

SEEING SHAPES



Since the time humans have started making things, geometry has been around. From ancient architecture that still exists, that many both organic and geometric shapes with symmetry, modern day life is surrounded by these shapes and lines



Even in my hometown and my parents village, places that are modernising and yet are still very much still not modernized have geometry all around, as it is part of ones life that might not be noticed there consciously.





The metropolitan life may have swayed me to a more unsustainable living, but the pandemic and being constantly around my mum brought me back and has since shifted my goals to be as earth loving as possible in this modern life. Even now living in a first world country, the way I live and function alone is influenced by her teachings

Since I was a child, my mother has been my teacher for living in this world and has taught me all the important things in life. Though she never went to school one day in her life- unable to get a formal education didn't stop her from learning from life. All lessons she learnt from her mother and her own experiences helped shape the strong woman she is today.

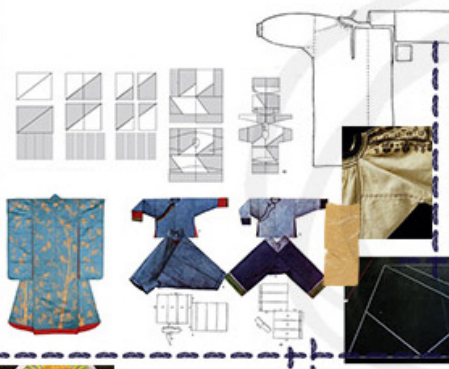


Even high level education won't teach you how to love and live with the earth. The best teacher for that was my mother, educating me not only by words but by actions. The way our family lived life and as many rural Indians live is far more sustainable and in line with mother nature than the people living in high rises, who damage everything around them and don't even realise it.



MATERNAL WISDOM

Zero Waste key themes



The brain storm for marrying geometry and zero waste lead to a vast world of elements to narrow down from. All fields of research are an amalgamation of the early and new techniques. In terms of fashion design itself, old world clothing from Asia as well as Eastern europe give technical knowledge of how people in the past made clothing without form fitting patterns and saved the precious fabric from waste

Present day designs take inspiration from this and modernize it with the latest technology to ensure maximum efficiency.



ZERO WASTE(?)

Aesthetic and artistic elements are extracted from various fields. From Modernism artists such as piet mondrian to Hilma afklint to the abstract works of Sonia Delauney, all were considered not only for silhouette but for motif development. Modern minimalism of present day architecture to ancient build that stand till date to display high level of geometric intelligence, all are used to make design details.



OLD VS NEW



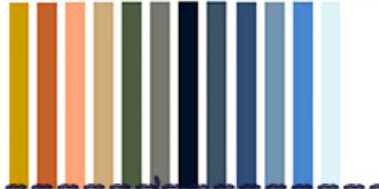
Extracting direct shapes from images from my life back home in India, from electrical grids to withering doors as well as my new and upside down world here in England. These images are all very different from one another but all include that structure I needed. Juxtaposing my life here and back home to create something new helped me navigate these two worlds with more ease. Old meets new through geometry.



After sorting through the various techniques of zero waste designing, I started extracting direct inspiration from what I've seen around me. The geometric shapes all around us, from ancient builds to modern technology, all helped in realising how shapes build the world around us and can also be used to create a collection that uses these simple forms to create fuss free and no waste garments.



Derived from the memories of the past and the present, the colours are chosen from an array of locations. The final palette includes colours that are the most occurring in the natural world, from the sandy beach to the colourful sunsets to the clear sky and the cloudy days, they represent the earth around us.



Through the palette the fabrics were sourced and the final colours were taken from there. The fabrics were sourced to be as sustainable as possible. I curated them to be as close to my place as possible to reduce the carbon footprint. The lightweight denim, the golden satin and the loose weave cotton are donated fabrics and the gingham and inky satin were found in the scrap bin of the class.



