

Disjointed Dreams

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Throughout my Practical development, I have investigated and developed products that examine the relationship between our dreams and memory. The brief for the Design pieces asked me to create an immersive and interactive experience via Record Cover designs. The design work extended into expression and genre and identity through fashion design.

For the first section of my practical works, I really wanted to experiment on the connection between dreams, reality, memory, and music. I examined the influence that our conscious experience has on our subconscious fantasies. How could I translate the fantastical experiences of a dream with art and design? There are four different concepts, from four of my most interesting and lucid dreams. The design pieces are curated to elicit responses via sensory triggers, as inspired by the intensity of vivid dreaming. How could I use the connection with music, to further the audience's experience and truly allow them to experience the scenarios for themselves? Through sound, each concept will have its own Spotify playlist. Once displayed alongside the work, viewers will easily be able to scan the codes and listen to the curated playlists for themselves. The playlists consist of carefully selected songs, which I felt expressed the same desired emotional response as my works. I have utilised the art practice of exceptional musicians to create an immersive visual/sound experience.

I hope that this will allow the viewer to engage more deeply with my designs, offering a brief escape from reality. With this sudden energetic ball of inspiration for what could be, I fell down a rabbit hole of researching everything from record designers to textile and pop-up book artists. From doing so I had a versatile list of creators, which I would look to whenever I needed that extra inspiration. My love of books and art pushed me to the idea of making vinyl packaging in a way that would mimic a pop-up book. Robert Sabuda's work combined with fond childhood memories led me to implement the interactive features of moving pictures and cellophane glasses into my concepts. By my physical making of the packaging, not only will the audience be able to better view each piece, but they will also have the opportunity to hold it.

The sensation of being able to feel the weight of the art, asks the viewer and think about how it was created - about the maker. In order to make the memory connection to my work the strongest it could be, one of the four concepts consists 100% of my own photography. Photography grounds the viewer, creating a very literal connection to their world. From this I was able to develop a greater appreciation for photography and its opportunity for creative production. I manipulated the images and cut and pasted them digitally, to create a surreal aesthetic that challenged the logical mind and took it to a place of dream-like feeling. I diversified each design, to offer possible connections to a range of patrons, weaving each work with symbolic and representational triggers.

If you could travel into the scene through the page, what would you be wearing when you appeared on the other side? Research into the 70's and clowns triggered bright pops of colour. Whilst high fashion designers such as Dolce & Gabbana, Yves Saint Laurent + Halston, Dior, and Elie Saab were the pinnacles of the more luxurious designs. When looking into fashion, you realised that the artistry extends beyond the cut and colour, and into the way that materials and accessories work together.

Even when focusing on purely the illustration side of things, you need to take into consideration how it would feel, and how that material would sit on the body. To extend my intention of the sensory experience, I chose to humanise each of the music genres with fashion illustration. Each illustrated response allows the viewer to really envision themselves within the context of the songs and genres.

For example, when the dream scenario involved floating in the air and running through fields, a flowy, light weight fabric would be the way to go. Whereas the grizzly bear influenced outfit offers a feeling of being both hugged and smothered by the textures and weight of (faux) fur.

Overall, I believe that through this practical development I met my desired goals, created something which could easily capture an audience, and grew not only as an artist but as a person. Refining my thoughts and allowing myself to explore endless possibilities of my own imagination. This enabled me to run wild with my imagination, as long as I was willing to put in the time and the care towards its development and refinement.