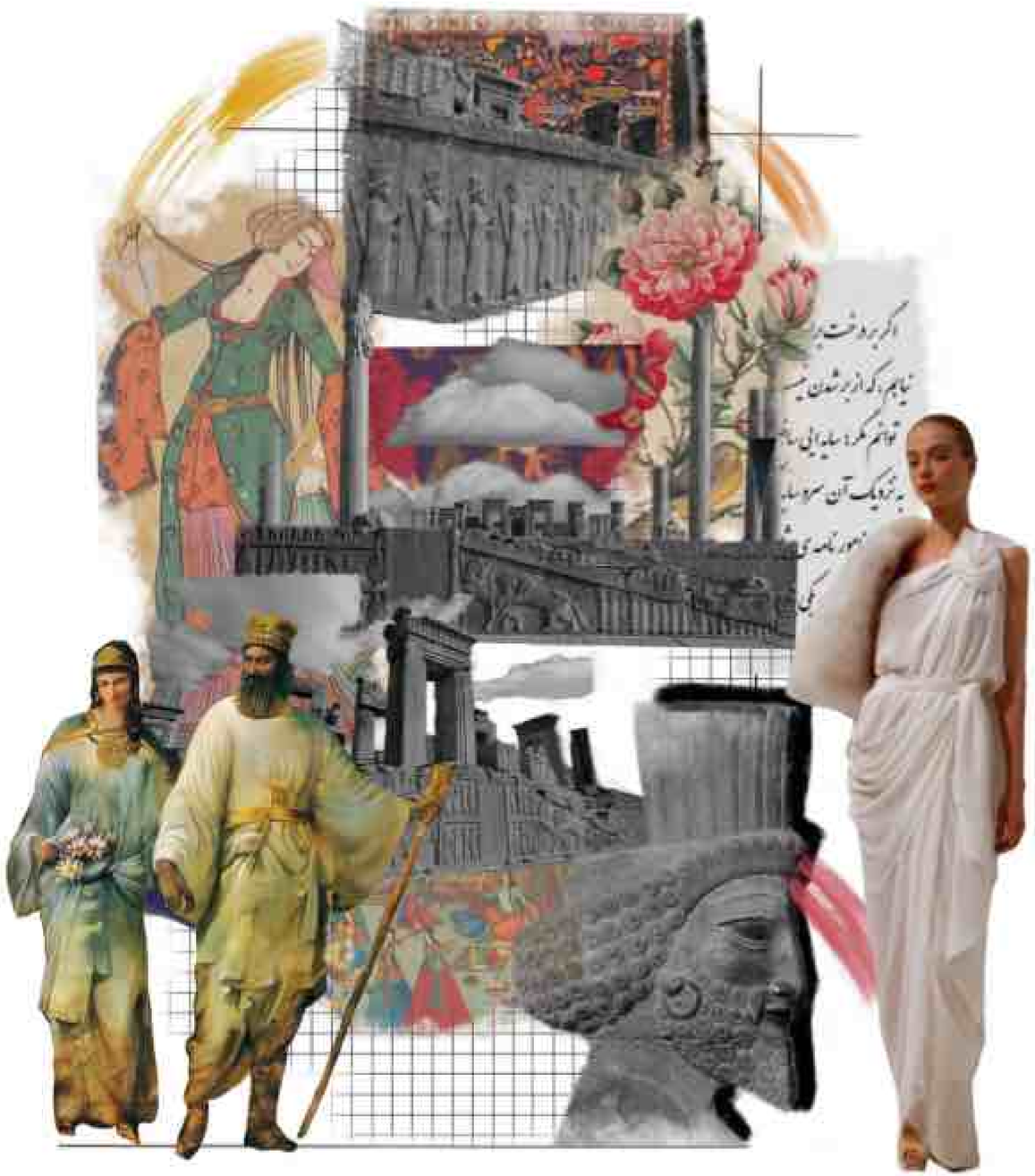
SILHOUETTE 1

Ancient Persian Costume

For the design of this project, I desire to focus on the silhouettes inspired by the warrior women of ancient Iran. These women were trying to preserve the country during the most revolutionary and glorious era of Iranian history (Achaemenid period). For instance, General Panthea was one of the military rulers of Iran during the reign of Cyrus the Great (6th century AD). She fought bravely to maintain the security of Iran.

Furthermore, Lady Artemis, the king's war advisor and the first female admiral in the history of the world, who worked in the Achaemenid army in 480 BC. Moreover, Atusa (550 to 475 BC), the queen of Iran, is one of the most prominent women in the history of ancient Iran. She was the daughter of Achaemenid King Cyrus the Great.



