

wasrya





CULTURE , CLASH & HESITATION

COMMENTARY

by

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ST ID- 23040792

MA WOMENSWEAR Yr 2

MASTER'S PROJECT

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HEARTS FOR MY CLASSMATES
WHO MAINTAINED A LOVELY
ENVIRONMENT AND SUPPORTED
ME SO MUCH DURING ALL
FITTINGS AND CORNER
CRYINGS.

“In what ways can **I**, as a fashion designer, critically navigate **hesitation** in *my practice* by engaging with my **INDIAN CULTURAL IDENTITY** and **community** as frameworks for the production of a fashion collection?”

03. INTRO

As a fashion designer from India, my practice is shaped by a deep respect for craftsmanship and a commitment to working with culture and community as critical frameworks. My research acknowledges the uncertainties I face as a designer, while also positioning those hesitations as a space for exploration through cultural heritage, artisan stories, and community-driven practices.

A significant foundation of my work is rooted in my family and childhood. Growing up in India, I was brought up by very strong women in my family. These women highly value their culture and what they represent. They are colourful women who celebrated life through boldness and vibrancy. My earliest memories are shaped by the energy of

lively festivals, layered drapes of clothing, and rich palettes of textiles that continue to inform my practice. Designing within a multicultural context led me to navigate multiple layers of memory, identity, and material responsibility, and it was within this complexity that hesitation emerged as a recurring presence.



-WOMEN PARTICIPATING IN CULTURAL FESTIVITIES
source- by author





-A PEEK INTO THE COLOURFUL MEMORY SPACE source- by author



THREE WOMEN THREE DIFF CULTURES REPRESENTED IN THEIR SAREES
source- author's family album



THE MOTHER BRIDE
source- author's family album

I often return to childhood photographs to draw inspiration for silhouettes, shapes, and details, which allows me to critically re-engage with cultural memory while situating my design process in both personal and community narratives. As Adamson (2007, p.3) argues, “craft is a way of thinking through making”, and for me, this is inseparable from my lived cultural experience.

Walter Benjamin’s reflections on temporality and the eruption of the past into the present offered a language for understanding how memory operates in flashes, all fragmented, exaggerated, and emotionally charged (Geczy & Karaminas, 2012, pp. 82–90) Walter Benjamin.

His interpretation of the past as something that reappears in distorted form resonated with my decision to create garments in intentionally oversized proportions.

Much of my process has centred around sourcing sustainable materials: deadstock fabrics from Azamgarh and Banaras, handloom cotton from government-supported weavers, hardware from small Indian businesses, tomato vegan bio-leather from an Indian start-up and discarded leather scraps from footwear design students. This act of sourcing is not simply practical but deeply tied to my values of community, sustainability, and relevance. The overall mood and intention of the collection rested quietly on guiding words that shaped my choices: SPACE, HOME, CLASH, MEMORY, BIG and SLOW LOVE.

My final collection brings these strands together. It uses large-scale proportions to express memory’s emotional distortion, Bold colours to honour optimism and the women who shaped me, streetwear and accessory archetypes like backpacks, sneakers, laces, military wear details. This introduction establishes the conceptual and emotional ground from which the project emerged, preparing for a deeper exploration of context, methodology, and reflection in the sections that follow.

Through this research, I aim to establish a design practice that honours artisans’ work, embraces cultural vibrancy, and reimagines hesitation as a generative part of fashion-making.

