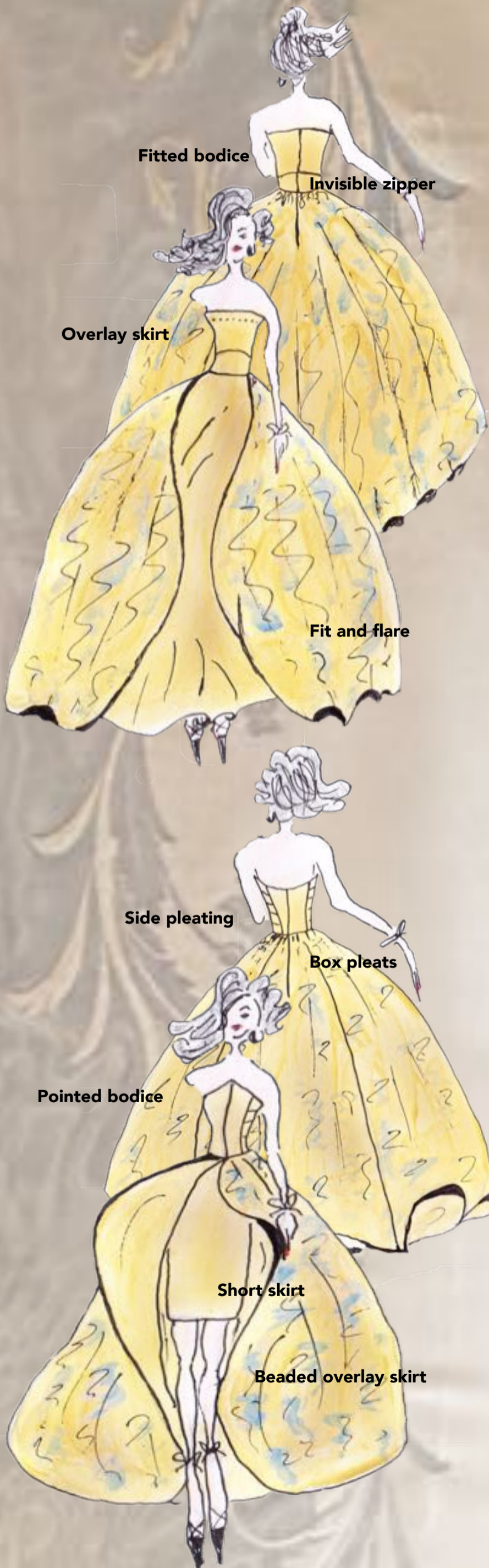


# Visual Design Development



## CONCEPT 1

**Inspiration** This concept incorporates a **very tightly fitted bodice** with a fit and flare **floor-length skirt**, attached to an **overlay skirt**. This has been inspired by the extravagant gowns worn by Marie-Antoinette, the fashion icon of my **French cultural inspiration**, when an excessively wide 'guardainfante' enhanced a small waist and upper part of a woman's figure. My concept has an overlay skirt on the gown, in pastel colours popular with the 18th Century aristocracy, in a fabric showing an intricate Rococo floral design common in the era. The line created by the front of the overlay skirt and the flaring of the under skirt represents long **lines** and **shapes** formed by curved arches inside **Gothic Architecture** structures. The use of simple beading at the bodice top and skirt base takes inspiration from **Krikor Jabotian's Collections**.

**Development** The development of this design was inspired by the fashion worn at the Palace of Versailles of my French 18th Century cultural inspiration. This era favoured very fitted bodices holding the gown close to the figure to craft the **illusion** of a larger bust shape with a wide skirt expanding from the waist to create a **bell shape look**. This is an eye-catching silhouette. Drawing also on Gothic construction, the eyes are drawn to the upper part of the body by adding sturdy **boning** to the bodice to establish a structured and secure fitting of the **rigid quasi-cylindrical shape** above the waist. This is **contrasted** by a very full skirt coming out from the waist sides over a long fit and flare skirt. An invisible 40cm zipper enables a clean design to the back of the dress, and a wide shaped waistband holds all the components of the dress together. The dress is **fully lined**.

**Evaluation and justification of strengths and weaknesses** This concept's **strengths** includes the very tight bodice, overlay skirt and beading which are important features of both my **historical** and **cultural** sources. The use of **boning** and **panel construction** on the bodice is a strength to this design and overall presentation as is the overlay skirt. On the **negative** side, this design lacks the complexity of my contemporary influence, Krikor Jabotian's The Last Spring SS 2015 and Closure FW 13/14 Collections, as I have not included his flair for **sculptural dimensions**, and have overlooked the floral pattern in the Rococo fabric by not applying **intricate** beading embellishments. The concept also does not have a unique feature, and therefore would not be suitable as a final design.

## CONCEPT 2

**Inspiration** This concept is influenced by my contemporary inspiration, Krikor Jabotian, which can be seen in a dress consisting of a boned bodice and an overlay skirt fanning and flaring outwards over a short pencil skirt. The bodice has a unique style in that it has **pleating** on the bodice side panel, mathematically positioned, reflecting the **brick work** in Gothic Architecture, my historical inspiration. The upward point on the bodice imitates a Gothic arch line. The precise horizontal fold lines of the side pleats **contrast** with the vertical floral lines of the Rococo fabric, and help highlight the fabric's motif patterns of 18th Century French culture.

The open flared overlay skirt coming out from the centre of the waist and short pencil skirt is attached to the bodice. The **structured box pleats** on the overlay skirt are positioned **symmetrically** around the gown, reflecting both the historical French cultural influence and Gothic structures. The full overlay skirt is inspired by skirt **dimensions** of 18th Century French fashion, and the overlay fanning outwards from the waist reflects structural aspects from Krikor Jabotian's skirts. The overlay skirt incorporates influences from each of the three inspirational sources demonstrating its relevance to my overall MTP. A 40cm zipper connects the tight bodice to the overlay skirt and pencil skirt to give easy access to this fully-lined dress.

**Development** The design and inclusion of the pleated panel on the boned bodice provides a structure which relates to the **architectural components** of **arch shapes** in Gothic Architecture. It also accentuates the boning elements of the French fashion era. The dramatic overlay fanning outwards from the front centre waist, adds a distinctive point of interest similar to garments in Krikor Jabotian's Collections. The big box pleats on the full skirt also shows Jabotian's influence as it reflects similar **silhouettes** from his collections, with a short pencil skirt underneath.

**Evaluation and justification of strengths and weaknesses** This design combines influences from all three of my inspiration sources through shape and dimension. The bodice style draws influence from both my cultural and historical inspirations, and is a strength because of the particular aspects that **ties together** the inspiration sources - the pointed edges and exact side pleats from Gothic Architecture, the boning from the French culture. The **dimension of the full overlay** component is a strength as it draws on my French cultural inspiration, the box pleats reflects the lines in Gothic Architecture, and Krikor Jabotian's influence is seen in the dramatic front outward-flaring overlay skirt and also beading on the Rococo fabric. The weaknesses of this design is that the two fabrics are of equal weight which combined will create a **bulky combination**. This will make box pleating difficult to attach to a pencil skirt and also to a pleated bodice making it uncomfortable to wear, and therefore would not be suitable as a final design.