GCE A Level
Advanced
Art and Design

Textile Design
Component 1

SAMPLE 3.9

Total Mark 47 (39+PS8)
<table>
<thead>
<tr>
<th>Mark</th>
<th>AO1 Develop</th>
<th>AO2 Explore and Select</th>
<th>AO3 Record</th>
<th>AO4 Realise</th>
<th>Personal Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>Performance Level</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>3</td>
</tr>
</tbody>
</table>

| Total out of 90 | 47 |
Brief

During the last few years, more students were expected to demonstrate their understanding of fashion design principles. This was achieved through a series of workshops and seminars, which aimed to enhance students' skills in areas such as garment construction, sketching, and color theory. The workshops were designed to be interactive and engaging, allowing students to apply their knowledge in practical situations.

The workshops focused on various aspects of fashion design, including garment construction, sewing techniques, and pattern-making. Students were encouraged to experiment with different materials and techniques, and to develop their own unique styles.

In addition to the workshops, students were also given the opportunity to work on individual projects. These projects were designed to challenge students to think critically and creatively, and to develop their own unique design ideas.

Overall, the workshops and seminars were a great success, and provided students with a solid foundation in fashion design. The feedback from the students was positive, and many expressed a desire to continue learning and developing their skills in this exciting field.
Marbling and Felt Making

To create these samples, I mixed oxides of various sizes and placed them in a jar filled with water, stirring until the oxides were evenly distributed. Then I poured a portion of the mixture onto the sample, allowing the oxides to sink and create a marbled effect. This technique was inspired by my interest in the natural world and the beauty of patterns formed by color and light. Each sample is unique, showcasing the unpredictable nature of marbling.

Smocking

To improve my samples, I used a variety of techniques, including pleating, wrapping, and stitching, to create a three-dimensional effect. This approach allowed me to explore the interplay of texture and form, resulting in a richly textured and visually engaging final product. I also experimented with different thread weights and colors to enhance the overall appearance of each sample.

Dissolvable Embroidery

For my dissolvable embroidery, I created a base by using a mixture of water and salts, then carefully embroidered designs onto the fabric. Once the embroidery was complete, I poured a dissolving substance over the pieces, allowing the fabric to dissolve away and leave behind the embroidery. This process created a unique and unexpected outcome, demonstrating the beauty of impermanence and the power of transformation. The final pieces are a testament to the beauty that can be found in the unexpected and the imperfect.
My textile samples are inspired by Issey Miyake's work because of the architectural look. Looking at Issey Miyake's work has inspired me to experiment with different types of material to get strong textures that are 3D. I think my samples were quite successful, this is because the pieces look quite architectural and they also have an element of beauty in them. This is because of the clear white plastic material used, the material symbolizes. Although I used a simple pleating technique as the finishing is important it looks complicated which gives a good effect on the samples.

To develop my samples I would try pleating onto different materials and different colors. I would also try printing onto the materials first before pleating to make the sample look more complicated and also incorporate brown glass into the samples.

Finally, I would try more advanced pleating.

I was inspired by Issey Miyake's work because he experiments with different types of garment pleating, he uses the technique where he cuts and sews the garment first and it's sandwiched between layers of paper and then it goes into the heat press. Issey Miyake's designs are inspired by sensuality, technology, the flowing of fabrics, architecture, and landscape. I will like to incorporate this into my own piece of work.

Artwork response to Issey Miyake. My sample is inspired by my primary image of glass which I translated into my sample by trying to achieve a similar texture. Also, I used similar techniques as Issey Miyake to gain a 3D pleating effect.
Beauty
- fine hand embroidery
- diamond
- jewellery
- ice
- glass
- landscape
- traditional
- white
- purity
- feathers
- angels
- water ripples
- melted gold/metal

Decay
- plastic surgery gone wrong
- manipulation of faces
- lamp shades
- some have similar shapes
- society decay
- forests
- decayed wood
- human body
- atomic bomb
- fears
- nightmarish
- broken
- rust print
- decayed butterflies
- mould
- bacteria
- decayed flowers
- death
- graveyard
- autumn
- leaves falling and dying out
Primary Photos

My primary images reflect my theme of beauty and decay and also my own take on natural elements. To represent beauty and to represent decay, I took pictures of flowers and pets and decayed objects. With these images, I would like to experiment with drawing and manipulate them in Photoshop to design. For my theme 'Flowers at natural decay and transforming decayed objects into beautiful elements to design', I would like to experiment with drawing and manipulate them in Photoshop to design.
These images are layered images of arrows and skulls in black and white. The images are layered on top of each other to create a sense of depth and texture. The arrows and skulls are positioned in a way that creates a sense of movement and flow. The combination of black and white creates a stark contrast, which enhances the visual impact of the images.

