

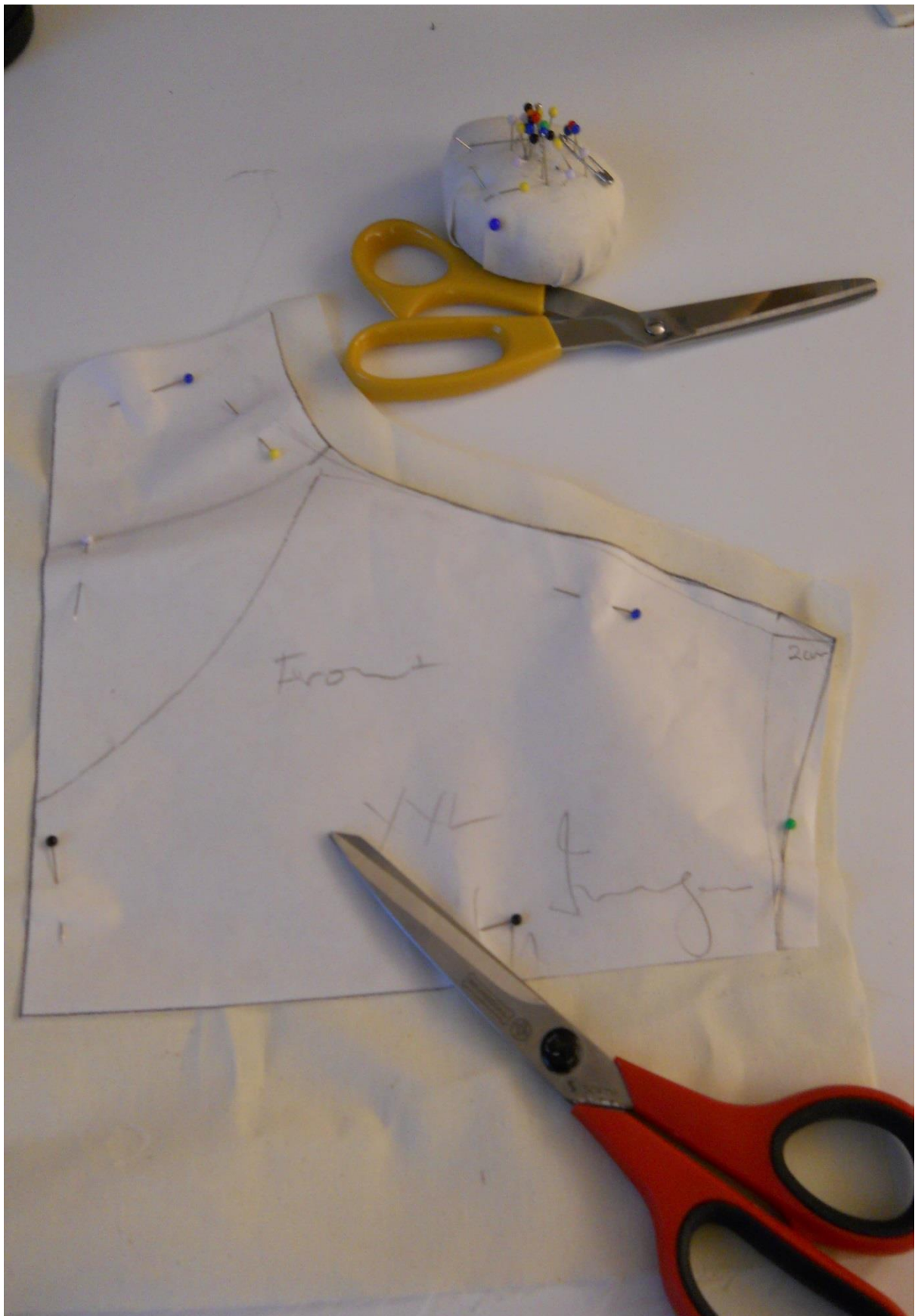
New versa Old!

