the body)
- Bias cuts
- Sheer layers, soft tailoring but slipping, falling
- constant adjustment

"lazy" construction

- judged from the front, but the labour is hidden behind her
- raw seams
- exposed lining
- misplaced darts

irony through precision

surface vs structure

Surface performs beauty, structure ignores the body

- from a distance: beautiful, controlled, elegant
- up close: misaligned seams, unsupported areas, strange proportions, subtle discomfort

Expressive Hardware

- Buttons that don't align
- Oversized
- Apparent but not useful

Garments worn "wrong"

- Systems didn't consider the body,
- appear "appropriate" from the front but reveal adjustment or absence of support when moving or from behind

reinterpretation of garments

Unnecessary layers

no obvious slogans

no cliches

soft

meaning in construction and behaviour

satirical but quiet

Accessories with purpose and commentary

- Buttons that pull/ gape and are misaligned changing the structure of the shirt
- Collars that are sitting differently
- Overshaped shoulder seams
- Worn backwards, upside down

Hair treated as an accessory, the body becomes part of the "uniform"

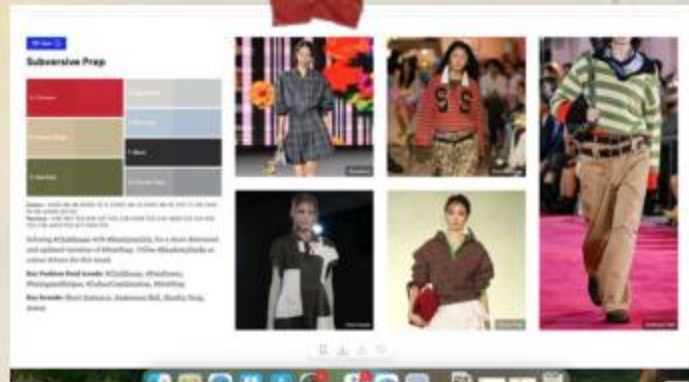
decorative surfaces (prints, colours, beautiful)

structural flaws (male basic blocks/ shapes, wrong proportions)

- Extra shoes carried but never worn
- Scarves that aren't worn
- Oversized and overfilled bags, excessive details, bag that never closes
- Jewelry that requires constant adjustment
- Not practical
- Oversized belt, multiple belts, belts that don't serve purpose, belt doesn't sit right
- Tangled Necklaces

COLLECTION GENERATION

current trends to incorporate



Visual language of authenticity

"The 'subversive prep' trend reimagines **preppy codes and symbols of authority** into forms that fail or resist their original values or concept. Prep tradition signals professionalism, respectability, "**neutrality**" (which was actually male-defaulted) and universal but its **actually exclusionary**."

Therefore, this trend **mirrors my conceptual critique** of design systems that **look neutral but are designed around male bodies and behaviour**. Women can use it but need to adjust to it, just like prep.

I aim to work with the subversive prep trend in mind where I will use **shirts, ties, and checks**, and **subtly disrupt their traditional function through softness and misalignment**. The collection should reflect the ways in which women must continually adjust to systems not designed for them.

The trend

Key Items:

- **Blazers**: cropped, oversized, worn off the shoulder
- **Pleated skirts**: micro length skirts, asymmetrical hems, layered over pants
- **Button up shirts**: deconstructed, sheer, oversized, unbuttoned, misaligned
- **Cardigans & sweater vests**: distressed, stretched, or worn backwards
- **Pole shirts**: ultra-tight, transparent, or styled as dresses
- **Tailored trousers**: low-rise, overly long, or mismatched with casual tops
- **Loafers & Mary Janes**: chunky soles, platforms, or paired with statement hosiery
- **Belts**: Multiple belts, wide belts

Key Materials: mixing traditional prep fabrics with "unpreppy" fabrics

- **Wool & tweed**: lightweight, sheer, raw edged
- **Cable knits**: exaggerated scale, intentionally distressed
- **Poplin & crisp cotton**: deconstructed, transparent
- **Cashmere**: cut into unconventional silhouettes, tight fitting
- **Leather**: used for skirts, blazers, or accessories
- **Sheer fabrics (mesh, organza, tulle)**: layered under or over classic items
- **Sequins & metallics**: disrupting traditional prep aesthetics

Key Details & Styling: key to showcasing the subversive

- **Distressing & fraying**: holes, ladders, unfinished hems
- **Exposed underwear**: visible bras, briefs, or bloomers
- **Incorrect layering**: sweater over bare skin, shirt half-tucked, double collars
- **Exaggerated proportions**: tiny skirts with oversized knits, or vice versa
- **School uniform references**: ties, badges, crests, knee socks used ironically
- **Sexual tension**: conservative silhouettes made revealing through fit or fabric
- **Clashing aesthetics**
- **Mismatched styling**

colour inspiration



on the runway



Miu Miu A/W 25



No. 21 S/S 26

current trends



fitting to the concept

Subversive prep incorporates recognisable preppy garments such as shirts, ties, and checks, and subtly disrupts their function through softness, misalignment, and repurposing. Therefore by incorporating these elements the collection will reflect the idea that women must continually adjust to systems not designed for them.

The collection should highlight the irony in which women are not considered in systems despite making up 50% of the population. Considering the subversive prep trend will aid a satirical approach where the disrupted prep can act as commentary for women's current status.

Design ideas takeaways

- **Unconventional Layering**: ultra-tight, transparent, layering items under or over classic items, shirt half-tucked, double collars
- **Garments worn incorrectly**: worn backwards, replacing other garments and worn as something else, stretched
- **Mix and match of prints and colours**: traditional preppy prints with soft, romantic fabrics like sheer silks, polka dots, lace
- **Color Play**: Experiment and mix vibrant colors and patterns with more traditional prep colours (mixing with "professional")
- **Exaggerated proportions**: tiny skirts with oversized knits, large hardware (buttons, belts)
- **Accessories**: Chunky boots, sneakers, bold hosiery, statement jewelry, and oversized bags, ties

current trends to incorporate



fitting to the concept

The imperfect romance trend explores femininity through softness, emotion, and nostalgia, while **disrupting the perfection which is traditionally associated with romantic aesthetics**. Rather than idealising romance, the trend showcases **tension, vulnerability, and unease**.

This approach to design aligns with my concept of **women's hyper visibility**, where **visual perfection is expected** and often scrutinized in ways that are rarely demanded of men. Therefore, incorporating Imperfect romance will allow the collection to examine femininity as a **performative surface that is constantly criticized, yet has no structural support**. Romantic elements like **soft fabrics, colour, print, and layering can intentionally paired with functional disruptions**, will reinforce the contrast between appearance and systematic instability. Through this lens, romance becomes visually compelling yet structurally unresolved aligning with my concept.

The trend

Key Items:

- **Flowing dresses & skirts:** mid to maxi lengths, sometimes asymmetrical, layered, or slightly rumpled/ creased
- **Blouses & tops with frills:** ruffles, bows, puffed sleeves, and lace detailing
- **Corset-style tops:** worn over blouses or layered under dresses, highlighting structure within softness
- **Cardigans & knitwear:** slightly oversized, sometimes distressed, layered over delicate dresses
- **Slip dresses & camisoles:** ingene inspired pieces worn as outerwear, often layered
- **Vintage-inspired coats & jackets:** velvet blazers, brocade jackets, or lightly structured outerwear with romantic detailing
- **Statement accessories:** wide-brimmed hats, scarves, lace gloves, layered jewelry

Key Materials: soft, textured and emotionally expressive materials

- **Chiffon & georgette:** lightweight, airy, often layered or slightly wrinkled
- **Silk & satin:** smooth, flowing, and reflective, sometimes intentionally creased
- **Lace & eyelet:** delicate patterns used for layering or decorative panels
- **Velvet & brocade:** richer textures for jackets, coats, or skirts
- **Cotton & linen:** natural fabrics, often with a soft, rumpled, or vintage washed look
- **Knit fabrics:** soft, sometimes chunky or hand knit, for layering or draping

Key Details:

- **Ruffles, frills, and puff sleeves:** oversized, asymmetrical, or casually styled
- **Distressed or rumpled finishes:** wrinkles, raw hems, or slight imperfections that feel intentional
- **Layering & unexpected pairings:** slip dresses over turtlenecks, corsets over blouses, or mix of textures
- **Delicate prints:** florals, vintage patterns, or poetic motifs, slightly faded or layered
- **Soft color palette:** pastels, muted neutrals, antique whites, dusty pinks, soft blues
- **Nostalgic references:** Victorian, Edwardian, or 70s inspired romantic details
- **Visible craftsmanship:** hand stitched hems, embroidery, or applique that feels personal and artisanal

colour inspiration



on the runway



Zimmermann Cruise RTW 2026



Alexander McQueen S/S 2026

why it fits?

Imperfect romance, as described in recent forecasts, **destabilizes conventional expressions of feminine beauty through intentional flaws**. This aligns with my work's portrayal of hyper-visibility without structural support.

Design ideas takeaways

current trends



- **Statement accessories:** wide-brimmed hats, scarves, lace gloves, layered jewelry, stockings
- **Silk & satin:** smooth, flowing, and reflective, sometimes intentionally creased
- **Lace & eyelet:** delicate patterns used for layering or decorative panels
- **Visible craftsmanship:** hand stitched hems, embroidery, or applique that feels personal and artisanal
- **Ruffles, frills, and puff sleeves:** oversized, asymmetrical, or casually styled
- **Layering & unexpected pairings:** slip dresses over turtlenecks, corsets over blouses, or mix of textures
- **Delicate prints:** florals, vintage patterns, or poetic motifs, slightly faded or layered
- **Unique hardware:** misaligned buttons, off
- **Distressed or rumpled finishes:** wrinkles, raw hems, or slight imperfections that feel intentional

colour trends

WGSN

Annual Colours

s/s 27 & a/w 27/28

colour focus

- Prioritise **greens**, calming deep greens, eucalyptus
- True-blue colours, luminous blue is a key colour
- Neutrals like **clay**, dusted taupe, wet sand for authenticity and functionality
- **pop of pink**



Long- Term colours

s/s 27 & a/w 27/28 & beyond

colour focus

- Nurturing pink, offering versatility
- **Dark Burgundy** for luxurious dark feel
- **Brown Bark** provides balance
- **Grounding Green**
- **Bright white**, sharper true white and black colour contrast



Colour in my collection

- Colour should **reveal the hierarchy** of the collection, in order to convey the **contrast between surface and system**
- Create **tension, comparison and confliction**
- **Feel intentional**

Initial colour Selection



based on trends and concept

System Colours

- Represents: neutrality, authority, standard systems
- Familiar colours
- The ground of the colours: shirts, checks, stripes, base colours

Colours:

- Institutional greys (mix of dark, light)
- Navy
- Black



Disruptive colours (visibility)

- Represent: Hyper visibility of women, disruption
- Placed on top of the "System" colours
- Act as an interruption
- Incorporated in print, lining, layering and accessories
- Statement colours that can't really be ignored

Colours:

- Burgundy
- Red (deeper in tone)
- Cobalt Blue
- Pale pink (not pastel)
- Statement orange



Softening/ Romance colours (surface femininity)

- Represents: surface femininity
- Romantic, soft, slight nostalgia
- Permaity and fragility
- Small touches not dominate
- Incorporated in silks and silky prints, hosiery, prints, lining and secondary layers

Colours:

- Light icy/washed blue
- Powdery yellow
- Faded Rose



current trends
prints

initial research &
inspiration based on wgsn key trends



Polka dots will be explored as a metaphor for hyper visibility and the constant scrutiny woman experience. While traditionally perceived as playful or decorative, their repetitive, all over nature evokes ideas of repeated observation. The Polka dot prints will also play a role as a disruptor, softening the traditional checks and stripe prints, thus representing the lack of consideration for women's needs in a world built around men. In this context, they represent the condition of being continually noticed and evaluated yet not considered systematically, reinforcing the tension between surface level visibility and structural neglect.

polka dots
"Disruptive & Softening" Print

floral
"Softening" Feminine Print

Floral prints will be used to examine femininity as a perfect surface, associated with softness, emotion, and visual appeal. The floral prints represent the expectation for women to conform themselves to follow society's standards, despite living in systems that fail to support them. Within the collection, the florals to be soft and act as a layer which will sit on top of more rigid silhouettes, prints, colours or textures, thus highlighting the contrast between performative femininity and instability within systems.

#PolkaDots

Examples

Polka dots are a classic print that has been used for centuries. They are a simple yet effective way to add a touch of whimsy and playfulness to any outfit. Polka dots are also a versatile print that can be used in a variety of ways, from small dots to large dots, and from solid colors to multi-colored dots. Polka dots are a timeless print that will never go out of style.

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Quiet Classics

Incorporating checks within the collection will act as a reference for the systems present in today's society, neutrality, and standardization. Historically check prints are associated with menswear and institutional dress, therefore the "traditional" check print incorporated within the collection will symbolize the data base. Within the collection, checks function as a grounding print, representing the systems that women are expected to adapt within rather than systems that are designed for them.

check print
"System & Structure" Print

On The Runway ...



Approaches in my collection

initial material board

I really love the light pink faux leather incorporated, however I would love to find some pinks that are less pale and delicate. These fabrics feel too obvious to use as a expression of vulnerability and femininity.

The fabrics highlighted by the rectangle indicate the fabrics I would like to further explore and incorporate within the collection.

I am really attracted to the light blue elements within the colour cards. I would love to find some fabrics that incorporate this colour further, this would act as a "softening colour."

I would love to further explore fur within the collection, however I would love to find a fur fabric that is brighter and more of a statement to add a little more chaos to the collection.

To continue

- Explore the light blue to make it more of a statement within the collection.
- The fabric selection incorporates multiple sheer fabrics, search for some more structured materials.
- Incorporate more vibrant furs with the intention of acting as a statement.



Tessuti Fabrics: This store was very inspirational to me as there were beautiful colours, materials and qualities. Being able to combine and test different combinations on the rolls really helped me to see what the fabrics together would look like.



Fabric Shopping: inspiration & decision-making

A big mistake I have made in the past at AMFI is I tend to rely heavily on my digital skills and forget to incorporate physical making early in the process, therefore I decided to play with colour and material swatches to find the best combinations. I found this to be really inspiring and a great way to find the best combinations and flow for the initial material board.



Process: Collecting and testing combinations with fabric samples

2D COLLAGE

Following the initial 2D collaging workshop, I found the physical process particularly valuable in encouraging me to think beyond the comfort of my usual digital collaging. While digital collaging allows me to work without limits and with more precision, working physically with materials enabled me to be experimental and come up with visuals I wouldn't think of digitally. Therefore, I chose to revisit research the 2D collage especially focusing on my theoretical research.

With the tension between hyper-visibility and structural invisibility of women in our society in mind, I created a set of collages. I aimed to work further than just the aesthetics and focus on aiming to convey how women are highly scrutinised within visual culture while remaining overlooked in structural design.

I also continued to work on applying my chosen design principles of colour, repetition, balance, contrast, variety, pattern, line, and rhythm.



COLOR



RHYTHM

The combination of women's visibility is registered through twisting visual language with a contrasting combination of masculine "preppy" elements with soft, romantic surfaces.



CONTRAST



The collage, like all the others, plays with variety of elements, colors, prints, and textures on the shapes and silhouettes that I find so common in the body. These elements create a performance of femininity, an aesthetic design, something that is not without and constantly subject to evaluation and has no ability to really show I'm not nervous.



BALANCE



PATTERN

The following four are the most important to the end of the design. I want to focus on these four in this essay and explore the colors, prints, silhouettes and shapes that they incorporate. They are a beautiful balance between masculine and feminine that I would love to continue to explore in my designs.

CONTINUED...



Invisible Women: Exposing Data Bias in a world designed for men

Designing around the Male Gaze

Perez also highlights throughout the book that when designs are specifically designed for women they are usually designed to make women look a certain way for others, while the actual functionality for the female wearer is still ignored.

The Body Armor

When designers do finally "account" for women's bodies in protective gear, they often prioritize the visual silhouette over safety.

Body Armor: Perez points out that some "female" body armor is designed with distinct "cups" for the breasts. While this looks "feminine," it is structurally dangerous. A flat vest is designed to disperse the energy of a bullet; a vest with molded cups can actually direct the energy of an impact toward the sternum, increasing the risk of fatal injury.

The design makes the woman "look like a woman" while wearing armor, rather than making the armor work for a woman's chest.

High Heels

High heels in today's society is often designed around "Hyper-Visibility" (the aesthetic) while ignoring "Structural Data" (orthopedic health).

Evidence: The "standard" shoe is flat (the male default). When women wear heels to meet professional or social expectations of femininity, they are forced into a permanent pelvic tilt. This is often treated by doctors as a vanity issue rather than a result of a world that demands a specific aesthetic performance for women to be taken seriously, especially in a professional setting.

Unisex Silhouette

As mentioned earlier in the research, in professional settings, women are often forced into "unisex" garments that are essentially male-sized. When women try to tailor clothing to their size, it is seen as a form of vanity.

The idea of visibility and invisibility is highlighted in this example where, if a woman wears the male-default garment, she is invisible as a professional; if she wears a garment that fits her body, she becomes hyper-visible and is criticized for "trying to look attractive" in a workspace. The garment is never just a tool, it is about how she is seen.



