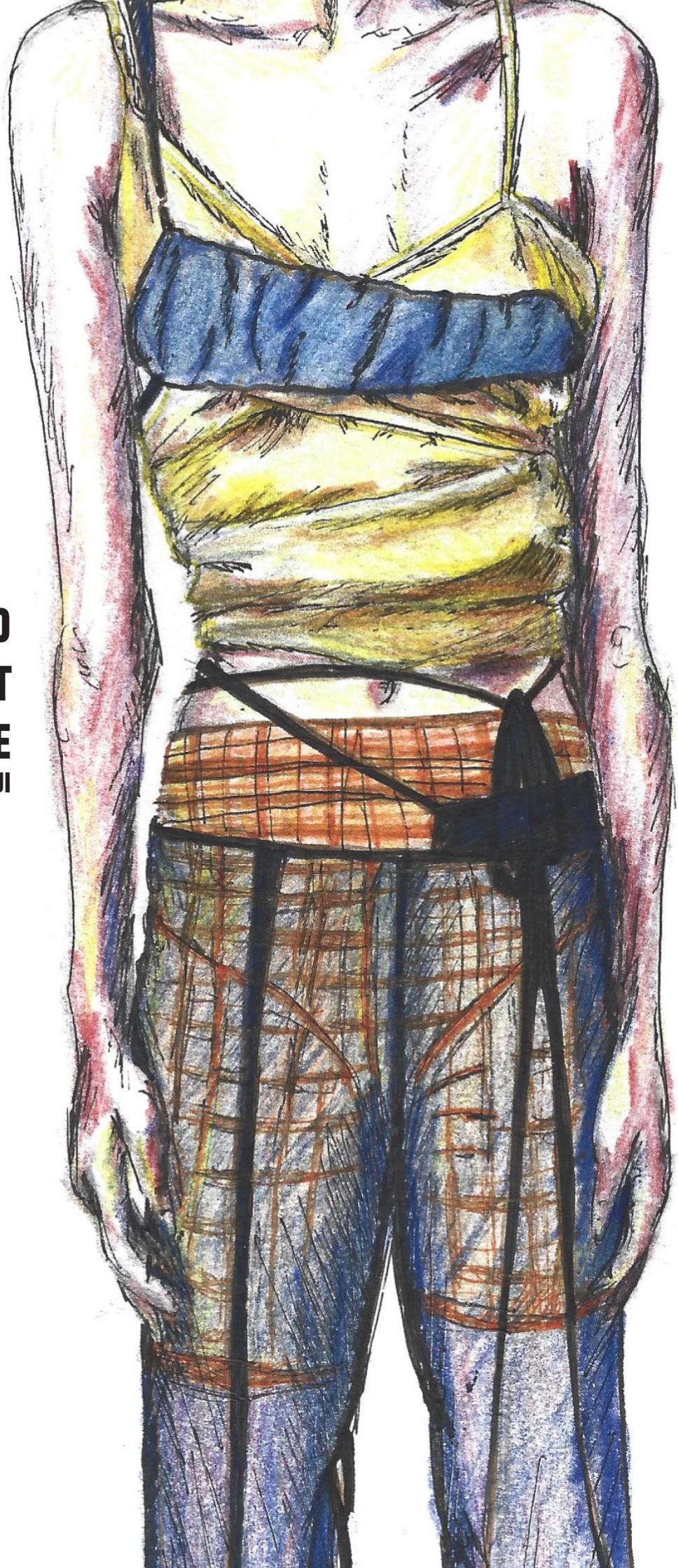


**RESEARCH AND
DEVELOPMENT
FILE**
ERIKA KANROJI



REFLECTION

My most successful piece of work was created when I worked in a group to take the "worst" photo. Our work won the most praise from our tutors & peers, which ended up getting us the "worst" and "best" photo prize. This task helped to take away my perfectionism that I usually have which stops me from "taking risks", "challenging the norm", and "ability to reach our goals" (Buchanan, 2016).



This task gave me the freedom and took away the risk of making accidents. It helped me realise that I can get work done more efficiently when I am not being a perfectionist.

which provide creatives with their most "daring ideas" and "inspiration to carry them out."

Aaron Scharf said

"all images have aesthetic potential"

and many works produced were "accidents, tricks, or amusements"
which provide creatives with their most "daring ideas"
and "inspiration to carry them out."



My least successful work was the collage I created for my chosen brand. I thought that this was my least successful work because I felt dissatisfaction towards myself and saw the amazing work created by my peers. I think this was the result of me not challenging myself with new materials or methods to create my collage.



My least successful work was the collage I created for my chosen brand. I thought that this was my least successful work because I felt dissatisfaction towards myself and saw the amazing work created by my peers. I think this was the result of me not challenging myself with new materials or methods to create my collage.

This kept me in my "comfort zone" where there is "low risk" and "low reward." I didn't push myself into the "growth zone" where I can "conquer objectives" "set new goals," and "find purpose." I also didn't have any ideas of what I was going to create and didn't research on the brand which also made this piece of work unsuccessful. I also didn't have any ideas of what I was going to create and

CHOPOVA LOWENY

Emma Chopova & Laura Lowena
Bulgarian folklore x 1980's rock climbing

"we bonded over
a love of
skirts"

Research always
begins w/ their own
heritage.



long pleated skirt

- Sustainability
 - recycled materials (aprons & handkerchiefs)
 - deadstock textiles
 - produce garments in UK & Bulgaria
- Ethical
 - employs skilled female artisans in Bulgaria

Graduate collection: Bulgaria's mountain dwellers

S/S'20 collection: Parachute outfits & Victoriana

Modernization of traditional textiles, crafts, & techniques

femme silhouettes w/
tough-girl fabrics



3



research that I conducted
after reflection and how
I would improve.

To improve, I would research the brand and create another collage that has more to do with the brand's ethos and values rather than only their aesthetic.



hiking hooks

made from vintage Bulgarian fabrics and leftover plaid

Sporty elements & Punkish insouciance



4

sportier materials
↳ spandex, nylon, lycra



↳ their campaigns are futuristic, manipulative, fun, colorful

For the future of this unit, I hope I can go out of my comfort zone to gather a group of creatives on my own, and create something together that we are all proud of.

I've always been afraid of reaching out to other creatives to work on a project with me because I feel that my ideas aren't as good as others and have felt embarrassed to share my ideas,

However, I hope that this course can provide me with confidence and the brave space — "an environment in which everyone feels comfortable in expressing themselves and participating fully, without fear of attack, ridicule, or denial of experience." (Aroa and Clemens, 2013).

DESIGNER STATEMENT

RESEARCH



Fig 1.

S

upriya Lele is an Indian-British brand that designs clothes for women to be comfortable with their femininity and sexuality. Supriya Lele is inspired by her own family heritage and her life. By merging her own two cultures as a core of her brand, she hopes to help herself and others understand themselves and their heritage better. The brand has a minimal aesthetic with subcultural influences. She has a website and Instagram. →→The brand doesn't have a physical store but are sold in Selfridges and online on Mode-Sens, SSENSE, and Farfetch.