**Screen Print - Beauty + Decay**

This image is from my own personal collection. It features a variety of objects, including arrows, skulls, and other symbols. The image is printed on a black background, which makes the objects stand out. The beauty and decay of these objects are highlighted through the use of contrast and texture. The image is a representation of my personal views on the themes of beauty and decay.
Beauty and Decay -  
Screenprint Designs

These two images I believe are the least successful. The screenprint image is not the best. I think I needed a screenprint because the screenprint can give a more defined image, and I can make the screenprint darker and add more colors to give a more detailed image.

I have manipulated a defining image of nature, enhanced the more delicate image by using a screenprint to add a little more color and detail. I have enhanced an abstract image of nature by using Photoshop to add a little more color and detail. I have enhanced an abstract image of nature by using Photoshop to add a little more color and detail. I have enhanced an abstract image of nature by using Photoshop to add a little more color and detail.
Fiona Duddy

DEVELOPMENT OF DECAYED ONIONS
These stencils are experimental printing techniques. The first stencils are just circles and where even though this represents a sewing and textile unit this is not the butterfly stitching that is usually present. The stencils are to pattern so that you can enhance an ornamental make them more exciting.

I decided to develop my stencils further by using these stencils and print with them to make them more exciting.

I have developed a range of stencils using fabric, silk and paper. I have used fabric material as regards to designing and producing these stencils. I have also used paper and tissue paper. I have also used different materials and qualities to create textured images over the fabrics which makes the fabrics look more decorative. I am currently working with digital and experimental techniques because they have beauty and developed elements in them.

Idea Slide one

Beauty

My first idea is mainly based on the beauty of flowers which I find the most beautiful and interesting. I have developed ideas based on the beauty of flowers and have worked with them. I have used these flowers to create my design. This work experiment has been successful and exciting.

Irina van Kleren uses organic and cultural shapes and pattern within her work. This work is inspired by the organic elements of the flowers and leaves.
IDEA SLIDE TWO - DECAY

My personal theme is revolving around the idea of decay and regeneration. I am working with fabric to manipulate and transform the shape of clothing, and my designs are inspired by nature's processes of decay and transformation. The images on this page are of fish, plants, and decayed materials. These materials were used to create my ideas, and the process gave me a new perspective on the beauty of decay.

IDEA SLIDE THREE - BEAUTY WITH DECAY

I used images of decay and regeneration in my work to create a new perspective. Each page contains a mixture of images and samples that reflect the theme of the slide. The images on this page are of fish, plants, and decayed materials. These materials were used to create my ideas, and the process gave me a new perspective on the beauty of decay.
Issey Miyake - Artist Analysis

Issey Miyake is a Japanese fashion designer known for his innovative and experimental designs. His designs often incorporate elements of origami and the concept of pleats, allowing for a unique and versatile style. Miyake's approach to fashion is characterized by his use of lightweight fabrics and innovative construction techniques. He is renowned for his ability to create garments that can be transformed into different shapes and forms, offering a sense of fluidity and movement.

Miyake's work is often characterized by his use of digital printing and unusual fabrics, such as technical textiles and woven fabrics. He is also known for his use of pleats and origami-inspired designs, which allow for a dynamic and flexible approach to fashion. His designs often incorporate natural and organic elements, reflecting his commitment to sustainability and environmental practices.

Miyake's impact on the fashion industry has been significant, and his influence can be seen in the work of many contemporary designers. His approach to fashion has inspired a new generation of designers to experiment with new techniques and materials, pushing the boundaries of what is possible in the realm of fashion design.

Mid-Point Review

After experimenting with different techniques and seeking more developed images, I wanted to find the balance between my primary and secondary images. By exploring new techniques, such as spray painting and digital printing, I have been able to create some interesting images. The results are more dynamic and interesting, and I am excited to continue experimenting with these techniques.

