

CLARISSE BARBOT

clarisse.barbot@ens-paris-saclay.fr
+33678226092

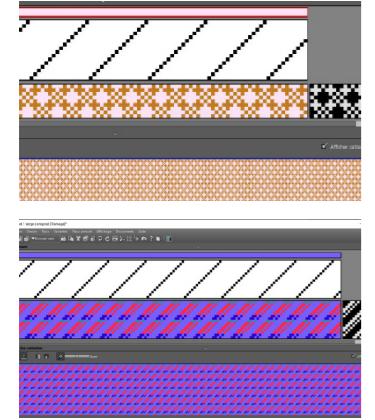


Textile, Colour and
Material design

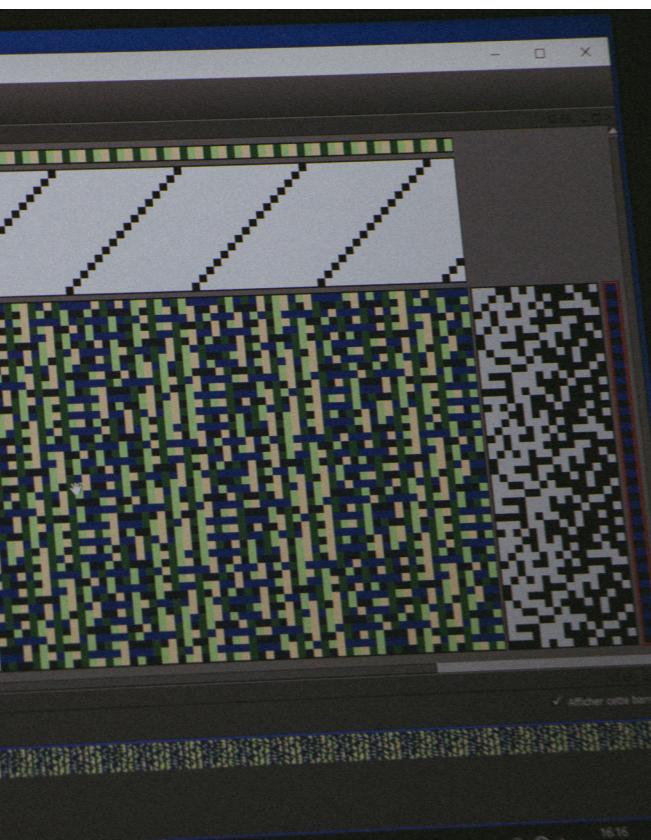
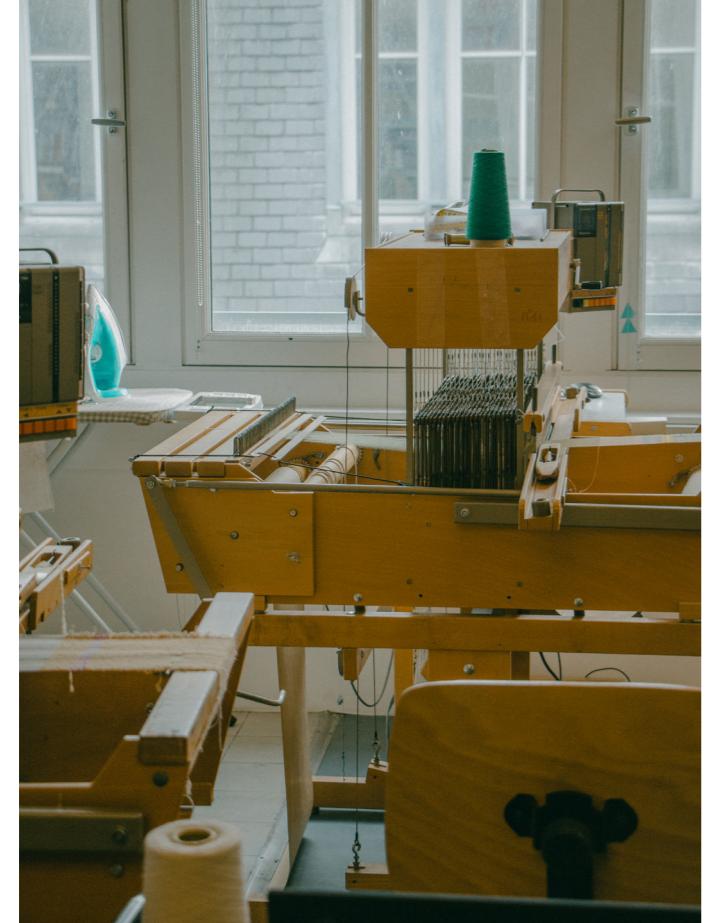
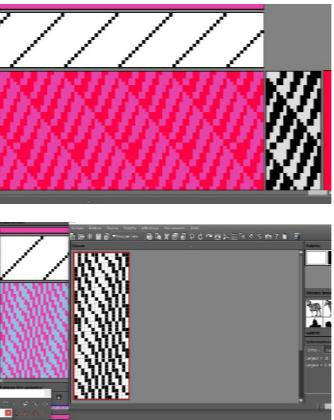
Textile landscape

Design of a range of textiles, colours and materials to reflect local landscapes.

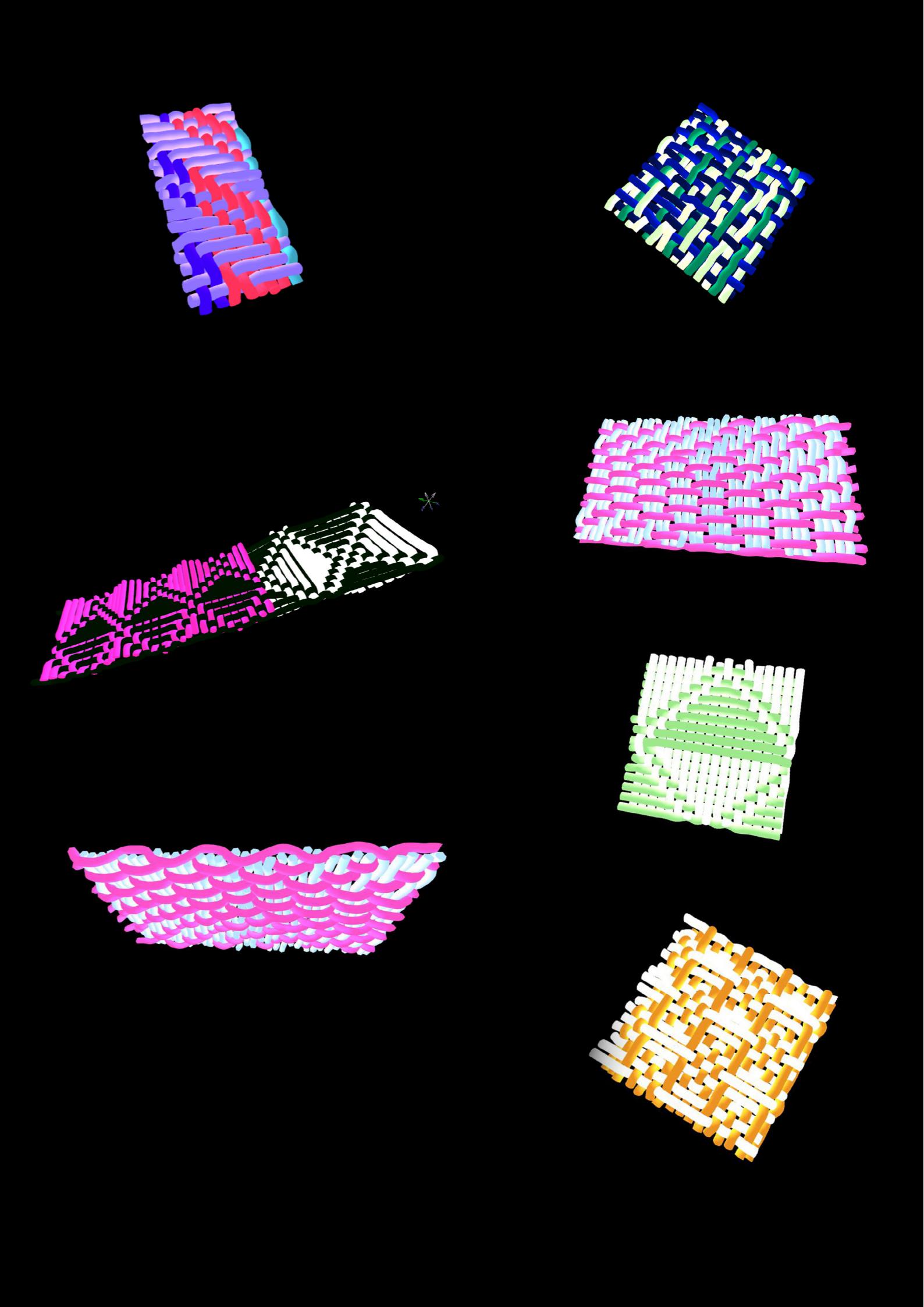
Choosing local materials (wool, linen) and using the raw colours of the materials or natural dyes.

