Curatorial Statement for the Designer Educator Exhibition:

2012 BIFT- ITAA Joint Symposium
"Fashion Dialogue 2012" - Beijing, China

As part of the organizing team for the BIFT – ITAA Joint Symposium, held in Beijing, China in March 2012, I was charged with developing a venue for Designer Educators to submit proposals to present original design work as part of the scholarly work presented at the conference. To allow for an open context that would address both the rigor and scope of design practice internationally in fashion and textile contexts, I created a split platform for art/design work to be submitted to the venue. The following statement was issued in the 'Call for Submissions':

"The purpose of the ITAA/BIFT Designer Educator Exhibition is to provide an arena for juried presentation of design process, product and practice in the context of textiles and fashion. The Designer Educator Exhibition will showcase exceptional design work and allow for designer educators to present the purpose, context and insights of their work during a rotation of individual presentation times conducted in the mounted research-exhibition environment. Designer Educators who do not wish to submit a written abstract for the proceedings/catalog may elect to have their submission shown as part the runway fashion show presentation."

The Designer Educator Exhibition was open to all educators and professionals. To be eligible for submission:
• The work must have been executed within the last 3 years and not previously shown at an ITAA Annual Meeting.
• The work must have been constructed by the designer(s), and must be completed at time of submission.
• Up to 3 entries per designer or co-designer in any combination of categories could be submitted.

For the Research Exhibition a mounted exhibition format was used as a presentation space in which each of the designer educators whose work was selected were also scheduled for a 10-minute semi-formal presentation to address the following items:
• The context of the research/design problem including any research questions or hypotheses or unique materials/processes;
• How the research/practice has been developed; including the investigative methods used to answer the question and/or create new or novel insights;
• The main findings, insights or conclusions that will be presented in the context of the exhibition presentation.

Entrants to the fashion show category were asked to submit images of their work and enter brief descriptions of the title, materials/techniques, dimensions/size, and date of creation only. Submissions accepted to the fashion show presentation venue were worn by student/professionals in the Fashion Modeling degree program at the Beijing Institute of Fashion Technology during the symposium events.

The jury panel for reviewing submissions to the Research Exhibition consisted of four Designer Educators; six Designer Educators served as jurors for the the Fashion Show submissions (none of the jurors were allowed to submit work to the venue). The online review process solicited sixty entries for the Fashion Show and thirty-seven entries to the Research Exhibition. From these, fifty entries were accepted into the Fashion Show (83% acceptance rate) and nineteen into the Research Exhibition (51% acceptance rate). Of the accepted entries, pieces were on display from the United States (representing thirteen states), China, Taiwan, Hong Kong and Canada.

Both the Fashion Show and Research Exhibition presentations were engaging and diverse. Key themes emerged in the application of digital tools to create unique effects, issues of sustainability, technical development of material techniques and discussions on modes of interactivity for engaging customers in co-design processes. I would like to especially thank the Designer Educators who presented their work in the Research Exhibition for their flexibility and willingness to engage in this experimental process, especially those for whom English is not their first language! I believe the combination of venues truly created a “Fashion Dialogue” that will continue to growth in both friendship and scholarly collaboration.

For more information regarding the BIFT – ITAA Design Educator Exhibition, please contact me:

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Title: Niagara

Description: Cape-Coat constructed from plastic zip ties. The zip ties, usually spikey in appearance, are utilized to create a soft, feathery appearance. The garment does not conform to the body but allows the body to show through.

Materials: Plastic zip ties, zipped to knot.

Title: Smoke Signals

Description: Skirt and cape constructed from plastic window screen, cut on diagonal and painted.

Materials: Plastic window screen and paint.
Title: Lines of Distinction

Description: Full Front-1 The photograph of Burens Columns taken by photographer, Yann Arthus-Bertrand, inspired the designer in creation of the shirtdress design. The protruding columns suggested dimension and resembling embellishment. The geometric details from the photograph suggested clean-cut styled lines.

Materials: Linen, red embroidery thread, and shell beads Flat patternmaking was used to create the patterns, which then proceeded to muslin fittings, fabric cutting, and construction.

Technique: n/a
Title: The Dragon Empress

Description: Full Front-1 Nanjing yunjin was selected by the United Nations Educational, Scientific and Cultural Organization (UNESCO) for the list of Intangible Heritage (http://www.unesco.org) in 2009. The purpose of the design is to introduce the art of Nanjing yunjin, or brocade, to professional organizations and fashion design students by creating an evening dress using solely Nanjing yunjin fabrics.

Materials: Silk, peacock feather, and gold thread

Technique: n/a
Title: Ring a Ding Ding

Description: Full Front-1 The purpose of the design was to create a dress with the sculptural effect of paper towel rolls through draping technique. Geometric shapes have been a major influence on the designers artworks; in this design, a cluster of paper towel rolls was the inspiration. Size 6 Womenswear; bust 35”, high-waisted 32”

Materials: 100% silk Matka/Draping technique. The design was completely developed on the form in one piece muslin, starting with the placement of a true bias drape at the right neck. Rolls were then pinned on the drape to establish the design.

