

CONCEPT

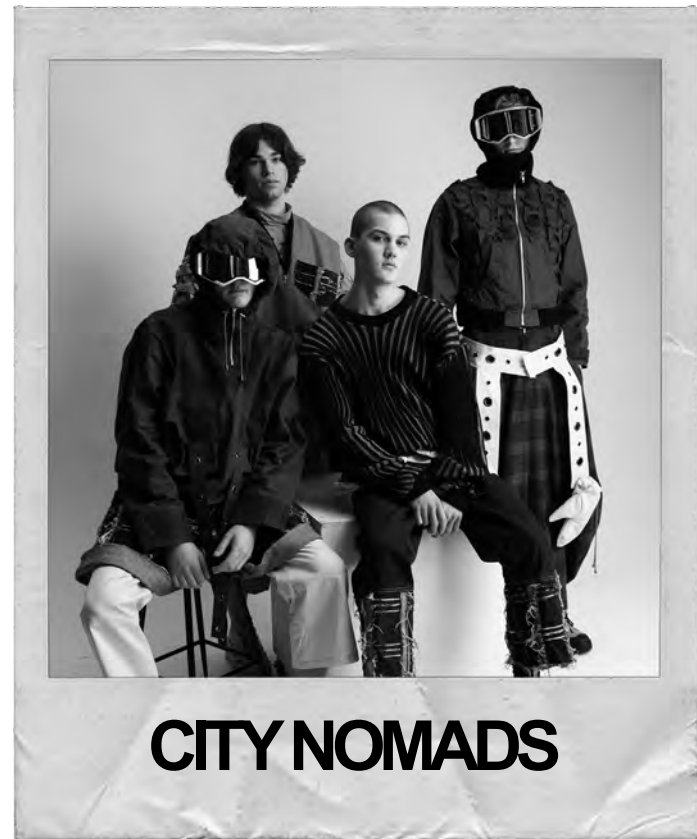
My graduate collection, City Nomads, serves as a deeply personal exploration of streetwear, intricately woven with my experiences and inspirations. Rooted in my deep-seated fascination with rap music and hip-hop culture, streetwear became more than just a fashion statement; it became a canvas for self-expression and storytelling. My journey into this realm led me to delve into the world of expedition gear, drawn to its rugged practicality and utilitarian allure.

The heart of my collection lies in the exploration of expedition gear worn by the intrepid explorers aboard the RRS Discovery. Visiting the ship, nestled in a museum in my hometown of Dundee, provided not only a historical backdrop but also a tangible connection to the spirit of exploration. As I examined the layers and durability of the fabrics, I couldn't help but be inspired by the contrast of function and style built in every seam and stitch.

My quest for inspiration didn't stop there. Venturing into textile design, I found myself captivated by the intricate structures within the wooden beams of the Wieliczka salt mines. The play of light and shadow, coupled with the rugged beauty of the environment, sparked my imagination. Incorporating these elements into my designs, I sought to mimic the contrast of textures and colours found within these ancient walls.

A pivotal moment came during my visit to the tartan exhibition at the V&A Dundee. Surrounded by the rich history and cultural significance of tartan, I realised the profound connection between tradition and innovation. This revelation inspired me to merge the two worlds, weaving together the heritage of tartan with the functionality of expedition gear. The result? A fusion of past and present, tradition and exploration, embodied in innovative textile techniques that breathe life into each garment.

