







**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)



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Rebekah Bradley

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Gen 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.

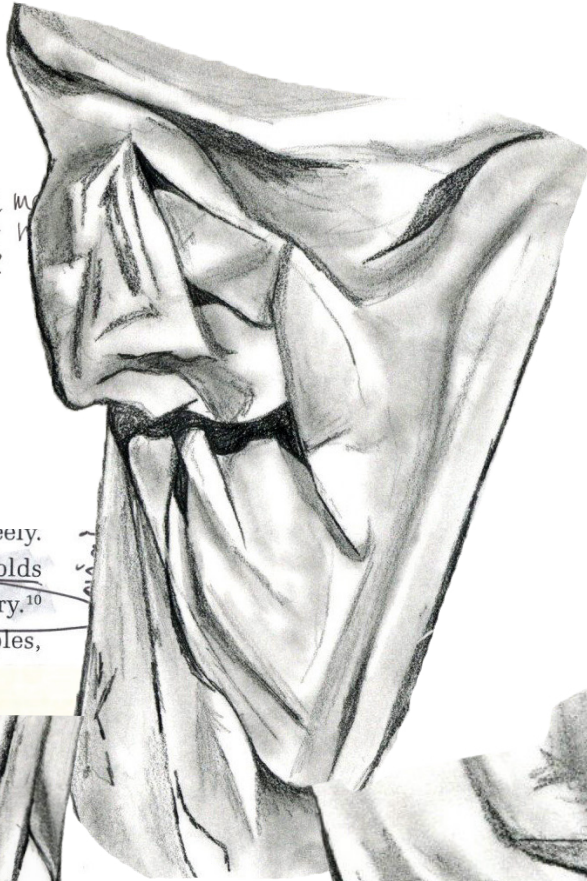
What lies under the cloth?  
The human form. How has the m  
manipulated the form. What h  
body now become? A canvas?

Infinite possibilities to  
explore cloth + the body.

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

Furthermore, modern clothes do not change their shape and the folds 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

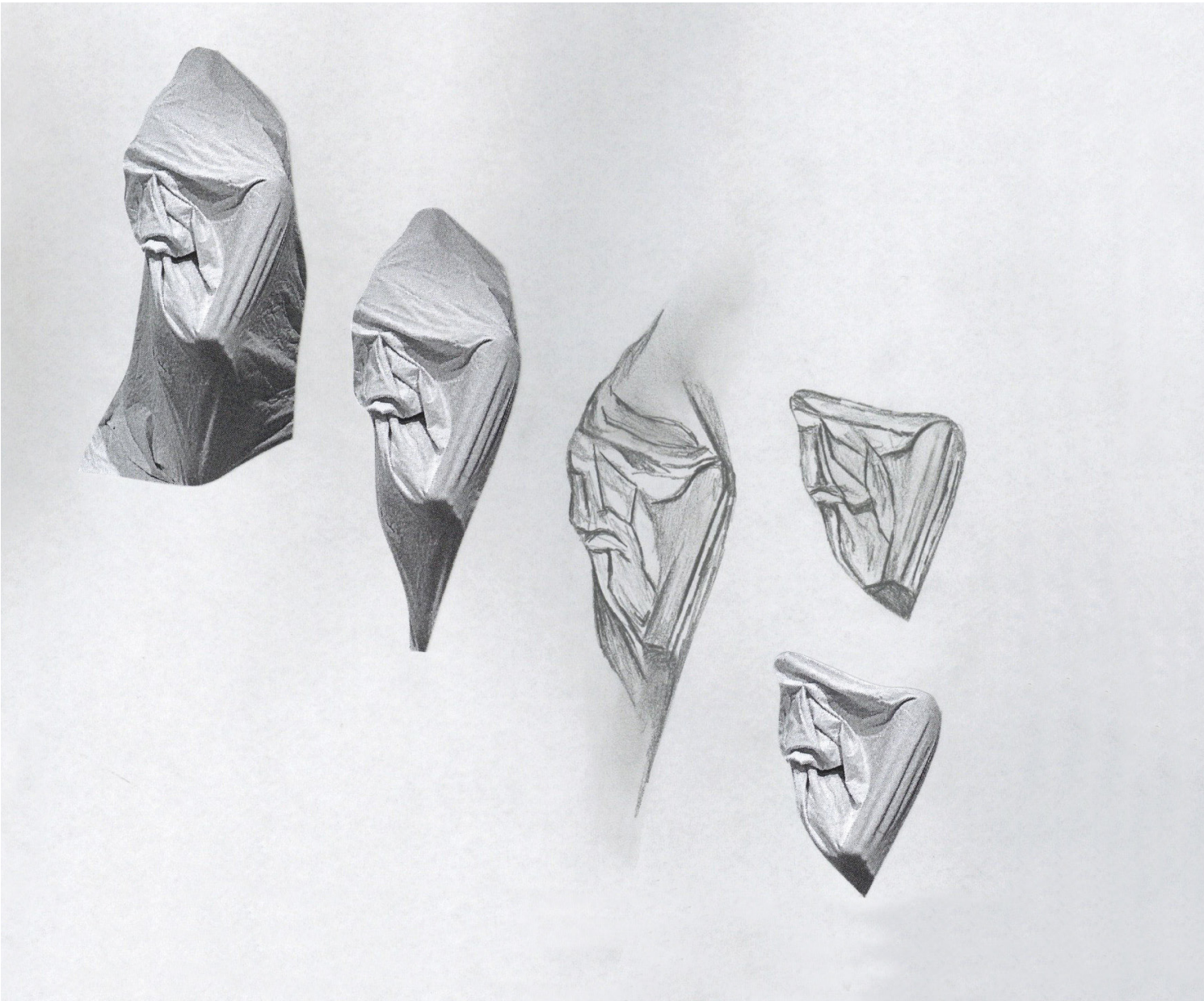
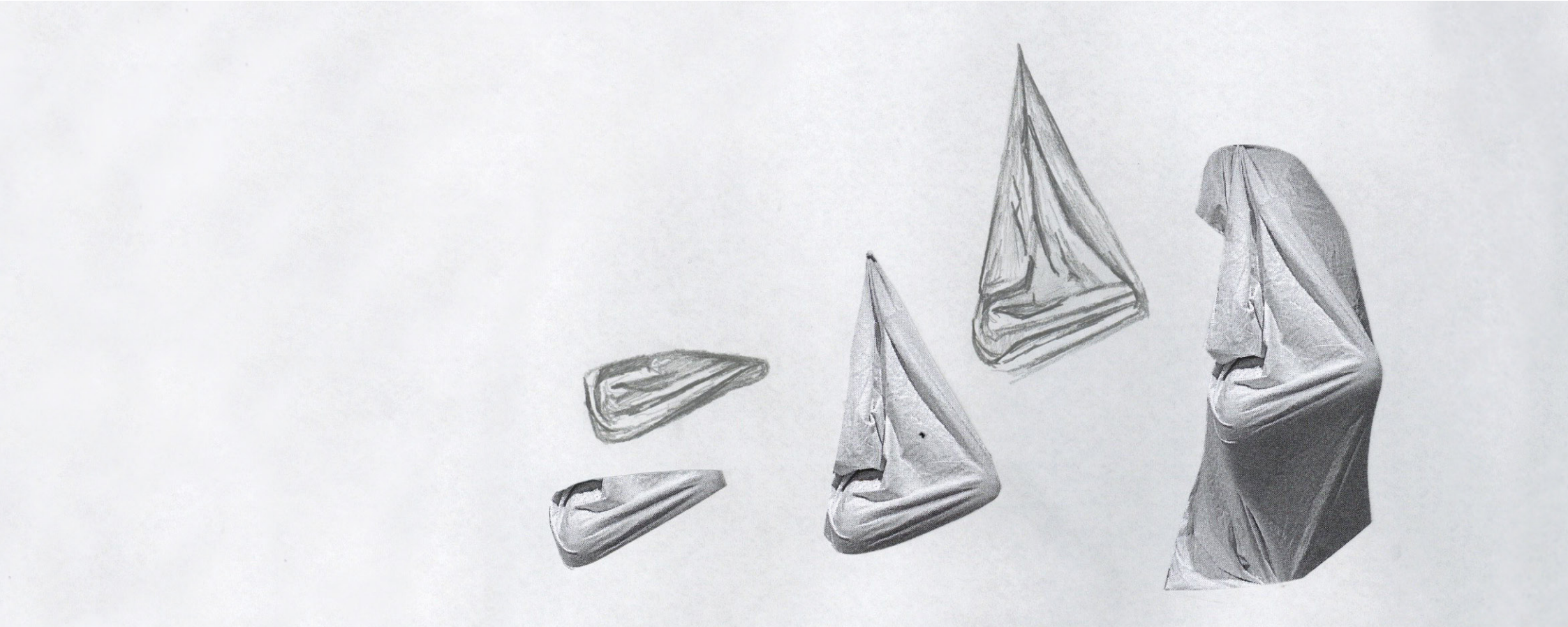
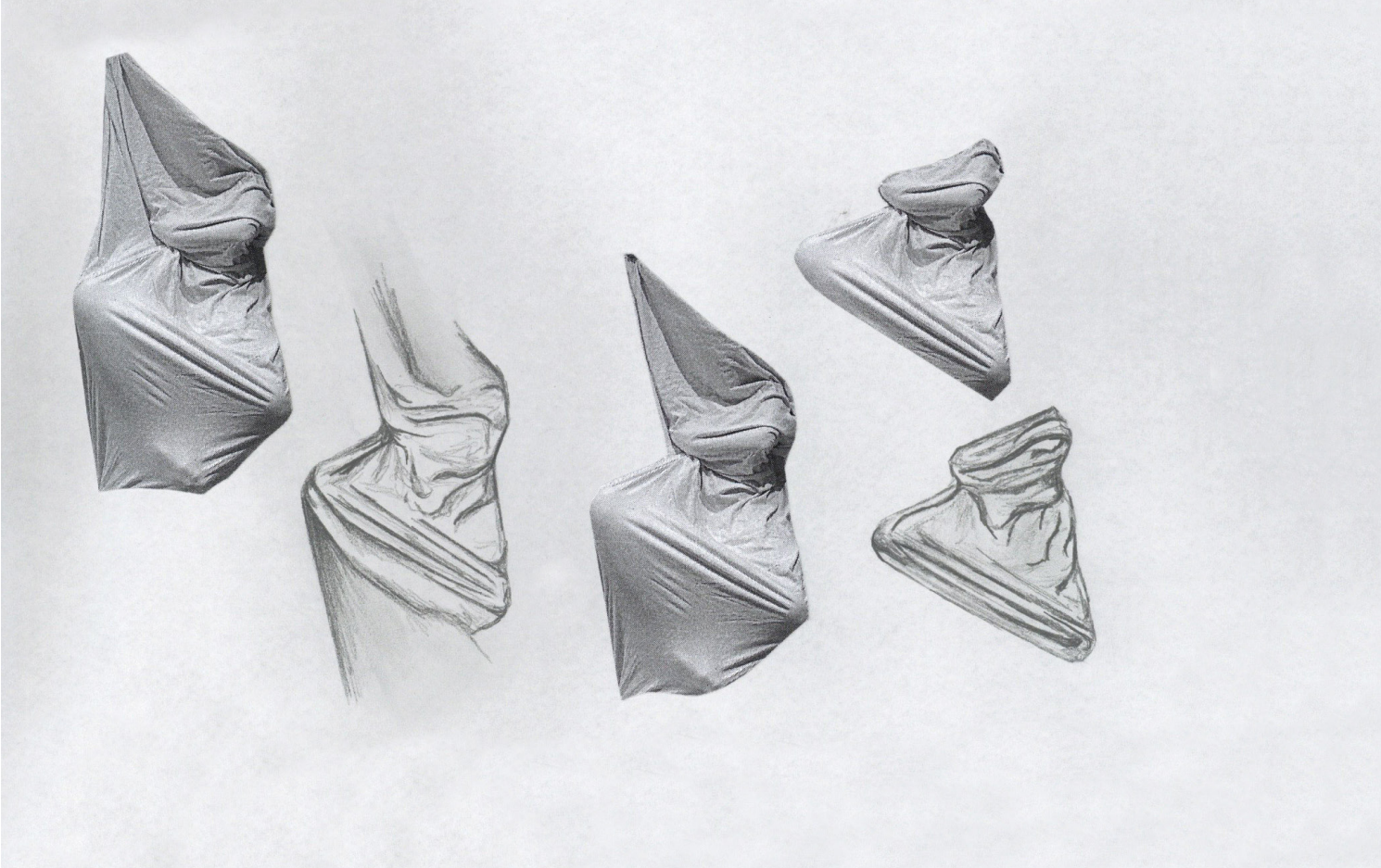
how could we change this?  
fabric choices. Woven vs Stretch?



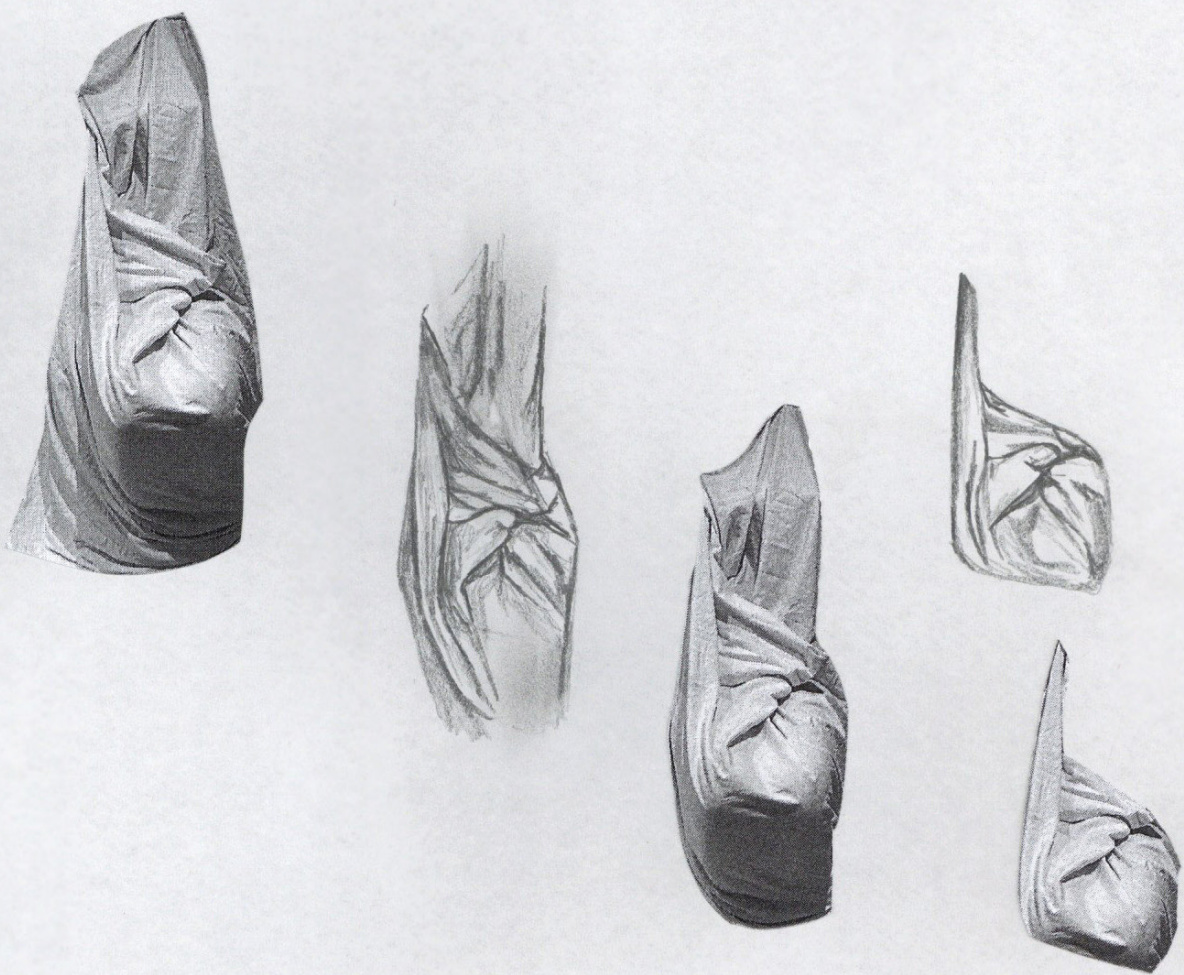
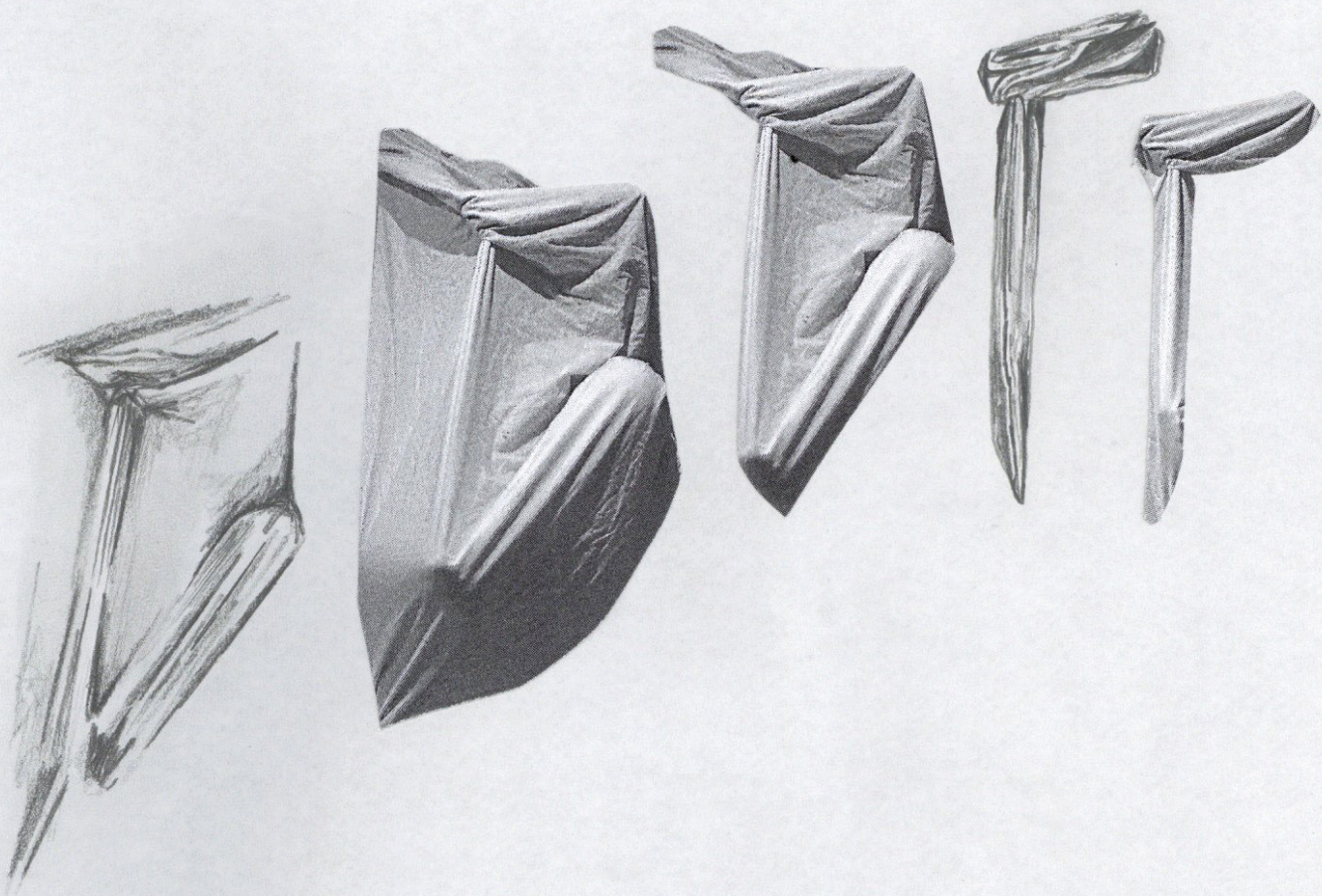


Rebekah Bradley

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“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 Carlisle**  
ROLLS-ROYCE STRATEGY DIRECTOR FOR CIVIL AEROSPACE

<https://boomsupersonic.com/sustainability>  
<https://boomsupersonic.com/overture>

COMMITMENT

Net-zero carbon

We are the first commercial aircraft manufacturer to incorporate sustainability from day one. Our approach extends from how we design and test our aircraft to how we operate our production facility and aircraft recycling.

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

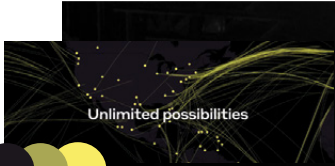
A dramatically more accessible world begins with Overture. Flights twice as fast enable us to experience more people, places, and cultures.

“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



- “Supersonic renaissance”
- “New generation of travel”
- “Making the planet dramatically more accessible”
- “Ingenuity, determination, creativity, and science”
- “Audacious vision”



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.

PROPULSION

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 untucks). 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.

P. Image.



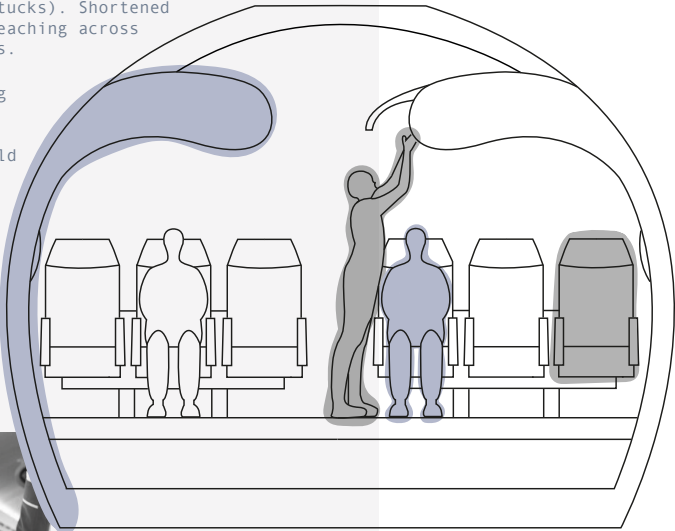
own illustration/ diagram of a typical aircraft cabin. Supersonic planes would be even narrower.



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.

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



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.



<https://apps.illinoisworknet.com/cis/clusters/OccupationDetails/100085?parentId=111600&section=conditions&sectionTitle=Working%20Conditions>  
<https://www.tandfonline.com/doi/full/10.1080/24721840.2021.1927733>



SHORT SLEEVE SHIRTS



JUMPERS/ POLO NECKS



JACKET/ WAISTCOAT

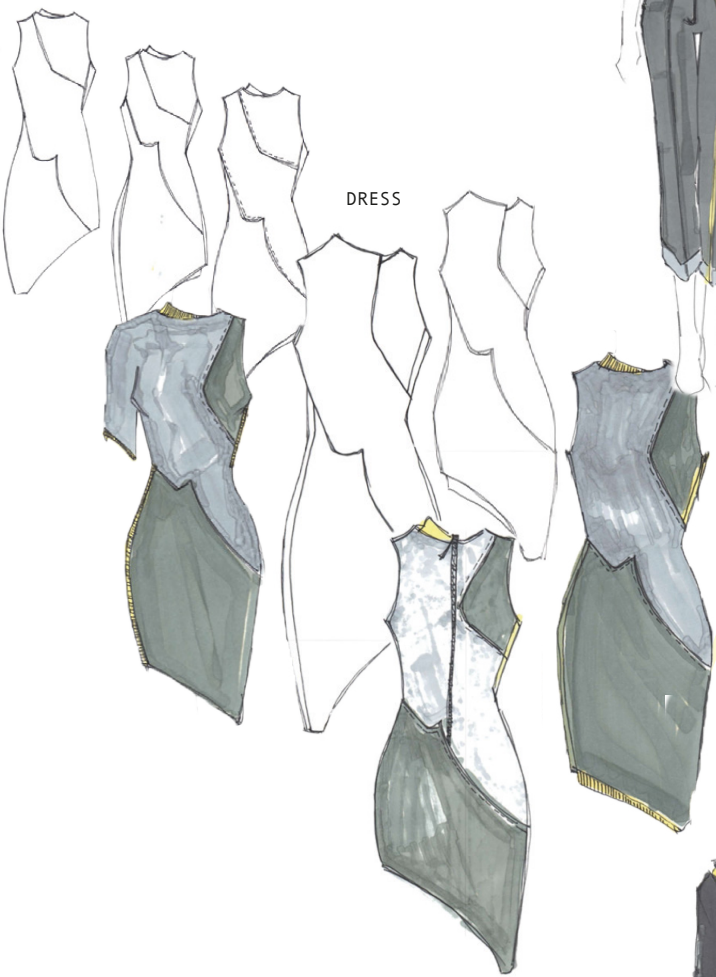


LONG SLEEVE SHIRT



A selection of quick front view design sketches, exploring my ideas around colour, shape, and silhouette. These are to show my desing thinking surrounding placement and scale.