Design Practices prior to working differently - the emphasis has been on the outcome of the product and not much on the process

The method one is used to using, producing designs using flat pattern-making method...



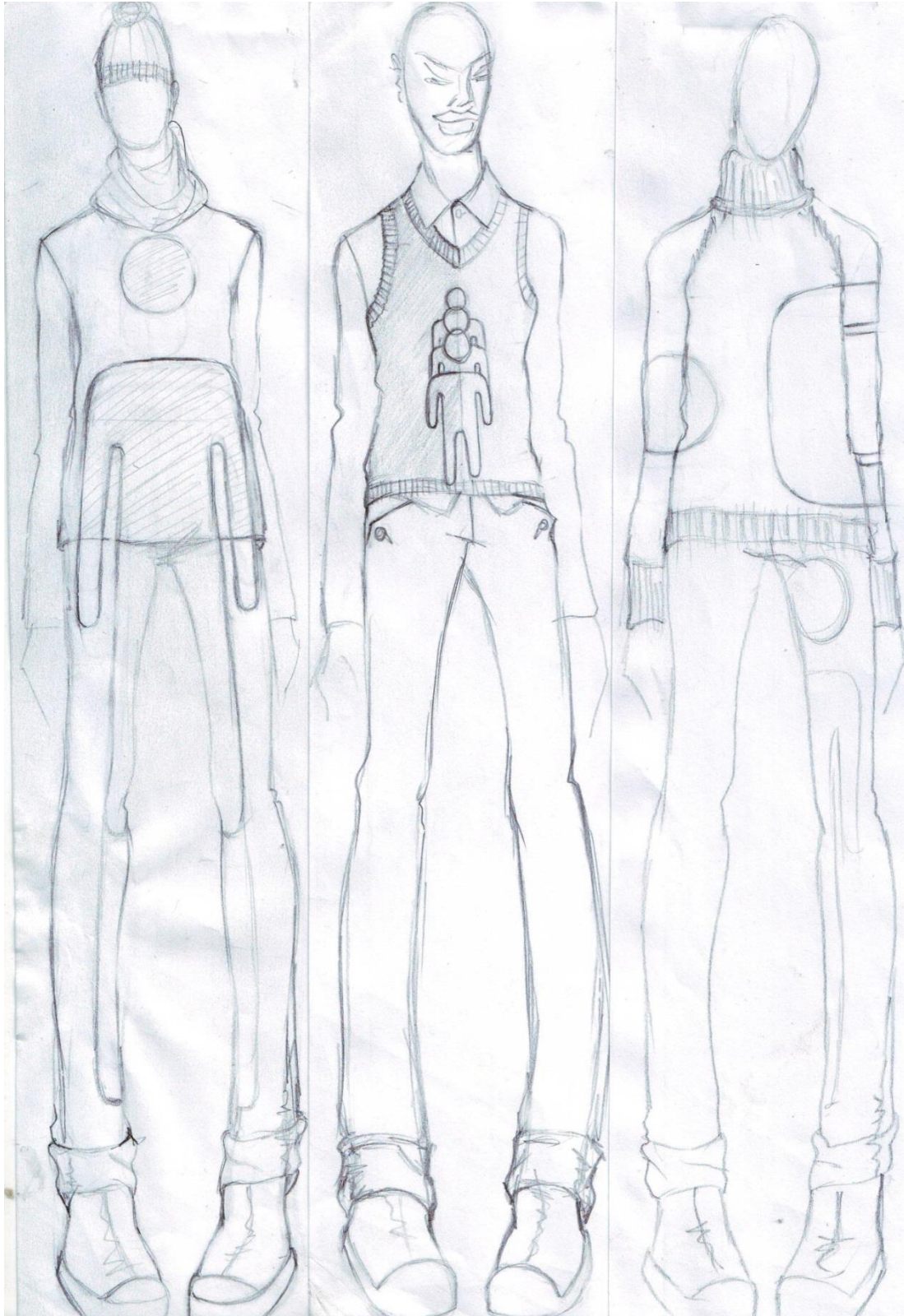
The design is pre-determined – all is in place hence, predictable!



