



VOIDS

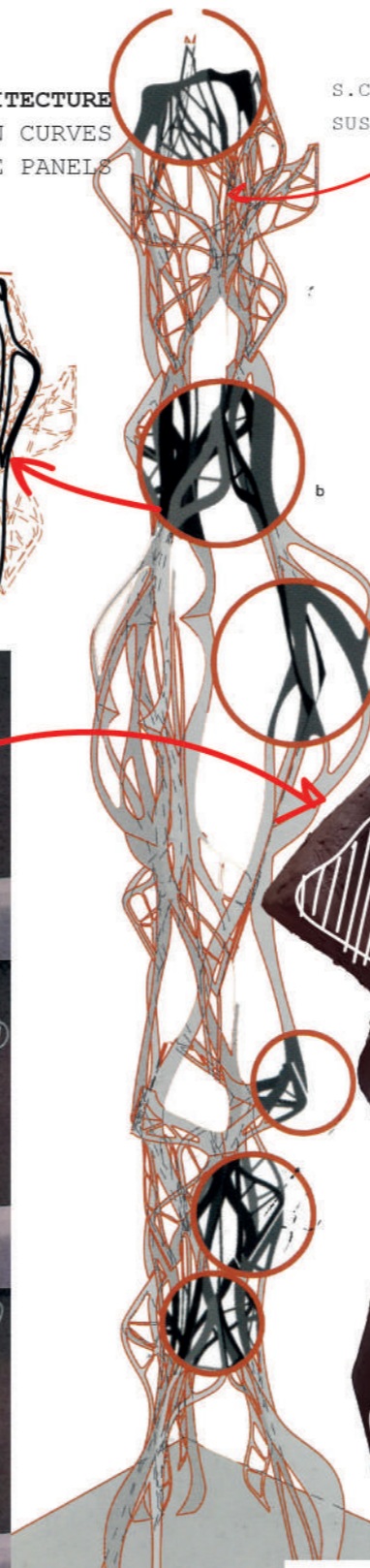
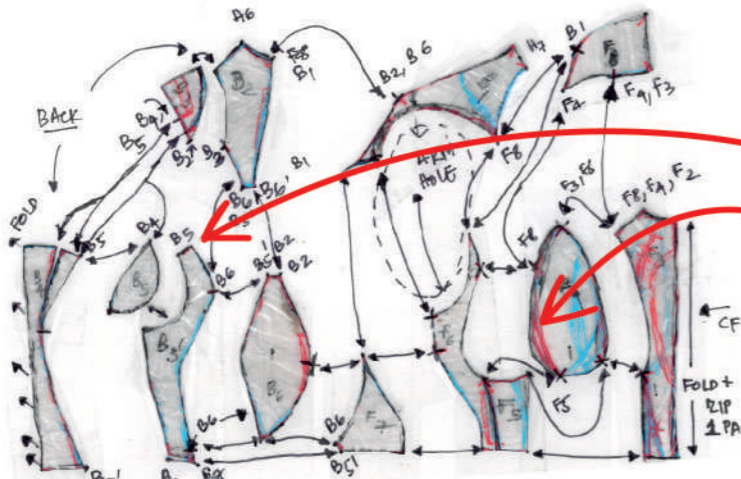
MODERN ARCHITECTURE
TO DESIGN CURVES
WITHIN THE PANELS

S.Chen- N.Cook- M.Sanes
SUSPENDED DISTENTION

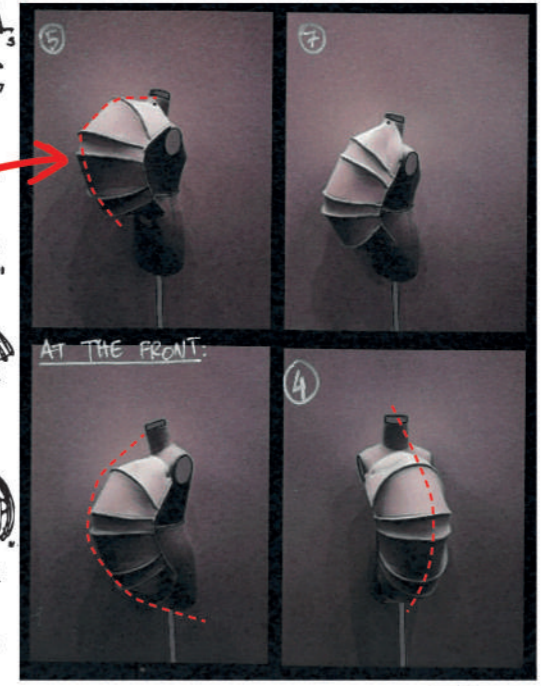
EMPTY SPACE BETWEEN BODY & GARMENT

VOIDS

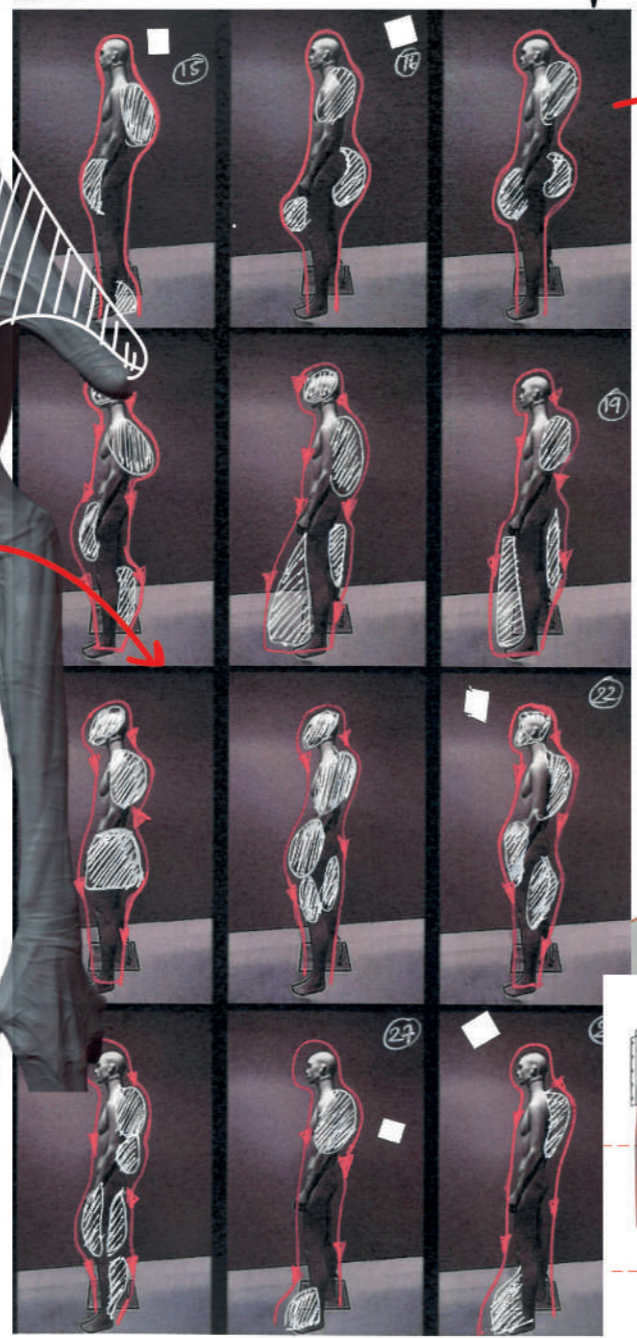
B.A FASHION PROJECT by
ANN MARY



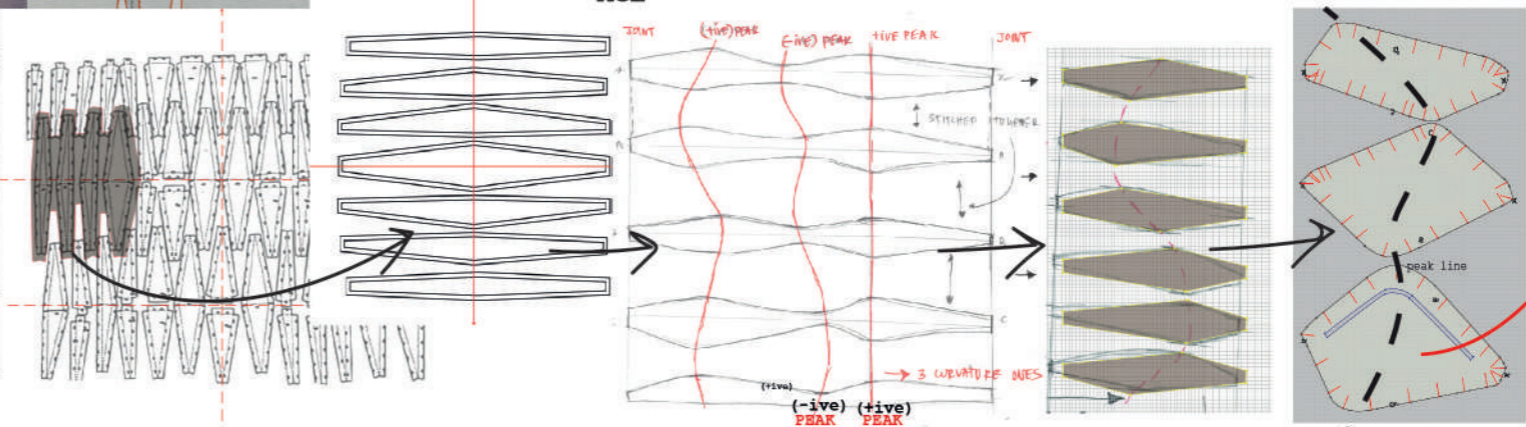
ARCHITECTURE FOR
PATTER DEVELOP-
MENT & FOR STOR-
AGE



EXPOLRING VOIDS
BETWEEN THE BODY &
GARMENT TO DEVELOP
SILHOUETTE



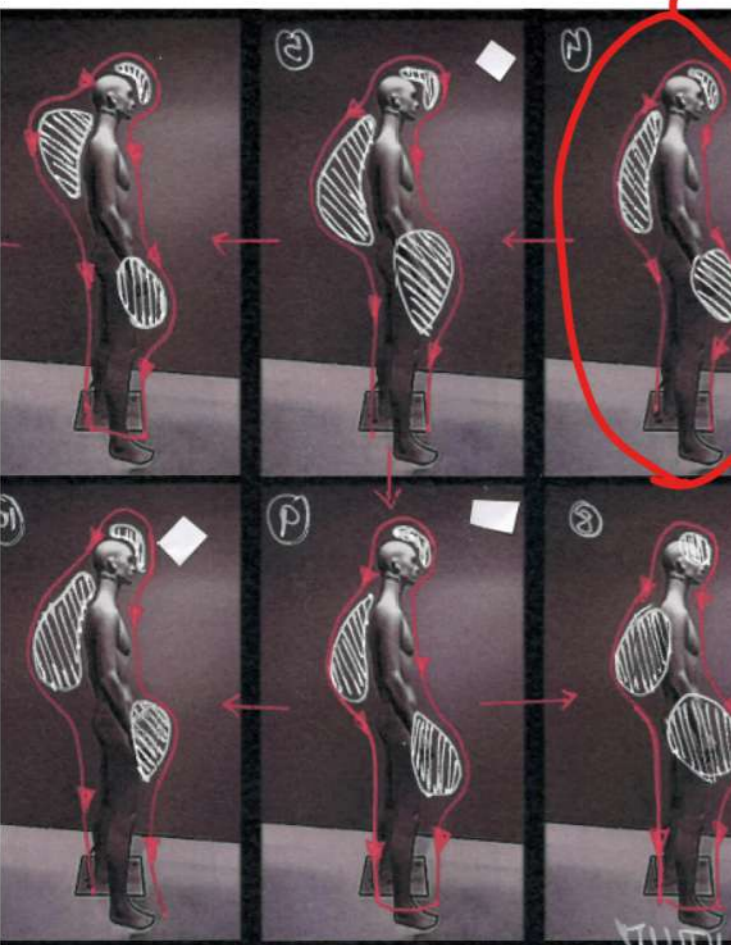
IDEA OF STORAGE
SPACE IN VOIDS



what is the peak line is curve and not a straight line? how it impact the 3D?



