

LCI MELBOURNE IS A DEDICATED DESIGN SCHOOL LOCATED IN THE HEART OF COLLINGWOOD. OUR STUDENTS ARE CURIOUS, TALENTED AND DRIVEN. OUR CAMPUS IS A CONVERTED WAREHOUSE DESIGNED TO FOSTER CREATIVITY, COLLABORATION AND INNOVATION.

LCI MELBOURNE IS A MEMBER OF THE LCI EDUCATION NETWORK, WHICH BOASTS 23 SCHOOLS AROUND THE WORLD, FROM BARCELONA TO MONTRÉAL.

**150 OXFORD STREET, COLLINGWOOD
LCIMELBOURNE.EDU.AU**

Virgin Australia Melbourne Fashion Festival
Independent Runway

LCI Melbourne congratulates all the Fashion and Costume students and alumni who are the creative force behind tonight's Hybrid Entities Wearable Art Runway.

Wearable Art Forms are the crossroad where costume-meets-couture and boundaries have no relevance. The ideation and designs our young and emerging designers have produced give you, the audience, an insight into their world.

Their ideas have been charged with innovative fabric manipulation and cutting to produce these unique silhouettes and shapes.

To augment this Hybrid Entities runway, we have had the pleasure to collaborate with local projection screen installation artist, Yandell Walton, known for her work on White Night. Her art projections are able to morph spaces from static to dynamic forms, immersing her audiences accordingly. Her work tonight is a witness to her energy as an artist.

ADRYAN SCICLUNA

Creative Director, and Fashion & Costume Design
Program Coordinator LCI Melbourne



Thanks to our event partners

SAMPLE

LECONFIELD
HOME OF RICHARD HAMILTON WINES

Hybrid Entities

Wearable Art Forms



LOU KENTON

This piece was created as an exploration of the merge of technology and the female form. The form is heavily inspired by modern architecture, and its shape questions the possibility of applying the same structures found in architecture to the human body. It is made as a commentary on how technology and its focus on the modern structure has influenced us, and ‘taken over’ us. Hard workers in society are often seen as ‘robots’: this piece aims to represent that in the literal sense. Its geometric design appears to be encasing the body, much like that of a shield. Its restrictive structure represents the control that technology often has over people and our obsession with the media often having more input into our actions and judgements than we notice. My work often explores alternate worlds with a darker style aimed at creating a personality within the garments. With precious experience working in film, I aspire to design and create pieces for the purpose of storytelling; in films and performances.

LUELLA STANDFIELD

Hybrid Entities has been an exciting creative adventure and a great introduction to the world of fashion and wearable art. In researching my piece, inspired by the theme of Atlantis, I was especially drawn to biofluorescent organisms that live in our oceans, which have the ability to harness light from the sun and re-emit it as a different colour. Whilst diving the coral reefs in Fiji I was inspired by the bulbous textures of the corals that lived there. I decided to recreate this texture in a textile by using traditional shibori boiling techniques with non traditional fabric. The result in an alien-like scuba diving girl. Is she plant? Is she animal? It’s not quite clear but one thing’s for sure, you won’t lose her in a crowd!

RALPH NOMAN

My version of ‘Electric Dreams’ is heavily influenced by space age robotics and the Jetsons. This is seen in how the limbs of my garments replicate the limbs of robots. Rectangular motifs are repeated throughout the design to mimic the different segments of a robot. The flared shapes seen in the jacket, sleeves and legs were constructed using irrigation pipes as boning. Along with the layering seen in the jacket these elements are inspired by silhouettes in the cartoon The Jetsons. I chose to draw inspiration from these sources as I wanted to create a fun, young and nostalgic wearable piece of art.

STEPHANIE WICKHAM

Design theme: Atlantis

CHLOE RITCHIE (ALUMNI 2017)

My piece for VAMFF is inspired by the deeper levels and constant flow of the ocean. Designing for the theme of Atlantis, my design utilises soft and structured materials to re-create the calm and crushing elements within the ever moving ocean. The silhouette presents a large skirt which is layered with fabrics of differing properties and is completed with a large wave, coming around the neck and skirt of the design. When the design is worn, the movement transforms the garment to demonstrate the evolving and unpredictability of one of the world’s natural resources. My work more broadly demonstrates a delicate and playful style. I have been selected and showcased in the Virgin Australia Melbourne Fashion Festival Electronica 2016 and Sketch 2017 runway shows.

PHOEBE BARBOUR

My garments surround the theme ‘Electric Dreams’, and I have tried to convey the message of future women’s fashion liberation. The clear coat represents a need for transparency in ready-to-wear fashion, and the skirt and top create a glitzy finish that is typically seen as feminine. I have used the tubes to reference the need for constant life support in the utopian/dystopian future. I would like to continue to work towards my own brand ‘Phoebe Bee’ in the future, specialising in many areas of design including ready to wear formal/bridal wear and fashion costume design. I work with inspiration from politics, culture and travel in my designs.