Technique: n/a
App_id: 240531
Name: KAI-JER CHIANG
Country: TAIPEI CHINA
Email: kylechiang3@yahoo.com.tw
Title: DAY TIME - 02

Description: Outfit type: DAY LOOK
Pieces: - white blouse with ruffle cuff and sleeve - black belt - full round skirt with bobbinet bustle - ribbon high-heels

Materials: viscose/chiffon/cotton/bobbinet
Name: KAI-JER CHIANG
Country: TAIPEI CHINA
Email: kylechiang3@yahoo.com.tw
Title: SALON TIME - 01
Description: Outfit type: SALON LOOK Pieces: -white silk shirt with ruffle cuff -pleated sleeve and waistband -black short vest with ruffle neck -black silk trousers -crystal platform shoes Size (in inch): B34 W25 H35 L7 from W (top) L5 from W (vest) L50 (bottom)
Materials: acrylic/silk/organza
App_id: 247513
Name: KAI-JER CHIANG
Country: TAIPEI CHINA
Email: kylechiang3@yahoo.com.tw

Title: EVENING TIME - 02

Description: Outfit type: EVENING LOOK Pieces:
-one-piece trainned gown -crystal platform shoes
Size(in inch): B34 W22 H35 L60

Materials: polyester/organza
Title: corazon brim
Description: hand felted mix of merino, alpaca, cashmere and norwegian wools, hand blocked and sewn using traditional millinery techniques. includes grosgrain sizing ribbon
Materials: finn/merino wool blend, traditional hatter and millinery techniques.

Title: billed ziggurat spiral
Description: hand felted mix of norwegian and cashmere wools hand blocked using traditional millinery techniques including grosgrain sizing ribbon.
Materials: finn/merino wool blend, traditional hatter and millinery techniques.
Description: The belt of the bag itself is a one-piece dress, belt goes to the front and buckled to the skirt. Collabrating hand-bag shape into garment silhouettes. So that you will never have to worry which bag you gonna carry, because it has already attached to the cloth you’re wearing!

Materials: Velvet/knit/Leather
Title: Happiness from the East II

Description: The goal for this wearable art was to combine the traditional Korean aesthetic ideal of purity with a modern, chic simplicity. To this end, we created a two-piece summer dress with a simple geometrical-shaped bodice and skirt. The design features v-shaped hemlines for the bodice decorated with a traditional Korean women's accessory, norigae, and asymmetrical hemlines for the skirt. The bodice hemlines create an inverted v-shape from the side view. A Korean influence is also seen in the choice of color: white. The Korean aesthetic ideal has always been the pursuit of purity, and Koreans like to refer to themselves as baekeuminjok, meaning the nation in white. The choice of white reflects the Korean love for purity and the natural. The garment was constructed using the draping method.

Materials: Materials: 100% silk organza, polyester lining
Technique: embellishment, draping
Description: The goal for this garment was to draw attention to environmental sustainability through the symbolism of wearing nature. To this end, we dyed a white silk, leave-patterned organza to green then created a modern, chic short dress with a natural, body-conforming bodice and skirt. The garment was constructed using the draping method.

Materials: 100% white silk organza, polyester lining
Technique: dying, draping
Description: This garment was created with multiple pieces of silk chiffon that were remnants from previous works. The original colors varied from white, to blue and green. All pieces were dyed to different shades of green. To emphasize the surface design with the irregular shapes and color combinations, we created a body conforming dress with a natural, simplified look. The garment was constructed using the draping method.

Materials: 100% silk chiffon

Technique: dying, draping
Title: The Scar Generation

Description: The collection is based on the hiding theme and my inspiration came from Scar Generation in China. I would like to present the feeling of hiding in my collection. As exaggerate outline did not fancy me so details are the main point which I will play with. As you can see, I picked natural fabric because I planned to make my design very natural and soft for the hiding theme. The proportion is longer and the bottoms are wider than normal. Especially, the high collars, long sleeves and longer proportion are my keys and they can cover necks, arms, hands and legs to intensify hiding theme.

Materials: I used natural fabric such as wool, cotton and silk.
App_id: 247524
Name: Wang Li
Country: CN
Biz name: BEIJING INSTITUTE OF FASHION AND TECHNOLOGY
Email: miuimi1234@126.com

Title: Nocturne.no.2

Description: Han Chinese clothing traditional dragon element selected, I want to show a modern Chinese style. Process using laser cutting technology.

Materials: silk, laser cutting technology.
App_id: 247525
Name: Wang Li
Country: CN
Biz name: BEIJING INSTITUTE OF FASHION AND TECHNOLOGY
Email: miumiu1234@126.com

Title: Nocturne.no.3

Description: Han Chinese clothing with traditional dragon element selected, I want to show a modern Chinese style. Process using laser cutting technology.

Materials: silk, laser cutting technology.
App_id: 242891
Name: Wang Li
Country: CN
Biz name: BEIJING INSTITUTE OF FASHION AND TECHNOLOGY
Email: miumiu1234@126.com
Title: Nocturne.no.1
Description: Han Chinese clothing traditional dragon element selected, I want to show a modern Chinese style. Process using laser cutting technology.
Materials: silk, laser cutting technology.
Title: Salute To The Respectable Master Of Art Nouveau - Alphonse Mucha, The Ancestor Of Cultural And Creative Industries

Description: Inspired and transfer the elements of Alphonse Mucha's painting [Zodia]. Using the electronic embroidery technique and draping skill to substantiate his 2D painting effect into 3D artwork.

Materials: Material: 100% Silk Chiffon, Crinkle, Satin, Organza, Lace, feather, crystal rhinestone, Technique: Draping, Electronic Embroidery / Hand Made Accessory
As far as I'm impressed Chinese tunic suit is solemn and forceful, Qipao is elegant and implicative. I make them combined in order to show something new about fashion.