DRESS



UNISEX WIDE LEG TROUSER



UNISEX SLIM FIT TROUSER

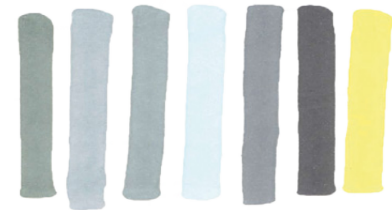


JACKET

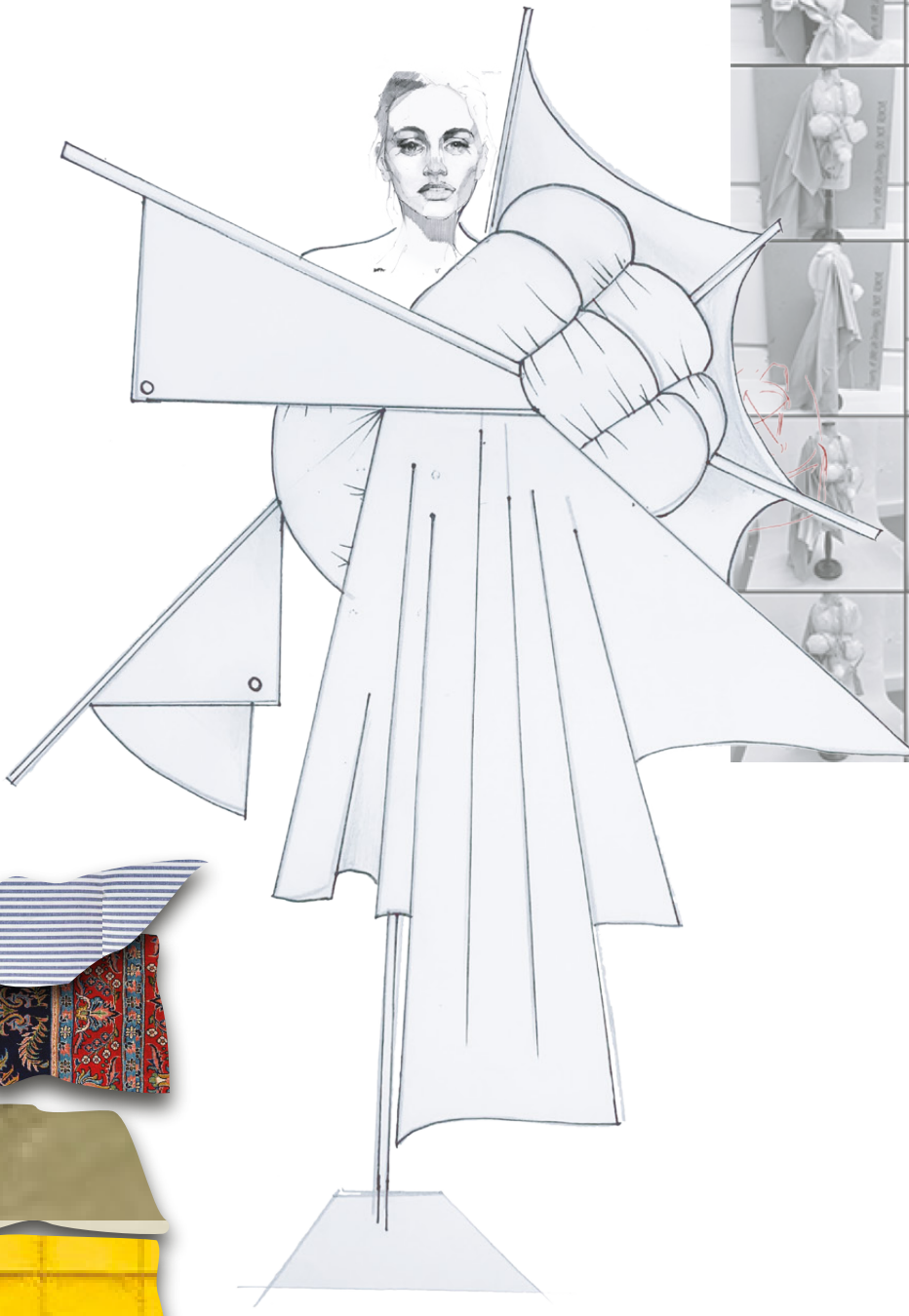
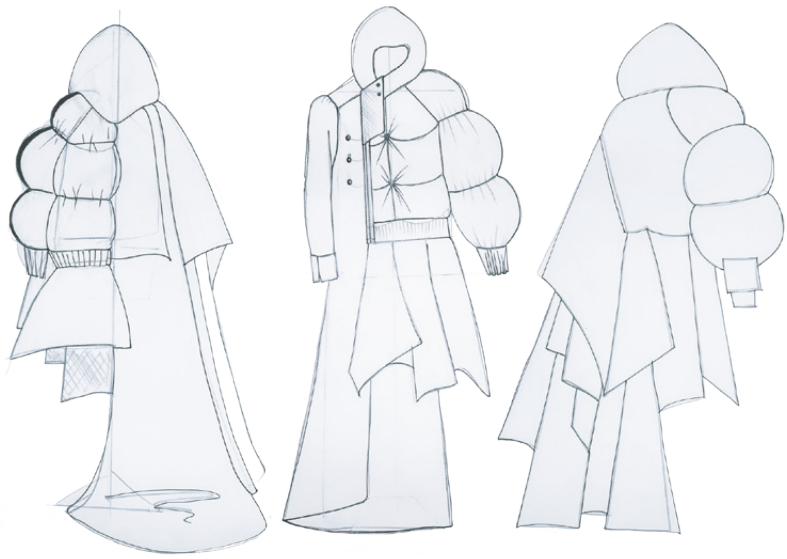




INCLUSIVE. PRACTICAL. FUNCTIONAL. FREEDOM. FUTURE.  
"SOMETHING WORTH POINTING AT"







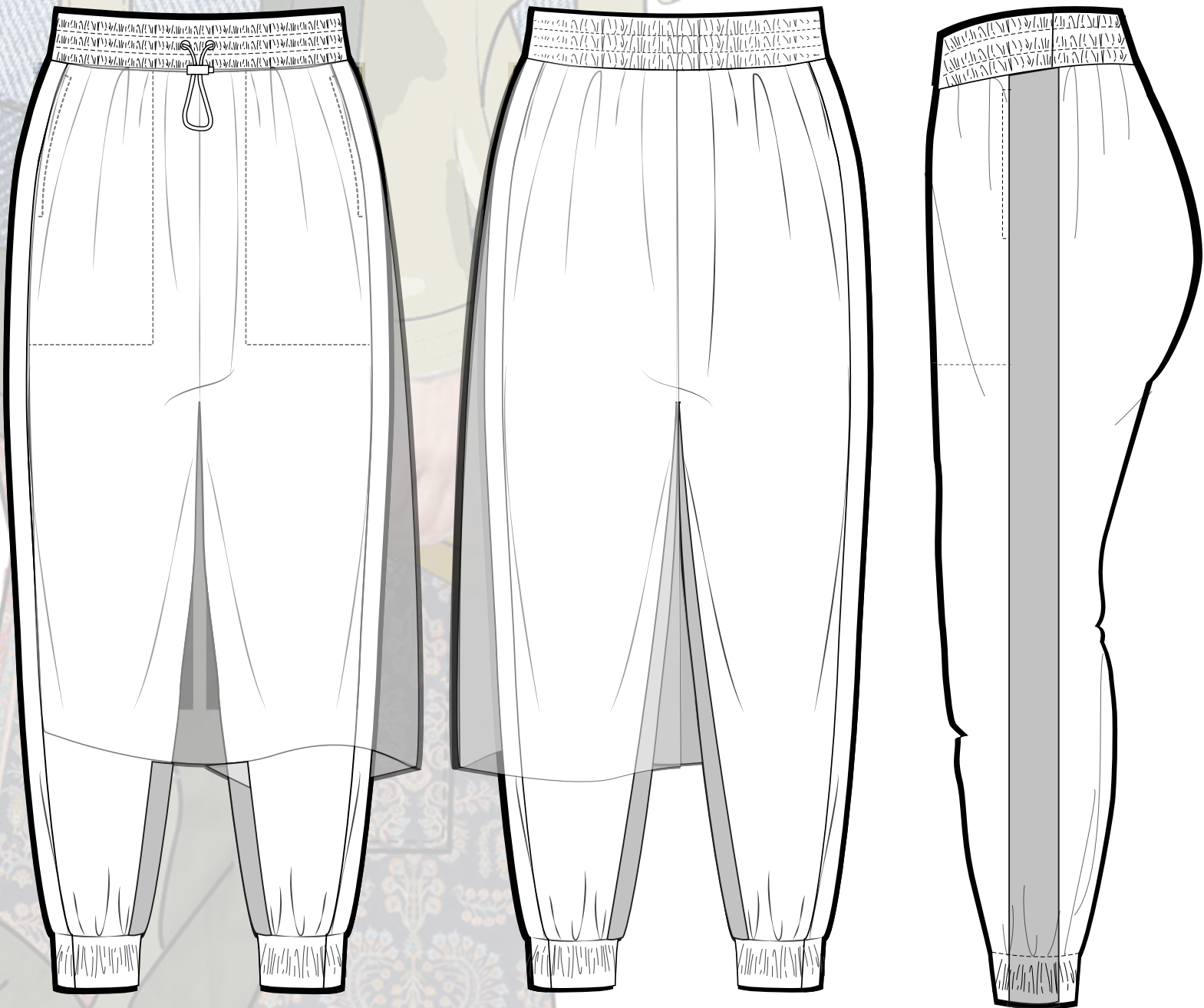




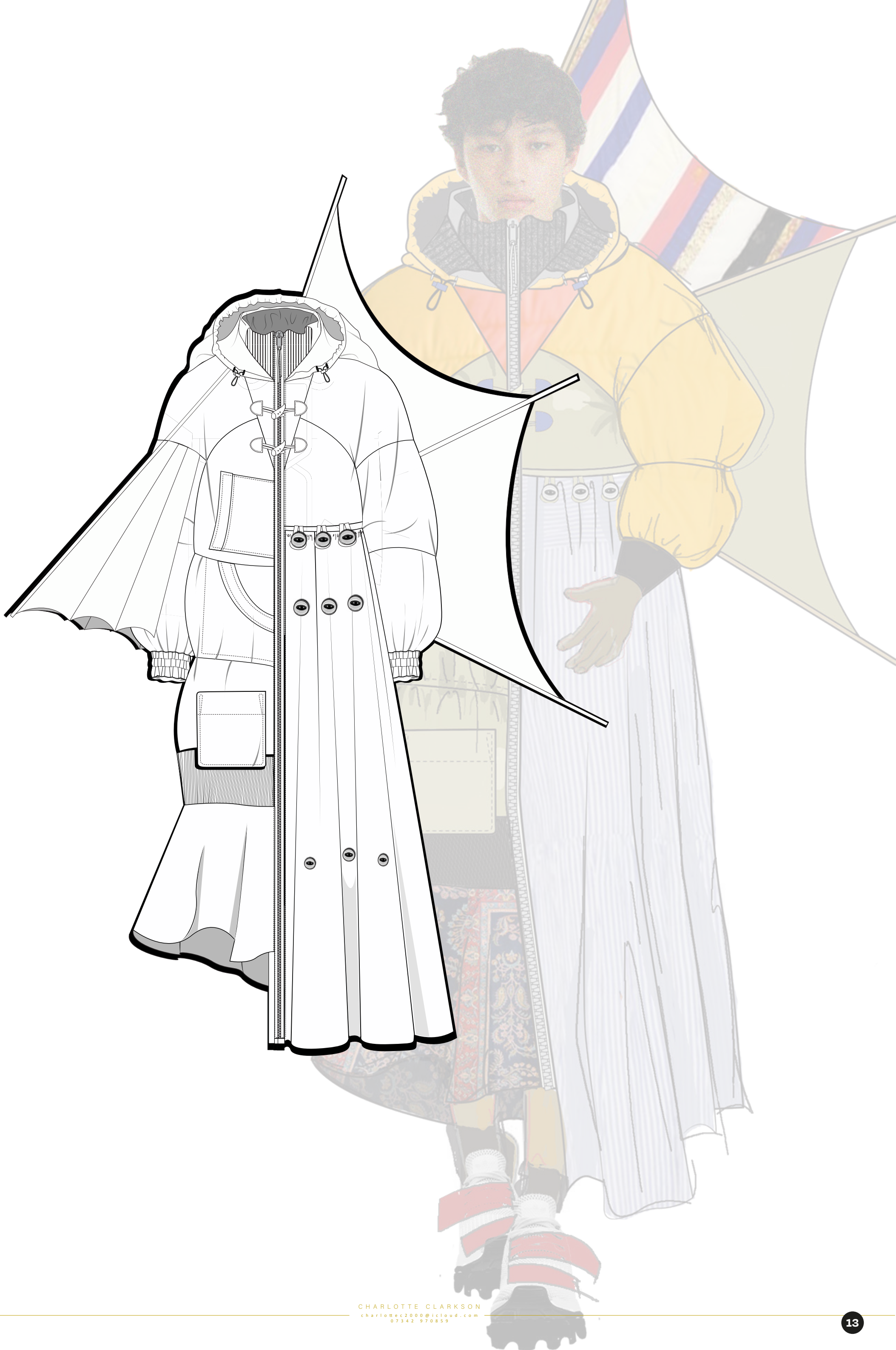


Charlotte Clarkson

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Charlotte Clarkson

charlottec2000@icloud.com



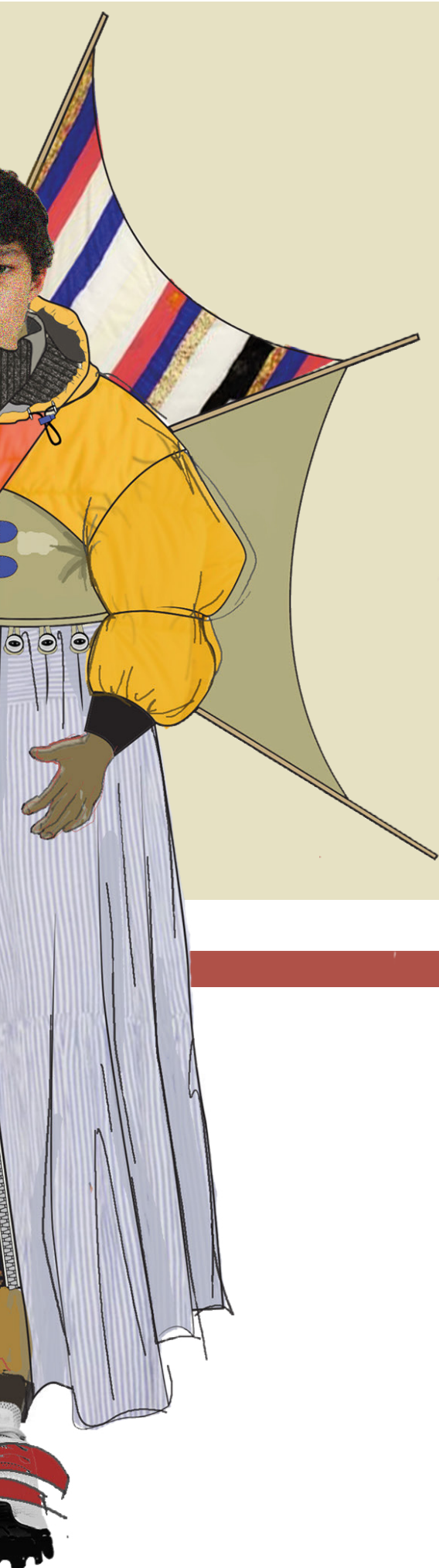
AUTUMN  
CHARLOTTE





# WINTER 2024

## CLARKSON







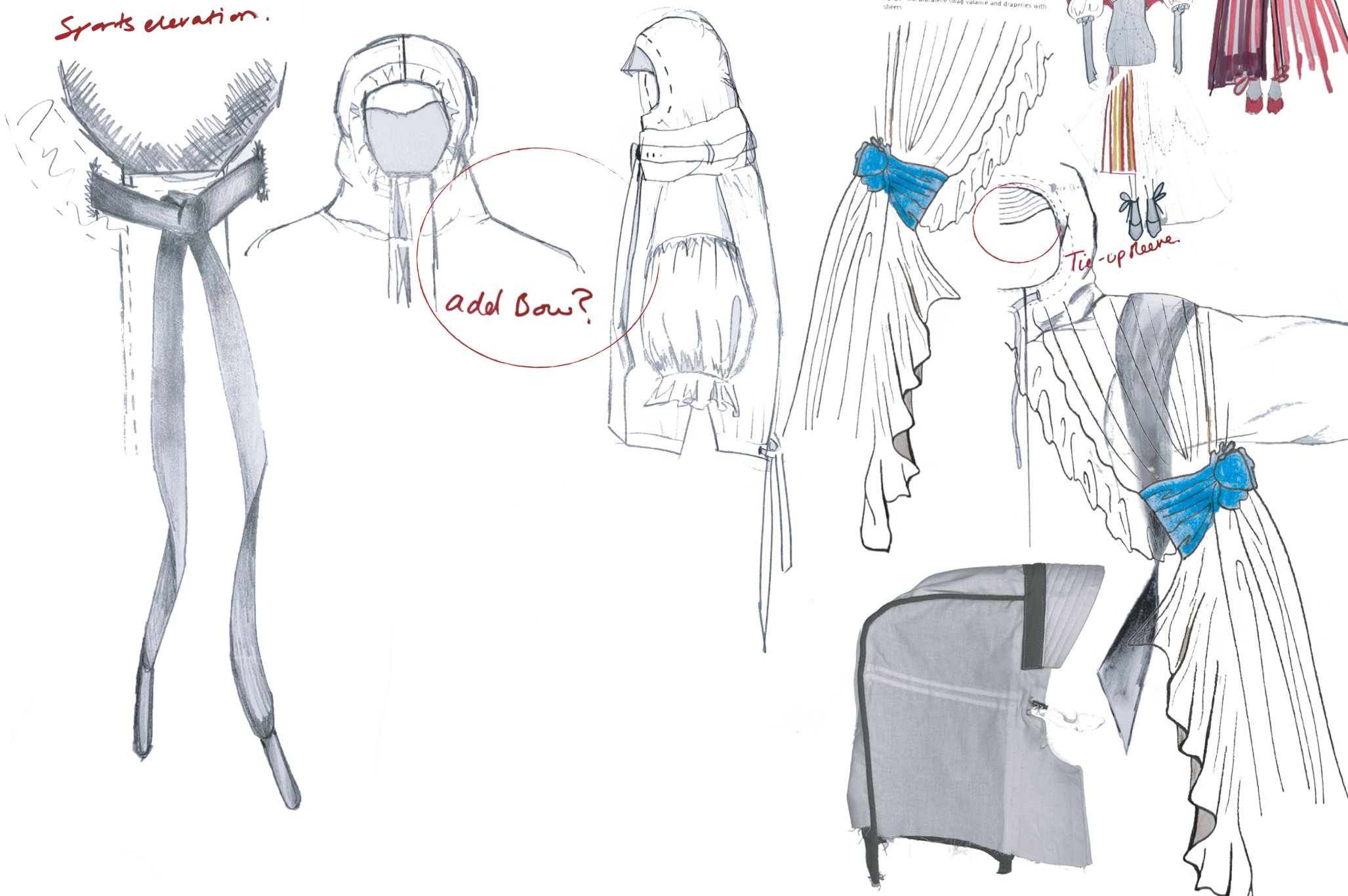








*Sports elevation.*



*frills*





finishes.

add metallic

Pearls

luxury



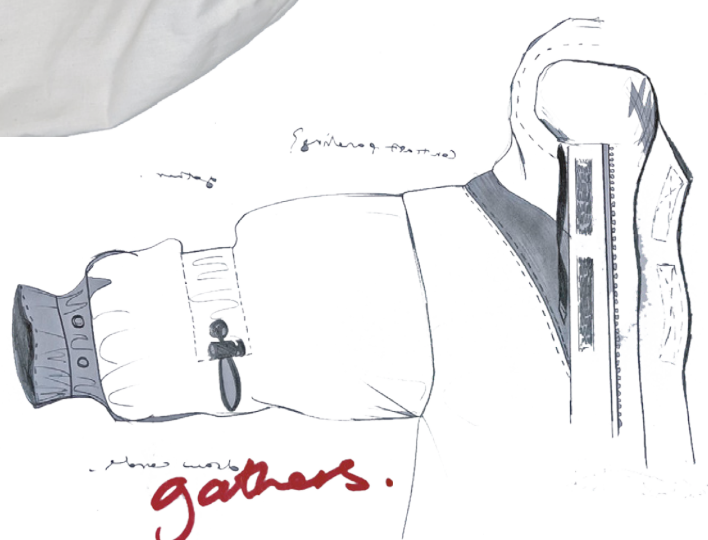
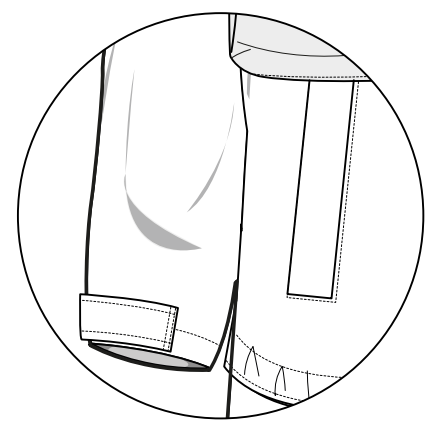
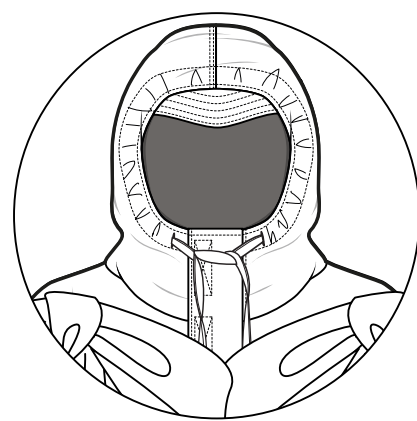
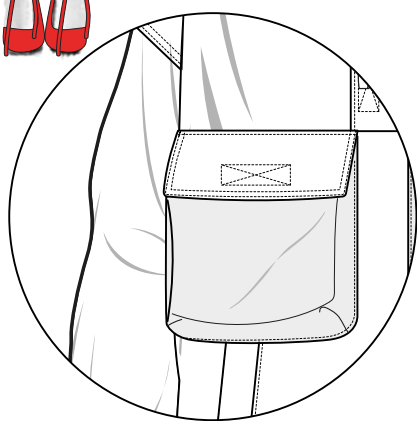
FS-84 Curtains in woven moiré pattern with wood blinds



FS-83 Cotton voile sheer curtains with ruffles



FS-87 Satin fringed y



gathers.



RITUAL  
ART

Pim Grinter

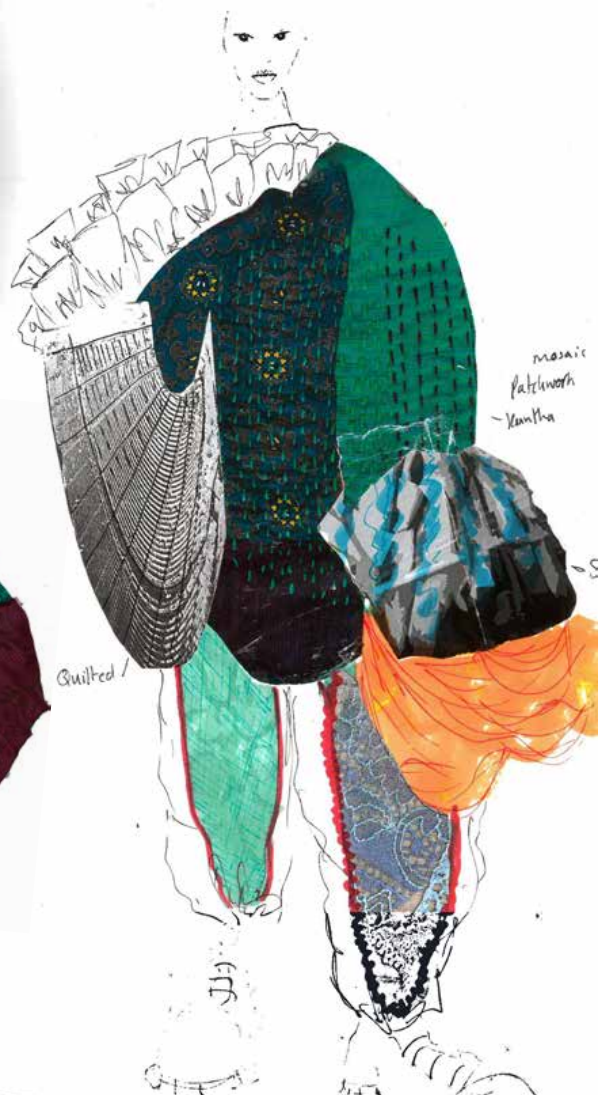
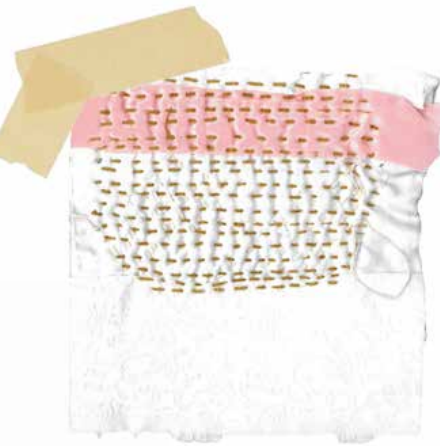
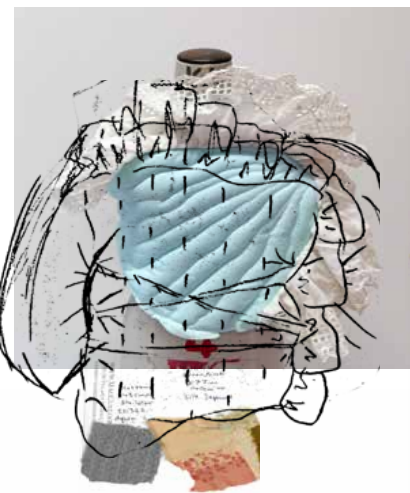
Pimgrinter@hotmail.co.uk

The recreation of ancient rituals has become popularised 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 provoke the success of a productive/mindful day - as: generational shifts move towards spiritual/mental/sovereign betterment/ connection to the self.

"Shapes + colors in households on Shinto are not arbitrary, but are concentrations of meaning, a language of the symbolic life of daily worship"

use tea bags as part of another design measure

LINEN TEXTURE  
PR... OR SEAMS





SHINRIN-YOKU

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. Soaking the atmosphere of a forest has restorative effects on the body and mind.

LEIGH WOODS



CONNECTING WITH NATURE THROUGH RITUAL

Although there is no traditional ritual in the west, we still do still in common practice within contemporary society to immerse ones self in nature. Authenticity

The ~~power~~ significance of dance in ritual practice lies in its multisensory, emotional, dynamic and symbolic capacity to create moods and create an intentional atmosphere through patterns in a sequence of physical communication.

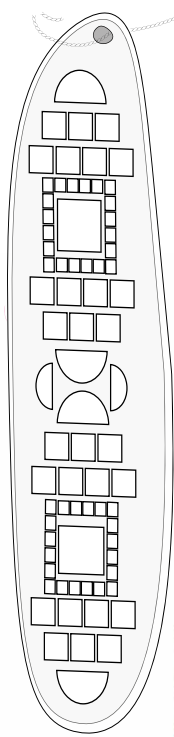
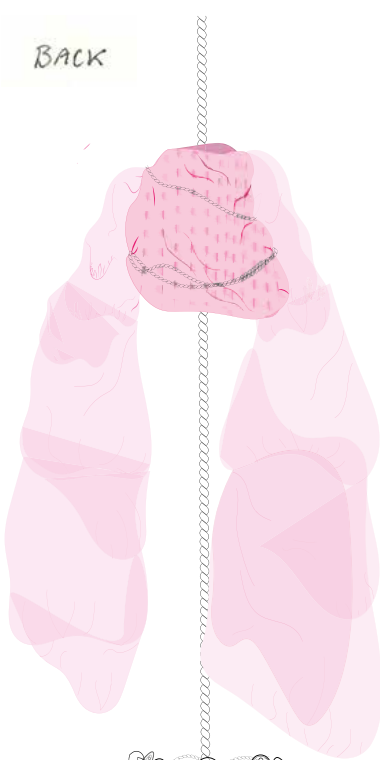
NICE STUDIES

Dance has been used ritualistically as part of many belief systems, to create & recreate social roles, as a practice of worship or honor, to embody or merge with the supernatural through inner or external transformations. The practice of ritual dance has been a traditional effort towards channeling of divinity, celebration, of an important moment in time/event, as an artistic performance which can be a ground practice, for to connect deeper and as a form of entertainment.

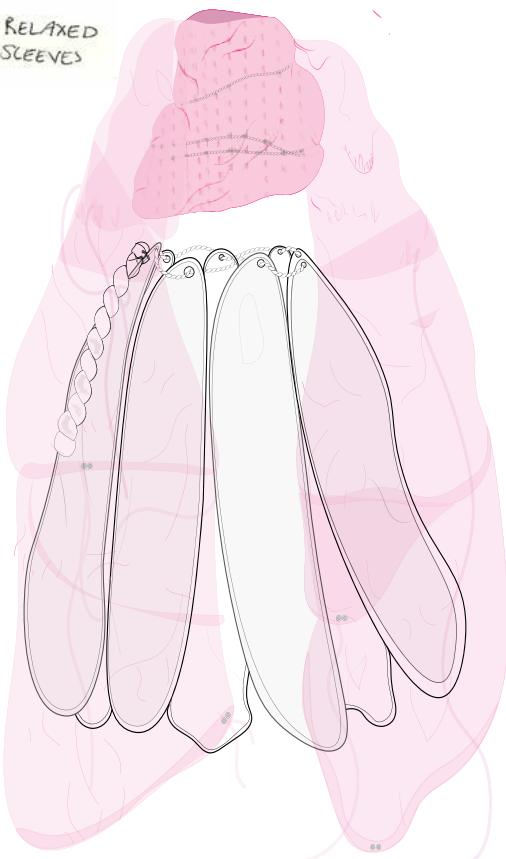
Each dance ritual is unique to the particular belief system and is traditionally acquired through initiation, divination, oracle, observation and copying.



