

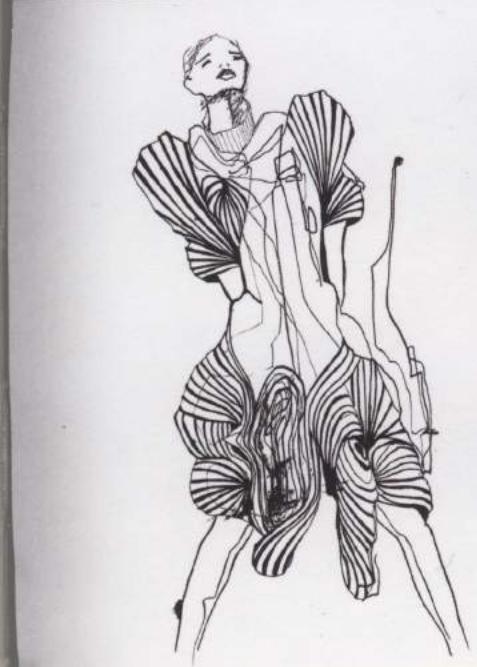


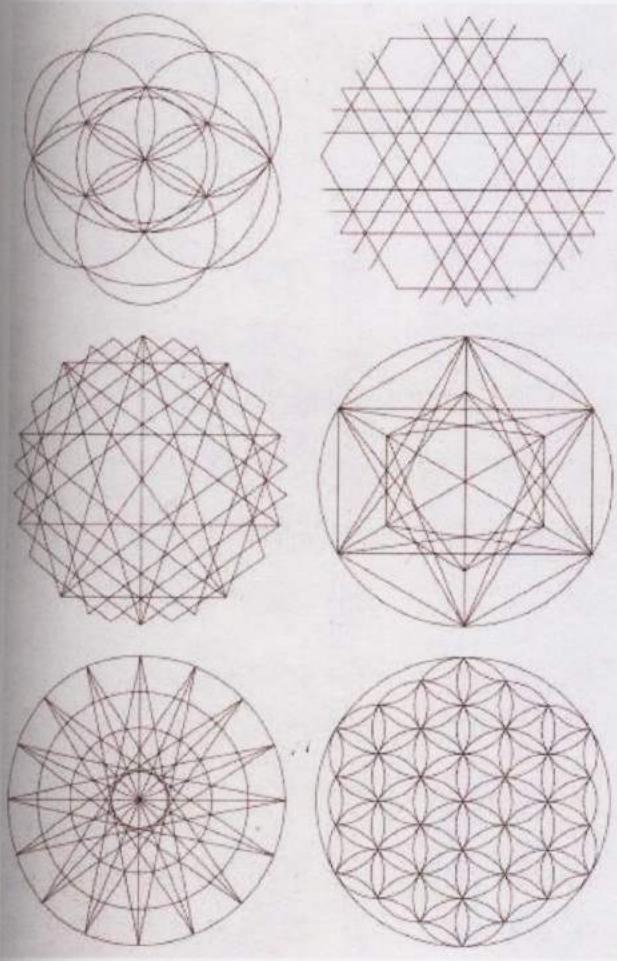
Design Alchemy: The Art of Transformation



Alchemy: Magical process of transmuting common substances into greater value material such as gold. Also known for finding the universal solvent and elixir of life.



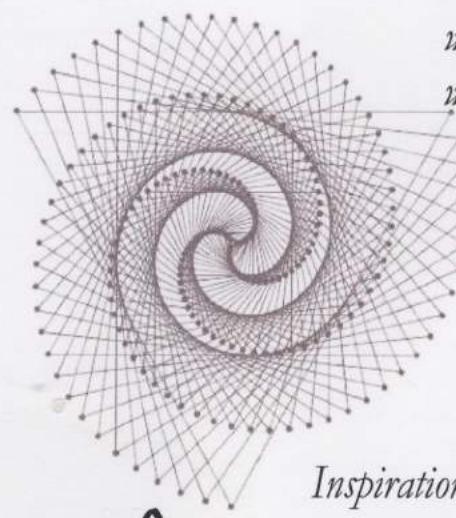




Sacred Geometry

Alchemists utilize relatively simple shapes into extraordinary geometrical designs that symbolized meanings like “the seed of life” and “flower of life”.

Complex designs such as these provided an extra element of structure



Inspiration: Fabric experimentation with fire

Inspiration: Soft silhouettes with natural dyes imitating water



Fire

Water

Air

Earth

The four elements we widely used by alchemists, especially in the process of transmutation



FABRIC

MATERIALITY

The biggest challenge has been fabrication and fabric choices in the development of my designs.

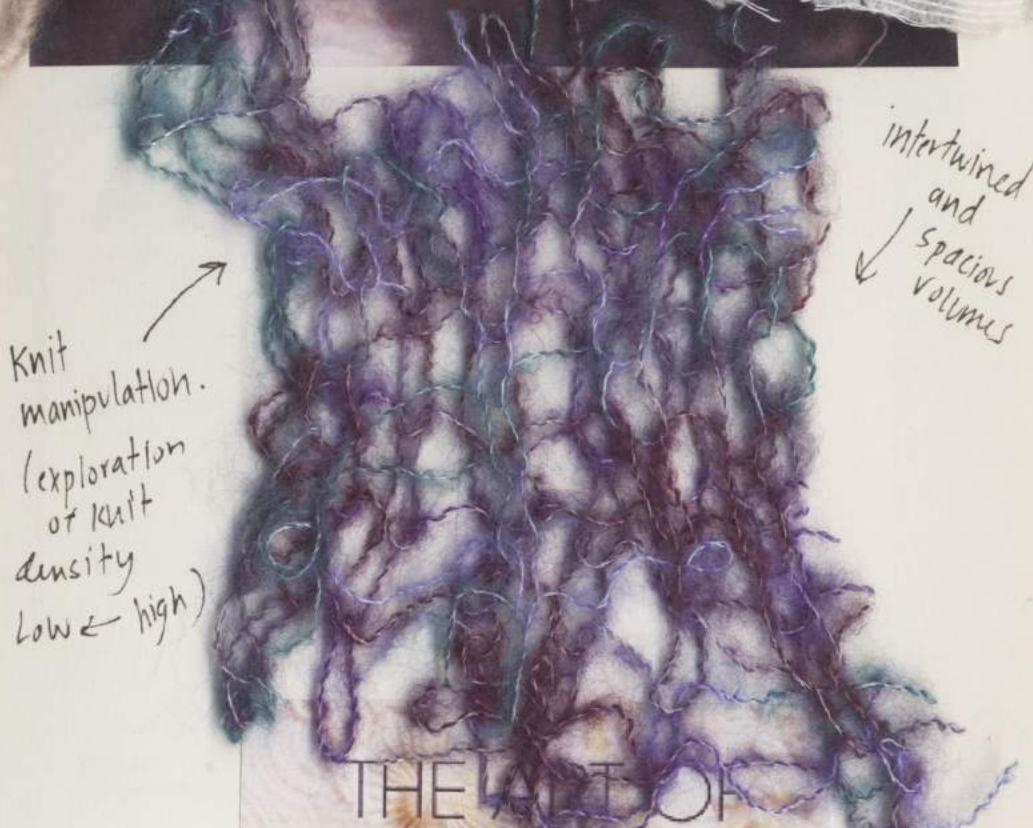


Various textured knits

Gauze
Manipulation
Water
Submersion
creating a
3-D dimensional
shape



However, the experimental process and exploration of various materials, fabric manipulation and techniques have allowed me to explore the physical realm of my conceptual inspiration. Knits, muslin, denim, and sustainable materials were utilized in the aim of determining which fabrics would convey and communicate the chosen theme and my own artistic intentions.



intertwined
and
spacious
volumes

THE ART OF Manipulating Fabric



→
"The Art
of Manipulating
Fabric"
By:
Colette
Wolff



201

recreating
the
same
technique
on the
figure



"smocking"
technique
pinning, then
sewing into
desired effect

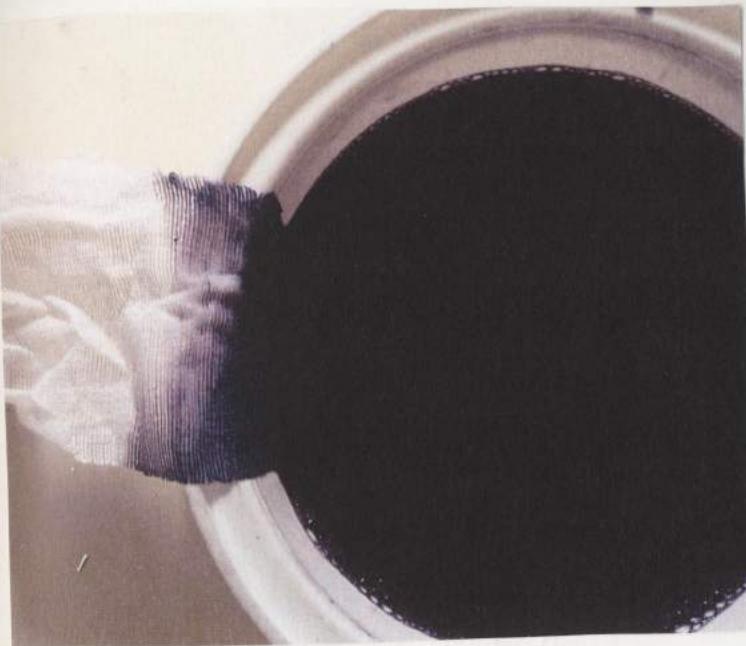


For this fabric I used the 'smocking' technique.
I loved how it turned out so 3-dimensional with distinct
depth and folds.

intertwining
various
materials
within
each other

denim
manipulation





Dyeing fusible was an interesting experience, as I found that it retained the color very well.

It was really important for me to use sustainable fabrics.

