

SINÉAD O'DWYER

PROPOSAL

ERIKA KANROJI
20004037



Fig 23. 'Portrait of Sinéad' (2019)

SINÉAD O'DWYER

BRAND INTRODUCTION & VALUES



Fig.1 'Designer Sinead O'Dwyer' (2022)

Sinead O'Dwyer is a London-based, Dublin born fashion designer who aims to create body inclusive garments. Her brand is strongly built from her personal battle with body dysmorphia and an eating disorder.

She doesn't follow the typical sample sizes that fashion designers use and makes clothes for bigger bodies.

She also aims to be inclusive towards people with disabilities and BIPOC.



Fig 2-4. . 'Sinead O'Dwyer on Why Fashion Needs Less Seasons and More Sizes' (2022)



SINÉAD O'DWYER

Fig 5. 'Sinead O'dwyer tiktok feed' (2022)

Fig 6. 'Sinead O'dwyer insta feed' (2022)

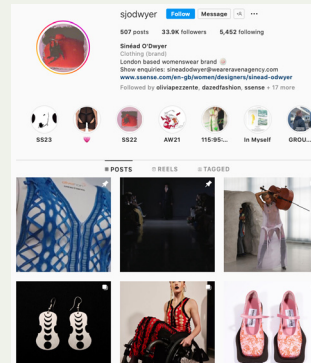
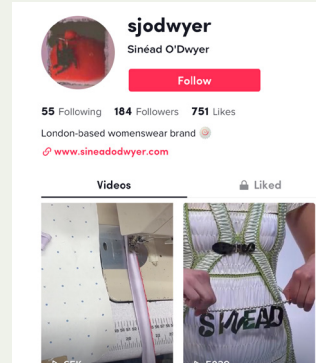


Fig 9. 'Zine cover' (2018)

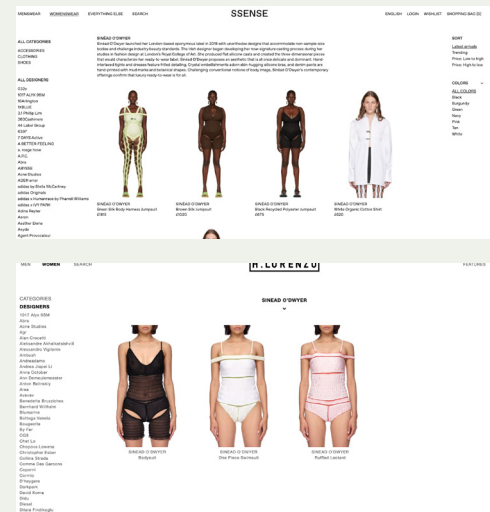


TOUCHPOINTS

SOCIAL MEDIA

ZINE

STOCKISTS



SSENSE

H. Lorenzo

Fig 7. 'H.Lorenzo website' (2022)

Fig 8. 'SSENSE website' (2022)

EVENTS



Fig 10. 'We Are Soft Bodies' (2017)

'Wear Me Like Water'



'Domiciliary'



FASHION FILMS

Fig. 'Domiciliary SS22' (2021)



LOOKBOOKS

RUNWAY



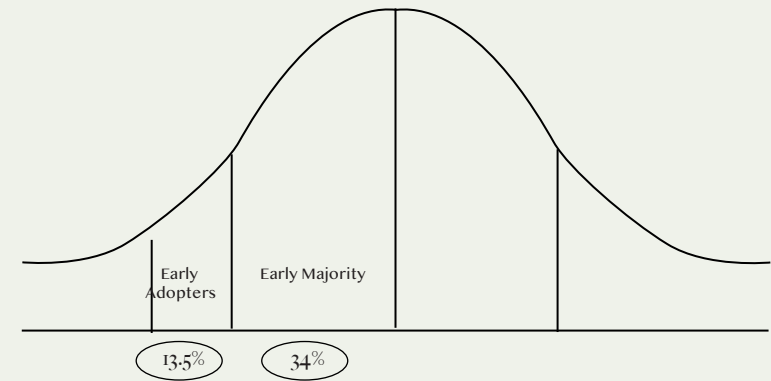
Fig 11-14. 'Catwalk Imagery: Sinead O'dwyer S/S 23 Womenswear'

EXHIBITIONS



Fig 15. 'Waves and Archives Invite' (2020)

She targets early adopters and the early majority. Many of her customers are celebrities and her clothes are very experimental which makes it harder for the everyday person to wear.



TARGET AUDIENCE

ADOPTION CURVE

PRICE RANGE



Her target audience ranges mainly of women from the ages of mid 20s to 30s with a fairly high income.

From her most recent collection, her jumpsuits can cost £675 to £2065 and her tights cost £1090.

Fig.8. "SSENSE website"(2022)

THINK & FEEL

- » Frustrated by fashion brands not making clothes for them
- » Want to change fashion industry's exclusivity
- » Feel good to have clothes that are made for their bodies.

HEAR

- » Use Instagram, TikTok, Youtube
- » Follow body positive and feminist influencers
- » Use phones to access information

EMPATHY MAP

SINÉAD O'DWYER

INSTAGRAM FOLLOWER

Yelita Ali

- » Lives in London
- » Age: 20-30
- » BIPOC
- » Works in film
- » Plus-sized



Fig 16. 'Platinum Face Card

SAY & DO

- » Carefree attitude
- » Feminist
- » Body-positive

GAIN

- » Want luxury fashion they can wear
- » Want to feel part of high fashion

SEE

- » They all have different appearances
- » Artists
- » Queer groups, female groups

PAIN

- » No clothes are made in their size
- » No representation of people who look like them
- » People who suffer with body dysmorphia/eating disorders

Explore ideas around female sexuality and the female body through an immersive experience of Sinead O'Dwyer's world. Do this by having different conceptual rooms that all explore different things that relate to the brand's ethos and values.



SINEAD O'DWYER

CONCEPT

CHOSEN MOODBOARD

AESTHETIC



Fig 17. 'Vintage Bedoom'

The space will be with vintage, rustic furniture. Dark colors and dim lighting.

SOUND



Fig 18. 'Wandering' (2012)

Audio of Interviews with people who've had experience with eating disorders/ body dismorphia.

Music by Yosi Hori-kawa ("Bubbles")



ROOM I

ROOM II

ROOM III

GARDEN OF O'DWYER

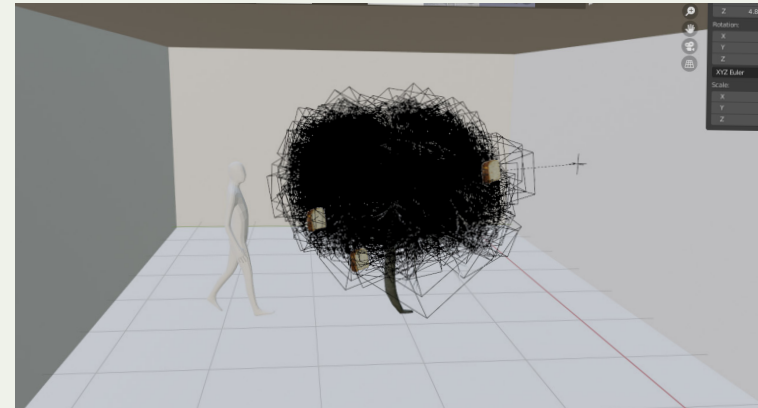
EROTICA FRUITICA

ORNAMENTED BODIES

This room will be based off the Garden of Eden and how Eve still represents the perception of women in the West.

This room will have food representing the female body that is then reflected by a mirror with O'dwyer's garments.

This room is to show how women are pressured to change their bodies with a fruit to show the absurdities of social pressures.



DEVELOPMENT

ROOM I



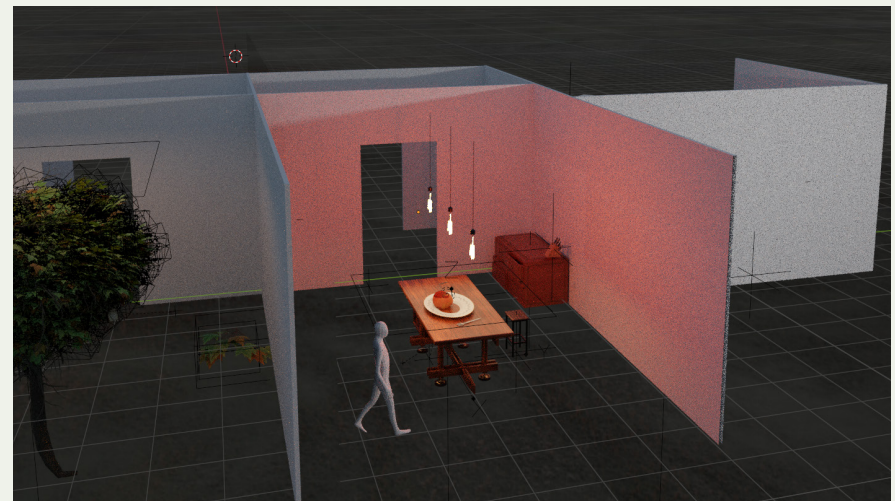
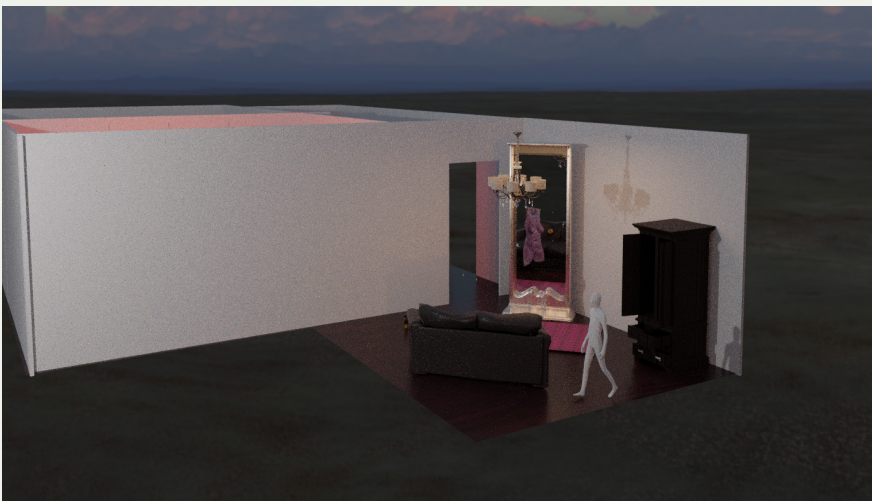
SINÉAD O'DWYER