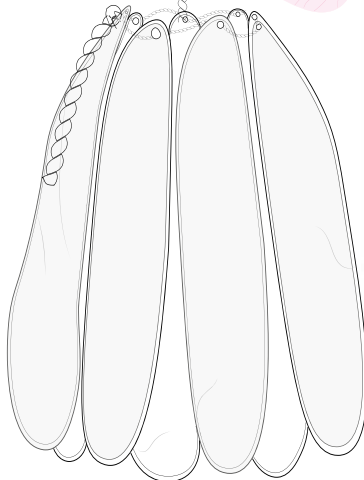
BACK



RELAXED SLEEVES



GATHERED





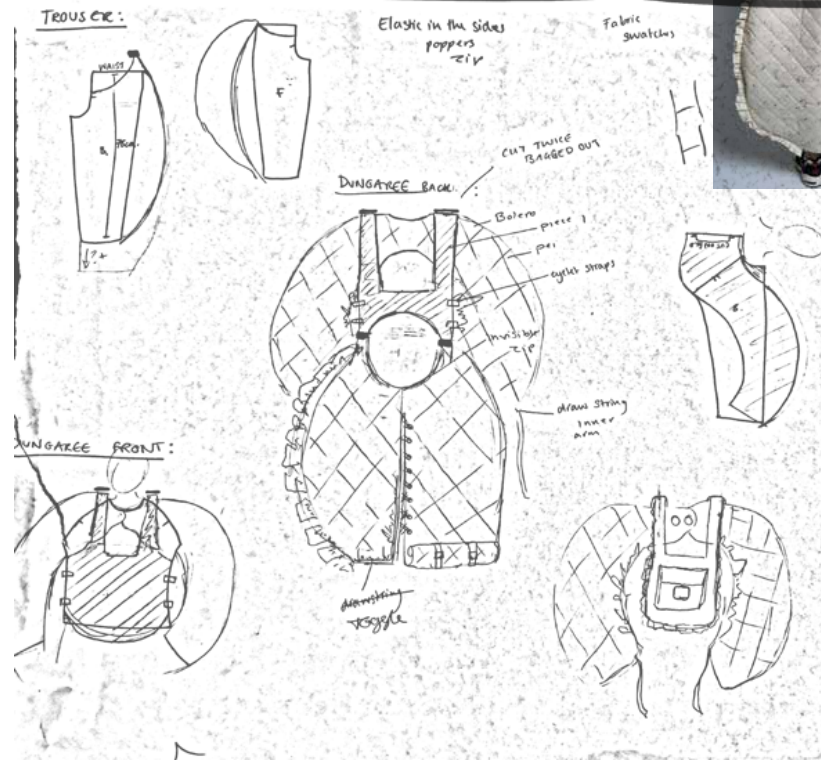
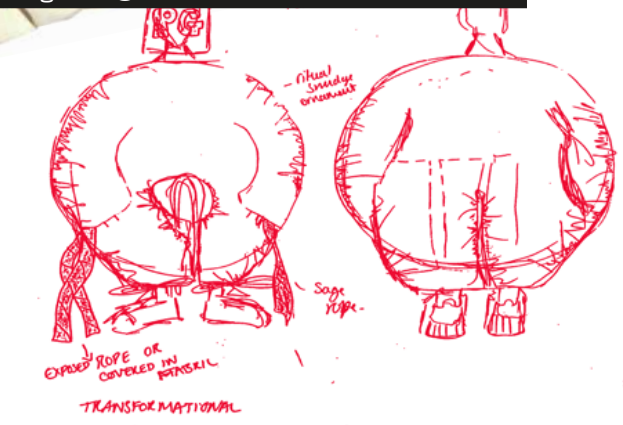


Pim Grinter

Pimgrinter@hotmail.co.uk



JUMPSUIT  
TOILE  
DEVELOPEMENT









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Pimgrinter@hotmail.co.uk







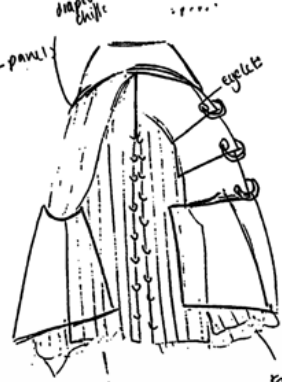
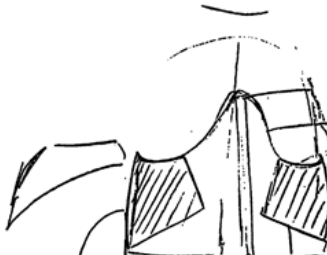
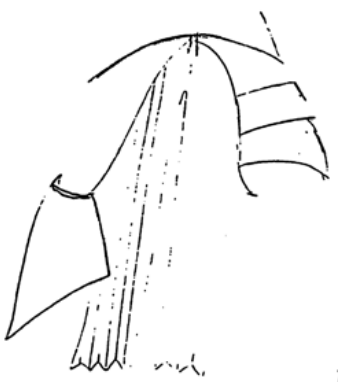
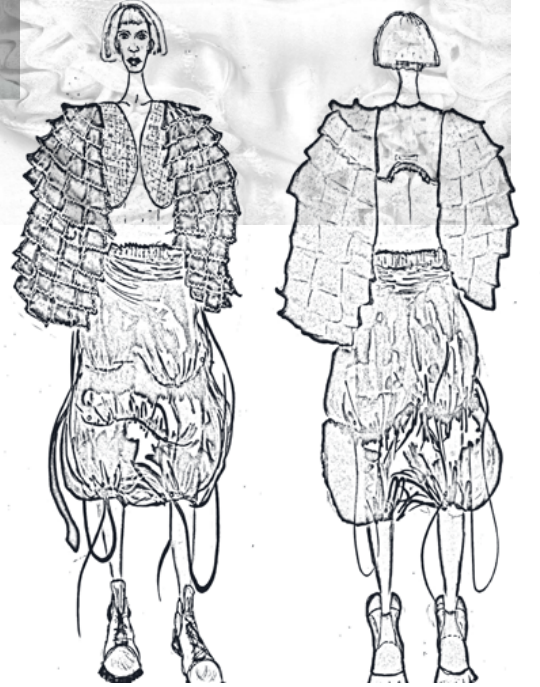
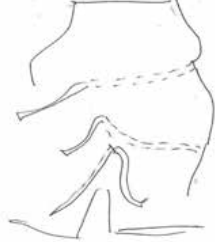
TOILE  
DEVELOPEMENT



Liminal States and  
Transformations

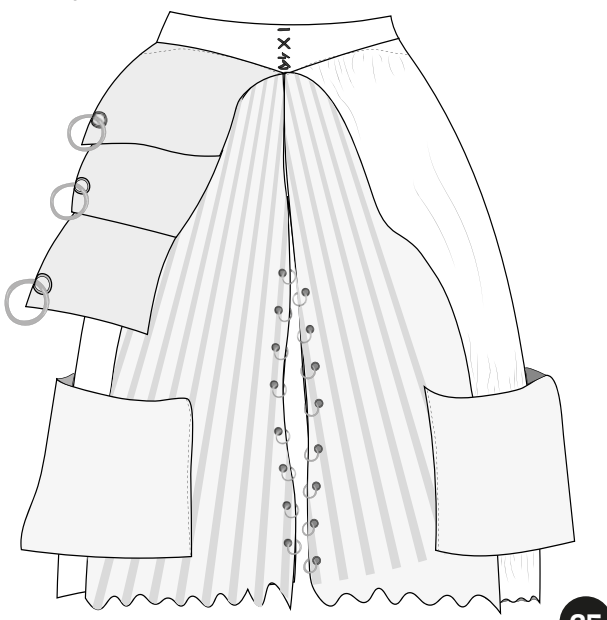
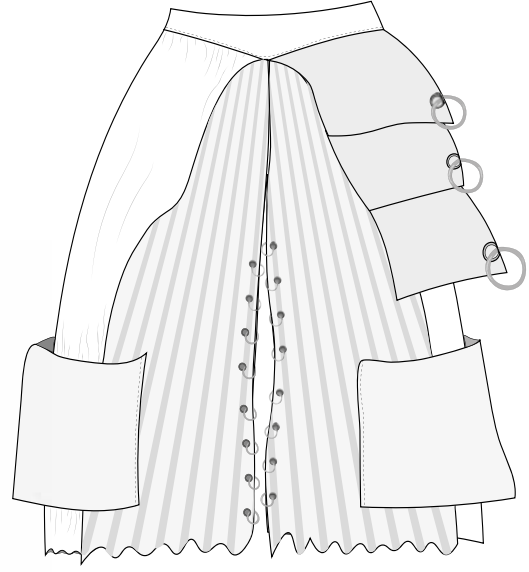


Guilt or  
Chiffon  
drag



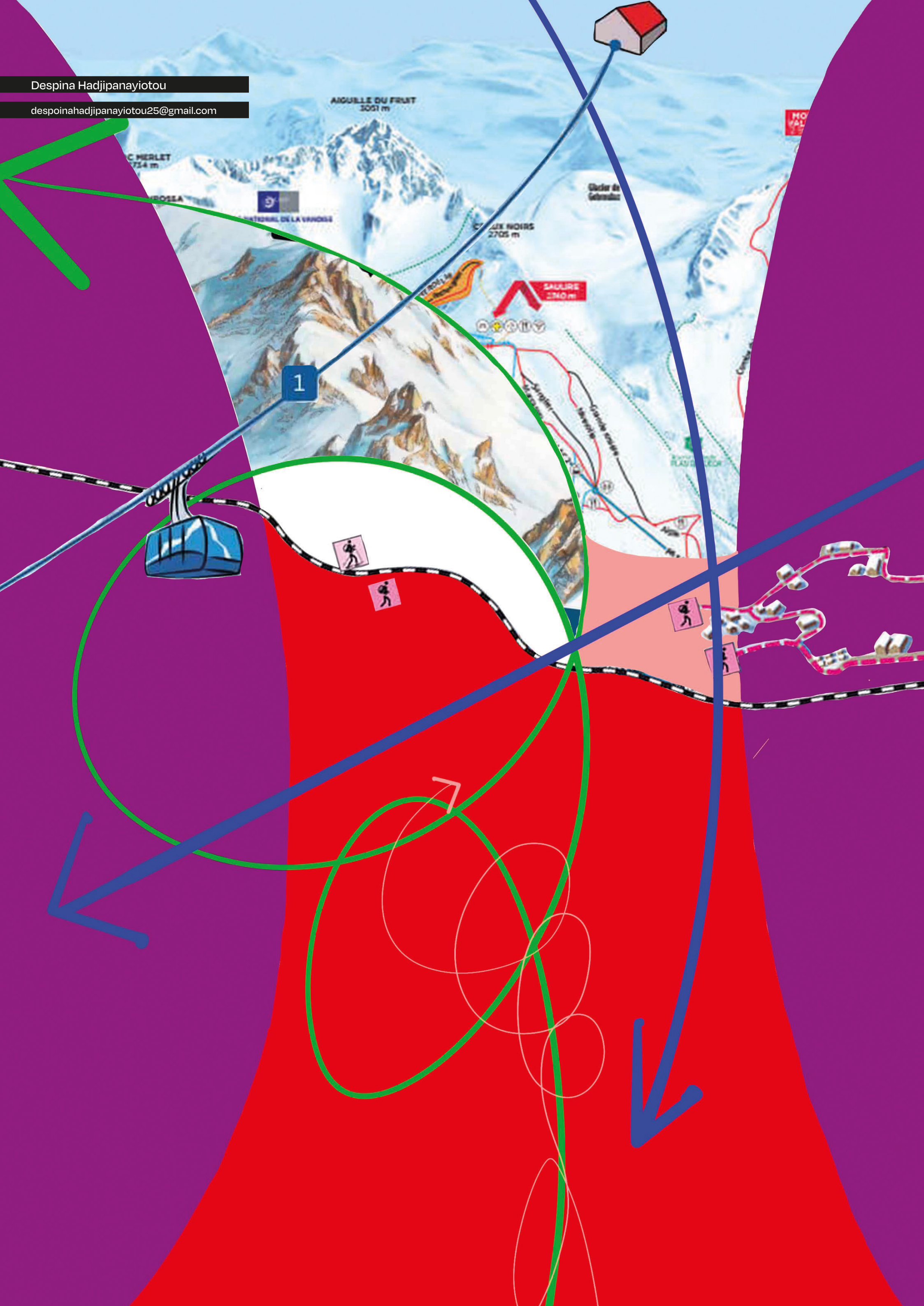
Same  
material

Cable knit





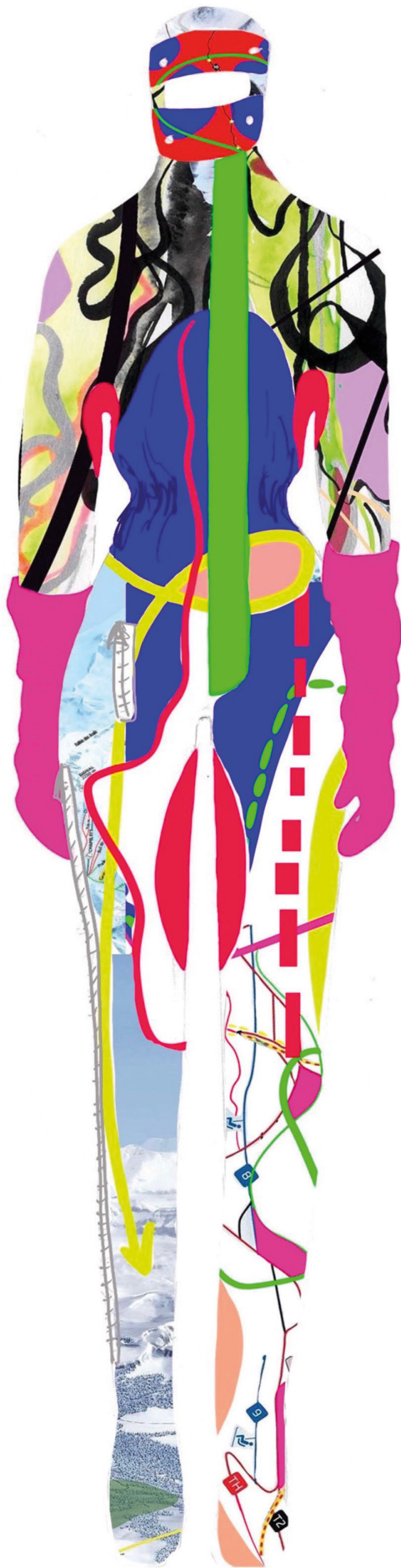
Despina Hadjipanayiotou  
despoinahadjipanayiotou25@gmail.com



