

CONCEPT CONCEPT

This project explores perceptions of femininity, aiming to uncover and examine raw and unique ideas about personal connections to this concept. The collection highlights the delicate yet exuberant aspects of exaggerated femininity, striving to capture this energy. A key concept is understanding the connection to the ocean and how femininity represents the beginning of life. The project aims to showcase the multifaceted beauty of femininity, encompassing both its darker aspects and the sugary sweet version often depicted by society. Artists such as Tracey Emin, and many other images from artists and designers coloured my perception of femininity and fueled my interest in the subject. A big part of the project was the investigation and celebration of the diversity within femininity, this ranges from our bodies, to how we choose to dress each day, to even the choice to have children. The purpose of this project was to find the beauty in all the differing ideas and views that women have.



RESEARCH



Femininity is one of the main research points for the collection. Understanding how different people view their own femininity and how society views it has been a really rich inspiration point. This led to soft materials research such as silk and satin at the beginning of the research and the decision to move into knitwear and has been a drive for the colour palette. At some point in my research process the collection became about hyper- femininity and in a certain sense satire due to how ostentatious many of the designs were. One of the phrases I began using was 'so feminine you wanted to throw up' - it was meant to feel so over the top, gaudy in every sense and filled to the top with sickly sweet stereotypes of femininity. There were so many research points that inspired me, for example Jenny Saville and how her artwork communicates with the body. Additionally, I looked to renaissance paintings and the male gaze and how this manifested in the way women were depicted. I also wanted to explore the link between femininity and the sea, the cycle of life and the divinity of the female.

KNIT DEVELOPMENT

During knit development I began by trying to create a mix of sheerness and texture. I did this through partial knit, using punch cards to create sheer repetitive pattern, dropping large sections of stitches as well as plating with fine yarns. This gave me a wealth of textural research to design from, and I knew that I wanted a textured/sheer knit with this fluid wave line running throughout. In the early stages of knit development it made me feel that through knitwear I could achieve the emotive aspect I wanted in the collection. Knitwear is so textural but can be manipulated and designed by yourself, therefore knitwear designs felt much more authentic to my ideas.