ROOM II



ROOM III

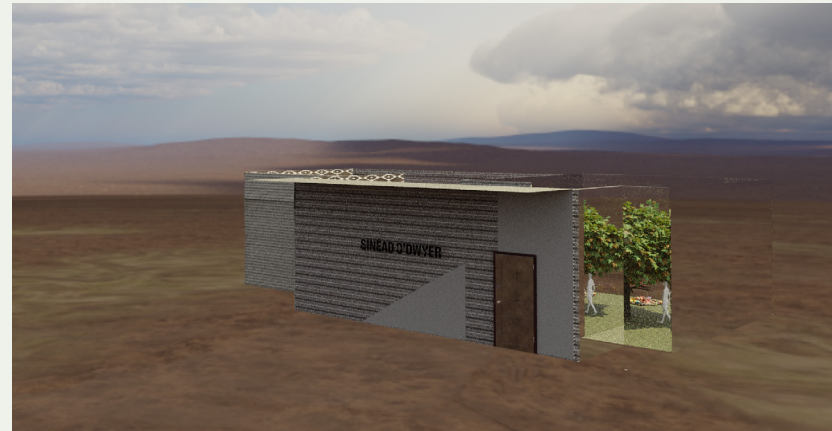


VISUALISATIONS

TOP VIEW

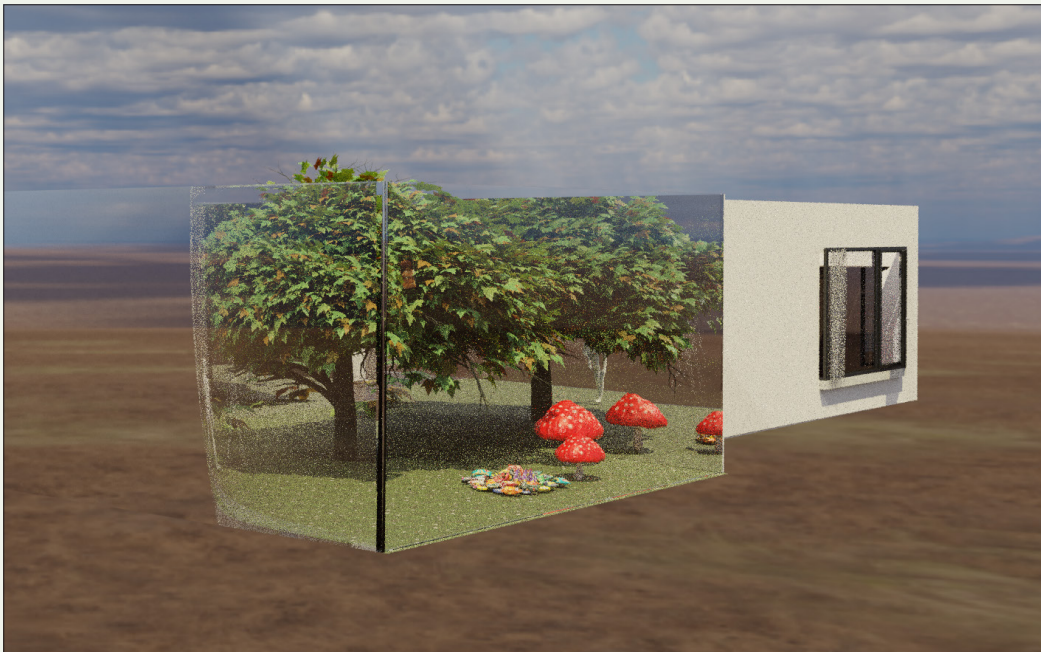


FRONT AND BACK VIEW



SINEAD O'DWYER

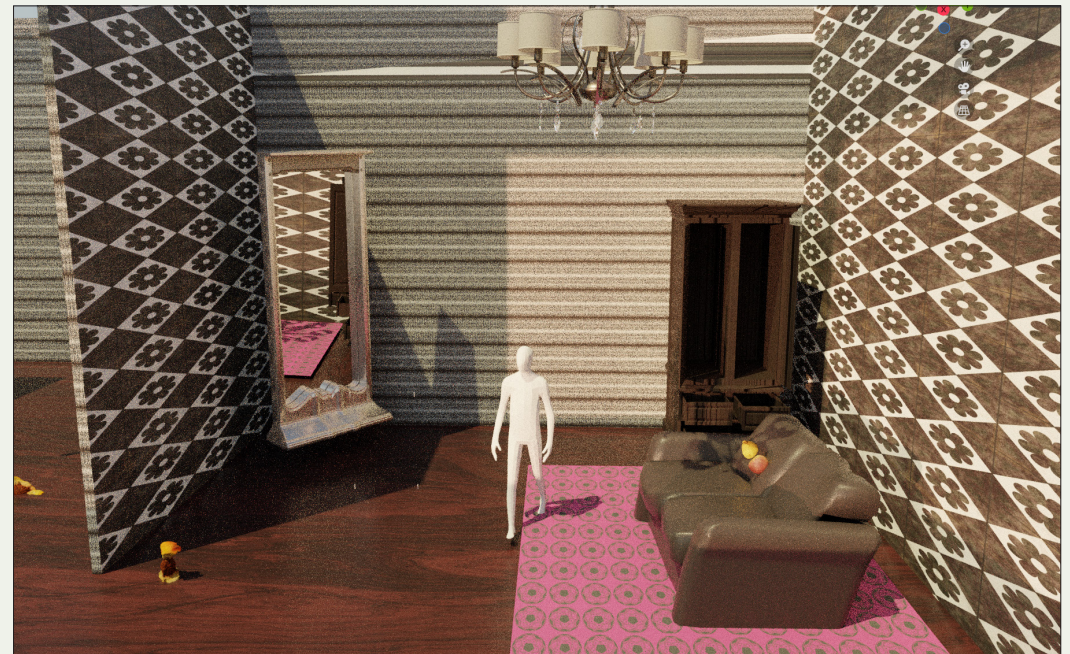
ROOM I
| THE GARDEN |



For the final visualization, I placed mushrooms into the space to make it more like a fantasy, virtual world. I also found a junk food pile object which I placed on the floor.

SINÉAD O'DWYER

ROOM II
| THE LIVING ROOM |



SINÉAD O'DWYER

ROOM III
| THE DINING ROOM |

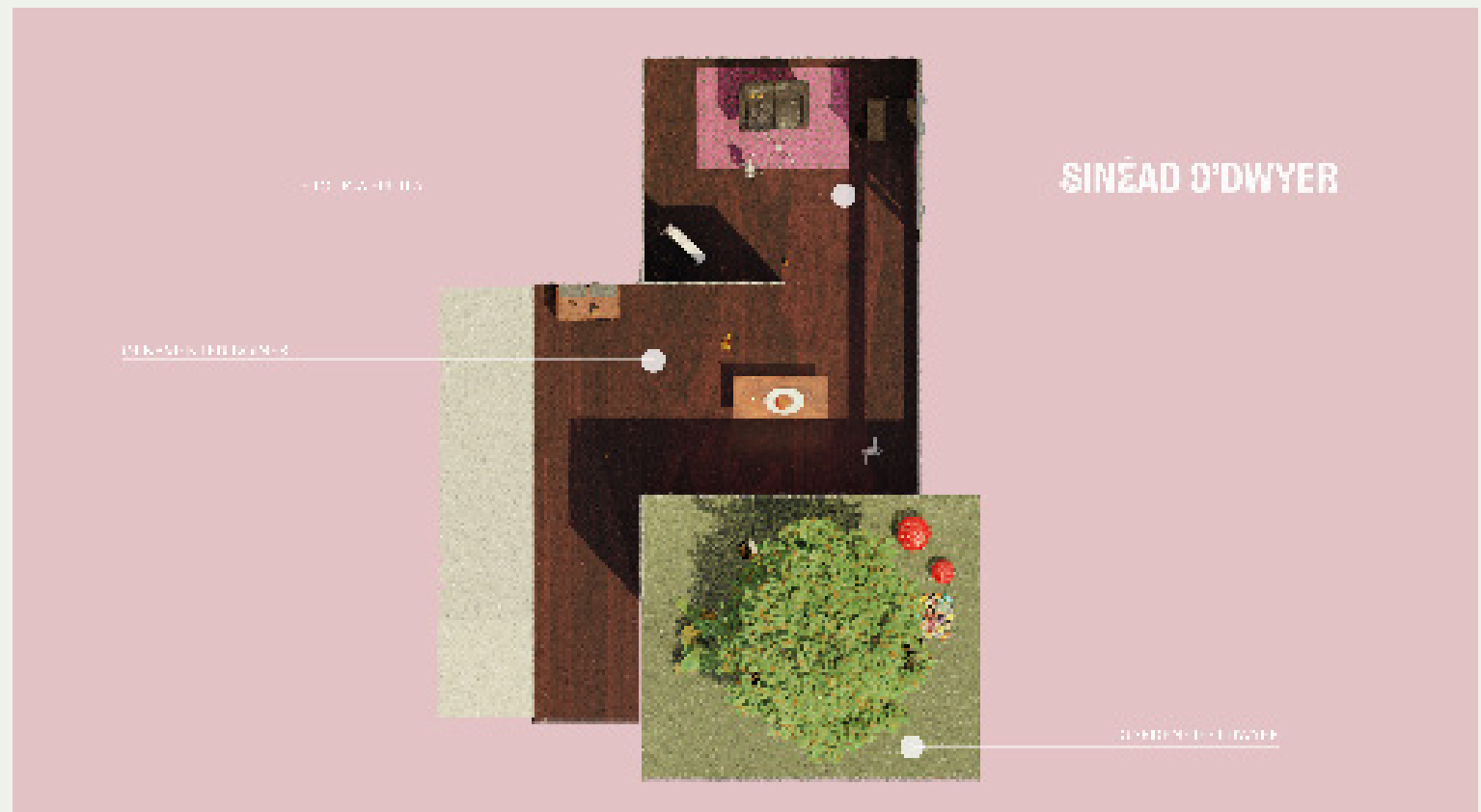


SINÉAD O'DWYER

ADOBE XD

DESIGNING FOR IMMERSIVE EXPERIENCE

MAP PAGE DESIGN



SINÉAD O'DWYER

‘EXPLORE THE SPACE’ PAGE DESIGN



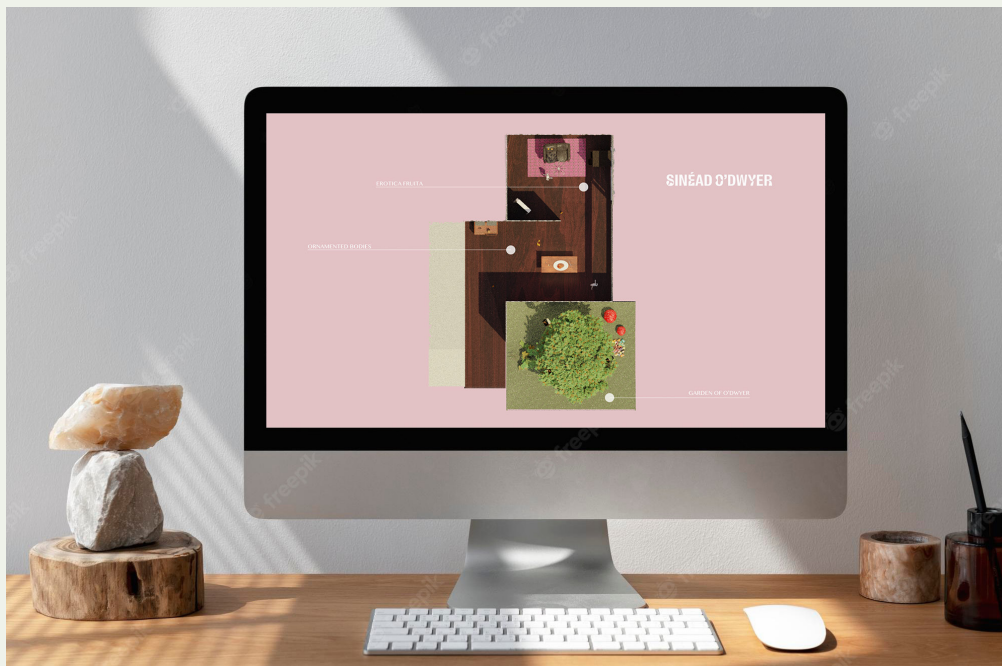
SINÉAD O'DWYER

‘ORNAMENTED BODIES’ ROOM PAGE DESIGN



SINÉAD O'DWYER

MOCKUPS



SINÉAD O'DWYER

COLLABORATORS

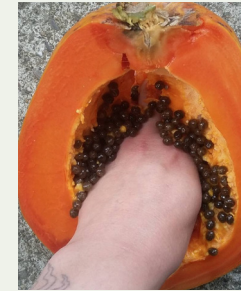


SAM CANNON

Fig 19. 'Waiting in Storage' (2021)

Sam Cannon's works with 3D software makes commentaries on how digital platforms are contributing to the idealized female form.