A/W '18



Sportier, lofi fabrics made into luxury

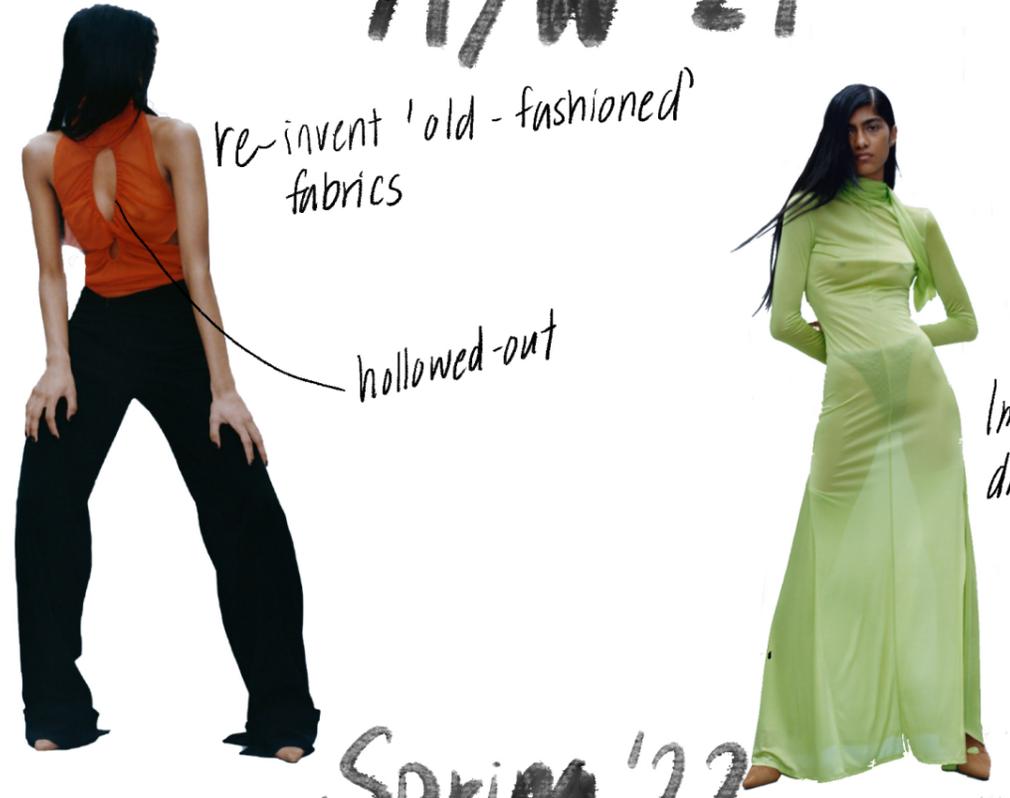
neon pink bralette to make it look more like a sari

pants are reworked sari

asymmetrical top, sari shape

Fig. 2-5

A/W '21



re-invent 'old-fashioned' fabrics

hollowed-out

Imaginative draping

Fig. 9-10

Spring '20



Sheer fabrics and layering

minimalist aesthetic

leather

tied with string

black

Fig. 6-8

RECENT COLLECTIONS

Spring '22



makes tones of colour that shouldn't work together work

90s and 00s inspired silhouettes

Fig. 11-13

She always has a woman in mind that can represent her clothing. It is an organic process for her to have BIPOC models as a minority herself.

BRITISH INDIAN CULTURE

Her clothing designs are inspired by her own background and experiences, rather than from Indian culture.

Her clothing does not look completely Indian and she hopes that her clothes are seen as just nice clothes when people see them on the rail without knowing about her background.

She doesn't feel like she is misrepresenting Indian culture, unlike if she was just selling traditional Indian clothing.

It is important right now for young designers to be more inclusive and to be more personable. Consumers are demanding this now, especially with all of the new media points that are available to them.

She takes inspiration from Amrita Sher-Gil who was a traditional painter who represented cultural hybridity with depictions of European and Indian women.

She also takes inspiration from Jalapur, India which she has personal history in and is connected to.

Satyajit Ray is a Bengali film director who explored the tensions and expectations within Indian cultural society.

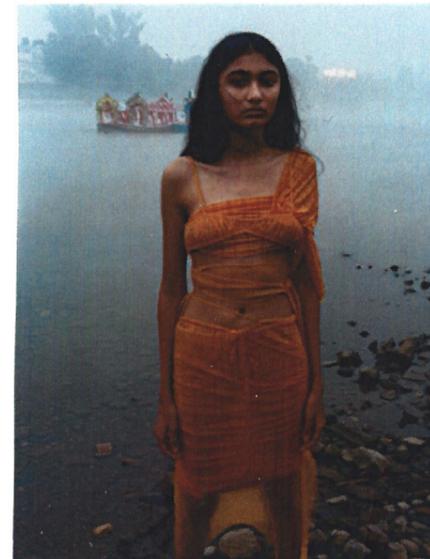
Mark Leckey is an artist who explored British subcultures in his work.

She never grew up in India and isn't that well acknowledged with Indian culture. Her brand can delve more into femininity and her own self rather than being strictly tied to India.

Her brand is more about becoming a part of two cultures, rather than Indian culture itself.

Collaboration with Jamie Hawkesworth on a new photography book / lookbook for 2020 Campaign

a document of trip at Narmada river. & Jabalpur



her grandfather's ashes are scattered in the river.



allows consumers to emotionally connect deeper w/ the brand.

90s & 2000s



Fig. 16

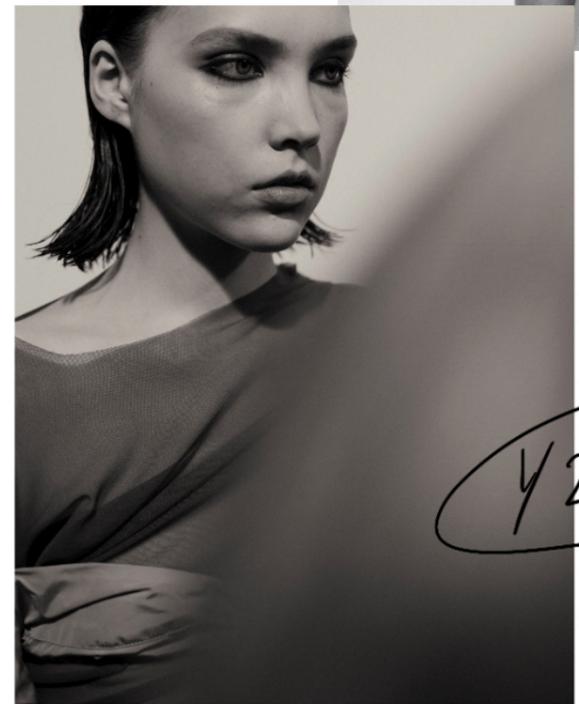
metallies, shiny blacks, straps, mesh tops, tight clothing made of spandex

technology

Y2K Fashion

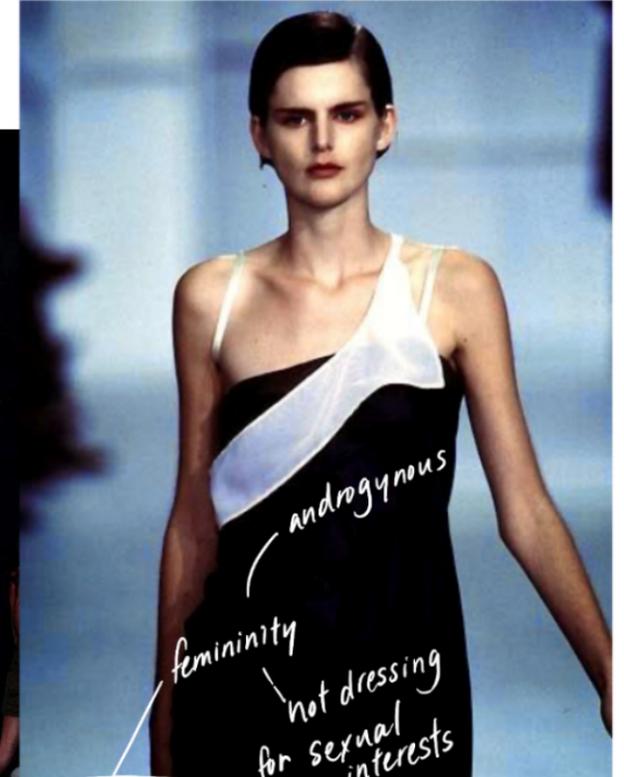
monochromatic futuristic approach to fashion