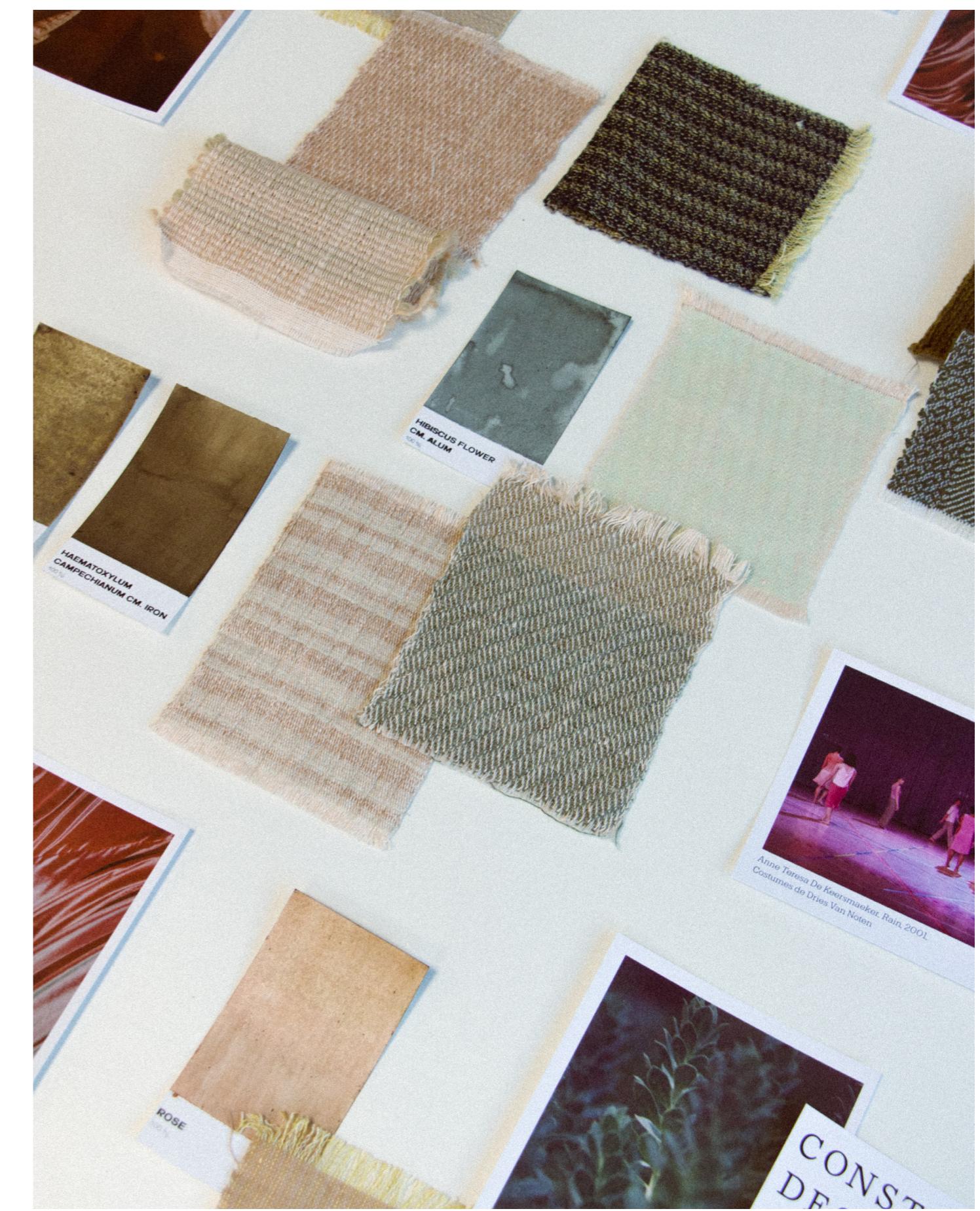


honeycomb derivation pattern



2D/3D cardboard and simulation on Pointcarré,
weaving on ARM loom







LINEN AND WOOL WEAVING, REMETTAGE FOLLOWED ON 16 FRAMES, WOOL DYED WITH AVOCADO AND HIBISCUS FLOWER



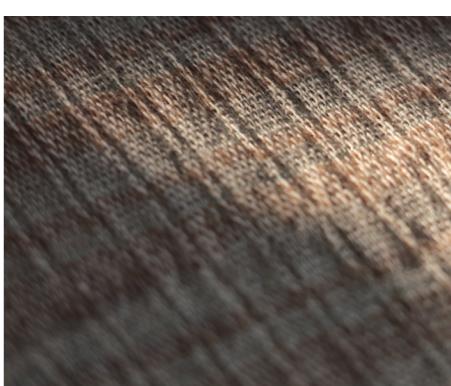
LINEN AND WOOL WEAVES, PLAIN WEAVE, HONEYCOMB DERIVATIVE, TWILL DERIVATIVE



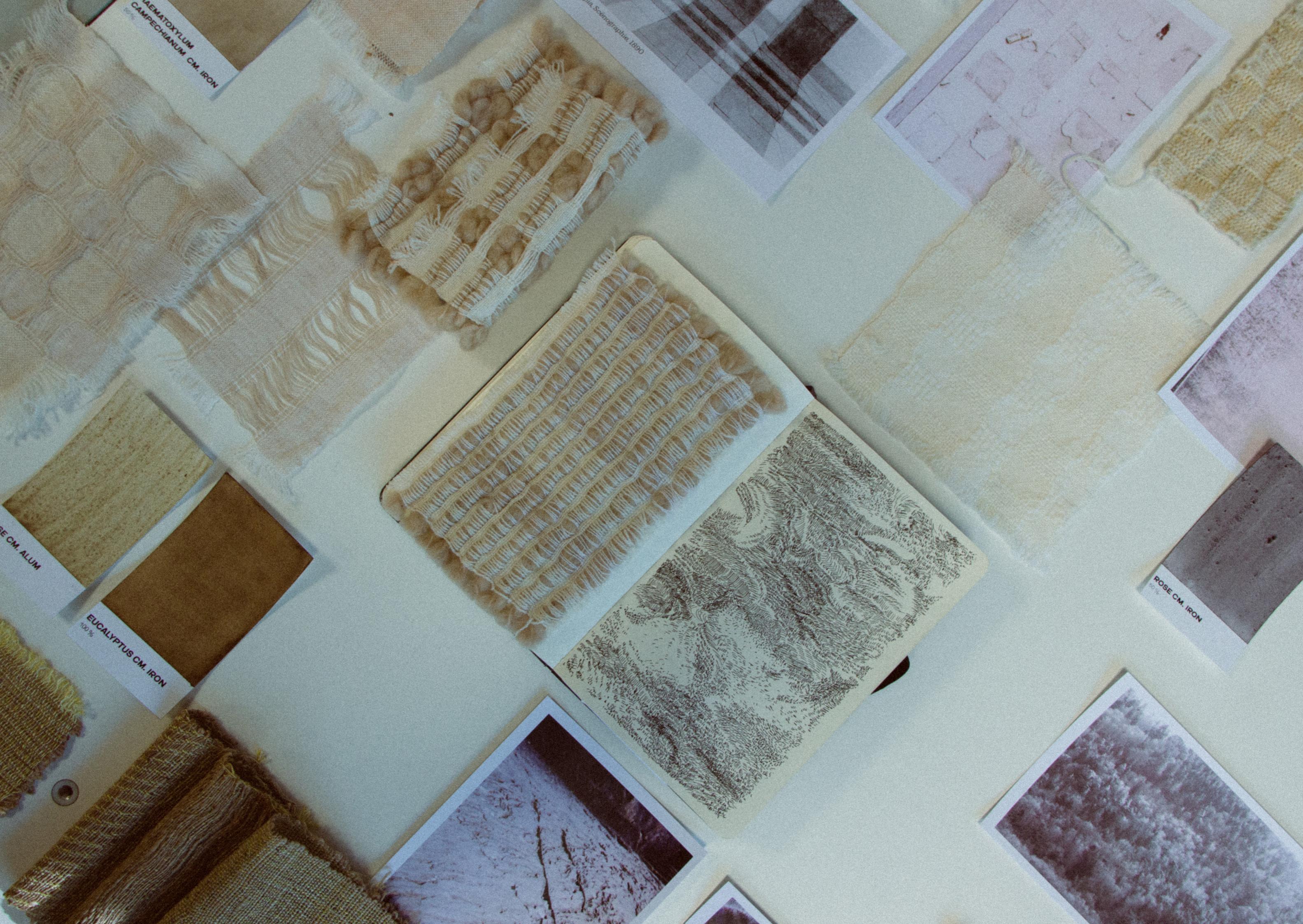
BLOCS, 2 WARP BEAMS, 100% WOOL



HONEYCOMBE PATTERN TWO-SKIN BLOCK COVERING, 100% WOOL, COLOUR VARIATIONS BY HIBISCUS DYEING



REPS, LINEN, WOOL AND SILK