She could help create avatars for the virtual-space that align with the brand's identity.



STEPHANIE SARLEY

Fig 20. 'Stephanie Sarley Insta post' (2016)

Stephanie Sarley is a contemporary American Artist who uses fruits to create feminist art that depicts female sexuality.

Her work has helped to get rid of taboos around female sexuality and censorship.

Sarley could help with creating the interiors of the space.



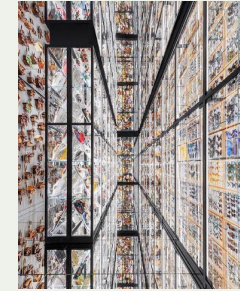
AUGUSTA YR.

Fig 21. 'Guys I think I found patient zero' (2020)

Agusta Yr. is a multi-disciplinary/media artist who has collaborated with O'dwyer for a 3D fashion film, *Silicone Valley*.

She is also one of O'dwyer's muses.

She would be a good collaborator to help create the experience because of her background with O'Dwyer.



ARCHIVIO PERSONALE

Fig 22. 'Our last Set-Design for GUCCI GARDEN ARCHETYPES' (2021)

Archivio Personale is a set design and event production creative studio that successfully translated Gucci's 'Gucci Garden Archetypes' campaign into a series of immersive and interactive spaces.

O'dwyer can collaborate with them to create a space that translates her ethos and values through interior design of intricate, hand-crafted elements and state-of-the-art technology.

VALIDATION

I chose to create a virtual immersive experience that is interactive since the brand currently does not have strong touchpoints digitally/virtually and lacks a place that her customers can engage with the brand directly.

While researching her target audience, I found that they are mostly creatives and up to new and innovative ideas. Therefore, they will be interested in going into a virtual space to experience Sinead O'Dwyer's world.

Digital spaces make fashion more accessible to everybody in the world and does not require audiences to feel uncomfortable as in a physical space.

The immersive, interactive environment will translate O'dwyer's ethos and values through intricate interior design and state of art technology.

It will become a powerful touchpoint for the current fashion world that will make her brand have a stronger ethos.

The concept of my space is to represent people who have body dysmorphia and/or eating disorders by having audio of interviews with people who have experience with it. It will engage with the intended audience as it touches on their

frustrations with the fashion industry and relates to their personal struggles.

Regarding sustainability, my creative solution is sustainable as it is a digital space that does not involve material waste or promote overconsumption of goods.

SINÉAD O'DWYER

RESEARCH & DEVELOPMENT

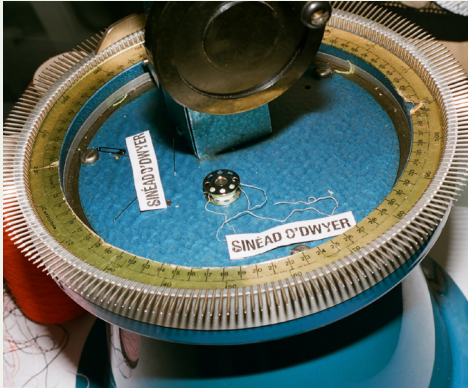
ERIKA KANROJI
20004037



Fig 23. 'Portrait of Sinéad' (2019)

SINÉAD O'DWYER

ETHOS AND VALUES



Sinead O'Dwyer is a London-based, Dublin born fashion designer who aims to create body inclusive garments. Her brand is strongly built from her personal battle with body

dismorphia and an eating disorder. From her own experience, she learned how powerful one can feel when they can fit into garments and feel like they are part of luxury fashion. She

wants people to feel like inclusivity is part of fashion and not just an afterthought/trend.

Aesthetically, her garments are vibrantly-hued pieces that combine fashion and art, and prioritize comfort and subversive design equally.

She honours plus-sized bodies by carefully tracing each fold of skin through fabric and doesn't work with typical sample size (size 8) that designers use.

She notes that you can't just make everything bigger proportionally when making clothes for bigger bodies because when the body builds fat, the shape changes.

She first started making her garments by building a body cast of her friend and muse, Jade Bruce-Linton.

Fig 2-4. . 'Sinéad O'Dwyer on Why Fashion Needs Less Seasons and More Sizes' (2022)





She uses organic natural fibers for shirting and tailoring. She also developed two natural-dyed fabrics

for her London Fashion Week SS23 collection in collaboration with Cavan macpherson; a heather poplin

and lilac-grey linen.

SUSTAINABILITY REPORT

Her garments hold a lot of craftsmanship. It involves a very long process of creating a silicone replica of the body. This effort of

craftmanship means that she does not mass produce.

However, many of the materials she uses are not sustainable because they take many years to biodegrade.



Fig. 24-26. 'Body Talk with Sinead O'dwyer' (2019)

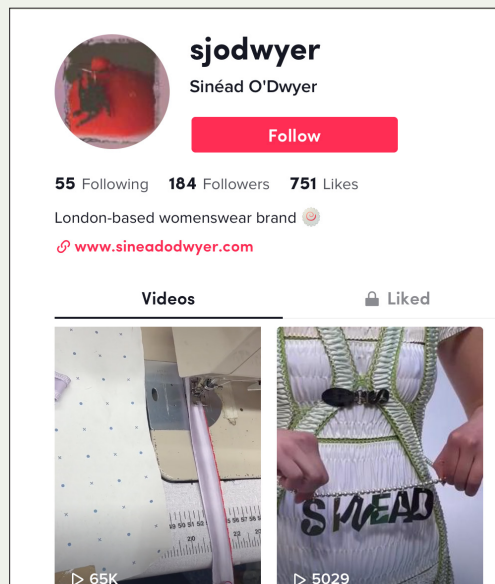
The brand's website is currently unavailable and is under works. Customers can only purchase her garments from other stockists.

She used TikTok to livestream her S/S'23 BFC NewGen TikTok ShowSpace during LFW.

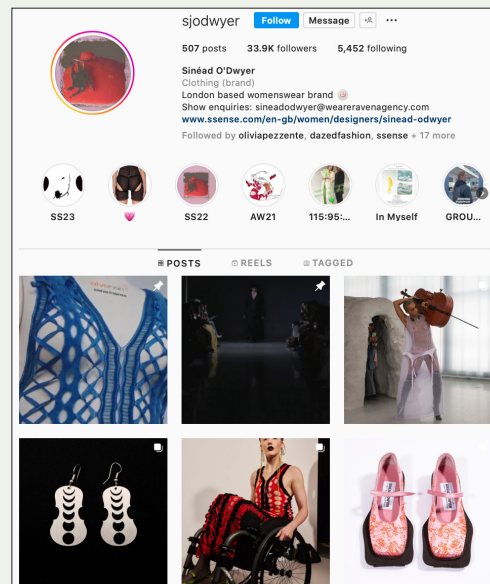
TOUCHPOINTS

TIKTOK & INSTAGRAM

Fig 5. 'Sinead O'dwyer tiktok feed' (2022).
Fig 6. 'Sinead O'dwyer insta feed' (2022).



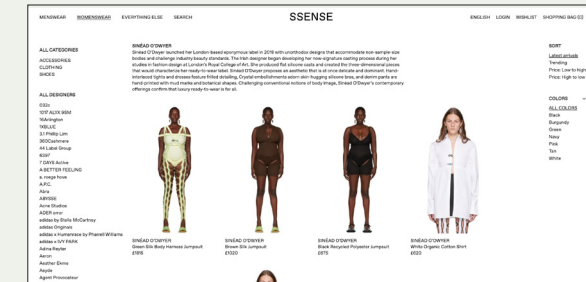
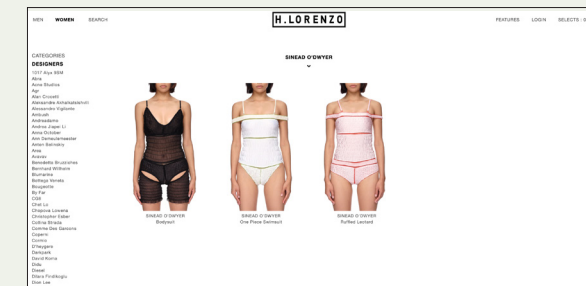
184 followers



33.9k followers

SSENSE & H. LORENZO

Fig 7. 'H.Lorenzo website' (2022)
Fig.8. "SSENSE website"(2022)



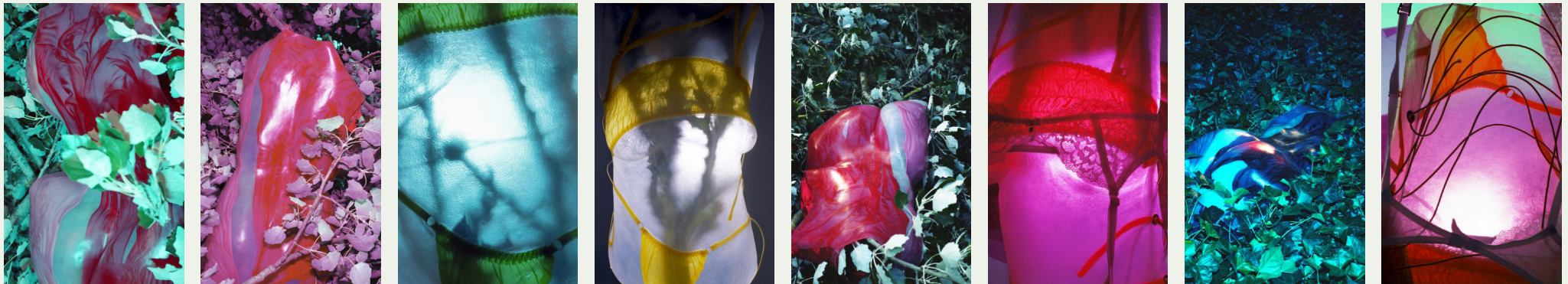
LAMPOON MAGAZINE

COLLAB | OTTILIE LANDMARK RASMUSSE

A portfolio of photographs as a colour study, shot by Ottilie Landmark Rasmusse and styled by Sinead O'Dwyer. These images explored whether clothes need to be worn to be understood. Unlike other garments, Sinead's pieces have a body of their own and when worn, need to be respected like a 'dialogue between two co-existing bodies'.

HUMAN BODY AND NON-HUMAN: PORTFOLIO OF IMAGES AS A COLOR STUDY

Fig 27 - 34. 'Human body and non-human: portfolio of images as color study' (2020)



'115:95:130'

ZINE | '23:19:26'

'115:95:13' is a fashion zine that Sinead created for her graduate collection, '23:19:26'. In the zine, she explored female-identifying bodies.