MEMORY

SPACE

HOME

CLASH

BIG

SLOW

LOVE

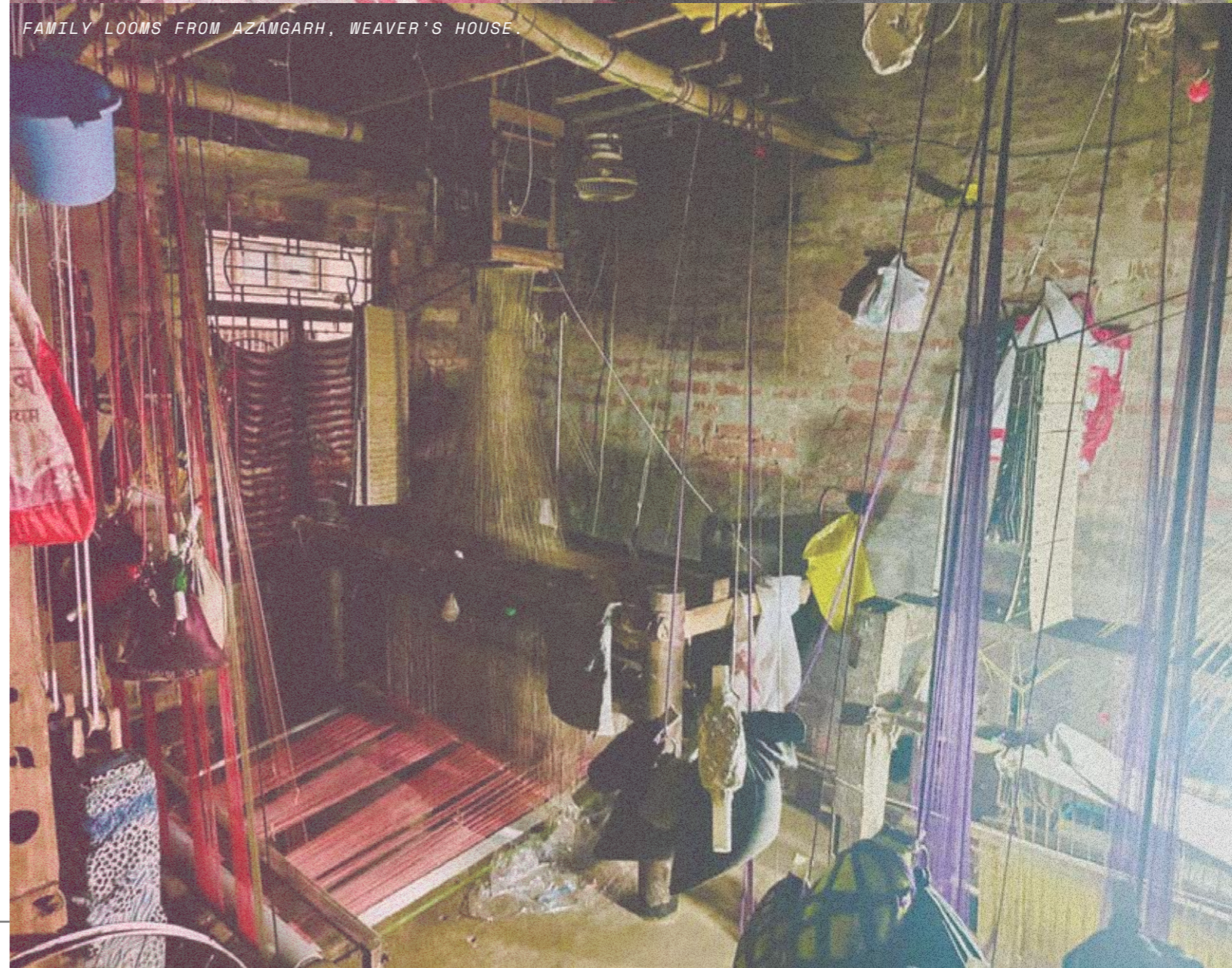
04. CONTEXTUAL REVIEW

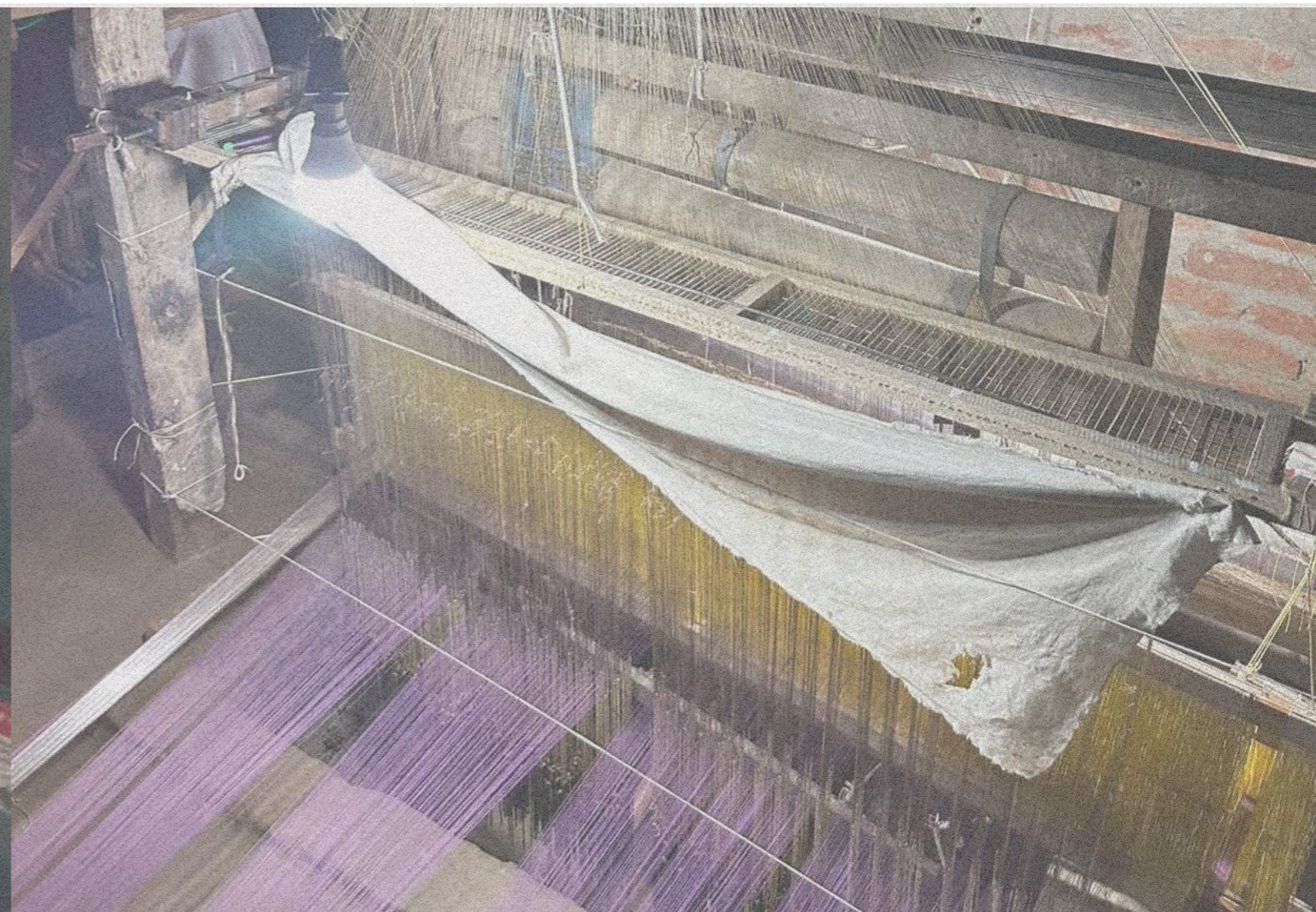
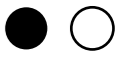
My practice is situated within a wider discourse on sustainability, craftsmanship, and cultural identity in fashion. To critically navigate hesitation in my design process, I worked towards both theory and practice that highlight the intersections of making, memory, and community

Initially, my Research Proposal aimed to examine hesitation as something to overcome in order to achieve clearer self-expression. As I engaged more deeply with materials, cultural memory and theory, this aim evolved. I began to see hesitation as a part of my process rather than an obstacle. It became a generative space that allowed ideas to mature and helped me navigate the cultural and emotional landscapes that informed my work. This shift led to the development of my revised research question, which moved beyond personal reinvention to consider how hesitation could guide my engagement with culture, community and identity within the making of my collection.

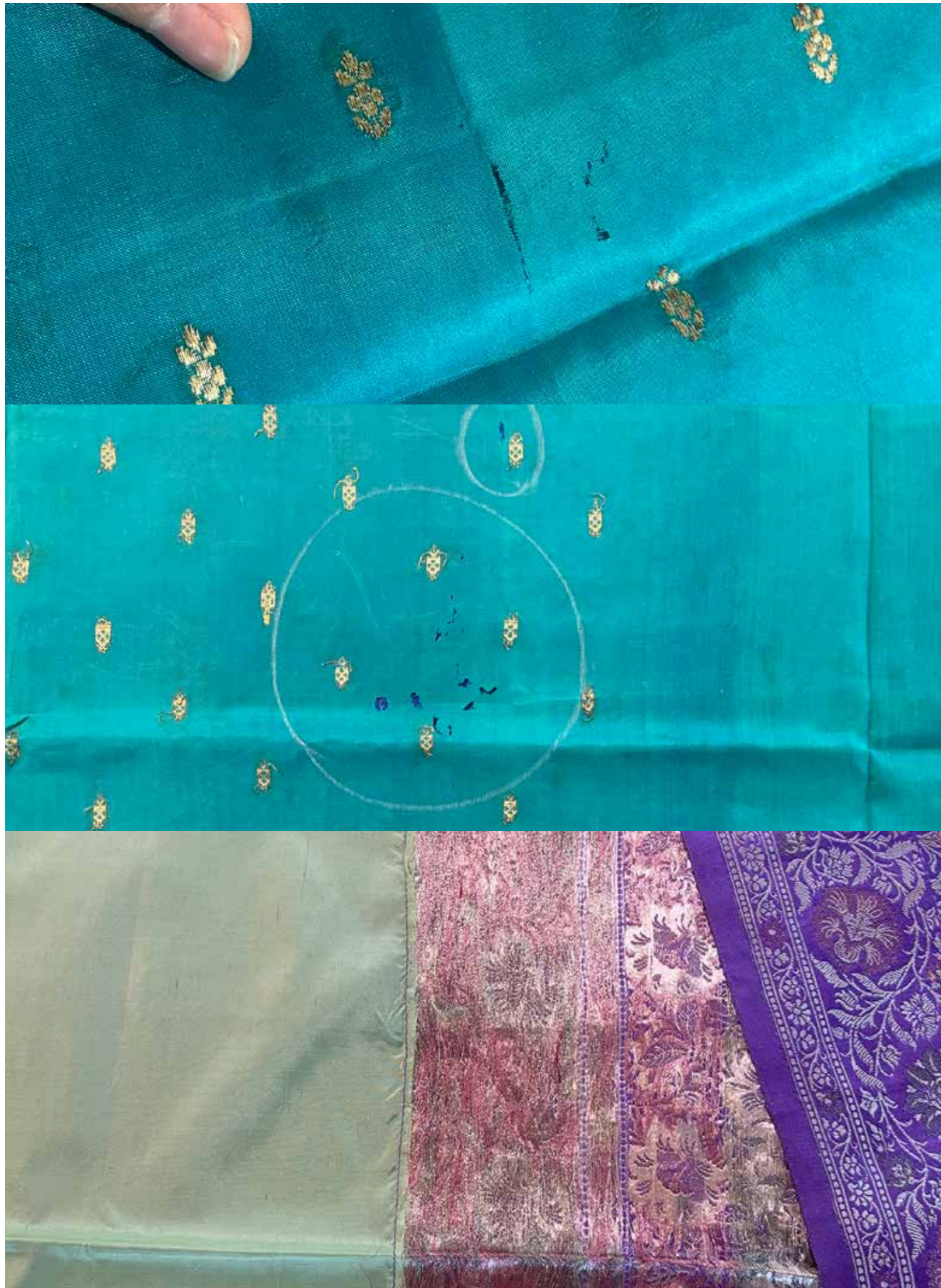
Adamson's (2007) interpretation of craft as a way of thinking through making aligned closely with how I approached textiles, not only as raw materials but as carriers of history. Sennett's (2008) emphasis on the dignity and rhythm of skilled labour helped me understand the importance of time, care and embodied knowledge in my interactions with artisans and weavers.