Achieving an organic and soft silhouette would tie into my first concept of "fluidity" and also become harmonious with my aim of using sustainably sourced materials.



dyeing textured fabric

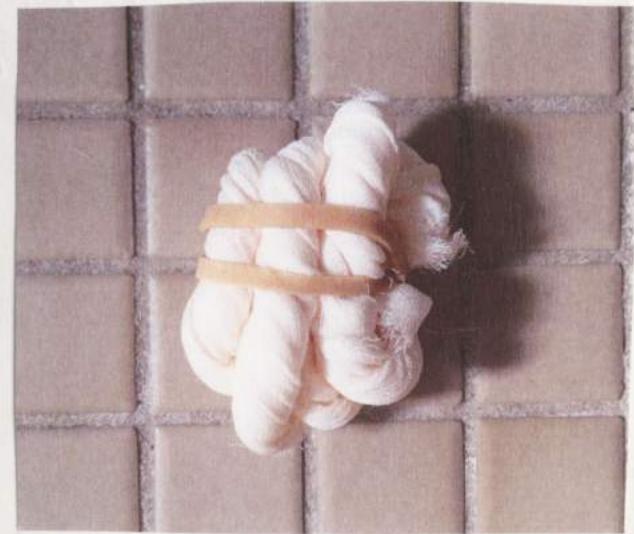


while the fusible retained the color efficiently, this light weight fabric had a very faded color result. Next time, I will have to leave it twice as long.



In this experiment, I decided to recreate the wrinkled plating effect but with more dimensions and added dyeing as apart of a "organic" and "soft silhouette" result.

I am happy with the outcome, as it looks naturally randomized with the dye and has intricate details.



Dyeing
muslin

A small illustration of a woman wearing a patterned garment, possibly a dress or top, with a repeating geometric or organic motif. An arrow points from the text "Dyeing muslin" to this illustration.



This light weight fabric was dyed using an ombre effect. To simulate "flow" and movement but contrasted with defined lines. This is a representation between the concept of transforming between "structured" and "soft" shapes.



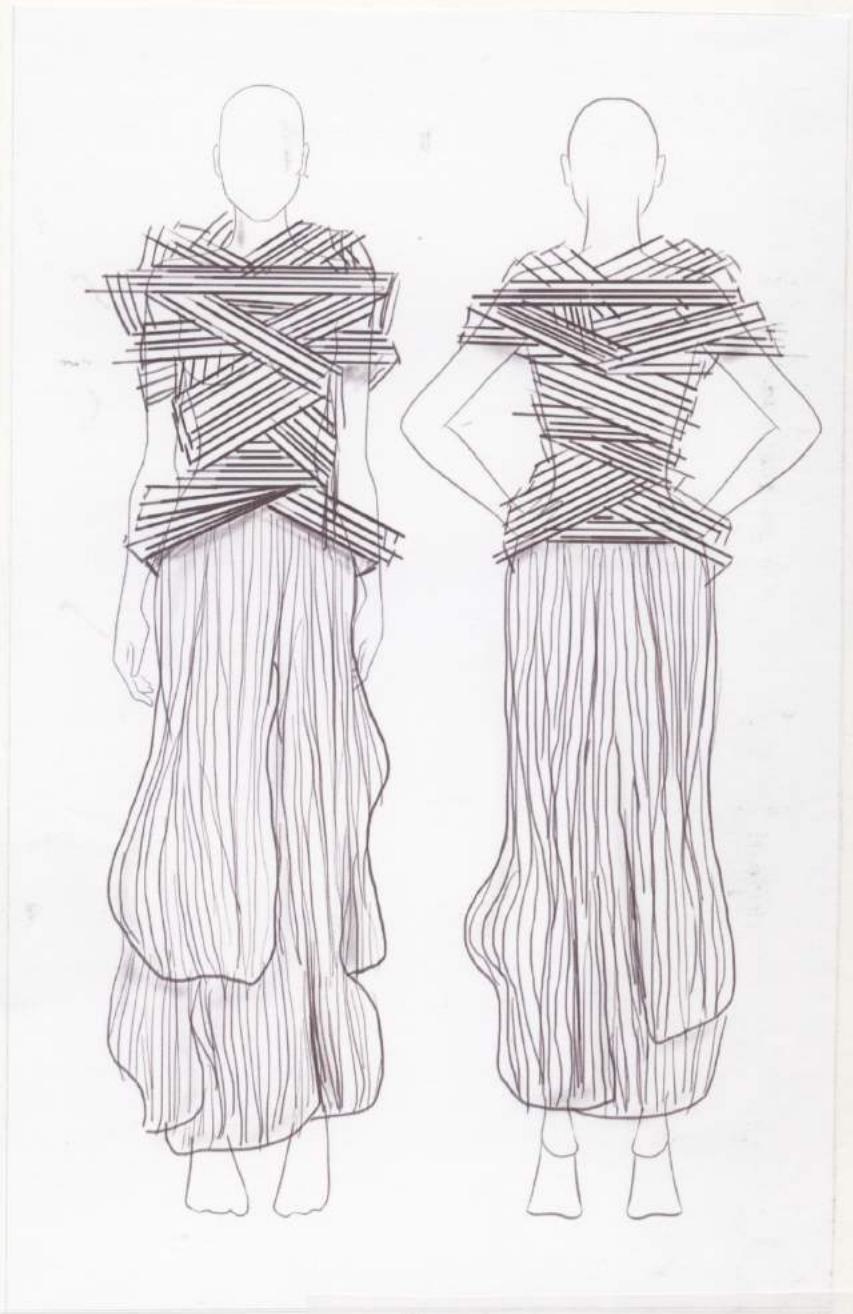


Term Garment Conceptualization

Considering my previous concepts and this years AAS theme : "Alchemy: The Art of Transformation", I was inspired by the transformation of less valued goods becoming higher valued items. I wanted to present a high quality garment / outfit from unconventional or "low value" materials to reflect this particular aspect of alchemy. I chose textile waste as my primary fabric inspiration (that was shown in my fabric manipulation), in which its forms would become contrasting "fluid, organic" vs. "structured and rigid". For me, this communicates modern alchemy as an opposition between a consumer culture or and a sustainable society. I am intending to use 3-D printing for the "hard structure" concept, to convey our obsession with plastics and "wastes", while the rest of the garment battles against overconsumption and maintains ~~sustainable~~ sustainability.



Combining soft /layered fabric + hard 3-D stell. individual shells → combined as one.
A skirt → also as a hard structure, that compares to intricate detail. The fabric // layered & also appear more solid vs. fluid.



3D beams



deform manipulation



Rigid structure. → that overlap the body.
An extension of one's self.

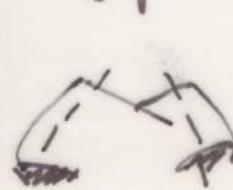
-each beam would be held by an usher,
several at a time.

The image inspired me with deform manipulation.
what could I do to cover this
look? (textured denim? washed? guess?)



off fabric
 3-D effect
 - 1 piece?
 - separates pieces

off the body → 3-D effect
 ↳ using the same fabric - extra
 case (to calculate)
 - layering with heavy fabric
 manipulation.
 ↳ plus a hard shell top.





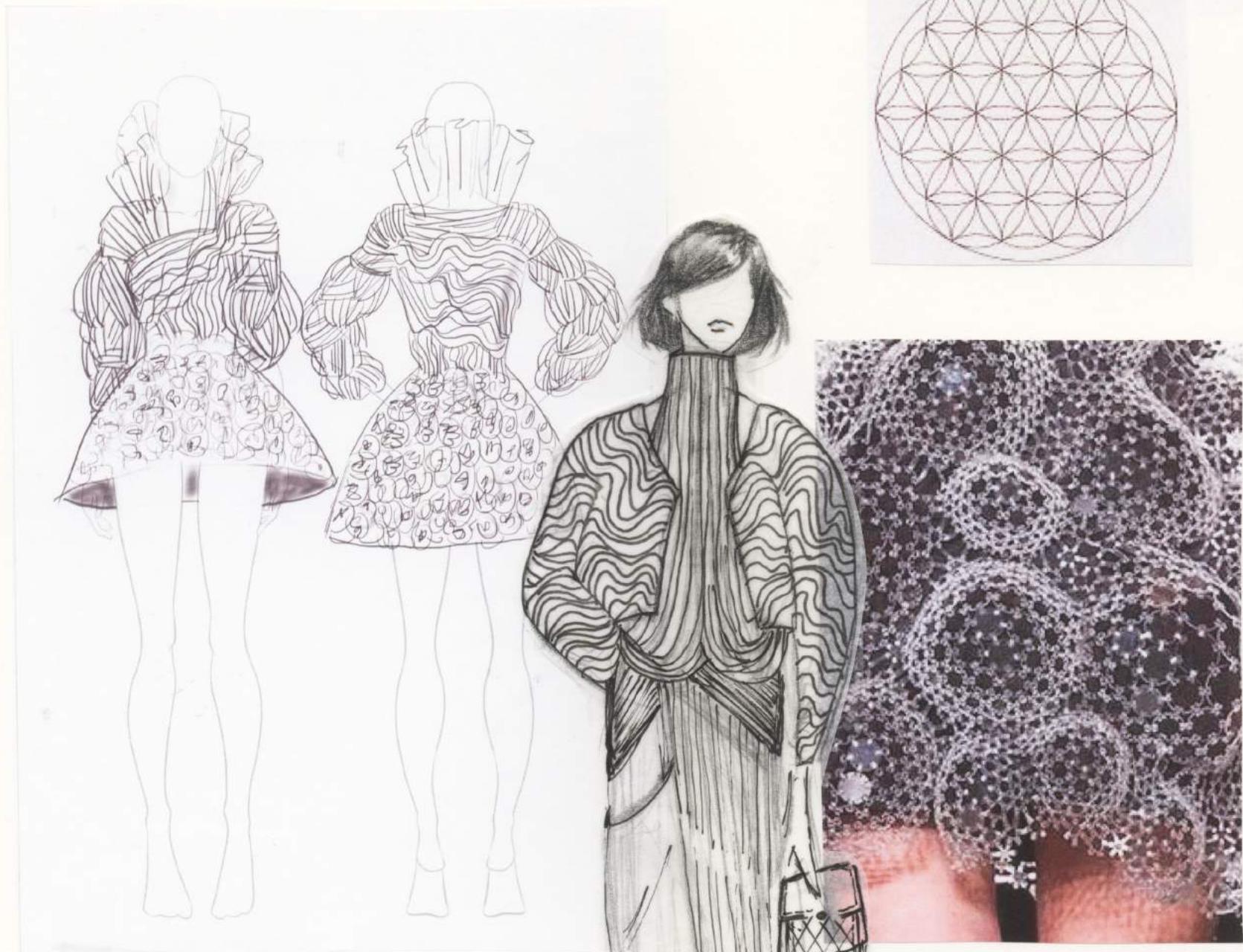
Geometric laser cut ab.