Ditch 'shrink it and pink it' women's trainer design, say experts -

Andrew Gregory

The "last"

Most sports running shoes are built using a 3D mould called a "last." The last is usually based on male foot anatomy.

- Instead of creating new lasts for women, companies simply scale down the male version and change the color "pink it," to "make it desirable" to women.

Ignoring the fact that women's feet are not just smaller; they have distinct shapes, such as a narrower heel and a wider forefoot relative to their size.

Injury

Designing to the "Male Default" is a health risk for women. Women are more likely to go through a "trial and error" period to find shoes that don't cause pain.

Like-Stage invisibility

The current designs also don't account for the woman's changing body over her life.

Women's feet change in shape and size during pregnancy, but the footwear design remains "static."

Shrink it and Pink it: Gender Bias in Product Design - Karen

Korellis Reuther

The article highlights that "Shrink it and Pink it" is a systemic design failure. 50% of humanity is excluded from the design brief, it highlights that this is more than just inconvenient.

Cause: Designer Gap

Design is a "male echo chamber" because men occupy the majority of designing roles.

Only 19% of US and 5% of UK industrial designers are women. Despite 50% graduation rates, women often leave the field within 5 years due to a culture that treats male preferences as the "universal" standard.

Surgical Tools & PPE

Tools designed for the male hand compromise female precision and safety.

Female surgeons are forced to use instruments scaled for larger male hands. During the pandemic, only 14% of female health workers had PPE that actually fit, standard masks are modeled on male facial structures.

Military & Firefighting

"Unisex" gear causes permanent skeletal damage to female bodies.

Female soldiers suffer higher rates of pelvic fractures because backpacks and boots are designed for male stride lengths and torsos.

Car Crashes & Safety

Car safety ratings are based on a "Male Default."

Frontal crash tests for "5-Star" ratings are only mandated with male dummies in the driver's seat. Existing "female" dummies are just scaled-down men that ignore female bodies, for example, breasts.

The built environment

Public spaces and climate controls are calibrated for men.

From street lighting (safety) to AC settings, female comfort is ignored.



women in the workplace

Invisible Women: Exposing Data Bias in a world designed for men

Women in the workplace

Throughout the book Perez highlights how the workplace is often a "male-default" environment. She explains that because most offices and their components were designed by and for men, they often ignore the physiological and social realities of women's lives.

Glass Staircases and Lobby Floors

- Architects frequently use glass for staircases, mezzanine floors, and balconies to create a "sleek" and "modern" aesthetic. However, this design choice fails to consider anyone wearing a skirt or dress. Thus, makes women feel exposed and uncomfortable in professional settings.

"Heel-Trap" Staircases and Paving

Many staircases or floor grates in offices and urban spaces are designed with small gaps or decorative holes. The size to get the heels stuck in the holes which causes trips, falls, and damage to expensive footwear. The design doesn't account for women's professional footwear.

The "Standard" Office Temperature

On average, offices are five degrees too cold for women. The formula for standard office temperature was developed in the 1960s based on the resting metabolic rate of a 40-year-old, 70kg man. Women are often seen wrapped in blankets or wearing heaters at their desks even in summer.

High Shelves and Heavy Doors

Office infrastructure is built for the physical dimensions of the average man. Storage shelves in offices are often placed at a height that requires the "average woman" to use a ladder or stool, whereas the "average man" can reach them easily. Office doors are weighted to a standard that is too heavy for the average woman to open with one hand, especially if she is carrying bags or equipment. Due to design tests being performed exclusively on male strength data.

Lack of Childcare Facilities

Apple's \$5 billion headquarters ("Apple Park"), did not include a day care center for employees.

This design choice ignores the reality that women still perform the majority of unpaid care work this reinforces the idea that the "ideal worker" is a man with no domestic responsibilities.

The Bathroom Queue

In many offices and public buildings, architects attempt to be "fair" by giving equal square footage to male and female bathrooms.

However, Women take up to 2.3 times longer to use the toilet due to biological reasons (menstruation, pregnancy), clothing, and the fact they are more likely to be accompanied by children.

"Equal" space results in massive queues for women and none for men. Perez argues that true equality would require designing based on the data of how much space is actually needed, rather than just splitting the floor plan 50/50.



Sex, Lies and Question Time - Kate Ellis

Women in Politics (Australian)

Kate Ellis' book highlights real lived experiences of living and working within the male-default system, as a former MP in Australian parliament.

The "Fashion Tax"

The book highlights how men in politics have a "visual invisibility cloak" (the suit), while women are forced into a performance where their clothes are treated as part of the job.

The "blue suit" phenomenon: A male politician can wear the same suit every day for a year and no one notices. Whereas, Ellis experienced constant scrutiny of her wardrobe, being labeled the "best-dressed" or "worst-dressed," and how a simple choice like a red dress or a pair of high heels became a distraction from her actual political work.

She is visible from the but her political voice becomes invisible because the media is focused on her outfits.

Sexualization of Women

Sexualization is used as a weapon to undermine a woman's professional authority.

Ellis shares stories of being dismissed as "eye candy" when she first entered Parliament suggesting she didn't belong in a "serious" male space. She experienced gossip about her personal life to ruin her reputation which she rarely saw against male colleagues.

For women, being "seen" often means being "sexualized," which negatively affects your professional status.

The architecture of the environment

The parliament has been created with the male default system in mind.

The rules and hours of Parliament (lack of flexibility and late night hours) were designed around a man who has a stay at home wife to manage their lives. She mentions a lack of breastfeeding facilities, childcare centres which made it almost impossible to be a women with a young family.



Research: Concept Designer 1

Barbra Kruger's work is a sharp, satirical critique of power, gender, and consumer culture, expressed through bold text layered over found images. She exposes how society is structured by male-dominated systems and how media reinforces those hierarchies.

BARBRA KRUGER

Kruger's work often incorporates found images or advertisements to create. Media and systems of power don't really go unnoticed. Kruger's work forces us to confront it and highlights how media is shaped by patriarchal norms.



Feminist Commentary

Gender Roles: Kruger dismantles stereotypical representations of women, exposing how mass media objectifies and commodifies them.

Power Structures: She highlights how patriarchal systems shape identity, desire, and one's self-worth.

Unsettling Truths: Her art is intentionally confrontational, forcing viewers to confront sexism, misogyny, and inequality.

Consumerism & Identity: Kruger critiques how products and advertising shape women's roles in society.

Appropriation of Media Language: She borrows the visual codes of advertising to critique them.

Key Takeaways

She weaponizes the tools of advertising (bold text, catchy slogans) to comment on how the world's systems built by men shape women. I will use **satire, exaggeration and appropriation of design language's** and norms used in a world made by them to highlight the invisibility of the male-centric structures.



Key Takeaways

- Women are expected to appear rather than act
- Reversing the traditional male gaze by confronting the viewer
- Using art as activism, using advertising and graphic design language to challenge the consumer. Challenging expectations of marketing
- Emphasizes that art should communicate meaning and is not only decoration. Similar to how women have once been perceived as objects (objectified by this industry) but we have thoughts and emotions.

Barbra Kruger: "Your body is a battleground"



Key Themes

Critique of patriarchy and gender power dynamics: Kruger exposes patriarchal control over women's bodies, illustrating the tension between women's autonomy and societal norms. Women are conditioned to "appear" rather than act. Kruger reverses the "gaze" and directly addresses the viewer with confrontational imagery.

Art as activism: Uses visual language and familiar design tropes as tools of critique, thus questioning consumerism and commodification of identity and bodies.

Political not decorative: "Art is not truly art unless it stands for something." (Calak, K). Art shouldn't be solely aesthetic it should communicate, challenge, and provoke.

Consumerism, commodification and identity: Critiques consumer culture where women's bodies are being commodified. Reclaims the meaning of relationships, identity for women through visual language of advertising.

JUDY CHICAGO

Research: Concept Designer 2



Art installation featuring a large, triangular table with 39 place settings, each representing a prominent woman from history.

The shape of the plates, which start out flat and gradually develop, symbolizes women breaking through and progressing throughout history.

Mary Wollstonecraft's Table Setting



CHICAGO

WOMANHOUSE

Judy Chicago's The Dinner Party confronts how women have been erased from history by giving them a **visible place** at the table. The 999 names presented within the artwork highlights the amount of women who have been **overlooked**, thus challenging the familiar experience of being taught a male dominated version of history

The piece was first showcased in 1979 and was heavily considered **shocking and provocative**. The choice to incorporate bold vaginal imagery forced society to confront their long discomfort with women's bodies and power.

The setting for Mary Wollstonecraft (English author), showcases an abundance of embroidery and traditional women's crafts which is in complete contrast with the bold, risen vaginal plate set up. This mirrors the **emergence of feminist consciousness** in her time yet her inability to be recognized, ultimately reminding us of the **fragility of women's lives within patriarchal systems**.

As viewers, we're pushed to recognize the impact of women's contributions to society and the cost of their **absence in the histories we were taught**.

Key Takeaways

Incorporation of crafts: The use of traditional women's crafts, such as ceramics and embroidery, is a deliberate political act.

World for men: Women perform within the world awkwardly, transforming the domestic sphere (home) into a feminist critique.

WOMANHOUSE
JANUARY 30 - FEBRUARY 27
WEDNESDAY THRU SUNDAY 12-5
PERFORMANCES FRIDAY & SATURDAY 8:30PM OPEN 7:30PM
533 NORTH MARIPOSA, 666-9313
CALIFORNIA INSTITUTE OF THE ARTS



Key Themes

- Feminist commentary on domesticity as a site of power and critique
- Uses rooms of a house (kitchen, bathroom, bedroom) to expose traditional female roles and expectations
- Blends the mundane with the surreal by reimagining everyday domestic tasks (cleaning, cooking, ironing) in provocative ways
- Focuses on female experience, identity, and the body, including aspects often ignored or considered taboo
- Incorporates performance and installation, blurring the line between art and daily life
- Emphasizes reclaiming space by reinterpreting a space that traditionally can suppress Women.

Context & Process

- Women physically renovated and reclaimed a house themselves, making the labor part of the artwork
- Symbolic act of rebuilding and occupying a space traditionally associated with female invisibility
- Challenged existing power structures within art, education, and domestic roles

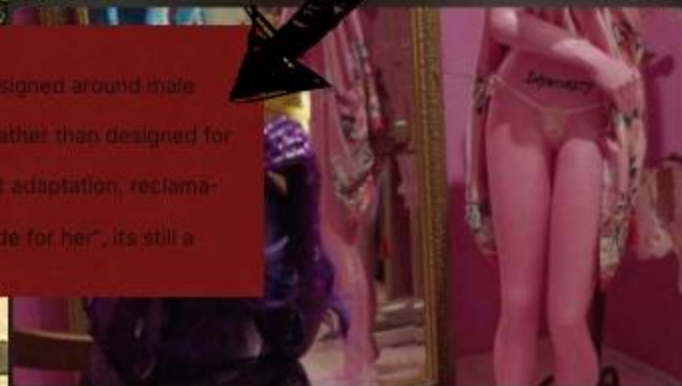


Wo/Manhouse - contemporary reinterpretation

- Contemporary reimagining of Womanhouse
- Expands feminist discourse to include intersectional, queer, and non-binary perspectives
- Examines how domestic spaces and systems remain shaped by gendered expectations
- Uses installation and performance to explore identity, visibility, and lived experience
- Questions who spaces are designed for

Key Takeaways

- Years later systems and spaces are still designed around male norms (typically white men)
- Clothing can act as a response to spaces rather than designed for the wearer
- Art and Garments can be used to represent adaptation, reclamation
- Supports my concept of the world "not made for her", its still a current issue



Wo/Manhouse 2022

Idea Generation inspired by Judy Chicago

Women are excluded from history: Chicago reclaims space for women.

- Garments that weren't designed for women being reclaimed or altered, re-embroidered
- "Absence" represented visually (missing pockets, missing space, missing functions)

Women's work historically dismissed: Chicago uses domestic craft as a political tool

- Integrating handwork (embroidery, applique) in places that "fix" or "patch" clothing not designed for women
- Using craft to "interrupt" masculine shapes

Reclaiming roles women were once expected to do.

- Maximize stereotypes and create a satirical approach to reclaim what women were once expected to wear or do.

Initial Sketching

For me, working on collages in photoshop is a great form of idea generating and coming up with design solutions. Therefore, I decided to work on the programme and sketch different ideas using inspiration from my current material board, the 2D and 3D workshop silhouettes and different gathered inspiration of runways, prints and patterns and garments. I find this technique a great way to initiate creativity. However, I think that a lot of the silhouettes are quite disconnected with the concept, I would love to continue working on generating silhouettes that have more meaning.



TO CONTINUE

- Continue working on **draping** and working with garments to reinvent new silhouettes physically with more meaning and connection to the concept
- Look into certain **design principles and ingredients** to incorporate (it feels disjointed)

Inspiration
from material
board

Inspiration
from 3D and
2D sketches

Inspiration collected
images, runways, in-
spirations

week 2

More of the beginning



Following last week, I was unfortunately unable to join the classes again. However, I was still able to continue working on my research and concept generation from afar. Despite the inconvenience, I tried my best to research and develop ideas independently. This week, I focused on research, aiming to better understand current fashion industry trends and how I can create a relevant collection. I also researched existing collections, which helped me gain inspiration. In addition, I began putting together my initial material board, which allowed me to gain a better overview of my ideas and thoughts so far, as well as to visualize what I have collected.

Researching Current Trends

Researching current fashion collections and trends on Pinterest, gathered post after fashion shows.



Working Space Set up

The computer still in hand work and have all in a vital importance to my work. Therefore, having a clear and organized space will make my working more more fluid as I develop. I set up a space for the next semester.

Colour and Material Research

A big part of my research will be working with colour and material. I will explore different textures and materials, and how they can be used to create a collection. I will also research different colour palettes and how they can be used to create a collection.



Highlights

This week, a big highlight was collecting inspiration and research. I was able to collect multiple ideas and inspirations from my research. This was a great way for me to better understand the direction I want to continue working with. I would like to continue to explore the world of sustainable prep and streetwear trends. I think this will be a great way to develop my design.

reflection

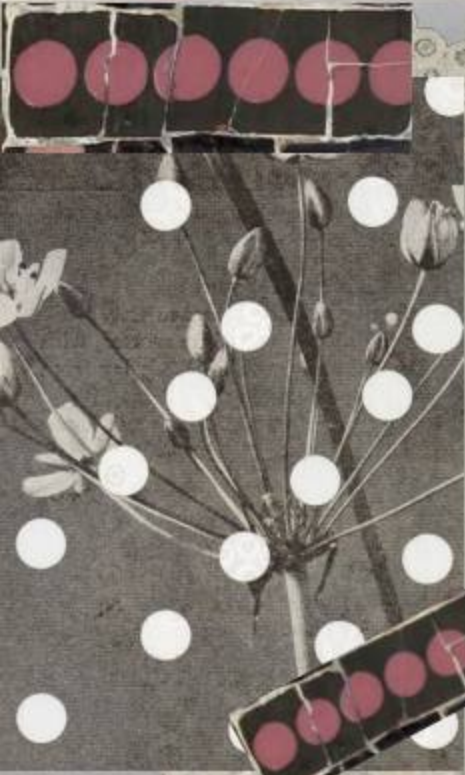
This week was productive despite not being able to attend physical classes. I focused primarily on research and gathering inspiration. Through this process, I developed a stronger understanding of current trends and movements within the fashion industry, which I believe will help guide the direction of the collection, making sure that I create something relevant in our current zeitgeist. I continued developing 2D sketches both by hand and digitally, allowing me to begin exploring shape and conceptual direction. However, I feel that I need to step back and gain a clearer overview of the concept as it currently stands. Moving forward, I am looking forward to returning to physical classes to work more directly with silhouettes and my lineup design process, and to begin experimenting more actively with form and shape. It will be very insightful and helpful to receive feedback from my teachers, I think this will be a great way to better understand the direction I want to continue to work in.



To Continue:

- Start to experiment with shapes, silhouettes and start making physically
- Collect the research and put it together to have a better overview of the current direction of the collection
- Continue working on the sketches with more attention behind the garments





the structural inequality remains unseen

Week

Week



concept/ inspiration board

Look into making this less expanded and cohesive in one sentence

My project investigates the contradiction in which women exist as simultaneously hyper-visible and structurally invisible. While women's bodies, appearances, and behaviours are constantly scrutinised, the systems in place that shape everyday life, such as, workplaces, technologies, and institutional standards, remain predominantly designed around male bodies and behaviours. Visibility, in this context, does not mean power or recognition, but instead critique, and expectation of adjustment.

Inspired by Caroline Criado-Perez's *Invisible Women*, the project examines how women are required to continually adapt themselves to systems that were never designed for them. This process of adjustment is often normalised and framed as a universal experience and structural inequity remains unseen. As a result, femininity operates as a performative surface, required to remain visually pleasing and agreeable despite structural exclusion.

Rather than presenting visibility as an uncomplicated form of empowerment, this project explores its tension and fragility. The project focuses on these contradictions, exploring softness, romance, and beauty (subversive prep and imperfect romance) with misalignment, disruption, and adjustment.

Through subtle interference, contrast and imbalance, the project questions the normalisation of women being structurally overlooked while simultaneously being expected to remain visually pleasing. Through subtle interference, contrast, and imbalance, the collection seeks to exist quietly within softness, aiming to bring awareness and lead the audience to question and better understand the experience of women.