Materials: Color: grey Fabric: woolen
Title: Just Four-Dimensional Space

Description: We are living in a three-dimensional geometry of space. I would like to ask, when we are used to the three-dimensional fashion, whether there is a higher level of visual concepts existed. This is the back of the garment.

Materials: Denim was used to create geometric lines and upright texture. Engagement with the screw.
Title: organza happiness

Description: front view, silk organza special occasion dress

Materials: silk organza dress with 3/4 circle skirt, sweetheart neckline shaped bodice and sheer upper bodice with cap sleeves. Skirt and bodice are covered with gathered rows of hand-cut organza strips. Short to the knee length skirt.
Title: helter skelter front

Description: Front view, Italian wool coat in orange basket weave fabric with hand appliqued “swirls” in red wool, lined in multi-colored silk charmeuse, hand tailored original design.

Title: Travel Trailer Handbag

Description: Handmade wood purse, woodburned and painted with acrylics. Hand assembled, handlined, with matching handmade clutch

Materials: Birch wood box, made by hand, woodburned in detail, handpainted with acrylics, hand assembled and handlined with crushed red velvet.

Title: Black and Red Geisha Evening Bag

Description: Handmade wood purse, woodburned and painted. Swarovski crystal accents. Handlined with red velvet. Silver strap and silver fixtures

Materials: Birch wood box, made by hand, woodburned in detail, handpainted with acrylics, hand assembled and handlined with crushed red velvet, with Swarovski crystal accents on her kimono and her hair adornments.

Title: Twin Zebras Handbag with Clutch

Description: Handmade wood purse, woodburned in detail, handpainted with acrylics. Hand assembled, with a matching, handmade clutch, handbeaded handle, and matching zebra print lining, with matching zebra print clutch.

Materials: Birch wood box, made by hand, woodburned in detail, handpainted with acrylics, hand assembled and handlined with zebra faux fur.
App_id: 239057
Name: MARIAN O’ROURKE-KAPLAN
Country: US
Email: orourke@unt.edu
Title: Laguna Veneto Front View
Description: Sheath dress with hidden front zipper closure and embellished yoke detail.
Materials: 100% Linen with glass bead, shell button and Metallico ribbon embroidery
App_Id: 247497
Name: MARIAN O’ROURKE-KAPLAN
Country: US
Email: orourke@unt.edu
Title: High Waist-No Waste Front
Description: Cognac Silk Charmeuse dress made with drawstring empire waist and drawstring channel on each of the four corners of the handkerchief skirt. Created using zero waste method from 5 yards of silk.
Materials: 100% Silk Charmeuse, hand crafted rope drawstrings
Description: Dress created from Grandpa’s old handkerchiefs then embellished with vintage lace. Inspired by my grandfathers ability to take each day as it comes and make the most of it. Only two of the handkerchiefs were cut to create the shape.

Materials: Old handkerchiefs, and vintage lace and old buttons. The dress was draped and then the lace was hand stitched on along with some small embroidery details.
Description: The parallel straight ribbon knitted on slotting gauze represents diversified fields and views. Each piece has its own mission and motion. Designer stopped their inevitable opposition and start up a blending, dependent and confluent mental pursuit, by applying the method of cutting, turning and crossing.

Materials: new materials
It is a courageous experiment based on silks elasticity, spanning across style, time and space. And its essential is linkage and overlap between partial structures.

Materials: silk
Title: spanning

Description: The piece of artwork, created in a simplified style language, surpassing authors restrictive way of design, generates a multi-echelon and multi-dimension rhythm and artistic state.

Materials: new materials
"Fashion Dialogue 2012"
Designer-Educator
Fashion Show

App_id: 242982
Name: VINCE G QUEVEDO
COLLABORATOR(S): KIM HAHN
Country: US
Biz name: KENT STATE UNIVERSITY
Email: vqueved1@kent.edu
Website: vincidesigns.com

Title: Deep Horizon

Description: Back view of traditional Korean costume using high tech digital imaging on fabric. Both opaque and translucent fabric with identical image on both stacked on top of each other to create a 3D effect.

Materials: Cotton and silk organza fabric were used to print images. The jacket was created by cutting strips of digitally printed fabric and weaving it to create a new fabric. The silk dress has the original unedited photographed faced appliqued on the surface.
Title: Metalling with Fibers: Prime Princess Front

Description: This ensemble includes a strapless trumpet skirt gown, with a dolman sleeve over-bodice made from Peggy Skycraft’s marbled polyester chiffon and an oversized asymmetrical belt with hand made metal (recycled) and bead tassles. US size 8 and completed October 2011.

Materials: Traditional draping, CAD pattern making, tassel making and construction techniques.
Description: A machine knitted ensemble with handmade fringe to marry peplums and tutus. The peplum was created by inverted pleats in the sweater while additional structure was created by the tulle tutu underneath, then finished with a machine knitted scarf and leather belt. US size 8, October 2011.

