



RIOT OF  
TRANSPARENCY



- YOU have experienced sexual harassment, slut-shaming or gender-based violence, and may still feel insecure, but have a strong desire for self-empowerment.
- YOU reject objectified aesthetics.
- YOU agree that clothing is a statement.
- YOU support our brands to donate part of our profits to women's mutual aid organizations and organize community interventions.
- YOU champion women's rights and empower them with unwavering support.



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## acknowledgements

This commentary is not merely an academic submission, but a chapter of my personal journey, and it is with heartfelt sincerity that I acknowledge those who made it possible. I am deeply indebted to my tutors, whose wisdom and encouragement have been a beacon throughout this process. I am also thankful for my cooperative partner provided by the metal frame workshop.

Ironically, I owe a unique debt to a period of personal hardship. A challenging romantic experience became the

unexpected catalyst that drove me to seek solace and meaning in an unconventional accessory: a pair of tights. This exploration evolved into a profound intellectual and emotional inquiry.

Above all, I stand in awe of and extend my utmost respect to the brave individuals who shared their stories with me. To the women who trusted me with their intimate narrative—this work is yours as much as it is mine. And to myself, I offer a quiet thank you for persevering.



figure 2 by nana's work



I once loved a man with a twisted obsession for tights. To him, they were the ultimate measure of my femininity and his ultimate weapon to demean me. That relationship cast a long shadow, leading me to flinch at the sight of any woman in tights, as I had allowed this object to define my worth. This personal rupture, however, ignited a fierce urge to explore and reclaim the very material that was used against me.

To understand this power, I must trace its cultural arc. Tights have travelled from medieval men's hose to twentieth-century icons of feminine style, accumulating contradictory meanings around modesty, professionalism, and control. In late modernity, sheer nylon-elastane tights became both a normative requirement of "professional femininity" and a fetishised surface promising the illusion of the "perfect leg" (Jenss, 2016; Wolf, 1991). Based on the evidence explored above, I firmly believe that tights have long been thoroughly objectified—they are worshipped not for their intrinsic nature, but for the forced symbolism of desire they are made to represent. My project, through a dual reconstruction of both material and narrative, seeks to transform this passive objectification into an active act of empowerment.


## INTRODUCTION

figure 3 by nana's work



figure 4 by nana's work

It is from this intersection of the personal and the cultural that my commentary confronts its central question:



WHEN WILL INNOVATION FREE TIGHTS FROM  
ITS CYCLE OF WASTE AND FEMALE  
CONSTRAINT, TRANSFORMING IT FROM A  
SYMBOL OF SEX APPEAL INTO A STANDALONE  
STATEMENT THAT RECLAIMS THE FEMALE  
BODY AND ITS VALUE?

My Master's project has systematically transformed the proposition of elevating tights into sculptural garments through a rigorous process of material and structural investigation. Central to this inquiry was the collection and recycling of tights from a community of women who shared similar experiences with me. A practice that transcends mere sustainability to become a potent act of solidarity and a collective reclamation of narrative. Material criteria focusing on elasticity, durability, and transparency led to the selection of Lycra-blended tights for their superior performance. Structurally, the evolution from steel wire to welded aluminium armatures was pivotal, as aluminium's strength-to-weight ratio enabled the creation of defined, body-detached volumes, such as voids, arcs, and lines and that maintain wearability. This synthesis of material and structure ultimately achieves the project's core aim: transmuting disposable tights into enduring, sculptural attire. Thus, my work stands not only as a manifesto for sustainability but also as an assertion of feminine power, weaving individual stories into a resilient, shared narrative architecture.



Ultimately, each piece aspires to be more than a garment; it aims to be a type of armor, offering its wearers a new form of

**PROTECTION and COURAGE**

figure 7 by nana's work



The fleeting lifecycle of synthetic tights renders them a significant yet often overlooked pollutant within the fashion industry. As a quintessential "fast-fashion" item, their delicate nature and low price point encourage overconsumption and disposal, creating a relentless waste stream.

## Contextual Review

The core of this environmental issue lies in its material composition. Most conventional tights are manufactured from synthetic polymers like nylon and elastane (also known as spandex or Lycra), which are derived from non-renewable petroleum, a finite resource whose extraction and refining carry significant ecological consequences (Geyer et al., 2017). This fossil-fuel origin means that when discarded, these garments do not biodegrade; instead, they persist in landfills for centuries, leaching microplastics and chemicals into the soil and groundwater over their long decomposition process (Fletcher, 2014).