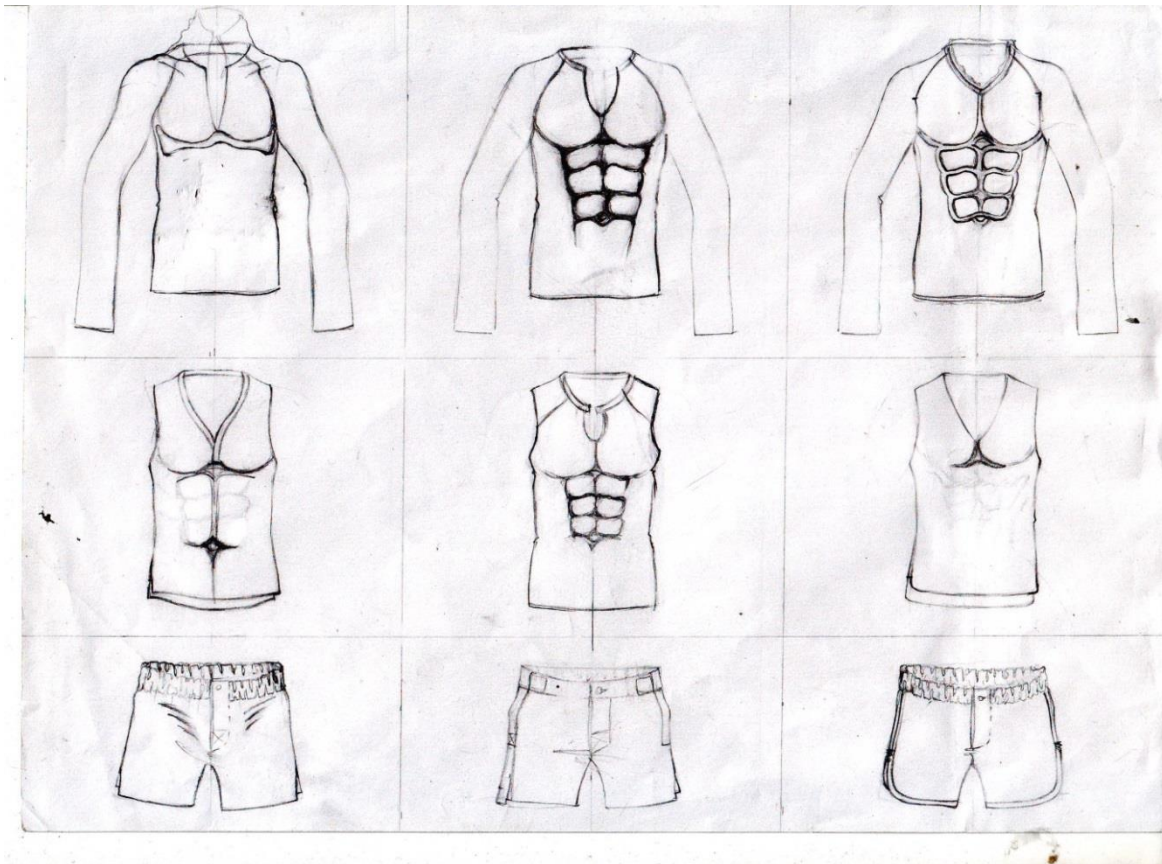
Design expressions influenced by the manner in which the poses have been drawn



Designs are analysed and a pattern is made from standardised basic-patterns blocks, which focuses more on the front and back of a design/style.