SILHOUETTE 1

Ancient Persian Costume

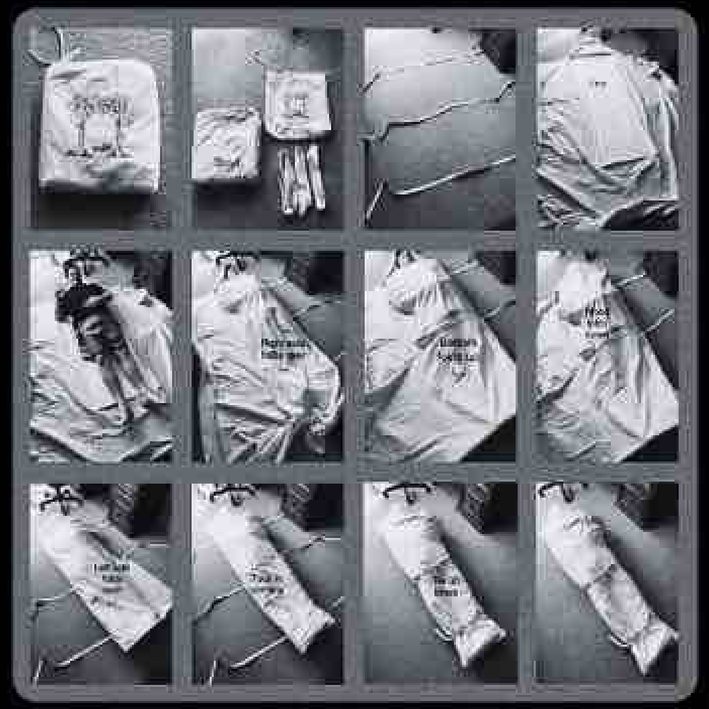
The form of Achaemenid clothing was often several layers of plain ungirded tunics, robes and draped voluminous shawls for covering body. This dress was covered in such a way that the fabric was wrapped around one shoulder and pulled from under the arm and over the chest and thrown over the other shoulder. Usually, the shawl was hung from one side of the shoulder so that one hand is covered and the other is free to move. This fabric is very similar to Roman clothes.



Silouhette Experiment

Shroud form of covering the dead

To implement it, I want to wrap the same layers of white fabric around the body as in the method of covering the shroud to get the desired draping model.



Silhouette 3

Draping

By choosing this dynamic and sculptural method, I aim to interpret my creative design in a unique and different way from the designs and conventional methods in pattern making.
I also want to try different processes, such as playing with fabric around the body, twisting, tucking, and folding it. This abstract method will help me convey my feelings more easily towards the traumas and hardships I experienced and express my ideas freely from the framework and limitations as a symbol of protest like my previous activities.

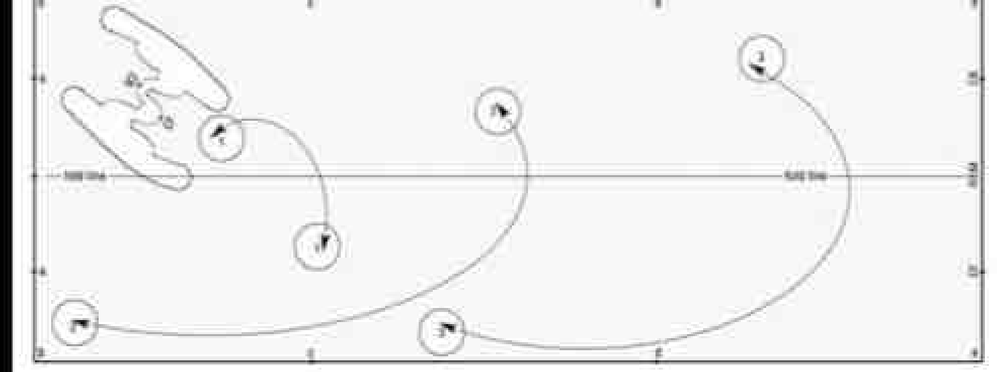


Silhouette 4

Subtraction pattern making

The subtraction pattern is a new technique in comparison with traditional pattern making , the first stage of its design is by the basic back and front patterns. The next stage is the stage of designing removable parts.

I chose this technique to present this project in a new and modern way. This technique is different from the old techniques. The reason for my choice is to disturb symmetry, order and old principles. Because I want to show the courage and brave breaking of tradition of Iranian women. I also want to instill a sense of freedom with the comfort of this technique's clothes. In this technique, I want the form of the clothes to be made of different and irregular layers of fabrics around the body, where each layer is composed of texture, fabric making and traditional and modern details. The idea of fabric layering represents the old tradition of Iranian women's clothing, who used to wear several layers of clothes on top of each other.







Fashion Activism



Designer Jeremy Scott walks the runway for the Jeremy Scott fashion show during New York Fashion Week



Christian Dior show as part of the Paris Fashion Week Womenswear Spring/Summer 2017 on September 30



Jean-Paul Gaultier Spring/ Summer 2020 Fashion Show



Angela Missoni (foreground) after her autumn-winter 2017 fashion show on February 26



Jean-Paul Gaultier Spring/ Summer 2020 Fashion Show

Color Palette



Optic White (Pre- Fall 23) Pantone - A: 11-4800 TCX / Coloro - A: 037-93-00: Optic White reflecting the vibe of clear and minimal aesthetic.



Luscious Red (S/S 23) Pantone - A: 17-1663 TCX / Coloro - A: 010-46-36: It is symbolizes anger, power and most importantly the blood of the victims lost and oppressed by the government.



Malachite Green (A/W 24/24) Pantone 19-5421 TCX / Coloro 078 - 33 - 24: This color is inspired by the dark colors of nature.

White: In Iranian tradition, white color is a symbol of peace, appetite and chastity, which covers the main part of the flag.

Red: Red color is the dominant color for this movement.