The scale of this problem is monumental. It is estimated that hundreds of millions of pairs of tights are discarded globally each year, a staggering figure that underscores their status as a primary example of disposable fashion (Cline, 2012). Therefore, the very attributes that make tights desirable, their elasticity, sheerness, and affordability, are inextricably linked to an unsustainable model of production and waste, positioning them as a critical yet under-addressed challenge in the pursuit of a circular fashion economy.



figure 8 by nana's work



Figure 9: Pauline Bunny (Lucas, 1997)  
 Source: Tate. Available from: <https://www.tate.org.uk/art/artworks/lucas-pauline-bunny-t07437>

### Sarah Lucas

My initial research proposal centred on this problem and asked a pivotal question: Can this symbol of disposability be transformed into a medium of enduring value? This question has driven me to explore how contemporary artists are actively subverting the material's fate through upcycling. By diverting discarded tights from the waste stream, these practitioners grant them a second life, challenging their perceived worthlessness. For instance, Sarah Lucas, who in her series "Pauline Bunny" and other works, stuffs and contorts tights to create raw, anthropomorphic forms that provocatively critique gender stereotypes and bodily politics, while others, such as Martín Soto Climent, whose installations elegantly stretch tights over found objects to create sensual, biomorphic sculptures that explore themes of desire and memory. This artistic alchemy does more than just reuse; it fundamentally re-signifies the material. As scholar Kate Fletcher argues, practices of mending and re-making can "create new narratives of value" for disregarded materials (Fletcher, 2016, p. 122). Thus, the artistic realm provides a powerful precedent, demonstrating that tights need not be destined for the landfill but can be re-envisioned as a potent, expressive raw material. This creative reclamation directly informs my own methodological approach, bridging the gap between critical awareness and tangible practice.

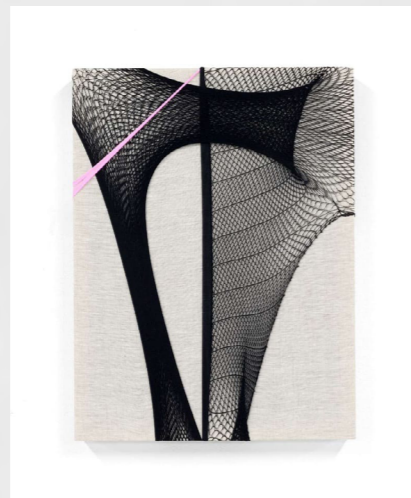


Figure 10: A Gleam in the Dark (Soto Climent, 2018)  
 Source: Karma International. Available from: <https://karmainternational.ch/artists/58-martin-soto-climent/>

### Martín Soto Climent

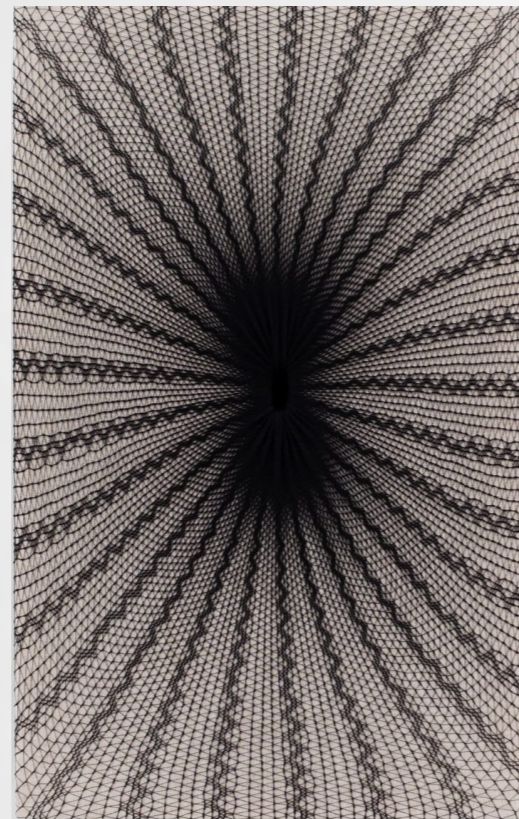


Figure 11: Origin - Electric Dust (Martín Soto Climent, 2021)  
 Source: Karma International. Available from: <https://karmainternational.ch/artists/58-martin-soto-climent/>



