

**UWE**  
**FASHION**  
**TEXTILES**  
SHOWCASE | 2022



BA HONS

UWE  
FASHION  
TEXTILES

SHOWCASE | 2022



## Welcome to UWE Fashion Textiles Class of 2022

One of the first questions that we ask our Students when they join the course, is '***what is fashion?***' We know there is no single answer to this – but the multiplicity of responses shared across the Studio is always illuminating. It is a question that gets revisited throughout the programme and the responses are rarely the same.

The act of asking the question is not to find an answer or to seek mutual agreement – it is to challenge the tyranny of certainty and open up a space for interrogating and rethinking the Subject.

The process of exploring the different responses forces Students to sharpen their gaze and disassemble their preconceptions – encouraging them to reflect not just on the type of work they would like to produce, but on the wider social and cultural effects they want their work to have.

It enables them to explore new ideas, contexts and critical propositions; to question traditional hierarchies of the spectacle; and to gain insight into the different ways that Fashion can shape attitudes, advocate for change and illuminate the human experience. The way Fashion can tell stories.

This publication contains work from all our 2022 Graduates; it is a snapshot of the critical and creative questions they have asked and of the different ways they have explored Fashions potential to resonate.

As these Graduates embark on their futures, we are confident that they will continue to develop diverse narratives; giving Fashion fresh stories to tell and new questions to ask.

Class of 22, it has been a pleasure working with you and we wish you every success.

**Deb Southerland**

**Programme Leader Fashion Textiles**

[go.uwe.ac.uk/fashiontextiles](http://go.uwe.ac.uk/fashiontextiles)



Graduating Designers	<b>1</b>	Jade Matthews	<b>64</b>
Rebekah Bradley	<b>2</b>	Anna Michaelidou	<b>70</b>
Charlotte Clarkson	<b>10</b>	Christina Nikolaou	<b>78</b>
Pim Grinter	<b>20</b>	Lucy O'Connell	<b>86</b>
Despina Hadjipanayiotou	<b>26</b>	Michalis Pantelidis	<b>94</b>
Honor Halsall	<b>32</b>	Laura Shepherd	<b>102</b>
Tamara Johns	<b>36</b>	Laura Tanner	<b>110</b>
Delun Leonard	<b>44</b>	Krystal Yau	<b>118</b>
Ella McArthur	<b>52</b>	Amelia Trueman	<b>126</b>
Lily Machlab	<b>58</b>		

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Rebekah Bradley

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Gren Day.

#### NAKED AND NUDE: CLOTH AND DRAPERY

The means to turn cloth into drapery through art, like straw into gold, were comparable to those used to turn an ordinary naked body into an artistic nude.<sup>22</sup> Although the structure of pieces of cloth was clearly less demanding than human anatomy, students studying drapery were advised to pay attention to the 'anatomy' of the fabric. One teacher in 1928 advised students to study the materials of the drapery, eg wool or silk, stating 'we will call it the anatomy of drapery'. Drapery was not just a surface: 'Realize, therefore, that you must never hope to draw the form of drapery itself. You must draw the thing which makes the drapery. The underlying cause of its existence.'<sup>23</sup> The point where a fold first bends the cloth is referred to as 'the eye of the fold' and understanding what causes this is essential for grasping the 'anatomy of the fold'.<sup>24</sup> Sometimes the words used for skin and drapery are the same and the drapery is perceived as a second skin.<sup>25</sup> Thus not only does the drapery clothe or accompany a figure, it is sometimes referred to as if it possessed a certain life of its own. The tension between animate and inanimate, body and drapery is an interesting one in the history of drapery representation, and as the drapery tradition becomes more and more irrelevant to art, the possibilities for the independent existence of cloth in other spheres of art, design and culture become stronger.

It isn't separate, it's the body's companion.

what lies under the cloth?  
The human form. How has the material manipulated the form. What has the body now become? A canvas?

Infinito possibilities to explore cloth + the body.

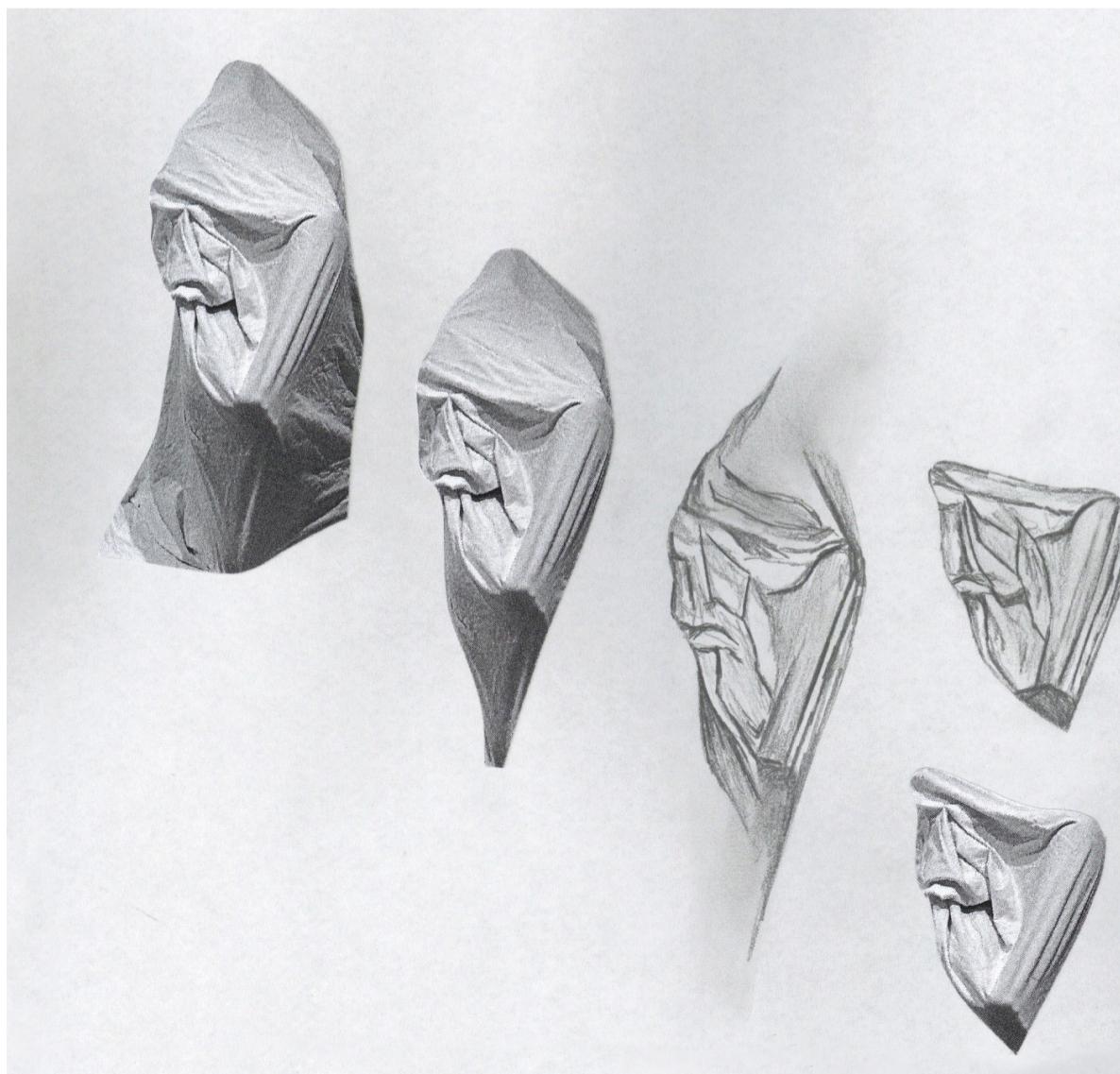
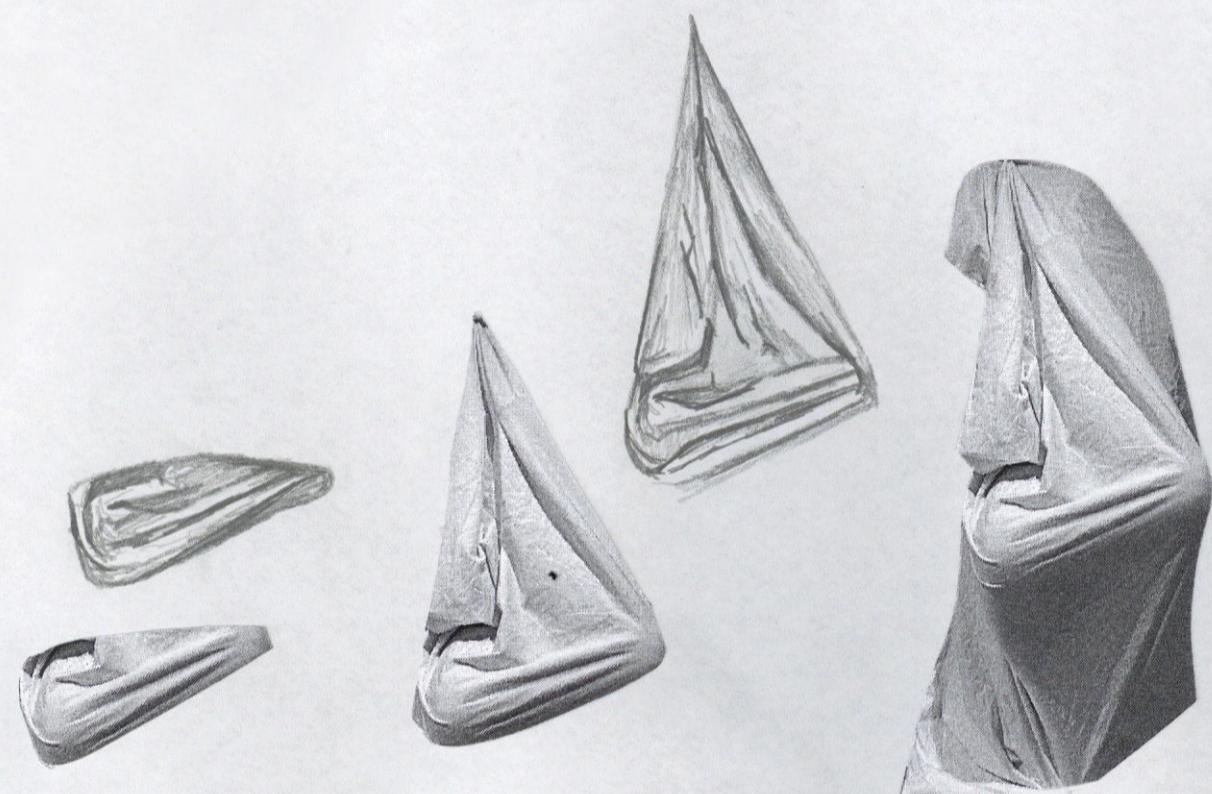
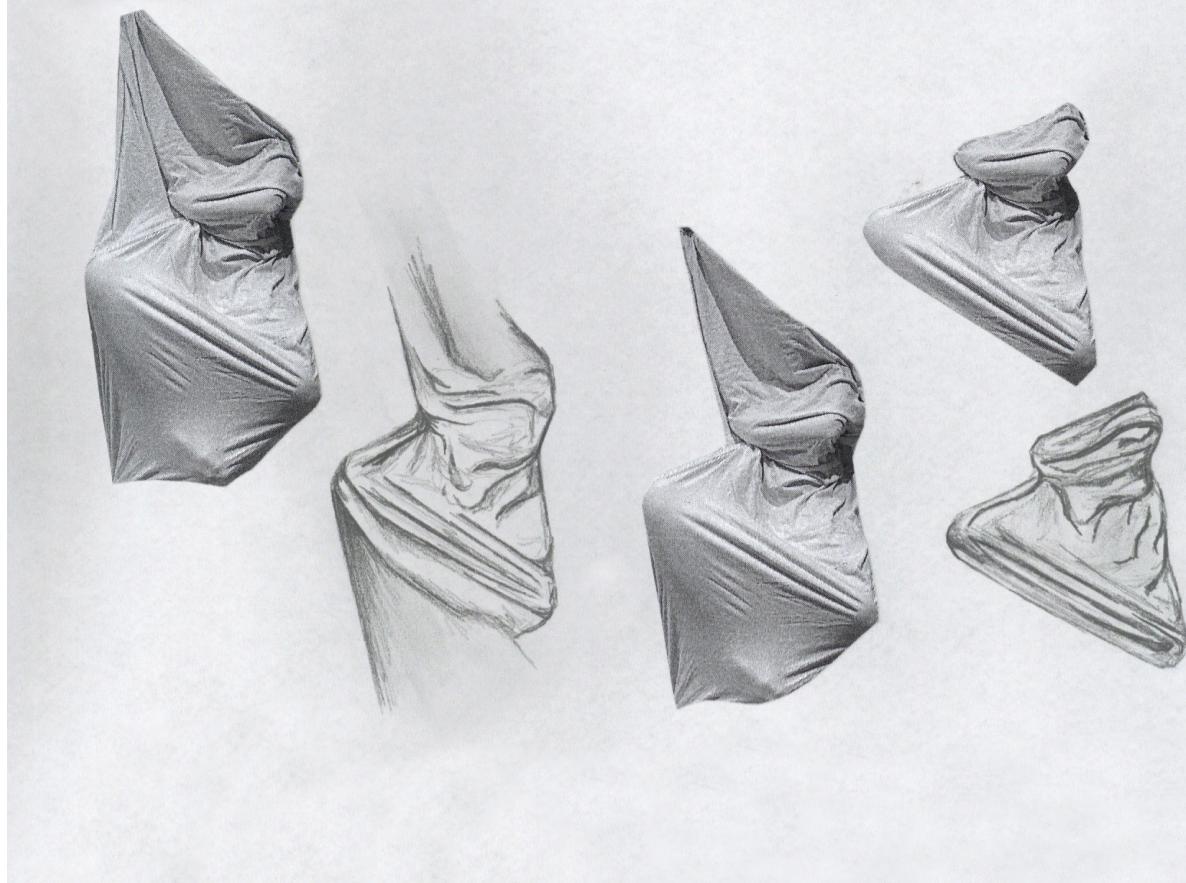
Furthermore, modern clothes do not allow the body to move freely. Hardly move even when the body moves, unlike classical drapery.<sup>10</sup> Hegel links different sorts of clothing and drapery to different peoples, for example commenting that

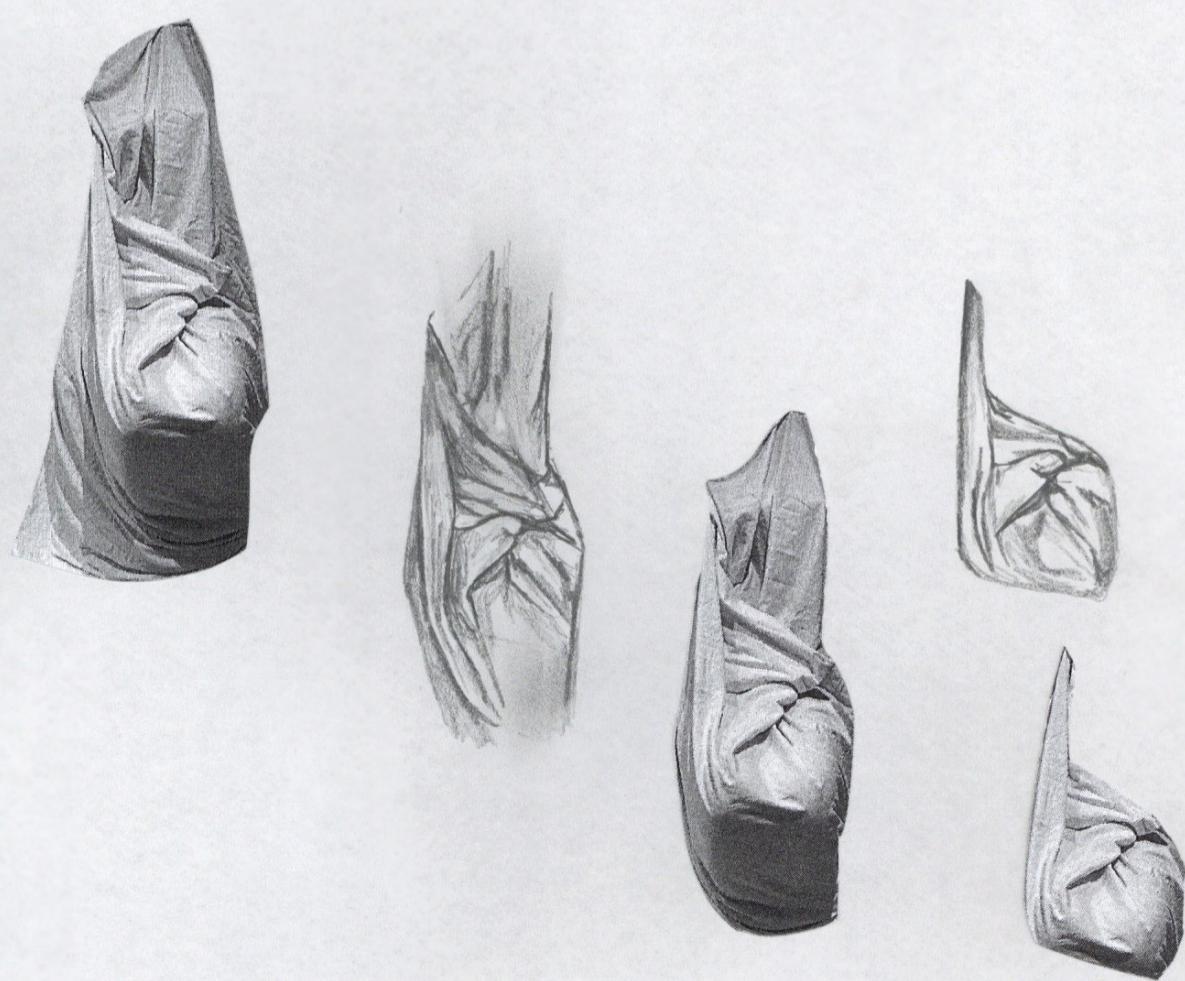
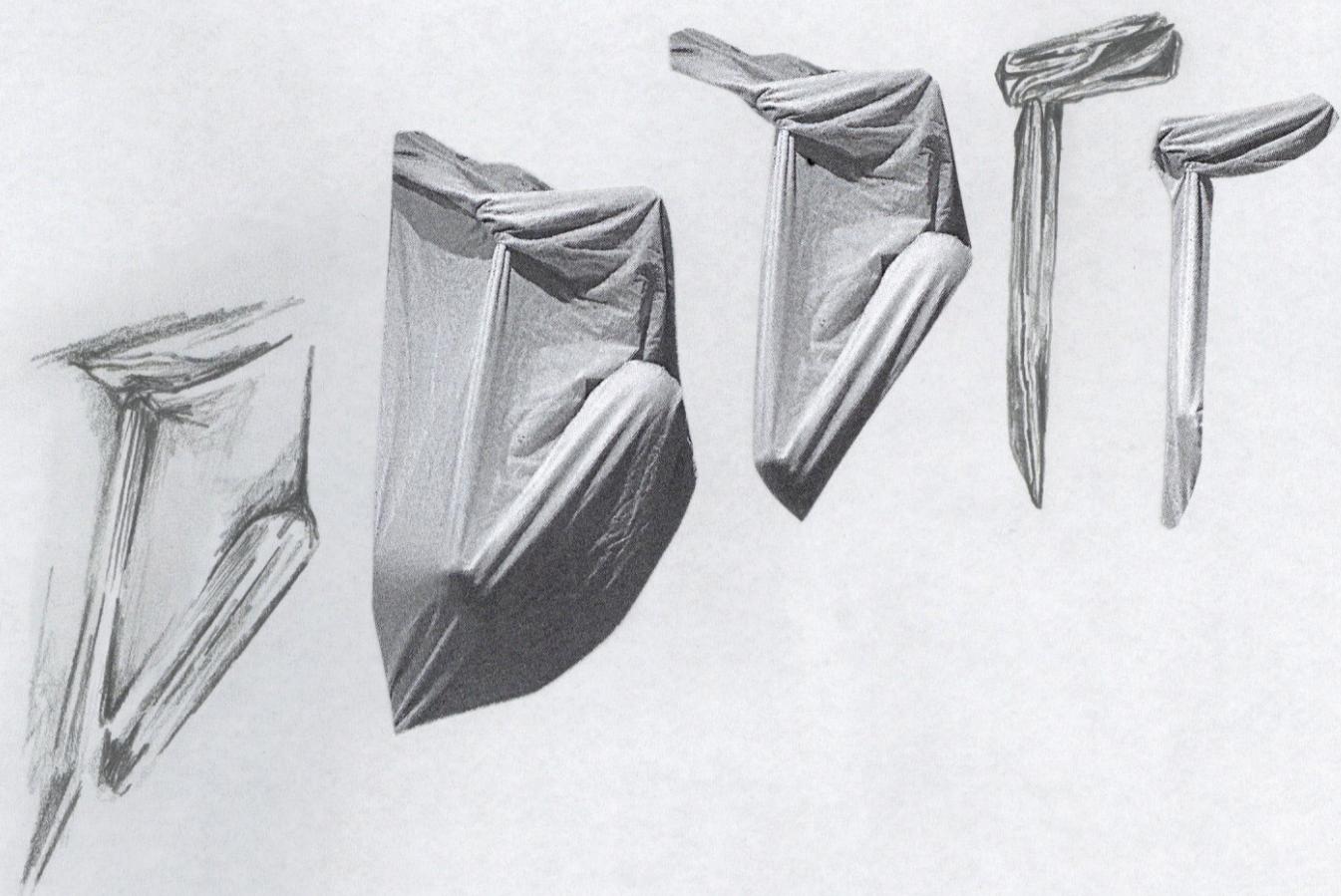
how could we change this?  
Fabric choices. Woven vs Stretch?



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CHOOSEN SUPERSONIC PLANE - BOOM 2030

# BOOM OVERTURE



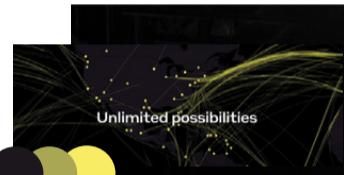
"Supersonic renaissance"

"New generation of travel"

"Making the planet dramatically more accessible"

"Ingenuity, determination, creativity, and science"

"Audacious vision"



"Our vision is to make the world more accessible. It's fundamental that we take great care of it, too."

**Blake Scholl**  
FOUNDER & CEO, BOOM SUPERSONIC

## Accelerating innovation with Rolls-Royce

"We're committed to a net zero carbon future for all of our products, both existing and future. Supersonic travel and the technologies associated with it are part of that value proposition."

**Simon Corrile**  
ROLLS-ROYCE STRATEGY DIRECTOR FOR CIVIL AEROSPACE

<https://boomsupersonic.com/sustainability>

<https://boomsupersonic.com/overture>

SUPersonic FUTURE

## Next-generation speed

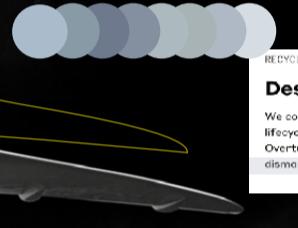
Overture is the first airliner in a new era of enduring supersonic flight. We're building on Concorde's legacy through faster, more efficient, and sustainable technology.

## The fastest and most sustainable supersonic airliner

A dramatically more accessible world begins with Overture. Flights twice as fast enable us to experience more people, places, and cultures.

"United continues on its trajectory to build a more innovative, sustainable airline and today's advancements in technology are making it more viable for that to include supersonic planes."

Scott Kirby  
CEO, UNITED AIRLINES



RECYCLING

## Design for recycling

We consider an aircraft's entire lifecycle even before assembly begins. Overture is designed for ease of dismantling and minimization of waste.

PRODUCTION

## Emissions and noise reduction

Overture's fleet will be able to run on 100% sustainable aviation fuels. We are minimizing community noise impacts and Overture will blend in with the quietest of today's long-haul fleet.

ASSEMBLY

## Repurposed material

Our manufacturing process is built for resource efficiency. We repurpose tooling and utilize 3D printing to save material and resources.

OPERATION

## Zero overland noise impacts

We're designing Overture with noise-sensitive communities in mind, to meet or exceed all current and anticipated noise rules.



3D printing  
Dismantling  
Future  
Sustainable  
People, Places and  
Cultures  
Renaissance  
Consideration of life  
cycle  
Viability  
Efficiency  
Accessible  
Creativity  
Commitment  
Innovative  
Incorporate

Confined space. Circular encasing around the body. Moving in a small space - slow

Reaching up to the over head lockers: Arms are stretching out and above the head. The armpits are exposed/ open. Possibility of an exposed midriff (if the top unzips). Shortened cuffs due to stretched arms. Reaching across customers to access the lockers.

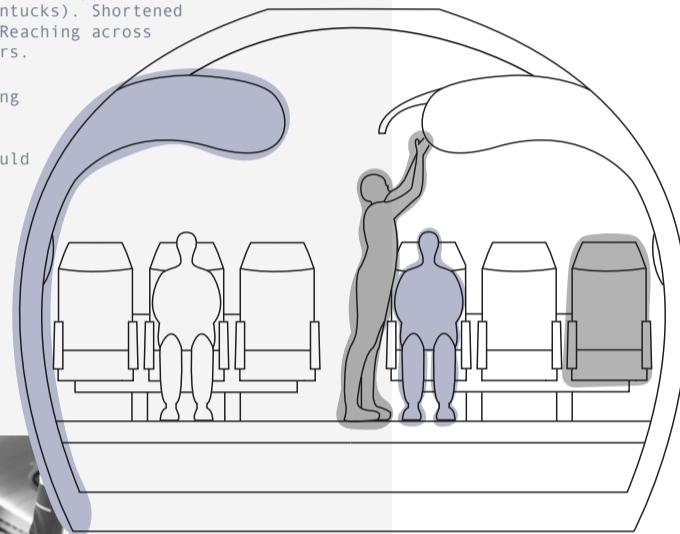
Walking down the aisle. Pushing a trolley through the narrow space. Possibly brushing past the passengers - something could snag the fabric.