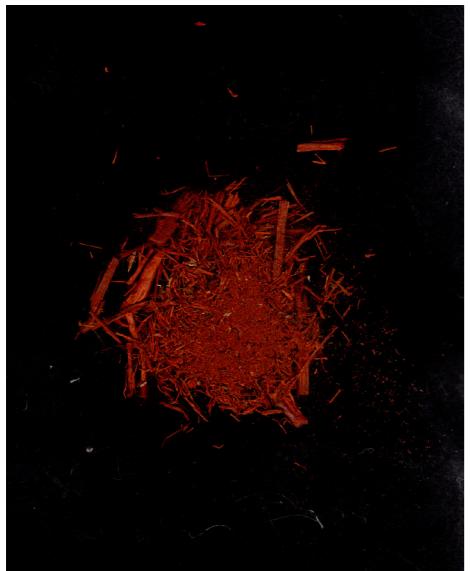
HAEMATOXYLUM
CAMPECHIANUM CM. IRON

Scenographie 1890

ROSE CM. ALUM

EUCALYPTUS CM. IRON
100%

ROSE CM. IRON
50%



Bois de Campèche



Fleur d'hibiscus



Graines d'orties

Landscape colors

A colour chart of 30 shades produced using inks created from plants to create a range of «landscape» colours.



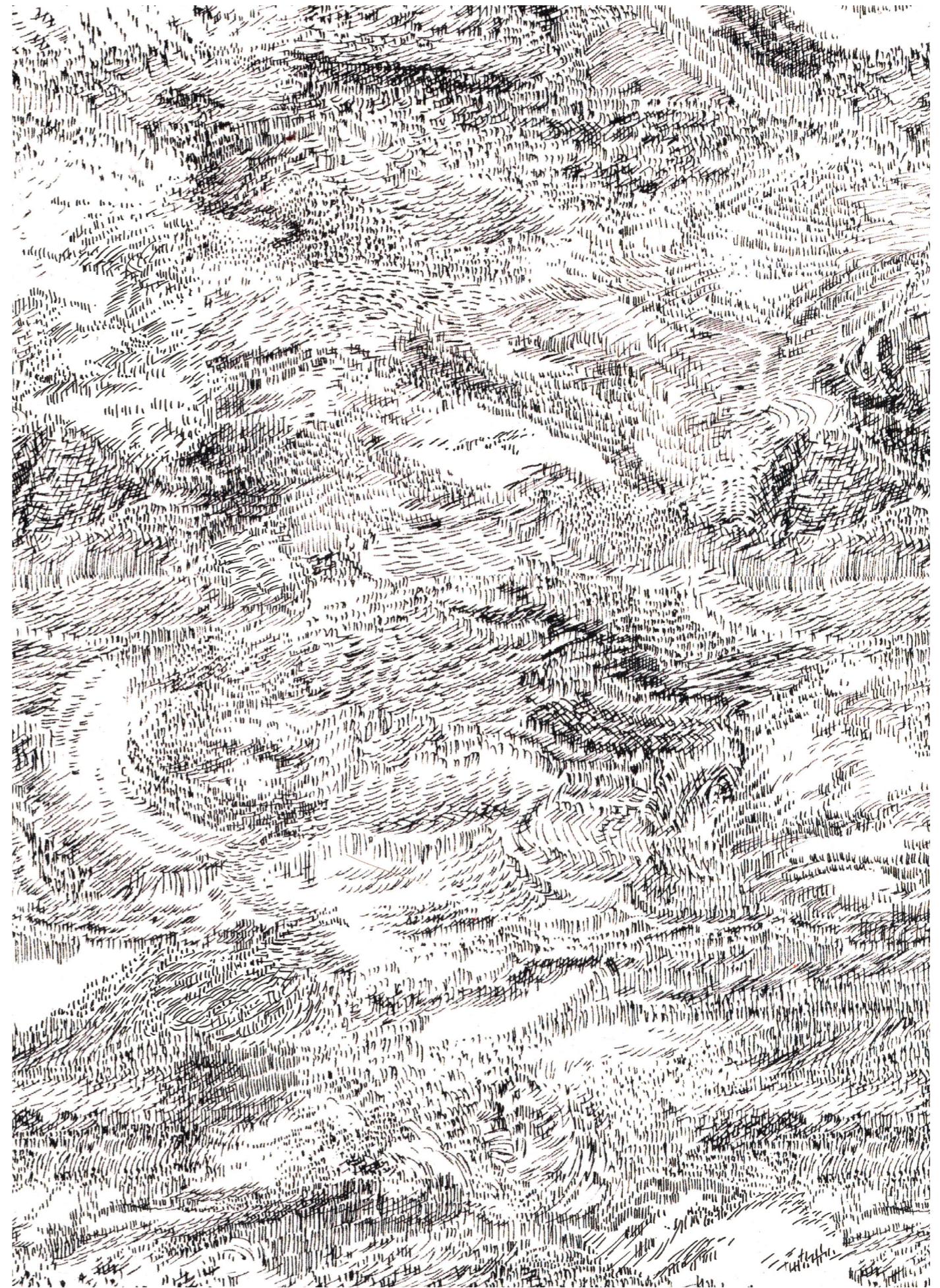
A colour range made from eucalyptus, hisbiscus flowers, avocado, roses and logwood





Landscape drawings

Work in progress. Texture research for pattern composition. First design proposal opposite.