↳ sacred geometry.

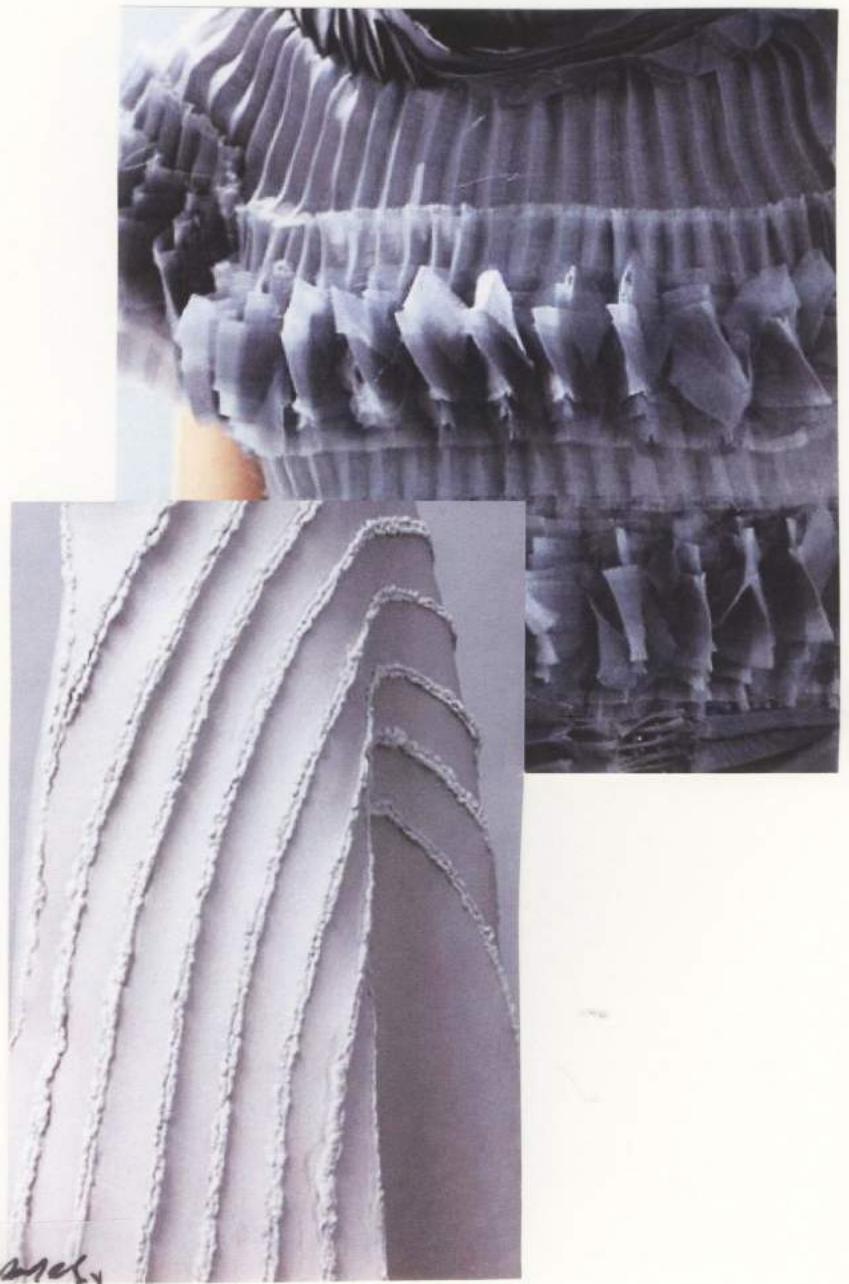
+ delicate pleating.

Very inspired by the contrast
of sharpness between 2 diff.
mediums.

↳ all covered by a hard
shell skirt



Geometry → 3-D shape / clusters.
 ↪ fluid pleating as contrast
 Ruffle collar with sheer fabric:
chaotic vs. clarity



at word seam → between layers.
↳ to create fluid motion.

↳ hand sewn shell, bodice &
Rest is chkd. spool stitched
precision.



layered seams \Rightarrow inside out
 \hookrightarrow to create fluid texture

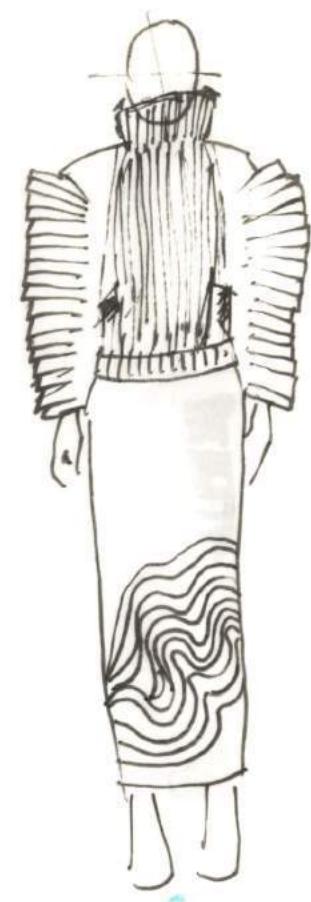
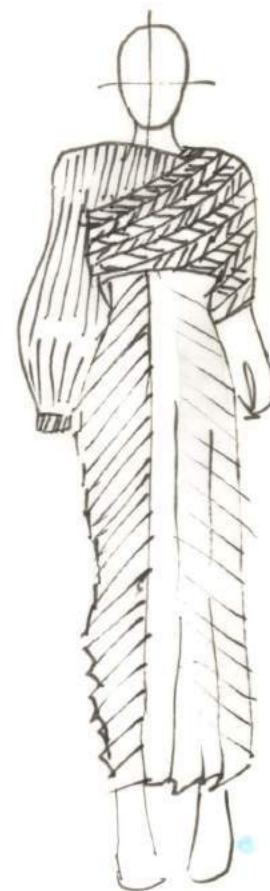
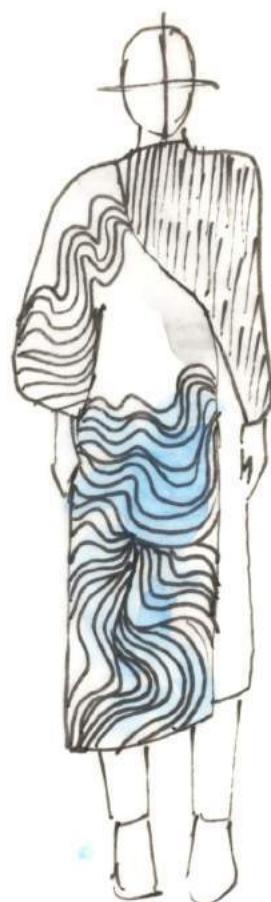
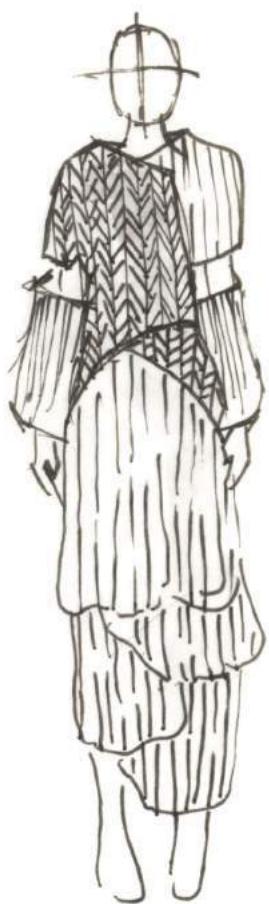


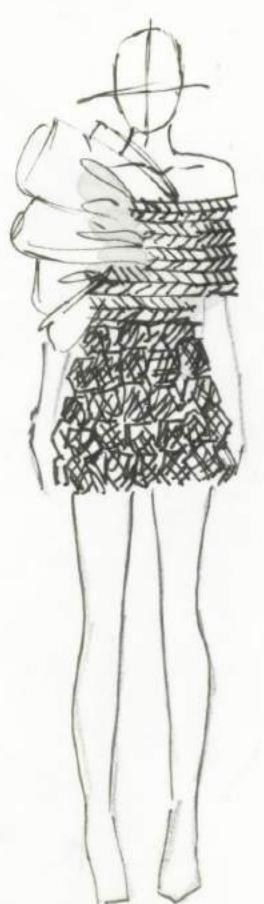
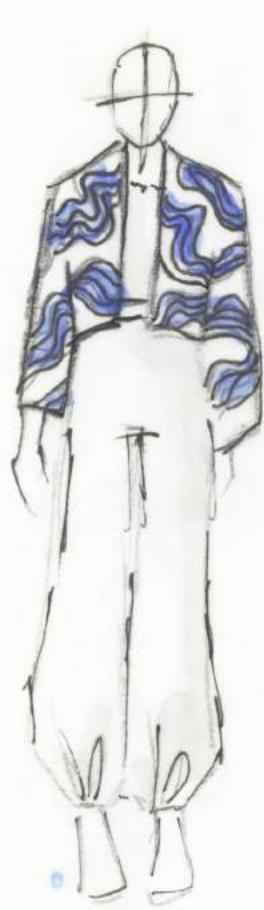
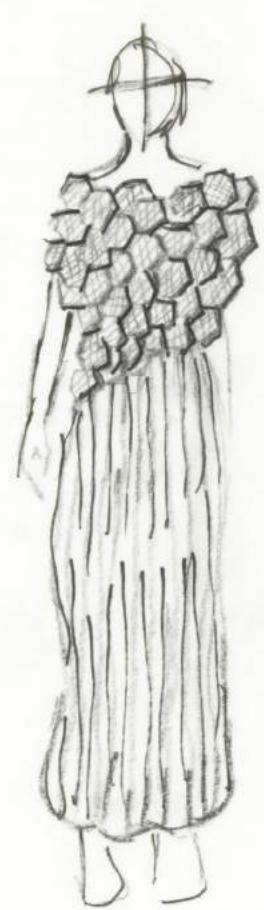
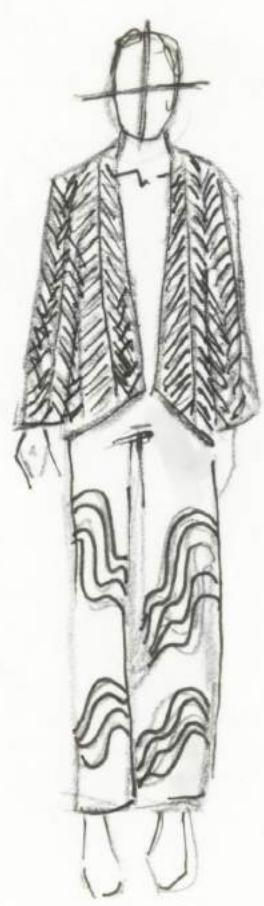