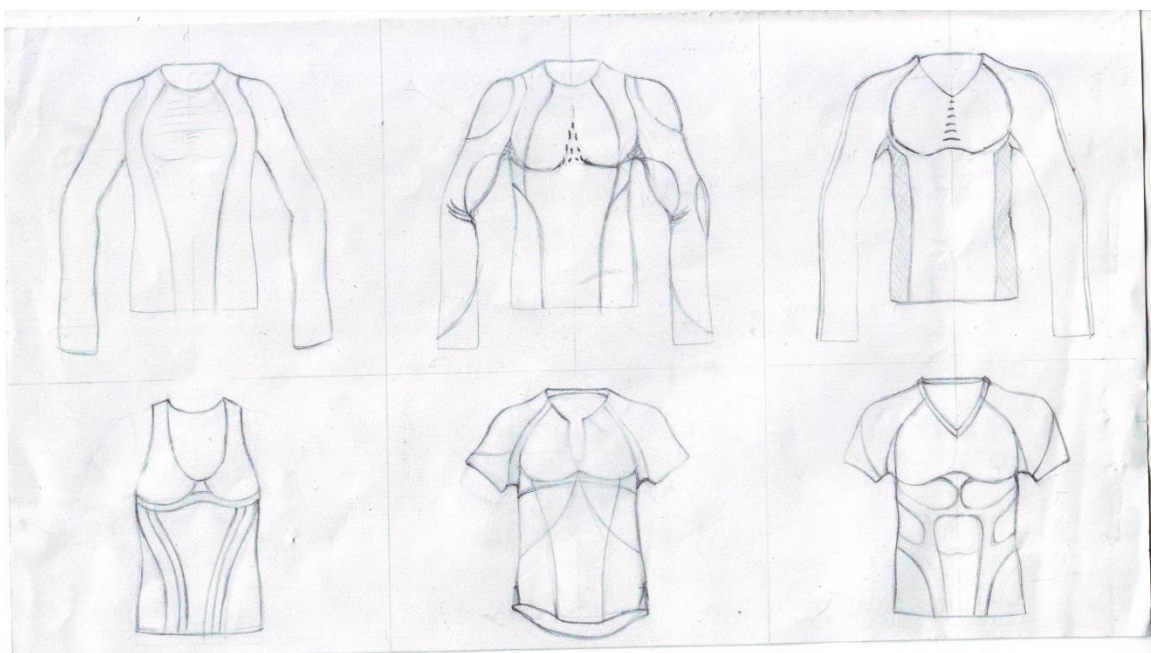


Designs based on a man's torso, a way to remain true to one's manifesto at the time, which was, '*...to reference the body in the process and practice of fashion*'.

