

Senescentis *Felix*

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Dart 391: Project II



Productive Question

“

How can we bring attention to the negative perception of population ageing and by creating a transformable bodywear communicate the necessity of a radical shift in people's mind that would lead to ageing happily through acceptance rather than rejection of age?

”

Proposal

Due to technological progress, improved healthcare and nutrition, [Earth's population is now living longer than ever](#). However, the attitude towards the elderly has a rather negative connotation, especially in western countries where older people are often excluded from active engagement in social life upon reaching a certain age. Since this topic is becoming more and more sensitive, we became very involved in tackling this subject matter conceptually by [creating a wearable that would convey the idea that ageing is a graceful transformation](#) that everyone will eventually go through and that by accepting it, one will be able to always feel comfortable in his or her own skin.

During our group discussion, we all agreed that older generations before us used to be happier as apparently they were better at accepting their age and the changes that came along with it. [Happiness also came from the fact that they were appreciating every moment of their lives instead of dwelling on their youthful past](#). In essence, they lived in the moment and cherished every single one of them unlike our current society where we are constantly onto the next thing and taking precious moments for granted. As for the physical side, the transformations that happen to the body (especially skin) should not only reveal physical age but also uncover one's experience and individuality.

As a response to all of the above, we came up with a concept of a combination of headwear and facial mask that would feature hidden typography within a flap, which could only be seen by pulling it

down. However, the flap would be crumpled up and by pulling it down would reveal a conceptual message in the lines of "You age better when you are happy" while the material would still be crumpled to convey aging skin traits. An allusion to aging and familiarity comes from the fact that fabric tends to feel better when it is worn out which we want to convey through the fabric as another layer to our message.

However, after careful consideration amongst ourselves, we came to a conclusion that this concept would carry a connotation that we find undesirable, especially with the "mask" element. To elaborate on that, in our society, we find that a mask is usually linked to a negative association to it, due to its nature in concealing your identity and the various acts of crime that comes along with it. We also found out after different prototypes that the molding aspect of the mask was a very difficult task where the fabric would just lay there instead of being shaped to the model's facial features. Another roadblock we found was that as with this project's time frame, we do not have enough time and resources to accomplish it in a way that we would be completely satisfied with it. Therefore, upon discussing our concept with the managing teachers, we found another part of the ageing body that we could bring to light with our soft surface creation. That would be the neck area, often known as a "chicken neck" [as an expression of how the neck ages in certain people in which it resembles the loose skin of a chicken's neck](#). With that in mind, we all agreed that this area of the body would still work with our initial concept where we would reveal the folds in the fabric to imitate the wrinkles of the skin with the same mechanism of pulling strings from the back of the piece.

Proposal



However, instead of a headpiece, it would be [a neckpiece that would cascade down from the neck to almost the shoulder area.](#)

In addition, upon discussing our second concept with the teachers, we also came to a decision that we would abandon the typography aspect of the piece. As a result, we would concentrate our efforts in letting the form of the design communicate our message to the viewer.

For the construction of the piece, we found that our mechanism of the folds were greatly inspired from the age-old corset technique. [This would be applied to the back of the neck, where strings would make up of our folds system.](#) We plan on using burlap as the structural base which would help make our piece stay straightened for the neck area where it would be wrapped in organic silk "organza" for comfort and aesthetic purposes. The strings that would be tying our concept together would also be made out of organic silk but dyed in a different colour to recreate the veins in our necks.

As for the colour palette used in our concept, a neutral base comes to mind to showcase [aging as a metaphor that everyone experiences regardless of gender and ethnicity.](#) Hence, we would gravitate around grayscale colours for neutrality complimenting pictures of ourselves, displaying apparent wrinkles in our bodies in order to accentuate our message. Considering that our group consists of people of different age and background, we found that it was a great idea to showcase our ageing bodies to add to our concept.

Keywords

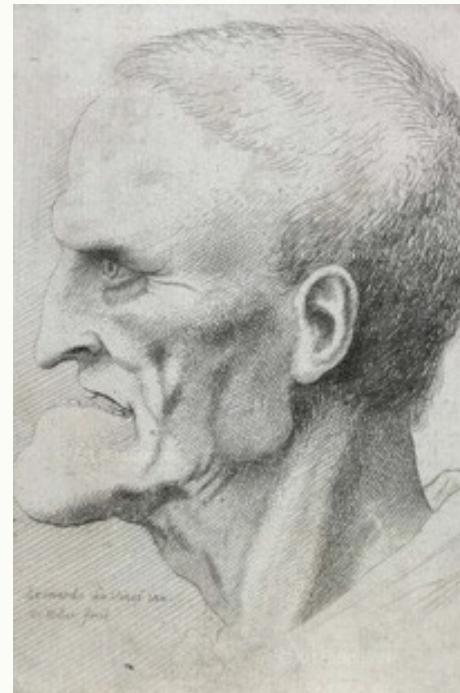
Age	Implications	Acceptance	Concealment
Time	Attitude	Responsability	
Protection	Non-Reversible	Youth	
Happiness	Shame		
Sadness	Undesirable		
Physical	Burdensome		
Changes	Fear		
Experience	Masks	Continous	
Social	Retirement	Progressive	

Research

Ageing is a complex study. Genes, health and an environmental context are influential factors on the progress of differential population. Visually, aging affects everyone and the relative compound for this remains the same: facial structure and muscular composition, that is extremely similar, plus covered by skin, for every human being in the world.

This adds an interesting complexity in the research for our design: Visually different, but structurally identical. Every single human being has a genetical clock, that will eventually die. Cell division permits growth, healing, reproduction, basically everything that makes us human. But, by having its limits, cell division eventually comes to an end because we lack the ability to reproduce our own DNA indefinitely.

This limit, is the bodies way to help prevent cancer—the growth of uncontrollable cells. This being said, aging is the best way for the human species to reproduce effectively. By aging, humans lose senses. It often starts with vision, afterwards hearing, being impaired from senses is close to inevitable while aging.