Words

Jolien Van Schagen

Image

Ottillie Landmark

Text

Mahoro Seward

Graphic design

Monika Gruzite

COLLABORATORS

PHYSICAL TOUCHPOINT

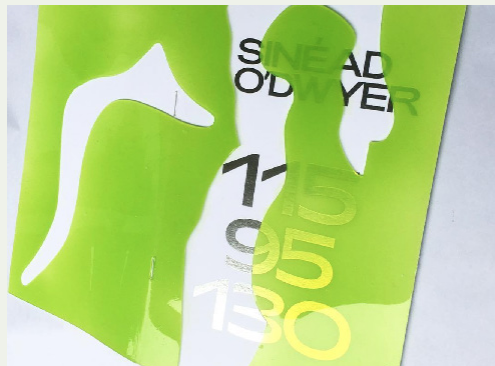


Fig 9. 'Zine cover' (2018)



Fig 35. '115:95:130 zine' (2018)



Fig 36. '115:95:130 zine' (2018)



Fig 37. 'Notes on pouring from 115:95:130' (2018)

‘WEAR ME LIKE WATER’

FASHION FILM | STEPH WILSON

Her fashion film for her SS’20 collection, ‘Wear Me Like Water’, celebrates the female body by depicting women’s bodies which are usually centered. It is produced and directed by photographer, Steph Wilson who strongly focuses on body politics and sexuality. The models, who are Sinead’s friends, are shot by the pool half naked or fully naked, embracing their bodies of different sizes and shapes. All of the crew was also female which was able to create the ‘utopian, inclusive atmosphere of Sinead’s “world”.’

DIGITAL TOUCHPOINT

Fig 38 - 47. ‘Wear Me Like Water’ (2019)



‘DOMICILIARY’

FASHION FILM | SHARNA OSBORNE

She made another fashion film in collaboration with Sharna Osborne, called ‘Domiciliary’, for her SS’22 collection. The film was inspired by her own experience as a nanny and the fetishization of domestic workers; it is a ‘voyeuristic glimpse’ of what four characters get up to behind closed doors when they are off-duty. The film is ‘intimate, romantic, yet mundane all at once’ and shot in a grainy film. It explores one’s pleasure that is private and unrestrained.

DIGITAL TOUCHPOINT

Fig 48 - 57. ‘Domiciliary’ (2021)



SINÉAD O'DWYER

RUNWAY SHOWS

SS23 | LONDON FASHION WEEK

Her SS23 catwalk collection merged a represented diverse grunge and romantic models of different aesthetic, inspired sizes, races, genders by elements of shiba-ri with dresses that



Fig 58. 'Jay-Jay Bol, Simonetta Bucciarati and ZZaynab Bellakhdar' (2022)

SINÉAD O'DWYER

EXPERIENCE TOUCHPOINT



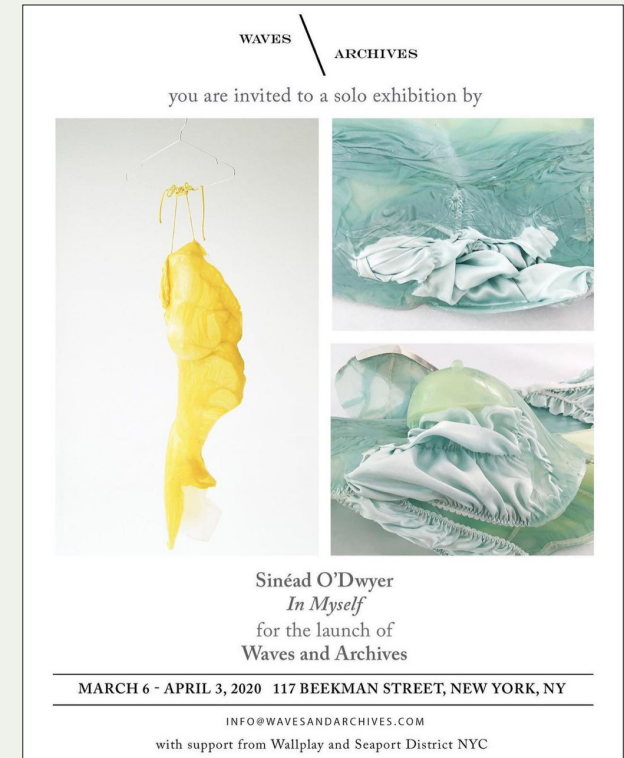
Fig 59-66. 'Catwalk Imagery: Sinead O'dwyer S/S 23 Womenswear'

'IN MYSELF'

WAVES AND ARCHIVES | EXHIBITION

She had her solo show in New York, in the Waves and Archives gallery, as the first fashion designer to be represented in a contemporary art gallery.

This shows to her audience that she values her garments as art pieces and puts in a lot of craftsmanship into them.



SINÉAD O'DWYER

Fig 15.. 'Waves and Archives Invite' (2020)

Fig 67- 70.. 'Sinead O'Dwyer "In Myself" (2020)

EXPERIENCE TOUCHPOINT



‘WE ARE SOFT BODIES’

A SERIES OF EXPERIMENTS

O'Dwyer conducted a series of experiments in 2017 called 'We Are Soft Bodies'. The first experience was 'And We Are Eating Them Too' which was an exploration of their relationship to their bodies through food, object, garments, and performance in a series of experiments recorded on film.

‘AND WE ARE EATING THEM TOO’

DIGITAL TOUCHPOINT

Fig 71-74. 'And We Are Eating Them Too' (2017)

SINÉAD O'DWYER



Through the same event where her audience could experience a preformative brunch.

Through the same event where her audience could experience a preformative brunch.



“WANDERING WOMBS”

Fig 75-78. 'We Are Soft Bodies' (2017)

EXPERIENCE TOUCHPOINT



LOOKBOOK

S/S 22 | LFW

DIGITAL TOUCHPOINT

Fig. 'Domiciliary SS22' (2021)

SINÉAD O'DWYER

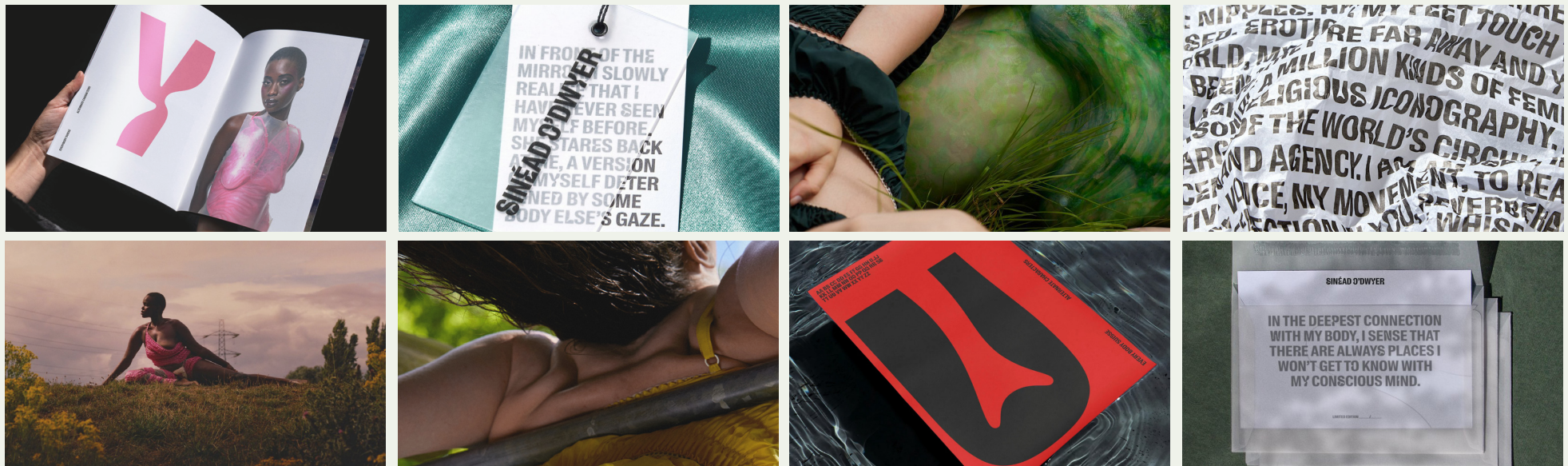


TYPEFONT & TEXT

COLLAB | GREENSPACE

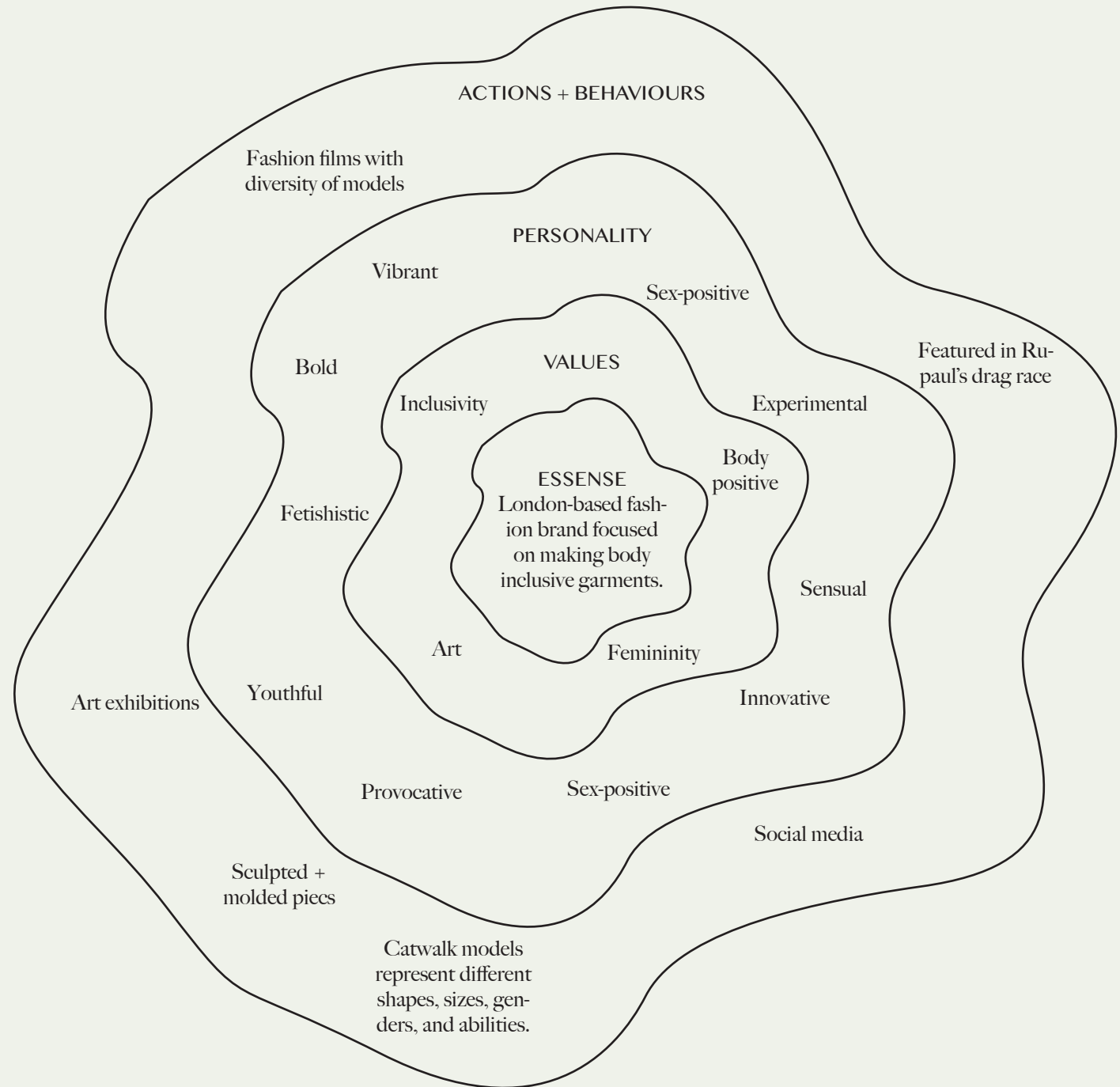
Sinead collaborated with Greenspace for her 'Wear Me Like Water Event' to create a typefont and text that conveyed Sinead's brand identity. Greenspace carefully conducted primary research of her brand identity to come up with the typeface. The typeface that they created is similar to her work, it has organic shape that is a bit uneasy to look at, yet is unique and beautiful. They also made an accompanying photo zine and mockups for posters and packaging.

