

How might the way our clothing sits and interacts on the body offer commentary on human nature and philosophical debate?



Organic, luxurious Jarrah wood, local to Western Australia, handcrafted and laser etched



Formal, elegant garments, made for special occasions and intellectual conversations



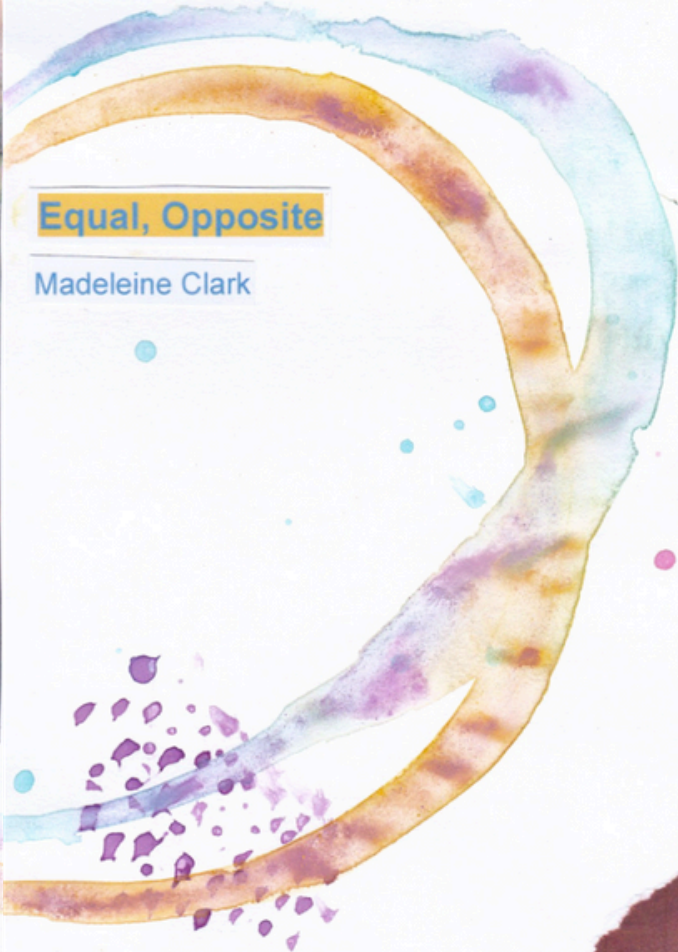
FIND DELIGHT IN PUSHING YOUR ROCK UP YOUR HILL



Flow vs rigidity



Weight on the body, tension against gravity



Equal, Opposite

Madeleine Clark

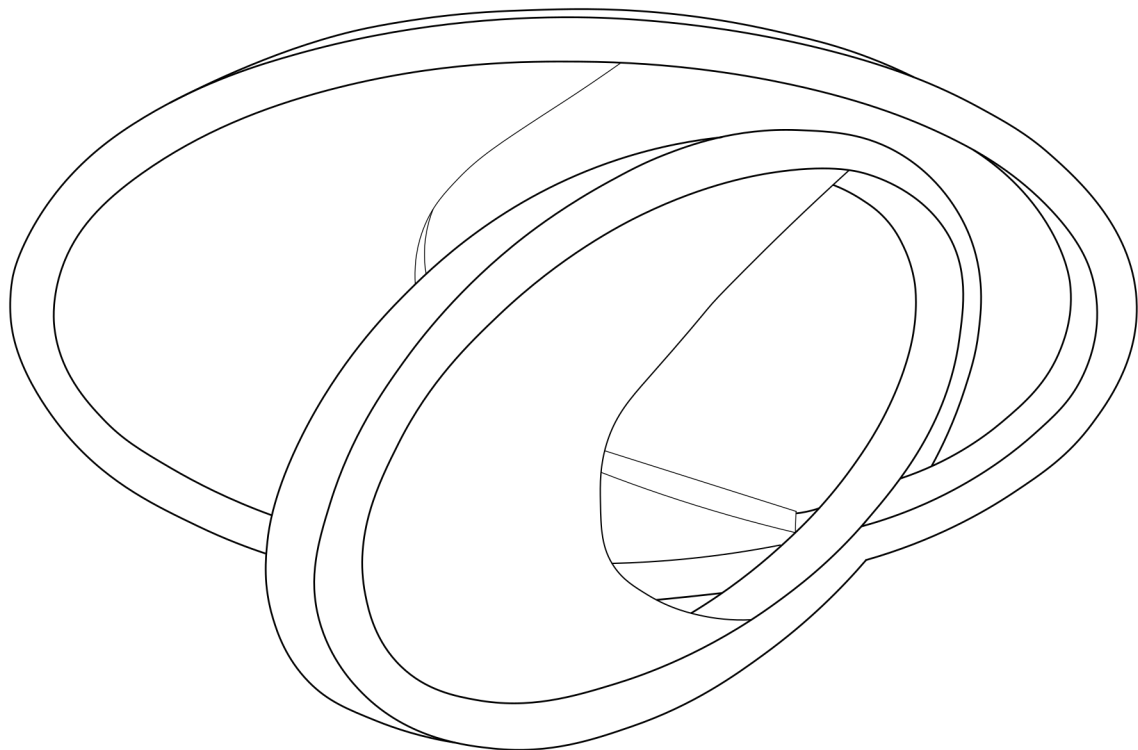
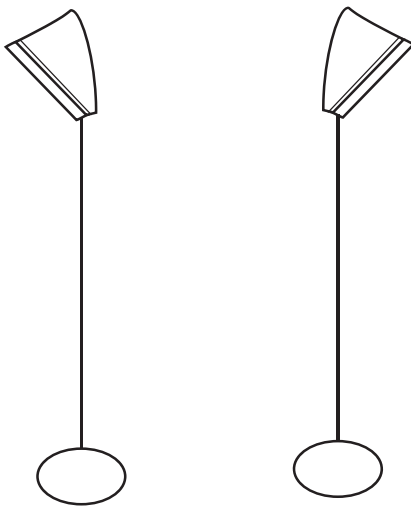
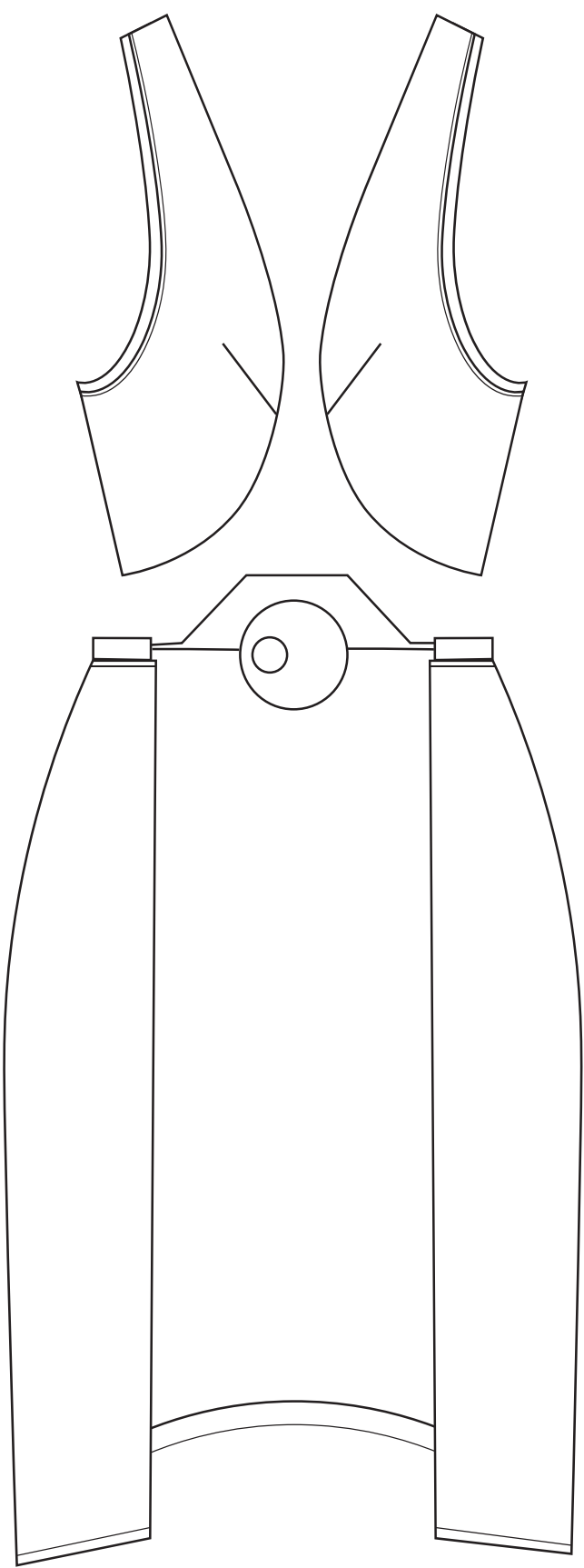