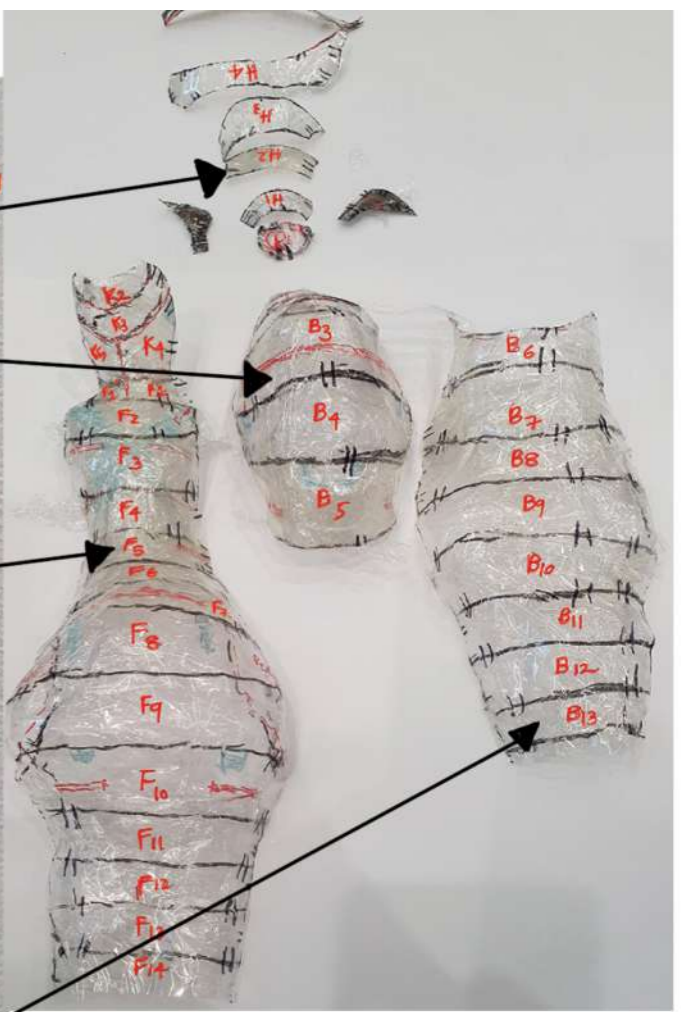
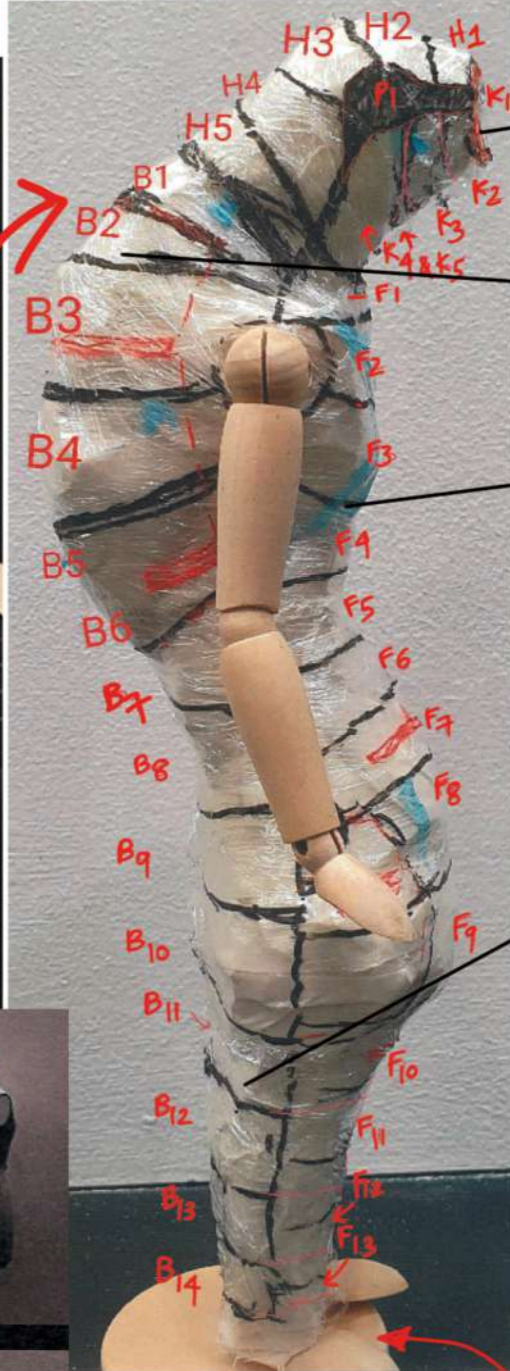
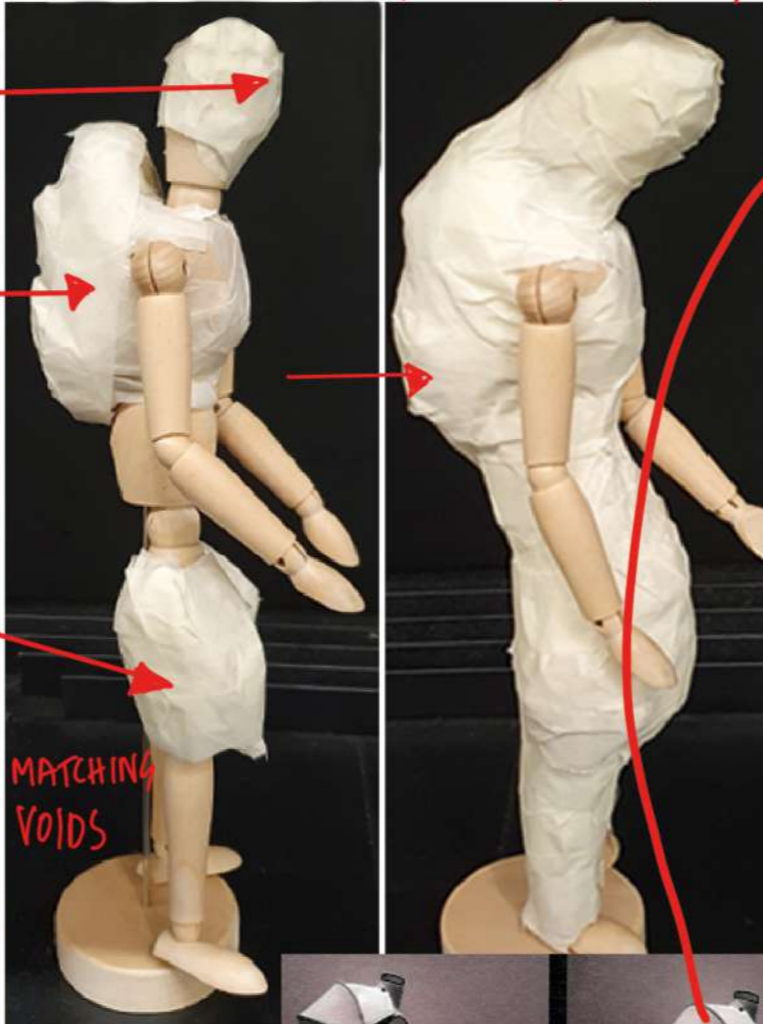
LOOK-1 PATTERN DEVELOPMENT PROCESS



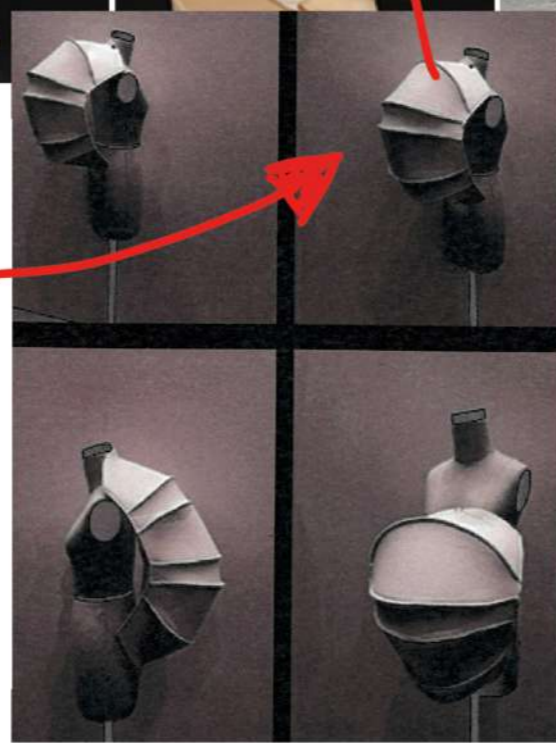
SELECTED SILHOUETTE AFTER VOID EXPLORATION



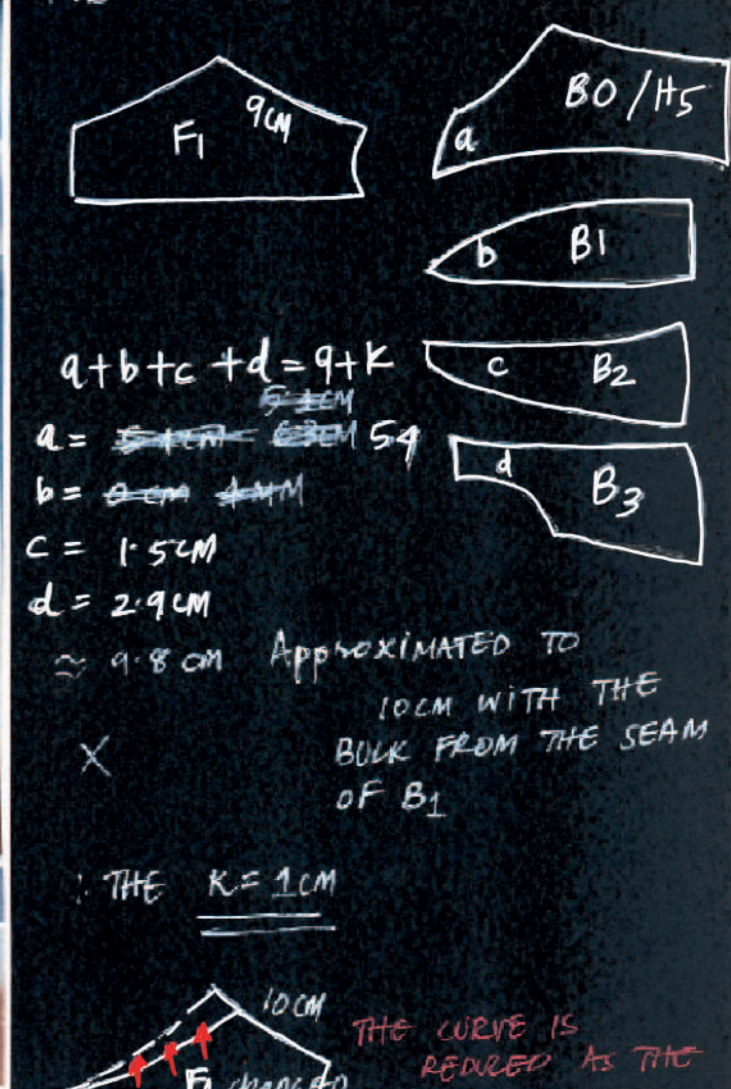
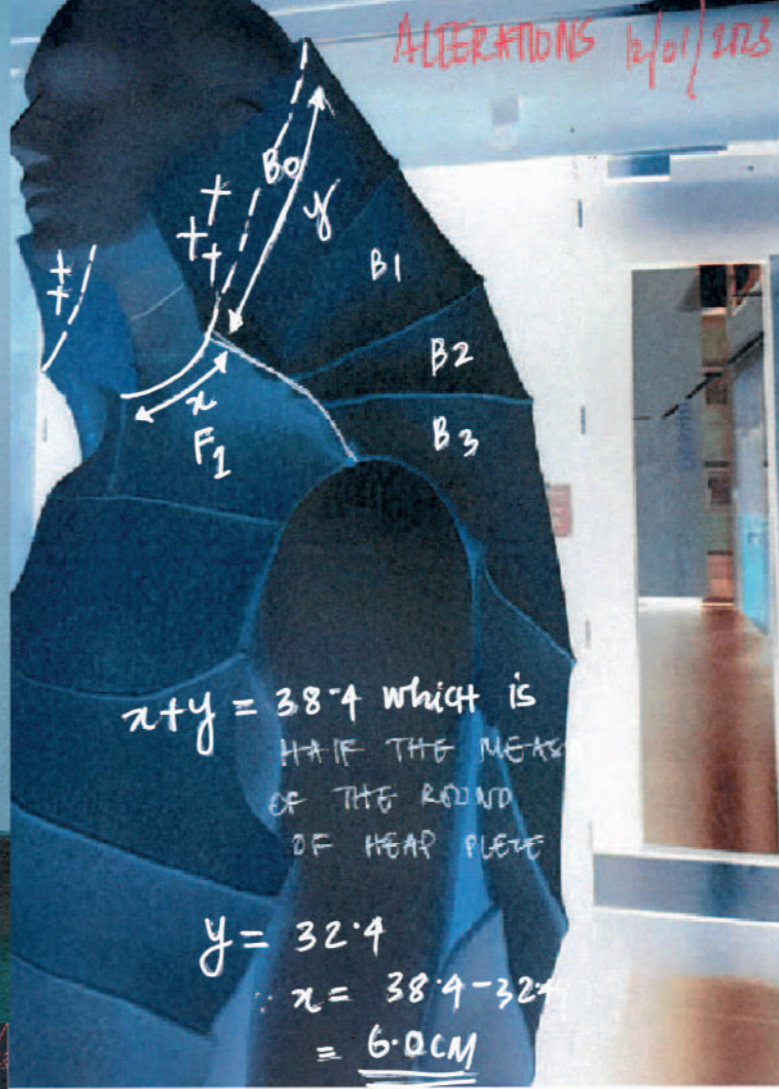
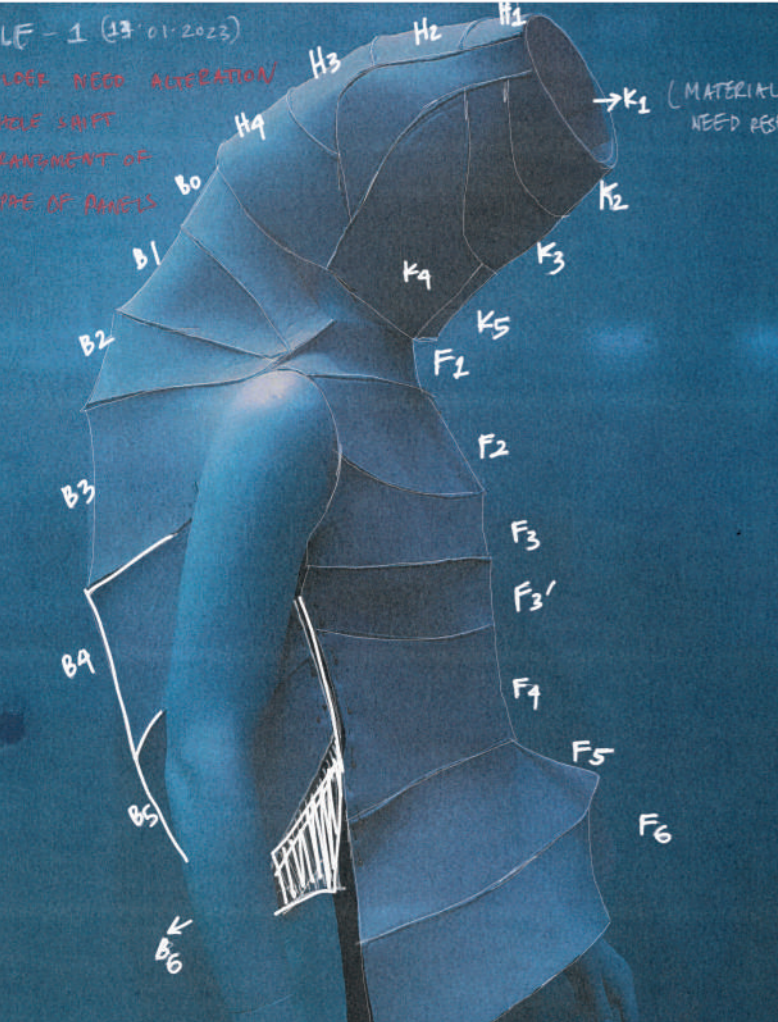
SILHOUETTE AFTER FULL BODY MASKING