The project is embodied through my muse, Iris. She is confident yet introspective, observant, emotionally intelligent, and curious about systems, even when they fail to consider her, she is playful in her response. Iris carries a bag not as an accessory, but as a quiet symbol of preparedness, an archive of tools for adjustment. Within it are clips, scarves, and small objects she uses to subtly alter her clothing throughout the day, reshaping garments to fit her body. She is affectionate toward the world around her, embracing it, adapting within it.

The concept statement clearly communicates the direction I want to take the collection in, however I want to continue refining it so the intention behind the work feels more focused and direct. Through developing the collection, I have found it challenging to make decisions about what to include and what to remove, I feel as though the ideas are **too broad**. This has made the overall message of the collection slightly unclear, especially in the concept statement, I am aiming for the concept to exist as a subtle statement, which I am finding difficult to achieve, and this has highlighted the need for further exploration. Moving forward, I plan to **collect and analyse all the work I have produced so far in order to better understand the strongest elements and use this to guide a clearer and more resolved direction.**

reflect

She is still feeling unclear and not very impactful for the concept

reflect

Overall, the initial concept/inspiration board is a great overview of the different approaches both conceptually and aesthetically I would like to take within the collection. Through thorough research of designers I love & feel inspired by, sketches, prints and crafting techniques that align with the vision, I brought these elements together visually. The board successfully presents a clear overview of my intended directions. The cutting and print ideas, as well as the silhouettes and design inspirations, are strong and easy to understand. However, the overall concept could be incorporated more clearly and effectively. The foundation of the concept board is strong, I still need to refine how the concept is visually communicated. As I continue developing the collection, I will tighten and clarify the board so it becomes more accurate and intentional.



material board

Softening/ Romance colours (surface femininity)

- Surface femininity
- Romantic, soft
- Fragility and performativity



Disruptive colour (visibility)

- Placed on top or disrupting the "system colours"
- Colours that can't be ignored

Softening/ Romance colours (surface femininity)

- Surface femininity
- Romantic, soft
- Fragility and performativity

Disruptive colour (visibility)

- Placed on top or disrupting the "system colours"
- Colours that can't be ignored

System Colours

- Neutrality, authority, standard systems

material library



reflect

Overall, I am pleased with how the material board is developing, as the chosen fabrics feel intentional and working to move with as a designer. I aimed to create many material with purpose, and considering the concept in mind. Through the process of putting together the board, I have realized that while the individual materials are strong, I am still unsure how they will connect and which combinations will work most effectively together. I want to explore unexpected and unconventional pairings that disrupt and challenge, creating unexpected combinations that better communicate the concept. Moving forward, I am to experience further with material combinations to showcase the contrast of women's lived experiences, being hyper-visible in social culture while maintaining invisible within larger systems. In various ways, explore combinations and creating collage of the fabrics together, to find the best combined outcome.

Faux Leather with faux suede backing



Faux Leather with faux suede backing



Pink faux fur with hints of greys/blacks, almost to a point of your face. To reflect tension between criticism and structural ignorance of women.

Deliberate tension between material associated with power and the colour pink's softness. Reflects how femininity is hyper-visible visually but structurally invisible.

Structured Wool



Structured Wool



These fabrics will act as the soft, romantic disruptors for the collection, being incorporated with the more structural fabrics they will act as contrast to these structural bases, acting as a symbol of the romantic femininity women are expected to emulate.

The Wool check and stripe print has very institutional and male-coded, these will act as a base and symbolise the "system" women are placed within.

target audience

"My muse is a woman who learned how to be within the system, not because she agreed with it, but because she had to."



Dries Van Noten RFW AW 2024

inspiration



Key Inspiration:

- The muse chooses her style rather than being told how clothes "should" be worn through experimentation and reinterpretation.
- Focuses on empowering the wearer
- Defined playfulness through subversion of norms without losing elegance

The Woman Who Does to Cut Her Own Design

The inspiration comes from a woman who is bold, just like her and her design. She cut her own dress, high-waisted, a mix of colors and textures, and style rather than being told how clothes "should" be worn through experimentation and reinterpretation. She chose to create a collection with her own style, breaking the rules and being true to herself.



Name: The woman who adjusts her collar
Age: Doesn't matter
Occupation: Creative professional who needs to navigate society's structure, yet still expresses self

my muse The woman who adjusts the collar

Key Traits:

- Thoughtful, observant, takes note of the world around her
- Intellectually engaged
- Adapts to environments, yet still herself
- Assertive and present and not passive
- Adapts rather than conforms
- Navigates society with understanding, thus intention
- She is often drawn to more-coded garments, not as a disguise or rebellion, but from familiarity
- Seen frequently, commented on, yet her presence is still not accounted for
- Dresses to remain herself within her garments

The collar, nearly buttons up around her neck. As she sits it grows over her shoulders and eventually reaches her ears. By the afternoon it has twisted backwards and is tangled by a tie. The tie twists around her, drapes to become a scarf. Eventually the collar disappears, cleanly cut off her

She tucks the shirt, untucks, adjusts over one shoulder, letting it hang loosely. The belt slides low where it doesn't belong. Everything is shifting, the prints, folds, collars but she maneuvers it perfectly, in control, quietly.

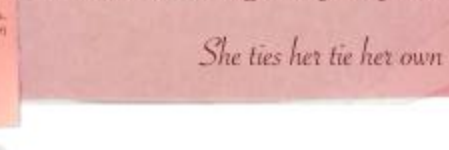
Key Designs:

- Low-cut collar, collars on dark accents, backwards collars, collar cut (left the shoulder shirt)
- Off-shoulder shirts, tucked and untucked
- Tying
- Unconventional belt styling
- Asymmetrical hemming
- Ties as scarfs

She borrowed the tie and never gave it back



She wears the shirt differently everytime



The woman who adjusts the collar

She ties her tie her own way

invisible women - Caroline Criado Perez

Smartphones & Handbags/ Pockets

Design uses "the handbag" as an excuse to ignore ergonomic data for women, creating a loop of forced inconvenience.

Women carry handbags due to a lack of functional pockets, for security and preparation throughout the day

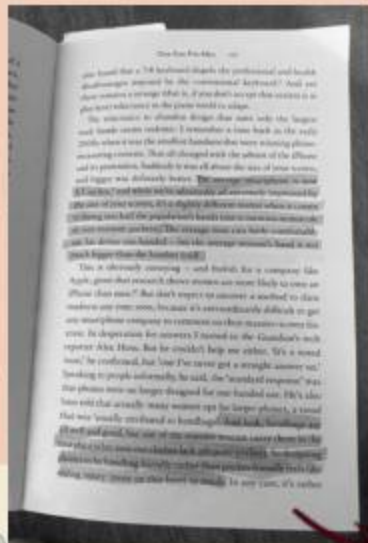
Extract

Perez highlights that the average smartphone is now 5.5 inches, a size designed around the average male hand span. After approaching technicians and tech reporters, claims included, that women prefer larger screens because they carry them in handbags anyway.

The Loop: There is a cycle where the female body is ignored in favor of the "bag" which is essential to carry.

the handbag research

While reading Invisible Women, I became increasingly aware of how deeply normalised many of our systems are. The book made me reflect on how often I **unconsciously adjust my body and behaviour** throughout the day to fit into a world that has not been designed for me. This realisation is something I would like to highlight and convey within my collection and aim to inform the audiences thinking and understanding of adjustment.



"Purses provide an extension of the body, allowing generations of women to carry a miniature version of the home that they could fill with tools to cope with the challenges of a shifting landscape." Kathleen b. Casey

key takeaways

- The contents of a woman's bag reveal a **pattern of anticipation**, women constantly prepare which is rarely required of men.
- **Femininity is often dismissed as excessive**, but actually functions as a tool for navigation and resistance within male designed systems.
- Therefore, **accessories and adjustments** within the collection should be treated as **structural design elements rather than decoration**
- **Exaggeration and higher visibility** could be used intentionally to highlight the **invisible labour of women clear to the audience**

the things she carried - Kathleen B. Casey

The Purse is More than a Fashion Statement. It's a Historical and Social Signifier. - extract from The things she carries"

The extract redefines the purse as a "mobile version of the home" that provides privacy, autonomy, and power in public spaces for women. It acts as a symbolic as well as material extension of the body. There is a large focus on marginalized women where the handbag has been a source of power for many.

Examples

Black Women and the Civil Rights Movement

- Prior to her arrest, Rosa Parks "dropped" her handbag in the "white section," to claim a seat.
- During the movement women used purses to store essential items of protection, preparation for sit-ins and registering to vote

LGBTQ+ and Identity

- Marsha P. Johnson used it as a tool of resistance, filling the purse with bricks and smashing a police car windshield during 1969 Stonewall uprising

The Displaced

- Carrying the handbag can provide security in unfamiliar or hostile environments, can be necessary for survival when safety isn't guaranteed.

a history of the handbag from a practical necessity to creative canvas - Saumya Kalia

The article argues that the handbag is a "vessel of resistance" that allowed women to carry their world with them, effectively allowing them to exist in public spaces on their own terms for the first time in history.

History

The Gender Gap of Pockets and Purses

The article highlights a critical historical shift in the 17th and 18th centuries:

"Neutral" Beginnings: Originally, both men and women wore pouches (girdle belts) or potli bags for functional items like herbs or coins.

The Pocket Gap: As men's fashion moved toward built-in pockets (symbolizing utility and masculinity), women's fashion moved toward the "reticule." With an economic strategy in mind, increasing consumerism.

- Claiming the 8-billion-dollar handbag industry continues to deny women functional pockets in their clothing, forcing them to purchase external bags.

Carrying the Private in Public

The handbag is analyzed as a subversion of traditional "modesty":

Exposure as Defiance: In the Renaissance, carrying a visible "reticule" was seen as scandalous, historians say it was like "publicly revealing her underwear."

Sexualising the Handbag: The article notes that Sigmund Freud viewed the purse as sexually suggestive, woman carrying her bag were dangerously independent with her sexuality.

Self expression: The inside of the bag represents the "inner self," while the exterior is the "projected self." By carrying the "private" into the "public," women claimed the freedom to navigate the world with more autonomy.

Survival kit

The article highlights how the handbag is a survival kit for women in restricted environments:

Financial Emancipation: During WWI, the handbag was a status symbol of a woman's own money, bank accounts, and keys. It was a sign that she no longer had to rely on husband.

Space Expansion: For marginalized groups, the bag is a way to expand their environment, the more you can carry, the more freedom you have to stay out in public space for longer periods of time.

"In other words, it was only when handbags stopped being seen as functional and became "beautiful" that people saw them as the uncontested trope of femininity." -Saumya Kalia

Ruth Nyambura & Tom Nyamache

evolution of handbags culture

Identity: Bags can indicate social status, age and personality.

Survival: Has acted and evolved as a survival kit for women, starting as leather pouches for tools/flints to modern world necessities

Gender: Moved from being a unisex utility to more of a gendered object when men's clothing gained pockets

Cultural Marker: In Africa and Pacific cultures, it indicated the social networks and tribal belongings

Economic Indicator: Today handbags can act as a social status symbol with designer bags showcasing different meanings.

3d experiments

After receiving feedback from my mentors, I was encouraged to explore silhouettes more deeply and better connect them to my concept, as there is currently a disconnect between the silhouettes, prints, and overall idea. To address this, I began reconsidering how the concept can translate into sketches and garments. This led me to **focus on adjustment**, how and why garments fall on the body. I collected men's and oversized garments to study how they are worn and adapted to fit women's bodies, using items typically found in a woman's bag as tools for adjustment. Since bags often provide comfort and mobility, I want to amplify this idea and use it to the user's advantage. I also studied different forms of adjustment by asking friends and other women to style and alter these oversized pieces in the ways that felt most comfortable to them.

Collected items from women's bags to use as forms of adjustment of garments

scarfs

clips



Circled garments are silhouettes I want to continue to explore and further test and experiment with



Clear adjustments using Acc to create flattering silhouettes

Next Step: Test these silhouettes in sketches with material board applied

Rolling sleeves, bottom of pants,

Using other garment/accessories to fit garment



material collages

To better understand and apply the fabrics from my material board, I experimented with different combinations through fabric collages. This allowed me to test how various fabrics, prints, and colors work together and identify the strongest combinations. This process was highly beneficial and led to several design breakthroughs. **Fabric, print, and color exploration** is something I particularly enjoy, which made this stage especially engaging. I now feel well prepared to combine these collages with the silhouettes I developed in my 3D test models. **Moving forward**, I plan to apply these collages to real silhouettes and further develop the designs using Photoshop.

Current Material and colour board that I worked from to create the collages



Circled collages are combinations I want to continue to explore and further test and experiment with



TO CONTINUE:

Start applying the fabric combinations on to silhouettes and 2D collages on photoshop to see how the fabrics and colours will look on garments.

Top Collages





Looks intentional

Curious

Confident

Playful

Doesn't affect her, it's so ingrained

Observant

The woman who carries her bag everywhere

The Woman with the bag

Look 1

The sketch of look 1 is inspired by the combination of the following elements:



The initial collage combination was very intriguing to me, however when the look was paired with other looks, it was very monochromatic and wasn't super balanced. Therefore, I added the snake skin print fabric to better balance the look.



Collage



Short: Craft inspiration



Initial 'testing' with fabric and laser printing certain shapes

Jacket Silhouette Inspiration



& Lining inspiration

The inside out effect led me to the idea of creating a button up shirt from lining fabric that will peak out from under the jacket

Colour combination inspiration



Disruptive craft application

Bottiga Veneta Fall 2024 Ready-to-Wear Collection



look 2



Silhouette Inspiration



3D draping and experiments that inspired the look of adjustment



Material Collage Inspiration



Reworking inspiration
Styling, persons and confidence of the look

Oliver Yee notes 2024 Fall ready to wear



look 3



Reworking inspiration
Inspiration of reworking garments and silhouette of shirt

Moderna Fall 2024 Ready to Wear Collection



Material Collage Inspiration

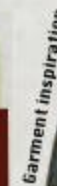


Craft application inspiration

3D silhouette draping exercise inspiration



Garment inspiration



look 4



Runway Inspiration



Dries Van Noten Spring 2026 Ready to Wear Collection



S.S. Daley Spring 2025 Ready to Wear Collection



3D silhouette draping exercise inspiration



Material collage combination inspiration



Initial Sketches silhouette inspiration

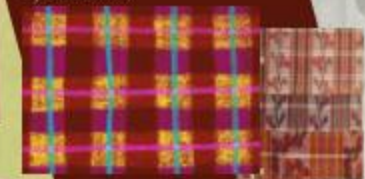
In order to add more depth and texture, I decided to change the white turtleneck into a white turtleneck with a wide, dark belt.

Material Combinations that led to inspiration



I would love to experiment with check prints finding a great print solution created by me for the shorts of the look

Print inspiration (inspiration for experimentation)



Look 5

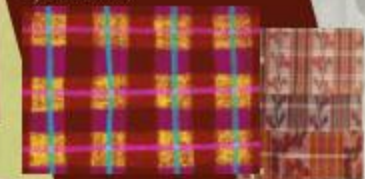


Subversive Prep Trend' inspiration: Off the shoulder, unfinished look



3D silhouette draping exercise inspiration

Wu Wu Autumn Winter 2025



look 6



Sketching that led to the design idea



The circled designs
are looks I want to
continue to explore
and work with

Runway inspiration
Styling, persona and
confidence of the
look

Olivia Van Houten 2024 Fall
Ready to wear



3D silhouette draping exercise
inspiration



Print Design inspiration



Crafting technique to experi-
ment with - bobby pins to cre-
ate check print

I would love to experiment with
floral prints finding a great print
solution created by me for the
pants looks

Material Combinations that led to inspiration



Scale of adjustment: Adjusted, Semi-Adjusted, Can't be Adjusted →

initial



Add small things/
beads to the polka
dots?

Design Ingredients:
- Make them more clear in the
line-up sketches and more co-
hesive

Look into belts as a
accessories solution
and make this a de-
sign ingredients

Add Screen Print/
colour to the jacket
more colour!! 1

Make the pants/bottoms
more clear in how they are
adjusted : look into rolling
up through adjustment

lineup

Accessories:
- Add bags to the looks- re-
search solutions
- Shoe solutions, look into what
direction is most appropriate

Material Board
updated

Work on craft
solution for
leather



Work on craft
solution and
test out how to
make the bob-
by pin craft
work

Find a good print solution
and colour combination

Find a good print solution
and colour combination

design ingredients

Disruptive prints, colour mixing, sheer and block materials, unconventional garment mix

[add more](#)

Rolling of sleeves and Cuff

Off the shoulder, fights over shoes. Shoes puncturing pant

to add

Work on lay-
ering more
with inten-
tion that has
more adjust-
ment built

to fix

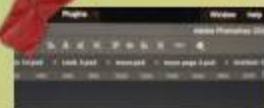
Make the adjustment and rolling of sleeves or hem more of a statement

to fix

Work on my own print direction to further showcase the concept: flora disruption, checks, etc.

week 3

Back in the studio



Muse sketching and inspiration

This week was both exciting and challenging, as I was able to return to classes and receive **valuable in person feedback from tutors**. While the beginning of the week felt slightly overwhelming as I had to get used to being back working at AMFI and alongside my peers, it quickly became a productive period. The feedback I received helped me reassess my design decisions and provided clarity on how to move the collection forward. I worked **a lot on the silhouettes and creating further meaning and connection to my concept when it came to line-up**.