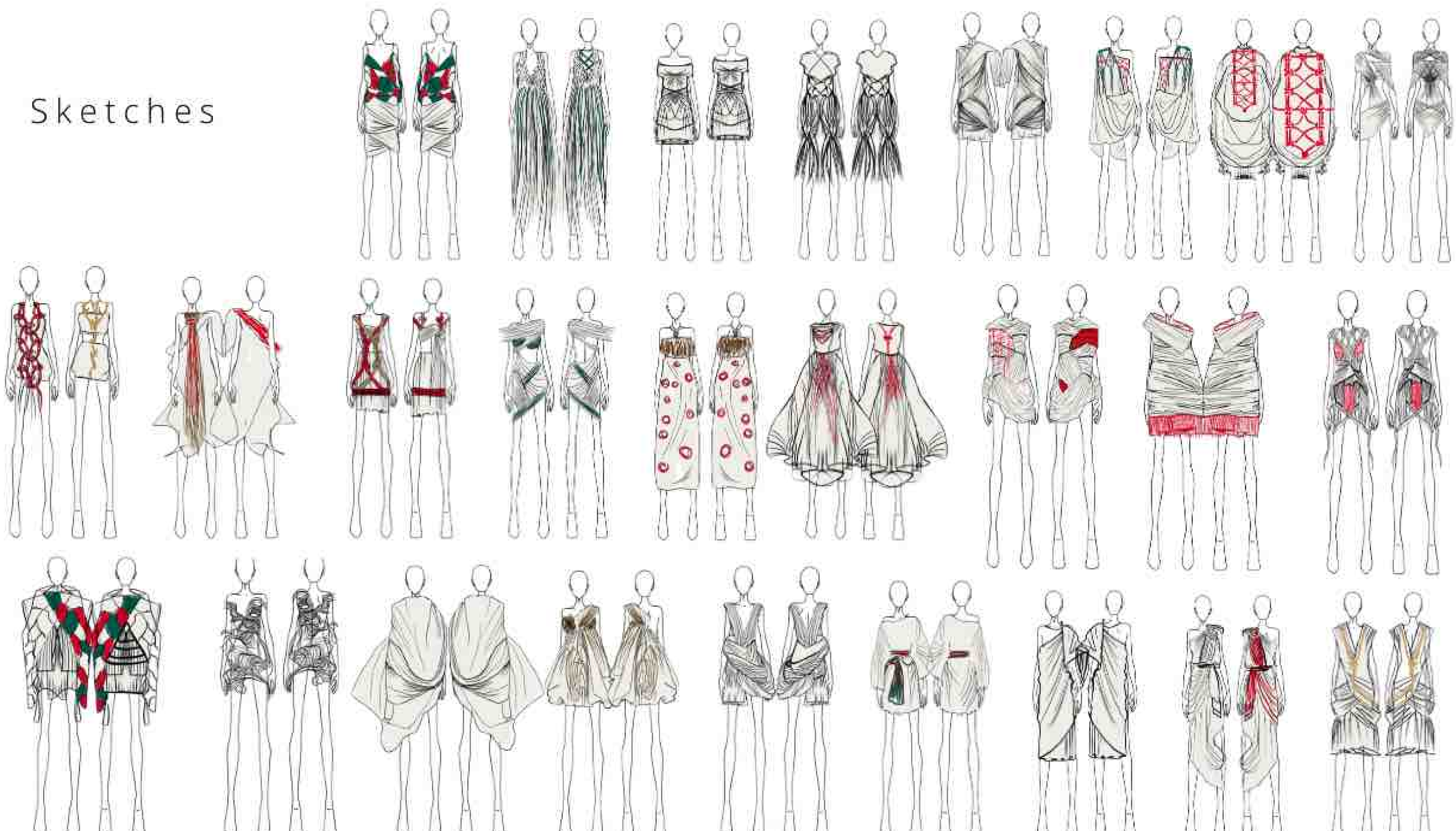
Green: For Iranians, green is a color with a religious symbol, holy and pure.