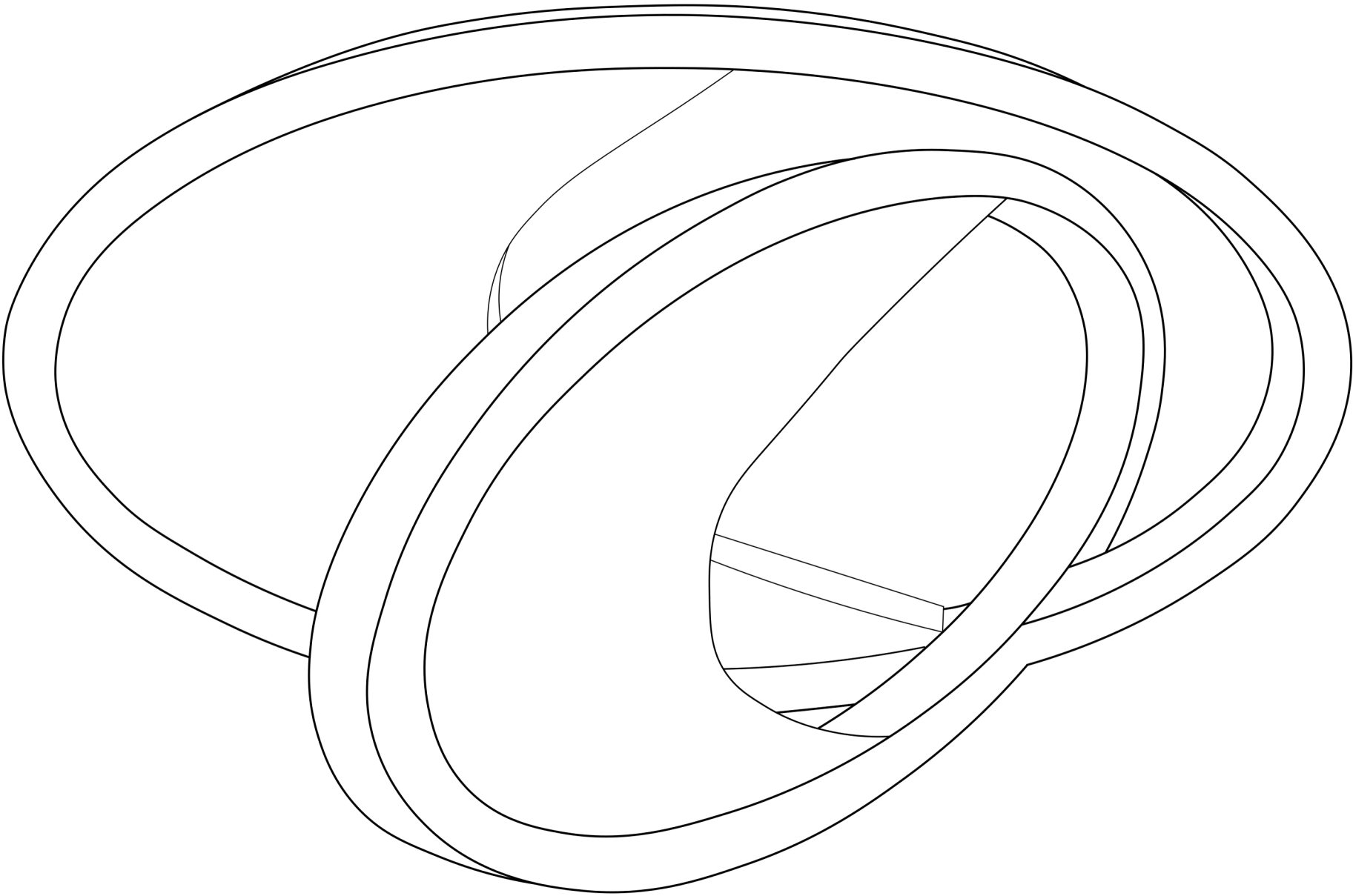
Rock, ever evolving and rich with history



