

Component 1 Textile Design

Standard Mark = 48 marks

Performance Band 4: Competent and Consistent

	AO1	AO2	AO3	AO4
Mark	12	12	12	12
Performance Band	4	4	4	4
	Fully competent & consistent ability	Fully competent & consistent ability	Fully competent & consistent ability	Fully competent & consistent ability

Keywords from the taxonomy:

Informed, Purposeful, Diverse, Sustained, Skilful, Effective

Examiner Commentary

Presentation of work:

The presentation of this submission appears to be a little disorderly, however there is a logical and personal idea that runs throughout the submission which is outlined on the first slide. Annotation is written in freehand for the most part but is clear and easy to read. The line of enquiry is sustained and detailed and contains many personal ideas. A wide range of contextual references inform the candidate's ideas, along with a diverse range of relevant experimentation using traditional processes and techniques. Overall, this is a dramatic and effective Textile Design submission.

Where the examiner found the evidence for the mark breakdown:

AO1 Develop: A sustained line of enquiry is achieved and is informed by detailed analysis of sources which enables the candidate to bring purpose and meaning to their work.

AO2 Refine: The candidate skilfully refines ideas to bring understanding to their work, inspired by their investigations of a range of contextual references. Relevant materials are explored to enable the candidate to realise their intentions.

Examiner Commentary

Where the examiner found the evidence for the mark breakdown (continued):

AO3 Record: The candidate makes many drawings adopting a personal expressive style. Effective sketches are evident throughout the submission, illustrating design ideas and the candidate's intentions. Personal insights are expressed eloquently throughout.

AO4 Present: Effective consideration has been given to designing and making the final realisation where the candidate has chosen to make a personal and original piece of constructive textiles.

How the candidate could improve:

For the submission to move into mark band 5, Confident and Assured ability, the candidate could demonstrate greater evidence of refinement of ideas and understanding of the skills associated with constructive textiles.



Windows are not merely tools connecting the inner and outer worlds; they are symbols that prompt us to introspect and accept ourselves.

EXTERNALLY SET ASSIGNMENT (Component 1) (Preparatory Supporting Studies)	
Center Number:	
Candidate Name:	
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Unit Code:	

INSPIRATION

The phenomenon of women being scrutinized through the "window" is a part of society, but I try to use the metaphor of a window to learn how to understand myself through self-reflection and maintain inner strength through self-acceptance. I thought windows teach me that regardless of how the world perceives me, I think what truly matters is how I perceive myself, and how I view the world with an enlightened heart.

This is the revelation that windows offer me, and it is a topic worthy of deep contemplation.

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INSPIRATION

Even during her painful pregnancy, her husband's first reaction was to go get a camera. I feel that his love for her is more like cherishing art.



Judy Zhu

A women who is always "recorded" by her husband.

Windows are not just a means to connect the indoors and outdoors; they hold a profound symbolic significance. They serve as more than mere conduits for displaying external vistas; at times, they reflect not only the scenery but also my emotions, inner selves, and identity.

A few days ago, I came across a blog post discussing the gaze upon women. Society's scrutiny, be it in the form of admiration or criticism, often converges upon women, much like a window that projects their lives, appearances, and actions into the public eye. This gaze can sometimes exert pressure and discomfort upon women.

The visual pleasure of female gaze is not in voyeurism, objectification of men, or eroticism of men.

More Complex and...

Male Gaze

Female Gaze

Gaze



Center Number:

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INSPIRATION

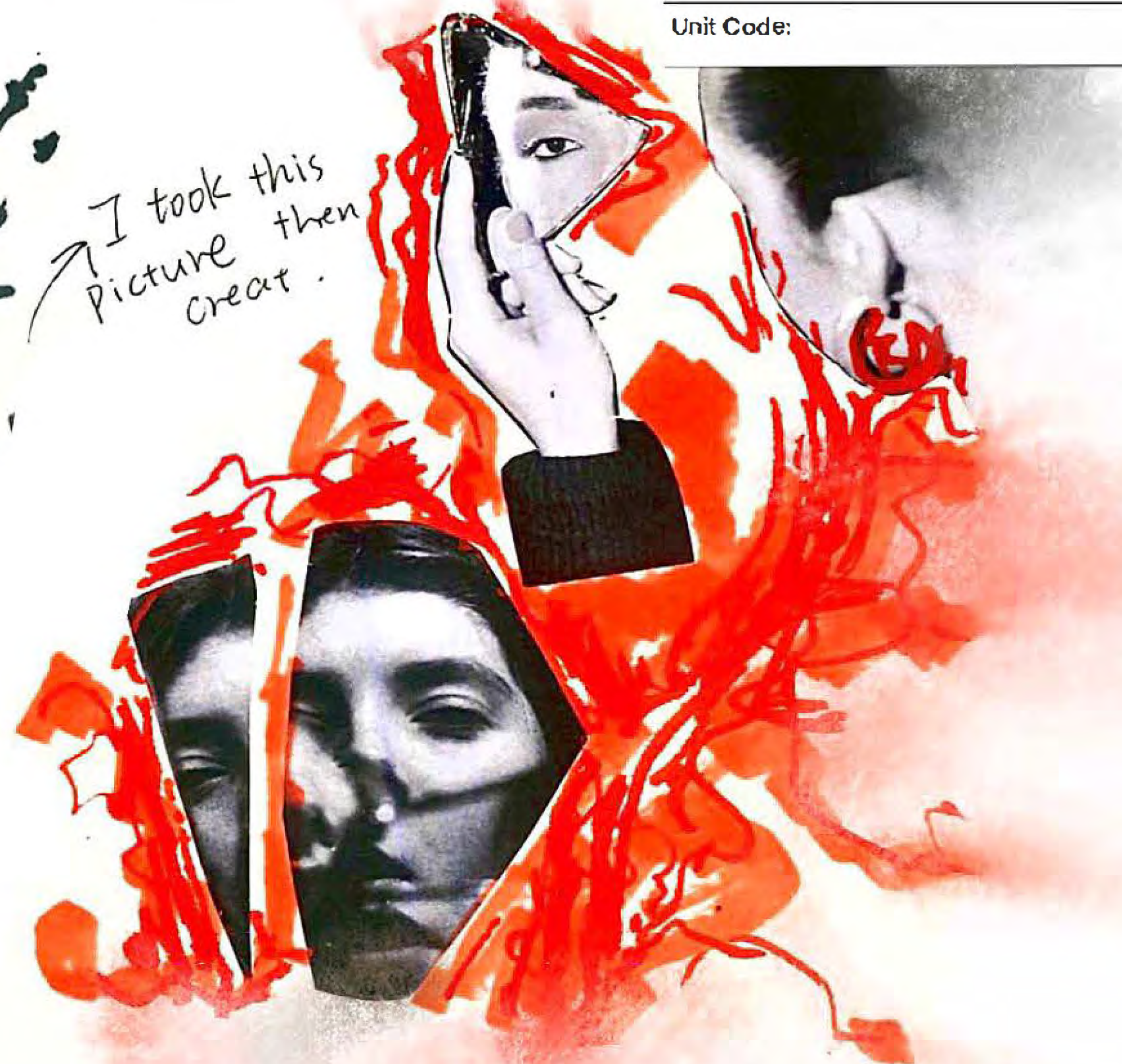


When I gaze at a window during the night, it ceases to be just a portal showcasing the outside world. It becomes a reflective surface, revealing our own selves within the glass's reflection. It's an opportunity for self-acceptance. In this process of self-reflection, I often pose significant questions to myself:

Who am I?
What do I desire?
How do I perceive myself?