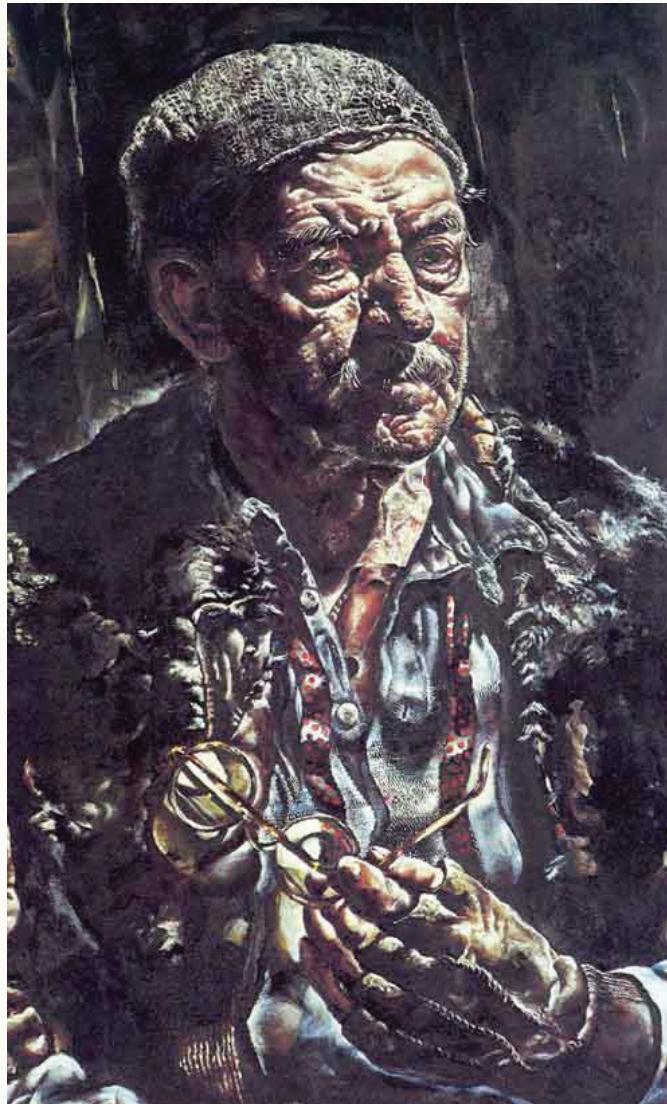
Hollar, Wenceslaus, 1607-1677



DaVinci, Leonardo. Grotesque portrait studies with caricature of Dante

Visual Arts and Aging: Whether it is in a negative or positive way, aging has been viewed by artists in different ways throughout history.

Research



Fleeting time thou hast left me old. vv 1968

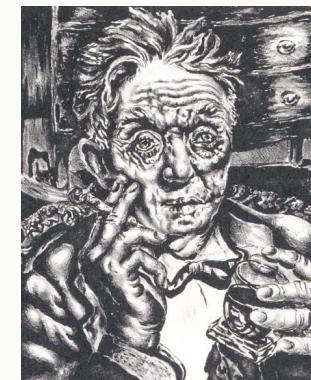
Formal resources that artists use to communicate about the aging face and body include lines, used to represent and interpret the facial wrinkles of the aging face. Line used in this way can eloquently express many characteristics naturally associated with the aged person, such as burdensome memories and depth of thought (see Dürer's Saint Jerome, and Leonardo da Vinci's Self Portrait, both cited above, as examples of this use of line). A parallel use of facial lines to express emotions related to age can be seen in the scarification of many African masks.

“ Lines used in this way can eloquently express many characteristics naturally associated with an aged person ”

In typical Chinese masterpieces, line was skillfully used to show the distinctive gestures and postures of the aging human body, whose forms can be poignantly expressive. Color is another formal element artists use to express feelings and attitudes about age. The shiny, cadaverish greys used in Albright's images of aging express a revulsion toward it, while in Rubens' portrait of Saint Jerome, the strongly dominant red expresses an upbeat optimism and sense of vitality. Selection of harmonious or disharmonious color schemes can also communicate a lot about an artist's outlook on age.



The Farmers Kitchen. Ivan Albright 1934



Self-Portrait - 55 Division Street. Ivan Albright 1948

Research

In a recent study done by The Research Council of Norway, it shows that older people are on pace to outnumber children in most parts of the world, excluding Africa, by 2050 (Boulton-Lewis & Tam, 2012). In countries such as Italy, Portugal, Greece and Spain, it is estimated that they will outnumber children by as much as four to one (Boulton-Lewis & Tam, 2012).

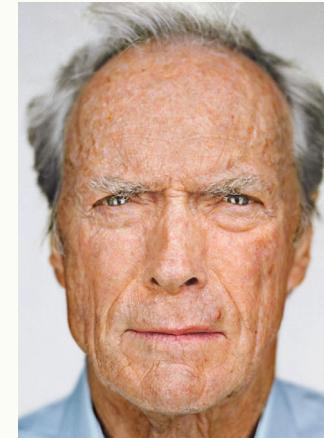
With this statistic in mind, it is essential for us as a society to start embracing the ageing process as a whole, instead of fearing it. It is clear that older people will be in greater numbers as the years pass by, and by accepting it, older people will feel more at ease with themselves and in society's eyes.

With the current speed of progress we are making in the fields of science, technology and education, as well as social advantages, the average life expectancy in most countries have grown substantially and those in the oldest range now encompass the fastest growing part in the total population (Boulton-Lewis & Tam, 2012). In developed countries, the fastest growing population is aged 85 years and older (Boulton-Lewis & Tam, 2012).

"With the current speed of progress we are making in the fields of science, technology and education, as well as social advantages, the average life expectancy in most countries have grown substantially "

This is another confirmation that ageing is at a rapid pace and the advancements are made to allow us transition well into old age. "The population ageing is undoubtedly the confirmation of a society's coming of age" is a great quote by Boulton-Lewis and Tam on how far we have been through as a society.

On the topic of successful ageing, The MacArthur Foundation Study of Successful Ageing has made strides in progress by doing many different multidisciplinary researches in various fields to try to determine what could help ageing successfully. They have outlined that, after results in their collective findings that three essential attributes of a successful ageing individual lies in the low risk of disease and disease-related disability, high mental and physical function, and active engagement with life by maintaining social networks and continuing to do interesting things (Boulton-Lewis & Tam, 2012). It is careful to note that these elements are interrelated and are equally important on their own. With that being said, this goes to show that successful ageing is possible in our current society, with the right mindset, of course.