architecture, graphic design



Noughties fashion

dressing to identify + express individuality



androgynous
femininity
not dressing for sexual interests



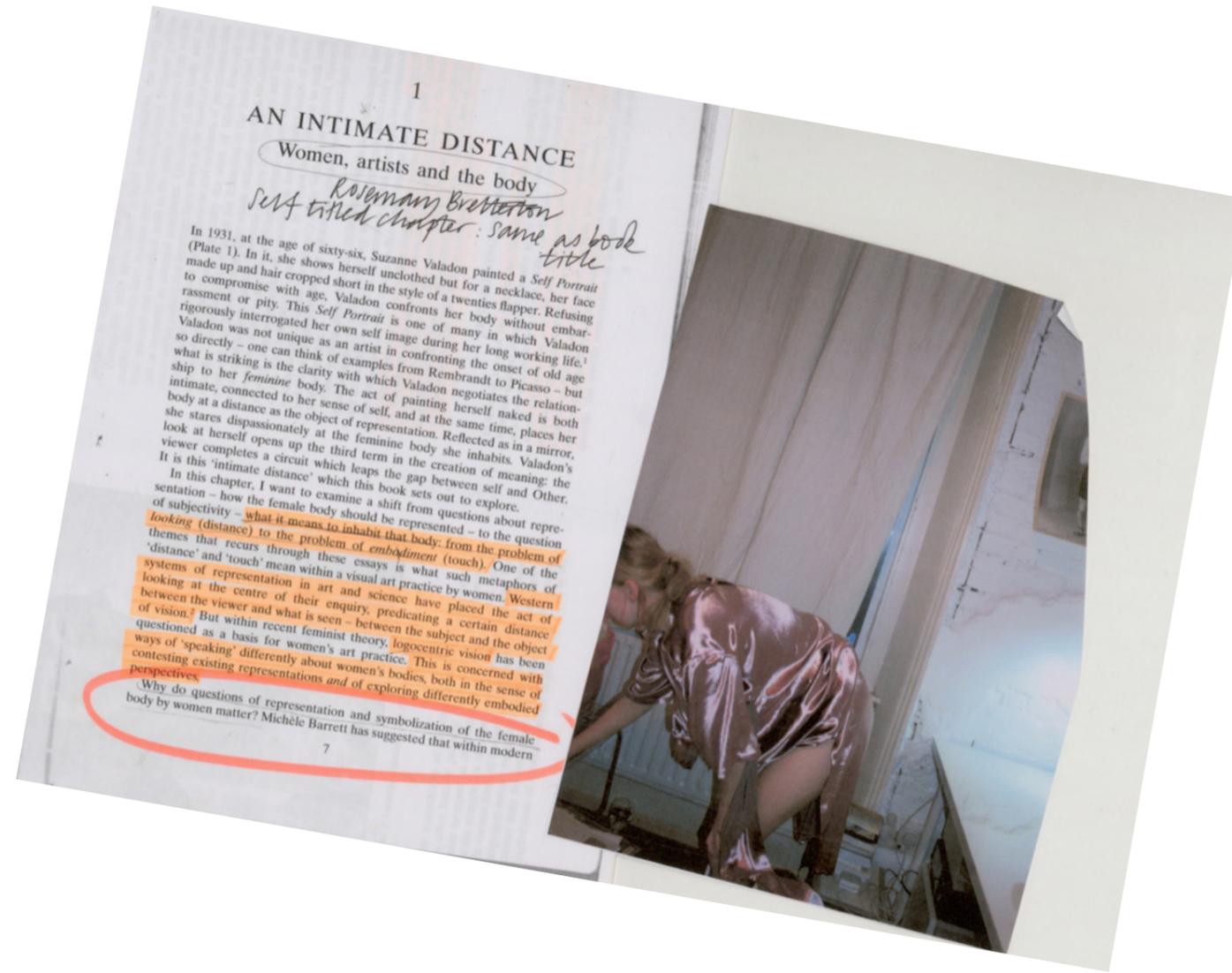
eclectic
kitsch glamour

Fig. 17



FEMININITY & SEXUALITY

Supriya Lele wants to allow women to be comfortable with their femininity and sexuality. She creates garments that flatter the female figure but are also still functional to wear. Her 2016 MA collection, An Intimate Distance was her exploration of the female form. Her intention of the collection was to empower the woman wearing her clothing to dress for themselves.



“for women to feel good about their bodies, and not give a shit about what other people think.”

Fig. 18



DEVELOPMENT

STYLING DEVELOPMENT

Styling Moodboard.



Strappy Clothing

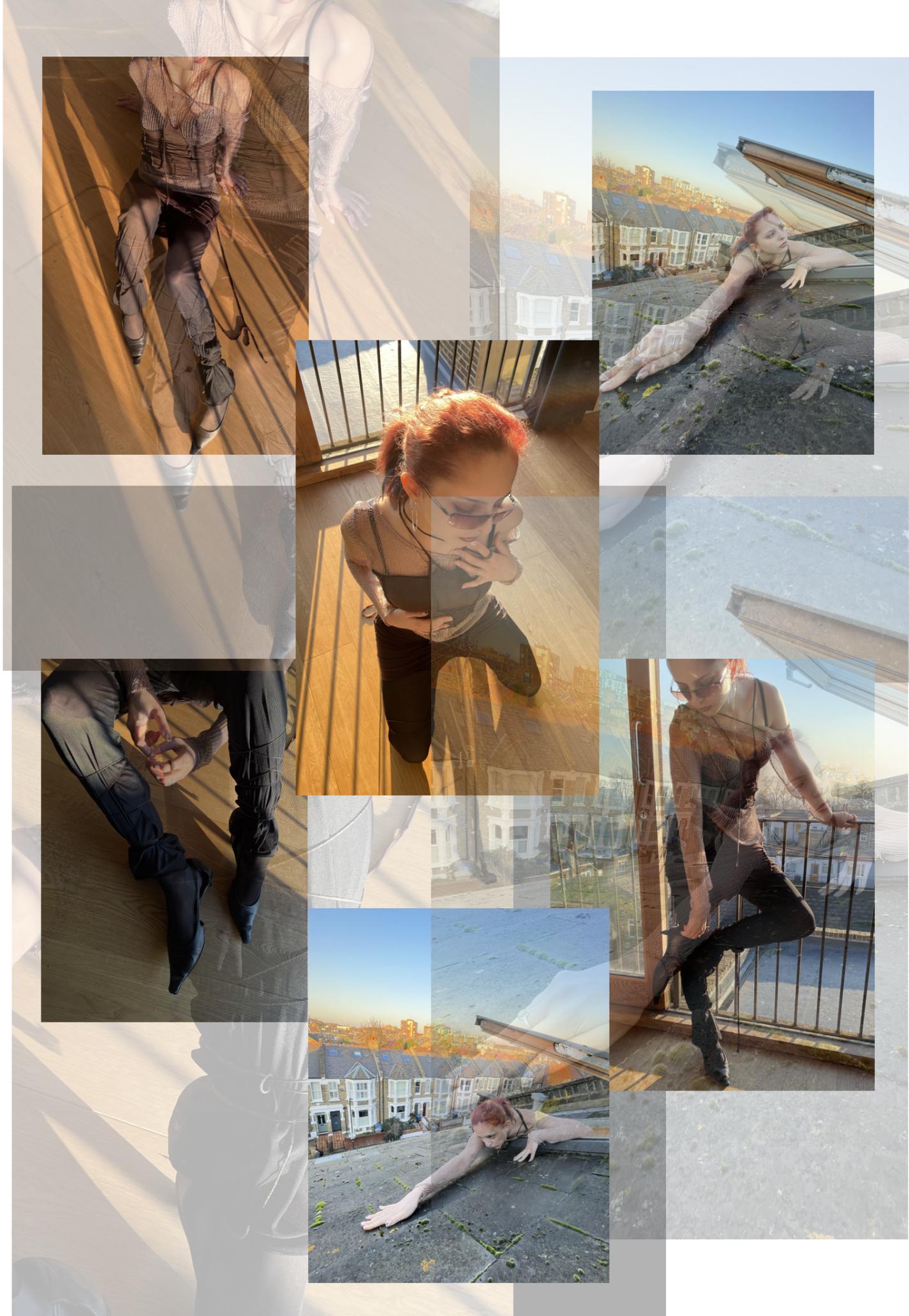
Tied around body.