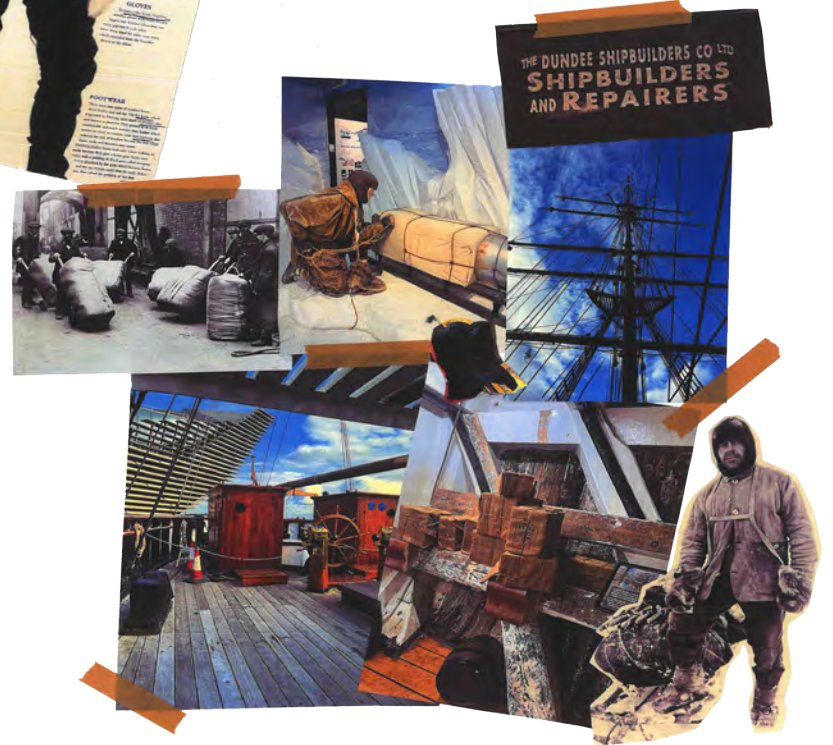
Throughout the creative process, I remained dedicated in my commitment to movement and wearability. Each garment was meticulously crafted with the wearer in mind, ensuring a seamless blend of style and functionality. For me, clothing is more than just fabric and thread; it's a channel for self-expression and identity. By marrying form with function, my collection embodies the essence of streetwear while staying true to its roots in exploration and discovery.

