

CENTRAL
SAINT MARTINS
FOUNDATION
2020

FASHION
& TEXTILES

PATHWAYS:

FASHION TEXTILES

The Foundation Diploma in Art and Design is many students' first experience of art school. At Central Saint Martins, we encourage an exploratory approach; the course provides students with a critically creative environment and a wide range of skills to begin defining their own practices. Some students embark on this journey confident of the future direction they will take while others explore disciplines as a means of identifying their path.

The diagnostic Foundation mode offers students an introduction to, and an experience of, different disciplines aimed at providing greater understanding of how their skills and interests may be applied further in specialist study. For students on one of the specialist modes, the experience is focused within one subject but still encompasses a range of disciplines, processes and approaches.

Our course community is based in a fully-supported building in London's Archway where students have access to a range of specialist workshops, technical facilities and equipment. The course is taught by a team of highly committed staff, lecturers and practitioners and attracts a diverse body of students from across the UK and the whole world. It is a true reflection of the city in which it is delivered.

The culmination of the students' Foundation year is usually an exhibition in the Lethaby Gallery at our King's Cross campus. This year is anything but usual. Due to the coronavirus lockdown we stopped teaching in our studios and workshops before the end of the course.

This hasn't prevented our students from continuing to develop their projects. We have been impressed by their ingenuity and resilience to continue making their work despite the restrictions they've been placed under – this is reflected across the pages of this publication. We decided to present the work in this format making it accessible to our students wherever they are in the world right now.

This catalogue is dedicated to work from the Fashion and Textiles curriculum area.

Chris Roberts,
Programme Director,
Access and Progression in Higher Education

The Fashion and Textiles curriculum area encompasses a broad range of activities and disciplines. The two pathways are closely related, allowing students a range of options for developing skills in specific areas. In the Fashion pathway, visual language is communicated through images and structures for the body. Work is created within the cultural, social or political influences of a specific time. Our students are taught to understand the importance of the silhouette and sculptural form related to the body.

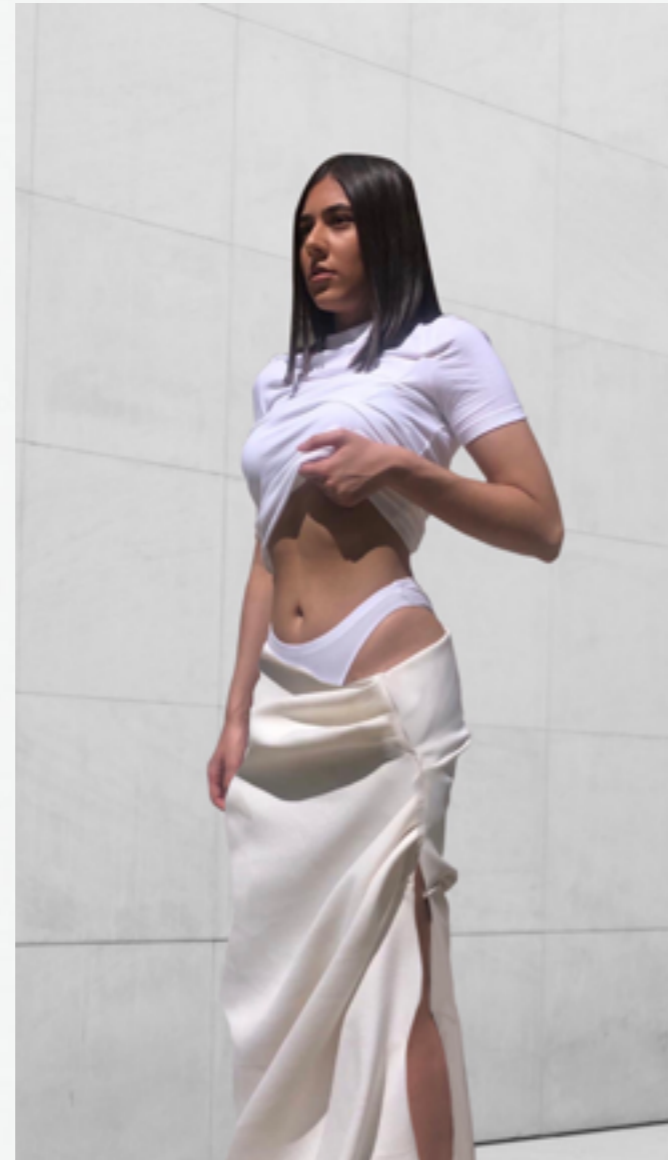
The Textiles pathway combines an exploration of skills, technology and experimentation into colour and surface. The work our students produce may be

functional, decorative, symbolic, conceptual or a combination. Students make work for a variety of contexts including the fashion industry, exhibitions and galleries and designer-maker crafts.

Oonagh O'Hagan and Jo Simpson,
Fashion and Textiles, Curriculum Area Leaders

SOCRATES ACHILLEOS

FASHION



6

Drinking in
the Desert

Drinking in the Desert, is a collection celebrating women and cultures from around the world. I wanted to explore two opposing cultures which I have admired. The highly stylised 'Bardot' contrasting sharply with the muted, conservative draped coverage seen in north African and Middle Eastern women. I wanted my garments to play with the idea of revealing and unrevealing; natural and unnatural; and to examine the relationships between culture and constriction, areas that have not previously been explored.

ADERINSOLA ADEYEMI-BERO

FASHION



7

Fragmented Self

Fragment, 'a small part broken off or separated from something'. My project's aim was to make a garment from a collection that I designed around the theme of 'fragmentation'. The idea is that as an individual we all experience different emotions, and express them in varied ways. This project was supposed to initially visualise this, focusing on the contrasts, showing a 'divided-self'.



8

The Denim Project

After coming to London, I have understood the importance of earning my own money and not being dependent on my parents. Taking money as my inspiration, I created a textile sample with the Queen's portrait found on notes. Using it as my shape, I transferred it onto denim fabric using acrylic paint, then used half-drop printing technique to create a print. I designed a swimwear line-up where my print is printed on a Lycra fabric used along with denim printed Lycra fabric.



9

Souvenir

My work is inspired by the objects I found scattered around my house, from my mother's teacups to my childhood belongings. I like how these objects are able to embody events and memories of the past, both good and bad, thus making this project a way for me to reminisce, and reflect upon past mistakes, to underline the importance of letting go and self-forgiveness.



Re-defining the 'veil' in Islamic culture, I asked: how do you represent the unrepresentable? Using light and space, I created new, public and private spaces, producing an abstract veil across the viewer's line of vision. Symbolising absence and presence, I explored how the 'veil' doesn't need the literal presence of a woman, as there is more to the relationship between a woman and the fabric. Similarly, there are elements of our existence which lie beyond literal representation.



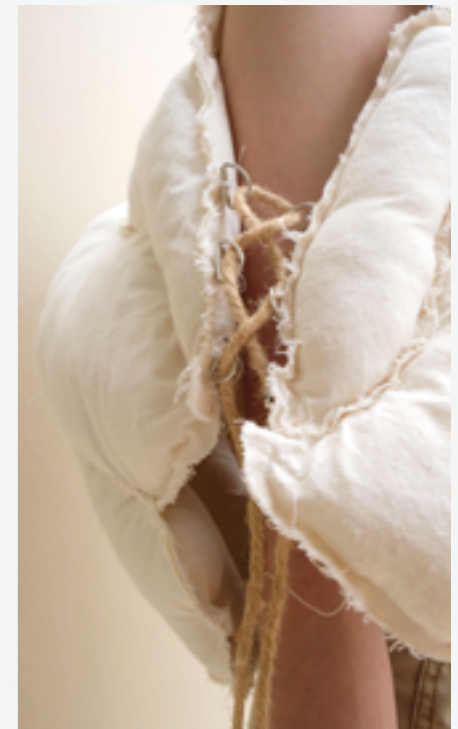
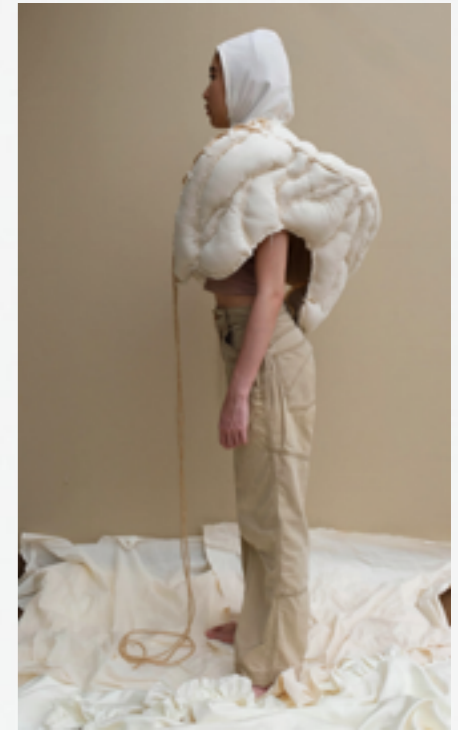
I was inspired by the erotic imagery of Jupiter in Hendrick Goltzius' *Jupiter and Antiope* that led me to research the relationship between Eve and the serpent and society's perceptions of women. Due to the fall of Eve, women have been associated with serpents ever since. *Lost and Found: Once More the Fallen Woman* by Linda Nochlin inspired me to explore the idea of redemption represented by "shedding of skin".



12

This project aims to solve problems I found with running kits whilst training for the Brighton Marathon. I produced an outcome to use in the marathon, testing my ideas. The marathon has been rescheduled, to the same day of the Le Mans 24 Hours motor race, incidentally the main source of visual and problem-solving inspiration for my project. I'm excited to run the marathon, in a kit informed by the 24-hour race whilst it's happening.

26.2



13

Inspired by the many hiking trips I did, this project is inspired by the overlooked service of Sherpas and Shackleton – from Mount Everest and Antarctica. I am fascinated by how mountainwear affects their journeys as early explorers. Using neutral tone colors to reflect the natural terrains, I took inspiration from mountain contours, fitted hoods from Shackleton and loads off a Sherpa's back to create this silhouette.

A Sherpa's Ba(g)ck



Everyday people determine and distinguish imperfections in every aspect of our society – from ourselves to one another, within nature and the places we call home. This project is focused on the idea trying to hide or eradicate these physical attributes we see as flaws due to the environment we live in. Using sheer tights as a base for my project and a replication of the human body I developed the process of *Hiding Imperfections*.



My project started in the realms of fetish wear. Through research, I discovered various garments that are commonly fetishised, such as corsets and ballet boots. This led to me questioning why this is, and how an individual can become aroused by a garment or material alone, which introduced evolutionary psychology into my project. I have explored reasons for various body shapes and their relation to survivability, and created abstract looks accentuating and distorting the body.



This project, *Multiples*, was based on medical equipment and the eerily clinical ambience surrounding it. The focus was on rigid metal structures in contrast to the vulnerability of ourselves – at the hand of these tools. Medical equipment arguably has human history attached to it, but the unknowingness of this for the everyday person is the uncanny aspect that I explored.



My project is inspired by crystals and mining in relation to the Windrush Generation. I began to explore colour inspired by my personal crystals and stones including my birth stones. After further research into my grandfather's routes after coming to England from Jamaica in the 1950s, I created various prints to reciprocate the beautiful pink limestone found in Jamaica in relation to the workwear he wore as a welder.

MATTIE BLACKMORE FAWSSETT

FASHION



18

Mushroom Man

My project explores the effects of human behaviour on our planet – taking reference from the Studio Ghibli film, *Nausicaa of the Valley of the Wind*. I initially focused on air contamination and how fungi and organisms, specifically mushrooms and lichen, play a role in preventing and indicating how we are affecting our environment. Through my final piece I look at the consequences of this behaviour, and visualise how we would look if we were forced to leave the earth today, using space gear as a key reference for this possible future.