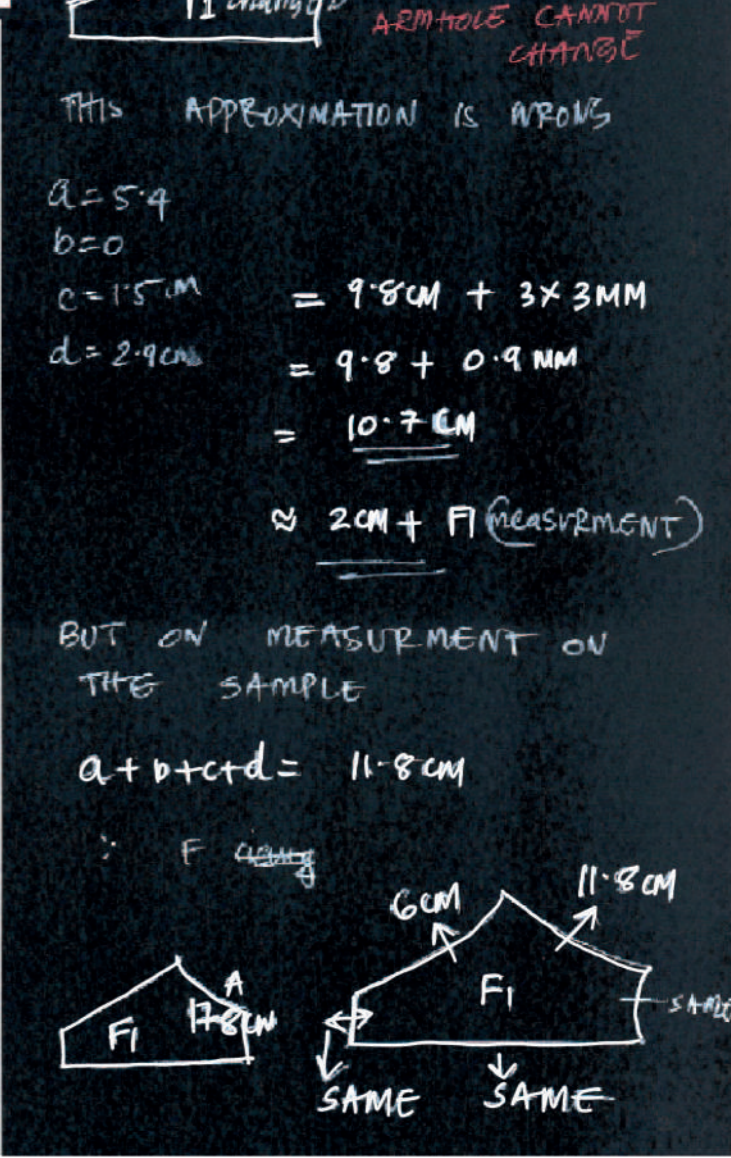
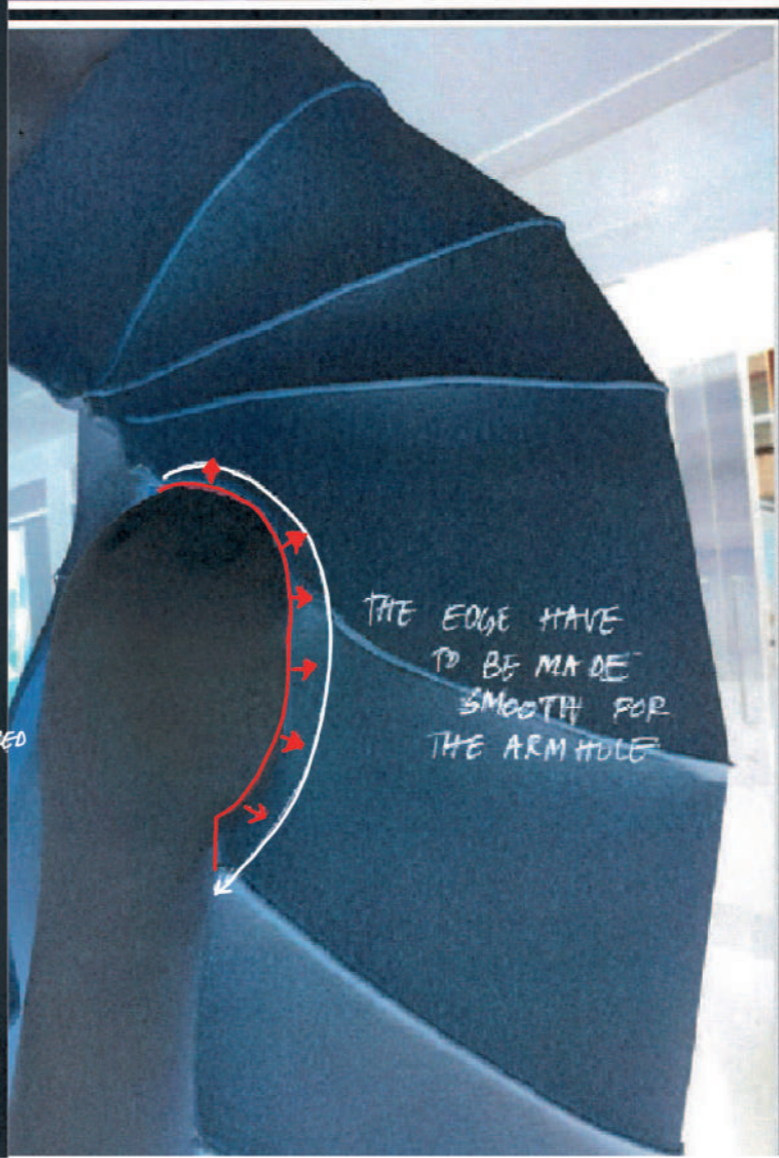
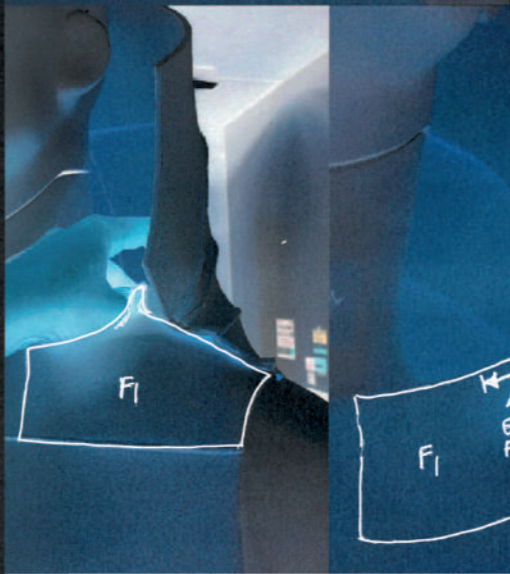
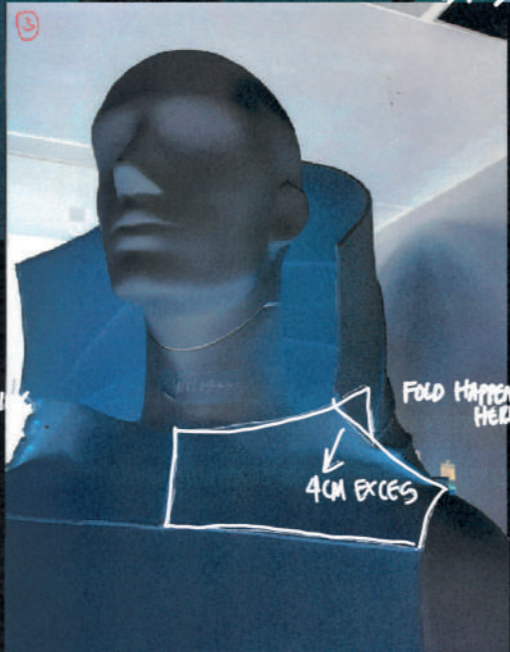
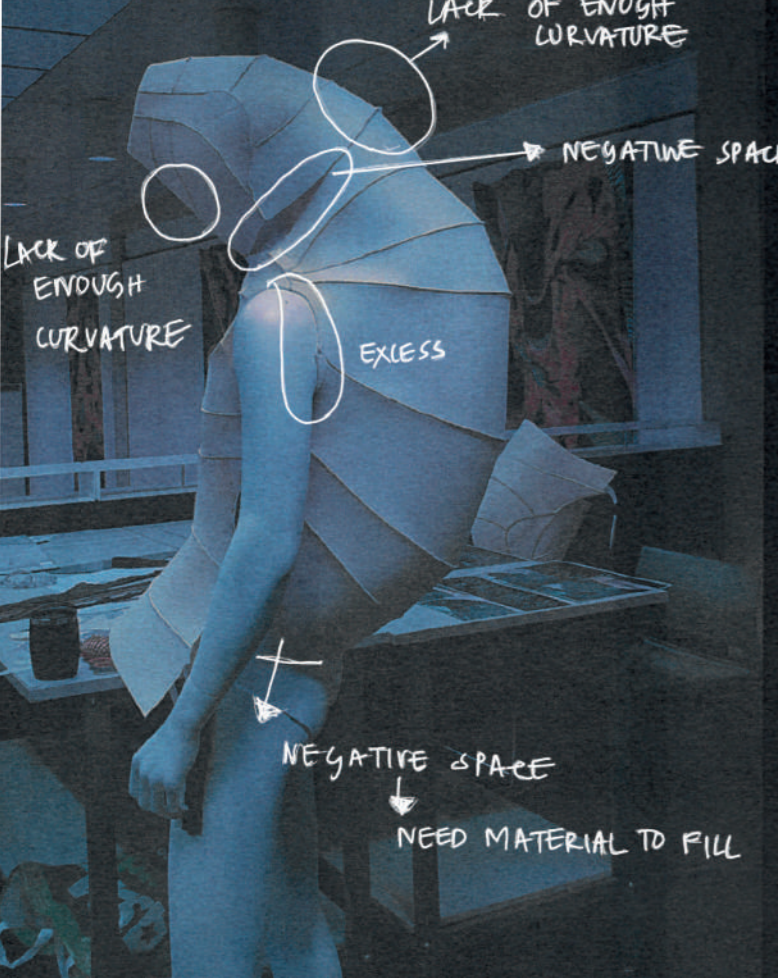
Paneling in reference to architecture.