I took this picture then created.



Through the image reflected by the window, I can better understand myself, embrace my imperfections, and strive towards becoming a better version of myself.

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In my final design, I decided to include some abstract elements that are showing the people's inner emotion relevant to my theme.

* Some less realistic eyes: represent the gaze from outside the window.

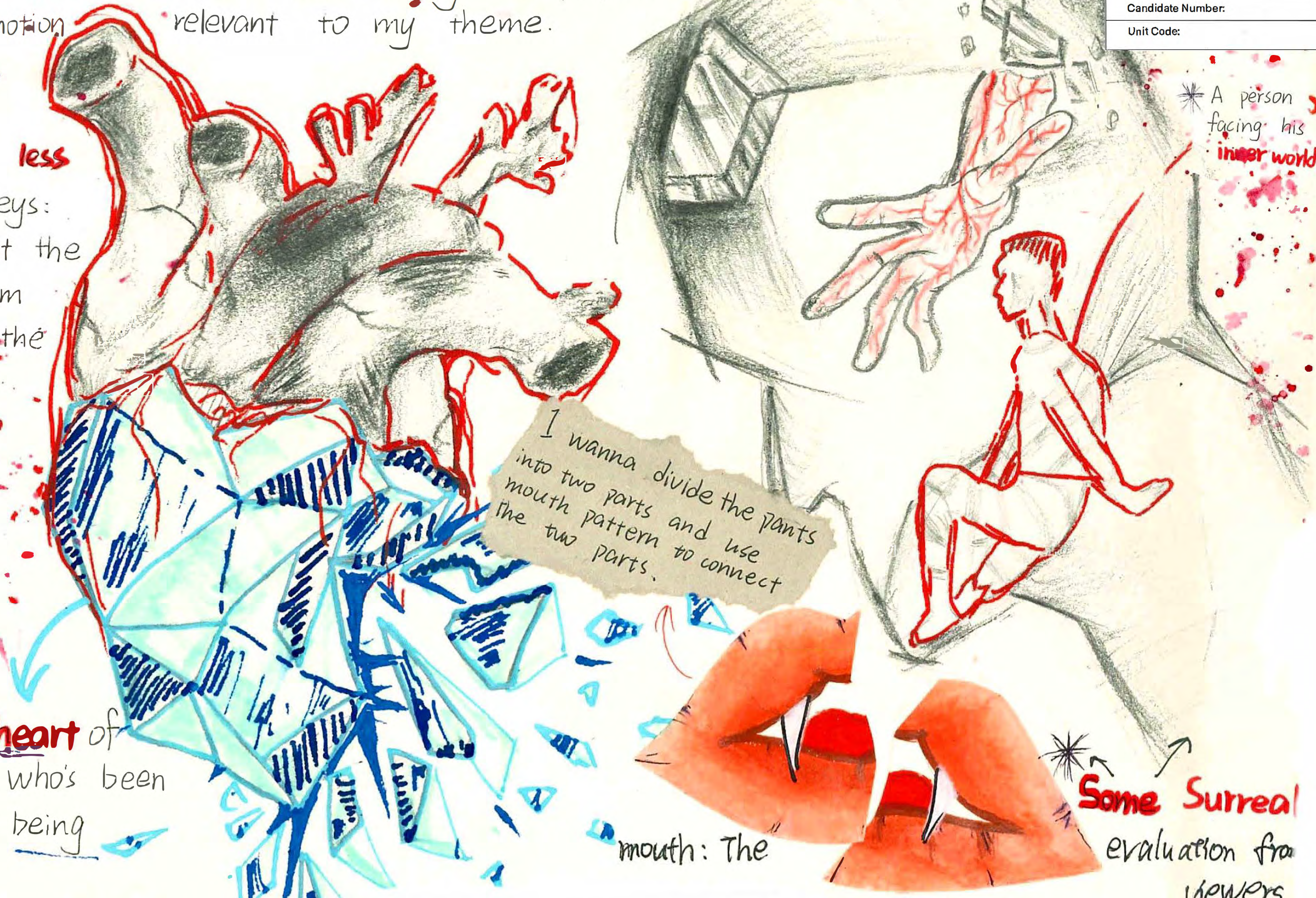
* A person facing his inner world

I wanna divide the pants into two parts and use mouth pattern to connect the two parts.

* Broken heart of someone who's been hurt by being gazing.

mouth: The

* Some Surreal evaluation from viewers



Center Number:

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In this research I have found my difficulty for the final clothing design — to find the right silhouette of clothing.

Here I turned the sleeve body of the puffed sleeve into the shape of eyes, and the original folds turned into the red streak of the eyes.

Whether it is a variety of features, or other elements with abstract meaning, it is difficult to associate with clothing silhouette.

I widened the waist of the dress and made it into a **mouth**.

3D works



Center Number:

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When I was looking
at their designs, I learning
a very unique silhouette
with slim-fit shape
and unique tailoring
and tried to integrate
my own elements into
inspiration then I added
my own ideas to their
designs for some creation
and attempts.

Blazer

Tailoring

The collar of
these suits (or
shirt) is different
I prefer to
design a round
neck in my work
because it
looks warmer

hard
fabric

soft
another
fabric.

Use the special
color match could
give the slim-fitting
visual effect of
close-fitting suit
cutting.

eyes
in
another
fabric



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During the period when I was thinking about my final design, I found that the most difficult thing was integrating the unisex style with the **Abstract** elements I wanted to use (Which related to my theme).