Figure 12: Pauline Bunny (Lucas, 1997)  
 Source: Tate. Available from: <https://www.tate.org.uk/art/artworks/lucas-pauline-bunny-t07437>

Since formulating my proposal, my work has evolved significantly in both depth and practical scope. The foundational artistic research remains critical, but my focus has expanded from primarily analysing existing art to actively generating my own material language and technical processes. I have initiated a series of intensive material experiments in the studio, moving beyond theoretical appreciation to hands-on investigation. This practical engagement has been the most significant development, transforming my understanding of the material's possibilities and limitations.



figure 13 by nana's work

- A pivotal evolution in my practice has been the deepening exploration of techniques for manipulating tights. Initially, during the CTI project, I simply integrated tights with other garments, utilizing their elasticity to distort and twist the clothing's structure.



figure 14 by nana's work

- This progression was evident in the EPT project, where I stretched tights over various fabrics; their tension and compression generated irregular folds and volumetric bulges, thereby subverting the surface of the wool fabric.



- for my master's project, a long investigation of tights has intensified and purified. I have deliberately eliminated all external fabrics, focusing entirely on the tights themselves as the sole narrative element. This shift demands that the tights become the undeniable protagonist of my collection. To achieve this, I must fully master their properties and develop a method to transform them, much like the artists I study, into sculptural forms. The central challenge became creating not just sculpture, but wearable sculpture from tights.

- this ambition propelled a critical technical breakthrough: the introduction of rigid, non-deformable structures as supports. The inspiration stemmed from my EPT project, where I constructed a dress with an internal steel frame. I have now adopted and radically innovated this approach. The steel framework is no longer hidden but becomes an integral, exposed part of the aesthetic. As the synthetic tights are stretched and woven around these frameworks, the internal skeleton remains partially visible. This deliberate exposure creates a powerful dialogue between the fragile, ephemeral nature of the tights and the hard, permanent quality of the steel, embodying the very transformation of the disposable into the enduring. My garment itself becomes a testament to its own reclamation.

