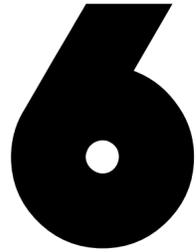


DESIGN BOOK  
**2014**

RHYS JAY PETER

**MCKENNA**



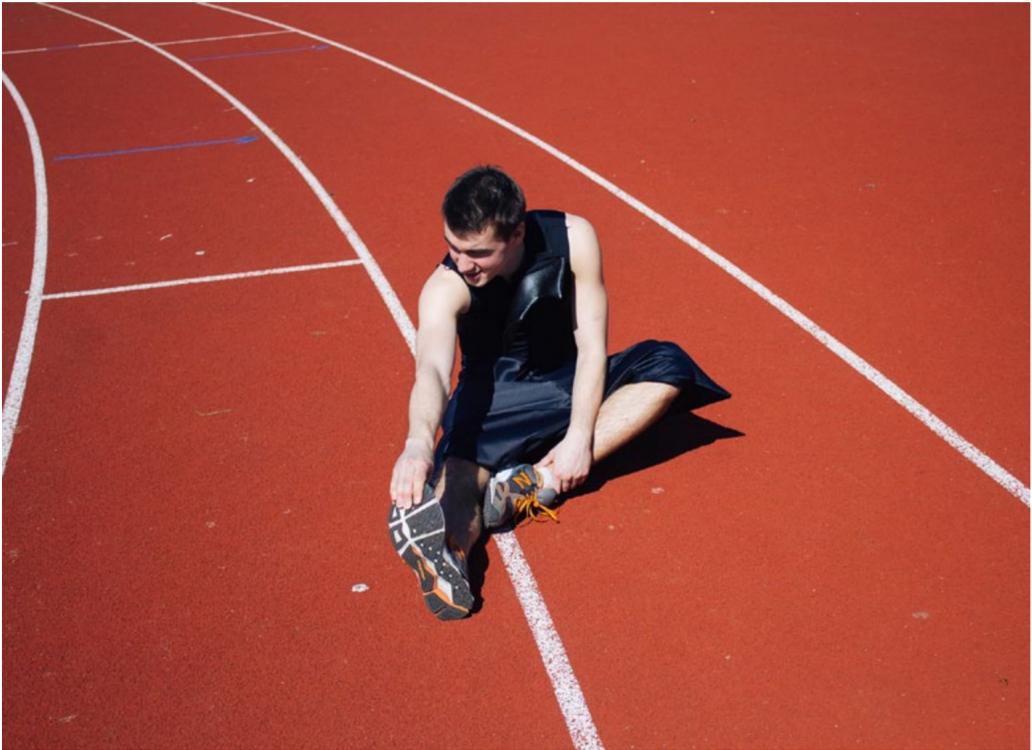


## DESIGNING IDENTITY

As the new Diversity Network project for 2014, this project will be centred around a design led 'campaign for change'. You will be asked to challenge the fashion industry to embrace more diversity whilst promoting enhanced public self-esteem. As ambassadors for Diversity, you will be given the freedom to lead this project with the aim

of improving your self-directed learning abilities. Improved communication through impact making design is core to the project. Risk taking, future thinking and provocative social messaging will be fully encouraged – we ask you to consider originality, innovation and your own identities as designers for tomorrow's market.

The project will culminate in an exhibition within the sculpture court, in conjunction with the college Fashion Show. This will be curated by Mark Daniels, Curator of Inspace, The University of Edinburgh. You will also have the opportunity to exhibit your collections as part of the Edinburgh Festival in August 2014.



R&P MCK  
**SPORTSWEAR**



You watch Usain Bolt – he’s clearly got an amazing gift and it’s been nurtured and trained and he has done nothing else but do that since he was a kid. I can’t connect with that. Then you see someone, for instance someone like Martine Wright [the sitting volleyball player] who lost her legs in the 7/7 bombing – a person on their way to work, they’ve lost their

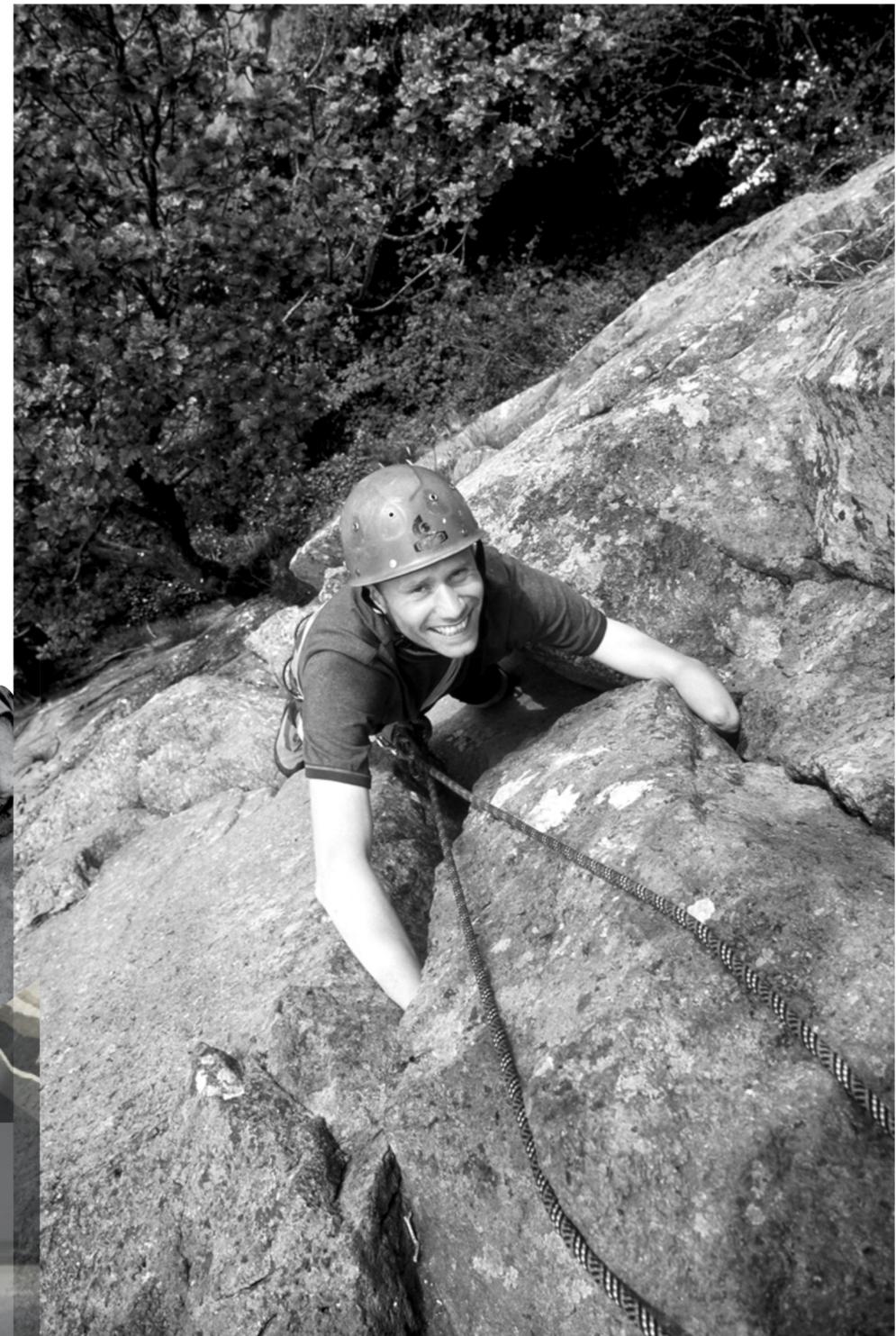
legs and they’ve pushed themselves and they’ve done this. It’s actually easier to relate to that than some of the Olympians I think.”

Don’t worry if you ask what happened and I tell you and you say, ‘Oh god, I’m so sorry.’ There’s nothing to be sorry about.”

Adam Hills

My focus is on physical disability - clothes made against the mass market - clothes made with real people in mind

JAMIE ANDREW  
**MOUNTAINEER**





Haider Ackermann and Ma Ke were significant influences on design processes with a focus on draped fabric in conjunction with loose, elegant tailoring which give the clothes movement and an effortless feel - an atmosphere which I wanted to combine with performance driven and technically advanced sports fabrics. The aim of this was to create sports garments with a mood of street style, the future and daring, celebratory fashions.



I wanted to combat draped clothes that overwhelm or conceal the body as the concept was to be celebratory however still bring in the luxurious quality that cleverly constructed folds bring.

By considering amputees further I decided that instead of using the tight fabric to almost cordon off any disability I wanted to use draped fabric in a way that could be utilised on an amputated lib for example but which did not leave a hollow sleeve or trouser leg but was a part of the design - not being apologetic in any way - on the contrary - seeing the concept of disability as a non-issue - almost eliminating the idea of 'able bodied athletes and 'para-athletes from my collection'. I wanted it to be versatile with a focus on integration





REFERENCING  
**NIKE COMPETITION**



I decided to further develop my research and investigate how identity is constructed through sport and events such as the Paralympics and also in comparison how artist and designer Lee Griggs constructed CG models.

The two areas seemed to compliment each other in the respect that they were both celebratory of diverse body forms. Take the

Paralympics for example: the GB athletes taking part in the games were donned the title Superhumans by Channel 4, which I think, is an extremely powerful term. It gave the athletes an almost ethereal and elevated presence, which can only be positive in altering the perception of disability in society. With regards to Lee Griggs, his artworks show a design process of remoulding and digitally

sculpting a head. However what is the most interesting is that he openly decides to promote and show his experiments that defy the normal conventions of the human form. Nonetheless these are very dynamic and creative images - painted in a positive light - an ideal I wanted to carry forth to my design for the group and my own collection line-ups.