*Close ups - Clint Eastwood.
Martin Schoeller 2011*



*Close ups - Bill Murray.
Martin Schoeller 2011*

Research



Leornardo Da Vinci: The muscles of the face and arm, the nerves and veins of the hand 1510-11

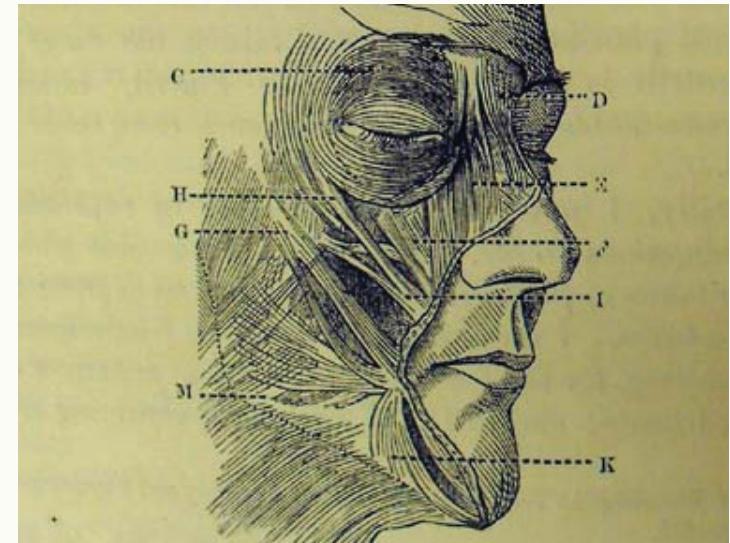


Diagram of facial muscles, taken by Darwin from an 1858 work on the topic by Jacob Henie (1809-1885)



Six Feet Under (TV Series) Face Sculptures

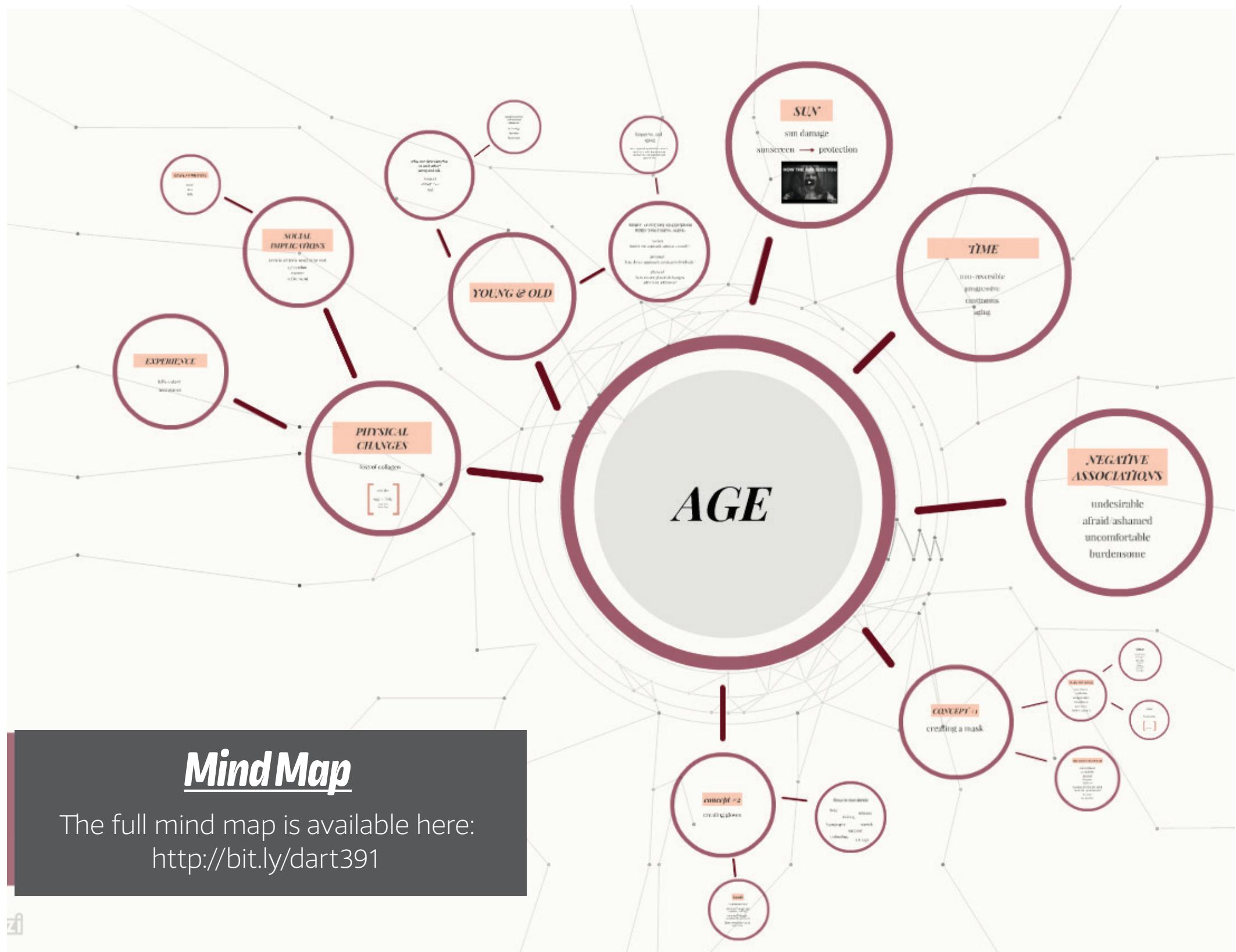
Looking at history and popular culture can see that how aging has been studied, we take this as a starting point in our project. How it has been represented visually by highlighting different aspects that come with age. The creases in the skin, and the overlapping of the skin, without losing focus of the muscles under the dermis that create the visual impact that comes with age and the natural progress of the human body.

Research



Humanae Pantone
Skin Color Project
Artist: Angelica Dass

Her intention is to record all possible human skin tones. She wanted to showcase true colours, not clichés of what is to be considered normal. The project is about social equality, being involved in a humanistic realm.



Mind Map

The full mind map is available here:
<http://bit.ly/dart391>

Mood Board

Invite Pinner

7 Pins 81 Followers

Edit Board ...