Increased competition between airlines has meant longer flights and larger passenger loads, less time between flights and increased security demands

Stressful environments increase the importance of the image and physical functionality of the uniform.

pp for contaminants, radiation, diseases and infections, SPF/ sun protection. sound levels = ear protection masks / odour repellents for engaging with passengers



own illustration/ diagram of a typical aircraft cabin. Supersonic planes would be even narrower.



#### Physical Work Conditions

- Always wear a special uniform.
- Are often exposed to contaminants.
- Are exposed to loud and distracting sounds and noise levels on a daily basis.
- Almost always work indoors. Attendants who work for smaller airlines may work outdoors while helping passengers board aircraft.
- Are exposed to recycled air for long periods of time.
- Often work physically close to passengers and other attendants.
- May get into awkward positions to reach cramped work places.
- Are regularly exposed to high places, such as the top of jetways.
- Are regularly exposed to diseases and infections carried by passengers.
- Are sometimes exposed to hazardous situations and whole body vibration.
- Are sometimes exposed to radiation.



#### PRIMARY RESEARCH

For this primary imagery series, I moved in a tailored jacket, performing various arm movements, particularly focussing on stretching my arms above my head, as a flight attendant might.

#### Identified Problems:

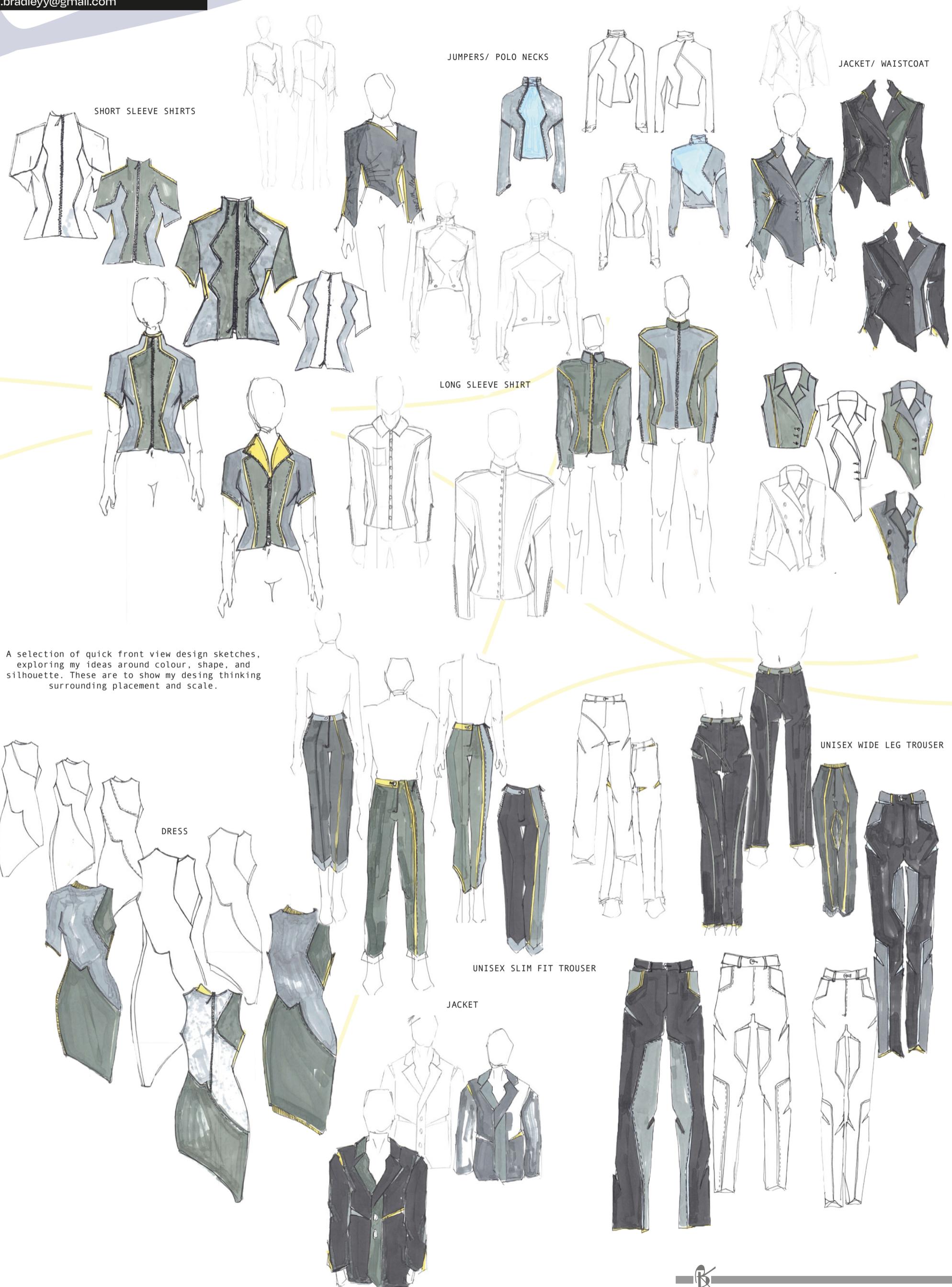
- bulk around the shoulders and neck has formed
- midriff is exposed; belly button. this is unprofessional/ personally exposing.
- tension has formed around the chest and under the armpits.
- tension has formed across the back plates/ shoulders.

\*the same ideas can be applied to the bottom half of the body and leg movements - the movements just wouldn't be as excessive as the arms. E.G. Bulk would form around the hips, crotch and waist and the length of the leg may shorten.

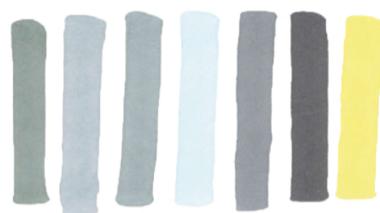


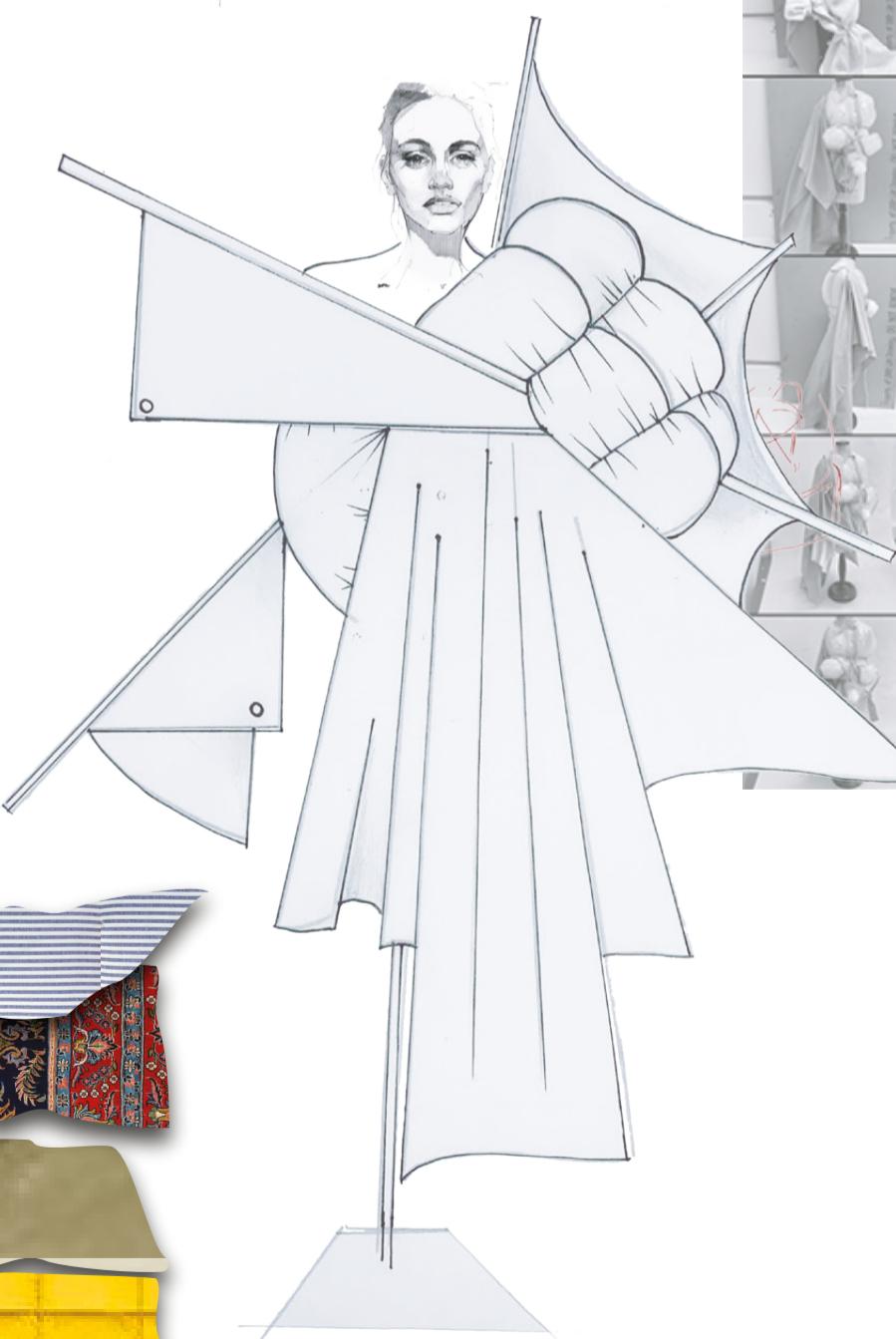
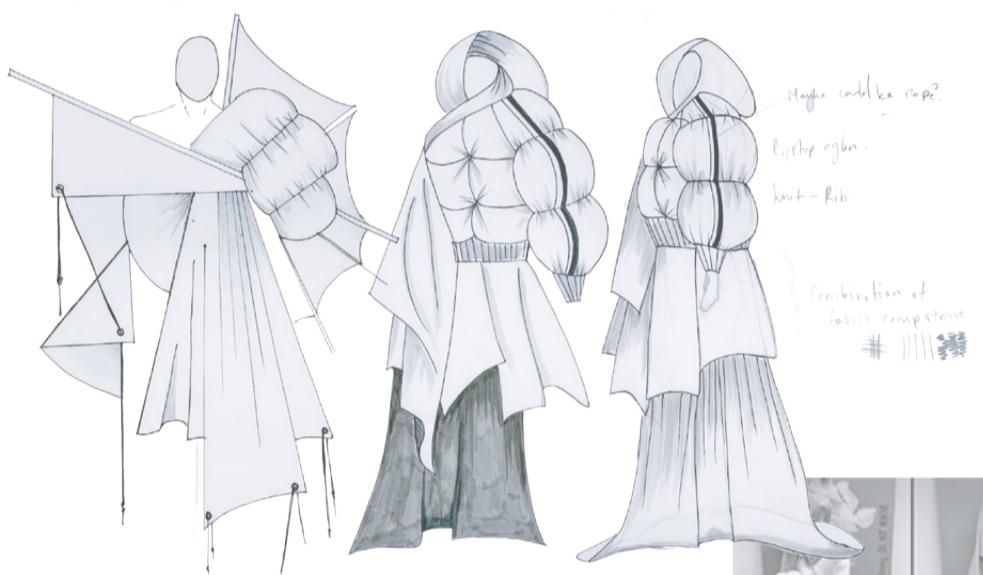
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<https://www.landfonline.com/doi/full/10.1080/24721840.2021.1927733>



INCLUSIVE. PRACTICAL. FUNCTIONAL. FREEDOM. FUTURE.  
"SOMETHING WORTH POINTING AT"



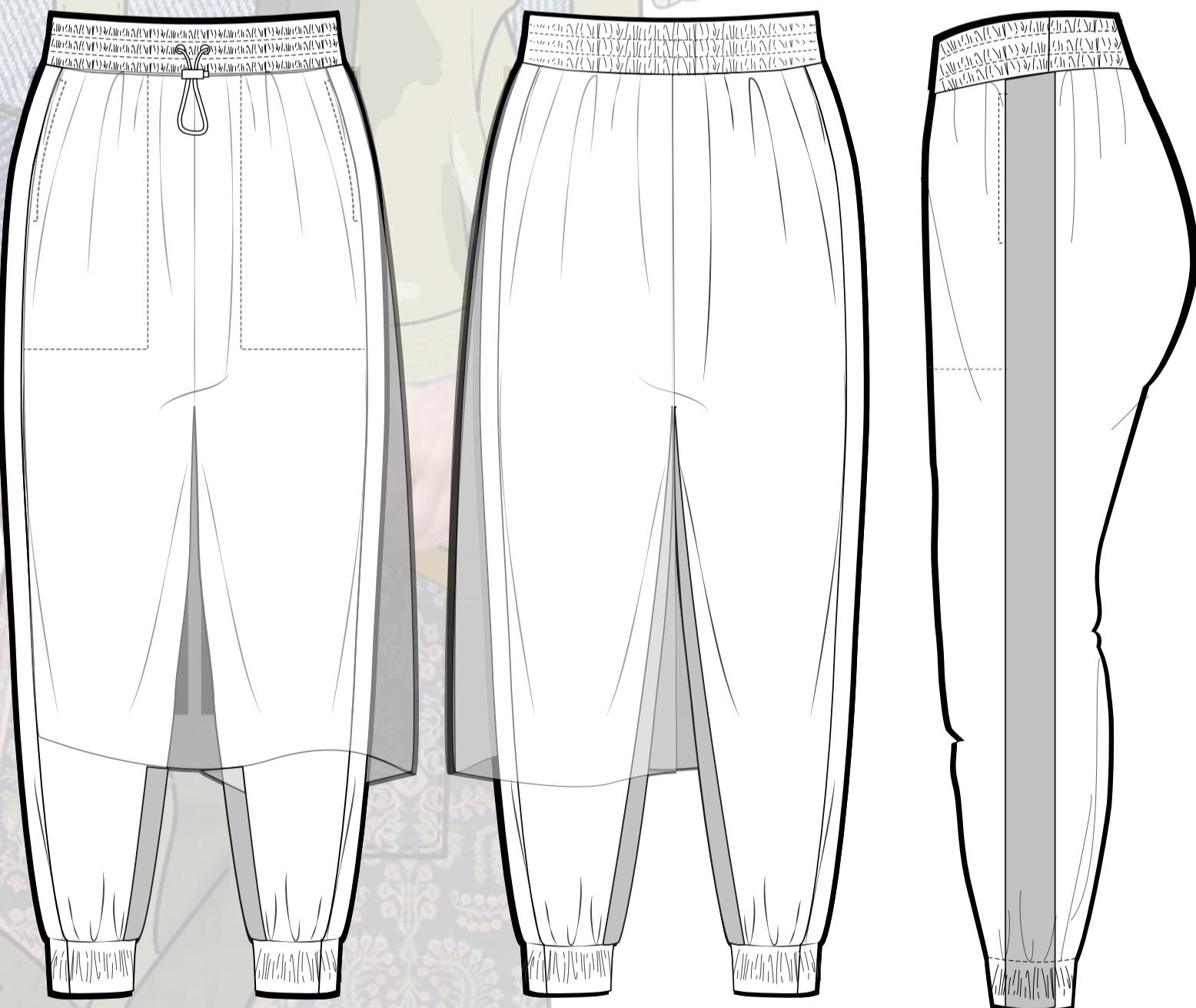


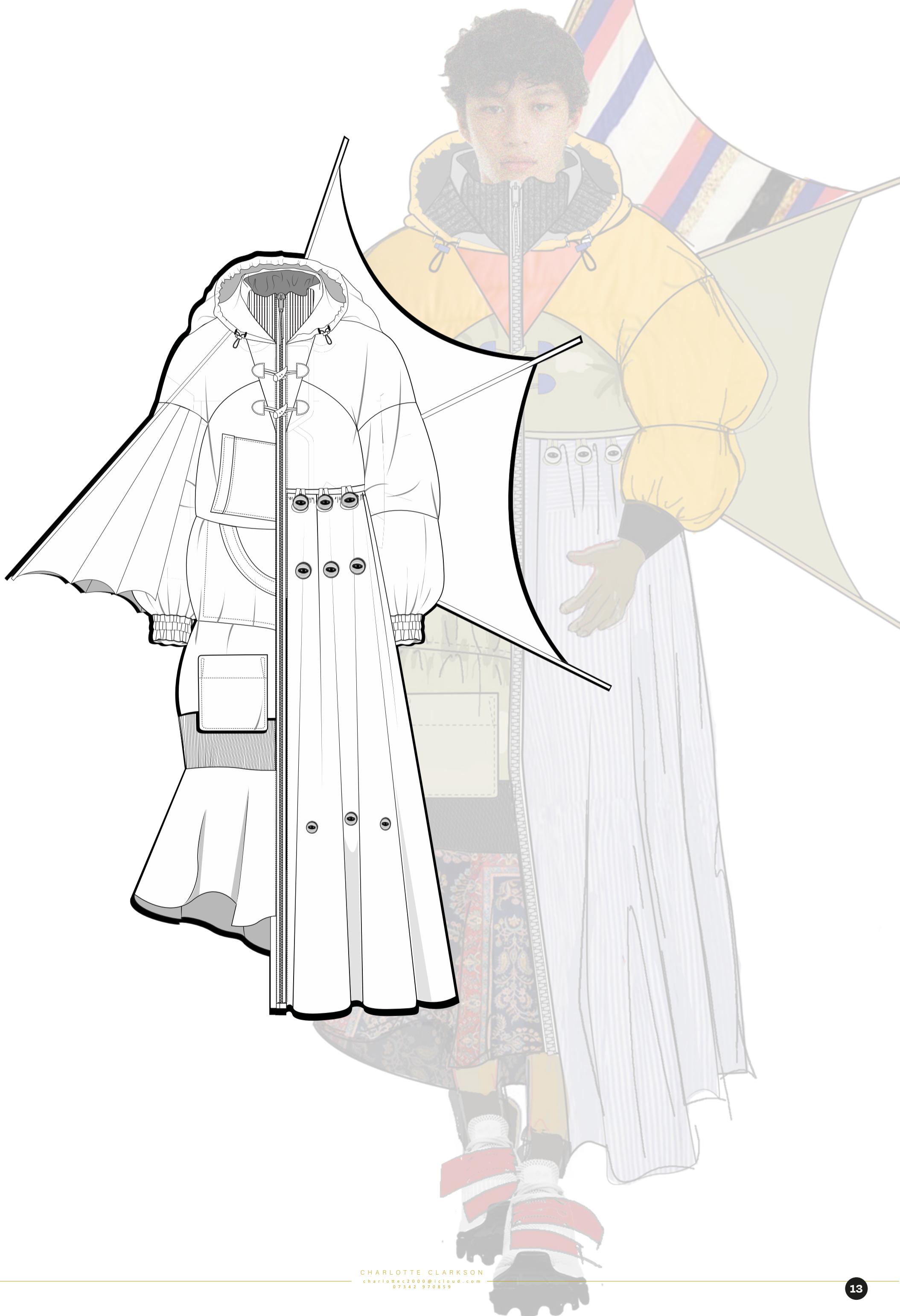
AUTUMN/WINTER SPORTS/READY-TO-WEAR



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PANTONE®

PANTONE®

14-0615TCX  
GREEN HAZE

PANTONE®

19-5918TCX  
MOUNTAIN VIEW

PANTONE®

19-3923TCX  
NAVY BLAZER

PANTONE®

18-3949TCX  
DAZZLING BLUE

PANTONE®

18-1564TCX  
POINCIANA

PANTONE®

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MIMOSA

A U T U M N  
C H A R L O T T E



21

WINTER 2024  
CLARKSON



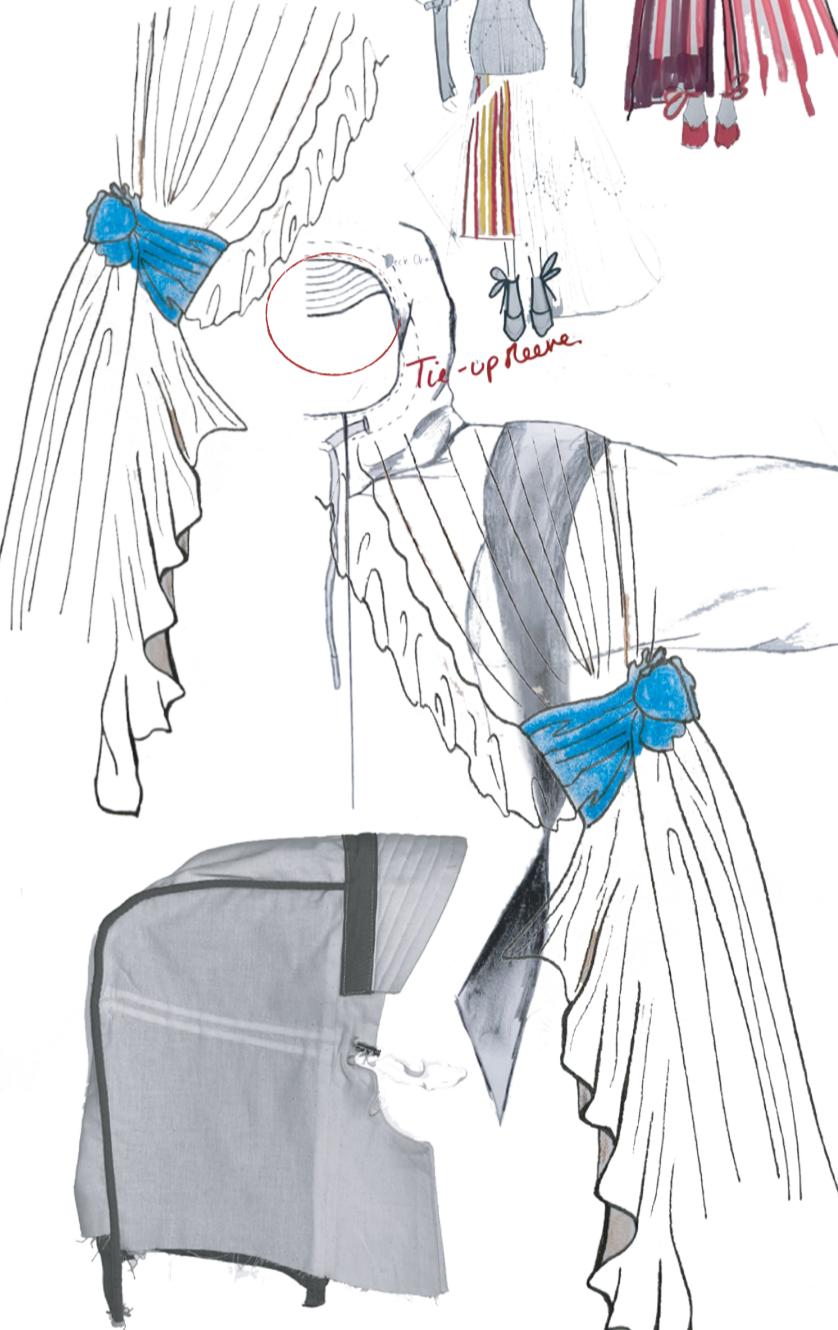
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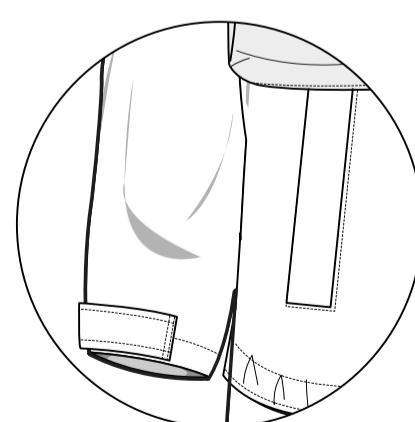
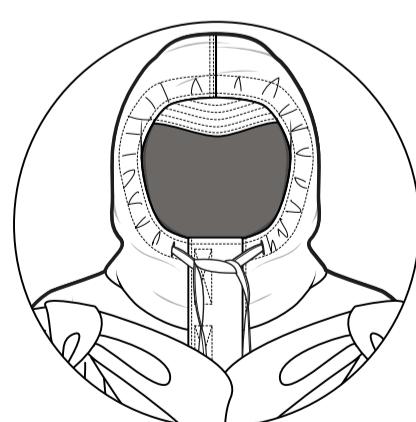
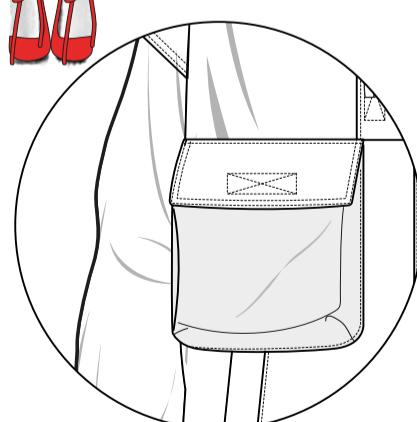
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*Spurts elevation.*