**DIGITAL  
PAINTING**

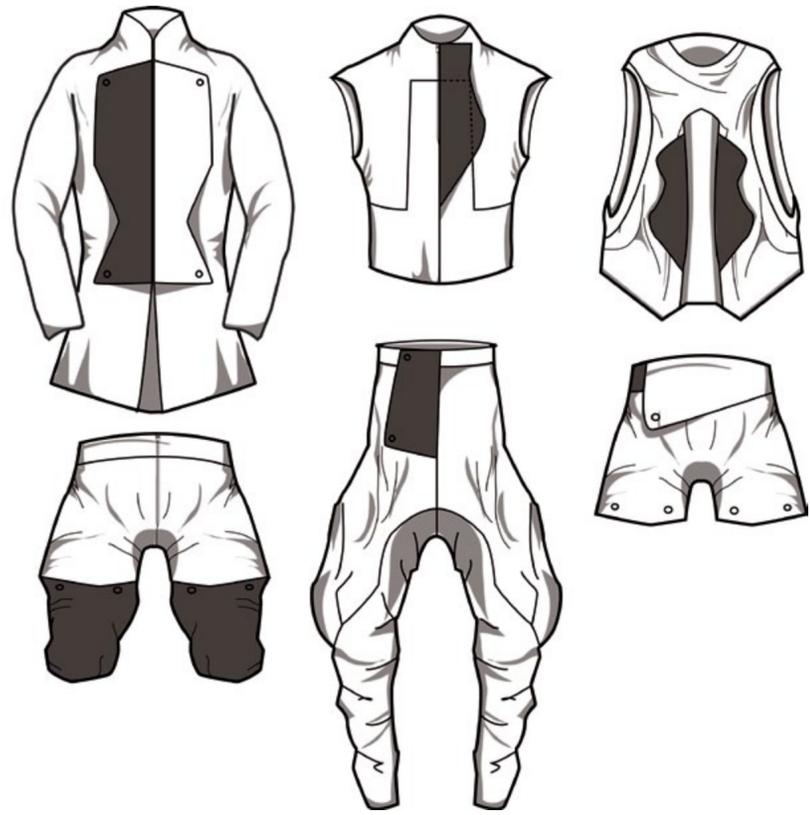
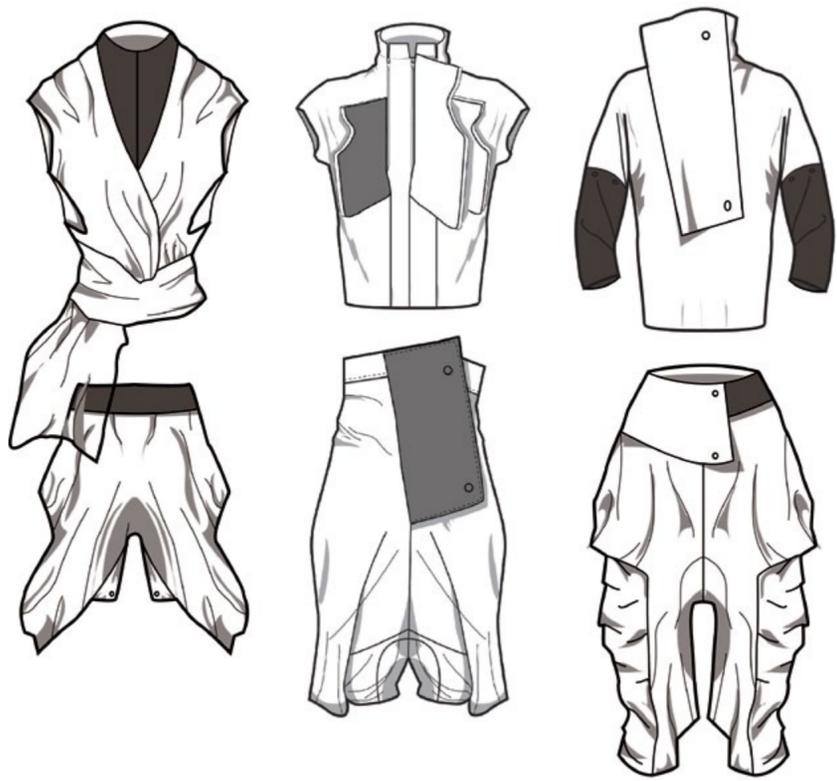
I took up a range of activities in combination with each other so as to develop ideas organically and not stifle creativity; for example I used draping and flat pattern manipulation parallel to each other as well as sketching so as that I was not too pigeon holed into one area. In particular digital sketching was a fantastic area to explore as the wildest shapes could be created and then simplified with a brush stroke or keystroke. Thinking broadly in the process of painting was the way to be effec-

tive in this project through exploring various avenues whilst forming compositions on Photoshop: film, online imagery, book research, Jamie Andrew's autobiographical writings and a successful swimmer named Hope Gordon who has a disability were all vital in my development process. I then went on to speak to Hope about her experiences and my ideas a

conversation that was very beneficial in giving me a wide scope with regards to information which my design had to communicate to the prospective wearer.



**SILHOUETTE &  
FORM**  
 SKETCHING WITH  
**DRAPING**  
**DIGITAL  
COLLAGE**  
 TERRACOTTA  
**WARRIORS**



**FINAL**  
**TECHNICALS**

**GROUP COLLECTION**  
**CONCEPTS**

## Group Concept Empathetic Design

Issues Tackled:  
Physical Disability  
Pornography  
Size & Weight  
Age

We seek to embrace strength of identity through empathetic design with a focus on celebrating the physical form.

Key concepts:  
The contrast between loose and tight fitting; using the body and garments,  
Tailoring outfits to the individual,  
Celebrating not criticizing through design





Upper Body: Charcoal satin lapel silk split vest with oversized armholes

Lower Body: asymmetric lapel standard sports short with pop fastening hems

Upper Body: Charcoal satin top with folded Atlantic deep satin lapel and castellation detailing

Lower Body: High waisted Atlantic Deep coloured, silk, Severe Drop Crotch Trouser. Long Lycra inserts in lower leg with interchangeable leg lengths with voluminous upper leg

Upper Body: Black Lycra top with single zip and oversized heavy interfaced satin lapel

Lower Body: Atlantic Deep coloured, silk, Severe Drop Crotch Trouser with Interfaced Silk closing lapel & waistband. Lycra inserts in lower leg with interchangeable leg lengths with ruffled silk inserts



Upper Body: Black satin double layered coat with Atlantic Deep lapel

Lower Body: Atlantic Deep- coloured, silk, shorts with lower leg interchangeable lycra extensions

Upper Body: Black Lycra polo neck top with black leather Lapel and 3 zip changeable collar

Lower Body: Atlantic Deep coloured, silk, Severe Drop Crotch Trouser with Interfaced Silk closing lapel & waistband. Lycra inserts in lower leg with interchangeable leg lengths

Upper Body: Draped Atlantic Deep waistcoat with asymmetric side

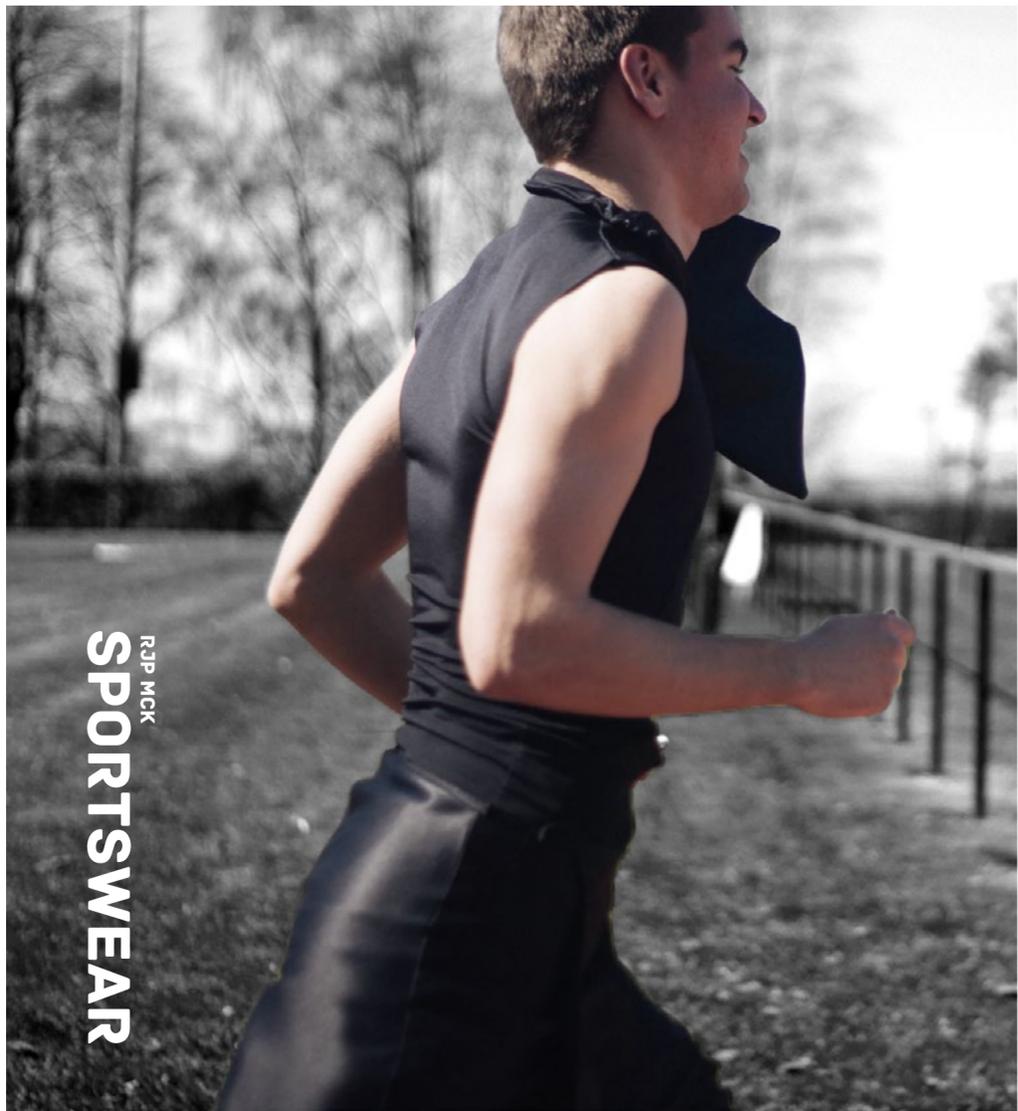
Lower Body: Low Drop Crotch leg overhang silk shorts with silk closing lapel & waistband. Lycra inserts in lower leg