Creating the Concept board
Connecting all imagery and inspiration collected throughout the last 2 weeks to create solid board



Adjustment Research
Working with friends and myself to research into how garments are adjusted. This was a great way for me to explore and understand the best silhouette adjustment to make in the future.



Laser Printing

Using the laser printer to create the solid back of the t-shirt for our clothing experiments.



Highlights:

- Revisiting my design ideas and working on them in person.
- Identifying and addressing the disconnect between concept and silhouette.
- Developing an initial lineup to explore the relationship of the collection.
- Creating a focused material board and material board.
- Developing conceptual ideas with collaborators and an initial lineup.

reflection



Overall, this week was the most productive and helpful week within the process thus far. Through tutor feedback, I became aware of a **disconnect between my concept and the silhouettes** I had been developing. Although both elements existed individually, they were not yet communicating a clear or cohesive narrative. This highlighted the need to strengthen the relationship between concept and form. In response, I began **developing a muse** who uses her bag as a form of adjustment, viewing femininity as a source of power. This shift allowed me to **rethink my silhouettes through the lens of meaning rather just shapes and garments** I may be attracted to. As a result, I created a more focused **material board**, and began translating the idea of adjustment into my silhouettes, leading to the development of an initial lineup. Moving forward, I aim to refine this lineup further by clarifying the design principle direction, start to experiment with silhouettes and shapes and continuing to develop the muse in order to strengthen the overall concept.



Material and Color research and coloring



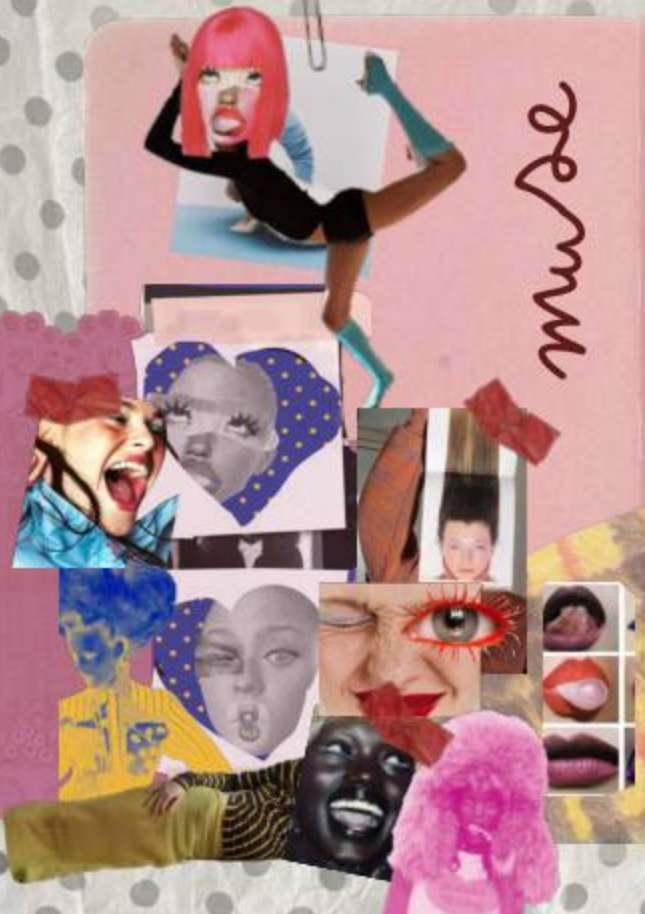
To Continue:

- Continue to develop and better understand the muse.
- Work on creating a more cohesive lineup with a stronger connection to the concept.
- Start to experiment with texture, color, and form physically.

4 week



women are
the most scru-
tinized yet are
the most over-
looked



muse

Key Characteristics:

- Confident: Owns her presence, choices and appearances
- Subversive: Bends the rules of the traditional structure
- Adaptive: Can change and be flexible without a problem
- Feminine: Embraces her own femininity and is proud of it, loves leathers, silk, fur
- Playful: Experimental, loves colours, being unapologetically herself
- Defiant: Embraces her own thoughts, views and feelings and doesn't let others tell her who she is or what to do
- Prepared: Knows how the world is around her, therefore always prepared no matter what



To Change:

- There needs to be a bit more balance in the aesthetic
- The description does not match the imagery, find a balance between the two
- Soften the aesthetic of the character
- More balance of a minimalist/maximalist approach

The text does not match the aesthetic of the character

- Too maximalist looking, very bold, too high energy
- Too "online" aesthetic
- Experimental Maximalist

muse Calculated Chaos *iris*

- **Introverted but Bold:** Uses clothing as a visual shield, as a form of expression
- Artistic
- **Whimsical but serious:** Intentional with her choices, quiet balance
- **Playfully defiant:** Rebel by being deliberately wrong, going against the rules because its suffocating
- **Subverted Femininity:** Reclaims feminine symbols and use them to create something new
- **Eccentric Archivist:** She is a collector who pairs a wide variety of different pieces that may not traditionally work together

What she loves

- Pottery and working with clay, just for fun
- Collecting ceramics, jewelry, coffee table books, furniture from oversized thrift shops and flea markets
- Driving on long walks collecting items or taking photos to add to her scrapbook
- Funky/ Fun combinations: Chili Chocolate

Subverted Femininity: "Moving away from the idea that a woman should look 'pretty' or 'polished' for others, focusing instead on a look that is chaotic, experimental and deeply personal."



Confident: owns her choices

Embraces her femininity

Playful and experimental

Updating muse

research

what's in her bag?

To better understand the everyday adjustment and preparedness of women, I conducted field research by asking women to send me photos of what they keep within their everyday hand-bags. The images revealed repetition and universality of certain items, hair clips, makeup, chargers, headphones, all items used to adapt the body, appearance or moment in the day. This research further validated the concept where women are conditioned to prepare for the environment around her. By collecting these images, I was able to gain a better understanding of different design cues and adjustments to incorporate within the collection.



muses bag

bag full of preparation

clips/ hair acc



lip gloss/makeup

safety pins



charger

reflection

This research highlights how normalized adjustment is within women's everyday lives. The items incorporated in the bags may be seen as practical items, however, they are items of anticipation for spaces and environments not designed for them. I would like to incorporate these items into my design to highlighting how these adjustments and preparedness is not a weakness, but as a form of agency. To continue I would like to look for creative ways to incorporate these items into the designs to further convey the concept.



Intentional Contrast

Reflecting how women exist within systems not designed for them, they are expected to appear visually appealing to the male gaze yet have to navigate difficult structures.

- Imperfect Romance in contrast with Subversive Prep
- Feminine materials vs masculine-coded garments
- Playing with proportion: exaggerated accessories against "normal" scale of garments

Interference

Mirrors the act of adjustment: women must negotiate fitting in rather than inhabit their surroundings.

- Florals cutting into checks
- Polka dots over menswear shirting
- Materials that visually don't belong together

Visible Adjustment

Showcasing the required adjustment of women in society and challenging the traditional ideas of perfection in fashion.

- Censhing, pinching, clipping is visible within designs
- Excess fabric is gathered rather than removed
- "Faces" appear temporary but intentional

Tension between surface & structure

Showcasing the irony and imbalance experienced in hypervisibility versus invisibility.

- Imperfect Romance trend incorporated with the subversive prep
- Beautiful prints over ill-fitting garments
- Soft textures that have been stretched, distorted

Acts of preparation

Showcasing the need for carrying and changing in order to fit into the world as a woman.

- Layering as negotiation and preparation
- Accessories exaggerated in scale to highlight the intense need for adjustment

key design ingredients

After completing the initial lineup, I felt positive about the overall progress, however I also realised that the **design direction was not yet fully clear**. While the silhouettes were beginning to form, the intention behind the collection felt unresolved. To address this, I decided to develop a **set of design ingredients as a way to refine and fix the collection's direction**. This process helped understand the key elements of the collection and create a clear framework to guide my future design decisions.

lineup feedback/adjustments
inspiration



Feedback:

- Look 4 and 5 (based on imagery above on this page) needs to be looked at further. The colours feel unresolved.
- The leather craft looks really nice but it could be repeated in further designs, look for other ways to create this affect to make it look more intentional.
- It would be nice to see more looks that are heavy on the top and have less on the bottom to help with the flow of the collection.
- Look into exaggerating the accessories more, highlight this idea as it isn't very clear right now.
- Could the accessories be more emotive, for example making the scarf look like an oversized tie.
- There aren't any bags included in the line-up yet, this could be added to better showcase the idea.

more fringe/ tassel solutions



top silhouette inspiration



crafting and print solutions



craft

embroidery with sequins



inspiration

application

outcome



process



fringe/tassel of leather



inspiration



application

process & outcome



process

print

I am very interested in working with print, in particular working with prints that will act as disruptors to the systems and to help aid in adding contrast to the collection.

process



dyeing of fabrics



updated material board



Act as a disruptor of a "system-based" framework to challenge the rigid hierarchies of traditional garment construction. By applying a craft historically labeled as "feminine" or "decorative" to structured, utilitarian materials to create a tension between order and chaos.

Tassels won't act in its traditional roll of decorative trims, it will act as tactile glitch that disrupts the male-centric systems in place. It is a performative surface which highlights the hyper-visibility of women when it comes to the appearance, however this is masked by the structural invisibility of women.

silhouette research



draping old button ups & materials



*circled drapes are garments I want to continue to explore

After the feedback and necessary changes of the silhouettes in the line-up, I decided to continue **working with the mannequin and adjusting different garments and materials.** However, I found that I didn't come up with many solutions that were very exciting or inspiring to me. Therefore, I decided to work on **CLO3D** and eventually use **these patterns as a base of adjustment.** I thought this could be a great way to continue working on this process in a new and fresh way, with calico where I can cut and alter the garments more.

focusing on pants



Based on the clo3d mock-up pattern created, using alteration tools to adjust the pants



working on layering

Experimenting with different types of garments and how it can be layered



Alterations based on Clo3D base shirt: using mini clips, bigger clips, etc.

process



CLO3D

reworking a shirt



lineup iterations

After the feedback and reflecting over the line-up, I continued experimenting with different silhouettes and applications.

Bring this again concept back into other looks

Aspiration from initial sketching exercise

Iterations of the design to consider

Iterations of the design to consider

Iterations of the design to consider

Iterations of the design to consider

Use the clip more intentionally like this

Add more like this throughout

Fix the print and colour combination

Attention in the styling and choice of shoes

to continue

- Focus some more on the idea of adjustment, it still isn't super clear
- Work on finding more cohesion in the accessories (e.g. shoes, socks, hosiery, etc)
- Add the bags!!
- Look at more prints just altering the colour and the silhouettes too, needs more connections with the looks



week 4

February Break: WIP



This week took place during the February break, with classes not in the schedule due to university closure. While this limited my access to certain machines and facilities, it also gave me uninterrupted time to focus independently on my work. The week allowed me to really reflect and work on multiple areas of the project. I was able to focus on organisation of all my findings last week, which was a very busy and chaotic week, being able to reflect and collect everything was a great way to understand the direction of the project. I was also able to focus on the presentation development for next weeks pitch.



Working on Crafting

Adding details with different colors and spacing to find the best solution and seeing my garments to see how well they work.

Dyeing and Printing Fabrics

Using dye to add the colors of different fabrics as experiments, and then applying prints to the fabric.

Handbag Research

Doing research and finding and seeing to what photos of their handbags and what made to have, understand the idea and the mood.

Silhouette experimenting

Playing with materials and patterns and test shaping patterns to make to find silhouette solutions for the design.

Highlights:

Considering and organizing the process, designing, developing print-making, and creating samples. Working on the overall presentation for the pitch and week. The week helped me to understand where I am with the process.

reflection

Despite the lack of access to workshops and equipment, I was able to work consistently and productively throughout the week. My focus shifted primarily towards **making and refining, including developing print and crafting samples, continuing work on silhouettes, and assembling my process document.** I also spent significant time working on the **presentation**, which required careful organisation and decision-making. This was very time consuming and took a lot longer than I had expected. Even though it took time from the experimenting and researching time, I was really able to consolidate all of the work I had done throughout the month. Although this week **felt less productive compared to previous weeks** due to the nature of the work, I still feel as though I worked and have reached a good point within the process. The making phase can sometimes appear less visually extensive, despite the time it takes. Moving forward, I would like to further refine my lineup now that all elements of the project are brought together in one place.

Working on presentation finding it won't be a great process

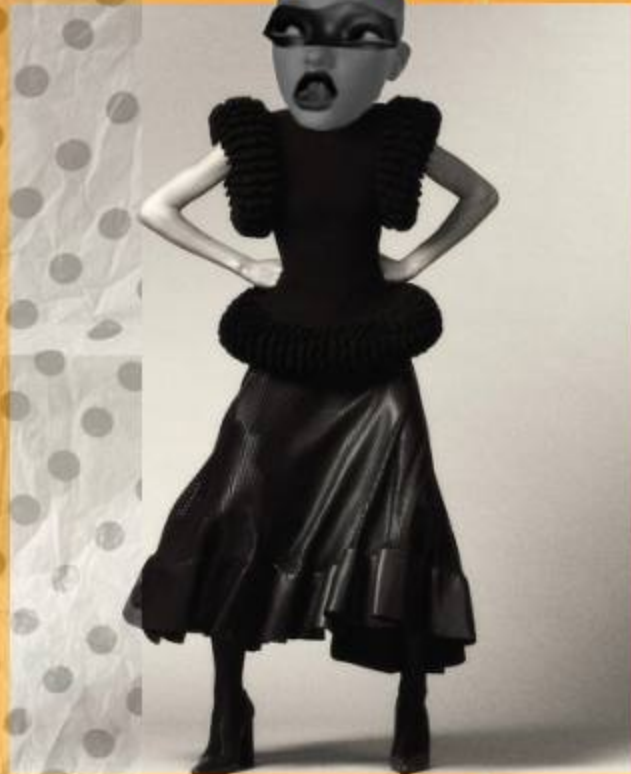


To Continue:

- Consolidate and choose looks for the live-up ready for the presentation pitch
- Work further on silhouettes and creating patterns for better looks
- Continue to experiment with the prints and crafting samples



5 week



to be a woman is to
be an afterthought in a
world designed for a
universal man"

research & experimentation pitch

This week on Wednesday, we completed and presented the research and experimentation pitch. I worked with intense hours in order to pitch as much **experimentation and research as possible** in order to get as much **constructive feedback as possible**. Preparing the actual presentation slides allowed me to **consolidate my work and clearly outline the direction** I want to take the collection in. It was a great part of the process to self reflect on what was going well and what needed further work. It was also an important moment for tutor feedback where I was able to better understand whether I was on the right track. After the presentation I feel confident in the direction that I am working towards and I am looking forward to continuing to resolve my collection.

The Set up



research

The research and experimentation pitch focused on the **color palette** and **silhouettes** of the garments. The **color palette** was created using a **contemporary aesthetic** and **playful vibrant** colors using **textures** which are **visually appealing**. The **silhouettes** were created using a **contemporary aesthetic** and **playful vibrant** colors using **textures** which are **visually appealing**. The **color palette** was created using a **contemporary aesthetic** and **playful vibrant** colors using **textures** which are **visually appealing**. The **silhouettes** were created using a **contemporary aesthetic** and **playful vibrant** colors using **textures** which are **visually appealing**.

feedback

decision making

The decision making is a key because you created a solid foundation for your project by having the **conceptual research** going hand-in-hand with **design thinking** and **craft & print** of **experimental materials** and **textures**.

actualisation

The actualisation is a key because you experimented with **color palette** and **silhouettes** with a **decision to shape, material, and color** design. You also created a **conceptual design** for your collection. The **color palette** was created using a **contemporary aesthetic** and **playful vibrant** colors using **textures** which are **visually appealing**. The **silhouettes** were created using a **contemporary aesthetic** and **playful vibrant** colors using **textures** which are **visually appealing**.

key tasks to continue

Further research and experimentation with **color palette** and **silhouettes** of the garments. The **color palette** was created using a **contemporary aesthetic** and **playful vibrant** colors using **textures** which are **visually appealing**. The **silhouettes** were created using a **contemporary aesthetic** and **playful vibrant** colors using **textures** which are **visually appealing**.

slides

craft & print

Continuous testing and taking the best print and craft solutions.

material board

Update material board

to continue

Apply these adjustments

design process

2D collages
3D collages

To continue

- Reiterate, refine and evolve the **concept board**
- Work on the **Line-up** further evolving the looks based on the adjustments I have noted
- Experiment more with the **print and crafting of the materials** to find the best solutions

Reflection

Completing the research and experimentation pitch helped me bring together my research and evaluate the progress of the project overall. The presentation was both a **great tool for receiving feedback from my teachers** but also as a moment to **critically reflect on my work and assess what has been successful so far**. Through tutor feedback and my own reflection, I gained clarity on how to **continue developing and refining the collection**. Right now I am working in the right direction. I need to **continue experimenting and draping to find the perfect silhouettes**, continue to experiment with **prints and crafts**, and apply adjustments to the line-up where necessary.