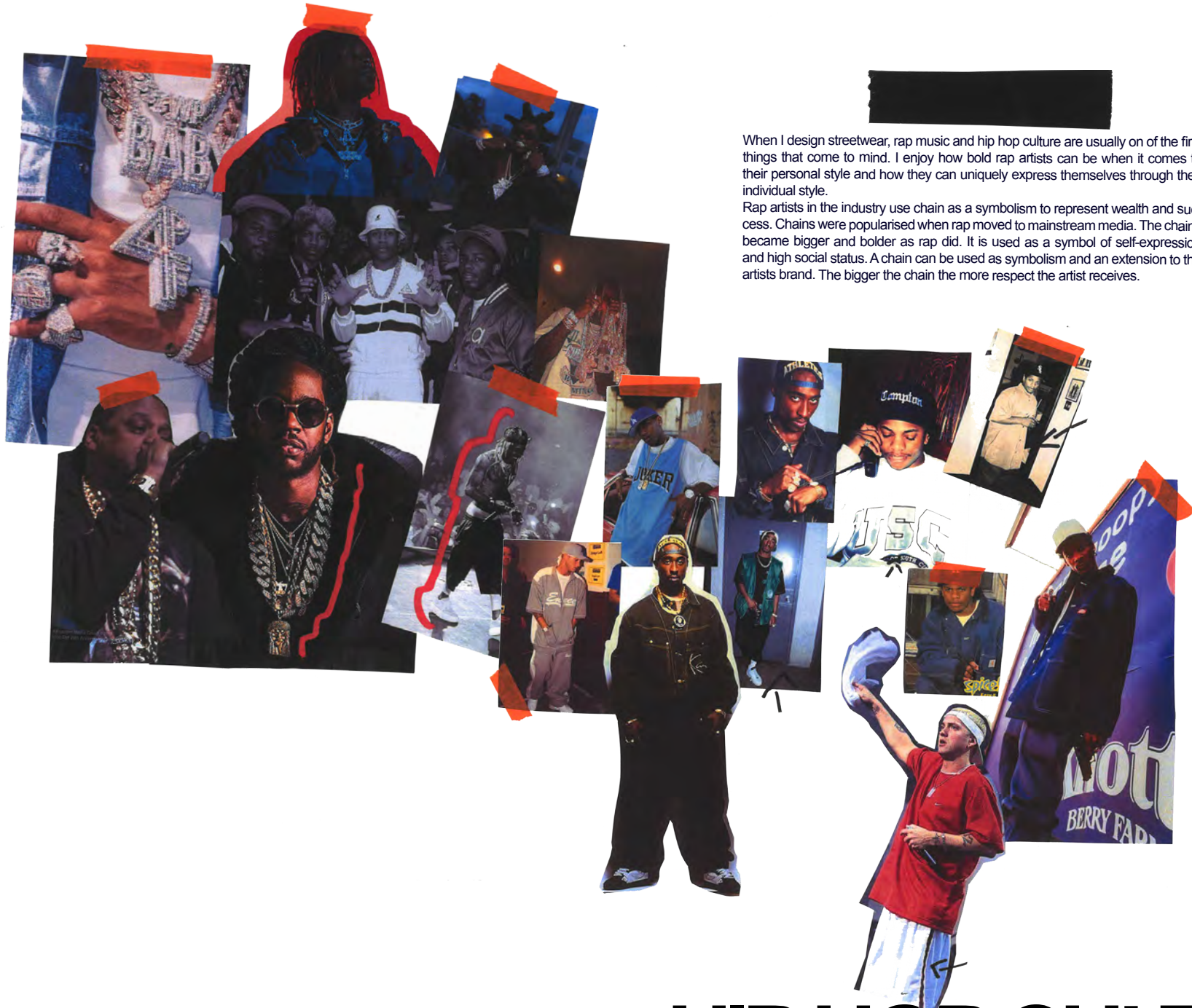


EXPEDITION GEAR



The Antarctic climate is cold and hostile. Before the Discovery, there was no long trip made into the Antarctic so the explorers could only guess the climate over the period they were there. They wore lots of thick layers to provide protection against the severe weather conditions. Whilst on sledging expeditions, they could not dry their clothes properly as fuel supplies were rationed for cooking purposes so they had to take great care that their clothing and footwear did not freeze into any awkward shapes.