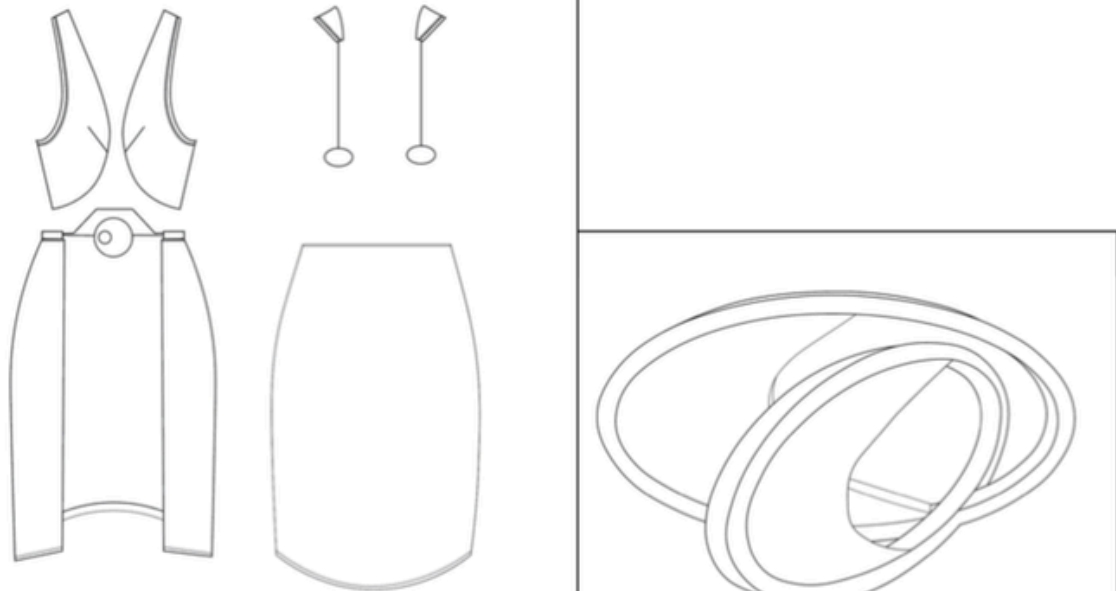
OUTCOME

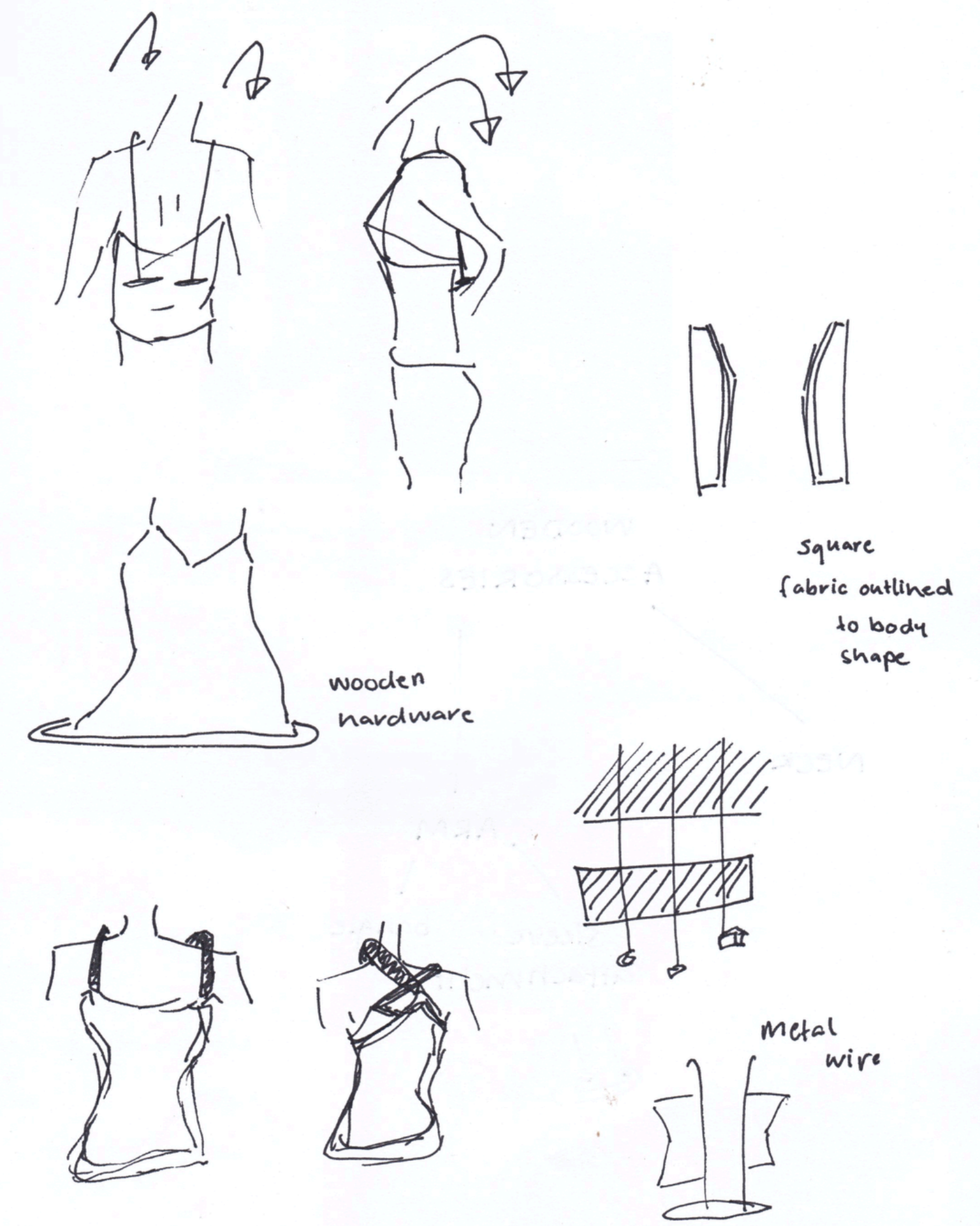
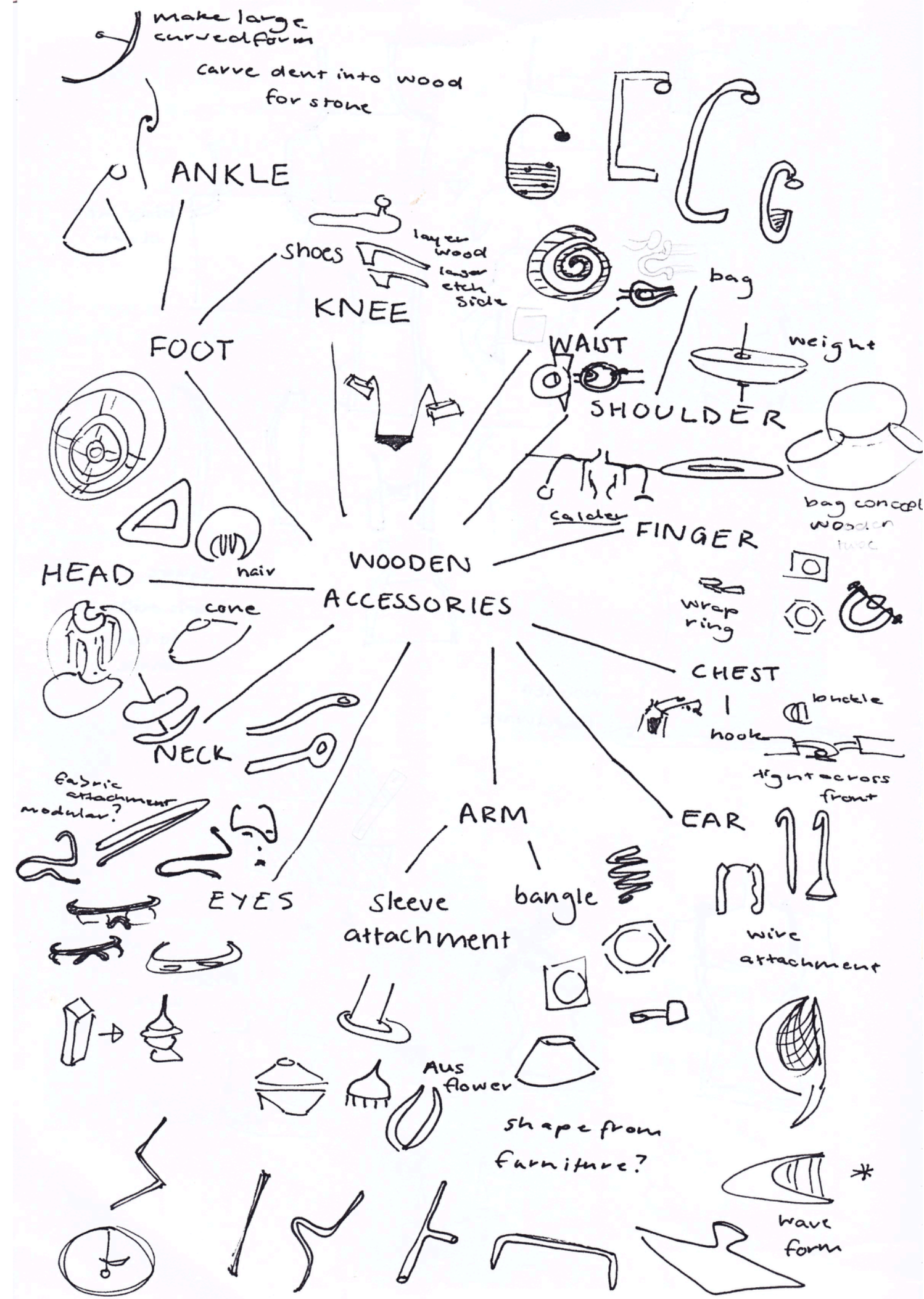