NELLIE BLAKE

TEXTILES



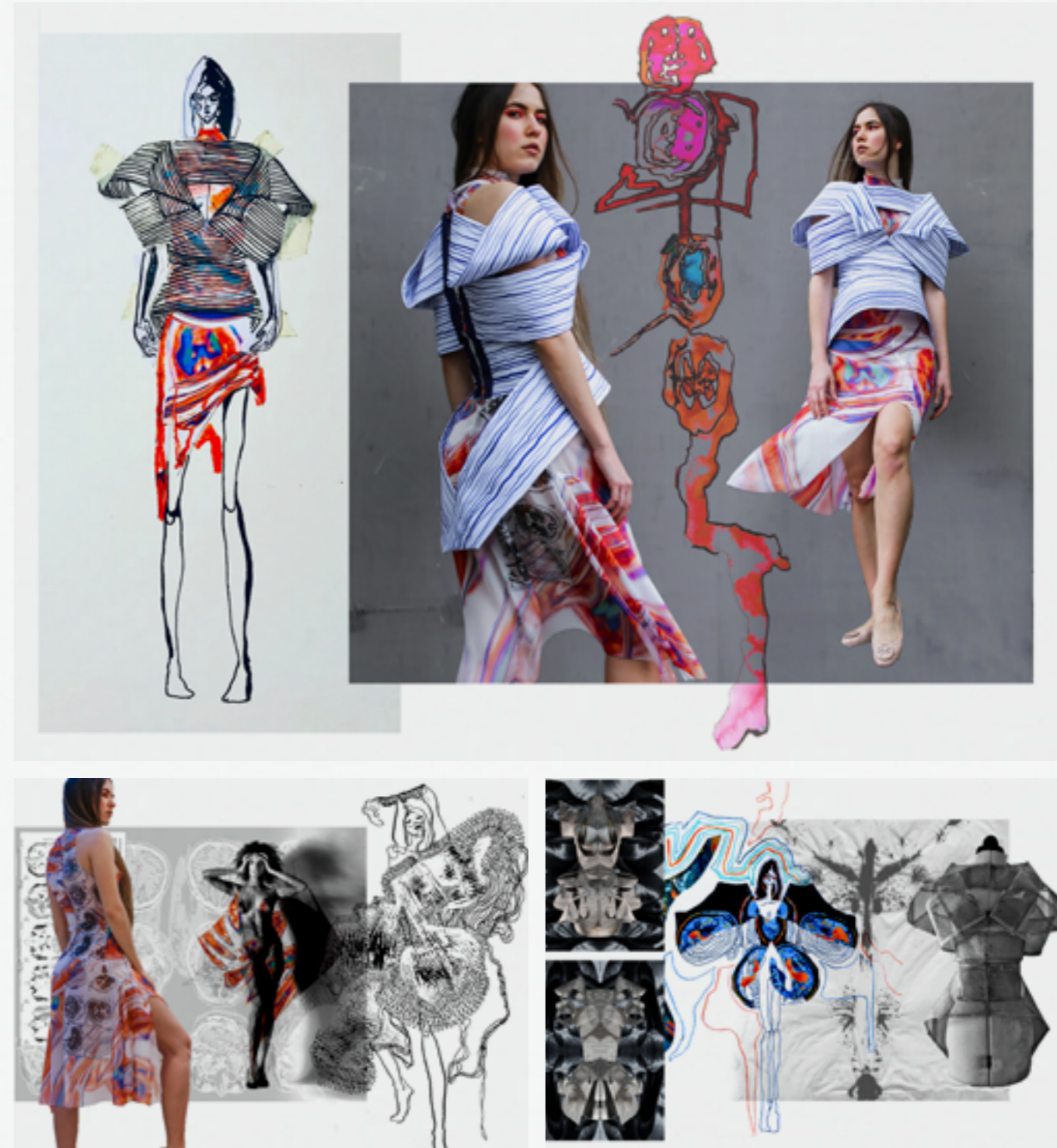
19

Creation
and Capitalism

This project is an exploration of creation as a form of escapism, the link between artists and mental health issues, and why pushing a capitalist agenda onto young artists is harmful. It also looks at how I myself use art as a tool for healing alongside other healing processes like rituals. In the middle of working on this, I started isolation and the ideas of ritual and routine to maintain normality became part of daily life.



Throughout my project I experimented with modern jewellery, contrasted with the traditional shapes and silhouettes of the highly embellished uniforms of officers in the first and second world wars. Using abstract ways of researching I started looking on online shopping platforms like Ebay, to investigate my materials. My colour palette is completely subversive as I am using modern, bright colours to put life back into these historic uniforms.



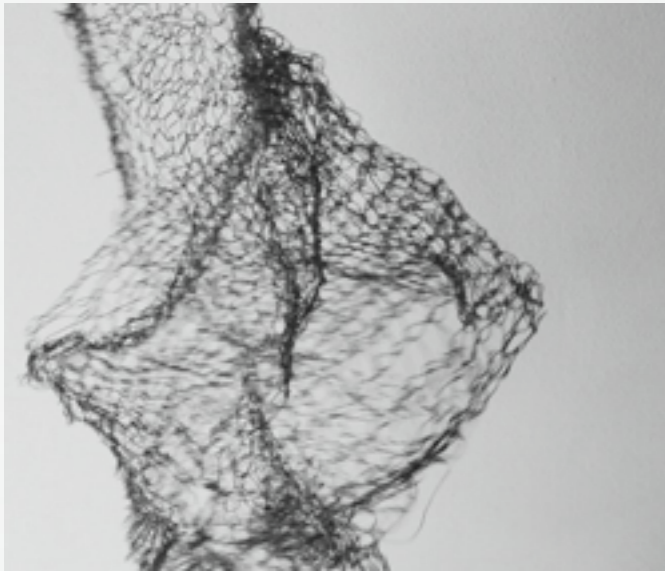
Looking within myself physically and mentally was key to *Intus Sunt*. The X-ray and MRI imagery inspired by a previous project based on my broken spine injury linked to another reference: external supporting structures and stabilising corsetry. The way science informs our relationship to our inner physical and mental space became a central theme. Mental health and the brain were the recurring topics, portrayed through brain scans of people suffering from mental disorders.



My project explores the contradiction between cultivated landscapes, such as intensive agricultural farming and cultivated gardens, and uninterrupted areas of biodiversity. I have been particularly fascinated by the human tendency to govern natural forces, such as through the breeding and culling of various species of wildlife throughout time and the negative connotations humans have imbued some species with despite the benefit to the ecosystems they exist within.



Focusing on the oppression of male self-expression, I wanted to contrast this against the rigidity and uniformity that currently pleases the masculine man, and encourage a spirit that celebrates the openness to vulnerability and the carelessness of being your unrestricted self. The forming of male identity has been hindered by the primitive ideals that guide it, instead encouraging what we now know as 'toxic masculinity'.



24

Duality

My motivation for this work came from my fear of externalising my internal emotions – translating mental ill health into something physical, visual and tangible. My work is a direct response to primary research, which involved asking people to describe their mental health in terms of texture, colour, shape and visceral feeling. I am seeking to depict an in-between state of both holding and letting go, stemming from the phrase 'just about holding it together'.



25

Memories
of an Illusion

Based on the ideas of fantasy and memories of things we believed in as children, my project predominately looks at depictions of fairies. I have focused on the drawings of flower fairies often shown wearing the flowers they represented, which I explored in research, collage and ultimately my final garments, one made from daffodils and the other blossom, taken from my garden. Both flowers symbolise rebirth, renewal and sometimes optimism, which feels appropriate at the present time.



26

Thai society is built upon Buddhism. With this, it comes with many superstitions and beliefs – some of which are just so bizarre to me. Hence, I want to raise the question: if some of the Thais have become gullible due to the social construct? Being superstitious could be a driving force in life but it could also be a dead weight that prevents you from succeeding. Hence, does the society need to change?

Superstitious society



27

The aim of my project was to try envision myself in a position as being Creative Director of Dior. How could I follow the company's morals, rules and style yet still be able to present myself as a creative individual and have my own take on the brand?. I chose to take key themes within Dior's work such as inspiration from his garden/ floral imagery and his work for the ballet, but also include my own interests and upbringing to make the project more personal and not too much of a homage.

Dior



This project is based on my childhood with my dad. My father used to be a construction worker who always worked on unfinished buildings. I sometimes went to see my dad on these building sites after he divorced my mum. Our relationship is just like an unfinished building; growing up without my father has been very frustrating. I wanted to record this memory and relationship for my project, where I observed the objects, tools and places where he worked and I have attempted to combine these all into my design work.



This project was inspired by the *Moving to Mars* exhibition at the Design Museum which showed the potential ways of colonising the red planet to help the future generations on Earth. I researched more into the details of space suits, taking inspirations from bags, zips and strings. My final piece is an unfinished garment of one of my final designs, upcycled from bags and using sports clothing, imagining that this could be the future fashion on Mars.



30

Invasion of
Personal Space

The concept of this project is drawn from my experience of sharing a bathroom with my flatmate. *Oppression* indicated a limited space, the tension formed by the constricted area that won't allow the human body to stay as a whole. *Invasion* depicted the action of invading; my personal space taken away inch by inch. It then wraps around the body to further explicate the encroachment, showing the sense of displeasure.



31

The Fantasy of Wealth

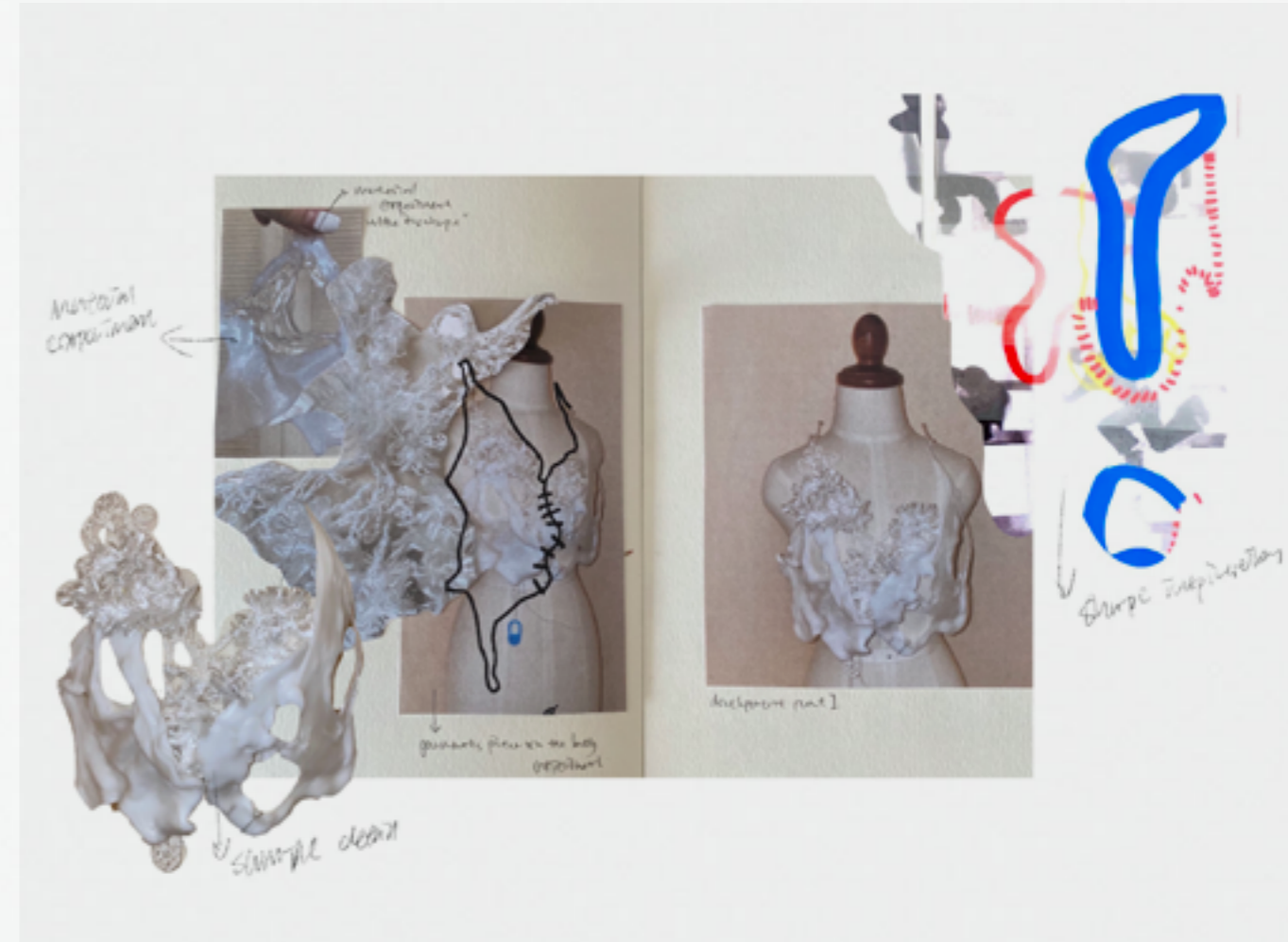
I wanted to use this project as a way of narrating dreams that were never achieved and explore the minds of the working class wanting to be a part of something they were told they could never be a part of and reflect on how wealth has been and still is the object of our desire. Due to COVID-19 I had limited access to materials. This challenged me to explore new alternatives such as paper weaving.