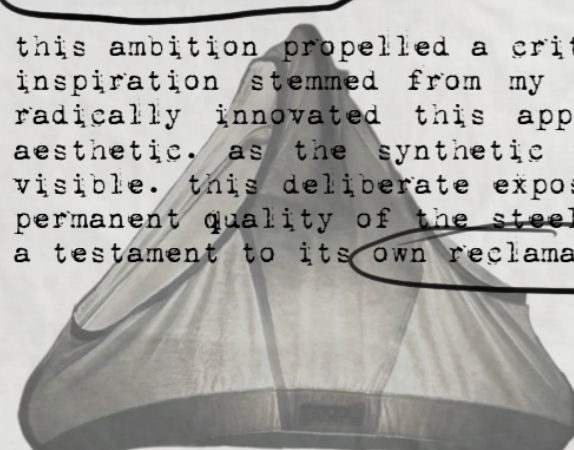


figure 15 by nana's work

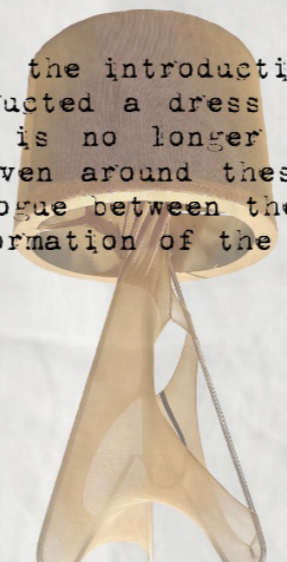


figure 16 by nana's work

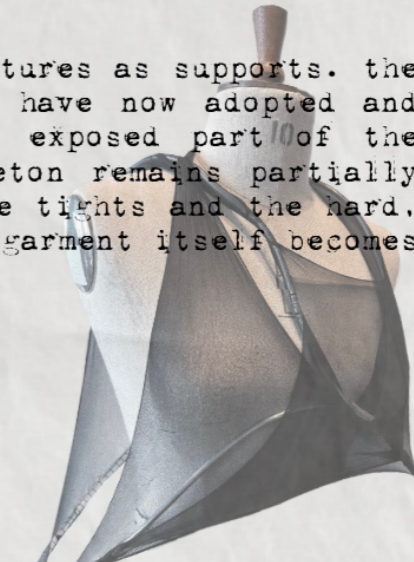


figure 17 by nana's work

# Position statement

## FETISH TIGHTS CLUB



## Uniformed Hottie in Tights



## Sneak Photos

## Tights

## the Women's Toilet at Airport

## On the street



## Sexy Air Hostess in Tights



## Upskirt



During my research for my project, in our time, I continued to encounter this chilling reality as it persists and spreads-women's images are ruthlessly cropped, their privacy reduced to fragmented visuals for public judgment. Across the digital landscape, synthetic tights have been weaponized as a **label of shame**, reducing individuals with vibrant, complex lives to flat symbols for consumption. It is precisely this systemic symbolic violence from which my brand was born: emerging as a form of silent resistance, it aspires not to become another consumable commodity, but to manifest as an embodied form of protection. I am convinced that my brand holds the potential to reclaim the personal identities of objectified women, thereby uniting them into a community defined by its strength and resilience.

TO YOU, OUR COMMUNITY

If I say this: when you are seen through my designs, may you feel the strength of our solidarity. You are not alone. We are a circle of mutual support. If you have ever been silenced, let our presence remind you of your voice. We see the depth of your being and honor your inherent value. Let this truth be your armor: When the world claims you are "not enough", answer with your life.

"

I AM  
NOT ONLY  
ENOUGH.

I AM  
MORE THAN  
ENOUGH.

"

# AK

nana cu

SS 0001

BACKGROUND



I was in a relationship with a man who obsessed with tights and only tights can turn him on. It was supposed to be a personal preference, but he turned tights into a weapon to slut shame.

He would use tights as a measure of my worth, constantly belittling me for not having feminine appeal. Even when he cheated on me, he blamed me, 'You're useless, you can't attract me.'

The shadow of this hurt made me fall into deep self doubt. Whenever I walked on the street and saw women wearing tights, I would feel inferior.

NAME Nana Cu

NATIONALITY Chinese

OCCUPATION Student

AGE 28

MARITAL STATUS Single

HOBBY Hiking / Travel

SIGNATURE




# methodology

This research adopts practice-led research, using design practice to explore and answer the research question. Specific methods include:


AK  
nana cu

SS 0004 BACKGROUND



I once believed that tights were merely a tool to ensure my femininity in the modern world. I had been conditioned to see them as a personal choice on the one hand and a necessary practice on the other. I felt that I was being chosen, not rejected, when I wore them.


NAME Yuna Cho  
NATIONALITY Japanese  
OCCUPATION Designer  
AGE 27  
MARITAL STATUS Single  
HOBBY Reading / Art

SIGNATURE 

b.


AK  
nana cu

SS 0002 BACKGROUND



I once believed that tights were merely a tool to ensure my femininity in the modern world. I had been conditioned to see them as a personal choice on the one hand and a necessary practice on the other. I felt that I was being chosen, not rejected, when I wore them.


NAME Yuna Cho  
NATIONALITY Korean  
OCCUPATION Artist  
AGE 28  
MARITAL STATUS In relationship  
HOBBY Drawing / Reading

SIGNATURE 

c.


AK  
nana cu

SS 0003 BACKGROUND



I once believed that tights were merely a tool to ensure my femininity in the modern world. I had been conditioned to see them as a personal choice on the one hand and a necessary practice on the other. I felt that I was being chosen, not rejected, when I wore them.

NAME Anya Wood  
NATIONALITY British  
OCCUPATION Teacher  
AGE 22  
MARITAL STATUS Single  
HOBBY Reading / Writing

SIGNATURE 

d.

## 1. Establishing a Collaborative Methodology

Building upon my previous research discussing the impacts of the male gaze on women, my work's foundation was a deliberate shift from a singular, personal narrative to a collective, female-centric one. Recognizing that the experience of being objectified is a widespread yet often silenced reality for women, I initiated a qualitative research phase centered on community engagement.