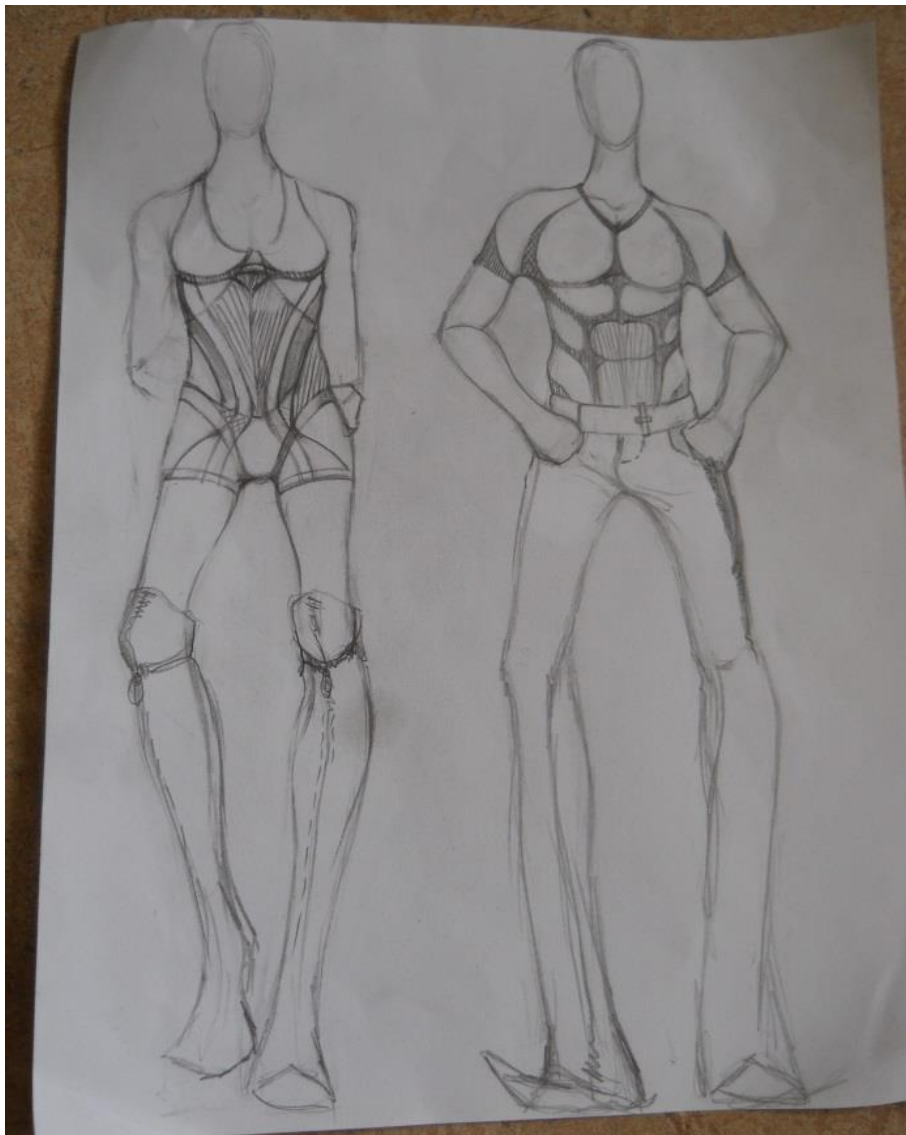


These designs are influenced by the frontal view of a man's body, leaving out possible expressions of the sides and back.

Other sketches



Sketches based on the contours and stance of a figure



Design practice, emphases on reflection and free-form construction

With the consensus that one needs to develop artistically, the following images shows where one started exploring construction in free form into a method one has come to like and use. Not knowing where one was heading, as was the case with draping, I have however found the prospects daunting.



Lifting, folding and twisting is all it took to realise the design. This happened after some hesitation on how to proceed once the cloth was on the figure form.

Exploration of cutting and then draping

Sketch 1

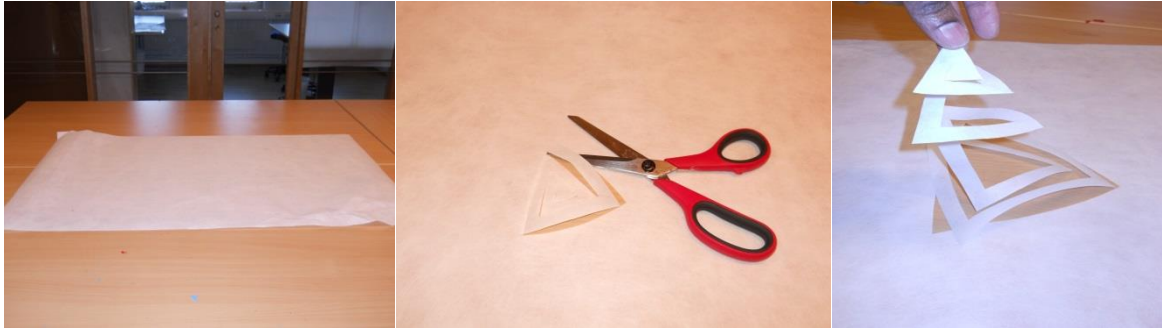


The cutting was contrived initially



The cut-bits make an interesting effect and contrast when inverted to the opposite side of the cloth.

Sketch 2



A strip is fashioned in a triangular shape out of a non-woven piece of textile, leaving it still part of it.