32

Unwritten Letters

My idea for this project was to create 'unwritten letters' to the people that surround me. I realised that their stories, opinions and identities are often the cradle of my inspirations and I wanted to thank them. I was inspired by the work of Les Automatistes for their way to create instinctively. This project is partly detachable as to send each part of it to whoever inspired it and perhaps initiate epistolary relationships.



33

Inside Outside

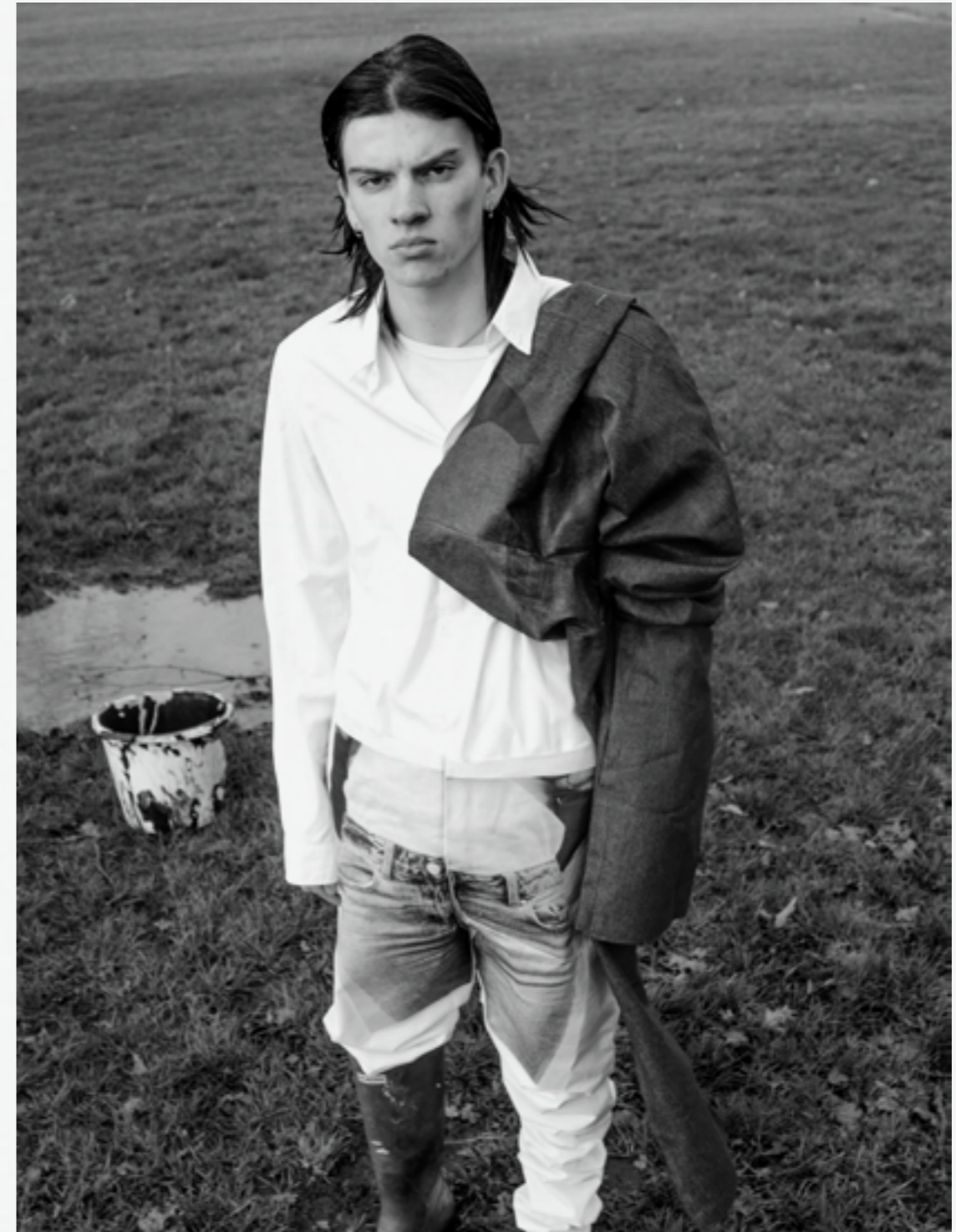
I got inspiration for this project from a movie called *A Sun*. What impressed me the most is when the protagonist said that he has been living in a sunny place without any rest in the dark. I decided to express that kind of subtle feeling, as well as the dynamics of the characters, throughout the fabric and sampling in this project.



34

I explored the tension between humankind and nature – how humans negatively impact the earth, can harmonise with nature and how nature claims back its domain. The pandemic was a literal playing out of this tension. My piece became a metaphor for the cell (space or organism) that I was confined in, where I faced myself and the creative process, the knit-like nature taking back it's space.

Reflective Cell



35

I researched denim and its origins within workwear and summarised denim as the fabric of the worker. The workplace is changing and will change day upon day and I think I was aiming to make a comparison between a printed image over calico as to the AI capabilities over the future workers of the world.

Denim Workers



36

My project explores how I align with different cultures in conjunction with me being culturally British. Looking at my Scottish heritage within my family tree exploring the different forms of cultural hybridity via referencing earthly matters to emphasise on the idea of displacement and affiliation.

Cultural Hybrids



37

The Interpretation
of Dreams

'The interpretation of Dreams is the royal road to a knowledge of the unconscious mind' – Sigmund Freud

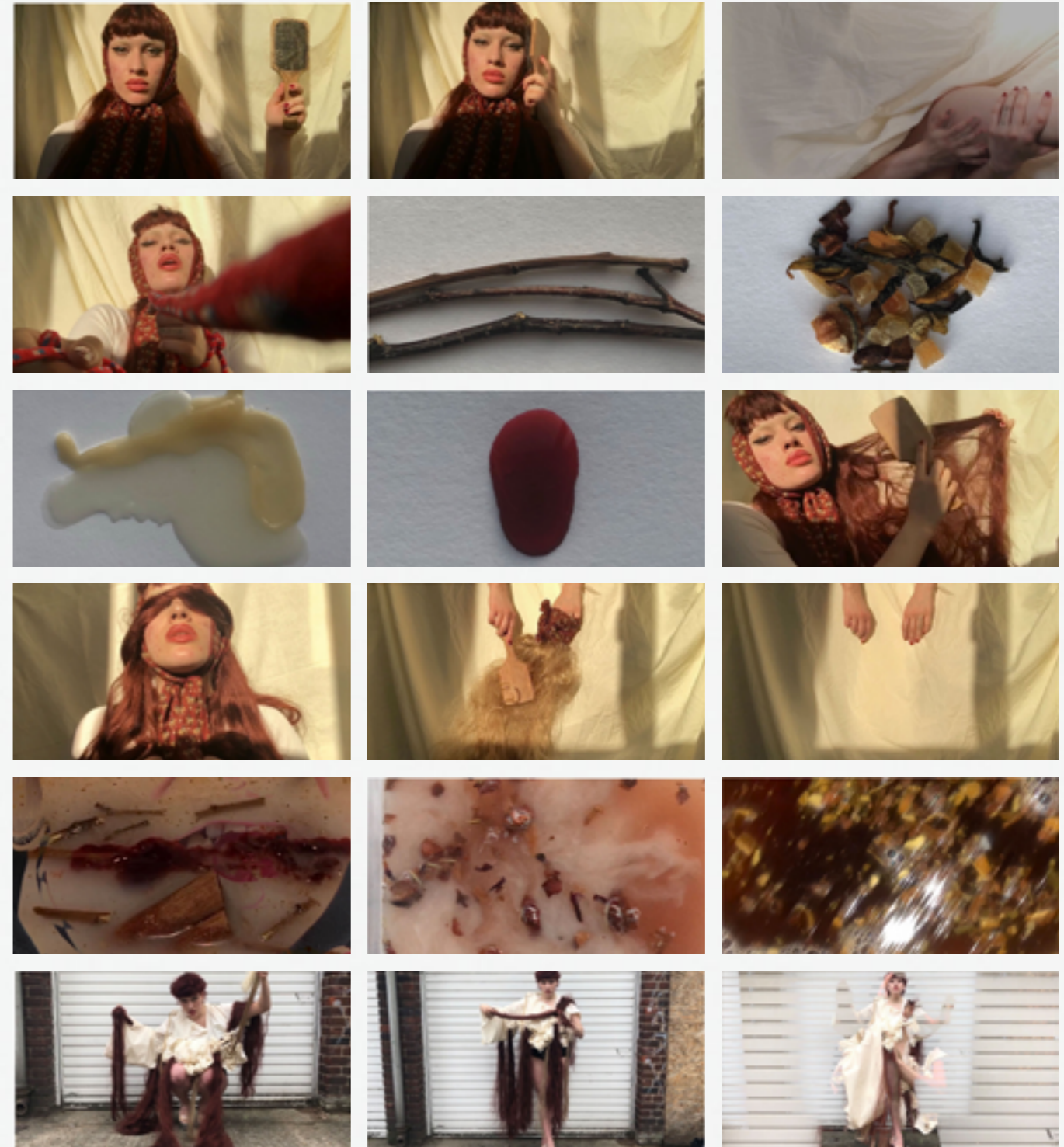
This project explores dreams, the act of revisiting and rearranging experiences collected whilst awake to present and create a world which signifies our subliminal thoughts. This led me to interpret my own dreams using Freudian theory to unearth and interpret my true feelings and desires.



38

The Chicken that
Conquered the World

For my final project, I wanted to extend my favourite project from foundation and look more contextually at chickens. When researching chickens throughout history, I came across an article entitled *How chickens conquered the world* and ran with that. I looked at different leader, monarchs and conquerors, more specifically 17th century knights and different breeds of chickens. When constructing my final piece, I played with upcycling old swim bags to create my own feather like armour.



39

The Way We Flow

For my project I was inspired by the physical and spiritual aspects of sapphic sexual acts. I explored the subject through the bonding and knotting of different coloured hair together in order to portray the transcendent connection that's made consequently. My exploratory work expanded onto homoerotic interactions within the witch community, therefore my final pieces (performance art video and garment) are a reflection of all my research on witchcraft, potion-making and the healing experience that is sex.



My project is an ode to my girlfriend. I researched into historical acts of love, in particular the significance of queer romanticism. *Kiss my queer* explores the camp culture of rococo aesthetics and extreme poodle competitions. My outcome showcases a kitschy adaptation of poodle beauty standards, merging with my experience of modern queer culture. My garment embodies a best in show trophy celebrating the revolution of queerness.



Inspired by the Greek myth of the garden of the Hesperides – sisters that transform from nymphs into plants, protecting the tree of life – my project is a reflection on human connection and interaction with nature. Only using natural materials such as jute and raffia, staying at home has meant that I started collecting elements for my textiles from my own garden; making my final garment a metamorphosis from plant to human.