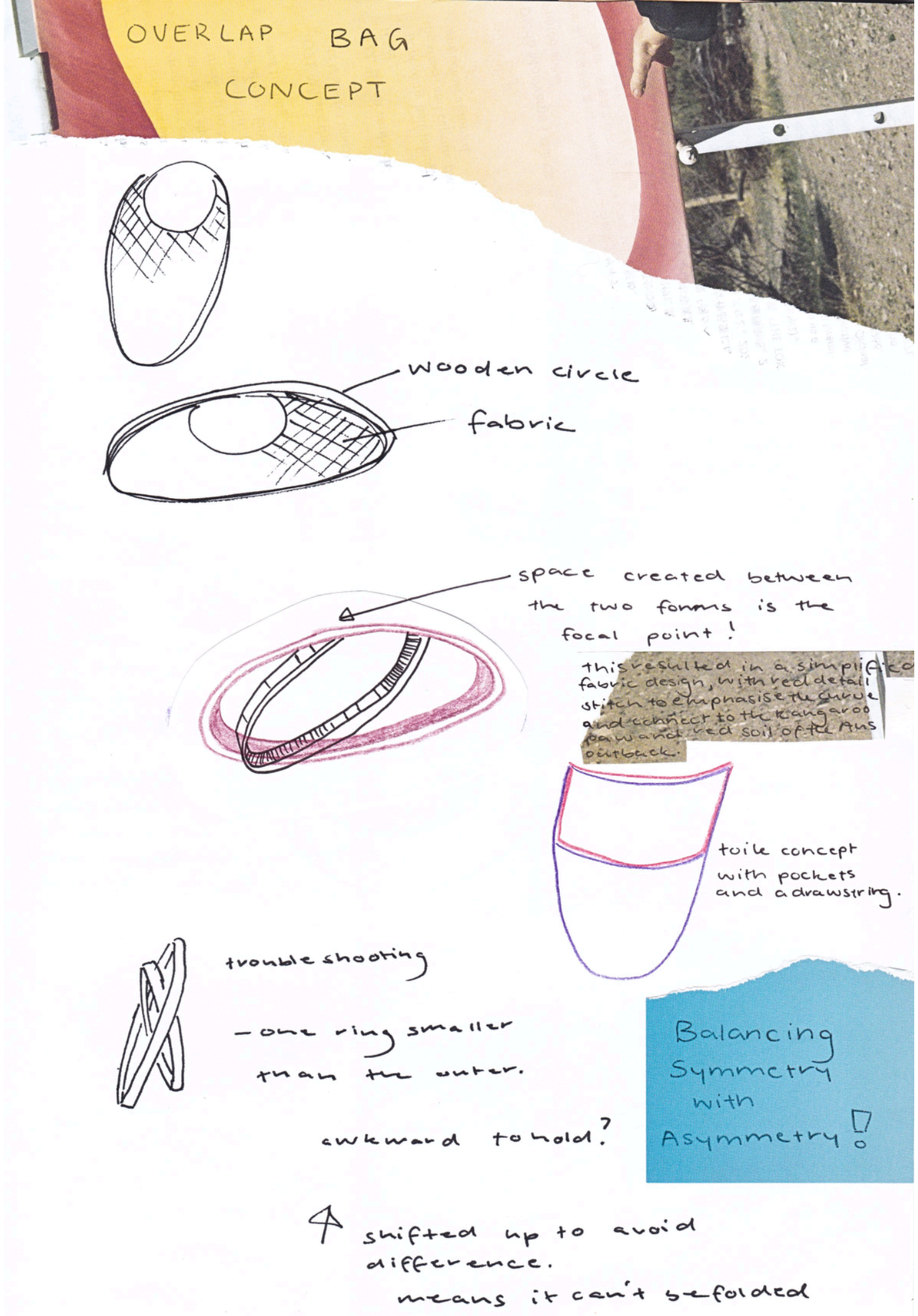
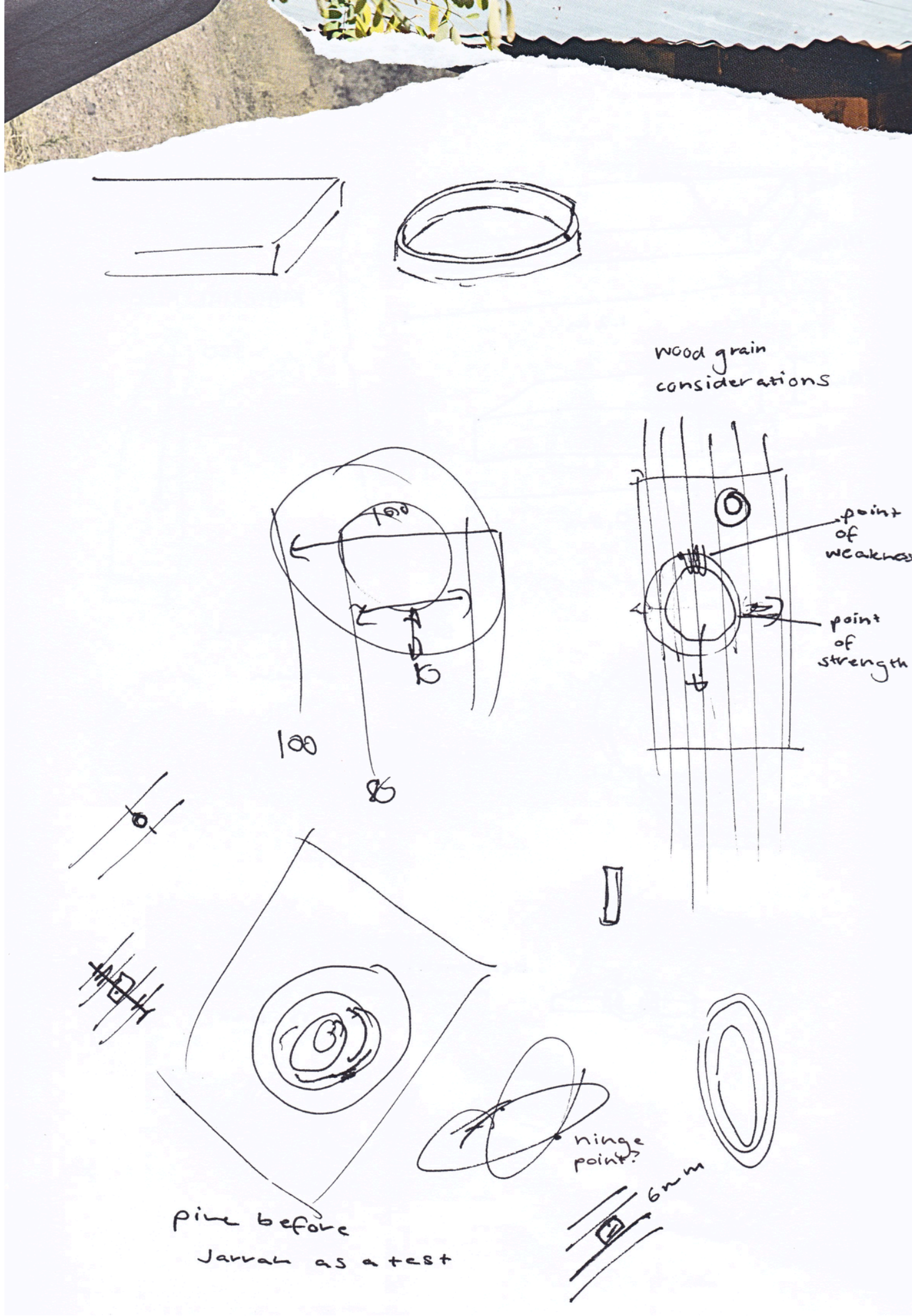