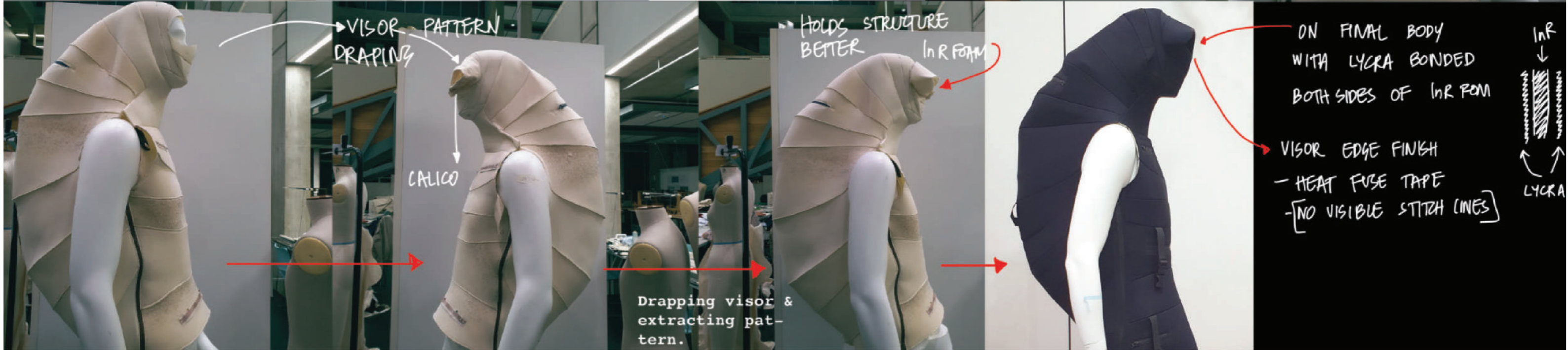
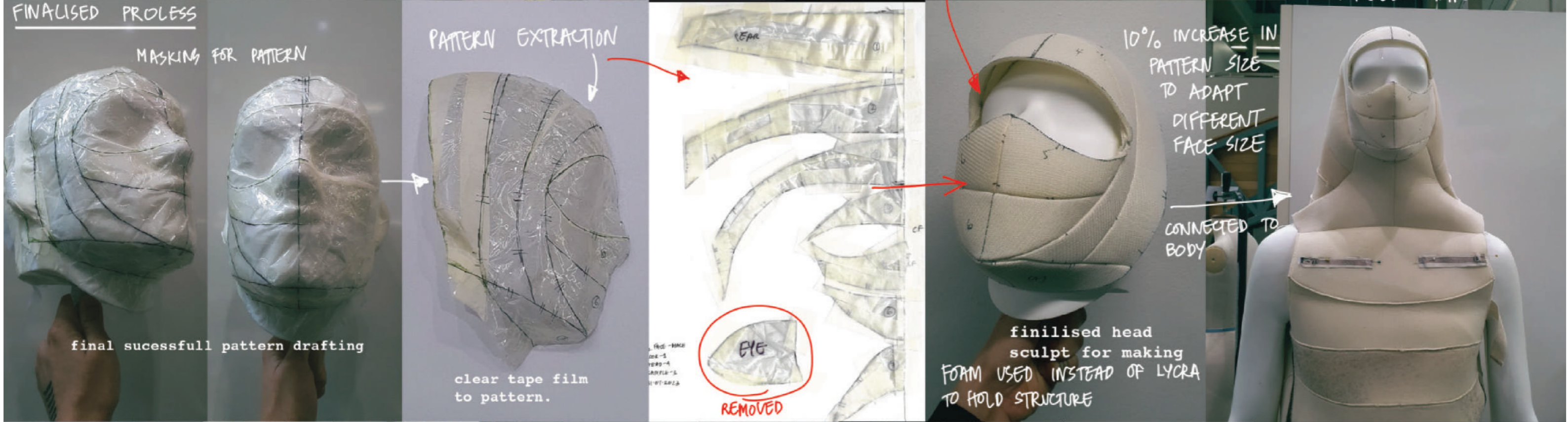
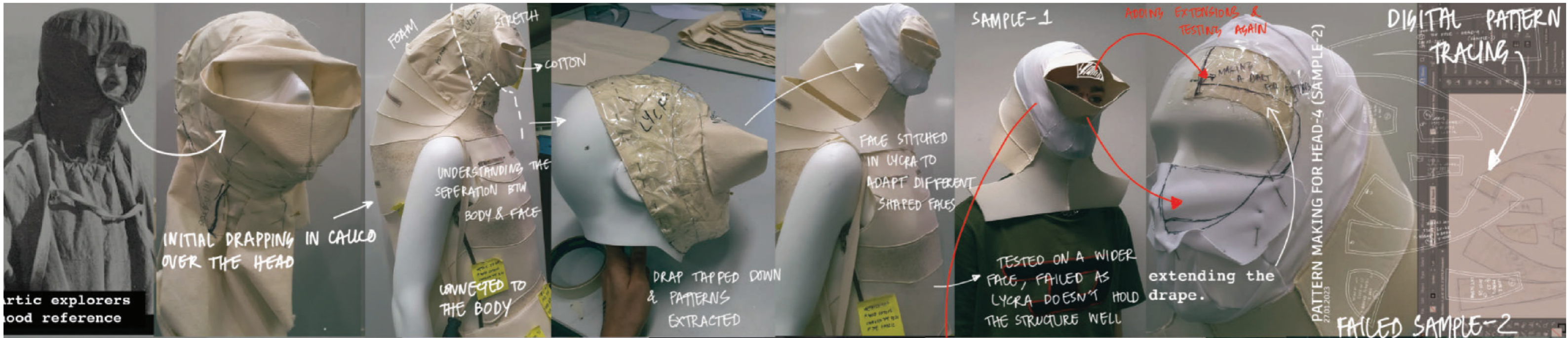


These wooden figures are no longer used as the body proportion is very unnatural compared to human body.

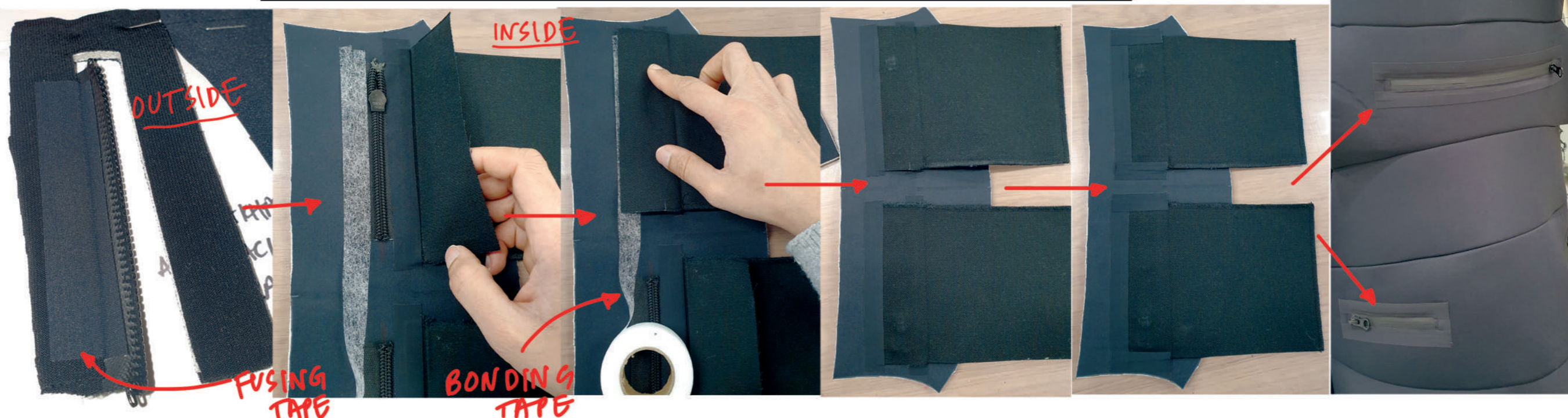
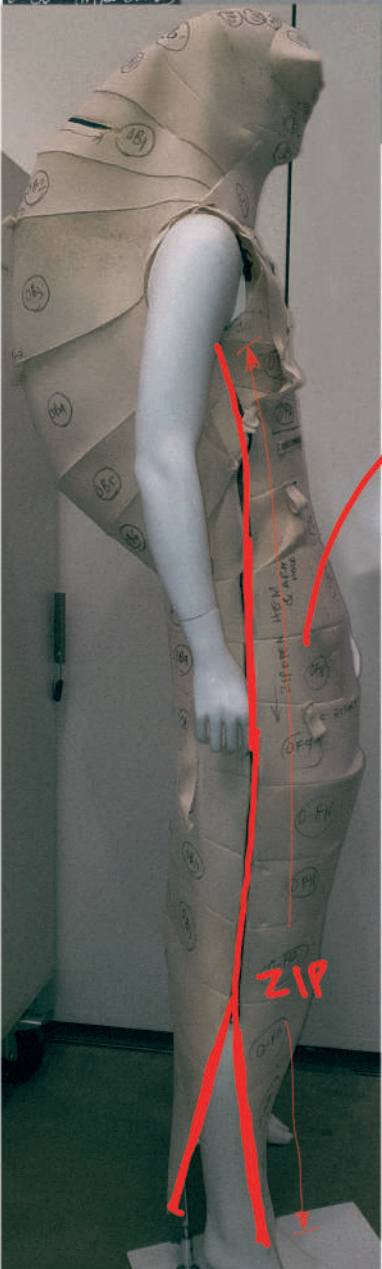
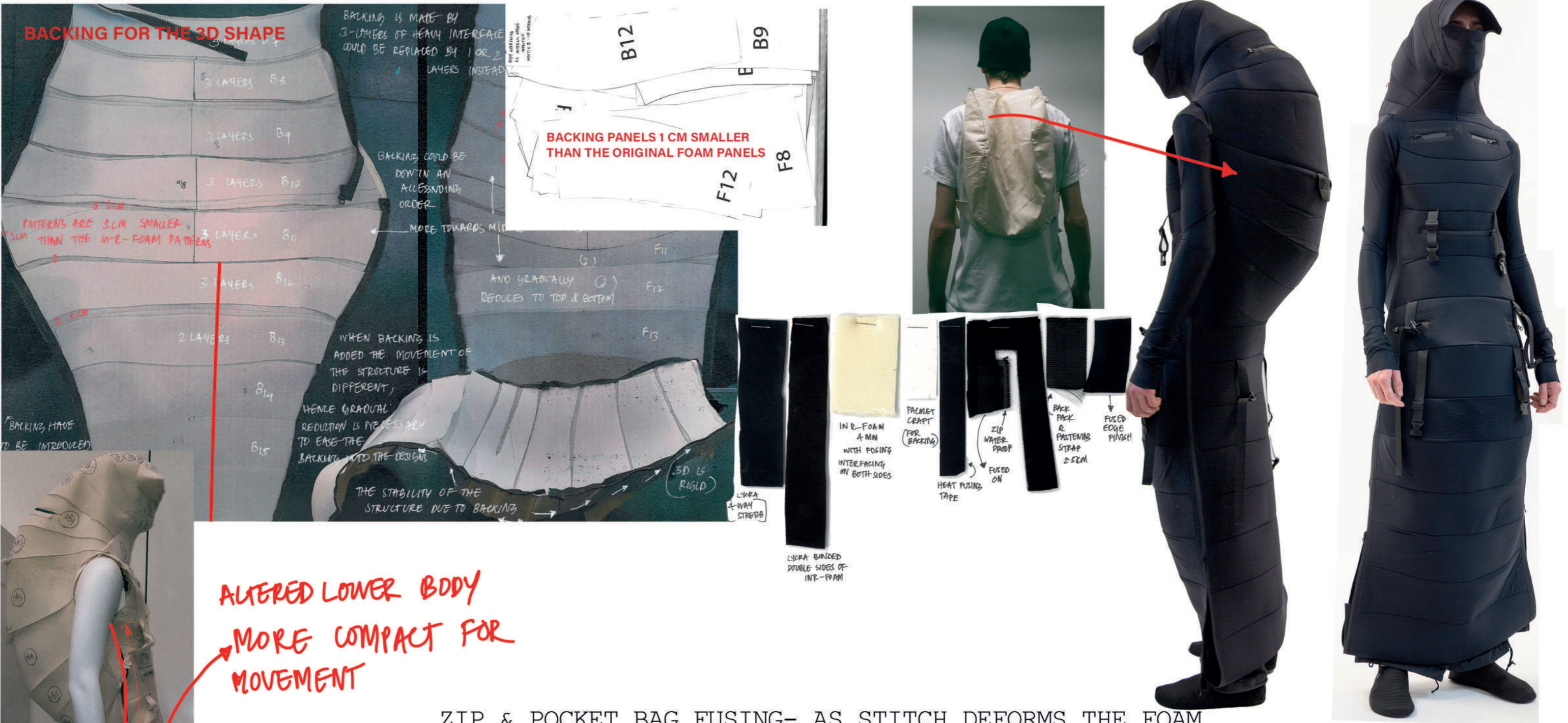