RJP MCK  
**SPORTSWEAR**



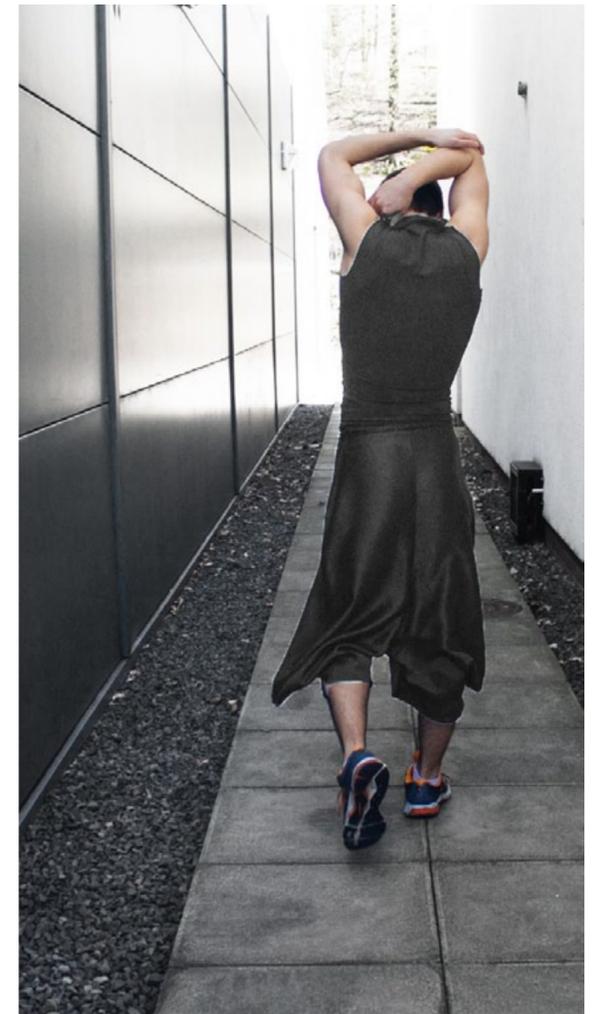
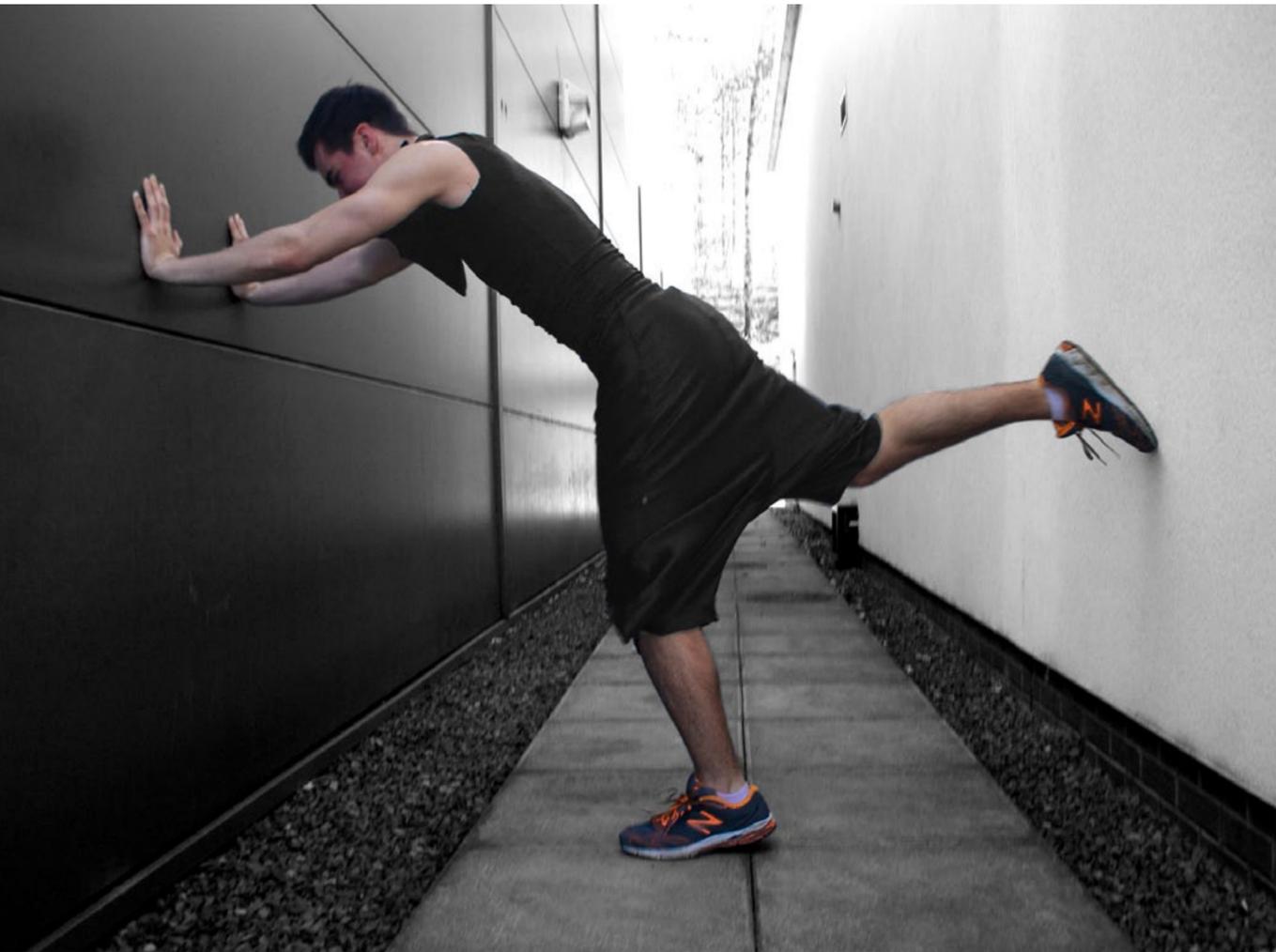






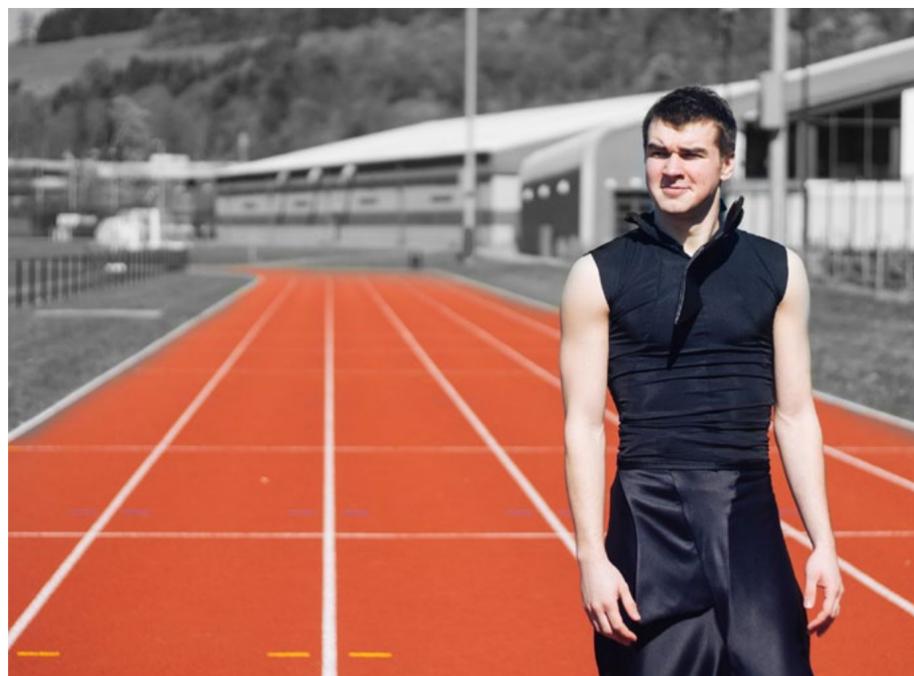
RJP MCK  
**SPORTSWEAR**







R.P. MCK  
SPORTSWEAR





RAP MCK  
**SPORTSWEAR**



# 5

## NIKE CLUB TOGETHER

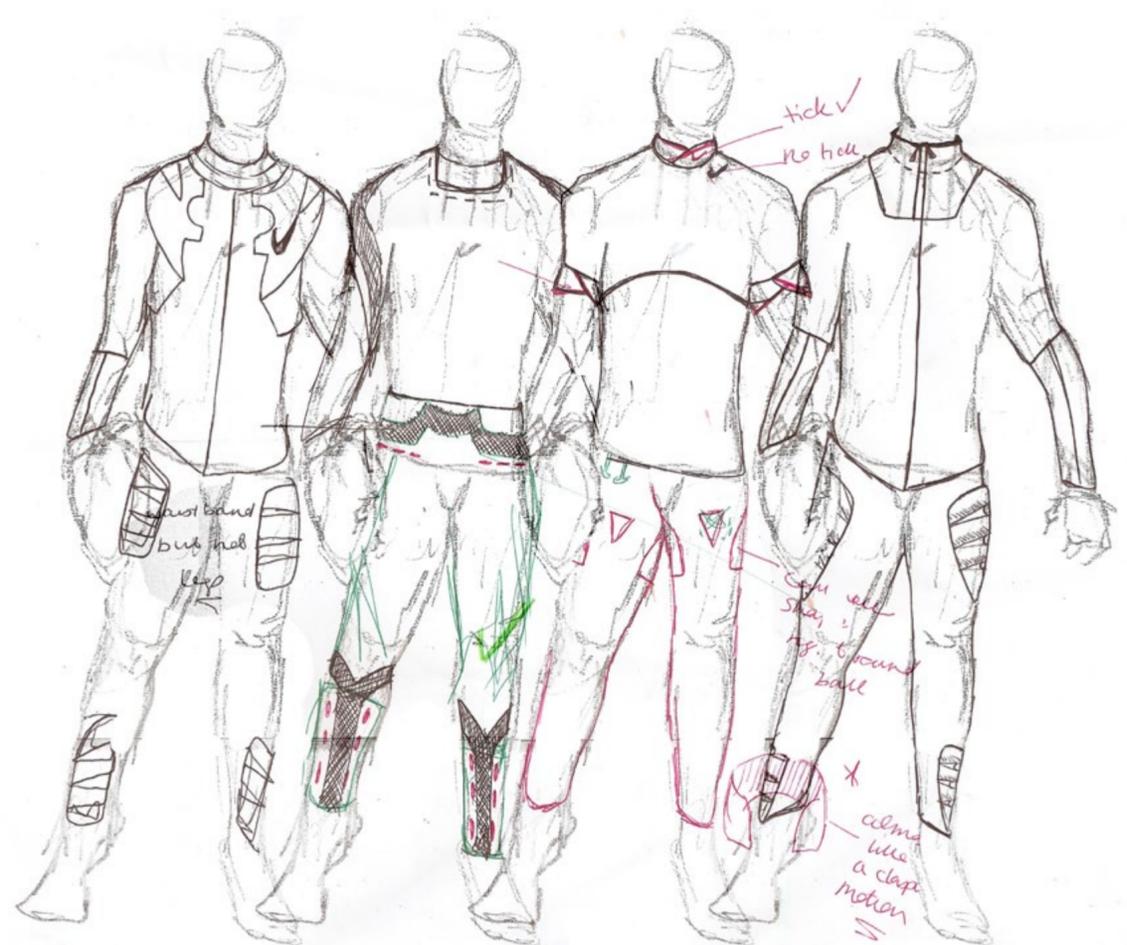
Design a head-to-toe outfit for a day in the life of the modern athlete.

**JARRETT IS 22 YEARS OLD**  
He's an Art History major, dedicated bike commuter and music lover. Wears performance apparel on his bike commute but his fashion sense won't let

him look like he's still commuting when hitting up art shows or out with his friends.

Choose Jarrett or Tania as your muse. Create three pages of design based on Jarrett or Tania's day.  
Judging criteria:  
Consumer insights  
Creativity/originality  
Aesthetic/style  
Storytelling





Yohji Yamamoto representing garments whipping in the wind. Through this balance of creating a second skin through tight materials and achieving a casual, semi-formal look through draping: I wanted to create an air of Street Sport – a semi sophisticated yet adaptable style.

**HIGH FASHION**  
**SPORTSWEAR**

My inspiration for this project came from the idea of the evident fast paced life of Jarrett, and also speed & movement combined with street style. High performance materials refer to the idea of fitness & performance sport opposing draping and folding from the likes of Haider Ackermann and

# DEVELOPMENT DRAWINGS



# FINAL DESIGN

Further Inspiration from Artists and Designers

Combining factors such as tight and loose fitting,

Protective and sheer,

Sports wear and Street Style

Molten colour palette leading on to my own designed print

Also using a combination of traditional and digital sketch to create fine details and solid, masculine silhouettes



My Final Design is an evolution of my initial ideas that have been combined then refined and pared back to result in a minimal yet dynamic outfit. Highly adaptable, the outfit could suit the wearer on the commute by bike or alternatively in attending art shows with its sportswear detailing embedded in an asymmetric yet commercially viable silhouette.