India's craft ecology further strengthened this understanding. As the world's largest producer of handloom textiles, India sustains countless artisan communities with deep generational knowledge. The brocade weavers I sourced from in Azamgarh exemplified this. Their workspaces contained rooms of rejected saris and fabrics set aside because of small flaws such as sun damage, storage fold lines or tiny holes.





*FABRIC SOURCING THROUGH MEANINGFUL RESOURCES
source- author's FIELD VISIT DOC.*



I wanted my work to advocate for the flawed beauty of these textiles and demonstrate how materials deemed unusable could be reimaged with purpose.

Approximately 95 percent of my collection was made from such rejected materials, including deadstock brocades, discarded leather scraps from university students and tomato waste-based bio leather sourced from an Indian start-up. The remaining 5 percent consisted of Madras-checked cotton from government-supported handloom stores. My hardware was sourced from small family-run shops in New Delhi, allowing me to build personal relationships and situate my practice within a wider community network.

Growing up between Bihar and Maharashtra meant that two distinct cultural systems shaped my early life, each with its own textiles, values and aesthetics. Later, living in Delhi for ten years exposed me to another cultural landscape defined by diversity and constant reinvention. Moving to London added a new layer of experience, expanding my understanding of identity in a global context. This layered cultural background informed my approach to design and shaped my interpretation of “cultural clash”.

QUALITY CONTROL FOR DAMAGE PARTS OF THE SAREE.
source- author

“
Positioning my practice in this
context allows me to *critically*
address **hesitation**
not as a *weakness*, but as a
generative
space.”

Fletcher (2014) argues that sustainable design must move beyond materials to embrace systems of production and community relationships. This positions sustainability in my work as both environmental and social, creating what Black (2012) describes as a “sustainability narrative” that builds responsibility into fashion practice.

Benjamin’s reflections on the presence of the past within the present (Geczy and Karaminas, 2012) helped me interpret memory as something that resurfaces in altered and magnified forms. As Deleuze writes, “There is an efficacy, a positivity of time, that is identical to a ‘hesitation’ of things and in this way, to creation in the world.” (Deleuze, 1988, p.105). In this sense, hesitation can be understood as a specialized time, a pause that opens up conceptual depth rather than a void.

Positioning my practice in this context allows me to critically address hesitation not as a weakness, but as a generative space. The moments of doubt I experience as a designer are also moments of reflection, shaped by my cultural memories and the need to make ethical choices. I aim to situate my work as part of a global dialogue on fashion’s responsibilities to artisans, communities, and the environment.

04. POSITION STATEMENT

Through the completion of my collection, I now position myself as a designer who creates through memories, cultural clash and the rhythms of community. Hesitation became a space that allowed ideas to deepen, leading to garments that honour imperfect beauty, celebrate hybrid identity and embody a sustainable, community-rooted practice. As I move forward, I hope to evolve this commitment further, progressing from 95 percent sustainable materials to a fully sustainable practice in the future. Refer to the appendix to review weaver empathy maps and my positionality chart that help to conclude this statement.

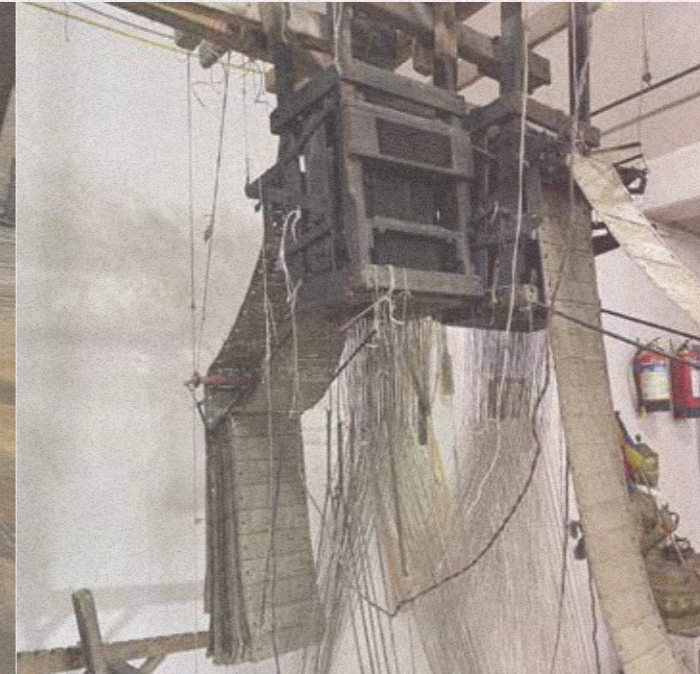


MEETING WITH THE CRAFT PEOPLE AND THEIR FAMILY
source- author's FIELD VISIT DOC.

05. METHODOLOGY



*WEAVER'S LOOM AND WORKSPACE SHOWING WEAVING PROCESS OF A SAREE
source- author's FIELD VISIT DOCUMENTATION.*



*JACQUARD LOOM STRUCTURE
source- auuthor's FIELD VISIT DOCUMENTATION.*

My research was grounded in a practice-based methodology that combined material investigation, visual and archival study, technical experimentation and iterative making.

Material-led inquiry formed the foundation of my methodology. I sourced deadstock brocades directly from weaving communities in Azamgarh, India; documenting their storage, origins and flaws through photographs, notes and videos.

This research included meeting and interacting with the weavers personally, observing their workspaces, examining weaving processes and witness the generational skill embedded in the textiles for empathy and understanding.



Additional materials, including discarded leather or tomato waste from an Indian start-up, were assessed through tactile testing and prototyping.

To extend my understanding of material innovations, I attended a sustainable fabric expo in London and conducted regular visits to the university library's material archive to see new material and test weights, textures and potential compatibility with my existing fabrics.

FABRIC EXPO MATERIAL SOURCING/STUDY
source- author's FIELD VISIT DOCUMENTATION.

LEATHER SCRAPS FROM FOOTWEAR STUDIO W SCRAP BOX
source- author's FIELD VISIT DOCUMENTATION.



Visual and auto-ethnographic research also played a key role. I analysed childhood photographs to identify silhouettes, layering practices and colour sensibilities that informed the design language of the collection. Referencing the women in my family narrative, I collaborated with my aunt and convinced her to knit an incomplete sweater for my collection which she started knitting for my father (her brother) 3 years ago; she knitted a portion of the sweater each time she visited us for her annual Diwali festival stay and then got it shipped to London from my hometown.

WESTMINSTER MENSWEAR ARCHIVE VISIT
source- author's FIELD VISIT DOCUMENTATION.



source- author's FIELD
VISIT DOCUMENTATION.

I visited the Westminster Archive, to study historical menswear garments, with a particular focus on utilitarian construction details such as reinforcement methods, pocket engineering and fabric behaviour. Additionally, I studied construction techniques for backpacks and their internal frameworks through store visits, examining structural logic, weight distribution, strap mechanisms and functional hardware. Iterative making methods were foundational to the project. The visit informed multiple pocket samples that I prototyped. Refer to the appendix for a more detailed visual diary.