Landscape textures obtained by manipulating film photograph

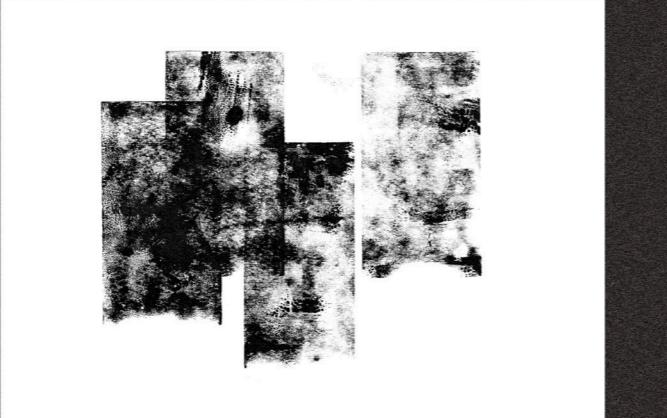
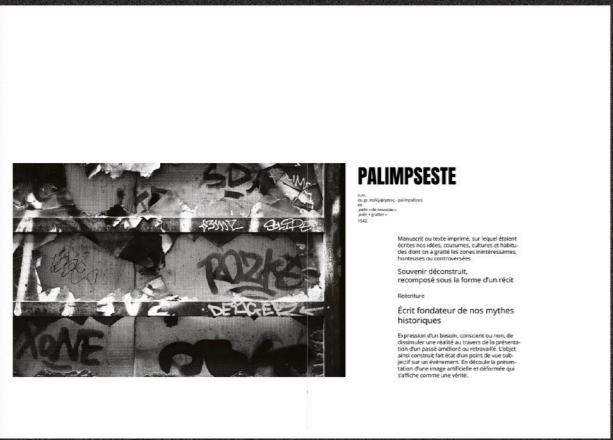
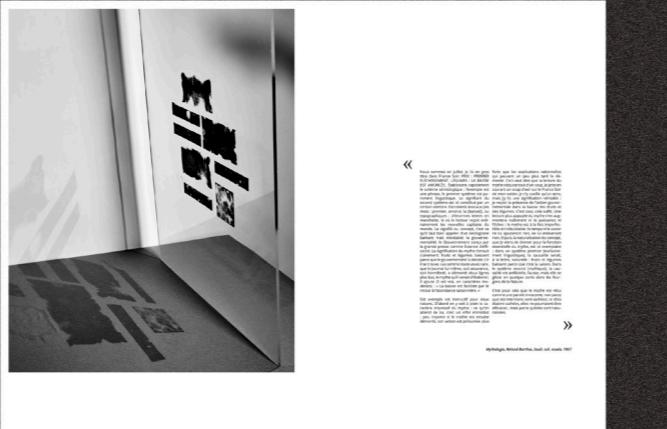
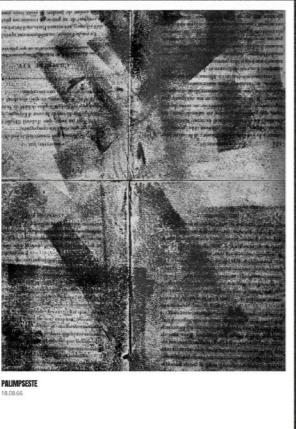


«Palimpseste» Edition

In France as in China, and elsewhere in the world, on a national or individual scale, to a greater or lesser extent, we tell history from a particular point of view, to make it say what we want it to say - consciously or unconsciously.

Several newspaper editions are presented, with the pages arranged in different orders. Visitors are invited to move the pages to rewrite the narrative of the edition.

The visitor is invited to move the pages to rewrite the narrative of the edition, and to hang them up like dazibaos if they wish.
-designed for the exhibition stefania on links between France and china, Biennale du design de st-etienne



Every page is about covering, distortion, censorship and mythology. The newspaper is used as a means of propagating an ideology on a massive scale. It's a new kind of propaganda that invites critical thinking.



Secondary matter

proposes a way of making the most of Ardelaine's unusable offcuts while representing the brand's values



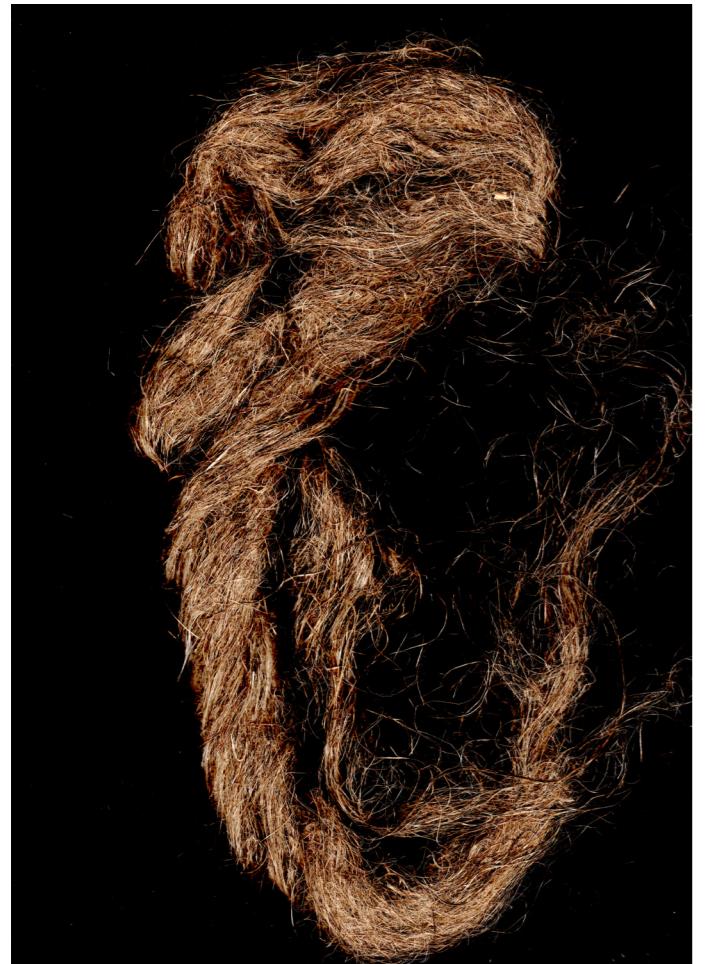
The proposed design emphasises an aesthetic of coming together, of repair, a reference to Japanese kintsugi, and represents Ardelaine. The company is a cooperative that promotes environmentally friendly production and recycles its secondary materials instead of throwing them away.

instead of throwing them away.