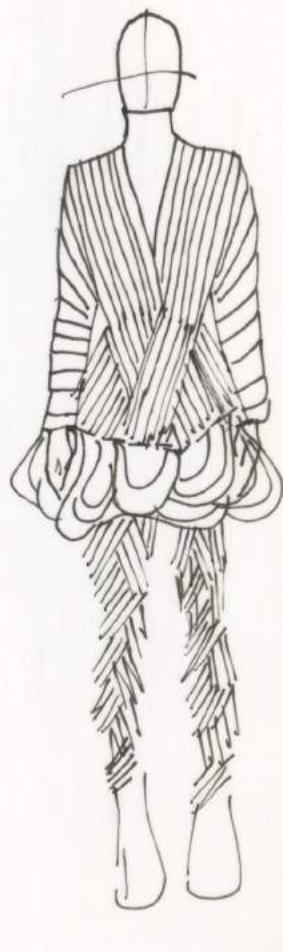
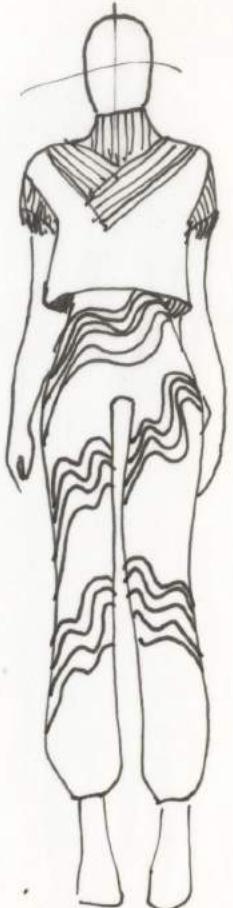
3-D shell sculptures
compress the body w/
integrated壳。

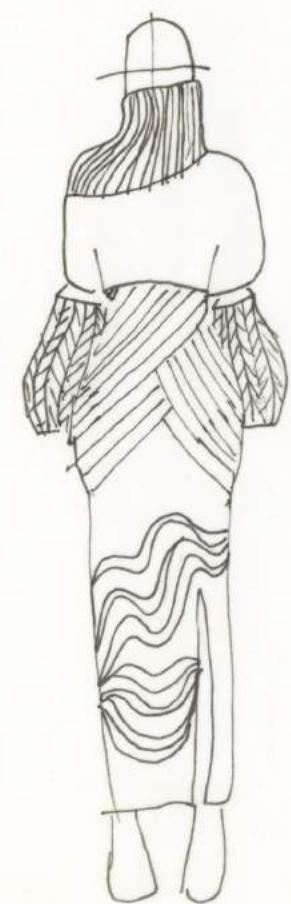
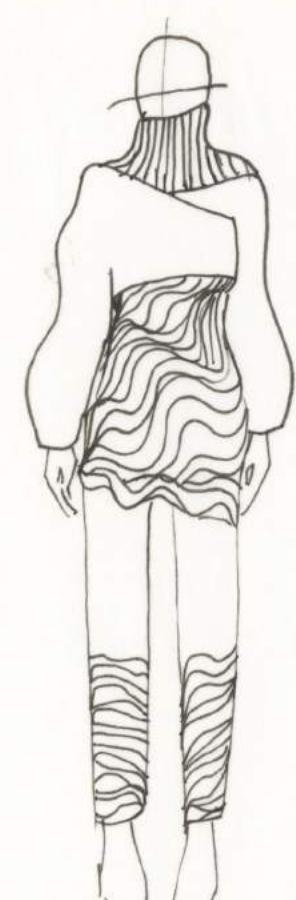
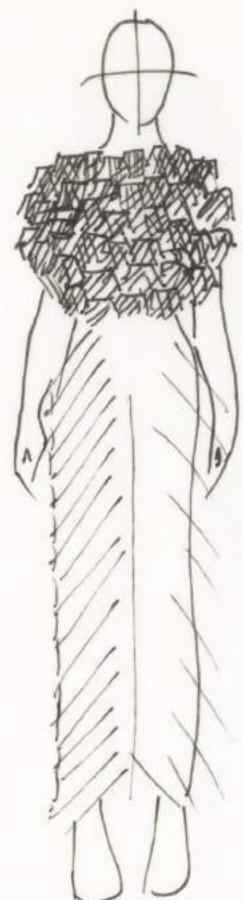
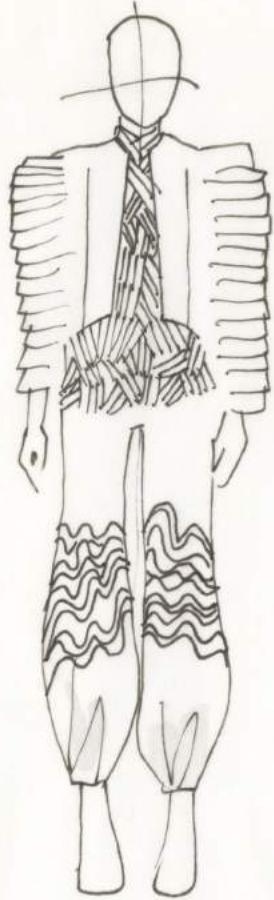
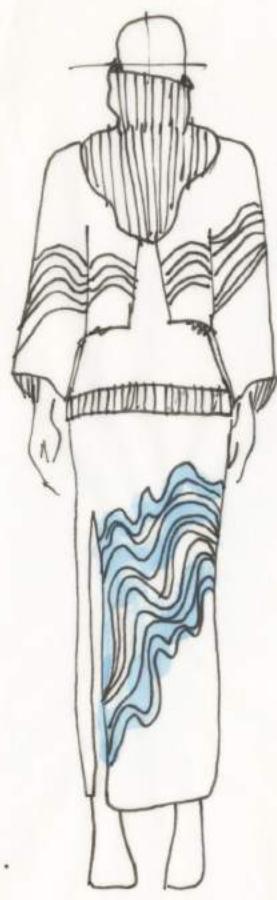
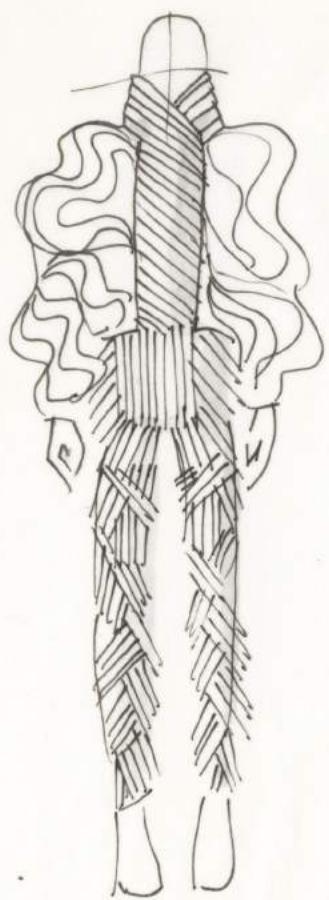


Artwork

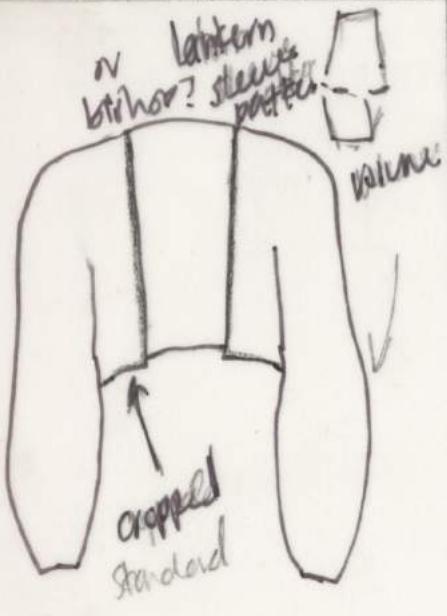




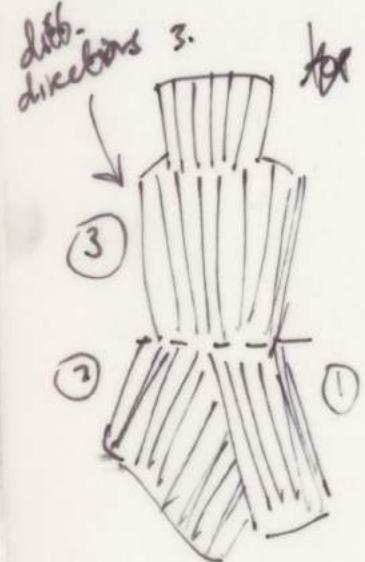




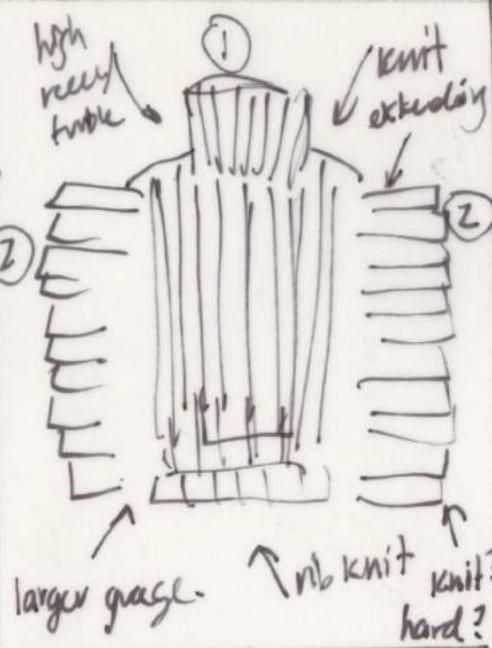
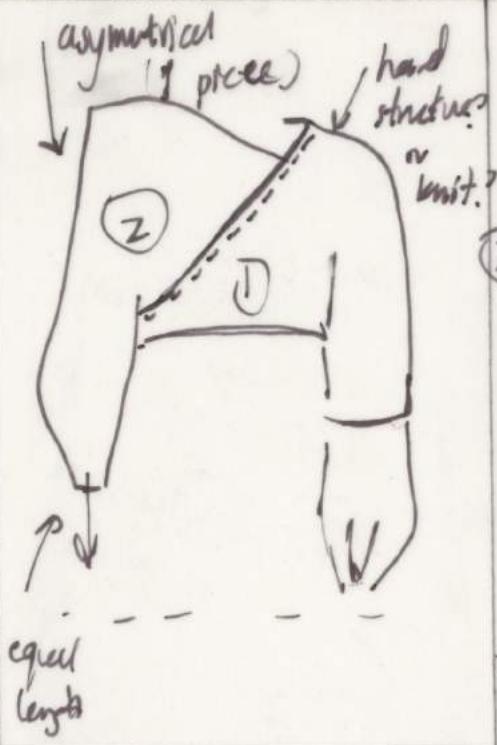