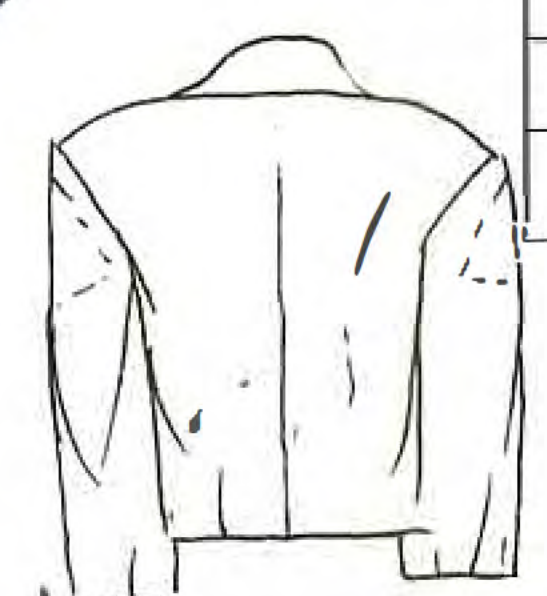
I investigated some ~~unisex~~-style brands that used surrealist elements, and their final work had a sense of to give general clothing new forms and characters.

Abstract

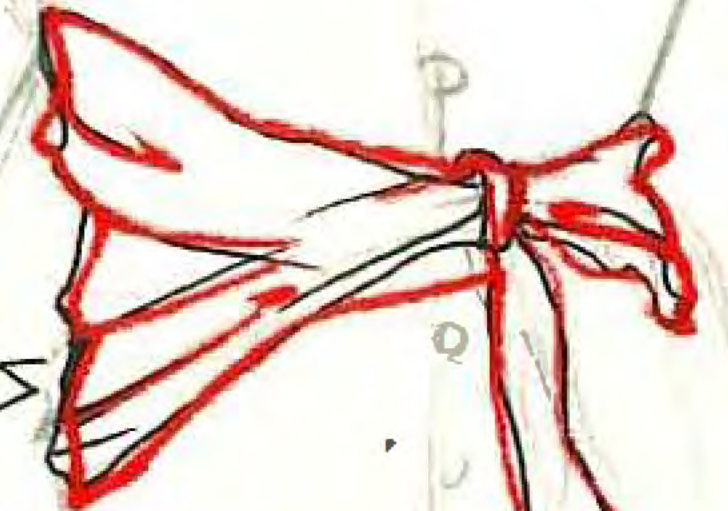
about ~~only~~ school collar



hard fabric.



eyeball may to use 3D work



locked Window.

I want to use the intersecting two pieces of fabric. like hugging or tightly grasping oneself, form a defend posture. similar to how people prevent others' opinions from influencing themselves.

black space with nothing

mouth

coat back (chiffon)

hard fabric. for the face

another soft fabric.



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combine these two elements