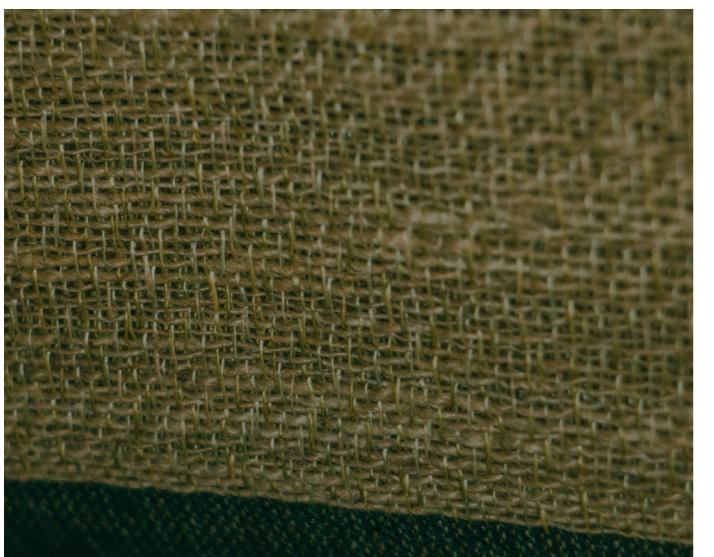
The brand had a large quantity of felt, produced from their offcuts, which was unusable because it was too easy to tear. easily torn. I carried out solidity tests by consolidating the material through sewing. I'm focusing

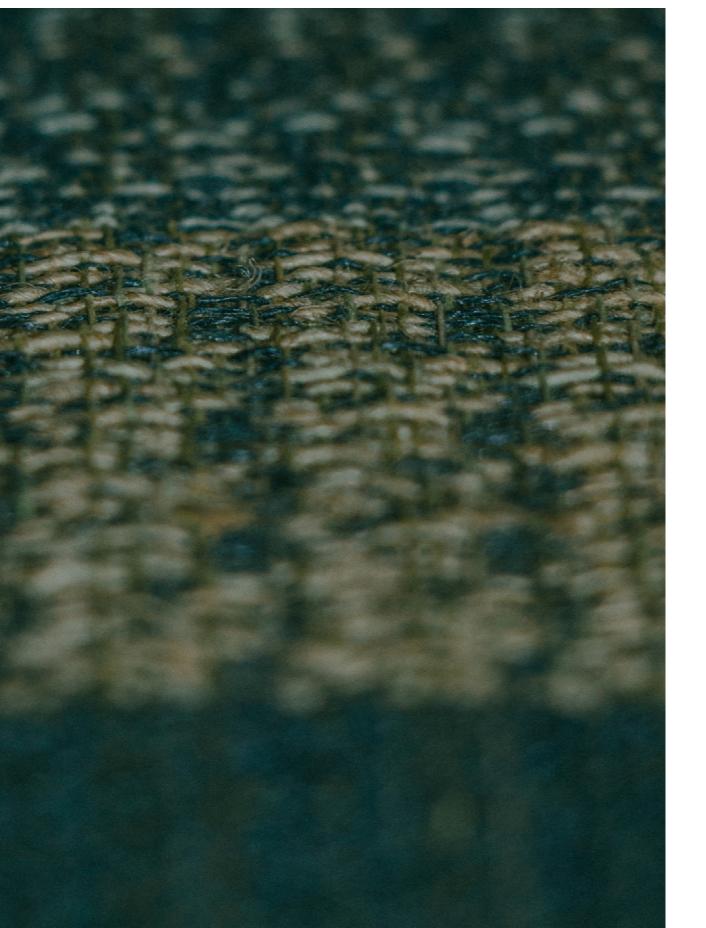
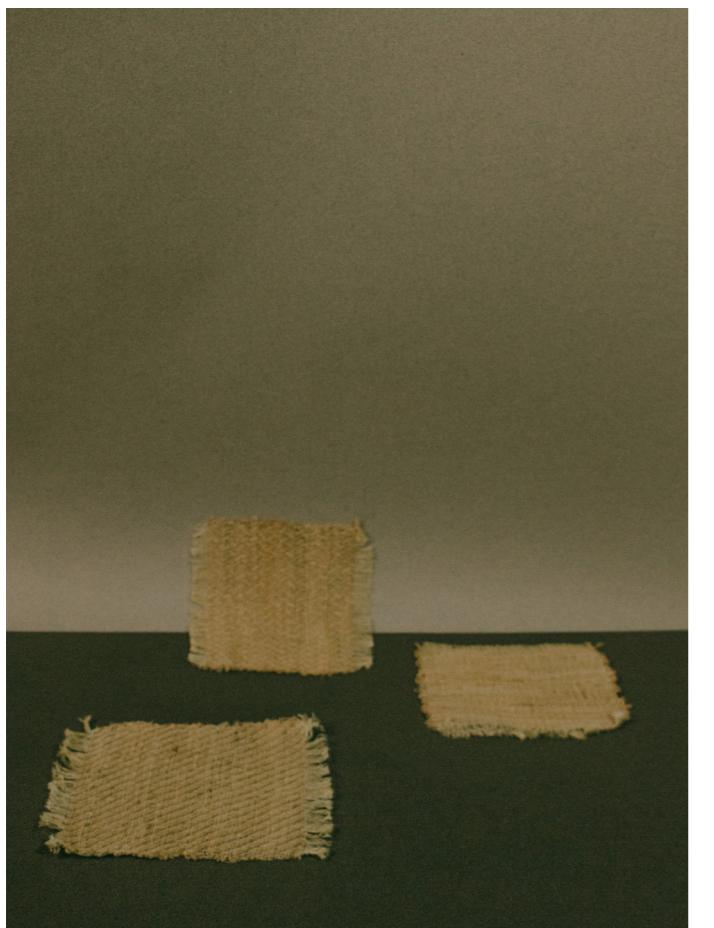
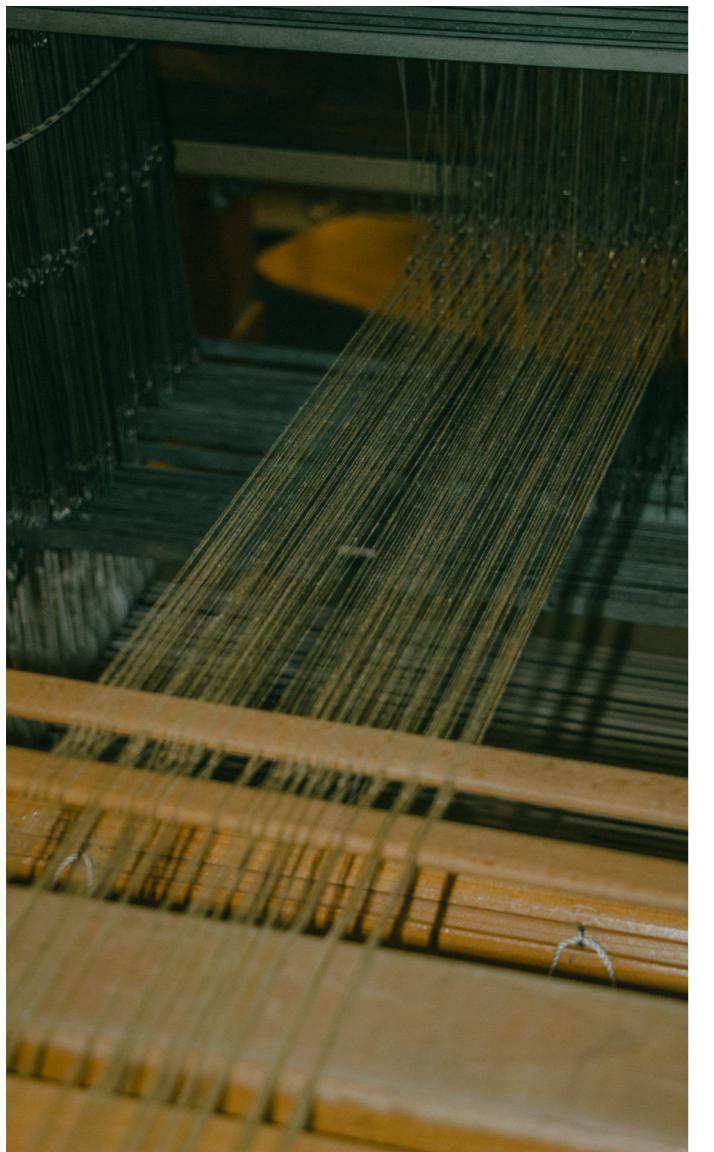
Research into linen, hemp
and nettle weaving to offer
potential locally produced
textiles.