Item #1 ASYMMETRIC MOLTEN JUMPER  
Material/Nike TechFleece (Main body, back & front), Lycra (sleeves)

Item #2 DROP CROTCH LYCRA RUFFLE TROUSER  
Material/Lycra (lower leg & seat), Polycotton (leg ruffles, side & front panels)

# 4

## ELLE & BYCO

ELLE is teaming up with Byco, the first fashion crowd-funding site, to discover the fashion designer of the future.

Heralded as a “one-stop site” for designers by The New York Times, Byco makes microfinancing easy for aspiring designers.

Its Kickstarter-like premise—investors actually receive a percentage of the sales of the design they support all you need is a great idea.

Submit a sketch of your dream garment by September 20, 2013. We'll post a list of finalists on ELLE.com and put them to a vote. If you win, Byco will produce your design (in your choice of fabric, print, and detail) and make it available for sale—and the whole process will be documented in an upcoming issue of ELLE.





JACKET & PINAFORE  
**BOXER-BAG**

My design for the Boxer-Bag Jacket and Pinafore is mainly inspired by the novel Animal Farm by George Orwell. I love reading and find that inspiration for my designs comes from existing stories and then creating my own stories and personas for the garment and its potential wearer. The character of Boxer in the novel is strong and powerful whilst refined and straightforward at the same time – qualities that I wanted

to communicate in an appealing way in my design. I designed the garment with a view of the pinafore and jacket acting as both a set and individual standalone pieces. I design garments with a focus on form and shape, which is why I think Boxer was a strong reference point regarding the horse's muscle structure. At the same time I believe my design in motion has lots of movement to it, intended to reflect

the wearers confidence as well as the momentum of the horse. Physically creating my design, I deconstructed 13 black leather handbags and integrated them; producing a variety of different forms and shapes. I envision this design being made from several types of leather to create textural interest and variation.





Thomas Heatherwick & Issey Miyake



Referencing fluid yet sculptural forms of art and design was a key part of my process as it helped me to plan out my design with a view to it having a strong shape and bold silhouette.

Sketchwork





# TRANSI

I made sense of the  
Postmodernism thro  
combined ideas from  
project with structur  
Chadwick) to evoke s  
simplicity.



I chose to stage my photoshoot against a rough and weather beaten stone wall: as both a link to the simplicity found in Postmodern design and to the textural surfaces of sculptures by Lynn Chadwick





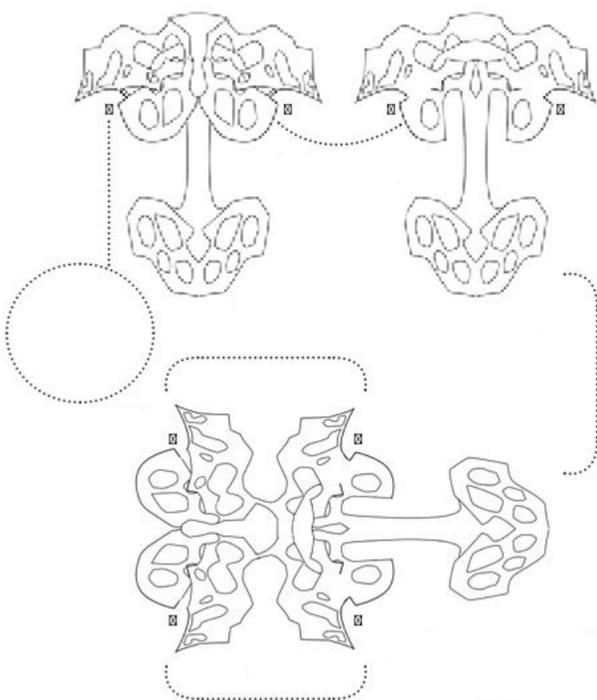
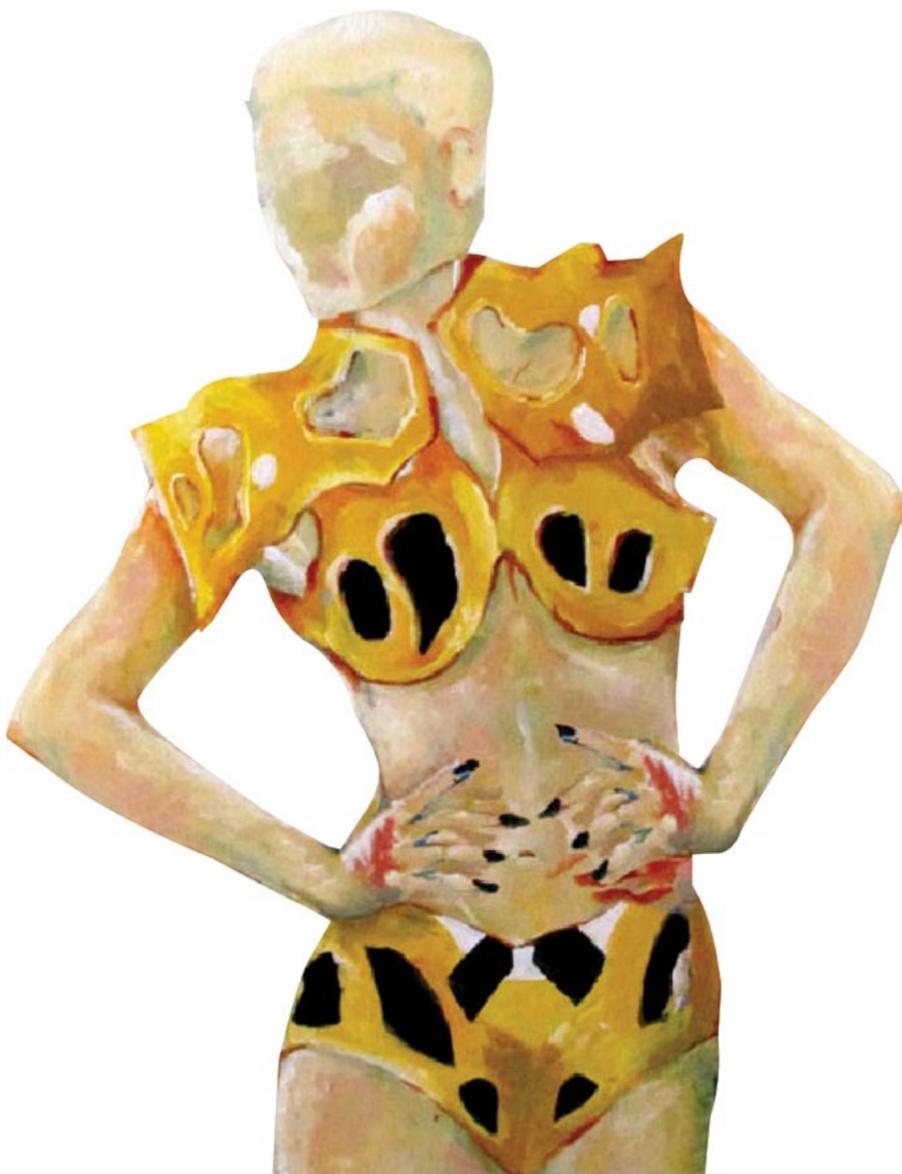
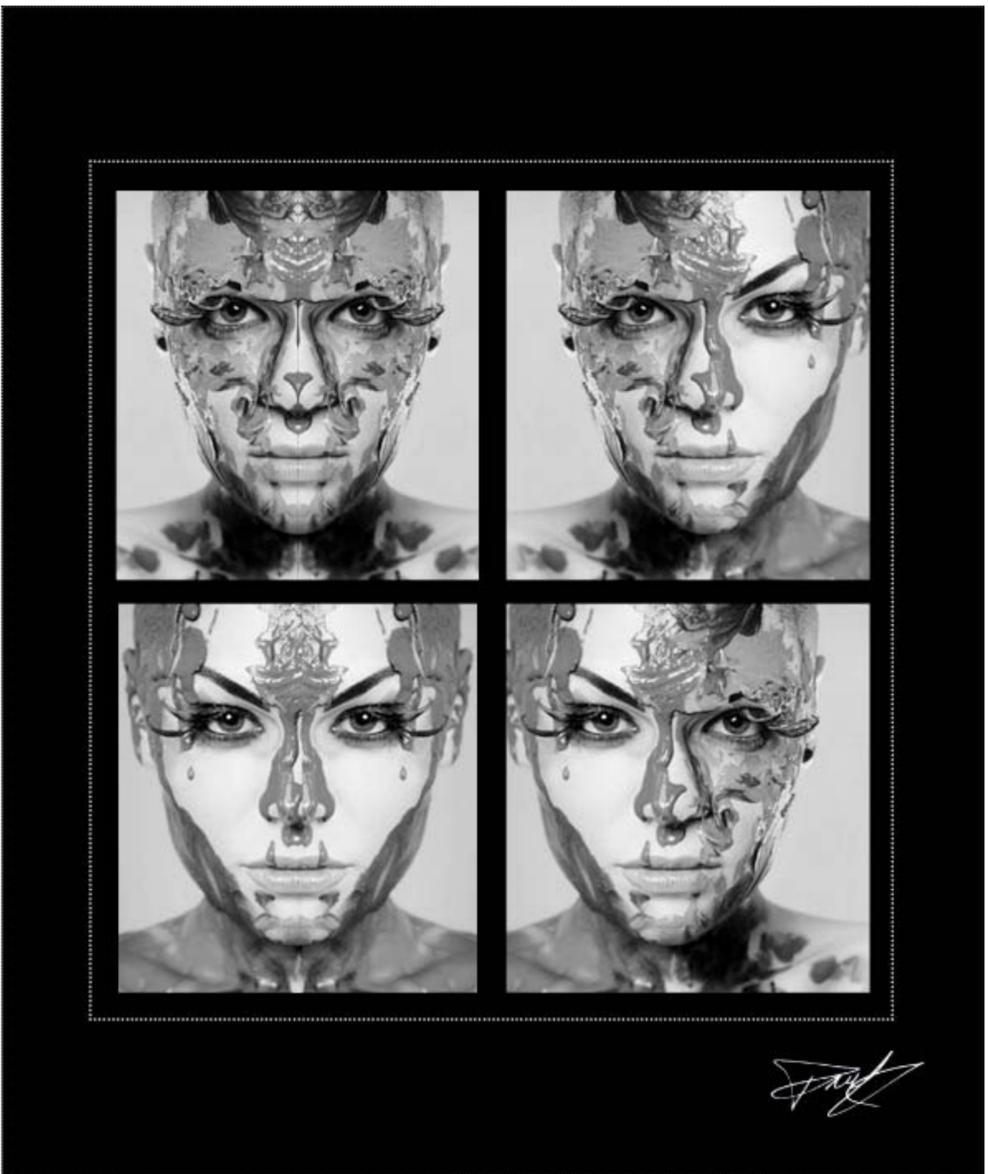
# 3

## JESSIE J ROCK IN RIO

glacéau vitaminwater and global superstar Jessie J are inviting creatives from across the globe to design a playsuit that Jessie can rock on stage at the annual Rock in Rio event in Brazil on September 15th, where she will headline alongside Justin Timberlake and Alicia Keys.