I began each design cycle with freehand sketching to translate conceptual thoughts into immediate visual form. I developed lineups and collaged visual boards, placing each look onto a customer character to test energy, attitude and coherence of the collection. Draping was used extensively, particularly with saree fabrics, to determine placement of saree elements, layering and how the material interacted with the exaggerated volumes I wanted to achieve



VISUAL BOARD COLLAGE source- author's DESIGN PROCESS.



TOILING LOOK 1- TOILE NO. 4 FOR KIMONO
source- author's FITTING DOCUMENTATION.

To support my exploration of scale, I use to stand on the farthest possible distance away from the dress form using spatial evaluation as a technique to refine proportions. Pattern development was conducted using menswear pattern blocks as the foundation, which allowed me to construct larger.

silhouettes with controlled fit and structure

Toiling was carried out repeatedly to refine shapes, adjust construction techniques and test the behaviour of deadstock materials. And this technique was expected to be the most fruitful way reach my final design decisions.

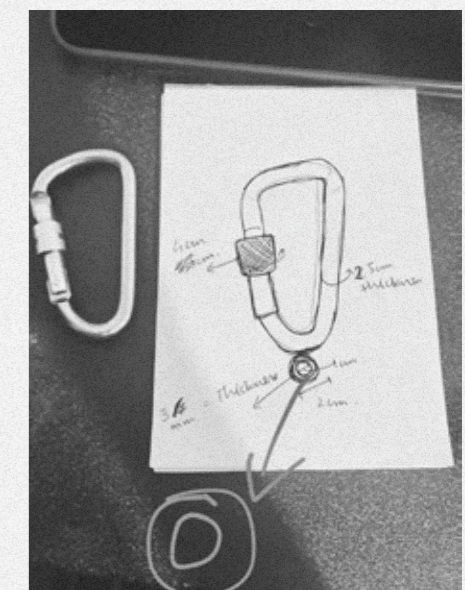
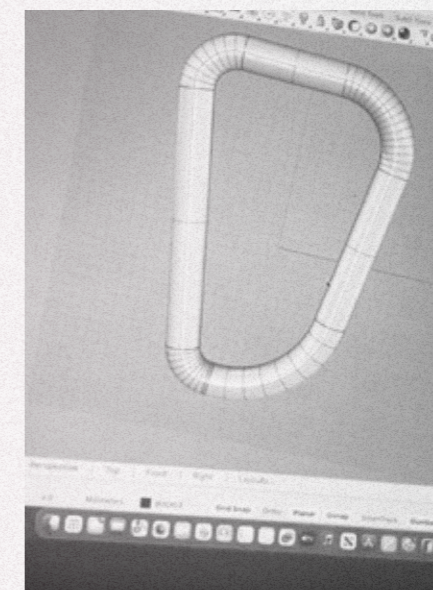


TOILING LOOK 1- Shape study

TOILING LOOK 4- Toiling
source- author's FITTING DOCUMENTATION.

I dyed selected textiles and toiles to match or complement saree materials and to evaluate colour outcomes at full scale before final garment construction.

Digital fabrication also became a method within my workflow. I used 3D printing to prototype zipper pullers and lace aglets that responded to the large volumes and heavy-duty zippers of the garments. This allowed me to integrate accessories and functional components that matched the exaggerated scale of the collection.



Market observation and real-world referencing supported my understanding of wearability and context. I regularly observed people during my daily commute, paying attention to how the commuter's bags interacted with real bodies in motion and how are they constructed.

Retail research in stores such as Dover Street Market and Selfridges was used to benchmark construction quality, finishing standards, branding, presentation and customer expectations within the contemporary luxury market.

Taken together, these methods formed a structured system of material exploration, technical experimentation and contextual research.



DOVER STREET MARKET FINISHES STUDY SOURCE: AUTHOR'S MARKET SURVEY

06. MAIN BODY

1. Hesitation as a Generative Space:

My journey became a continuous dialogue between **memory, material, and identity**. What began as uncertainty gradually evolved into what I describe as a **generative space**, where hesitation transformed into a moment for possibility rather than paralysis.

At the start of the project, **hesitation** often appeared as an obstacle. I doubted how to merge my values of sustainability with my love for streetwear and my deep respect for Indian craftsmanship.

Through the act of making I began to understand that hesitation was not a barrier but a form of thinking. Rocamora and Smelik (2016) describe fashion as a practice where reflection and creation unfold together. As I reflected on this state, I found resonance with the work of the writer Marcel Proust, particularly his ideas in **In Search of Lost Time**. Proust viewed memory as something sensory, involuntary, and deeply tied to emotion.

He believed that moments of hesitation could awaken buried memories, allowing one to see familiar things differently. In my own practice, hesitation often triggered memories from my past of growing up surrounded by confident women who dressed boldly and carried pride in their appearance.

Like Proust's concept of rediscovering the past through sensation, I began to understand how texture, touch, and colour in my design process could reactivate **emotional memory**. This connection to memory allowed me to see hesitation not as lost time, but as rediscovered time and a return to forgotten layers of self that inform my creative voice. When I touch and smell one of these sarees it reminds me of home and real people from those memories.



2. **Memory** and Material Connection:

I was raised by very **strong**

women in my family who

are fearless, bold and deeply aware of what they wear and

represent. They

are proud women **full of**

character but also interesting

enough to study and wonder.

That energy shaped

my design instincts long before I understood fashion academically.

WOMEN OF THE FAMILY LOOKING THEIR PROUD SELVES.



My relationship with material deepened during this project. My family supported me wholeheartedly and even took me on a road trip from central India to the weaving villages of Azamgarh in the north because they wanted to contribute to my collection journey. Meeting the weavers with my parents made the experience emotional in a way I had not anticipated. We stepped into rooms lined with brocades that had been **rejected due to small flaws**. Some had been woven by earlier generations, impossible to reproduce today because the specific skills. Their flawed beauty felt raw and genuine, and I realised that **sustainability** was not only about choosing better materials but also about **acknowledging what already exists**.

Alongside these brocades I used vegan leather made from tomato waste by BIOLEATHER, an Indian start-up whose work I wanted to support. I considered other alternative leathers at the fabric expo and in the material library, but many were inaccessible because they were either too expensive or did not supply small student quantities. Supporting a small Indian innovator aligned more closely with my **values** and grounded my work in the communities I hope to form.

Speaking directly with small shop owners in New Delhi while sourcing hardware reminded me that **community values** includes relationship-building. The materials I chose still carried visible traces of earlier forms, just as I carry the layered influences of multiple regions where I have lived. These traces do not cancel one another; **they coexist** and give depth. A subtle idea from my CTI research of cultural palimpsests resurfaced here.



WOMEN OF THE FAMILY LOOKING THEIR PROUD SELVES.

SOURCE: AUTHOR'S MARKET SURVEY



3. Layering, Juxtaposition and ...Palimpsests???

Layering and **juxtaposition**/CLASH became central methods in my practice, not only in terms of visual composition but as ways of understanding how different histories can coexist within a single garment. My collection brought together brocade jacquards, Madras checks, tomato leather, discarded leather scraps, denim, and saree borders, and the act of placing them side by side was never accidental. It was a way of allowing their **stories to touch** without dissolving into one another.

This approach grew from working with materials that carried visible traces of their past lives. The brocades from Azamgarh held sun marks, softened fibres and fold lines; the tomato leather bore the imprint of the fruit pulp it originated from; and the saree borders carried embedded cultural codes. When I layered these materials, I was not trying to create harmony but to let **the friction** between them produce a new meaning. **Clash** loud jacquards with structured denim or mismatching bright checks with textured vegan leather made each textile's history **more** visible, **not less**.

Some of my early thinking on **cultural palimpsests** became quietly relevant here. A palimpsest carries earlier forms

beneath its surface, **not erased** but transformed. In a similar way, the garments in my collection layered multiple material histories, allowing **old and new** to remain in conversation.