JOINING HEAD & BODY



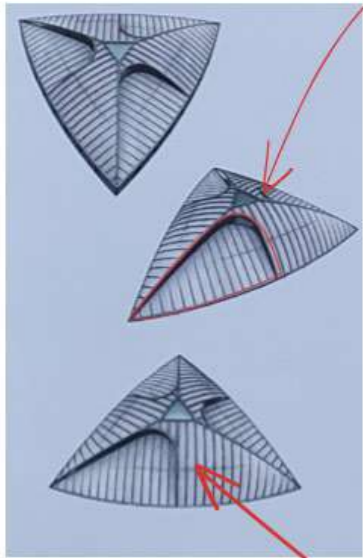


backing with Palmet craft to hold the 3D structure

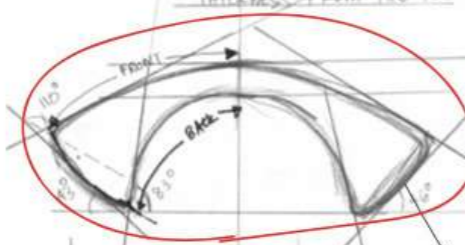


Designing a bag for Look 1

understanding the curves that would sit right on the 3D dress



Testing different thickness & angle

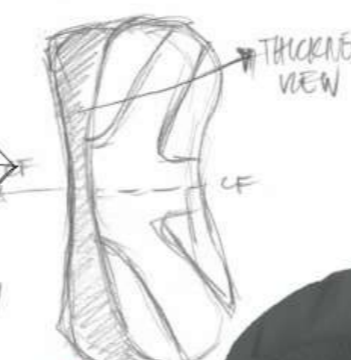


sits best on the body

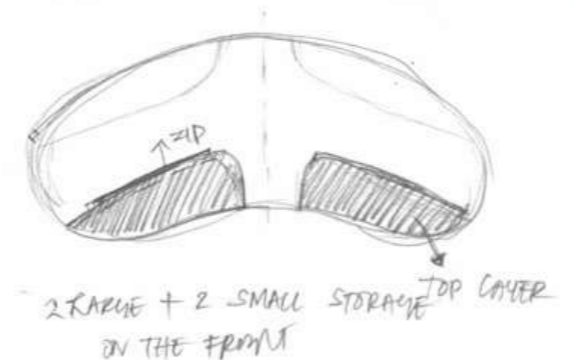
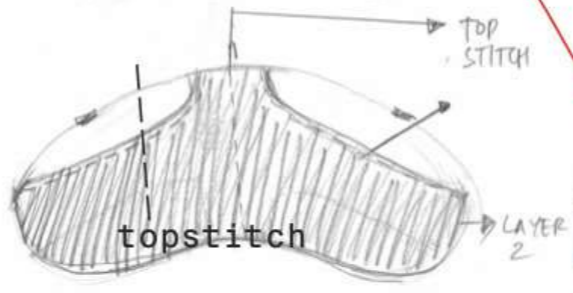
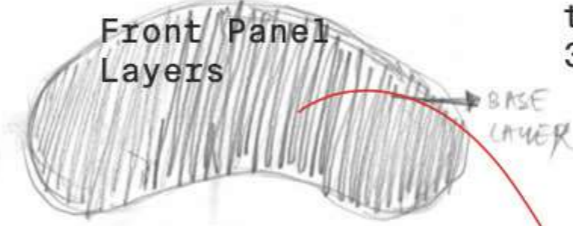


VOLUME MADE OF COATED LIGHT WEIGHT FABRIC

More volume at the sides for Body Fit



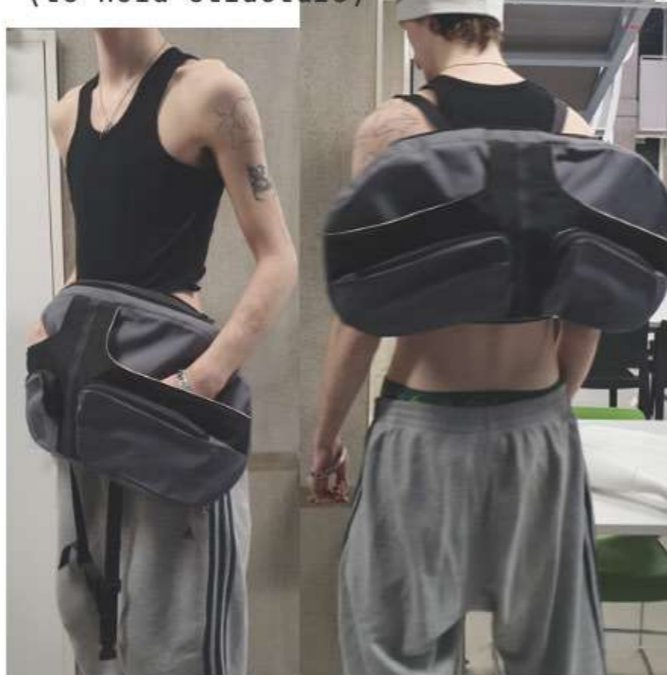
SIMILAR POCKET THICKNESS AS REFERENCE



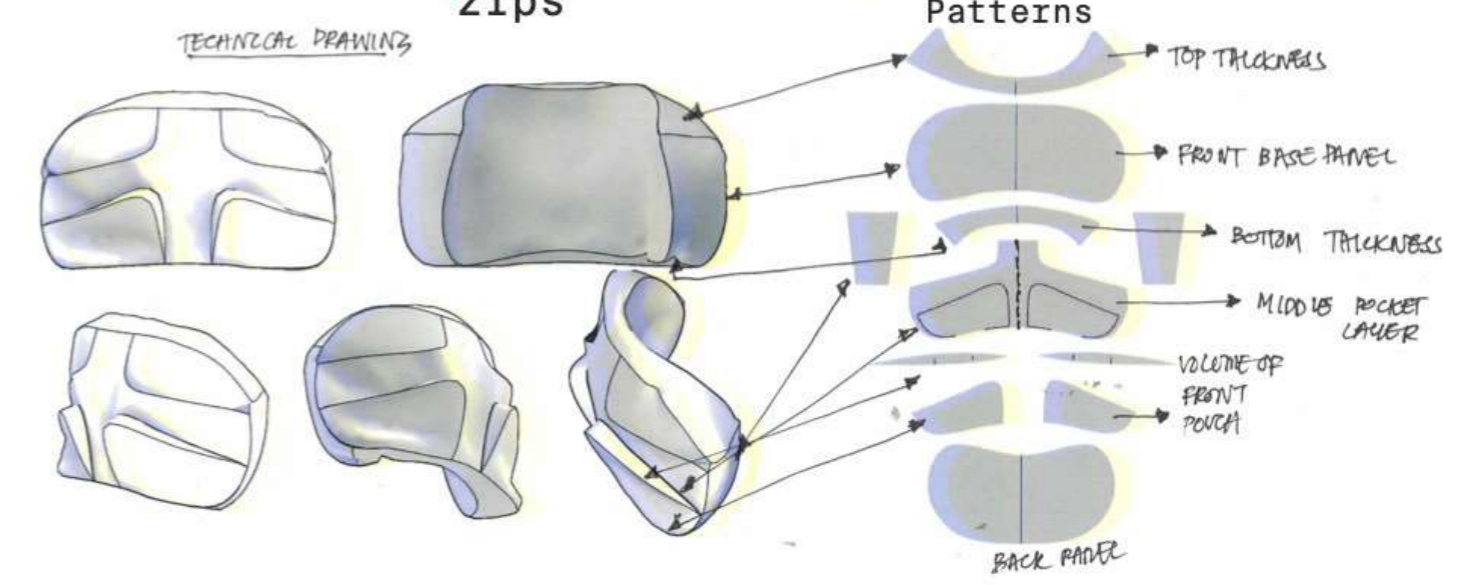
Page:123, From Cont to Design. Architectural Refre Book



Shell: Coated Canvas
Lining: Interfaced Canvas (to hold structure)