Fabric Palette



Comfortable fabrics such as silk, linen, cotton and jacquard

Sketches



Sketches and collages



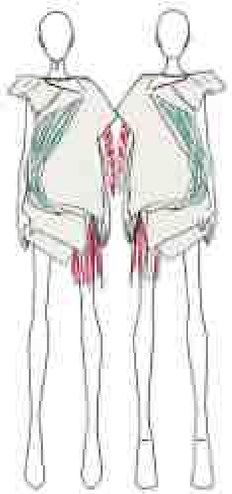




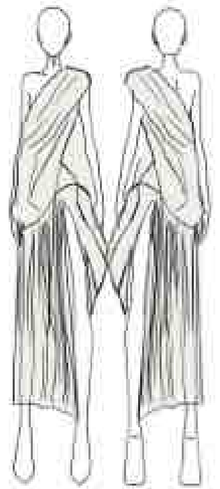


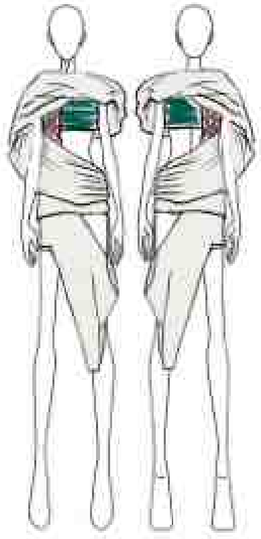


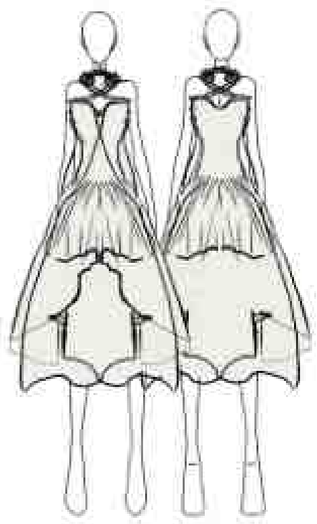


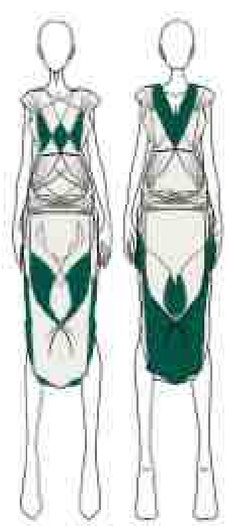














Sketches and collages



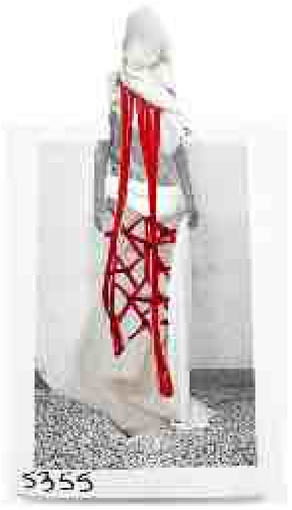
















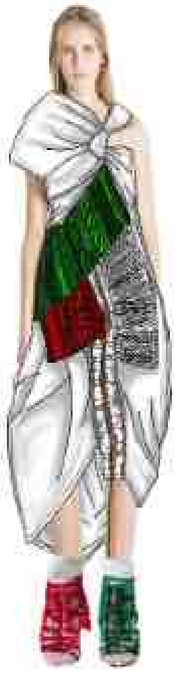
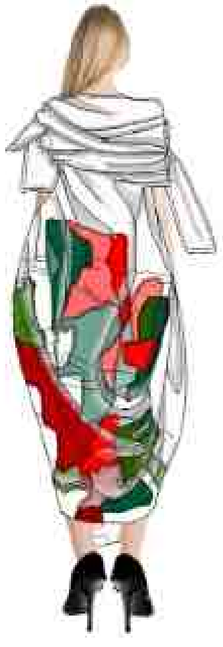
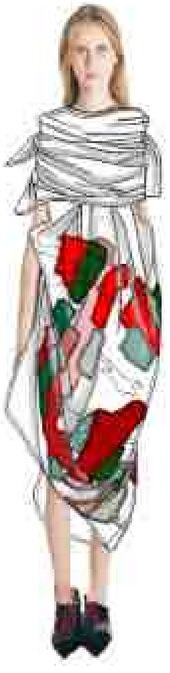