Layering also connected directly to my lived experience of cultural overlap. Having grown up between cultures & then moved to London, I understood **cultural identity** as something built through layering rather than replacement. In this way, layering, juxtaposing and mismatching were not purely stylistic decisions. **The garments became spaces** where different times and worlds could **coexist** honestly, without needing to resolve their differences.

4. Look Narratives

Look 1: The Kimono That Refused To Be Easy

Look 1 was meant to be the easiest garment in my lineup, but it became the piece that challenged me the most. The saree originally planned for the final garment looked promising in theory, but after several fittings and tutor feedback, it became clear that the toile saree suited the collection more. It had more character because its flaws were visible; sun marks, storage stains and slight inconsistencies from age. There was no additional yardage available because this saree was one of a kind, woven years ago and never reproduced. That meant the toile had to become the final garment.

This decision brought both pressure and responsibility. Every adjustment felt like handling something fragile but deeply meaningful. I wanted to preserve the saree's past without overwhelming it.

A recurring pull formed at the neckline. Every alteration I attempted (more than 3 toiles) seemed to create a new issue elsewhere. After many trials and discussions with tutors, I placed a small strip of denim at the axis point of the pull. It resolved the tension without altering the original pattern. That quiet moment of alignment felt like the garment had finally exhaled. Huff..!!





*Every adjustment felt like handling
something fragile but deeply meaningful.*

THINKING BY MAKING

THINKING BY MAKING

THINKING BY MAKING

THINKING BY MAKING

THINKING BY MAKING

THINKING BY MAKING





The leather panel presented a different set of challenges. I wanted it to resemble a piece cut from a giant shoe, complete with oversized laces. But producing custom giant laces in such a small quantity was impossible. Every rope sample I tried added too much weight and dragged the kimono off balance. Eventually I combined hand crochet yarn, dyed it pink and wrapped it in black cable organiser mesh to mimic the texture and visual presence of a sneaker lace. My footwear collaborator also helped me 3D print oversized aglets, bringing the idea to life. Curtain rings from the upcycled curtain from my family home for look 2's green shirt were used as giant eyelets.

Some leather patches suffered stains due to poor storage on my part. Attempts to clean them failed, so I replaced the affected pieces. At first I tried hand sewing the leather patches, but as someone new to leatherwork, I could not achieve a luxurious finish. Switching to a walking needle machine with TKT 30 thread gave me a cleaner result. I hand-finished each loose end with a needle and flame to maintain precision.

Look 1 taught me resilience and problem solving. It showed me that garments carry their own timelines and that my role is sometimes simply to stay patient enough to follow where they lead.

LOOK 1 FINAL DEVELOPMENTS- FINAL GARMENT & DETAILS



LOOK 2- SHIRT FABRIC UPCYCLED; CURTAIN RINGS REPURPOSED.





LOOK 1 FINAL DEVELOPMENTS-
FINAL GARMENT & DETAILS

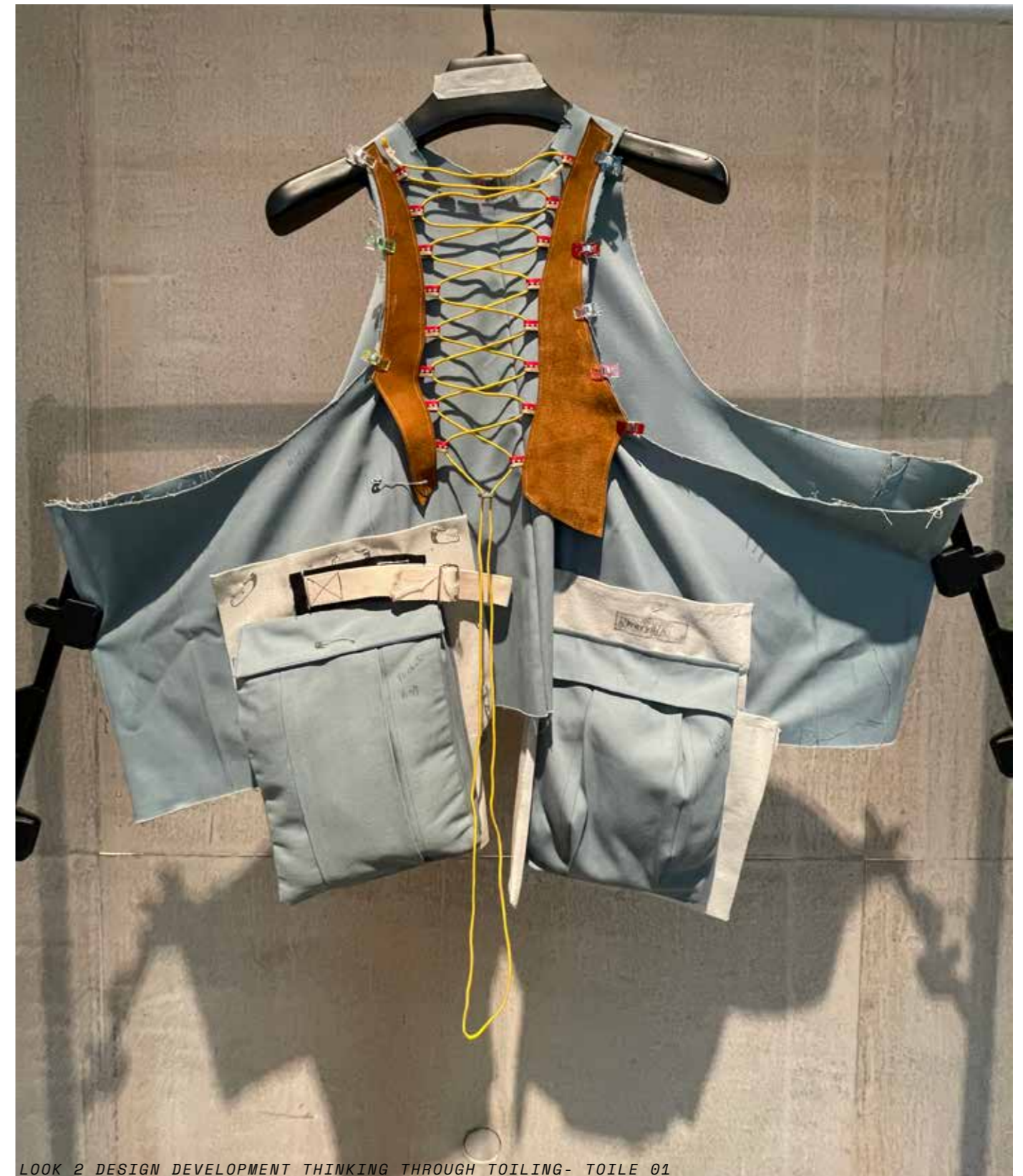


LOOK 2 – The Sensory Logic of Tomato Leather

Look 2 emerged from a very physical kind of curiosity. I chose the orange tomato-based vegan leather for the skorts not just for its appearance but because of the sensory experience it created. When the wearer walked, the textured surface produced a subtle friction sound. I remember holding a sample against my palm, moving it back and forth and realising that a fabric that could sound joyful was perfect for a collection rooted in playful memory and bold expression. It felt alive, choosing it became instinctive.

The tomato leather had a scratchy inside surface, so I lined the garments with vibrant Madras and buffalo checks. At the end of the making process I found myself wishing I had constructed the skorts inside out because the combination of checks and heavy orange leather felt unexpectedly harmonious. It was one of those late-realisation moments that making teaches you how to appreciate. Even though I could not change it at that stage, it planted a direction I plan to pursue in the future.

Look 2 taught me that fabric is not only seen or touched; it is heard, moved with and lived in; “design” is also a sensory conversation.