In the picture, the designer divided the front and back of the bottom half of the leather pants.



print of tears



girl style
sleeve
from my friend

rolled the pointed part of the front to the top part and fixed it with buttons. The overall look is like a shorts. My idea is to extend the rolled part of the fabric to make a hand shape and buckle it on the waist.



can fold table



(Primary research)

Change the original pattern to eyes but use the same 3D work material.

big's sleeve

This can express lots of different emotion in our inner.



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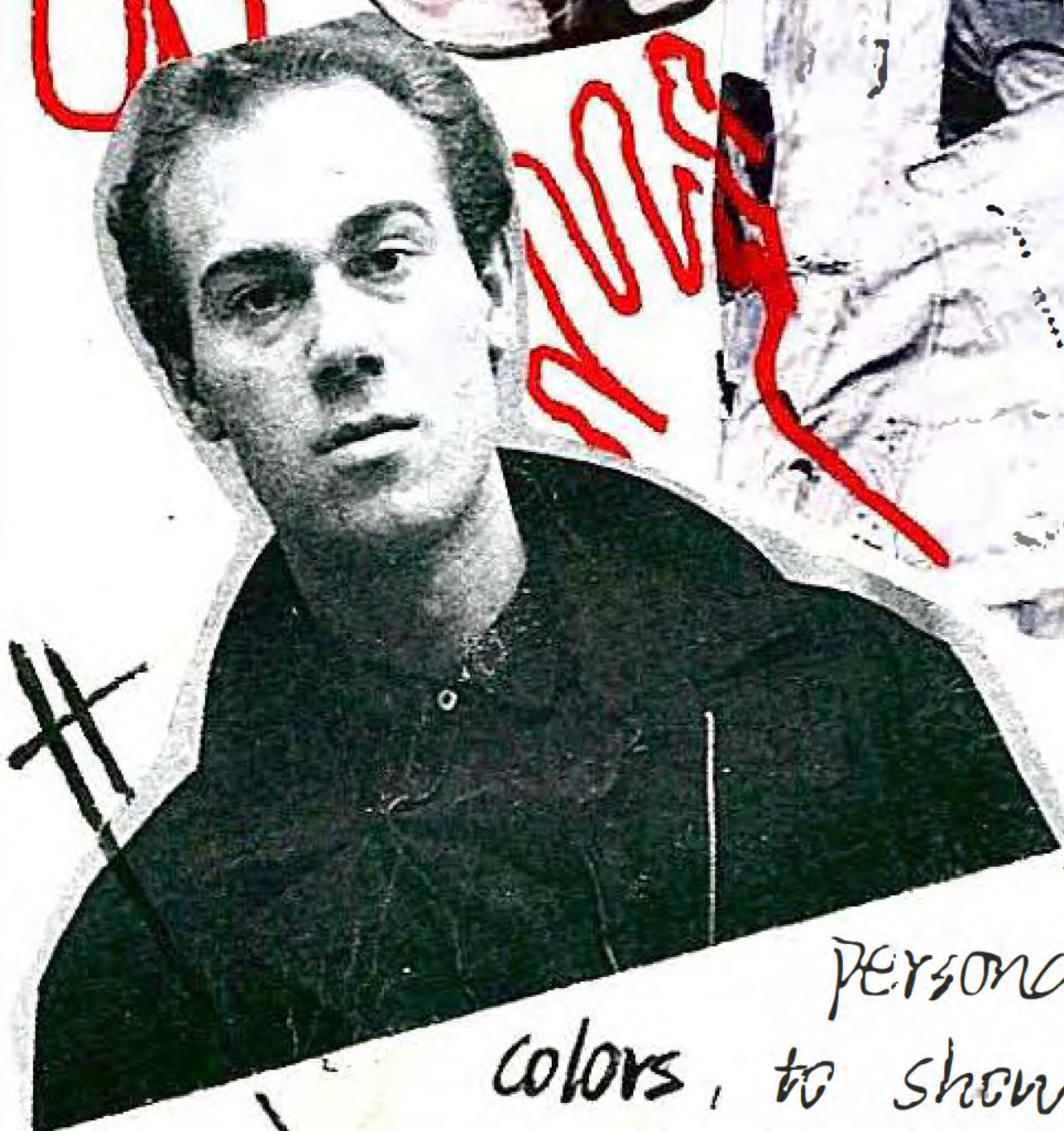
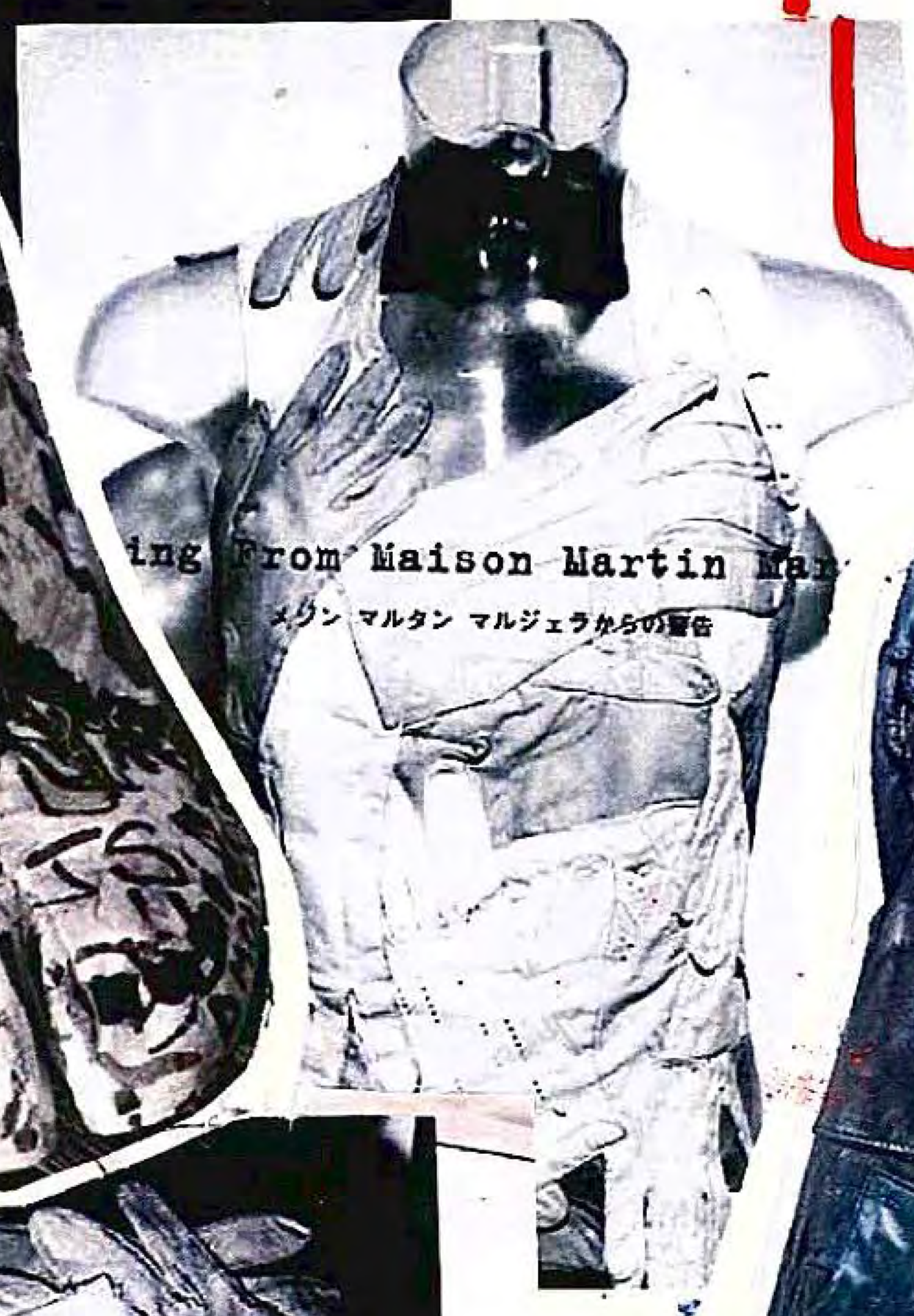
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Maison Martin Margiela

