

LILY KIRA BAKER
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SUPPORTING STATEMENT:

From its conception, this project has been inspired by the experiential connections that we form as part of personal, local and global communities. At its heart, my developmental experiences as a participant within the community of a collective art and music event taking place each summer: Give (formerly Kimberley).

Realising the importance of the nature of connection between participants in interconnected spaces, I used Give as a microcosm for meaningful community and began research. Here, unity was my focus and I linked this to images of bodies where the physical connection and emotional proximity became a tangible representation of togetherness. Complimenting this, I explored physical objects as tangible representations of community: Personally, through my own memorabilia from both Give festival and similar events and globally, through the collective efforts in collaboration upon the Aids Project quilt.

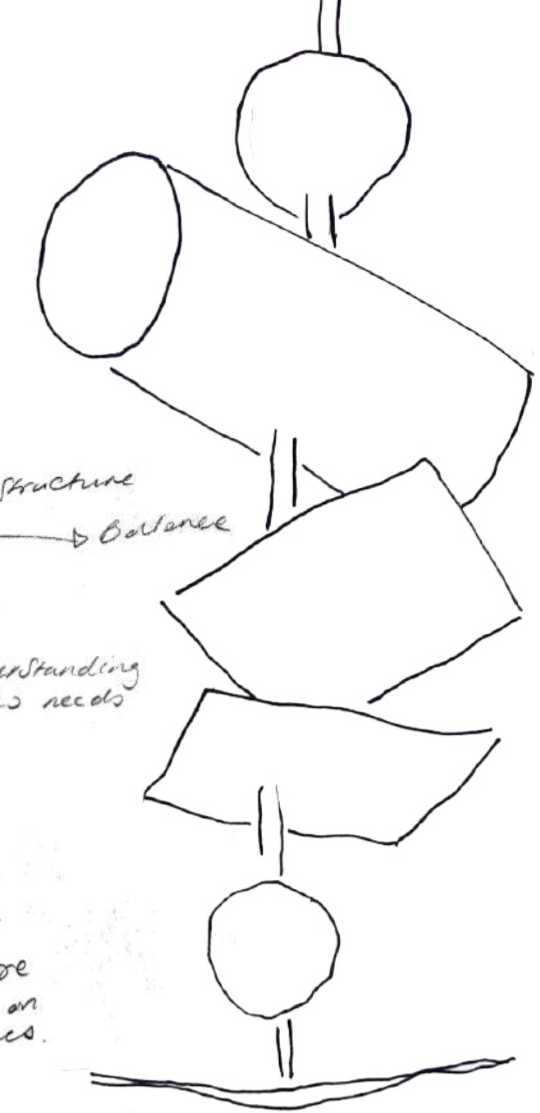
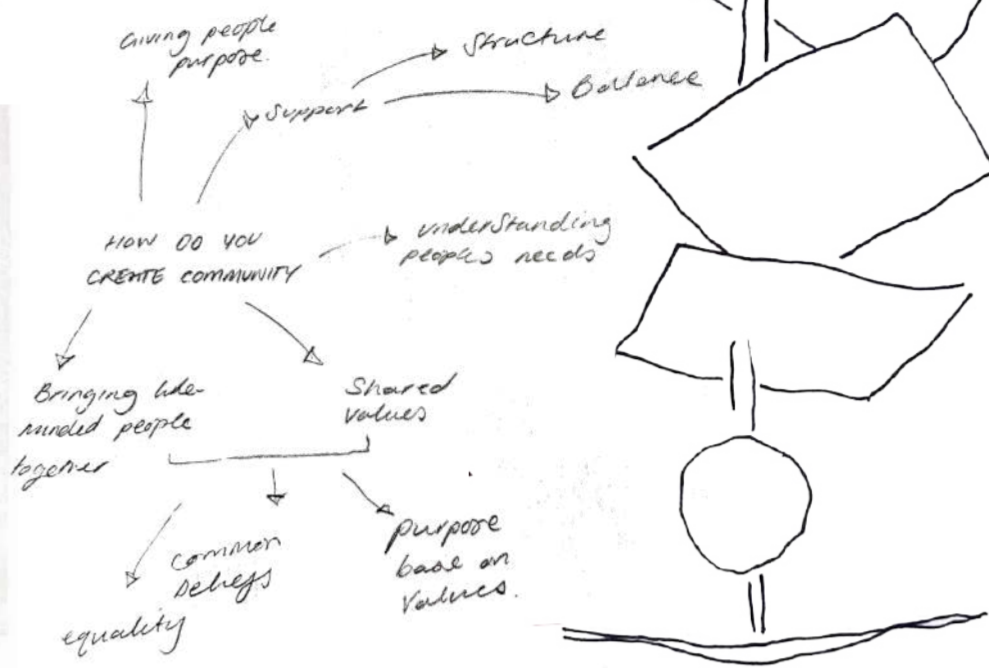
Inspired by the metaphysical interconnections within our conception of community, using shapes found within my primary research, I started to form these within paper designs to create form and silhouette that epitomised ideas about collectivism. Then repeating this process, but in textile, I chose leather as my medium. Conducting a guided tour of one of the oldest leather tanneries in the UK, I transposed methods used here at a smaller scale in my work.

Envisioned for the metropolitan creative, this collection has collectivism at its heart. Inspired by the power of community, this collection explores the concepts of togetherness and unity as symbolised through modular design. Individual modules, when brought together with each accessory, become a tangible representation of cultural togetherness. Reflecting the habitual unity of communities, the modules of each design can be unified upon the piece or temporarily separated, before being united again elsewhere. Deliberately uniform colour choices stand as metaphor for unification in communities, whilst the exaggerated proportions against the body blur the distinction between garment and wearer to elicit symbiosis.

My collection transgresses the soulless, mass produced garments which permeate our social runways. Celebrating a return to hand-craft, it reflects growing concern in society for sustainability and longevity, provoked by a disregard for our environment in the history of fashion. My modular designs are a commentary upon the need for garments to be flexible in their ability to be worn in a variety of settings and in a variety of ways.



Group Photograph
 On Saturday at 5.30pm we will be photographed heading 'into the red' by Mel Yates from the roof of the house. If the weather is against us we'll try again at the same time on Sunday. Please make your way to the area in front of the house where a giant heart shape will be marked out on the ground. Use your initiative and fill in any empty spaces as the shape of the heart and rays begin to form. The photo will be uploaded to www.houseofhoney.co.uk and will be available for FREE Download.



Using my 4 aesthetic language words; inclusion, collectivism, philanthropy and expression a liberation, I explored each



PHILANTHROPY



EXPRESSION & LIBERATION



COLLECTIVISM

never meant being risen into essay to create structure and support must use a community



INCLUSION

People coming together to share one goal.
 → sharing the same belief
 → to feel united.



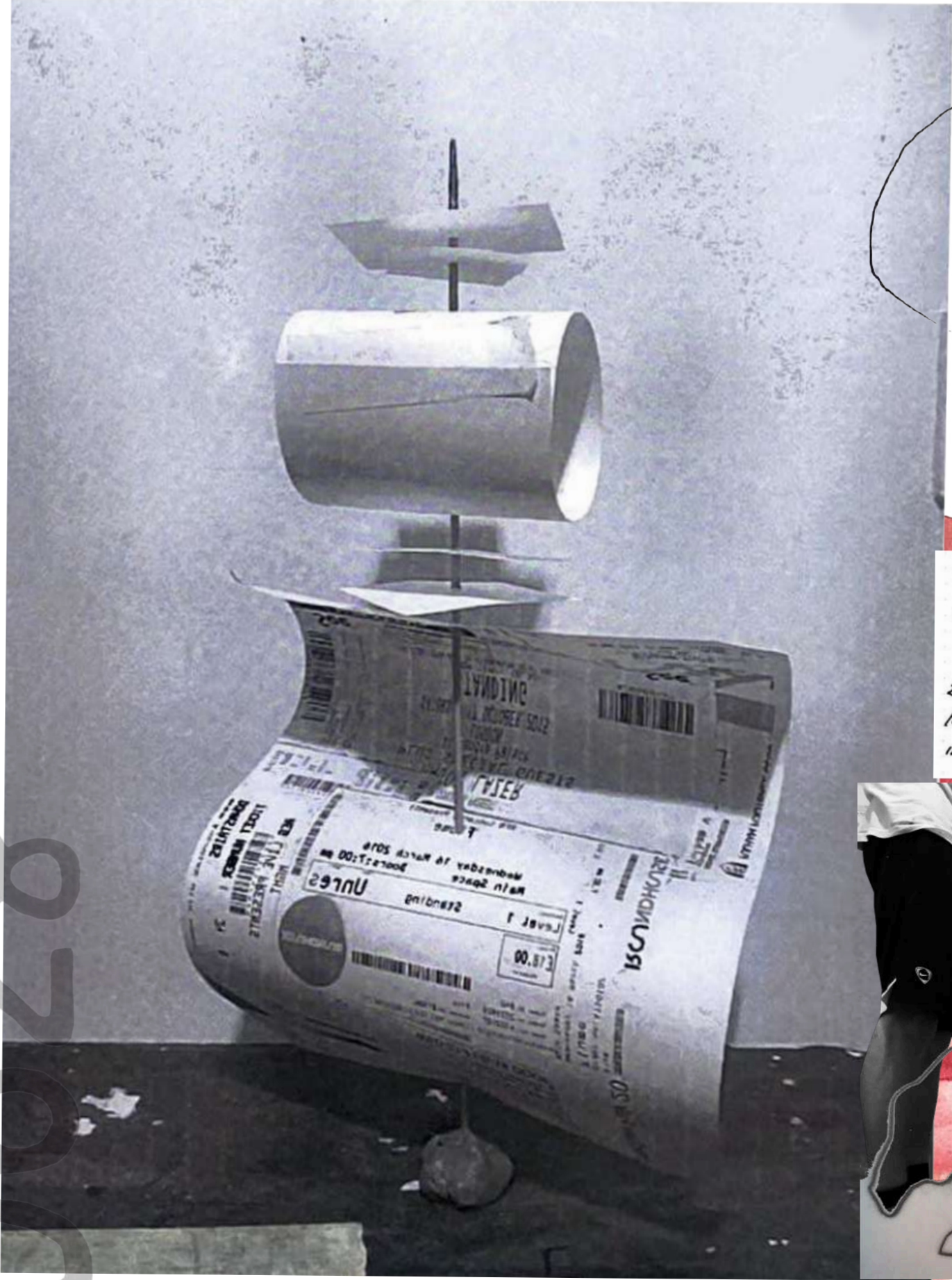
And as I scanned the patchwork, I saw it—as if a Technicolor slide had fallen into place. Where before there had been a flaking gray wall, now there was a vivid picture, and I could see quite clearly the National cloth. That it was women who did the sewing was an important element. At the time, HIV was seen as the product of aggressive gay male sexuality, and it seemed that the homey image and familial associations of a warm quilt would counter that.