Line-Up









References



Unknown designer



Unknown designer



Central Saint Martins MA - Eilish Macintosh at London Fashion Week Fall 2013

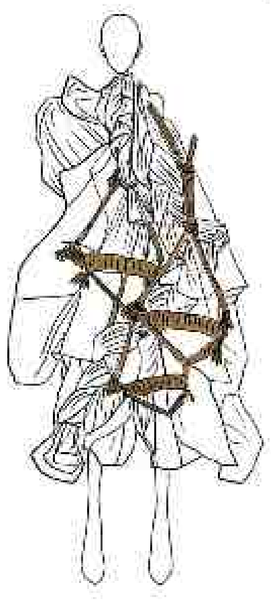


Paula Raia S/S 2016

DesignProcess











First designMuslin





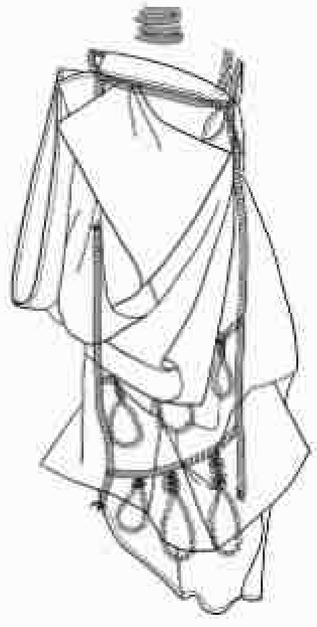


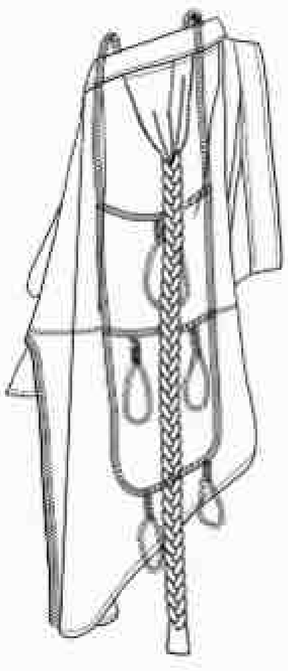


Finishing



Final design





Final looks







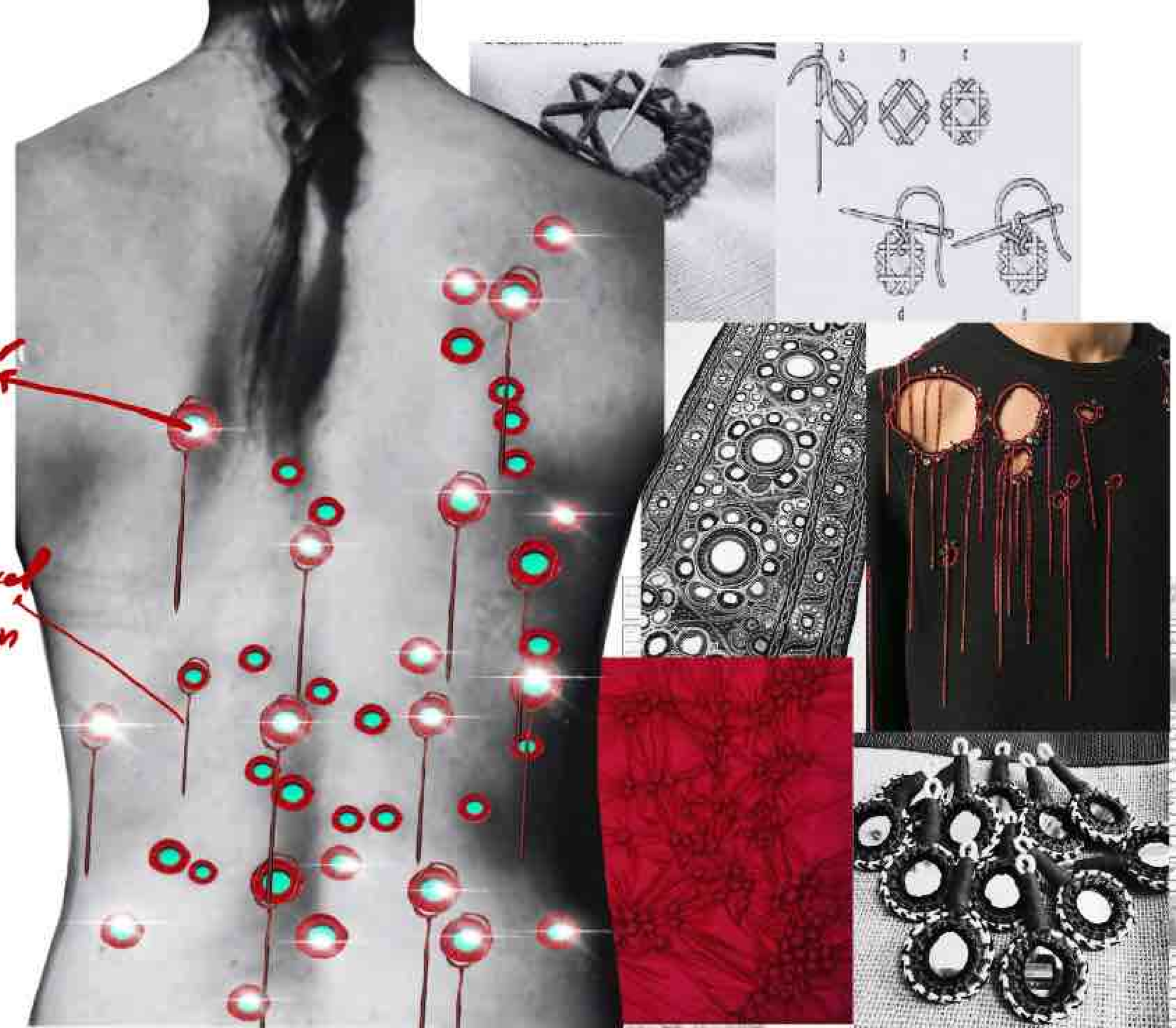


DesignProcess









References



Matthew Williamson 2013



Proenza Schouler Fall 2015 Ready-to-Wear Fashion Show



Emanuel Ungaro at Paris Fashion Week Fall 2015



Burberry Fall 2013 Ready-to-Wear

References



Cecilia Vicuña, Quipu Womb (The Story of the Red Thread), 2017. Installation for documenta 14, National Museum of Contemporary Art, Athens (EMST). Foto: Mathias Voelzke. Courtesy of the artist