mesh see-through garments.



tie pants w/ string



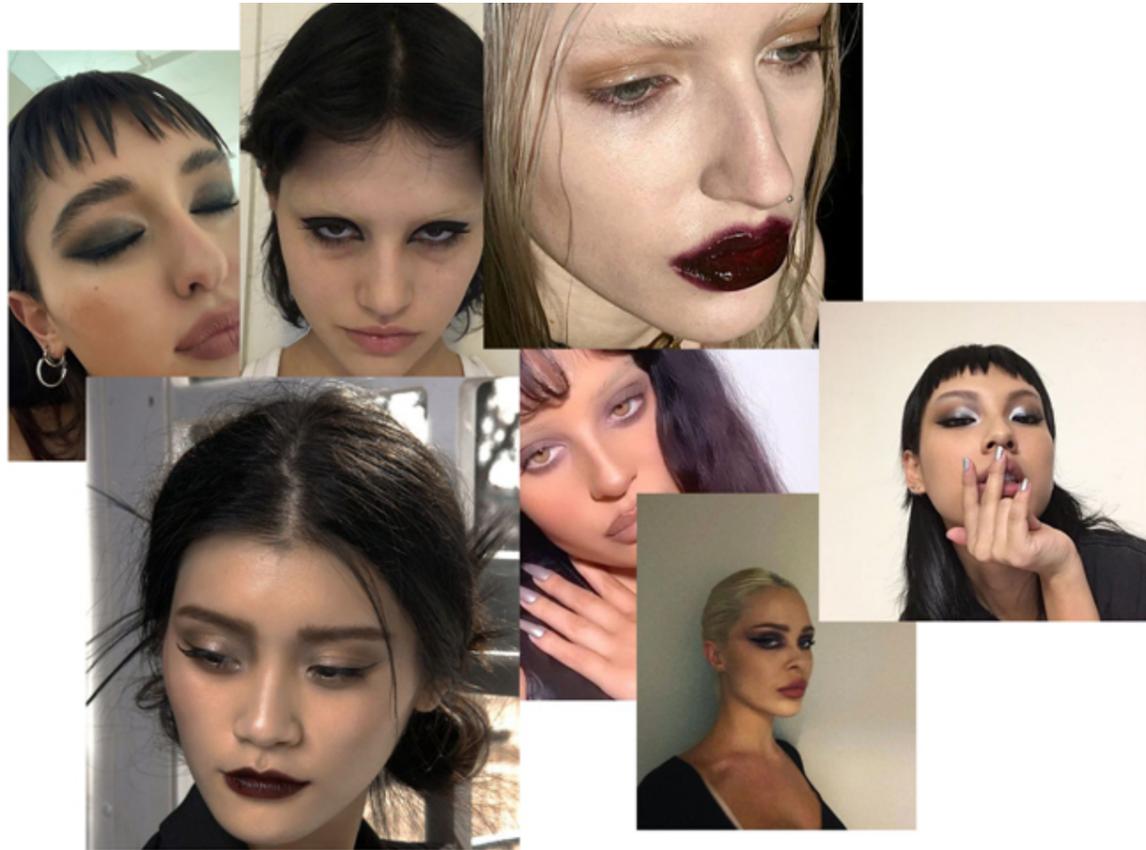
HAIR & MAKEUP



Clips on hair

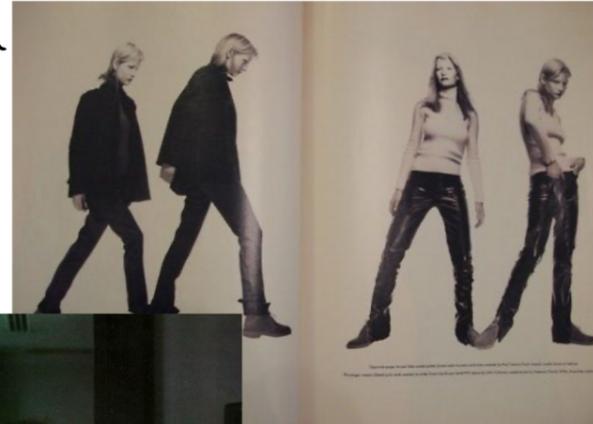


string tied around hair.



LOOKBOOK MOODBOARD

Simple poses,
Casual, candid



Shoot w/ old digital camera



90's Helmut Lang editorials



Simple white background + chair



rose as a prop

Lookbook will be something personal for Supriya Lele and getting to connect with her audience. It will be connected to femininity since her last lookbook was about her Indian heritage.

SET DESIGN

I created a set in the living room of my flat with the help of my flatmates taking inspiration from her minimalist style and past set designs.



Vase of roses on chair.

Covered the wall, chair, and floor with white bed sheets.



INSPIRATION



I took inspiration from her instagram posts of atmosphere and taped up roses from her MA lookbook which was about femininity.



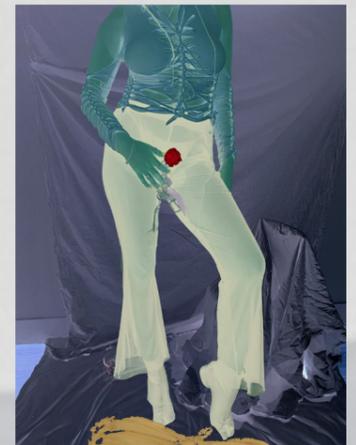
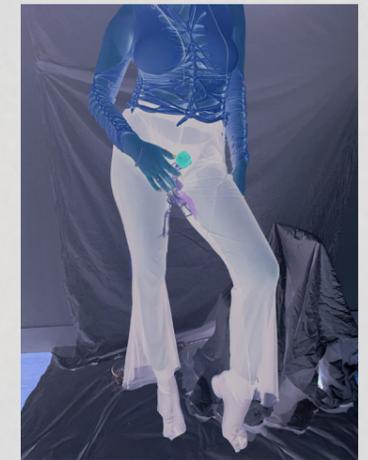
FIRST IDEAS



I experimented with the scanner and scanned the polaroids with the bed sheets I used for the set of the photo shoot. I also put the rose which I used as a prop in the shoot.