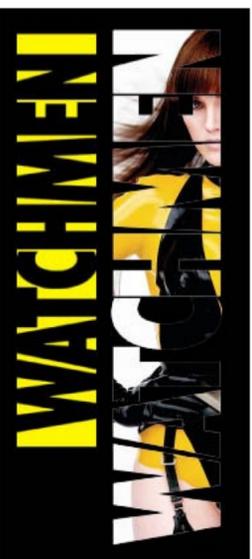
Submit a sketch or ready made playsuit design inspired by the glacéau vitaminwater rainbow colour palette and you could be working with Jessie to bring your design to life





FINAL  
DESIGN

INVESTIGATION THEME:  
RORSCHACH

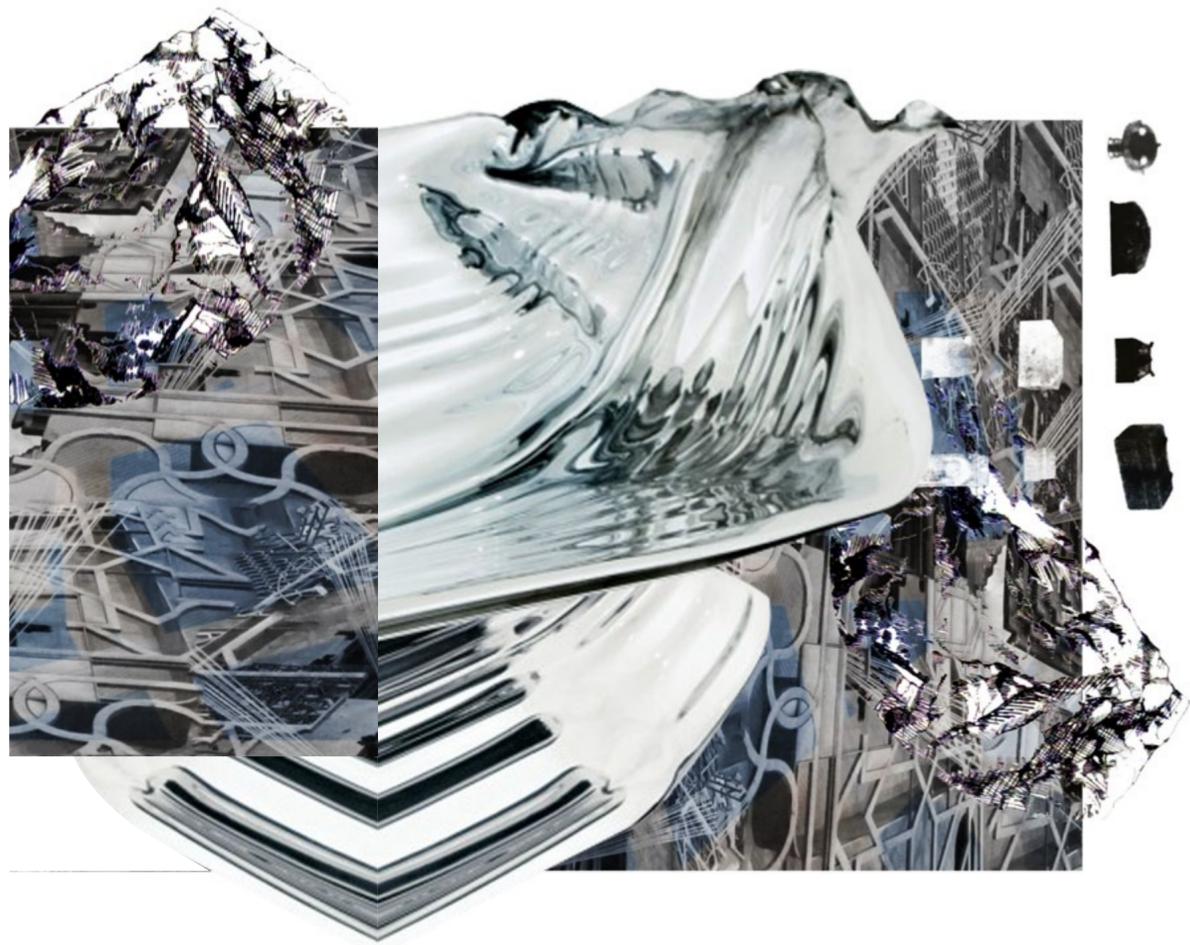


# 2

## DESIGNING DIVERSITY

This project will help you to develop an awareness of size diversity within fashion design research and process. You will become a more empathic designer with a celebratory understanding of designing for diversity. You are leading activists for more intelligent design solutions.

Synopsis:  
You are asked to design a modern womenswear capsule collection for the H&M+ customer for Autumn/winter 2014. You will present your ideas from concept through to finished designs.



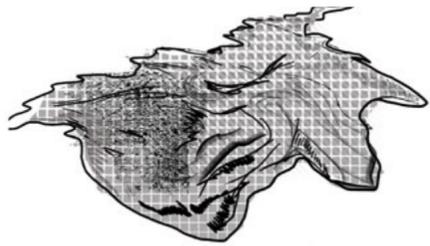
For "The H&M" project the ECA degree show provided great inspiration – particularly the architecture and landscape architecture departments. Their models were incredibly abstract and almost looked like small civilizations or futuristic cities. With the idea I wanted to continue to produce garments with a slightly futuristic feel this felt extremely relevant. The shapes and forms were intricate and enticing and I felt drawing from such models could be very beneficial with regard to thinking about designing a plus size collection without prejudice – simply looking at the forms in

front of you using them to their full potential. It is at this stage that Thomas Heatherwick who I have referenced in my first year design projects became appropriate to reference. His fluid forms in his sculpture work seemed to be empathetic and although modern – fluid at the same time, they were not too harsh or blunt which I concluded may be beneficial in the design of plus sized garments helping to shift my focus slightly to more organic shape which could compliment the natural form of the body.



ARCHITECTURE  
DEGREE SHOW

THOMAS  
HEATHERWICK



This collection is based on the industrial future – the creation of fluid and futuristic forms that spans disciplines from architecture to fashion. Influenced greatly by Zaha Hadid, I designed around their sleek and engaging designs and aimed to create a collection that embodied the qualities of these buildings and sculptures. With a focus on shape and form of garments which are transitional and can be combined in a variety of ways – the silhouette has been designed as the core life force of the range.



**ZAHA  
HADID**





I designed for a woman who is proud of her body yet and feels that she can celebrate it not only by showing her shape but more primarily by wearing fashion forward garments which involve new and interesting materials and cuts – steering away from the norm and ordinary however still favouring commercial fashion pieces from affordable stores which provide the best quality for price. I believe she is young and wants to start trends, not by wearing over the top maximalist pieces, but dressing in a minimal, considered and interesting way. I believe she loves new materials and wants both close and loose fitting garments (or both qualities in one) no matter the season so she can dress appropriately for any occasion. I envision this

girl as someone who dresses sharp and is not afraid to be seen taking a new direction in fashion – inspired by the upcoming trends – she is ahead of the game. All this considered she still wants clothes sympathetic to her body and that make her feel comfortable and are flattering – despite the willingness to try new edgier garments she still wants to appear feminine and wants to love her clothes – buys them because they really appeal to her as not only an outfit but as a possession. She wants her essential staple pieces and statement pieces which can be interchanged – she doesn't want to blow her bank – picking and choosing and mixing and matching are important to her. Her name is Iris

CREATIVE  
**CUTTING**  
RESEARCH





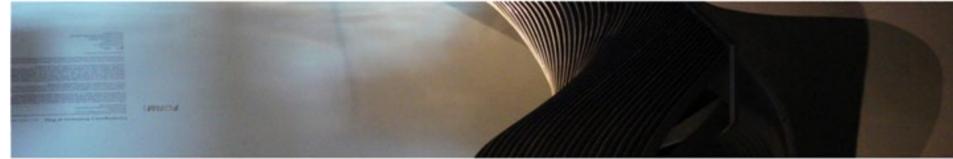
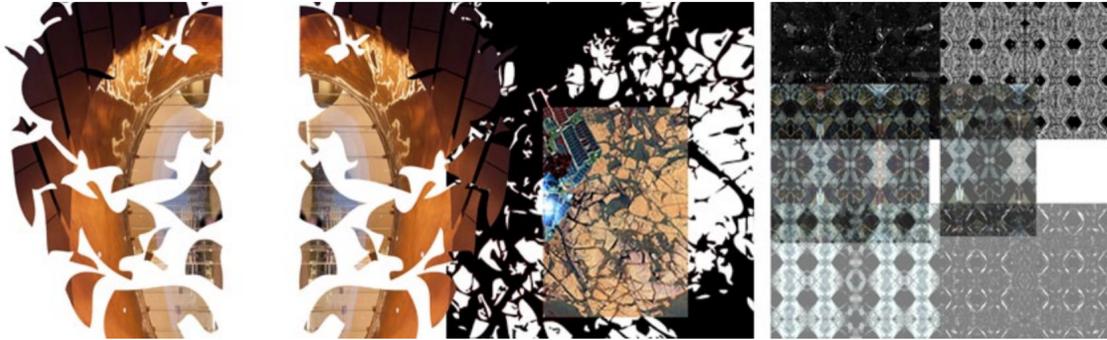
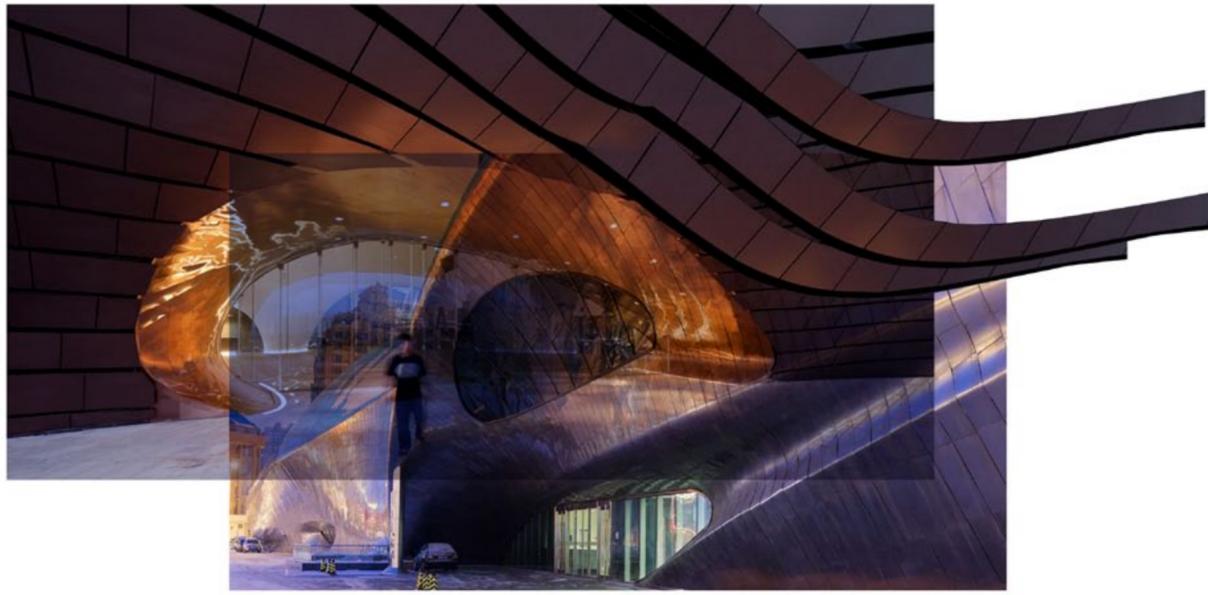
Bringing in further influences by Trahad Architects and Haider Ackermann a sharpness was introduced in places to be combined with the fluid shapes to propel this collection forward in my development process. The aim is to convey a desirable, futuristic and clear vision of garments which are designed with a careful consideration to varied body types and sizes, specifically plus sized women as a collection they

can feel proud to wear which flatters them. It is a collection designed to embrace and celebrate the shape of plus sized women but not in an overly-exposing way, its main focus is on clean fluid cuts which communicate elegance, fashion forward style and confidence – you don't need to be revealing to show off shape or personality.