I have also been experimenting with mixed media, combining different materials and techniques to create unique and engaging images. This approach has allowed me to explore new possibilities and push my creative boundaries. I am looking forward to continuing this experimentation and seeing where it takes me.
Secondary Research - Scientific Experiment

Iris Van Herpen

**Artist Response**

For my artist response I have created a series of digital illustrations inspired by the scientific imagery and patterns found in the second page. This includes microorganisms, medical samples, and artistic renditions of these images combined with fashion elements. The project explores the intersection of science and fashion through a digital medium. The final result is a digital portfolio that showcases a unique fusion of disciplines.
Science Experiment - Under microscope

I chose to experiment with a new technique of adding colors to the sample to observe any changes in the structure. I mixed various colors with the solution and observed the results. I was surprised to see the patterns that formed.

Primary sources

Under microscope

These images were taken using a microscope and show the details of the samples. The colors are vibrant and the patterns are intricate. I used a color filter to enhance the colors and improve the contrast.

Science experiment - More mold

These images are of the molds made from the samples. I mixed different colors and observed the changes in the mold. The results were fascinating and provided valuable insights.
For these images, I took a photo of my own and then manipulated it in Photoshop to create kaleidoscope images. These images were then printed on fabric to create beautiful textiles at the garment pattern.
FURTHER RESPONSE TO ISSEY MIYAKE
(1st IDEA DEVELOPMENT)

Primary Photo

These samples have been inspired by Issey Miyake's complex weaving techniques, where he uses sophisticated pleating techniques to achieve 3D, sophisticated and dramatic structures. These are samples that I incorporated into my designs for the particular sample. The designer inspired my designs using multiple alternative materials, so I used these for this sample. The samples show the sample plus more colors. This sample was also inspired by my primary photo. Manipulated fabric pieces were cut and added into the image to incorporate it into my design. Even though I think this sample works well, it doesn't fully fulfill my theme of beauty with decay because the sample only has beauty elements and no decayed elements. I incorporated the sample elements to inspire my sample. I would add decayed elements—by using black paper instead.

This sample is a development of the image below but I decided against using as it was a messy painting. First thin paint was added to the image but this looks a bit better because it's thinner but clearer.
For this sample I tried similar techniques to the sample on the previous page on material and even though it doesn't work as well I think it would be easier to move onto a mannequin or a body. Because the sample was so plain, I decided to manipulate the original sample by inverting the color to make it look more similar to my primary image of my Photoshopped best idea. This sample was inspired by a very beautiful movie I tried to incorporate the complicated type pleating and colors used in his work and I believe that it works well because of how complicated and sophisticated this sample is more exciting. This sample tells of my theme of decay because of how beautiful the pleats look, and then when you look at the colors they have been inverted the sample looks very beautiful.
After going to the National History Museum, I came to the conclusion. These figures of dinosaurs allow for a completely different approach to my work. I normally create different types of decay that can inspire and develop my artwork. My work develops using pastels, charcoal, and other manipulation techniques. I would then apply the materials to make the scene more realistic and detailed. These images are decayed but slowly evoke my interpretation of beauty and decay. Objects have been used to represent beauty and decay, with the same purpose to show decay into the surface of the fossil casts for represent beauty.

The name of my project is called "2nd Idea Development." It is an exploration of decay and decay. Throughout my research, I've used different techniques to create a realistic scene. The decay is a combination of pastel, charcoal, and other manipulation techniques. The decay is a combination of pastel, charcoal, and other manipulation techniques. The decay is a combination of pastel, charcoal, and other manipulation techniques. The decay is a combination of pastel, charcoal, and other manipulation techniques. I have used different techniques to create a realistic scene.
3rd Idea Development - Surface prime influenced by Decoyz
Orchids + Botanical Flowers

For these samples I used the monoprinting technique (etching on the glass) and then printed it on fabric. The glass plate was painted with different
inks and then etched with the design. After etching, the glass plate was washed and dried. The ink was then printed on fabric using a rubber
block. I then applied the ink on fabric using a brayer. The ink was then printed on fabric using a screen printing technique. I also used fabric paints
to add more color and texture to the samples. I used different types of fabric paints and mixed them with different colors to create a variety of
shades and textures. The fabric was then dried and ironed to set the paint and create a smooth finish. I used different types of fabric paints
and mixed them with different colors to create a variety of shades and textures. The fabric was then dried and ironed to set the paint and create a smooth finish.

Primary Image

I created a wash sample in order to add color to the fabric. I used fabric paints to create a variety of shades and textures. The fabric was then dried and ironed to set the paint and create a smooth finish. I used different types of fabric paints and mixed them with different colors to create a variety of shades and textures. The fabric was then dried and ironed to set the paint and create a smooth finish.