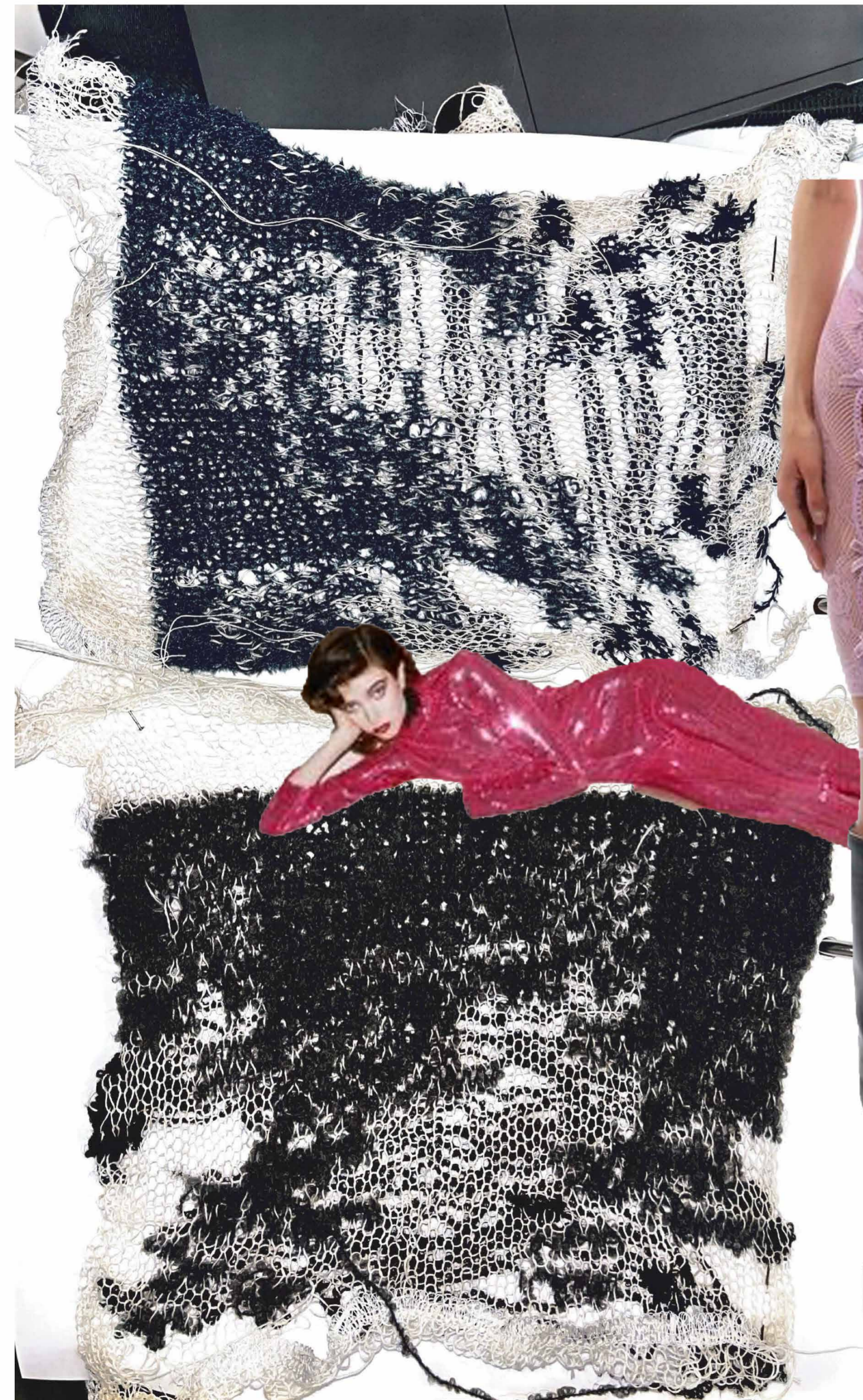


'PRETTY IN PINK'

Pink holds particular significance to my life. As a child i hated the colour, as it made me feel childish, overly girly and immature. I can now reflect on pink and realise that it's not wrong to feel feminine, or want to present yourself this way. I can understand how societal views of femininity project onto our feelings, and wish to move past them and appreciate all those aspects of myself i tried to reject. I wanted to reflect that in this collection, a big pink princess dress embodies everything i hated as a child and hated myself for wanting. In this collection i want to explore everything i felt i shouldn't wear- for no good reason.