For my work, I learned to use the deconstruction method he used to connect the clothing parts of different materials and break down regular clothing patterns.

Maison Margiela cut the fabric of the clothes into the shape of a hand, then connected them together. Hands represent defending one's rights, which is suitable for my topic (kind of self-production). That's why I want to cut out some hand shapes on clothing.



designer who founded his France, in 1988. He is known for his deconstructing clothes. With a unique style, his famous personality. He loves to break the rules which is colors, to show a strong sense of design.

Maison Martin Margiela is a Belgian own brand, Maison Margiela, in Paris, design of **deconstructing** and reorganizing shoes highlight his distinctive with out complex colors, but uses **simple**

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SCHIAPARELLI's creative director—
Daniel Roseberry, reinter-
-prets iconic SCHIAPARELLI elements

in a contemporary context.
He transforms the traditional
role of jewelry from a
supporting accessory to dramatic
extensions on the
body, breaking away
a corner of surreal
reality and infusing
SCHIAPARELLI's
surrealistic fashion
into everyday
contexts.

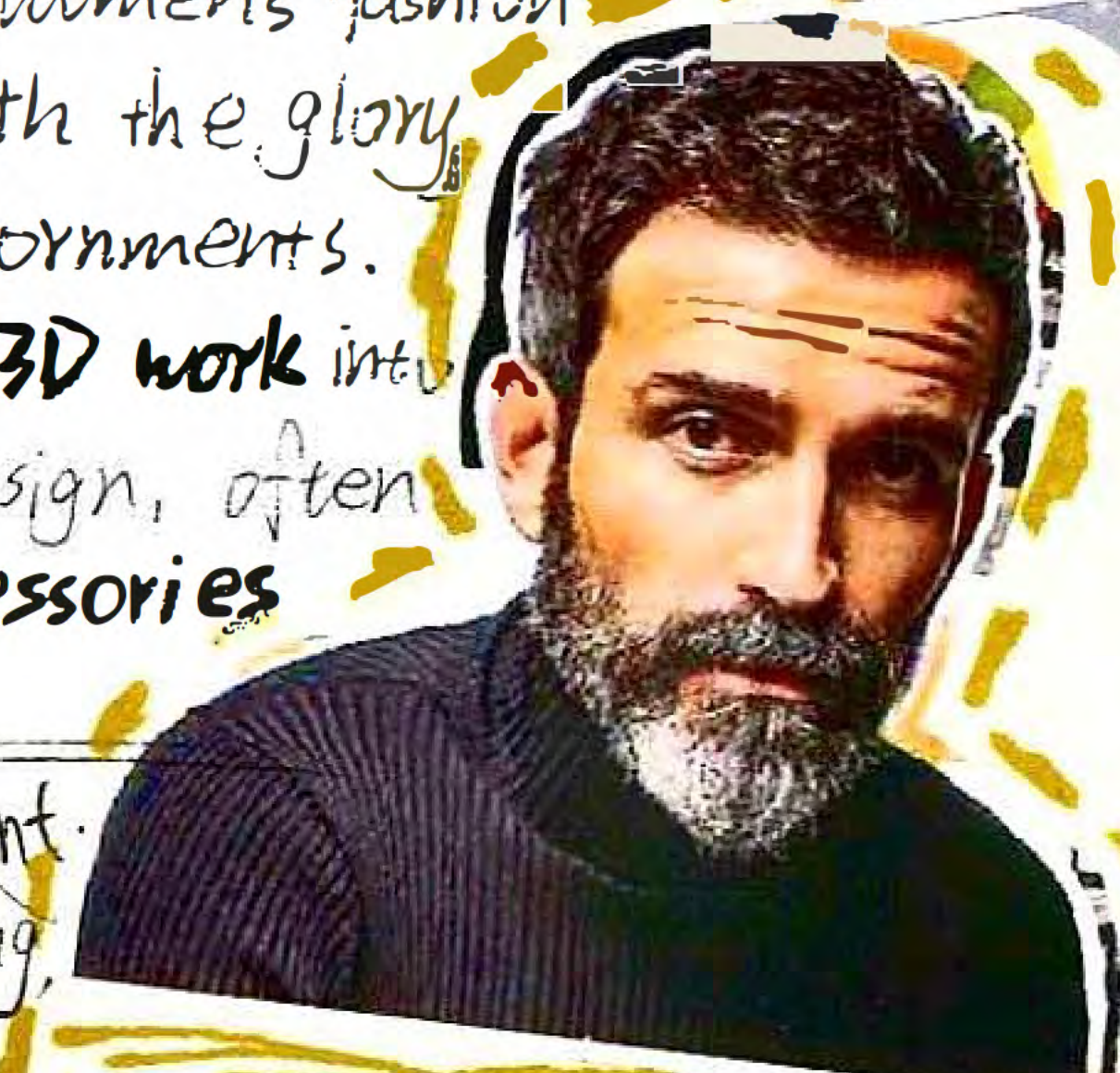
3D work.

He emphasizes
focusing on Elsa Schiaparelli's
"courage, talent and spirit", injecting
a modern touch into the designs.

Building upon current women's fashion
silhouettes combined with the glory
of these antique gold adornments.

He incorporates intricate 3D work into
the complex clothing design, often
featuring metal accessories
shaped like eyes.

In my final design, I'll also want
to incorporate 3D work for the clothing,
particularly using 3D eyeballs on the
opening section of one sleeve.



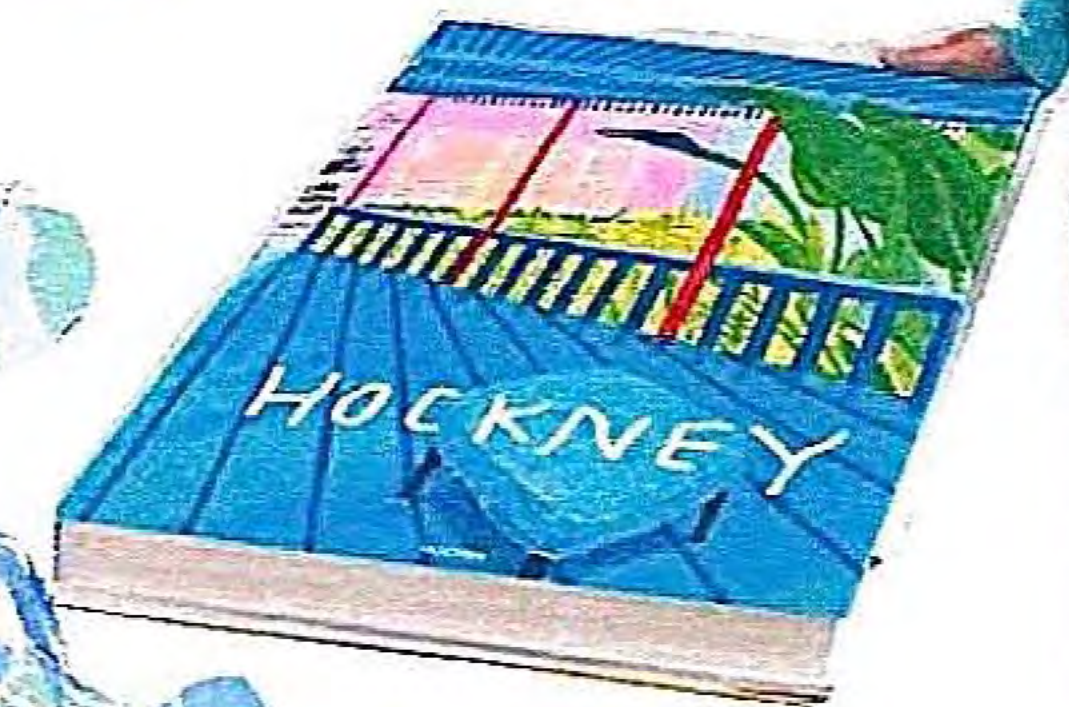
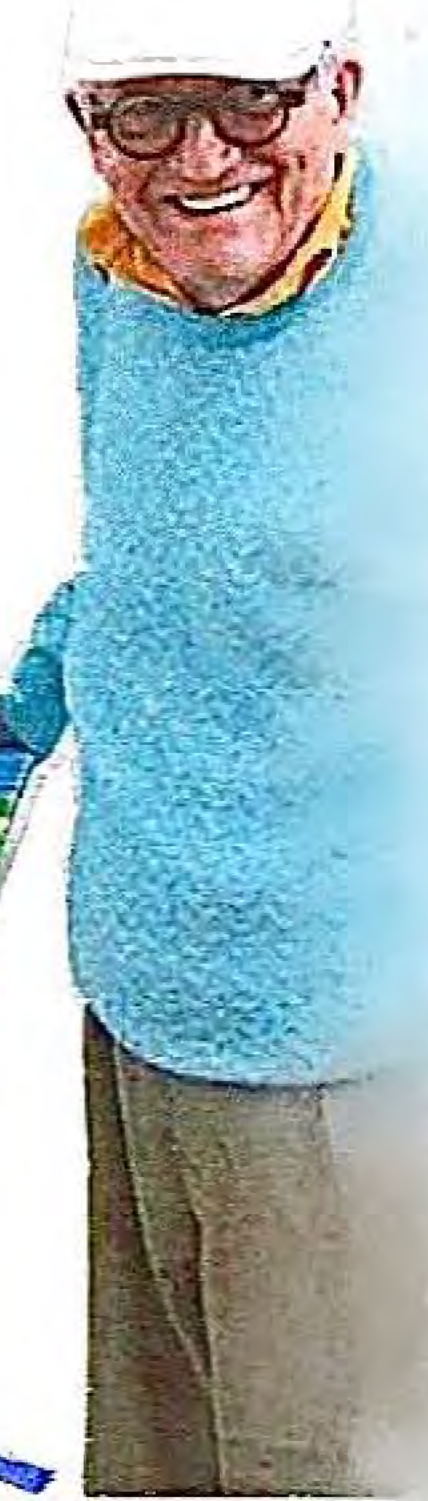
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Unit Code:

David Hockney was born on 9 July 1937, an English painter, draftsman, printmaker, stage designer, and photographer his oeuvre. Hockney cultivates traditional painting genres: the landscape, the portrait, and the still life. Nevertheless, he reinvents his way of painting repeatedly. The artist is also open to new media which he uses with curiosity and delight in experimentation.