The idea made so much sense on so many different levels. It was clear to me that the only way we could beat this was by acting together as a nation. Though gays and lesbians were winning political recognition in urban centers, without legitimate ties to the larger culture we'd always be marginalized. If we could somehow bridge that gap of age-old prejudice, there was hope that we could beat the disease by using a quilt as a symbol of solidarity, of family and community; there was hope that we could make a movement that would welcome people—men and women, gay or straight, of every age, race, faith, and background.

to attract people with shared interest to same event.
 Flyers/Posters



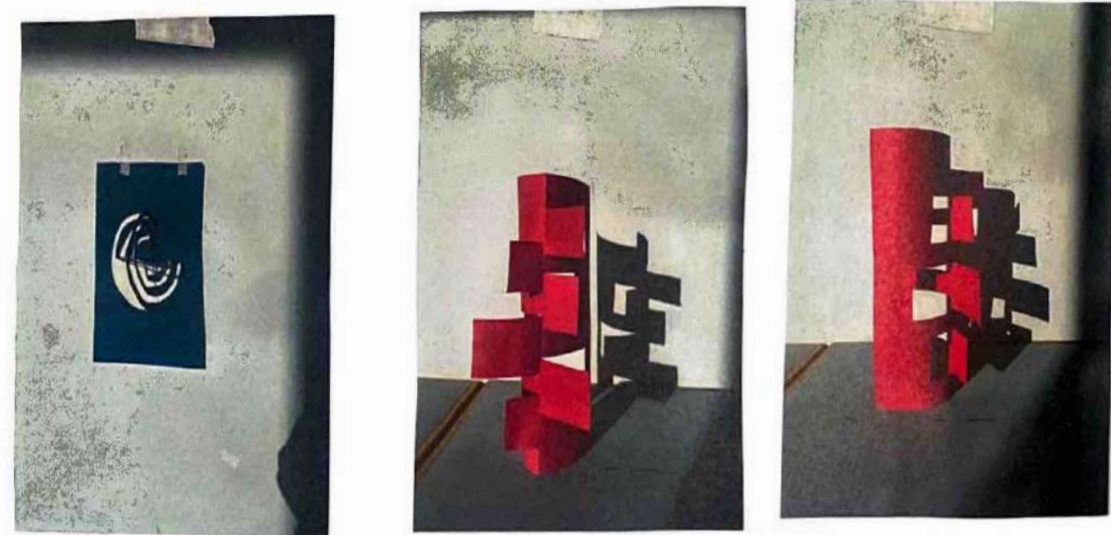
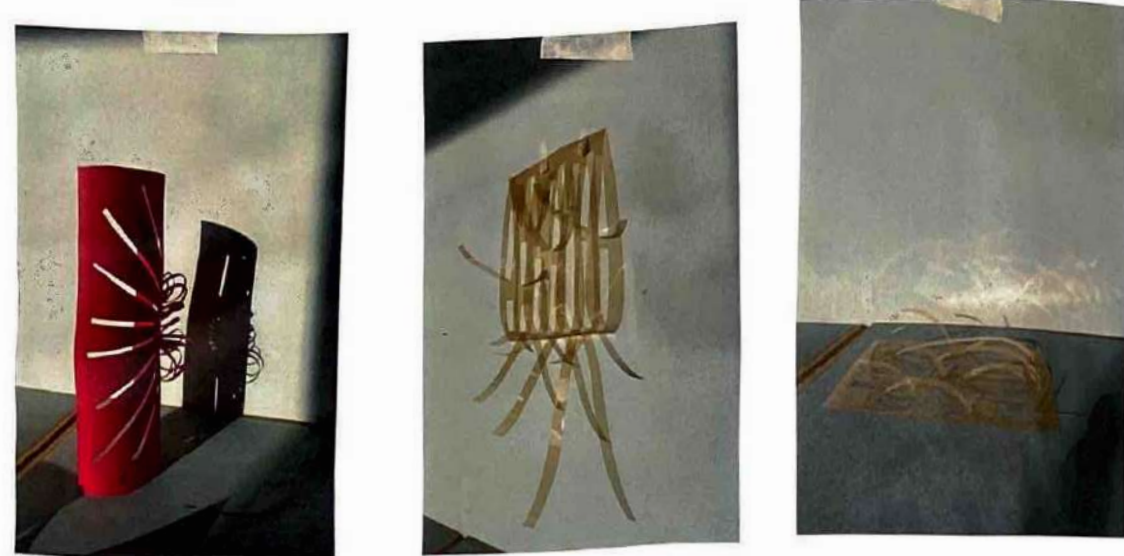
Tickets - given to every to access same event
 Tangible representations of community.
 Badges - Shared idea. - Unity.
 Wristbands - given to people when entering event, proof of ticket.



Taking shapes from my research and bringing them together to create form and silhouette.
 Exploring with repeats and layering trying to mirror the idea of collective.



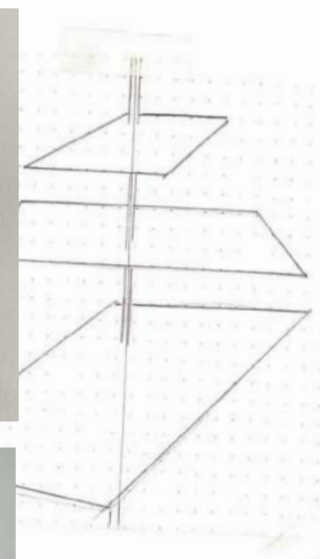
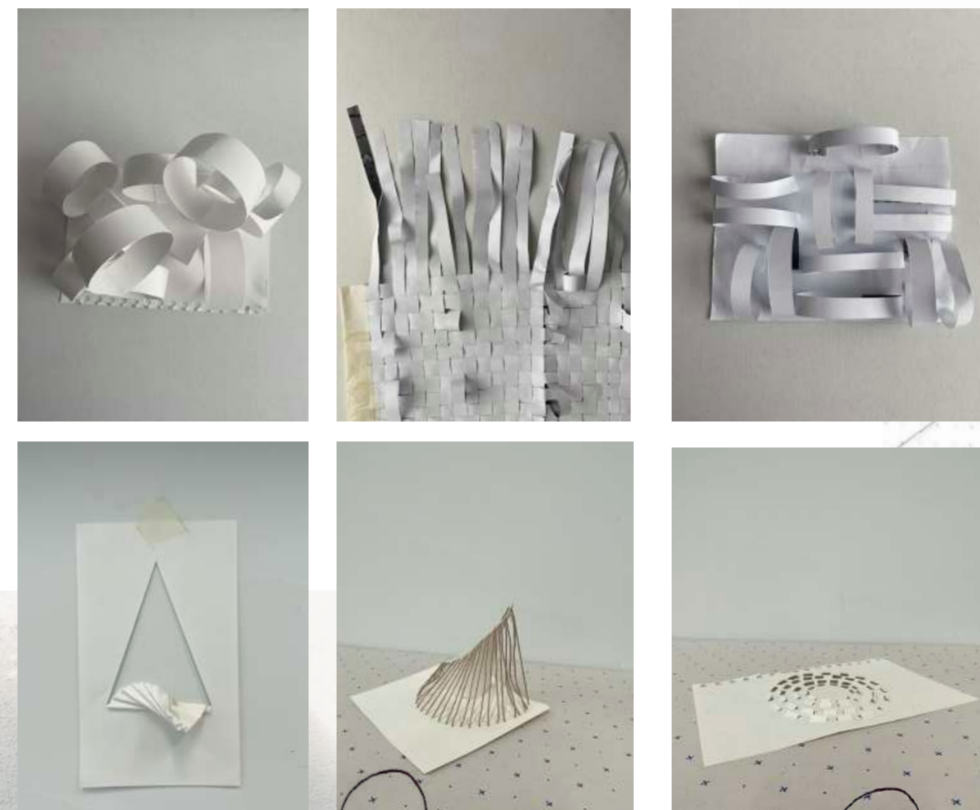
"The whole people gives itself the spectacle of unity"
 - Starobinski, 1965, pg. 144



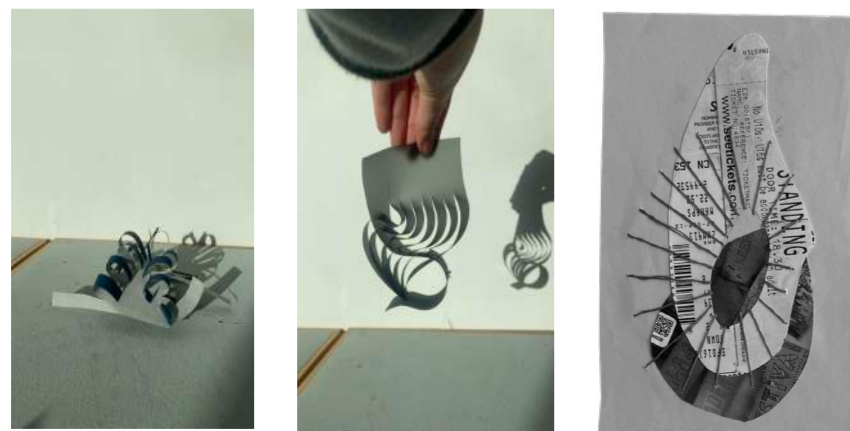
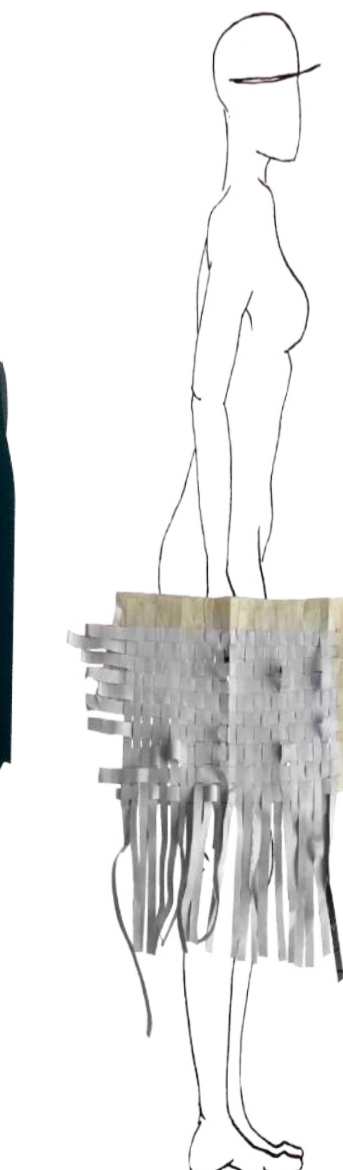
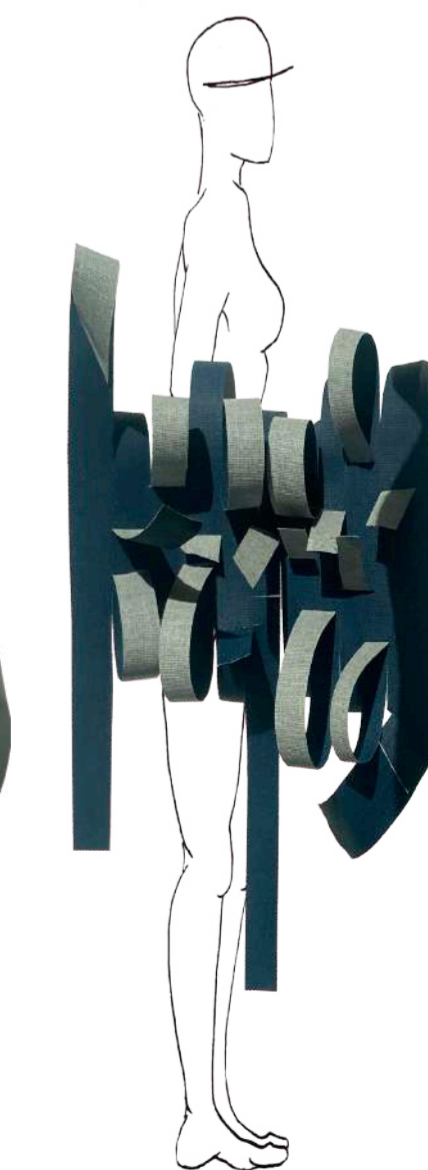
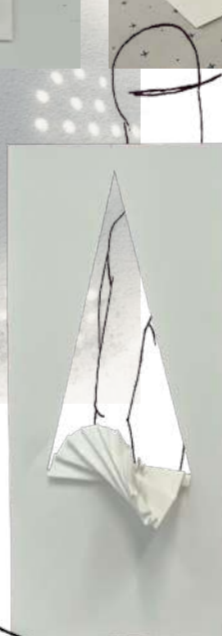
Real pleasures are those we share with other people; we lose what we try to keep for ourselves alone.
- Orson, 1988, pg. 341



Creating a community of strips using the paper, bringing them back together to make them "whole" again.