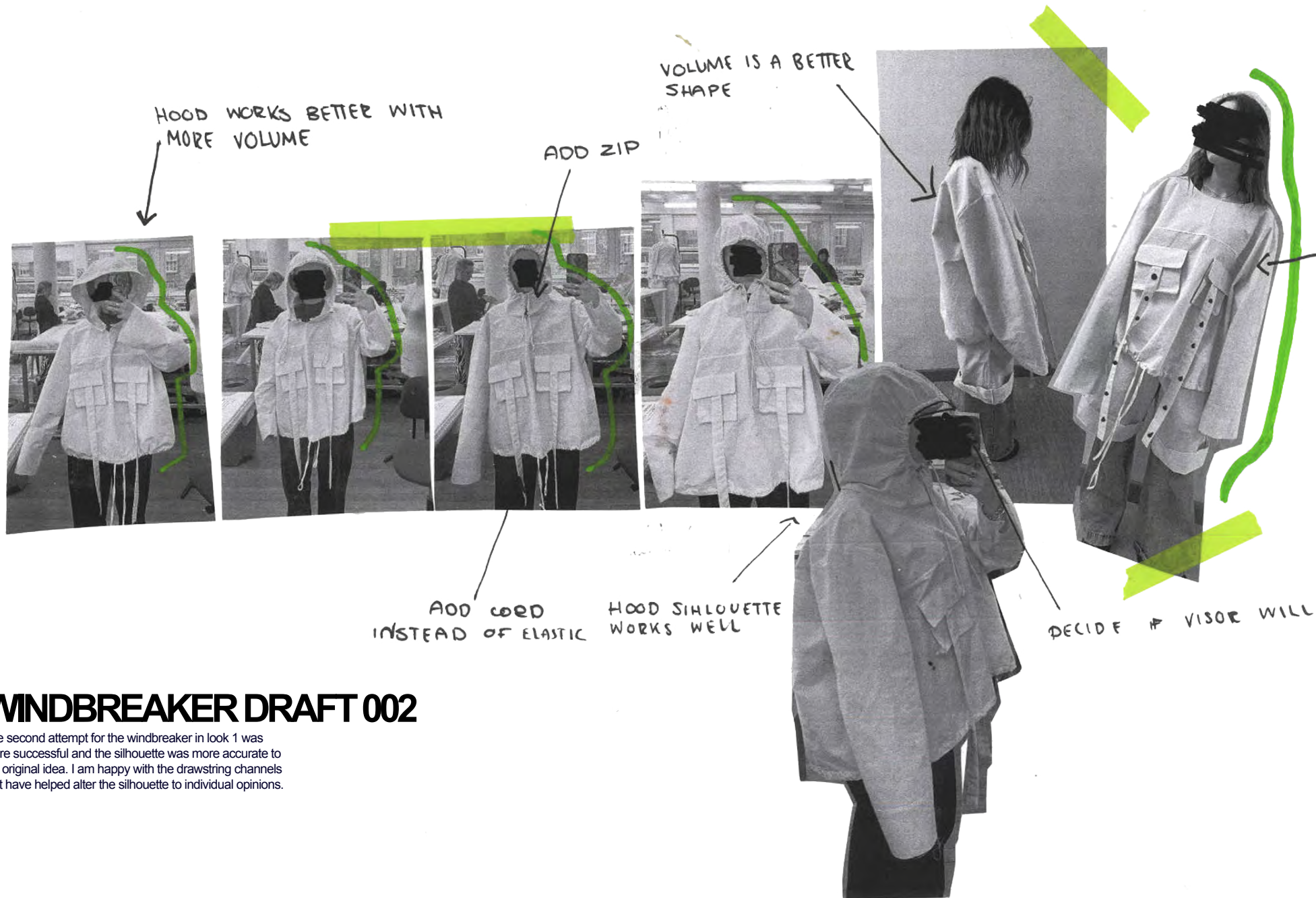




When I design streetwear, rap music and hip hop culture are usually on of the first things that come to mind. I enjoy how bold rap artists can be when it comes to their personal style and how they can uniquely express themselves through their individual style.

Rap artists in the industry use chain as a symbolism to represent wealth and success. Chains were popularised when rap moved to mainstream media. The chains became bigger and bolder as rap did. It is used as a symbol of self-expression and high social status. A chain can be used as symbolism and an extension to the artists brand. The bigger the chain the more respect the artist receives.

HIP HOP CULTURE



HOOD WORKS BETTER WITH MORE VOLUME

ADD ZIP

VOLUME IS A BETTER SHAPE

ADD cord INSTEAD OF ELASTIC

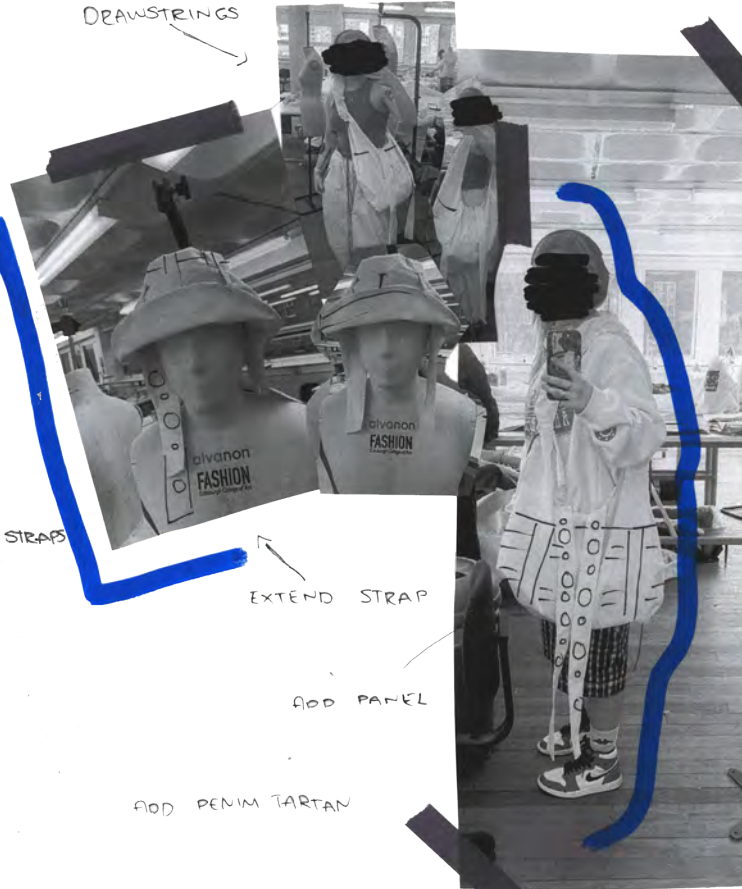
HOOD SILHOUETTE WORKS WELL

DECIDE IF VISOR WILL

WINDBREAKER DRAFT 002

The second attempt for the windbreaker in look 1 was more successful and the silhouette was more accurate to my original idea. I am happy with the drawstring channels that have helped alter the silhouette to individual opinions.