Following the research and experimentation pitch, I felt it was important to continue refining my lineup. Reviewing the work I had completed allowed me to critically assess the looks and identify areas for improvement. Receiving feedback from my peers was also valuable, as it helped me better understand which elements required adjustment and how the collection could be strengthened moving forward.

maybe more of a
asymmetrical skirt

bigger clip

bigger cuffs +
longer shirt
include a bag

look for different
print for stockings
inclu

bigger cuffs.

bigger collar

include the pocket idea?

should show
adjustment

Add a belt
(oversized)

include a bag make it more like the picture

boots 靴

edge into a tie

make it more
like the pocket

ADJUSTMENT
SHOWN

make it more like the pocket

ADJUSTMENT
SHOWN

circled prints work with
in different colours /
scales for other looks

Add a belt
(oversized)

may be more of a asymmetrical skirt

looking at it falling off/ need to have extra jackets because its cold inside

- add the pocket outside around belt
- Big clip more exaggerated
- Hats
- add more adjustment to everything
- add bigger cuffs/rolling up
- should it fit more uncomfortably?
- more cinching, pinching visible in designs
- Fixes look more temporary
- add more sequins to the looks

To continue, I will iterate and alter the necessary notes on the multiple looks. I am really looking forward to applying some of the experiments and 3D experiments I have complete and got feedback on during the pitch presentation.

linear iterations

Following the pitch, a key component of my collection that my feedback mentioned was I needed to further explore the handbag's contents and incorporate that further into my design solutions. Therefore, I decided to begin researching further into the contents and how they can be applied to the design choices. I would like to come to a conclusion on what type of bag would be the best in representing the collection.

visual research & inspiration

Almost like a diary

Packaging creates a story for the handbag



Clear handbag showcasing all contents



A bag within a bag

Flipped inside out



to continue

These images are nice visual inspiration, however a deeper research into the meaning for the target group will assist with my design decisions



The Emergency Layer

To cater to the cold office spaces based on the male body's needs

Oversized Boots

Slipping Straps

Over Flowing Bag

important design decisions

whats in her bag?

reflection

After completing the following exercises I realised that I need to move the research outside of the computer and my own findings, and have real conversations and feedback from the target group. Therefore I would like to create survey and interview in order to better understand the importance of the handbag for a wider group of people.



silhouette research



draping old button ups & materials



*circled drapes are garments I want to continue to explore

Following the pitch, I realized it was essential to continue refining silhouettes and exploring more dynamic shapes before finalizing the line-up. I continued to iterate the button-up shirt while also playing with tighter tops to see how they transform the overall form. Additionally, I want to emphasize the bag-in-integrated adjustments, making these functional elements a more prominent feature of the looks, that is why I incorporated hairbrushes, necklaces and belts to find further solutions.

focusing on shirt with acc



to continue



The following two silhouettes are two designs that I would love to continue exploring. I feel as though they really showcase the concept's intention.

reworking a shirt



looks progress

look 1

bigger cuffs
longer shirt
make the belt a
lot bigger

could lining
be seen un-
derneath these
pants

Create a belt with clip
in the function

Start des-
igning/
researching
handbags

tie as an acces-
sory?

bigger clip

Crafting technique

bigger cuffs
longer shirt

look 2

look 3

Tie on pockets
17th century

look 4

Off the shoulder subrosette
reference



Silhouette Inspiration

look 5



Post design iteration



Accessories inspiration



Post design iteration



Adjustment at the back - tie? something holding it together

look 6



Inspiration from silhouette



look 7



Post design iteration

look 8



look 9



look 10

look 11



Next design iteration



Inspiration from silhouette

look 12



look 13



to continue....
more crafting inspiration



Tail on the pocket dot all

belt research



Dimensional Belt style

Over sized belt; 3D printing, vacuum machine
Belt with a bag?
Belt as a skirt

shoe inspiration



After completing the Line-up, I have been able to reflect over the multiple looks designed. Based on this line-up, I want to continue working on the following experiments in order to better convey my concept.



Mockup I created

Experimenting with shoes with items from a bag

Looking into new inventive ways to create shoes and showcase the idea

feather/ tassel craft



runway inspiration
Loewe Fall 2020
Oversized Scarf Art

Finding ways to create the craft look



Living showing of bag

Visible Lining



Bag as a pocket



next steps

- Explore/ Experiment with belting ideas
- Research further into hand bag solutions and the connection women have with their handbag
- Experiment with the 3D printer and test some ideas
- Explore and experiment the tassel craft

initial bag research

line up

purple have no votes
explore these further
to better resonate

circled are my
top looks

Below I have incorporated the line-up outcome thus far. After adjusting the looks based on feedback from peers, my teachers and my own findings, I am really happy with the current outcomes.

With this new line-up I would like to choose my current top looks (in order) to begin exploring silhouette creation for the toiling. I also wanted to get outside perspective and have asked my peers (in particular peers that are in the target group: young women) which their favourite ones are, in order to help with decision making, and make sure that it is also meaningful for the audience.

handbags need to be added



looks that will need
to be worked on

shoes should be more cohesive



Boxes showcase voting from peers and target group:

week 5

The week of the research & experimentation pitch

This week's main focus was the research and experimentation pitch, which provided an important moment to pause and evaluate the progress of the project. Preparing and presenting the work allowed me to reflect on the development of the collection while also receiving valuable feedback from tutors. Following the presentation, I focused on continuing the momentum of the project by applying this feedback directly to my design process, particularly within the development of the lineup and silhouettes. Prior to completing the pitch I had set out certain elements of the design to continue working on in order to keep a clear direction of working for myself.



Adjustment to material boards

Following the presentation pitch I consolidated the boards to further refine the concept.



Pitch presentation

The presentation went well. I felt like I was a great way to encourage and validate my design decisions and I had a lot of clarity in what direction to continue.



Working on silhouettes

Following the presentation, I consolidated that I was receiving the continuous experimentation and it was more in to the handbag and how it is used up the target group.



Highlights:

- Presenting the research and design presentation pitch
- Receiving feedback from tutors and peers
- Applying the design ideas in feedback and reflection
- Developing silhouettes that communicate the concept of adjustment and change
- Identifying structure and working to push the creativity about the pitch

reflection

After completing the pitch, I was able to feel more confident in my design decisions and it was a nice feeling to know that my research and experimentation was in the correct direction. My concept of adjustment is a key component of the project, therefore I felt it was not being communicated through the silhouettes in my lineup. While the research and experimentation were well developed, I realised that some garments did not yet express the idea of adjustment strongly enough within the lineup. Therefore, I spent time reviewing my lineup and identifying which elements required refinement. I adjusted and really improved the looks based on both tutor feedback and my own reflections, focusing on developing silhouettes that better communicate the concept through form and structure. Peer feedback was also valuable during this stage, as it helped me see the collection from an outside perspective and better understand which elements needed to be strengthened. Moving forward, I want to continue experimenting through draping and silhouette development to further clarify the idea of adjustment and ensure the garments communicate the concept in a strong and cohesive way. As well as, choose the top looks to begin the making and toileing process next week.



To Continue:

- Choose the top looks to make and start the making process on cloth then sewing
- Continue with experiments of fabrics and materials focusing on the materials of the top looks
- Work on the concept board and colour and adjust as needed to

Week 6

start the making process



target group research

Following the Research and Experimentation pitch, I received important feedback that looking into the handbag, and how it can be used as a adjustment tool, is a strong way to lead my research process. Therefore, I came to the conclusion that researching deeper into the meaning of handbags for the target group. Therefore, I conducted a survey and deeper interview question time with multiple women, ranging from different ages in order to better understand the meaning of the handbag from different perspectives that will help guide my design process.

interview

Early on in the research process I gathered images of the contents of the target groups handbags, this was a small peak into the meaning of their handbag to them. I would love to create further conversations to better understand the reasoning behind the use of their handbags.

relationship with the bag

1. What role does your handbag play in your daily life?
2. How do you feel when you forget your bag or leave the house without it?

preparedness

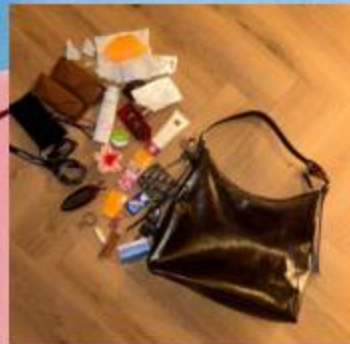
1. What items in your bag make you feel prepared or safe?
2. Are there things you carry "just in case"?

adjustment

1. Have you ever used something in your bag to solve a problem during the day? Example: fixing clothing, helping a friend, adjusting your appearance, dealing with unexpected situations

personal meaning

1. If your bag were turned inside out, what do you think it would say about you?
2. If your bag could only contain three objects that represent you, what would they be?



Idea generation inspiration and understanding of the target group

Finding the best solution of handbag design to go into.

The main goal of the survey is to understand the use of the handbag for the target audience. Each question aims to better understand the user's experience with handbags which will thus inform my design decisions.

survey

what's in your bag? - handbag habits & everyday tools

1. Do you carry a handbag regularly?
a) Always
b) Often
c) Sometimes
d) Rarely
2. What type of bag do you use most often?
a) Small handbag
b) Tote bag
c) Backpack
d) Crossbody bag
e) Other
3. Why do you usually carry a bag? (select multiple)
a) Practical storage
b) Organisation
c) Safety/preparedness
d) Comfort
e) Style/fashion
f) Habit
g) Other

Further research into the why to guide the design decisions

Better understand the preparation women require when outside

Further inspiration on important components of a women's handbag

4. What items do you always carry in your bag?
5. What items do you carry "just in case"?
6. Which item in your bag do you think you could not leave the house without?
7. Have you ever used something in your bag to adjust or fix something during the day? Example: fixing clothing, hair, makeup, temperature, etc.
a) Yes
b) No
7a) If yes: what was it?

google surveys

What's in Your Bag? – Handbag Habits & Everyday Tools

Thank you for contributing to my graduation research project. This survey explored the role of the handbag in women's daily lives and the objects carried within it. Your responses will help inform the design development of a fashion collection that examines how women adapt and navigate everyday environments. If you feel comfortable, you are also invited to share a photo of your handbag and its contents, which may be used as visual research within the design process.

To continue and research further in to :



what's in the bag: vogue

top 3 designs to explore



In order to minimise feelings of overwhelm, I came to the conclusion that it would be best to choose my top 3 designs to work on for the first fitting. I asked multiple peers and the audience to choose their favourite designs in order to better make the best choice. I have come to the conclusion that the following 3 looks are the most suitable first 3 looks to choose, they showcase adjustment, they have quiet disruption in colour, prints and materials and they are also interesting for me to work with.

other top looks to consider

Based on the feedback, the following looks are the top potential looks to work with. I will have a better idea once I have worked more on the top 3 looks, and from there I aim to choose which looks I will continue with.



crafting

vacuum machine experimenting

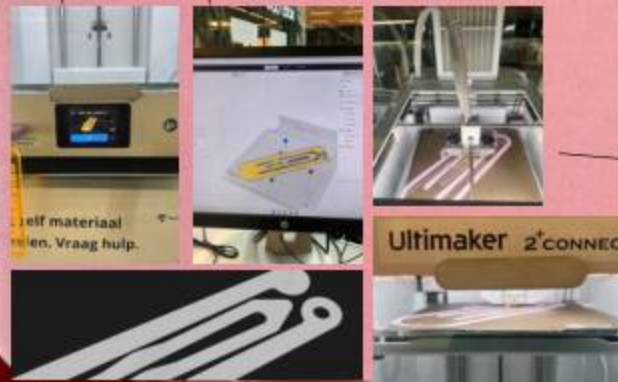


elastic band experiments

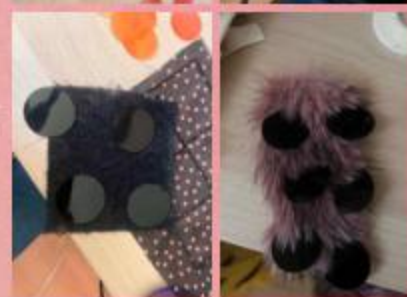


try to find a solution to work with this technique

3d printing: clip file



Could this be used for the polka dot top



sequin experimenting



solution & application

look 3 process

could I make a check print? - using white print



sequins and tassels

oversized button up shirt



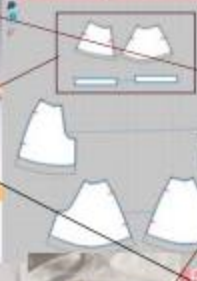
oversized shorts: layered pants



test the making of the bigger collar



overlay



base of the shorts



off the shoulder sweater



layer/ top at the back to create more interest?

clip for 3d printing



clip was too thick: need to alter this to make it thinner for printing



tie

styling and draping with premade garments



shirt print underneath to be seen from the back?



work out a clip solution for this look and holding up the jumper

initial toiles on mannequin (jumper + button up)



fit it to find the best styling solution

left side resonates more with the design concept

initial toiles on mannequin (shorts look)



Look at how to make a solution with the boots and "overfit" effect

print file to make the patterns



sewing process



Looks too long and doesn't flow the way that I would like it to be



week 6

Making Week



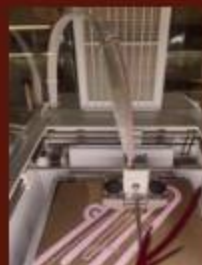
Work in progress: sewing

This week was a bit of a **slower week** and I needed to move away from the main focus being digital development to physical making. The main goal was to move my **concepts out of the screen and into the real world through toiling and makers lab experimentation**. Honestly, the pace felt a lot slower than I wanted it to be, between uni consultations and working at university then at home, it was hard to find those long, uninterrupted blocks of time needed for deep work. Despite feeling like I could have done more, I managed to make some solid progress in the makers lab and **get several garments ready for the first fitting**, which are necessary achievements to complete prior to the fitting.



Styling and fitting toiles

Fitting the toiles with beads to see how it would fit and look with styling and looking into the volume.



Makers lab

Using the vacuum machine, as well as the 3D printing machine to test the toiles for volume as planned in the final toiles.



Initial knit and short toile

Fitting and adjustments of toiles on mannequins to find the best way of fitting the toiles.



Highlights:

- Printing several Clo3D files and testing the design.
- Styling: worn together.
- Getting the toiles into the makers lab to print 3D printing and using vacuum forming.
- Constructing several garments for the fitting.
- Refining the shorts and trying to find the best construction for the toiles.

reflection



This week, I questioned how effectively I was using my time within a disrupted schedule, and how I could still progress the collection through making. Although the structure of the week made it **difficult to complete long periods of focus**, which for me personally is the best way of working and achieving what I need. This week I shifted my attention towards **practical development**. I worked on multiple **Clo3D files**, produced **several garments for the first fitting**, and spent time in the Makers Lab preparing and printing 3D files, as well as testing the vacuum forming technique. Through this process, I found that the clip 3D development was particularly successful and has potential to be used across more of the collection. However, I was not able to complete further research into the handbag solution as planned, which highlighted the need for better time management and prioritisation. Moving forward, I aim to **structure my time more efficiently, minimise disruptions, and focus more consistently on toile development**, while also completing the necessary research to support the concept. The next few weeks are going to be intense, however, focusing on using all time given effectively will be key to my success.



Printing files and production in makers lab



To Continue:

- Continue working on the toiles for the fitting.
- Make more toiles, sew the garments and fit them properly ready for the fitting.
- Research the handbag solution and think about how to make three bags.
- Prepare all fabrics ready for the fitting.



continue making and
talking this week

Week 7



look 1 process

Button-up shirt notes:
Back panel pleat:
- draw 2cm lines from middle x 2
- fold A to C and E to C and then seam

middle
2cm 2cm 2cm 2cm
A B C D E

faux suede for the belt

hair styling



clip for 3d printing



shirt made from lining



snake skin denim coat



lama shorts - 3/4 slight flare pant



updated material collage



3d printing process



inspiration

sewing process



laser printer fringe



900cm x 11cm = 10 minutes

Leather setting to cut and print



to continue:

- Sew the pieces and adjust based on fit
- Style with or without belt?
- Confirm the fabric combinations

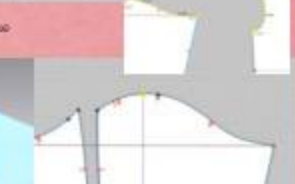
adjusting the sleeve cap and sleeve hole to make it dropped shoulder



do3d testing



Altering the collar to make it more of a statement element



look 1 process continued

fitting 1 (unofficial)

Too pretty for the fit: look for a solution



material experiments



Clear diagonal lines

I really like the alternating colours to show-case the fabric

making of leather fringe

Working with the laser printer to create cut outs



fitting 1: with feedback

Come up with a better cuff solution: cheap tube for the cuff

Make more space for the collar

Is the lining fabric too cheap looking? - Think about changing to a different fabric



Increase the size of the placket



Complete a cuff sample for reference

Make the pants diagonal?