LOOK 2 DESIGN DEVELOPMENT THINKING THROUGH TOILING- TOILE 01





LOOK 3- The Backpack Tank That Broke me but now we are bffs

Look 3 began with ambition and nearly ended in defeat. The idea of creating a roll-top backpack fused with a tank top felt exciting, but my first attempt failed entirely. It collapsed under its own weight, sagged in the wrong places and looked nothing like a functional object. For a while I simply did not know how to continue. This moment of failure was when hesitation became necessary. I paused, stepped away and shifted temporarily to Look 4 to clear my mind.

I decided to do research the way a beginner does, by going to the source. I visited stores like North Face and JD Sports. I examined backpacks in person, turning them inside out whenever I could to understand how their internal structures handled weight and movement.

My visit to Westminster Archive was also unexpectedly helpful; studying historical menswear pieces helped me think differently about reinforcement and load distribution.



LOOK 3 BAGPACK INITIAL SAMPLE 01 AND DESIGN DEVELOPMENT



After several miniature prototypes, the breakthrough finally came. The tank top became a fully functional roll-top backpack when unhooked at the back neck. The fastening was done using a metal screw-out belt fastener that felt sturdy and intentional. I scaled up a carabiner and 3D printed it to match the chunky zips used throughout the collection. When the final piece came together it felt like the perfect combination of function, playfulness and problem solving.

Look 3 became my favourite because it demanded the most from me. It forced me to research, fail, reassess, and return with a clearer mind. It taught me that true design process is rarely clean; it is messy, frustrating but deeply rewarding.

LOOK 4 – Childhood, Scale and Letting Go

Look 4 carried memories from my childhood. The oversized rectangular pocket attached to the sweatshirt came from the shape of my childhood school backpack. Translating a childhood object into an adult garment felt emotional, but it also required technical precision. The sweatshirt was made from a heavy knitted fabric that could not support the weight of the pocket. Even after replacing the jersey with a thicker one, the structure sagged. I ended up lining the sweatshirt with canvas and denim to build the internal support it needed without losing the silhouette.

Originally the pocket was meant to be sewn onto the sweatshirt permanently, but that would have made washing and storage impractical. I decided instead to use heavy-duty 17 mm industrial snaps so the pocket could be removed when needed. This choice honoured both practicality and the playful spirit of the collection.

One idea I could not execute due to time restrictions was adding a channel with a thick aluminium wire at the roll base of the pocket to reinforce the shape when it projected away from the body. Although it remains unrealised, it is a detail I hope to revisit in future.

Look 4 originally had two skirt layers, but after reviewing the photoshoot images I made the difficult decision to remove one. Even though I enjoyed constructing that skirt, it disrupted the balance of the final look.

The moon trousers also needed adjustment; the back pockets interrupted the skirt layering, so I reimagined those pockets into a separate fanny-pack belt. These decisions taught me that editing/curation is part of the process.



LOOK 4 DESIGN DEVELOPMENT THROUGH TOILING



THE SKIRT THAT WAS EDITED OUT OF LOOK 04







5. Iteration, Refinement and the Evolving Line-Up

I began the project planning for five looks, but through fittings, material discoveries and practical challenges, the collection refined itself naturally to four. Each revision taught me to listen more carefully to the work and to accept that design maturity comes from reflection, not speed. The garments taught me what belonged and what needed to be released. The process was not linear. It repeated, broke, paused, corrected and emerged again. The final four looks hold the strongest ideas and reflect a resolved balance.

6. Streetwear, Archetypes and My Design Language

My love for streetwear is just like how someone loves a wallflower, there isn't much reason to it but my heart is inclined to like it ; to me streetwear is beyond permissions, proportions and rules.

In my collection, streetwear archetypes became essential reference points. Backpacks, sneakers, laces, metal hardware, roll-top closures, cargo pockets and oversized zippers grounded the garments in functionality while allowing me to amplify them into exaggerated forms. These elements allowed me to merge Indian textiles and craft traditions with a contemporary, global design vocabulary. It was not about reproducing streetwear as it is but about translating it through my lens as an Indian designer shaped by layered cultural experiences.



LINE UP -01



updated lineup 02



updated lineup 03



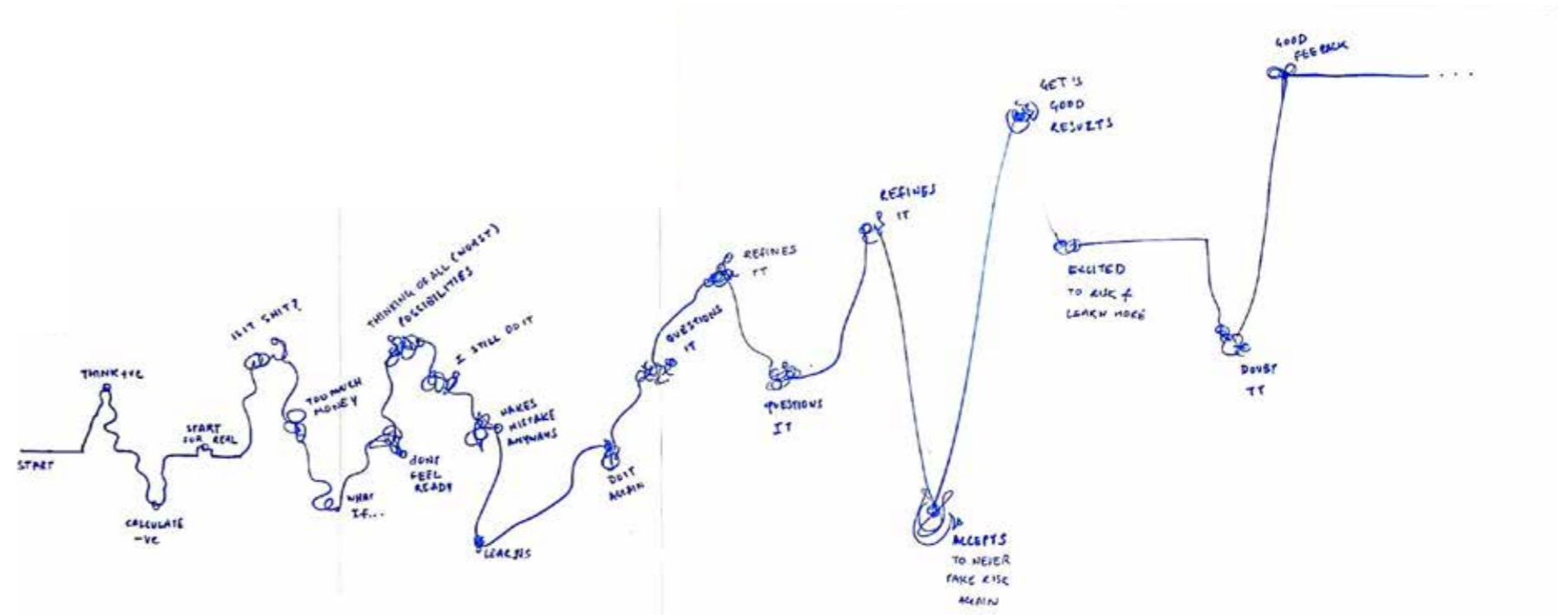
updated lineup 04



7. Memory, Nostalgia and Lost Time

Hesitation became a generative space to pause, transform and then proceed. Through this space, I came to understand memory as something that returned not through intention but sensation. Working closely with sarees brought back feelings, colours and moments from my upbringing. Proust's writing on involuntary memory echoed in the way textures and smells triggered recollections without warning. Benjamin's ideas about the past and present moving simultaneously helped me interpret these moments not as nostalgia but as dialogue.

Deleuze's interpretation of time gave me another way to understand these pauses. Creation needs hesitation. It needs time that opens, stretches and folds. My pieces emerged from that rhythm, not from certainty but from returning again and again until clarity arrived.