PIPER-LILY GOLIAS

Through my entire life I have loved the theatre and I always wanted to have a future in the theatre. I always drew dresses and outfits and as I grew up I loved the stage and how amazing costumes could make me as an actor feel. I would love to create amazing pieces for film and stage. With the theme of ‘Viral Vintage’ I took inspiration from the Victorian era and chose to work off the steam punk inspiration due to all the things you could do with it, the colours and the hardware. I was also highly inspired by the circus because it adds a theatrical element that I have always adored. I have been greatly inspired by the Ringmaster and the iconic and elaborate coat that the audience either consciously or subconsciously knows belongs to the man who runs the show. The colouring of the coat is highly inspired by the steam punk movement and the Victorian era. Something that doesn’t necessarily stand out as being Victorian is the Plague Doctor mask sleeve: I have chosen to use this morbid symbol to contradict the more playfulness of the outfit.

NIPUNIKA FERNANDO

I am influenced by utopian and cyber punk themes. My piece of wearable art aims to give you a version of the future that is majesty in technology. Bright pink lights and iridescent fabrics help to bring out the exaggerated geometrical shapes that sit on the body. A trailing veil, large neck piece and broad skirt bring out the royalty of this garment by drawing on Elizabethan silhouettes, made modern by using angular design lines. Creating this piece has been an exciting creative challenge; namely working with new and unexpected materials to create odd shapes on the body and using electronics to bring it to life. My passion for costume and creating shaped garments fuelled my desire to push myself to find new ways to make and create. I would describe my style as being narrative and heavily character based, with each costume tailored to fit the personality and worlds my characters live in. In the future I aim to work in costume design for film, television and theatre.

MARK BLAKE (ALUMNI 2017)

I relocated from country New South Wales to Melbourne in 2014 for the opportunity to further my tertiary study and ongoing career in fashion design. Born in 1996, I found an incredible escapism in fashions of film costumes and the amazing worlds their characters exist within. Having now completed my Bachelor of Design Arts I aspire to continue future collaborations with my fellow creatives as well as gaining as much experience in the high end/couture fashion industry as possible to expand my expertise as a fashion designer. “Hybrid Entities” is my third involvement with LCI Melbourne’s partnership with the VAMFF offsite runway program and my first as a graduated alumni. The “Nereid” gown stays true to its namesake of the beauty and mystery still hidden within the waves of the sea. Conceived from the idea of luminescent jellyfish that inhabit the darkest ocean floor, this design merges modern principles with centuries-old couture techniques. Hand pin-tucked fabric creates organic textures akin to an organism from the depths of the sea, as fluid as movement through waves of water. The textile shimmers as a transparent outer skin while flowing through the design as a growing entity, like the gown is alive and self-aware.

STACEY JANE

My design was heavily influenced by oceanic creatures and marine plants such as jellyfish, seaweed and crustaceans, which is clear through my garment’s organic and tactile features. My main focus throughout the creative process was on fabric manipulation and seeking to use distinctive techniques, allowing me to easily communicative my theme of Atlantis. Designing a piece for VAMFF 2018 has allowed me to push the boundaries of my design style, whilst also introducing me to a new type of creative process.

CELEST CHIDICHIMO

Under the theme of Atlantis, I was inspired by all things lost and unknown within the ocean. While the ocean is a place of beauty it is also a place of force, undiscovered depths and creatures. I focused on creating wearable art that took the structural form of ships that were taken by the sea: this is represented through the vest and jellyfish-like cape. The addition of crystal accessories highlight the possibility of beauty hidden within the depths of the ocean. This idea of lost beauty is symbolised within our society by the representation of mermaids, focusing on the reflective quality of their scales. My personal style within my designs is very conceptual and my interest lies within costume design. My work has also been showcased in 2017 Virgin Australia Melbourne Fashion Festival ‘Sketch’ Offsite Runway.

JENNA O’CONNOR

My creation is heavily inspired by a futuristic dystopian future, using tactical material that would be beneficial and seen throughout fashion in the future. The design of the outfit is heavily inspired by Japanese anime like Akira and Ghost in the Shell. When you wear it, you really do feel like you have stepped out of a game. I desire to take my work into a future, bringing a new edge to street wear. I have produced work that has been displayed in Virgin Australia Melbourne Fashion Festival ‘Sketch’ 2017 offsite runway.

BECC EDWARDS

My piece is inspired by the deeper levels and constant flow of the ocean. Designing for the theme of Atlantis, my design utilises soft and structured materials to re-create the calm and crushing elements within the ever moving ocean. The silhouette presents a large skirt which is layered with fabrics of differing properties and is completed with a large wave, coming around the neck and skirt of the design. When the design is worn, the movement transforms the garment to demonstrate the evolving and unpredictability of one of the world’s natural resources. My biggest inspiration is the past; I love fashion history and am especially fascinated with the Victorian Era. My future aspiration is to work with historical clothing in a museum or gallery, by being a curator.

OLIVIA JONES

The use of lighting found in the costumes and mechanics featured in the film Tron: Legacy (2010), influenced my design, as well as the use of plastic and metallic fabrics often used in ‘futuristic’ garments, portraying a new and creative way of shaping the garments.