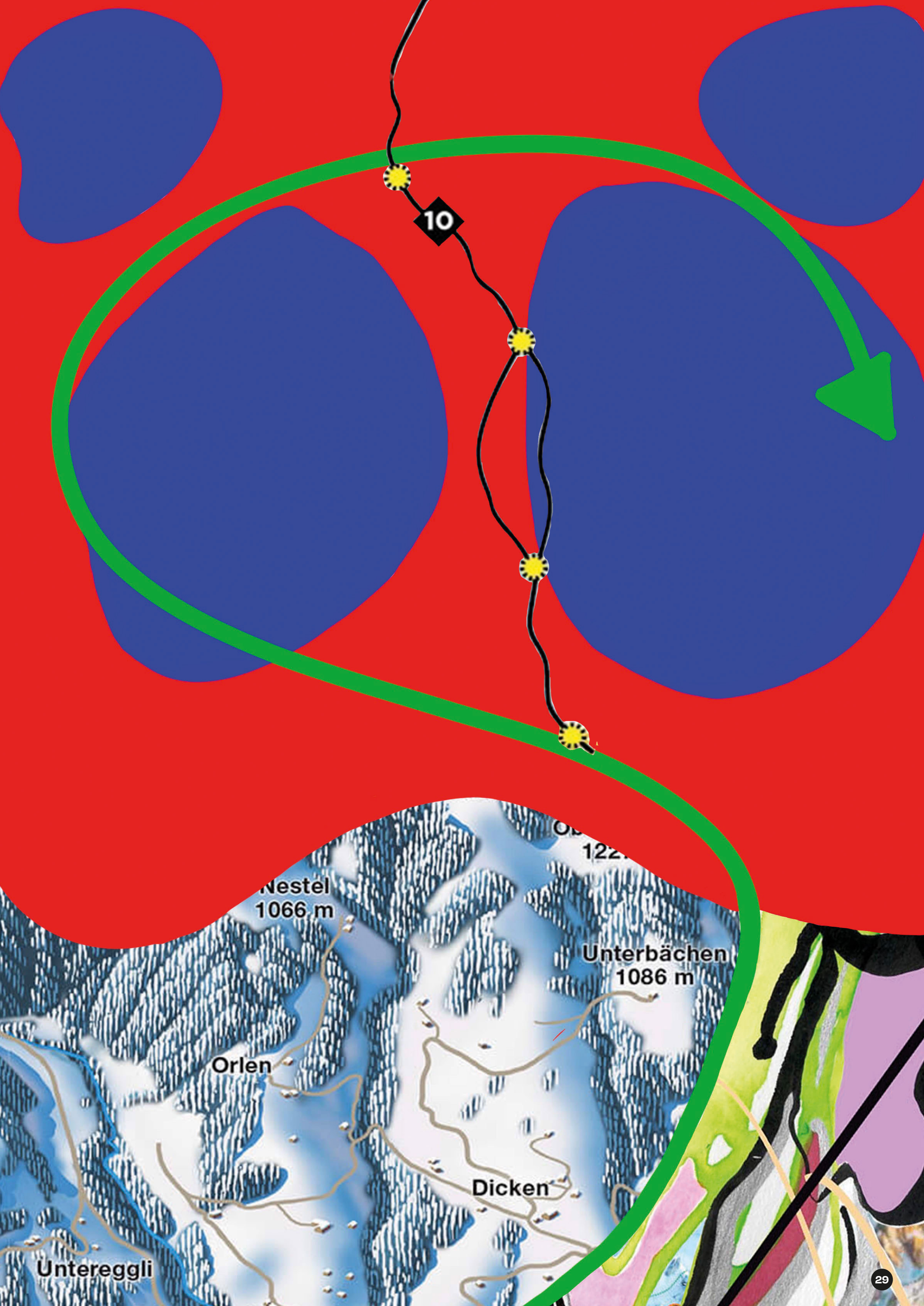








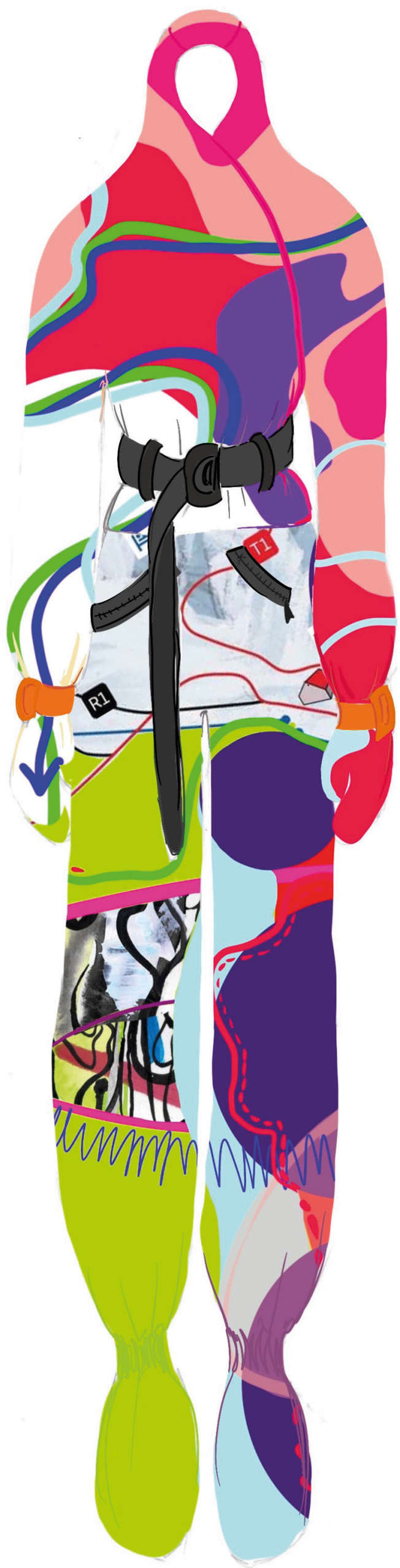














Honor Halsall

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Honor Halsall

honor.i.halsall@gmail.com



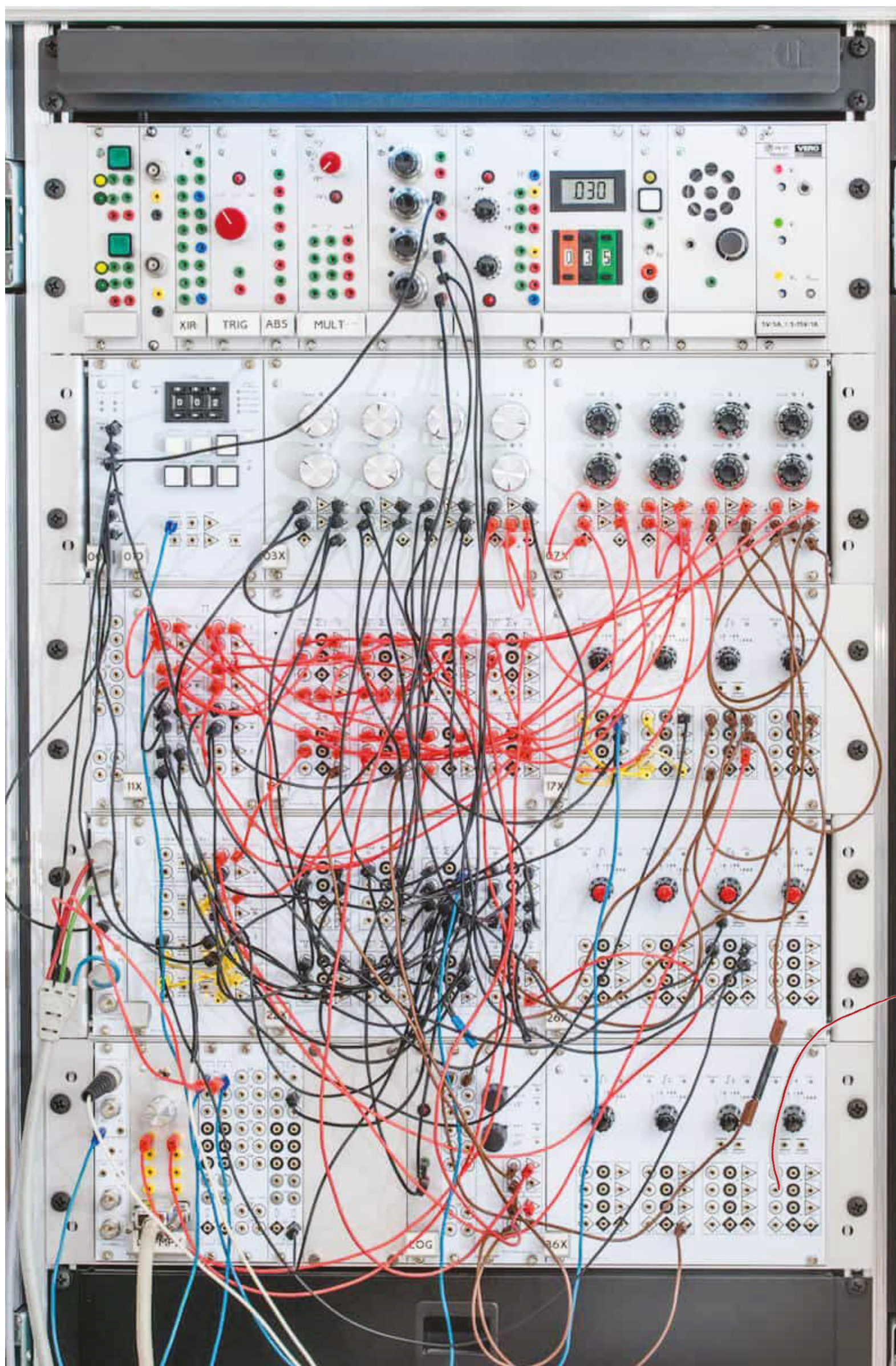




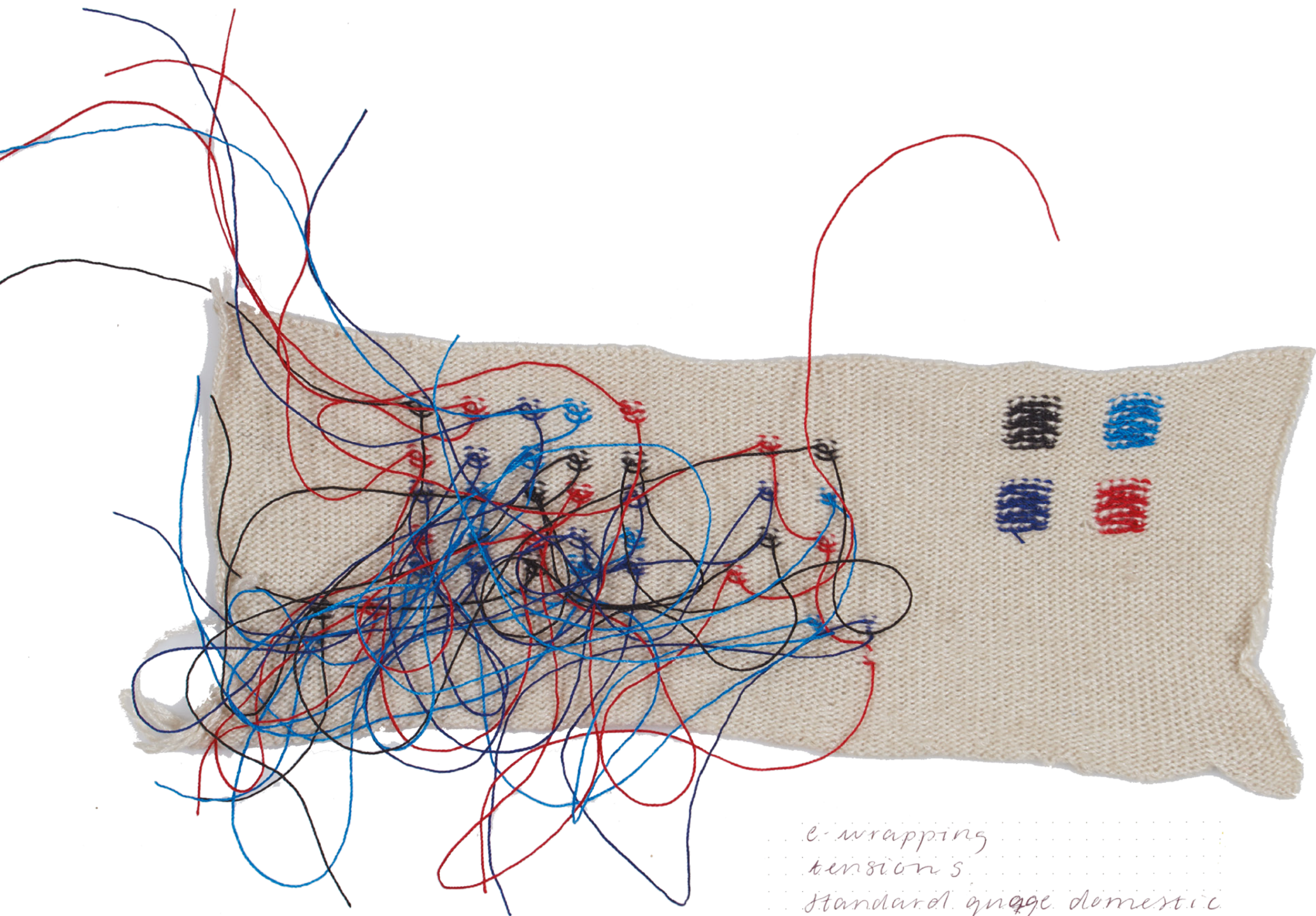


Tamara Johns

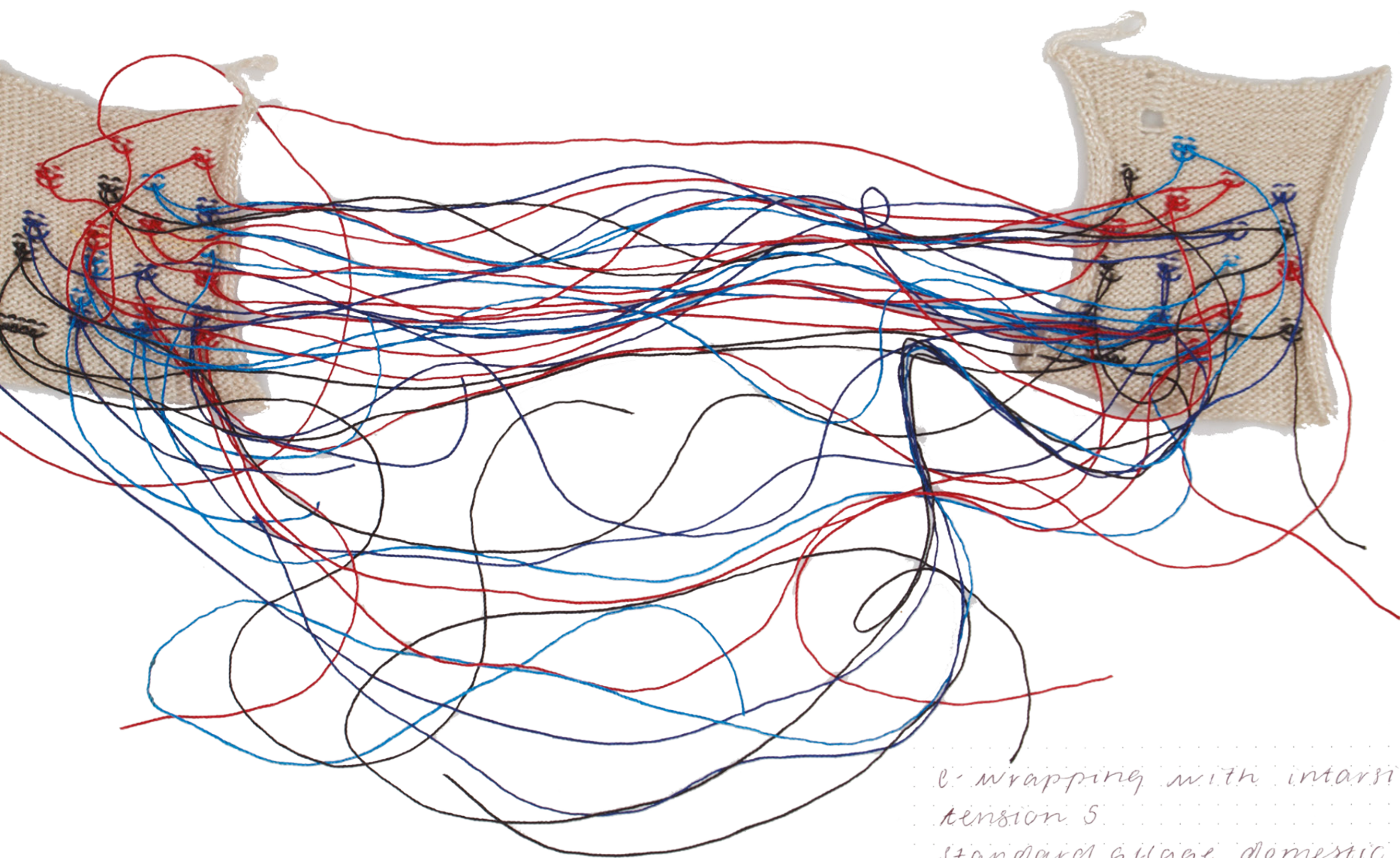
tamarajohnsx0@gmail.com







e. wrapping  
tension 5  
standard gauge domestic  
30 needles

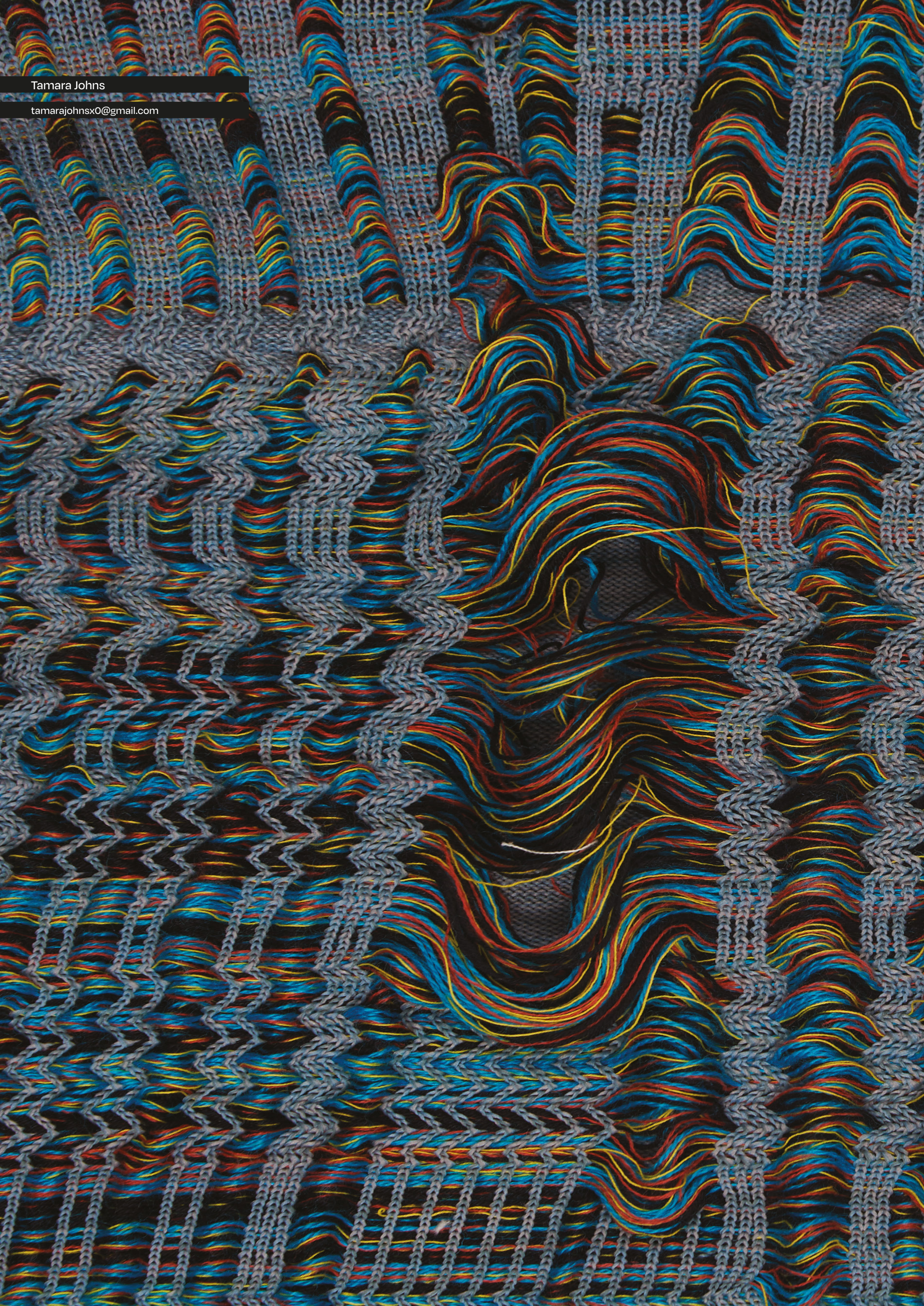


e. wrapping with intarsia  
tension 5  
standard gauge domestic  
30 needles

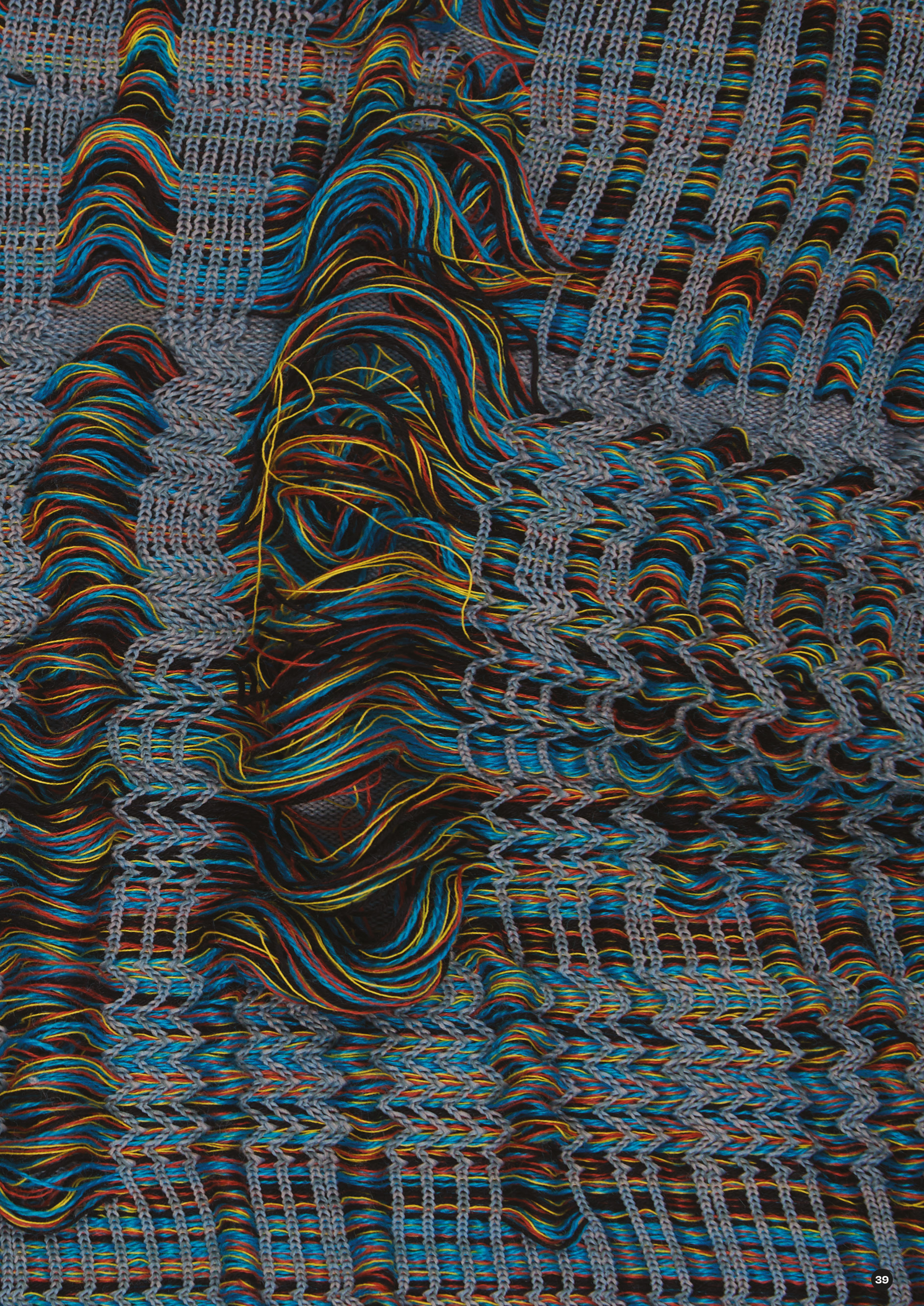


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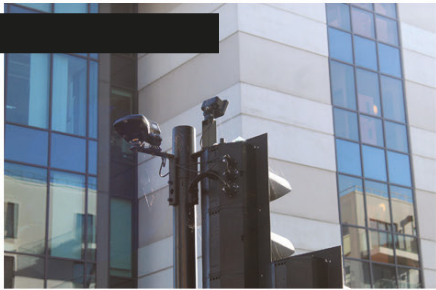


Tamara Johns

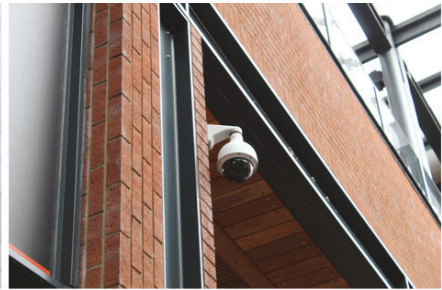
tamarajohnsx0@gmail.com



algorithm.jpg



analogue.jpg



authentic.jpg



authenticity.jpg



binary.jpg



channel.jpg



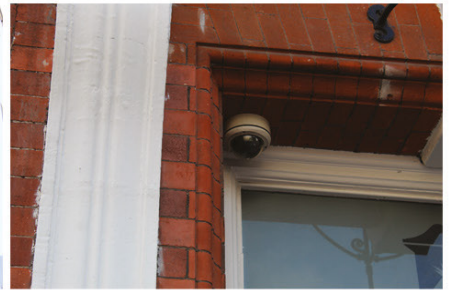
communication.jpg



connection.jpg



constant.jpg



construct.jpg



convention.jpg



copy.jpg



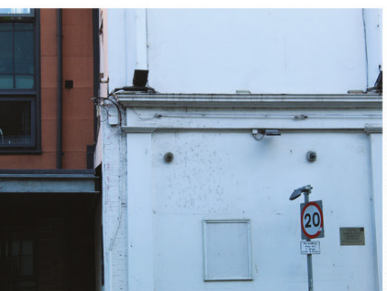
corporeality.jpg



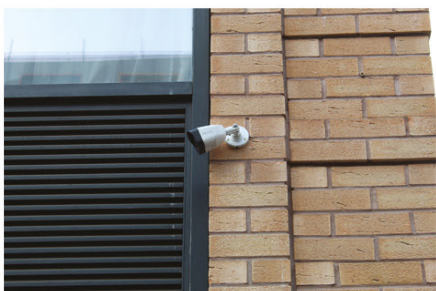
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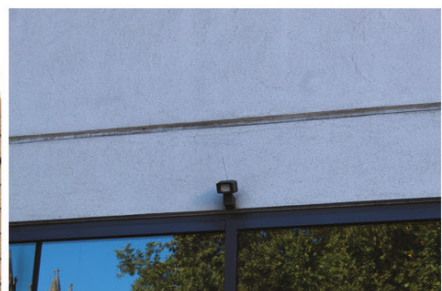
create.jpg



crisis.jpg



cyber.jpg



deconstructed.jpg



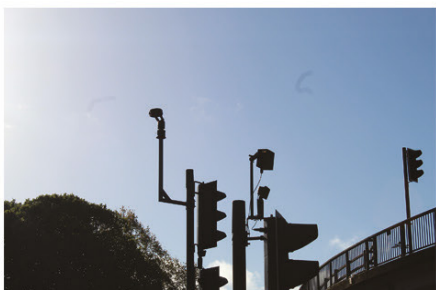
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digital.jpg



disclosure.jpg



disconnection.jpg



distortion.jpg



electronic.jpg



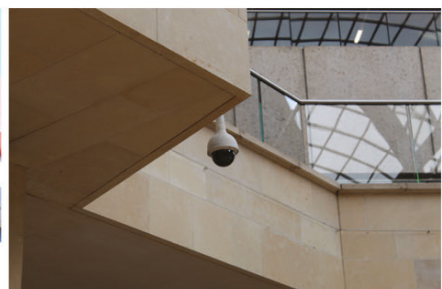
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encryption.jpg



existence.jpg



expression.jpg

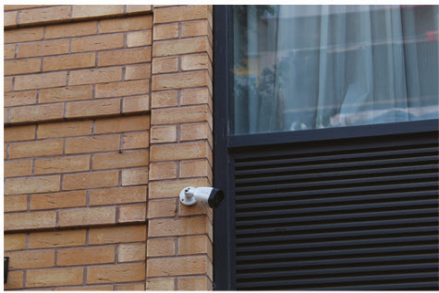


face.jpg



femininity.jpg





fraction.jpg



glitch.jpg



hoodie.jpg



identity.jpg



institutional.jpg



intelligence.jpg



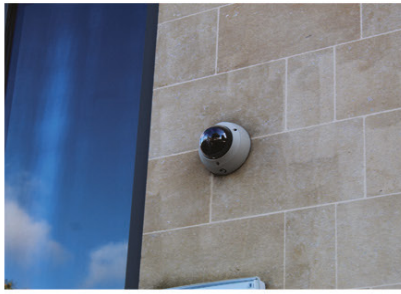
invariable.jpg



isolation.jpg



juxtapose.jpg



kaleidoscope.jpg



legal.jpg



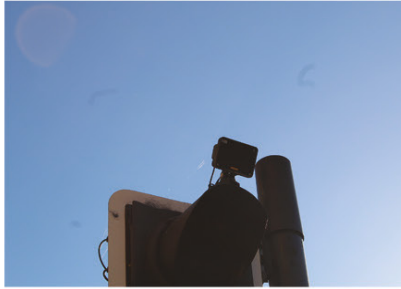
linear.jpg



masculinity.jpg



mask.jpg



materiality.jpg



matrix.jpg



memory.jpg



monitoring.jpg



non-binary.jpg



normalisation.jpg



numerical.jpg



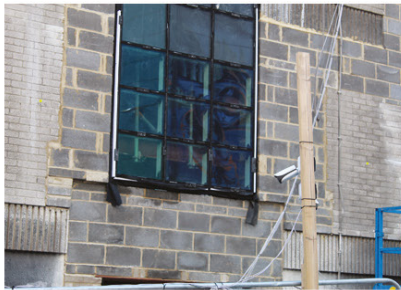
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perception.jpg



phantom.jpg



pixilation.jpg



popular.jpg



portray.jpg



power.jpg



protect.jpg

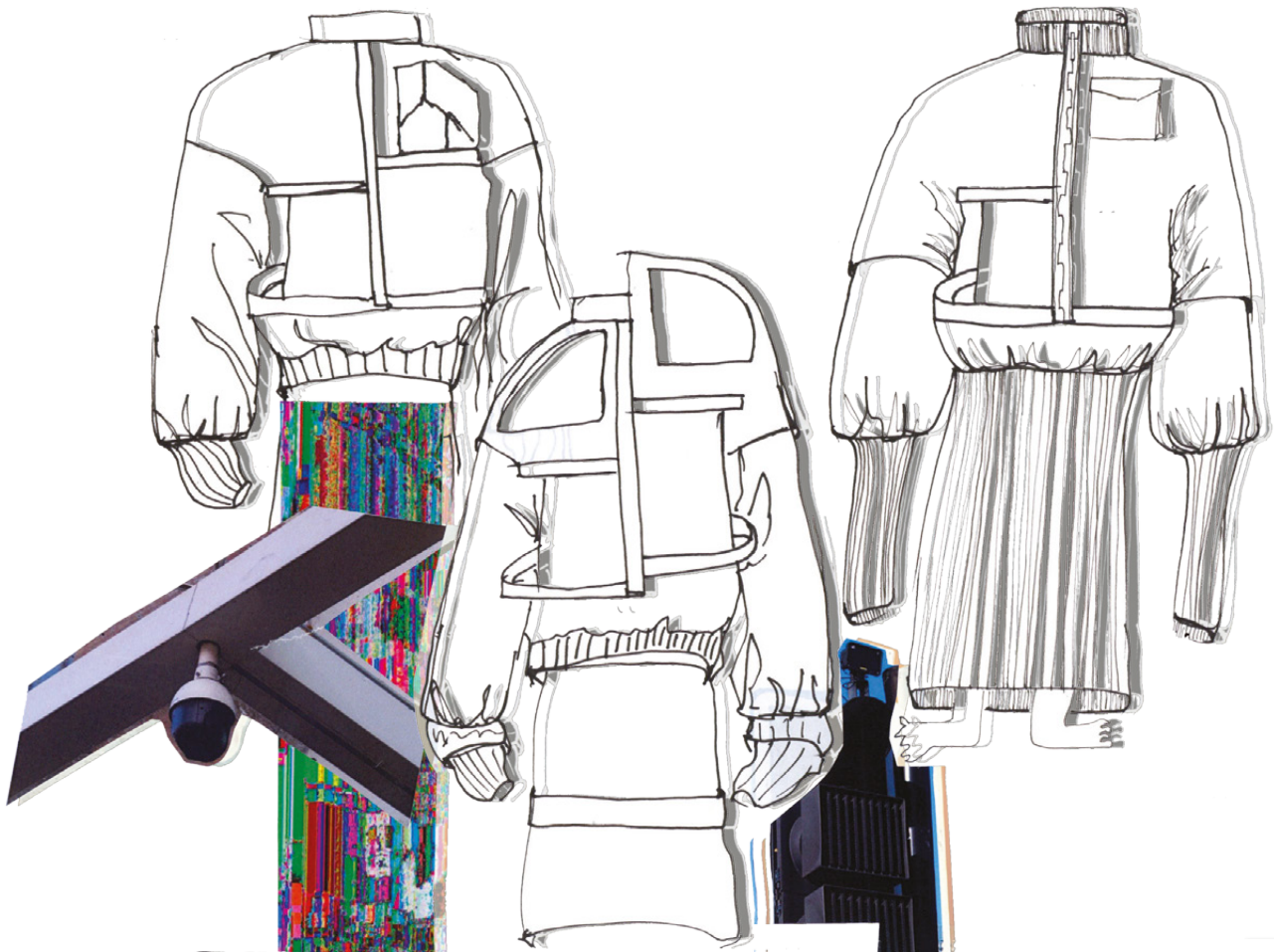


react.jpg



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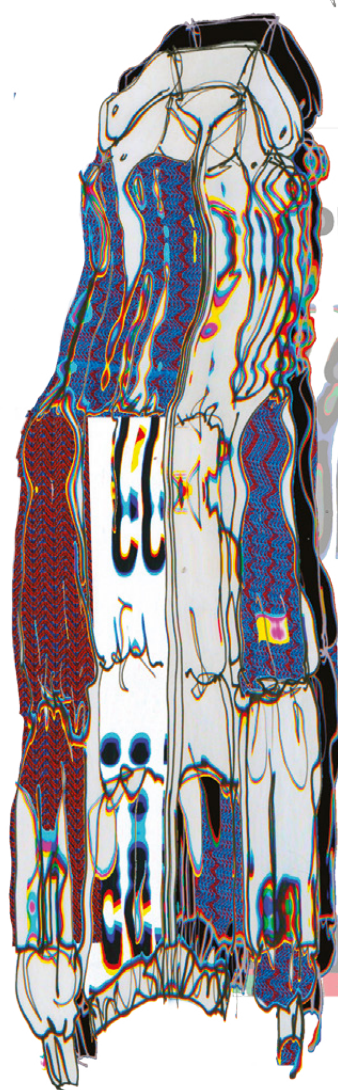
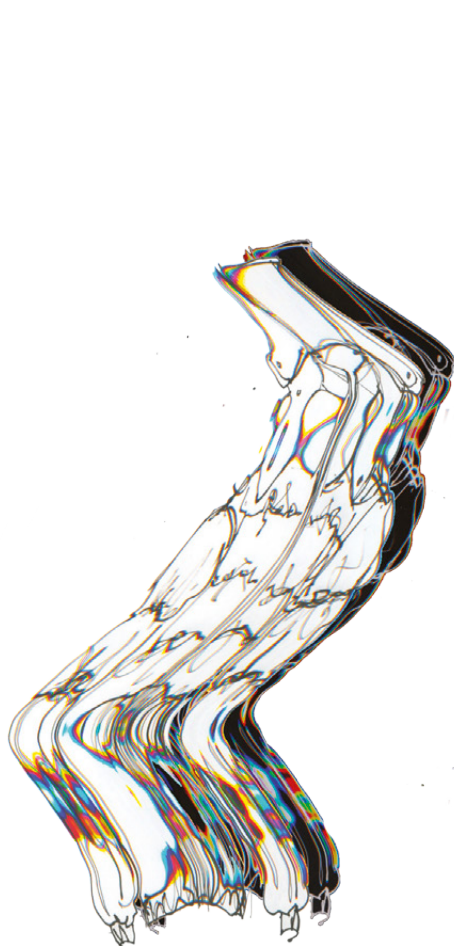
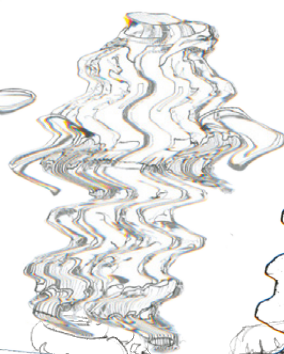
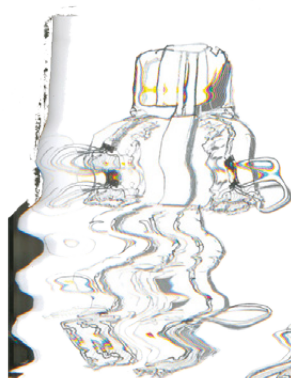
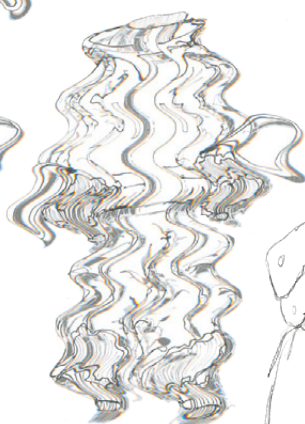
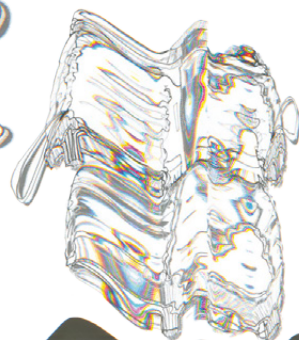
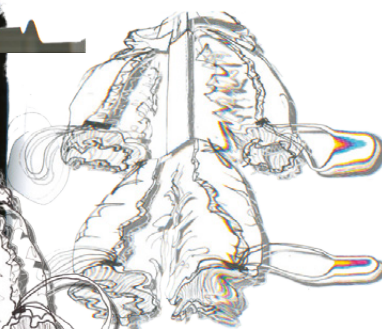
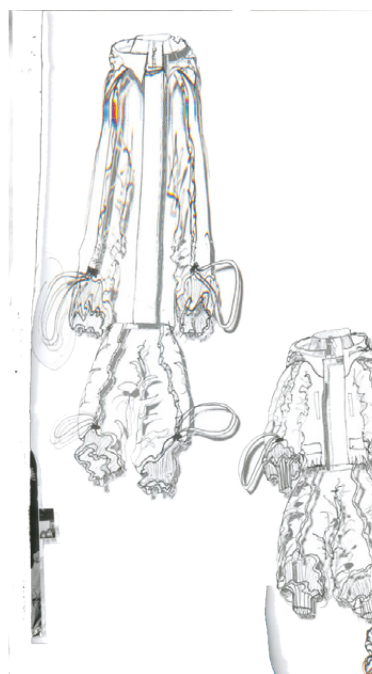


**CCTV IN OPERATION**

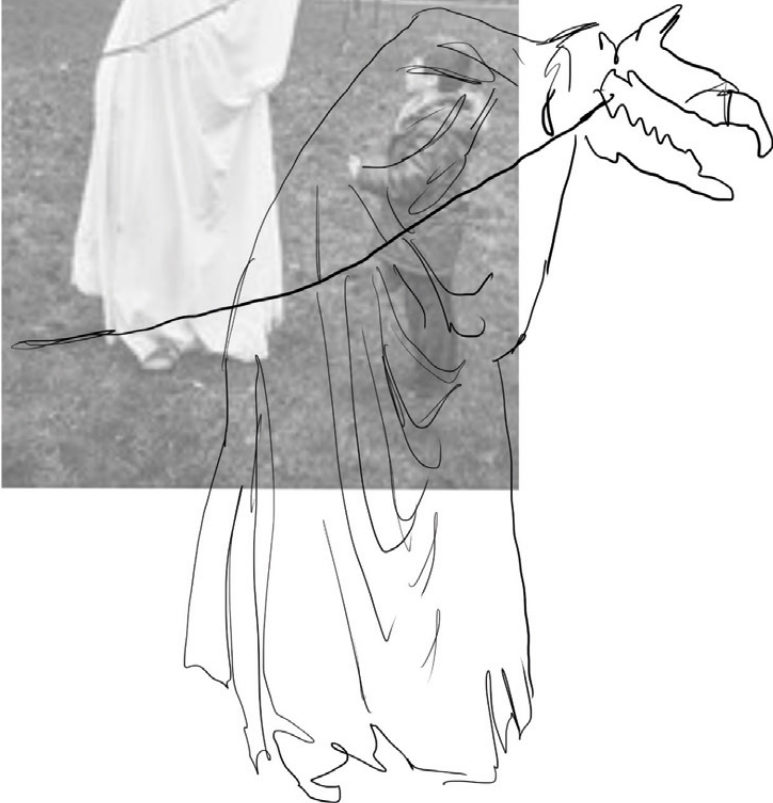
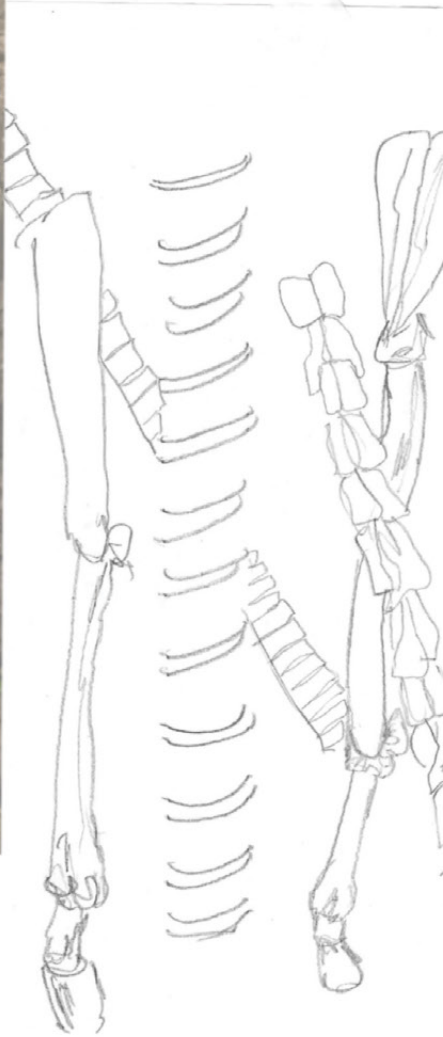
**WELCOME TO THE PANOPTICON**