I then put them on photoshop and made a collage out of the pictures. I overlaid the polaroid with the rose petals I stuck onto on top of the collage.



I experimented with inverting the colors of the images from the photoshoot and changing the color balance. I selected the rose and duplicated it as a new layer so that it would stand out and stay red.



I realized that I needed to also make the clothing stand out since it's a look-book, so I decided to select the clothing from the images and overlay it on top of the inverted image as well.





EXPERIMENTATION

AND A LONG TALE. 33
 so that her idea of the tale was something like
 this :—" Fury said to a
 mouse, That he
 met in the
 house,
 ' Let us
 both go to
 law : I will
 prosecute
 you. Come,
 I'll take no
 denial ; We
 must have a
 trial : For
 really this
 morning I've
 nothing I've
 to do.'
 Said the
 mouse to the
 cur, ' Such
 a trial,
 dear Sir,
 With
 no jury
 or judge,
 would be
 wasting
 our
 breath.'
 ' I'll be
 judge, I'll
 be jury, I'll
 be said
 cunning
 old Fury :
 ' I'll try the
 whole
 cause,
 and
 condemn
 the
 death."

For the text, I took inspiration from this image which creates shape with the text to make the lookbook have a more poetic and meaningful mood.

I wrote text that related to femininity and Supriya Lele's idea of what femininity is based on my research. I layed out the text on the pages so that it would look poetic.

The female body
 is an entity that
 should
 be
 cherished.
 So don't take
 us for
 granted.

They
 thought
 I was dressing
 for them.
 When
 in fact I
 was dressing
 for me.

We dress for ourselves.
 Not for others.

Just Grace Aug 2020
 Complex
 take sips sip sips
 tumble down the flowers
 bundled in white towels at
 my rose hips
 from raised graves
 velvet hearse
 sandstone paves
 push away stones along way

found poetry online about femininity and layed it out like the text that I found in my moodboard.

take
 sips sips sips
 tumble down
 the flowers
 bundled in white
 towels at my
 rose hips
 from
 raised graves
 velvet
 hearse
 sandstone paves
 push away
 stones
 along
 way

SHORT FILM DEVELOPMENT

Short Film
Moodboard



Distorted



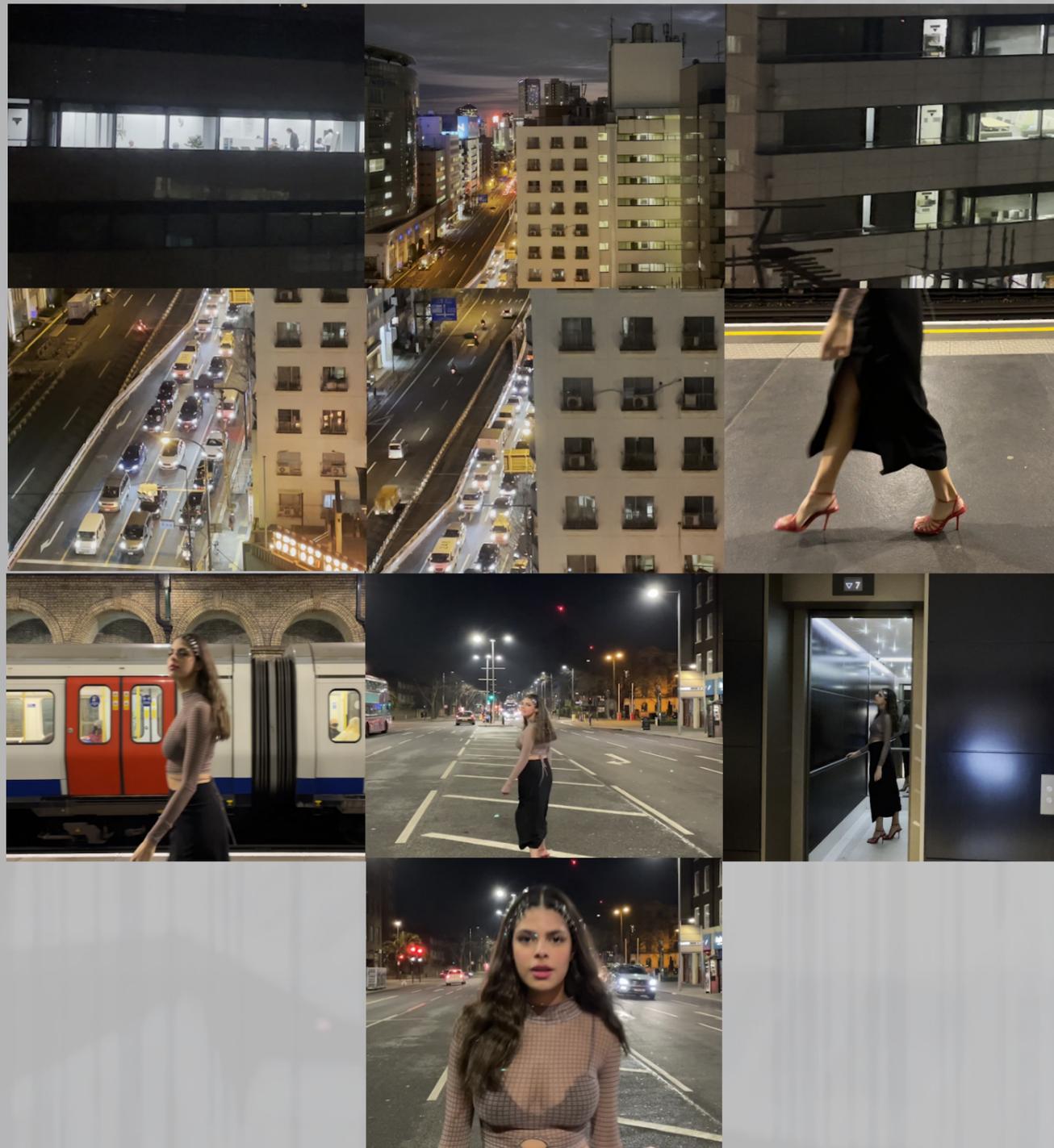
Fallen Angel



tube
Escalator

Lofi film





SHORT FILM IDEAS

Music: Reverse

Techno upbeat music

Match scenes to the music

15. Reverse 03:08

Avant-garde groove carpet, no melodies, purely Rave

Play

Genre: Rave, Techno, Electronic Music
 Tempo: 138 BPM, moderately fast
 PRC: Completely Royalty Free Music
[\(more...\)](#)