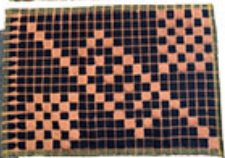
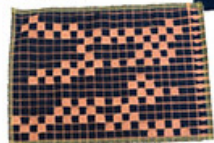
NATURAL ELEMENTS



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Future explorations of blean was done using hand drawn lines to mimick the lines of the gingham fabric, that can be used to play with different scales and colours of the simple geometric print. Other non uniform thick lines and dip swatches was done to see how the bleach would spread if done on a bigger scale.



Different sizes and colour for eyelets were sampled with the denim to see what would complient the garment and not distract from it.



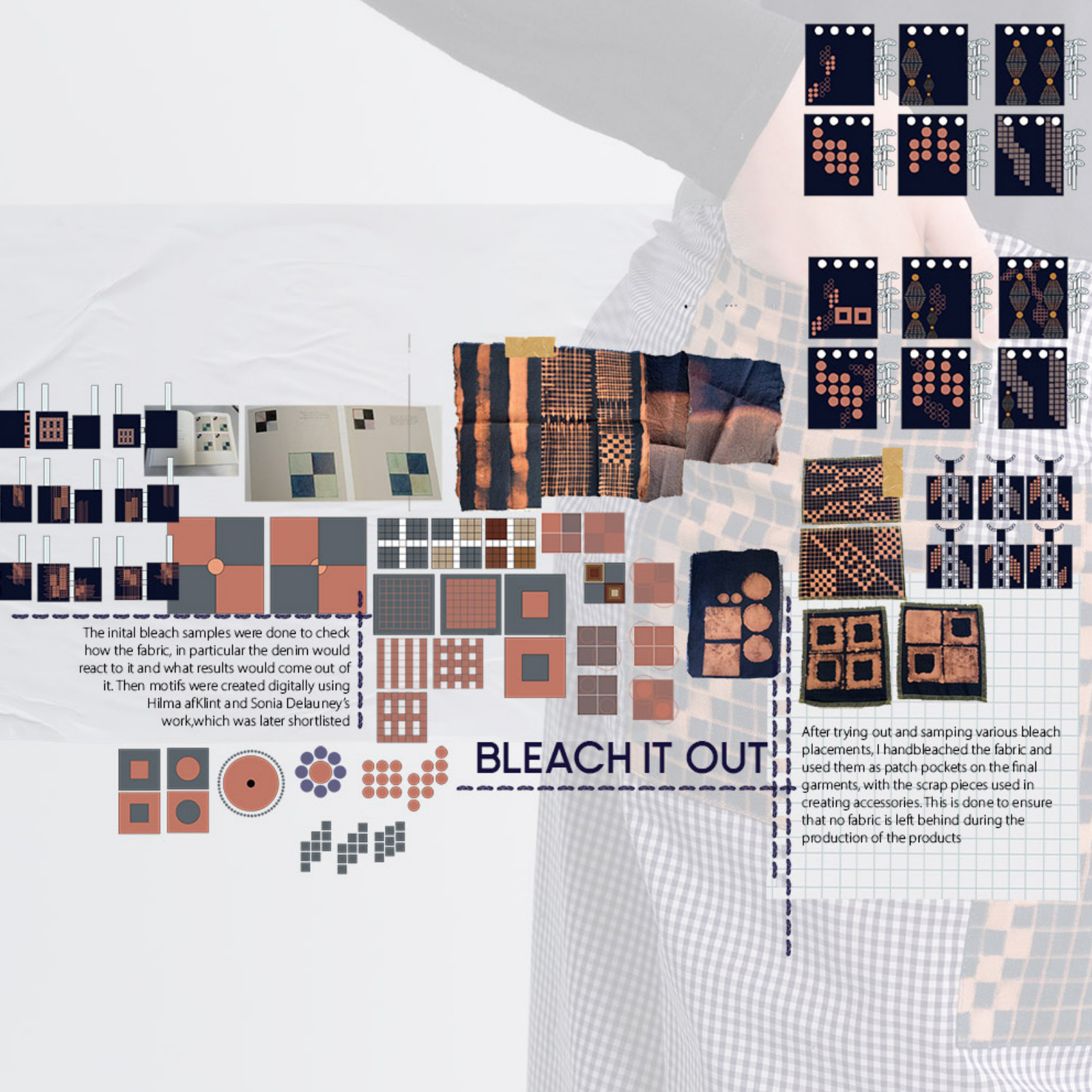
The colour samples looked great but won't go with the collection. The orange was samples to see if it would go with the bleached look but was too dull visually

The classic black and white were the final choices and out of the two, the white overlock looks the most clean while actually looking like a design detail instead of an afterthought like the black does.