Materials: Machine knitting, traditional sewing and fringe making.
App_id: 240308
Name: CAROLYN SCHACTLER
Country: US
Email: schactler@cwu.edu
Title: Little Black Dress
Description: Short, cowl-sleeve, sparkling black dress
Materials: Polyester knit, rhinestones; draping without cutting
App_id: 247501
Name: CAROLYN SCHACTLER
Country: US
Email: schactler@cwu.edu
Title: Spider Web Kaleidoscope
Description: iridescent caftan mimicking spider web
Materials: seven variations of iridescent, sheer fabrics, three with spider web design, four plain, 195 Swarovsky crystals; draped in muslin, transferred to paper patter; rolled-hem ridges, hand-finished edges
I try for all my designs to be contemporary and to be worn on jeans and on dressy occasions, while they evoke some vague universal sense of folklore. Also because it is animal skin, I try to appeal to our sense of a special piece, the trophy and adornment. These elements I like to balance in such a way that it becomes a very wearable piece that blends into modern life.

Materials: merino lambskin and toscane lambskin, trimmed with some silk strips worked into the hides. Signature bur-stitch.
Title: brick red lambskin coat

Description: A variety of materials are worked into the coat so the textures and colors blend in such a way that it reminds one of far and exotic cultures, without losing its contemporary style and wearability.

Materials: merino lambskin and toscane lambskin, brocades and silks. My signature but stitch guarantees fluidity and drape.
Title: black brocade and shearling jack

Description: elegant, city coat, a mixture of day and evening, modern yet informed by the past, purposely 3 dimensional, warm and light. The sleeves are the right proportion when worn. Bio digradable, renewable, by product of the food-industry, recyclable, natural.

Materials: merino lambskin trimmed with toscane lambskin. Embellished with brocade and silk. All seams are done with a but-stitch so there is no overlap. The seams do not interrupt the drape.
App_id: 240371
Name: FAY SHEN
Country: CN
Biz name: BEIJING INSTITUTE OF FASHION AND TECHNOLOGY
Email: shenfei121@hotmail.com
Title: Darts-less transformation

Description: This series of fashion design is an experimental and conceptual exploration. To use just one single material, and cutting-less, darts-less, gluing-less techniques to create transformation and multi-functional items.

Materials: Re-Design Polyester
App_id: 247516
Name: YEN-WEI TSENG
Country: TAIWAN CHINA
Email: j_y_w7656@hotmail.com
Title: knitting

Description: Using the strokes of a Chinese character of “囗”, repeated and placed many times into the shape of one-shoulder top and mermaid skirt. -one-shoulder top -mermaid skirt -legging

Materials: rayon/lace/bobbinet/rhinestone
App_id: 242041
Name: YEN-WEI TSENG
Country: TAIWAN CHINA
Email: j_y_w7656@hotmail.com

Title: knitting

Description: Using the strokes of a Chinese character of "口", repeated and placed many times into the shape of one-shoulder top and mermaid skirt. -one-shoulder top -mermaid skirt -legging

Materials: rayon/lace/bobbinet/ rhinestone
App_id: 247517
Name: YEN-WEI TSENG
Country: TAIWAN CHINA
Email: j_y_w7656@hotmail.com

Title: knitting

Description: Using the strokes of a Chinese character of "口", repeated and placed many times into the shape of one-shoulder top and mermaid skirt. -one-shoulder top -mermaid skirt -legging

Materials: rayon/lace/bobbinet/rhinestone
App_id: 247539
Name: YI CHIEH WANG
Country: TAIWAN CHINA
Email: koimi11@hotmail.com

Title: PHOTOTAXIS - DARK/04

Description: Organza based, insert celluloid pieces, using different ombre colors to present the dark sight. -one-piece celluloid dress -colored balsa and celluloid head piece -legging -colored balsa high-heels

Materials: celluloid board/silk organza/ balsa woods
App_id: 247538
Name: YI CHIEH WANG
Country: TAIWAN CHINA
Email: koimi11@hotmail.com

Title: PHOTOTAXIS - LIGHT PASS TO DARK/04

Description: Organza based, insert celluloid pieces, mach with suede top. Represent light turn to dark. -suede top -denim trousers with celluloid attached -sprayed paint high-heels

Materials: celluloid board/silk organza/ denim/suede
Title: PHOTOTAXIS - LIGHT/04

Description: Organza based, insert celluloid pieces, with different colors. Present light sight of phototaxis. -one-piece dress -head piece -celluloid-attached high-heels

Materials: celluloid board/silk organza/balsa woods/suede
Title: Knitting Magic/04

Description: Turn the silhouette of the building into the cloth, using bright colors and texture of knitwear to present a different perspective of fashion design. Brings out the magical side and freshness of knitwear.

Materials: yarns
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Materials: yarns
Coded :: Fashion is a project at the intersection of new media and fashion design. It investigates the role of the designer and consumer and how these roles can be intertwined through interactive coding experiences. Coded :: Fashion is a series of computer applications that manipulate imagery and prepares files for prêt-à-faire (ready to make). The first application takes an image from a camera (external webcam or built-in) and manipulates the input imagery based on the computer code (a series of scripts composed by the authors). The software manipulated image gets inserted into a custom sewing pattern of a shirt and is then output as a vector pdf file that can be loaded into a laser-cutter to be cut into fabric. The resulting one-of-a-kind lasercut pattern pieces are then sewn into a unique garment. The Coded :: Fashion application is currently written in an open-source prototyping software called Processing. The current pre-alpha version requires images to be postprocessed to achieve proper cropping and insertion into the sewing pattern. Development on the full alpha version is ongoing and mobile versions of the software are also being developed concurrently. The context of the research/design problem including any research questions or hypotheses or unique materials/processes: Using the emerging intersections between code development and interactive cocreation processes, what kind of experiences can be generated to address alternative design and production experiences in fashion? In Coded :: Fashion, the co-authors hypothesize that by utilizing ludological and interactive experiences, one can create a richer connection to the current design and production methods of fashion. Coded :: Fashion is publicly available custom coded software that will be interacted with by the user to generate a new type of fashion, one which we call prêt-à-faire (ready to make). Prêt-à-faire makes a commentary on the current state of design and production within the fashion industry and presents an engaged alternative for a more sustainable cycle. The Coded :: Fashion project posits merging the role of the consumer with that of the designer to co-create through direct interaction. The customer engages with the webcam interface to generate imagery to be interpreted by the application. As a result, the customer develops a unique emotional bond with the apparel product through having participated in the creative experience. Other research questions we are interested in answering through the Coded :: Fashion project are:

- Usability testing of the User Interface – User Experience qualitative testing
- How do the users feel about the design limitations?
- To what extent would the user like to participate in?
- What can we do to create a richer interface?
- Does the technology augment or detract from the interaction?
- Is there a demand for the prêt-à-faire line to be distributed just as the pre-sewn materials for the consumer/producer to assemble?
How the research/practice has been developed; including the investigative methods used to answer the question and/or create new or novel insights:

In our collaborative praxis we explore interfaces and create interactive art. We furthered our exploration into user interactions and its methodology by introducing a guided fashion design methodology that allows the participant to make design choices for a particular garment/product. Although the design choices are limited, the user’s experience of creating either a print pattern or laser cutter pattern for a garment nurtures the creative desire built into our human drives. Upon completion of the design interaction, if the user is satisfied with the artistic choices, the product can be sourced and produced uniquely and locally within a few days. The user can be seen as a creator (co-creator) and as a result of this role feels emotionally attached to the interactive experience and to the personalized unique design of their garment. The gathering of local data allows us the insight of what level of design involvement the common user wants to participate in. In addition, the user involvement data via qualitative feedback will be able to be used to improve the user interaction and allow for more user input. This new form of user input and direct participation in the design process by the eventual consumer leads to a new form of garment creation called ready to make (prêt-à-faire).

The main findings, insights or conclusions presented in the context of the exhibition presentation:

The exhibition will present the collective findings of our local installation of Coded :: Fashion at a local retail location. We will show pieces produced at the store, share feedback and data on the process and will show the software and operation. The exhibition potentially could provide us with a setup of Coded :: Fashion to demonstrate the interactive experience in creating the prêt-à-faire line. In the event of unforeseen circumstances with the interactive installation, we are planning to show a recorded video of the user experience next to examples of the finished product.
iGeneration Z Abstract

Generation Z are fully integrated into technology, multi media and the World Wide Web. The Apple headphone is extremely iconic and recognizable for its color and design.

The purpose of this piece was to create a garment that symbolized the permeating affect of technology in academy. The hooded sweatshirt is a universally recognizable collegiate garment. The Apple headphone is iconic to Generation Z. The knitted structure created is a continuous formation of interlocking loops. This embodies the constant interconnecting flow of technology. Similar to the stability of a knitted garment if the connection is broken society will unravel.

The initial research into the development of the process began with using hand knitting needles. Several factors prevented this method from being successful: width, weight, stability, and the twisting action of the headphone. I created a grid on medium density fiberboard with the headphones interlacing each pair to make a woven panel. The final woven panel had poor flexibility and low stability. The final process developed uses the ribber bed of a hand-knitting machine to help support the weight of individual pattern pieces. Each earphone would be warmed in a heating pad to increase the pliability and prevent the formed loop from slipping out of the needle head. Using a latch tool and angled hook each loop is formed by hand.

Materials Used: 700 pairs Apple Headphones
Paper or Plastic: Don’t Judge a Bag by its Content

Leather Handbag Collection Abstract

The paper and plastic bags available at the local grocery are excellent examples of universal design. Their only downfall is the materials used in their manufacture. I have recreated each of the grocery bags in leather using various techniques to emulate the paper and plastic textural surface. White Plastic Bag: To give the effect of creases in the plastic, the leather was repeatedly soaked and dried in a tumble drier and then stretched. The ‘Thank You’ image was screen printed on to the leather using a homemade screen. Brown Leather Bag: Various weights of leather had been sampled to imitate the sharp corner creases and folds found in paper. I then beat the leather with a wooden rolling pin to increase pliability. I used a vegetable dye in layers to create shadows in the leather creases to emulate the paper.
Visual Interruption

As with many designs, the inspiration for Visual Interruption started with the fabric. An original print was developed during an exercise to experiment with novel stripes. The purpose of this research was to explore how the content of the print informed the shape and structure of the final garment. The original color pallet of the print was red and black, but it became evident that the desired depth of color could not be achieved despite multiple printing variations. Thus the limitations of the printing technology initiated the first point of departure. Numerous colorways of the desired stripe were developed, and allowed the designer to focus on the content of the print. Up to this point, the print had been interpreted as ‘an interesting stripe repeat’, but in the process of color manipulation, it became broken blocks. My frame of reference made a leap to Duchamp’s Nude Descending a Staircase (No. 2). The broken, yet fluid movement in the Cubist’s work provided the insight for the shape and structure of this piece.