I designed and distributed a questionnaire targeting women who had experienced the "gaze" in contexts related to the wearing of synthetic tights. This instrument served a dual purpose: to screen for participants whose experiences were relevant to the project's themes, and to

identify individuals who were emotionally invested in its transformative goal. The design of this participatory framework was informed by feminist methodology, which emphasizes the co-creation of knowledge and positions personal experience as valid evidence (Harding, 2004). From the respondents, I selected a core group and, after obtaining their fully informed consent, embarked on a series of in-depth interviews to collect their personal stories and a symbolic material artifact: a pair of their own tights. Each narrative and the accompanying garment were meticulously documented, creating an archive of lived experience that would directly inform the subsequent design process.

figure 19 by nana's work a.

## 2. Narrative Translation: Embodied Storytelling through Hybrid Garments

The initial design phase was an act of material translation. My methodology involved creating a one-to-one correspondence between a participant's story and a resulting hybrid garment. In addition the tights they donated became the primary textile, fused with elements from their personal wardrobe, which served as archetypes of their identity and daily life.'

● For a woman who shared a story of sexual harassment in the workplace, where her professional attire was weaponized against her, I integrated her tights with the quintessential symbol of office formality: a white shirt. Through deconstruction and draping, the tights engulfed and distorted the shirt, visualising the way the traumatic memory had permeated her professional identity.



● For a mother whose daily uniform was a practical trench coat, I combined her tights with this garment. The resulting piece explored the duality of her existence—the resilient, public-facing shell of the coat and the intimate, elastic second skin of the tights, representing the often-unseen emotional labour of motherhood.

figure 20 by nana's work

My process was primarily executed through hands-on draping and textile collage on the mannequin, aiming to reimagine how tights, transformed from an accessory into a primary clothing element, could exist within the familiar landscape of their wardrobes. Every cut, tuck, and stitch in this phase was a direct response to the emotional cadence of their stories, and the entire exploratory process was photographed and journaled for later analysis.

### 3. Pivoting the Focus: From Garment Hybrids to Tights as Architecture

28

A critical reflection point emerged from this initial phase. While the narrative hybrids were powerful, my focus was increasingly diverted to the clothing itself—the shirts, the trench coats—and their inherent silhouettes. I realized that the tights, the very subject I sought to elevate, risked being relegated once again to an accessory or a surface treatment applied to a conventional garment form. This was a fundamental contradiction to my core research question.

29

This realisation prompted a significant methodological pivot. I decided to drastically reduce the presence of pre-existing garment silhouettes and instead, challenge the tights themselves to become the structure. However, the inherent properties of the material—its elasticity and softness—posed a significant challenge. Left to its own devices, the tights would cling to the body, producing forms that were inherently fitting and lacked the volumetric presence I associated with "independent clothing." I was struggling to move beyond the realm of the second skin.



figure 21 by nana's work

#### 4. Structural Intervention: Start with Metal Framework

**Iron/Steel:** These traditional materials were immediately dismissed for their excessive weight, which would make a garment impractical for any notion of wearability.

**Silver:** While workable, its high cost was antithetical to my project's ethos of accessibility and would alienate the very community it was intended for.

**Aluminum:** This emerged as the optimal candidate. It offered an excellent strength-to-weight ratio, was relatively inexpensive, and could be easily manipulated (bent, cut) and joined.

Further material testing with aluminium tubing refined the selection:

**Aluminium Tube (1-2 mm):** Possessed an insufficient moment of inertia; it deformed and buckled under the constant tension of the stretched fabric.

**Aluminium Tube (6-10 mm):** While rigid and strong, this gauge was excessively heavy for wearability, compromising comfort and movement.

**Aluminium Tube (4-6 mm):** This range represented the optimal balance of weight and stiffness. It was rigid enough to resist deformation from the tights' tension yet light enough to be worn comfortably. It could be cold-bent into shape and, importantly, welded or joined securely.

For my final choice I decided on 4mm and 6mm tubes as they could create the differing structural needs of a single garment.



figure 22 by nana's work



figure 23 by nana's work



figure 24 by nana's work

## 5. Synthesis and Aesthetic Refinement

With the material and structural parameters defined, the project entered a synthesis phase. A core principle was that all aluminium frameworks would be designed to minimise direct contact with the skin, preventing discomfort during prolonged wear. In collaboration with a metal workshop, I delved into basic principles of tensile structures and triangulation to design an internal, invisible support system for each garment. This hidden architecture allowed the pieces to hold their shape independently of the body, creating a series of "soft architectures" where form was a collaboration between the body, the tensile membrane of the tights, and the rigid aluminum frame.