Holidays in Britain. Greasy chips and rain, escapism and grey skies; this project aims to dress those visiting the hostile coast. Wearability is essential, taking hints from beachwear and reimagining it for the reality of a British summer. Heavy fleece, paired with nylons and neoprene. Wetsuit construction inspired much of the pattern cutting, resulting in fluid clean lines throughout the two looks. The fleece top is made of just two panels, saving fabric whilst giving shape.



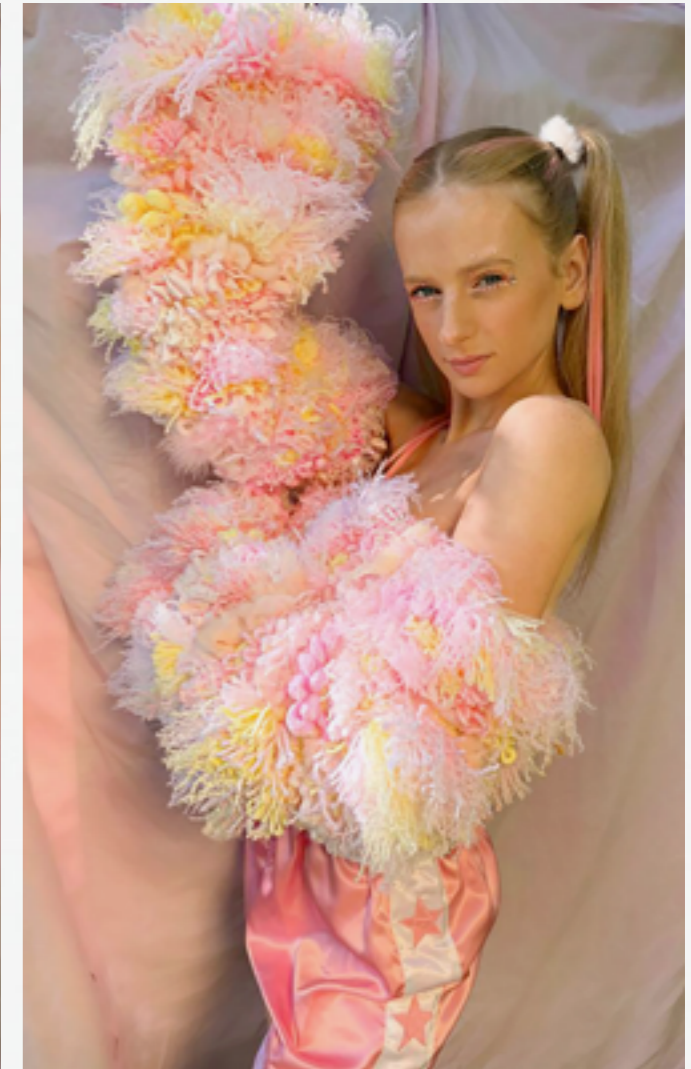
Since birth we have been defined by colonial myths; navigating white spaces with the burden of our mystified, hyper-sexualised brown bodies. Past, present and future inextricably tied to the stolen autonomy, emotion and culture of my ancestors under colonial rule in Seychelles. Bought and sold as slaves, as objects of exploitation and pleasure. Raped of humanness. Hearing my grandfather's rage during my visit to Seychelles in December. When will we heal? Will we ever heal?



44

Inspired by the idea of hyperreality by postmodern philosopher Jean Baudrillard and the surrealist movement, I wanted to explore and combine the two different perceptions of reality in order to investigate what the objects that surround say about us and our subconsciousness. The vacuum cleaner quickly became the embodiment of the meeting point and thus the starting point for this project.

The Global Suck



45

My project interprets my enchanted childhood nostalgia. I have recreated what my innocent and abstract imagination would have devised as a child which has also enabled me to take a playful and idiosyncratic approach to design. In my textile samples and final garment I have used dreamy and flocculent textures by manipulating wool, faux fur, lace and knitted pieces which are woven together to symbolise my innocent childhood fantasies.

Nostalgic Fantasy



46

While they Last

My maternal grandmother's perception of the world has become unfamiliar due to Alzheimer's. The goal of the garment is to appear unfamiliar to the viewer, just as life is to her. The garment is covered in her mother's monogram which she doesn't remember. Furthermore, negative moulds of objects she can't remember engulf the body, however revealing the skin at times, to represent her long term memory and the rare occasion where she remembers.



47

Reincarnation of
a Sloane Ranger

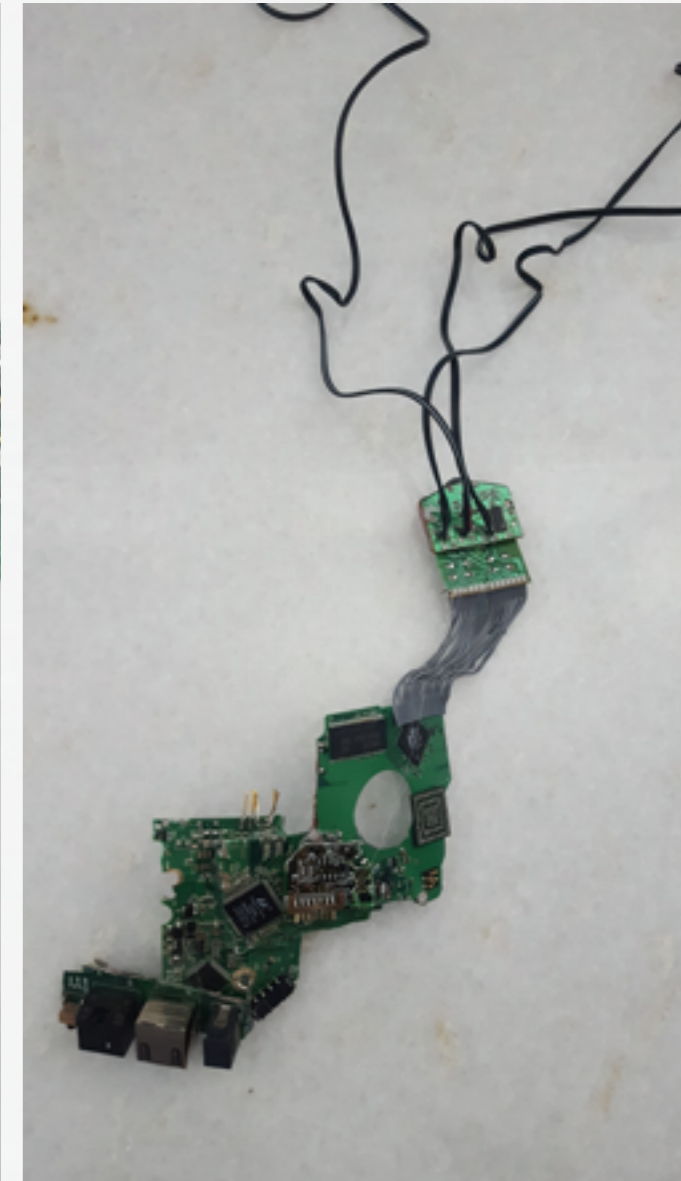
This part of the project explored the influence of political power between 1979 – 1997 and how anger infused by the fall of the unions, drew attention to the London upper classes and their fashion trends. Photographs taken and styled by me. Inspired by the workwear of men in the mines and contrasted with a crisp white look down the King's Road.



48

Blowing Hot and Cold

My intention was to look at temperature, but the outcomes are heavily influenced by the COVID-19 pandemic that has dominated life while they were created, and in particular the vulnerability and strangeness I that I feel as a result. The concepts started with my research into temperature and its effects on everything in life, from landscapes to emotions, but the alien, 'other-worldly' way everything felt while we were all under lockdown became a greater influence.



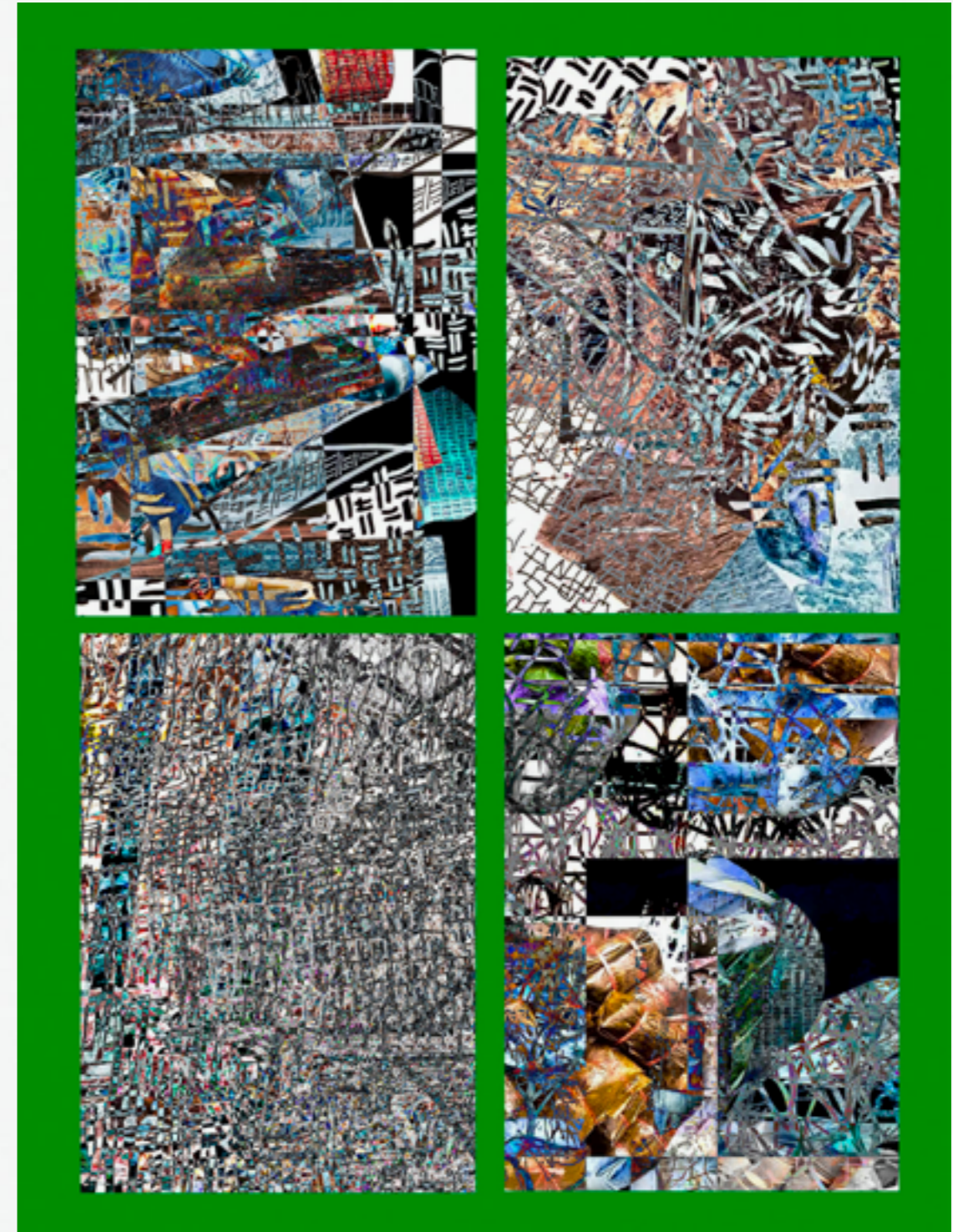
49

A study of prosthetics
in the fusion of Humans
and Technology

My project is a visual representation of how the science of prosthetic fuses humans and technology. Technology is adapting so quickly that soon, artificial limbs could take over biological ones and then what? I used cyberpunk, neo-futurist and many sci-fi references to inform and inspire this and time permitting, I would have liked to have used actual computer science to create something that functions and works, instead I have this visual representation.



Narrating my own greek myth. One myth I am interested in following, adapting and responding to lies within Ovid's eighth-century *Metamorphoses* and is named *Pygmalion and Galatea*. I believe the important elements of the story are the ideas that desire can't be satisfied, the relationship one may have with inanimate objects and the innate strive for perfection that all humans have.