With the raw elements in place, I began to sketch as I studied both the image and the print. Stepping back from the detail, I realized that Duchamp’s perspective of the nude is from the side of the body. This was the second point of departure when I connected this to Alexander McQueen, who often started his work by studying the side view of the female form. Working on a half-scale form, I used this side perspective to develop ideations. I worked to create shapes that would appear broken and fluid at the same time. Stepping back again, I returned to the print and discovered that manipulating the stripe pattern in the context of the shapes I was creating greatly enhanced the sense of brokenness by providing visual interruption.

The content of the print informed the shape and structure of the final garment both visually and by providing a link that offered the designer a new perspective during the design process. By intentionally shifting the focus between a broad or common point of view, and unobserved details or a novel perspective, the designer can encourage insight and innovation. A change in color highlighted unnoticed elements of the print. Viewing the body from the side presented an approach that departs from the standard front and back. Moving between shape and surface suggested an approach to visual interruption. Duchamp’s Nude Descending a Staircase, No. 2 was originally rejected for display when the committee stated “A nude never descends the stairs—a nude reclines.” A change in perspective needs to be an essential approach to design, and the impetus for this change can originate from the surface of a print.

Visual Interruption is composed of silk crepe de chine.

Waist Not Want Not

The design problem of “Waist Not Want Not” was to create an integrally hand knit tunic inspired by using the waist as a point of body articulation while maximizing sustainable design practices. Full fashioned garments, commonly used in knitting, create shaped garment pieces which are then sewn together; however, sewing can be eliminated from the production process by using integrated knitting (Rissanen, 2008). In addition to the integral process, natural dye techniques (Crook, 2007; Klos, 2004) were used to highlight the sustainable practices used in the design process (Haar, 2010). To this end, the investigative method involved a combination of: the relationship of body measurements to patterning; the use of stitch designs and gauges to create shaping variation; as well as integral processes and natural dyeing techniques to produce a sustainable garment.

One of the most common methods of designing hand knit patterns is Elizabeth’s Percentage System, or EPS (Zimmerman, 1971), which uses the bust as the primary measurement from which all other points of width measurement are determined. Unless significant pattern alterations are made, the EPS method results in garments with little shaping; these shaping alterations often involve the use of full-fashioning, which requires seaming and therefore results in the creation of additional waste material. This design sought to adapt the EPS to account for waist, rather than bust measurements to create a fitted garment while maintaining an integral knitting process (Rissanen, 2008). Using the EPS as a point of departure the waist measurement of the model was the only width measurement taken to complete the garment. All other measurements were calculated from a percentage of the initial measurement.

The dress was created by hand knitting using size seven (4.5mm) needles from the neckline to the lower edge. Top-down knitting in the round is preferable to more traditional methods as the result is a more accurately fitted garment (Walker, 1972). Additionally, the top-down method allowed for the alignment of the sleeve and body stitch patterns and for the complete elimination of seaming in the garment. The bateau neckline and raglan sleeve shaping were chosen to more effectively highlight the garment silhouette and further emphasize the waist shaping. A cabled pattern was selected for the waist. Corresponding stitch patterns of varying gauges were then selected to alter shaping according to measurements determined from the altered EPS. This eliminated the need for increasing or decreasing stitching in the body of the tunic. Garment length was determined during the knitting process as top-down integral knitting allows for the fit to be checked on the model throughout the process rather than upon garment completion. Once the tunic was completed, edge stitching was added through knit, rather than seaming, techniques in order to preserve the integral process.

One-hundred percent wool yarn was chosen for the project because the fiber elasticity lent itself to the shaping process used in the design, the fiber takes dyes readily, and wool is one of the most sustainable natural fibers (Lurot, 2011). A four-step dye process was undertaken to create the final garment. Prior to the addition of edging, the garment was dyed using ombre-inspired techniques. Color variation was achieved by altering the pH levels of a red cabbage dye bath: acidic baths resulted in fuchsia; neutral baths created blue-violet; and alkali baths led to shades of green. The yarn used in the edging was also dyed in the cabbage baths using an ikat technique to create variegation in the yarn, highlighting the unique properties of the dyestuffs used. Following the cabbage process the tunic was over dyed using turmeric to create a vibrant yellow with subtle color variation from the initial baths. Once the dye processes were completed the edging was created and knit directly into the body of the garment.

The main findings of this research problem were that by using integral hand knit processes utilizing stitch variation and a modified EPS method a fitted garment could be created. Future design problems could expand upon these findings by modifying: points of body measurement; stitch variation to alter garment silhouette; and exploring additional shaping techniques possible in the integral process.
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Ebb and Flow

This collaborative design project used repurposed fabric in a way that depicts the elemental cycles of nature’s opposing elements. A fiber artist making upcycled fabric out of 50 year old saris and an apparel clothing designer in search of innovative fabric, share a quest: Prolong the life of post-consumer recycled clothing. The sari was used directly (pants), as well as integrated into a new and coordinated fabric that pays homage to the traditional dress of the East. Additionally, the overall design of the garment reflects the dynamic interplay opposing elements: air and earth, water and fire, new and old and life and death. Finally, the in the execution of this wearable art came the very embodiment of the garments inspiration with the death of one garment to give life to another.

The fabric designer created two nuno felt pieces that harmonized with the sari; the clothing designer created an outfit infused by all of the fabrics. Certain parts of the felted fabric gave inspiration to the clothing designer for the pattern pieces.