At the joints, I opted for a technique of wrapping with fine metal wire instead of traditional welding or adhesive. This choice enhanced the aesthetic detail and layered texture of the frames, introducing a handcrafted, almost

mended quality that contrasted with industrial methods.

Concurrently, the aesthetic core of transparency was honed through denier selection. Testing across ultra-sheer (<10 Denier), sheer (10-15 Denier), and semi-sheer ( $\geq 20$  Denier) categories confirmed that 10-15 Denier offered the ideal equilibrium. It provided a readable visual transparency essential to the project's ethereal aesthetic, while possessing enough handling strength to withstand the rigours of construction and the sustained tension over the frames. The hybridisation of these sheer tights with stable textiles like wool and velvet, the resulting "tension-pleats" and buckles became a generative aesthetic, a signature of the collection that visually recorded the dynamic, live reaction between the elastic hosiery and stable substrates, a concept supported by scholarship on the agency of clothing on the body.



The formal language of my collection is fundamentally articulated through the interplay of aluminium frameworks and the stretching and wrapping of the synthetic tights. This creates a series of silhouettes that exist in the liminal space between the body and external architecture. However, the method of joining these two divergent elements—the industrial and the intimate—was a critical site of conceptual expression. I consciously employed extensive hand-stitching to fuse the delicate nylon mesh to the rigid metal tubes. This technical choice was a deliberate philosophical stance.

In an era dominated by mass production and the cold efficiency of modern society, mirrored in the impersonal nature of the metal, the hand-stitching introduces an undeniable human presence. Each stitch is a record of time, labour, and personal investment, directly countering the alienation often found in contemporary interpersonal relationships. The irregular, tactile quality of the stitching becomes a visual metaphor for care and repair, literally suturing a layer of human warmth onto the cold, industrial framework. Thus, the collection is not merely a formal exercise but a material dialogue, where the hand-sewn seam becomes a powerful symbol: it is through deliberate, human connection that we can soften the rigid structures that confine us, transforming them into a new, more empathetic form of strength.

# hand stitching



# REVERSAL

*The development of this material dialogue was, however, predicated on a fundamental evolution in my design methodology. The initial phase of my collection was paradoxically constrained by an over-reliance on pre-existing garment blocks. This conventional approach, while providing a familiar starting point, severely limited the development of the architectural and sculptural feels I sought to achieve. In these early attempts, the synthetic tights intended to be the protagonist of the entire narrative were reduced to a mere decorative element, applied superficially to forms that ultimately suppressed their structural potential. This pivotal failure necessitated a fundamental methodological reversal. I abandoned the traditional design process, which prioritizes the overall silhouette first, and instead adopted a part-to-whole strategy.*

*The new process began by creating individual, experimental structures where the aluminium structure was directly integrated with the synthetic tights. These hybrid components like a simple line, an arc and a void, became the primary building blocks. And then I engaged in a process of styling, draping and arranging these structures on the mannequin to discover unexpected silhouettes between the body and the constructed form. It was only after these volumetric relationships were resolved that the design for the supporting tailored garments, such as the coat in Look 1, the trousers in Look 2, and the overcoat in Look 4, could be conceived and constructed to frame and complement the core architectural elements. The final stage involved imbuing the resolved ensembles with intricate, handcrafted details that echo the core conceptual tension. This is evident in the extensive hand-wrapping of thread on the top of Look 2 and the deliberate placement of metallic adornments on the neckline in Look 2 and across the chest in Look 4, introducing a sense of haute couture to the delicate interplay of materials. Thus, through this reversed methodology, the tights were re-established as the central structural force, guiding the entire design ecosystem from its smallest component to its final, refined entirety.*

a.



Building upon this foundation of material dialogue, the collection's sartorial language engages in a direct critique of gendered power structures, echoing scholarly discourse on how dress can challenge and subvert established social hierarchies (Entwistle, 2000). Its formal foundation is deliberately rooted in the lexicon of traditional menswear, with preserved tailoring techniques evident in pieces like the trousers of Look 2 and the overcoat of Look 4. These garments are historically emblematic of male authority, rationality, and public power.



My intervention involves systematically sabotaging these classic silhouettes by integrating tights - a material culturally hyper-coded with femininity, intimacy, sexual symbolism, and objectification. This is not a harmonious fusion but a deliberate and provocative juxtaposition.

b.