The ideas of this project start with my comfort zone. What is comfort for me? Places (home), everybody needs places to return. I researched my home country – Laos – to demonstrate how people live, dress and how simply we live our lives. What you hear (music): my favourite artist, The 1975, always give their fans hope through their song writing.



52

Fragility within Rigidity

Fragility within Rigidity relates to the two main points of my project: fragility which is found in the human and rigidity of our environments. I'm exploring how humans relate to their surroundings and more specifically in communist Romania. Inspired by Magdalena Pelmus' practice, I explored how people's identities take shape within the confines of a communist educational system. My work creates a connection between emotions and past surroundings.



53

What is beauty

I used to think that a thin body is beautiful, conforming to the aesthetic preference of society. This made me deny myself. I needed to create my own beauty standard and concluded accepting myself as I am is the real beauty. To redefine beauty I observed the fat rolls found around my body, which were my biggest insecurity and the main resource for sample development. I utilised the beauty of beading and knitting to balance the contradictory values of beauty and ugliness.



54

Since I can remember, my dad has taken me fly fishing all over the world. He taught me how to tie my own flies from a young age and studying those flies were the starting point for this project. The flies combine iridescent streaks which attract the fish, with feathered thread that tickles their nose. Inspired by this relationship, silk is placed in contrast with faux fur embroidery samples, as well as crochet pieces which mimic historic hand nets.

Tight Lines



55

Waste plastics and non-recyclable packaging often use substances that cause problems with the environment. For this project I explored how to re-purpose waste packaging. I explored various forms of packaging but my final outcome came from compressed bags and air packs used for packing. I hope my project will help to inform people and protect the environment by encouraging people to not waste a lot of plastic on packaging.

(Re)Use



56

My final project focused on the lives of lighthouse keepers. I am fascinated by the idea of confinement from the rest of the world, much like today's situation, in order to save others. I have been inspired by the fisher wives clothing who were the wives of lighthouse keepers. The pattern and textures created by sea foam that surround lighthouses after being stuck in the grip of a storm, have inspired samples and my final garment.

Lighthouse keepers



57

My project explores the modern epidemic of loneliness, which I faced after relocating to London. The garment uses the technique of 'fumage'. The left side of the body is only partially concealed to project vulnerability while the other side takes up a considerable amount of space to portray loneliness in a physical manner. The plastic sample over the breast is suspended using ropes to portray the feeling of falling apart when one feels lonely.

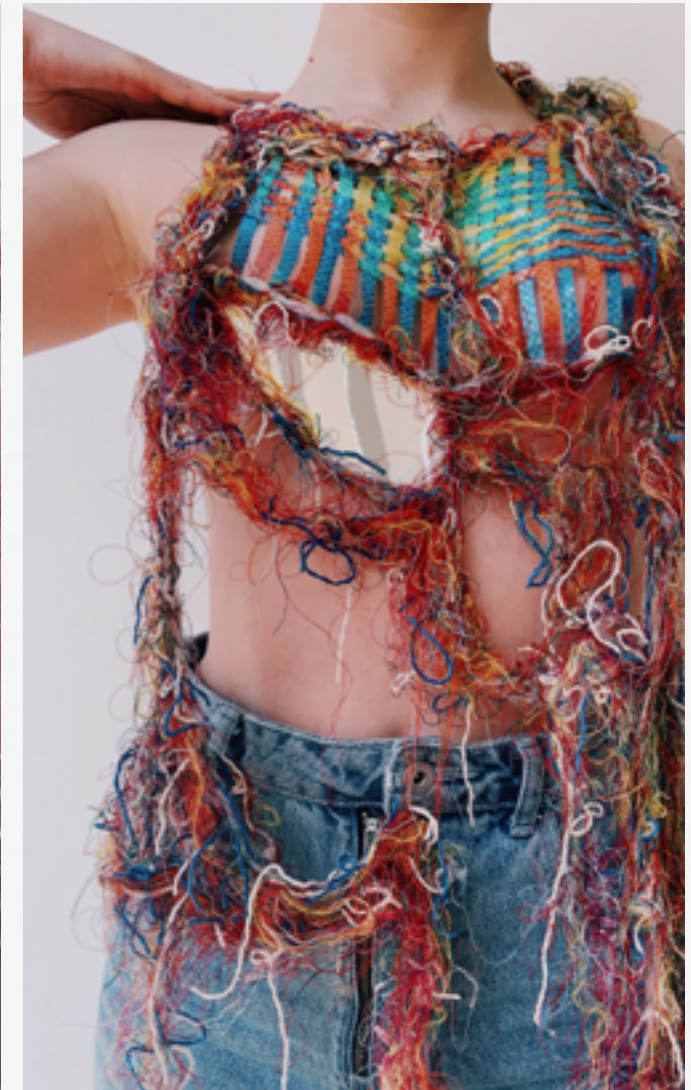
Modern Loneliness



58

My final project theme is surrealism and sexual, which could only exist in an unreal life, such as the world of Dali paintings, *Alice in Wonderland* and Tim Walker's *Wonderful Things*. Sea shells and Mushrooms inspired my 3D shapes in my garment and the surfaces, the colour contrasts are inspired by sun and waves on the beach.

Surrealism



59

My project explores the concept of ageing in a positive light by experimenting with the theme of play. I wanted to tackle the negative connotations surrounding growing older. My garment was inspired by a collection of collages I created of my grandad at the playground which highlight the message that ageing is only a process for the body and not of the spirit.

AGEING



60

Amputating NFI
from American culture

My project explores the head injury CTE, found primarily in American football players. I explored the American obsession with violence and masculinity expressed in American football and the implications of this including the brain injury associated with CTE. I have explored protective clothing and the visualisation of protection and physical impact.



61

Roots of Healing

I explored plant-based medicine usage in my culture, I researched how my family used medicinal plants and their healing properties throughout generations. I focused on the Southeastern Anatolia Region Diyarbakir – which is my origin. Inspired by how macramé was used for home furnishing and plant hangers, I created a macramé body piece. The draped fabrics that surround the body piece are a symbol of the layers of Diyarbakir's rich soil and its stories that survived till today.



Inspired by the movie *Chunking Express* and its connection with my own life. I have explored my own summertime love story, although the story doesn't have a good ending I chose to examine this for my project. With the realisation that the subject of love is an overwhelming topic I focused on my own short lived 'fast food' relationship. For my final piece I created a tight jumpsuit with print into a metal can, neon lights inspired jacket and I placed them in an instillation of my own utopia.



My work was inspired by a song called *Eskimo friend* by Damien Rice. *'Tiredness fuels empty thoughts; I find myself disposed; Brightness fills empty space; In search of inspiration; Harder now with higher speed; Washing in on top of me; So, I look to my Eskimo friend; When I'm down, down, down.'* I wanted to reflect the importance of considering individual differences in the subjective perception of harsh climates.



My project *Tickle my pickle* explores the theme of food eroticism. After watching films like *La Grande Bouffe* and *Tampopo* I became intrigued by how they would use food to drive characters into a state of overindulgence and the sexual symbolism some food holds. Using food scraps and found materials I explored sensuality and the experience of eating through my textile developments by incorporating the food with textiles.



This project explores the significance of the circus in helping surpass language and cultural barriers through the universal language of performance. I created a garment to celebrate looking at how the travelling circus reached global audiences and evolved as it adopted different cultural influences. I drew inspiration from the exaggerated features seen in European circus costumes as well as the properties of Chinese acrobats in motion.



66

Wealth and Excess

Using the baroque period of art and culture as a visual library I explored the representation of wealth and regality. Through my modern perspective I examined the parallels between our contemporary society and the baroque era. I held a desire to understand how Baroque fashion was made to communicate wealth and differentiate the upper and lower classes to then question whether this projection of wealth is still relevant today.



67

Skyscrapers

I was inspired by old photographs of my grandfather and how they document my family's history with sailing. They led me to investigate the construction of sailboats and the interaction of natural and human force that contradict and determine each other at sea. I'm using the term skyscraper (originally used to describe the uppermost sails of a ship) as a defining image, referring to the megalomania, that is the human desire to be in control of our surroundings.



68

National flowers

This project explores the way we visualise a person's nationality, and how national flowers can be used to symbolise our heritage. My final piece is a visual representation of my cultural heritage and nationalities. The paper garment I created is inspired by traditional kimono silhouette and the hand drawn digitalised print of Japanese chrysanthemums and Hong Kong bauhinia flowers are symbolic references from passports and flags throughout history.



69

Reality and Fantasy

My project is inspired by the idea of wanting to escape reality. Through focusing on daily mundane tasks such as cleaning dishes or hoovering the house, I created a piece that takes inspiration from the objects used in these tasks. To illustrate this, I created collages using photographs of objects that surround me. Moving away from reality into fantasy, I transformed those objects into mythical creatures.



70

My denim project was inspired by Giovanni B Caputo's study on the strange-face-in-the-mirror, a visual illusion in which an observer begins to perceive familiar or unknown apparitions in their reflection. In my own experiments I focused on manifestation of 'monstrous beings' through deformed traits and the duplication of regular body parts.

Denim



71

My project was based on the English Coast. My choice of PVC fabric was based on the oil skins worn by fishermen. The sleeve silhouette was based on a fish's body and the contrast between the rounded head and extended tail. The lattice cut out on the sleeve was inspired by the shape and structure of a fisherman's net. The round circles cut out of the shorts was based on the structure of a rubber dinghy.

THE ENGLISH COAST



72

Do You Believe
in Unicorns?

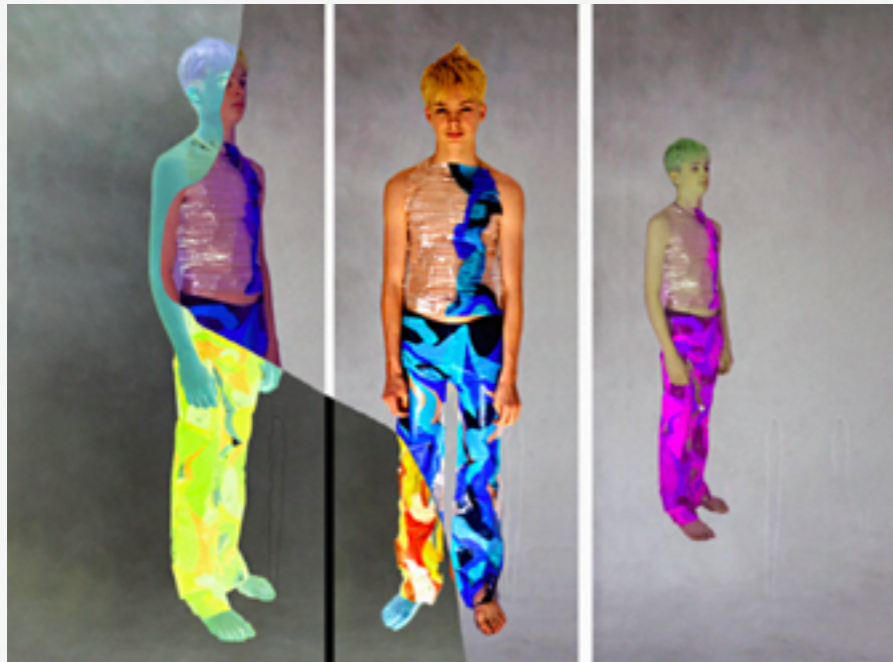
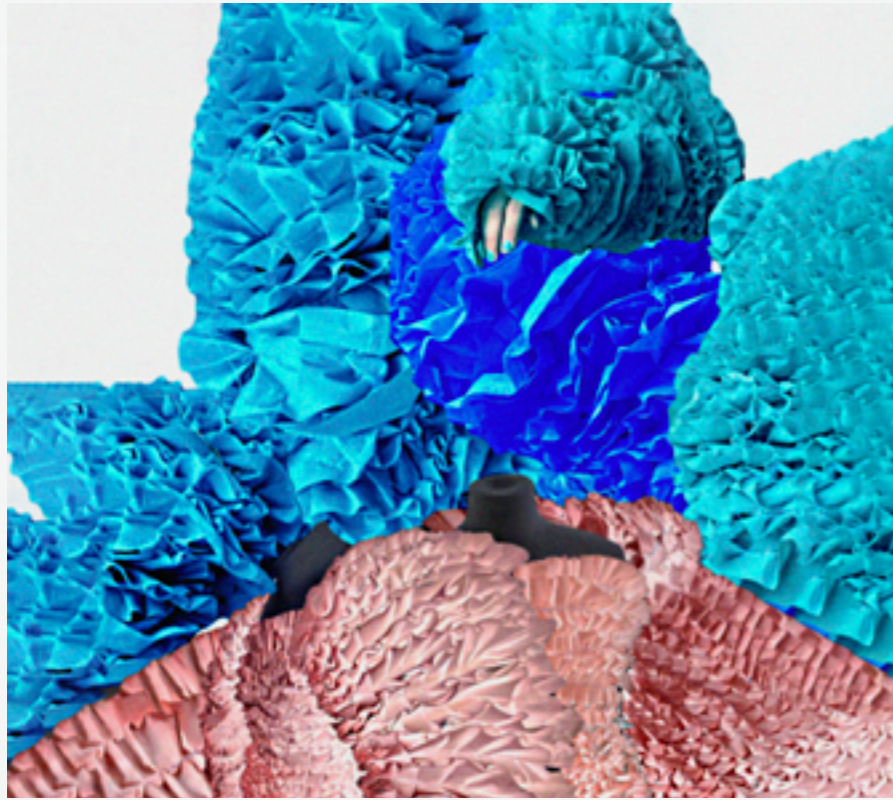
Unicorns derive from interpretations of animal sightings throughout history. To me they are transformative and pure – nature encapsulates both of these qualities whilst also being surreal. The unicorn is a message of how we can live better alongside nature. Believing in unicorns is believing that the animal and human world should co-operate together.