Real pleasures are those we share with other people; we lose what we try to keep for ourselves alone.
- Orson, 1988, pg. 341



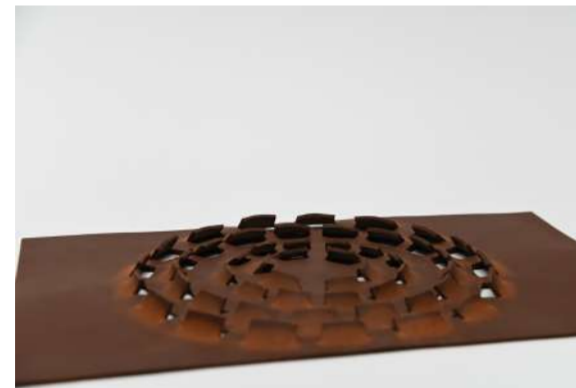
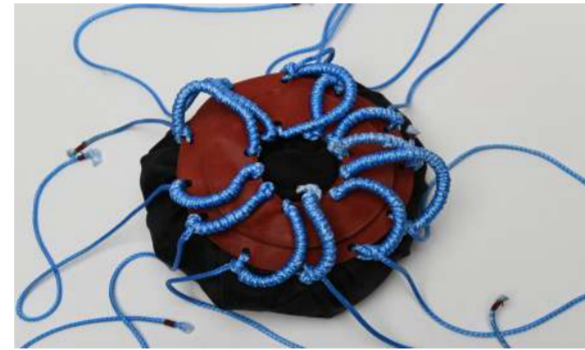
Pre-Samples: Exploring the potential of Leather in relation to collectivism.



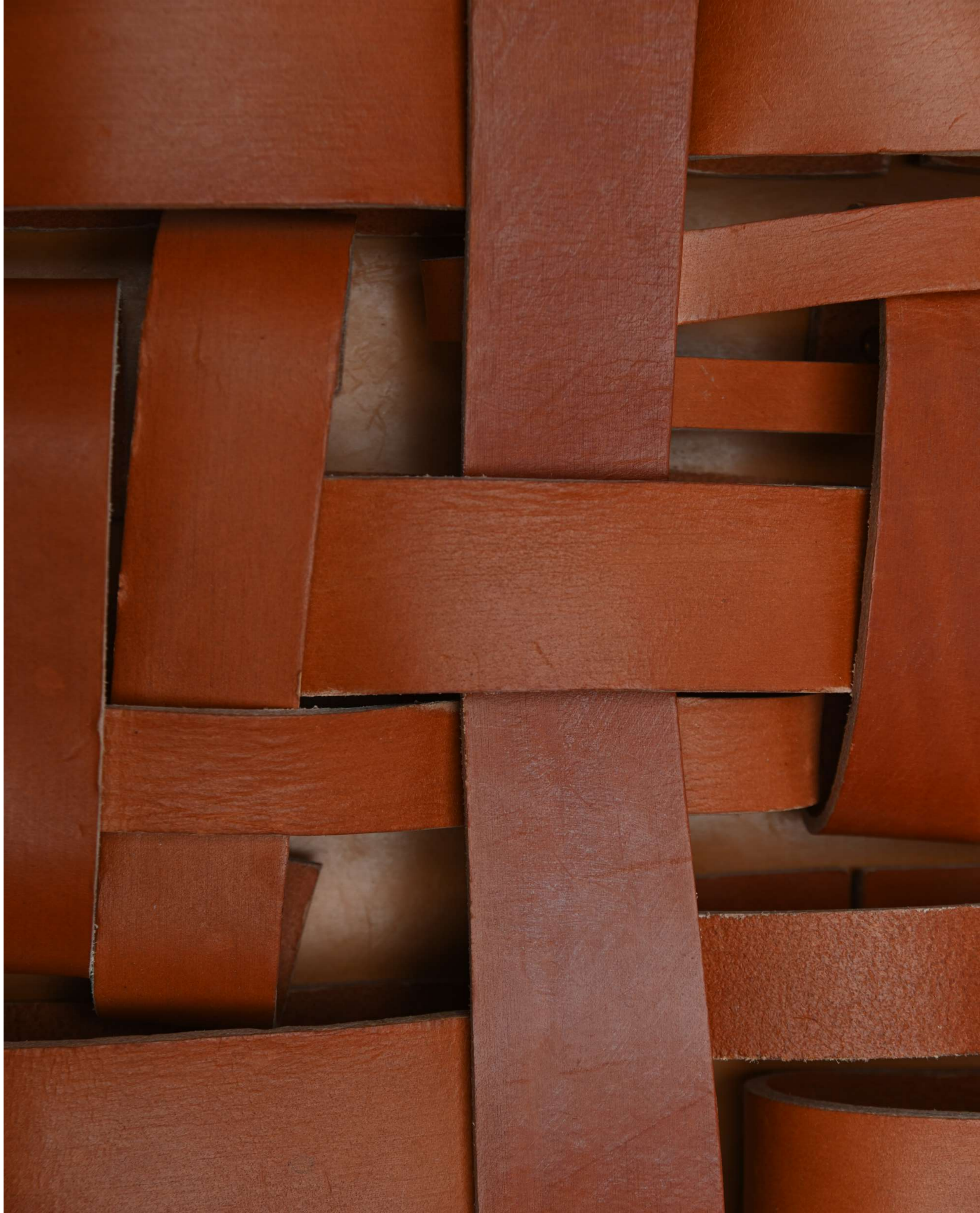
UNITY STRUCTURE CONNECTION



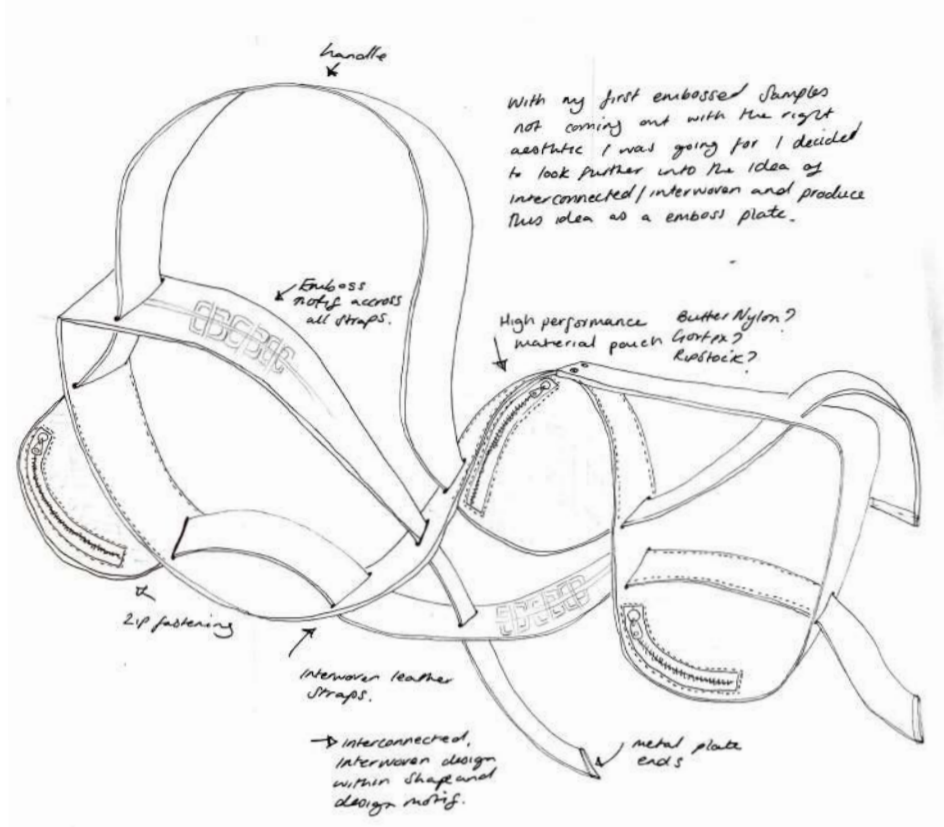
UNION BALANCE SYMBIOSIS



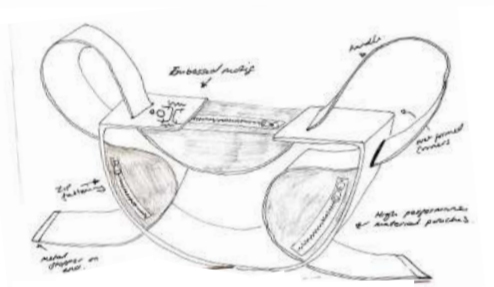
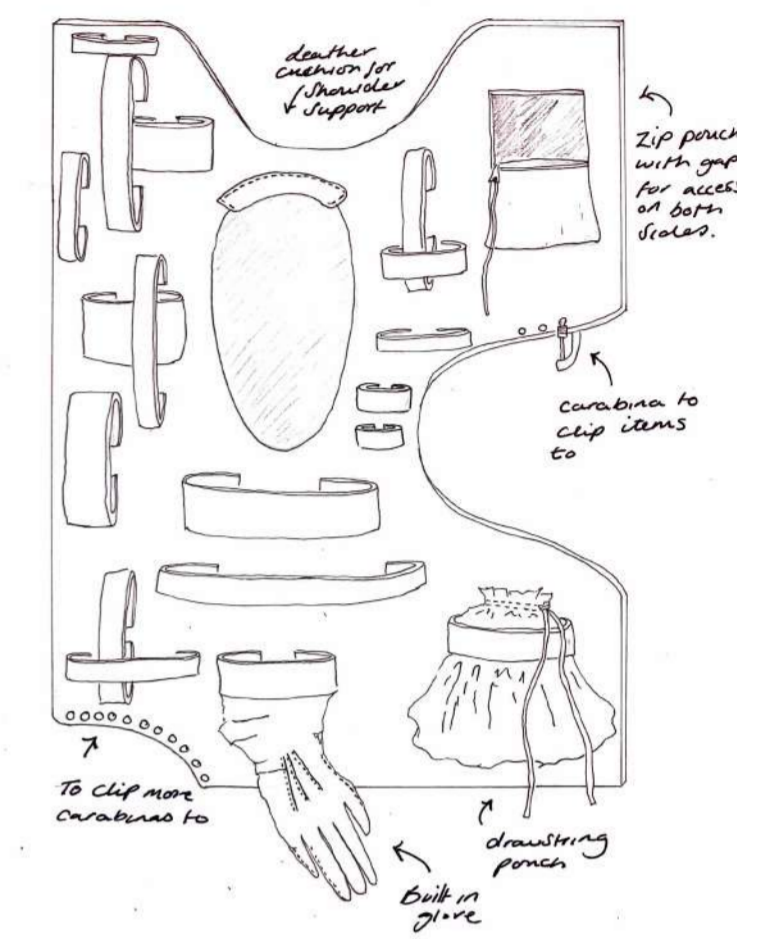
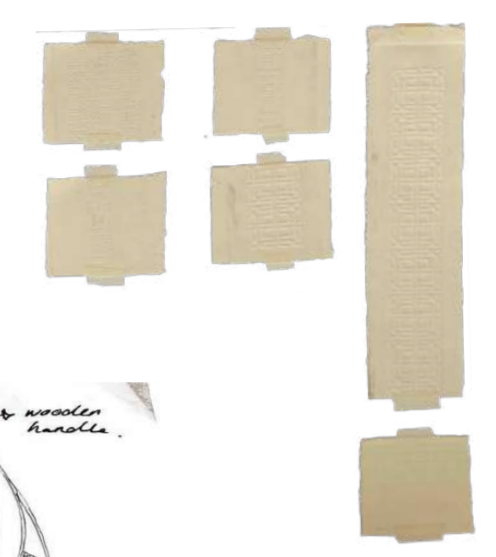
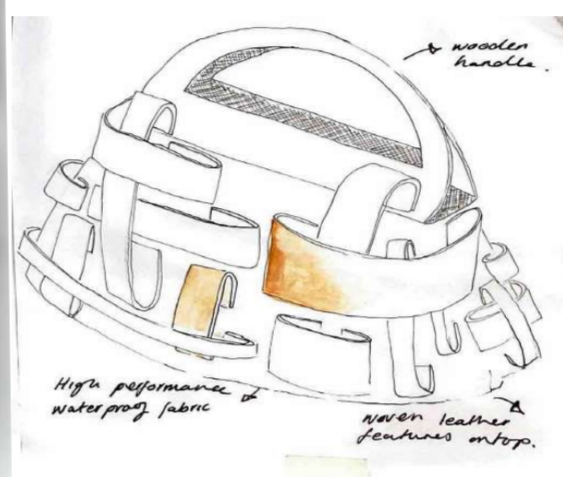
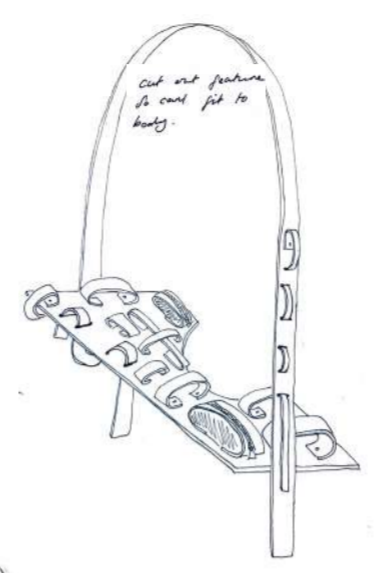
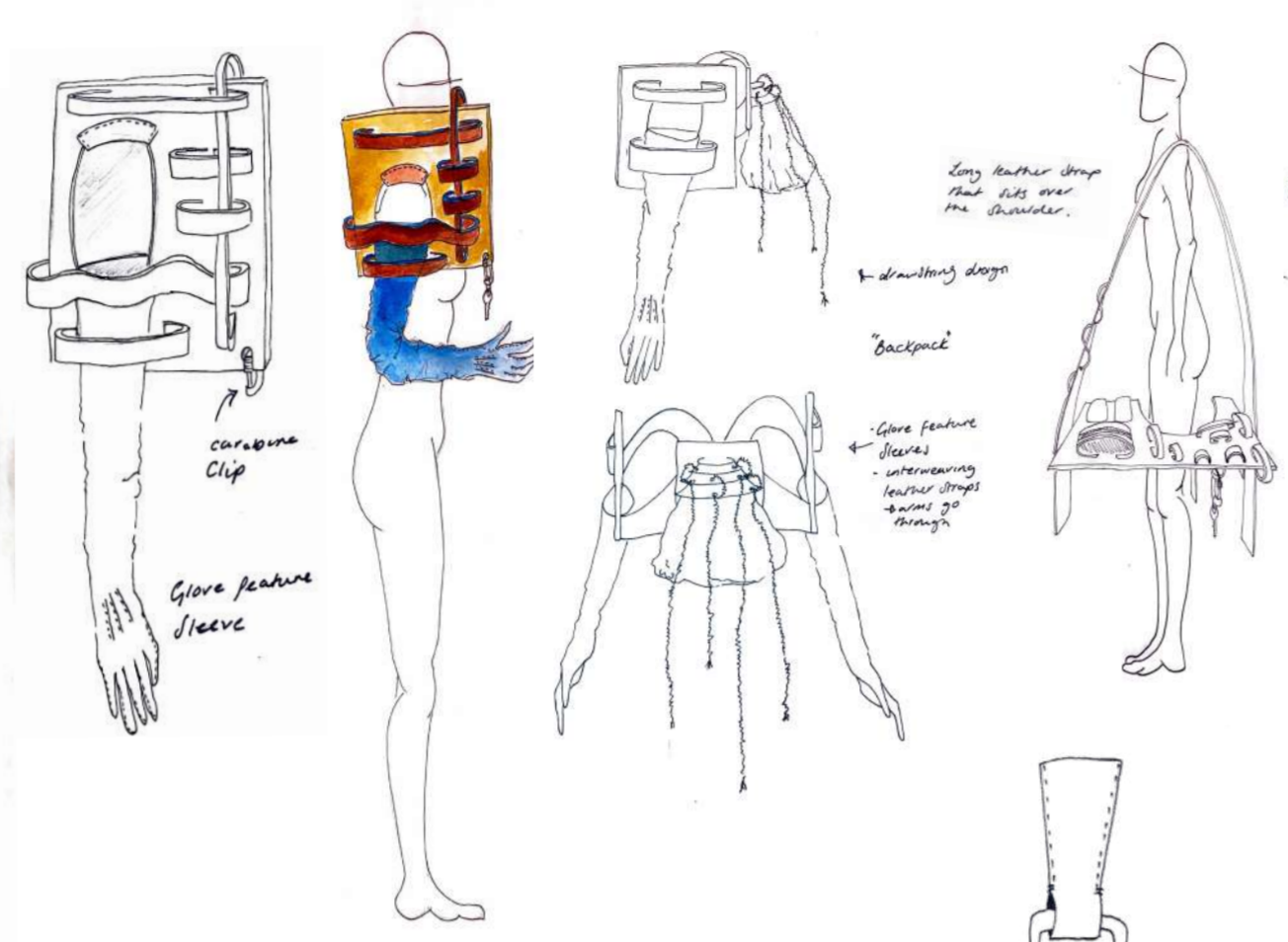
INTERGRATION COALITION HARMONY