RITUAL  
ART

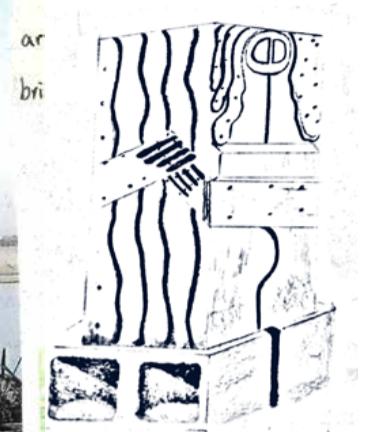
REFLECTIONS

Pim Grinter

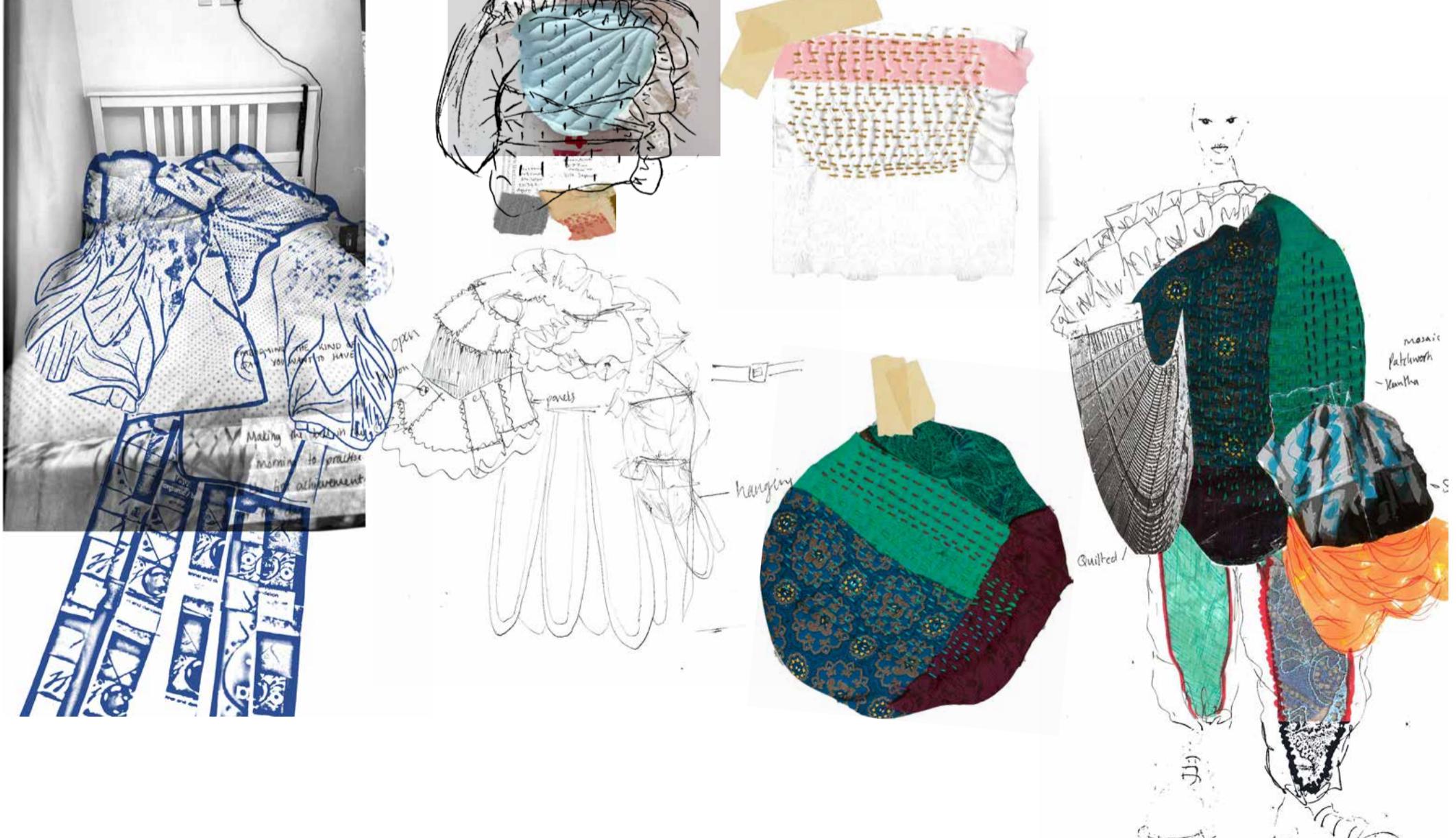
Pimgrinter@hotmail.co.uk

The recreation of ancient rituals has become popularized in our contemporary, western culture—adoption of Buddhist rituals, such as meditation, and mindfulness practice has become a helpful tool within psychology to alleviate mental illness. Stress, grief in an individual's life and has become a way of forming structure, usually incorporating an intentional morning routine to promote the success of a productive/mindful day as generational shifts move towards spiritual/mental/sovereign betterment/connection to the self.

"Shapes + Colors in households or shrines are not arbitrary, but are concentrations of meaning, & language of the symbolic life of daily worship"



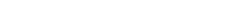
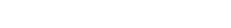
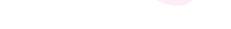
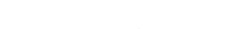
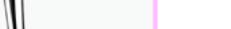
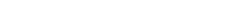
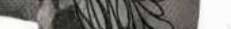
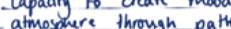
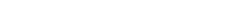
LINEN TEXTURE  
PR. OR SEAMS



## SHINRIN-YOKAII

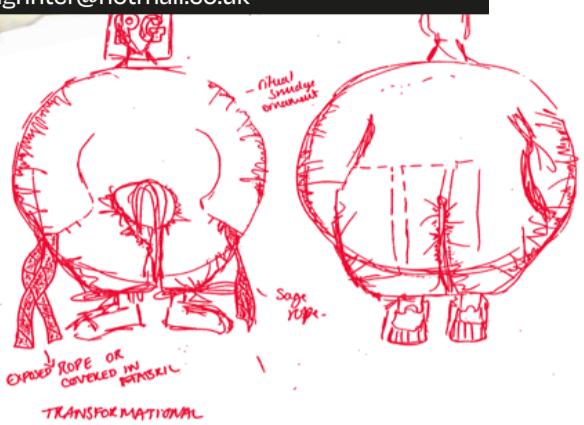
This Japanese ritual is referred to as forest bathing. To immerse ones self in a forest for several hours, soaking up the sights, smells, and sounds. Having the atmosphere of a forest has restorative effects on the body and mind.

## LEIGH WOODS

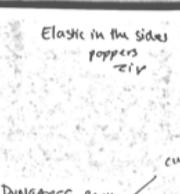
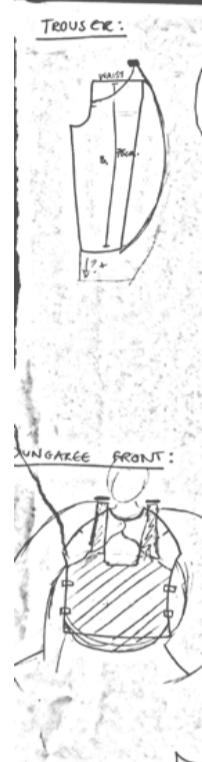


Pim Grinter

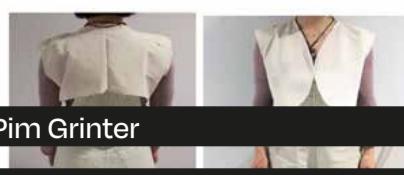
Pimgrinter@hotmail.co.uk



JUMPSUIT  
TOILE  
DEVELOPMENT

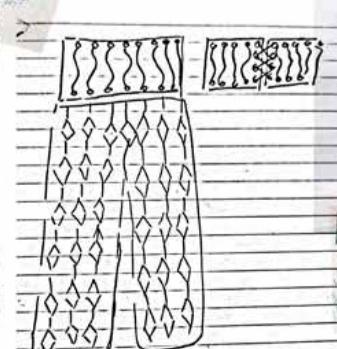
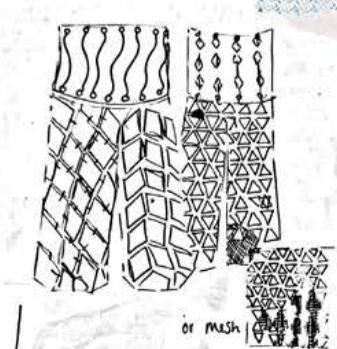
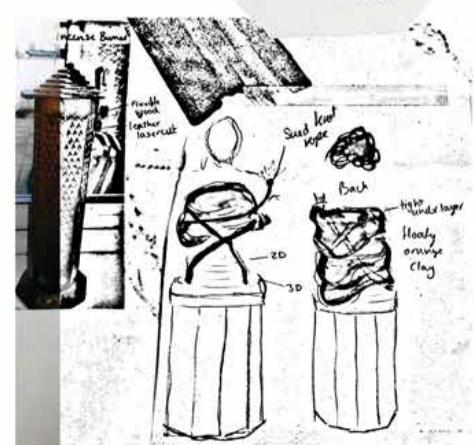
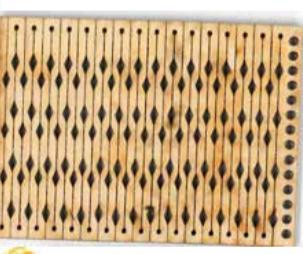
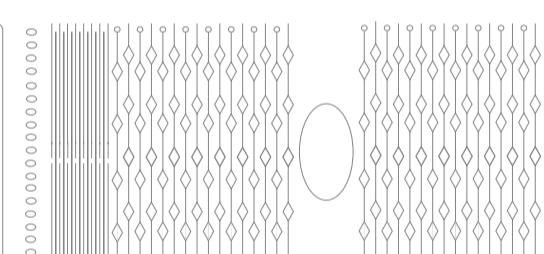
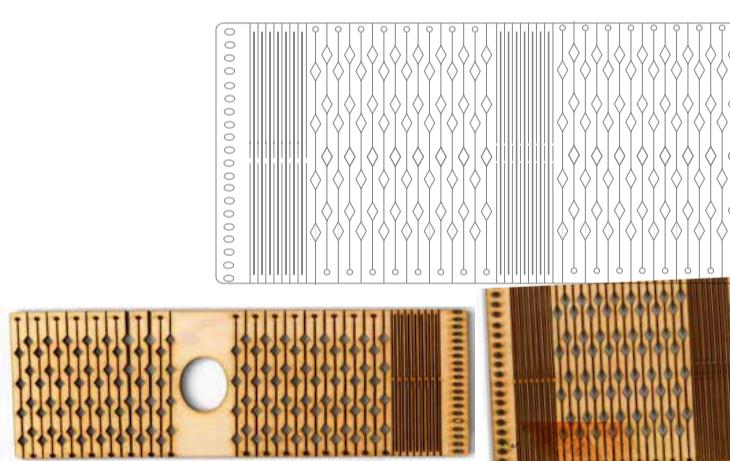
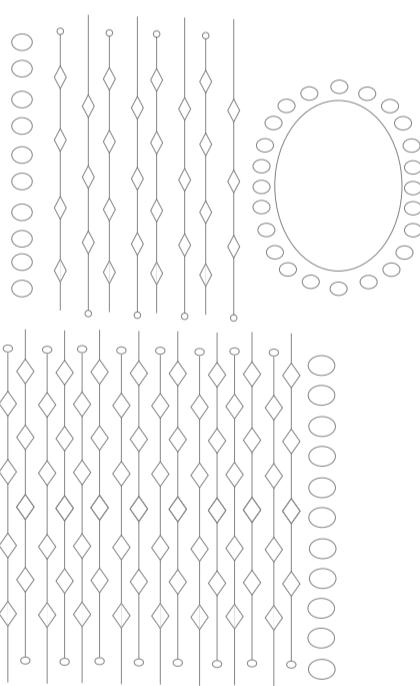
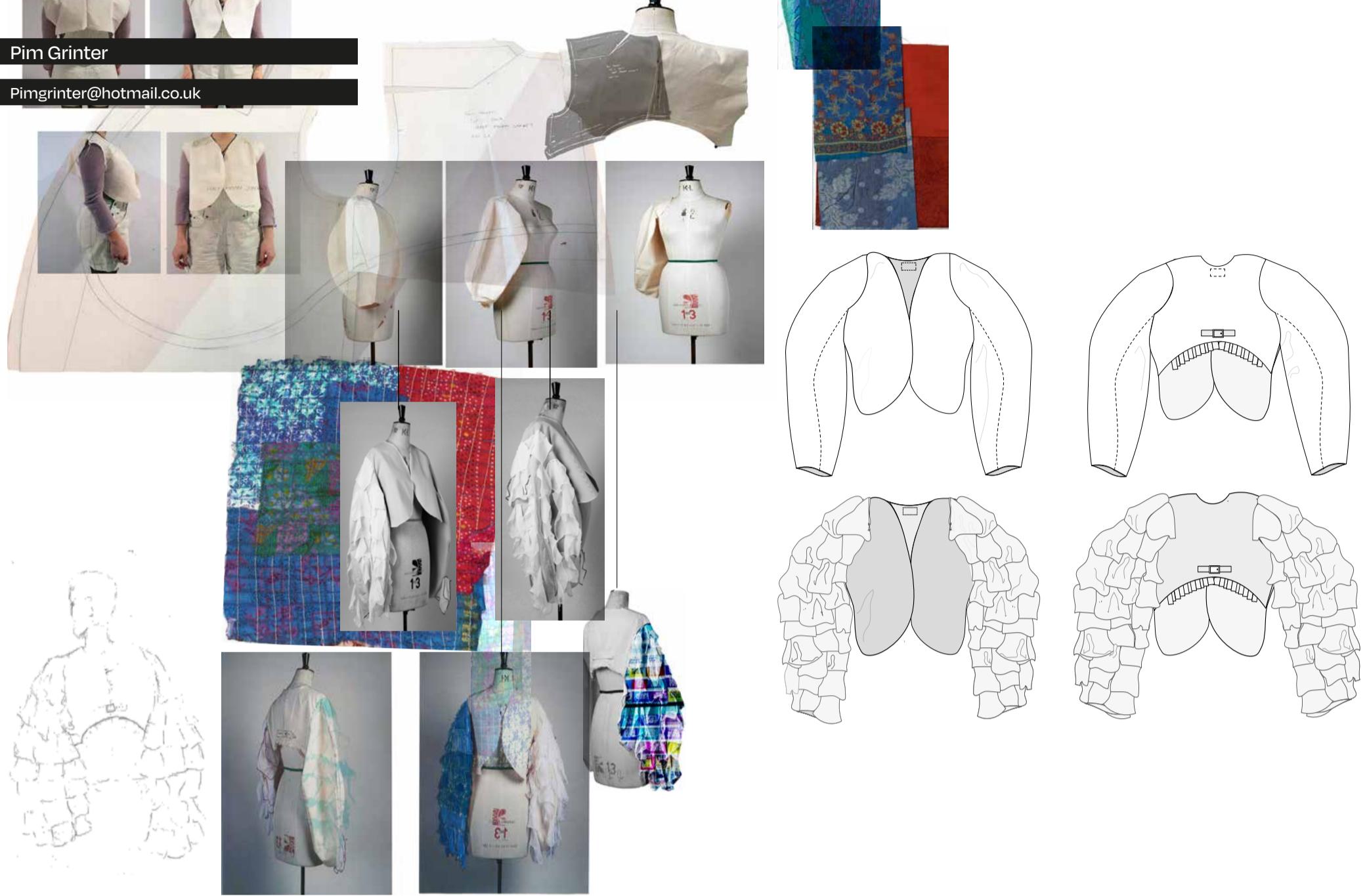
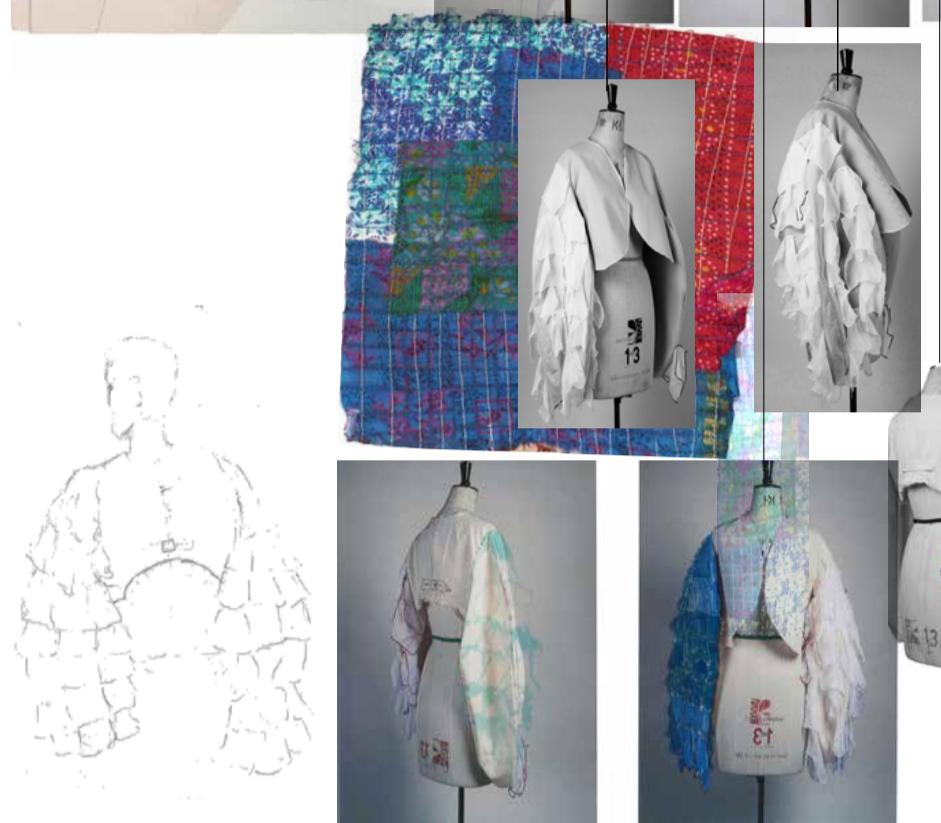






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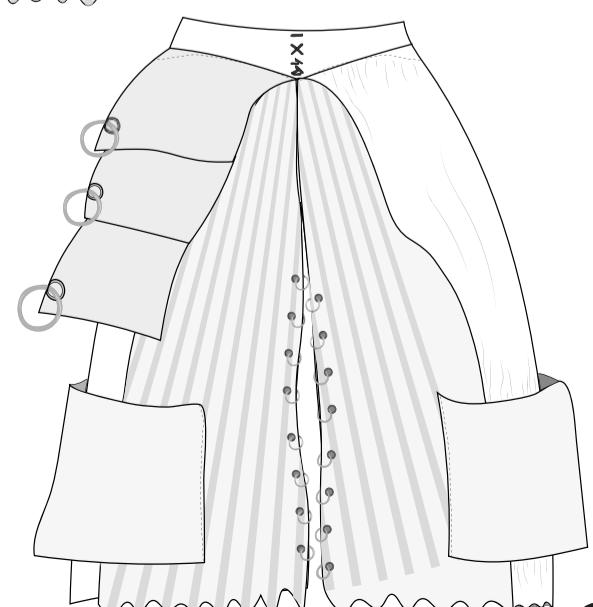
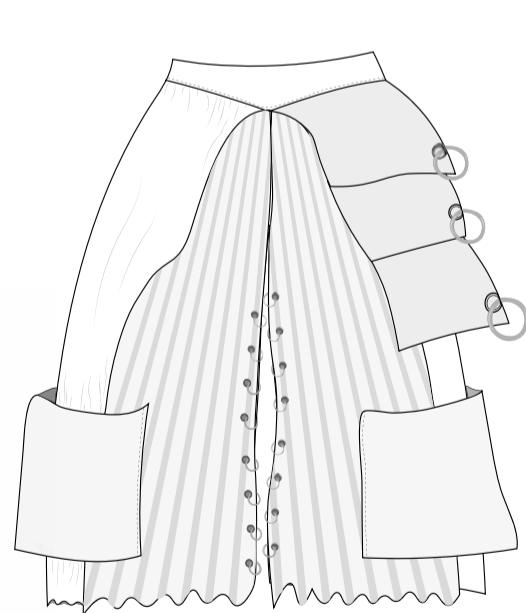
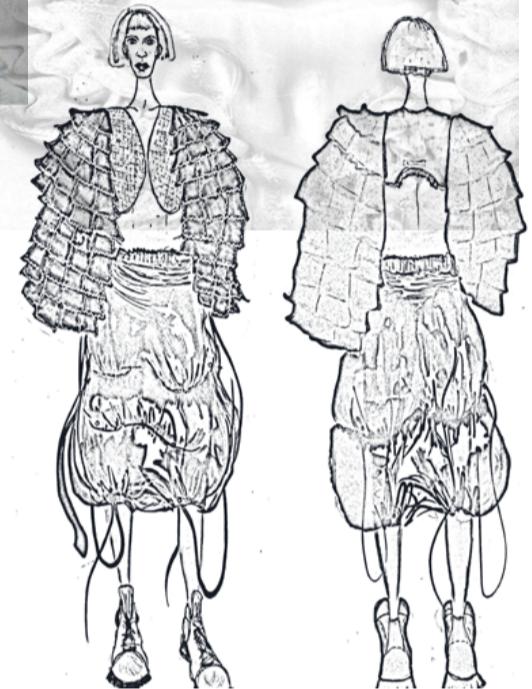
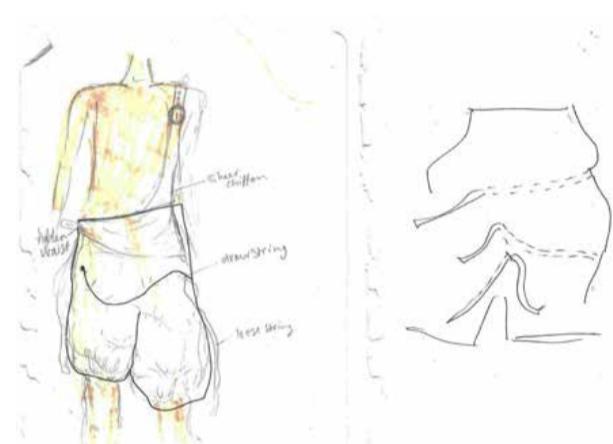