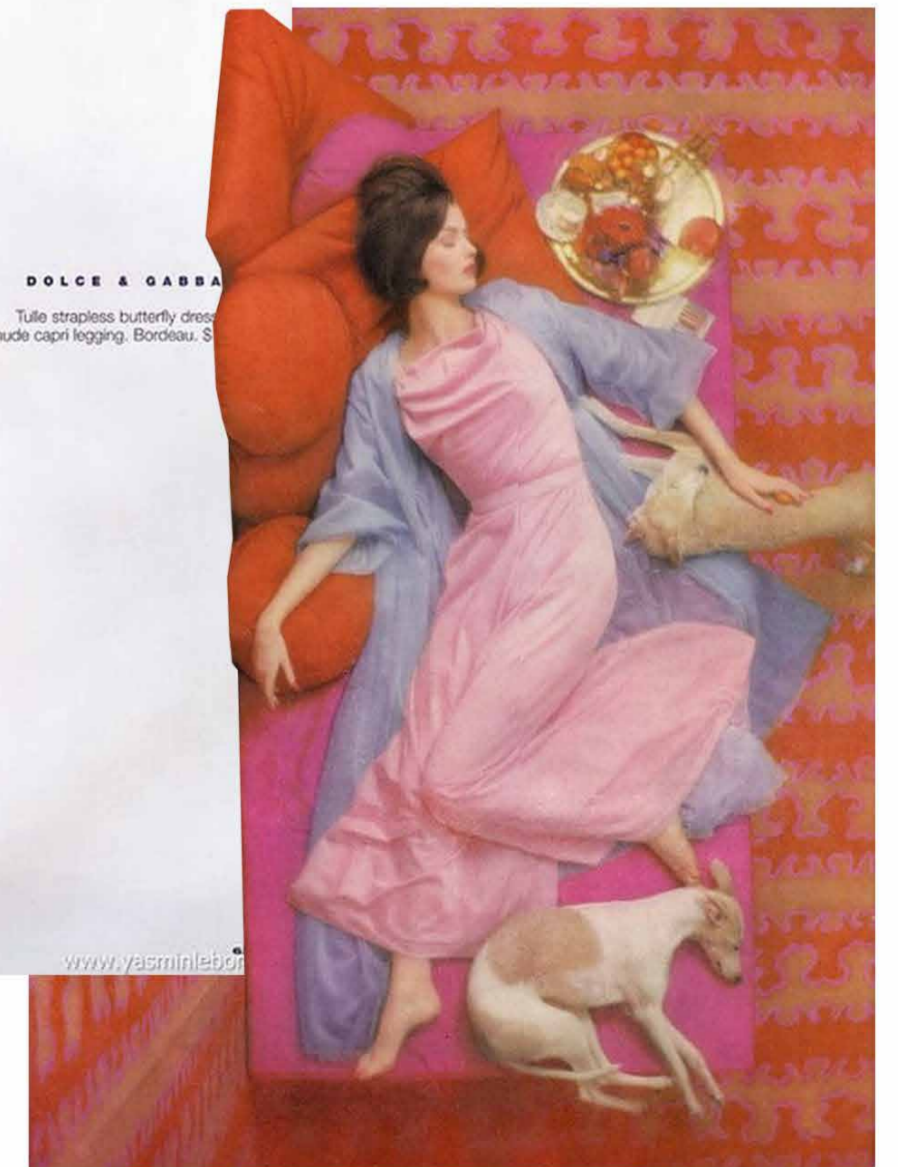
MY OWN LENS OF FEMININITY

These images inspire me because i think they reflect a certain aura that i associate with femininity, a sense of freeness. They all have different aesthetics but all share a sense of confidence and movement.