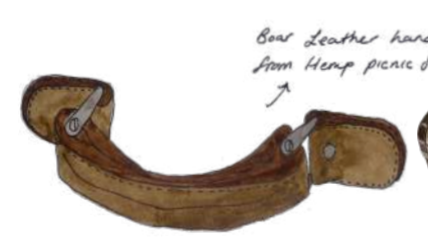




With my first embossed bag not coming out with the right aesthetic I was going for I decided to look further into the idea of interconnected/interwoven and produce this idea as a emboss plate.



When thick leather is soaked in water the flexibility of the material increases and once dried hardens again, so it can be formed into shape. This aspect of leather allows me to recreate the structured forms I made from paper.



A bag can be a powerful addition to an outfit, making it more stylish and original or more practical and functional. The right bag changes the emphasis of an outfit by adding character, and can be a timeless icon because of its style or make a bold statement through its colour or material. An integral part of a woman's daily routine, a bag can provide a means of self-expression that is less self-conscious than clothing. Many women, for example, are happy to choose a brightly coloured accessory but take a more cautious approach to the colour of their garments.

Fashion bags and Accessories, pg. 25



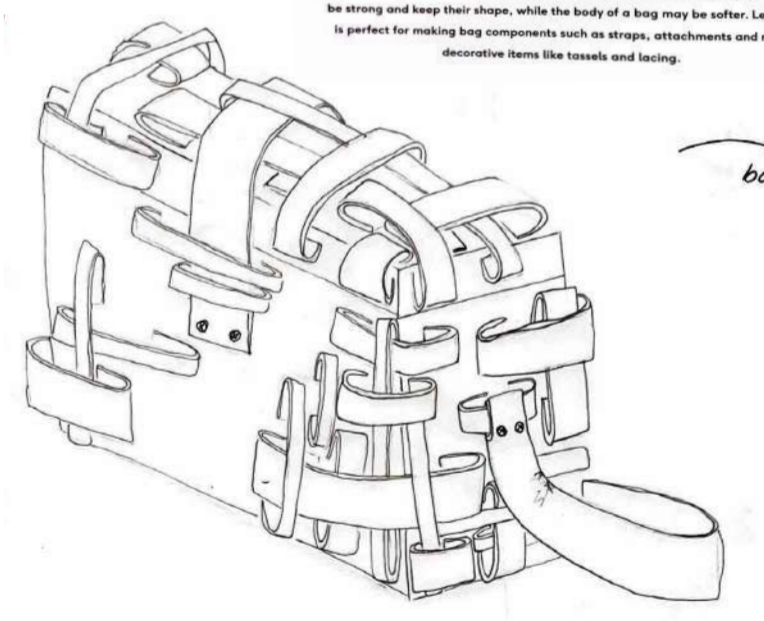
Leather built into back with buckle straps that go over shoulders

Leather loops with carabinas so you can clip items to base

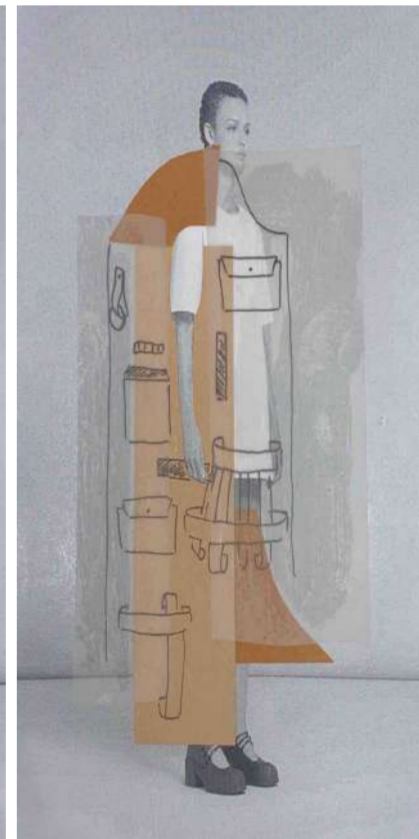
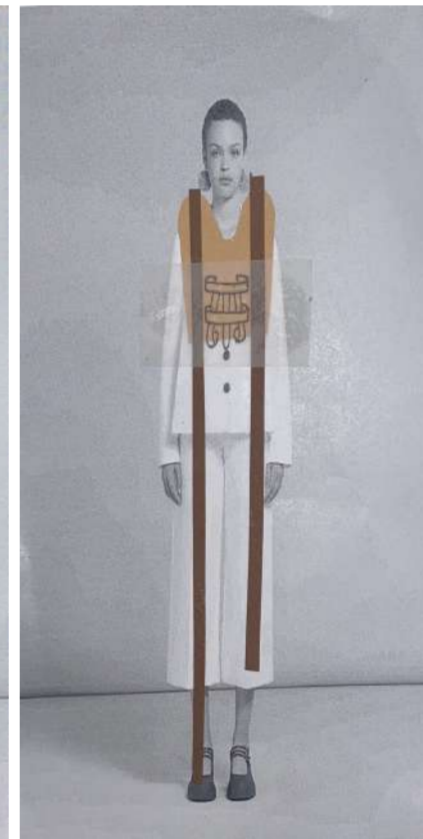
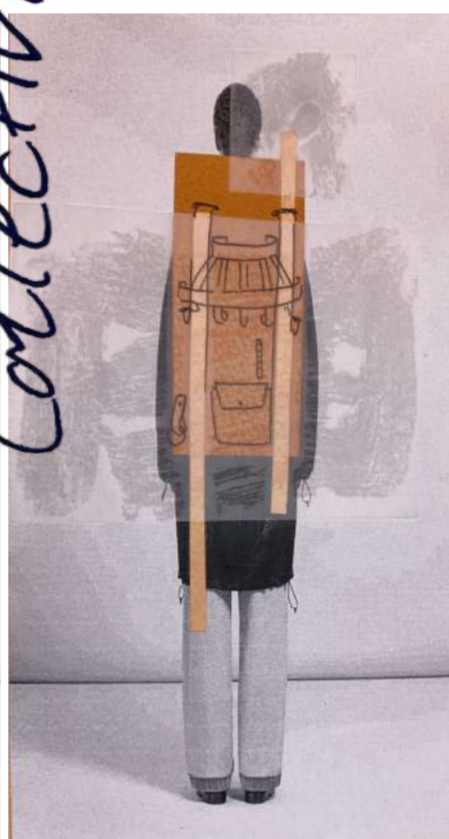
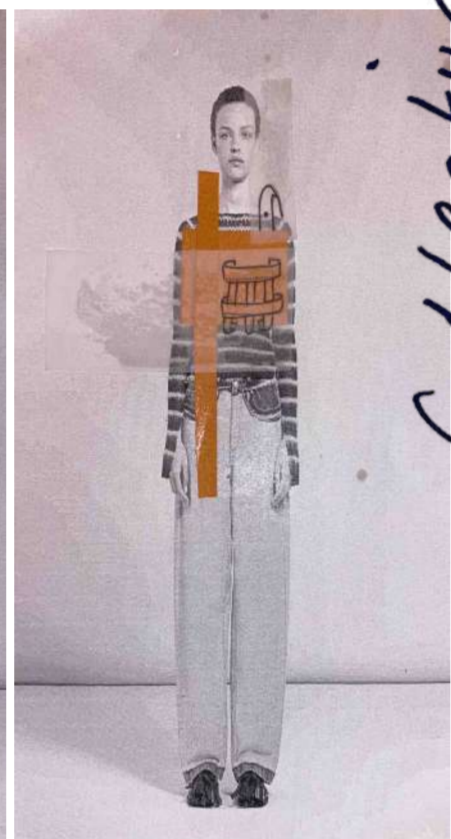
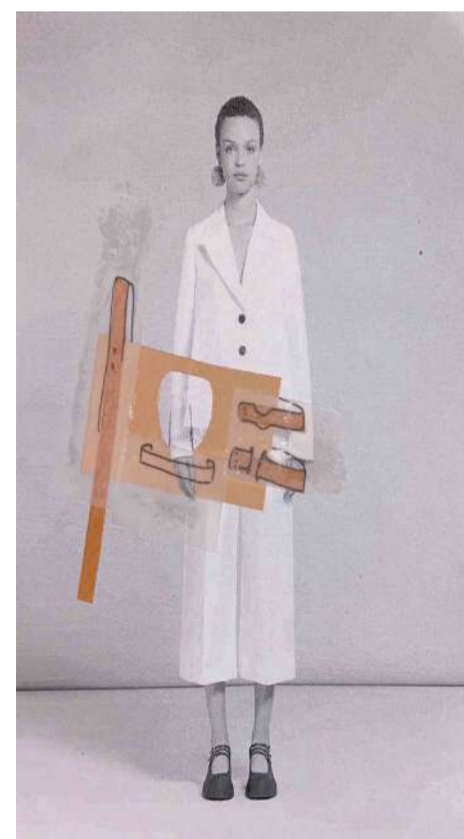


Why Leather?