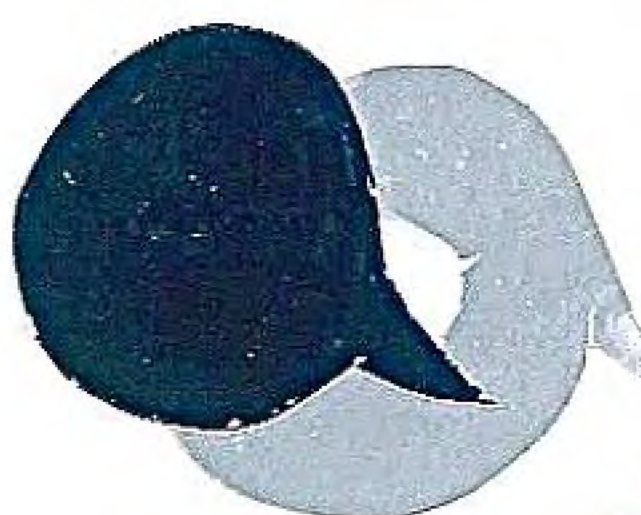


In his works, he always used the **collage** technique, here showing the swimming motion.

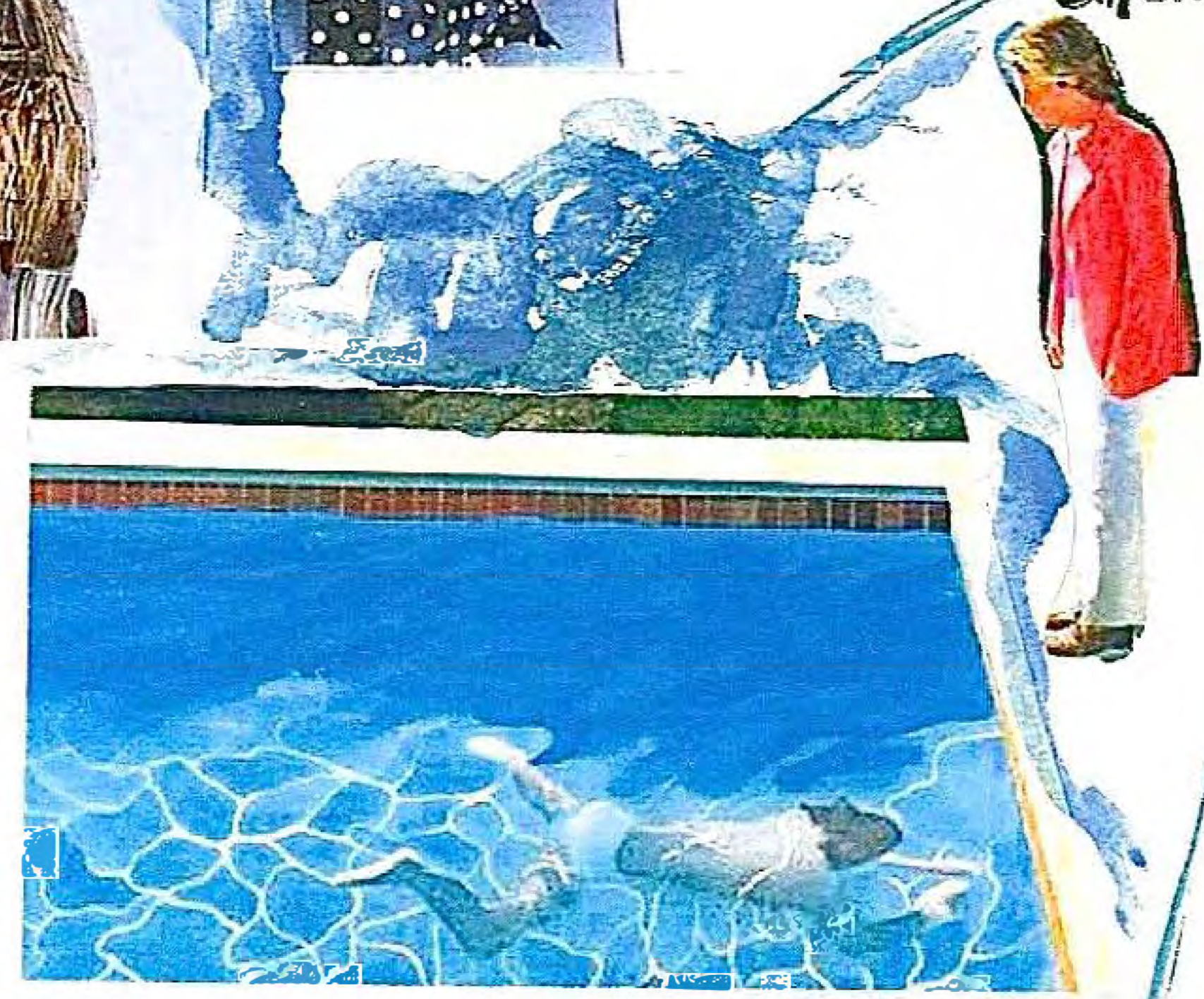
In my mind, I want to draw different patterns (these related to my theme) on different fabrics, then cut out a small piece from these fabrics, and collage the each pattern, then connecting it to clothing.