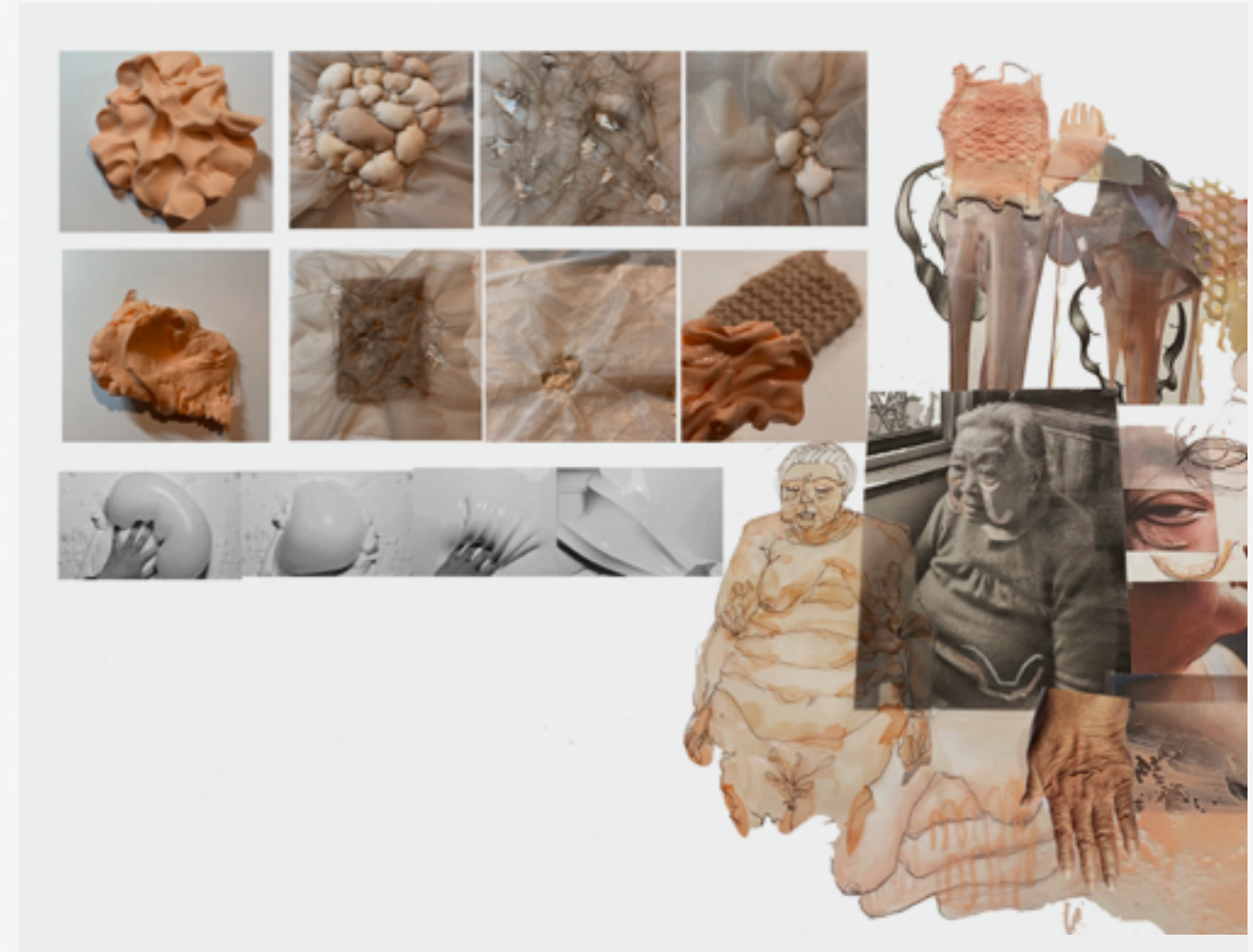
73

Artefacts

Through experimental drawing and textile-making I have created an unconventional artefact, a nod to the sentimental items from my past, such as my childhood drawings. My outcome, a 3D textile installation is the renewed form of these articles, conserving the essence of my uninhibited imagination as a child. I have framed my final illustration to convey the vibrant and playful atmosphere of my project in the restricted environment of an original artefact.



My final designs are inspired by the Hospital PPE being worn by NHS workers during this pandemic. Whilst under quarantine regulations set out by the government, I was lucky enough to be involved in a project creating gowns for frontline workers. Using disposable hospital cubicle curtains to make the gowns, I noticed that the offcuts from the material, which were simply being disposed of, could be recycled and assembled into pieces for my collection.



I was inspired by the fact that human skin ages with the effect of time and pressure of space. Human skin texture varies for different age groups. 'Smooth as a baby's bottom' summarise the popular notion of instant skin: soft and supple. By contrast an old man's skin is dry and saggy, which are traces of time portraying on the human body.



My project expressed the understanding that the inheritance, promotion and innovation of culture and civilisation are the responsibility of the younger generation. We should compare what we have today and how we can develop this better. My project proposed how to make us recall the past culture and civilisation through fashion, so we can better integrate national culture with art creation.



The number of elephants plunged rapidly in contradiction to the fact that animal poaching was an illegal activity. My intention for this project was to present how the issue could lead to the species' extinction if the activity carried on. My final designs relied mainly on the print of the wound that was left after poaching. The silhouette was kept minimal since it was inspired by an African hunting outfit.

SOLE
SCONCIAFORNI

TEXTILE



78

This project explores my reflection of people's attitude at the beach. I wanted to capture this careless and spontaneous atmosphere by observing and capturing their behaviour focusing on their posture to then abstract it in order to eliminate the certainty in the body shape without altering its perception. I imagine my work to be an incentive to self love and liberation.

Me, Mare

RUFUS
SEAGRIM

TEXTILES



79

I began researching a variety of signs and symbols, ranging from the historical and religious to the contemporary and personal. Looking at how symbolism, text and material all interact to form a relic, and how using this information one can create contemporary relics and alternative visual histories. Creating a series of drawn codexes and objects that feel personally symbolic.

signs/symbols



80

Loved Sins

'Love, a sin? If it is, then it is the most beautiful one.'

I have explored the concept of honour killing, which is a modern day Romeo and Juliet tale. I made a garment, inspired by this and the yin and yang sign by making soft white drapes combined with bold black silhouettes. I have written 'Ishq Ibaadat' which means 'love as devotion' on the fabric as sacrifice for love is nothing less than an act of devotion.



81

It is the last straw that
breaks the camel's back

I have explored our daily careless behaviours that are detrimental to Earth. We are consuming and covering the earth without recognising anything. The scarf from the sleeve can be inserted into the incision to create a design variation. It is designed to produce various styles in one outfit. The seemingly minor or routine action would cause an unpredictably large and sudden reaction, because of the cumulative effect of small actions. You must know it.



82

Journey
Through Everyday
Married Life

Inspired by the changing social pattern of marriage and relationships, I desired to understand better marital success and failure. Exploring communication and miscommunication, I focused on my own family's past, using photos of my parent's wedding, childbirth, growing families, special occasion and home life. With readily available resources around the home, I created Macramé samples i.e. 'tying the knot', and explored and developed a rich variety of colourful, textural samples, and extraordinary garment designs.



83

Daydreams

My project idea was to somehow create a real-life version of my daydreams that I could live in and wear. The main ideas that came from my daydreams that I explored though out this project were ballet dancing, candy worlds, surrealism, and romance. The final garments are made out of knitted patterns that I made out of the initial project ideas.



84

Compulsive
Hoarding Syndrome

This project contrasted the example of a person with obsessive-compulsive disorder and explored how it looked to me. I think that the way life and the environment change due to the act of repeatedly collecting and discarding certain objects is like annoying yourself. I wanted to explain the element of 'things', not 'I', the organiser of the concept of discarding.



85

Existing & Restricting

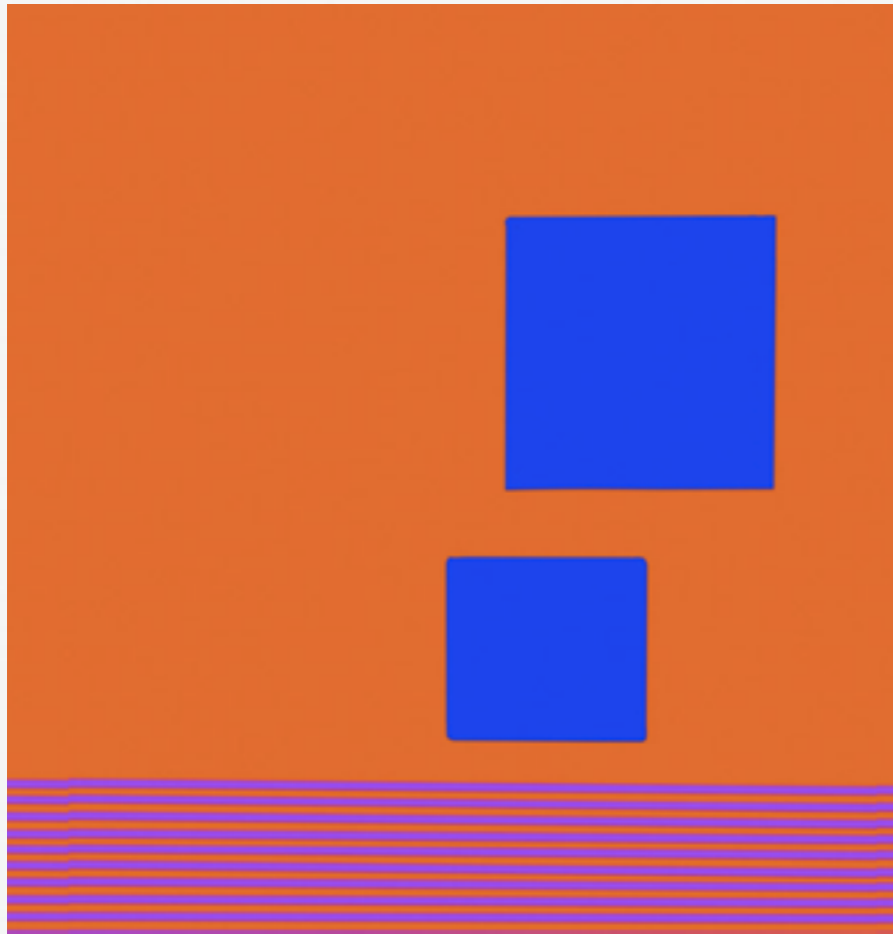
This project explores the philosophy of existentialism in context to my life. I've drawn references from my childhood experiences and considered various Indian cultural and traditional connotations which I've been born into. My final series of garments are inspired by traditional/folk motifs, most of which I've incorporated using crochet. Through my outcome I'm analysing my existence while questioning the importance and relevance of the cultures we're born into.