Garment Specification Sheet							
Style: 01		Date: 8/10/2025					
Season: Spring/Summer		Size: 10/Small					
Category: Womenswear		Designer: Maddie Clark					
Version: Final		Description: Hanging Shirt and Buckle Skirt					
S No.	Measurement	cm					
1	String Length	180					
2	Armpit to Armpit	36					
3	Waist	39					
4	Shoulder	26					
5	Upper Back	32					
6	Lower Back	40					
7	Back Height	19					
8	Internal Curve	100					
9	External Curve	160					
10	Pin Length	13					
11	Buckle Internal Circle	3					
12	Buckle External Circle	9					
13	Buckle Height	0.15					
14	Skirt Back Length	70					
15	Skirt Front Length	40					
16	Sting Skirt Length	180					
17	Skirt Waist	26					
Wash Care Instructions		Separate brights when washing. Wash in cool water on the delicate cycle. Line dry or tumble dry on low. Alternatively, handwash in cool water. Use a medium iron on cupro fabric.					
Material costs							
Material		Cotton	Nylon String	Rock	Jarrah	Jarrah	
	Image						
	Placement	Shirt body and Skirt body	Attached to top of cotton body	Attached to back red string	On stomach	Above buckle	Shoulder
	Description	100% Cotton	100% Nylon	Textured granite stones	Circular Buckle	Pin	Bag
	Colour	Mint and Pistachio	Red	Red/Brown	Red/Brown	Red/Brown	Red/Brown
	Unit sold	1 metre	3.65 metre	-	9 x 9 x 1.5 m	13 x 1.4 x 1.5 m	9 x 9 x 1.5 m
	Quantity required	4 Units	1 Unit	2	0.25 unit	0.1 unit	.5 unit
	Supplier	Potter and Co	Simplicity	(Sourced outside)	Bunnings	Bunnings	Bunnings
	Price per unit	\$22	\$6	-	\$51.40	\$50	\$51.40
Total Price	\$88	\$6	-	\$12.85	\$5	\$25.70	
Labour Costs				Total Costs			
Action	Hourly Cost	Hours	Cost	Material costs	137.55		
Jarrah woodworking	\$30	5	\$150	Labour costs	392		
Pattern making	\$20	6	\$120	Total price	529.55		
Cutting	\$15	1	\$15				
Sewing	\$22	4	\$88				
String Tying	\$9	1	\$9				
Pressing and packing	\$10	1	\$10				
Total		13	\$392				





the oval bag concept brings many new interesting shapes to the table which I am able to carry into the design of look one.

BODY ONE

FRONT

BACK

cotton (heavier fabric)

cupro (light weight)

curved line from bag translates into pattern.

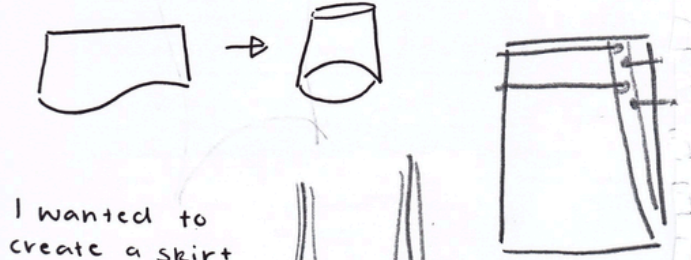
concept - "what goes around comes around" - Karma and cosmic, universal balance

(cupro fabric component was removed for final. I wanted the coverage ability to rely completely on the weight of the rocks.)

Deciding how to finish this look... skirt? dress? short?

Sewing the circle skirt

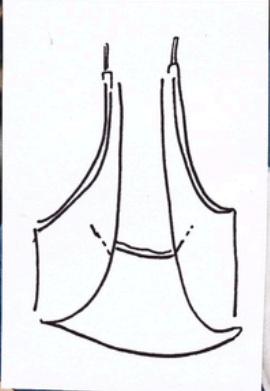
- 1 Attach front and back outside pieces
- 2 Attach front and back inside pieces
- 3 bag out bottom
- 4 bag out top centre
- 5 complete detail stitch waist band w/ string
- 6 measure. size 8 waist, attach wooden buckle to string



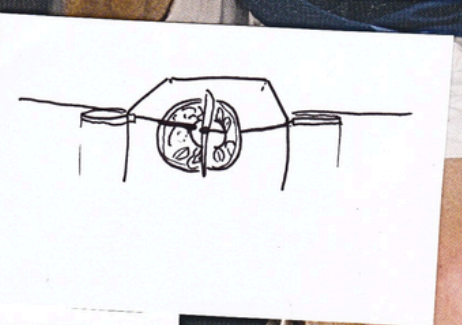
I wanted to create a skirt without buttons, zips, etc.

The solution is a wooden buckle, where the tension against the shape of the waist keep the skirt up.

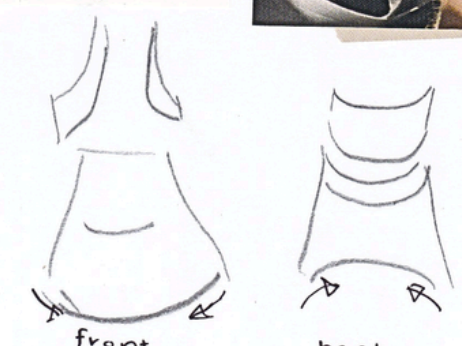
FINAL OUTCOMES



The final shirt and skirt together are like a puzzle piece, creating a very interesting shape of negative space. The way they interact explores my concept of balance.



symmetry or asymmetry?