Add a Pin

ME AND MY TRIBE
WE'RE THE SMARTLY CONNECTED GENERATION

New Name, Logo, and Identity for Indygen by Brandient

Pinned by Alexey Lazarev

wrinkles.jpg (263x271)

Pinned by Alexey Lazarev

wrinkled.jpg (333x500)

Pinned by Alexey Lazarev

wrinkles.jpg (2916x2190)

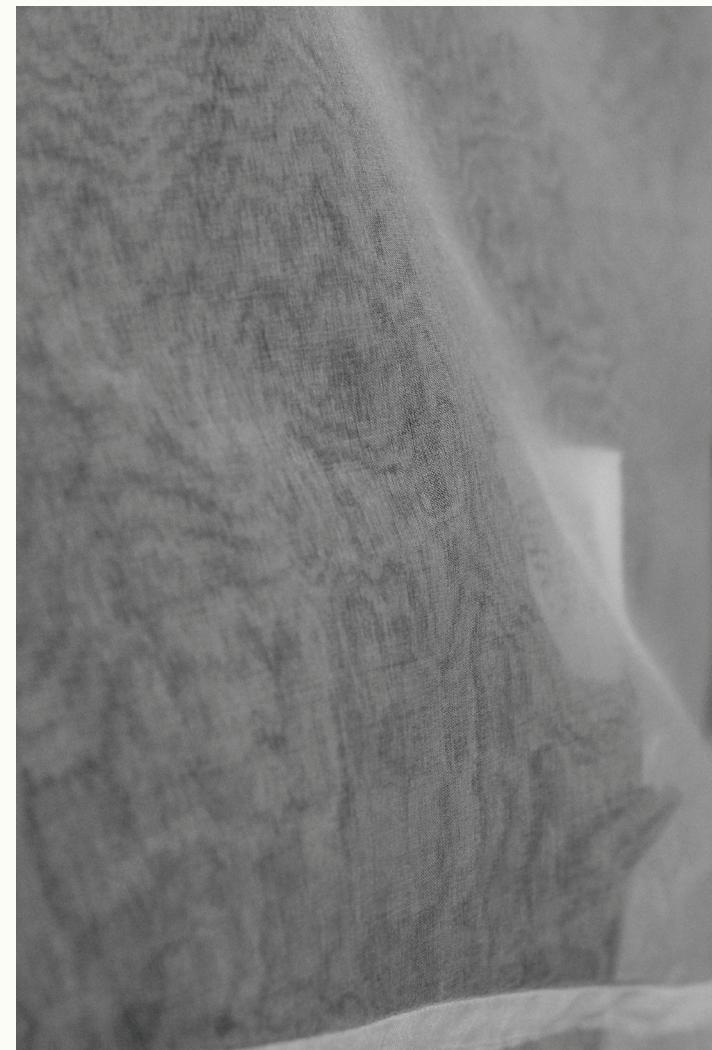
Pinned by Alexey Lazarev

Block 12: shell smocking – Textured 4-patch quilt | Sewn Up by TeresaDownUnder

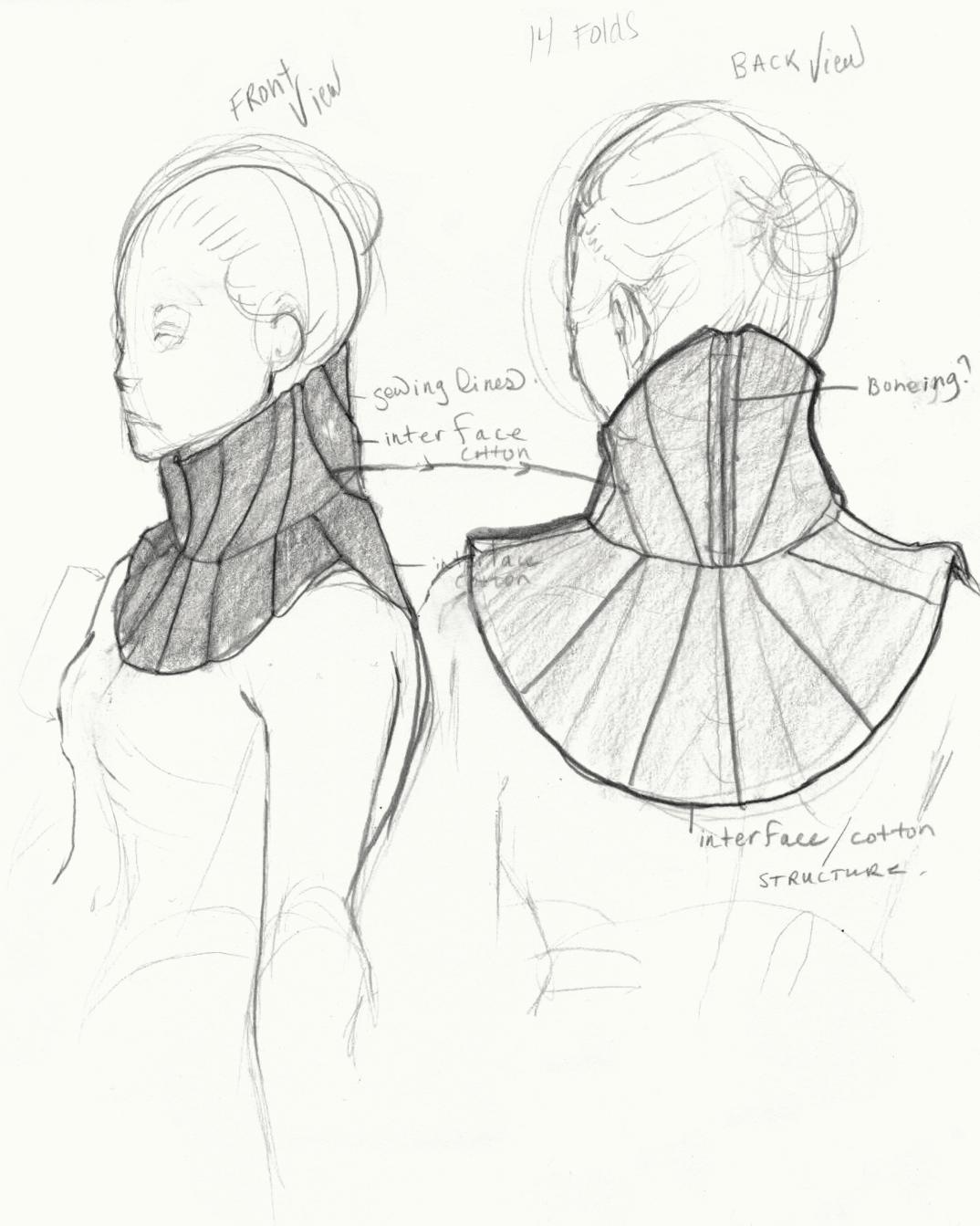
Material / Method

Organza silk is a sheer, thin and plain weave fabric made from silk. This material is chosen because of its visual efficiency for our design. Lightweight, malleable and layerable. The silk adds an important dimension for finishing purposes, as well as a pleasing aesthetic approach. The material bought is from the Montréal store C & M Textiles. We chose pure white to translate our desire of suppressing conformity and color standards.