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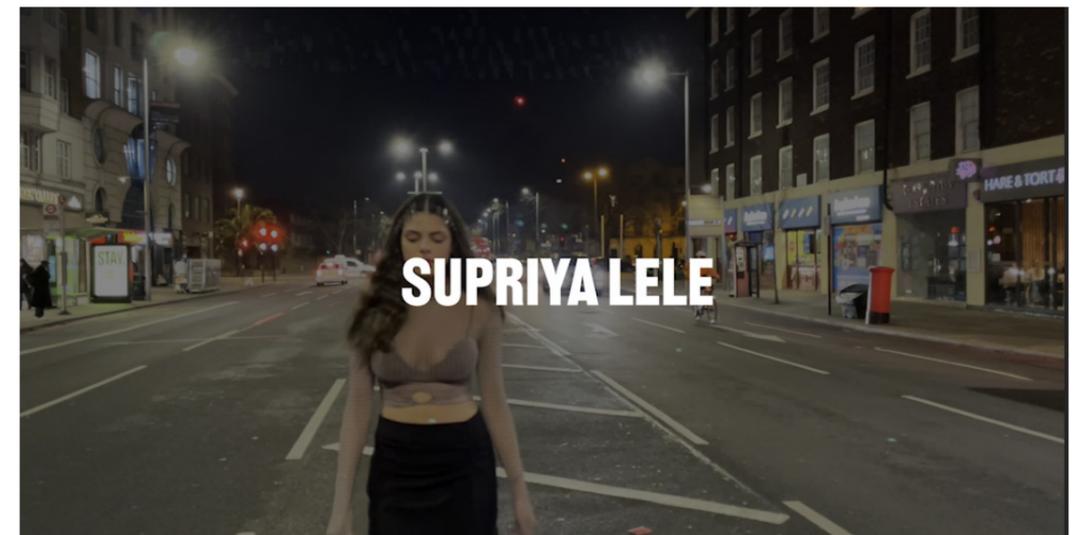
Shots of model in the city.

Lo-fi, fast paced film to promote the brand.

Location:

- 1) view from quarantine hotel room
- 2) tube station
- 3) elevators
- 4) middle of street

I got the idea for this when I was quarantining in my hotel room in Tokyo during Winter break, and had nothing else to film but the outside of my hotel room.



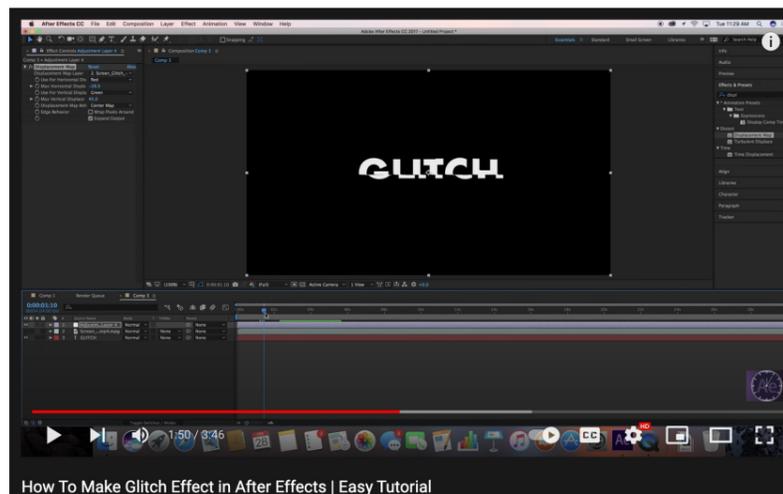
RAILROAD GOTHIC ATF

I used the same typefont for the brand that I used for my other two outcomes.

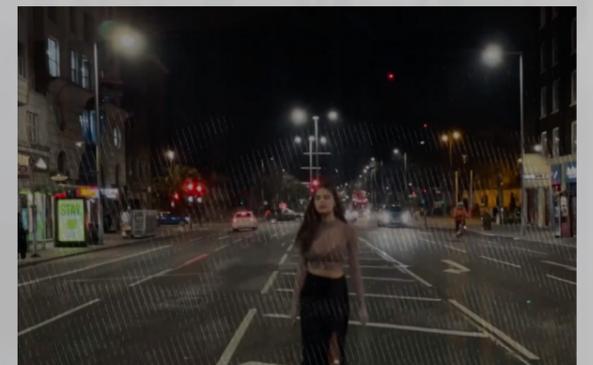
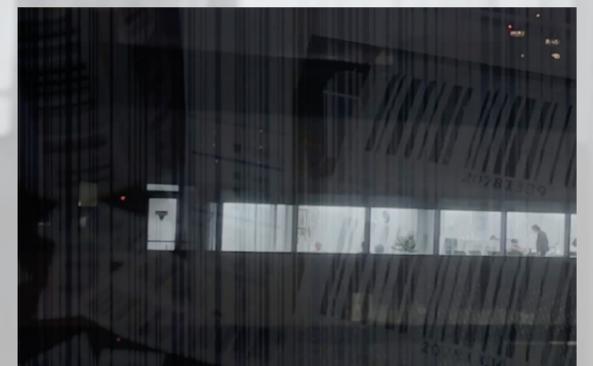
EXPERIMENTATION



I overlaid a video of Broken VHS Glitch Effects that I found on Youtube and lowered the opacity.

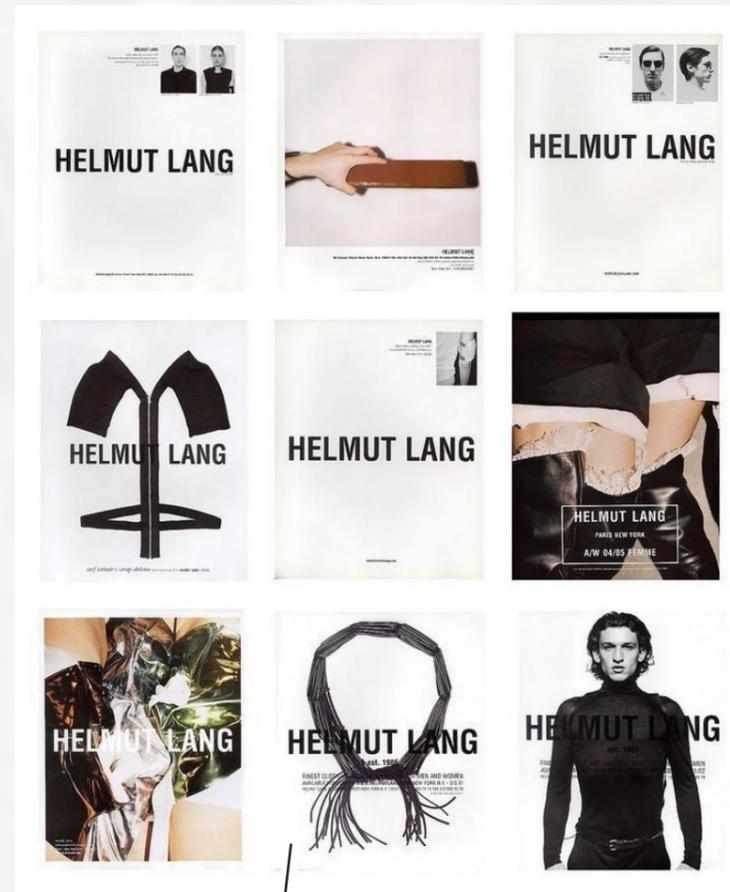


I wanted to make the text of SUPRIYA LELE glitch at the end of the video, so used After Effects for the first time and watched a tutorial on how to make text glitch.



I overlaid clips from Vetements Secret Project which I thought matched the mood of the video.