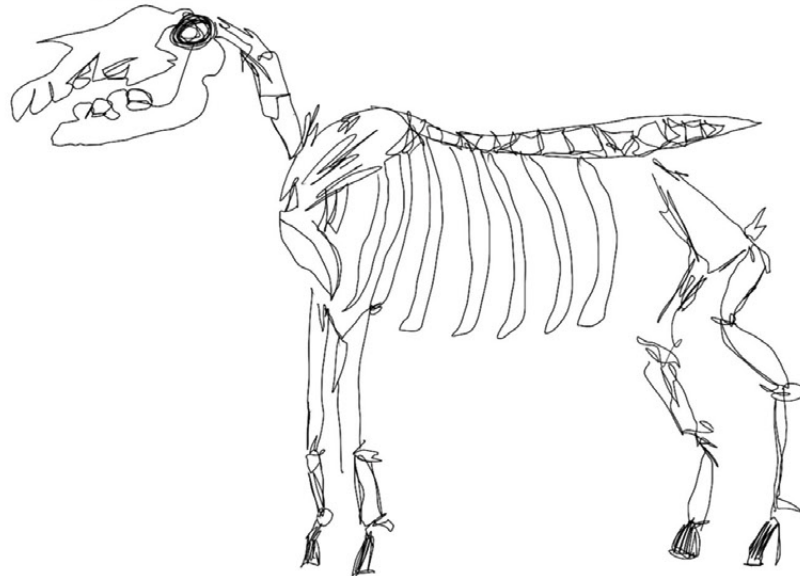
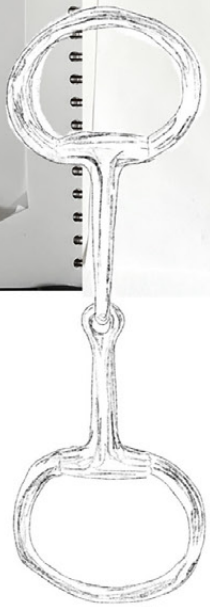
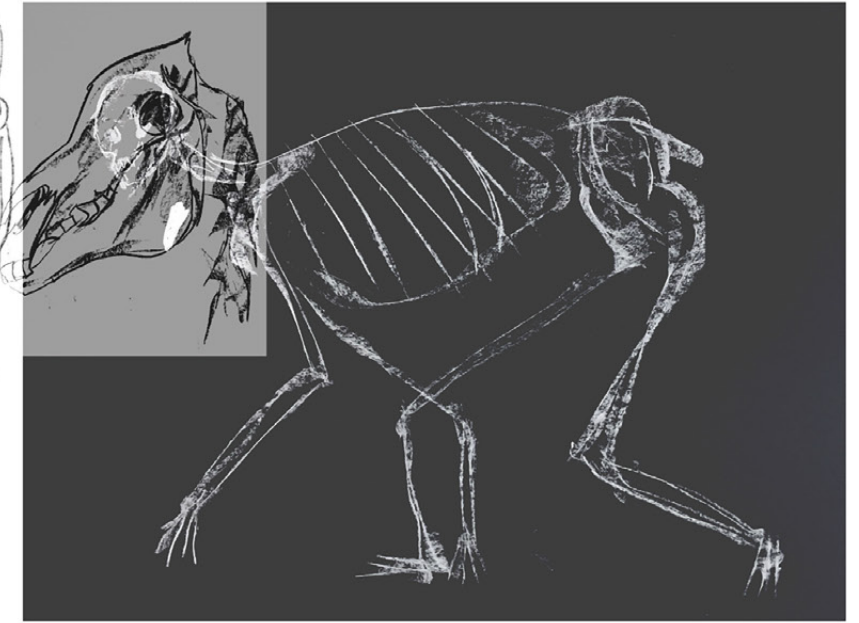
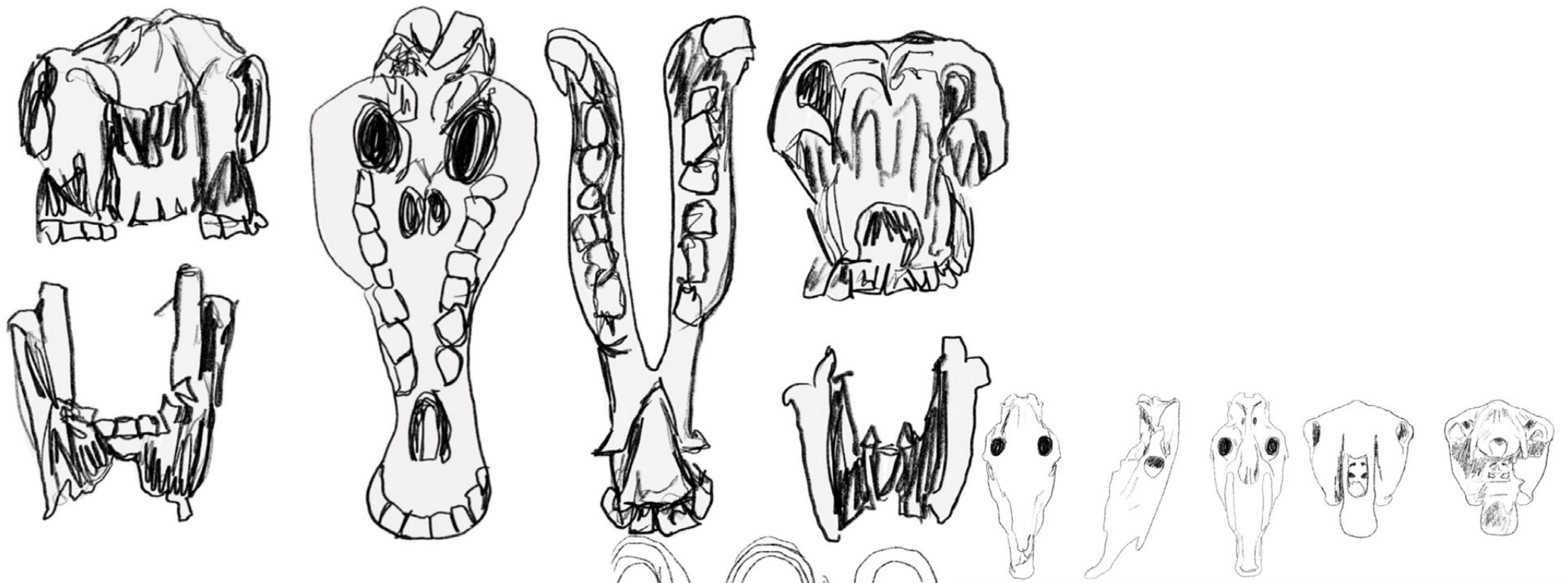








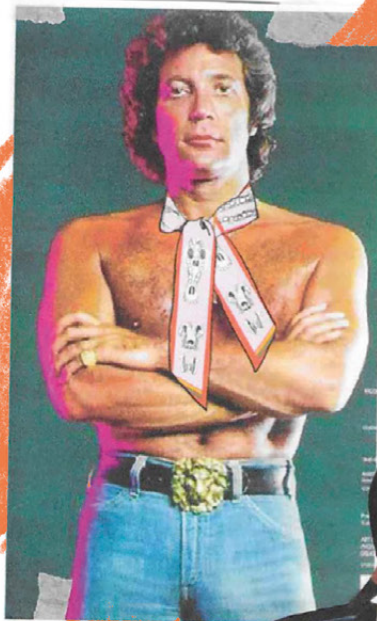
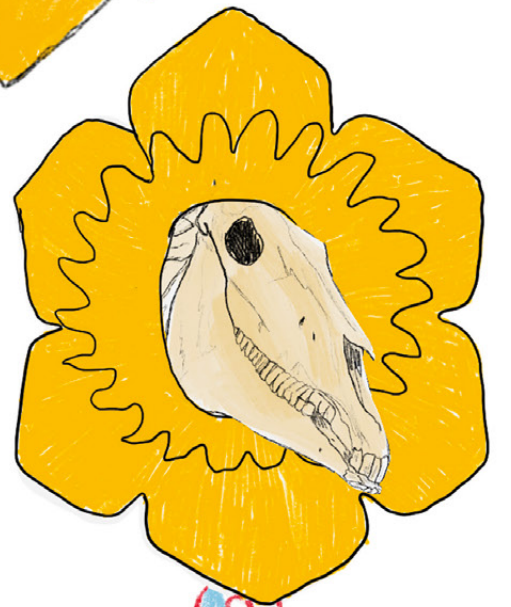




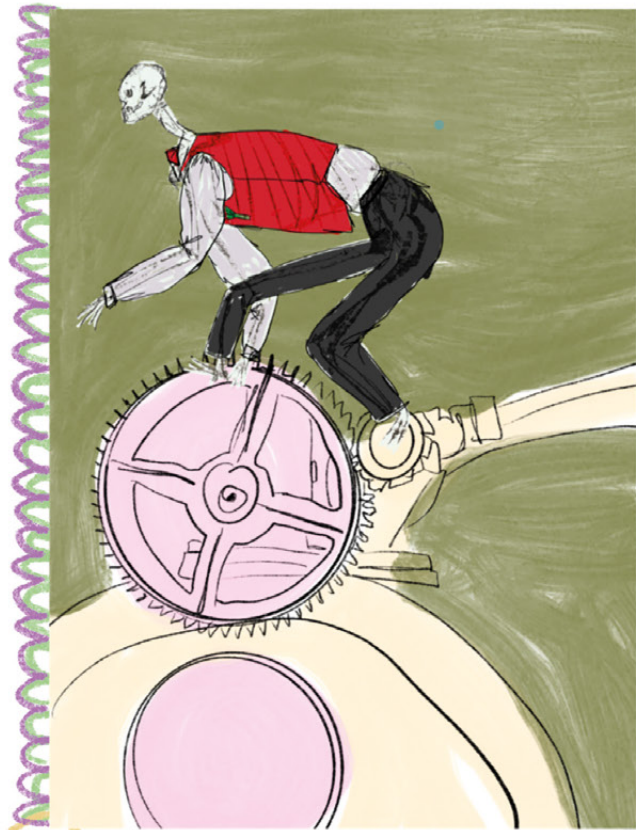




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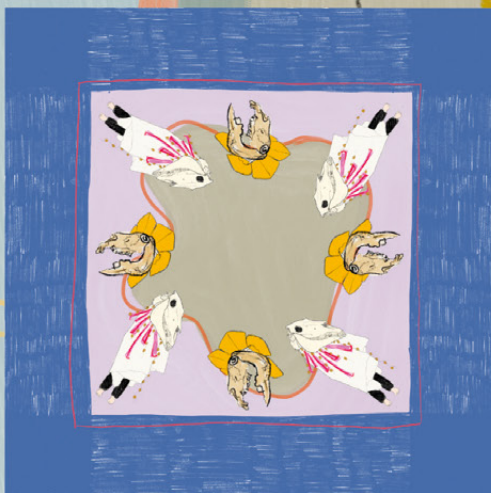
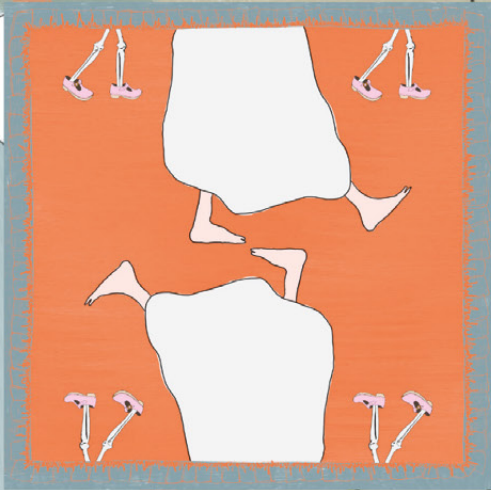
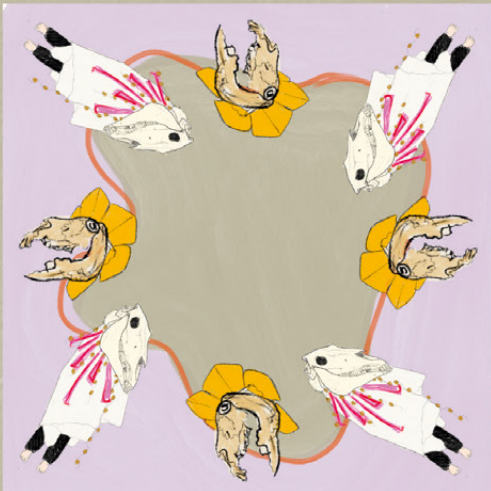


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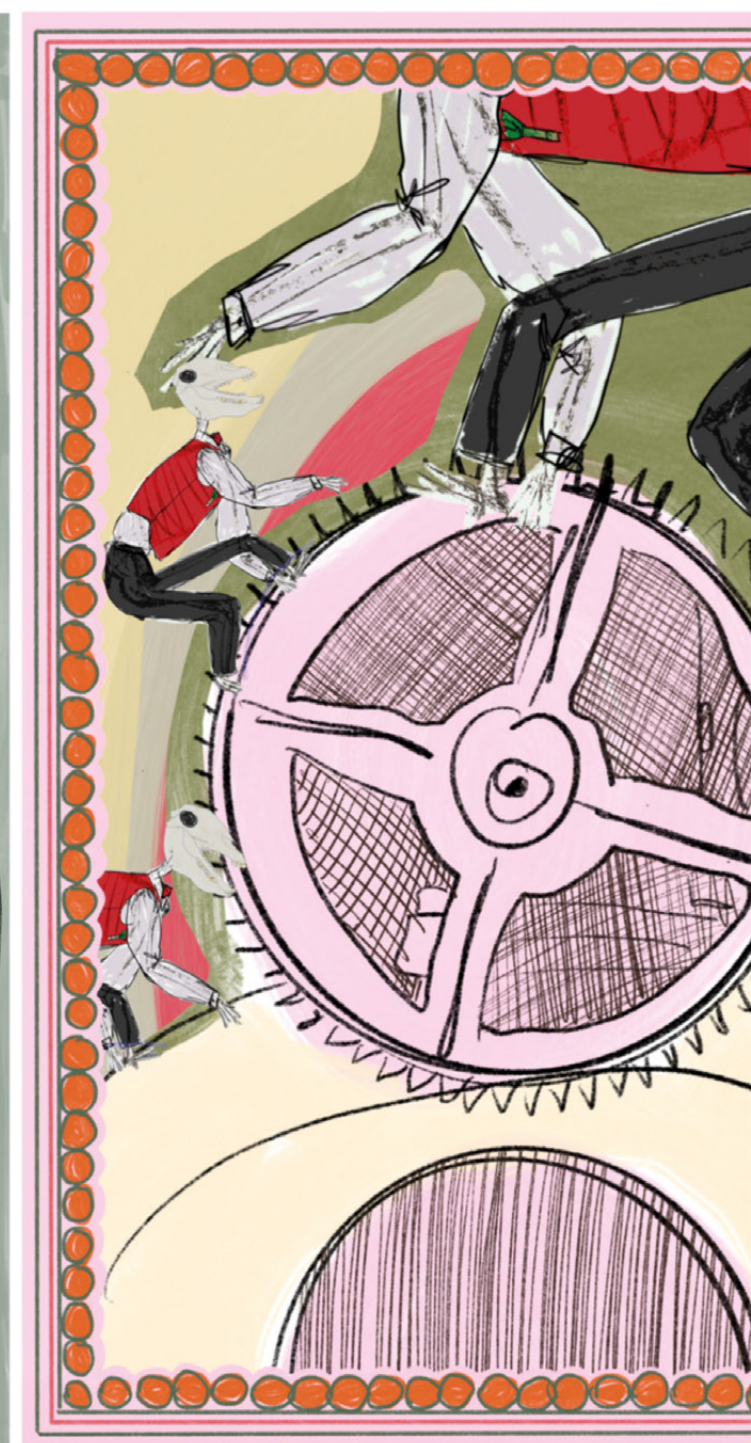




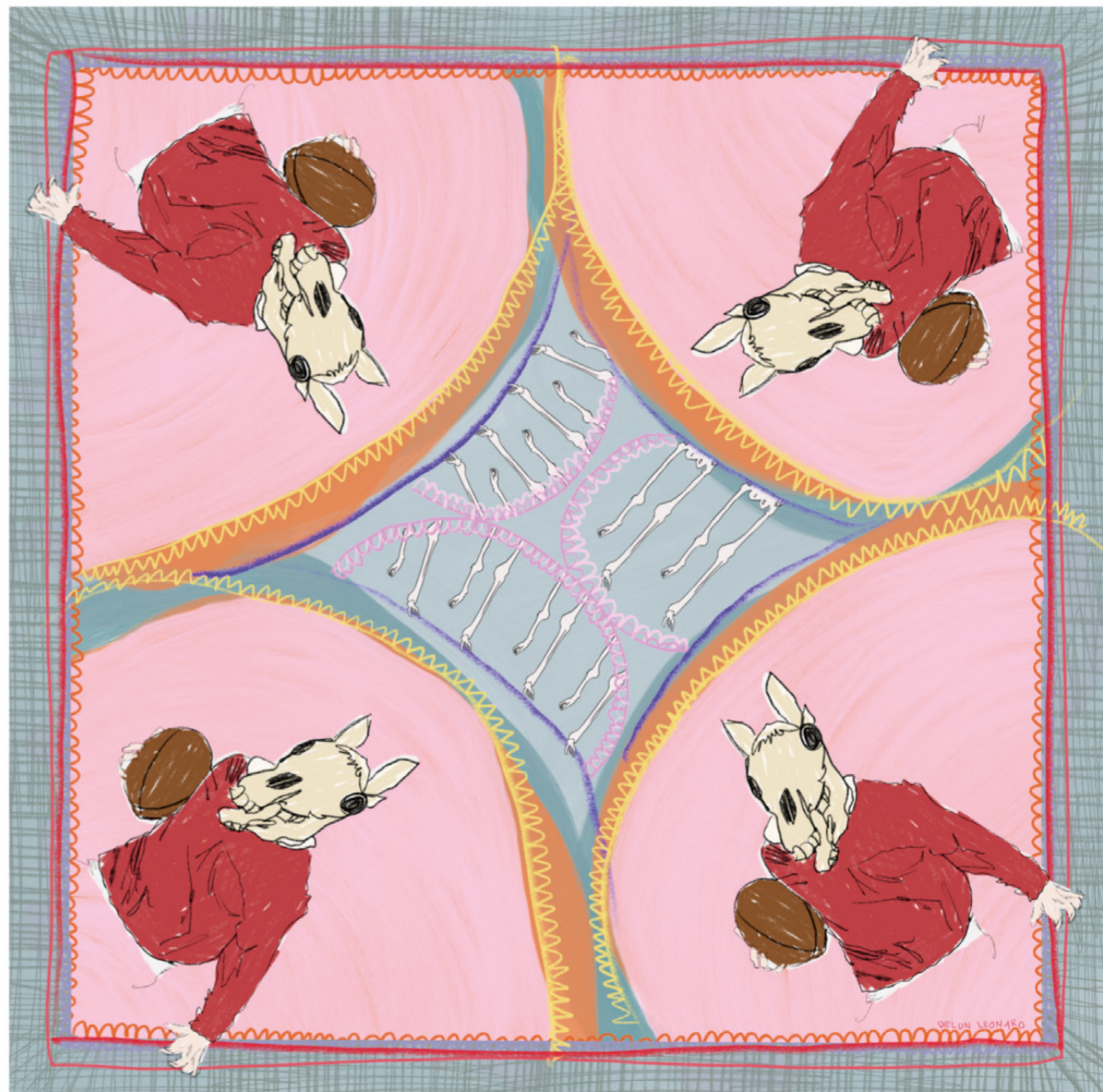
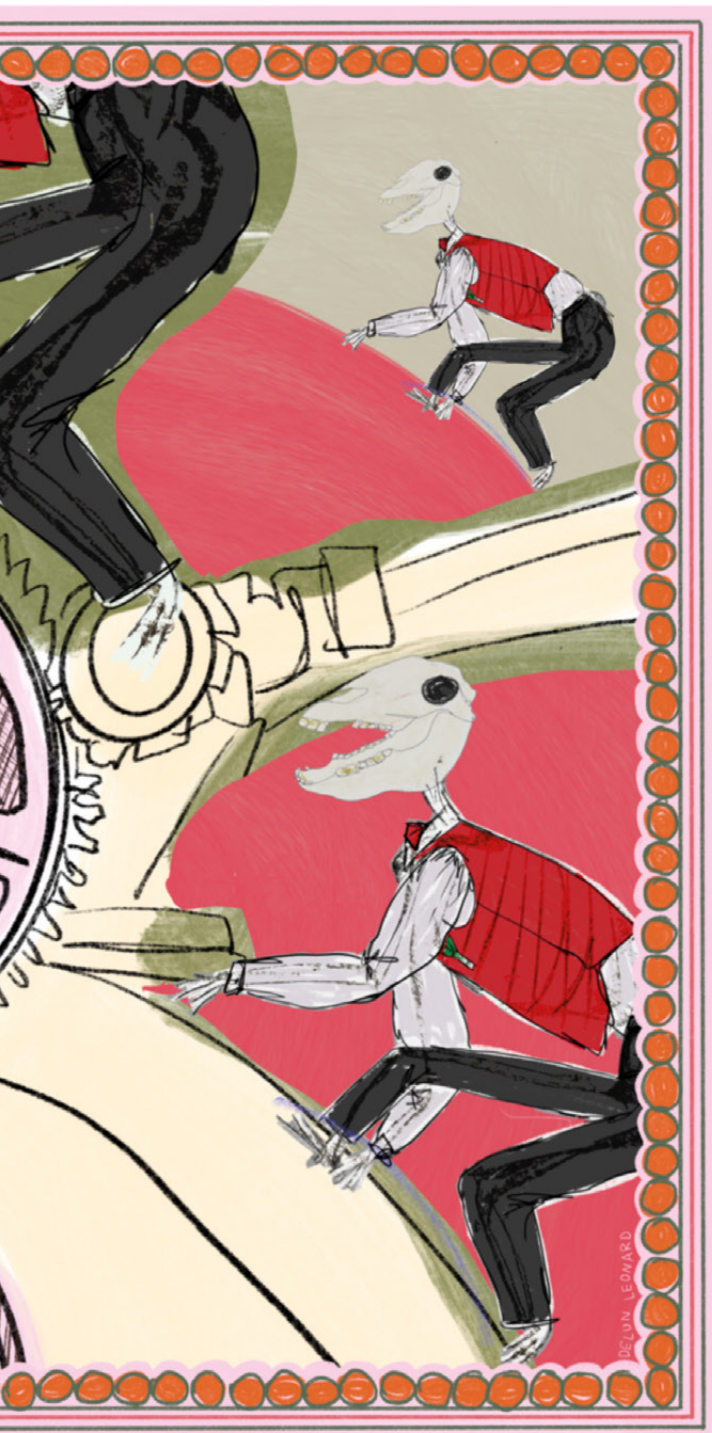
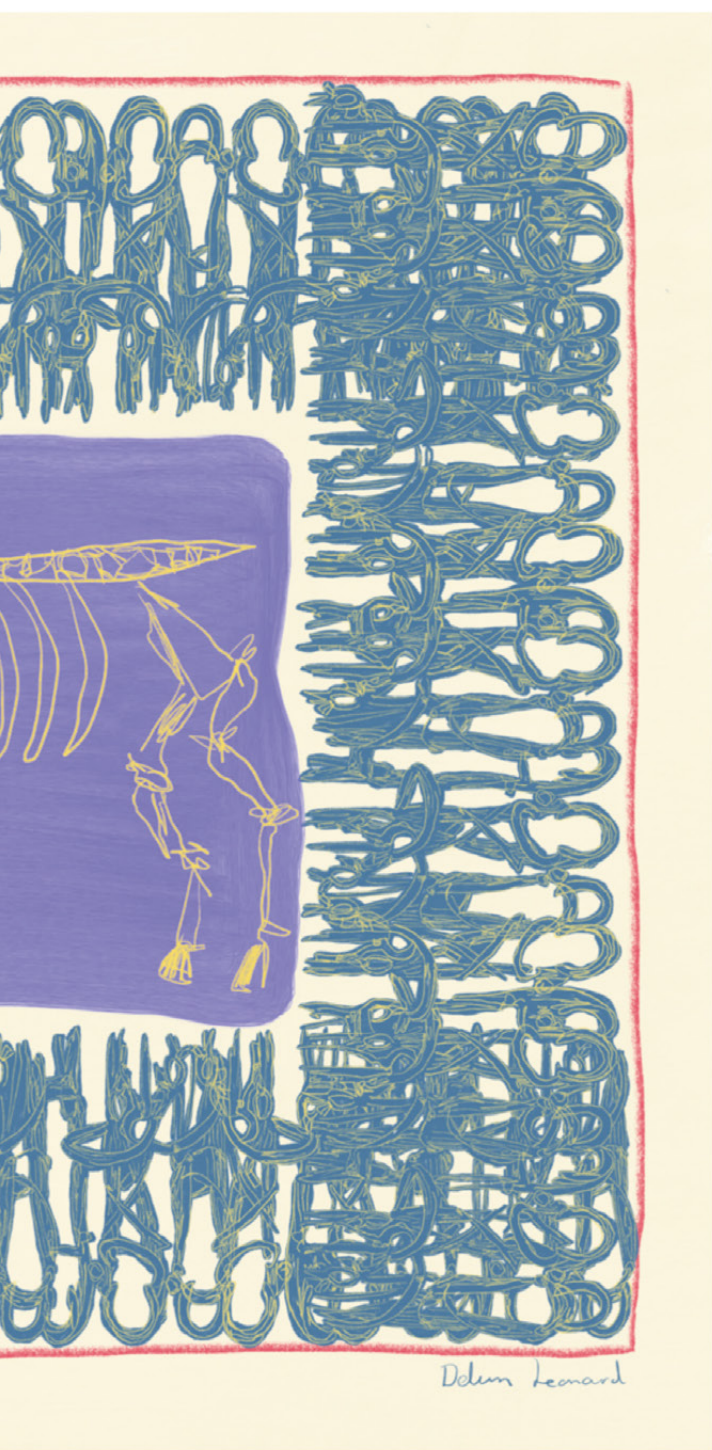


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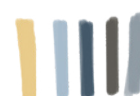


Intarsia  
Tension 7  
White- Recycled cotton and polyester  
Cream- 100% cotton  
Blue- 100% merino 2/30  
Yellow- Merino silk  
Gold- Natural cotton