Nuno felt is a contemporary approach whereby fiber (mostly wool) is manipulated through a fine silk-based weave creating a lightweight material that has soft drape and flexibility. Pattern pieces for the cocoon jacket, top and pants were developed using draping and flat pattern manipulation techniques.
ReMake

Context of design problem:

This is the third coat (in a series of three) that I designed in order to explore how to best source and utilize segments from used clothing in ways to create unique contemporary coats. It was my intention for the resulting designs to highlight the process and possibility of re-thinking, re-using, and re-making as an approach to sustainable design.

Thrift stores and used clothing sources are full of garments that were discarded (and donated) by their original owners because they no longer met their needs and preferences. Many of these items are still in great shape but the fit, fabric, proportions, style, and details may represent a time past that is out of step with current fashion. I found garments from used clothing sources to contain ideal materials for creating new designs, thus creating extended life through “remaking”.

Research development and methods:

I shopped used clothing sources for pieces that I could combine in new ways to make a current coat from. In each piece, I looked beyond the existing style, with an eye for fabric quality and segment shape potential for a new design.

1) Fabric quality
It is critical to look to the fabric as a raw source; considering color, texture and other visual definers, much like shopping a fabric market. Once drawn to the look, I next examined the remaining wear, fiber content, and functional potential of the fabric.

2) Segment shape
Considering the potential for transforming shapes of garment segments requires imagination. It is necessary to visualize how the segments and distinctive shapes might be used in a different way, such as a pant leg being used as a sleeve, a blouse turned inside out to serve as a lining, or sleeves and upper segment of a sweater sewn as a long tube scarf.

The first item that inspired this series was the sturdy and quality zip-out liners found inside of heavy storm coats. I immediately saw the potential for the lining to serve as a long vest for an external design feature. This outer layer, secured with a hand embroidered “feather stitch”, is a unique and unexpected design feature that highlights the usefulness of an inner functional garment segment as an outer decorative element.

From this start, I gathered additional garments, based on function and aesthetic potential of the fabric quality and segment shapes. ReMake was created with the following pieces:

- Body of coat: two men’s suit coats, zip-out liner from a storm coat, man’s necktie
- Sleeves: corduroy skirt, utilizing the hip curve from the side seam to shape the shoulder curve
- Buttons: from jackets used
- Collar and cuff: from woman’s sweater
- Lining: from a woman’s blouse
- Scarf: man’s sweater sleeves
- Pockets positioned in the lining and lower level, tucked under the outer zip-out liner

Techniques included the intentional placement for use of garment shape, details and warmth function as well as bound buttonholes and hand embroidery for joining and trim.

Findings and conclusion:

The resulting coat is an example of what can be created when sourcing and designing from used clothing. By examining the potential of fabric quality and segment shapes from original garments, unique solutions may be found. Skirts can be used for sleeves, discarded blouses are a simple lining solution, great sweater fabrics have many applications from trim to scarves, pockets can be repositioned for new function, and detailed stitching can join and create surface interest bridging disparate segments. Through re-thinking how we source and re-use materials, innovative solutions are possible.
The Mogao Caves, or Mogao Grottoes (also known as the Caves of the Thousand Buddhas and Dunhuang Caves) form a system of 492 temples 25 km (16 mi) southeast of the center of Dunhuang, an oasis strategically located at a religious and cultural crossroads on the Silk Road, in Gansu province, China. The caves contain some of the finest examples of Buddhist art spanning a period of 1,000 years. The first caves were dug out 366 AD as places of Buddhist meditation and worship. The Mogao Caves are the best known of the Chinese Buddhist grottoes and, along with Longmen Grottoes and Yungang Grottoes, are one of the three famous ancient Buddhist sculptural sites of China.
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In this day and age, an understanding of integrated fashion design is essential for contemporary designers. The research presented here focuses on developing a new method for creating innovative integrated fashion garments. This method involves the use of a novel CAD software that allows for the creation of complex 3D models. The design process involves the integration of traditional techniques with modern digital tools. The aim is to create garments that are not only aesthetically pleasing but also functional. The research was conducted using a combination of traditional sketching techniques and the latest CAD software. The results of this research have been published in several international journals and have been widely recognized.
Purple Dream——design elements of Dong

The inspiration of this design comes from the accordion pleated skirt of Dong woman living in south China. There is a kind of floating esthetic in the accordion pleated skirt of Dong woman. The accordion pleated skirt selected as material of this design, which is purple with metal gloss, has the traditional and fashion element at the same time, and makes a mysterious atmosphere over this design. The Characteristic of this design is the using of the accordion pleated skirt of Dong people. Material of this design is selected from the accordion pleated skirt, embroidery, silk and raw silk. Technique includes press-pleating, dying and so on.
SituOzuOne: As Site-specific Fashion Collection
By
Prof. Henry Navarro

As a multidisciplinary artist working in the overlapping disciplines of fine arts and fashion design, my creative work encompasses both the practice and theory of fashion, stressing its role as a form of visual culture. Through fashion-based installation art, site-specific collections, and fashion-as-performance-art pieces, I use fashion design as a vehicle for impermanent public art. Most recently, I have focused on creating site-specific fashion collections addressing social concerns. Here I am presenting the research, design and production of a site-specific fashion collection entitled ‘SituOzuOne’ and completed in August of 2010. The main goal of the project was to call attention on the historical, cultural and aesthetic values of Savina Monteleone, a rural town located in a mountainous region of Central Italy.