DENIM TARTAN ACCESSORIES

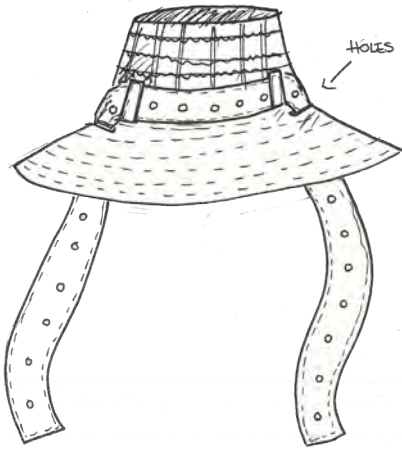


DRAWSTRINGS

DIFFERENT WAYS OF USING STRAPS ON HEADWEAR



HOLES FOR STRAPS



EXTEND STRAP

ADD PANEL

ADD DENIM TARTAN

I wanted to use my tartan denim textile technique to make a hat and bag. I decided on a bucket style hat and slouchy bag with a section of the technique in each. Both the hat and bag contain a strap with eyelets.

FASTENING



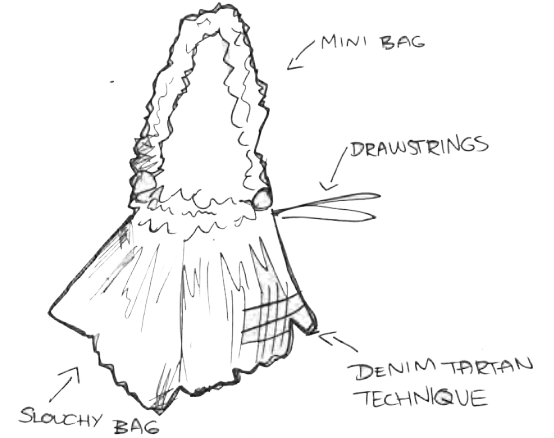
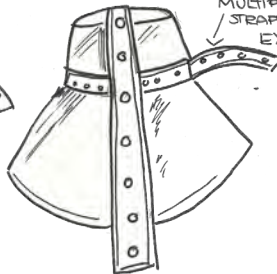
BUCKET HAT WITH STRAPS



HAT WITH STRAPS



MULTIPLE STRAPS WITH EYELETS



MINI BAG

DRAWSTRINGS

DENIM TARTAN TECHNIQUE

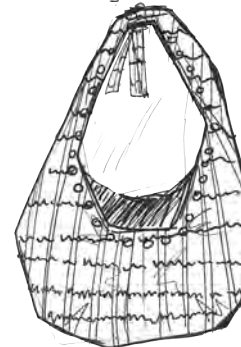
SLOUCHY BAG



SLOUCHY BACKPACK

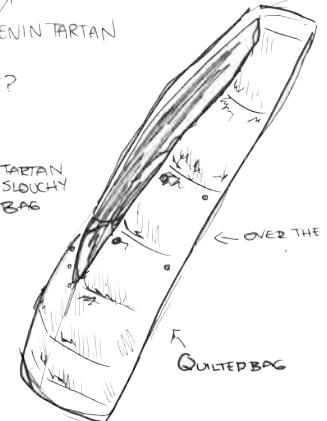
DENIM TARTAN

POTENTIALLY ADD TIE AT THE TOP?



TARTAN SLOUCHY BAG

OVER THE SHOULDER

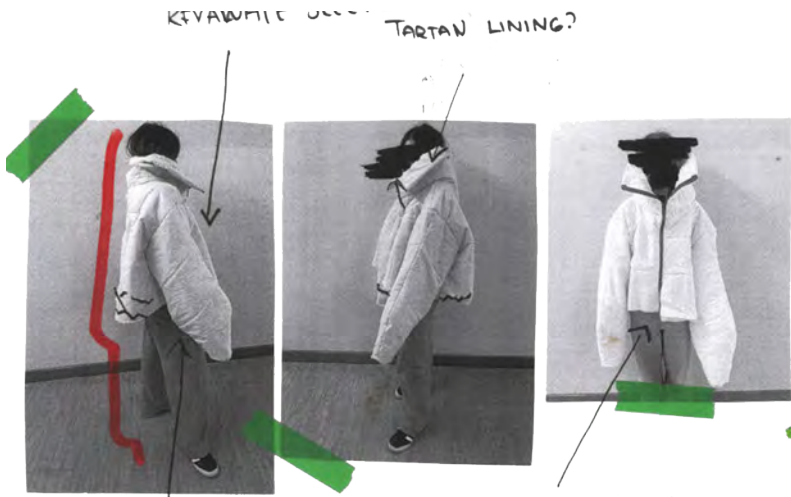


QUILTED BAG

PUFFER JACKET AND LONG SHORTS

This look consists of a quilted jacket with an oversized collar and oversized shorts with denim tartan fabric manipulation on the pockets. I am happy with the fit and details of the shorts but the quilted jacket may need some development.