For example, a trousers' back pocket is cinched by a constricting knot made from tights, and the functional buttons of a trench coat are replaced with the delicate, revealing hooks of lingerie. The resulting aesthetic is one of calculated contradiction, a methodology that embodies my personal critique and defiance against the weaponization of hosiery in the objectification of women.

c.



By stitching the object of fetishization directly onto the menswear of the patriarch, I aim to dismantle the perceived distance between the objectifier and the objectified, a dynamic central to the visual politics of the gaze as articulated by Mulvey (1975). The work poses a critical question: what occurs when male attire - a primary vessel of patriarchal power - is forced to "wear" the evidence of its own gaze? This is a theatrical and critical gesture, one that seeks to reclaim the very tools of objectification and wield them as instruments to subvert and exhaust the structures they once served.




To ensure that this potent conceptual critique remains undiluted, the collection employs a disciplined and resonant chromatic strategy, structured around two distinct systems: one for the foundational fabrics and another for the tights. This division is essential to centring the tights as the narrative focus - the undisputed protagonist - while eliminating extraneous visual noise.

d.



The base palette is anchored in dark tones, yet to avoid a monolithic or flat appearance, I have carefully integrated textural diversity throughout the series. Each outfit combines materials such as matte wool, subtly patterned wool, and lustrous velvet, all unified within a deep charcoal or black family. This approach builds a sophisticated tactile richness, allowing the garments to gradually reveal their complexity upon closer inspection - much like the layered nature of the personal stories they embody.



The colour range for the tights is intentionally restricted to a triad of dark coffee, skin tone, and black. This palette was not only a conceptual choice but also a practical one, directly emerging from the spectrum of used tights collected from participants. These hues were chosen for their potent cultural and corporeal connotations. The skin tone and dark coffee shades directly reference the body, creating an ambiguous presence of the wearer's own skin, while black responds to the overall version of the collection. By rigorously limiting the hosiery palette and applying it extensively as a primary structural component, the expressive potential of the material is pushed to its limit. This ensures the conceptual thrust of the work remains vivid and undiluted by superfluous colour.



Ultimately, my collection was brought to life with the invaluable contributions of women who have personally endured the objectification and weaponization of tights. I am deeply indebted to their courage in coming forward, which has allowed me to give form to these suffocating experiences through my work. Therefore, it transcends the realm of fashion to function as a declarative statement and a form of sartorial protection. It aims to give voice to a shared, often silenced, experience. A profound ambition for my brand is to foster a visible alliance I envision a scenario where one woman, among survivors, seeing another wearing a piece from this collection on the street, would recognize not just a garment, but a silent signal of mutual understanding and unwavering support. This visual kinship would communicate a powerful message:

"

YOU ARE NOT  
ALONE, AND  
THE DESIGNER  
AND THIS  
COMMUNITY  
STAND WITH  
YOU, READY  
TO FIGHT  
ALONGSIDE  
YOU.

"

To translate this vision of community into a sustainable and participatory system, the brand's operational framework is built upon a distinct retail model. My brand operates on a distinct retail model that deliberately diverges from the conventional fashion system, structured around two parallel yet interconnected product lines. The first line comprises standalone garments—such as coat, shirt, trouser, dress and skirt—entirely free of synthetic tights elements. These pieces are available for direct purchase online, offering accessibility and serving as an entry point to the brand's aesthetic. The second, and conceptually central, line is built around the transformative use of synthetic tights. It encompasses an expansive range of categories: not only garments like top, dress, skirt, and outerwear but also accessories including sunglasses, bracelet, ring, necklace, and waist chain, alongside lifestyle objects such as phone case, lamp, vase, and cup, complemented by shoes and bag.

48



figure 31 by nana's work

Crucial to this second line is an engaged, community-oriented purchasing process. Prospective clients receive a statement outlining the brand's mission to combat the objectification of women. By agreeing to its terms, they become supporting members of our community and gain access to a private service. They may submit

personal items like a purchased garment, a cherished accessory, or even a found object which we then meticulously wrap with recycled tights using hand-stitching. This labor-intensive process of tights wrapping acts as a visual and tactile signature of belonging. Due to the immense handcraft involved

and the unique nature of our materials, all orders are made-to-order, precluding mass production. We forego traditional retail stores in favor of an intimate studio space, open by appointment, which also functions as a gathering place for community events and forums addressing issues of female representation and empowerment.