TOILE  
DEVELOPEMENT



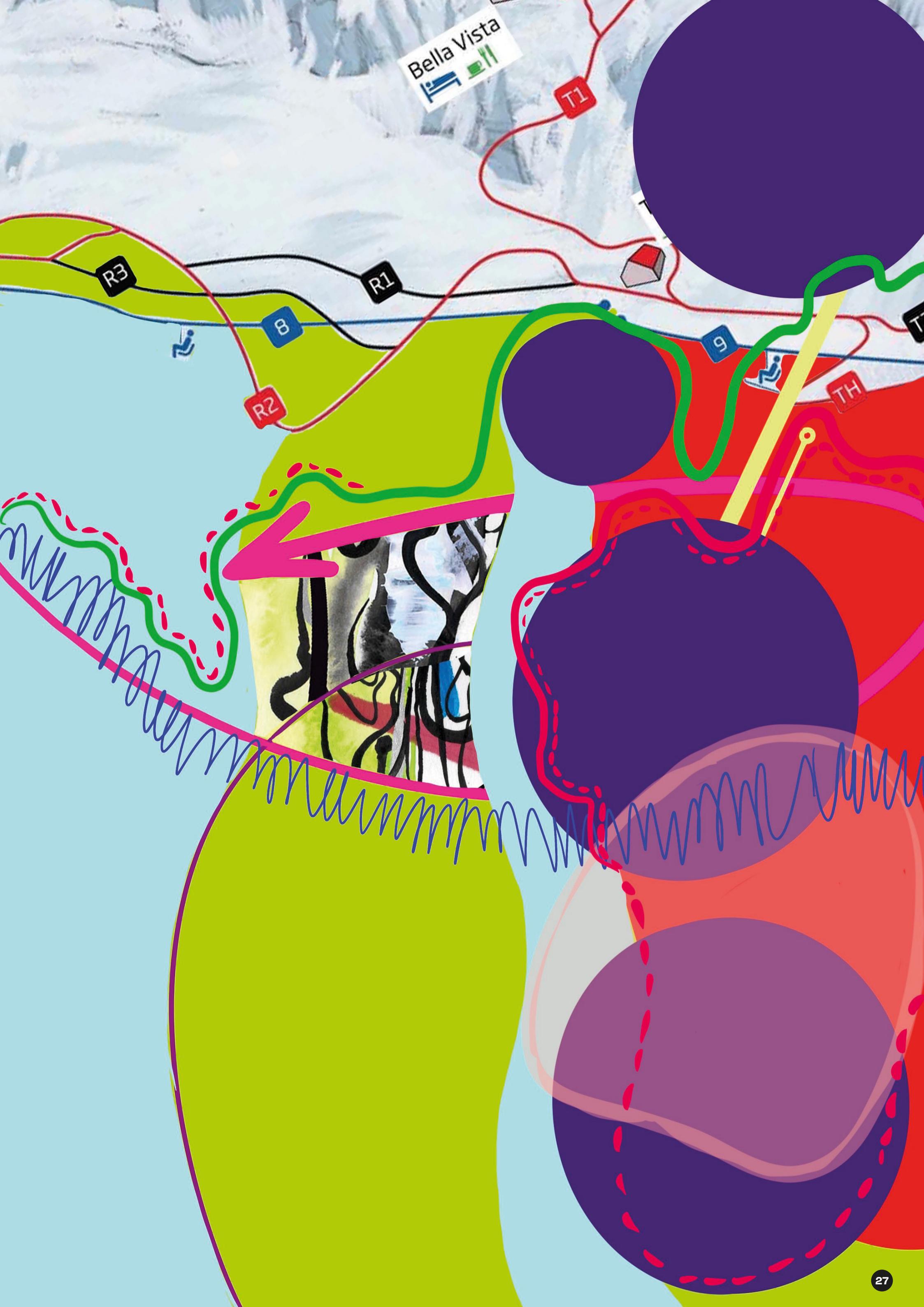
Liminal States and Transformations



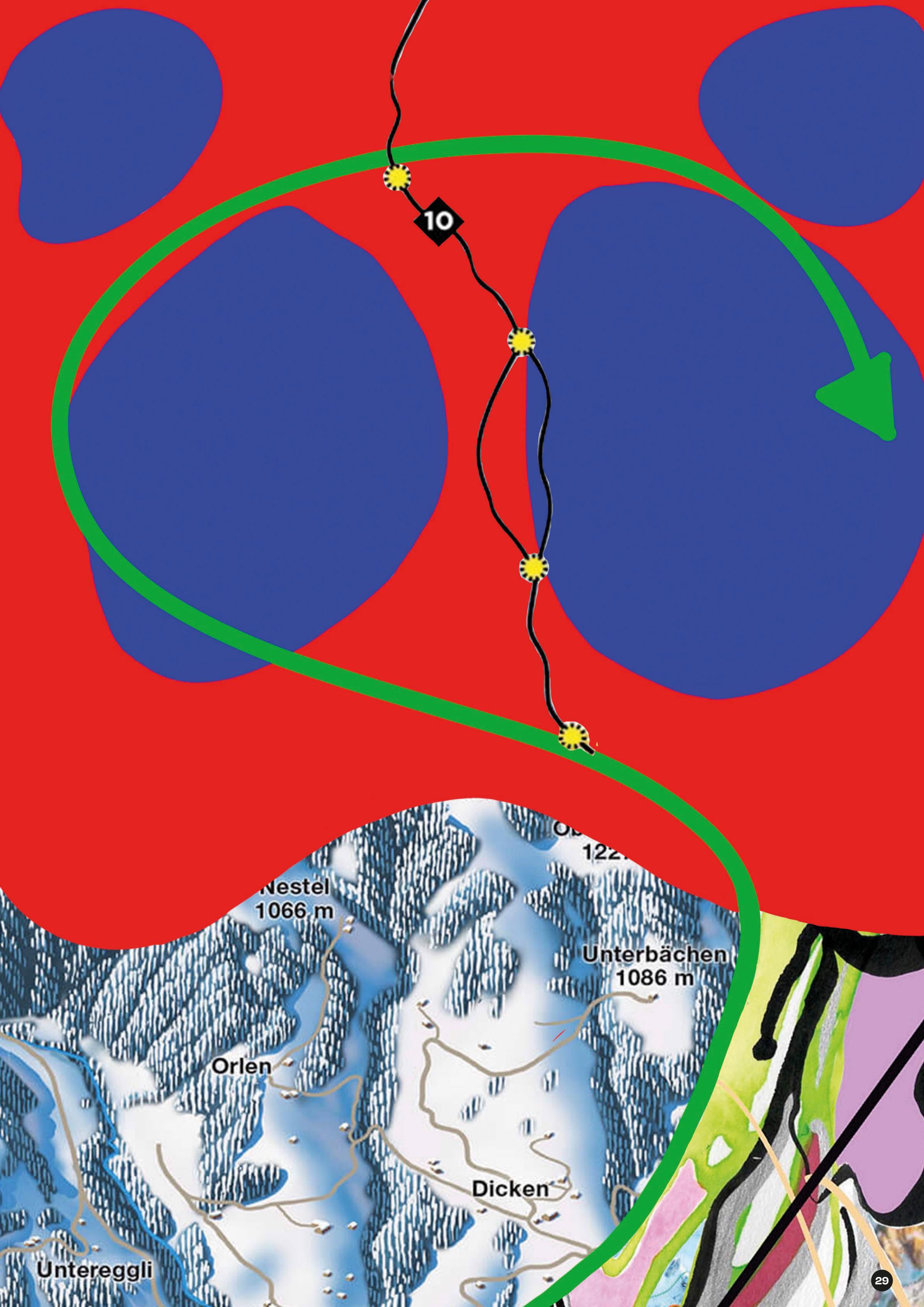
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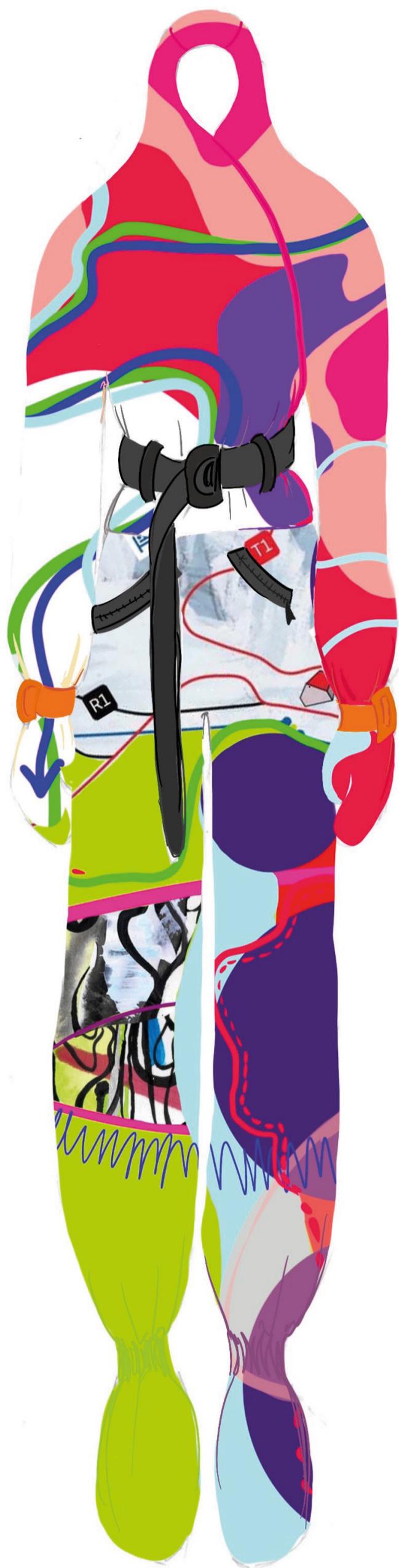




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Honor Halsall

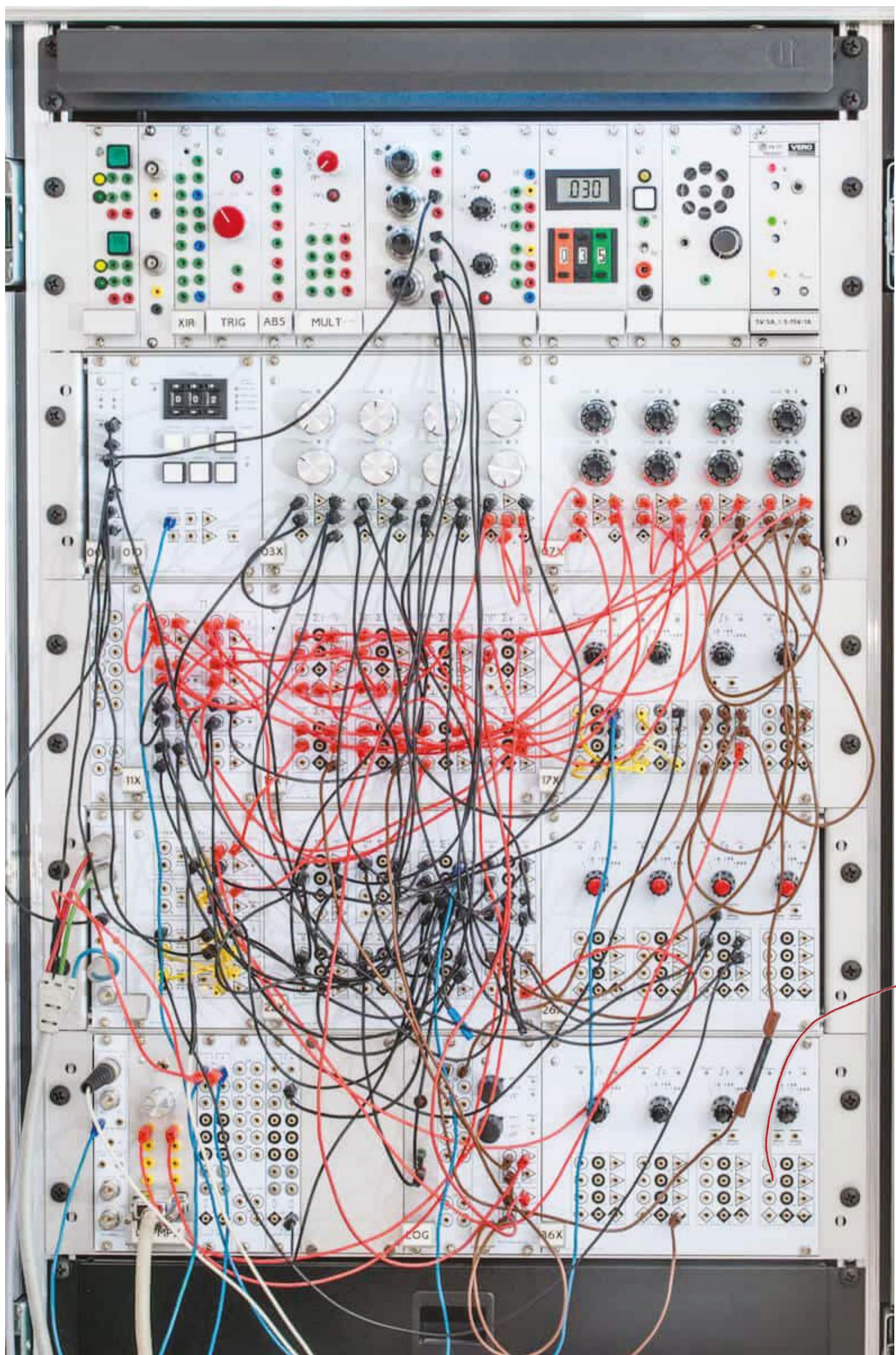
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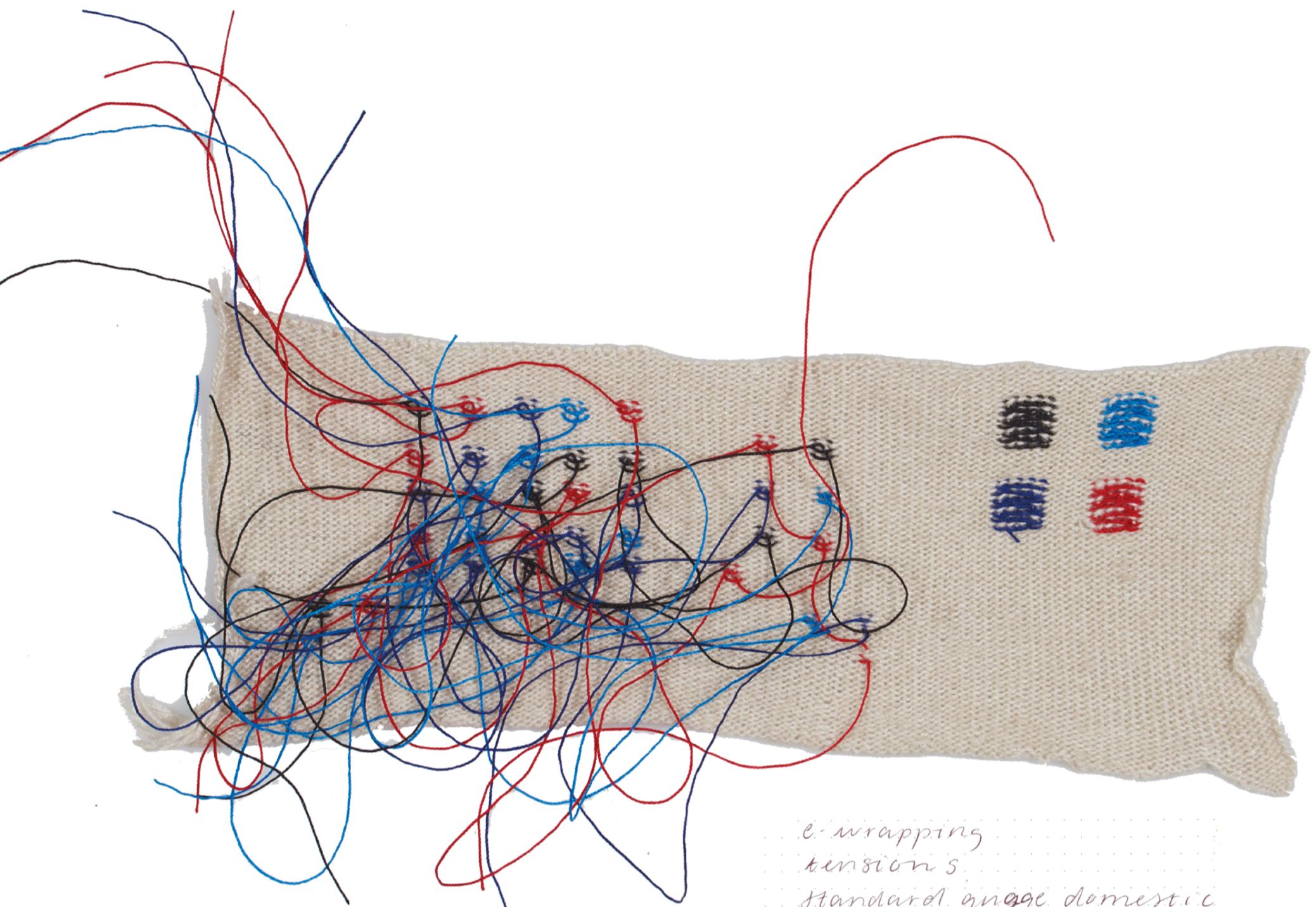




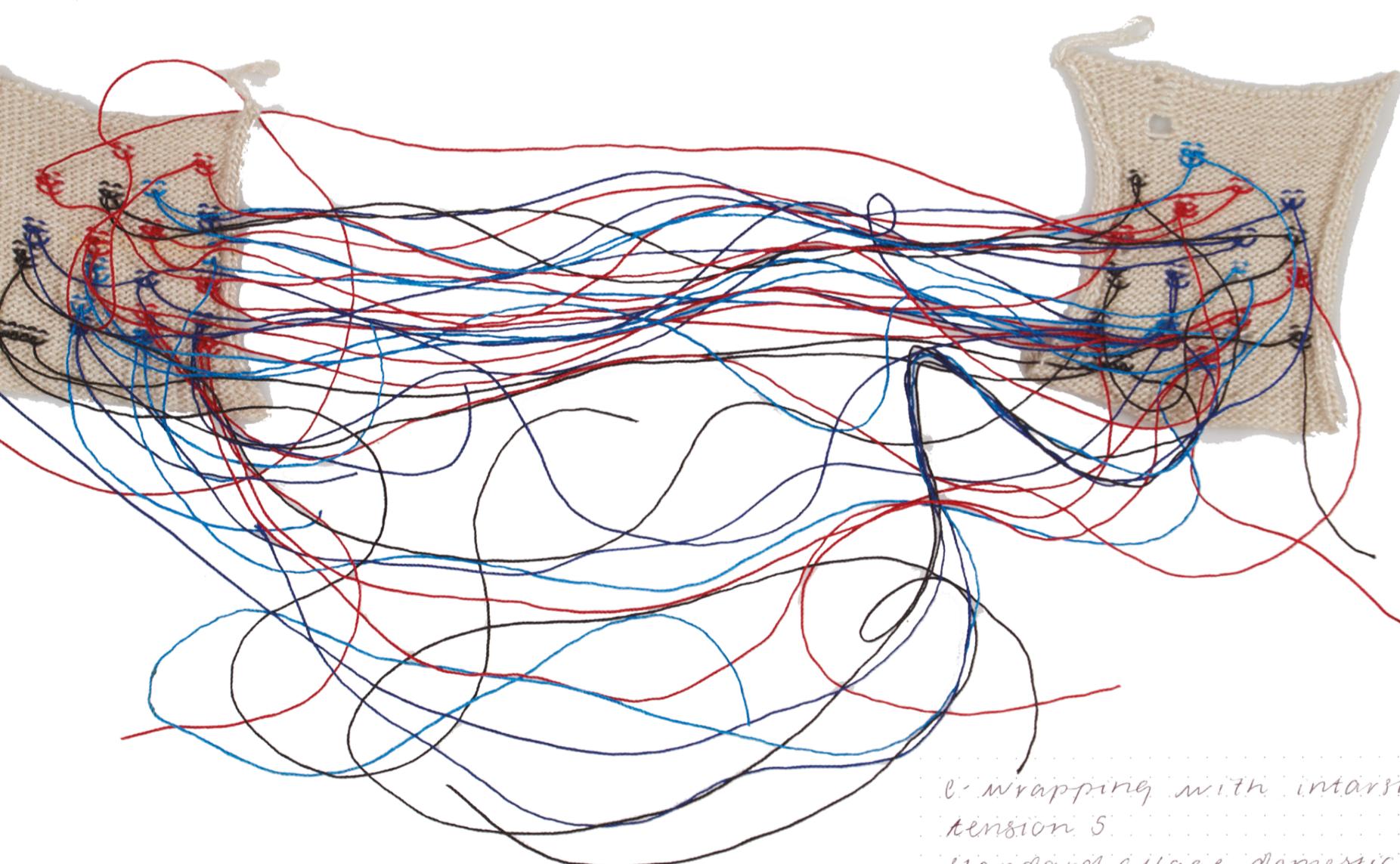
Tamara Johns

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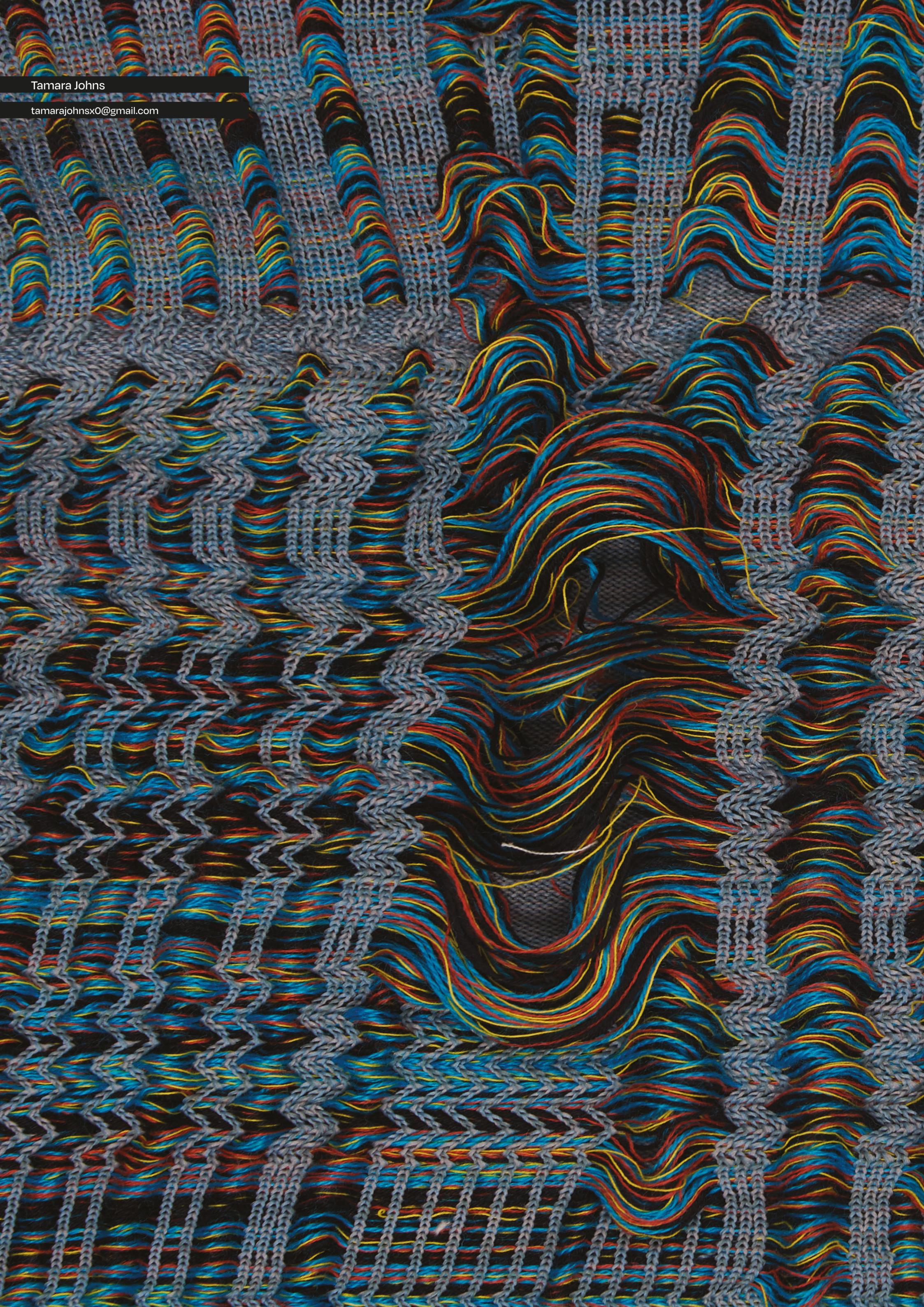
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tension 5  
standard gauge domestic  
30 needles

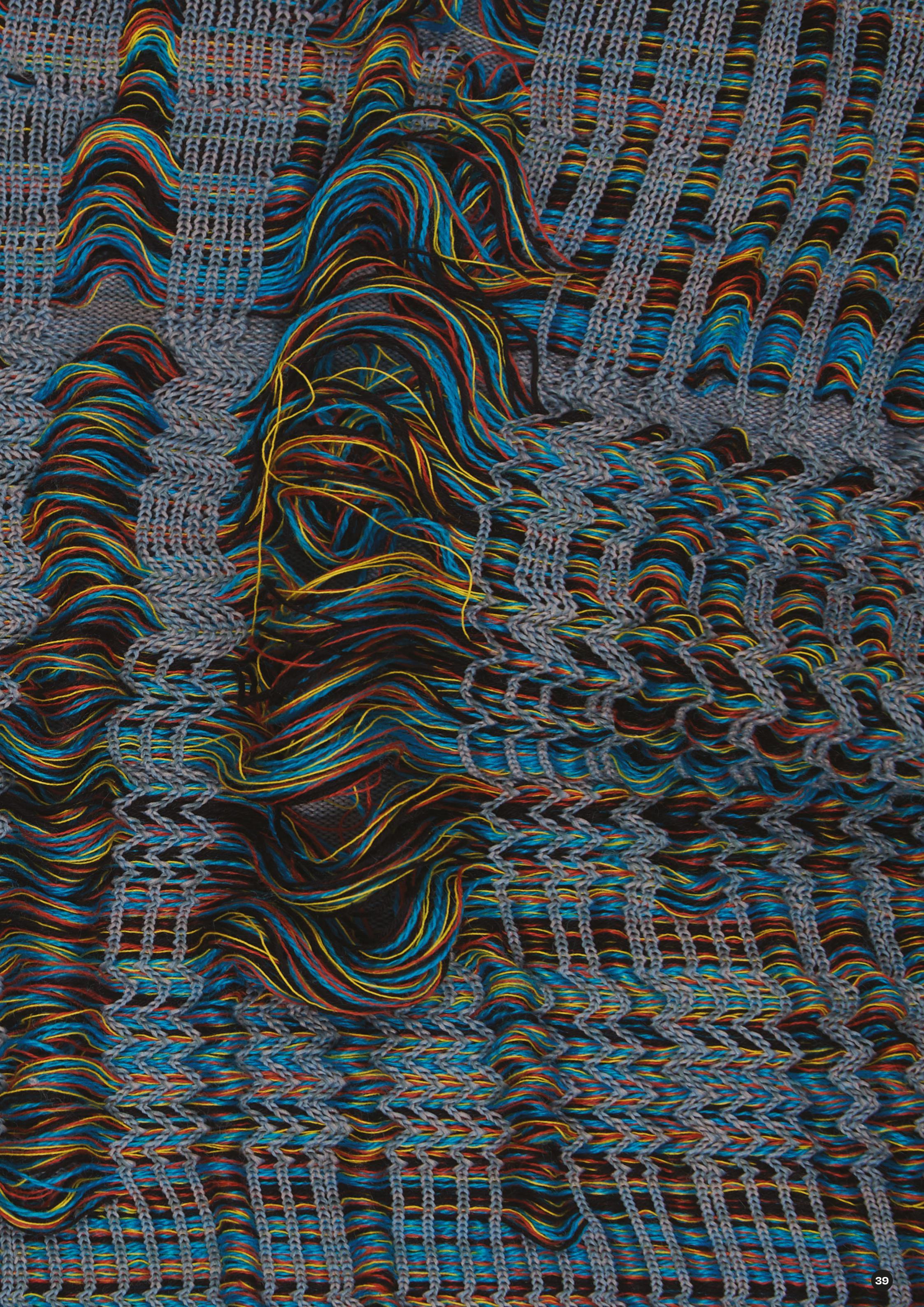


e-wrapping with intarsia  
tension 5  
standard gauge domestic  
30 needles

Tamara Johns

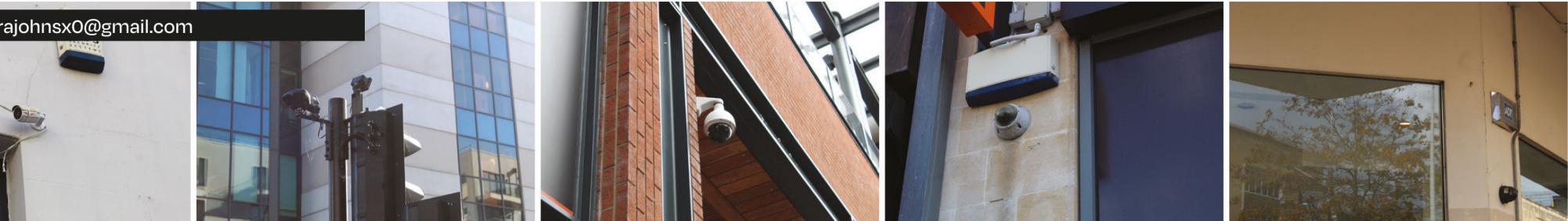
tamarajohnsx0@gmail.com





Tamara Johns

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algorithm.jpg

analogue.jpg

authentic.jpg

authenticity.jpg

binary.jpg



channel.jpg

communication.jpg

connection.jpg

constant.jpg

construct.jpg



convention.jpg

copy.jpg

corporeality.jpg

correspondence.jpg

create.jpg



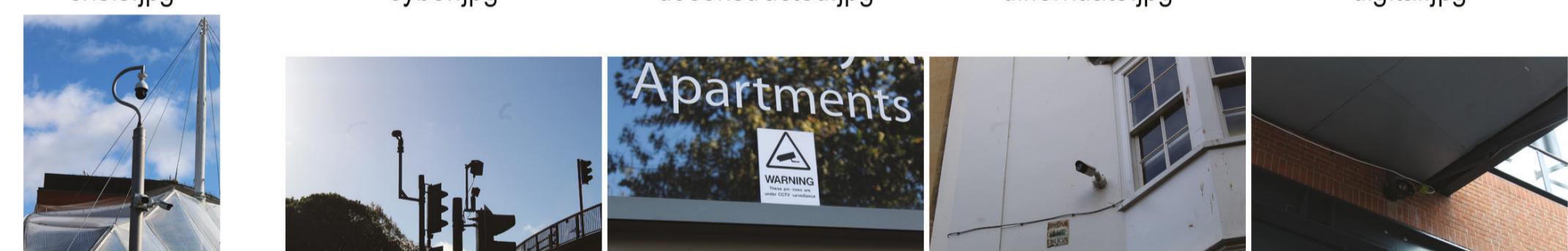
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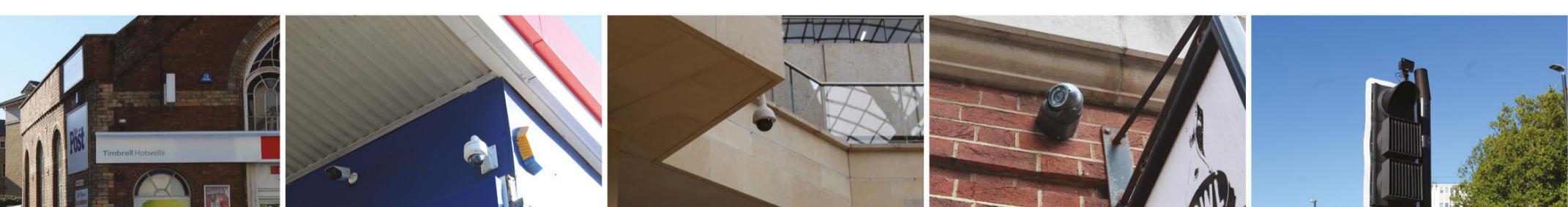
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disconnection.jpg