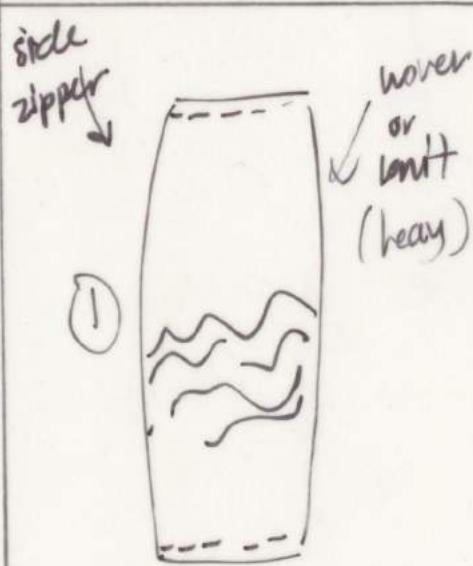
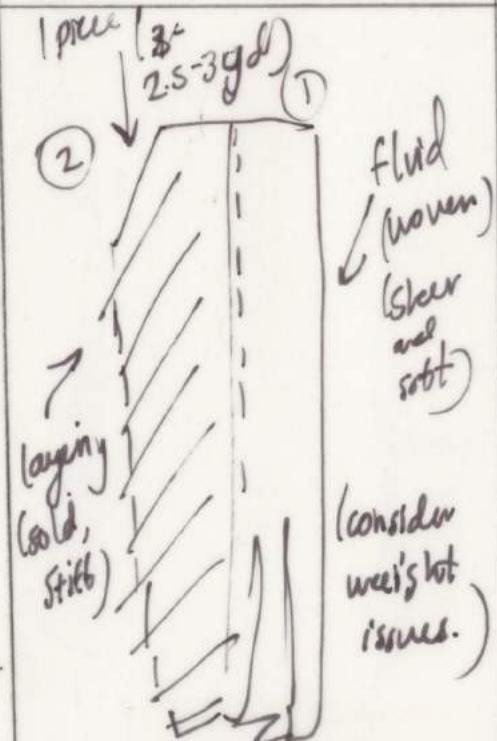
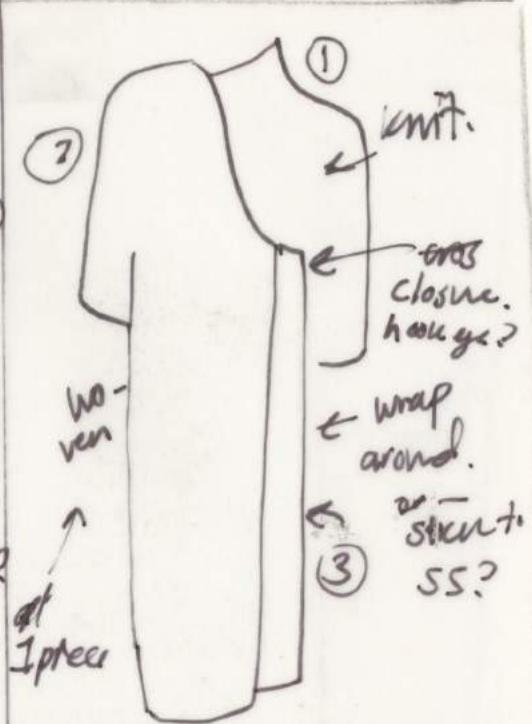
Cropped jacket



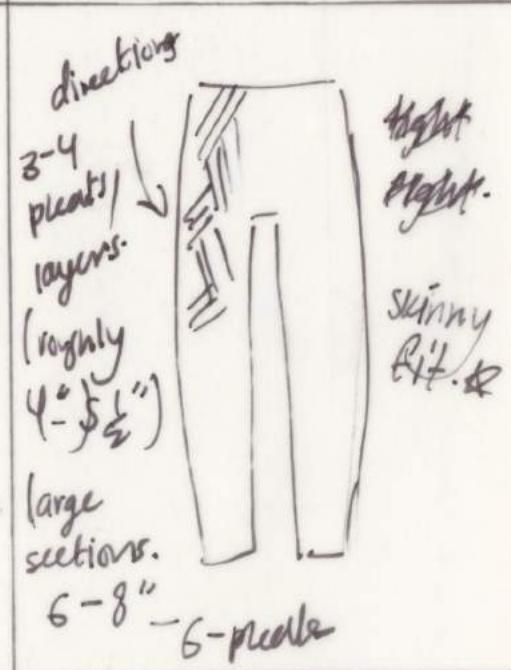
top



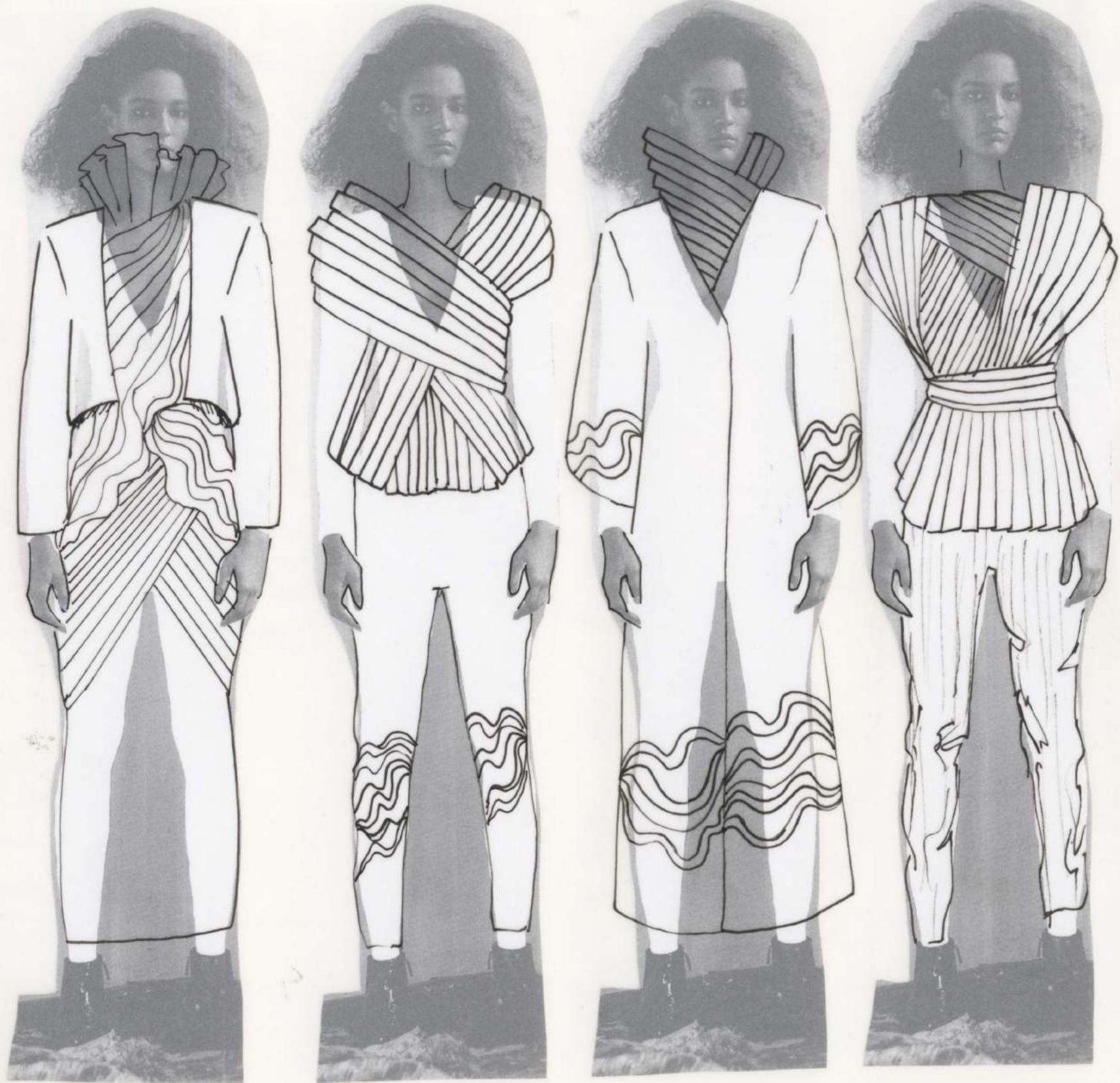
Sweater

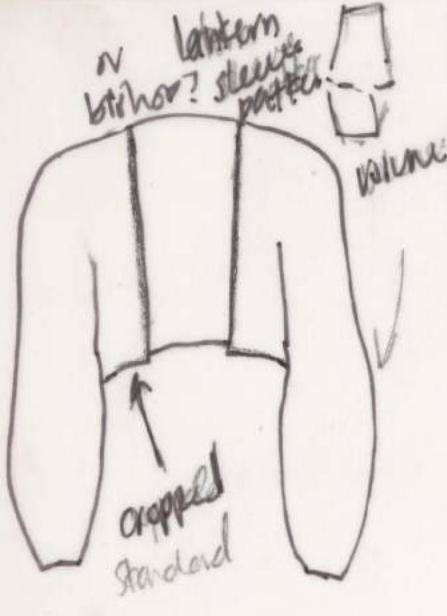


Skirt (bottom)