zips

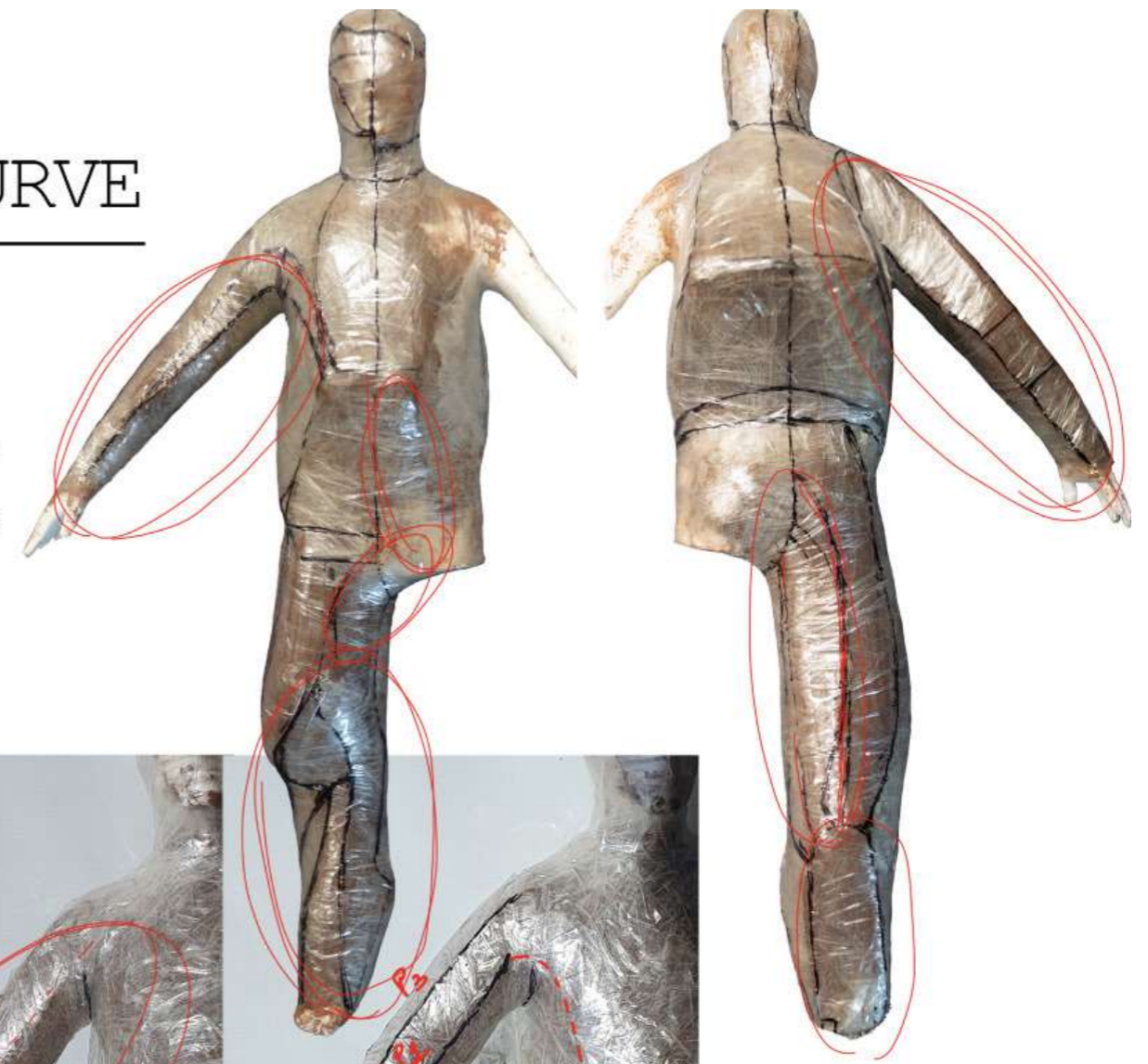
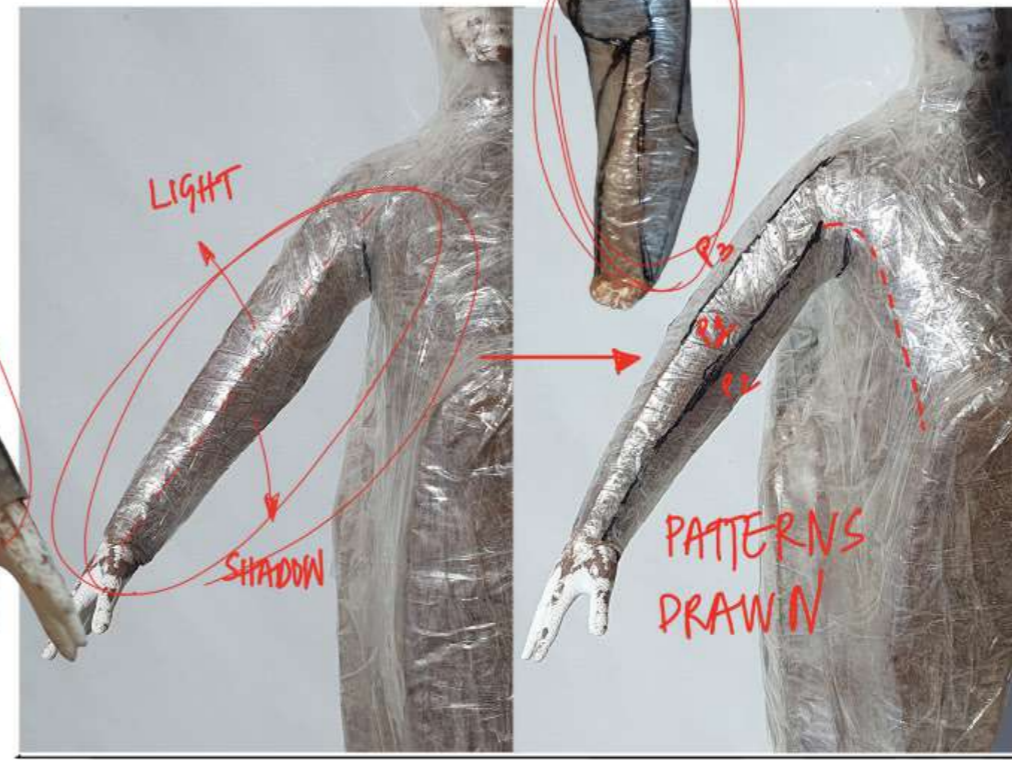
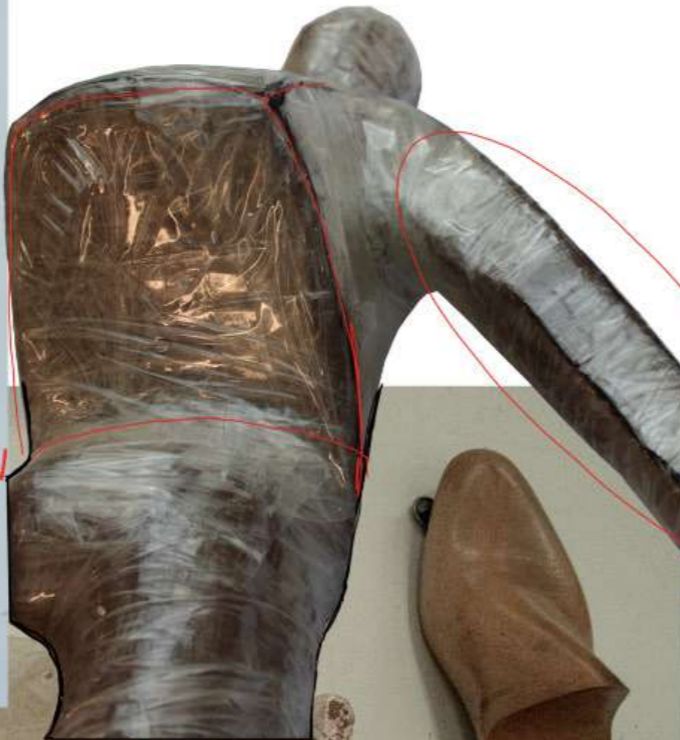
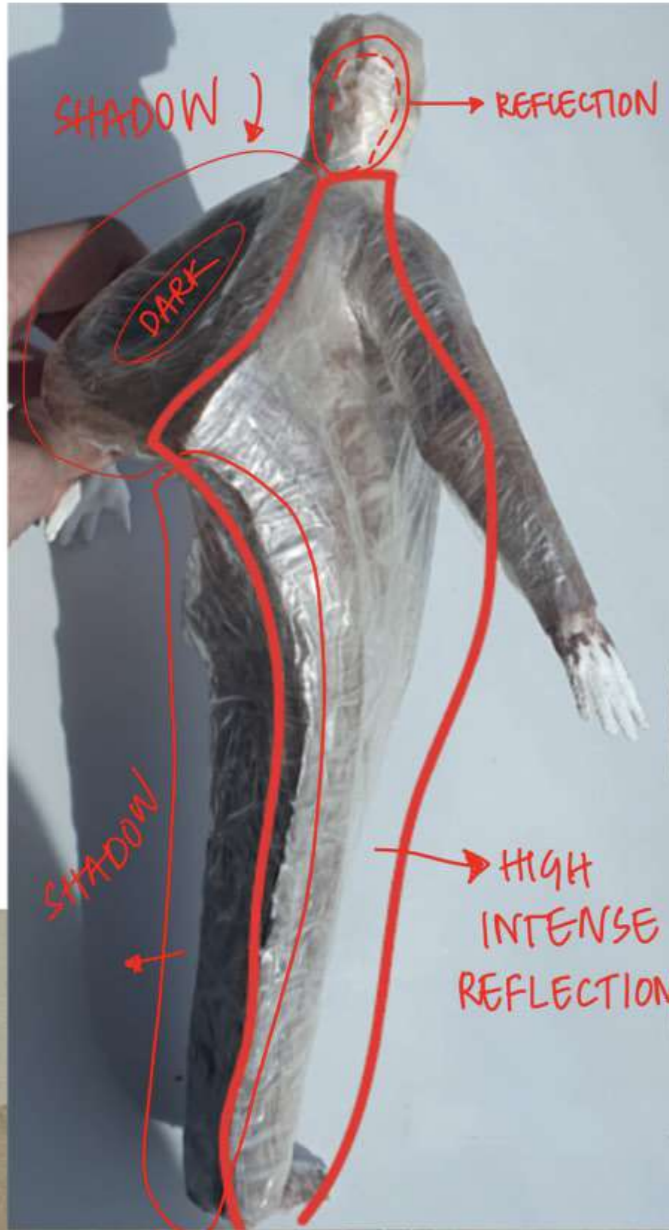


Full look with bag strapped digitally stimulated in CLO 3D

OBSERVING LIGHT ON CURVE

The light beam is used to draw patterns on 3D curves.

When a ray of light is projected on a 3D curve, a greater reflection is caused by the surface that is most perpendicular to the beam. Therefore, by observing the intensity of reflection & shadows, we can understand the flatness of a 3D curves; Thereby, helping to produce the most flat patterns, as well as to understand the boundary of a flat curve on a 3D surface.



One leg is removed to draw patterns on the inner leg part.

Similarly Avatar is 3D printed in this pose to draw patterns under arms and side-body.

Initial Silhouette exploration for the wearable look



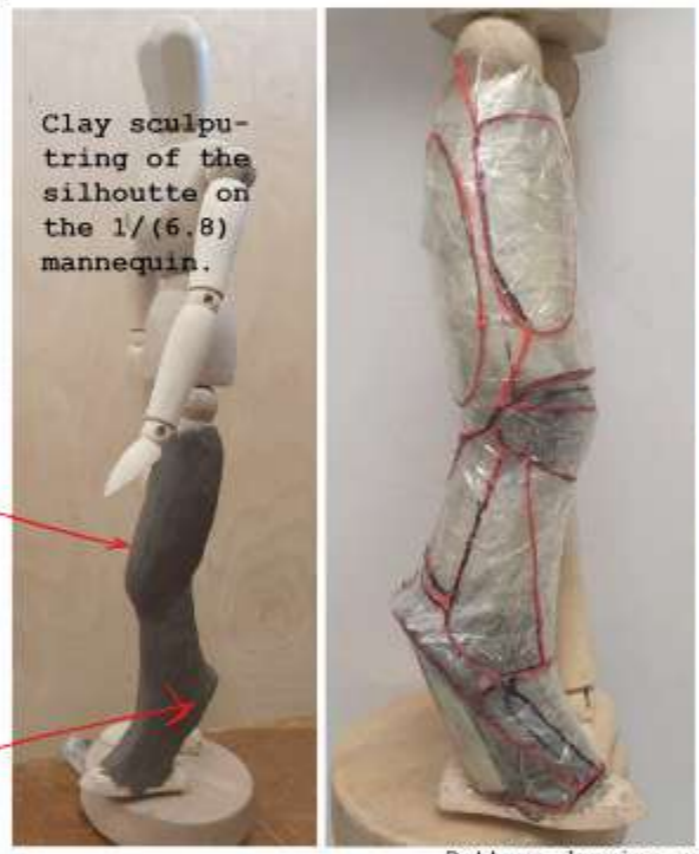
Finalised silhouette picked for look 2 wearable jacket and trousers

Exploring the position of the voids on the body, thereby creating interesting silhouette

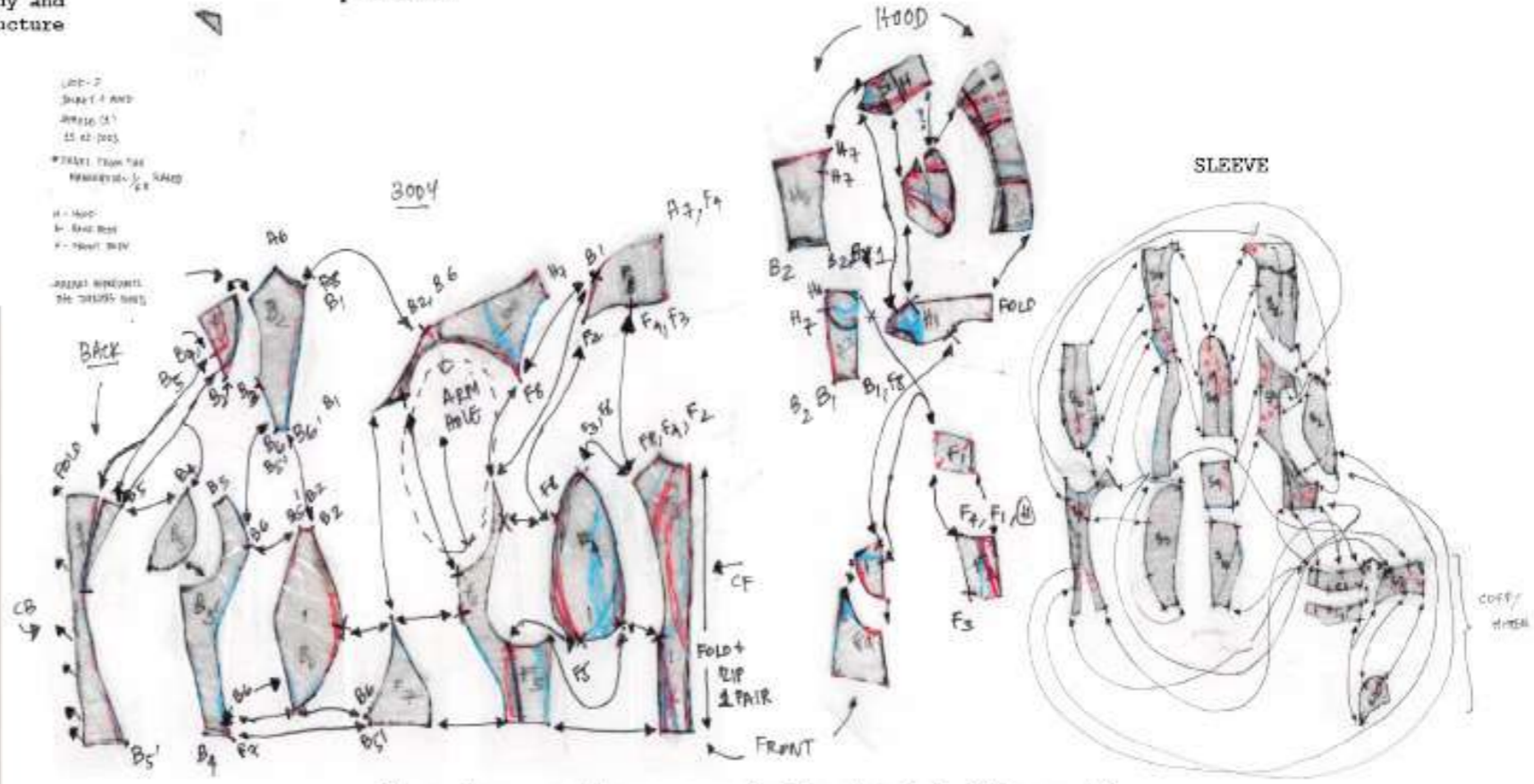
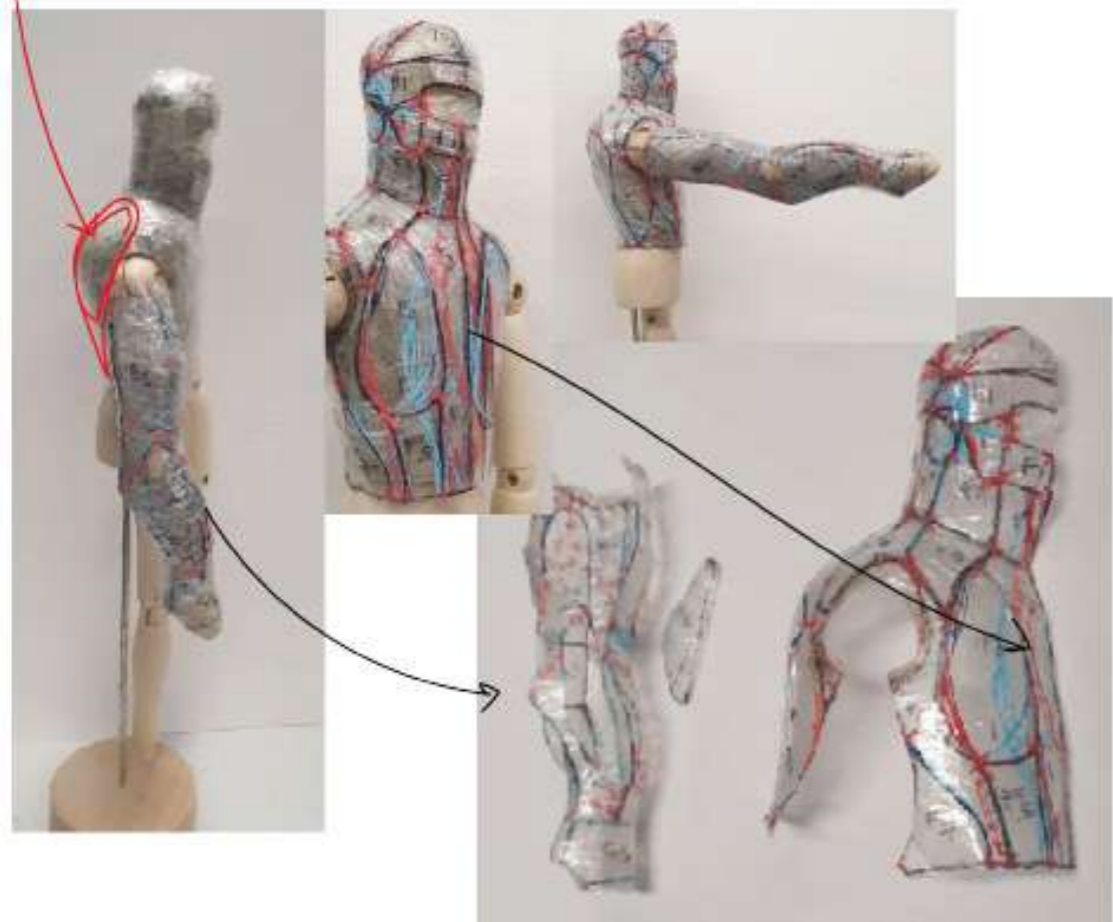