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embodiment.jpg



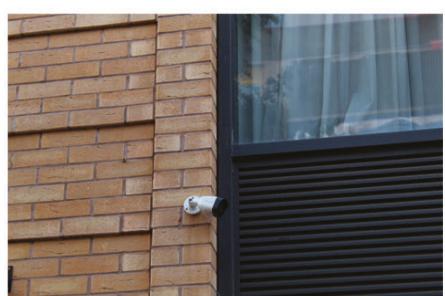
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existence.jpg

expression.jpg

face.jpg

femininity.jpg



fraction.jpg



glitch.jpg



hoodie.jpg



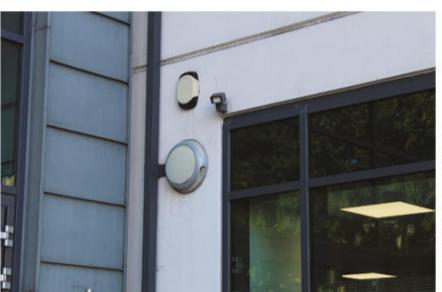
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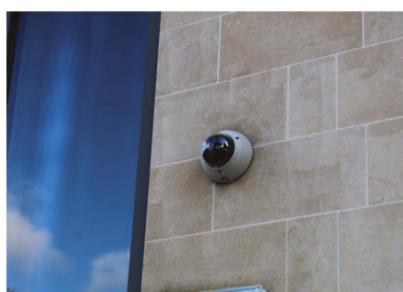
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juxtapose.jpg



kaleidoscope.jpg



legal.jpg



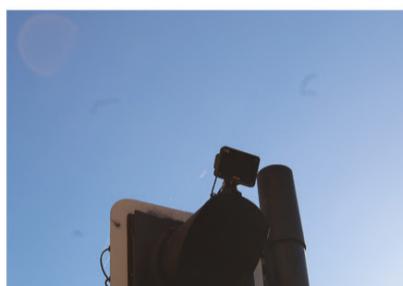
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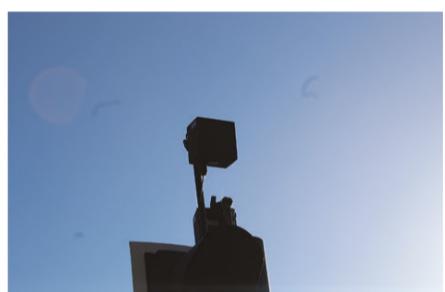
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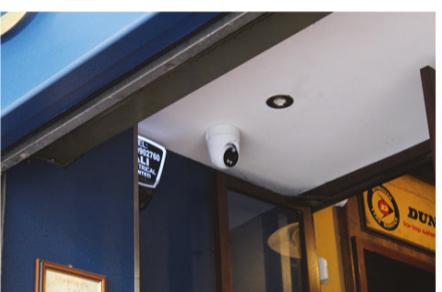
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materiality.jpg



matrix.jpg



memory.jpg



monitoring.jpg



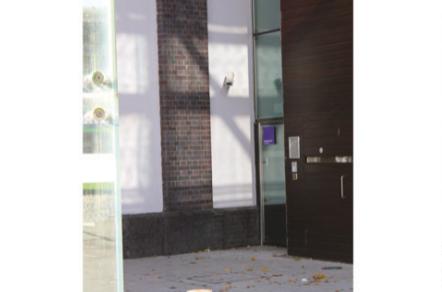
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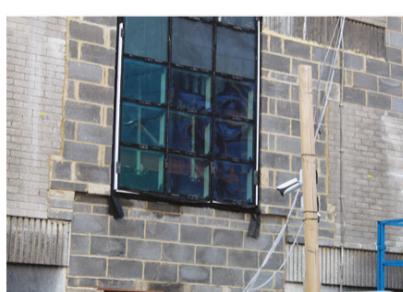
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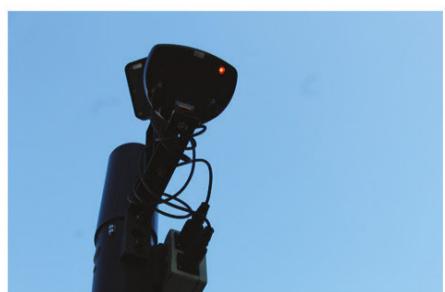
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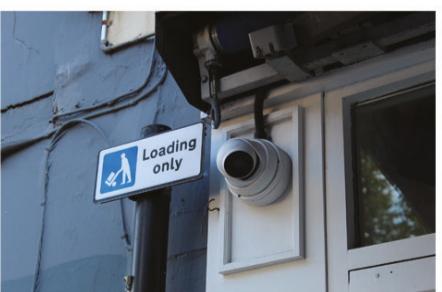
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pixilation.jpg



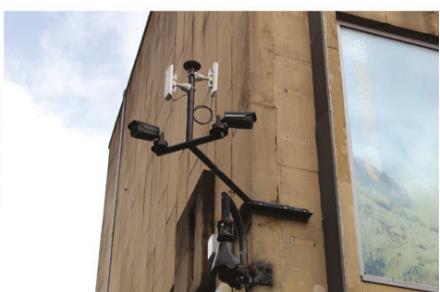
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portray.jpg



power.jpg



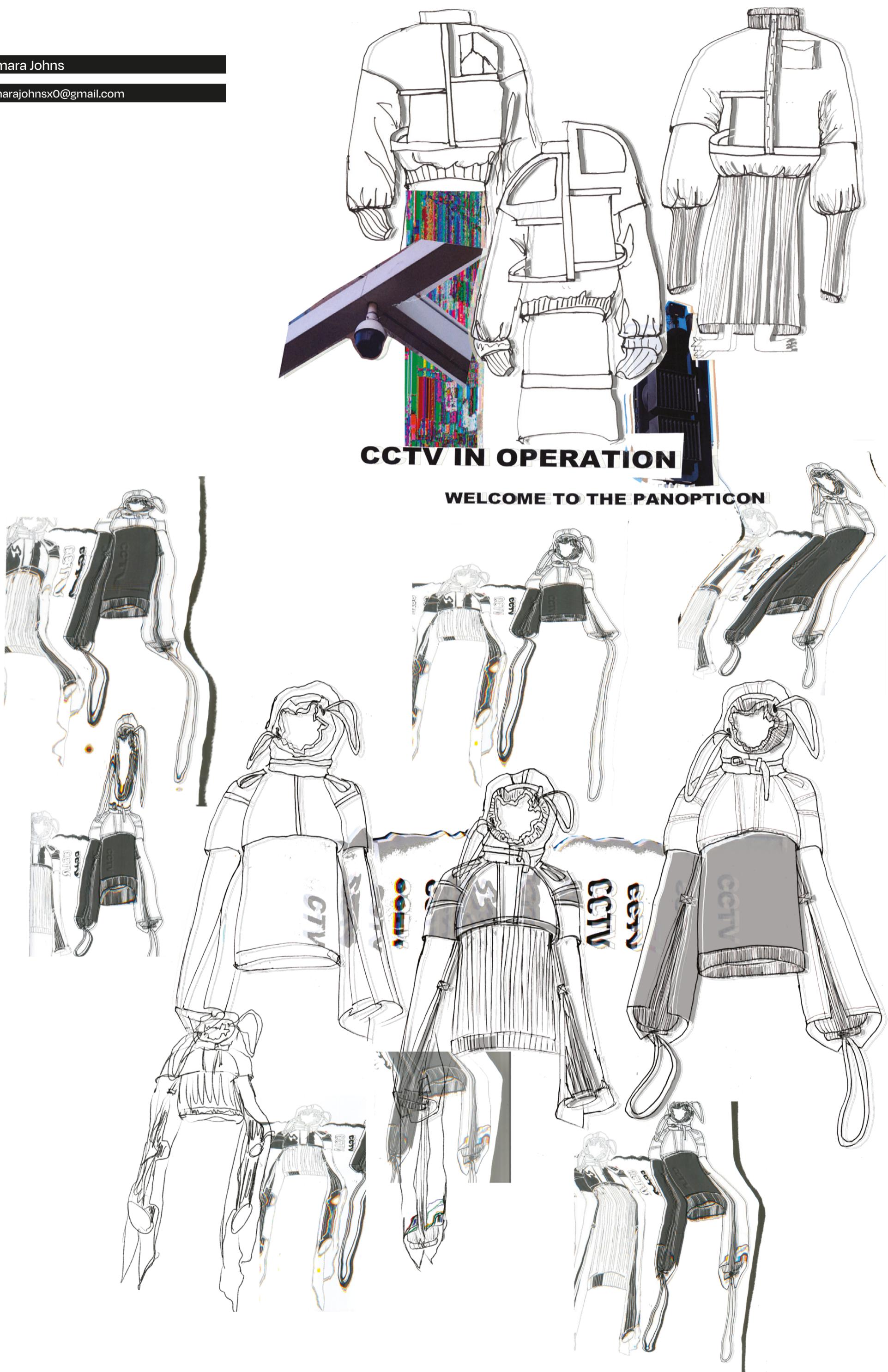
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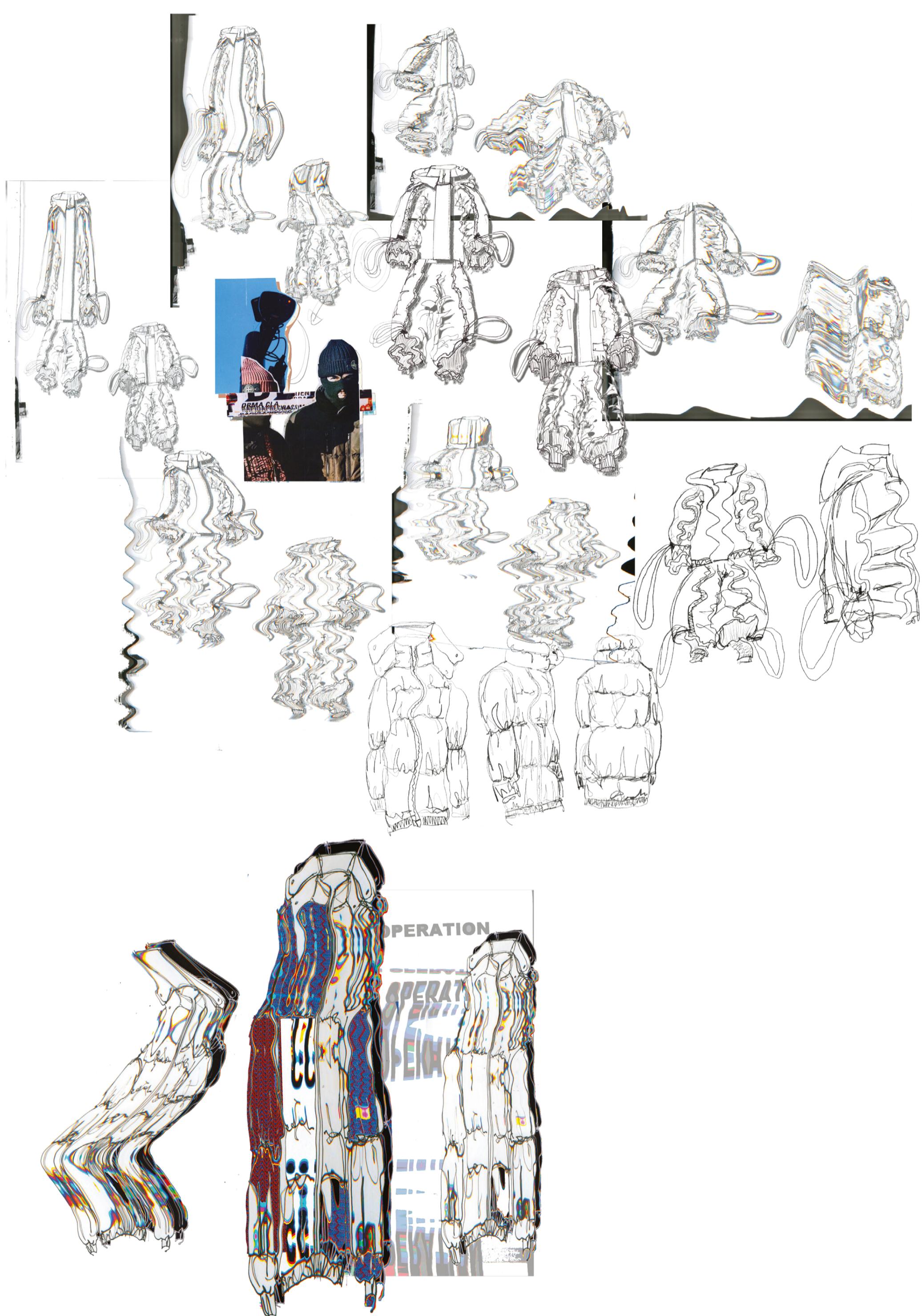


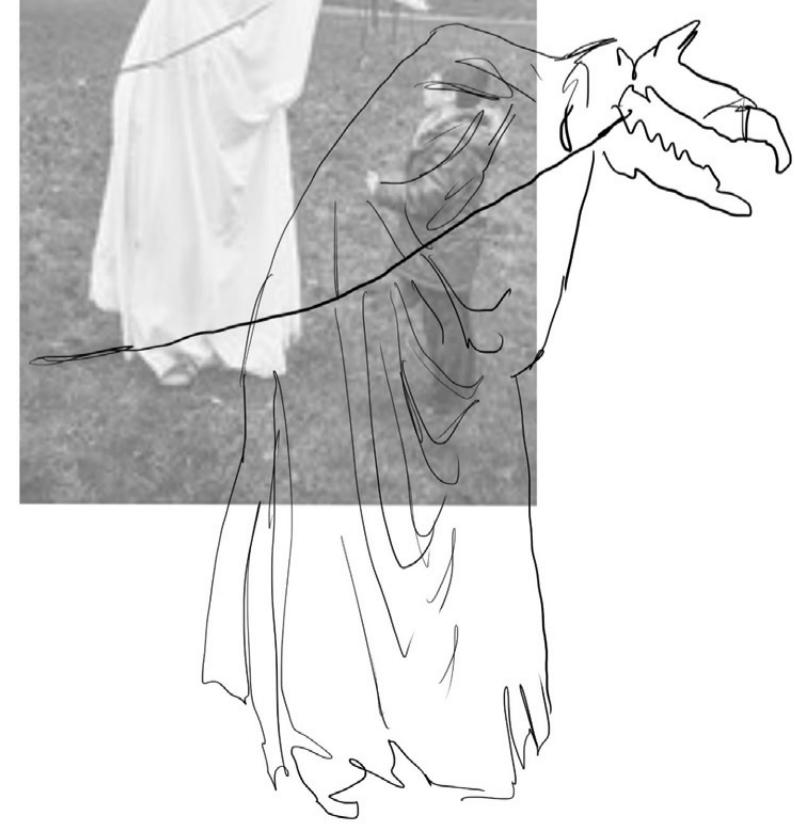
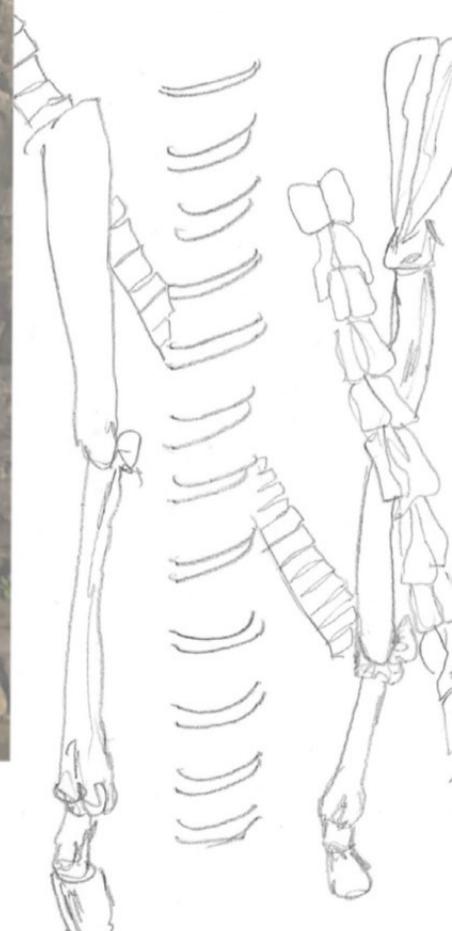
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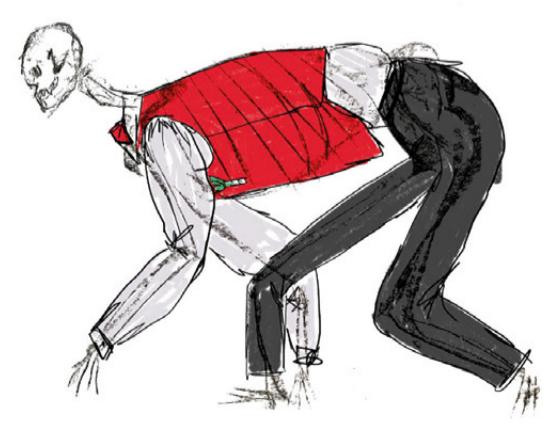
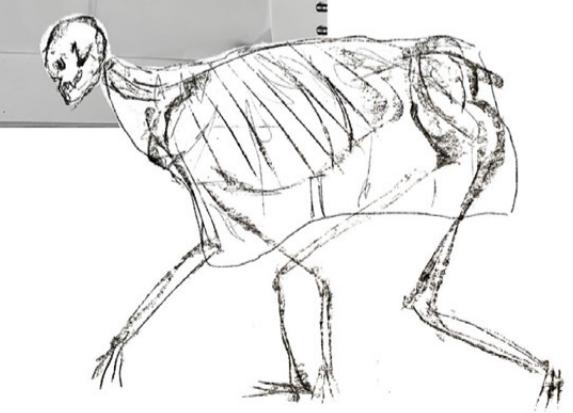
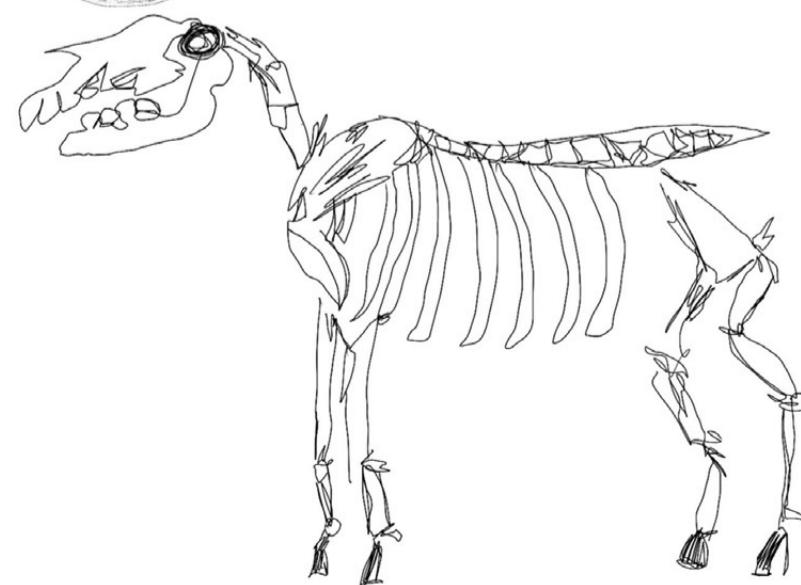
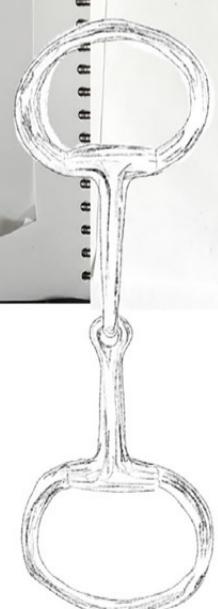
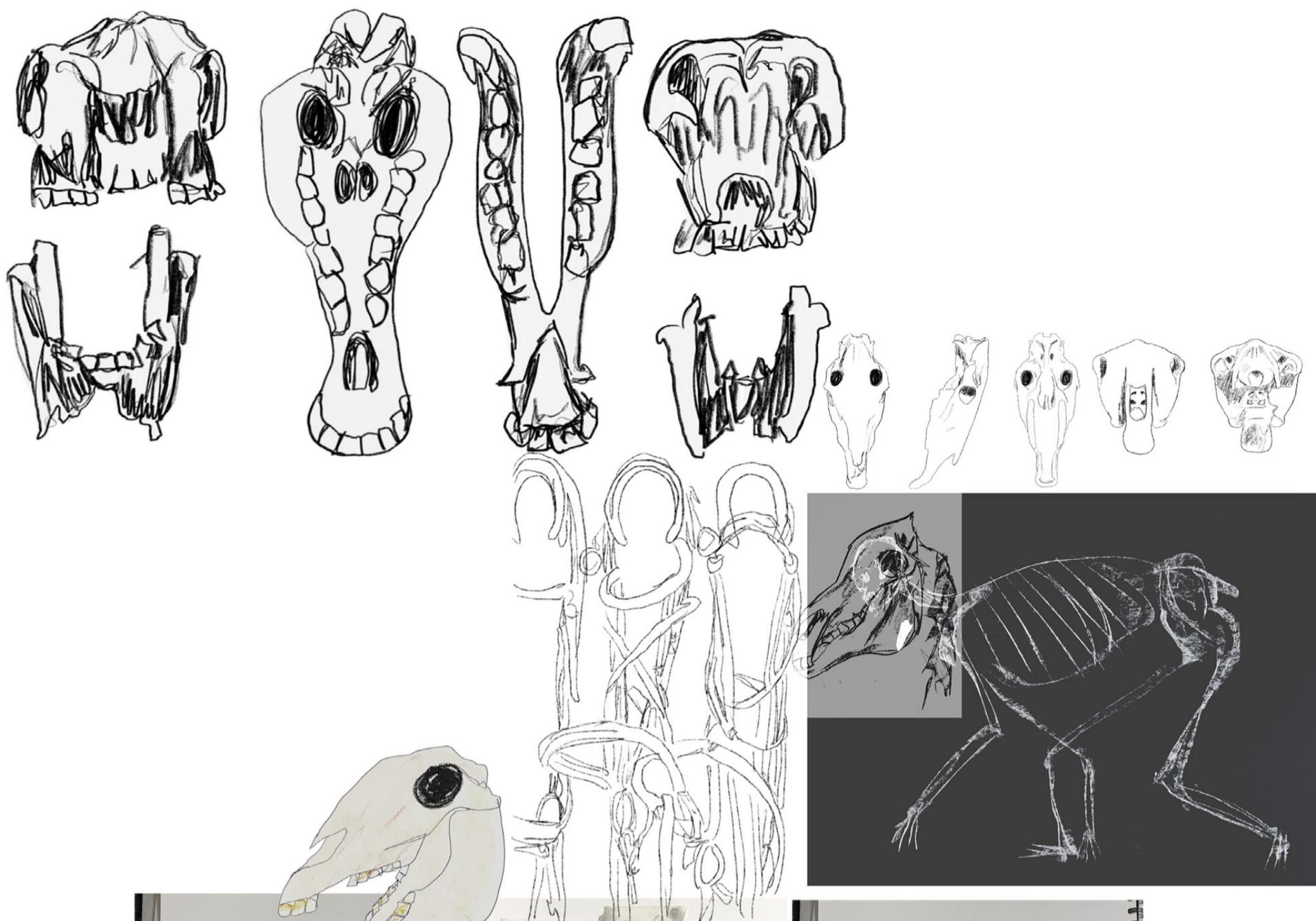
Tamara Johns