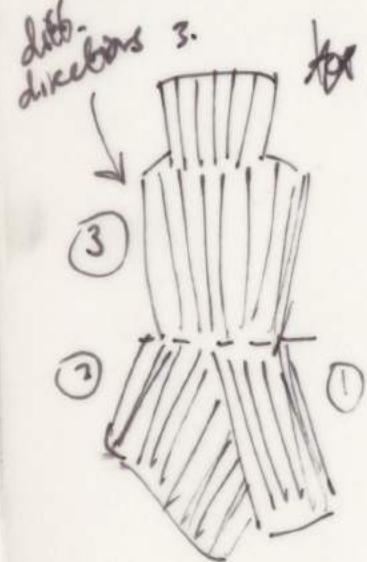


Pants

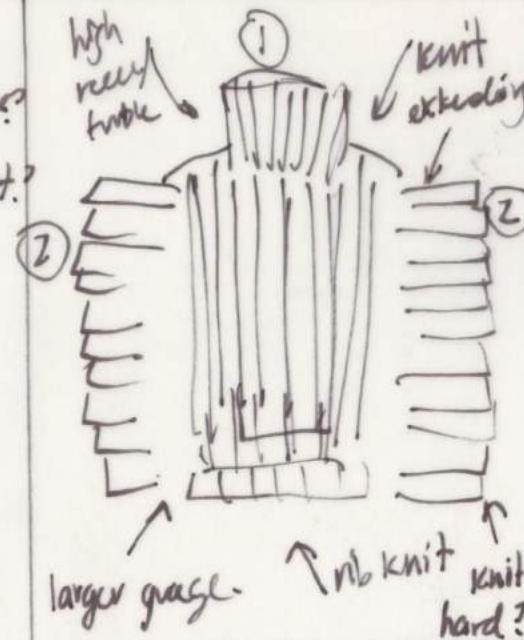
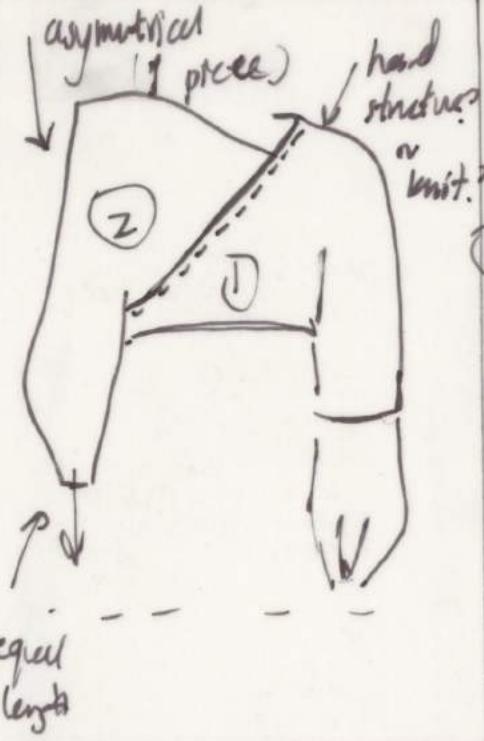




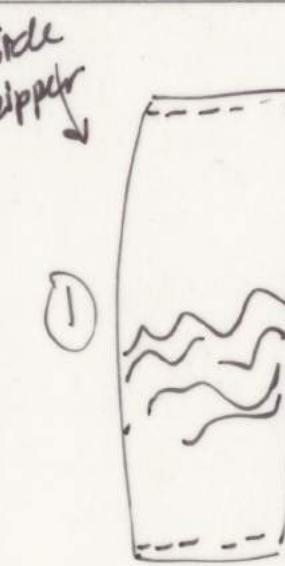
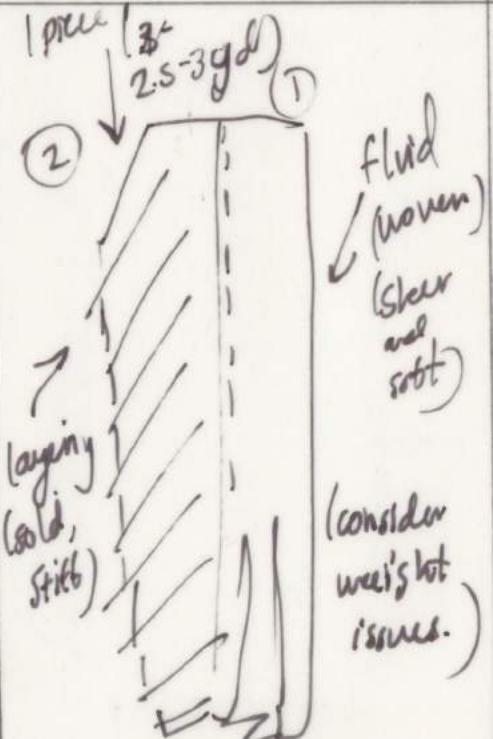
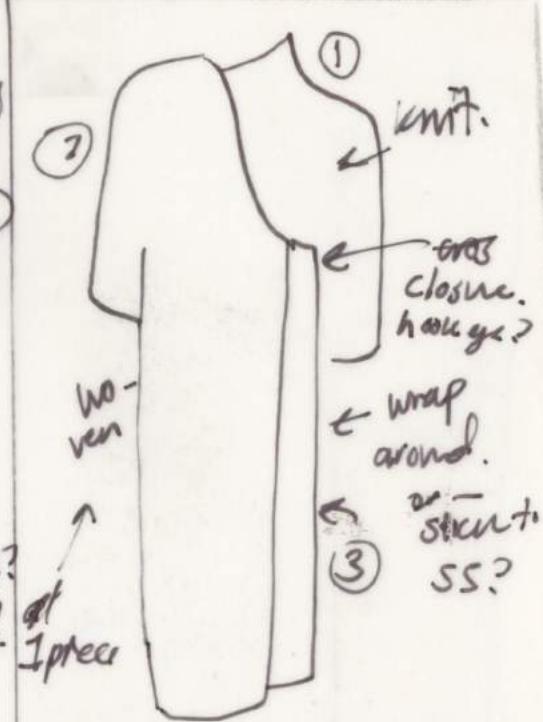
Cropped jacket



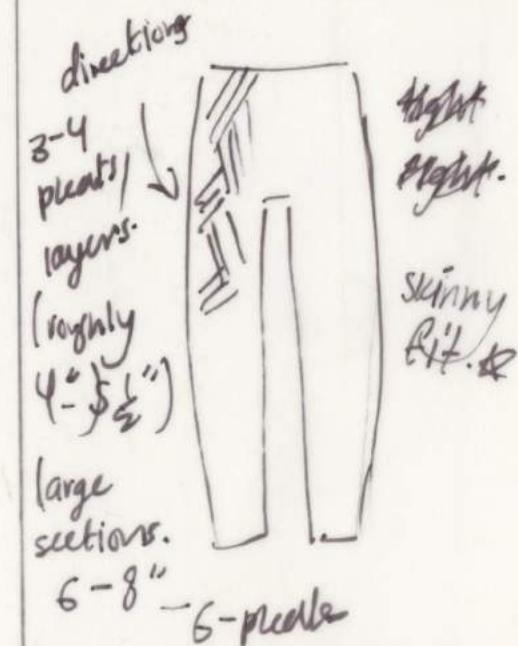
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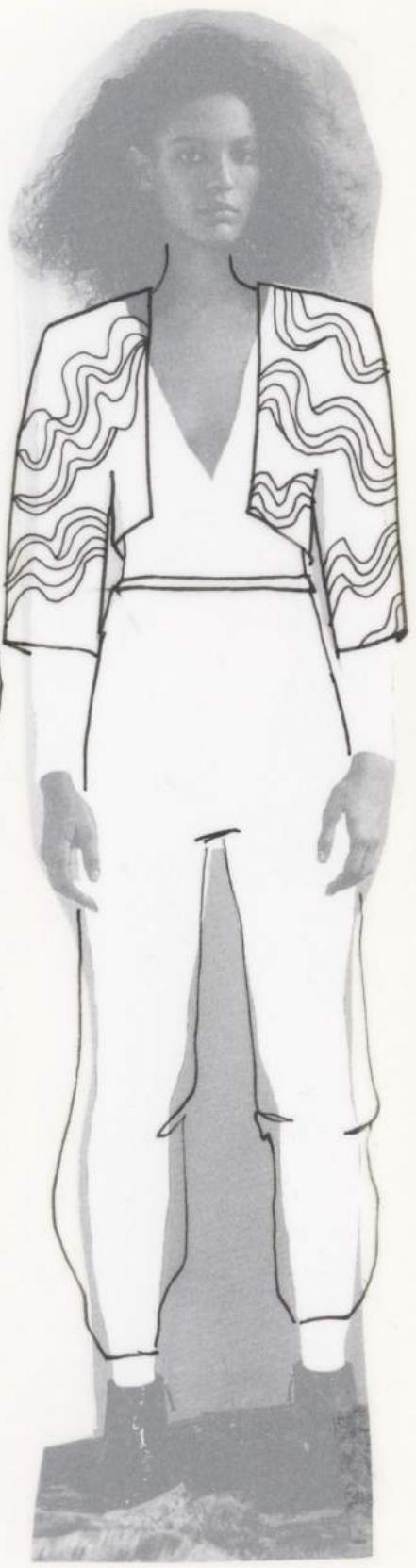
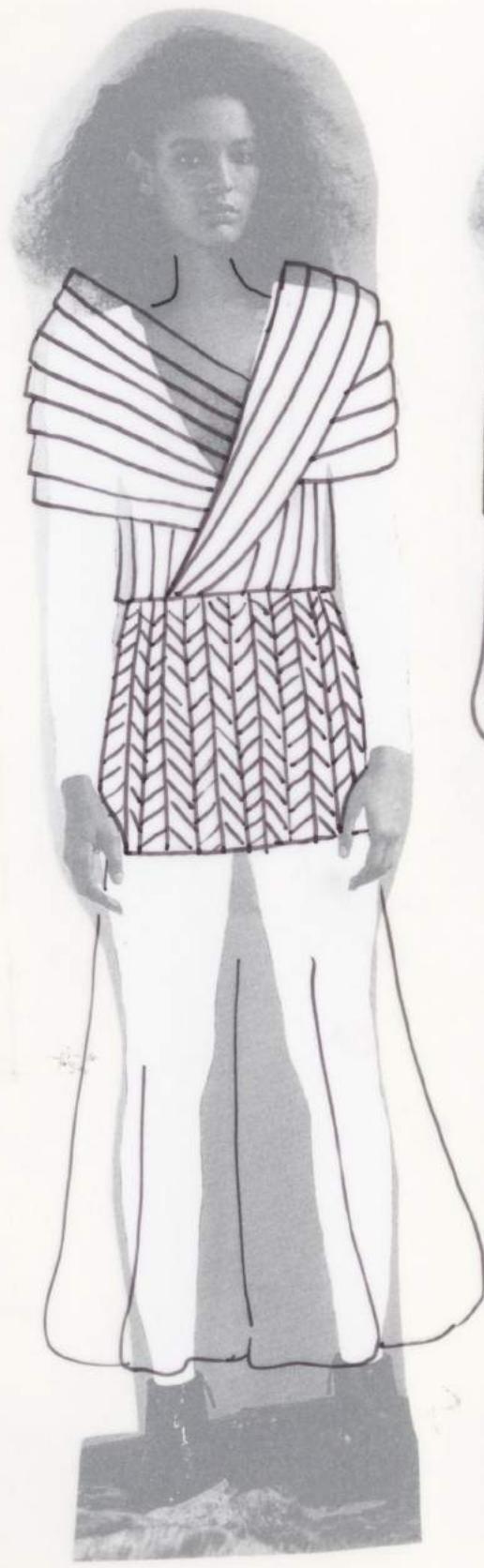
Sweater