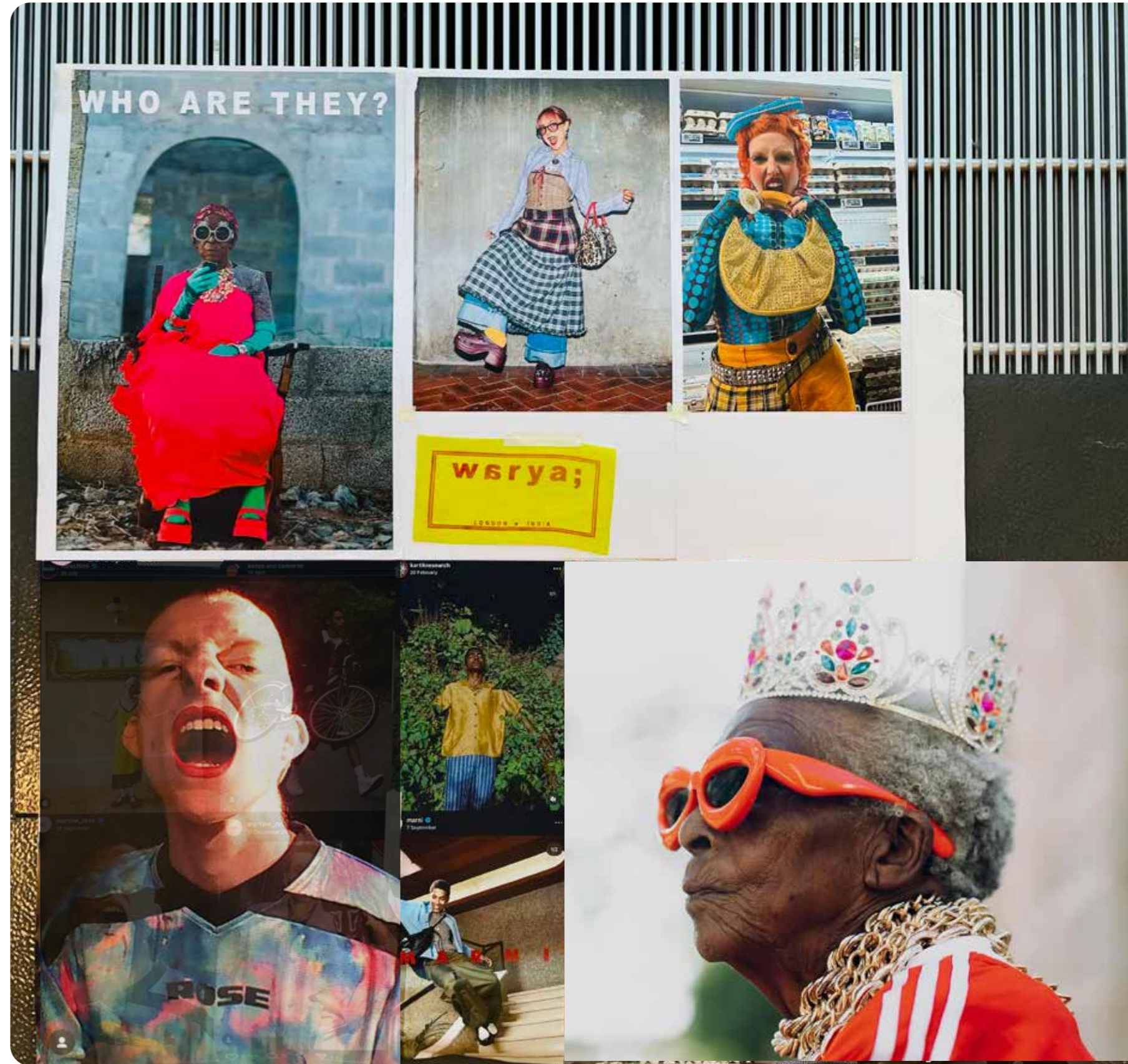


THE HESITATION MAP

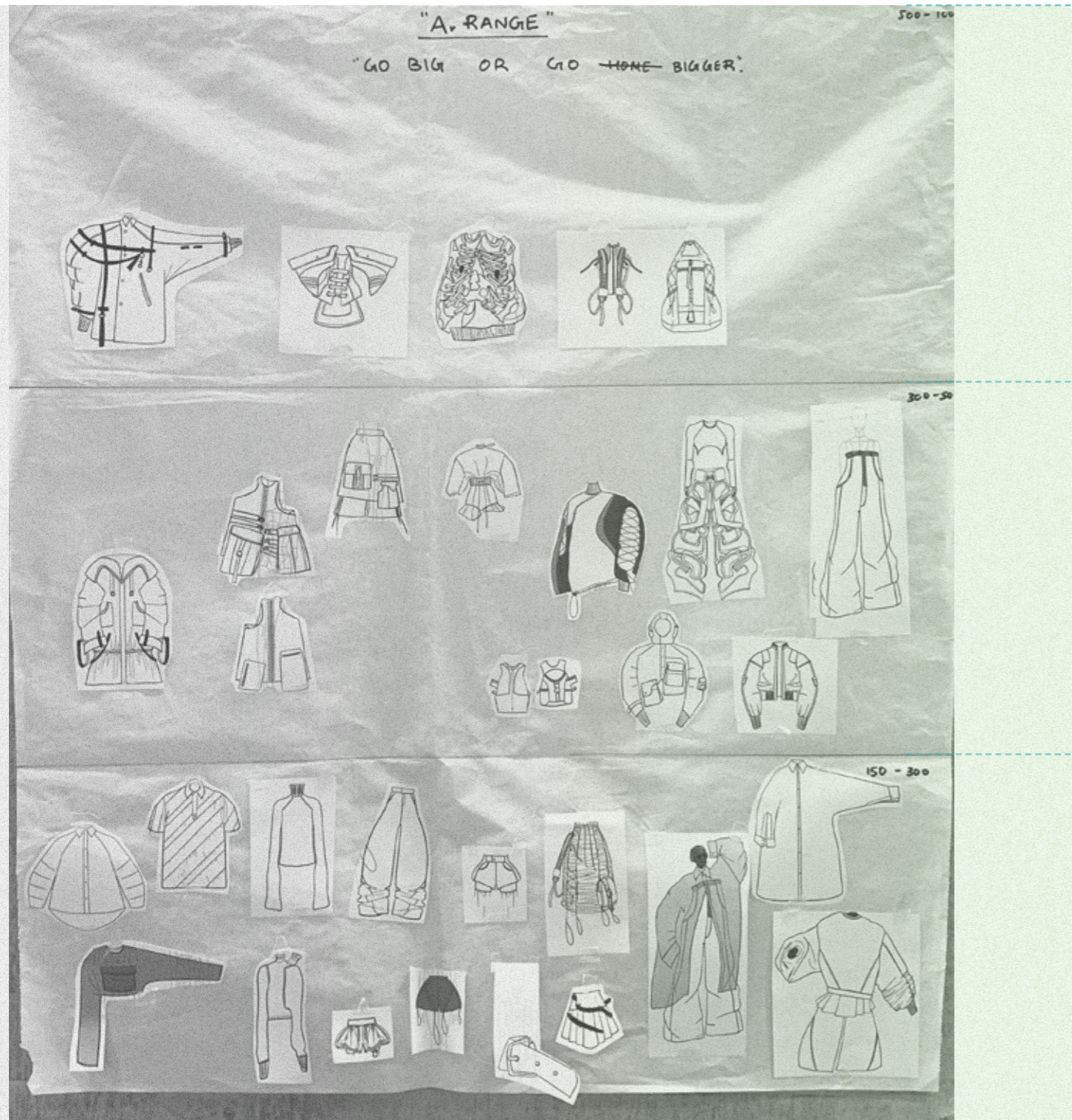
8. Customer Identity- WHO ARE THEY?