DEVELOPING  
**PRINT**

THE ART OF  
**JOURNEY**



My print was developed with a strong colour palette of sunburst and dusk colours, which were overlaid as photoshop layers over various images of architectural drawings as well as molten surfaces. These were then abstracted into boundaries of various drawings I had compiled and envisioned to be printed digitally upon

a velour fabric to give a real richness to the colour – perhaps a velvet silk. The idea was to produce a pattern that looked as if it were flowing and constantly shifting – one which was not too graphic or too textural but one which encompassed both aspects. I also drew much inspiration from the much acclaimed computer game

Journey that focuses on narrative and visuals above all else in the platform. It is rich in vivid visual cues that I wanted to reference as imagery was very fantastical – a feeling I wanted to embed in my otherwise clean cut collection – a feeling of imagination and getting lost in a print.



SKETCHING & LIFE  
**DRAWING**

How would you positively describe your body?

What colours do you enjoy wearing and think compliments your body and skin tone?

What item of clothing do you love the best in your wardrobe?

What clothes make you feel good when you are wearing them, (please give details of full outfit)

What types of prints would you normally go for?

Would you consider wearing garments that highlighted your favourite parts of the

body and created a focal point there?

What do you feel is your favourite facial feature?

What do you feel is your favourite part of your body (excluding facial features)?

What shapes and forms of garments do you feel are flattering to you?

Comfort or Style or both?

Loose fitting or tight fitting or both?

Would you wear a garment where part of it are loose fitting and others are closer to

the body

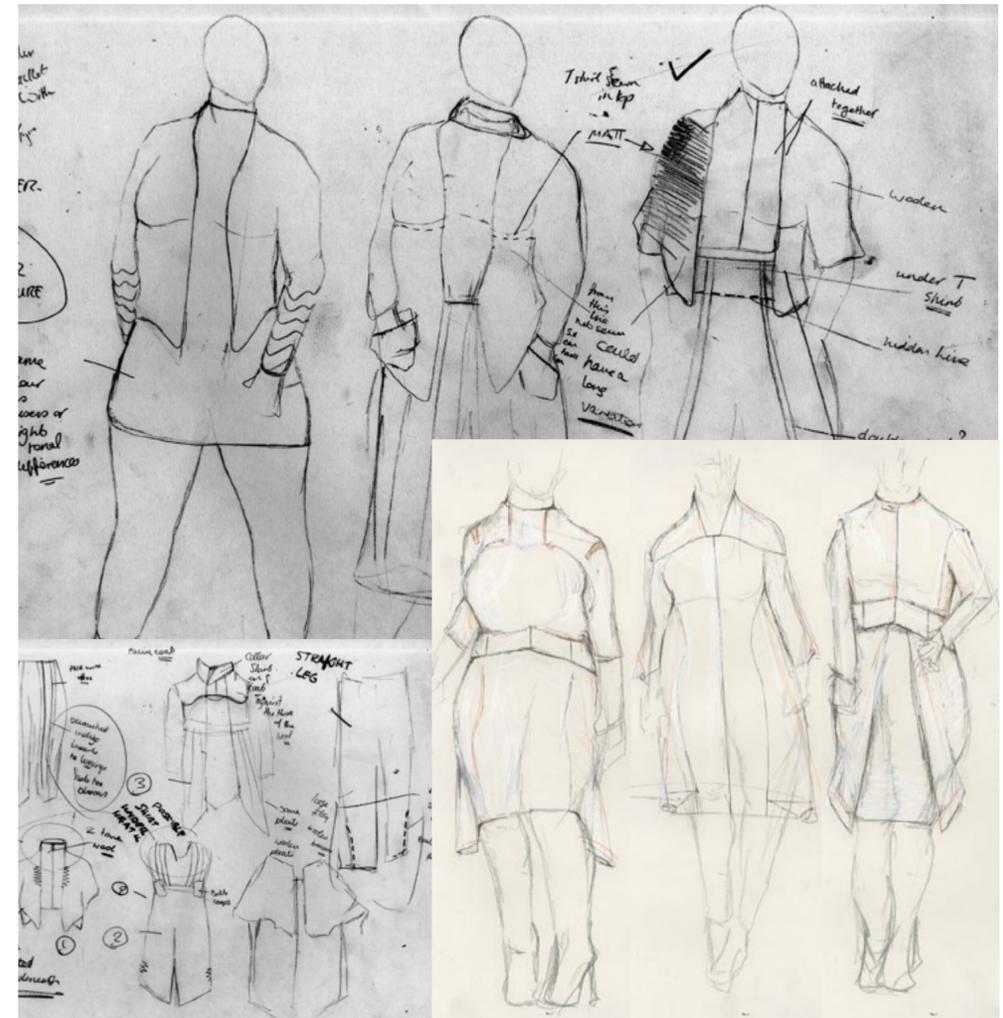
Would you consider wearing unusual materials if they were flattering, for example Burnished Indigo Cloth (please see link)

Which materials do you like wearing best / are the most flattering to your body?

Which materials do you dislike wearing / you feel are unflattering to your body?

Do you think you express your nationality in the way you dress?

Do you think you express your personality in the way you dress?





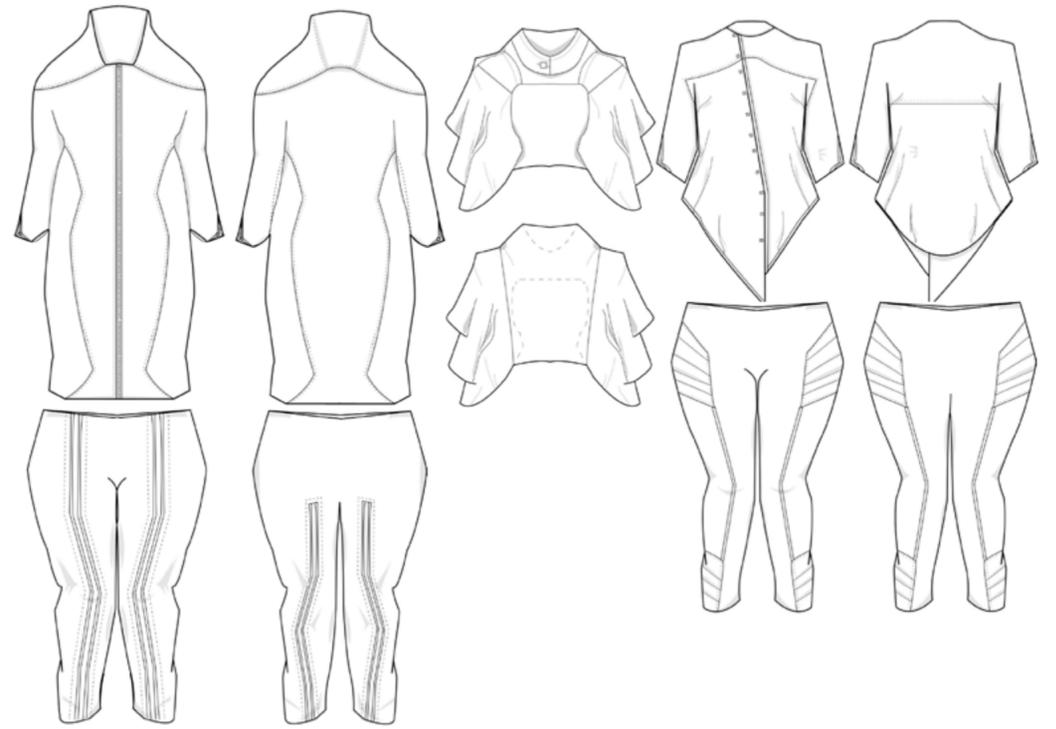
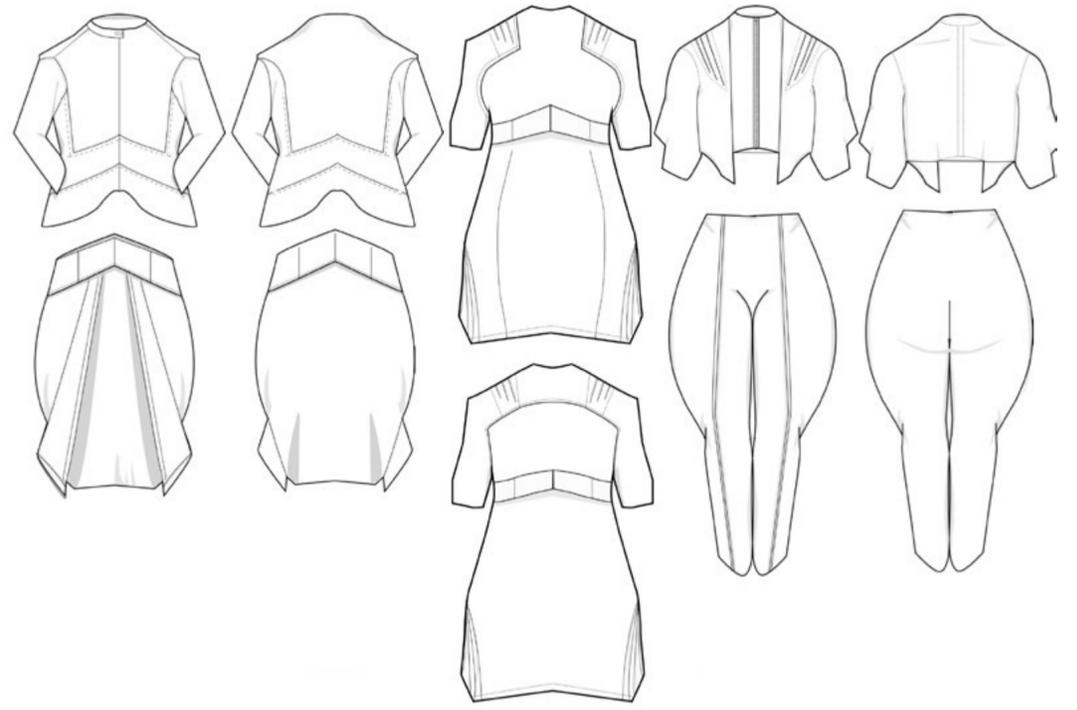
REALISM VS  
**ABSTRACTION**

PAINTING  
**DIGITALLY**





TECHNICALS &  
**ILLUSTRATIONS**



# 1

## ARCHITECTS OF THE BODY

In this project you will be required to design a garment without the perceived limitations of body size. This 3-dimensional understanding and celebration of the human form beyond a standard catwalk model size and height, will allow you to reach and engage a much wider demographic with your design vision.