This project is the expression of how ballet has aided me in handling my audio processing issues. Loud crowds, softly ringing bells, rhythmic tapping, chewing noises, during all of these noises I found it extremely difficult to process and understand information. This was a part of my subclinical diagnosis for ADD; I wanted to create an ironic piece that represented my coping mechanism of ballet and stress fused into a delicate metal pointe shoe.



I'm intrigued by this idea that we cannot judge something that's formed naturally, as it's how the earth intended without human intervention. The task I set myself was to make a textile showing the contrast of natural and manmade. I looked at crystal growth, infusing it with knitted textiles, whilst linking mining cultures as visual inspiration for my development. The final garments were made using yarn donated from Alexander McQueen, with grown crystal embellishment.



Here I explore the typical graphics that can be found at a British seaside (fonts, patterns and shapes.) I have experimented mostly with combining images while slowly reducing the visual information in order to adopt my typical minimalist style, while still preserving the quintessential beach visuals. These collages consist of both primary and secondary research sourced from family archives, my own photography and other artists. I have used these strong, vivid colours and shapes, aiming to translate a fun nostalgia into more contemporary silhouettes.



My project was based on extra-terrestrial life. I was focusing on the way aliens had been described and depicted in fantasy throughout time and also 'alien activity' that has been found on earth. I was particularly interested in the skin of aliens and how it is often reptilian and taut. For the form I was inspired by more sinister and mechanical aliens such as the ones from *Deadspace* and work from H.R.Giger.



90

The Emotion

This project studied various masks in different cultural backgrounds, as they can mask the true emotions of human beings. It's like a protective cover that resists all injuries from the outside world, and also does not let the bad emotions affect others. My final outcomes are some prints that inspired by Chinese Opera masks, Japanese Kabuki make-up and Kuba masks.



91

The Art of Folding

While working in isolation I found that the act of folding – for example in origami, laundry, or reading a book – helped me relax, focus and pass time. Through this, I have shifted my perspective on the art of folding from something that is technical, to a feeling or an emotion. For my final piece I have created an installation that represents my perception on the art of folding through the passing of time.



I explored the complexity of human consciousness and its altered states such as psychosis, dreams and hallucinations. Gaining an insight into how powerful the mind is through analysing peoples experiences, has allowed me to produce a range of work from prints to sculpture, inspired by illustrations of the mind. It's important to break down the stigma surrounding some of these altered states, and instead start questioning the bridge between reality and the subconscious with a more open mind.



This garment is inspired by the Japanese movie *Sakuran*. Gold fishes symbolise the sexuality and carnal desire of prostitutes, which bring this colour combination. Fluid prints on satin fabric set off the brilliance and blossom of a prostitute, but also the inner frailty about chasing real love. Symmetrical silhouette generated from the basic pattern of kimono makes it futuristic.



94

Ginger

My project looks at the historical representation of red hair, in particular the sexualisation of ginger women in art and how this has led to current stereotypes that come with the hair colour. I've enjoyed discovering some of the scientific and cultural reasons behind these stereotypes as well as being inspired by the Celtic heritage of a lot of redheads like myself. I used onion skins to dye fabric, creating ginger shades.



95

Construction:
Creation of an Entity

My concept came from my observations of London, namely the large volume of construction that occurs in London. The expansion of structures in London also has consequences that impact the city, issues that accompany expansion such as pollution and litter that are prominent issues in London. I was also interested in the rugged nature of building sites and workers exploring the stages of construction exploring the nature of building structure and investigating sculpture.



My project explores the concept on gender identity and its relationship with the notion on evolution/devolution. Through exploring this, I questioned whether, literally or perhaps conceptually, could the image of male/female evolve to be one. Would this evolution occur in regard of societal/cultural expectation? I explored evolution of gender and whether it's in retrospect of the mentality and cultural/societal expectation, which I then displayed through the physical image of female/male form depicting ethereality and fluidity.



Exploring the emotions wanderlust and homesickness originally, I decided to focus on home and how homes will change in the future. I created samples, that made me question the relationship of architecture and textile design. In the future my samples should be transferred into a biodegradable material working as movable, soft walls to make it easier to transform homes from work to living space and back easily while keeping the cosy feeling of home.



98

Looking at lives during Soviet-Communist rule in Central and Eastern Europe, my garments take inspiration from 70/80s cults and the cold linear structures of Soviet monuments and apartment blocks. My project shows the power of the system but also the bleak reality it created for the individual.

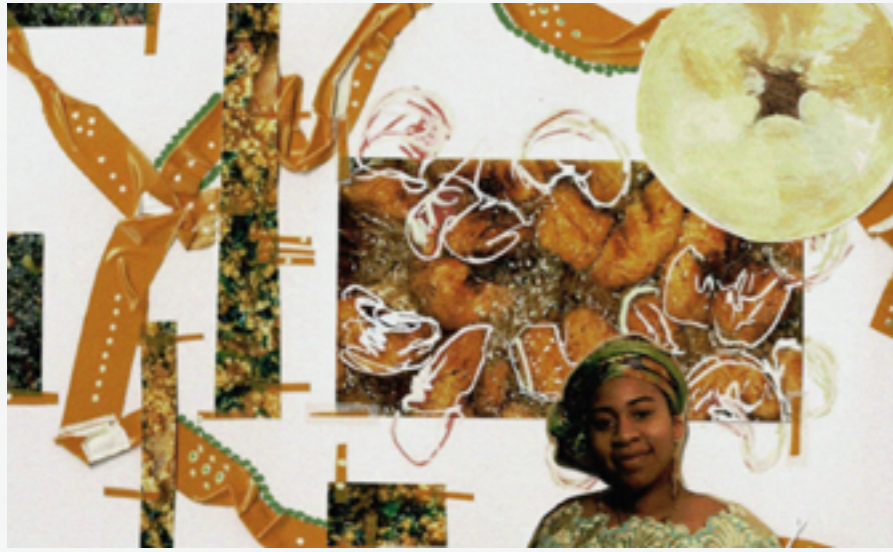
Komunizmus



99

Throughout this project I've explored the relevance of rituals through varying cultures and their power to unite or divide people. I pursued paganism as it was originally a pejorative and derogatory term for any unfamiliar religion and the term presumed a belief in a false god. I've experimented with the reimagining of the May Queen from an objective standpoint, defying the judgment of the coloniser, which defines Ari Aster's *Midsommar*.

The power of rituals



One of the last memories I have of my granny was her demanding that I plait her hair, and me reluctantly moisturising, combing and re-plaiting it. By the end, I felt closer to her than I ever had before – she was proud of me. With her in mind I used this project to explore links between my Nigerian heritage from my parents and grandparents and growing up British.

In loving memory of my late grandmother, Alice Eno Usanga



Fads and trends can't come true, because they are soon to die. and then one more time. as it comes from the water, it candles into a dream. and then back again it fails into the sea. look for trees



102

(un)Repressed Ego

For Sigmund Freud, the horror genre was a way of displaying feelings and thoughts repressed by the ego that are familiar to us (*The Uncanny*). The garment I made is an extension of the model's own body with visible blood and rotting skin, which relies on the unapologetic gore from horror movies but its destruction and resemblance to the human form is also a vehicle for catharsis that leads towards purification and spiritual renewal.



103

Rafflesia
Mapplethorpe

Daughter to the Rafflesia, a flower native to the Indonesian rainforest, and Robert Mapplethorpe, the great American photographer, my drag persona, Ms. Rafflesia Mapplethorpe was born. She is the manifestation of my quarantine introspection and my desire to further experiment with my identity on a queer journey leading to my self-discovery as an artist.



104

I have been exploring the relationship between dance and design, how creative processes interlink. Influenced by the life and work of Pina Bausch I have been investigating the meaning of freedom and movement and how this can be explored within my work. I have reflected upon how the current circumstances have made me re-evaluate mental and physical movement and freedom.

Movement



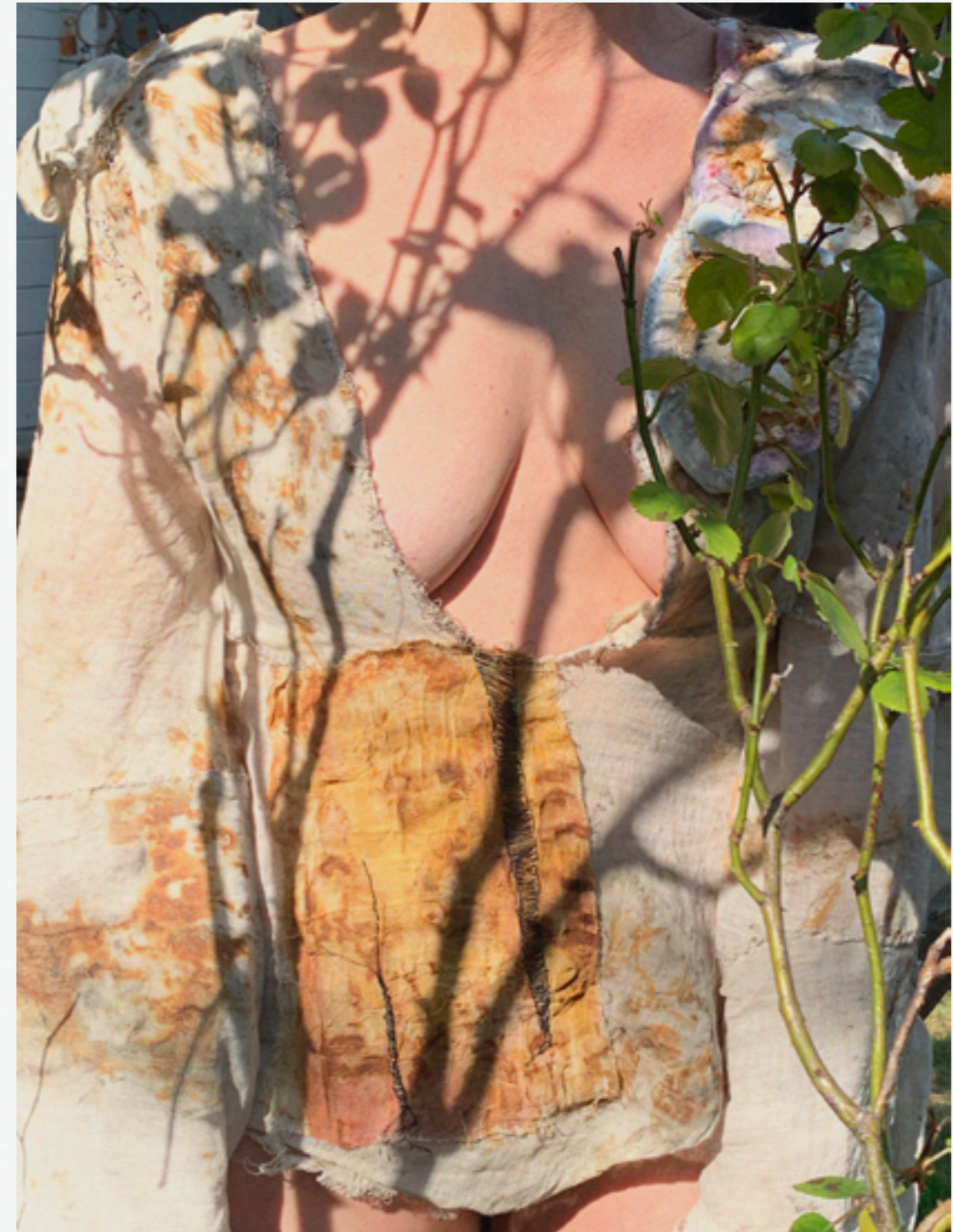
105

My disabled grandmother inspired this project. I've always wanted to create garments for disabled people I wanted to help them feel beautiful and confident. I researched for adaptive fashion and tried to make samples that created convenience. My grandma was paralysed so she couldn't not control her ability to go to the bathroom. This meant that she lost her privacy. I wanted to create something that gave her some dignity.

