

Concept

The ideas for "The Wasteland" typically stems from notions behind the film Mad Max mixed with ecological destruction that is caused by erosion. The concept signifies a post-apocalyptic, violent, and desolate landscape resulting from societal collapse, environmental disaster all which is being resembled in our world today, exploring how this can be resembled through clothing.

Throughout the film it represents a post apocalyptic setting which links closely to erosion as they both have a combination of factors that trigger a breakdown and destruction of something. This brings back the idea of how our environment is trying to breakdown landfill and how it is destructing our world and creating it to become broken.

These ideas informed my selection of fabric choices as they show their natural state and are naturally produced in their compositions. Delving into how they are made, some of my fabrics have been sought out local to me in Somerset to reduce the carbon miles it travels, as well as selecting animal derived products from a company that specifies it is waste from the meat industry and holds animal welfare at the forefront, while mixing sustainability and technology for new innovative materials. Looking into them deeper, picking at how they are formed has engrained new techniques into my clothing and has captured that hand element of these items and cannot be easily replicated but are to be collected. These natural elements has allowed me to work into the fabrics to bring out their weaves, which alters their natural appearances. Pronouncing them to become more distressed to shadow the idea of this metaphorical collapse as well as for their visual aesthetic.

Through my research I was inspired by the characterisation of the five wives mixed with the hardness and rugged look of Max Rockatansky. The two visually come close within a scene making a harsh contrast due to the proportions of clothing, the style and how they're presented throughout depicts them to be wearing.

These characters are in a need to survive so they are resourceful for what is around them. Which really is where this story starts as it has allowed me develop a ready existing product of dungarees and wear them in a way that wasn't for their intended use and proposed the initial silhouettes for a jacket. This idea of transformation is resonated into this concept and applies this scavenger sense to the collection, as it suggests these pieces to be sought out from discarded remnants.

I tackle the idea of meeting textile-focused design and craftsmanship, all while exploring how technical construction allows me to create detail- from the use of naturally dyed wool weaved through muslin, cutting strips of leather that is hand weaved through a hessian grid to create line work, the use of topstitching and the formulation of different seam lines. These have been carefully crafted to resemble the different lines/ thickness that is caused when the erosion process begins, Marking its beauty for its randomness and unique appeal, even though it is being destroyed allows me to find the beauty within the ever-changing.

These clothes are a metaphor for the ever changing and a new purpose- "Adaptation" is what we have to do to be fully immersed into "The Wasteland".



THE WASTELAND



LAYERED AND
DISTRESSED EDGES



**Dropped
utility
esque**

**COLLAGING
TEXTURES AND
FABRICS**



also has buttons
on upper shoulder



cargo pockets with straps hanging
down to knee length.



**DROPPED CARGO
BAGGY FIT**



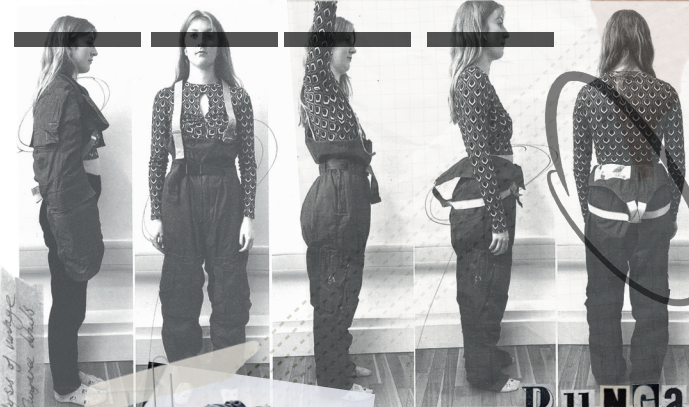
upper
shoulder
padding at
neck.



straps not front
on top.

zip open to make straps
hang (open under) around
waist.

full skirt when down (unclipped)



Initial dungaree
silhouette
(Vintage flight pants)

**Dungaree
Market
analysis**



Strap detail
running in front



Strap
running
down pants
to around
waist under
main strap.



Panel detail running
along side



Zipper &
Belt details

Face buttonholes
at each shoulder



Zip detail on side
of sleeve.

collar detail on the inside of the jacket



**DISTRESSED
EARTHY TONES**



**WEARING GARMENTS
THE WRONG WAY**



**SAMPLES
USING
TEXWEAVE**



TOILE CARGO JACKET ANALYSIS



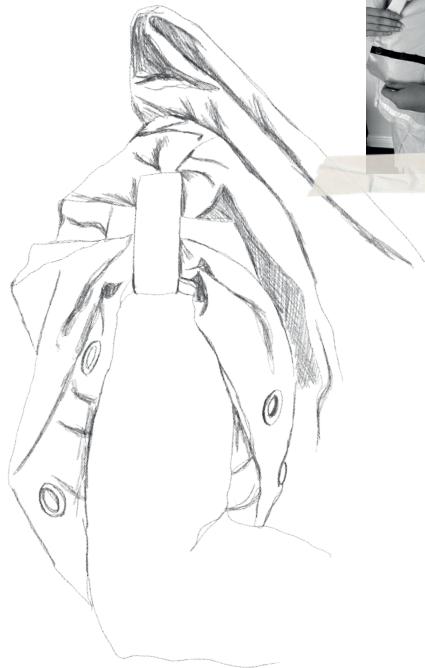
↙
Tearcare will
make nothing
structured.