Primary Image
Artist analysis
Nicole Savoy

In this image, I was inspired by the vibrant colors and textures of the test tubes. I chose to represent this through my use of bright colors and rich textures. The bright colors are used to represent the light and energy of the test tubes, while the rich textures are used to represent the complexity and detail.

The test tubes are also used to represent the idea of a scientific environment, where there is always something happening. The bright colors and rich textures are used to represent the dynamic nature of this environment.

The artist response is placed on the right side of the page and written in a different color. It is not visible in the image.
As part of the project, I used a number of university facilities and the one that caught my eye and caused a stir was the graphics lab. From here, I was able to use the software to create 3D models of the garments. I then printed these models and used them as a reference for the final garments.

The project was aimed at creating garments that could be worn in public spaces. The garments were designed to be worn in a group and were intended to create a sense of unity among the wearers. The garments were also designed to be interactive, with sensors that would light up and change color in response to movement.

The garments were created using a variety of techniques, including laser cutting, 3D printing, and hand sewing. The materials used included a range of fabrics and textiles, as well as plastic and metal components.

The project was a success, with many people expressing interest in wearing the garments in public spaces. The garments were well-received, with many people commenting on their unique design and the way they were able to create a sense of unity among the wearers.
For these images I tried to experiment on different layers and different techniques.
- The first image has different layers and
  incorporates lace at the bottom layers
  - Then used the second image. Tried to create a
    technique similar to the previous image but
    with different layers and techniques. Also
    added lace and decided to cut some sections
    out and manipulate the fabric manipulation
    to create a more interesting look.
- The last image shows how I created the
  lace manipulation/parasol pieces.
For these sketches I tried visualising my ideas by using cut-out through techniques and making my ideas more defined, for these particular sketches I was inspired by Graham Rush and I used the photocopier to get different effects and to see which one looked the best and I wrote down which idea worked the best.
Final thumbnail sketch
How do artists create a reaction through their work?

Introduction:

The main reason why I chose to look at extraordinary styles and outcomes is because I want to explore the way structure is created and manipulated using different types of materials so that I will be able to incorporate this into my own piece of work. This will help inspire my ideas and develop my samples that will challenge the viewer.

Pushing the boundaries and creating outlandish and extraordinary pieces of fashion has always been a goal of mine. My main ideas for Unit 3 involves taking something that is decayed/grotesque and evolving it into something beautiful. The main formal elements that I will be looking at include pattern, shape and structure. In my eyes these are elements that shock the viewer and bring attention to a piece of artwork. The artists that I will be looking at in-depth create different types of geometric, circular and 3D shapes within their garments as this links directly to my primary sources of decayed onions and broken glass. My main aim is to take these decayed and broken sources and transforming them by manipulating the elements through repeat print and 3D structure.

The artists that I will be looking at use structure and texture to create specific types of reaction and emotions deliberately through their work. To answer this question I will be looking at Iris Van Herpen and Issey Miyake because of the outrageous structure created also because their work are very different but still have some similarities. For example they both have different concepts with their work however they both create structural pieces. Through this in depth analysis and research I would like to gain inspiration on how to create innovative techniques that you have never been able to do before, to help push my ideas that will create reaction, use of material and techniques. I am going to use different types of sources to research my essay such as websites, documentaries/videos and books. I will use websites to gain basic information on the artist such as what inspires them and more information on the techniques but I will use documentaries to get more in depth understanding of the movement of the fabric when worn, I will get more understanding on the process used. I will use books to understand the psychology behind what scares and shocks the human mind. Viewing THE FACE which is a television show where Iris Van Herpen’s garments were worn and portrayed a fierce and incredible impact on telly. This caught your eye and influenced your unit 3 work right from the beginning of the project. Discuss how you went to the V&A and clothes show live this year and saw many collections in the flesh and although I did not see my chosen artist, I did see outlandish designs and fabric manipulation that has influenced my design ideas.

Throughout my in-depth artist analysis I would like to refer to 3 main points to ensure that I stay on track and answer my question completely. The first is where does the artist find and acquire inspiration for their ground-breaking creations? How does each artist create a reaction and emotion through their garments? And how does each artist use colour, texture and structure to create a reaction?