Paralysed



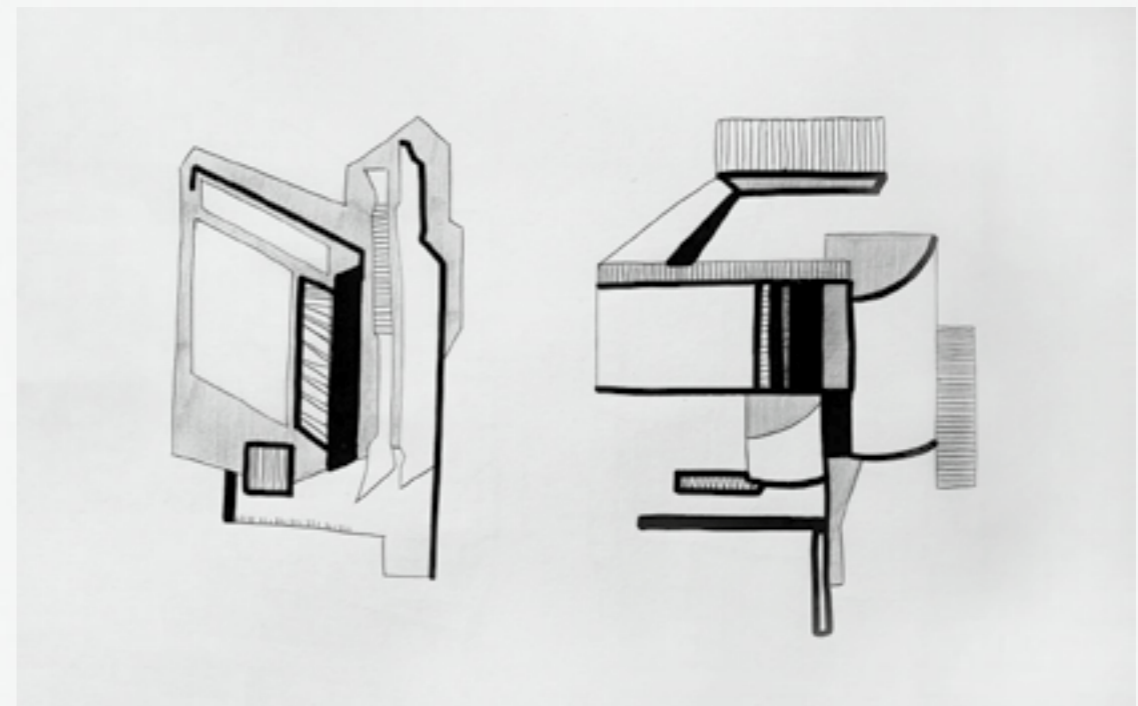
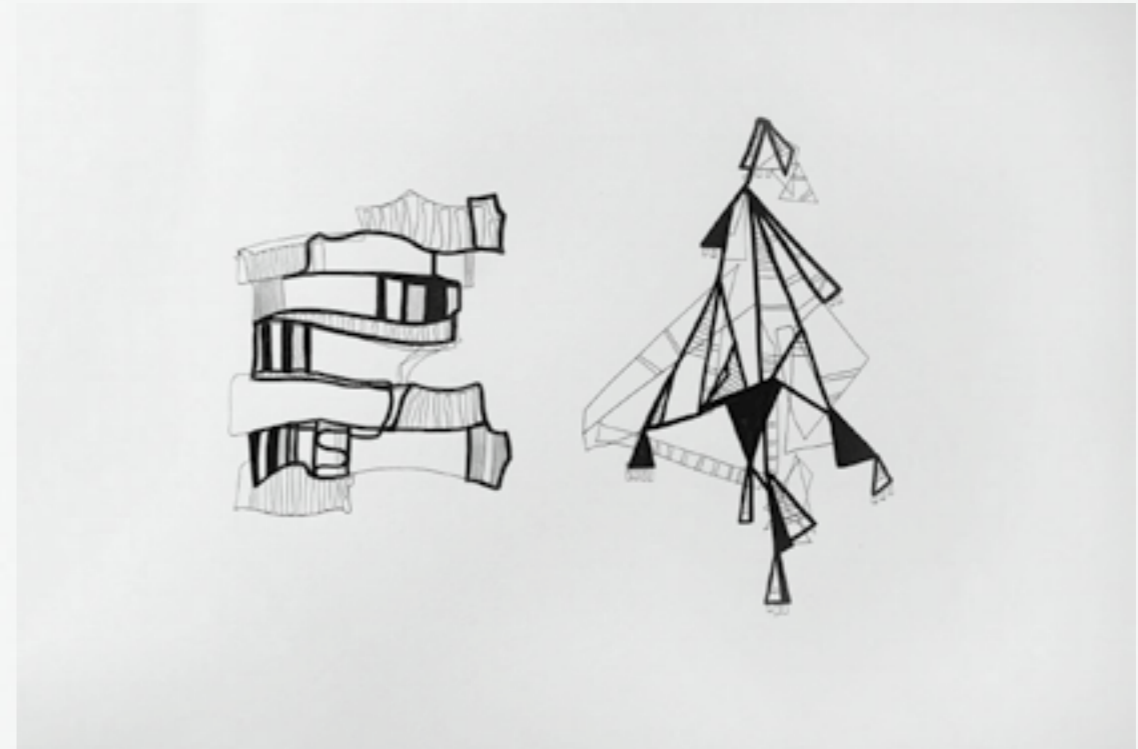
Inspired by my Grandparents' time in Japan during the 60s and my Grandad's work in shipping, my project research led me to knotting. Knots are an essential part of living – from shipping to clothing, fishing to hair braiding – they have had many spiritual, religious and social meanings throughout history. Knots are integral to my final outcomes – some sewn into the garment itself, others more complex knotting experiments tied on to the body.



Micrology is the umbrella term for my abstract investigation. It includes my study of microfauna and my research into various microcosms. I want to resolve the issue of these objects or beings being invisible to the naked eye by re-interpreting their natural beauty which is only obvious under the microscope. I have used the natural process of rust printing to demonstrate the organic beauty within these micro surfaces/beings.



The project has embarked on a scruffy cellar, full of my family's objects, which represent its incredible strength, endurance and warmth. Being inspired by their stories led me to create a wearable shelter, which is the symbol of a safe place. This futuristic garment, which borders on sculpture, provides a domestic serenity and was a valuable experience to bolster the relationship with my family.



This project explored the idea of opposites in London and the contrast of class there is as a result, specifically using architecture as a narrative to highlight these differences. The project uses Ladbroke Grove and Hampstead as its sources, and an exploration of the juxtaposition in the two areas helps to signify the differences. My aim was to raise awareness for this contrast to help reduce it and the inequality in this area.



110

Wandering Seeds

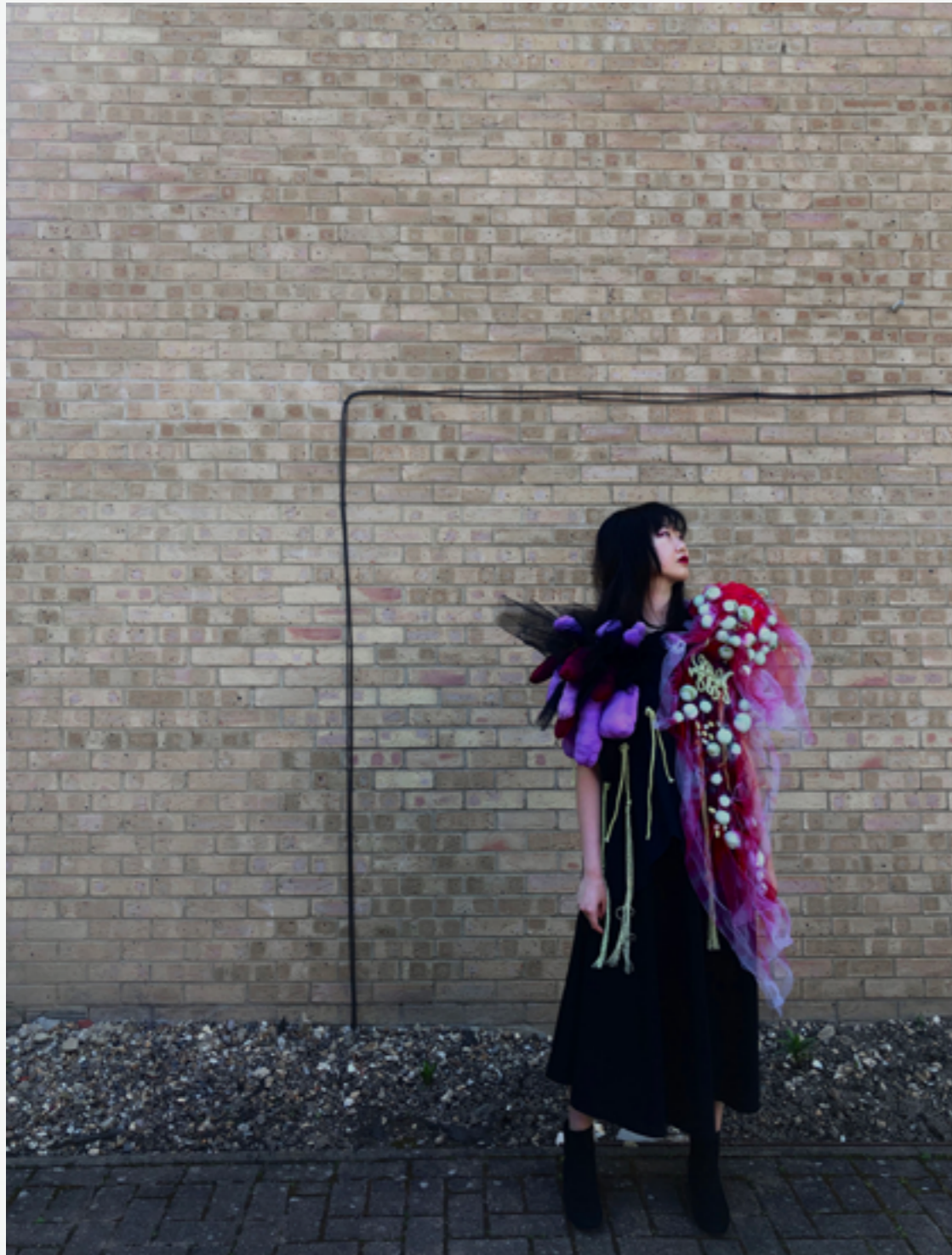
My project is an exploration of my families Hakka roots and the way our 'seeds' have travelled – wandered – across oceans, carrying with them their rich cultural heritage much like the way of the diasporic Hakka, with conflict and war engendering their migrations across China. The dandelion is thought to be symbolic of the Hakka spirit, a flower which takes root in the poorest soil yet prospers wherever it may land.



111

Outer Space

During the COVID-19 period, the Chinese government arranged flights to send students studying abroad back home. My project is based on imagination: I got tested positive when I arrived at the quarantine hotel in China. They thought I shouldn't stay on the earth anymore. Hence, they drove me to outer space and abandoned me there. I was being cast out in outer space but actually that is the next place to let creatures live.



This project is inspired by conjoined twins and seeds. They represent the extreme minority and the power of life. Extremely disabled people used to appear in freak shows during the Victorian era, but nowadays, they have a lack of attention from the world. I believe that these lives are strong and beautiful. My design explores the power of lives of the extreme minority and to make people more aware of them.

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*Each year, the identity for the Central Saint Martins' graduate show is designed by a group of third-year students from BA Graphic Communication Design. The 2020 show identity is designed by Julia Luckmann and Scene Peng, who both completed the Foundation Diploma in Art and Design in 2017.