DOLCE & GABBA
Tulle strapless butterfly dress
nude capri leggings, Bordeaux, S

www.yasminlebo.com





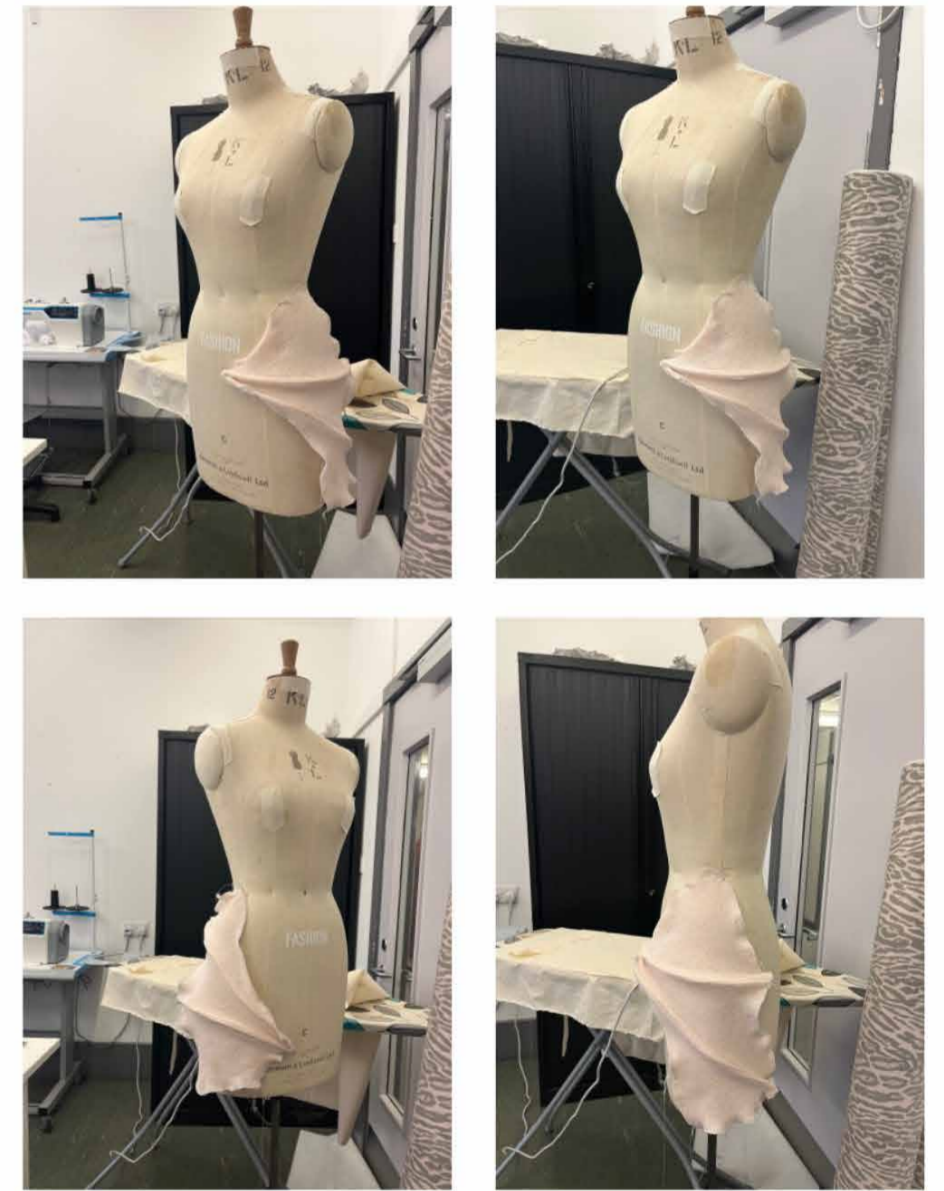
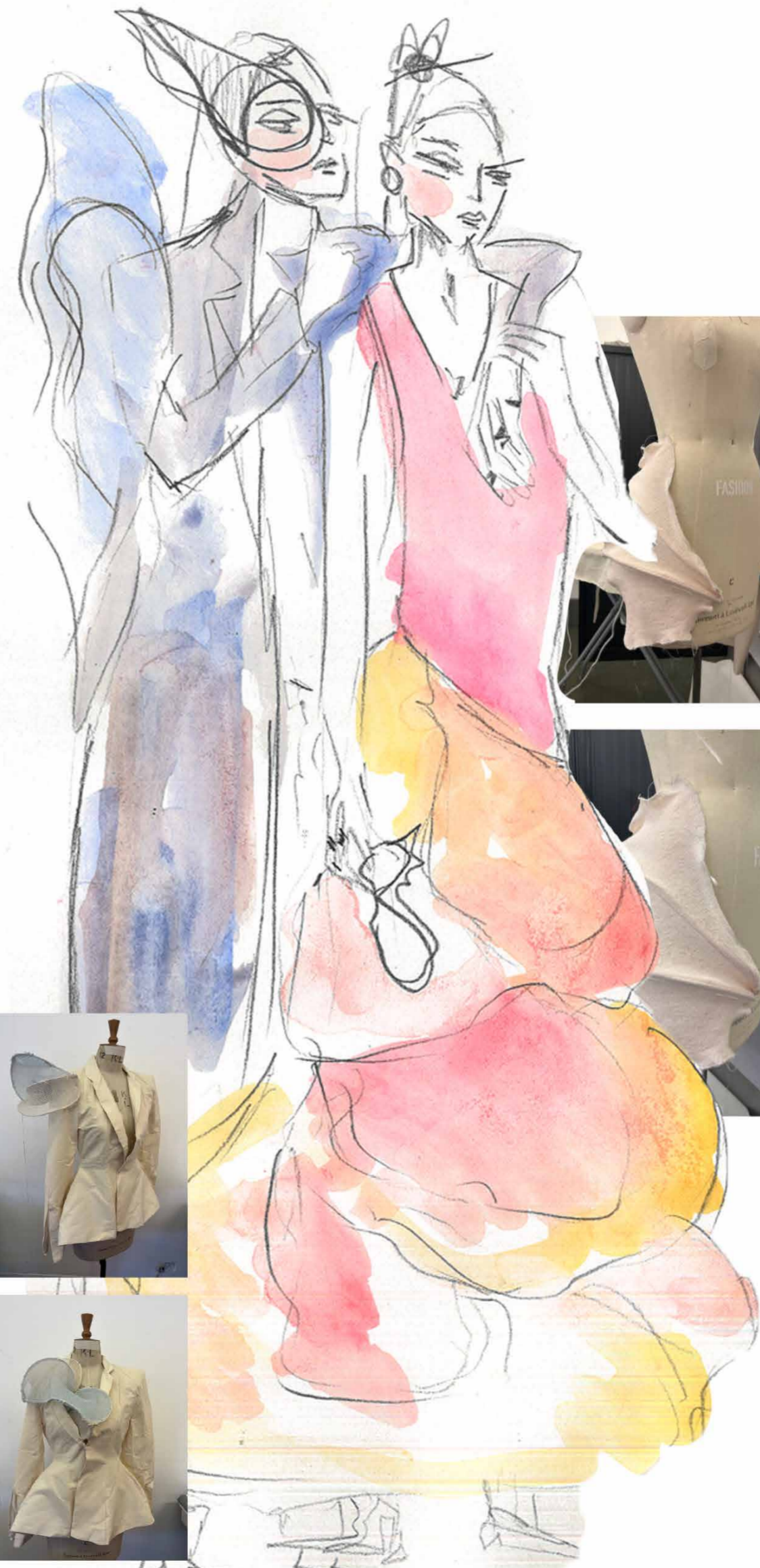
In this project whilst I wanted to explore views around femininity in society I also wanted my own views about femininity to be obvious in the collection. I wanted there to be a combination of innocent femininity symbolised by soft delicate shapes, mixed with a more sensual side. Understanding my own femininity and how I felt society pressured me to present myself in certain ways, has been a huge factor in my design thinking around the collection. I felt that expressing my own views has meant the collection feels really special to me and has driven me to want to make other women feel that way about clothes and wears something that speaks to their own personality and opinions.