Fig. 'For the love of everybody' (2022)



SINEAD O'DWYER

BRAND ONION



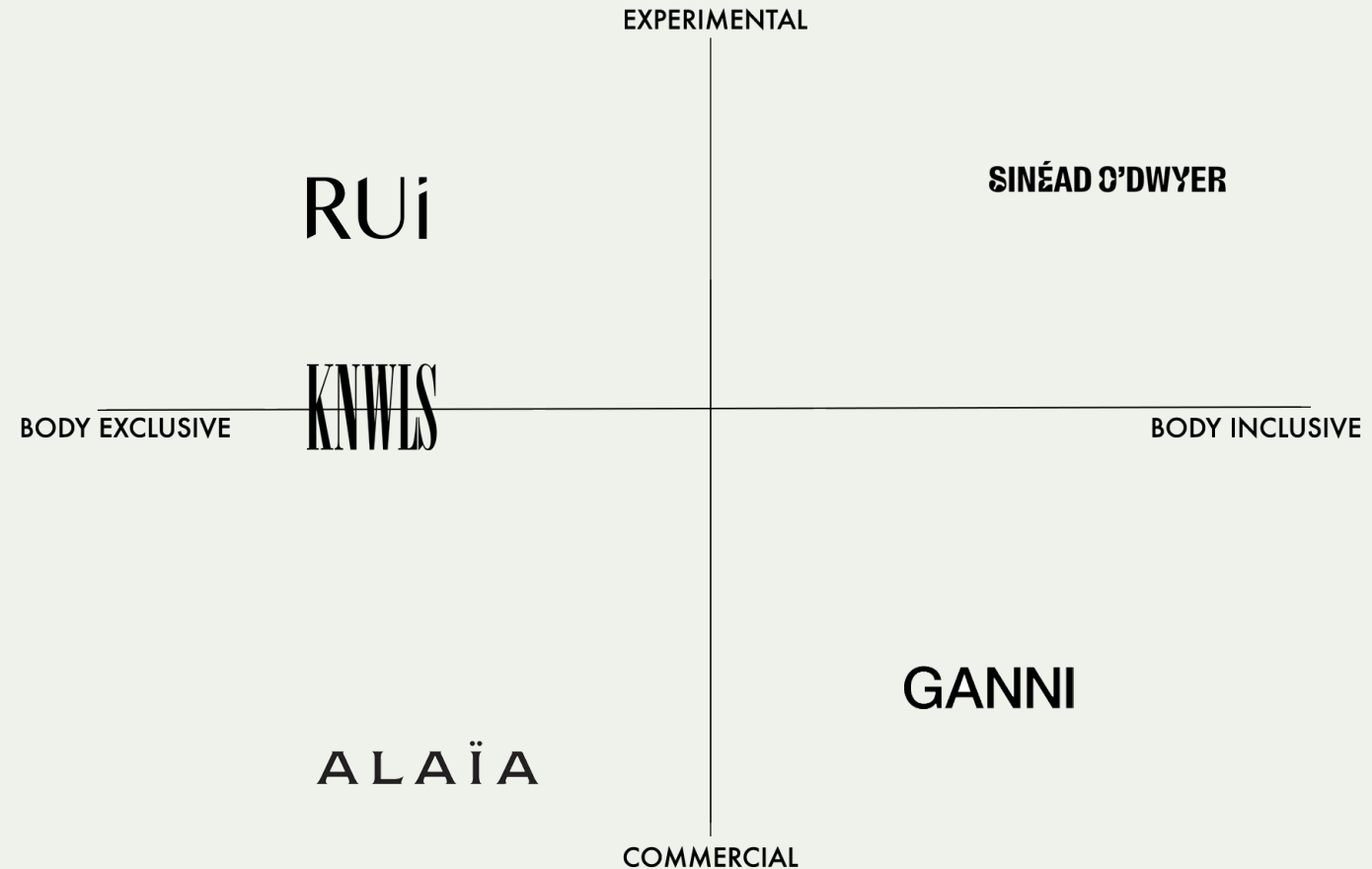
SINÉAD O'DWYER

POSITIONING MAP

Rui and KNWLS both create tight fitting clothing that fit similar to Sinead's but use sample-sized models and are very body exclusive unlike Sinead O'Dwyer.

Alaia is an older brand known for making garments that fit perfectly to a female body. However, the brand uses the traditional model figure before high fashion brands started making clothes for non-sample sized models.

The brands that I have put in this positioning map have similar price points to Sinead O'Dwyer's brand and create tight-fitting garments for women. I've positioned these brands according to how body inclusive or exclusive and experimental or commercial they are.



Ganni has a line of clothing for plus-sized women, however is a more commercial, and non-high fashion brand.

VISUAL RESEARCH

KEYWORDS
BODY DYSMORPHIA
PROVOCATIVE
SENSUAL
FEMININITY
SHIBARI
FETISHISTIC



fig.

SINÉAD O'DWYER

CULTURAL TRENDS



fig.

[◀ Previous Article](#)
[Trends : Design Directions](#)
[Next Article ▶](#)

FEMININITY REBRANDED

By Rachael Stott

01 : 09 : 2017 Branding : Packaging : Design

Creative practitioners are abandoning tired gendered design cues to redefine modern female identity, and embracing a bold, vibrant aesthetic to communicate diversity.

Femininity Rebranded is a trend in design directions to promote diversity and contemporary ideas of the female identity. Femininity is becoming

defined by a more bold aesthetic with vibrant and vivid colour palettes and figurative graphics, stirring away from 'pinkification' of feminism.

This relates to Sinead O'dwyer's brand as she creates vibrantly-hued garments and emphasises authentic female characteristics

ADAPTIVE FASHION MARKET

By Abi Buller and Savannah Scott
25.02.2021 Fashion : Retail : Inclusivity



Fashion brands are addressing the sector's ableist design history, tackling representation, wearability and material innovation for a more inclusive future.

Sinead O'dwyer is following the behaviour of the Adaptive Fashion Market by having disabled models in her runway shows. Her brand is all about becoming self-accepting and including people of all bodies, not limited to different sized bodies.

[◀ Previous Article](#)
[Trends : Micro Trends](#)
[Next Article ▶](#)

VANITY REDEFINED

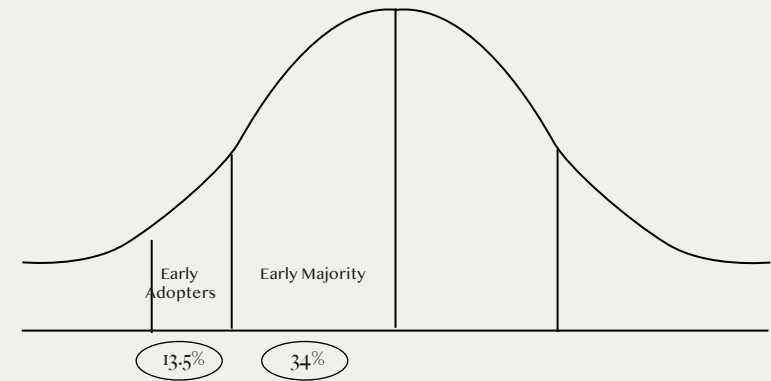
By Holly Friend

09 : 04 : 2020 Media : Technology : Marketing

In a society that celebrates being humble, modest and self-effacing, media companies are rebranding self-pride as a force for good.

Vanity Redefined is a micro trend that promotes selfishness over selflessness and narcissism over self-doubt to overcome a part in self-love marketing. Sinead O'dwyer is a player in this trend because she is playing

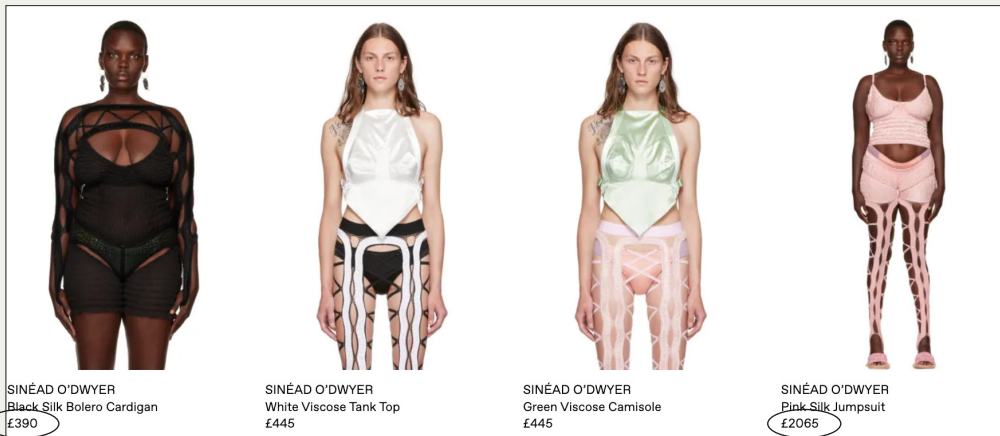
She targets early adopters and the early majority. Many of her customers are celebrities and her clothes are very experimental which makes it harder for the everyday person to wear.



TARGET AUDIENCE

ADOPTION CURVE

PRICE RANGE



Her target audience ranges mainly of women from the ages of mid 20s to 30s with a fairly high income. From her most recent collection, her jumpsuits can cost anywhere from £675 to £2065 and her heels cost £650. Tights cost £1090 and tops cost anywhere from £330 to £620.

THINK & FEEL

- » Frustrated by fashion brands not making clothes for them
- » Want to change fashion industry's exclusivity
- » Feel good to have clothes that are made for their bodies.

HEAR

- » Use Instagram, TikTok, Youtube
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EMPATHY MAP

SINÉAD O'DWYER

INSTAGRAM FOLLOWER

Yelita Ali

- » Lives in London
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- » BIPOC
- » Works in film
- » Plus-sized



Fig. 'Platinum Face Card'

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- » Feminist
- » Body-positive

GAIN

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SEE

- » They all have different appearances
- » Artists
- » Queer groups, female groups

PAIN

- » No clothes are made in their size
- » No representation of people who look like them
- » People who suffer with body dysmorphia/eating disorders

BRAND ECOSYSTEM



INSPIRATION

Own experience with
body dysmorphia and
eating disorder

Her SS22 collection
was inspired by Shi-
bari and Fetishism

MUSES



Fig. 'Hay Fever' (2022)

SOCIALS

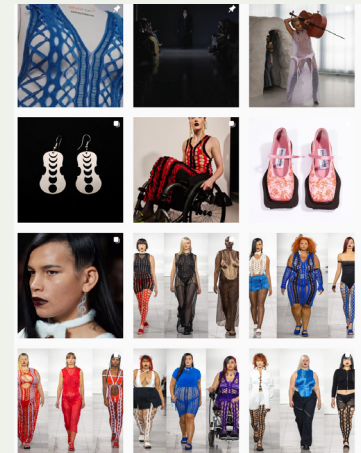
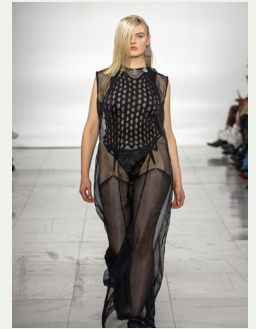
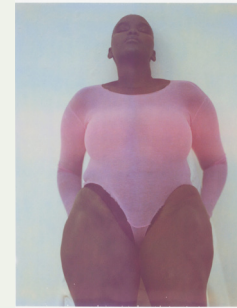
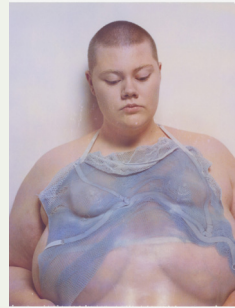


Fig 6. 'Sinead O'dwyer insta feed' (2022).