In collaboration with a German jewelry designer I designed a capsule collection informed by the geometric patterns and the color palette that characterize the agricultural landscape. The resulting garments and accessories were fabricated on site out of locally sourced fabrics and worn by non-professional models during a fashion show open to the public. As the project progressed, willingly the people from Sabina Monteleone became direct participants and co-creators. This popular response showcased the sense of ownership and empowerment generated by ‘SituOzuOne’. By embracing the project they demonstrated the capacity of fashion design as a vehicle for impermanent but immediate public art. The fashion show of ‘SituOzuOne’ generated a record public attendance for any art event at the Officina Zone Umane, the Art Center sponsoring the project.
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From Maternity to Motherhood

What bonds are stronger than the bonds between a mother and a child? This dress and jacket was designed as a maternity outfit that could also be worn after the baby was born. It was inspired by many of the thoughts you go through during a pregnancy and the strong connection that a mother has to her child whether it is in the womb or already born. When looking at the ensemble the jacket represents the mother and the dress the child. As you grow during pregnancy you become more and more aware of that beauty comes from within. To reflect the inner beauty holes were cut in the jacket to let the inside show through. In the dress you can see the connection to the mother through the subtle lines of the tie dye that follow the pierced lines of the bottom band in the jacket, there are also white leather “sequins” that represent the actual inheritance a child will carry from the mother.

The leather in the jacket was punched with 3 different size hole punches to create the pierced design of the circles before it was pieced together. The rayon knit dress was tie dyed to match the blue of the leather and give subtle lines of design engineered to fit with the design of the dress. To emphasize the tie dye and make a closer connection between the jacket and the dress leather sequins were cut out of the leather and applied to the dress.
Pulled Shaped & Twisted

This dress was part of a group project, in which 6 designers decided on a common inspiration; photographs by Yann Arthus Bertrand, a common fabric, linen, and the pattern of a basic shirt dress. Based on this common ground each designer interpreted the challenge. I chose a picture of stacked timber but was more inspired by where that timber had come from. What did the forest look like now that it was all gone? Trees are cut down to make use of the wood, but they are also cut down to thin out a forest. In a very literal interpretation threads were pulled out both for the decoration of the piece as well as for the shaping of it. Part of the idea was to stay true to the shape of the shirt dress yet give it a very different look.

The design process was initiated with a vague idea of the design and the length of the dress was cut. Then threads were pulled, 5 threads every 25 threads on the lengthwise grain to start. Through the waist section all of the cross grain threads were pulled to give focus and shape. The initial idea was to stay as true to the shirt dress as possible and just use drawn work to create shape and surface detail. However, once it got time to add the yoke and sleeves it became apparent that altering the design more would be more aesthetically pleasing. So although sleeves and cuffs had already been embroidered they were scrapped for the better of the dress. At this stage the rounded yoke was explored and found as the better alternative. The rounded yoke gave more focus on the theme of creating shape by pulling threads out. The embroidery detail created the fit for the shoulders while eliminating shoulder seams. Metallic embroidery thread was used to twist the threads two over two for the embroidery on the lengthwise grain. Through the waist and yoke, 8 strands of the metallic thread were put together to give more substantial color and strength and give a modern look to a very traditional technique. In conclusion the shape of the dress is basic yet the intricate detail work validates the simplicity in shape.
These works show the application of laser engraving technique in fashion design for different pattern effects. To improve the visual appearance, different design methods including the graphic and resist methods were applied for the laser engraving onto garments made from polyester and rayon/polyester blended fabrics with the ideal laser engraving parameters including the resolution (dpi) and the pixel time (μs). This study reveals the future potential of feasible fashion designs through the use of laser engraving technology. The computer-aided design method could open up new possibilities for green fashion design with diverse patterns and textures which could cater to the demands for fashion industries.

1 Laser Engraving
The laser engraving is carried out by using a GFK Marcatex FLEXI-150, a commercially designed pulsed CO2 laser machine (Eurotrend Group, Spain) coupled to an Easymark® 2009 laser system. The experimental parameters for the resolution - intensity of laser spot (20, 30 and 40 dpi) and the pixel time - the time of the laser head positioning on each image point (120 and 210 μs) were varied to investigate the laser engraving effects on polyester and rayon/polyester blended fabric.

2 Process
The process of laser engraving treatment on textile for fashion design is as follows: (i) creation of a design pattern for the laser engraving; (ii) development of the pattern by using Adobe Photoshop software; (iii) conversion of the pattern into gray scale; (iv) inputting the design file into the Easymark laser system; (v) setting the parameters for pixel time and resolution; (vi) placing the garment on a honeycomb cutting table in a cabinet; (vii) location identification of the laser engraving area; and (viii) conducting laser engraving onto the textile.

3 Sample
100% non-woven polyester fabric and 45% rayon / 55% polyester blended plain weave fabric (density: 80 ends/inch & 88 picks/inch) were applied for laser engraving treatment.

4 Conclusion
These designs demonstrate the effects of laser engraving on garments made of polyester and rayon/polyester blended fabrics by using digital design method for the diverse pattern designing. After laser treatment, the fibers on the garment fabric surfaces melted and vaporized, hence, the color changed according to the parameters used while the untreated areas retained their original color. These design results indicate great potential of laser engraving in fashion design depending on the treatment parameters and fabric materials.
Artwork abstract

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