Nettle, hemp, flax



Hand spun hemp and linen yarns





Ephemeral

This copper textile collection is based on one of the characteristics of metal: its capacity for shape memory.

The collection features textiles that retain traces of every touch and every use.

Use becomes part of the textile's history, giving it its poetic and aesthetic characteristics.





HANDKNITTED COPPER
SAMPLE



SAMPLES



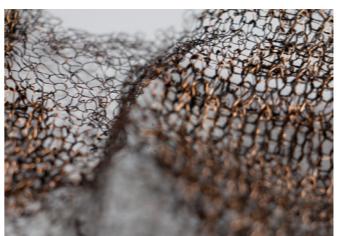
RAW MATERIALS USED



ENGRAVED KNITS



MIX OF WOOL AND COPPER,
RIB



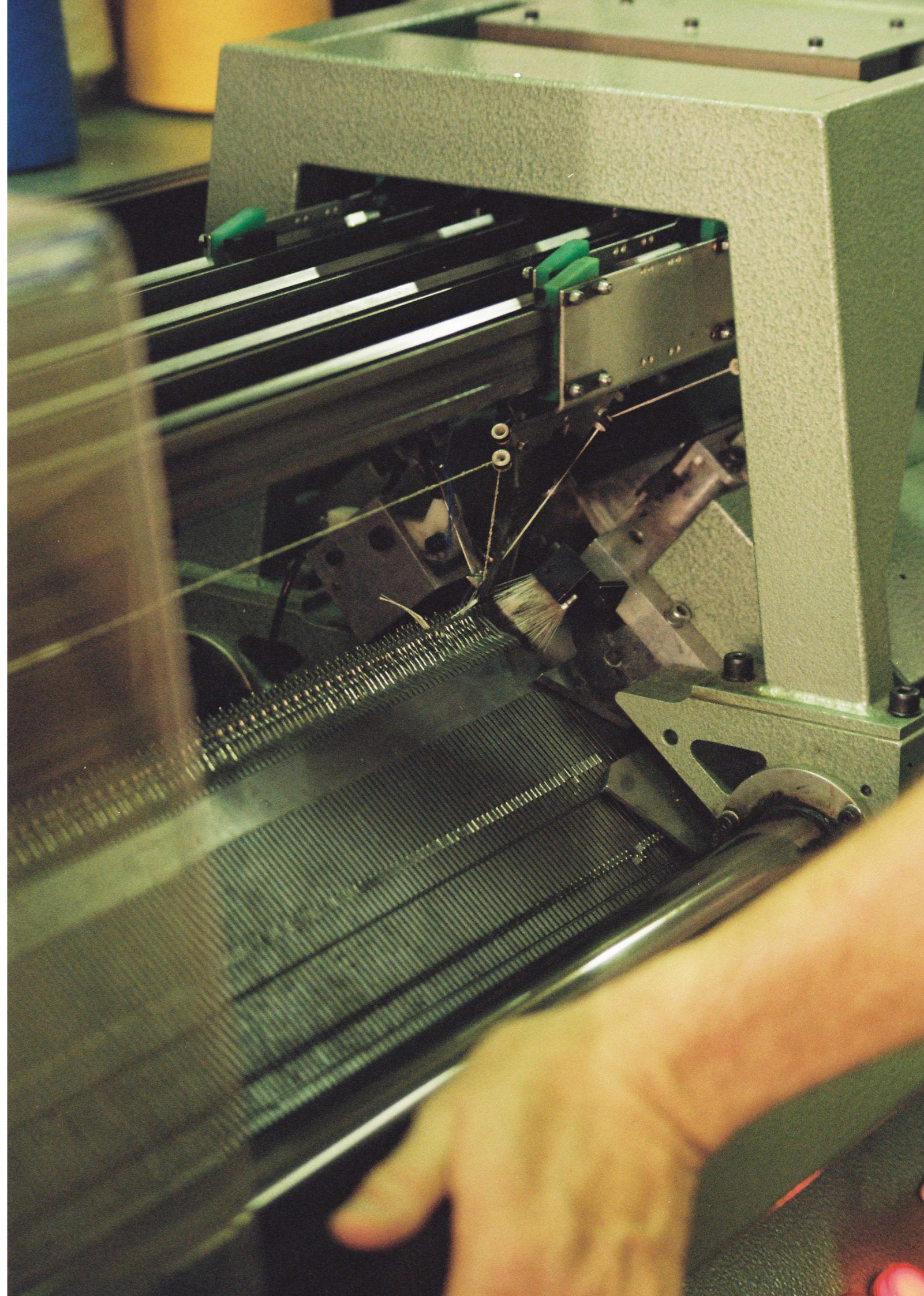
COPPER AND WOOL KNIT



DIFFERENT TYPES OF
STRUCTURED KNITS



TESTS



Costume Bâtir

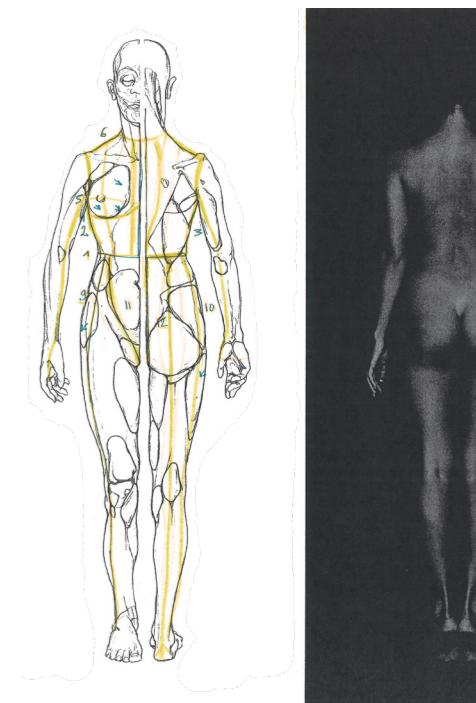
co-created with Apolline Morel



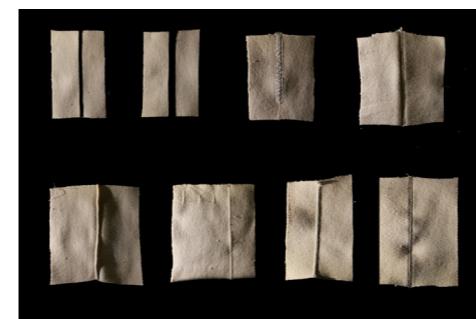
OUTLINING THE
CONSTRUCTION LINES
OF THE BODY TO BE



FINAL COSTUME



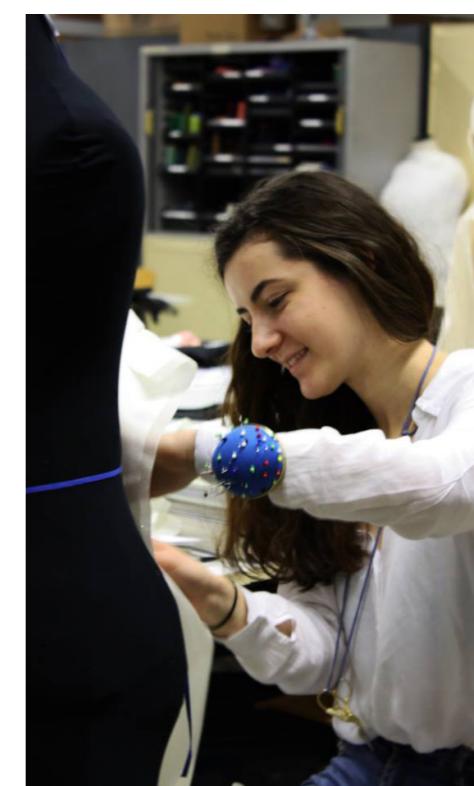
RESEARCH TO PROPOSE
A PATTERN ADAPTED TO
MOVEMENTS AND USES



SAMPLES OF TECHNICAL
FINISHES



USAGE TEST SAMPLES (collar
comfort, pocket size, ease of use
of zip....)