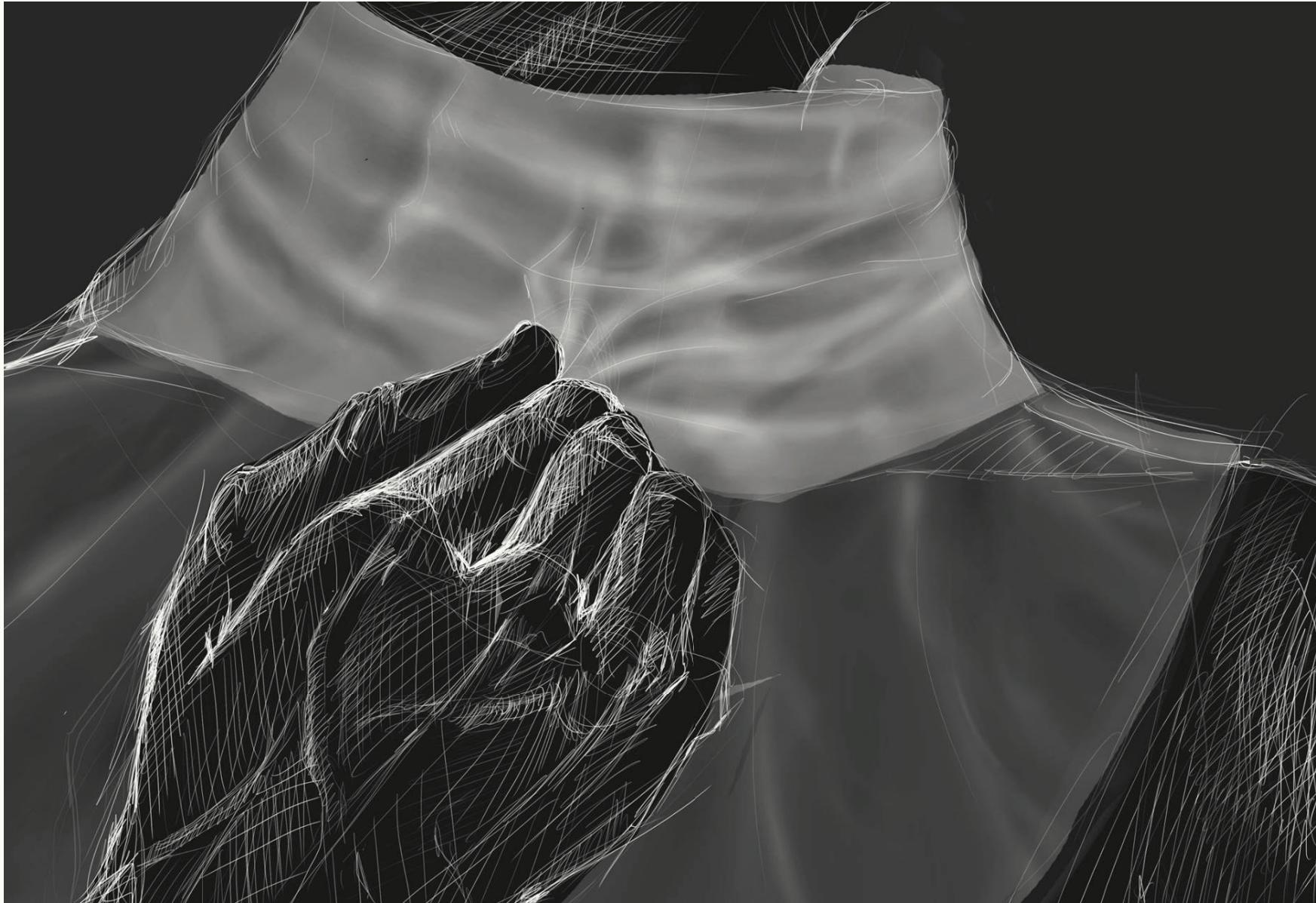
Silk organza is made of silk filament that has not had the outer coating, called seracin, removed. It has an extremely fine texture but is stronger and stiffer than silk with the seracin removed. Also, it has a glittery surface instead of a shiny surface.