Alexander McQueen ss19



Proenza Schouler Fall 2015 Ready-to-Wear Fashion Show



Moschino Fall 2019 Menswear Fashion Show



Yiqing Yin Haute Couture Week in Paris, January 2014

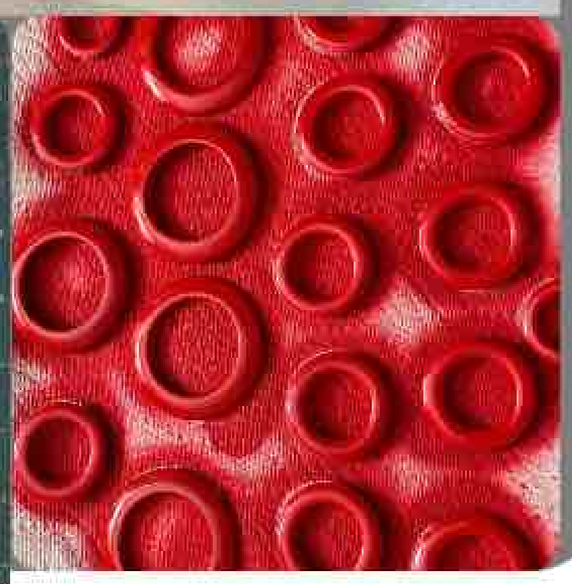
fabric manipulation







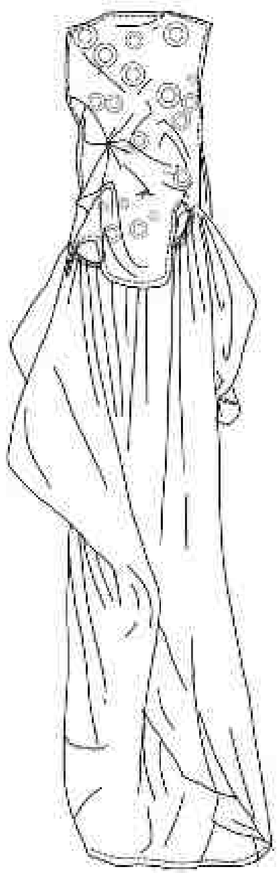


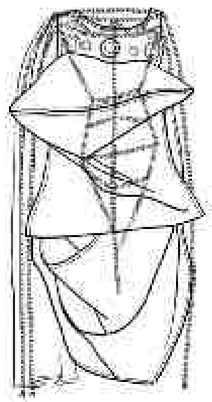


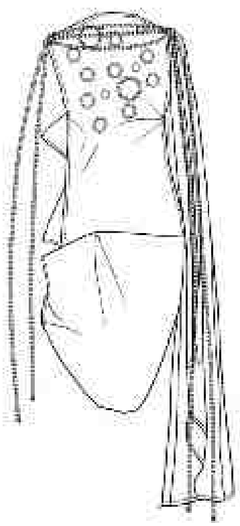


Final Design









Design







First Design final look









Final Design final look









First desidn Muslin









Accessories









Final Look



I am going to use one of the Iranian arts called Patch Working. With this method, I will connect the pieces of the areas of Tehran where I was there, the quiet and crowded areas. And on them, I will embroider the body shape of protesting people, which will be a symbol of popular gatherings.