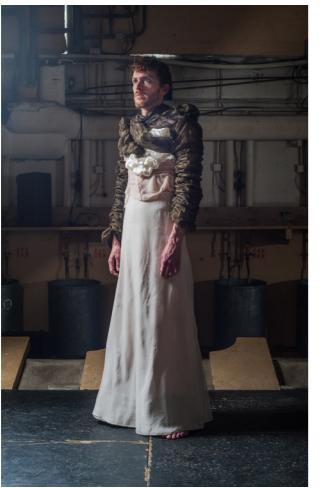


CUTING PROCESS



POSTER FOR THE «BATI»
EXHIBITION, CAUE

Costume Au Bain



Through the medium of fiction, performance art reflects on the ritual of hygiene.



The fictional scenario is used to put into perspective movements that have become habits, everyday life, to question their meaning.



During the performance, the water-soluble costume melts on contact with water.



Clothes then become a bathing tool in their own right, used for washing, questioning our usual uses.



Finally, the garment comes to inhabit the water, the bath, to become a decorative element in the water.



From the point of view of the need to save materials, could clothing be thought of as a hygiene tool?



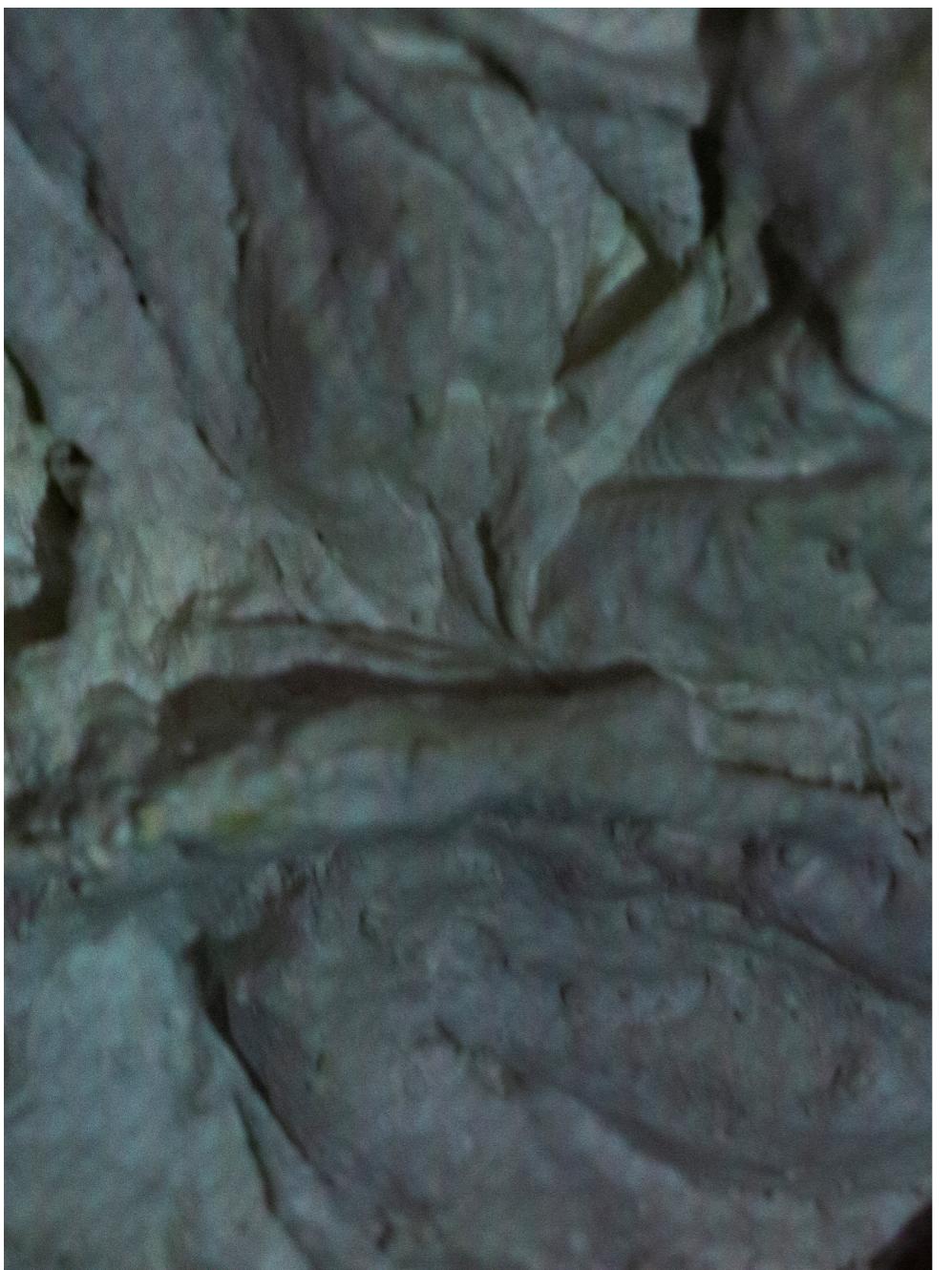
Co-created with Apolline Morel.



Photographs by Jim Ouzi.

Ellipse

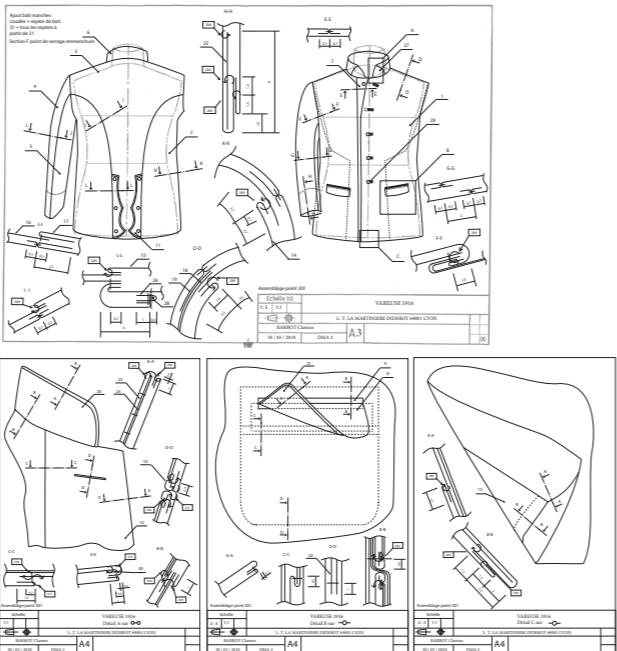
An artistic installation on the theme of the ellipse.
In cinema, an ellipse is a moment that we don't see, that isn't told.
told. Here, the artistic installation is set up in a forgotten stairwell.
stairwell. It tells the story of all those invisible things we don't see or think about.
we don't see or think about: the textures of the walls, the hands the hands that made them, the reflections of light...