FULL LOOK



BEGINNING OF FINAL PRODUCT



↙
Amm eyelets
around edge
of arm.



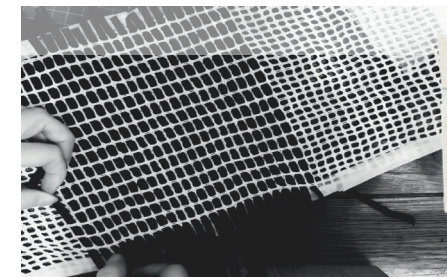
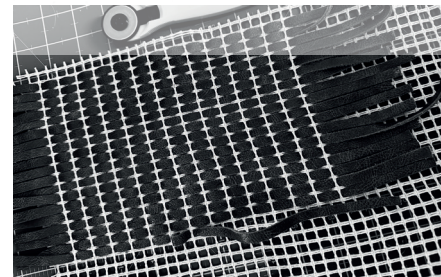
↙
cropped cargo
proportions
with flared top
underneath.



↙
Crossgrain ribbon
and buttons
detail.



↙
changing
proportion of
flar giving
multiple looks



LEATHER STRIP TECHNIQUE THROUGH HESSIAN





Cropped proportions

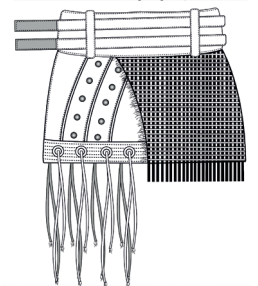
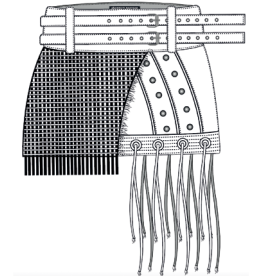
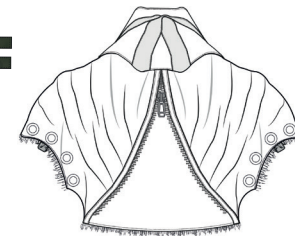
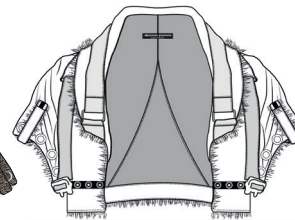
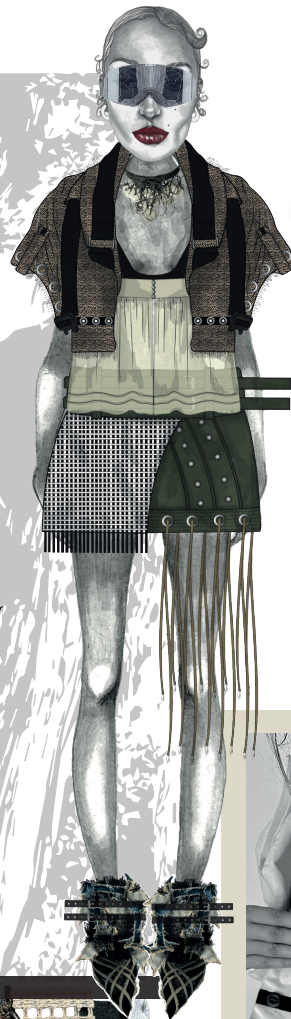
Bring back skirt down as rising slightly.

fringing using leather strips through hessian



folded panel needs to be further over - add extra onto other side

Zipper detail in back of jacket.



TECHNICAL SPECIFICATIONS

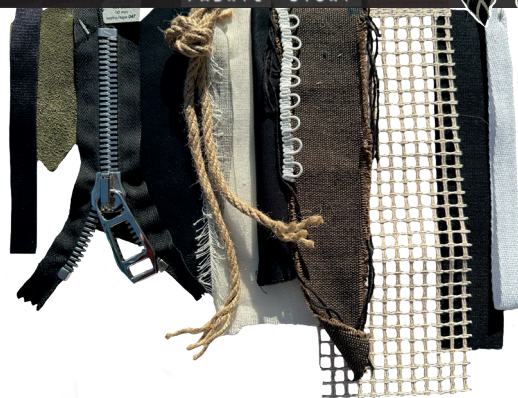
Ritched arms clipped up by strap.



Must be distressed strips



Eyelet details 6mm & 14mm



Button detail on jacket (non-functioning)

Dark olive
Calf Italian
Suede.

Natural Hemp
rope fute

Bridal looping
elastic

2cm Western
Style buckles

COLOUR AND FABRIC STORY

Black cross-grain
ribbon

Jeans style
button

Superlampro tank II
zipper

Black Valencia
Lamb Italian
leather

100% organic
cotton muslin

100% Black
cotton shirting
for lining

100% organic
cotton (tencore)

Black elastic
shapping

100% cotton
white cross-grain
ribbon

100% natural
hessian canvas

ALL FABRICS USED ARE 100% NATURAL

FABRICS SUPPLIED FROM ORGANIC TEXTILE COMPANY.

GH LEATHERS.MISAN. WILLOW FABRICS