References



Proenza Schouler Fall 2015 Ready-to-Wear Fashion Show



Dior RTW Fall 2018



Dolce & Gabbana Spring 2021



YANINA COUTURE – SPRING/SUMMER 2016



YANINA COUTURE – SPRING/SUMMER 2016

First Design Process







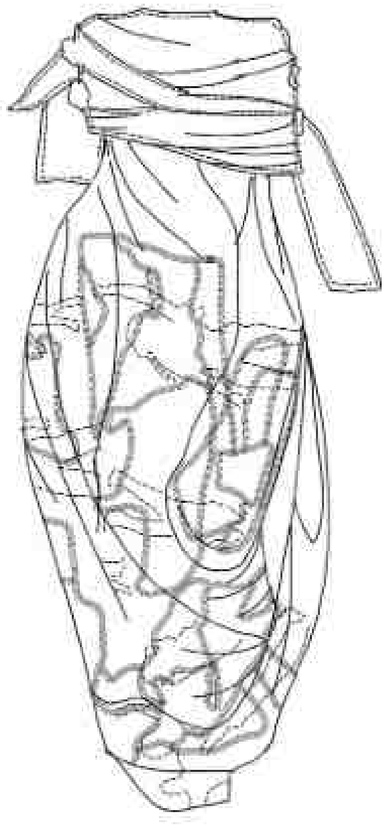


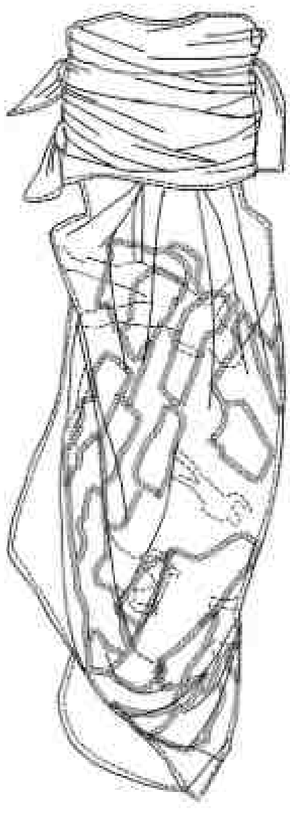






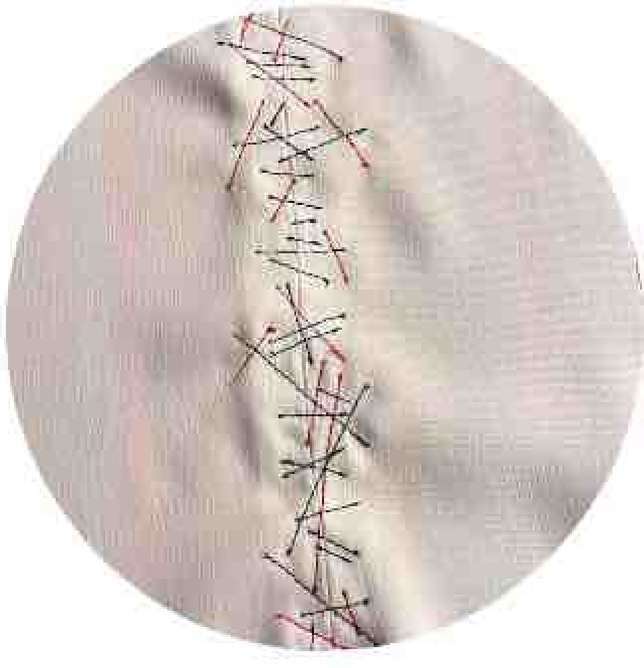
Final Design Process and Finishing











Design Process













Accessories







References



Rick Owens Spring 2017 Menswear Fashion Show



Comme des Garçons at Paris Fashion Week Spring 2003



Madame Gres au Muse Bourdelle



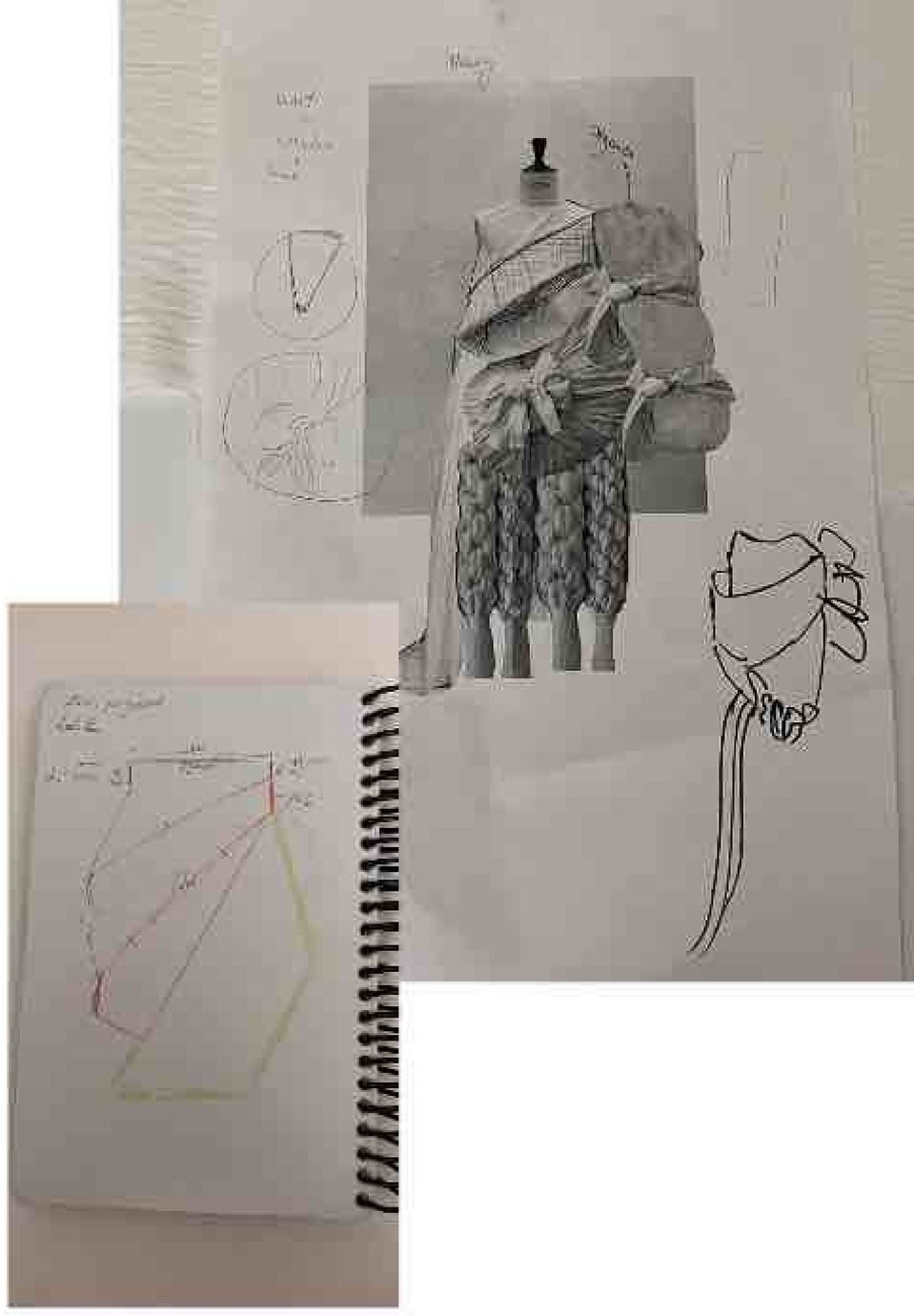
Rick Owens Spring 2017 RTW collection.



Rick Owens Spring 2017 RTW collection.