Continuing to develop my knit samples helped me to establish emotion in the collection. I wanted the aesthetic to be fun, playful and simply beautiful. To include classic pieces as well as beautiful adornment. My design development focused a lot on sampling as refining my textiles was a key point during manufacture. I wanted to be experimental but for the overall look to be professional and beautiful, and many of the textures and silhouettes were inspired by the shapes and intricacies of shells and marine life.

Overall there is so many rich points of research and inspiration for this project. However, the idea of Marie Antoinette and the aesthetic of Sophia Coppola's Marie Antoinette is something i have come back to many times. The beauty, decadance and extravagance is simply gorgeous, but as well it explores ideas around femininity, and the currency and weight that women hold with their beauty.



Through sampling i explored different shapes with delicate and light qualities. During development i gathered large pieces of calico with stretched elastic to create light 3D shapes that i had designed. This created an energetic ruffled effect. Following this i used mesh and wire, and this ongoing investigation created my manufacture process of using knitted panels, with channels and wire inserted into the knit, creating organic voluminous shapes. This process was extremely time consuming, trying different yarns, gauges of knitting, thickness of wire and many other variables such as how i would connect them up together the overall weight of fabric and how i would attach the two materials together. All of these issues were resolved through intense sampling for each part of the process as well as alot of draping and working on the stand.