Leather is an animal hide that is cleaned and treated using a process known as tanning to preserve its natural qualities. Leather's attributes include strength, flexibility, breathability, friction resistance and the potential to be water- or heat-resistant. It can be both soft and supple, and mouldable and firm, making it the ideal material to use in a bag where different parts behave in different ways and require different properties. The handles of a bag, for example, need to be strong and keep their shape, while the body of a bag may be softer. Leather is perfect for making bag components such as straps, attachments and more decorative items like tassels and lacing.



Collectivism

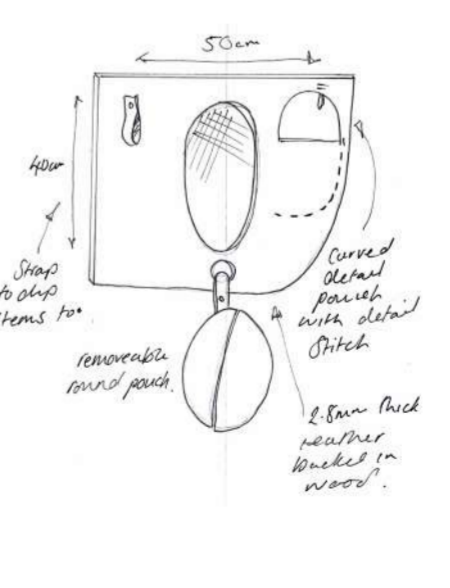
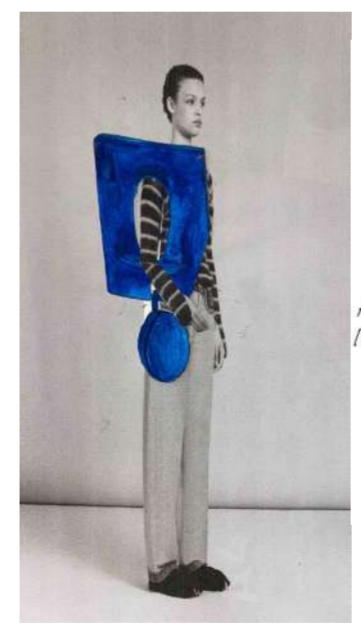
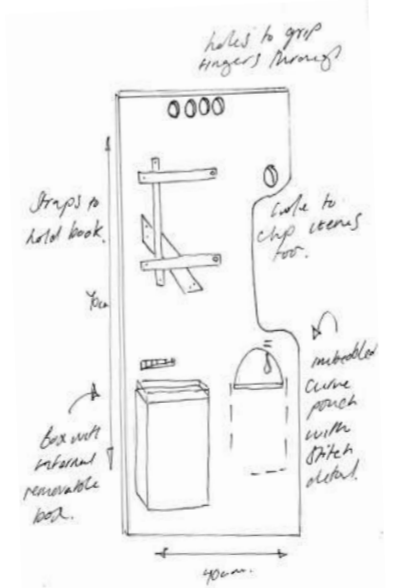
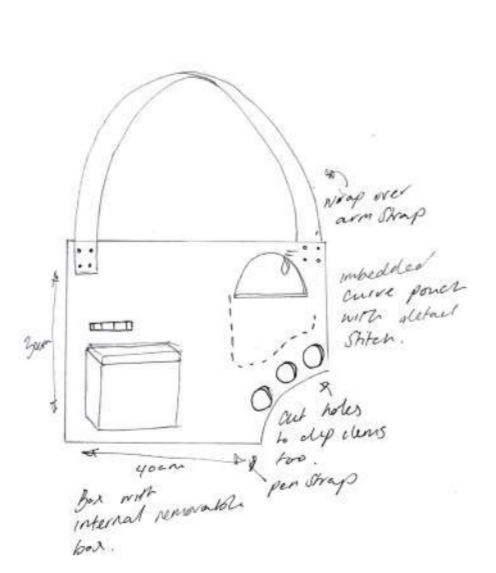
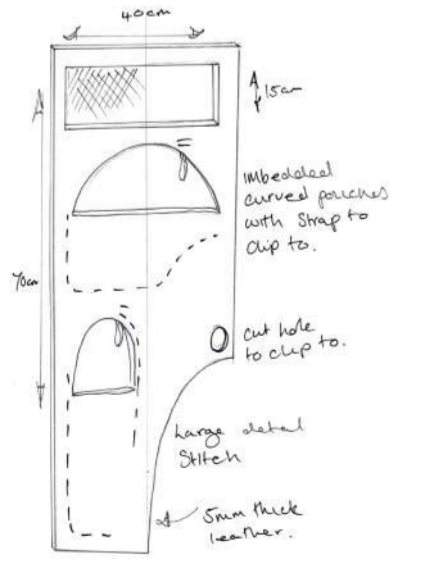
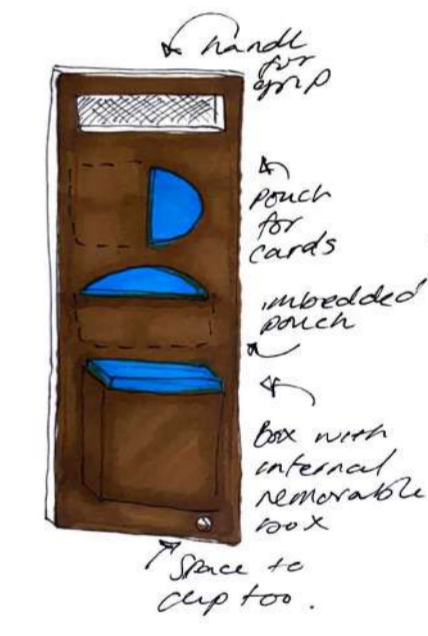
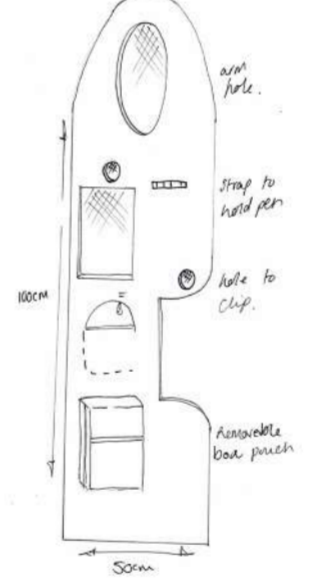
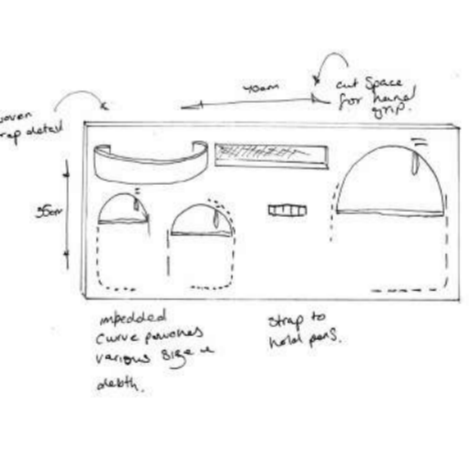
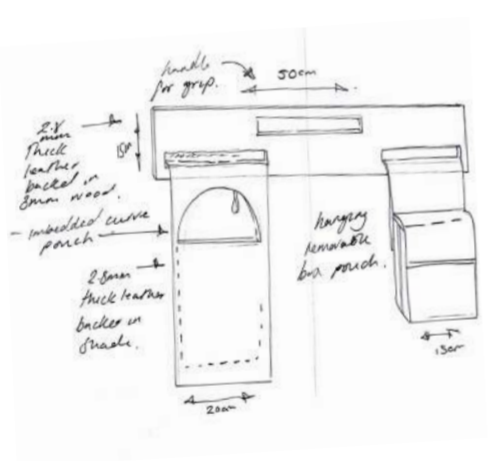
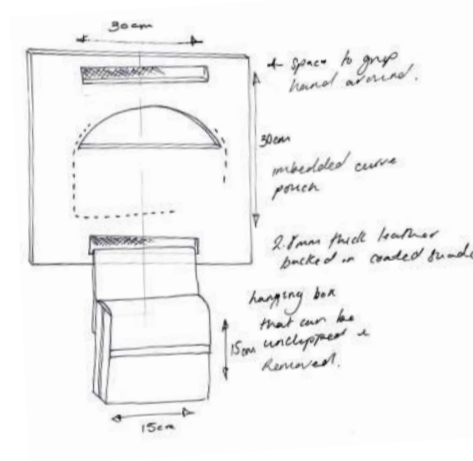
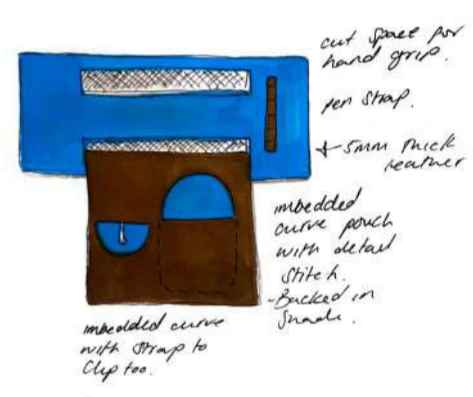


Structure

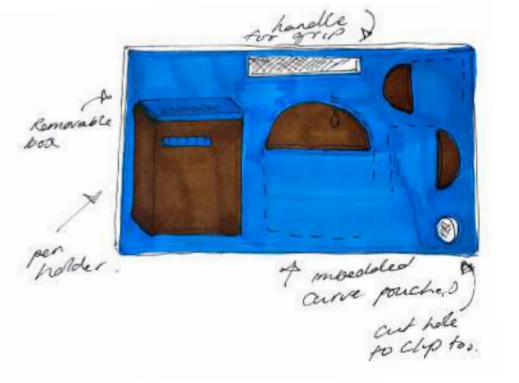
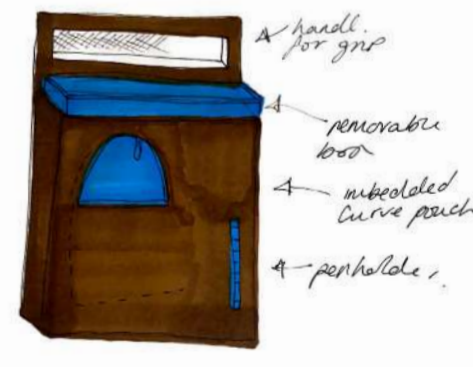
Inspired by the metaphysical interconnections within our conception of community, epitomised by the shapes which symbolise collectivism identified in my primary research, I formed paper designs to explore form and silhouette. Repeating these in leather, first as scale samples, I then transposed these upon the body to become representations of togetherness and stand as metaphor for unification.