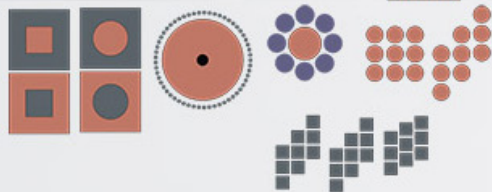


FINAL FABRICS AND TREATMENTS

The final five fabrics chosen are all not newly purchased yardage. 3 of them were donated fabrics and the gingham and the navy satin was taken from the scrap bin right in the university.



The initial bleach samples were done to check how the fabric, in particular the denim would react to it and what results would come out of it. Then motifs were created digitally using Hilma afKlint and Sonia Delauney's work, which was later shortlisted



BLEACH IT OUT

After trying out and sampling various bleach placements, I handbleached the fabric and used them as patch pockets on the final garments, with the scrap pieces used in creating accessories. This is done to ensure that no fabric is left behind during the production of the products

ZERO WASTE ∞ POSSIBILITIES

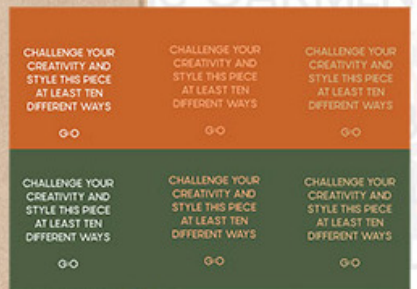


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GEO ZERO

The final logo was created to showcase a minimal and modern feel of the lineup. The font chosen was Bageo, which best represents the feel of the brand, Geo-Zero. Not only were logos printed off, labels were made to show the customer that the garment is sustainable and to invoke their sense of creativity and experiment with styling.



LOGOMANIA

ZERO WASTE ∞ POSSIBILITIES

FINAL LINE-UP

An array of possibilities, the final line up consists of pieces that juxtapose constructed elements with flow-y playfulness. Along with that, the designs showcase a fun balance asymmetry within the garments, that are experimental and unorthodox. All pieces are zero waste and made using donated fabric, making the garments as sustainable as possible.