In-depth Artist Analysis: Iris Van Herpen –

Iris Van Herpen was born on 5th June 1984; she is a Dutch fashion designer, she was an intern at Alexander McQueen in London the she started her own label in 2007. Iris is known for her imaginative craftsmanship, handwork techniques, 3d printing and the use of innovative materials with futuristic digital technology. I choose to look at Iris Van Herpen in depth because Iris’ garments are outrageous because of the way her work is structured.

Iris van Herpen uses different types of materials to achieve outrageous structures, the materials she uses include leather, wood, synthetic boat rigging, plastic, Plexiglas, metal, whalebones from children’s umbrellas and she invents new treatment of fabric produced through technology. She uses this range of materials in order to create sculptural garments. To achieve structure she also uses 3d printing for example to achieve a bone-like structure in her wilderness embodied collection she used Mammoth Stereo lithography. My initial response to Iris Van Herpen’s work makes me feel quite insecure which, gives off a negative vibes and a dark atmosphere however her use of contrasting colours and techniques makes her work consist of both beauty and decayed elements.

The beautiful elements in her work is the use of the colour white in some of her garments and the decayed elements are shown by the alien like structure created with a lot of geometrical shapes. The elaboration of the surface of some of her garments makes the viewer feel quiet awkward as they look quiet weird and innovative. There would be a range of reactions created by looking and touching her garments, for example looking at her Micro collection the first reaction would be that the texture of her work is quiet sharp and tactile. This is the reaction I want to portray within my own artwork/textiles; I want to create sharp edges with intricate cut through fabric manipulation that portrays a sci-fi futuristic style.
Some people are scared and unsure about scientific and futuristic alien inspired discoveries and this is a good starting point to create a reaction through my work. When I look at Herpen’s collections it makes me feel uncomfortable and out of my comfort zone which creates the desired reaction I want from my work.

In Iris Van Herpen’s Crystallization collection she uses laser cutting and 3D printing to create finely printed lines of the fabric this makes the garment light weight and flexible this creates visually interesting effects as it creates an illusion, she does this by using plastic (PVC) which makes it easier to manipulate and create structure. I will like to use this same idea and technique but with different resources as I don’t have the same advanced technology but I will use this idea to create strange structures that will also be inspired by my primary image of onions.

I will use my primary images of decayed onions to create a reaction from mould to make the viewer feel disturbed by the grotesque outcomes.

Valentine by Carol Ann Duffy

Not a red rose or a satin heart.
I give you an onion.
It is a moon wrapped in brown paper.
It promises light like the careful undressing of love.

Here.
It will blind you with tears like a lover.
It will make your reflection a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or a kissogram.
I give you an onion.
Its fierce kiss will stay on your lips, possessive and faithful as we are, for as long as we are.

Take it.
Its platinum loops shrink to a wedding-ring, if you like.

Lethal.
Its scent will cling to your fingers, cling to your knife.

This poem expresses the beautiful side of onions and how an onion can symbolise love, which is seen as unusual because the onion is a very unflattering, plain, smelly, acidic and unromantic object. Duffy tries to show us how an onion portrays the true nature of love. The onion is compared to a man/woman and that love sometimes leaves us in tears.

'The last two lines again imply the smell of the onion and introduce the knife. This is violent imagery which implies that the two lovers have become enemies. This is when the image of the moon (Diana) as huntress becomes relevant, as the dark side of romantic love (or the moon) reveals itself in the later stages of the relationship.'

1 http://famouspoetsandpoems.com/poets/carol_ann_duffy/poems/8116
4 http://smartenglishrevision.wordpress.com/2013/03/29/gcse-poetry-analysis-valentine-by-carol-ann-duffy/
My two primary images of the onions reflects the meaning of this poem; the first image shows how the onion is seen as something that expresses love because of the heart shape created in the onion which is also seen as a beautiful thing. However, when love dies and love goes wrong and the lovers become enemies the onion also dies and the heart shape created within the onions is lost because of the growth of mould which is seen as decay. This can make the reader feel uncomfortable.

The onion has been the most influential primary source because the more it decayed the more interesting it became. The structure changed and this enabled me to change and develop my ideas.

To develop this idea of creating an outraged reaction with my images of decayed onions I will use Iris’ inspiration from her Micro collection to improve my primary images. In Micro collection Iris is looking at natural elements more deeply by putting specimens that are dead and dried up and putting them under a microscope to get a better understanding of the structure created, so I will use the same technique to look at natural decay under a microscope and also inspire the way I create structure within my work. The microscopic camera changes the colours and texture of the decayed onion and therefore transforms my decayed primary source into a beautiful source of inspiration. This has inspired me to take my decayed onions/specimens and use them to create beautiful outcomes, beautiful screen prints and fabric manipulation.