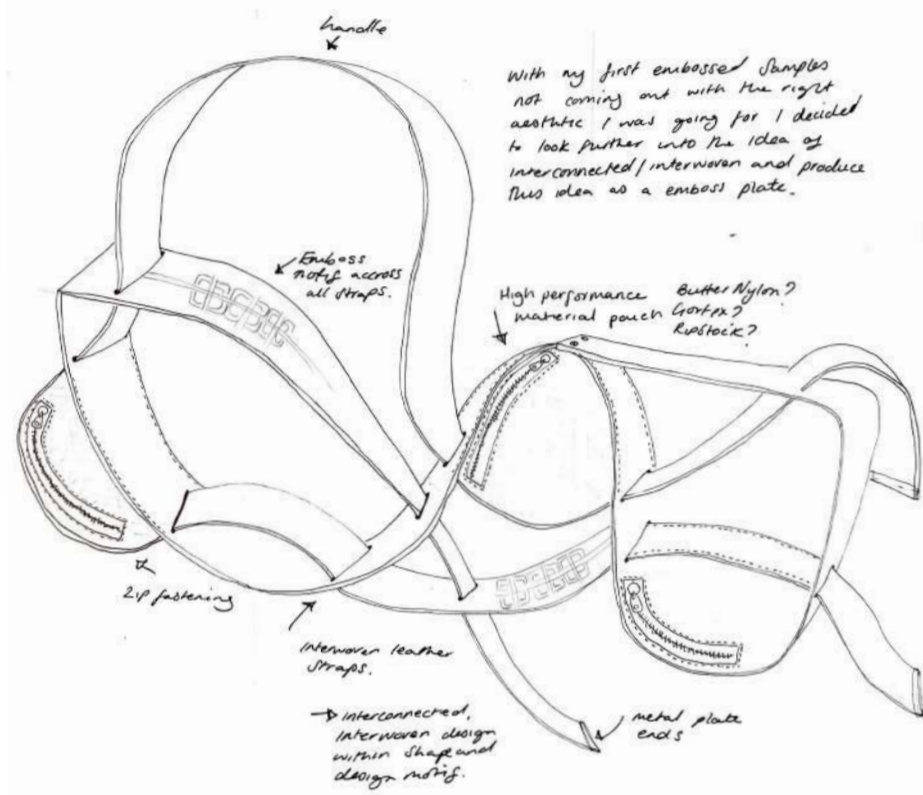


Flat clutch Designs

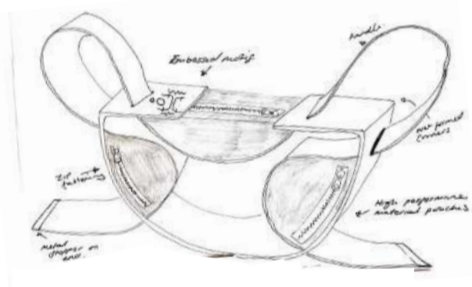
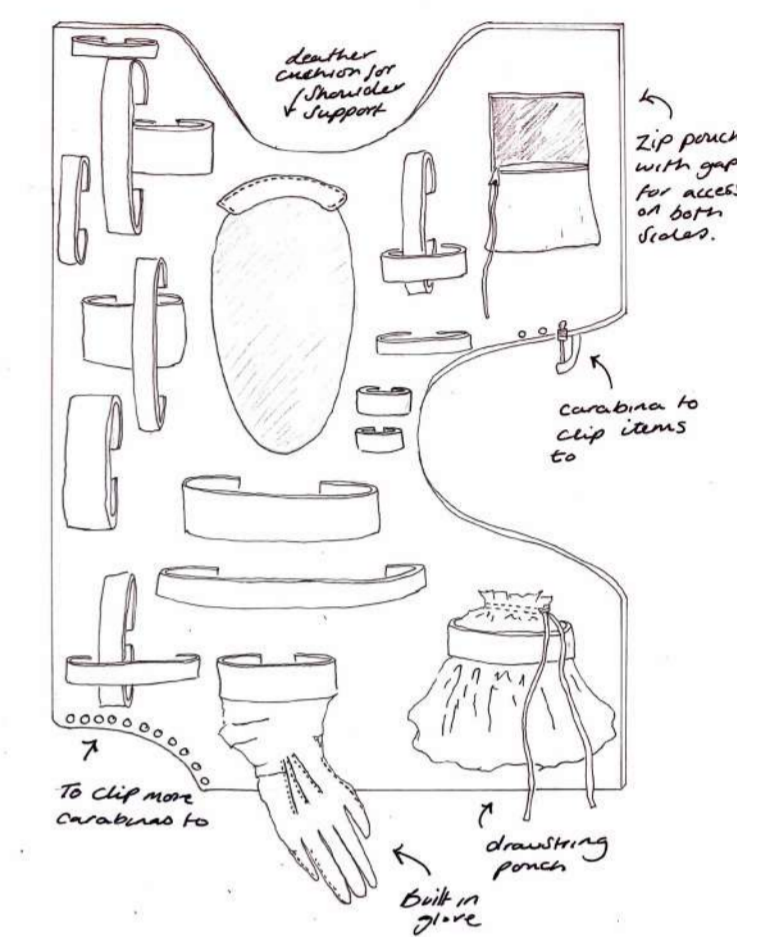
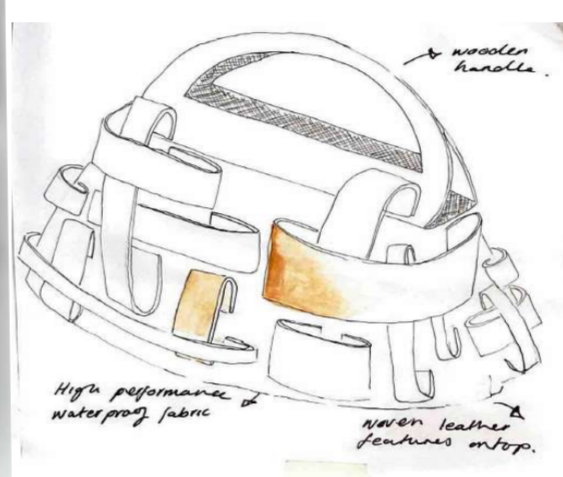
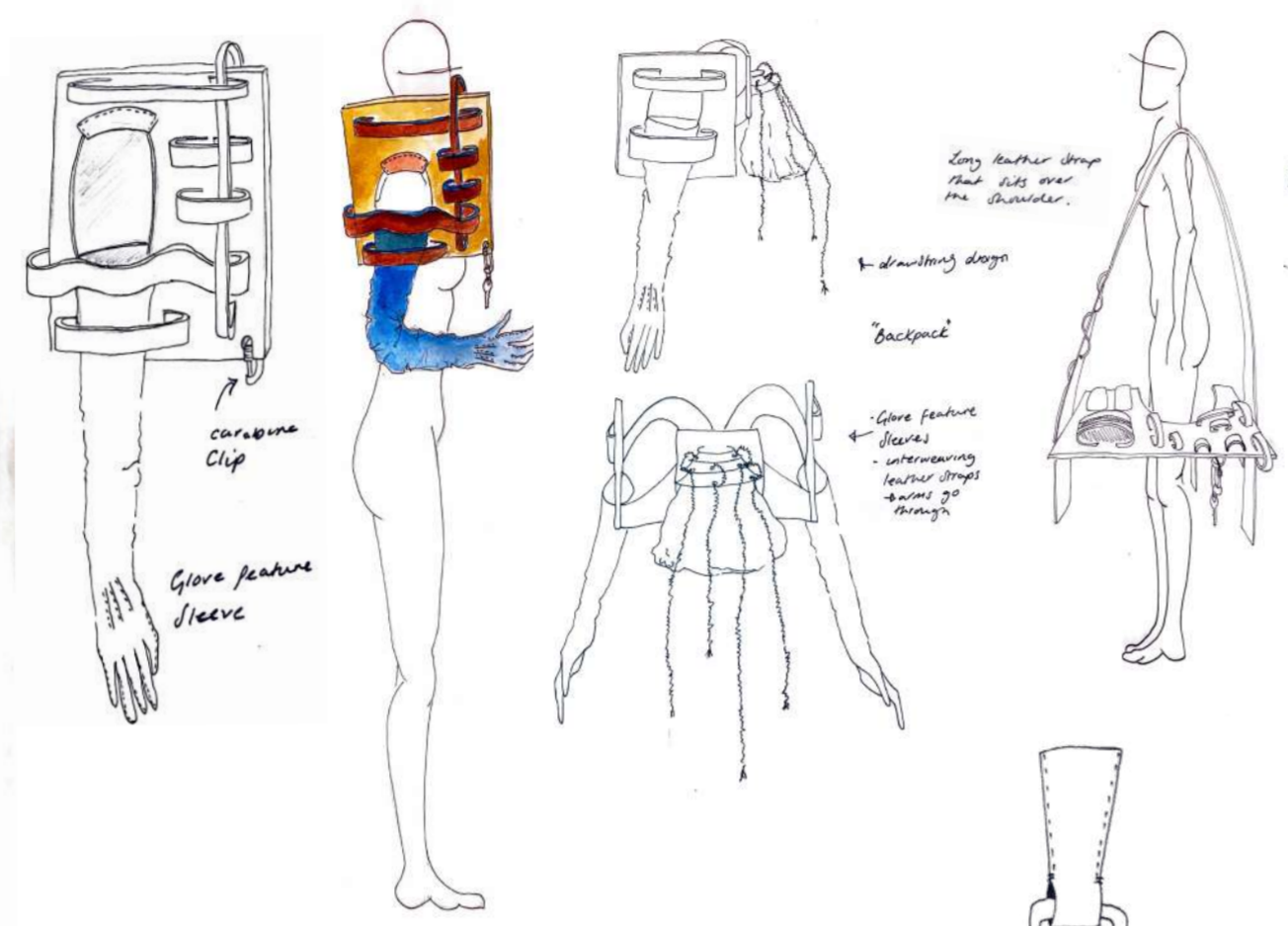


Box clutch Designs





With my first embossed straps not coming out with the right aesthetic I was going for I decided to look further into the idea of interconnected/interwoven and produce this idea as an embossed plate.



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This aspect of leather allows me to recreate the structures I made from paper.



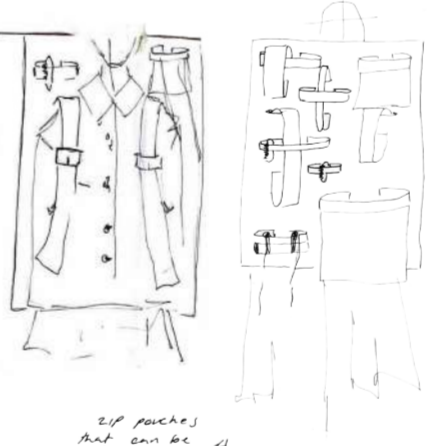
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Fashion bags and accessories, pg. 25

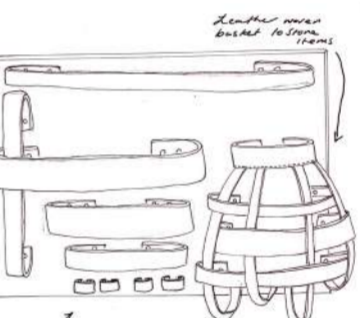
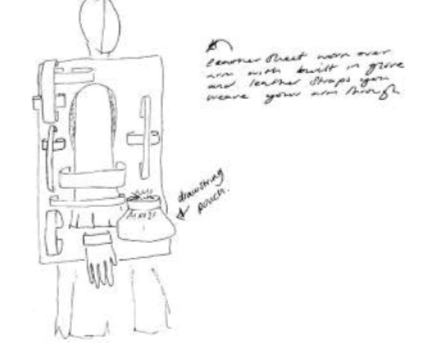


Leather belt runs on buckle with buckle straps that go over shoulders

Leather loops with carabinas so you can clip items to bag

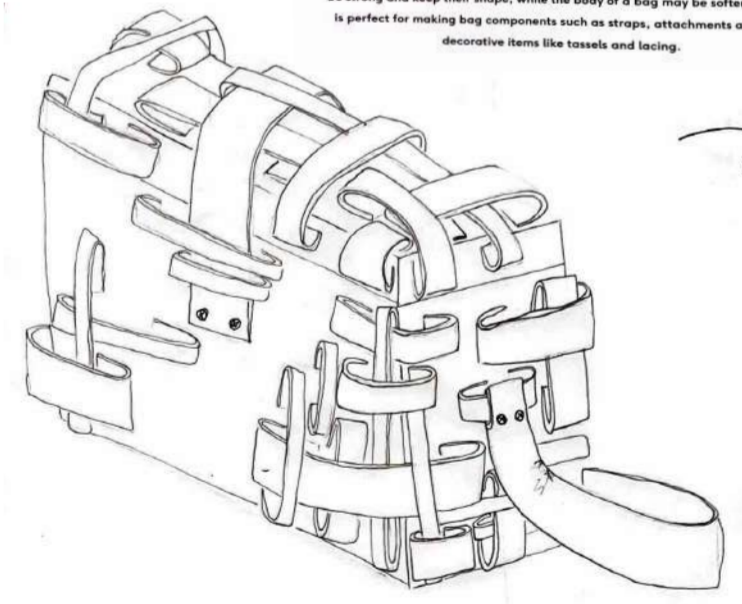


zip pouches that can be rolled up.