Voids are the space between the body and the garment which brings in 3D structure

Clay sculpturing of the silhouette on the 1/(6.8) mannequin.



Pattern drawing on the clay model, considering the curve to keep the pattern as flat as possible.



Clear tape patterns carefully stuck flat on the paper, scanned to draw digitally and stimulate in CLO.



1st proto of the jacket & trousers



hood drapping



Hood sample 1 final alteration

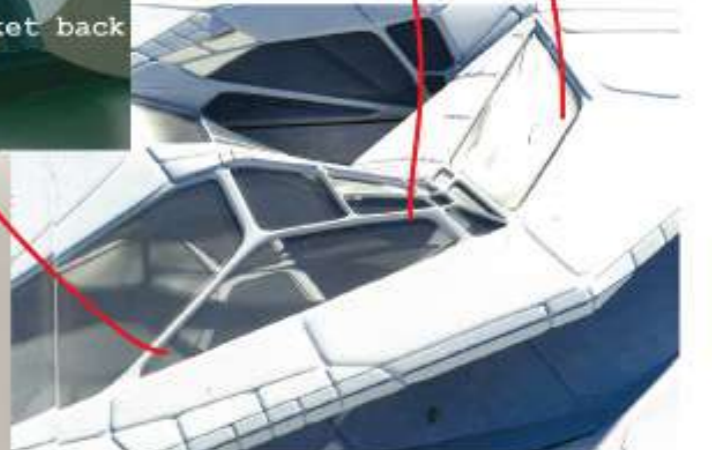
All seams unless mentioned otherwise.



Trousers



Jacket back

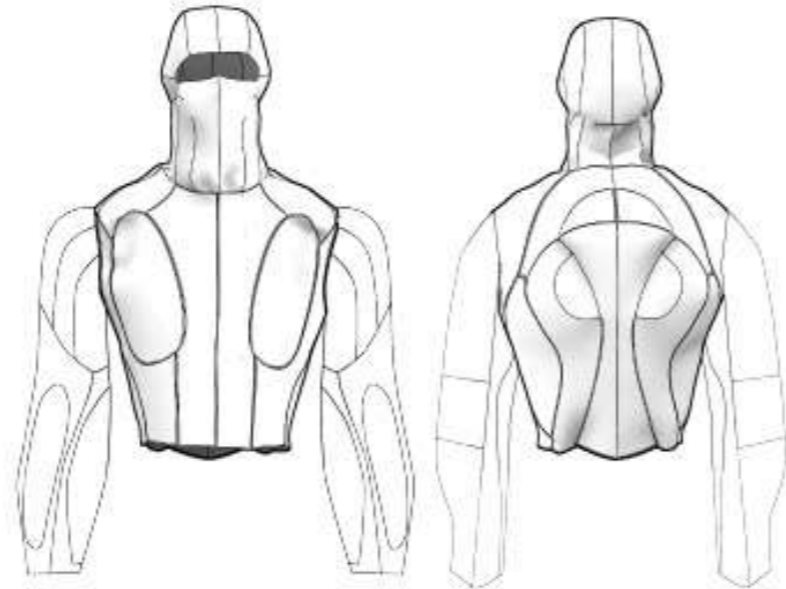
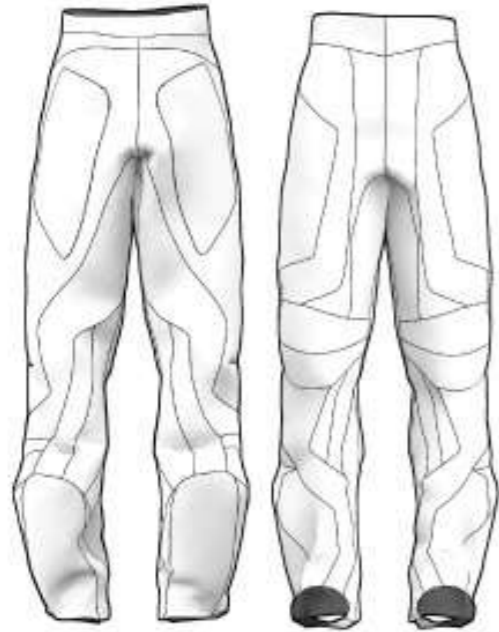


Referenced modern architectural geometry



Shell

LOOK 2- TECHNICAL DRAWING

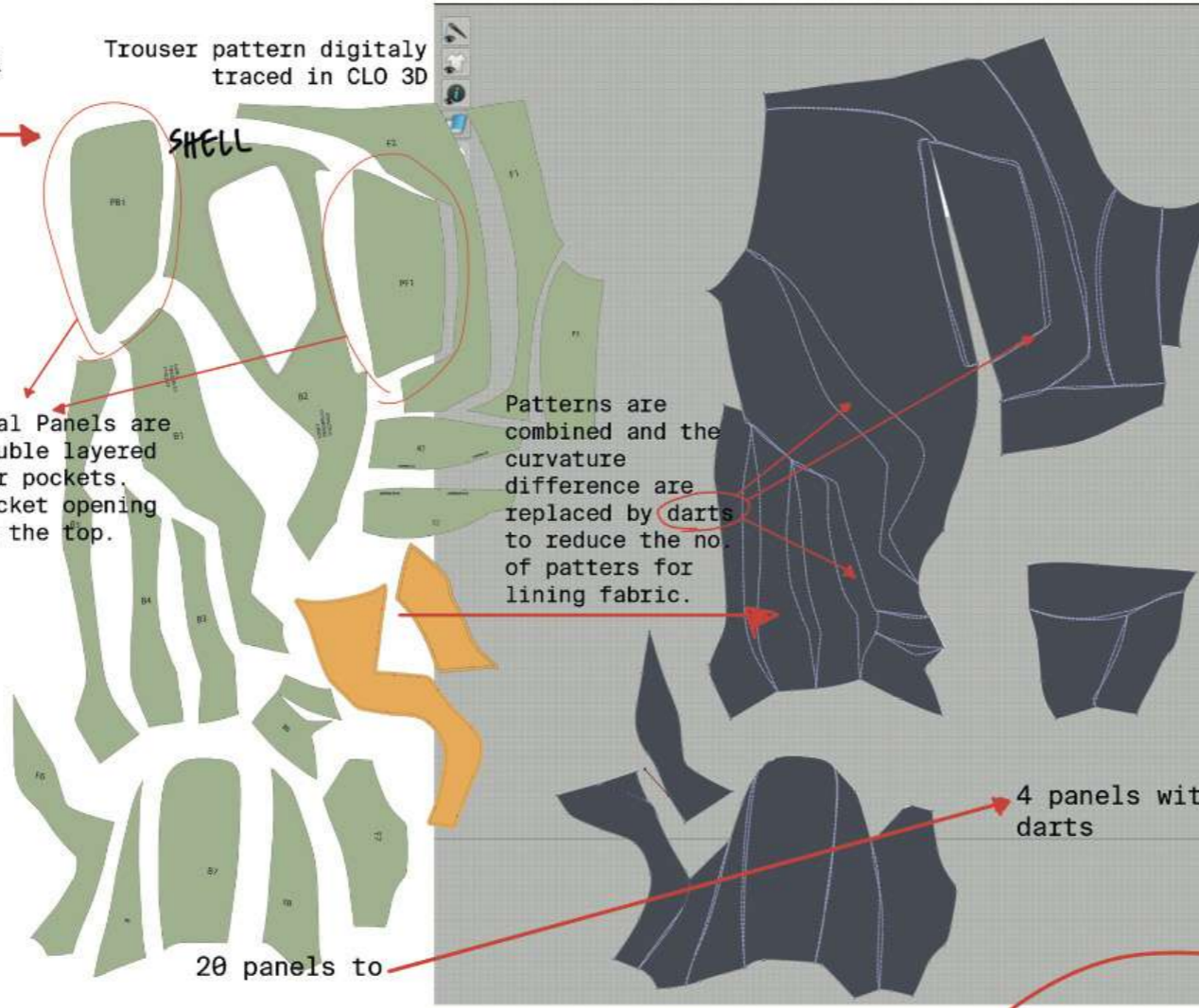


LOOK-2 Make

Frist toile made was re-paneled in reference to architecture (image below), new seamlines taped on; notches were added & panels were labeled. Panels were cut seperately to avoid stretch while scanning.



Trouser pattern digitaly traced in CLO 3D



Oval Panels are double layered for pockets. Pocket opening at the top.

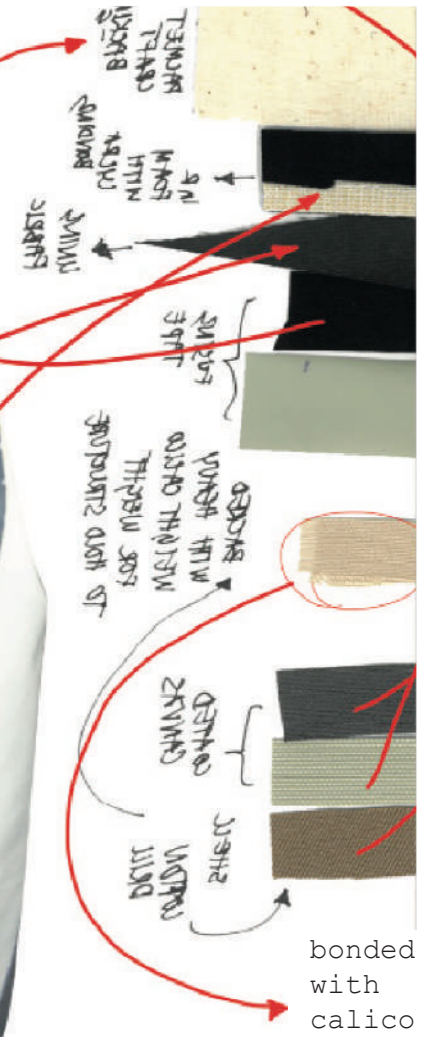
Patterns are combined and the curvature difference are replaced by darts to reduce the no. of patters for lining fabric.