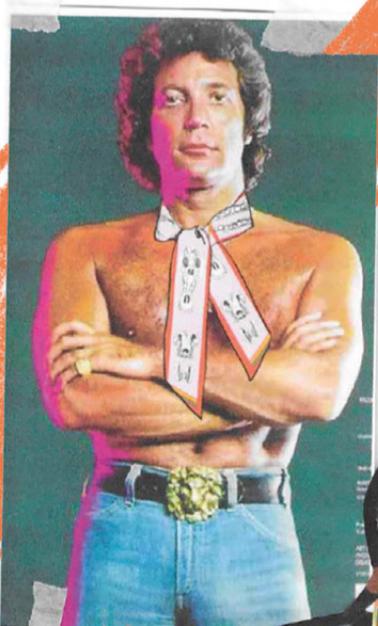
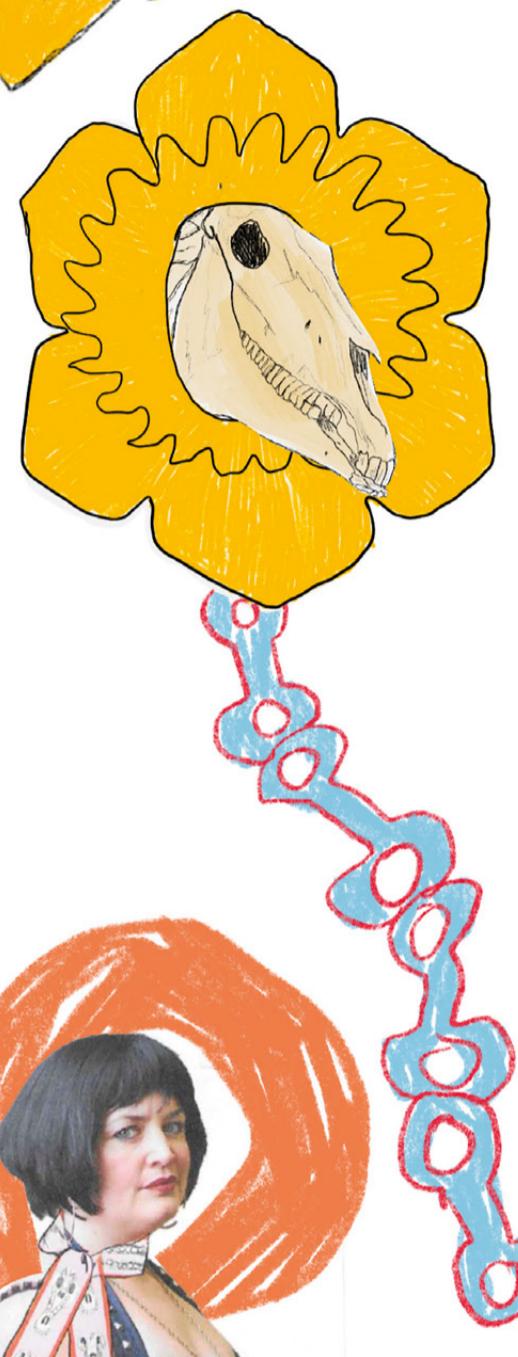
tamarajohnsx0@gmail.com





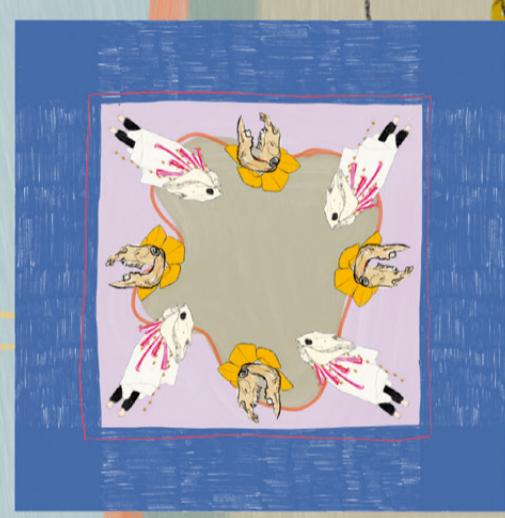
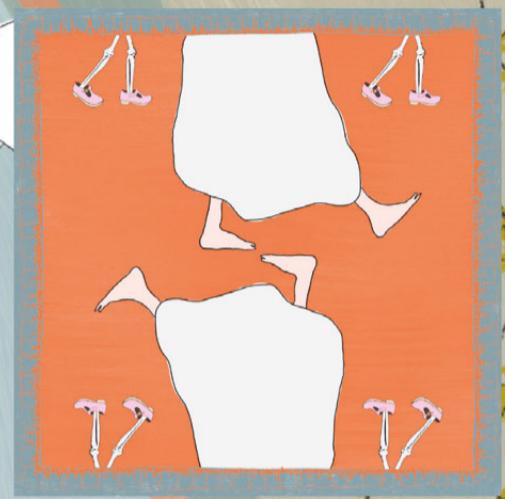
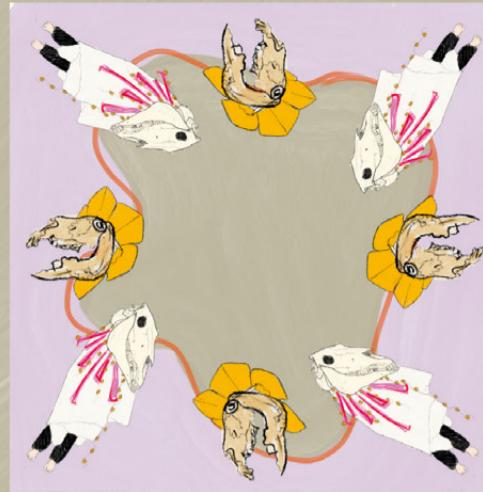


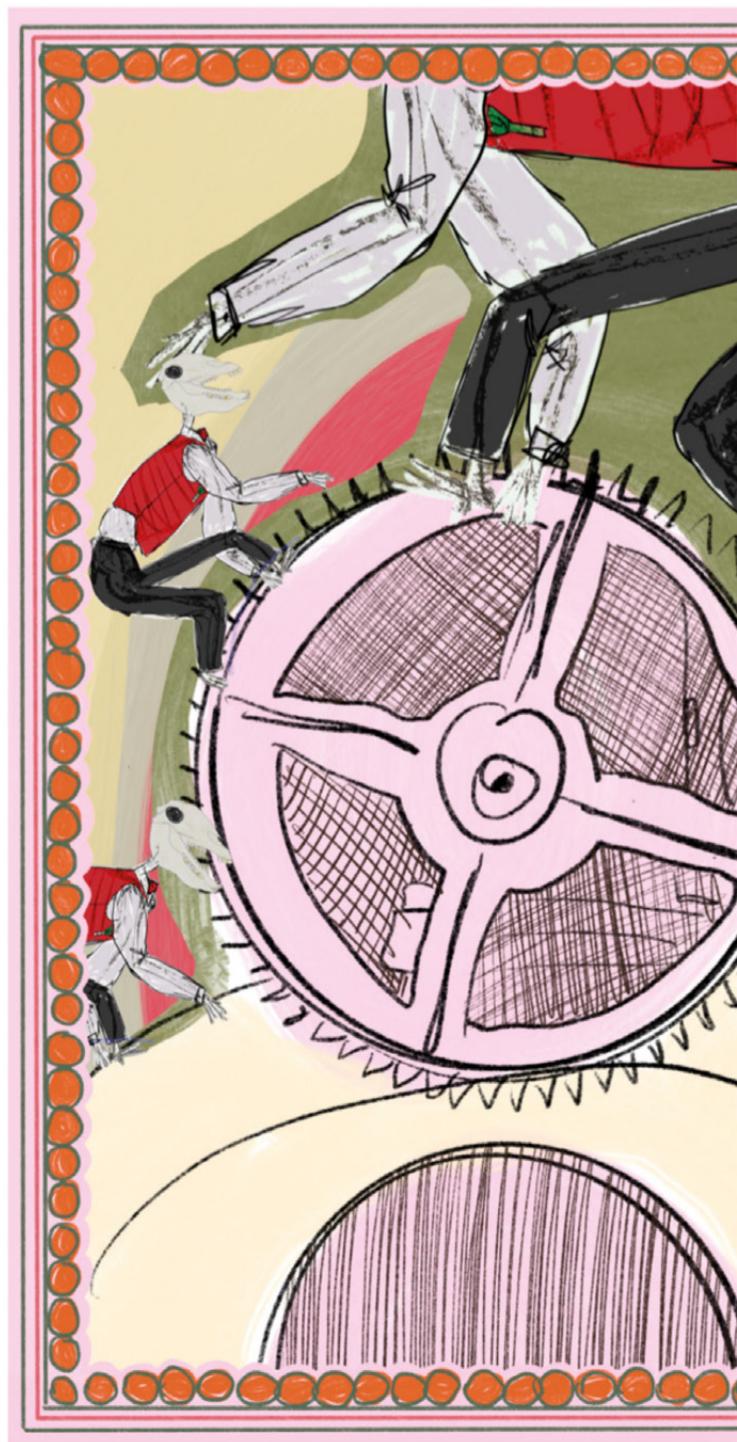


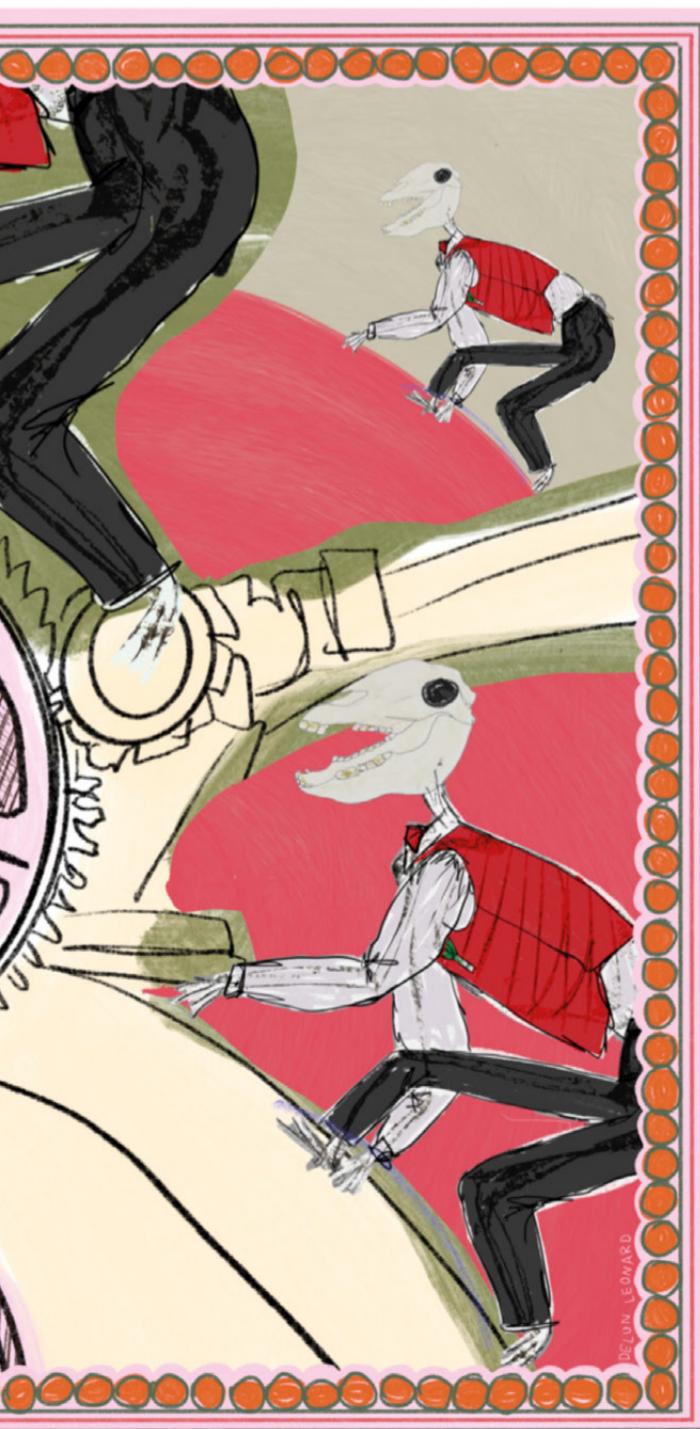


















Intarsia  
Tension 7  
White- Recycled cotton and polyester  
Cream- 100% cotton  
Blue- 100% merino 2/30  
Yellow- Merino silk  
Gold- Natural cotton



Plain knit- domestic and chunky machine  
Tension 8  
White- Recycled cotton and polyester  
Cream- 100% cotton  
Blue- 100% merino 2/30  
Yellow- Merino silk  
Gold- Natural cotton







Lily Machlab

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Lily Machlab

[lilymachlab@gmail.com](mailto:lilymachlab@gmail.com)





Lily Machlab

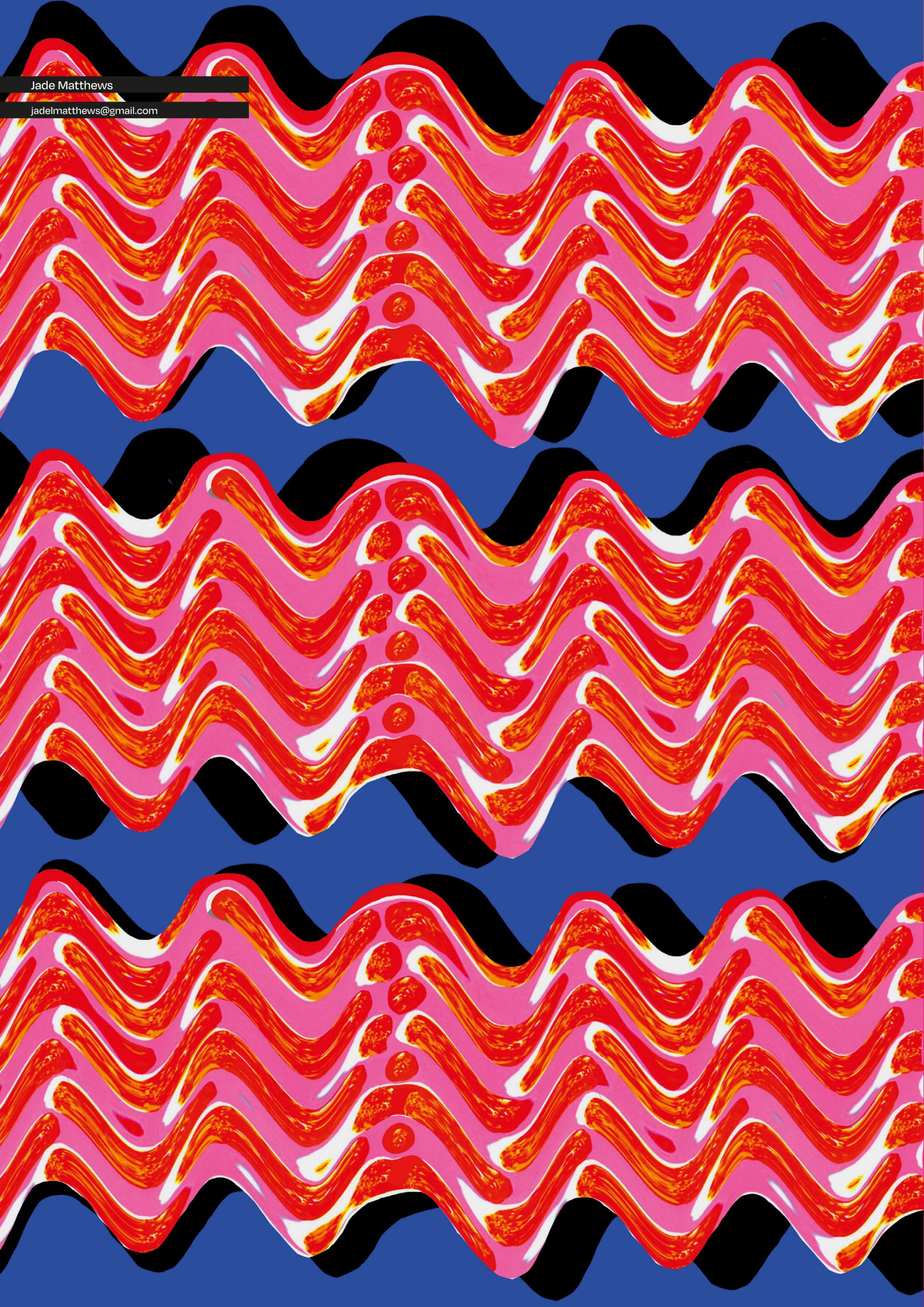
[lilymachlab@gmail.com](mailto:lilymachlab@gmail.com)





Jade Matthews

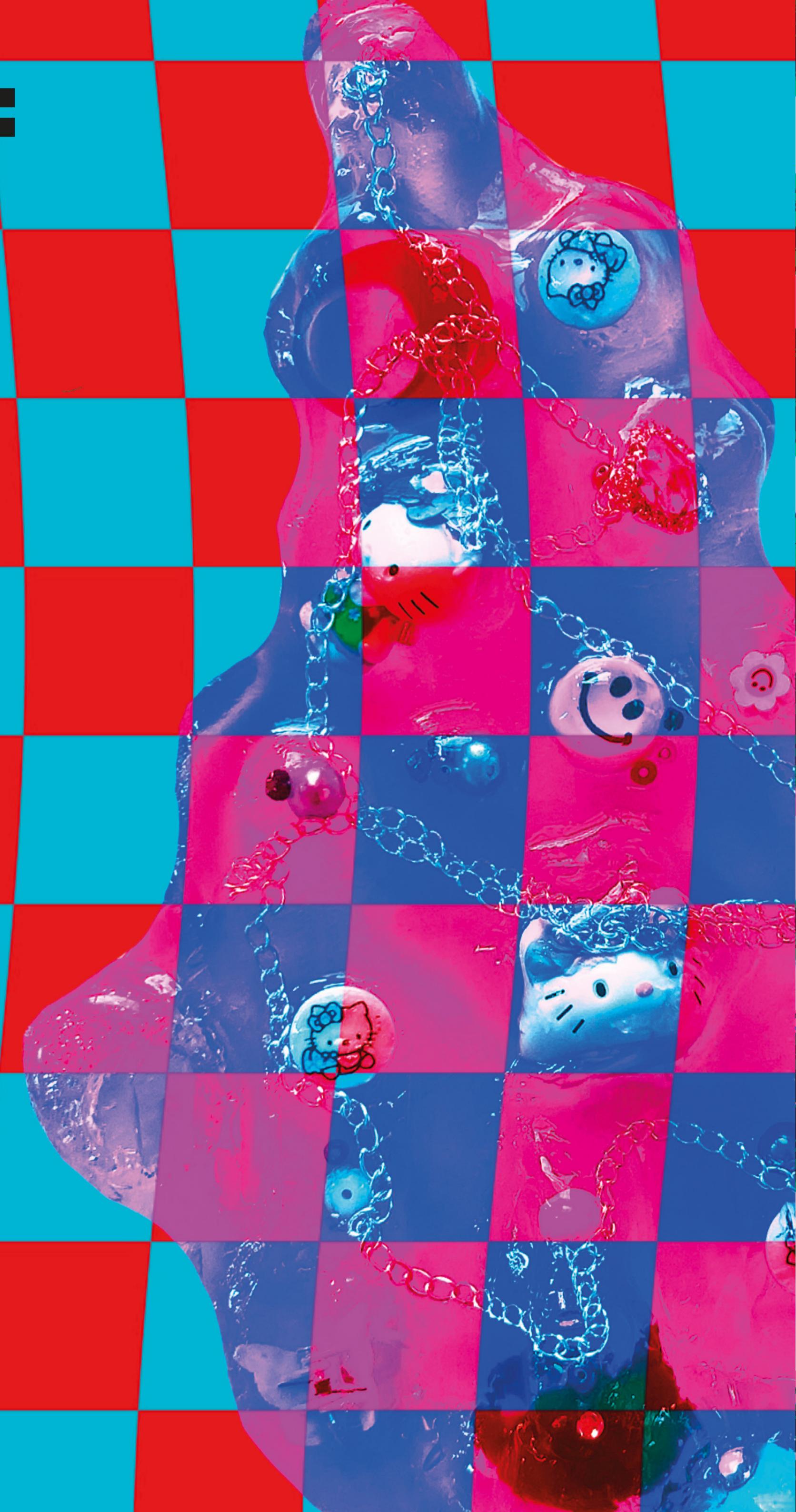
jadelmatthews@gmail.com





Jade Matthews

jadelmatthews@gmail.com

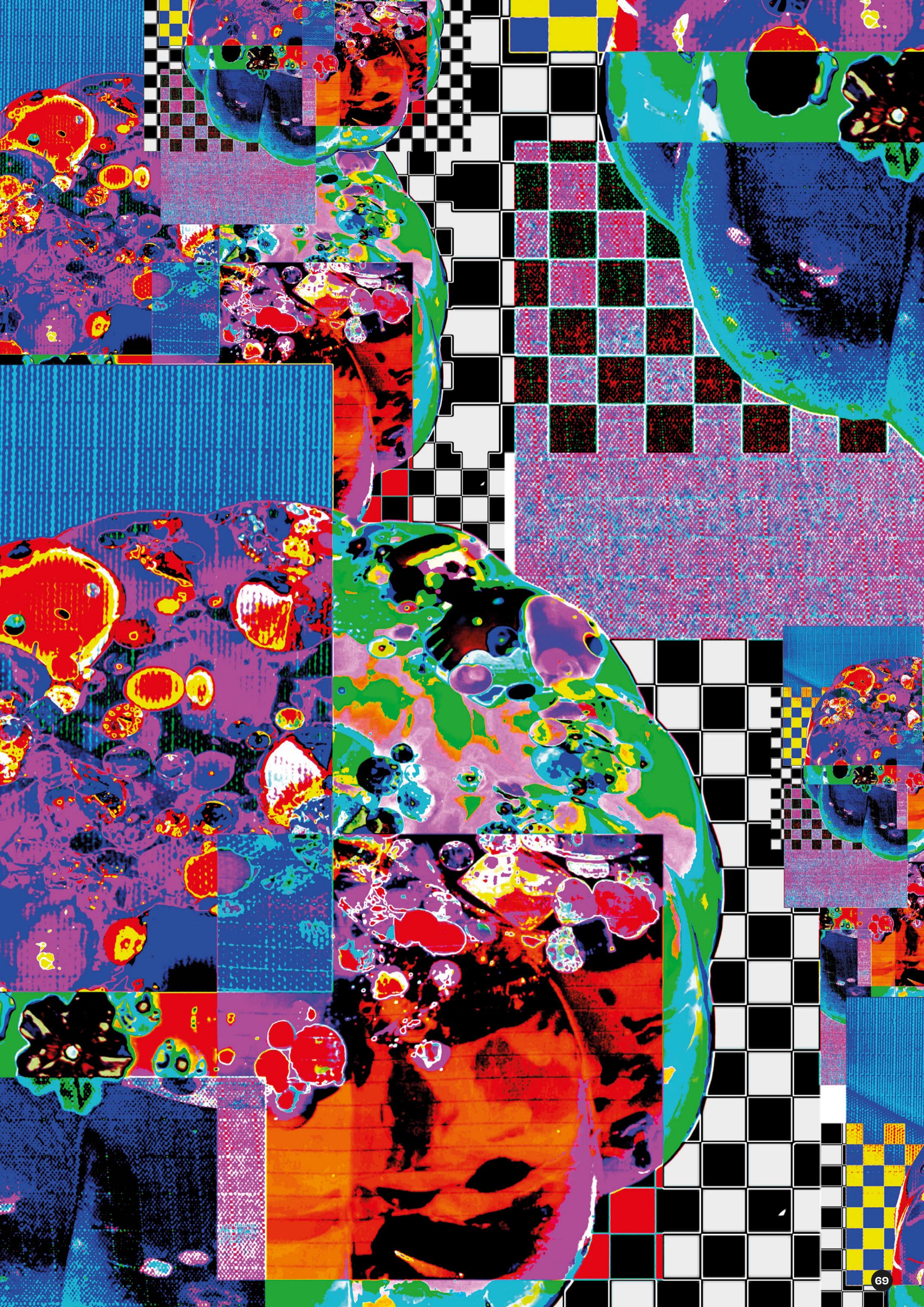


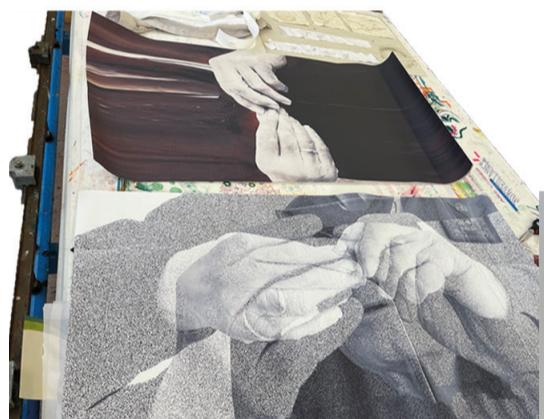


Jade Matthews

jadelmatthews@gmail.com





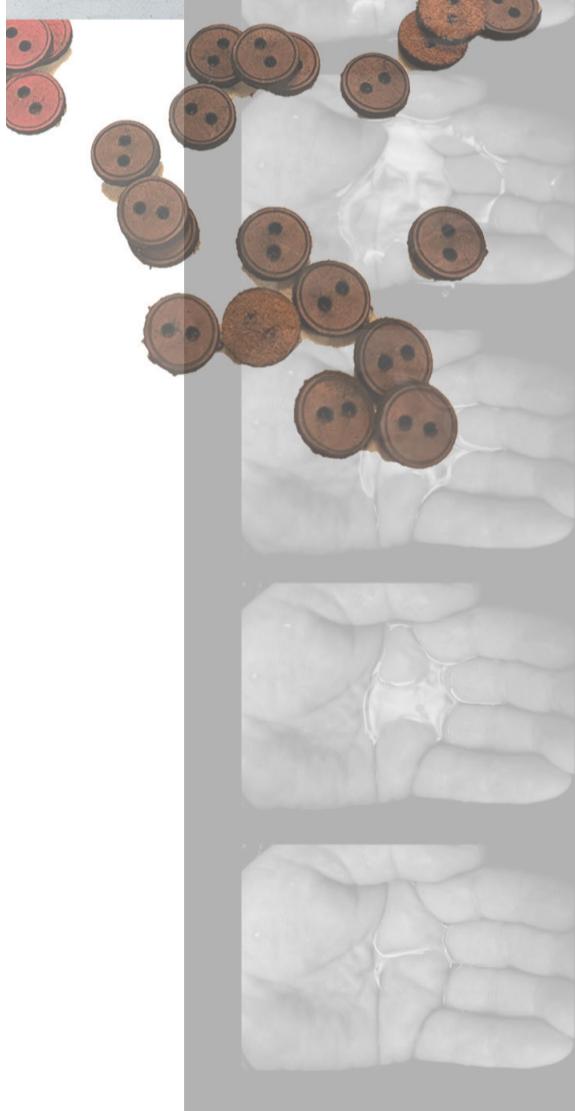


Double layering of narrative



The shirts used have a duality in regards to their emotional value. Since they were purchased from second hand from charity shops their first life cycle was completed and they were worn, used and loved by the previous owners. When I altered them and made them my own, there is a second chance for them to be a part of someone's closet, and give them the chance to create new memories with.