Fix the armholes: too big for the sleeve

Work on the facings of the jacket



Remove the back and front yoke

Improve the cuff solution



Could the clip be used for the closure?

feedback:
Get cheap tube for the lining
different color and material lining? (red stripe one)
machine sleeve slit
more space for the collar
armhole too big
maybe no seams in the jacket
pants & mid diagonal seams on the fringe

to fix:

- Study the button up shirt to know where to stitch, etc
- Work on a cuff solution
- Create the facings for the coat: print and add to one side
- Fix the collar: add more space in the back spread
- Fix the armholes and make them smaller
- After the pants to make them diagonal

updated sketch

More traditional fabric for the button up shirt instead

fabric choice



look 2 process

oversized button up shirt



knitted sweater



bobby pins print craft

skirt working on clo3d

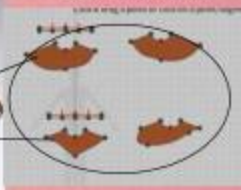


Using the full circle skirt has too much fabric

3/4 skirt really improved the shape of the skirt



I want to test using 2 different layers, this could be the best way to showcase the silhouette



front

back



finding a way to apply the bobby pins to the round shape



skirt making process:



Lacks a lot of volume, add another layer of the delta nylon

skirt development



Add some boning around the edges in order to make the shape tighter and stronger



trial 4



Add more of the delta nylon to the edge and the top part of the skirt to give it volume

Add another layer of the delta nylon to create even more volume, but this time also around the entire surface of skirt



Even more volume added to make it look even stronger

Volume is a lot stronger and better, think about how strong I can make it

Heavy fabric will be applied to the skirt, therefore I need to think about trying to find more strength in the skirt

look 2 process

fitting 1

What could be a solution for underneath the skirt - is shirt enough??

The skirt underneath is the shirt right now

to fix:

- Change the threading of the boning to bendable kite sticks in order to get better shaping.
- Research into the button up shirt to better understand the structure and make of the shirt
- Create knitting samples for the looks

fitting 2: with feedback

Bending kite sticks could be a good option since the boning is creating this movement

③ boning is causing problems - maybe bending kite stick folder of shirt - collars look at topstitches cuffs.
good base! dive in to button up



The skirt needs to be held up in order to be able to be worn properly - need to find a strengthener for the skirt



Could I style the stiff button up underneath??

Attempted the top but didn't fit with the skirt



Research the button up and look deeper into this



knitting sample please work with



all three looks together:



official fitting

look 3 process

fitting 1

The button up is very long, either shorten it or tuck it with the knit

The tie kept moving forward - think about how to style this comfortably

material board

choose which colour best suits the look

fitting 2: with feedback

The knit is nice but the fabric going to be used may be too light: test this fabric with flisofix to make it heavier

Find a cuff solution and test it before final fabric

② Handlap looks nice
Fabric may be too light to resist the shirt
by perfectly to make the fabric heavier.
parts + too wide, make shaped waist band
make differ lining so the seams stand out
make and the second layer shorter

Test a snap clip to make sure it works

Make it shorter in length

Could it be a curved waistband?

Add some kind of clasp/snap to hold it together

Quite tight, so make it a little looser

styling

how to with the tie

to fix:

- Work out how the knit will be held up and how the clip will work
- Work out how the fringe is going to be attached to the shorts - facing? etc
- Work out the sequin and fringe solution

Make facings inside the top layer to make it more strong

to fix:

- Test out flisofix on the knit fabric
- Fix the shorts and make the waistband curved
- Add facings to the inside of the top layer of shorts and make it shorter in length
- Try out the snap clip on the clip



Make the fur boots to have the shorts poking out of it



week 7

A week of making



working on look 2 skirt

Week 7 was a massive push for the making phase of the project, focusing entirely on getting Looks 1, 2, and 3 ready for the upcoming fittings. The goal was to move from digital concepts into physical toiles, which was very demanding in terms of time. Despite the heavy workload, this week was incredibly productive and allowed me to see the collection's physical form starting to take shape, and I really was able to see the direction my collection is being taken. I am really excited by the looks so far. I have a lot to continue to work on, however I am proud of the beginning of a part of the process that I usually find quite difficult.



Look 1 unofficial fitting



Adjusting look 2 skirt and 3D printing of clips



Process of sewing and toiling

Highlights:

- Completing the initial toiles for Looks 1, 2, and 3.
- Successfully producing the physical 3D-printed clips in the makers lab.
- Problem-solving the complex construction of the Look 2 skirt.

reflection

This week, I questioned whether I could maintain a high level of technical execution while working through multiple looks simultaneously under a tight deadline. I focused my energy on the construction of the first three looks, which involved a lot of problem-solving, particularly with the Look 2 skirt. This piece took several days of trial and error to work out, and although I'm still searching for the perfect solution, the process was necessary and has taught me a lot. I also spent time in the makers lab finalizing the physical clips, and I am really happy with how they are looking. I found that I worked much more effectively during the making phase than I expected. I was able to get all three toiles prepared and ready for the week 8 fitting, which was a huge relief. Seeing the clips finished and the garments on the body (as seen in the week 8 fitting photos included during this week's process) showed me that the concept is translating well into reality.



Working on look 2 process, using toils



To Continue:

- Fit the looks 1,2,3 based on the feedback from the fitting and prepare them for the next fitting.
- Start to make look 4,5,6 on CLO3D and take them preparing for the next fitting.

8/9 week



updated & final concept text

She carries her own bag

"She carries her own bag," conveys the paradox of the female experience, existing as simultaneously hyper-visible and structurally invisible. While women's bodies and behaviours are constantly scrutinised, the systems shaping everyday life, from workplaces to technologies to institutional standards, remain predominantly designed for the male default. In this context, visibility does not equal recognition, it signifies critique and an expectation of constant adjustment to environments that never considered women's existence.

Inspired by Caroline Criado-Perez's Invisible Women, the collection examines how women navigate these systemic data gaps. The process of adjustment is often normalised and framed as a universal experience, thus structural inequity remains unseen.

Consequently, femininity becomes a performative surface, required to remain visually pleasing and "agreeable" despite fundamental structural exclusion. Rather than presenting visibility as empowerment, this project explores its inherent tension and fragility. The aesthetic language merges "subversive prep" and "imperfect romance" juxtaposing softness and beauty with misalignment and disruption. Through subtle interference, contrast and intentional imbalance, the garments question the normalisation of being structurally overlooked while simultaneously following the unachievable beauty standards.

The collection is embodied by Iris, a muse who is confident, introspective and playfully observant of the systems that fail her. She carries a bag not as a accessory, but as a quiet collection of preparation. Within it are clips, ties, and small objects, tools she uses to subtly alter her clothing throughout the day, physically reshaping garments to fit a world that didn't consider her. Iris does not move with resentment, she moves with affection and curiosity, reclaiming space through the very act of adjustment.

Concept Statement

Challenging the paradox of hyper-visible yet structurally invisible women, this collection utilizes the items within a women's handbag to playfully disrupt the male default, transforming the hidden labor of adjustment and bringing the beauty of femininity to light which is often overlooked.

Project Titles

- Hyper-invisible
- The universal Fit
- She carries her own bag
- Highly Visible, Hard to see
- Equipped for the invisible
- The Bag she has to carry
- Necessary Baggage
- She carries the Difference
- Carrying on
- A bag of one's own

visualisation



Colour card updated



Softening Colours:
Surface femininity, romantic, performative, fragility of women's experience

Disruptive Colours:
Hyper visibility of women, act as an interruption, expectation of constant adjustment for women

System Colours:
Represents: neutrality, authority, standard systems

Introduction to Colours:

"She carries her own bag," is a collection which visually maps the data gaps women navigate daily. The colour palette is a hierarchy of visibility, designed to mirror the contrast of the female experience being structurally invisible yet hyper-visible.

The collection will use colours to reveal the comparison between the system (the male-default environment) and the surface (the performative expectations of feminine exterior).

The colours are structured into three sections, systemic foundations, disruptive interruptions and softened romantics.

Aim:

The colours aim to act as a playful observation of the women's experience, rather than acting as a victim to the system.

The beauty Standard (Softening Colours)

Women are often pressured to look "agreeable" or "visually pleasing" to others, she is being visible on the system's terms. By performing femininity we can remain "invisible" to critique.

Achieving Empowerment (Disruptive Colours)

The empowerment within the collection isn't about following the beauty standards, but it's about using items from the women's handbag in order to break the mold which she is expected to fit within.

colour card



Reshaping the "Default"

When the system colours (safety pin steel, bobby pin black) are disrupted by the colours she is "reshaping the default" and reclaiming her space within the world that hasn't included her.



Physical Card

Getting feedback during the upcoming pitch assessment will be an important part of my process. The physical colour card is not the exact vibe that I was aiming to showcase, however after some feedback I think this will assist me in moving forward more clearly.

physical colour card



the muse continued...

name

ins.

9 to 5:

Vintage set designer, when she isn't on set she is going to antique stores to collect pieces for her next project.

Quirk

She has a folder on her phone with "accidental photos" of photos taken without her knowing in the moment.

colour

Office Carpet Blue and Mandarin Orange

personality

Sarcastically Sincere:
Funny because she is serious

collects

mini versions of giant things and giant versions of tiny things (e.g. massive clips)

taste

Cold lemon sorbet with olive oil and a pinch of salt

current obsession

finding a way to perfectly tie a bow around military boots

drink

always lukewarm drinks because she gets distracted with another task

read

Violet Paper, Apartamento and i-D magazine while using a vintage silver spoon as a bookmark between reading sessions

pet peeve

Standard office chairs being designed for a male's curve of body

target group

consumers

"the subversive intellectual" & the creative professional and individualist

= Artists, curators, digital artists, fashion stylists who treat their daily outfits as a way to express themselves and visual communication or personal rebellion. Well-read and academic professional.

lifestyle:

Age Range

20-40 (Gen Z and younger Millennials), women

Location

Global, however usually city focused: Tokyo, New York, Paris, Amsterdam, London)

Income

Higher disposable income, they will save for months to spend money on one "special" piece that is unique rather than 5 more common items

Shopping Habit

They avoid traditional department stores and malls. Shopping at boutique stores where there are more meaningful hand feel pieces



personality over perfection

Aesthetic

Maximalist, loves a "clash", value slow fashion, goes against this "girlboss" attitude and follows a more imperfect, subversive aesthetic. Beautiful garments, yet still have meaning and acts as a protest.

Hobbies

Analog photography (very tactile), pottery, reinventing furniture she has sourced from thrift shops and market place.

Social media habits

She doesn't "scroll", she "archives" and has folders of different inspiration, including, colours, textures, historical film photos

end user/ consumer

The collection is designed for a contemporary, intellectually engaged woman who is confident in her identity.

research: target group

Mia Regan



playful and creative: playing phrases to create fun and playful "art" for campaigns

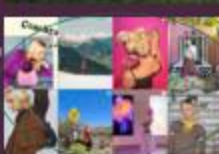
tactile and analogue feel despite it being digital post: documenting the process making it more personal

Intentional clutter, mismatching patterns, prints and textures as a form of expression

instagram



colourful and creative, yet classy and archival style



colourful but balanced: colour and expression with a balance

Unfiltered, more personal: her Instagram feels very personal and unique to her

Eclectic Edge: pairs who love more pieces with edgier, more masculine pieces

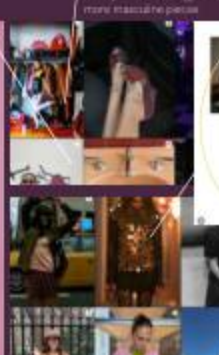
Curated: selection of mass production and wears unique, carefully curated pieces

Curated and colours

Lucy Rae McFadin



Playful and fun: creative, hand-drawn and prints creative fun campaign images for brands



instagram

NYC "Chaos" Energy: "the mismatch and random" with strong visual messages

Zoya Garg



Small Fashion Business owner: Zoya owns her own fashion brand, young creative who prioritizes one-off designs over fast fashions



Visual language and colours and contrasts

Designing pieces that she believes have gaps within the market

Personal and playful approach to social media: Putting together "art" and collage as a form of expression

Maemal: Mixing and matching multiple pieces while "look 'bout" and "put together"

Instagram

Instagram

Instagram

Instagram

Instagram

Instagram

Instagram

Instagram

Instagram

Instagram

Instagram

Instagram

Iwana Cristal



magazines



social media



day in the life: style, work and life before, fashion, food, travel, and lifestyle

Pinterest for inspiration

where do they shop?

- Dover Street Market (London, New York, Tokyo)
- 10 Corso Como (Milan)
- GRB & Estnation, Aya, Edition and Fernweh (Tokyo)
- The Broken Arm (Paris)
- SSENSE (if shopping online)
- Icon (Brussels)
- Renaissance (Antwerp)
- H. Lorenzo (Los Angeles)
- Hautelime (New York)

*imperfection is important

key takeaways

- Rejecting "AI-Perfect" aesthetic: moving towards raw realism, unedited, made by a real person feel. Building trust with the consumer
- Physical Archive is important, the consumers prioritize collecting and adding a magazine to the shelf is a collective piece for them
- Transparency & Process Documentation: Include process, fails and sketches
- Community storytelling: Hear from "real" people and how they can relate to the collection to make it feel more personal
- Intentional Imperfection, create designs that feel tactile and collage effect

wear & fashion segment

market segment ready to wear

- Advanced Contemporary / Niche Luxury Market
- Day-to-Night Clothing in Urban Concept stores
- Modular Street-Couture: high concept like couture, but wearable

why?

The retail strategy focuses on urban Placements. The collection is positioned alongside established competitors on SSENSE, allowing it to enter an existing luxury digital ecosystem. Physical retail is targeted toward Multi-Brand Concept Spaces that value authenticity and fresh perspectives. The stores are within urban cities relevant to the target group.

urban concept stores

where to buy? primary



the broken arm paris



inca sydney



renaissance antwerp



dosser street market (london, paris, tokyo)

where to buy? secondary



sense

where to buy? direct



ginnagas

Online-store inspired by competitors websites: many sites use white and black to keep the clothes the main interest of the page



julie hegels

imagery collage on landing page showcasing the new items

competitor brands

- julie hegels

high-concept, experimental like "she carries her own bag" and other items, particularly as a form of social critique

- august barron

reconstruction, subversive layering takes existing garments and reimagines them, making reconstruction luxury

- natalia wool

artistic, community-led, accessible but cool moves from an artistic project style, uses textures to create high-concept art for wearables

hanging neighbour



where to place in store? emerging avant-garde



julie hegels

price point

entry level

- accessories: "tool box" items e.g. enlarged clips, t-shirts,



85-180 euro

mid-tier

Shirts, Knits, Pants, shorts



250-450 euro

investment

Outerwear (coats, trench-es), Complex and detailed items (e.g. skirts, dresses)



500-1000 euro

price justification

- Hand-made premium approach: highly crafted to move away from this digital world
- Traceability & Value: Being open about the making process, as well as making the brand personal and meaningful to the consumers
- Small, "art" business: The customer feels a connection to smaller artistic brands, as they are artists themselves, understanding the importance of supporting

communication tool

research: competitor communication and target group consumption

magazine media
approach 1: collage, tactile feel



why?

to create a personal, tactile feel to the collection. It should be playful yet informative and almost rebel against the magazine "norm."

what to include

- Campaign imagery of the collection
- "DIY adjustment Guide", almost like a step by step guide on how to adjust the garments
- Interview with people within the industry experiencing the data bias (to back up the concept)
- Look book, broken down
- What's in my bag - model edition
- Process and how the concept came about



birds



influencer (target group)
@whatnarelloves owns violet
sweater (magazine post), and
magazine bag in order to cover
up a part of the market that she
felt was missing.

The mirrors surrounding the
looks would really work for my
concept and something that I
would love to explore further if
it is possible to do



look book
inspiration

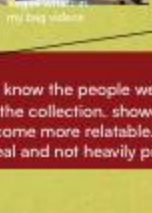
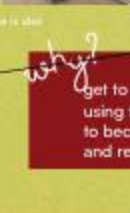
Capturing behind
the scenes can
tell on short clip



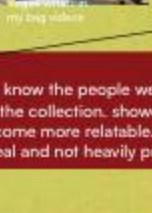
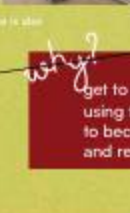
Comparison to
outside locations
(e.g. locations
that are part of
the male default
could be an
interesting way to
explore the look
book)



The flat laying
clothing breaking
down the look
would be a great
approach and
fits the concept,
target group
as well as the
magazine style
approach.



social media
approach 2: behind the scenes content



why?

get to know the people wearing the garments and
using the collection. showcasing the target group
to become more relatable, feels more authentic
and real and not heavily produced.

campaign shoot

Cleant and playful approach to the shoot showcasing the garments closely within the campaigns is really interesting to me



I really like playing with the items in the handbag with the model and the clothing and texture to showcase the inspiration - this is really interesting approach I would love to explore

The play with colours in these shoots is really interesting and something I would love to explore within the shoot. I would love to play more with the textures like they have



In-action shots are really interesting and kind of driving their own thing



Embracing femininity

Posing and using products from the handbag as a prop and poses could be interesting



Posing and using products from the handbag as a prop and poses could be interesting

Incorporating the brand name is also important for the branding of the collection

Model and then the model's bag next to each other like a companion



inspiration

campaign video

how?

I would love to create a campaign video which I could make while completing the photoshoot, I would like it to be relevant to the campaign and lookbook shoot.



The sound effects and different personalities of each look would be really interesting to be inspired by for my film. Each shot could be a different adjustment made to each outfit with the sound effects



I really like the collage effect that the Lowe campaign takes, its super interesting and relevant to my concept and design approach



The personal approach and multiple out video is really interesting. I like the idea of making something feel authentic and personal for the consumers to relate to the models.