4 panels with darts

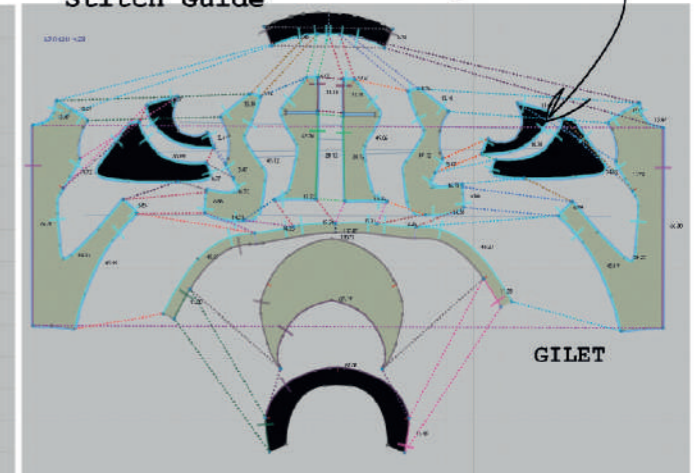
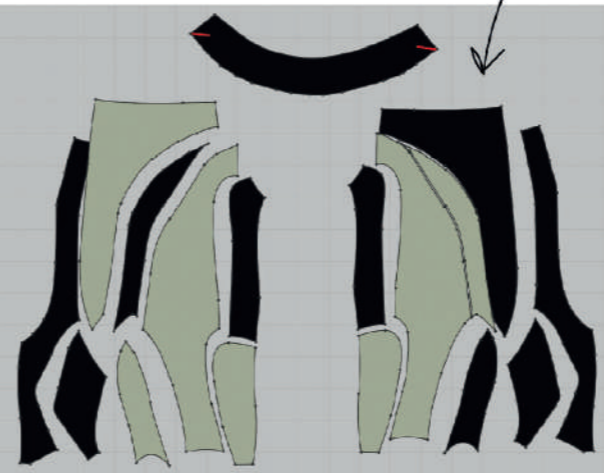
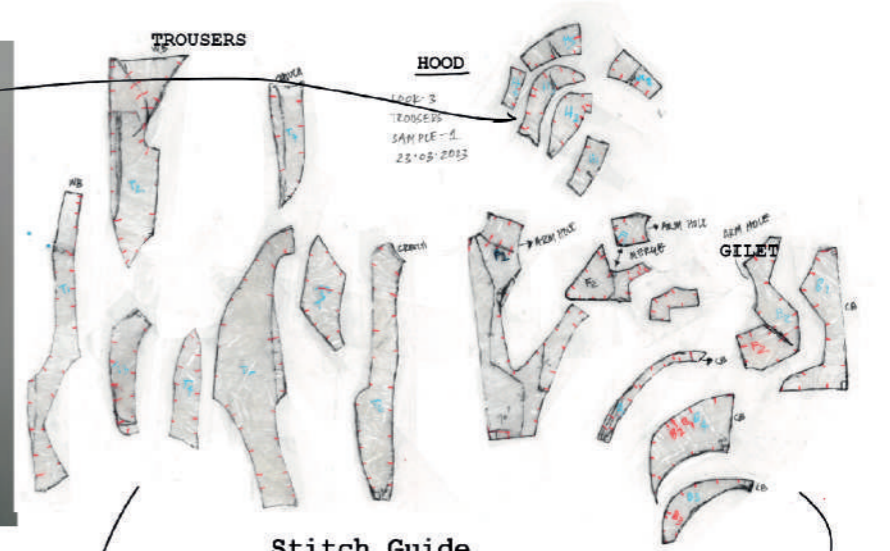
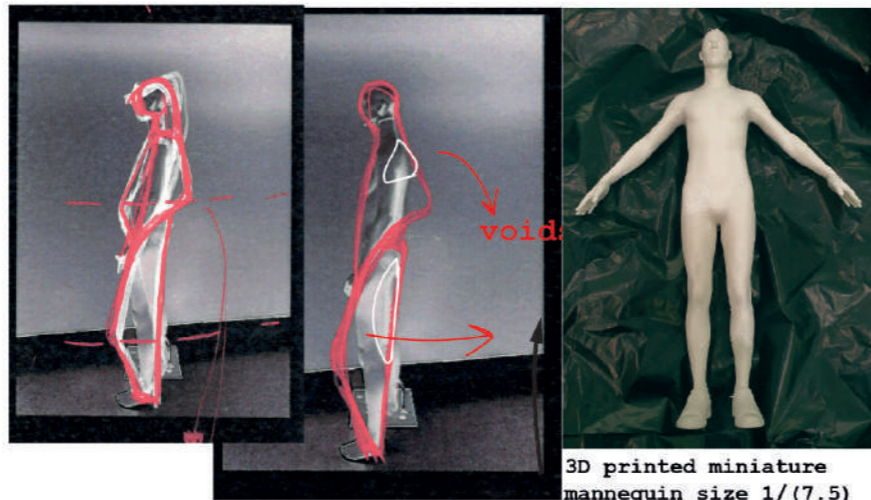
20 panels to



Inside of the Jacket-
Shell- coated canvas
Inside layers
1) Palmet Craft
2) Lycra sandwiched In-R
Foam.

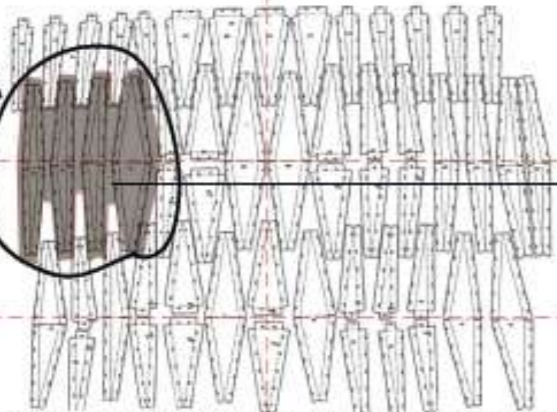


bonded with calico



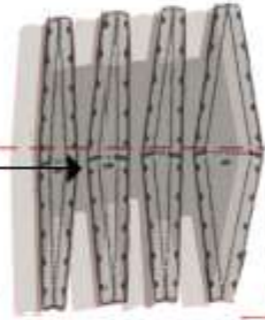
INITIAL PATTERN OBSERVATION FROM ARCHITECTURE TO UNDERSTAND 3D SHAPE FORMATION THROUGH PATTERN

Pattern draft of Puppet Theatre

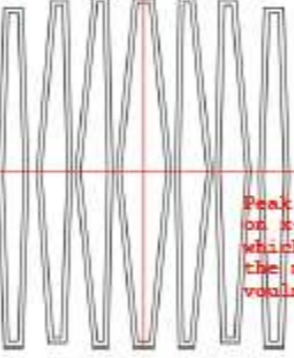


Page:15, Tomoko Sakamoto, Albert Ferr, 2008, From control to design: parametric/algorithmic architecture, New York: Actar-D, Barcelona.

taking a small segment to understand its impact on 3D formation

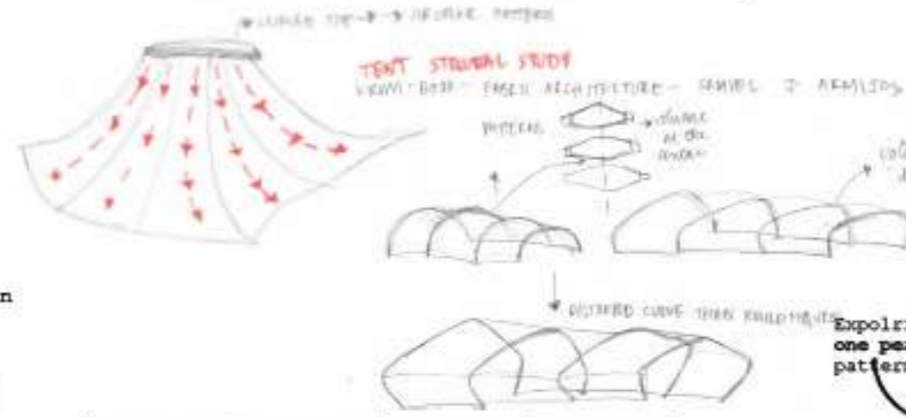


Mirroring the pattern & adding seam allowance



Peak line on x-axis which has the maximum volume.

similar to the pattern of tents, which has smooth curves.



TENT STRIP STUDY

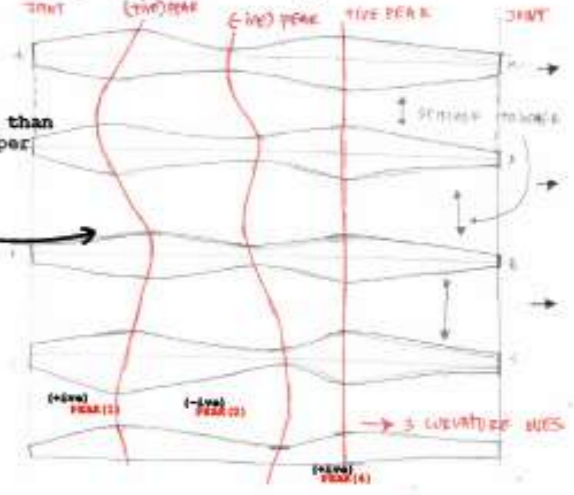
VIEW: TOP - FROM ARCHITECTURE - SIMIL. 2: AEM1503

INTERIOR

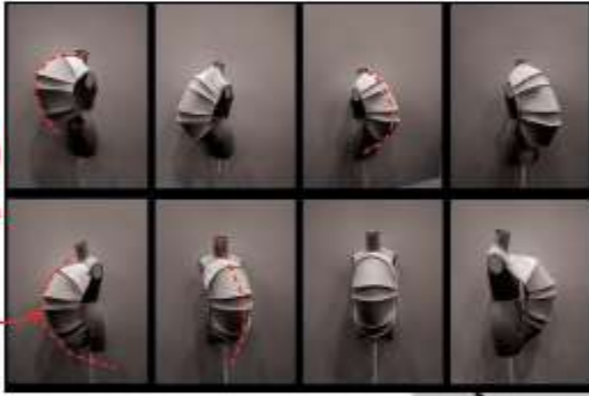
VIEW: SIDE

volume unevenly distributed

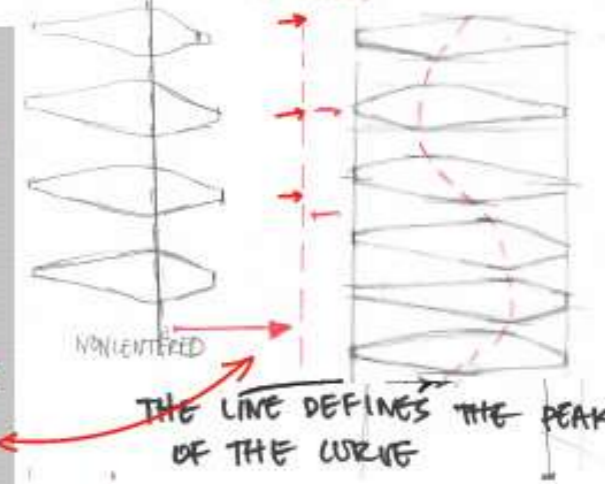
what is the peak line is curve and not a straight line? how it impact the 3D?



Exploring more than one peak line per patterns



CAN I DISTRIBUTE THE VOLUME OVER A CURVE?



Pattern in CLO with curved peak line.

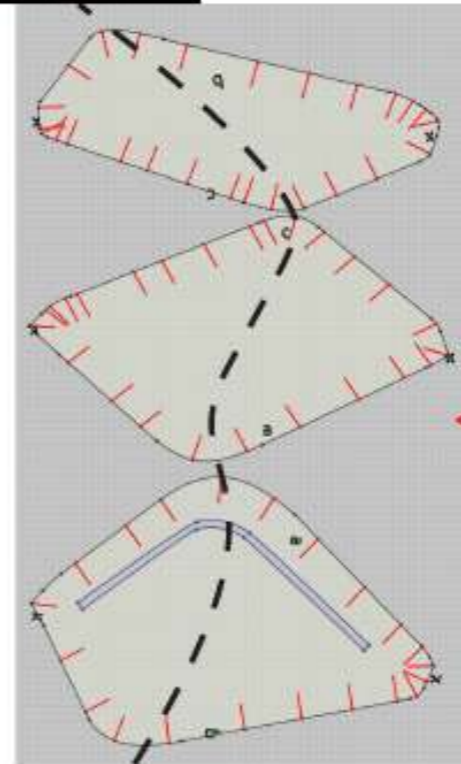


Different angle view of the silhouette obtained.



Obtained Silhouette when a-a, b-b & c-c is stitched

Made of leather & backed with Palmet Craft for structural stability.



/peak line





BA FASHION PROJECT by

ANN MARY