Why Leather?

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CODE:	DESCRIPTION: Main Bag Body	MEASUREMENT (CM):
A	FRONT-Height	96
B	FRONT- Width to curve	53.5
C	FRONT- Curve width	18
D	FRONT- Curve height	37
E	FRONT- Cut space width	15
F	FRONT- Cut space height	15
G	FRONT- Arm hole height	30
H	FRONT- Arm hole Width	18.5
I	FRONT- Flat end of top curve length	18
J	BACK-Medium hole height	3
K	BACK- Handle width	15
L	BACK- Handle Height	3.5
M	BACK- Handle width	3.5
N	BACK- Large Hole height	5
O	BACK- Handle height	15
P	BACK- Small hole height	1.5

CODE:	DESCRIPTION: BASKET	MEASUREMENTS (CM):
A	Height	23
B	Length	25
C	Length of strip	35
D	Length of woven strip	25

CODE:	DESCRIPTION: FLAT POCKETS	MEASUREMENTS (CM):
A	Small pocket height	9
B	Small pocket width	5.5
C	Stitch length and spacing	2-1
D	Large pocket width	12
E	Large pocket height	6.5

CODE:	DESCRIPTION: BUCKLE AND BELT	MEASUREMENTS (CM):
A	Buckle depth	0.8
B	Buckle strap length	18
C	Spacing between buckle loops	1.3
D	Buckle width	6
E	Buckle height	5
F	Belt length	41
G	Spacing between detail stitch	1
H	Space from buckle edge to stitch	1.5
I	Belt width	3.5

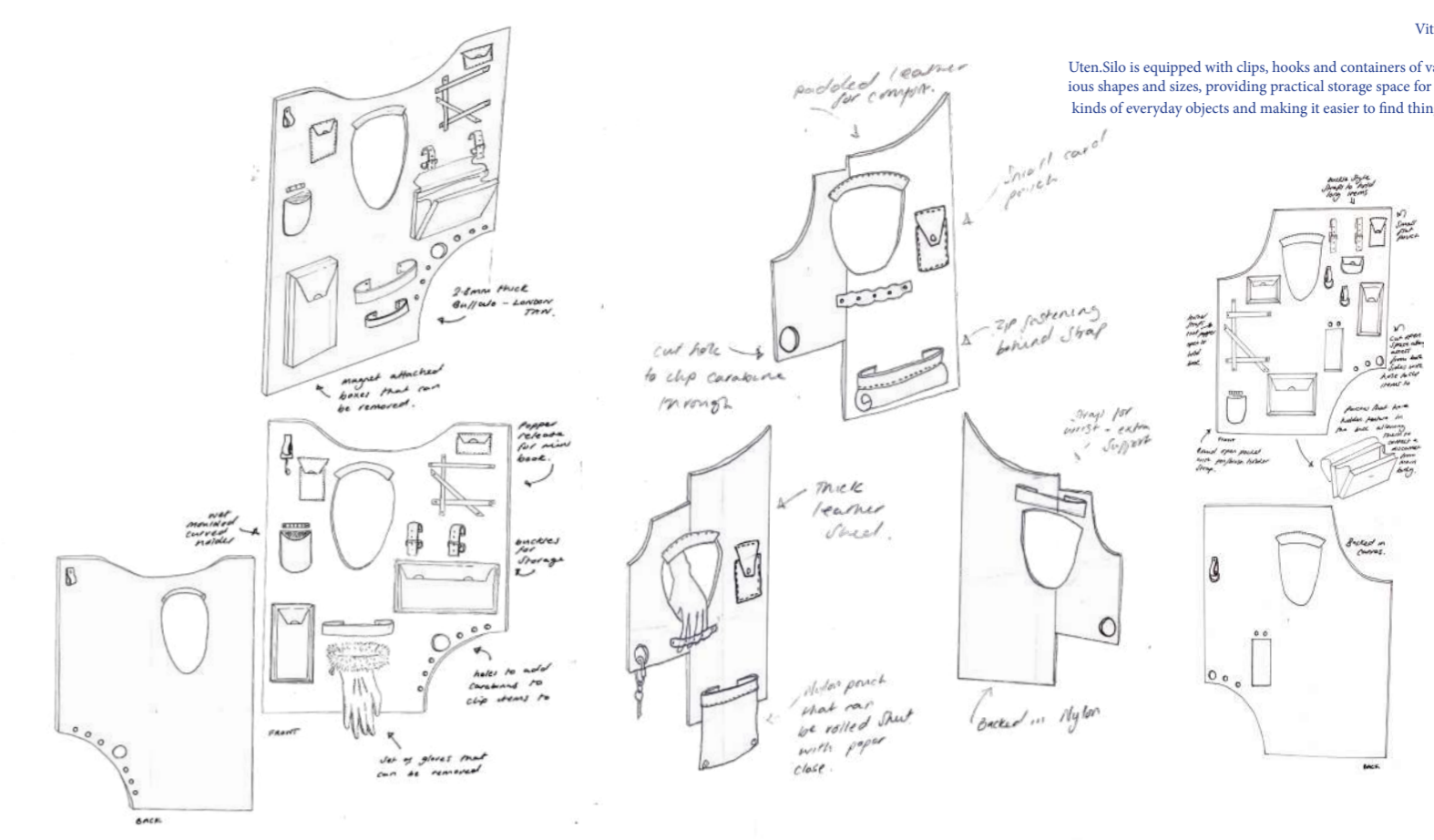
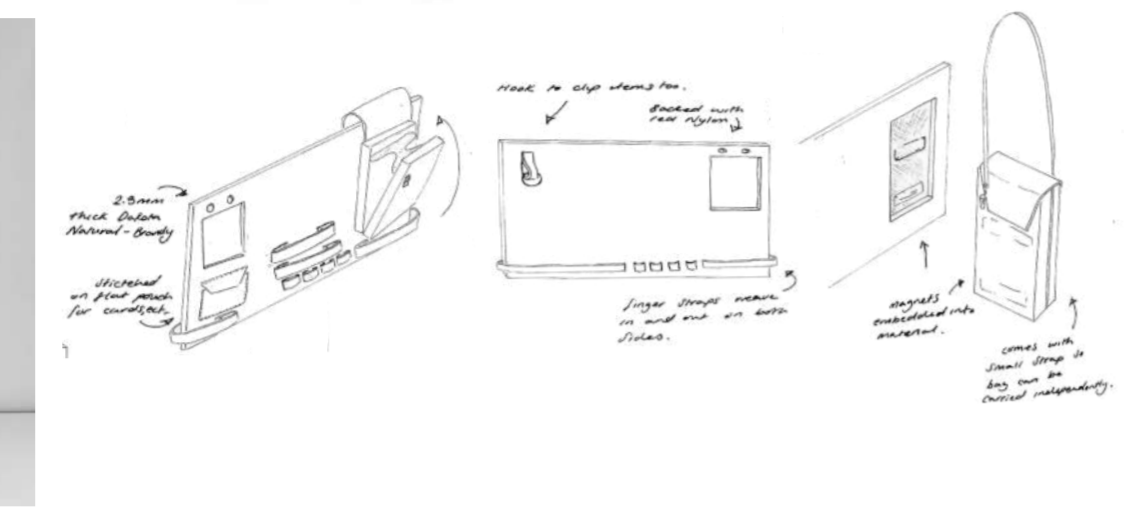
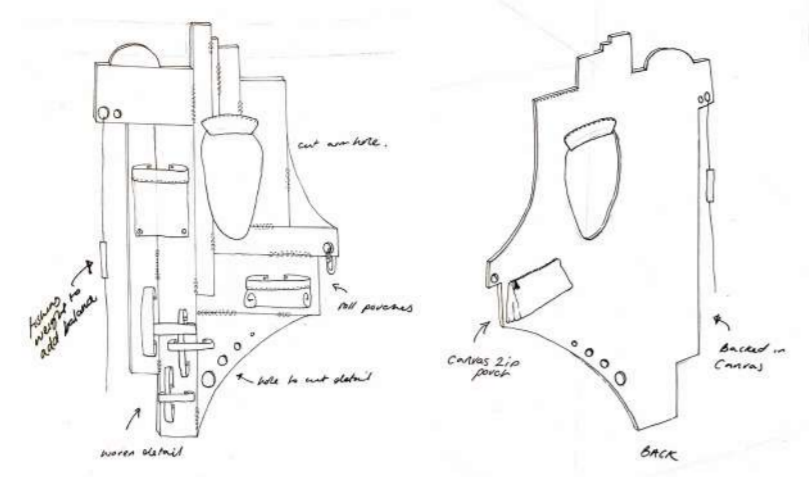
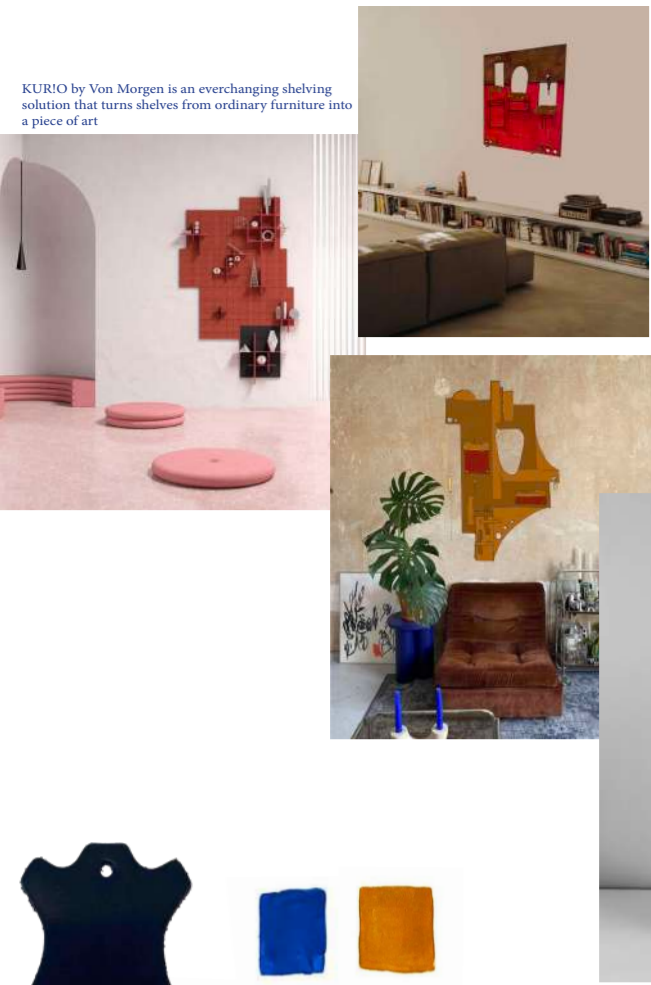
CODE:	DESCRIPTION: BUILT IN BOX AND CASE	MEASUREMENTS (CM):
A	Case width	16.5
B	Case depth	5
C	Case height	23
D	Height between box top and case top	3.5
E	Box width	18
F	Box Depth	6.5
G	Box height	19

CODE:	DESCRIPTION: Removable boxes SMALL BOX	MEASUREMENT (CM):
A	box height	15
B	back: bottom lid width	6
C	Back: lid depth	8.5
D	Rivet spacing	7.5
E	Rivet height	0.9
F	Stitching spacing	0.4
G	Box width	13
H	Detail stitch length	2
I	Lid front length	8
J	Box depth	3.4
K	Detail stitch spacing from cl	0.5
L	Open length	10
M	Hinge spacing	2.8
N	Base width	6.8
O	Oak trim height	1.5