Anna Michaelidou

anna21m@hotmail.com



A shirt's not just a shirt. It's the experience of what goes into that shirt.

Michael Bastian



Anna Michaelidou

anna21m@hotmail.com





Anna Michaelidou

anna21m@hotmail.com





**Puffer jacket/Trench coat**

**LOOK 1**

Asymmetrical hem

detachable pocket belt tied around the cuffs - shoulder straps

3/4 back

Side

Huge upper body

slim legs

Padding on the inside to add structure and shape

Added extra trench

half trench coat - half puffer jacket

**LOOK 2**

wide shoulders

mohair ribbing

made to recreate the volume of buff arms

snap fasteners

nylon puffer jacket

knit bodysuit over knit trousers

loops and ties around the cuffs

**LOOK 3**

Padded puffer jacket + knit jumpsuit

mohair ribbing

**BEGGARS AND CHOOSERS**  
On Dressing While Homeless

But the coat also comes with a second purpose: it's the smallest possible of homes, a sleeping bag and a comforter when sleeping rough.

"Since childhood we're used to feeling something on top of us when we're sleeping, something heavy. **Turning-a-coat-into-a-duvet** is better than wearing somehow. It feels more secure and warm."

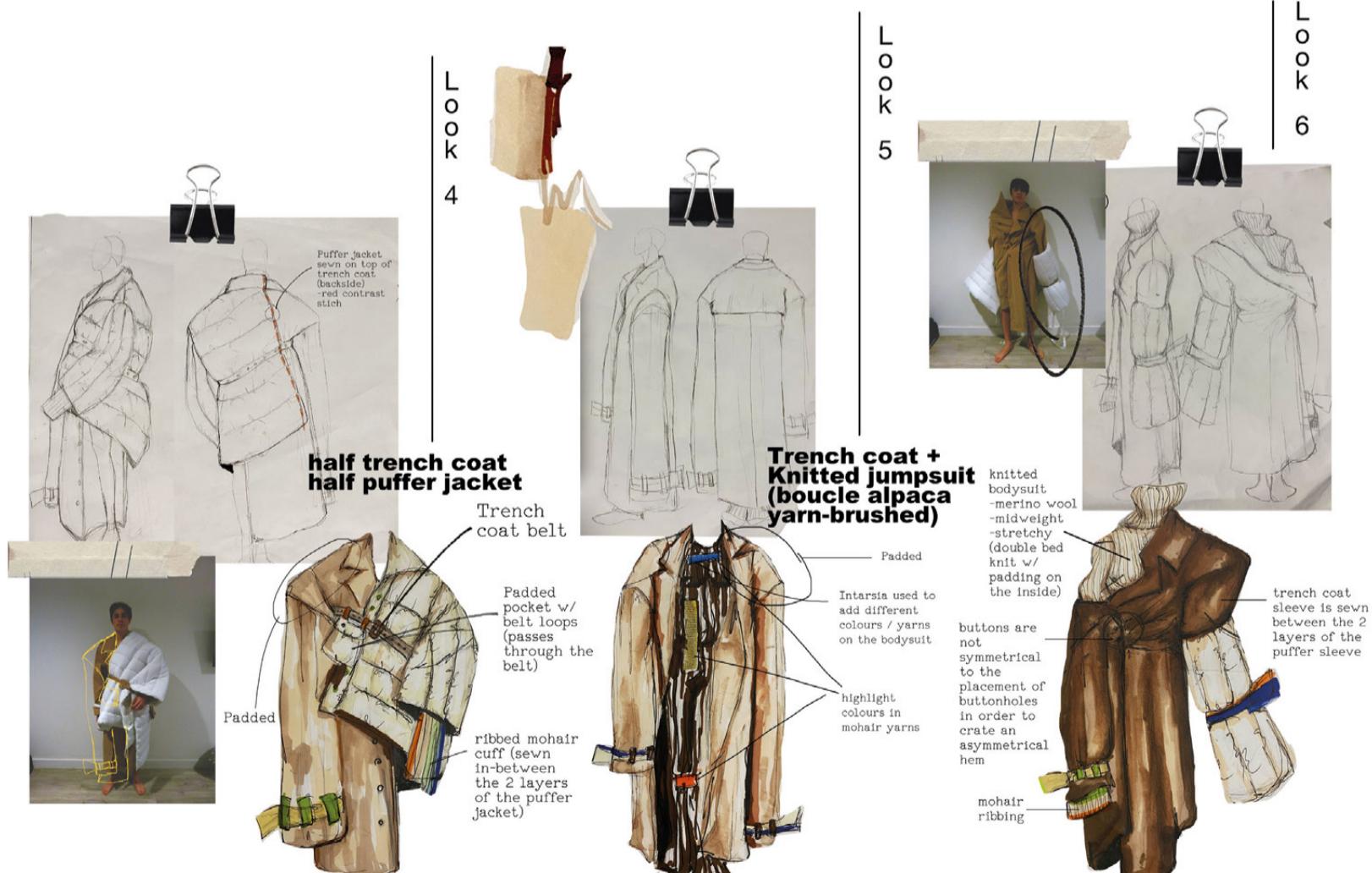
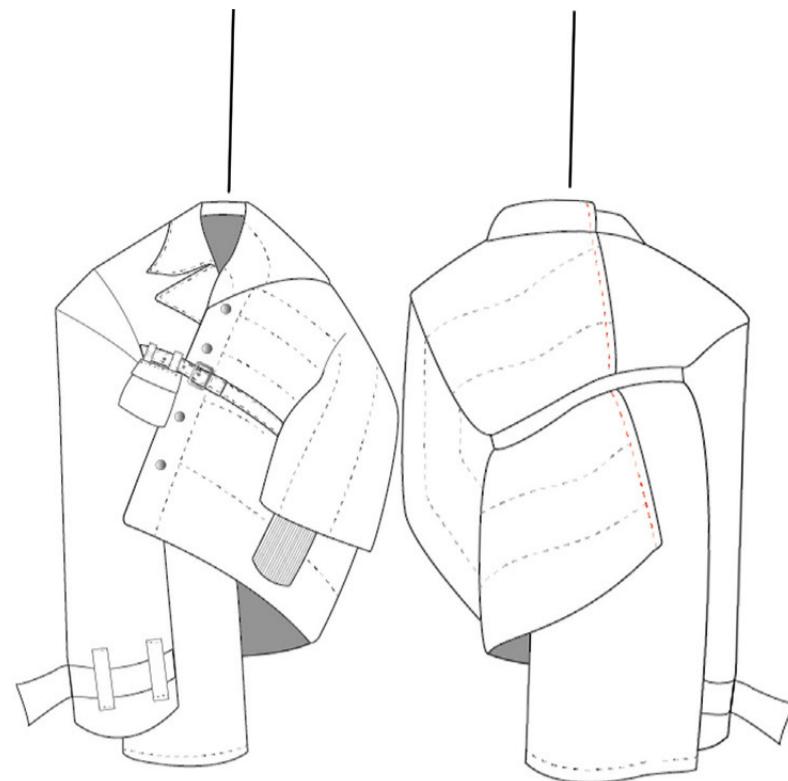
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L1060702 Today, 10:43 PM 497 KB  
L1060703 Today, 10:43 PM 413 KB  
L1060704 Today, 10:43 PM 408 KB  
L1060705 Today, 10:43 PM 423 KB  
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L1060710 Today, 10:43 PM 458 KB  
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L1060717 Today, 10:43 PM 524 KB  
L1060718 Today, 10:43 PM 573 KB

**Margiela artisanal white duvet coat - 1999**

**\$9500**

Knitted pieces =  
realistic body types

Outerwear = male  
beauty standard of  
appearing muscular  
and buff.



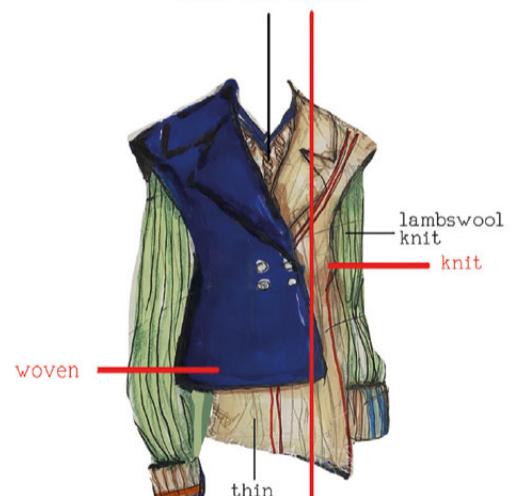
# W O R K W E A R



## knit vest over woven suit jacket



## cable knit sweater



## tailored knit trousers

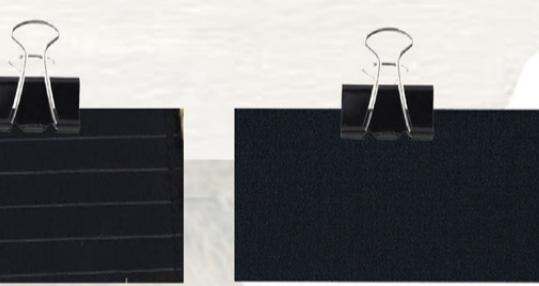


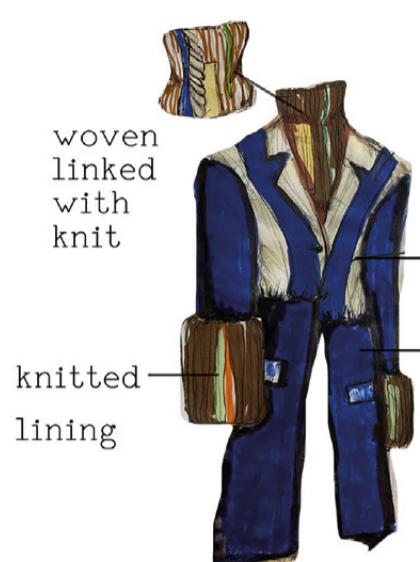




**navy wool  
suiting**

**black wool  
suiting**





### Black Polyester Lining

(for garments where the lining isn't visible from the outside)



### white wool suiting





**2nd lineup: extention of first collection with emphasis on outerwear + thicker materials**



Navy Wool Suiting      White Coutil (Cotton-Viscose)      White Coutil (Cotton-Viscose)

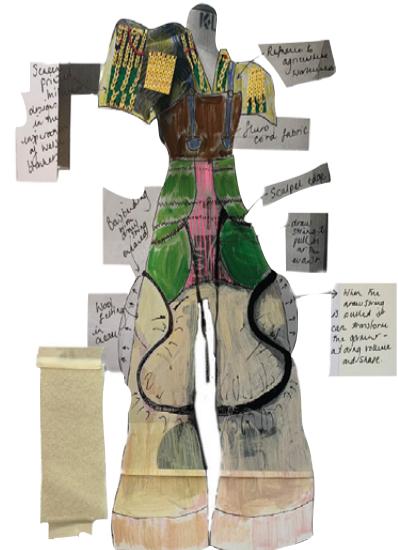


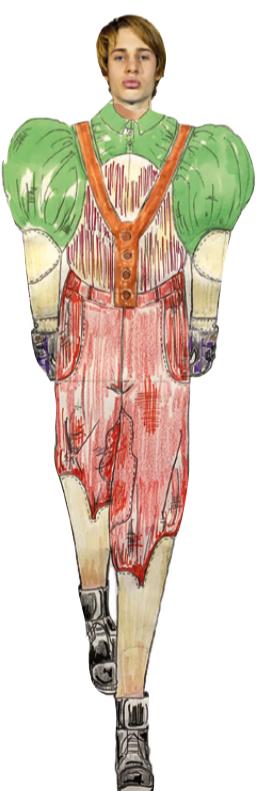
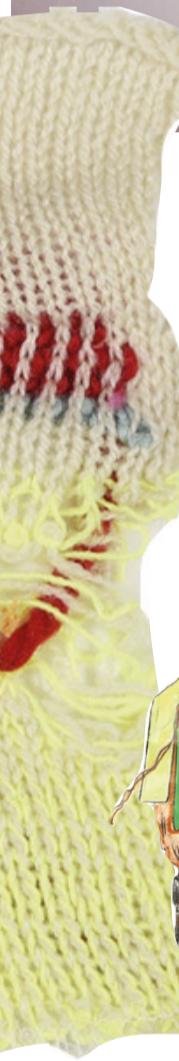
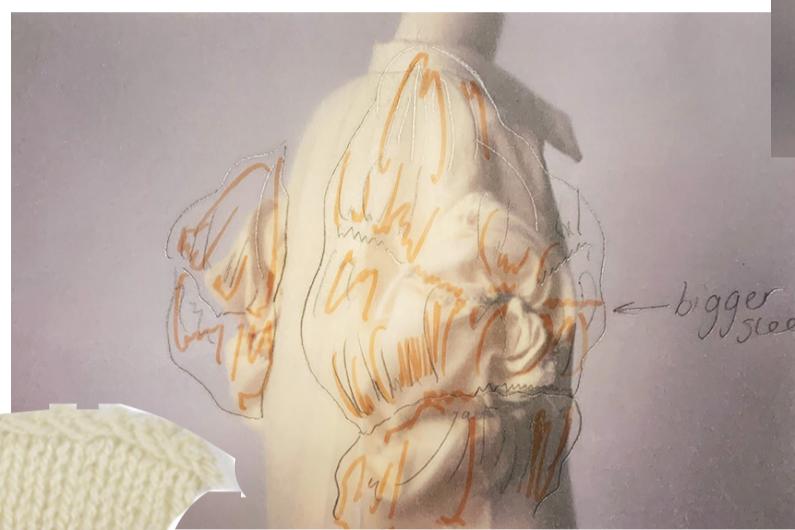
Lucy O'Connell

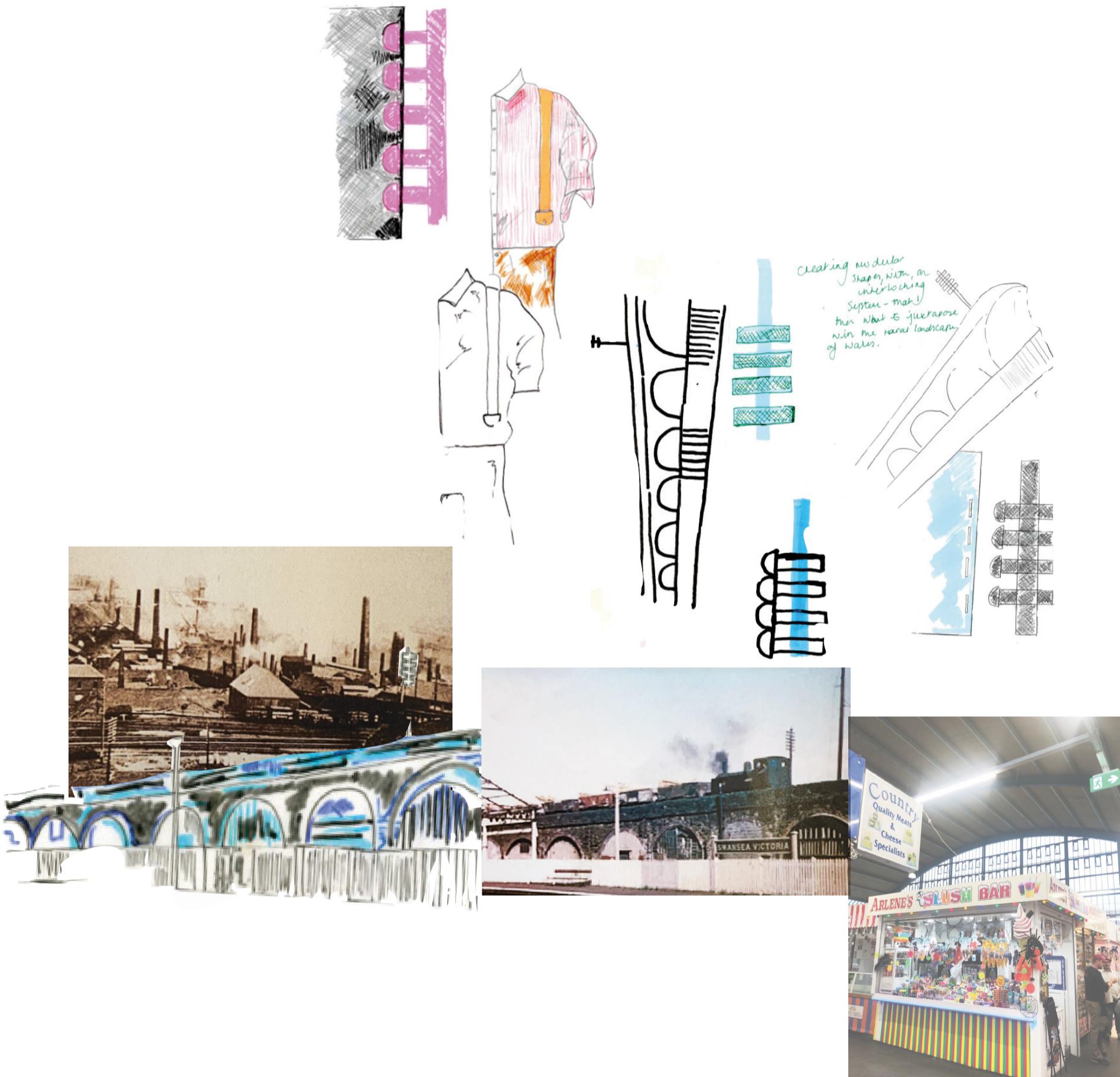
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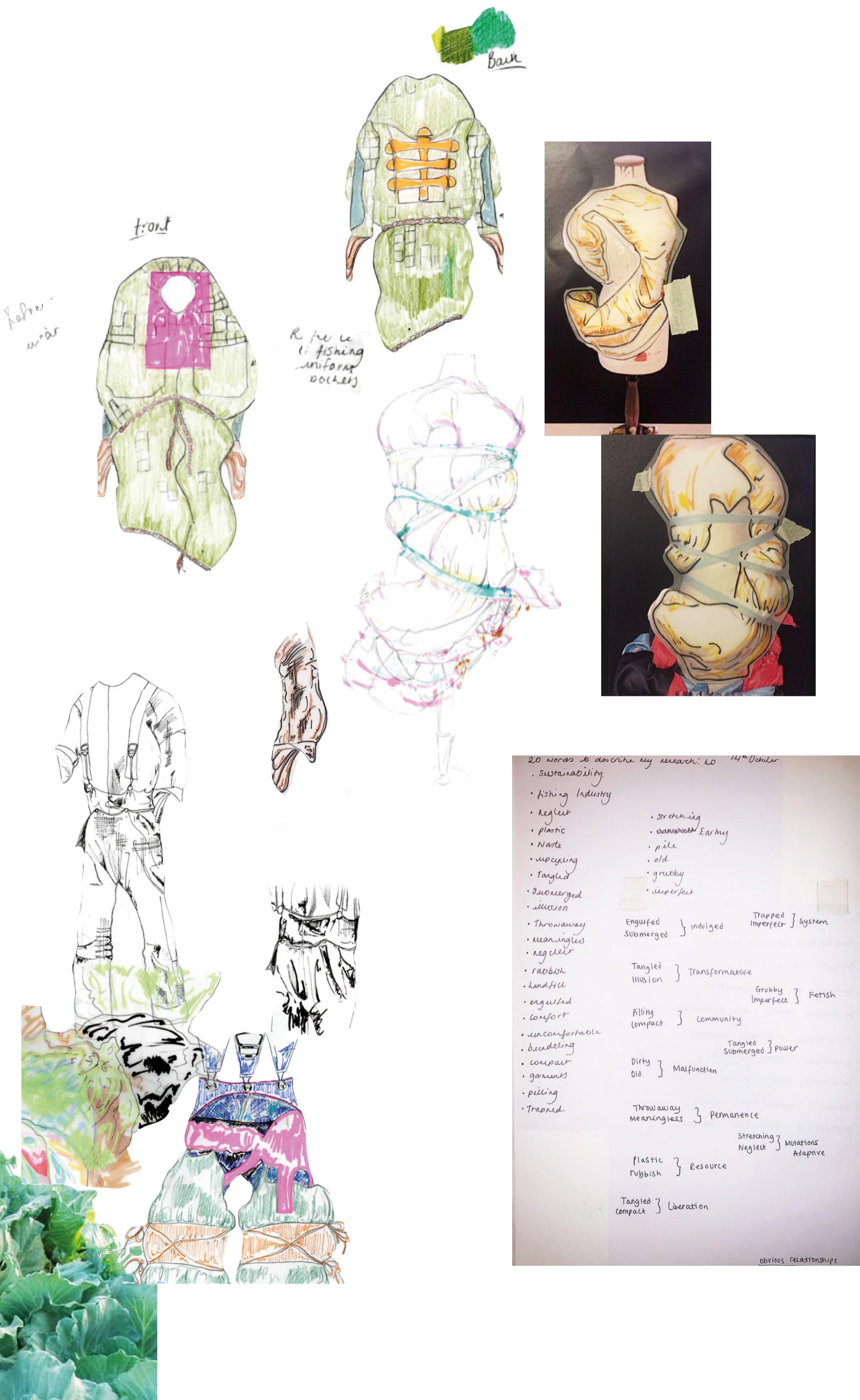