### THE BRIEF

You are asked to design a DRESS that explores VOLUME through a MINIMAL APPROACH to fashion design. Using paper manipulation in relief, minimal creative cutting, and sketching, to explore and develop your ideas, you will be required to produce a fully finalised design.

Yohji Yamamoto was particularly inspiring for me with regards to his vision and form of garments. His take on minimalism influenced my design process:

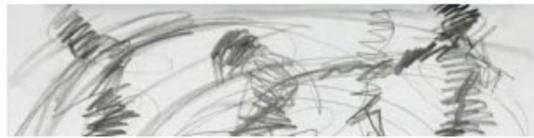
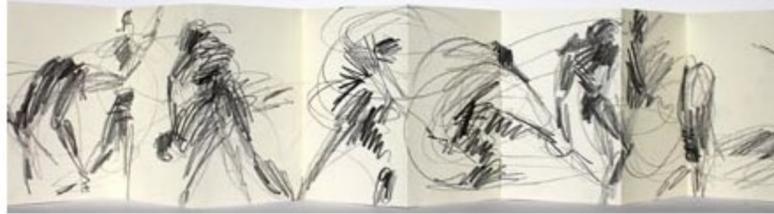
“Break away from a fossilized conception of what clothes were” I took this idea and transformed it into the concept that my design would fall in an out of ready to wear and something perhaps more abstract – having familiar elements of dress in juxtaposition

with more voluminous elements to create an engaging contrast.

Yamamoto also exclaims that: “The construction starts ... from the two points just above the shoulder blades. From there the cloth hangs best, allowing the material to take on a life of its own” This was a rule I tried to explore by cutting on the stand focusing on the power of shape and line to stand out from the body and create forms which

both flatter and envelop or strike out. This process was beneficial not only for Architects of the Body, but I believe will be too in future projects as a skill that I am keen to develop further.





SALLY  
**MCKAY**

VALENTIN  
**VAN DER MUELIN**

I studied the Artist Sally McKay who describes her drawings: "in response to activity, focusing on live performance ... transcribing motion and stillness, balance and falling, solitude and chaos, into a series of marks on paper. The drawings are in the present, an immediate and direct reaction ... this idea again of contrasts in movement lead me to explore the idea of unusual lines across the body communicating movement, in instances having a function in revealing parts of the body and

altering the silhouette. I wanted to use such unorthodox lines to achieve volume as was specified in the project brief.

The artist Valentin van der Muelin also explores such movement in his work but in a way that places importance on negative space: "To erase image, it's to erase as much their subject as the object that's image. Give it a new temporality, make it imperceptible or revealed. Placing the spectator between " what was

" and " what remains " ". This was an idea I perceived could be relevant to my design as a way of highlighting volume by using negative space as an asset - not swamping the body with one large voluminous piece but instead being tactful.

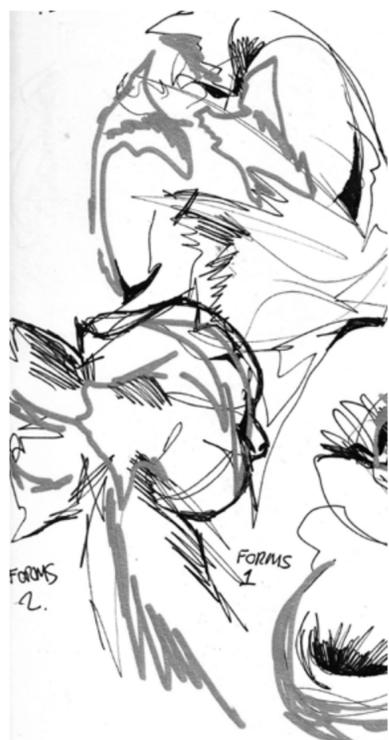
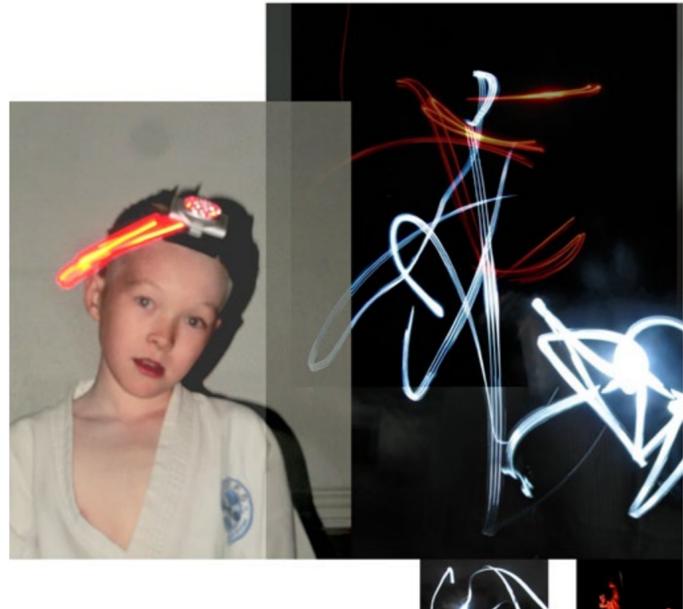


**TIALA**  
PHOTOGRAPHY HYE A W. KANG

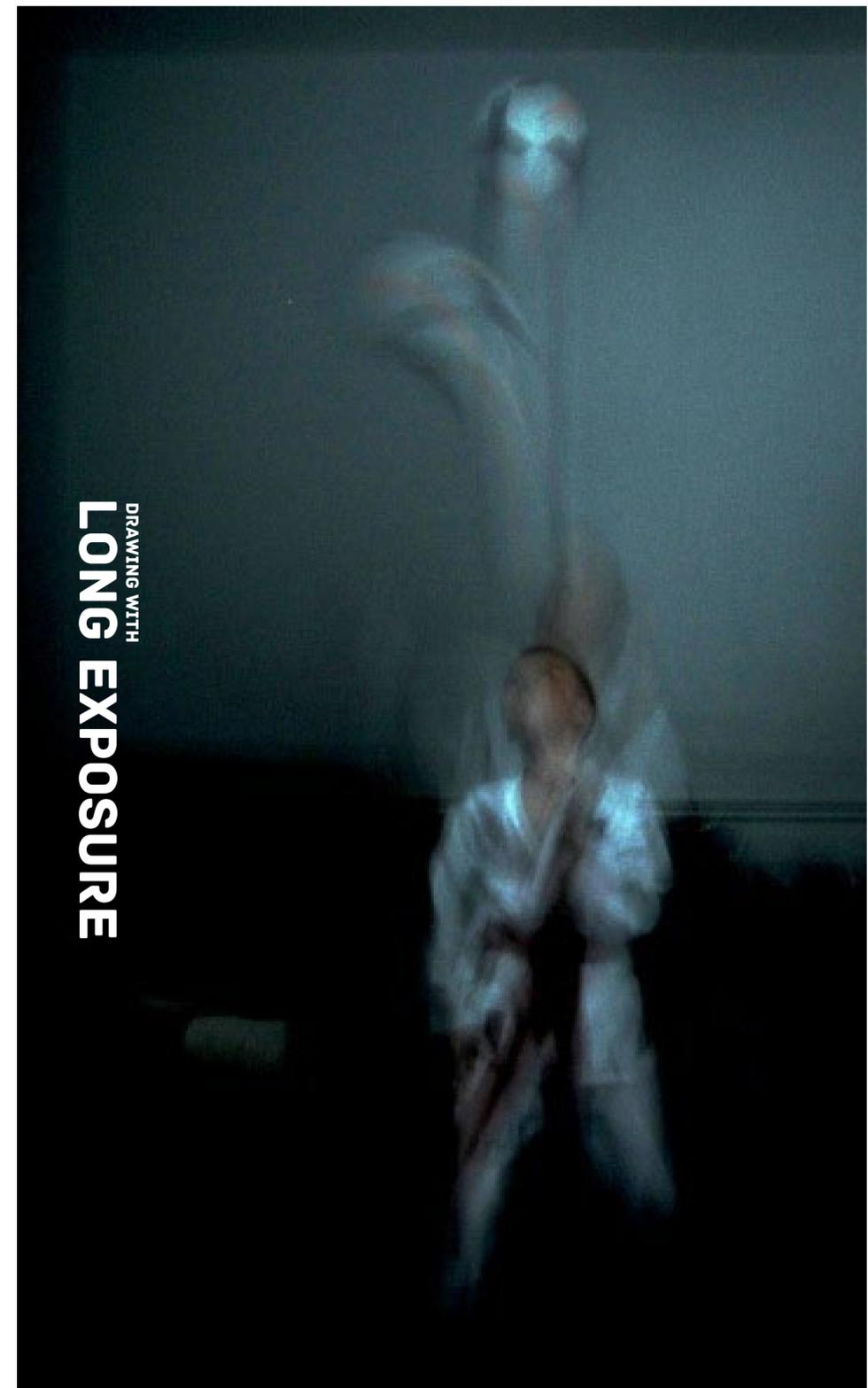
I explored personal photography using the idea of creating forms with lights and long exposure inspired by a combination of Bagrad Badalian and Sally McKay as aforementioned. The former was a large influence on my work again another creative practitioner who focuses on line and creates abstractions with it.

It is said that he takes a look at reality from unusual angles, and then express himself through them. This idea further supported my idea of partial volume sections as opposed to one large garment as I believe parts would hint at personality more as opposed to completely wiping someone's identity with a large oversized garment.

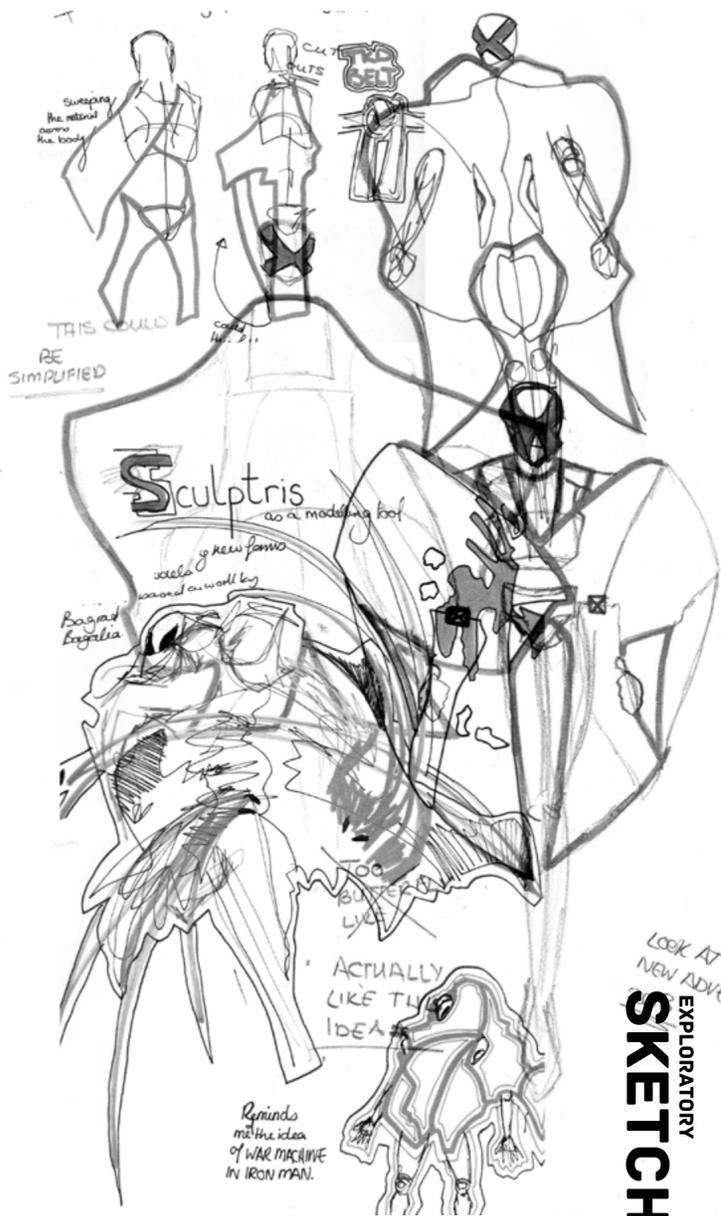
The forms created from my photography were both distorted and had a real sense of movement. There were both ghostly and had definite lines simultaneously making them interesting to interpret in my paper models, giving me the scope to almost form a background, mid-ground and foreground with a garment's form. They were based on my younger brother performing Tae Kwon Do movements that I decided to focus on as a clear link to my oriental influences in the garments of Yohji Yamamoto



CREATING NEW  
**SHAPES**



DRAWING WITH  
**LONG EXPOSURE**



LOOK AT LEE'S  
NEW ADVERT  
EXPLORATORY  
**SKETCHING**

I concluded that perhaps creating garment forms which break then join and merge into their own fabrics would be a way to reference the sculptural pieces I researched which came in and out of focus. The idea of a garment that is in the process of breaking away from itself, almost unstable that it fluctuates therefore creates volume seemed very inspirational at this point.