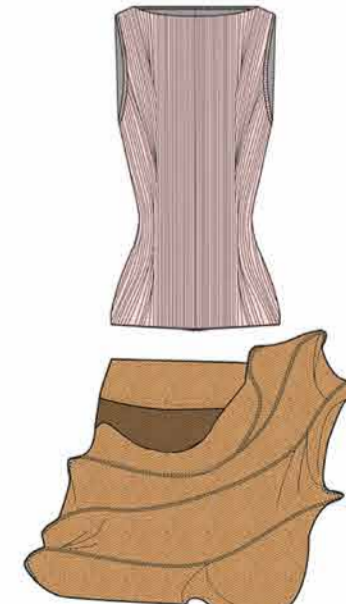
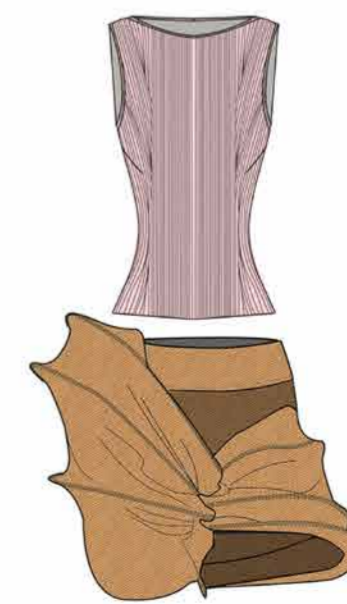
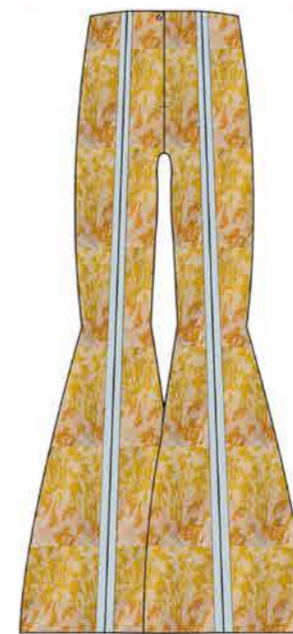
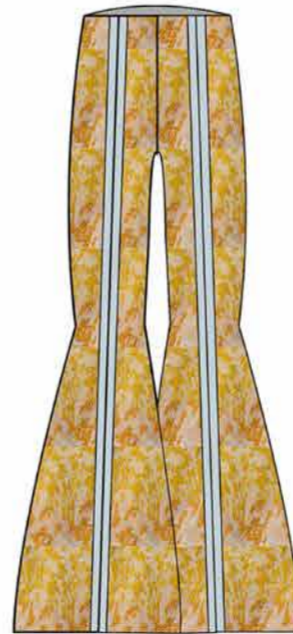