POSTER DEVELOPMENT



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सुप्रिया लेले
studio@supriyalele.com
pressoffice@aipr.co.uk
@supriya_lele
Studio 2, 2nd floor
1-5 Newington Causeway
London SE1 6ED

I have used the same typeface as the original "SUPRIYA LELE"

TYPEFACE: RAILROAD GOTHIC ATF

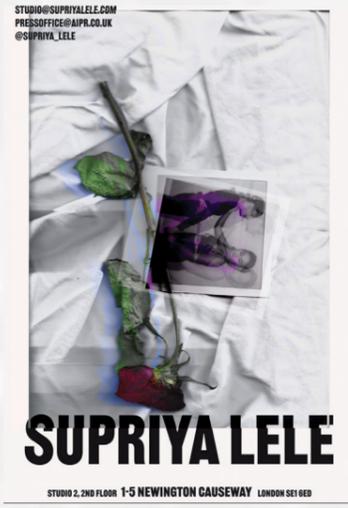
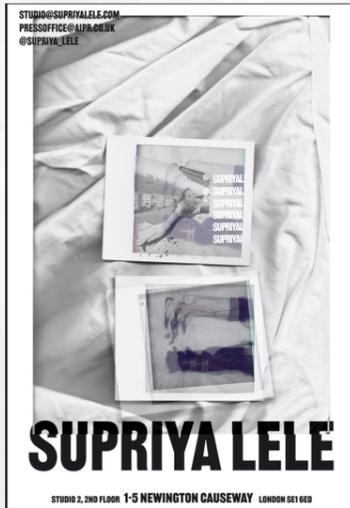
By using Helmut Lang's 90's campaign as reference, I created a frame, with a similar aesthetic, which I would later fill with the photographs I took.

STUDIO@SUPRIYALELE.COM
PRESSOFFICE@AIPIR.CO.UK
@SUPRIYA_LELE

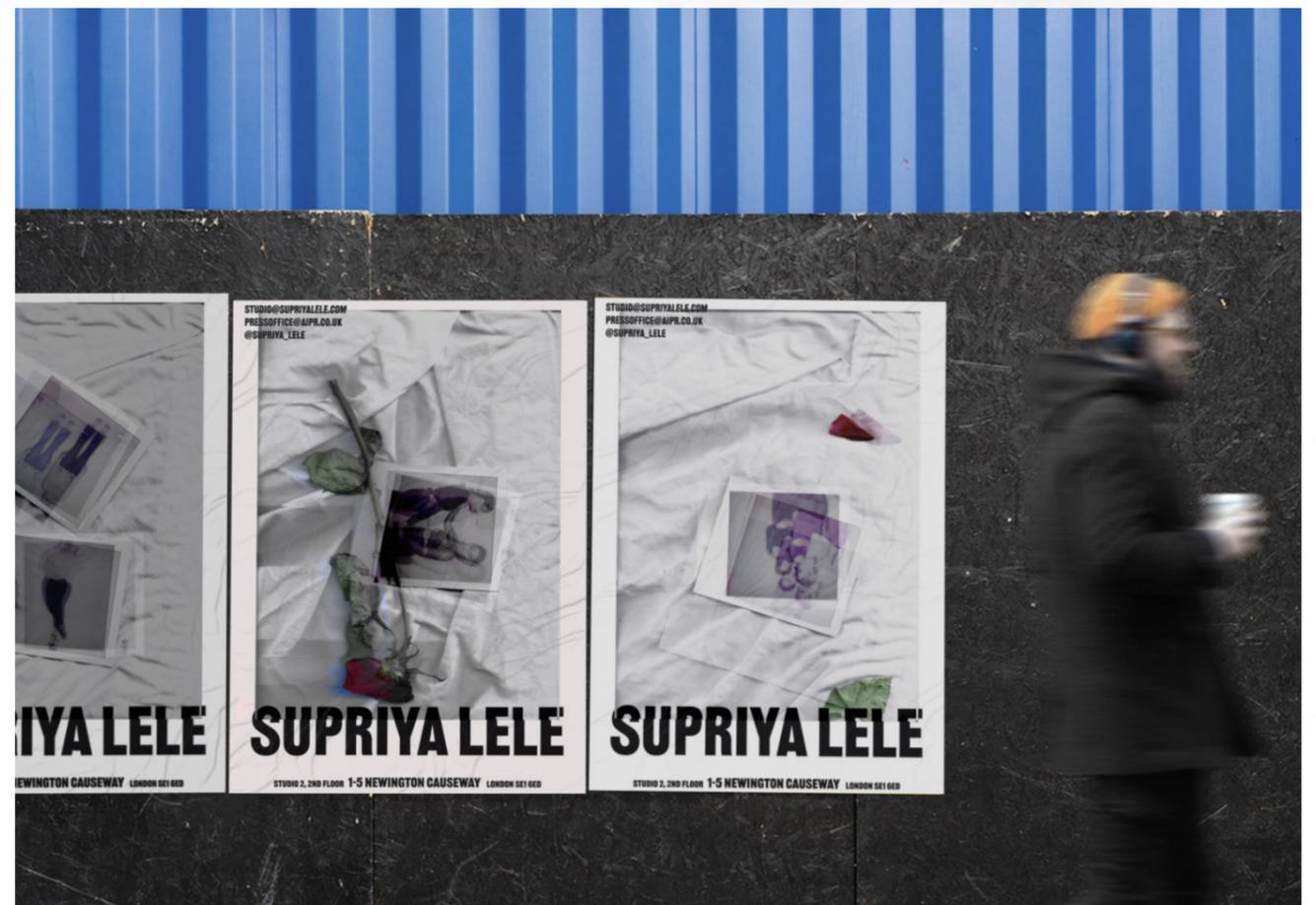
SUPRIYA LELE

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EARLY OUTCOMES



As for the texture, I created this crumpled paper texture and put it in the background. It adds a more realistic look for the poster.

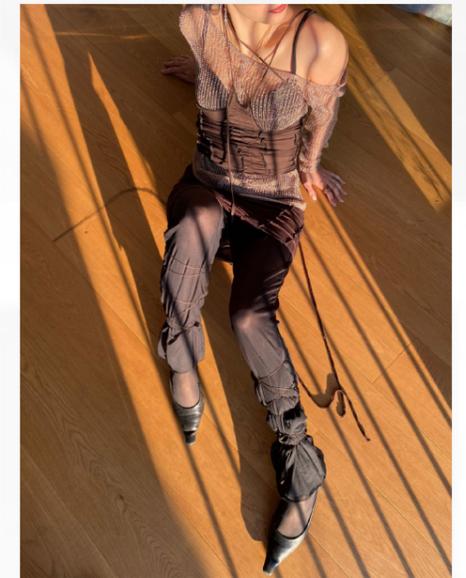




However, I decided to try a different approach with the poster design. Inspired by artists such as Peter De Potter, I started working on a new design that communicates in a completely different visual language.