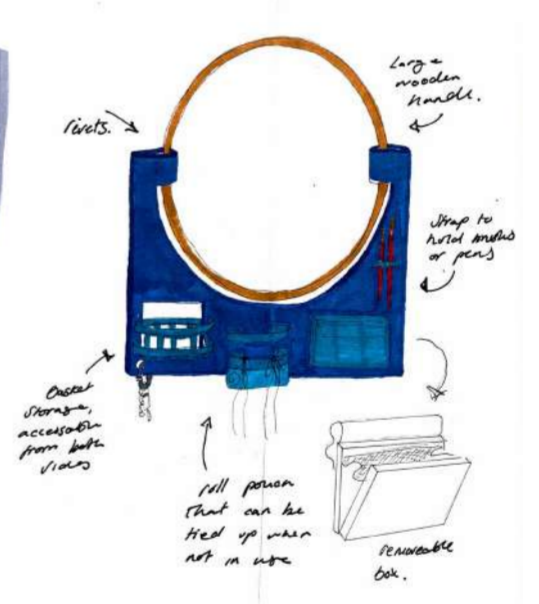
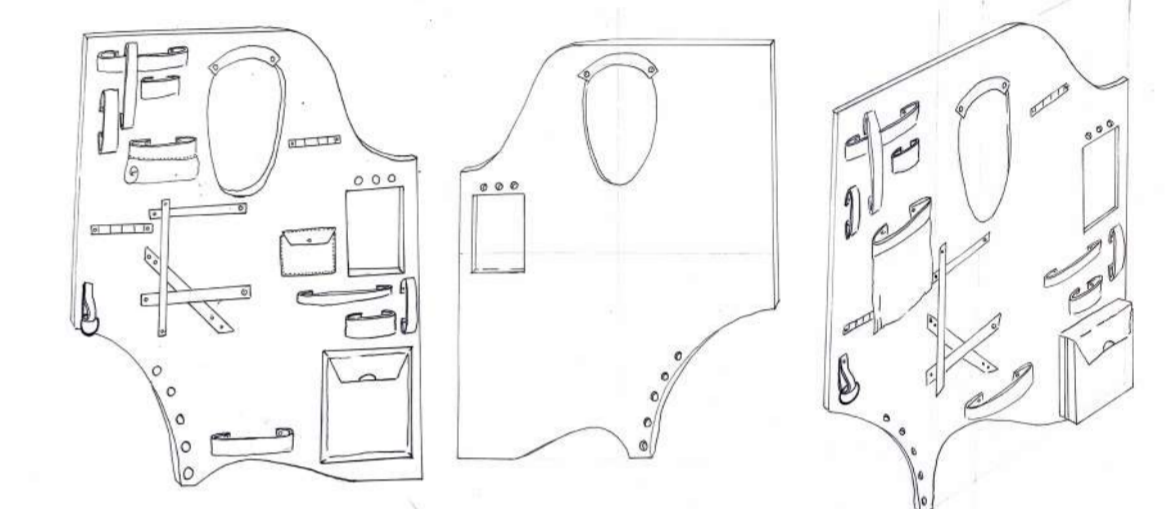
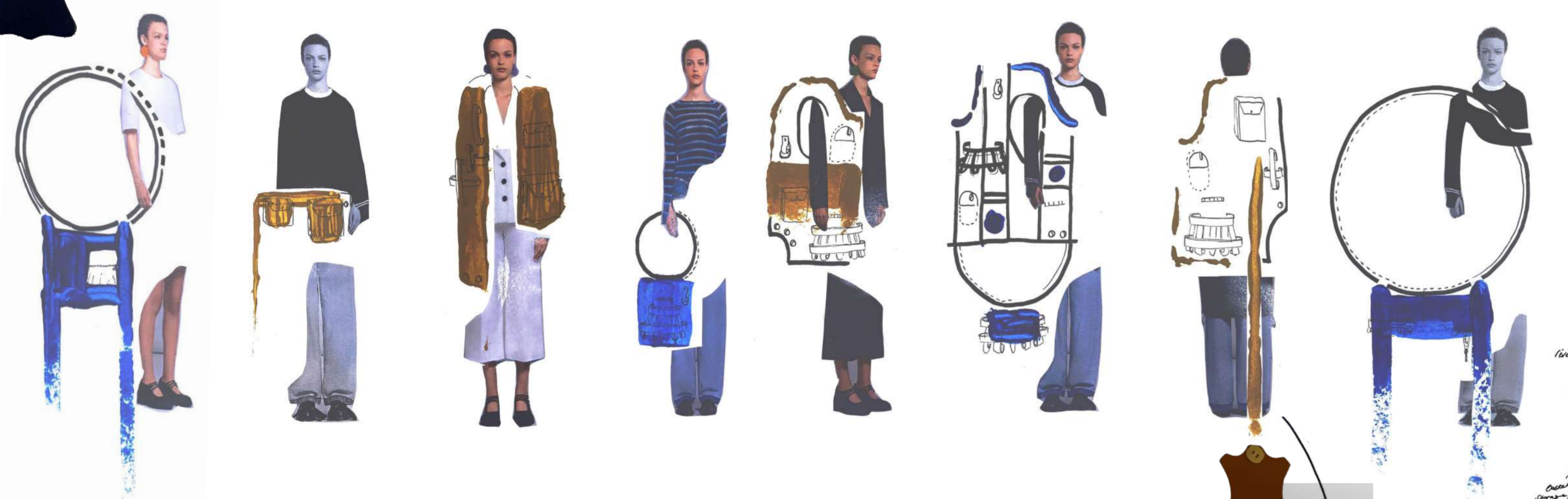
CODE:	DESCRIPTION: Removable box LARGE	MEASUREMENT (CM):
A	Box Height	20
B	back: bottom lid width	6
C	Back: lid depth	10.5
D	Rivet spacing	7.5
E	Rivet height	0.9
F	Stitching spacing	0.4
G	Box width	14.5
H	Detail stitch length	2
I	Lid front length	8.5
J	Box depth	3.5
K	Detail stitch spacing from cl	0.5
L	Open length	11
M	Hinge spacing	3.5
N	Base width	7
O	Oak trim height	1.5

CODE:	DESCRIPTION: WOODEN HOOKS	MEASUREMENTS (CM):
A	Width	3.5
B	Height	4.5
C	Set Space	10
D	Depth	1.3

KURIO by Von Morgen is an everchanging shelving solution that turns shelves from ordinary furniture into a piece of art

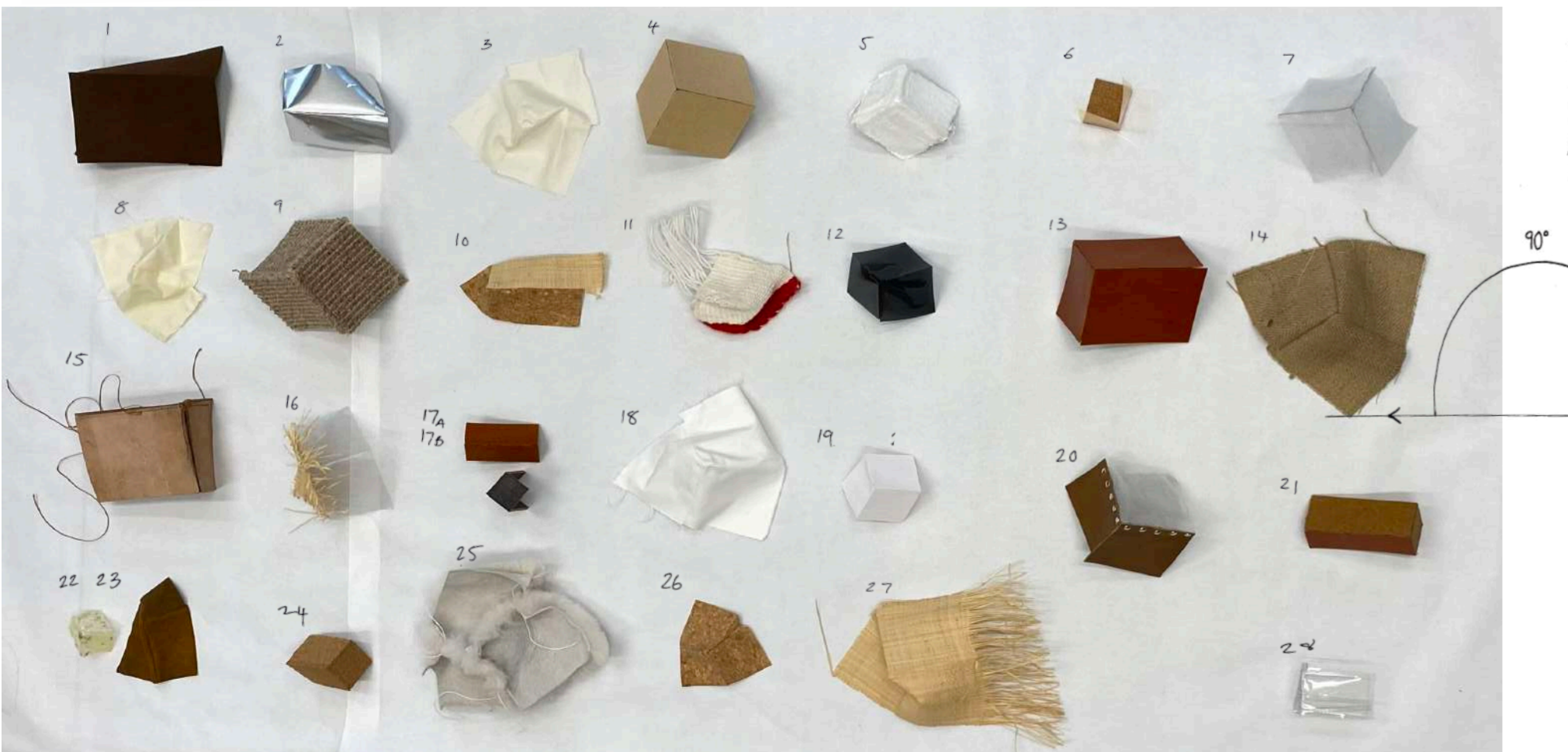


Vitra: Uten.Silo is equipped with clips, hooks and containers of various shapes and sizes, providing practical storage space for all kinds of everyday objects and making it easier to find things.



Within my design I am trying to create the perfect corner primarily using leather, to build a better understanding of the 90° angle I created samples through a range of materials.

Not wanting thick leather over the shoulders to create a bag/chest bag. Inspired by sample of stitching.



- ① 2mm thick leather with handle side
- ② metallic plastic
- ③ cotton
- ④ wood (MDF)
- ⑤ madrac
- ⑥ cork board and acetate
- ⑦ wire mesh
- ⑧ silk
- ⑨ carpet
- ⑩ cork board & cane
- ⑪ woven acrylic yarn
- ⑫ acetate
- ⑬ 2.8mm leather with impact glue
- ⑭ heSian
- ⑮ veg tan leather with stitch
- ⑯ cane & wire mesh
- ⑰ 2.8mm leather & nitro glue
- ⑱ 2.8mm leather & hide glue
- ⑲ canvas
- ⑳ paper
- ㉑ leather, wire mesh & rivets
- ㉒ cork board & leather
- ㉓ olive gum
- ㉔ suede
- ㉕ cork board
- ㉖ leather
- ㉗ cork board
- ㉘ cane
- ㉙ plastic

Why leather?

Leather has always evoked a feeling of luxury in fashion. Bringing longevity to designs, it encapsulates my artistic visions in sturdy forms. With a rich history in fashion, leather brings precision as a medium: a uniquely malleable, deeply tactile material, which can be mitred, cut and glued into geometric forms. As an animal product, it has high potential for sustainability when sourced as a by-product of the meat industry.

My avoidance of leather alternative materials is based in both artistic practice and social values. Regarding the former, the majority of these lack the richness of leather, inferior in colour tone; tactical experience; malleability; permanence and durability. With all such products being either organic or plastic in composition, the former suffer an unacceptably short lifespan, whilst the latter introduce harmful microplastics into our environment in both production and after use through elongated decomposition. The majority being of the plastic composition, they are cheaply made and often utilised for unvalued fast fashion projects with short wear cycles: the antithesis of my vision.



