

Fashion Fragments

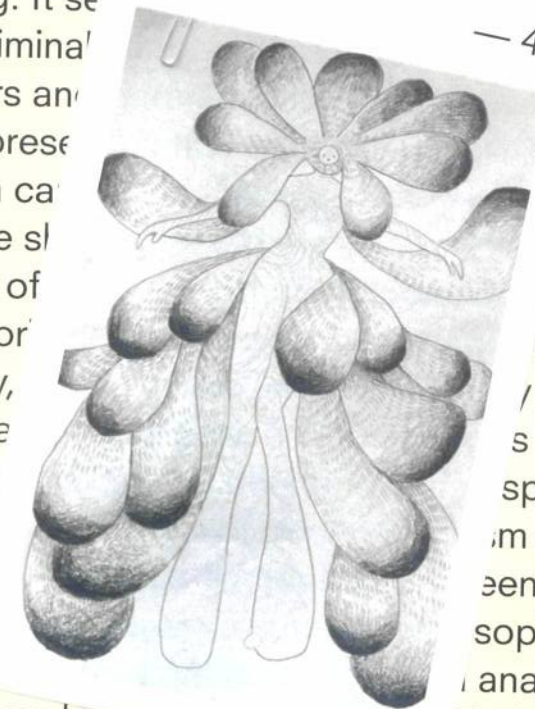
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Designing for a Metamodern Age: Creative Abstraction and Becoming in the Central Saint Martins BA Fashion Graduate Show

The 2025 Central Saint Martins BA Fashion Graduate Show unfolded within the Granary Square campus

becoming. It set stage, a liminal spectators and material presence. Through a cascade, the sl condition of between or complicity, argues the a metam where the negotiate being an theory, i

the essay explores the Fashion Show dramatises the affective labour of becoming a fashion subject. It reveals how, in a moment suspended between aesthetic hope and structural precarity, students are



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Happy Objects: Sara Ahmed's Theorising of
Happiness and the Affective Potential of Dress

Sara Ahmed engages with affect theory to provide a new understanding of affect in relation to happiness. Her ideas are useful for fashion studies, particularly in the realm of dressing practices, where affect theory has been previously utilised to explore the relationship between body and dress. Roberto Filippello and Ilya Parkins (2023) argue that an 'affective epistemology of fashion' (2023, p. 16) recognises clothes as agentic and able to affect and become affected through interactions with bodies. Body and clothes interact during dressing practices to reveal a 'particular "structure of feeling"' (Filippello and Parkins, 2023, p. 2) where garments can serve as 'beholders of affects' (Frykman and Frykman, 2016, p. 24). Ellen Sampson (2023) argues that clothing continuously embodies histories and memories through wear, adding to their affective potential. Exploring Ahmed's work allows us to further study the affective potential of fashion and dress.

In *The Promise of Happiness* (2010b), Ahmed aims to trace the genealogy of happiness and

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Fashioning Colonialism: How Colonial Concepts of Time Impacted Indigenous Irish Dress

Ireland suffered for over seven hundred years at the hands of British colonial rule. The

colc — 75 tating impacts, incl ical repression, relig uppression, and were enforced thro ocide. As note r (2023), Ireland, served as a testi ism, where colc d ideologies were d.

The w colonial con used in relat oriography on Irish c and evolving field. Dhlmeyer (202 and Sean



Cahill (2007) offering new insights into the period. Within the broader field of fashion studies, Irish dress history remains a largely underexplored area of research. Máiréad Dunlevy's (1989) *Dress in Ireland: A History* stands as a seminal contribution to the field.

A Visual Analysis of the Impossibility of Fashion's Perfected Femininity

The fashion industry's obsession with the doll has been longstanding. Dolls from Barbie, Bratz, to Polly Pocket demonstrate the eerie perfection of glamourised, Western femininity, one that the fashion industry both strives to keep up with and serves.

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ce. Dolls have long served as inspirations for designers, creating surreal proportions and a body that only dolls can achieve, and a session with dolls as idealised perfection, yet a bydoll aesthetic, as Western to mask the

h magazine
er editorial
aims to 'draw
y with proportion
ugy take on the babydoll
look'. Starring model Frida Aasen, a regular

Texts by
Zaudita Fender
Charlotte Lewis
Bella Temple
Carolina Valente d'Almeida Grancho
Elena Mullen
Chloe de Uphaugh
Noah Mackay-Pritchard
Holiday Morris
Ekaterina Dmitrievna Sannikova
Margaux Merz
Yiming Sun
Harry Palmer
Peigi Urquhart