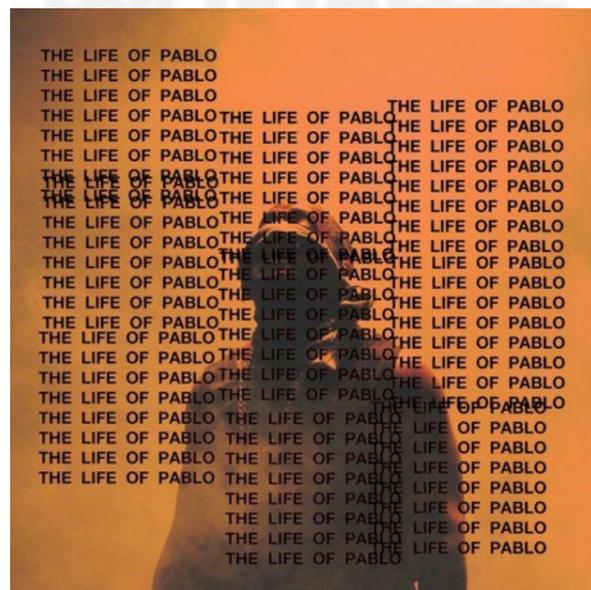
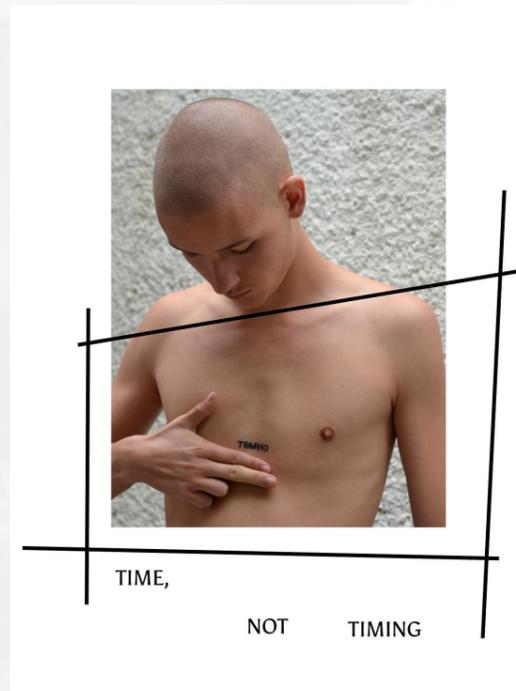
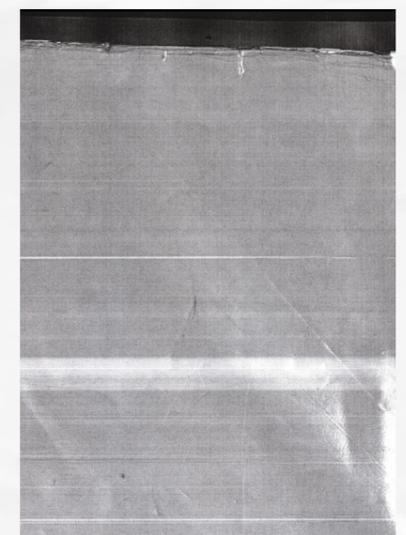
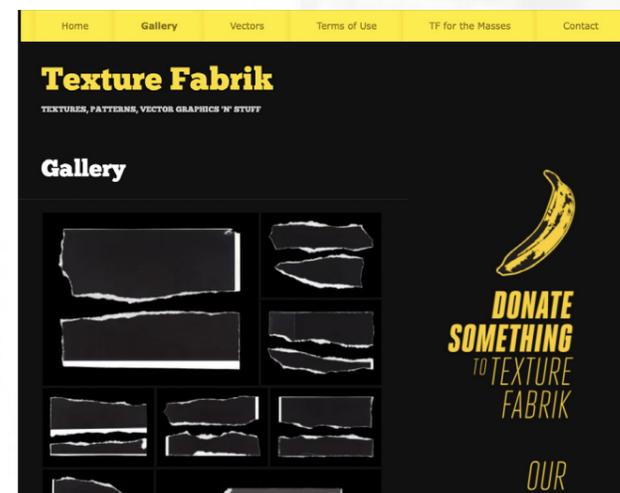
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 PRESSOFFICE@AIPR.CO.UK
 @SUPRIYA_LELE



I found a website called "Texture Fabrik" and used some of the textures in order to give the images the effect of a bad printing outcome.

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FINAL OUTCOME

Although I had finished the first design idea I decided to scratch it and start from the beginning. However, after taking a different direction with the second idea for the poster, I decided to use it as my final outcome. The poster I chose for the final outcome looks way more dynamic and visually engaging, that is why I decided to stick with it.

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A/W22

SUPRIYALELE

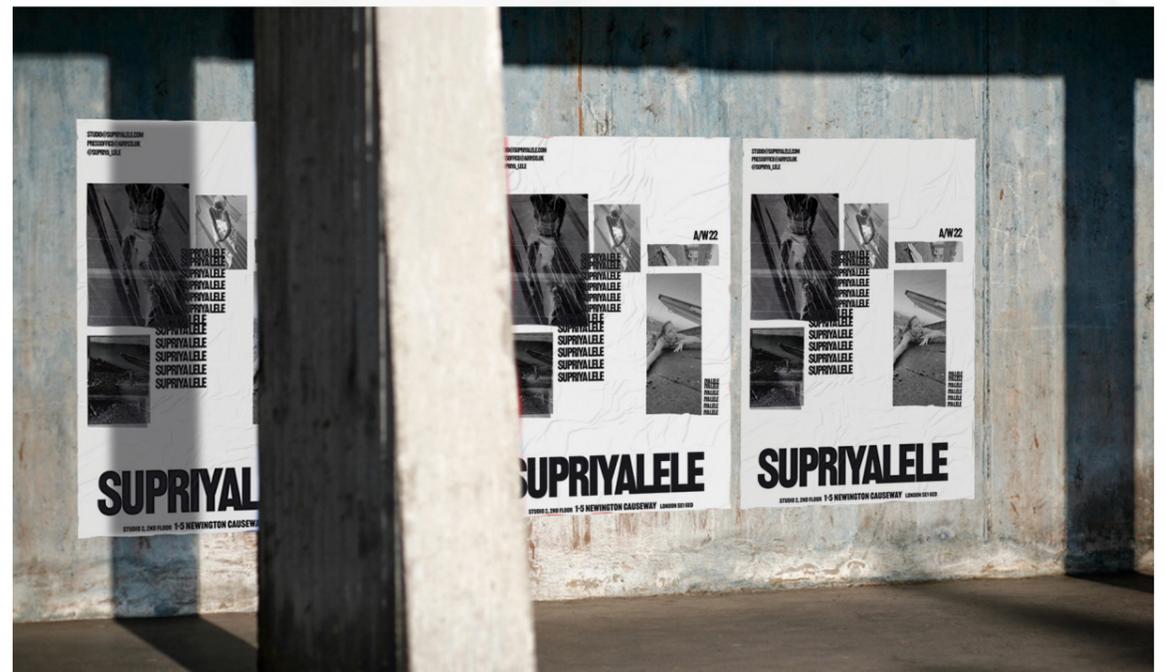
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Fig. 6-8 Showstudio (2019) Catwalk Imagery: Supriya Lele S/S 20 Womenswear. Available at: <https://www.showstudio.com/collections/spring-summer-2020supriya-lele-ss-20-womenswear> (Accessed: 15 January 2022).

Fig. 9-10 Showstudio (2021) Lookbook: Supriya Lele A/W 21 Womenswear. Available at: https://showstudio.com/collections/autumn_winter_2021/supriya-lele-aw-21-womenswear (Accessed: 15 January 2022).

Fig. 11-13 Showstudio (2021) Catwalk Imagery: Supriya Lele S/S 22 Womenswear. Available at: <https://www.showstudio.com/collections/spring-summer-2022/supriya-lele-ss-22-womenswear> (Accessed: 15 January 2022).

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Fig. 18 Day, J. (2021) Supriya Lele Spring/Summer 2021 Film. Available at: <https://www.anothermag.com/fashion-beauty/12901/supriya-lele-spring-summer-2021-ss21-collection-film-jack-day> (Accessed: 15 January 2022.)

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Fig.21-22 Supriya Lele Instagram (2022) [Screenshot]. Available at: https://www.instagram.com/supriya_lele/ (Accessed: 15 January 2022).

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