HOCKNEY

D



W



Center Number:

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Here is the ~~heart~~ heart

cut and collaged into the shape of

a heart using this ~~stiff~~ stiff texture mesh fabric. This

represents blood vessels

that extend along the

heart, it's hard to stick to other

fabric, and it also sheds fibers, so I'm

planning to change the material and decorate

the blood vessels with stiff texture mesh

fabric, then use ~~shoelace~~ to represent

the heart element. Because

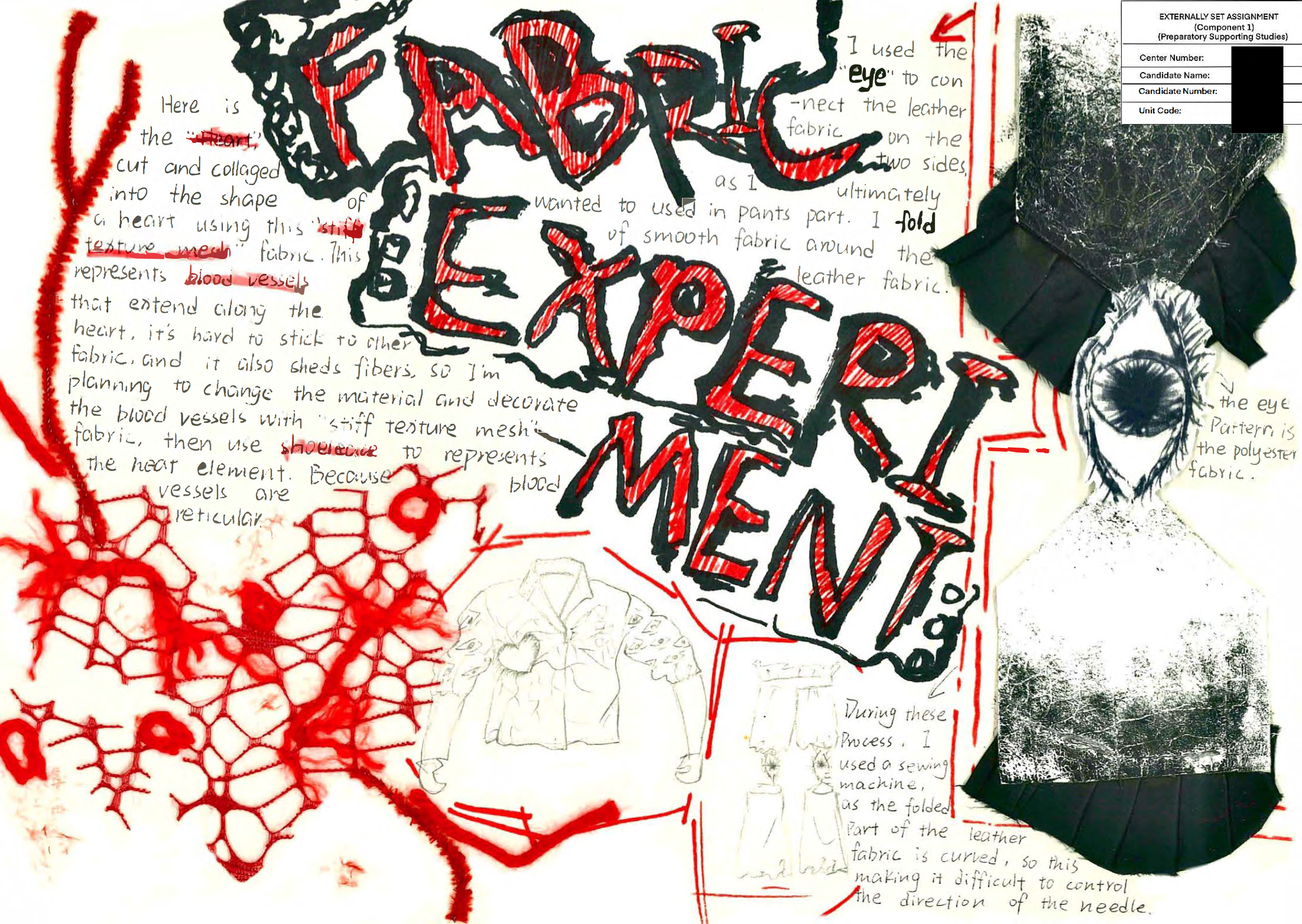
vessels are reticular.

wanted to use in pants part. I ~~fold~~ ultimately of smooth fabric around the leather fabric.

EXPERIMENT

the eye Pattern is the polyester fabric.

During these Process, I used a sewing machine, as the folded Part of the leather fabric is curved, so this making it difficult to control the direction of the needle.



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Experiment

I first punch holes in the areas where the clothes need to be threaded, and then thread the shoelaces in a cross pattern, but this is difficult to experiment on paper and can easily break. So I just made a crossed shape with shoelaces and pasted it on paper.

I combined wool and my drawing to make the pattern of the eye on the fabric.

Sewing the leather sleeves in a folded way.