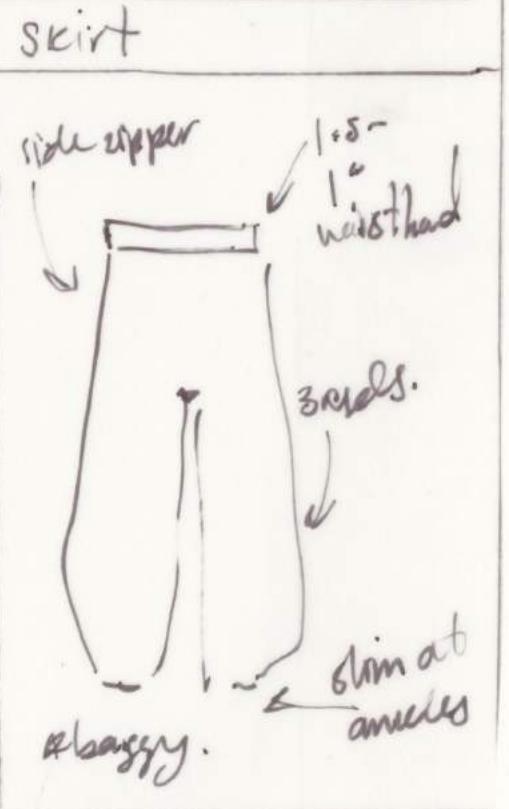
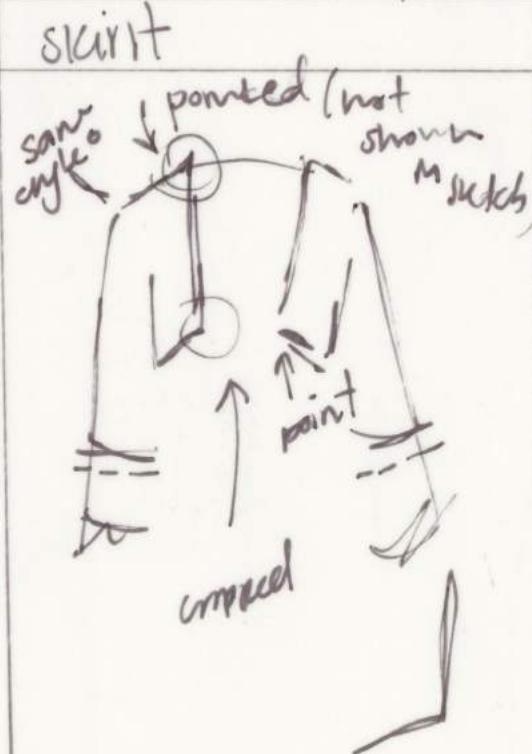
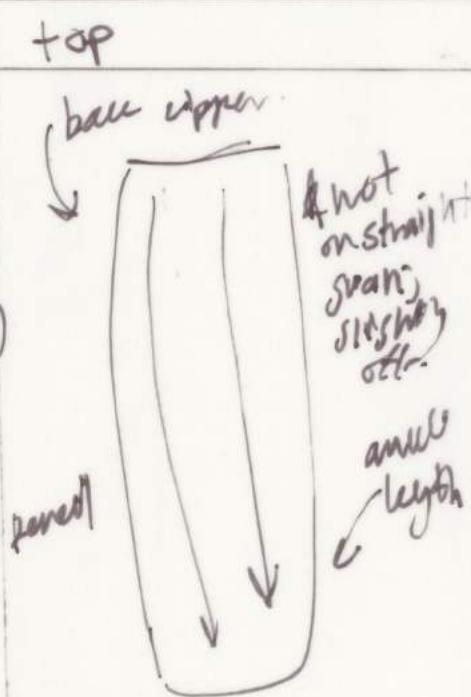
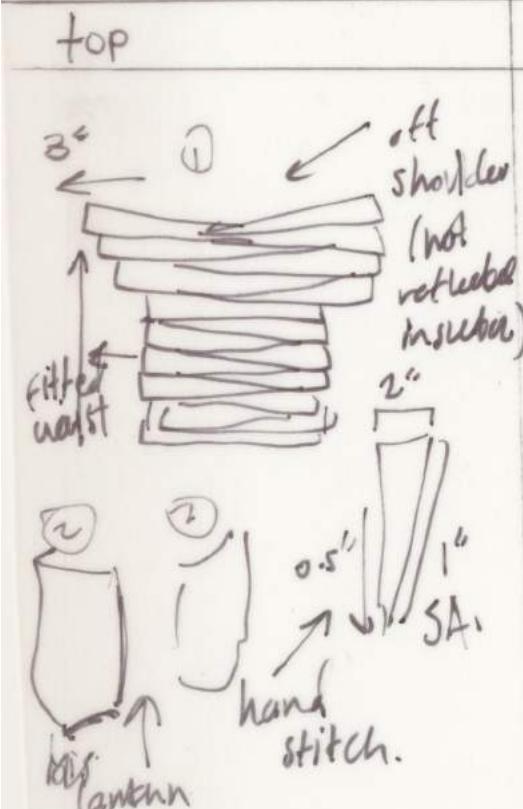
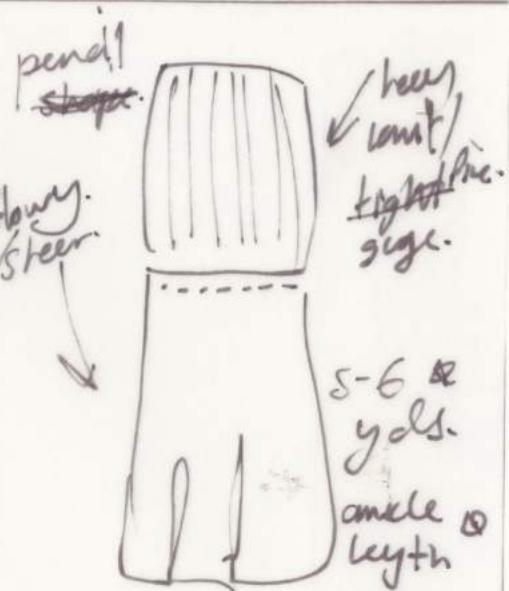
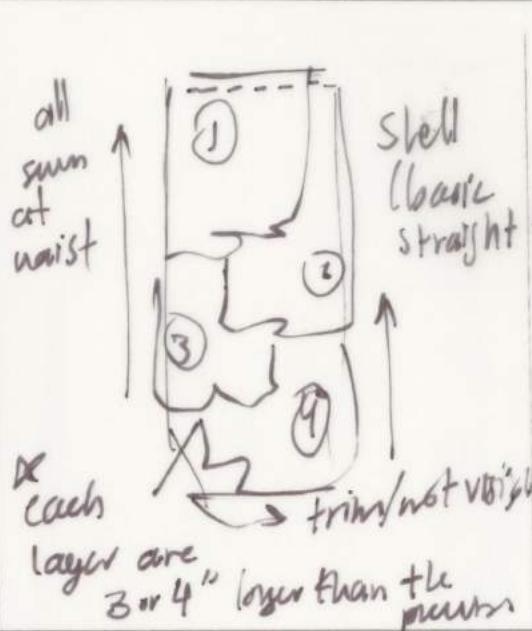
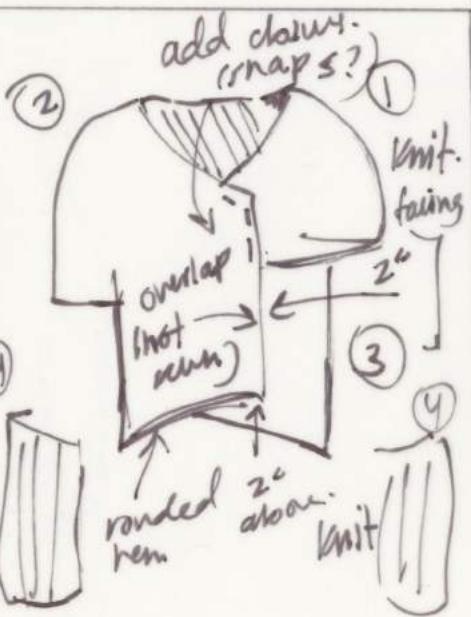
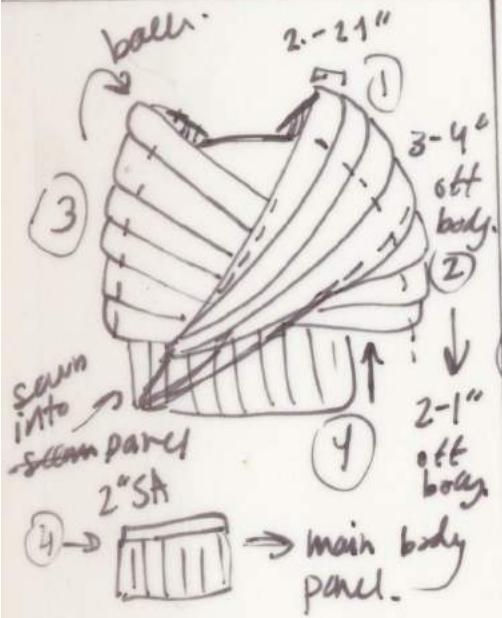