I feel that the jacket needs more consideration of details such as pockets. I also think the sleeve will need some reevaluation.

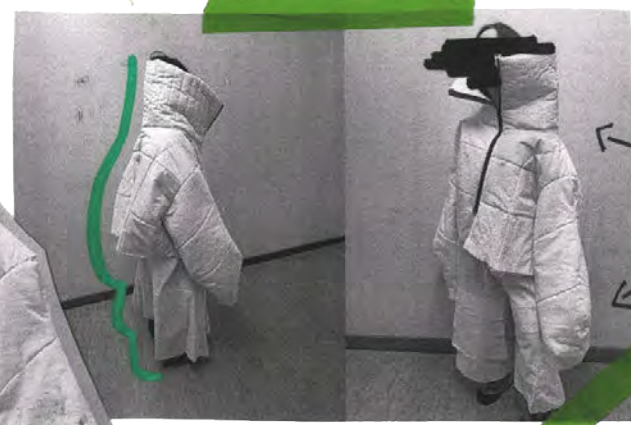


PANELS WORK WELL

ZIP TO BE TAKEN DOWN



TARTAN POCKETS



WORKS WELL TOGETHER



DENIM TARTAN

Created a denim tartan using a patchwork style and distressed edge to create a contemporary looking tartan

WEAVING

Using laser cut drink ring can pulls and weaving straps with the same fabric to create a woven textile

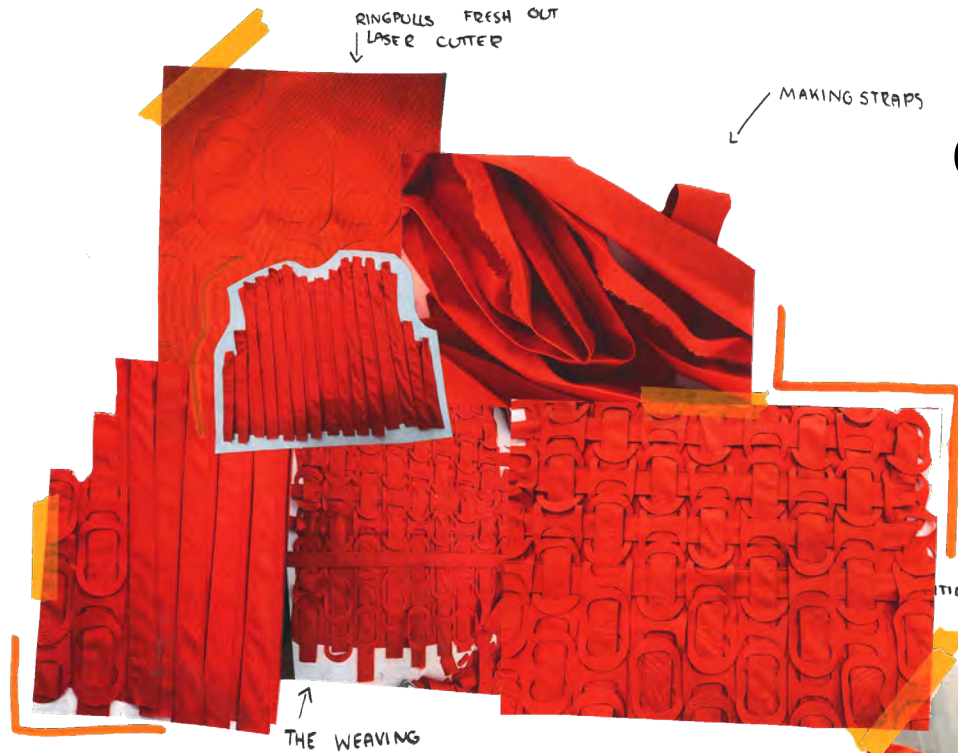


DEVELOPING LINEUP



CHAINMAIL WOVEN JUMPSUIT

Once the weaving was complete, it was now time to combine all pattern pieces together to create the jumpsuit. Due to the thickness of the fabric, I firstly bias bound every section to finish the inside seams. I also created the collar and cuff out of the same fabric without the weaving technique to hem the garment.