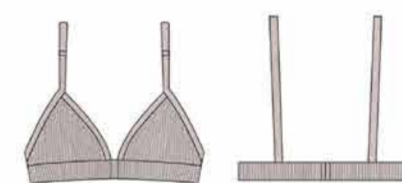
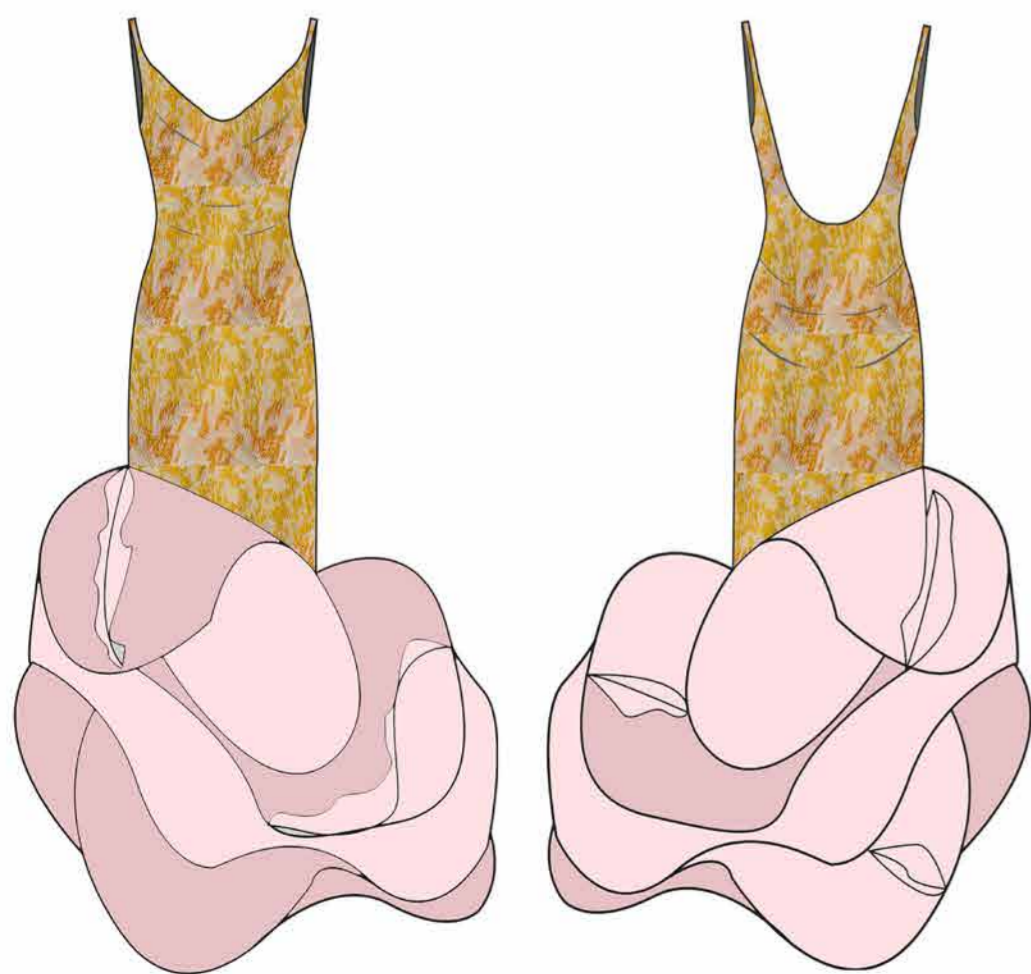
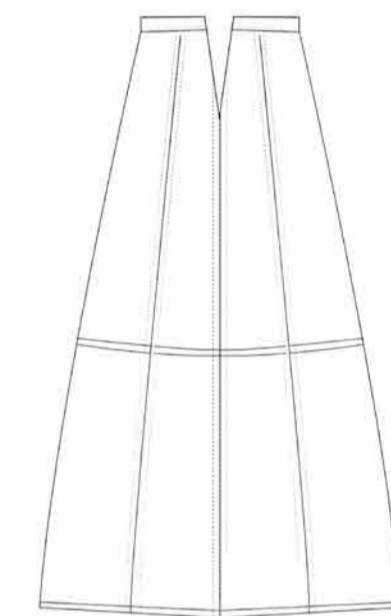
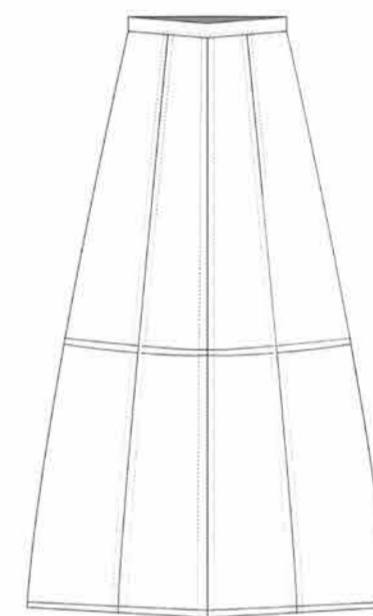