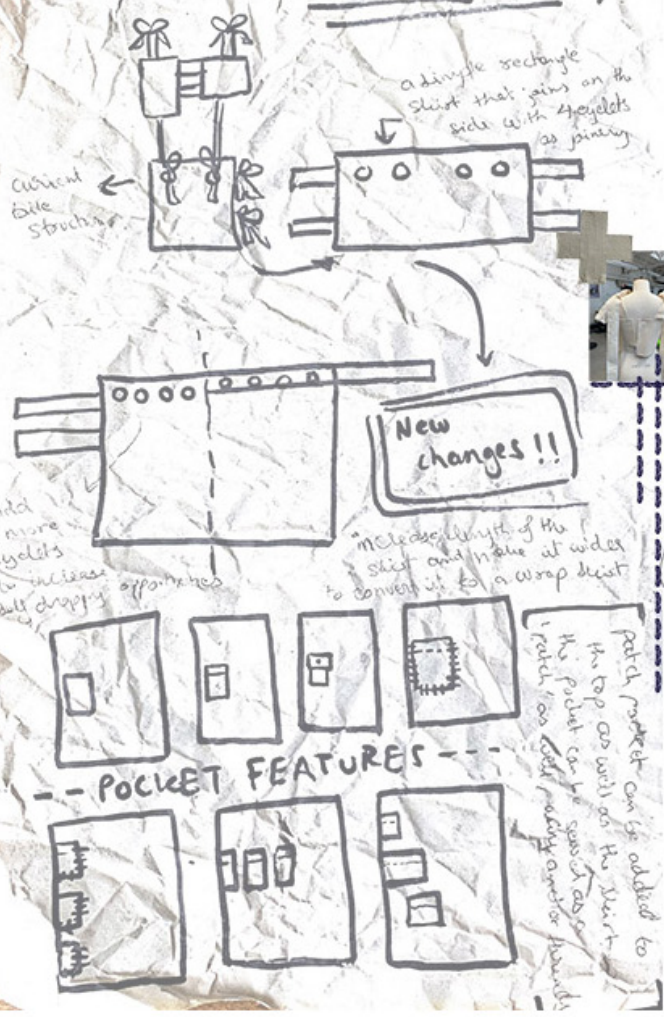
THE DECONSTRUCTED DRESS



The dress didn't depict the vision I was aiming for, so a second attempt was made to make the dress more inclusive and accommodating

The deconstructed dress was originally a slip dress that is made with rectangular panels and joined together with surplus delicate black lace. The fit is supposed to be like a tube, not a total fit but covers all places that need to be for modesty. The fabrics chosen are donated fabrics that include a lightweight denim and a loose weave cotton. A sense of asymmetry was created to depict an abstract painting that is made up of squares and rectangles.

TOILE #1



CUSTOMIZE IT!

While the main panels remain the same, the fundamentals have shifted to a make a more inclusive dress. Replacing the lace ties that make the dress a slip up, the dress is converted into a complete deconstructed piece, that can be customized and built according to the dressers comfort. By making all the ties adjustable, from the shoulder straps to the bust as well as the hips and the ties that attach the top to the skirt to form the dress, all elements give the customer the freedom to transform this piece and create endless opportunities.



FINISHED PRODUCT

A lightweight flowy garment that can be structurally made more fitted to the wearers wish, the deconstructed dress showcases the playful balanced asymmetry of modern and abstract movements throughout art and architecture. Hand bleached patch pockets are placed on the mini skirt and the ties are excessively long to create drama and fluidity as well as motion as the person moves around. This piece is the perfect piece that threads to the wearable art category and can be worn by fashion enthusiasts who like to experiment with new silhouettes and go outside the box with pieces that have a great styling opportunity.



A simple piece of rectangular piece with a waistband and hand bleached patchpockets, this open ended garment is a blank canvas capable of endless possibilities. It can be styles as a modesty layer or can be styles in many other ways and transform it into dresses and tops as well, as along the wearer is willing to explore and let their creativity run wild.

WRAP SKIRT

Created with fabrics found in the class scrap bin, these fabrics were given a second life instead of being recycled. The patch pockets are hand bleached lightweight denim. The edges of the gingham fabric were not finish as the entire width was used and the fabrics natural selvedge will not fray.

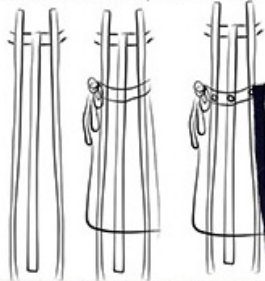


**FINAL LINE-UP
FLAT SKETCHES
(COLOURED+B&W)**



OPEN WEAVE TOP

Originally planned as an open weave dress, the toile was made to create a dress that is woven by strips of fabrics that are woven to create a dress or a top. This could be worn as an outwear piece as the open weave is risque for most people but is a comfortable yet stylish choice as a layering piece. However, when worn as a top after the final pieces were being joined together, a top was a more wearable and comfortable option for customers



The final fabric chosen was the donated light-weight denim, which is finished with white overlock and gingham fabric found in the scrap bin and turned into a tube. This piece can be tied at the back and is adjustable to the wearer. The white overlock on the denim gives a nice contrast, while the gingham print plays with the checkered illusion created by the weaving of the top as well.



The long denim straps that go through vertically are left long to create fluid movement when the wearer is moving around, creating more interest in the garment.