The location "power" and "authoritative" location, could be a nice contrast with the collection to create that quiet chaos the collection showcases

more campaign shoot inspiration



The in-action shots are really interesting and something I would like to try to shoot



I really like the showcasing of textures and items within the bag and kind of connecting it to the fashion pieces

updated &
final 18 lineup

Initial thoughts

The following line-up is the initial line-up of looks for the mid-term. Overall, I am really happy with how it is looking thus far. I am looking forward to hearing feedback and better understanding how to improve the looks. After working and looking at the line-up for long-term, the pieces start to all blend together and I find it hard to assess it properly.



she carries her own bag

pre mid-term

tool box

Button up shirts reinterpreted and adjusted to fit women's body



Acc as adjustment



Asymetrical, oversized adjustment through physical movement



Adjusting length of oversized garments



Silhouette

Colour



olive green



light cream



light beige



muted purple



muted orange



dark blue



dark brown



muted blue



dark red



dark grey



dark red



dark red



dark purple



dark purple

prints

floral, polka dot, check, stripes

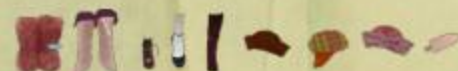


craft

cropping, fringe, fabric manipulation



Acc



Trends



10 & 11



look 1 process continued



Initial Fit:

fixing the jacket pattern on do3d



Curving the edge

Softening the curve and armhole to remove the "pointy" effect

Removing the front and back yoke

fixing the button up shirt

Overlap is messy and doesn't align to jacket

Moving the collar shape to face further outwards

Reduce the slope in the pants, needs to be a little more subtle

Lengthen the back collar length

Widen the pocket

*Test the clips in the button holes

Direction outwards

4cm up

Asymmetrical pants - choose a direction

fixing the button up shirt



Adjusting the collar to spread out further

Lengthen the back collar to make it longer

the process in action:



fitting 3 (official)

Ideally the collars will align



Fix the collar (of the jacket) and bring it a bit lower (more to CF) and bring it inwards so there's no gap between the jacket and the shirt

Fix the sleeve cups as they could be cleaned up further



the Final cuff slits should be blown up bigger like the cuff to be better in proportion



Fit the back of the shorts to the model better (feels uneven)



look 4

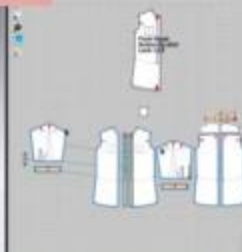


inspiration for skirt/top or dress

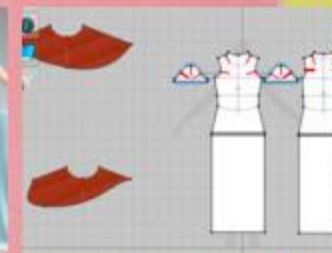


coat working in clo3d

Using the button up shirt pattern as a base to create the coat look



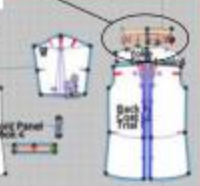
skirt on clo3d experimentation



Lowering arm hole to make it more spacious



increasing the collar length



making the skirt



really don't like how the skirt turned out. I don't find it to really suit the aesthetic of my collection.

making the new skirt on clo3d



The approach of the following Zimmermann look is really inspiring to me, and I would love to try to create a skirt more in this direction.



I had to reduce the amount of the base, it was 100cm which would use too much fabric, therefore I altered the base of skirt to 50cm per piece

cutting the fabric of the new skirt



look 5



Basic shawl pattern - could be edited to create more shape



Playing with placement to create more volume on the mannequin



Working on Clo3d to create the basic pants and then playing with folds



This needs to be a lot more voluminous and extravagant - this should be the "wow" piece.

Fitting 1 (unofficial)



Make this more V shaped to better match

Add sequins to the base too



Could this be cleaned up some more to make it look more "finished"



Find a way to make the clip more "useful" and realistic as it is just clipped on



further draping of the button up shirt



Reference image: Dries Van Noten



Make the asymmetrical top thinner and less thick

Looks a little messy

coloured shorts are also an option

Can make this be a some kind of way unique

next step

- Find a better solution and volume to the "shawl"
- Clean up the top and make it look more like a final garment
- Shorts should be more V shape and add a waistband
- Choose the best option for the shorts material

I'm a little unsure on how this is looking. I would like to find another stringer solution

Fitting 2 (official)



- the back is a bit too long
- hide the end of the sleeve in the back?
- the front is nicely draped, but the back could be draped better (make it more home, now it feels too structured)



what is the closure for the "shawl"?

- the shoulder could be arranged differently (ex the cuff going on top), so you don't lose all the detail



Maybe make it more structured in the construction

- you need to decide what's going to be (coat, something more constructed... mirjam sees the top of a jacket)



- the neckline is too wide

- they're a bit too wide maybe?
- take away a bit of the front, so it holds itself up

look 6

Clipped pants



Working on Clo3d to find the best pattern solution



From mannequin to human body to find the best balance of drape



draping and sewing the button-up shirt



Close the gap between the collar and the cuff

The pants pattern was really big, too big to fit, therefore I needed to play around with the resizing

It can't be styled underneath as it won't fit; need to find a way to style it correctly

fitting 1: unofficial



Developing look 6



Fur Shawl

Could I add organza to help with the volume

look 2 post fitting 1

mixing the shirt and skirt look



Find the Solution for the bottom skirt

Make these harsh interfacings for the edge of the skirt or for the jumper?

Could just be the button up shirt peeking under



Option to create the structure shirt with the skirt



wearing the skirt styled different



Could there be no flip of shirt?



styling with old sweaters



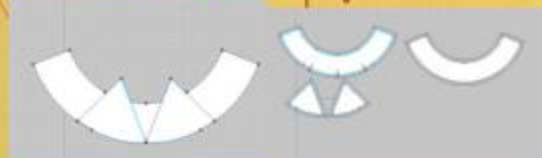
Button up shirt underneath the skirt



The sweater that has been knitted looks a lot more like the following sketch

I much prefer this thick kind of effect that the sweater creates

making the fold up of the shirt on cloth



Choose whether the skirt will be curved or straight down

trial of a mini skirt underneath



Fold the skirt (pin like this and make it uncentred to make it more like the sketch

fitting 2 (official)



The side of the skirt is too long and it makes a drop too much



Play with the undershirt and make sure that it is the correct length for the skirt



initial fit



look 4 continued

process of making



fitting 1 (official)

- if you're blowing up the shirt, you should also blow up the collar (also so it's easier to sew with the thick material, maybe make a sample of it)



- the tulle needs to be better and more clear (show CE, add interfacing where is necessary, finish corners...)



- it looks longer than on the collage, should be shorter
- maybe make it a bit a-line? so it doesn't go inwards

- maybe you could make a normal skirt, and from half-way you add a tutu and the volume - mirjam will take a look at the other tulle in class and discuss how to make it



- if you want more volume, you could make the pattern with 2 skirts
- make a swatch with the fabric (sewing a slanted seam) to see how it behaves and if it will work out
- it could be a more simpler skirt, so the volume really pops on the bottom



post fitting sketches



Following the fitting I was feeling unsure about the look, I feel as though I need to work a little more on the aesthetic of the outfit as it's not quite the way that I would like it to look.

restyling the shirt



To make the top more fresh and new and feel more adjusted I tested different styling techniques which I really prefer

making the new skirt on d3d



reworking the coat (shorten it)

look 5



current fit



After seeing the complete toile look on the model, I am really unsure on the execution of the look. I think that it has not been executed the way I would like it to and I feel as though I really need to find another way to showcase my ideas.



Making the top into a skirt and then making the top into a statement piece (e.g. sequin approach)



remaking the shawl on cloth



Following feedback and my own options, I want to rework the shawl to make it more structured and to feel more like a statement piece. Therefore I have reworked the shawl and used a bomber jacket instead.

fitting 3 (official): pitch



look 6

fitting 2 (official)

- shirt looks really nice, now the "balloony skirt" is covering up the skirt a bit (think of different placement for the balloon skirt)



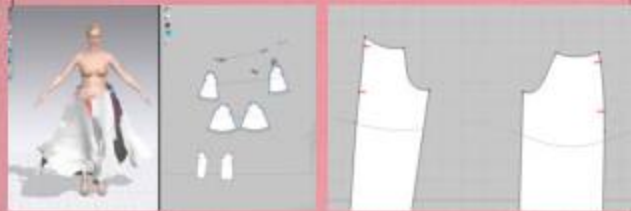
- for the pants, material looks very nice!
- it could be nice if the wool pants have a bit less volume, so there's room in between the silk and wool

Restyle the "skirt" to better fit the following look:

Scarf as a tie style would be nice



adjusting the balloon pants and making under-pants



balloon pants process



Fixing the waistband to fit the undergarment

fitting 3 (official): pitch

I need to fix the little skirt waistband to make it bigger around the hips since it will be styled lower



look 3 post fitting 1



making the curved waistband



Make the waistband curved to fit the model better



initial fit

fitting 3 (official)



if you're already working with double layer, you could use the underlayer to finish it up (doubled)



what's the height of the waistband? should it maybe be a facing instead of waistband? (more clean and modern)

the shorts should be smaller, but the overall shape good!



measure her on the correct height of the waistband/ facing, so you can make it perfectly fitted



add interfacing to the facing, so you don't have to line the whole shorts

look 2



fitting 4 (official): pitch

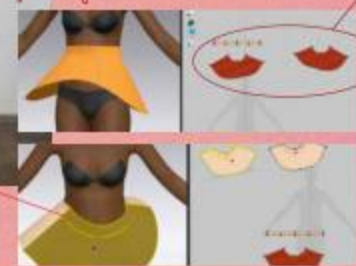


to continue:

After the pitch, I have decided to redo the skirt and make a more balanced skirt in order to better execute my initial ideas



fixing the skirt on cloth



I used to try to move the center to the side of the skirt to make it sit more like the sketch



look 4 continued

fitting 2 (official): pitch

Styling the new shirt, I
really like the way that it
drapes



to do:
Create a new shirt and use it again in the book reviewing the
final piece

final looks for the pitch



week 10&11

Mid-term Pitch



The pitch looks together

The focus of these two weeks was completely centered around the preparation for and execution of the midterm assessment pitch.

This time required an intense making push to finalize all of the toiles and ensure every element of the collection was prepared for presentation. Leading up to the deadline, the primary aim for me was to bring the physical progress of the looks to the pitch completed. I am really happy with how all the garments turned out. Working on the presentation and all of the requirements for the hand-in was another important part and I was most proud of how this turned out.



Look 3 shorts fringe testing



Working on the styling of Look 4 shirt



Look 5 fitting to the body



Highlights:

- Completing and passing the mid-term pitch. I feel really positive about how it all went.
- Being ready to begin the final garments.
- Being organized and being able to have everything ready to go for the pitch.

reflection

While the midterm came closer and closer, I questioned whether I could successfully balance completing all the final toile production, as well as all the presentation and hand-in requirements. The deadline forced me to focus entirely on finishing the physical garments and organizing my presentation materials. Working through all the looks, I was happily surprised by my own efficiency and managed to have everything fully complete and ready in time. The pitch itself was a really positive experience, and the feedback was also helpful in understanding what I need to continue to work on. The construction of the garments had a positive outcome, as well as the concept direction. However I need to look closer at my color palette and explore how I can incorporate more color to elevate the collection. This is going to be difficult because most of the fabrics I have included have been purchased. Therefore, I aim to look into how I can incorporate more colour through the accessories. Moving forward, I want to maintain this positive momentum by continuing to make and refine my pieces, while shifting some of my focus toward color and how I can add this to the accessories.



Working on 23 toiles and finding the best solution



To Continue:

- Start the final garments, work on cutting, overlocking and sewing the garments together.
- Fit the final garments on stand and present particularly the shirt in look 10.
- Finish the looks and the direction that I will be making the garments.



12 & 13



look 2



To Continue:

- Work on the mini black skirt and drape the new fabric
- Create the initial bodice
- Fix the structure of this red skirt and shape the new fabric on it



official fitting 3



The mini skirt layering is not tricky to keep at that length



The skirt is looking a lot better than before

Add a sewn strip at the edge to make more strength



The bodice top also would have some ruffling on the outside and so it



look 6



Trying to work

out the best measurements for the halter parts, as I didn't have enough of the silk fabric for the original shape

To Continue:

- Make the mini red skirt
- Start to find the perfect styling piece for the look (belt, tie / scarf & shawl)



Make the bodice an collar more bent and add drap as much



Fix it a drop further on this skirt like the reference image



The end of the skirt the look looks a little messy, work on this further to help it drop better



Working on the button up shirt

look 3

final pieces process



the jumper



I decided to bag out the jumper and make it double layered. I really like how short the jumps is outside as well as the inside of the jumper



working on the button up

working on the 3 button up shirts at the same time for efficiency

initial fit



the shorts production

official fitting 3



look 1

layer cutting



To Continue:
- Print more of the leather pieces since I ran out of the fringe (still need to fill one more panel)
- Work on the jacket coat
- Work out how to style the outfit nicely

working on the making of the fringe shorts



the button up shirt process



look 5



To Continue:
- Work on the shawl to make sure that it is fitting the model better
- Clean up the closures of the button up shirt
- Work on the pants and sew the silk to the cotton base

official fitting 3



the shorts did not change since last fitting, therefore - decided to focus on the rest of the look



fastening the shawl after the fitting and getting it pinned to test ASAP

The design of the shawl really fits the costume and how it is going to look

week 12&13

Beginning the final garments



Adjusting the balloon pants pattern

These past 2 weeks was a really exciting time in the project as I officially went from the toiles to working on the final garments. This was exciting but also a little nerve racking as I needed to start using the real fabrics and really make sure to be extra careful to make minimal mistakes. During these two weeks I decided to take the week off to really relax and process everything I had completed this semester. It was a really great time to stop and I am really happy with my choice in doing so. Going into the first fitting with the real garments made me a little nervous as I was unsure on my progress and whether I required to have more complete, however, the fitting went positively and I feel very confident in the progress I have made.



Look 1 shorts process



Working on the button up shirts



Playing with draping at fitting



Highlights:

- Working on Look 1 shorts and seeing how well they are coming along, the way that it sits on the pants is really beautiful
- Finally cutting into the real fabrics and really seeing how the fabrics truly look on the body

reflection

Heading into the final garment stage and then the third fitting after a week off, I questioned whether taking a break would put me behind schedule and if I could confidently execute the pieces to a high standard. Having that time away to process everything was really beneficial for me and I am really glad I did so. A big highlight for me was seeing those shorts come together. Of course there were many obstacles along the way, for example working out how to use the leather without the machine creating bunches of thread, I needed to use baking paper in order to prevent this, I then needed to solve how to remove the baking paper without removing the thread. There were many issues that arose, but each step I took my time to research the best solutions and used test scraps in order to help me at each step. Something that I want to continue to use throughout the rest of the making process is using test scraps of the fabric to see what the best needles, settings of the machines, etc are. This has really helped me along the way of the process. For the rest of the project I would really like to try to keep my space a little more organised, as I find I lose a lot of my time trying to find things and I think if the space was organised I could work a lot more organically.



Look 1 final shorts process



To Continue:

- Continue to work on Look 1 shorts in particular get back to the laser printer to print the rest of the things
- The more garments that I work on and complete, the better I can see how I am going to style the garments and what accessories I need to purchase

1 week
14/15



look 1

working on the look 1 jacket



Creating the internal panels and jacket



Reprinting the fringe of the shorts on the laser printer

styling look 1



Styling a belt. I would like to find one that works better with the jacket

look 6

official fitting 4

Make the shirt a little more curved and make sure that it doesn't obstruct the mini skirt



styling look 6



making the mini "skirt"

Adding the little clip makes it more fresh



look 2



Working on the skirt process of draping and adding the bobbin pins to the wool fabric



testing styling choices



Look for colour-ed socks to bring back some more colour into the outfit

The mini skirt could be more layered, cut the back so there are two different layers

Source different pieces that are more colourful for the final look

Choose a bright material for the jacket in order to bring the colour into the outfit

official fitting 4



Change the knitted sweater to a jacket to make it more cohesive with the other looks



To Continue:
- Make the new jacket - look into dyeing the fabric and then printing it
- Source the necessary accessories for the final look

look 4

styling look 4



Making the coat for the look

official fitting 4



My favourite way of styling the look

look 5

official fitting 4



Add feathers to the new resized shawl



Choose a collar for the clip

making the shorts



Finding a place to source the feathers



week 14&15

Final garments & Final fitting



Adjusting the balloon
pants pattern

These two weeks were focused on pushing the final garments further into the making process. It find it very rewarding seeing each garment coming together and then being able to begin styling the looks. I started to work on the cohesion of the looks and its starting to look like an entire collection which is really exciting. While the week brought a significant amount of progress, I found that the final fitting left me feeling quite overwhelmed. I needed to change a lot of the garments, as well as continue making and finishing all of the garments. After finishing the fitting, I decided to take some time to myself, to reflect, as well as have time for myself outside of university work which was a great refresh for the final push.



Look 1 shorts process more
laser printing



Look 5 silk shorts sewing



Look 4 coat making process



Highlights:

- I was able to sew multiple final garments which was really exciting to see all of the garments coming together
- Styling and seeing how the garments should fit

reflection

After the final fitting, I questioned how to handle so much feedback when I had already worked so hard on making everything. Honestly, it was a really overwhelming to process all of the feedback and try to work out how to continue working on everything. Prior to the fitting I felt a lot more confident in my work and after hard and long hours of work, it was the most difficult fitting. I decided to try to take some time to myself outside of university to process it all, and relax prior to the final hand in push.