49



figure 32 by nana's work



n a n a c u

figure 33 by nana's work

To materially substantiate this ethos of solidarity, the brand is committed to allocating 30% of its net profits to organizations such as IAWMH (International Association for Women's Mental Health) that provide tangible support for women survivors, such as crisis counseling, legal aid, and advocacy groups. This financial commitment transforms the brand from a passive symbol into an active participant in the ecosystem of support, ensuring that its mission extends beyond aesthetic expression into concrete, real-world impact. Thus, through both its design language and its economic practice, my collection seeks to create a fortified community where personal healing and collective action are inextricably linked.

As I stand at the culmination of my Master's Project, looking back on the journey of creation, I am filled with a profound sense of accomplishment. I have successfully transformed what was once a nascent idea into reality: turning tights, a symbol of feminine disposability, into an armor of resilience. While

The core of my project's success lies in the deep, almost alchemical, relationship I have forged with my primary material: the synthetic tight. I moved beyond simply using tights to truly understanding them, mastering their tensile strength, their translucency, and their memory. This intimate knowledge allowed me to manipulate them into a design language that is uniquely mine. I have taken a material

A pivotal breakthrough in this journey was the courageous introduction of aluminium. This was not merely a stylistic choice, but a conceptual leap. The fusion of the fragile, ephemeral tights with the hard, enduring metal created a powerful dialectic. It visualizes the very essence of contemporary femininity: a potent combination of softness and strength, vulnerability and invulnerability. This unexpected marriage of the garment and the industrial became the physical embodiment of my work. During my research into historical and contemporary uses of metal in fashion, from chainmail to

This critical realization has fundamentally shaped the trajectory of my future. My forthcoming brand will be built upon this very DNA: the synergistic dialogue between metal and tights, with the integrity of the handcrafted mark at its core. To achieve this, I plan to join a professional metalworking workshop over the next three to six months while laying the groundwork for my brand. Here, I will not seek

However, my vision extends beyond the physical garments. True empowerment is not created in a vacuum; it is forged in community. I intend for my brand to be a platform for action. I will actively seek out and collaborate with more women's organizations, building a network of support for our community of clients. Ultimately, if resources

In conclusion, my Master's Project is the genesis of a lifelong practice. It is where I learned to weaponize softness, to find strength in fragility, and to value the human trace over cold perfection.

## Critical Evaluation

52 my collection undoubtedly marks a significant milestone. I see it not as a finale, but as a powerful and deliberate beginning. It is the foundational manifesto for a practice committed to challenging the patriarchal underpinnings of gaze, every stitch, every weld, and every narrative at a time.

historically designed to constrain, standardize, and sexualize the female form and re-engineered it into a medium of protection, expression, and individuality. It is no longer just nylon and lycra; it is a testament to reclamation, a fabric that now carries a story of defiance. This process of material mastery is, in itself, a feminist act, a reclaiming of the tools and symbols of objectification to serve a new, self-determined purpose.

3D-printed simulacra. I found a pervasive flaw in their perfection. They were too polished, too sterile, lacking the visceral, human energy of the maker's hand. The traces of the process, that the grind marks, the slight irregularities of a hammer strike, the unique texture of a hand-finished weld, to me, are not flaws but fingerprints. They are a rebellion against the impersonal, mass-produced perfection that dominates both the fashion and design worlds. This celebration of "imperfect" craftsmanship is my feminist stance, one that values the trace of the individual creator over the anonymity of an exploitative machine.

to eliminate the evidence of my process, but to refine my skills to make those marks more intentional, more eloquent. I will explore new alloys and techniques, pushing the boundaries of what is possible when metal is made to converse with textiles. Concurrently, I am committed to honing my hand-stitching techniques for tights, elevating this delicate craft to a level that matches the authority of the metalwork.

allow, I aspire to establish a non-profit foundation under my brand's umbrella, dedicated to protecting women who have been objectified. This would manifest in tangible support through online and offline safe spaces, organizing mutual-aid groups, and facilitating art therapy sessions. My garments are the armour, but this community is the sanctuary.

53 I am not just building a brand; I am cultivating a language of materials and a fortress of community, dedicated to celebrating and protecting the multifaceted, unbreakable strength of women.

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