Fig. 'Top by Sinead O'Dwyer SS20' (2020)
Fig. 'Bodysuit by Sinead O'Dwyer SS20' (2020)

Vogue
Elle
Dazed
Granary
AnOther Mag
Lampoon
HERO



PUBLICATIONS

FASHION SHOWS

COLLABORATIONS

Nick Knight
Tim Walker
Steph Wilson
Rei Nadaï
Otilie Landmark



Fig. 'Fashion film: Maenads' (2020)

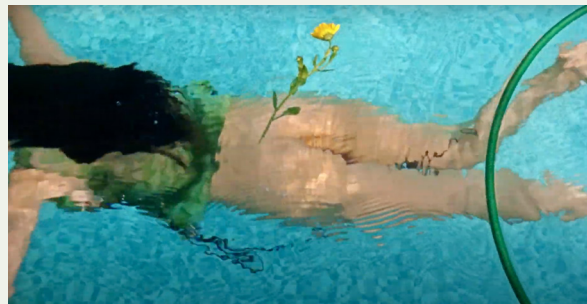


Fig. 'Wear Me Like Water' (2022)

CELEBRITIES

Bjork in bustier for
W Magazine by Tim
Walker

Featured in Ru Paul's
Drag Race in collab-
oration with Love
Bailey.

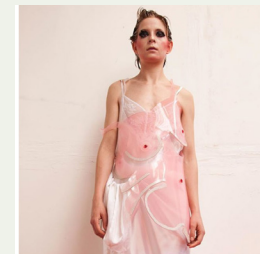


Fig. 'Bjork in Sinead O'Dwyer' (2018)

SINEAD O'DWYER

FEMININITY & THE FEMALE BODY



Fig. 'Alexander McQueen SS01' (2001).

ALEXANDER MCQUEEN

Alexander McQueen's S/S 2001 show was based off the themes of the dark side of fashion; he himself dealt with body issues due to the toxic expectations in the industry – similar to what O'dwyer said in an interview.

In the finale of the show, he was inspired by 'Sanitarium' by Joel-Peter Wirkin.

After a show of slim models, an overweight woman who was Michelle Olley, a fetish writer, was exposed in a glass box; his take on ideal beauty.



fig. 'The Vitruvian Body Performance' (2009)

VITRUVIAN BODY

In 2009, Boryana Rossa and Oleg Mavromatti preformed the Vitruvian Body in Germany.

It is a reference to the Vitruvian Man which was the ideal body popularized by

Leonardo Da Vinci's drawing.

This performance responds to 'a whole set of cultural imaginings of the female body, its ideality and role and use.

MOODBOARD 1



fig.

Erika Kanroji

MOODBOARD 2



fig.

SINÉAD O'DWYER

MOODBOARD 3



Fig: 'Try It, You'll Like It' (1999)
 Fig: 'Corporealities' (2003)
 Fig: 'Pear 30 to Edward Weston', (unknown)
 Fig: 'Grapefruit' (2016)

COLLABORATORS



SAM CANNON

Fig. 'Waiting in Storage' (2021)

Sam Cannon is an artist and director based in LA and NYC who works between the spaces of photography, video, experiential, and performance.

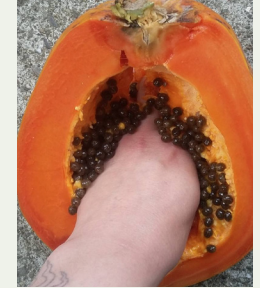
Her works with 3D software makes commentaries on how digital platforms are contributing to the idealized female form. Her other works also depict the female form in interesting ways which is why she would be a great collaborator for Sinead O'Dwyer.



SHARNA OSBORNE

Fig. 'Sharna Osborne Insta post' (2021)

Sharna Osborne is a photographer who O'Dwyer has worked with before for photoshoot for i-D magazine and her short film 'Domiciliary'.



STEPHANIE SARLEY

Fig. 'Stephanie Sarley Insta post' (2016)

Stephanie Sarley is a contemporary American Artist who uses fruits to create feminist art that depicts female sexuality.

By working with fruits, although controversial, her work has helped to get rid of taboos around female sexuality and censorship.

O'Dwyer would benefit by working with Sarley to create unusual and provoking campaigns for her brand to reach her target audience.

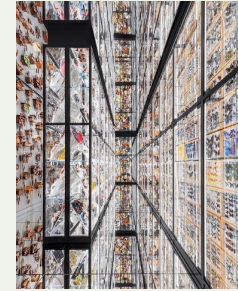


AUGUSTA YR.

Fig. 'Guys I think I found patient zero' (2020)

Agusta Yr. is a multi-disciplinary/media artist who collaborated with O'dwyer for a 3D fashion film, *Silicone Valley*. She is also one of O'dwyer's muses.

O'dwyer should continue to collaborate with Agusta as her works are able to showcase the three dimensionality of her pieces.



ARCHIVIO PERSONALE

Fig. 'Our last Set-Design for GUCCI GARDEN ARCHETYPES' (2021)

Archivio Personale is a set design and event production creative studio that successfully translated Gucci's 'Gucci Garden Archetypes' campaign into a series of immersive and interactive spaces.

O'dwyer can collaborate with them to create a space that translates her ethos and values through interior design of intricate, hand-crafted elements and state-of-the-art technology.

CONCEPT

CHOSEN MOODBOARD

Represent femininity and female sexuality with erotic fruit art.

Make notes of body dysmorphia and eating disorders in women.



DIGITAL

Film of women in a garden with fruit trees. The film will start off with clay figures which will morph into real life models.

INTERACTIVE

Immersive website space that brings audience into different rooms. It will be very similar to experience medium but in digital form that is accessed through her website.

EXPERIENCE

Space of multiple rooms, each serving a different experience and purpose to communicate the brand's ethos of female sexuality and bodies.

The experience should not be literal at all and make audience have to think about the conceptual meanings of each room.

PHYSICAL

Zine of interviews with people who have had experience with body dysmorphia/eating disorders. The zine will have photographs of women photoshopped or photographed alongside fruit/clay.

The text will be poems made from the interviews.

Fig. 'Wandering' (2012)



Audio of Interviews with people who've had experience with eating disorders/body dismorphia.

Music by Yosi Horikawa ("Bubbles")

SOUND

Fig. 'Vintage Bedoom' (2019)

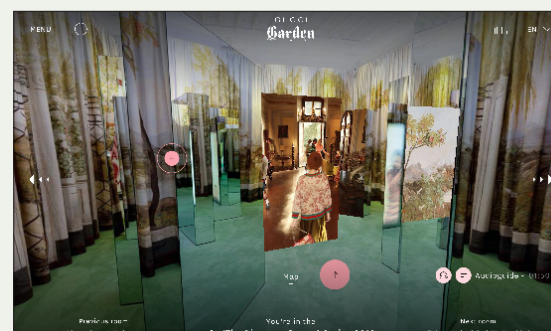
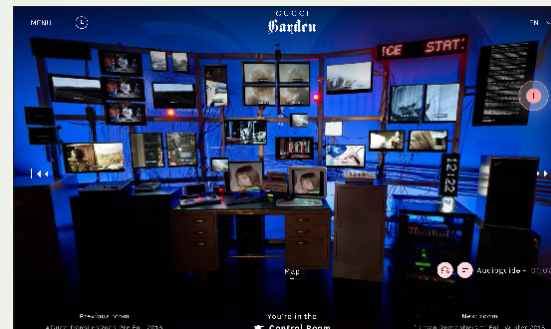
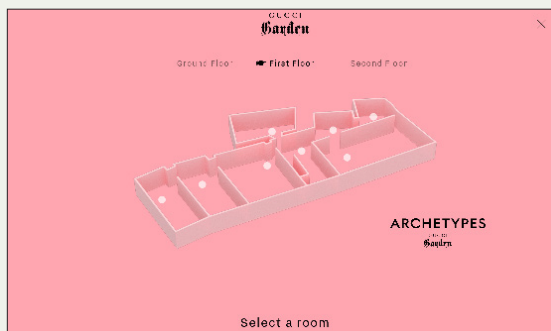


The space will be with vintage, rustic furniture. Dark colors and dim lighting.

AESTHETIC

INSPIRATION

Fig. 'Gucci Garden Archetypes' (2021)



ROOM I

| THE GARDEN |

CONCEPT

This room will be based off the Garden of Eden and how Eve still represents the perception of women in the West.

Eve represents the belief that women are disobedient, weak-willed, prone to temptation, evil, disloyal, seductive, etc.



How overweight women are seen by society.

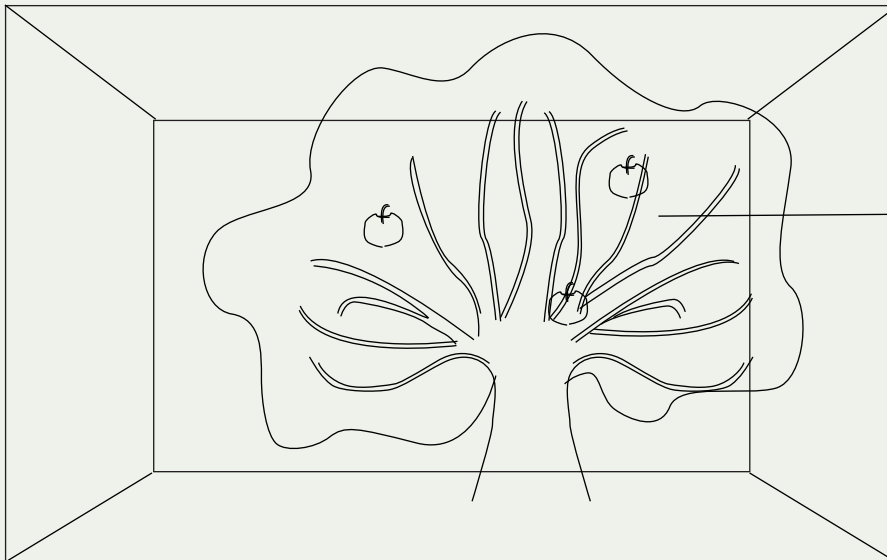
How people with eating disorders / body dysmorphia see themselves

There will be a wharped mirror on the wall, so the user will see a wharped body of themselves.



VISUAL CONCEPT

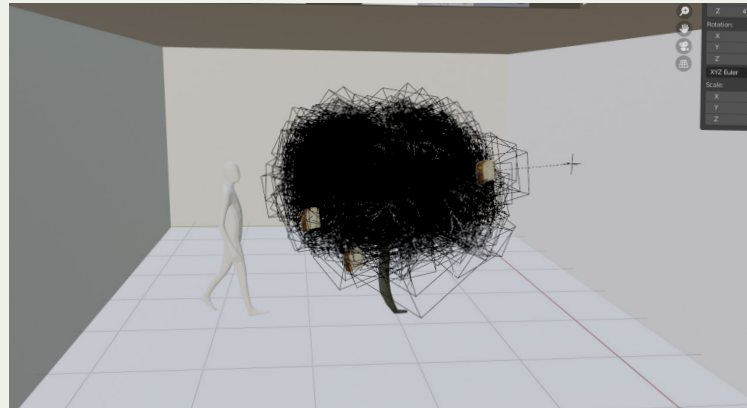
SKETCH



Apples will be bread, sugar, etc. (classified "Unhealthy" foods)

Temptation

I started by creating the room and finding a tree from Blender Kit. I found objects of bread as well which I put in the trees.