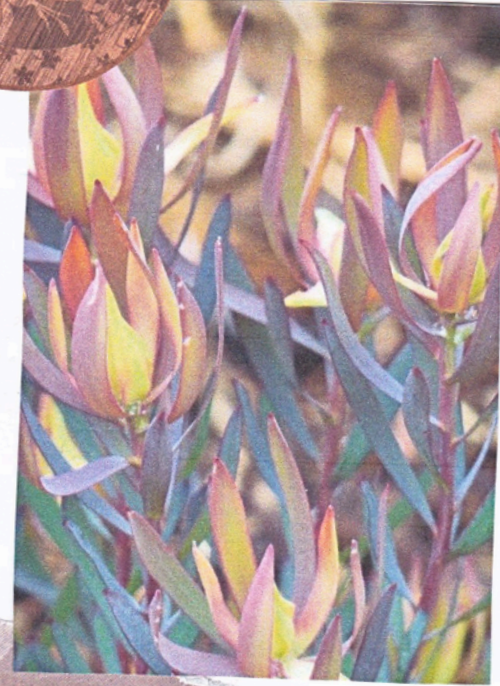


convex and concave hem could contrast the line of the top

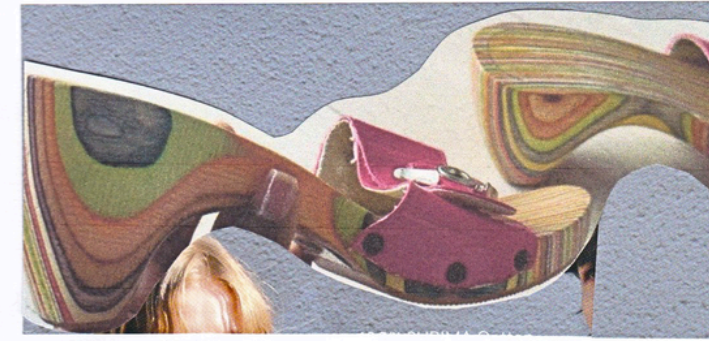




AUSTRALIAN
JARRAH



Eucalyptus are a group of plants, iconic, essential and native to the natural Australian environment. They have high economic value, as the world's most widely planted hardwood. There are 934 native species, all with individual colour palettes and qualities.
<https://www.csiro.au/en/research/plants/native/identifying-eucalypts-made-easy>



TRANSLATION
OF TEXTURE
TO GARMENT

texture of eucalyptus



links to rock
climbing

+ connection
to land



balance
and
suspension!



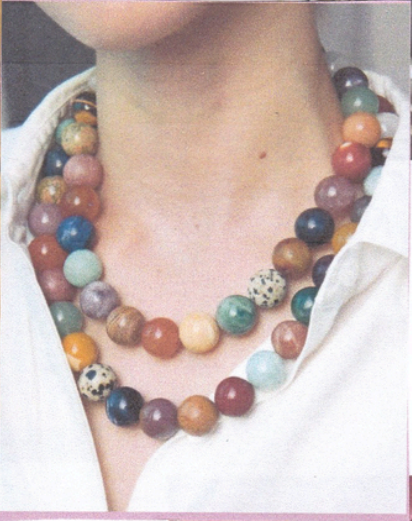
how can stone fit
into garment
design?

considering how the
weight can provide
functional
value



Fabric - Cotton

		Comments
Seller	Potter and Co	Local wholesale, easy to get quick access to.
Link	https://potterandco.com.au/collections/heavy-weight-linen-1/products/porter-p-etrol-22-per-metre?variant=44583505559766	
Price	\$22 PM	Cheap option for fabric
Country of Origin	China	
Shipping From	Perth	
Shipping Price	-	Cheap option
Shipping Time	In store pickup, immediate	
Width	149cm	
Weight	240GSM	Heavyweight, transeasonal
Fibre	100% Organic Cotton	The fabric is biodegradable and has the minimal carbon footprint.
Qualities	Heavy weight cotton with a matte finish. Has a weighted drape and textured hand feel. Porter is a really good pant weight, but will also work well for those structured heavy garments.	The matte finish is similar to that of sandwashed cupro. The textural feel is similar to natural textures like sand and soil.
Production	-	
Certifications	Oeko-Tex 100 Standard, Organic Cotton	
Colour	13+ colours in store, stock depending	Offers deep colours, natural colours, and can be matched to the Cupro from Core Fabrics.



Material Decisions

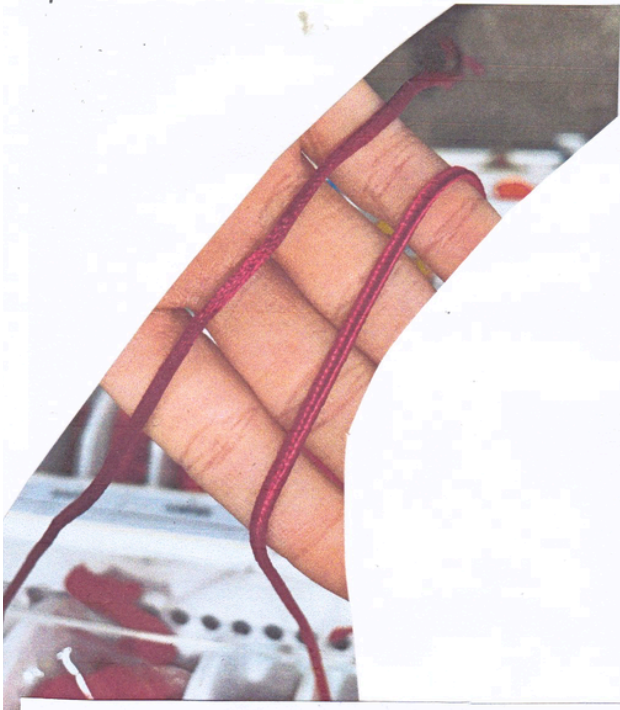
Red String

My collection attaches rocks of various weights to fabric. Therefore, I needed to consider what material I would use to hang the rocks.

Functional requirements of the string include:

- No stretch
- Durable/will not snap under tension
- Thin enough to wrap around a rock and hold it tightly in place

When considering the aesthetic qualities, I looked to my inspiration of Australian flora. Kangaroo Paw is a flower which occurs naturally in the South West of Australia. They can grow in a variety of soil types and habitats.



After realising that the velvet red string would not be strong enough to function with the weight of the rocks, I explored silk string. The reflective, bright qualities of the silk string is still reminiscent of the **Kangaroo Paw** plant.