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







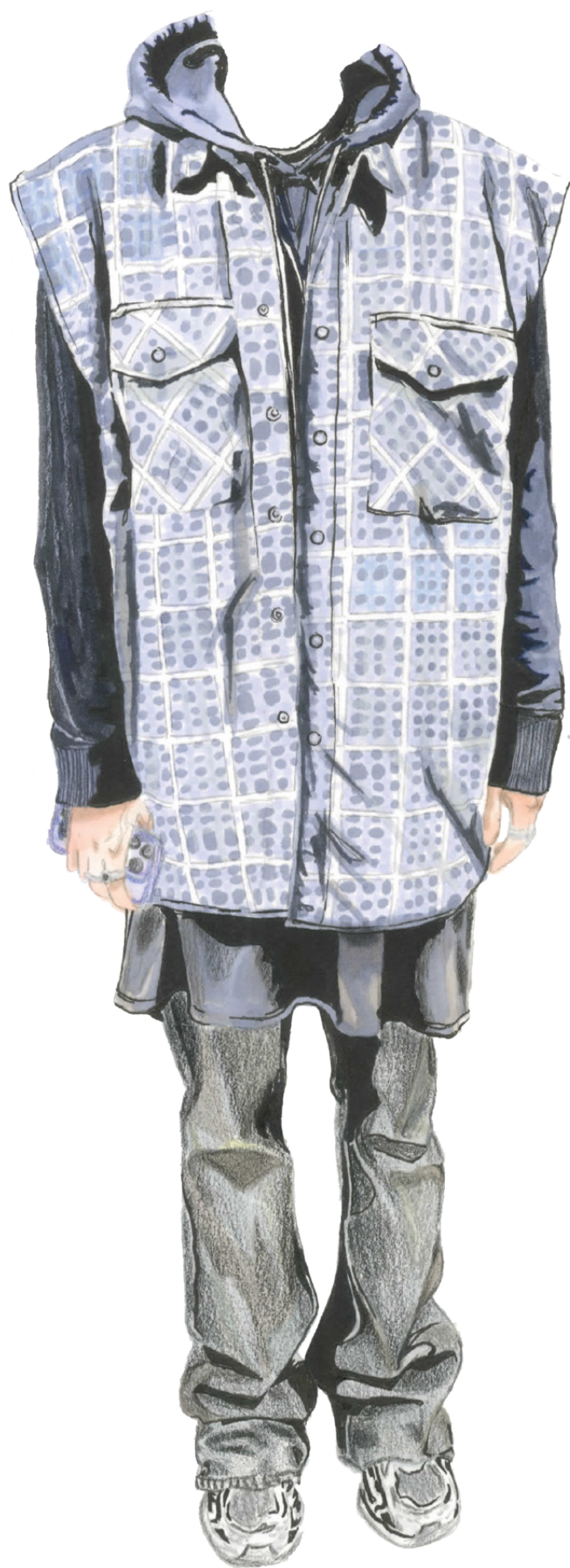
























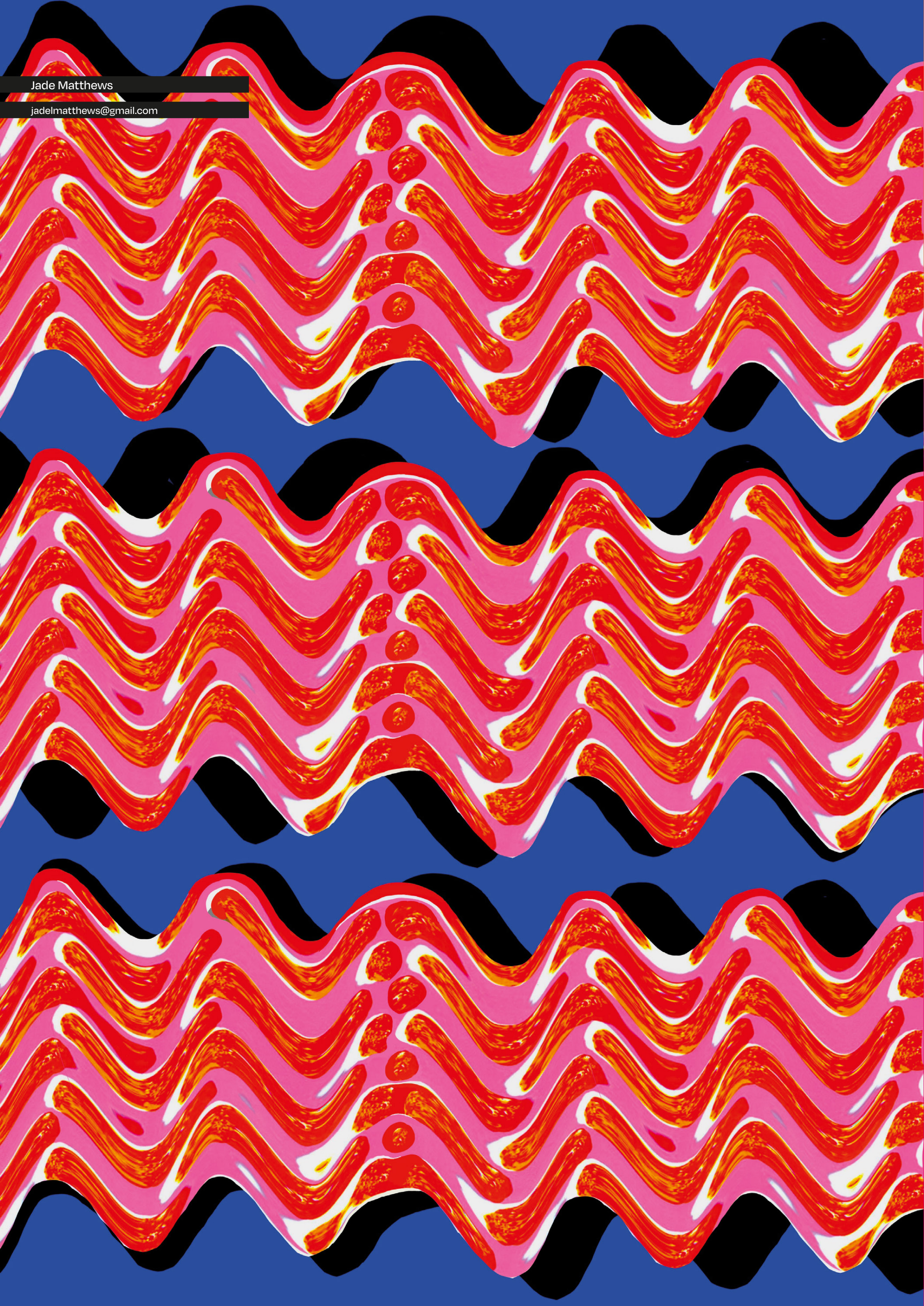






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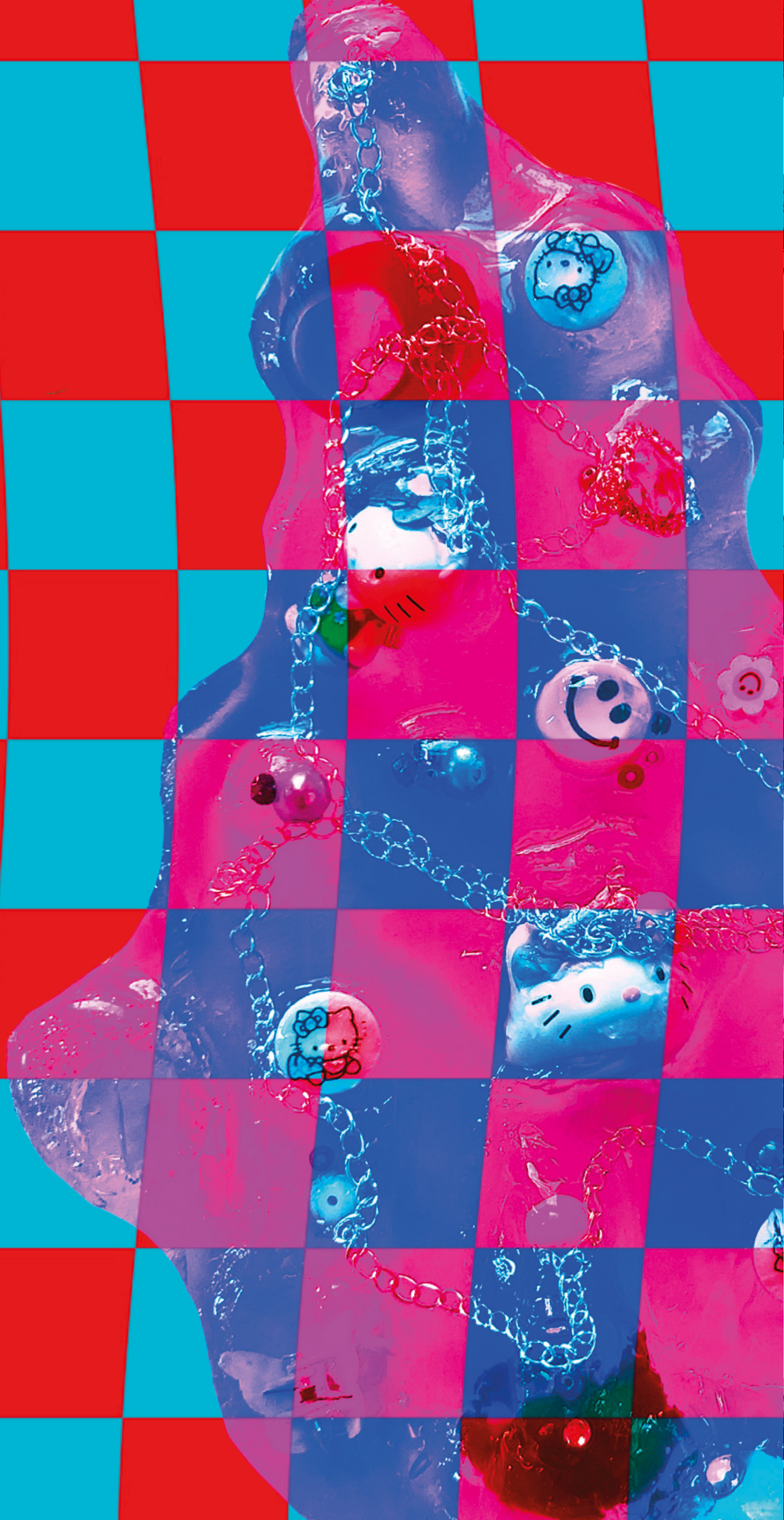






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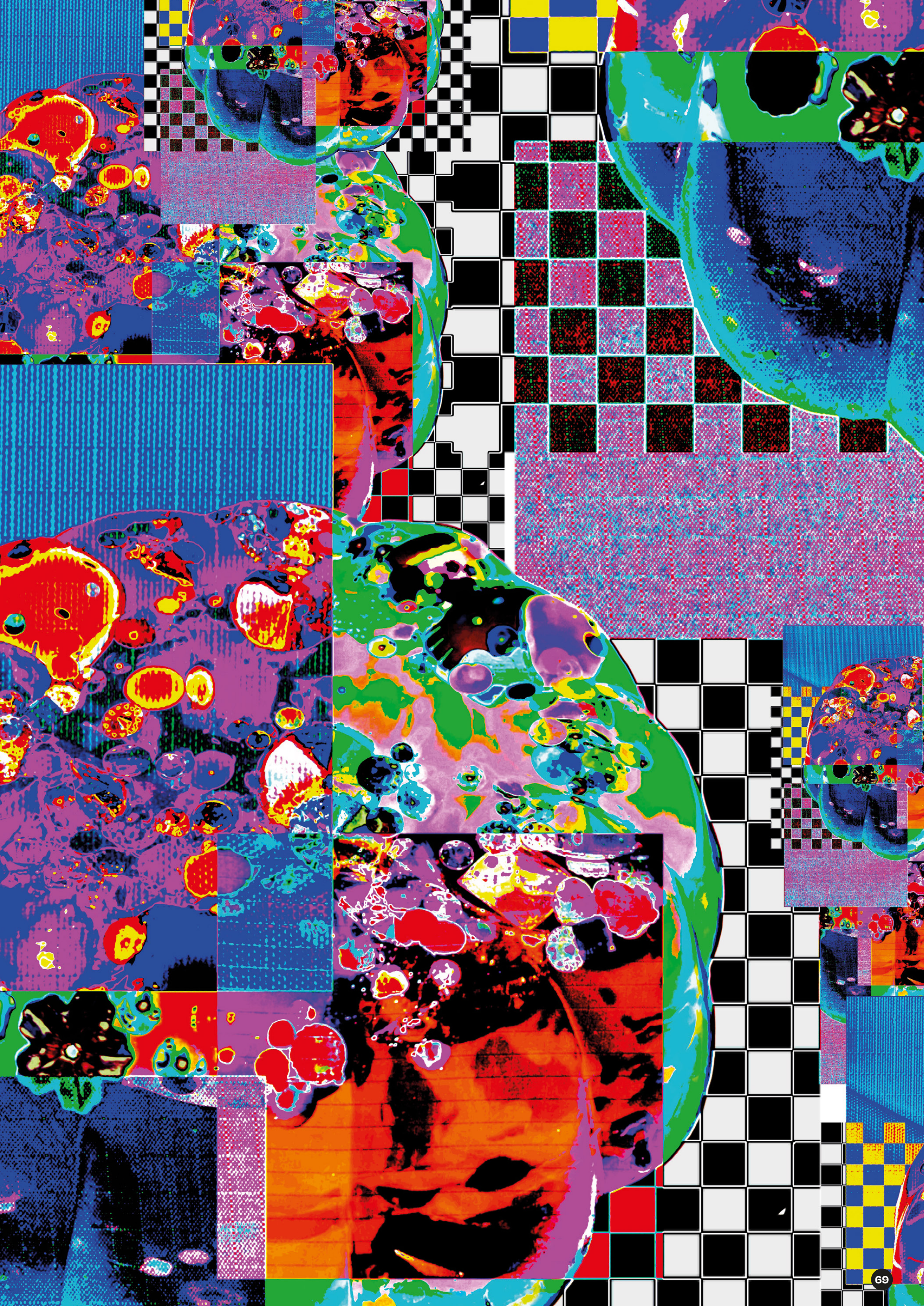


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[jadelmatthews@gmail.com](mailto:jadelmatthews@gmail.com)











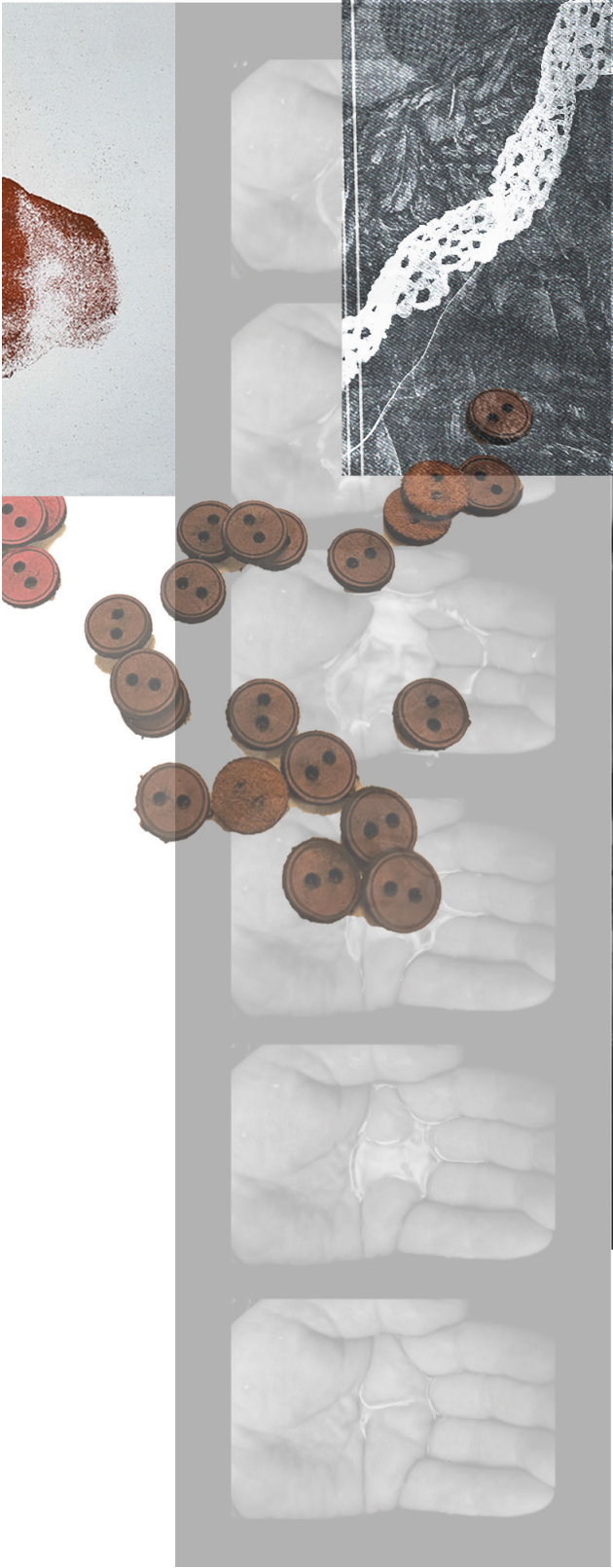
Double layering of narrative



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.



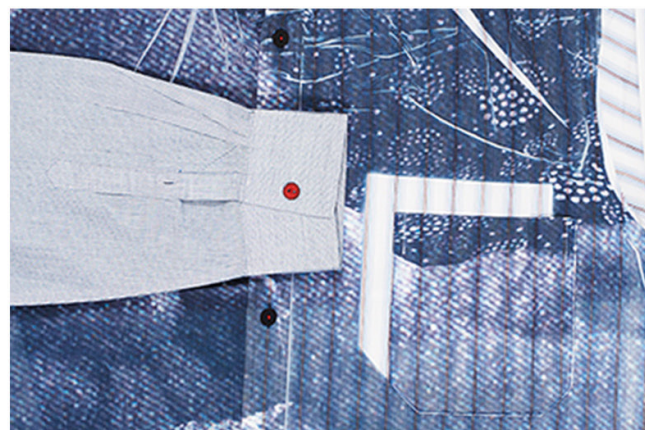






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A shirt's not just a shirt. It's the experience of what goes into that shirt.

Michael Bastian









Anna Michaelidou

anna21m@hotmail.com













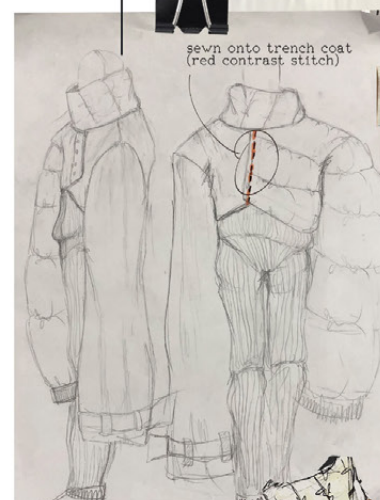






Asymmetrical hem

## Look 1



sewn onto trench coat  
(red contrast stitch)

“Studies confirm a recent increase in the desirability of thin women and men with slightly muscular upper bodies”

Padded collar  
on trench  
coat



nylon —  
puffer  
jacket

mohair  
ribbing

- snap fasteners

- knit bodysuit  
over knit

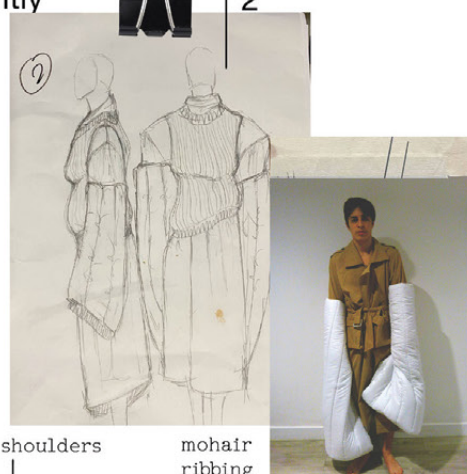
- loops and ties around the cuffs

made to  
recreate —  
the  
volume of  
buff arms

wide shoulders

mohair

Look 2



trench coat sleeve sewn in-between the 2 layers of padded sleeve

padding

— mohair  
ribbing

LOCK 3



**Padded puffer jacket + knit jumpsuit**

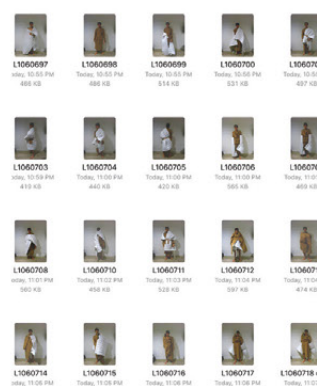
Margiela  
artisanal white  
duret coat  
-1999

\$9500

## BEGGARS AND CHOOSERS

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."

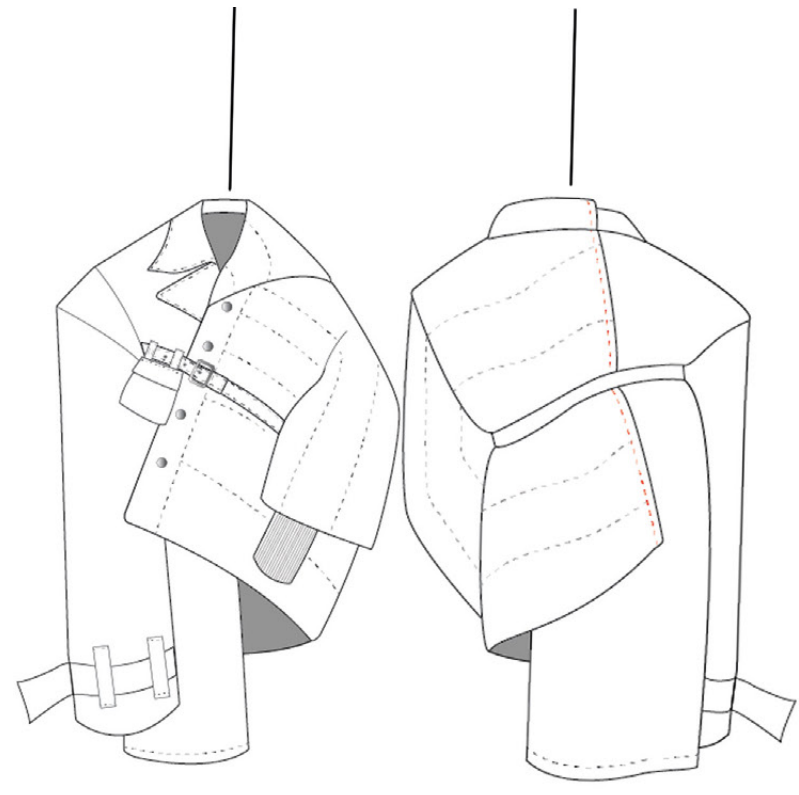
"Since childhood we're used to feeling something on top of us when we're sleeping, something heavy. Turning a coat into a duvet is better than wearing one, somehow. It feels more secure and warm."





Knitted pieces = realistic body types

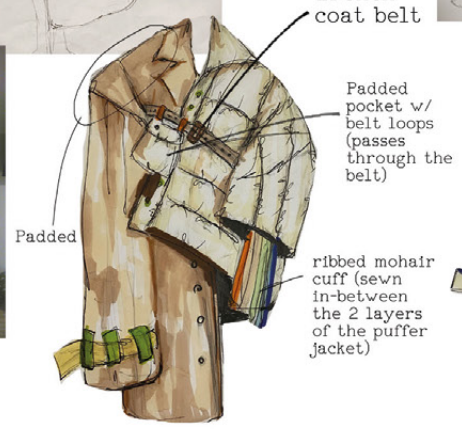
Outerwear = male beauty standard of appearing muscular and buff



Look 4



half trench coat  
half puffer jacket



Trench coat belt

Look 5



Trench coat +  
Knitted jumpsuit  
(boucle alpaca yarn-brushed)



knitted bodysuit -merino wool -midweight -stretchy (double bed knit w/ padding on the inside)

buttons are not symmetrical to the placement of buttonholes in order to create an asymmetrical hem

mohair ribbing

Look 6





W O R K W E A R



slash pockets lined  
with brown rib

lambswool knit-  
eyelet pattern

Ribbed  
sweater vest

knit vest over  
woven suit  
jacket

green wool  
linked with rib

Rib

knitted  
tailored  
suit (fine  
gauge  
merino  
wool)

Flap pocket

brown  
satin  
lining  
visible  
from the  
knitted  
eyelets

lambswool  
knit  
stripes  
linked  
with rib

cable knit sweater

lambswool  
knit

knit

woven

thin  
yarn  
(crepe  
etc.)

tailored knit  
trousers

midweight  
wool

woven

knit +  
woven  
linked

cotton  
yarn

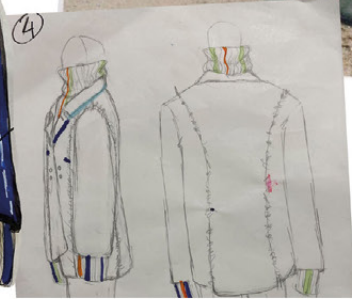
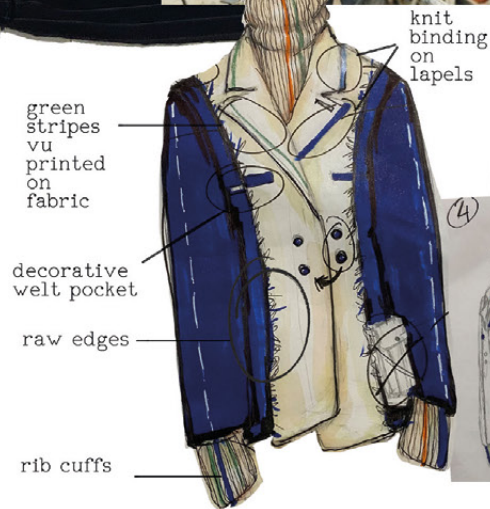
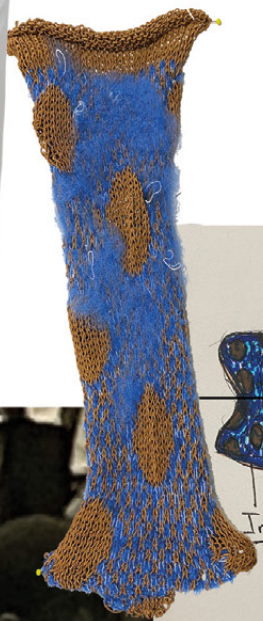
white cotton  
yarn (ladder  
stitch pattern)

brown  
silk  
lining  
linked  
to knit

lining is visible  
through ladder  
gaps



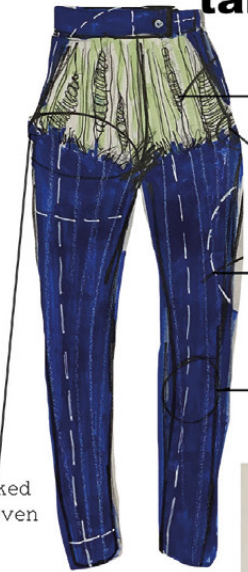




ribbed cuff

restricts volume

### pinstripe tailored trousers



torn knit effect (ladders + eyelets)  
raw edges  
wool suiting fabric  
decorative basting stitch

knit linked with woven

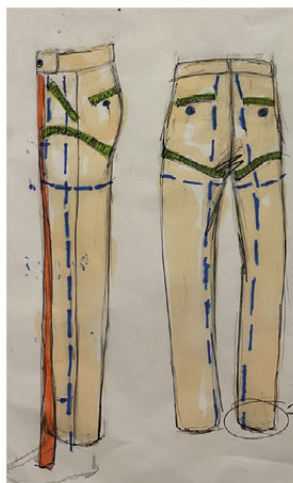


ripped  
intarsia sweater



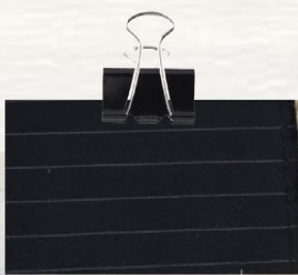
red knit stripe linked with woven white suiting fabric  
decorative basting stitch

### tailored trousers



blind hem





navy wool suiting



black wool suiting





### Black Polyester Lining

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



### Brown Satin Silk

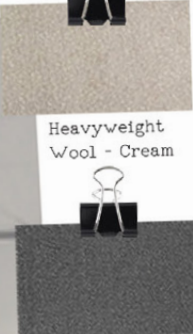
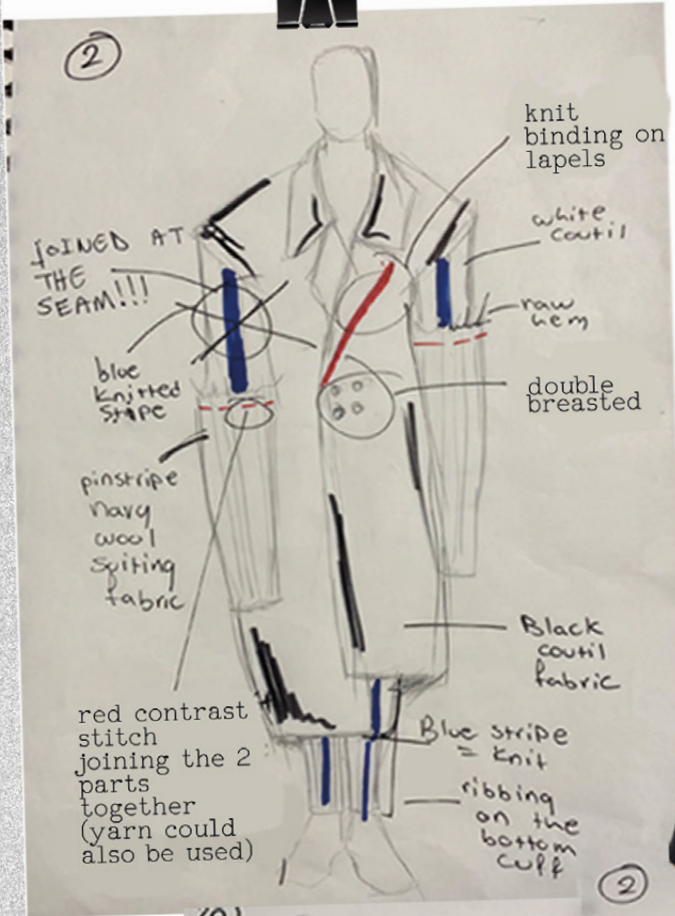
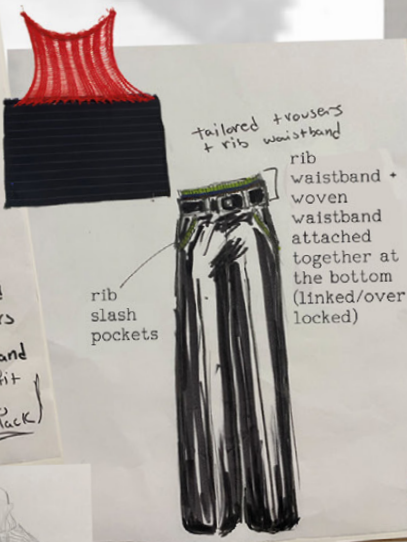
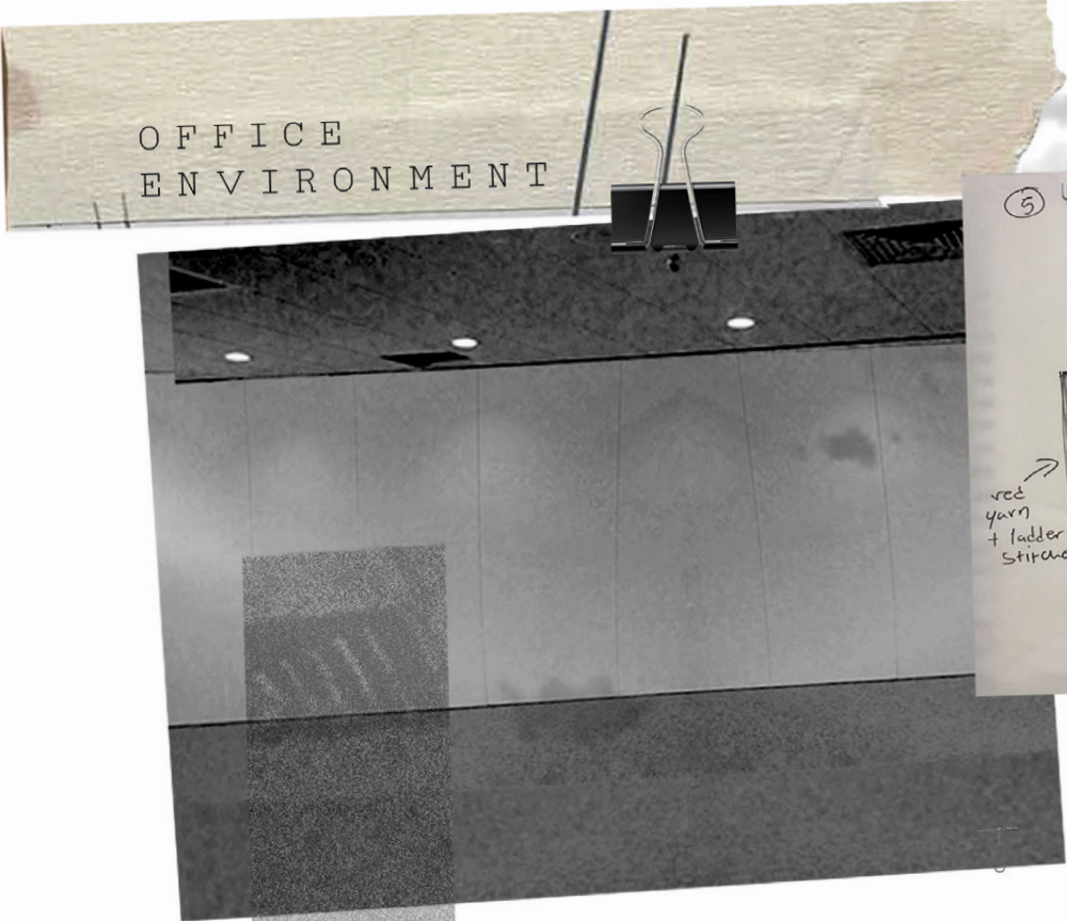
(for knitted garments where the lining is visible from the outside)