# RURAL CULTURE













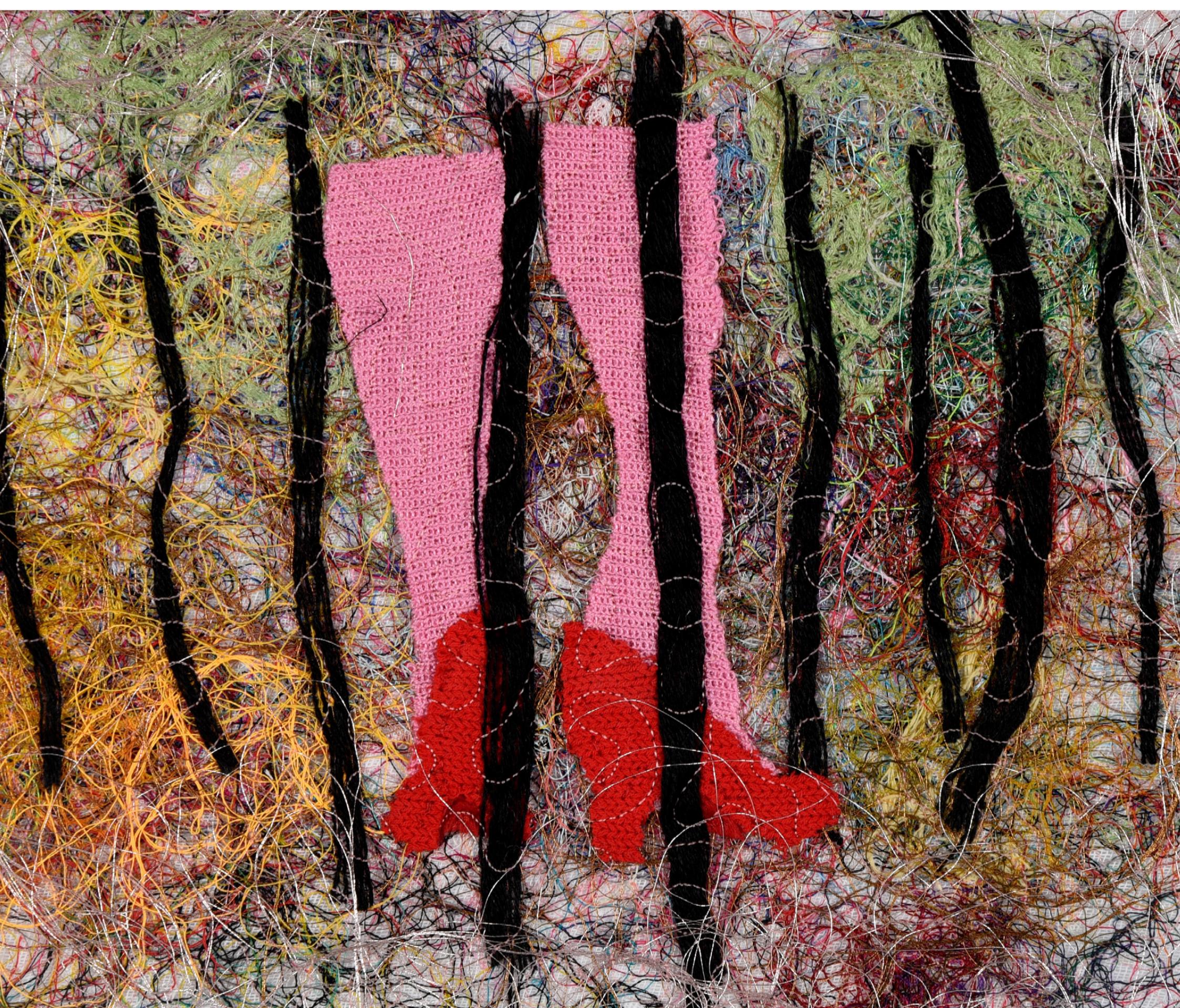




Michalis Pantelidis

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Laura Shepherd

laurashep8@gmail.com

Y GOLD

Y GOLD  
WATCHES  
BEND  
REPAIR

Y GOLD

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WATCHES



Laura Shepherd

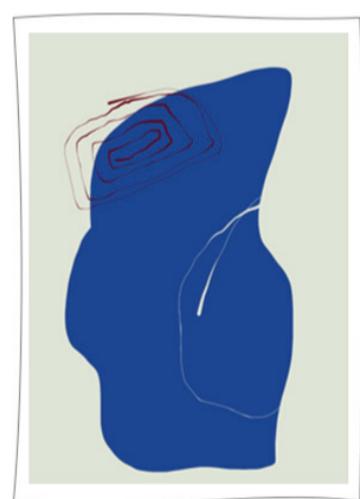
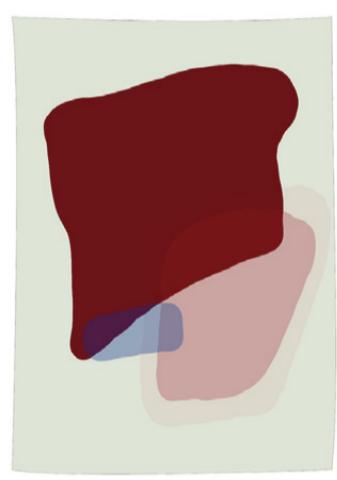
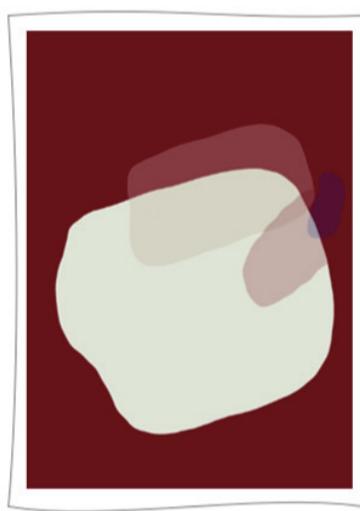
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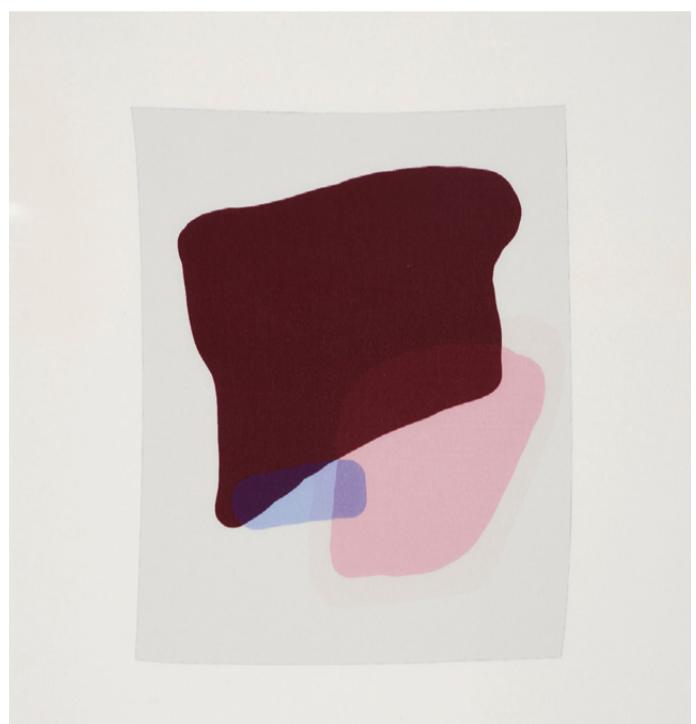




Laura Shepherd

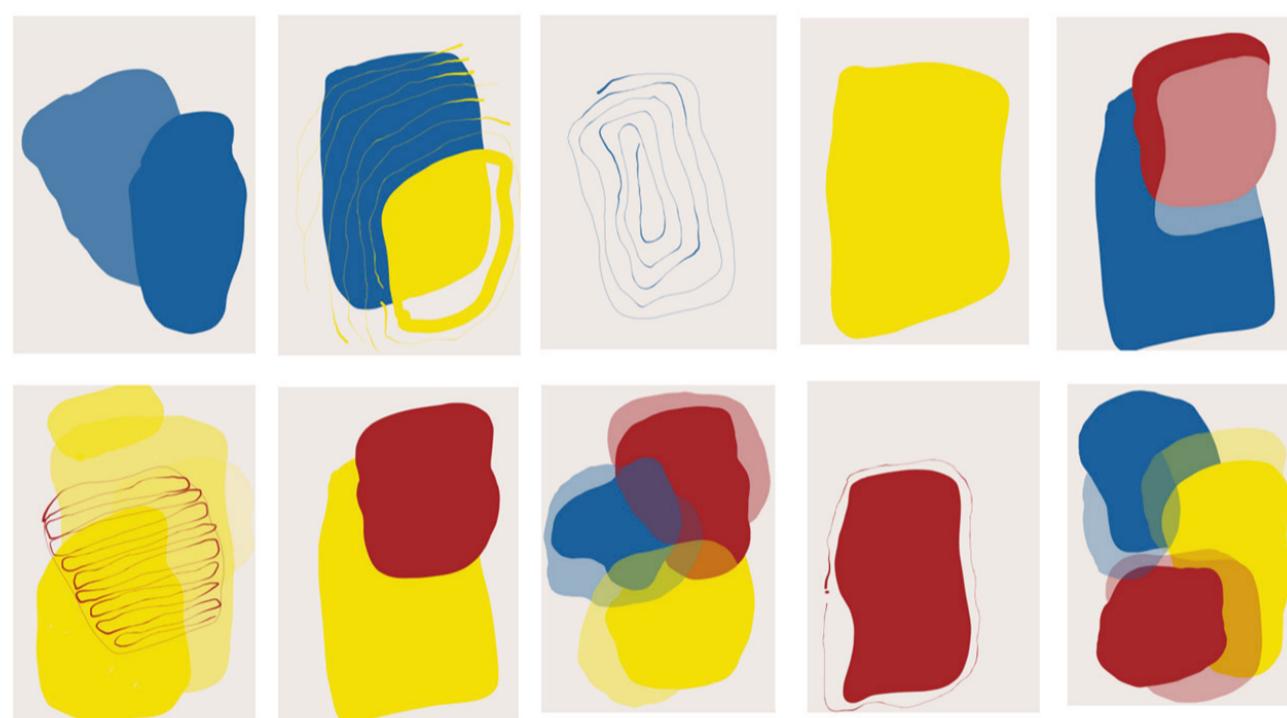
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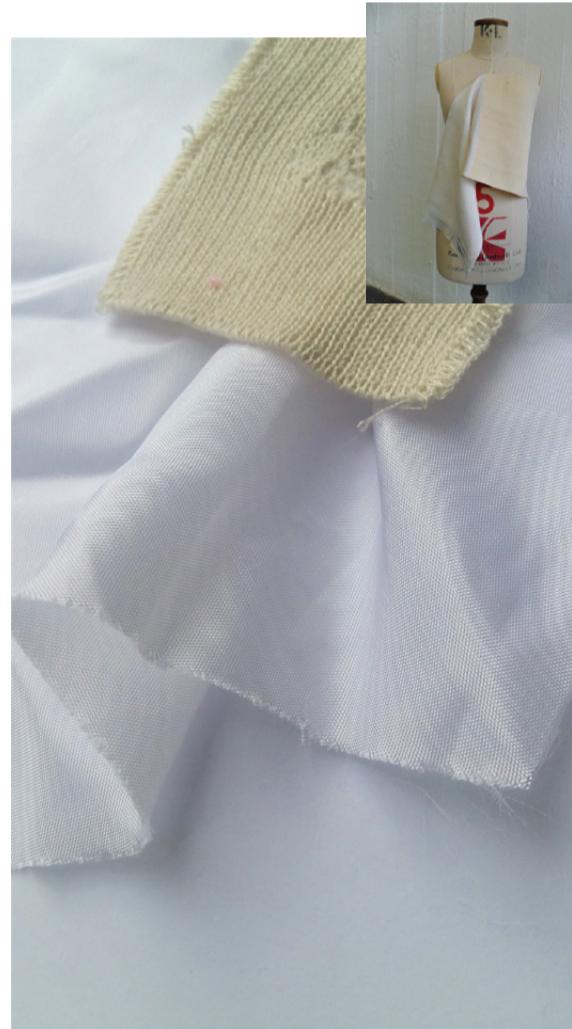
Laura Shepherd

laurashep8@gmail.com











DESIGN DEVELOPMENT

modern tensile structure, v  
the structure strength.

The teepees of the Native A  
their nomadic existence; t  
due to an abundance of ti  
place and only the cover ha  
is the most ingenious conic  
ventilation system that allo

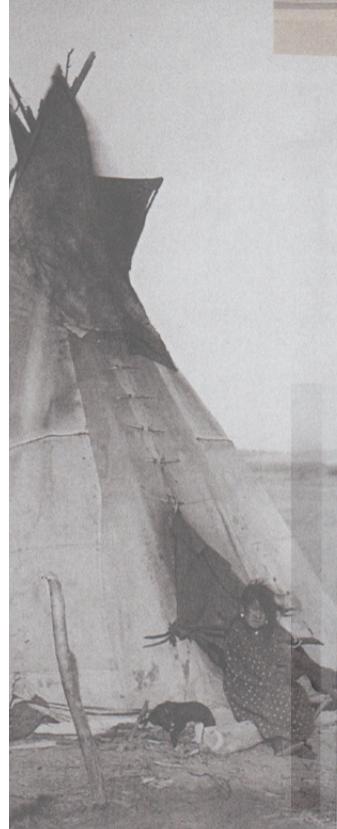


ARCHI

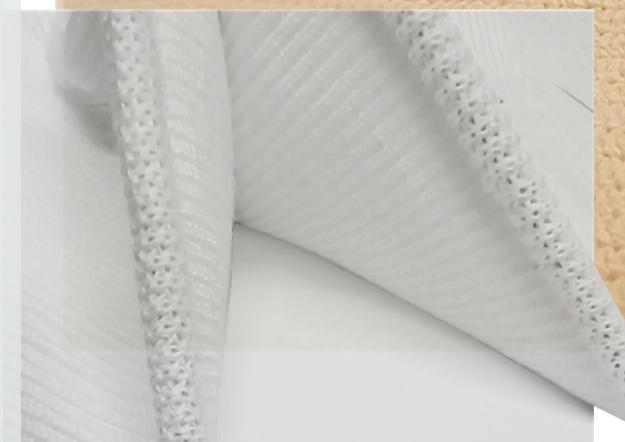


here the fibers remain in tension to

merican Plains developed as a produ  
eir conical shape shed water easily  
es, the wooden poles were often le  
d to be moved from location to location  
al shaped tent and incorporated a un  
wed interior fires to exist smoke-free



THE  
TECTURAL VOCABULARY OF LIGHTNE



Laura Tanner

laura.tanner.r@gmail.com

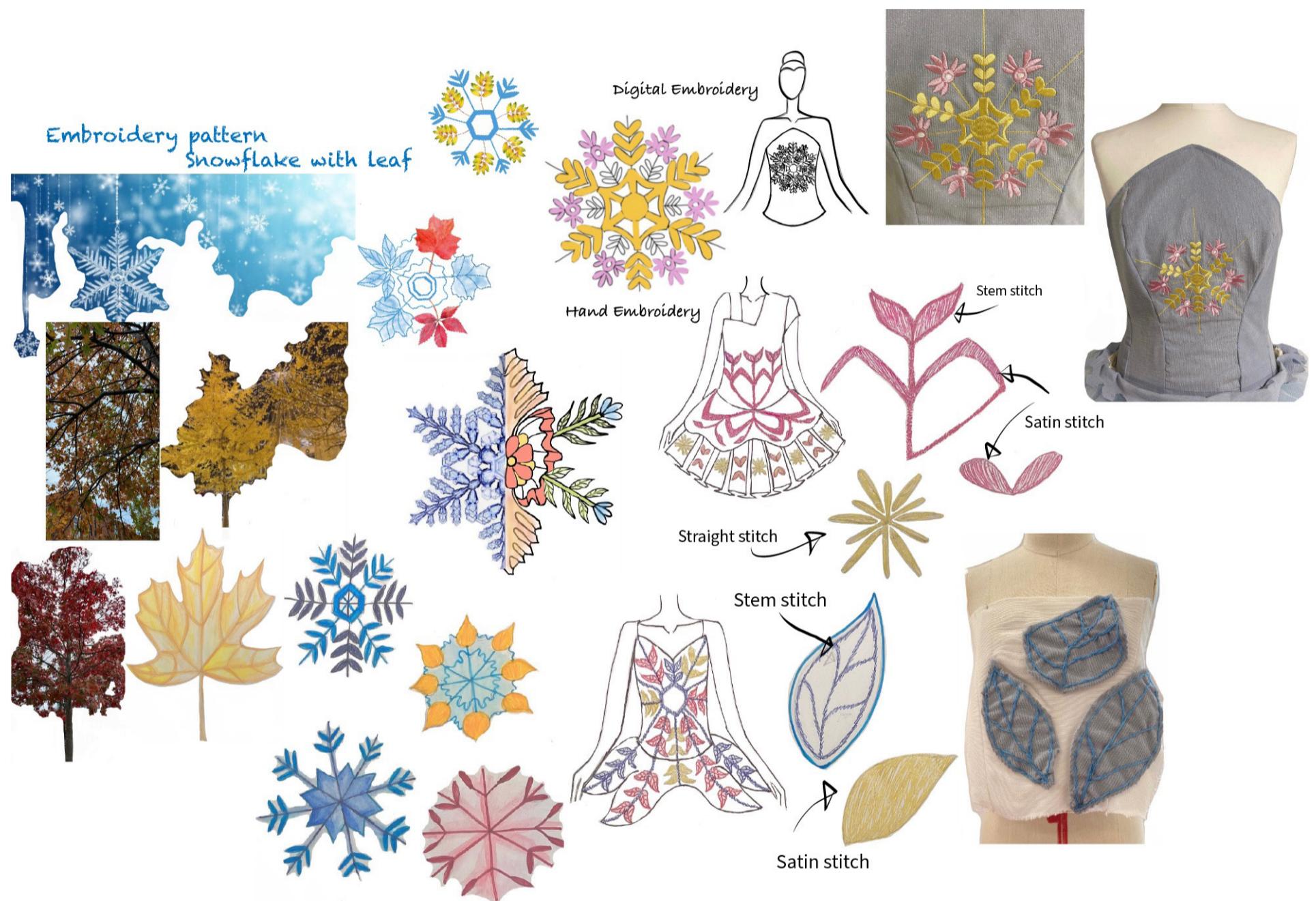








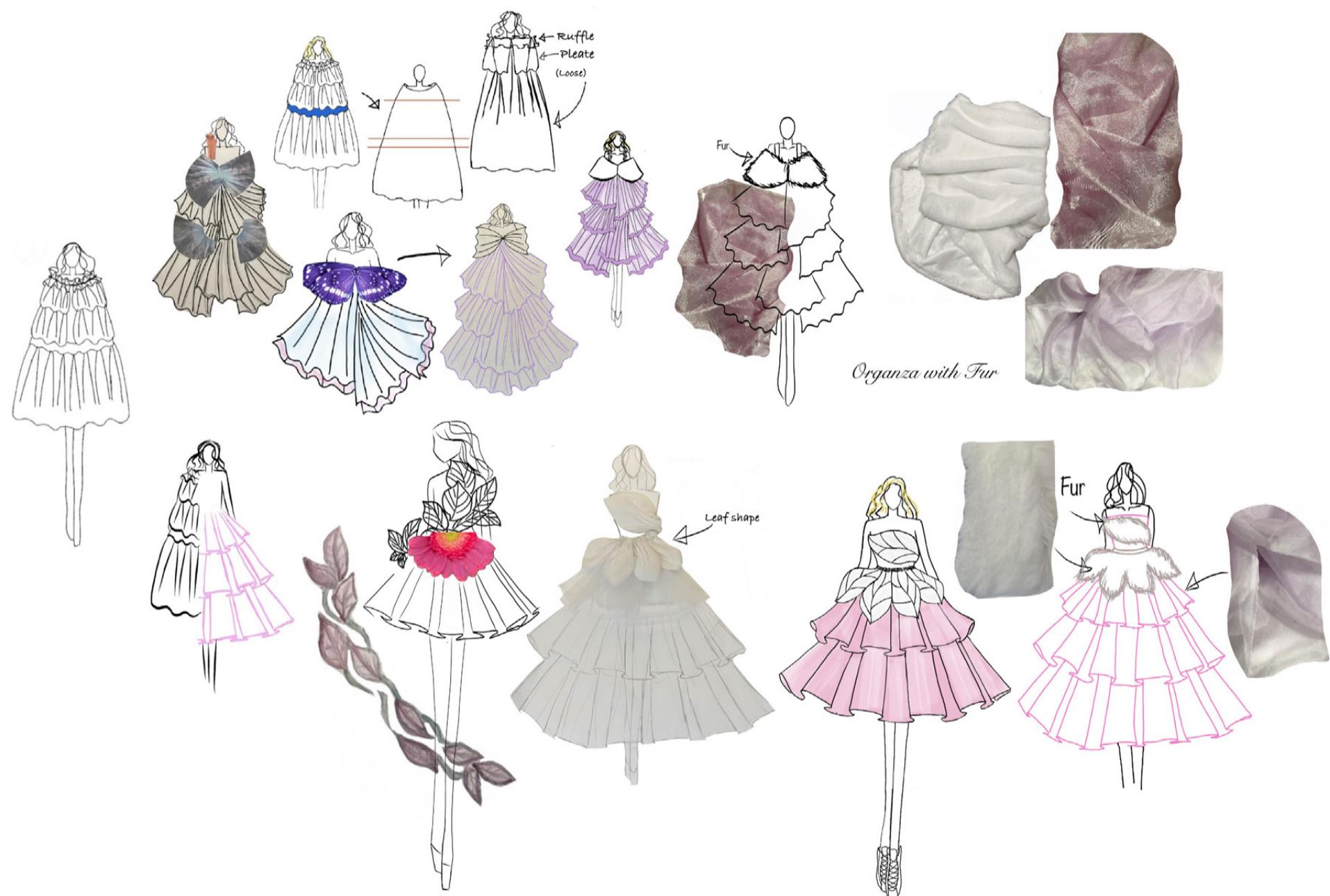




## BEAUTIFUL WING TRANSFORM TO PLEATE









### Shape development

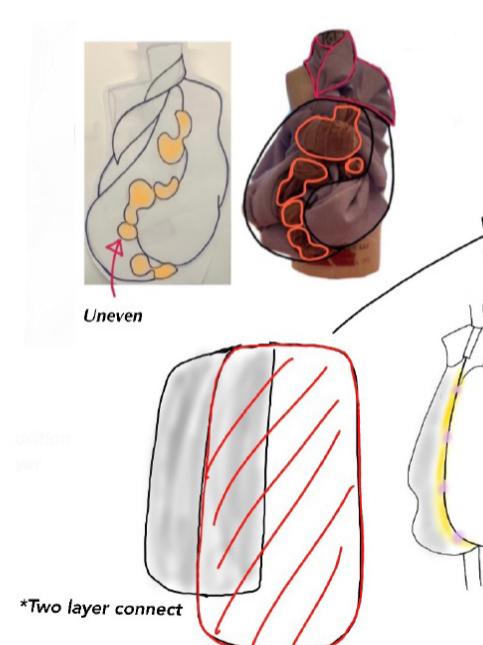
Random fabric experiment on body



*\*Explore shape of curve from primary research.*



*Curve relate on the body, transform a part of curve to zip*



*Uneven*

*smooth*

*shape*

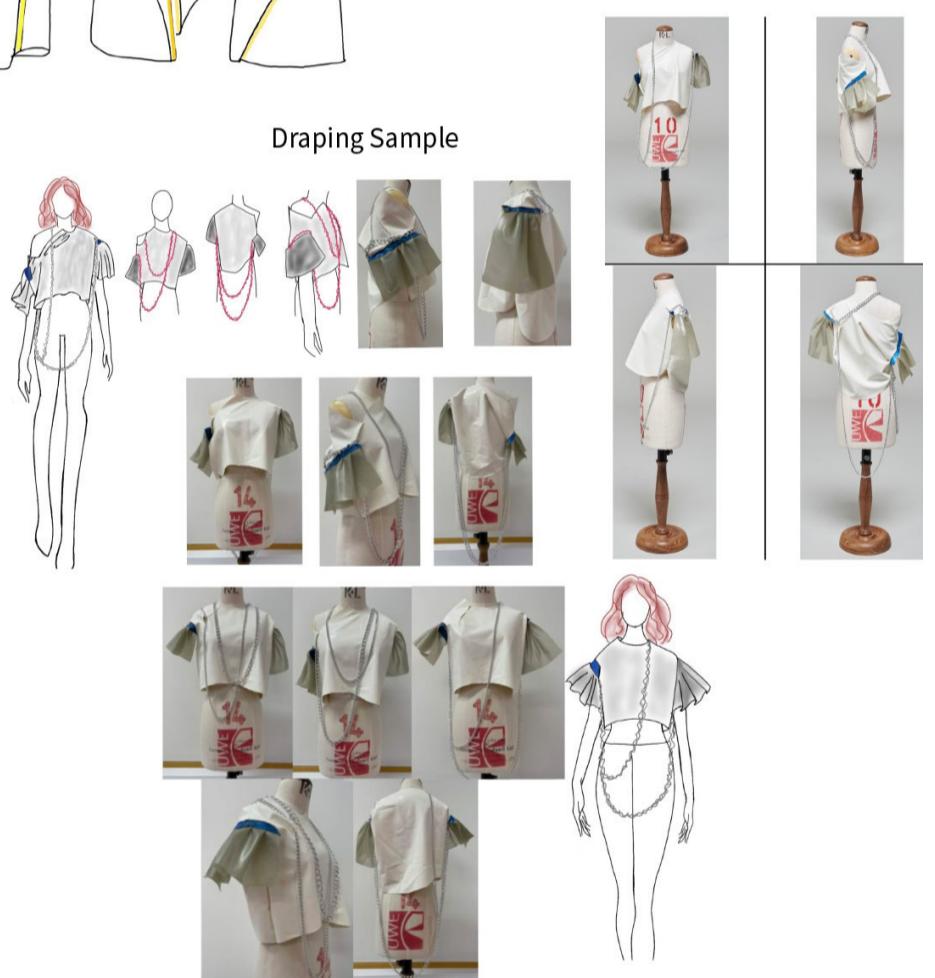
*\*Two layer connect*



## Binding & Bow



## Draping Sample



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