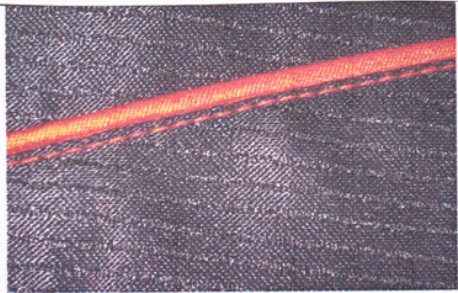


Finishing Detail



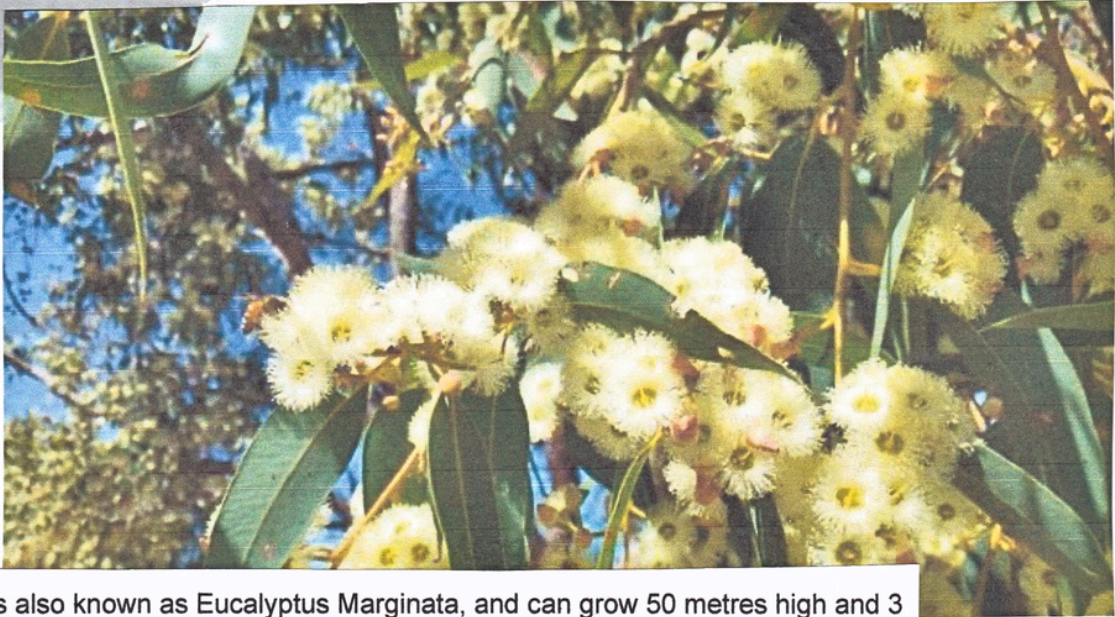
The off-set, bagged out seam was a result of experimentation with the sting and cotton fabric. I wanted to find a way to attach the sting, which still allowed me to emphasise the curve, rather than hide it. I considered using the red line as piping, allowing me to still highlight the curve. I also considered having the red sting on the surface of the garment, and using a zig-zag stitch over the top, which still allowed the string to move back and forth.

The final detail is the most secure, and still maintains the visual emphasis on the curve. The sting can still move through the garment, so the rocks can be hung at different lengths, allowing the garment to suit many bodies.



Jarrah Wood

Jarrah is a timber from the South-West of Western Australia. It is found from Gingin, North of Perth, all the way to Albany on the South Coast. It is sturdy, rigid and has a beautiful, deep red-brown finish colour, perfect for sustainable design.



The Jarrah tree is also known as Eucalyptus Marginata, and can grow 50 metres high and 3 metres wide. The bark has long, rough furrows. It blooms cream coloured flowers from January to June and provides habitat for native fauna like possums and birds. The heartwood of Jarrah has a coarse, even grain, sometimes displaying fiddleback grain which creates visual interest and authenticity in design.

They are well adapted to nutrient poor soils, and are resilient after bushfires.

<https://www.mortlock.com.au/learning/everything-you-need-to-know-about-australian-jarrah-wood/>



JARRH FINISHING

methanol

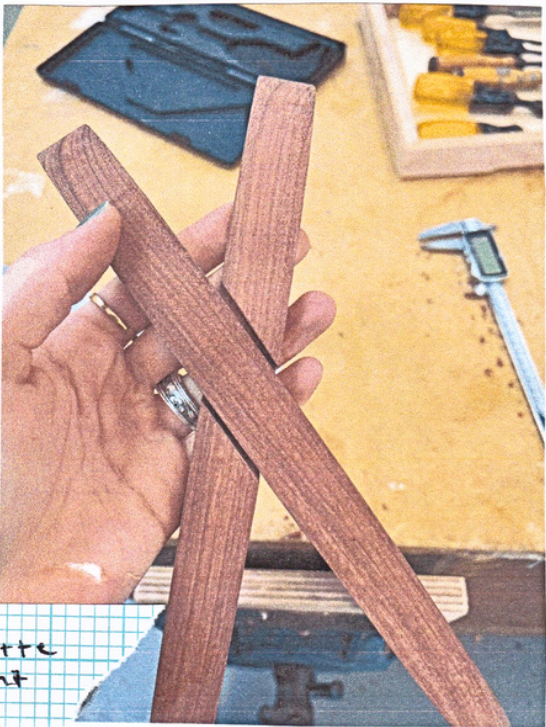
- chemicals which negatively impact the environment

linseed oil

- the most natural option. from the earth

shellac

- made from wings of shellac beetle, unsustainable and harmful.



I left the Jarrah untreated. The matte texture and pink tint compliments the sandwashed texture of cupro.



How can
the colour, form and
line of the Australian
native environment
translate to
garment?



WHAT COMES FROM THE SPACE



MUST RETURN TO THE SPACE



Conceptual Fashion

Fashion which meets at an intersection of Art and Design places focus on symbolism and narrative. The intention of creating an object moves away from function and towards inciting thought, reflecting emotion and challenging norms (Songs of Siren 2025).

By designing through a conceptual fashion lens, I place less focus on practicality and attempt to let culture, politics and philosophy guide design decisions. Material, form, and design decisions may not serve a physical purpose, but instead work to contribute to the narrative (Songs of Siren 2025).



My bag design was not created to cloth and accessorise the body. It was crafted to represent an experience.

Conceptual fashion is desirable to consumers as it allows them to wear their values or tell their story with pride (Songs of Siren 2025).

<https://songsofsiren.com/the-rise-of-conceptual-fashion-when-dresses-become-works-of-art/>

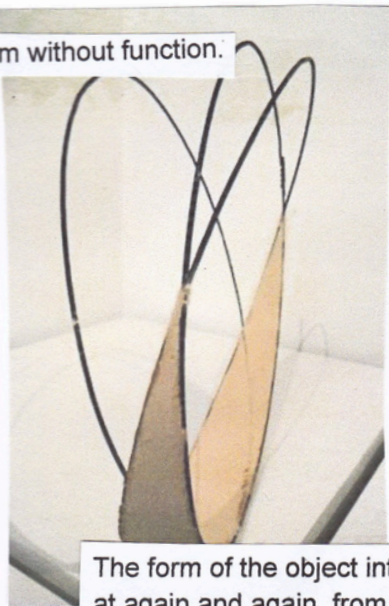
is clothing design?
art?
architecture?

The choices that we make about our outward appearance determine the judgements we are subject to, so dress choices are often representative of identity (Hemmings n.d.).

Many early examples of conceptual fashion stem from artists with a Fine Arts background who are interested in the relationship between sculpture and clothing as a sculptural theme.