With this concept in mind I developed abstract models on the CG modelling software Sculptris that I then could draw from and create interesting forms and shapes linking up all my research themes so far. These were extremely useful and led me to explore in what ways various software can be used which is not specifically for fashion.

This is an idea I seek to develop as I progress as a distinct way of creating forms. I also drew references at this stage from the ECA degree show specifically the sculpture department.



STREAMLINED WITH  
**VOLUME**

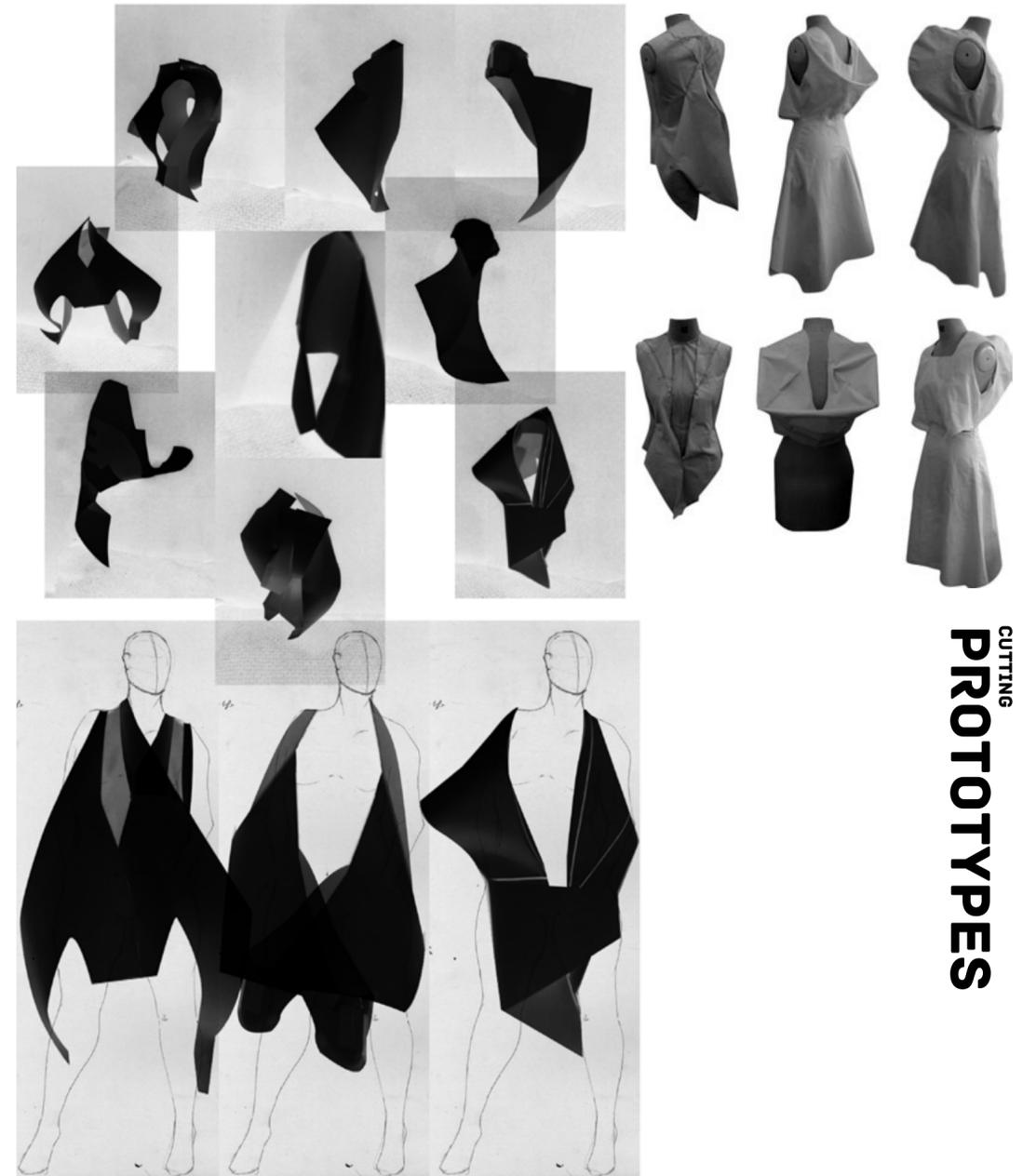
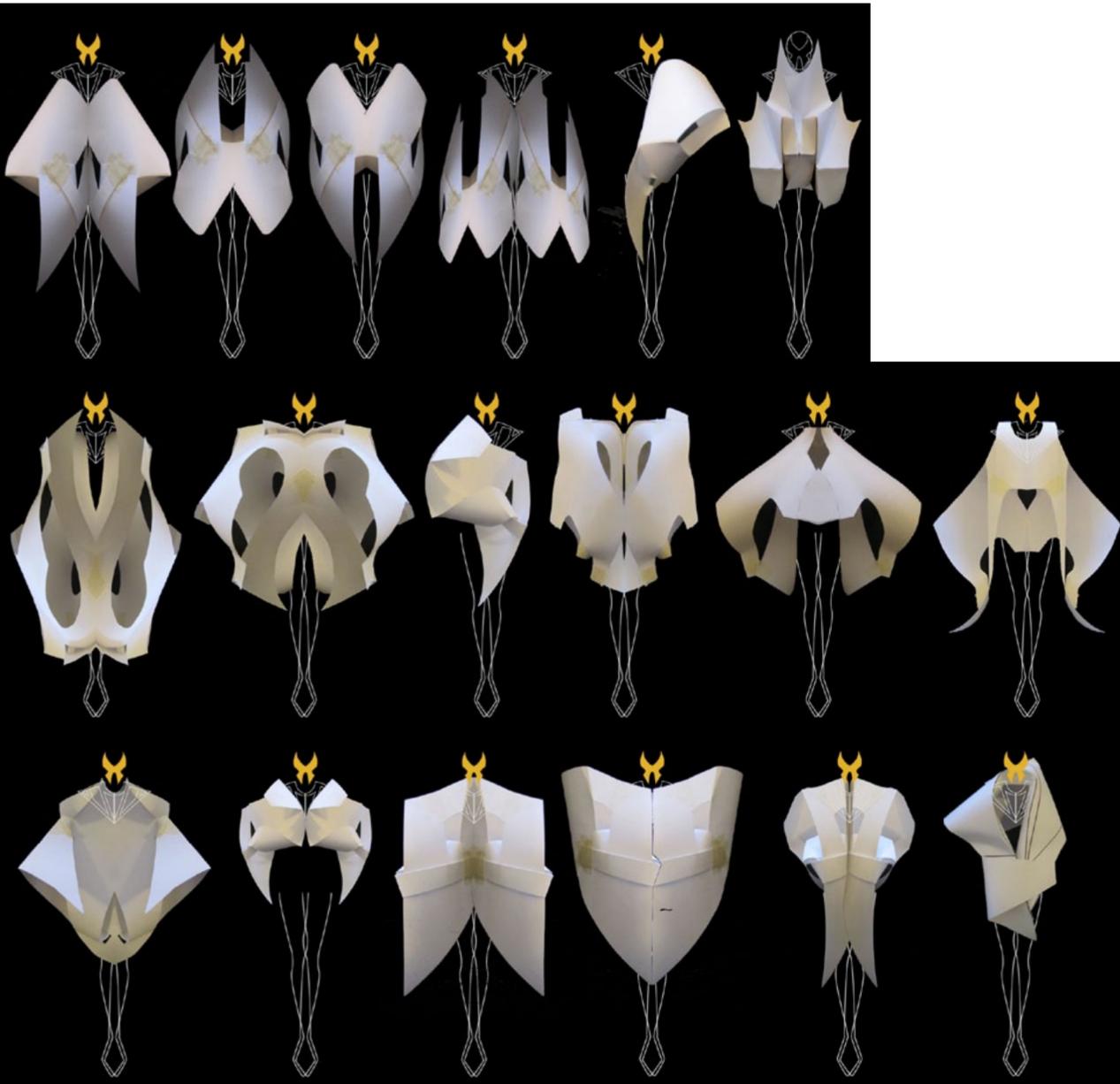






Paper models became pivotal in my research and development as a form of creating 3D ideas and exploring if forms worked off the page. This was the most lengthy part of my process yet proved one of the most valuable parts with the models not only standing alone but combining to form constructed shapes which began to look like the would fall in line with the body and the body support them.

Fabric was a different matter entirely as the paper being much more rigid held the form more accurately. However, the softness brought by the fabric was a good thing that drew my designs away from being too space age and cemented them in reality, which was extremely beneficial. Through progression in drawing upon digital copies of my paper sculptures the forms began to organically simplify and become more minimal as I paid extra attention to construction methods and decreased seaming.



CUTTING  
PROTOTYPES



My final design communicates feelings of movement, orientalism and sharp cuts that I set out to establish at the beginning of the project. I feel it justifies my research into strength of line and how it cuts close and detracts away from the body. I feel it is elegant which I am happy with, as I feared a focus on an overload of volume could make the dress shapeless and make research themes seem rather irrelevant. On the contrary I feel my development in simplifying forms and continually reinforcing minimalism is evident.

The print also gave life to my design. Emma Mitchell's geometric florals greatly complimented the far eastern feel of the dress, which from her research is becoming a more contemporary idea today. They worked with the garment in highlighting areas and leaving others to speak for themselves – the idea I had explored in the creation and design of the garment

## FINAL DESIGN

of moving in and out of focus and the use of negative space flowing through the textiles side of the garment too. This continuity in concept and theme I feel brings the design together and helps it to speak not as a clear collaboration of two separate designers – but one collective ideal.