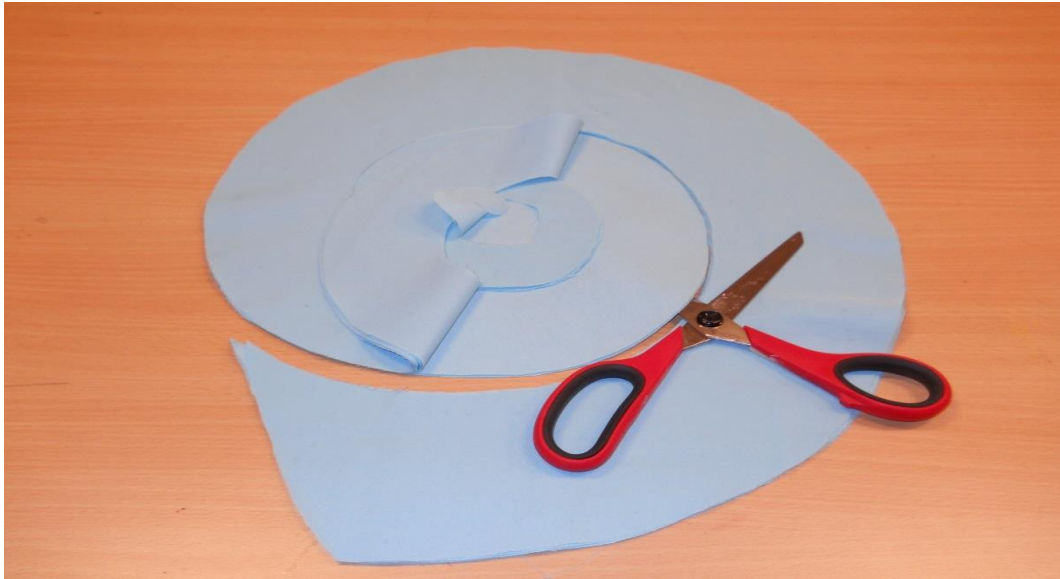


The appropriation of this piece on a figure form creates interesting sculptural effects, both when allowed to hang loose or when it forms a section and even superimposed into a shape.



Sketch 3

Layers of cloth cut into a circular shape, narrowing to a point and forming some spiral strips...



Appropriation of these on a figure form creates a mass of flounces which can be used as part of a neckline, insert, collar or sleeve.



Draping a single piece of cloth without cutting into!

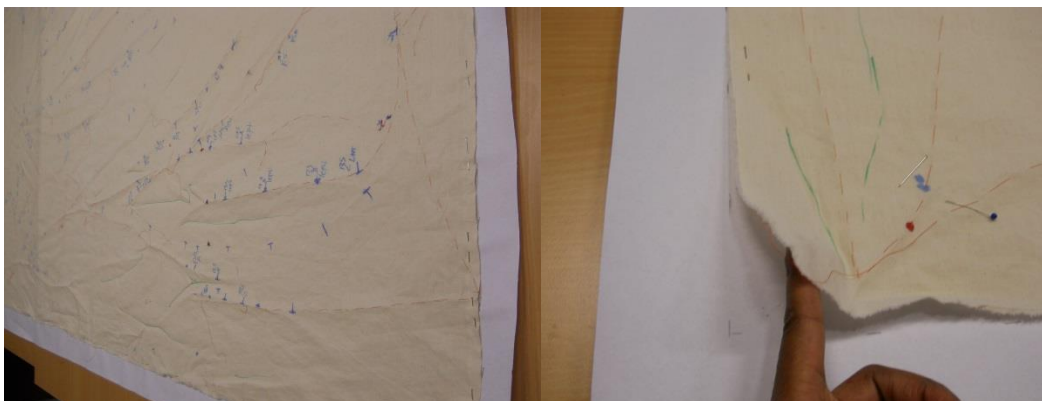
Sketch 1



An almost impossible challenge since no cutting was allowed, so structure had to be built.



Taking the drape design apart...



This has proven beneficial in understanding lines and folds to keep the structure of the design since the design is realised by just appropriating cloth intuitively.

Important Lines and folds are identified and transferred on a pattern, should need arise to reproduce the design.



Exploring different textiles for varied expressions

Sketches to explore shape and form using a varied range of textiles



The 'push/pull' method developed for the MA Program



Overview of free form construction employed for the MA Program