### white wool suiting

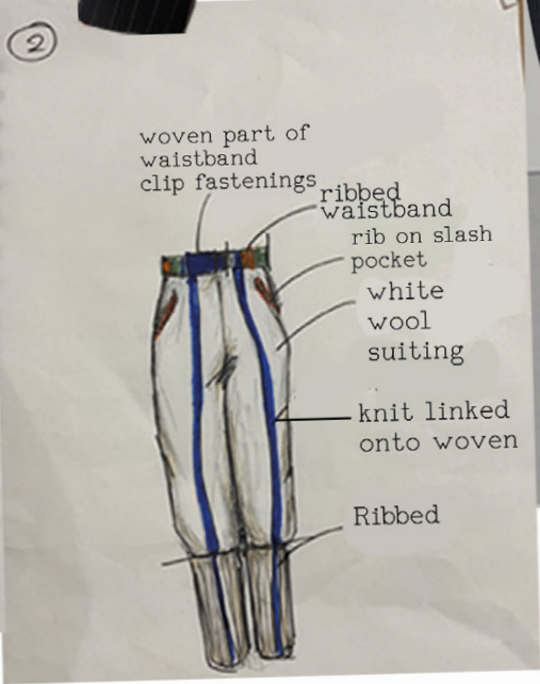






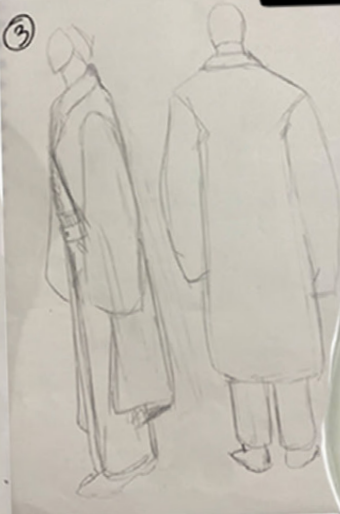
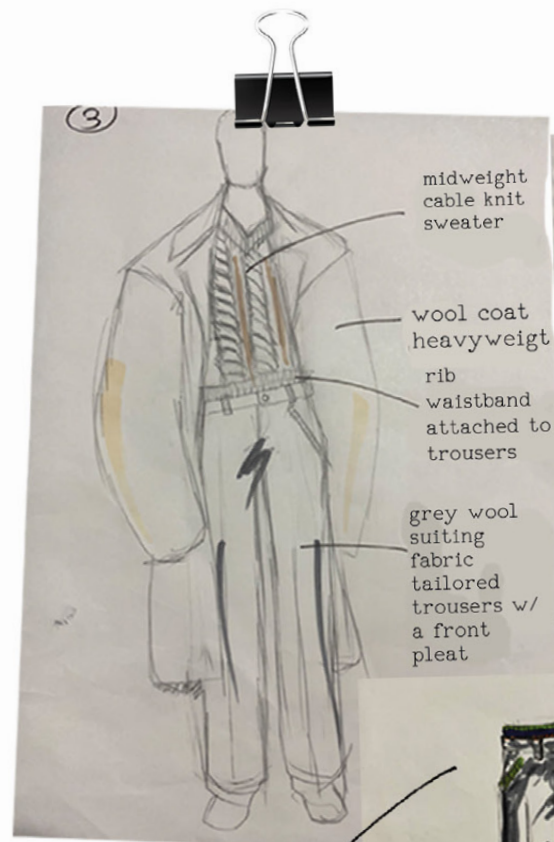
Heavyweight Wool - Cream

Grey Wool Suiting

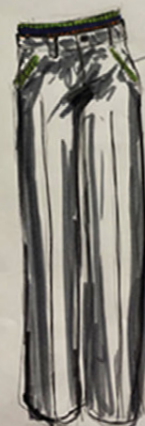




**2nd lineup: extension of first collection with emphasis on outerwear + thicker materials**



blue lycra in-between the cables



SLASH POCKETS LINED WITH GREEN RIBBING



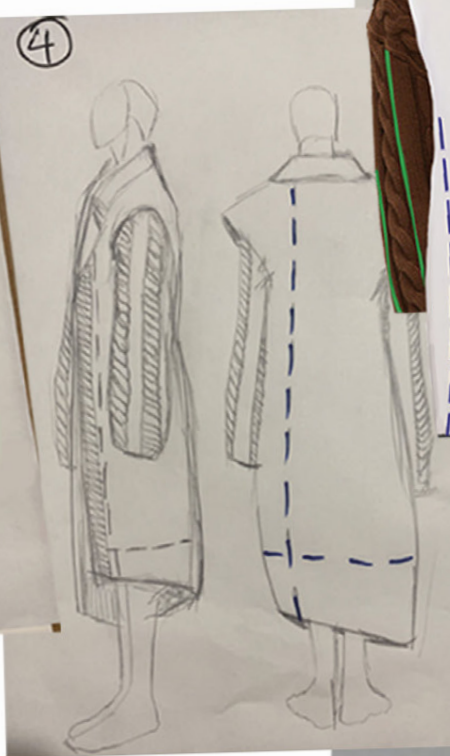
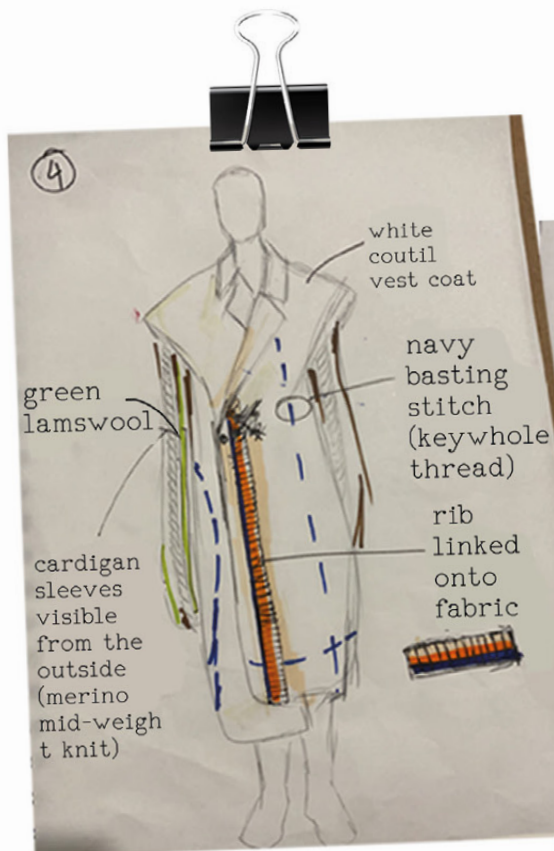
Navy Wool Suiting



White Coutil (Cotton-Viscose)



White Coutil (Cotton-Viscose)







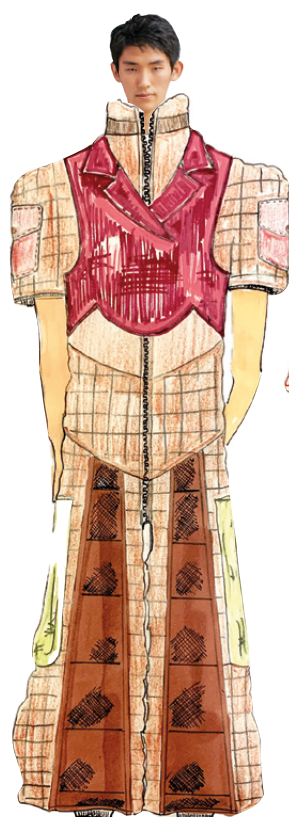
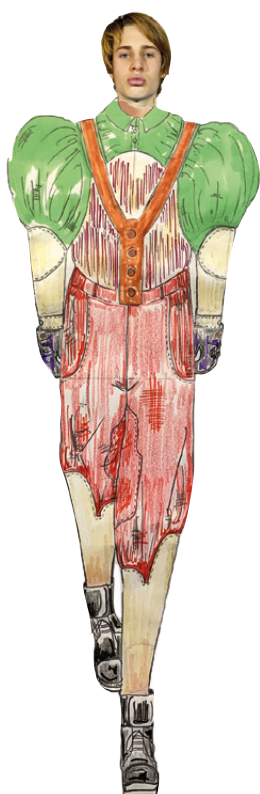
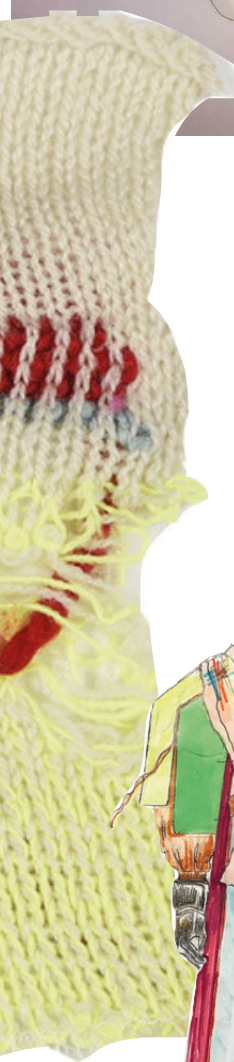
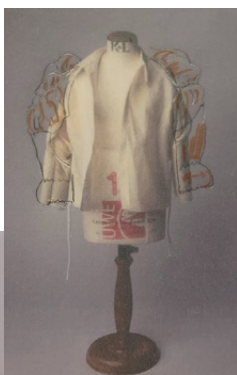
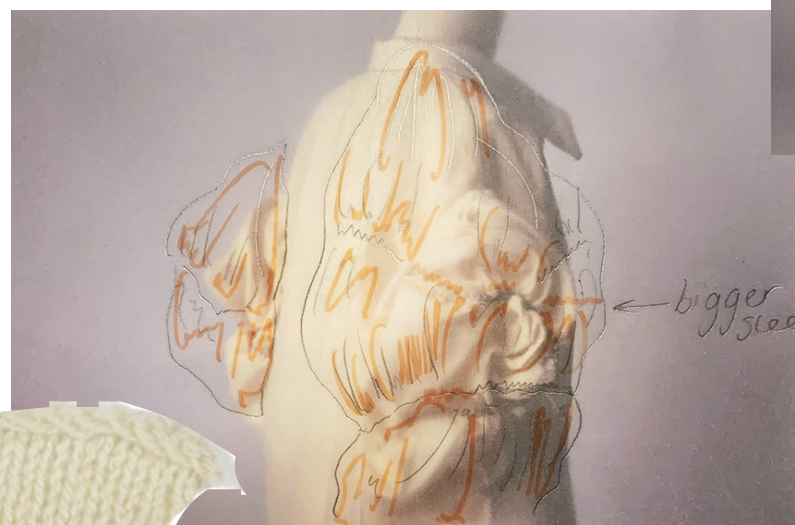




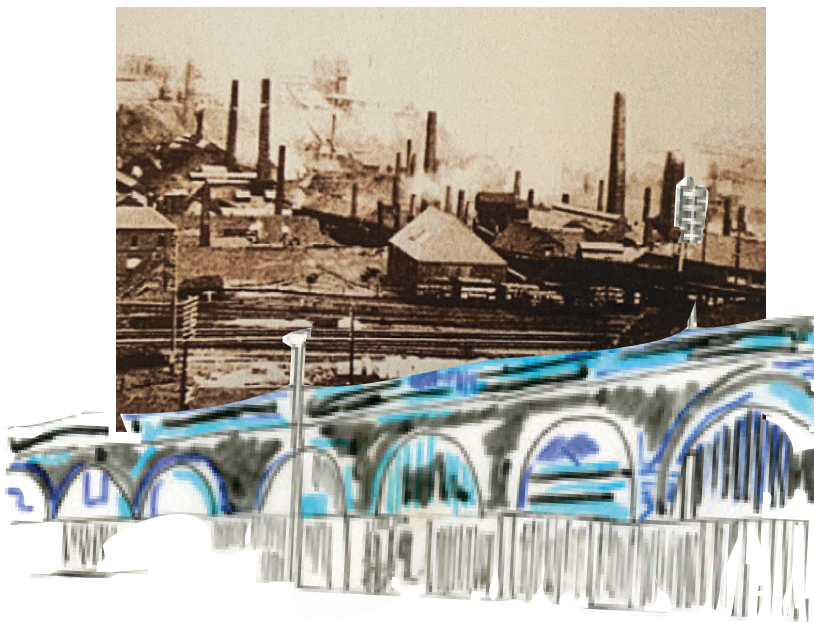














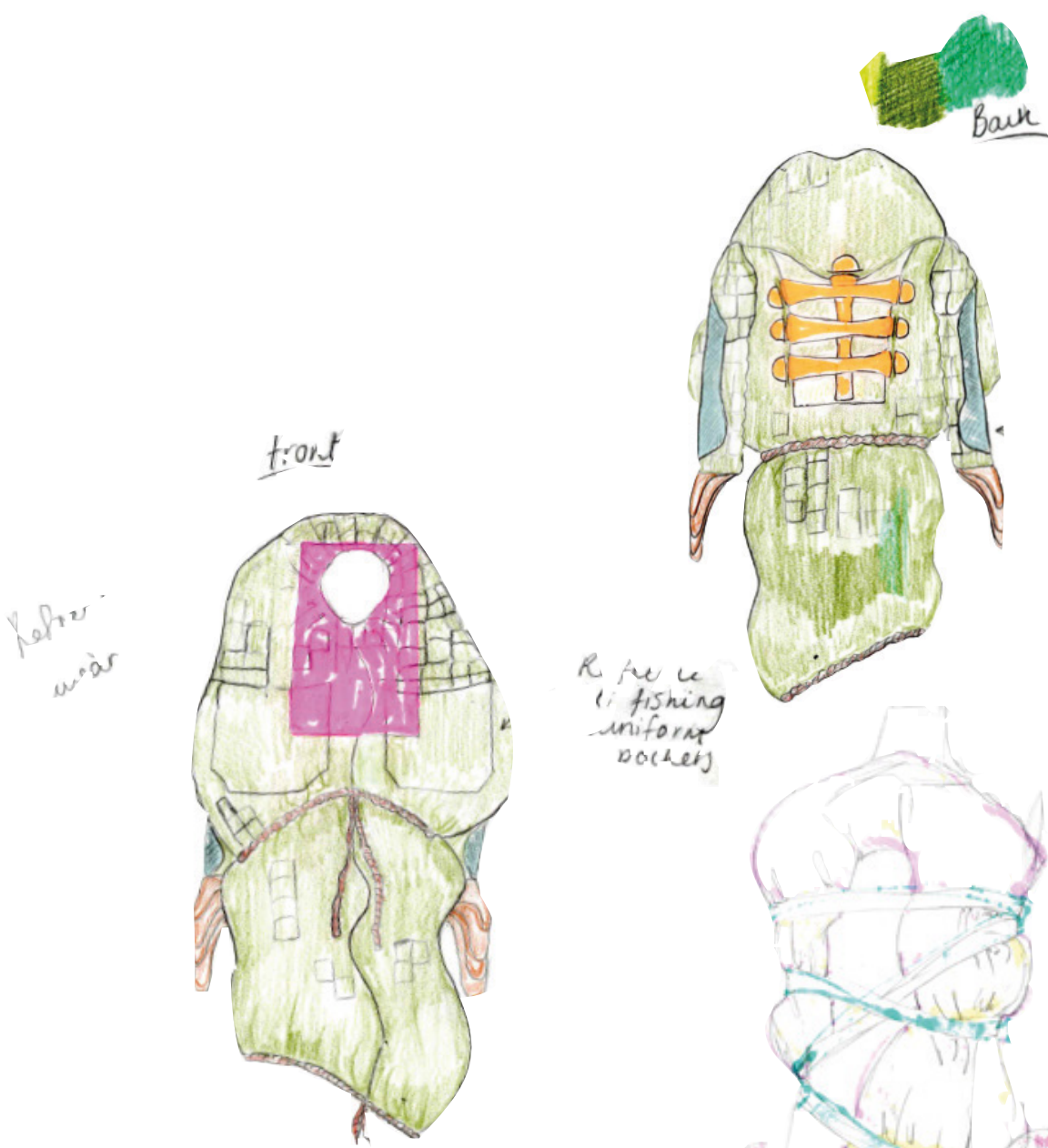




RURAL CULTUR







20 words to describe my research: 10 14<sup>th</sup> October

- Sustainability
- Fishing Industry
- Neglect
- plastic
- Waste
- upcycling
- Tangled
- submerged
- illusion
- Throwaway
- meaningless
- neglect
- rubbish
- landfill
- engulfed
- comfort
- uncomfortable
- bundling
- compact
- garments
- piling
- Trapped.
- stretching
- vanishing Early
- pile
- old
- grubby
- imperfect

Engulfed } indulged } Trapped } system  
Submerged } Imperfect }

Tangled } Transformative  
Illusion }

Piling } Community  
Compact }

Dirty } Malfunction  
Old }

Throwaway } Permanence  
Meaningless }

Plastic } Resource  
Rubbish }

Tangled } Liberation  
Compact }

Stretching } Mutations  
Neglect } Adaptive

Tangled } power  
Submerged }

obvious relationships









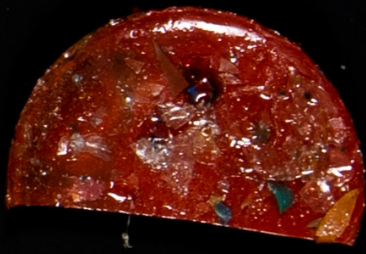
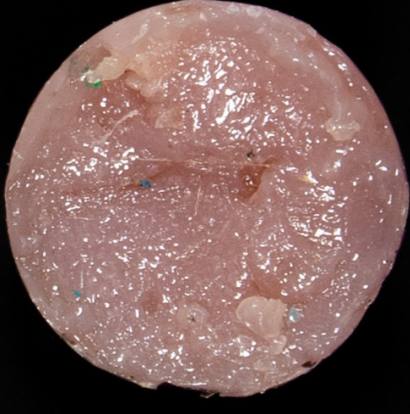
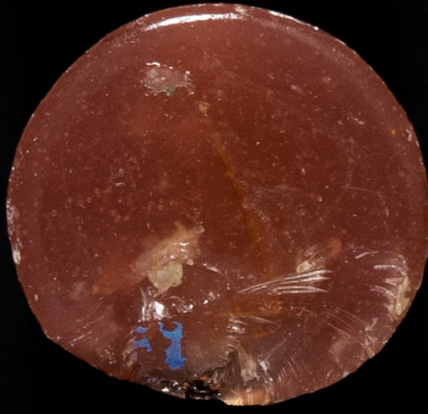
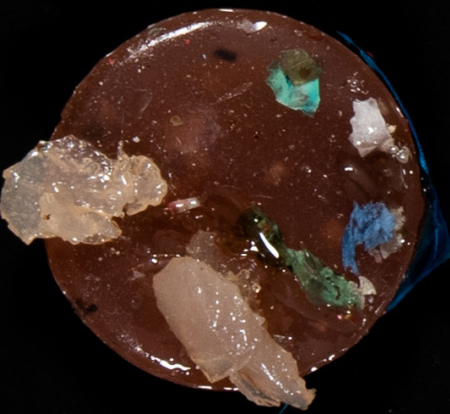
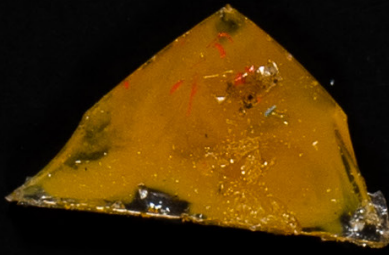
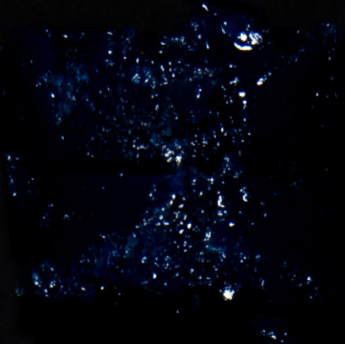
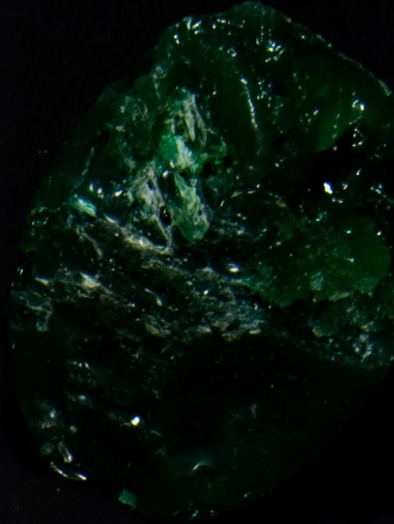
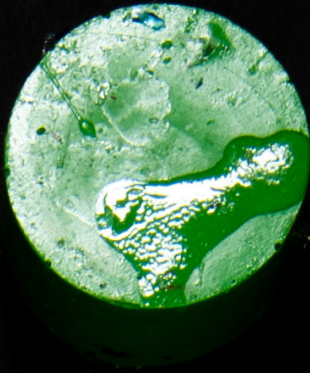
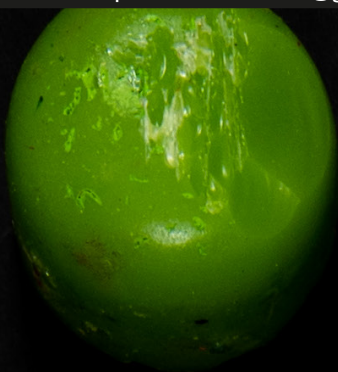


















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Laura Shepherd

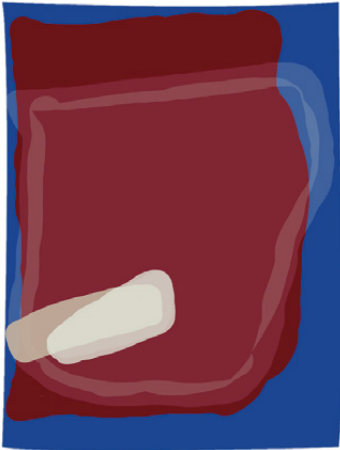
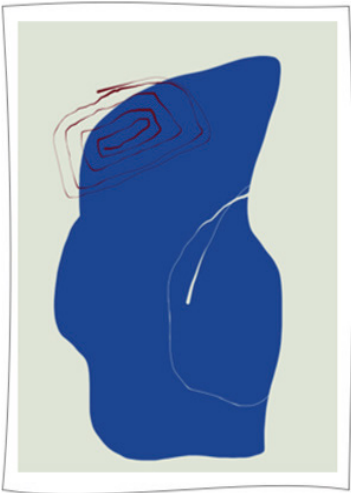
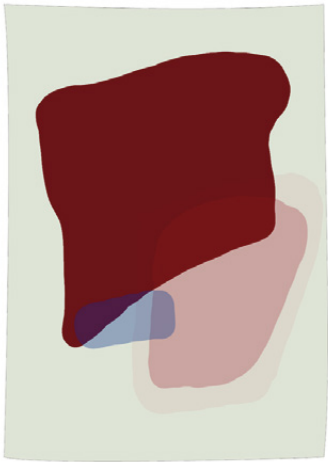
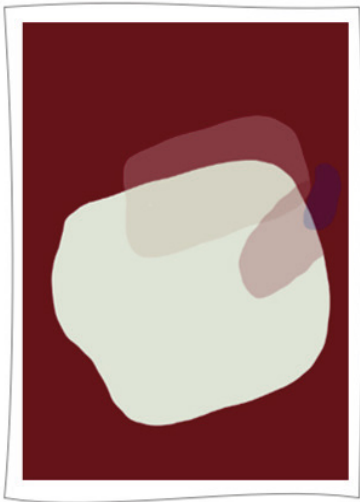
[laurashep8@gmail.com](mailto:laurashep8@gmail.com)