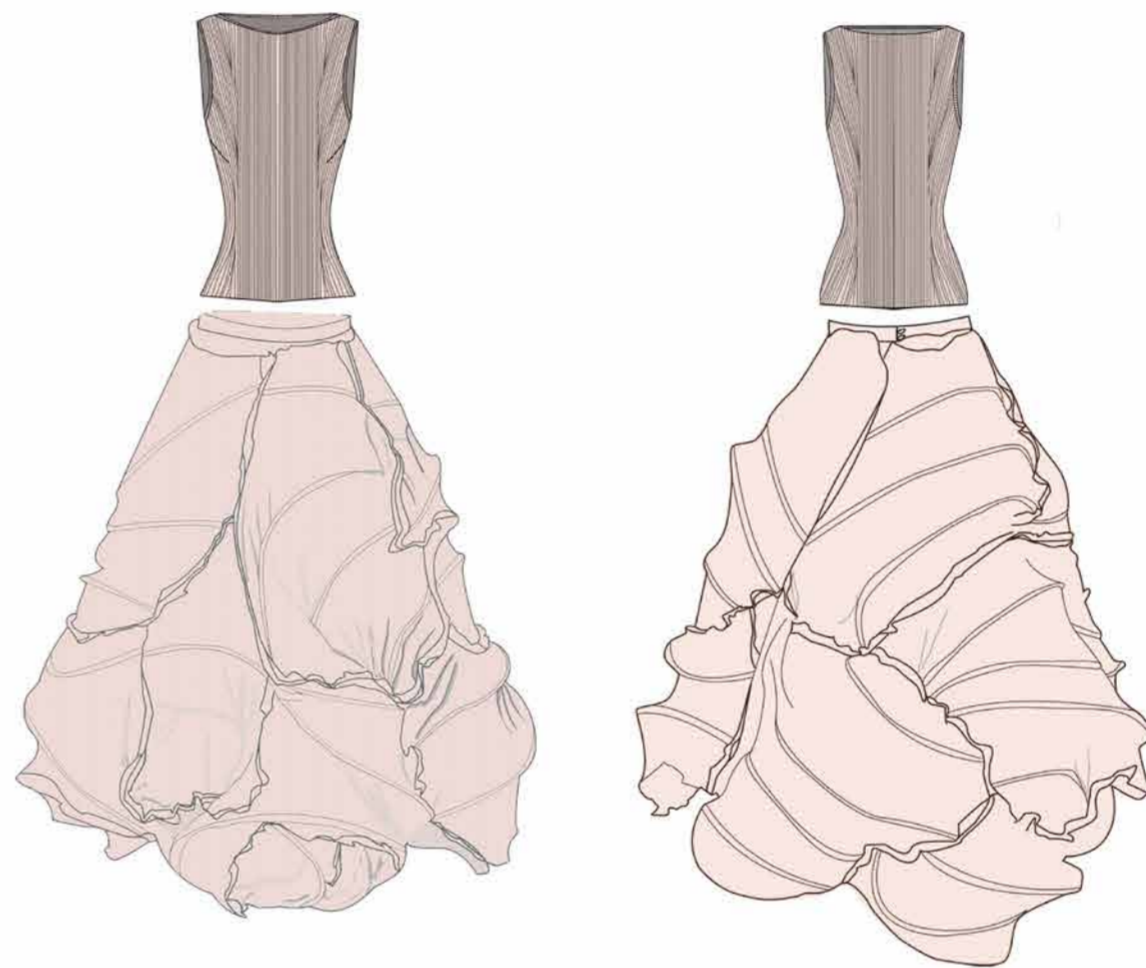
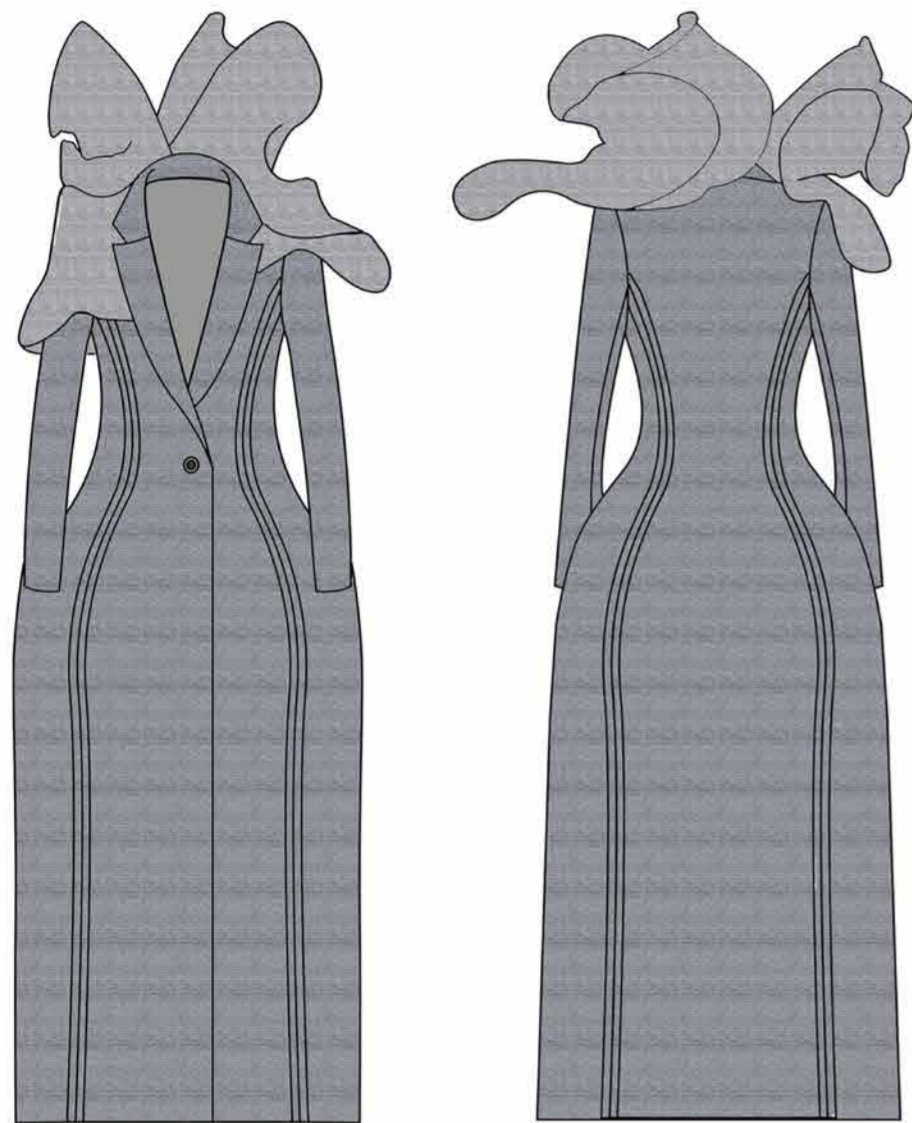
Building Knitted Structures

LINE UP



RANGE

PLAN



FINAL COLLECTION