When I look at the collection as a whole, I found that the garments are actually coming together really well, and the layering look great. Seeing them together allowed me to finally start thinking about styling, which was super exciting and reminded me why I love this collection. My main insight from this week is that tough feedback is just a normal part of finishing a collection, and I shouldn't let it run the hard work I've already done. Moving forward, I just need to keep my head down, continue finishing the garments, and work on finding the best options for styling so everything looks complete.



Look 6 "short" process photos



To Continue:

- Finish the final pieces of the garments
- Start to work on the final styling of the garments
- Continue to work on the process book presentation for the red light, green light
- Continue to source the accessories



week

16

&

17

shoot 1

"Girls in a boardroom acting like they are in a girls' bathroom."



reclaiming
space
Campaign



location: RMFT Teachers Lounge
Date: Monday 8th Of June
Vision: Women taking up space in a world that wasn't built for them. They are not performing for the camera and not asking for permission, they are confidently occupying the room.
For: The campaign book, Communication tool (which will be a magazine)

shoot 1

Call sheet

10:00 AM — 11:00 AM | ARRIVAL & SETUP

Julia sets up equipment. Models get dressed

11:00 AM — 1:00 PM | INDIVIDUAL SHOTS & BTS VIDEO

11:00 AM — 1:00 PM

Main Set: Solo Shoot — Look 1

BTS Corner: "What's in my bag" Filming — Look 4

1:20 AM — 1:40 AM

Main Set: Solo Shoot — Look 2

BTS Corner: "What's in my bag" Filming — Look 5

1:40 AM — 12:00 PM

Main Set: Solo Shoot — Look 3

BTS Corner: "What's in my bag" Filming — Look 6

12:00 PM — 12:20 PM

Main Set: Solo Shoot — Look 4

BTS Corner: "What's in my bag" Filming — Look 1

12:20 PM — 12:40 PM

Main Set: Solo Shoot — Look 5

BTS Corner: "What's in my bag" Filming — Look 2

12:40 PM — 01:00 PM

Main Set: Solo Shoot — Look 6

BTS Corner: "What's in my bag" Filming — Look 3

1:00 PM — 1:45 PM | LUNCH BREAK

01:45 PM — 02:30 PM | BLOCK 2: MASTER SHOT (All 6 Looks Together)

01:45 PM — 02:30 PM Group Shot — All 6 Looks simultaneously on set

02:30 PM — 03:30 PM | BLOCK 3: PAIRS & TRIOS

02:30 PM — 02:50 PM Double Shot (2 Looks)

02:50 PM — 03:10 PM Double Shot (2 Looks)

03:10 PM — 03:30 PM Tri Shot (3 Looks)

- All 6 looks single shot each with individual action each
- All 6 looks together
- Pairs/trio shots
- bts video of what's in your bag (while the other single shots are taking place)

ideal shot list



reclaiming
space
Campaign

double/triple



poses

used props



shoot 2

Confident, playful & experimental



Look Book



location: HUB Studio
Date: Friday 12th of June
Vision: Look book plain shots & shots to be edited and styled for the communication tool
For: The campaign book, Communication tool (which will be a magazine)

shoot 2:

Call sheet

1:00PM — 1:30PM | ARRIVAL & SETUP

Julia sets up equipment, Bobby gets everything organized

1:00PM - 5:00PM | INDIVIDUAL SHOTS & BTS VIDEO

Look 1: Serenalia

1:00PM: Arrive & get ready for the shoot (20 mins)
1:20PM: Shoot: Front, side, back shot & profile shots & Video (30 mins)
1:50PM: "What's in my bag." Video (10 mins)
2:00PM: Undress/ pack up (10 mins)

Look 2

1:30PM: Arrive & get ready for the shoot (20 mins)
1:50PM: Shoot: Front, side, back shot & profile shots & Video (30 mins)
2:20PM: "What's in my bag." Video (10 mins)
2:30: Undress/ pack up (10 mins)

Look 3: Charley

2:00PM: Arrive & get ready for the shoot (20 mins)
2:20PM: Shoot: Front, side, back shot & profile shots & Video (30 mins)
2:50PM: "What's in my bag." Video (10 mins)
3:00 Undress/ pack up (10 mins)

Look 4

2:30PM: Arrive & get ready for the shoot (20 mins)
2:50PM: Shoot: Front, side, back shot & profile shots & Video (30 mins)
3:20PM: "What's in my bag." Video (10 mins)
3:30: Undress/ pack up (10 mins)

Look 5

3:00PM: Arrive & get ready for the shoot (20 mins)
3:20PM: Shoot: Front, side, back shot & profile shots & Video (30 mins)
3:50PM: "What's in my bag." Video (10 mins)
4:00 Undress/ pack up (10 mins)

Look 6

3:30PM: Arrive & get ready for the shoot (20 mins)
3:50PM: Shoot: Front, side, back shot & profile shots & Video (30 mins)
4:20PM: "What's in my bag." Video (10 mins)
4:30: Undress/ pack up (10 mins)

Look Book

For Julia:

1:00PM — 1:20PM | ARRIVAL & SETUP

Julia sets up equipment, Bobby gets everything organized

Look 1

1:20PM: Shoot: Front, side, back shot & profile shots & Video (30 mins)

Look 2

1:50PM: Shoot: Front, side, back shot & profile shots & Video (30 mins)

Look 3

2:20PM: Shoot: Front, side, back shot & profile shots & Video (30 mins)

Look 4

2:50PM: Shoot: Front, side, back shot & profile shots & Video (30 mins)

Look 5

3:20PM: Shoot: Front, side, back shot & profile shots & Video (30 mins)

Look 6

3:50PM: Shoot: Front, side, back shot & profile shots & Video (30 mins)

Flat Lay Photos

4:00PM: Shoot all of the flat lays of the garments & the products with Bobby ()

All 6 looks:

- Front, side, back shots
- Face shots
- Video for the campaign shoot & what's in your bag video
- Flat lay shots of clothing and handbag items

ideal shot list



reclaiming space Campaign

magazine inspiration

In order to better understand how I am going to approach the communication tool, I did research on magazines for inspiration of layouts. The following magazines will be the main inspiration for the approach I will take when designing the magazine.

I would like to also further explore different magazines within the magazine shops in Amsterdam to further gain inspiration and potential layout ideas.



Popeye magazine

- Combines fashion with hand-drawn illustrations, handwritten notes, text blocks - real-world photography
- Layering within the editing
- Collage dense, scout photos, handwritten notes, any text but not in a overwhelming way, it still has the element of calm I would want within the magazine



Buffalo magazine

- Disregard the traditional rules of magazine for-mating follows with my concept
- Doesn't take fashion media seriously and focus on freedom of expression through irony and layout reinvention
- "Chalidically" spirited
- Confront that it doesn't even have its own visual brand



Colourful, doesn't follow the rules and switches colours, ideal each page

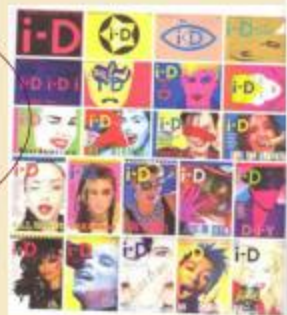


Monument magazine

- Subversion of traditional editorial boundaries
- Sophisticated with rebellious edge
- Deconstructs the content
- Bold and unexpected typography
- Calmly Chaotic, minimalism mixed with visual noise



out out look that is very personal and almost made in a tactile approach



ID magazine

- Confidence and empowering women, showing who they are rather than what they should be
- Playful branding (even the ID represents a playful smiling wink)
- Experimental, cut and paste graphic design, bold typography

Playful and confident approach to fashion magazine design

look 1

Testing the look of the button up closures, testing how to place it best.



styling



Finding the best way to style the pieces cohesively.



look 2



Dyeing the fabric of the jacket which will replace the jumper to make it match the other looks better.



Adding a print to the dyed fabric.

styling



During the styling session I realised I needed to find a way to soften the look further.

Seeing this look with the other looks, I found that it is quite harsh and stands out a little too much and breaks the cohesiveness. Therefore, I tested and experimented multiple times in order to find the best way to soften the look with the other looks.



look 3



Testing the look of the button up closures, testing how to place it best.



Adding the buttons to the button up

Trying to find the best footwear for the final look



styling



During the styling session, we came to the conclusion of letting the pants look and just create a regular hem on the base rather than scrunching it together. I really like how they look now and I think it looks a lot more fresh.

I really like how the colours within the look really complement the other looks

look 4



Looks too heavy for the final look in comparison to the other looks



styling



It has a lot of heaviness to it in comparison to the other looks, this is something I really want to find a way to fix



For now, this look is the one that looks the least complete and I really would like to work on adjusting it and making it look more fresh and exciting. It definitely feels as though it doesn't align with the other looks and I want to find a way to showcase the concept more strongly.

Finding ways to make it look more playful



look 5



The feathers on the show were too expensive and I had the fur which I thought would work perfectly for the show.



Adding the sequins to the show and testing the different potential colours.



Mixing the hats for styling.



styling



Trying to find the best way to style the hair and the boots with the look to complement and not take away from the entire look.

look 6



styling



For this look, the main feedback from the teachers was that it didn't feel fresh enough yet. Therefore I took a long time testing and experimenting with different styling pieces in order to find the best way to elevate the look. I am really happy with how the fluffy boots really bring the colour and elevate the final look.

week 16&17

Final garments & Green Light!!!



The styling session

These past two weeks were completely focused on preparing for the "Red Light, Green Light" presentation. It required a massive push to get all of the necessary work completed and covered so that I was as prepared as possible. I had been working a lot on the process of making the weeks prior and this week, I started to need to look back at all of the computer work I had done and continue fixing and prepping for the presentation. These two weeks were the most exhausting and intense for me throughout the entire course thus far. However, it feels great to have reached this point and to have received a green light. I can now start to work on the final touches for the photoshoots and runway show.



Styling session with look 1



Styling and trying to find the best outcome for look 6



Styling session with Peter



Highlights:

- Getting a green light after the presentation and final push
- Working on styling and really working on finding the best way to showcase the pieces I have made

reflection

Leading up to the presentation, I was feeling quite a stress about whether I could handle the pressure and get such a huge workload done in time. These past two weeks were definitely the most intense so far, but I just put all my energy into pushing through the making and prep. In the end, the hard work paid off because I got a green light, which is amazing since I can finally look forward to the final show and hand-in. I really appreciated all the feedback from the teachers and from the styling session. However, this week the feedback left me feeling really overwhelmed by all the different changes and opinions. It's always tough to hear so much critique right after working so intensely and it honestly made me feel a bit unmotivated at first. My main takeaway for the week is that I need to take in the feedback, assess, reflect and choose what best aligns with my collection and my own choices. Moving forward, I just need to take a second to process everything, get my motivation back, and start making the adjustments so I can keep moving toward the show. I am looking forward to the final show, I know I am going to be able to do it and finish feeling proud.



Look 6 "Just" success photos



To Continue:

- Find the final styling pieces and really keep all of the looks to stand out and work well for the final runway
- Work on the photoshoot, updating all of the computer work
- Final Technical drawings

film *weeks!!!* ai



women are
the most scru-
tinized yet are
the most over-
looked

shoot 1

"Girls in a boardroom acting like they are in a girls' bathroom."

location: BMFL Teachers Lounge

Date: Monday 8th Of June



Prior to starting the photoshoot I was feeling quite overwhelmed and anxious about all the logistics. I hadn't worked on a photoshoot in a long time, therefore I was unsure on how it was all going to be worked out. However, it went super smoothly and I felt very lucky to be able to have had such a great group of girls to work with. Julia, the photographer helped to guide the shoot which left me feeling calm and all of the models, were very supportive and worked amazingly in front of the camera. The whole shoot really aligned with my concept, where the girls supported one another and were confident and proud to be women which felt validating and was a great way to wrap up the project.

shoot 1: lts



shoot 2

Confident, playful & experimental

location: HVA Studio
Date: Friday 12th of June



For the second shoot, I used the HVA Studio room. After the organisation really working out in the previous shoot (e.g. having a call sheet), I made sure to create another call sheet which gave each model an hour for styling, shooting, and wrap-up. I found it to be really enjoyable as Julia was behind the camera, and friends assisting on set, the energy was incredibly smooth and enjoyable.

I was really proud of the organisation and it was a huge success, the fast pace made it challenging to simultaneously style the upcoming model and review the live shots at the same time. For future productions, I want to slow down just enough to carefully check the images and intentionally direct the models' posing before they leave the set.

shoot 2:



the runway show

location: Centrale Markthall
Date: Thursday 18th June



Setting up the day before



Overall, the runway show was an incredible experience. While it was a long, warm, and occasionally stressful day, the energy and excitement made it entirely worth it. It was so rewarding to work alongside the model group and my peers, all of us collaborating to make the show the best it could possibly be. Our day began with rehearsals, watching the models practice their walks and learn the pacing and walking spot. As a group, we also taught each other on how to dress our specific models so we could help and assist changing behind the scenes during the show. I genuinely enjoyed the preparation process, the long hours actually gave me a chance to slow down, live in the moment, and fully absorb the experience. It was also a fantastic opportunity to finally see everyone else's completed collections, which was incredibly inspiring. When the show officially started, managing the rapid outfit changes was intense and fast-paced, but the chaotic, high energy atmosphere backstage was a lot of fun. Ultimately, this experience was the perfect way to wrap up the semester, a celebration of all the hardwork that could finally be shared with everyone.



lets



week 18, 19 & 20

Photoshoots, Show & Final Days



The campaign shoot

These final two/three weeks were the ultimate wrap up of the project, focusing on the campaign shoot, the final lookbook shoot, and the graduate fashion show. The main goal was to transition from making the garments to presenting the collection in its final form. It was a massive logistical challenge that went from being incredibly high-stress to super rewarding, leading right up to the final show and the preparation for the final assessment. I was really overwhelmed after the red light green light. I felt like I had so much to prep prior to the show and at the shoots, however once the first shoot was complete, I felt a lot more relieved and ready to finish up the project.



styling fun during the shoot



Look book shoot with myashi



Bts of the campaign shoot



Highlights:

- The campaign shoot running really smoothly and finishing the shoot earlier than expected
- Playing music and just enjoying the look book shoot with friends
- The final runway show with my family and friends

reflection



Going into the first shoot, I was feeling quite anxious about how I was going to manage the stress of organizing models, setting everything up, and getting to the location at AMFI on time. To be honest, Monday's campaign shoot was the most stressed and overwhelmed I've felt the entire time. But once I got through it, I realized how lucky I was to shoot in such a great space, which was a huge positive. Over the next few days, I focused on making the accessories and setting up for Friday's final lookbook shoot at the HVA studio. This second shoot was a very positive experience, it felt so welcoming and fun because the models were my friends, and having Julia photographing and Natalia assisting made it a really creative, cool environment. Over the weekend and into the final week, I found that the hard work was finally paying off as I worked on building the collection book, and putting together the presentation boards. The actual show was definitely stressful, but I really enjoyed it in the moment and it was such an amazing experience. My main takeaway from finishing everything is that even when the prep feels completely overwhelming, the final result is worth it. Now, as I get ready for the final assessment, I'm focusing on tweaking my presentation based on my feedback to make it look less cluttered and more clean.



Having fun on the shoot day



To Continue:
- PRESENT AND COMPLETE THE AMFI DEGREE



Looking back at this entire project, it has been an incredibly intense but amazing journey. Coming into it, I definitely didn't expect myself to be able to pull off everything that I did. It required a massive amount of hard work and constant problem-solving, with endless back-and-forth changes. This project was easily the most demanding thing I've ever done, but it allowed me to push my boundaries and see what I am truly capable of when managing a collection from start to finish. I learnt a lot about myself as a person but also as a designer. I feel as though I have a much clearer direction of who I am as a designer. I love working with prints, patterns, textures and mixing and matching of fabrics, colours and styles. I always knew that making wasn't my strongest point of fashion design, however I feel a lot more confident sewing. I feel a lot more knowledgeable and for majority of it I really enjoyed it. I have always known that the design part is more of my strength, however I feel as though this project has really allowed me to find a strong visual language and direction of design. I am feeling ready to step into the industry and the real world and experience fashion.



HIGHLIGHTS:

Prior to starting the project, I constantly questioned how I would handle the pressure, especially when it came to receiving tough feedback and staying true to my vision. I used to be really nervous about critique, but I'm incredibly proud of how I handled it. I listened, took what was necessary, and learned to trust my own instincts and view as a designer. I found that my biggest strength wasn't just the final garments, but my growth in finding a clear design language, improving my graphic design through the process book, and exploring textures and prints. The photo shoot days were an absolute highlight for me, and it's an area I definitely want to keep working on in the future. The actual sewing was the most difficult part, and while I know my garment-making skills need improvement, I realized I don't want to be a maker in the future. My passion lies much more in the aesthetics, collaging, design principles, and materials. It was also so fun to step out of my comfort zone in the makers lab and learn new skills with the laser cutter and 3D printer. My main insight from this whole experience is about balance. While I made sure to take a few mini-trips and days off to clear my head, the end of the project got so intense that I lost a bit of that balance. If I could go back, I'd try to fit in a bit more downtime toward the end. Overall, I've grown so much, and I'm leaving this project with a lot more confidence in who I am as a designer and a lot of excitement for the future.



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