USING BLENDER

I made the walls of the room all glass and the inner wall a mirror.



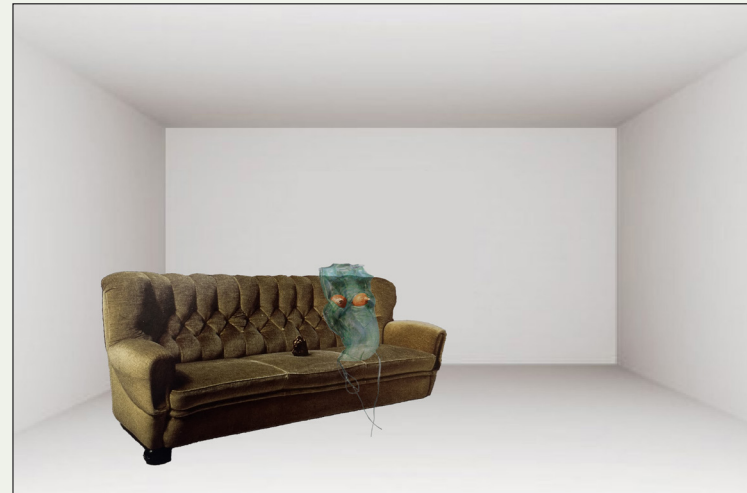
CONCEPT

This room will have food representing the female body that is then reflected by a mirror with O'dwyer's garments.

ROOM II

| THE LIVING ROOM |

Experiment 1.



I placed O'dwyer's garment directly on the sofa but it seemed too empty.

SINÉAD O'DWYER

There will be a reflection of O'dwyer's garment in the mirror where fruits are on the couch that resembles the body.

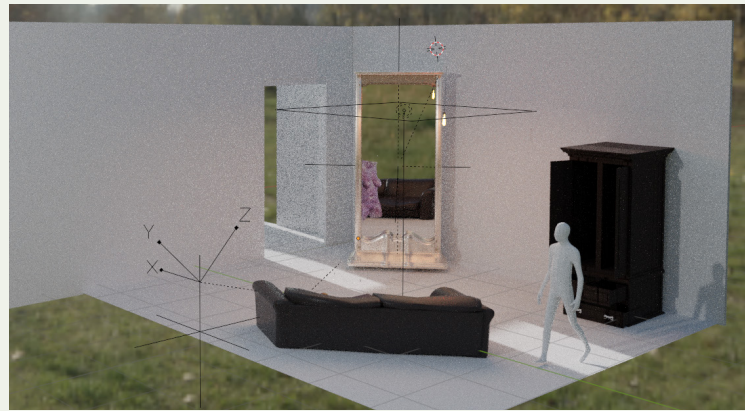
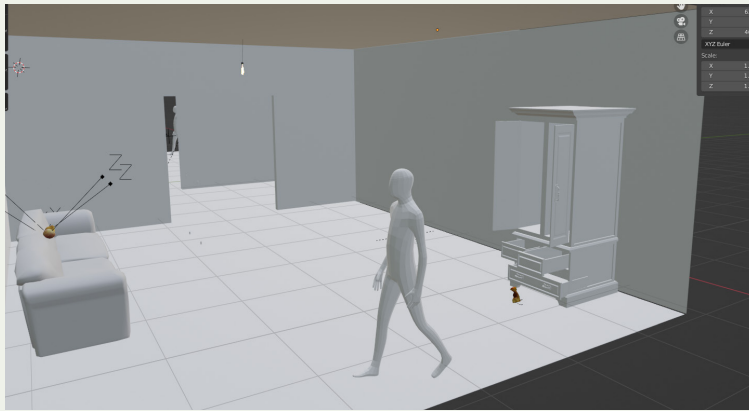


VISUAL CONCEPT

CLOSE-UPS

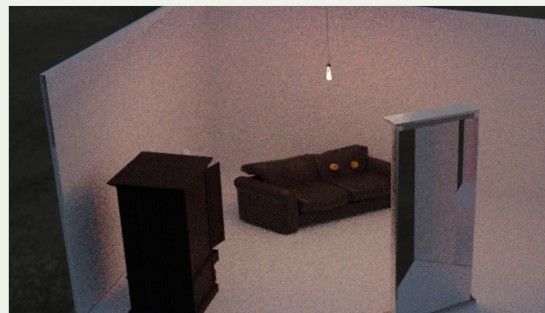


Reflecting only in the mirror but not visible in the actual room.



I was able to learn how to make an image only reflect on the mirror and not visible in the actual room. I also eventually changed the lights to a chandelier so that it was more visually different from the dining room (Room III).

USING BLENDER



SINÉAD O'DWYER

CONCEPT

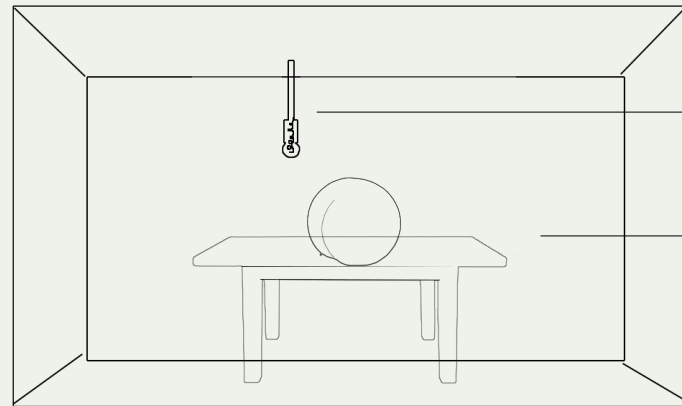
This room will require the player to conduct surgery on a peach to represent butt implant surgery.

It will show how women are pressured to change their bodies with a fruit to show the absurdities of social pressures.

ROOM III

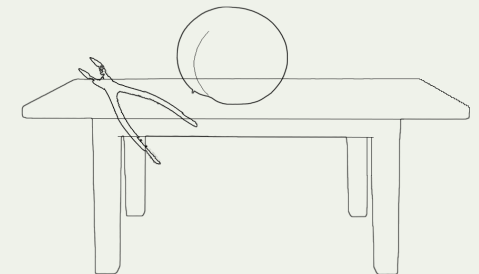
| THE DINING ROOM |

SKETCH



Vintage lights

Table with a sewed up peach and surgical tools.

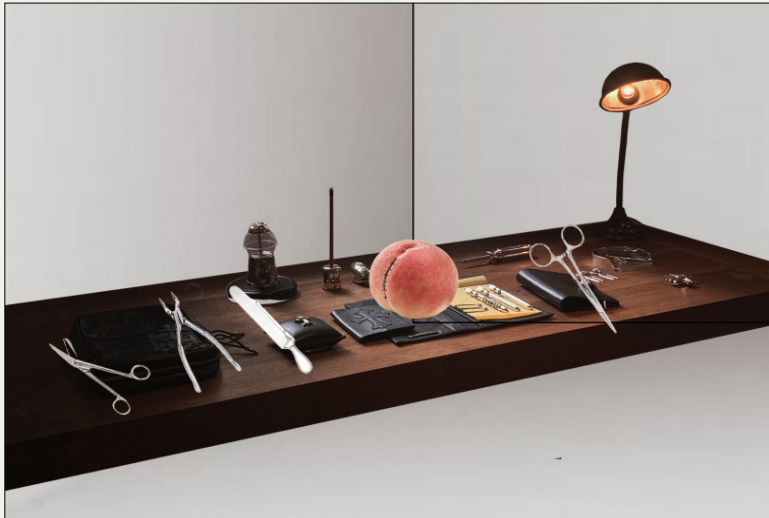


SINÉAD O'DWYER



VISUAL CONCEPT

CLOSE-UP



Screne Idea I.

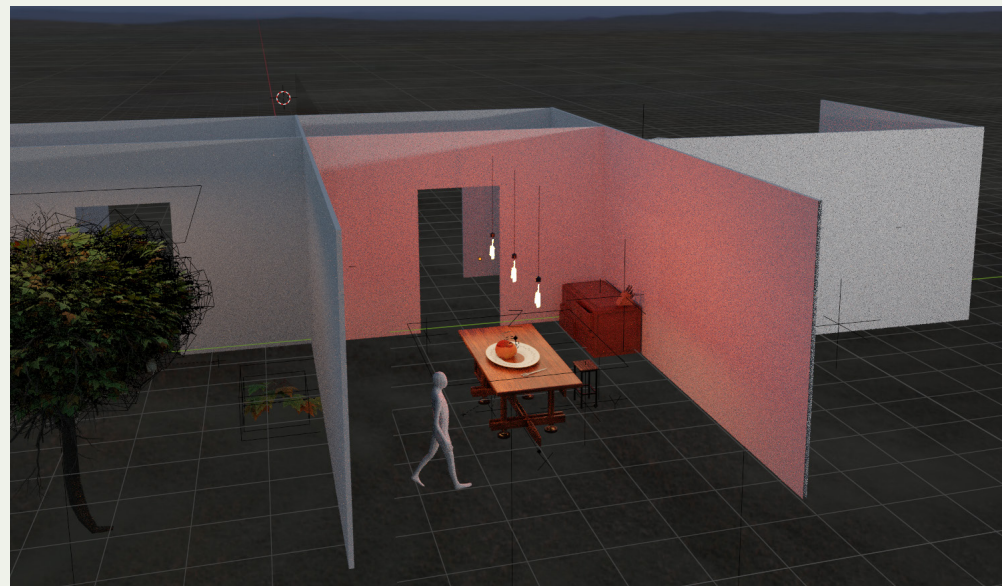
Our bodies are not ornaments.
They provide a function.
Treat your body with respect and more like a vehicle that requires fuel.

“Our bodies are not ornaments.
They provide a function.
Treat your body with respect and
more like a vehicle that requires fuel.



I tried using different tables in the space. I preferred the second table I found using BlenderKit because of the more industrial look.

USING BLENDER



I put three vintage hanging light bulbs in a row in the middle of the room to create ambient lighting.

I also added more furniture such as a stool and the cabinet.



I experimented by changing the walls of the room. I put the serene that I initially made for the wall but I didn't like how it looked.