↑ THE WEAVING

↑ EYELETS TO SECURE TIGHTENING AND PREVENT TAILING



FINAL JUMPSUIT WITH GILET AND HAT WITH DENIM TARTAN TECHNIQUE

↑ BINDING SEAMS BEFORE CONSTRUCTION DUE TO THICKNESS

↑ PLACING PANELS TOGETHER TO VISUALISE GARMENT

THE WEAVING PROCESS

The second look I manufactured was the chain-mail woven jumpsuit. The textile technique which is used throughout this look is a lengthy process. Firstly I laser cut ring-pull shapes and made several straps. I then layed out vertical and weaved through the shapes in co-ordinating directions. I then weaved through horizontally. Once the sections were fully woven, I would then sew around the pattern and add eyelets into the sections that the straps were exposed to secure the weaving in place.



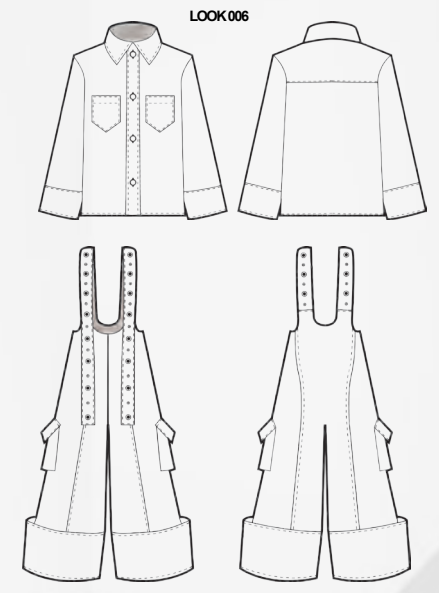
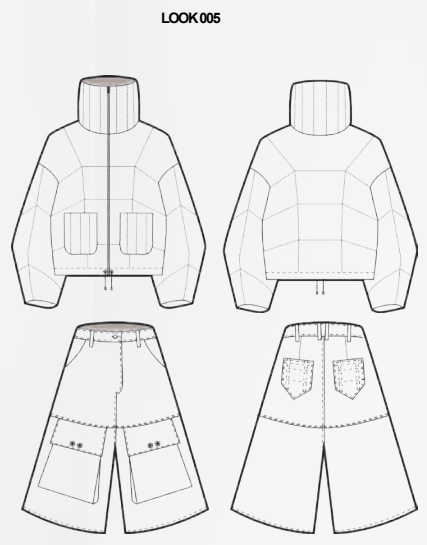
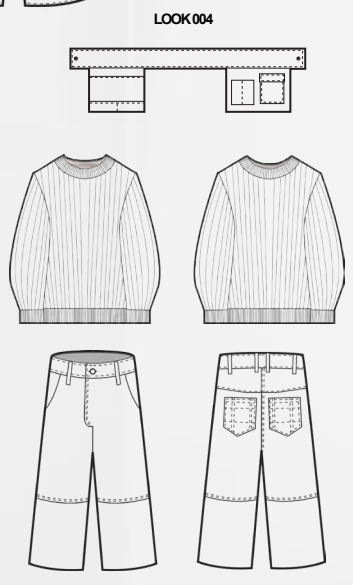
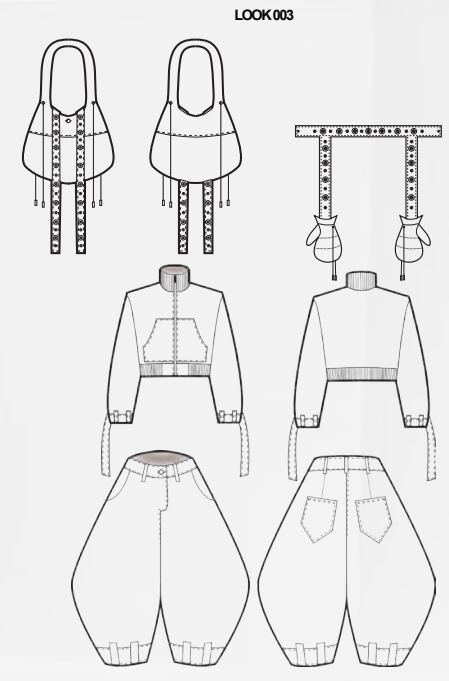
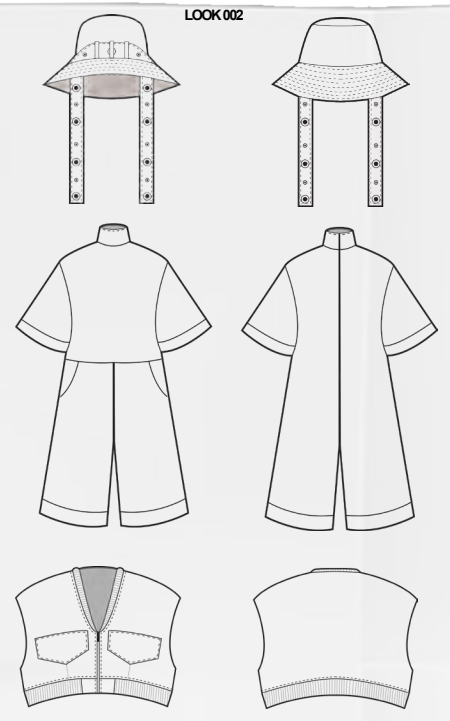