Sketches



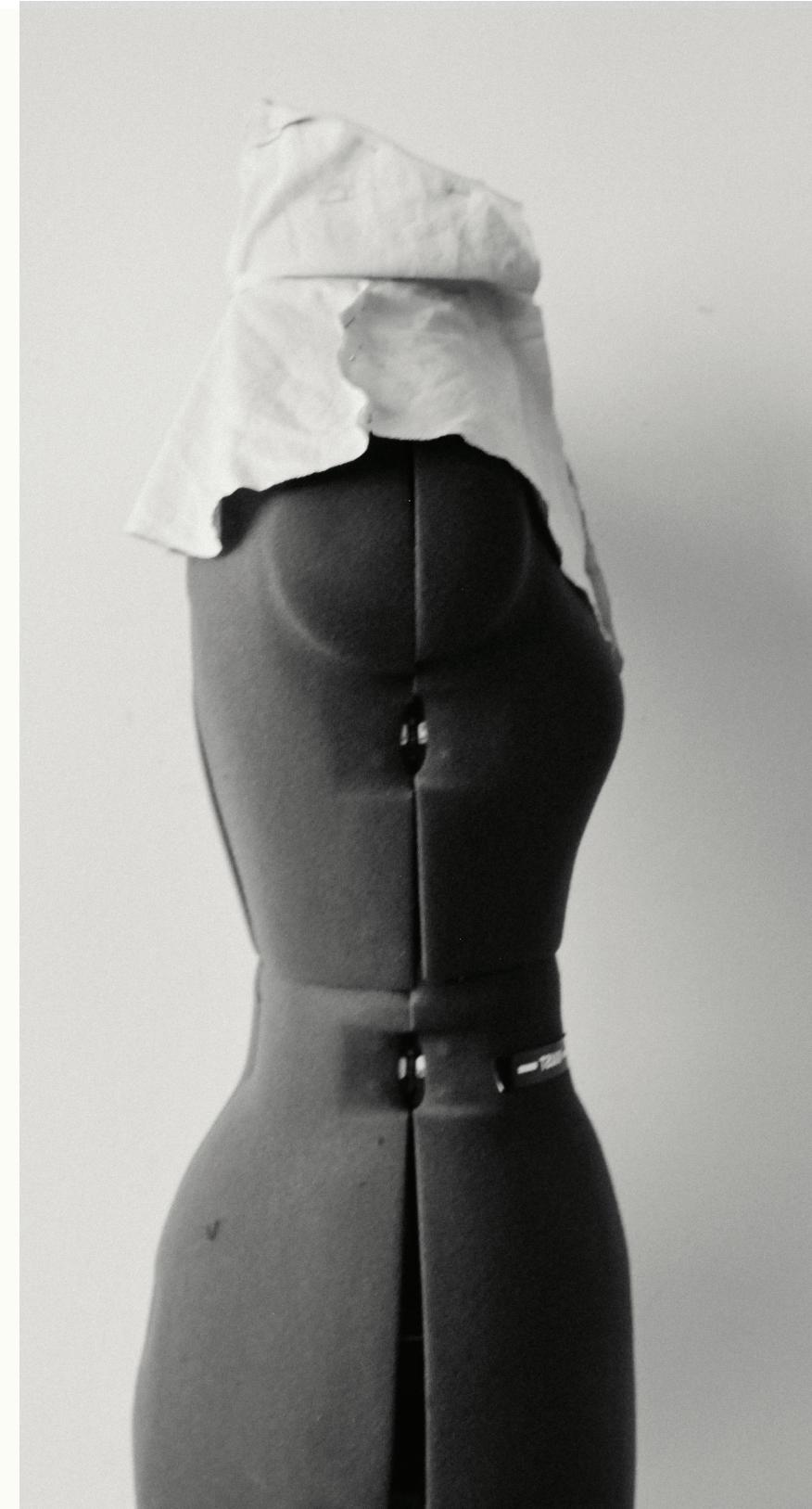
Sketches



Maquette



left - front view of first
mockup, made out of
cotton. Fabric exploration.



right - side view of first
mockup, made out of
cotton. Fabric exploration.



Maquette

left - front view of first
mockup, being worn by
Johnson. Fitting test.

right - side view of first
mockup, being worn by
Johnson. Fitting test.



Maquette



top left - pattern for cotton maquette

top right - back of cotton maquette, being worn by Johnson

bottom - 45 degree view of cotton maquette, being worn by Johnson

Maquette



left - front view of second
mockup, made out of Silk
organza. Fabric Test.



left - side view of second
mockup, made out of Silk
organza. Fabric Test.

Maquette



left - front view of second
mockup, being worn by
Alexey. Fitting test.



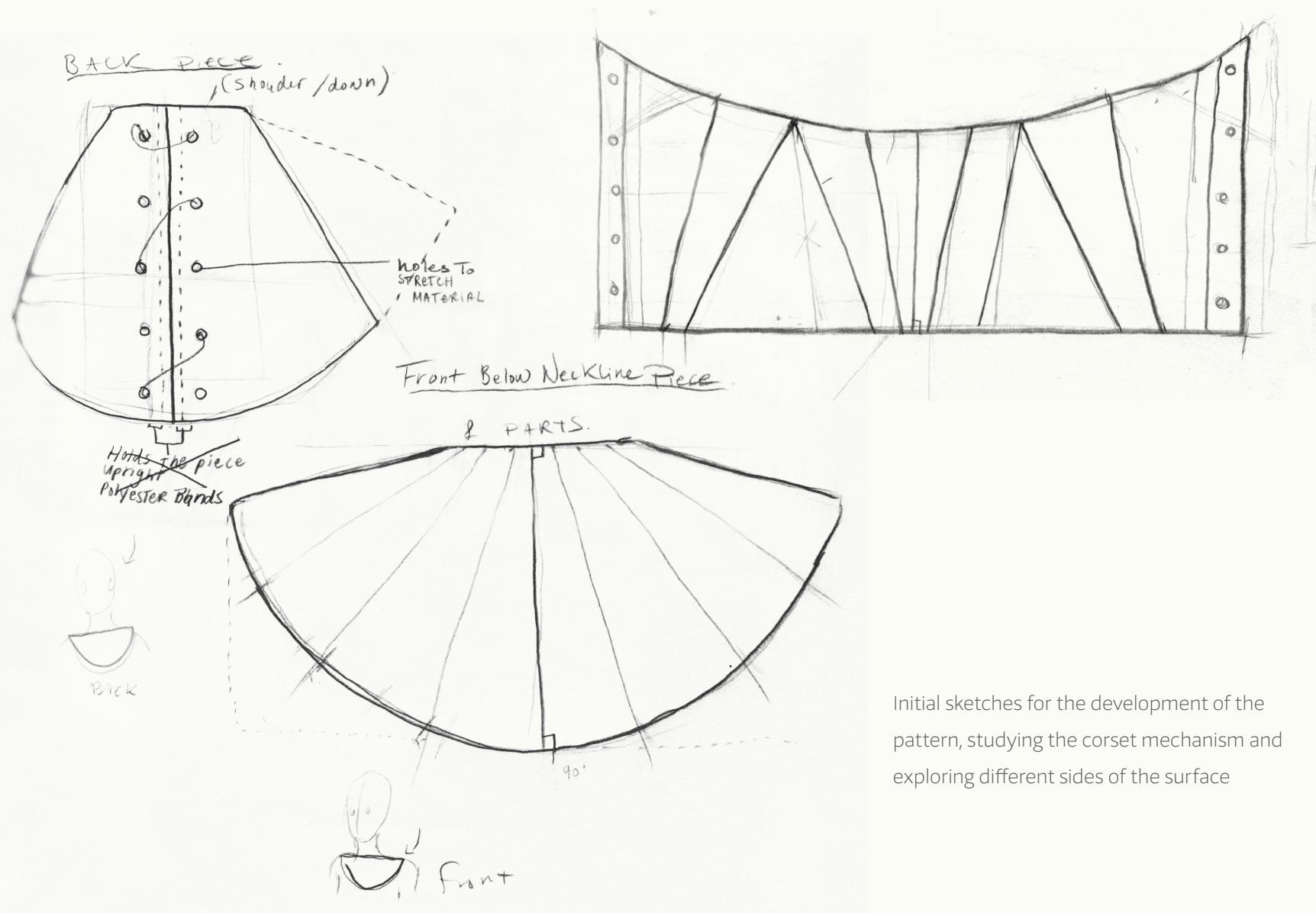
right - side view of second
mockup, being worn by
Alexey. Fitting test.