Iris Van Herpen is inspired by a range of things such as wild nature, abstract sculpture, architecture however she mainly focuses on microscopic organisms and exoskeletons fused with Japanese culture as a source of inspiration and a lot of the concept of her work is quite abstract as she doesn’t like to create an image that is based on an old one as normal rules don’t apply. Therefore to achieve this she uses innovative materials within her work and she sometimes invents an entirely new treatment of fabric and she develops her own techniques, reinventing forms to create a completely new image. One of her most creative techniques is 3D printing which is done by tiny lasers that draw lines and the places where the lines are drawn the material becomes hardened. She also uses a technique called laser sintering an intricate lace-like texture was created with precision by lasers for her garment. This inspired me to use puff binder to create a defined and 3D texture in the form of my decayed onion prints. The puff ‘technique’ works when heat is applied to it, first I add the puff binder to the area I want and then I use a heat gun to apply heat to it which causes the puff to rise. Iris Van Herpen has inspired not only 3D elements within your work but also 2D texture relief which invites the viewer in to look at your artwork. This kind of reaction questions the viewer and can cause a reaction as the texture is soft, fuzzy and unusual.

The structure and lack of movement of her Micro collection was inspired by pictures of dead, dried, and chemically fixated objects which preserve and stabilise their structures and this has inspired the way Iris
Van Herpen creates structure in her work. Iris Van Herpen designs for Avant Garde in the spring/summer collection was inspired by the combination of underlying symmetry and structure of the splash of water that create secret lines this also inspires the movement of her garments and she believes that movement within her work is so essential to and in the body, is just as important in my work. By bringing form, structure and materials together in a new manner, I try to suggest and realize optimal tension and movement.4

This has then inspired me to move away from the decayed onion prints and to experiment with symmetry pattern and structured pleats within my work in a scientific view. Iris Van Herpen sees the similarities between fashion and biology and she tries to incorporate this into her work which makes her do a lot of interdisciplinary research in order to be able to add that element into her garments. Iris also gains a lot of her inspiration from collaborations with different artists, musicians, dancers, scientists and architects she says that I need to [avoid getting] stuck in my own little bubble or in the small world of fashion. I need it to not get crazy. I believe if you do a collaboration the right way with the right people there isn’t any limitation for your own creative pursuits. My creative processes are triggered/enriched by collaborations.7 Doing research on what inspires Iris I have learnt that her main source of inspiration and ideas in her Crystallization and Micro collections that we both have the same purpose for our work, we both want to create outrageus structures that creates visually interesting effects such as seeing illusion. In her micro collection she says “I wanted to show the beauty of them, because in my eyes they are the most bizarre, unbelievable and most imaginative creatures imaginable.” I have a passion and background in biology and therefore it has led me to look to the science department for inspiration that a normal artist may not have thought to do. So therefore Herpen has inspired you to look at unusual sources of inspiration.

Bacteria multiply by binary fission, in which one cell divides into two daughter cells, doubling the number of cells every generation. The time taken for a bacteria population to double is called generation time. Under optical conditions some bacteria can divide as frequently as once every 20-30 minutes6 doing research on this helped inspire my Ideas of using symmetry and repetition because as the bacteria in the mould increases the more the cells divide and double in number.

Watching videos of Iris Van Herpen’s work such as “Dutch profiles: Iris Van Herpen” and another called “The Face” has made me understand more about the movement of the fabric used in her work. A lot of her designs are restricted to movement, they are quiet stiff and structural but some of her designs have flexibility. This allows the garments ease of movement giving an optical effect and some have been made to have a different and weird sense of movement which makes her work stand out from the rest as it is outrageous which would create different reactions to the viewer.