USING BLENDER



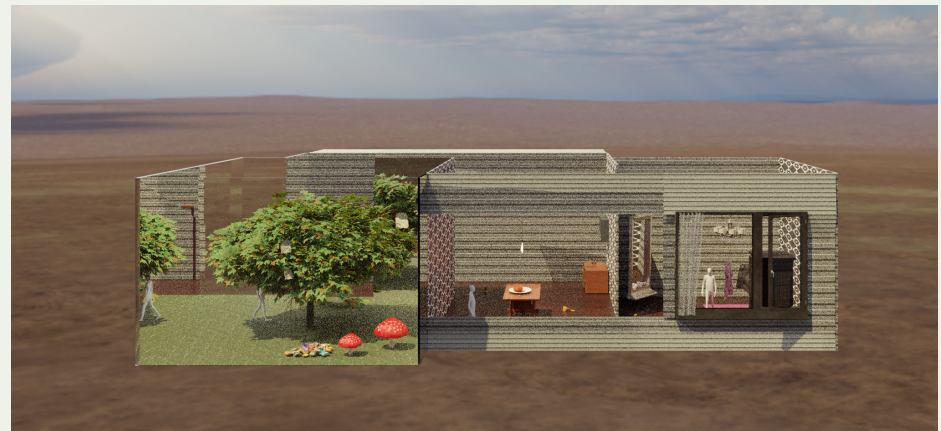
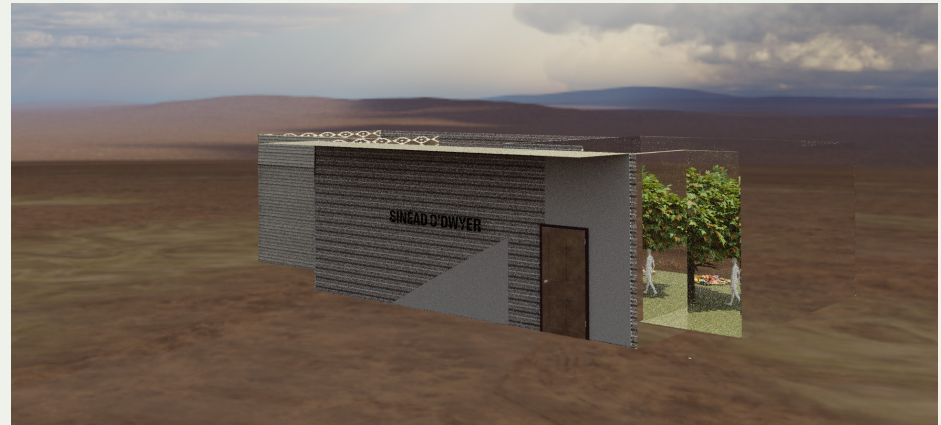
Instead, I stuck two frames on the walls with images from one of O'Dwyer's magazine editorials for HERO magazine which I thought looked nice in the space and integrated another brand ecosystem into the space.

VISUALISATIONS

TOP VIEW

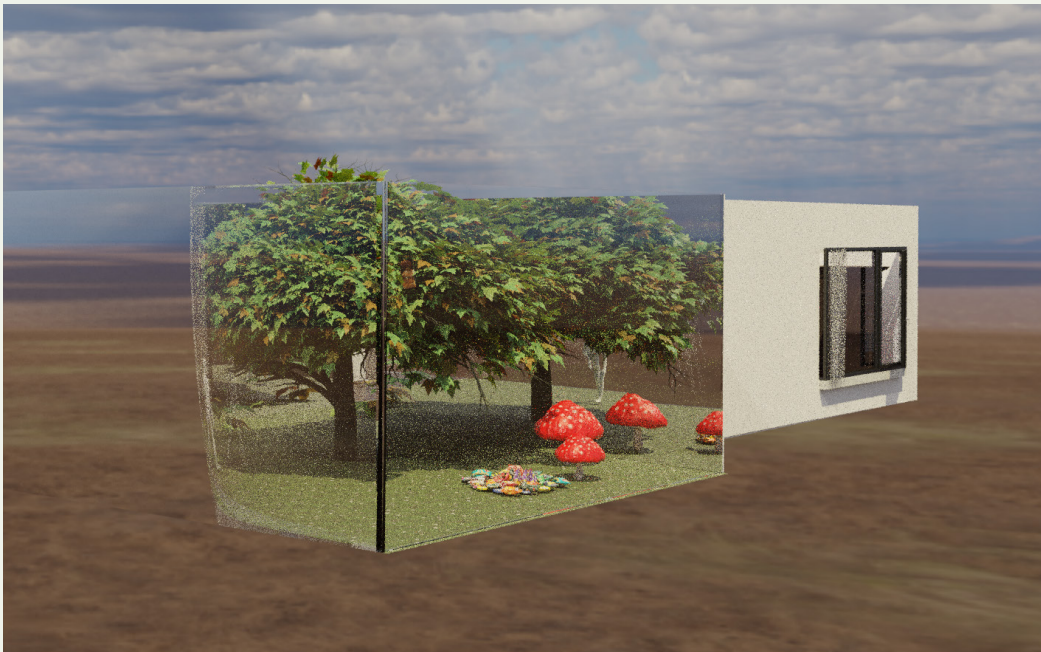


FRONT AND BACK VIEW



SINEAD O'DWYER

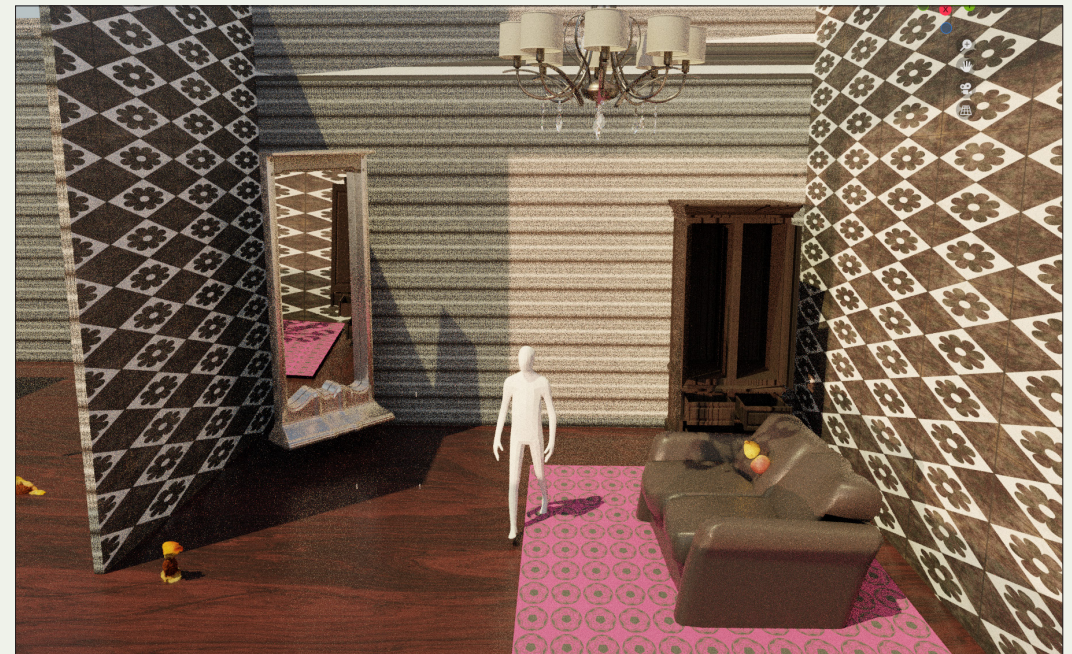
ROOM I
| THE GARDEN |



For the final visualization, I placed mushrooms into the space to make it more like a fantasy, virtual world. I also found a junk food pile object which I placed on the floor.

SINÉAD O'DWYER

ROOM II
| THE LIVING ROOM |



SINÉAD O'DWYER

ROOM I
| THE DINING ROOM |



SINÉAD O'DWYER

This is the map page that will show up when you press the map icon on other pages.

I renamed the rooms for the immersive experience so that it really felt like O'Dwyer's world..

I re-named Room I 'Bodies', Room II 'Garden of O'Dwyer', Room III 'Erotica Fruitia', and Room IV 'Ornamented Bodies'.

ADOBE XD

DESIGNING FOR IMMERSIVE EXPERIENCE

MAP PAGE DESIGN



SINÉAD O'DWYER

This is my design for the main page of the immersive experience. The audience can click arrows on the

right and left side to move around the space and can click the map icon to see the map page.

They can also click eating disorders or the music icon to listen to the interviews with people who have had experience with body dysmorphia and music.

'EXPLORE THE SPACE' PAGE DESIGN



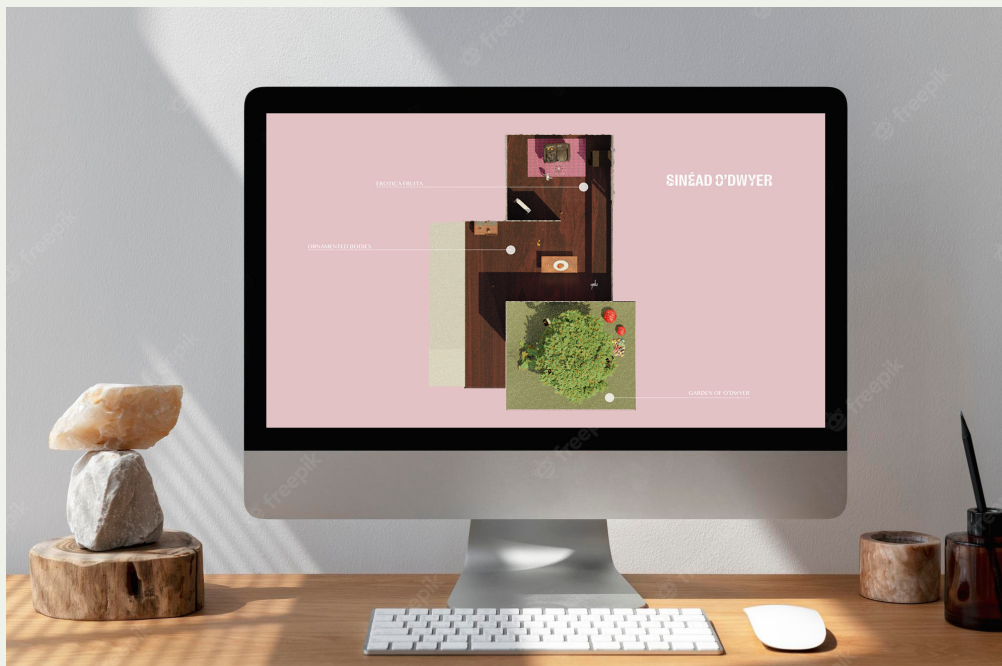
SINÉAD O'DWYER

‘ORNAMENTED BODIES’ ROOM PAGE DESIGN



SINÉAD O'DWYER

MOCKUPS



SINÉAD O'DWYER

REFLECTIVE STATEMENT

During this unit, we had to input our creative direction for a chosen brand and chosen medium to expand our brand's cultural capital and brand ecosystem.

I felt quite lost in the beginning, when given our creative brief, trying to decide what medium I wanted to use to convey the brand's ethos and values.

At first, I wanted to make a zine or something physical

because it was something that I was comfortable with. I had also tried making a space in first year using Sketchup to visualize a physical space.

However, I found that there was more that I could do with a virtual space and with more advanced software's which I challenged myself to make.

This experience was beneficial for me to understand how to creatively direct

whilst considering what a brand needs and what the intended audience would engage with. I was also able to learn new technical skills with Blender to visualise my space. It also made me more confident with my skills because I was able to push myself more with this unit than I believed I could. I actually really enjoyed coming up with concepts for rooms that didn't have to be realistic and also playing with Adobe XD.

I found it difficult to visualize my own creative vision to a specific brand that did not have a similar aesthetic to mine. However, I chose the brand for its ethos and values which are like mine, making it easier for me to conceptualize my creative outcomes. I realized that once I started to make my space, more ideas came to me as a creative and how I could make my space so that it fits with the brand's identity.

In the future, I hope to be able to advance my skills digitally to create more complex spaces and be able to model and sculpt things on Blender or other 3D software's. I found that there is so much that can be done on the software which interests me a lot. I also am motivated now to use the skills I learned to do in-depth research on a brand's identity, ecosystem, touchpoints, and audience outside of the course for my professional career.

I hope to integrate sustainability and inclusivity with my work by working with brands and collaborating with people that use sustainable materials and have a mission to reduce the environmental impact that the fashion industry has. As well as brands that are looking to find touchpoints that are more accessible to people and reaching to a larger, less exclusive audience.

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