Maquette



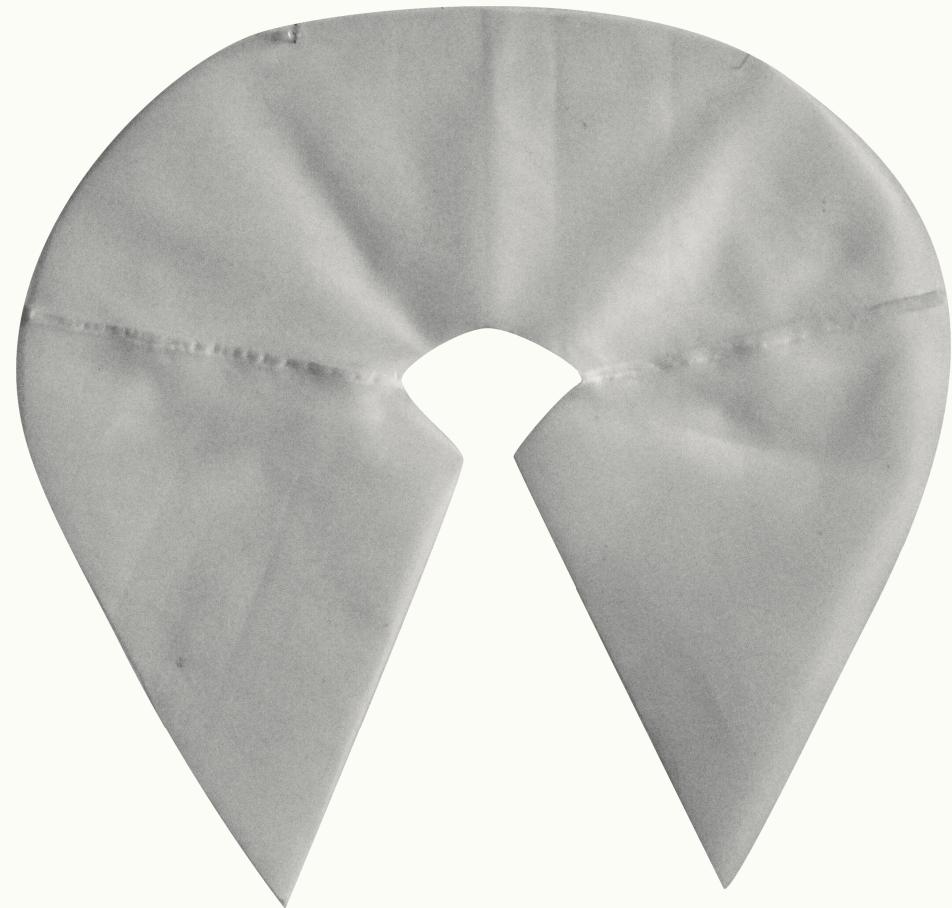
top left - front side of silk organza maquette
top right - back side of silk organza maquette
bottom - silk organza close up, highlighting the moiré pattern the fabric creates.

Pattern Development



Initial sketches for the development of the pattern, studying the corset mechanism and exploring different sides of the surface

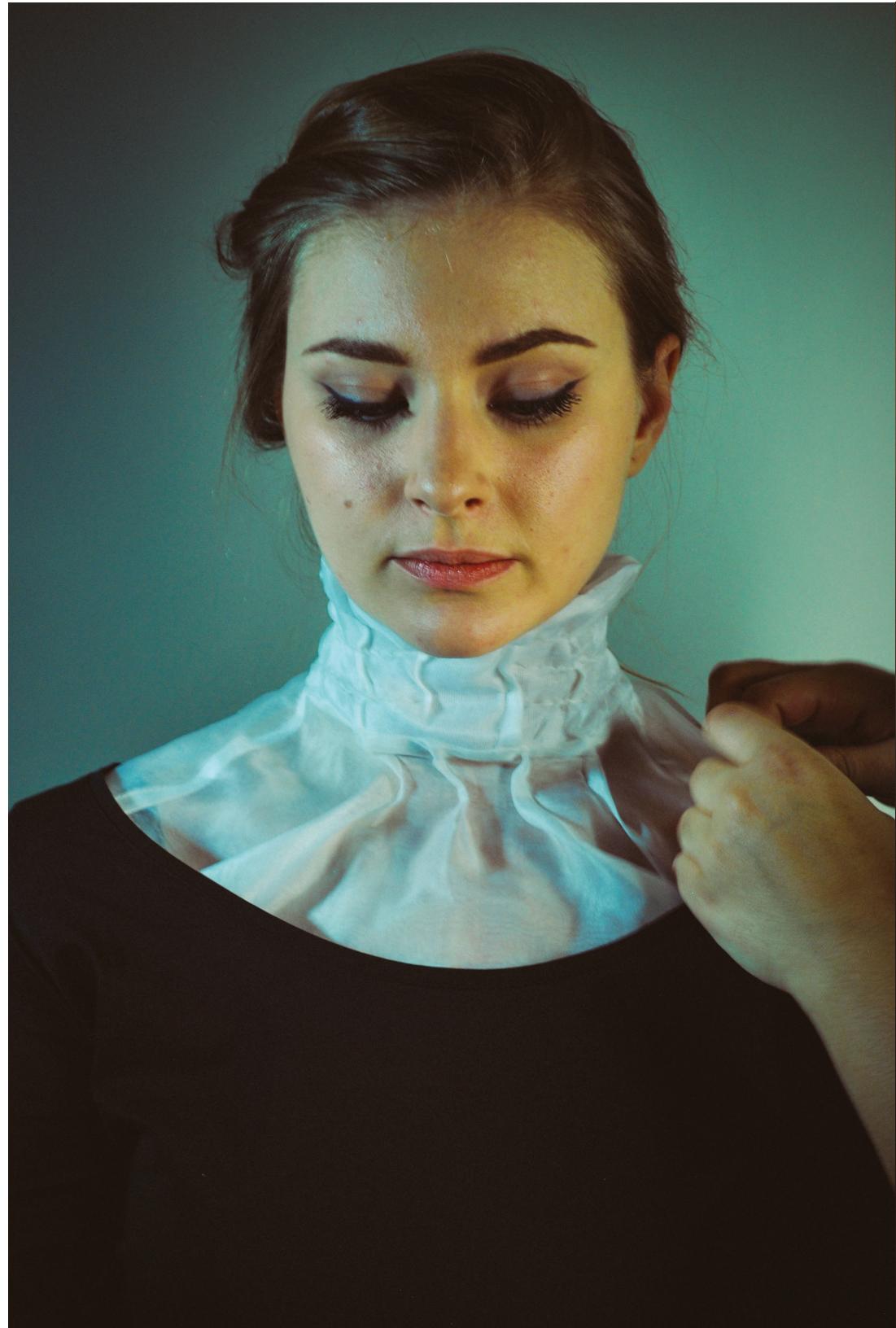
Pattern Development



Initial sketches for the development of the pattern, studying the corset mechanism and exploring different sides of the surface

Final Documentation

















Documentation



Documentation



Documentation



Documentation



Waste Analysis

As a conceptual-focused material design, we chose materials that were natural and sustainable: white organza silk and white cotton interface.