KNITTED JUMPER AND JEANS

The knitted jumper was knitted using navy cash wool and cotton yarn in a 6x4 rib on an industrial dubbed knit machine and the trims were knitted using the same navy cash wool yarn in a 2x2 rib on the same machine. I knitted approximately 3 metres of knit and used a cut and sew technique. Whilst constructing the jumper I encountered a couple of problems with the overall fit not being correct due to the rib stretching whilst sewing together and cutting out. To combat this, I took in the jumper from the middle seam and shortened the trims which corrected the issue.

The jeans had a section of the denim tartan technique at the bottom. I also replicated the lines of the technique with top-stitching for the pocket. I left the hem of the jeans raw as I feel it fits the aesthetic of the denim tartan textile technique.

RANGE PLAN

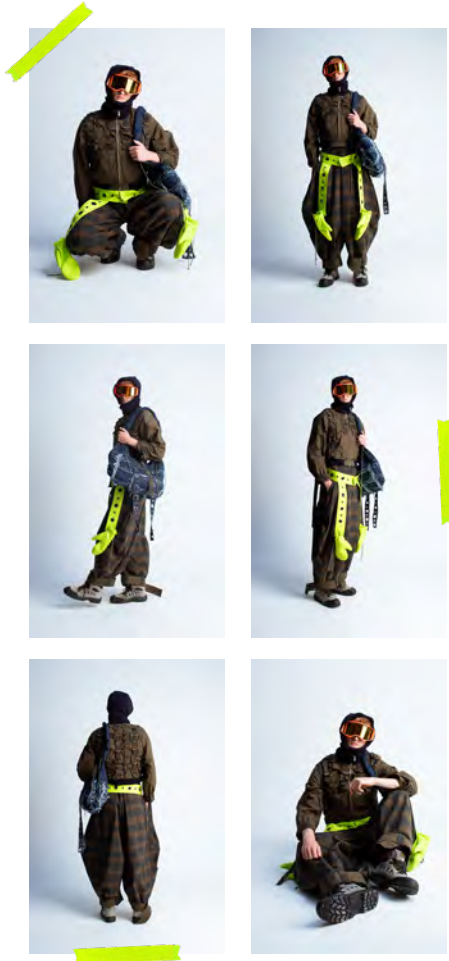


FINAL LINEUP + FINAL FABRIC





WOVEN ORANGE JUMPSUIT AND GILET



OVERSIZED TROUSERS AND BOMBER JACKET





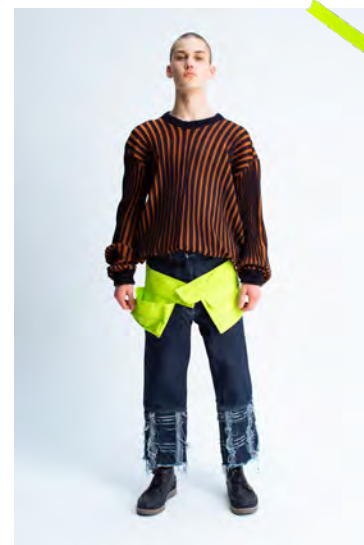
LOOK 001



LOOK 002



LOOK 003



LOOK 004