Design process





Fabric manipulation and finishing





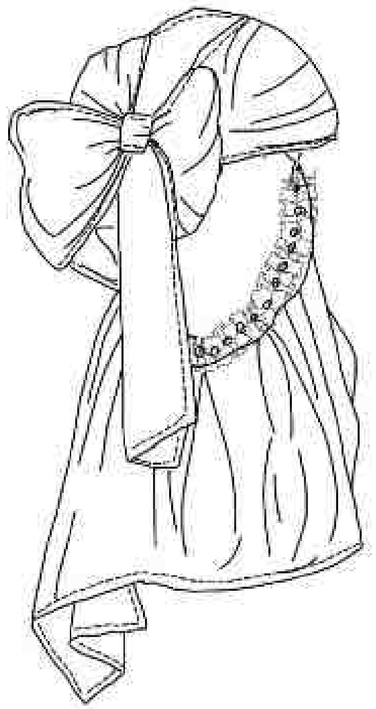


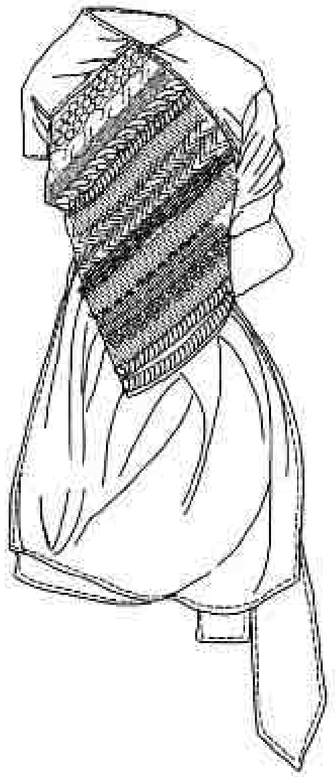
Final Design



Accessories







Final Look



Design Process

I intend to use this idea in different ways. For instance, the combination of pieced hair with traditional Iranian embroidery.
Using long hair like a ribbon sewn to clothes.
Braided hair.
Shaping the hair into different designs with a special glue



References



PS23 (Seoul) -KIMHEKIM



Charlie le Mindu



MAISON MARTIN MARGIELA S/S 09 - KNOTORYUS LOOKS



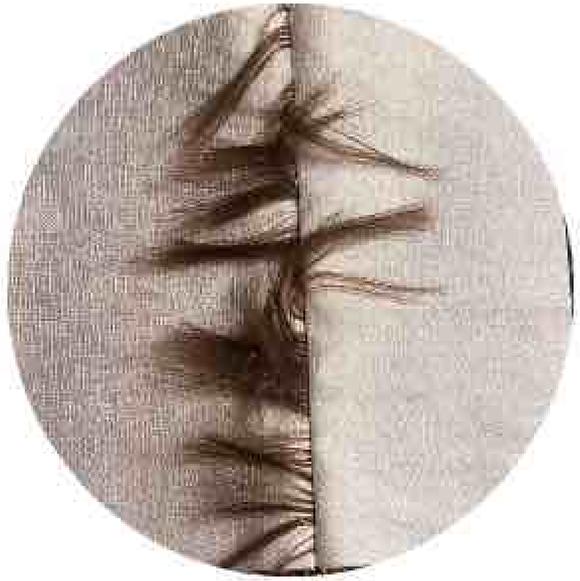
McQueen for Givenchy Couture



Alexander McQueen
Fall 2000 Ready-to-Wear

First design and Finishing



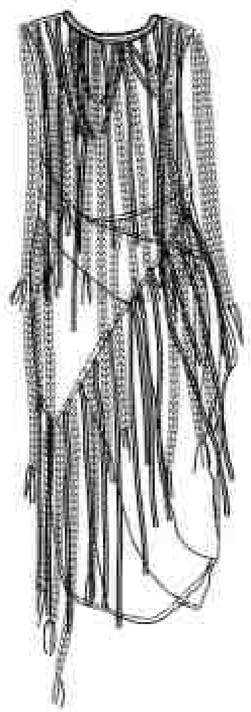


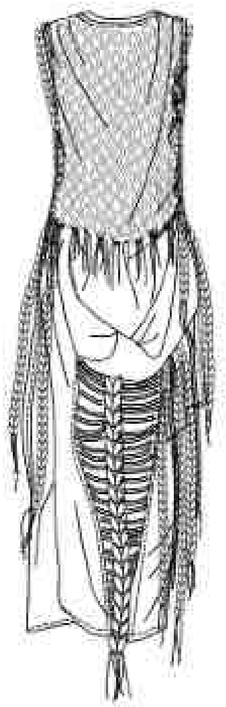






Final Design











Accessories







Final Look

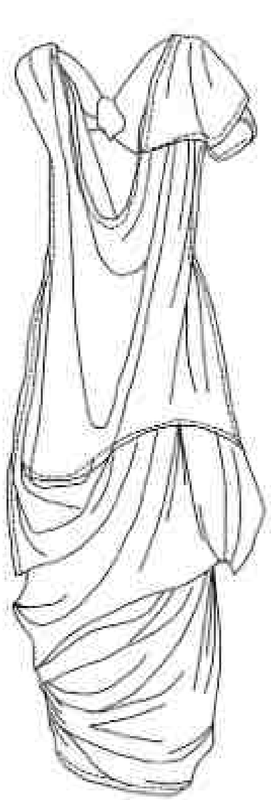


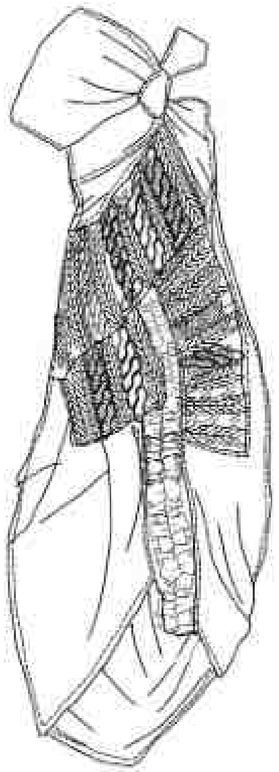
First Design Process





Final Design







Final Design Process







Accessories









Final Look





























Exhibition









FASHION DESIGN M.F.A THESIS

"INVITATION"

SHOWROOM

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