<https://www.jessicahemmings.com/wearable-art-conceptual-clothing-2>

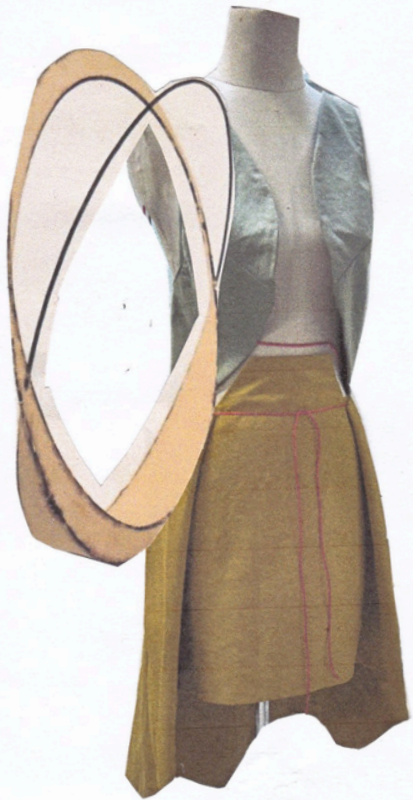
Form without function.



"I bend metal rod into geometric shapes—triangles, circles, curved rectangles—then fill negative spaces with plaster to explore the mysterious interplay of natural forces, how primal elements cohere into patterns and forms."

The form of the object interacts with the physical world in a way which invites it to be looked at again and again, from different angles and differences. The lines created by the form are intentional, whether straight or curved, broken or unbroken.

how can the
art / sculpture
be read differently
on the body?
can you add
function?



https://www.jackfischergallery.com/artists/david_fought/index.htm



unbroken line -
a curve throughout
the object.



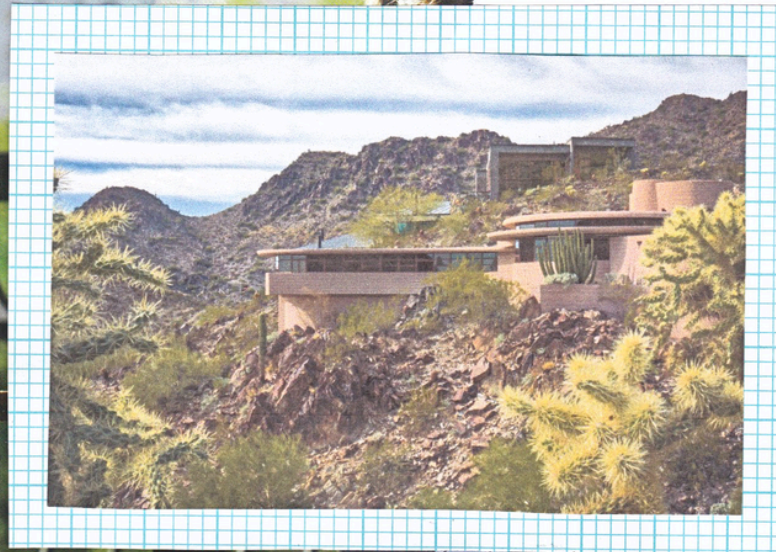
Organic Architecture

Organic architecture interprets the principles of nature, and manifests them in building design which are in harmony with the world around them. **The structure is a product of space and time**, connected to the moment and site, rather than an imposed trend or style (Wright 2009).



The design should compliment the environment, acting as an **extension** or **growth**, to create a unified space.

Similar to an organism or ecosystem, each individual aspect of the design relates to the whole.



is the body the environment and the garment, the architecture.

how does the movement, growth and shape of the body / environment influence the architecture's behaviour?

weight + material

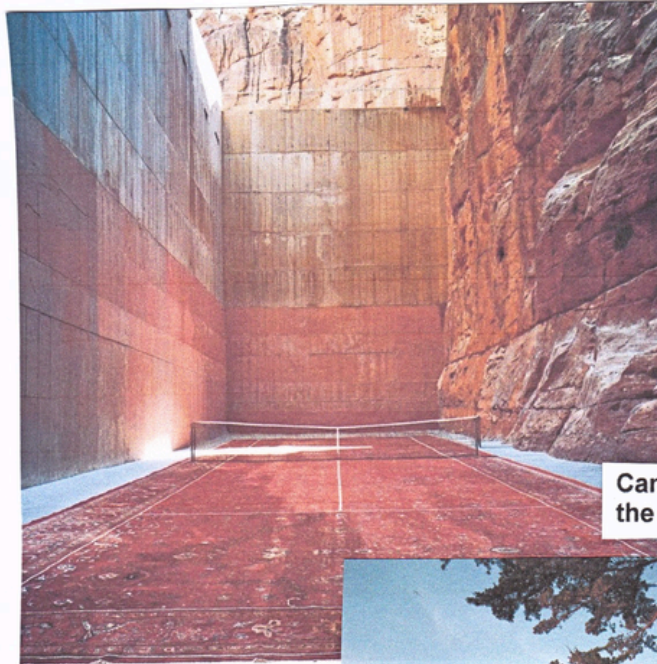
Organic elements such as light, wood, plant, and water are incorporated in the design. Organic architecture also allows the environment to dictate colour decisions, using yellows, greens and oranges to harmonise with the site.

→ RESONANCE

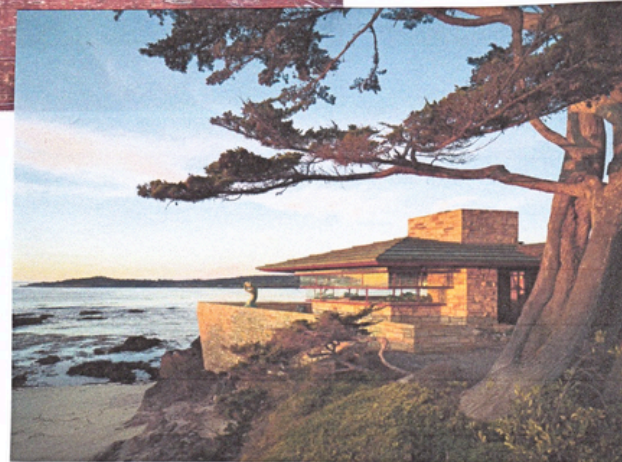
Frank Lloyd Wright, Organic Architect, allowed his building to be guided by a few principles:

- The building should appear to grow easily from its site
- There is a dominant form which is mirrored throughout
- Colour decisions are guided by what is seen in the woods
- The design showcases the nature of the materials
- Opening up spaces
- Providing a space for natural growth
- New technologies and machinery can be used in cohesion with nature, rather than being seen as an opposing force (Wright 2009).

<https://www.guggenheim.org/teaching-materials/the-architecture-of-the-solomon-r-guggenheim-museum/organic-architecture>



Can the garment exist within the space, without disruption?



Similar principles underline my collection:

- The garment should not look out of place in the natural space
- The material should be taken from the natural space, without damaging it. The material should be able to re-enter the natural space, without damaging it. (The fabric is organic, and can biodegrade. There are no chemicals used in production which should harm the environment. I support my collection's theme of balance: all that is born must die, what is taken from the space, must be returned to the space).
- Colour, line and shape decisions are guided by what is observed in the space.
- New technologies are used in cohesion with the natural material.
- There is a repeated line and balance throughout the collection.
- Each design decision relates to the whole, linking to the principle of universal balance.
- The object allows for natural movement, using it as a gravitational force to take its shape on the body.



cotton

cupro

laser etch technology in conjunction with organic resources



cotton colour and texture informed by environment