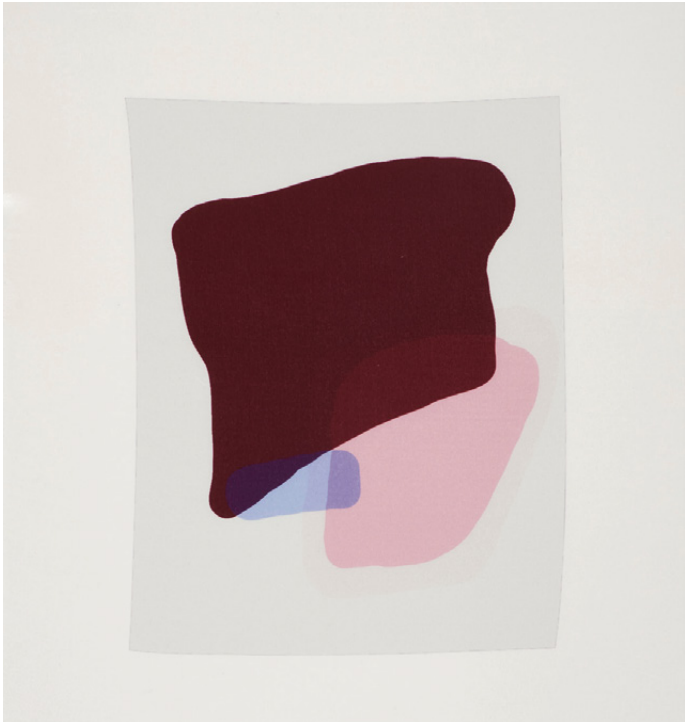




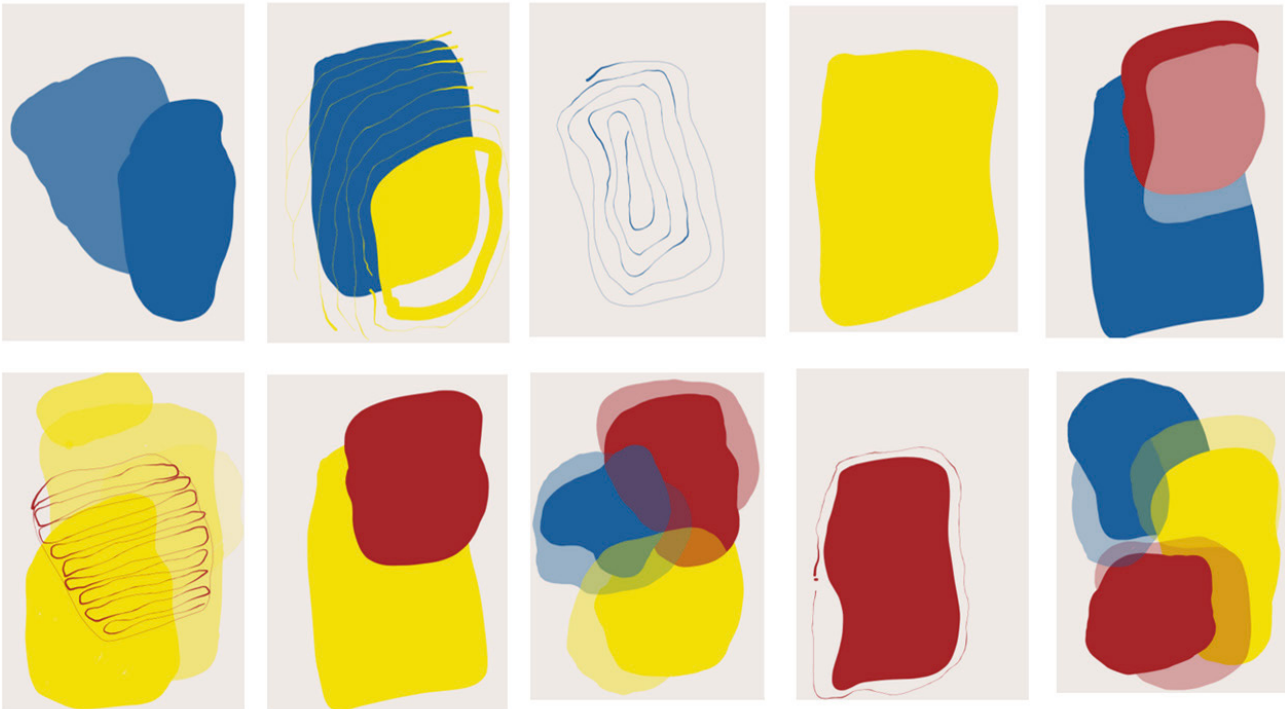








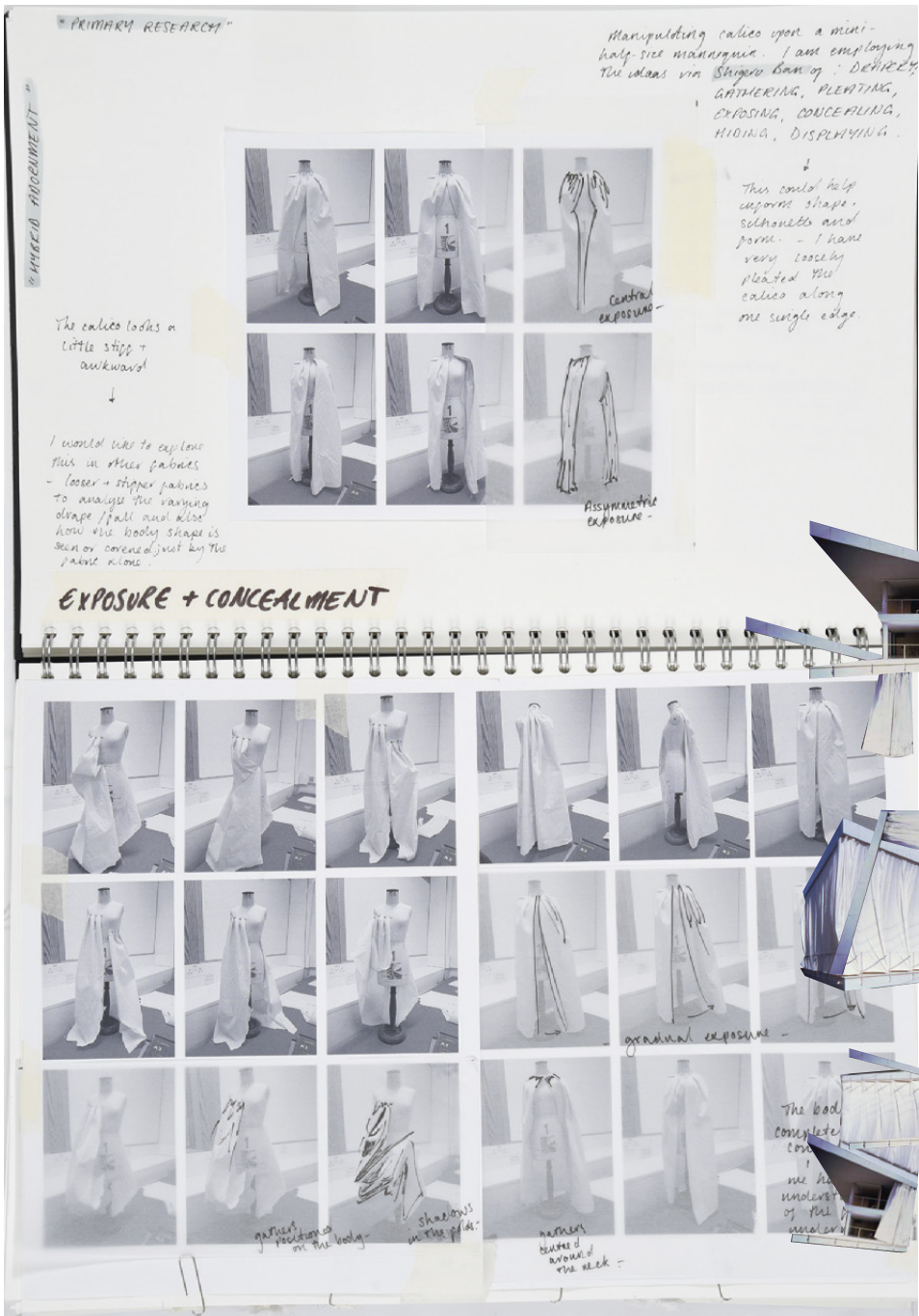




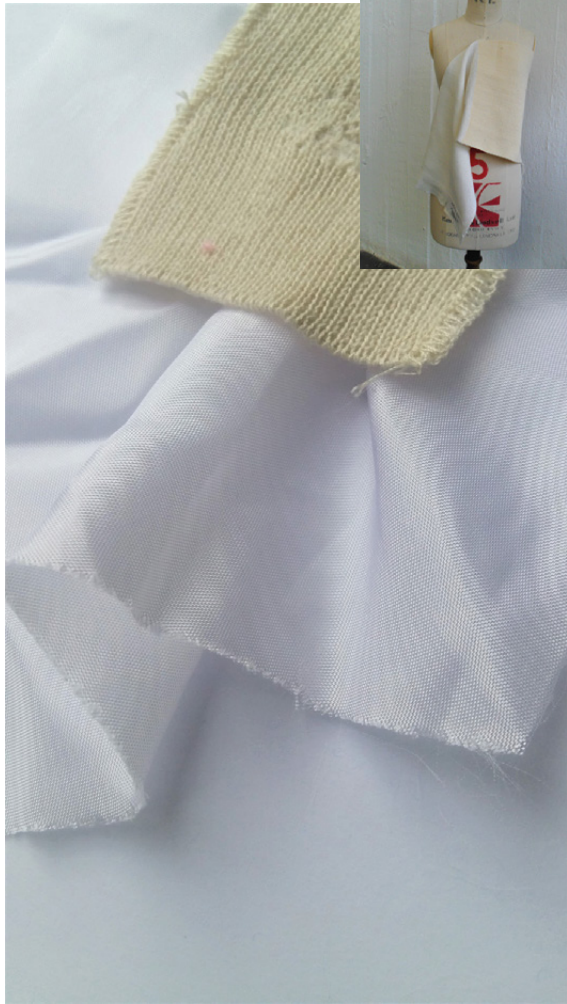


















here the fibers remain in tension to

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 locati  
al shaped tent and incorporated a un  
wed interior fires to exist smoke-free



THE  
ECTURAL VOCABULARY OF LIGHTNE











vertical waist in drapery  
extreme low-rise

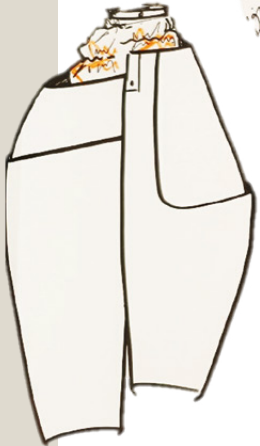
shorts  
wrapping?  
right hand manipulates  
waist?

POURTE?  
personalisation  
markers

exposed  
concealed  
within  
the  
folds

EXTREME  
POURTE

high  
collar  
waist







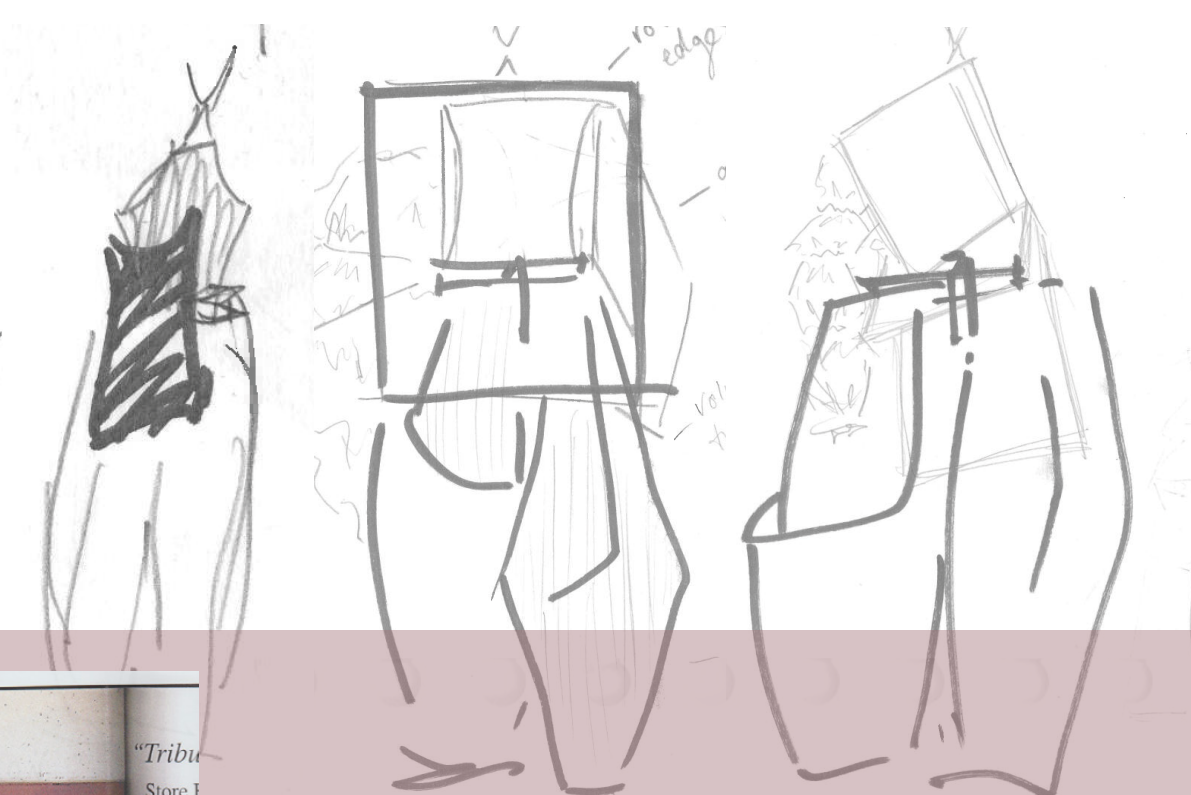




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centimet  
2,800 co

Christo + Jean Claude



Painted hessian style?  
just on back & armhole?

- base layer  
+ hem that  
folds upwards!  
attaches at  
certain points!  
(industrial - not  
domestic!!)



- large pleat (box?)  
from trousers  
pics  
(cotton lycra??)  
rib



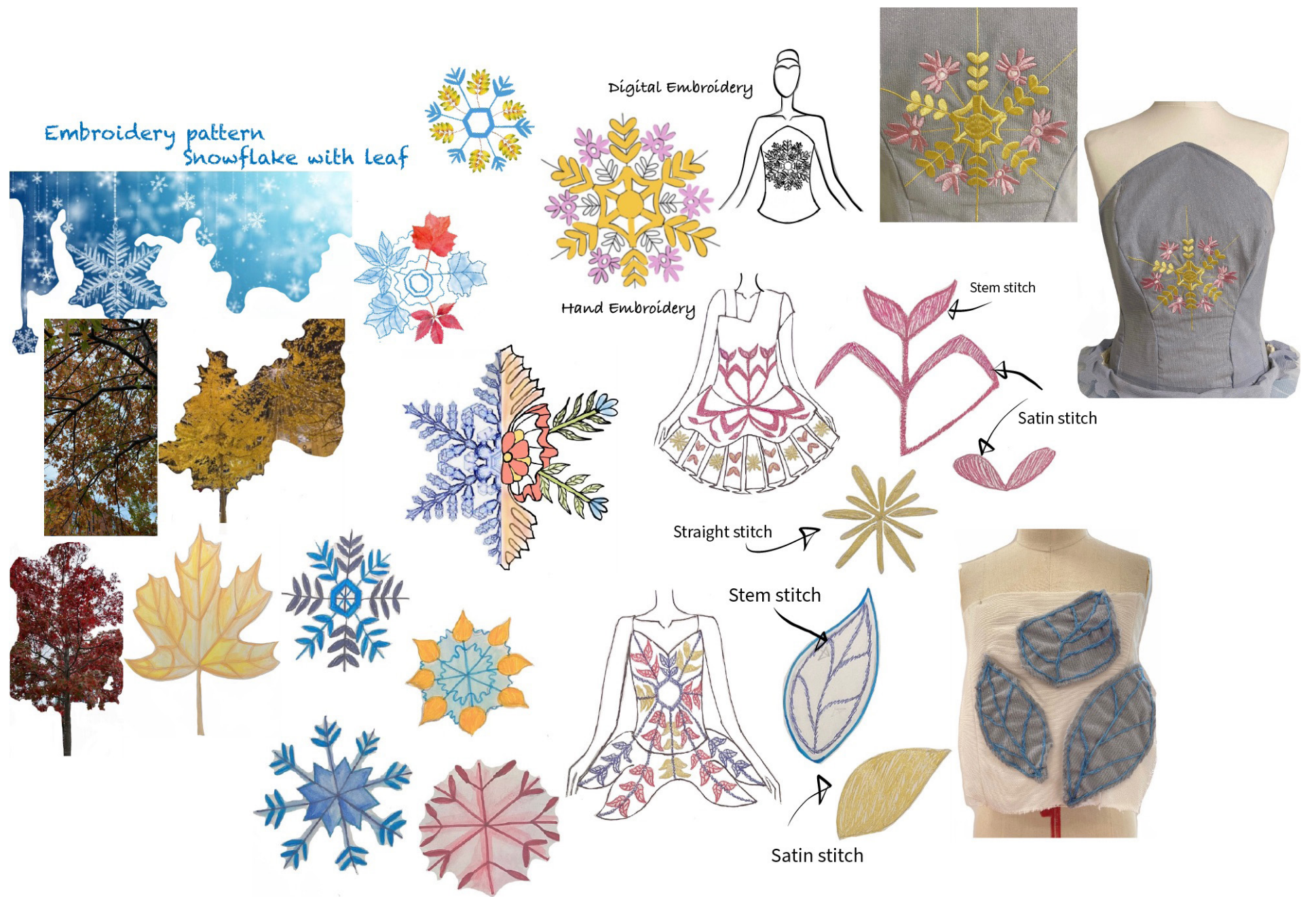


Costume design connect with the choreography and body figure

Designer design costume blend with the choreography's vision

Design by looking at the dancer and watch the moves that each is required to execute







BEAUTIFULN WING TRANSFORM TO PLEATE



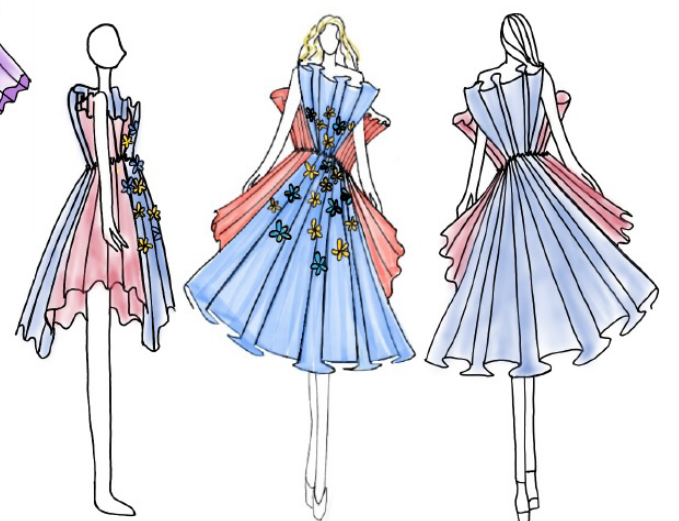
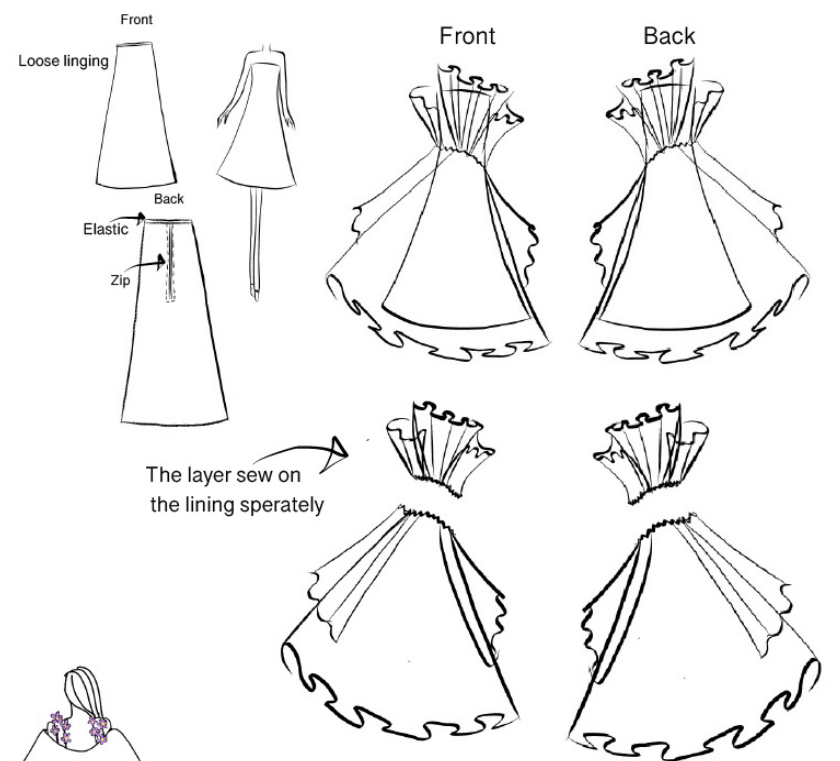








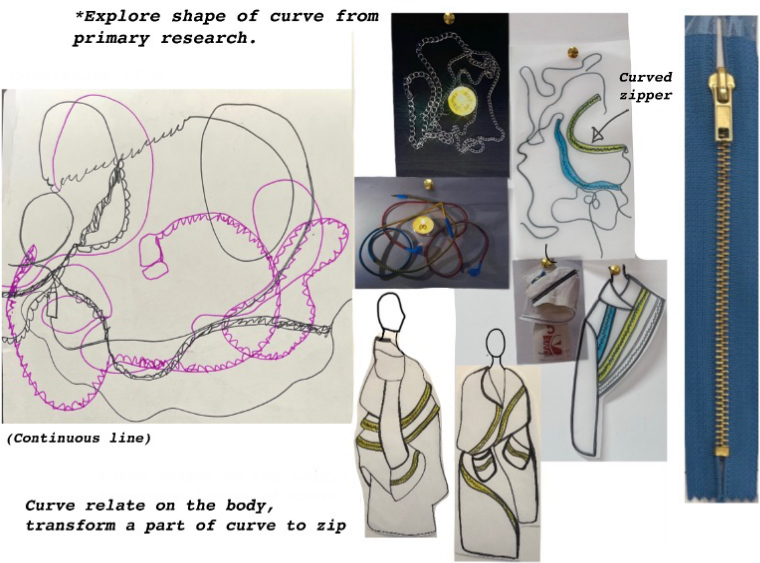




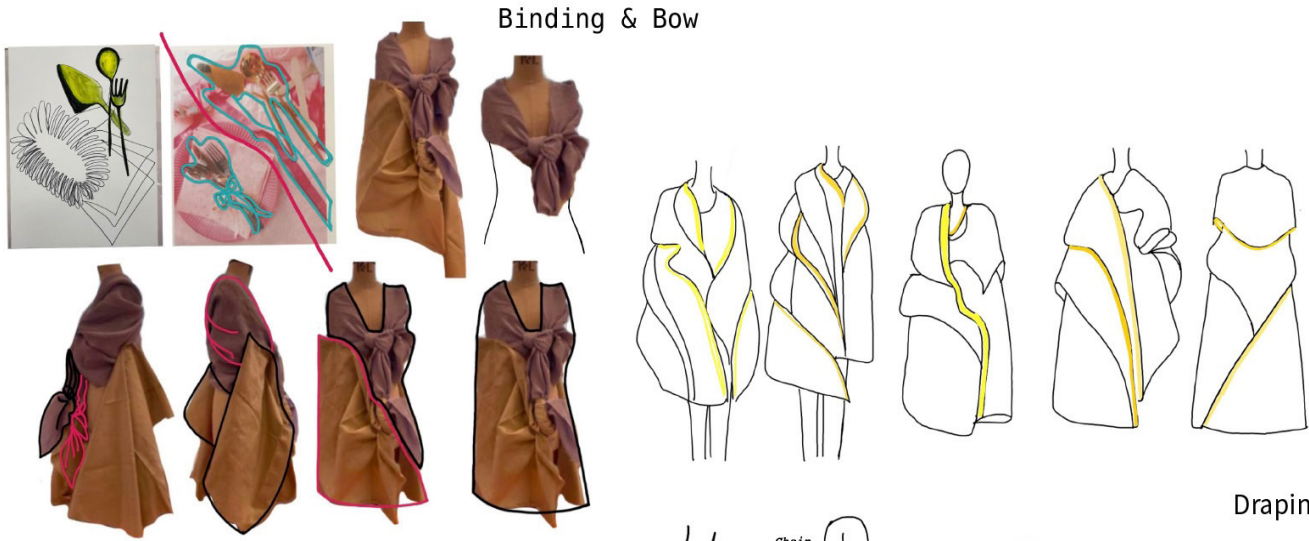


Shape development

Random fabric experiment on body



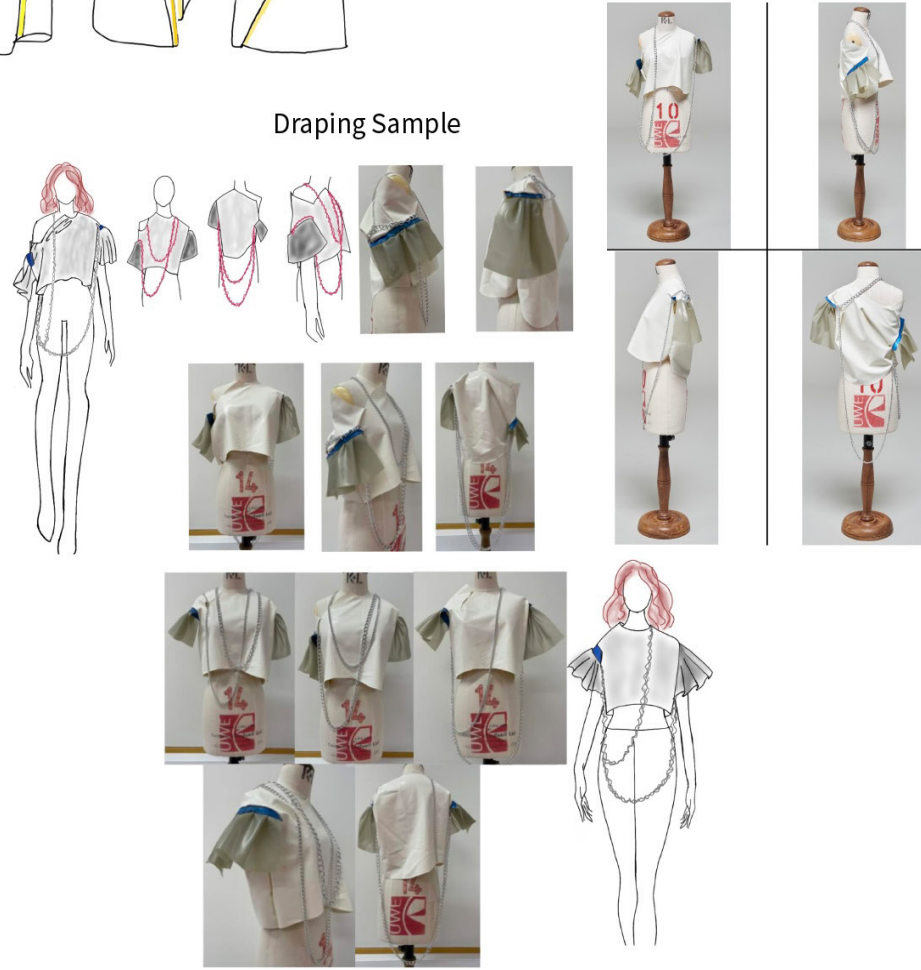




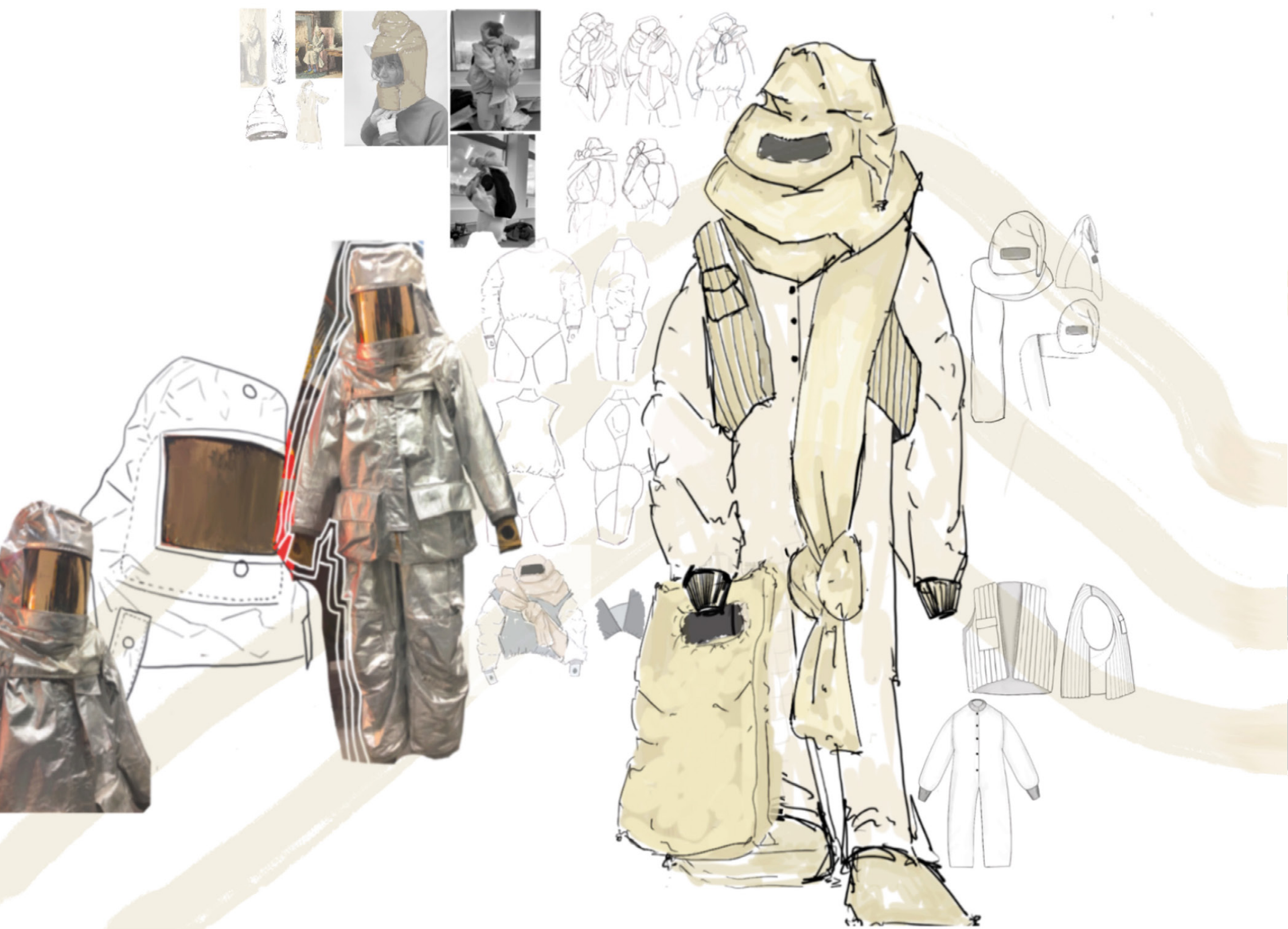
Primary research of random mix things



Draping Sample





















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