It is so grey when I look at a walking crowd. It's all so uniform. Where is the trail & error? The joy of figuring out what works for you; My imagined wearer is someone who celebrates life in its full spectrum. They enjoy joy and difficulty with the same openness. They do not shrink themselves to fit expectations. They love colour. They brighten grey skies just by entering a room. Their energy is bold but gentle. Curious. Daring. Experimental. They feel ageless, not defined by years or gender but by spirit.

This person would confidently wear a boot on their head if it felt right to them. They shop in places that appreciate individuality: Dover Street Market, Japanese street boutiques, vintage stores, garage sales and unexpected corners of cities where treasures reveal themselves. They will choose my brand because they will recognise in it the same light they live by. My target customer is someone who moves through the world with sunshine in their heart.



CUSTOMER IDENTITY COLLAGING AND EXPLORATION.



500-1000+ GBP

300-500 GBP

150-300 GBP

WORKING RANGE PLAN FOR PRICE POINTS AND POSITIONING

07. CRITICAL EVALUATION

Reaching the end of this project has allowed me to look back at the journey with a mixture of pride, exhaustion and clarity. What began as a simple desire to explore hesitation, culture and clash evolved into something far more demanding and expansive. I often say I put my blood, sweat and tears into this collection, and in it got quite literal. Broken needles in my fingers, tiny cuts from unfamiliar leather tools and countless late nights became part of the quiet discipline behind the work. This was an intense project could be an understatement. It is the most demanding and meaningful project I have created so far, and evaluating it now feels like understanding the person I became through the process.

One of my most important realisations was that hesitation is not a flaw but a part of thinking. Pausing did not mean stopping. It was a way to let decisions breathe. When the first backpack tank collapsed, when tomato leather refused to cooperate hesitation became a place I returned to. These pauses helped me see problems clearly, adjust my approach and continue without panic. I learned that creativity is not always energetic or immediate; sometimes it works slowly, forming under pressure and surfacing only after patience.

Working sustainably required a level of reflection I had not anticipated. Choosing deadstock brocades from Azamgarh, using discarded leather scraps and integrating tomato-based vegan leather were value-driven decisions, not shortcuts. But these choices came with constraints. The brocades were one-of-a-kind sarees meant I had almost no margin for error. I could not remake anything if it went wrong. BIOLEATHER was a deliberate choice too. Supporting a young Indian innovator aligned with my principles but working with innovative materials required problem solving, while acknowledging the technical challenges they bring. In the future, I want my work to deepen this commitment and eventually transition from 95 percent sustainable materials to fully sustainable collections.

My exaggerated silhouettes were rooted in the idea of childhood memories blown out of proportion. But scale is not just visual; it is emotional. Standing far away from the mannequin became an essential technique. Through this trial and error, I learned that scale is not only aesthetic but emotional. It affects how the wearer occupies space and how the garment interacts with the body.

Editing became as important in my process. Removing the second skirt layer from Look 4 after the photoshoot was a difficult decision, but it made the garment more intentional. I learned that refinement does not diminish creativity; it sharpens it.

I have always been drawn to streetwear instinctively, without being able to fully explain why. Streetwear lets me merge cultural craftsmanship with playful innovation. But it also demands functionality. The backpack tank in Look 3 made me confront this directly. The first attempt failed dramatically, sending me back into research, retail shop visits and miniature prototypes. The final version became a fully functional roll-top backpack integrated into a tank top, held by a screw-out belt fastener and matched with oversized zips. This piece taught me that streetwear's honesty lies in its function and then the beauty.

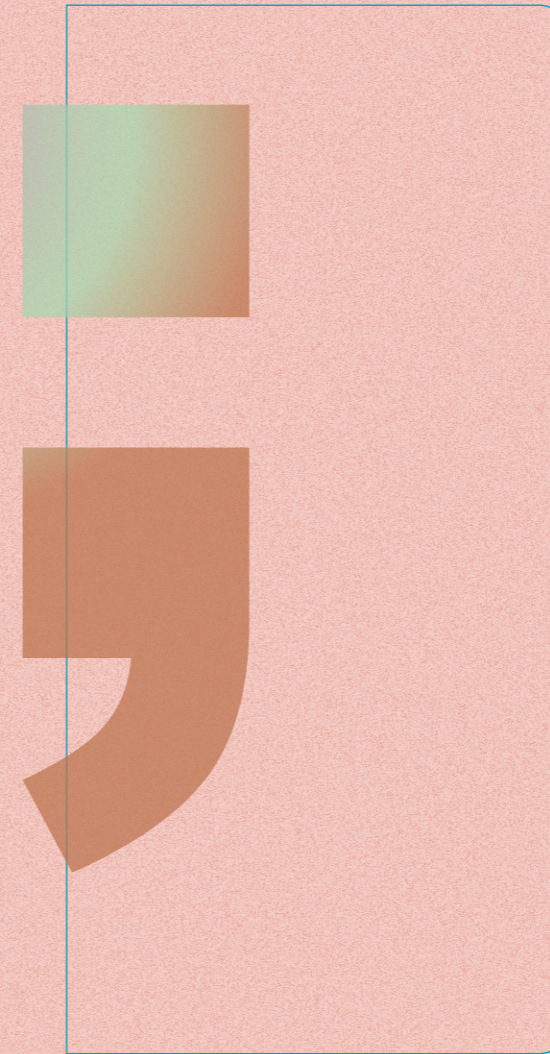
My tutor's prompt to reflect on layering and juxtaposition opened another dimension of evaluation. My garments rely on contrasts: jacquards beside denim, tomato leather against Madras checks, scraps placed with intention. Together they create small palimpsests, where each layer keeps its history visible. My collection is meant to be absorbed this way, layer by layer, by the eyes and the soul. This felt true to who I am: someone shaped by many cultural layers that do not overwrite each other but coexist.

The making process was challenging in ways that extended beyond design. At the start of the project, during the summer break, I received an ADHD diagnosis. Learning how to work with my ADHD, adapting to new medication and managing the emotional turbulence that came with it all collided with the pressures of the collection. There were days when my focus felt impossible to control and days when the studio environment felt too loud or too fast. The deadline extensions were a lifesaver, but they also brought feelings of guilt and the fear of not being "good enough" to finish on time. In retrospect, I see that finishing a collection while learning to navigate a newly understood disability is something to be proud of. It taught me compassion for myself and a more sustainable way of working that I will carry forward.

External feedback also played a meaningful role. In moments of doubt, presenting my work to Sarah Mower and later receiving compliments from Zandra Rhodes and her team gave me renewed confidence. Hearing respected industry figures respond positively made the labour, experimentation and emotional intensity behind the garments feel seen. Their reactions affirmed that the ideas I cared about were coming through.

This project clarified the kind of designer I want to become. I believe humans need beauty as much as functionality. You cannot sell function and bury beauty to save time or cost; eventually the work feels empty. My future practice must be rooted in dialogue and shared values. My collaboration with the weavers in Azamgarh already feels like more than production. It is participation, respect and a relationship I want to build further. I do not want to borrow craft from artisans. I want to co-create with them.

There were limitations. Some technical ideas, like reinforcing the roll of the large pocket with aluminium wire or reversing the tomato leather look, could not be completed within the timeline. Some finishes will improve with practice. But these are not failures. They are clear indicators of the next skills I want to strengthen.



In closing, completing this collection has taught me that fashion design is not simply about producing garments. It is about understanding the world you come from, the people who shaped you and the materials that carry their stories. It is about stepping into uncertainty and learning to trust hesitation as part of the creative process. My generative space continues to guide me, reminding me that uncertainty is not a void but a site of possibility.

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