To begin, we used cotton for the mock-up. The cotton was used for the whole piece, and it came from Value Village. We found a large dress, made from 100% cotton. There was barely any stitching in the dress; by cutting out a large, square piece we were able to efficiently emulate our desired neckpiece shape. The part that was cutout came from the bottom, so the leg-length dress was kept untouched from the waist-up. A team member decided to keep it for further projects, and used the stitching for reference for the final design. The cotton thread used for the waistline of the dress was used as a measurement reference for the model. Small cutouts from this dress were used for the original idea, a mask, and it helped us to decide to change the process, towards going for a neckpiece rather than a mask.

For the final design, the team bought small amounts (specifically 1 foot x 1 foot) of material to try out beforehand. One of them, the burlap, had the perfect thickness for the base, but we agreed that it would be uncomfortable for the wearer, as it would stay under the organza silk. None of it went to waste because it helped us to research on another suitable material, cotton interface.

Because of the mock-up, we knew what size of materials we needed for the final design. We bought 59 x 59in of organza silk from C&M textiles and 59 x 59in of cotton interface. We were able to create two final neckpieces, and chose the one that had transparency in the chest area because it illustrated our concept in an appropriate way. The team also used remaining organza silk for the treading at the back.

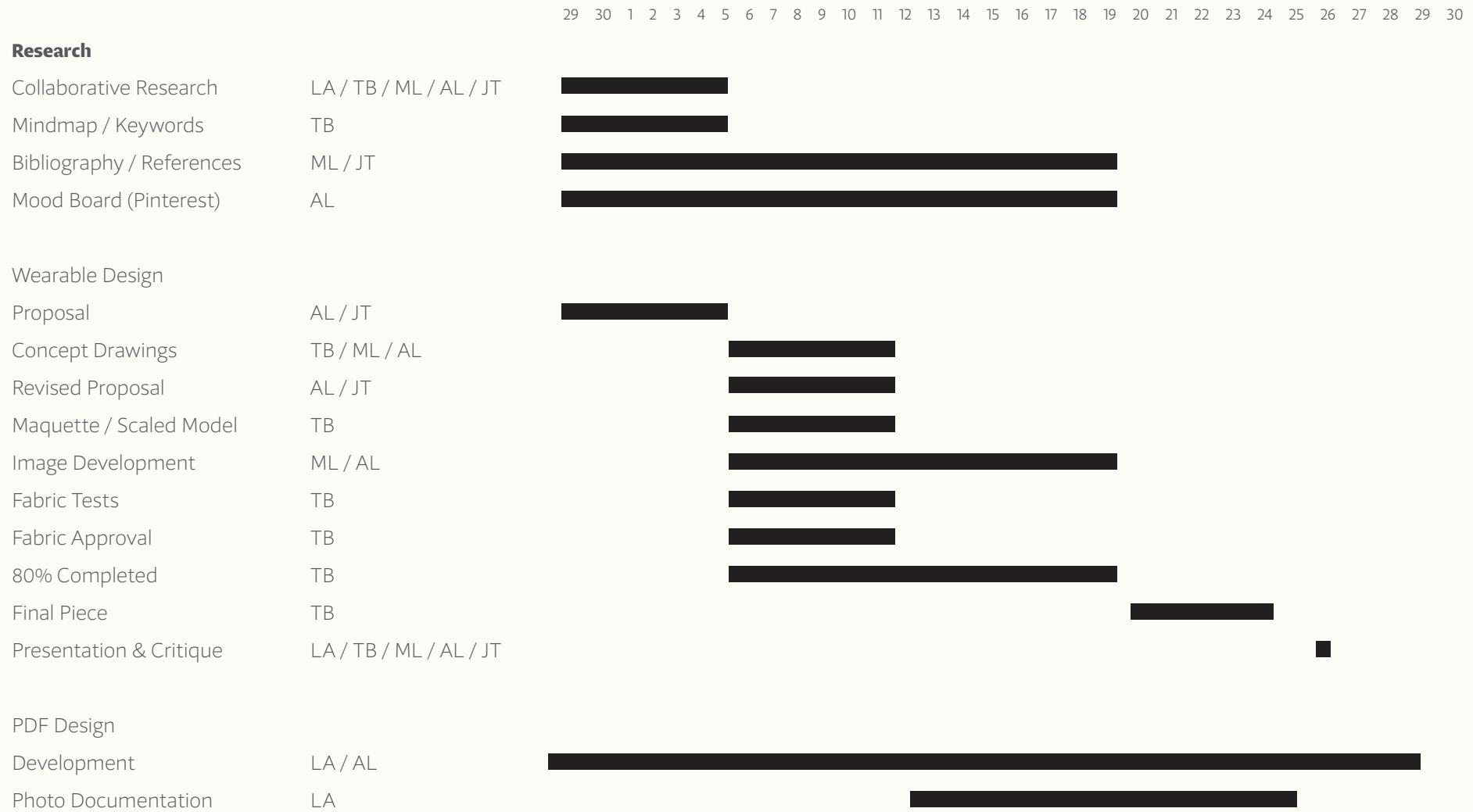
Sustainable & Socio-Cultural Analysis



We consider our design to be an art statement with a strong emphasis on long term sustainability in terms of materials and people's behaviour. The message concealed in our design intends to provoke social implications. We want to convey an idea of solidarity that should emerge while wearing this design. We wish to focus on the democracy of age: worn by younger generation to say that they don't afraid to get old and they prepare themselves toward ageing, so that older people shouldn't be ashamed of their age. In the long run, that could become a campaign of awarness and self consious of age implications. It may transform into a manifesto that would create a link (brige) between younger and older generation. The link that is often missed and that causes multiple problems, especially in the consumerist society oriented towards young.

On the other hand, we would like to encourage people to use what they have for longer, to develop meaningful relationships with the objects they know get older with them. This piece states that there's nothing to be ashamed when you grow older. Age should be conceived as a stage of life that has an extreme beauty in it.

Production Calendar



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Colophon

Senescentis Felix, is the documentation of the soft surface with the same name. Created by Marie-Andrée J. L'Italien, Alexey Lazarev, Johnson Ta, Tia Besser-Paul, Luis Aretuo.

This document was created by Luis Aretuo and Alexey Lazarev, the photos of the project were taken by Luis Aretuo.

The typefaces used in this documentes are: Bodoni Condensed and Sina Regular.

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