Skirt (bottom)



Pants



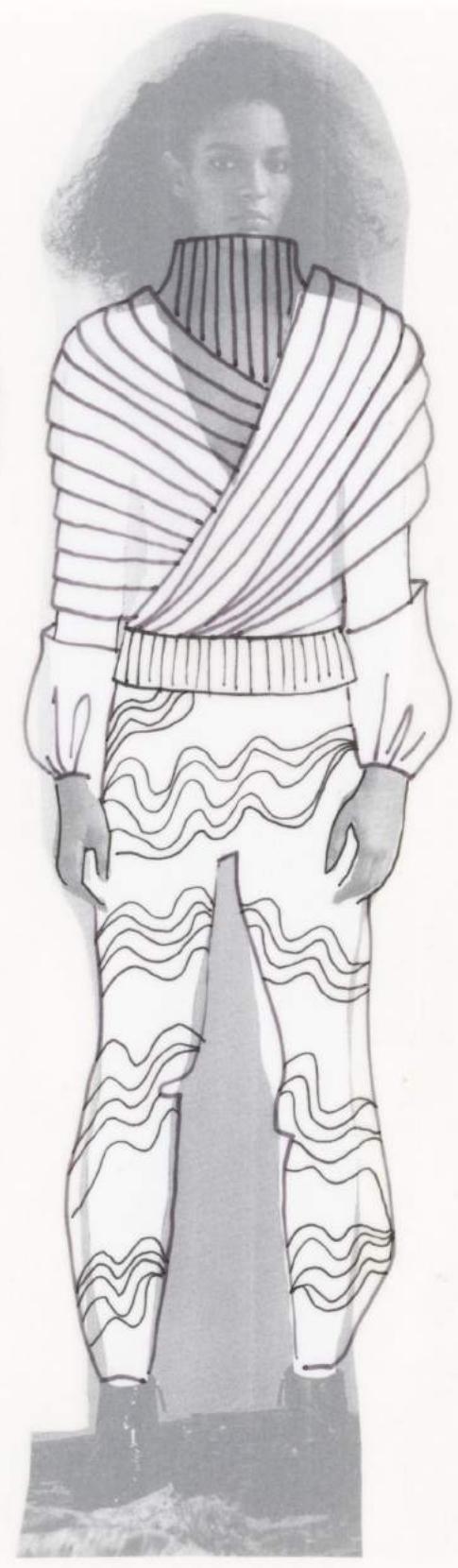
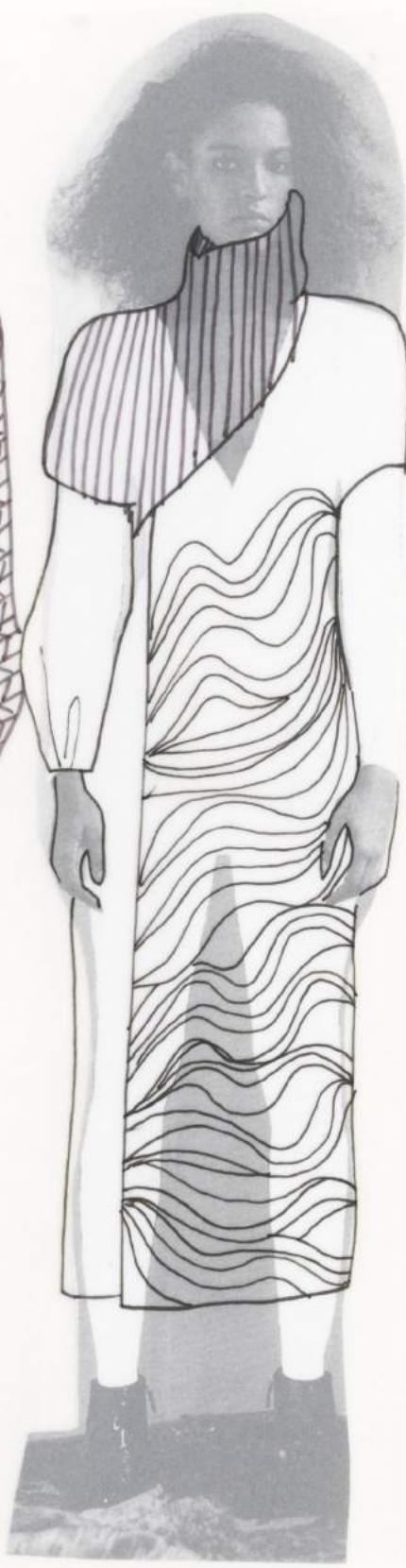


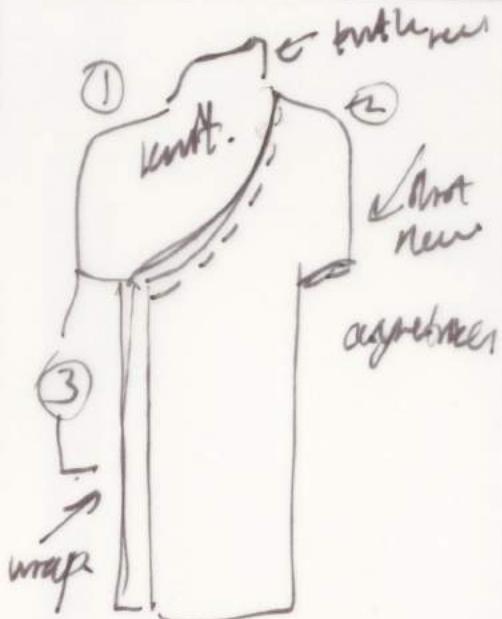
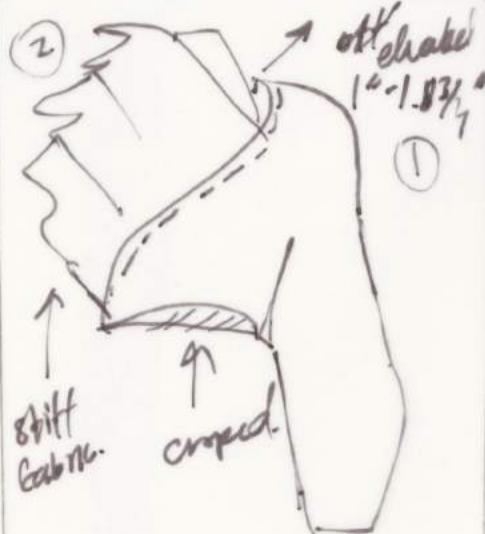
top

skirt

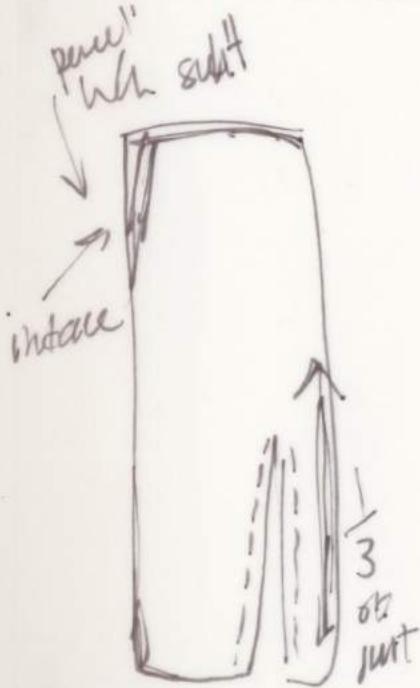
jacket

pants

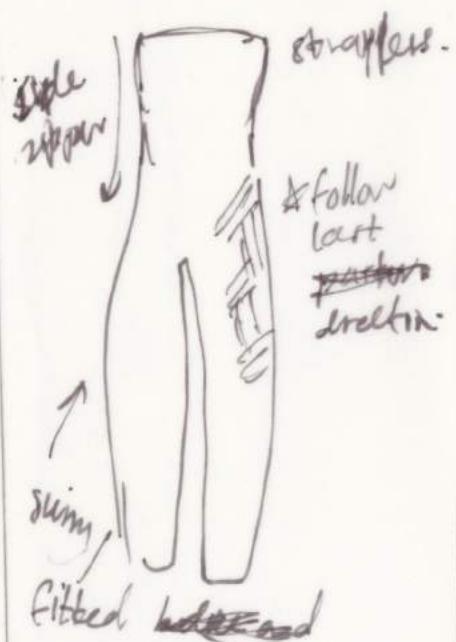




jacket



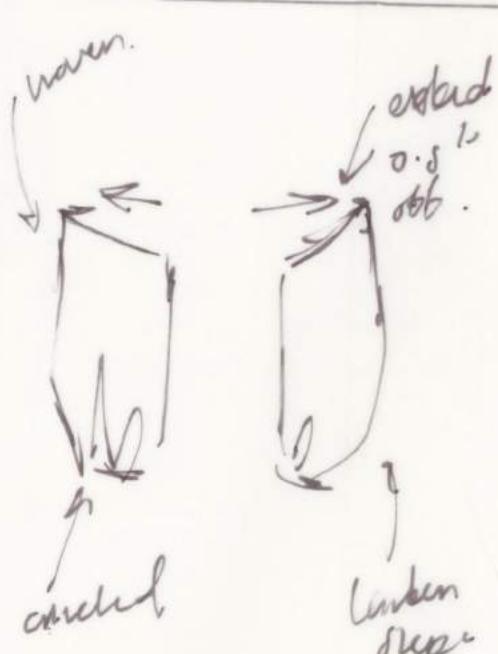
top.



ensemble.



top



skirt

Jumpsuit

pants.

sleeve access



<p>$1\frac{1}{2} - 1\frac{3}{4}$. skull blouse have bottom part attached?</p>	<p>sheer vs. solid. wrist lvl. 3 layers. → jacket shell.</p>	<p>alternating direction exclusively $0\frac{1}{2} \text{ to } 1\frac{1}{2}$ off body</p>	<p>knit mirrored asymmetrical hem</p>
<p>top</p> <p>extra band width $2\frac{1}{2} - 3$</p>	<p>Jacket</p> <p>baggy (jodphur shape)</p>	<p>pants</p> <p>long sleeve $1\frac{1}{2}$ same length as cropped jacket</p>	<p>top. (knit/woven)</p> <p>knit sweater wide cropped jacket v-neck color</p>
<p>top</p>	<p>bottom (woven)</p>	<p>sweater</p>	<p>jacket</p>