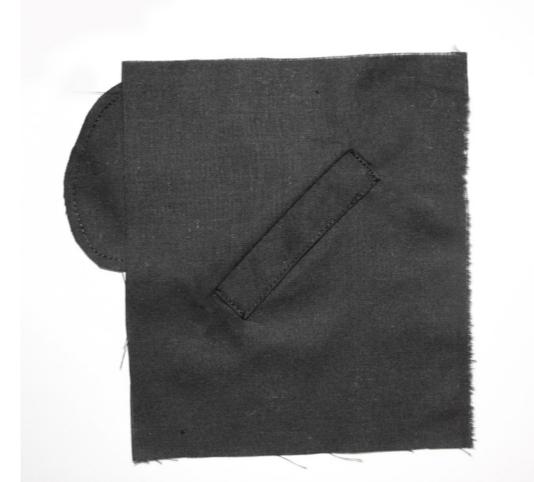
Cut and shapes



Researches, small scale



Technical drawing



Prototype of a « poche raglan »



Prototype of a « poche passepoilee avec rabat » in wool



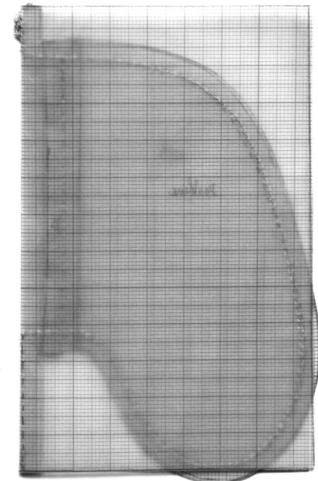
Fitting



Researches, small scale



Small scale coat with hidden pockets



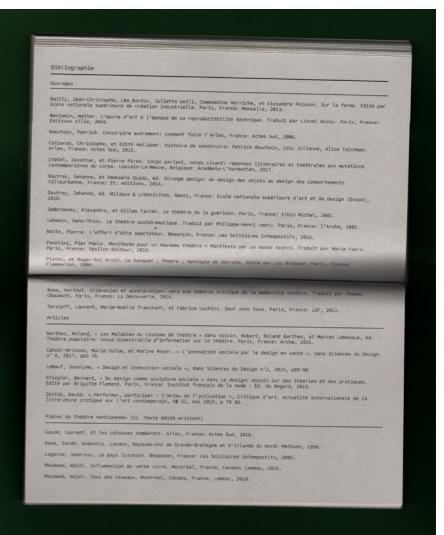
study, « poche dans la couture sans parement »



Professional thesis

DSAA Design, including interviews of the architect Sophie Ricard, the designer Matali Crasset and the design group «Banco Studio»

Printed in 4 with
Fedrigoni Papers



Blue velvet

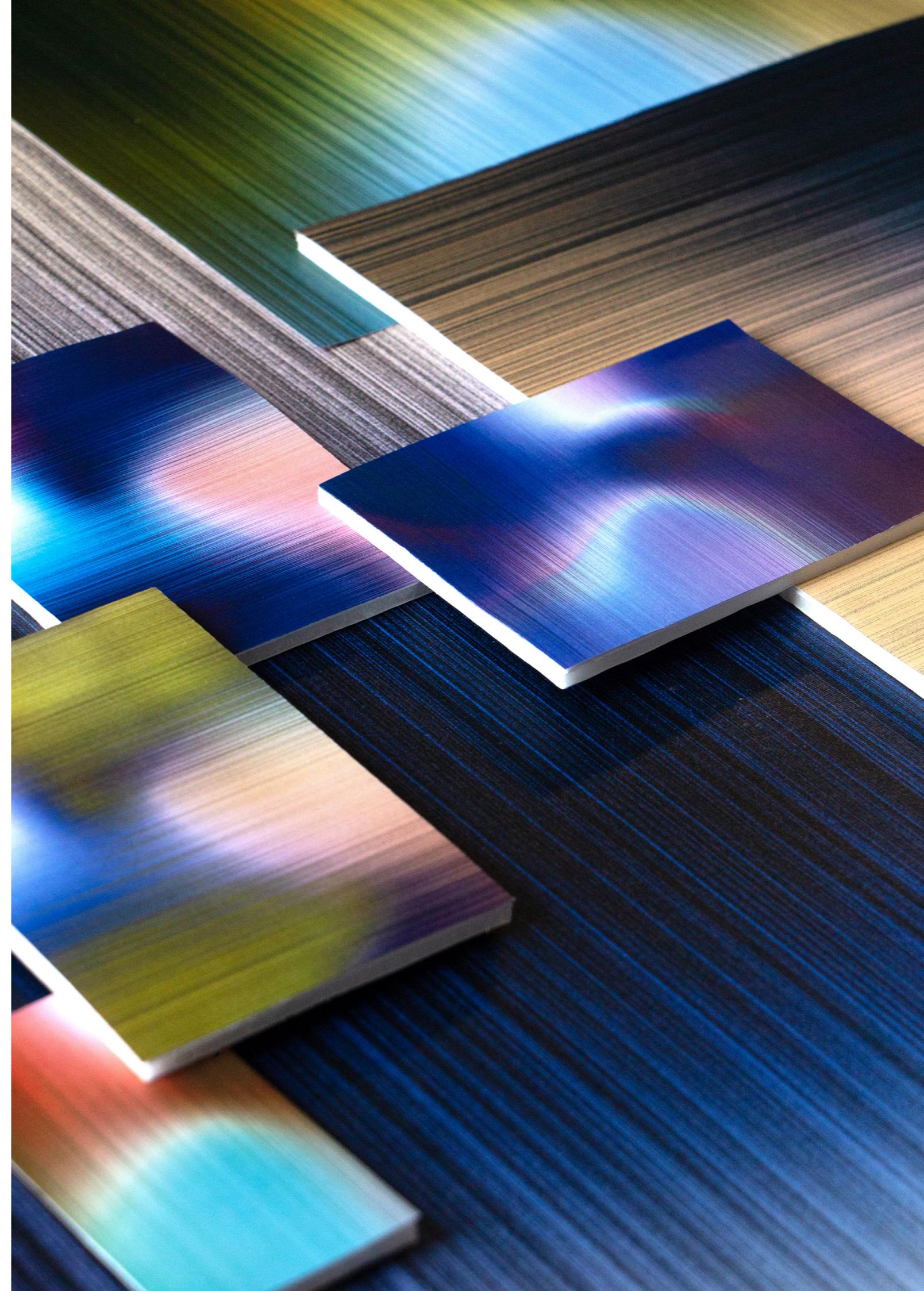
In partnership with Dickson Coatings and the RBC Mobilier design showroom, the Blue Velvet project aims to rebalance the lighting in the space.

The aim is to use graphics as a constructive element in interior design, drawing on the technical innovation of large-scale printing (up to 3.2x10m).

Based on a study of the space in RBC's Lyon showroom, housed in Jakob and MacFarlane's Orange Cube, as well as a trend watch, the colour research led to the association of the showroom's characteristic orange colour with its blue complement.

In addition, this study shows spaces that are sparsely laid out and busy due to their lack of light. The light graphic areas of the pattern bring light into dark corners, and the colours are intended to enhance the bright areas.

The graphic aesthetic is inspired by the colour scheme and set design of the performance of the song Blue Velvet in David Lynch's film of the same name





A number of colour variations are available to help you project them into different locations and atmospheres.



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