Through some of her work you can tell what reaction she is trying to achieve, what her inspirations were, it makes us see what Iris’ dream is in her own work. When I saw Iris Van Herpen’s work I thought it looked a little awkward and painful to wear, as the garments were rigid and sharp. This then inspired me in my want to incorporate images of cut glass into my work to create this drastic reaction. Below are screenshots from the episode of The Face where the models are trying to walk and run in Herpen’s clothes as this demonstrates how shocking the clothes quite painful to wear. I would therefore like to incorporate this into my own artwork by making the garment quite rigid and uncomfortable to wear. From looking at this source I would like to add the element of restriction to movement into my work however I will not like to incorporate the dangerous and fearful elements. This links to Thanatophobia which is known as the fear of death, because Iris Van Herpen’s work looks quite dangerous it could cause a fear of death ‘And, as I argue in The Art of Failure, it is precisely this unconscious fear that holds us back from exercising choice and freedom’.8

In-depth Artist Analysis: Issey Miyake

Issey Miyake is a famous Japanese fashion designer born on 22nd April 1938. He is well known for the technology driven designs. He opened the Miyake design studio in 1970 and in 1971 he opened Miyake’s international, he showed his first collection in Tokyo and New York, the collections were inspired by what traditional Japanese people wear and he used this in his work by concentrating on pleats and oversized clothing.

In the 1980s he started to experiment with new and different ways of pleating which will allow the flexibility of movement. Issey Miyake’s work is structural, sophisticated and outrageous; I will like this to inspire my work further.

2 http://www.irishvanherpen.com/about
3 http://theearnersproject.wix.com/blog/dressing-bj%C3%B8rk-meet-fashion-designer-iris-van-herpen
4 OCR Revise Biology A2
5 http://www.youtube.com/watch?v=9Z4kVTNlC5l
6 http://www.youtube.com/watch?v=arGgfChroyY
7 http://www.psychologytoday.com/blog/hide-and-seek/201304/should-we-be-afraid-death
Some of Issey Miyake’s designs are linked to anatomy; how some of his works are like bones which decompose but they still maintain the beautiful elements.

In some of his work the fabric flows gracefully; he sometimes uses pleats to show the traditional wear of Japanese women. Throughout Issey Miyake’s work there have been different styles and a constant flow of exciting shapes and forms. Issey Miyake’s work demonstrates a lot of layered shapes especially ruffles and fluid shapes. My decayed onions demonstrates these fluid, structure and 3D shapes therefore I can start evaluating the layers of the onions through Issey Miyake’s pleating techniques. Because Issey Miyake’s style of work is very organic and natural therefore this links with my theme and ideas of natural decay with beauty elements. Looking at Issey Miyake’s work has inspired me to explore the forms and motion of the body to create structured garments using different types of material other than fabric such as plastic, paper and wire. The main reason I was inspired by Issey Miyake’s work is because he experiments with different types of complicated garment pleating techniques and example is the technique where he cuts and sews the garment first and then it’s sandwiched between layers of paper then its put into the heat press. I would also like to experiment with different types of complicated pleating techniques but with more interesting materials.

Issey Miyake’s ‘IN-EL’ collection was exhibited at Milan’s design week 2012. This collection was named after the Japanese word shadow, shade, nuance and the pieces are causing a play of light and shadow through layering. This collection inspired my ideas of pleating with different materials such as paper because paper is easier to manipulate as it holds its structure a lot better compared to fabric. Also Issey Miyake’s origami pieces have inspired my ideas and experimentation with pleats as I have tried to create different forms and dimension to make them a lot more outrageous in order to create a more extreme reaction to the viewer.

Practical response to Issey Miyake (please see above image)

By carrying out an in depth analysis and practical response to Issey Miyake’s work, it has allowed me to develop my ideas and techniques further by adding a different dimension and shape to my work. I have started to incorporate pleats and wire into my work by using different types of materials combined with plastic and leather. Adding wire and pleats into
my as proven to be very benificial because it creates more of a reason to the viewer because it creates weird shapes it makes them feel quite weird aswell. 'Issey Miyake's work tries to find a balance between the practical and the beautiful, a concept that is as relevant today as it was when he started the fashion house.'

**Gallery visit to the Clothes Show Live (10th December 2013)**

As part of the exhibition I saw a number of university stands and the one that caught my eye and caused a reaction was viewing Derby's University degree work. This has helped to inform and answer my question easier to answer because being able to feel and react to this outrageous and extraordinary work makes me understand how the artist Collette Dobson creates structure by using wire to create structure to look more obvious. The middle image below is of Iris Van Herpen's work which is quite similar to Collette Dobson's work as the shapes created are quite similar this as allowed me to understand Iris' work even better.

Collette Dobson gets her inspiration for the structure and print of her work from jelly fish as she says 'The collection has been inspired by the many factors of the jellyfish. For example, the shape of the creature as it moves through the ocean, the transparency and the colours created from the glow of their body.' She also incorporates led light into her work to highlight certain parts of her garment to also represent the jelly fish. The jelly fishes also inspirned her surface decoration such as the print in her work overall her garments make the viewer feel quite calm because of the transparent light and how fluid her work is. The LED lights beautifies her garments even more so I would like to incorporate this into my own work in the future because my own. Seeing her work in flesh made me understand more on how it was constructed in order to create the exaggerated structure created also watching a video on her work it made me recognise what she was trying to achieve more and that even in the darkness her work still glows and still looks beautiful. Her work creates a happy atmosphere and would make the viewer feel joyful.

Collette Dobson says he 'work is mostly inspired by weird and wonderful things in nature' which is similar to what I am looking at such as microscopic images of mould. This gave me the idea to highlight the mould as if you are looking at the mould through a microscopic camera. So I would like to add lights into my work to create a scientific affect and use of light would create a surprised reaction to the viewer.

---


http://vimeo.com/75542367
**Compare and contrast**

At the start of this project Issey Miyake was my main source of inspiration as he made me realise the route I wanted to take and the techniques I wanted to experiment on, but then Iris Van Herpen took over as his work reflected on what I wanted to achieve in my own final piece. Iris Van Herpen took over because she is influenced by scientific research and I wanted to take that route in my own work and her inspirations also inspired to look at different types of sources for inspiration such as micro-organism’s, mould, symmetry and repetition. This has been my main source of inspiration throughout my sketchbook. Iris Van Herpen has helped me the most because she has made me take more risks which is why my work started being influenced by test tubes and mould which helped create a reaction. Because Issey Miyake is mainly inspired by architecture he wasn’t able to inspire my ideas as much as Iris because I didn’t want to take that route however he did help me to start including different dimensions in my work to make my work stand out more and create a reaction from the viewer.

Although Iris Van Herpen uses futuristic digital techniques such as 3D printing to create outrageous structures and textures I have been able to use the same concept to create exaggerated structures whereas Issey Miyake as helped me experiment on different types of pleating techniques to create different forms and dimensions. Therefore both artists have helped me push myself further to create outrageous structures however Iris Van Herpen has been the most useful because doing a lot of research on her as helped me understand how to create structure mainly by finding a material that is stiff and therefore easier to manipulate.

Both artists use structure and texture in their garments to create different types of reactions. For example Iris Van Herpen uses monochromatic colours so that there isn’t too much going on and the viewer isn’t confused because she uses a lot of the complicated techniques she uses in her work. Her work is quite striking to the viewer because of the outrageous structure created within her work, which is like a puzzle this makes the viewer think and solve the problem, questioning the viewer. Issey Miyake also uses monochromatic colours within her work it gives a sense of beauty with decay, this creates a balance in reaction as the colour white is combined with the black.

**Conclusion**

Doing my analysis on both Iris Van Herpen and Issey Miyake has helped me develop my ideas, my approach to my work and my techniques. I have used the same concept of inspiration and techniques of fabric manipulation of Iris and the experimentation of Issey Miyake’s use of material. These artists have both helped answer my questions as I now know how I will create structure, texture and reaction through my work, I will do this by manipulation of my fabric and the use of colour. Doing this essay has helped develop my ideas and techniques further because of the research I have done on each artists as it has helped me understand more about the importance of source of inspiration, such as using image manipulation and scientific equipment to take microscopic images of the mould. With the right type of primary source, secondary source and research it is easy for ideas to be developed. Although both of these artists have been extremely influential in my approach towards creating structure and a reaction they haven’t been extremely useful in my approach towards texture as they both don’t create patterns or surface decoration within their work.

**BIBLIOGRAPHY**

**Secondary Sources (books, internet, journals, television & newspapers)**

- [http://vimeo.com/75512387](http://vimeo.com/75512387)
- [http://www.irishvanherpen.com/about](http://www.irishvanherpen.com/about)
- [http://www.youtube.com/watch?v=9nZktNvLCal](http://www.youtube.com/watch?v=9nZktNvLCal)
- [http://www.youtube.com/watch?v=aRGgfChrovY](http://www.youtube.com/watch?v=aRGgfChrovY)

**OCR Revise Biology A2**


**Primary Sources (galleries, museums, exhibitions & email/interviews)**

- Victoria & Albert Museum (October 28th 2013)
- National History Museum (October 28th 2013)
- CLOTHES SHOW LIVE @ NEC (10th Dec 2013)