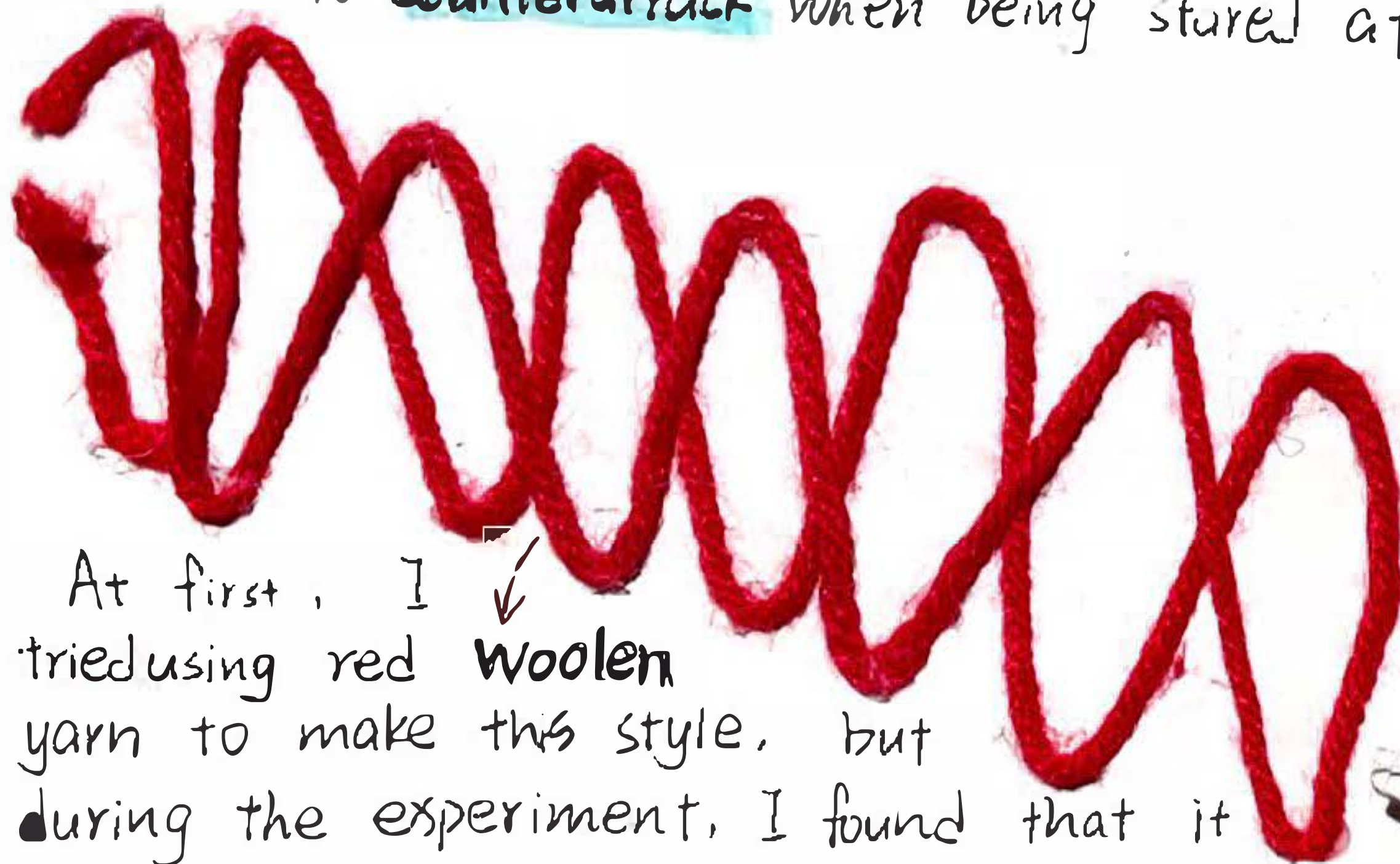
Back design



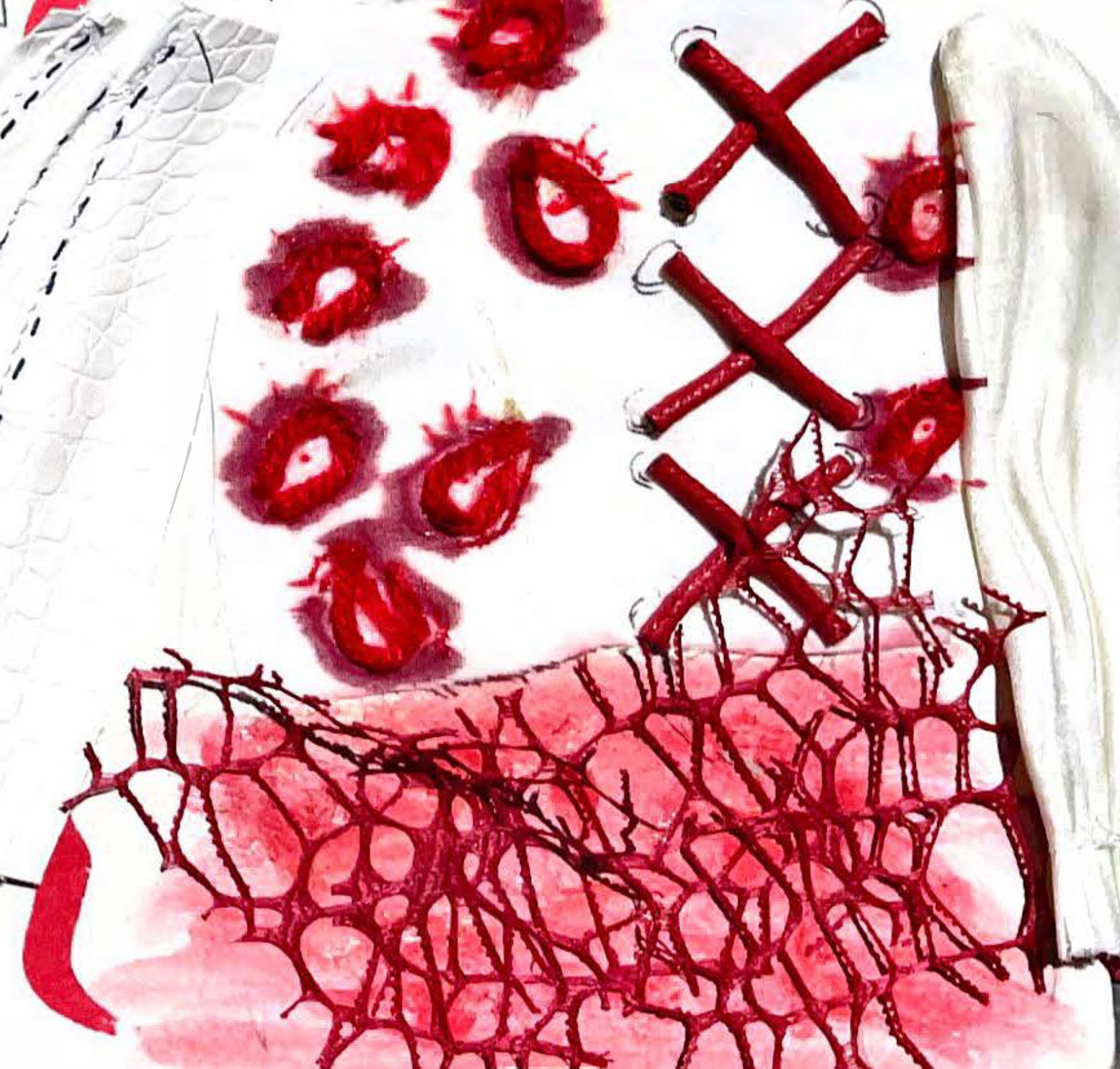
This is my 2nd idea for the back design, which is also a **Cross** style.

Compared to the previous experiment, I used thin thread instead of a thick thread of fabric.

The crossed red line is like the inner turmoil of whether to **Counterattack** when being stared at.



At first, I tried using red **woolen** yarn to make this style, but during the experiment, I found that it was too soft, easy to break and without any elasticity, and not suitable for this design. So I bought bright red thin **shoelaces** instead of yarn.

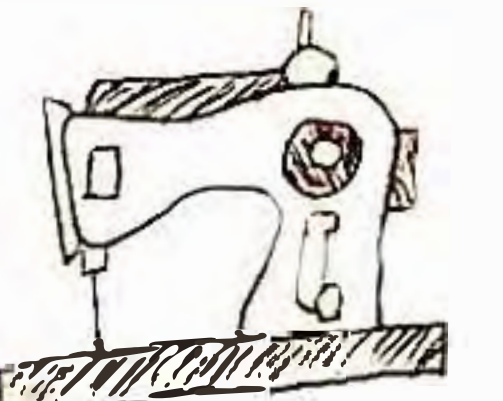


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Sewing
Machine

I use the ~~SATIN~~ fabric, make pleated pattern, that crosses over the back. The crossed design resembles a defensive hand gesture. Like protecting oneself from language attacks. While the sewing machine, I found that this fabric is very silky, making it difficult to control the size and distance of each ~~fold~~, resulting in an obvious different in the size of the two sides that I finally produced.

Fabric Experiment

about 3cm



wink!

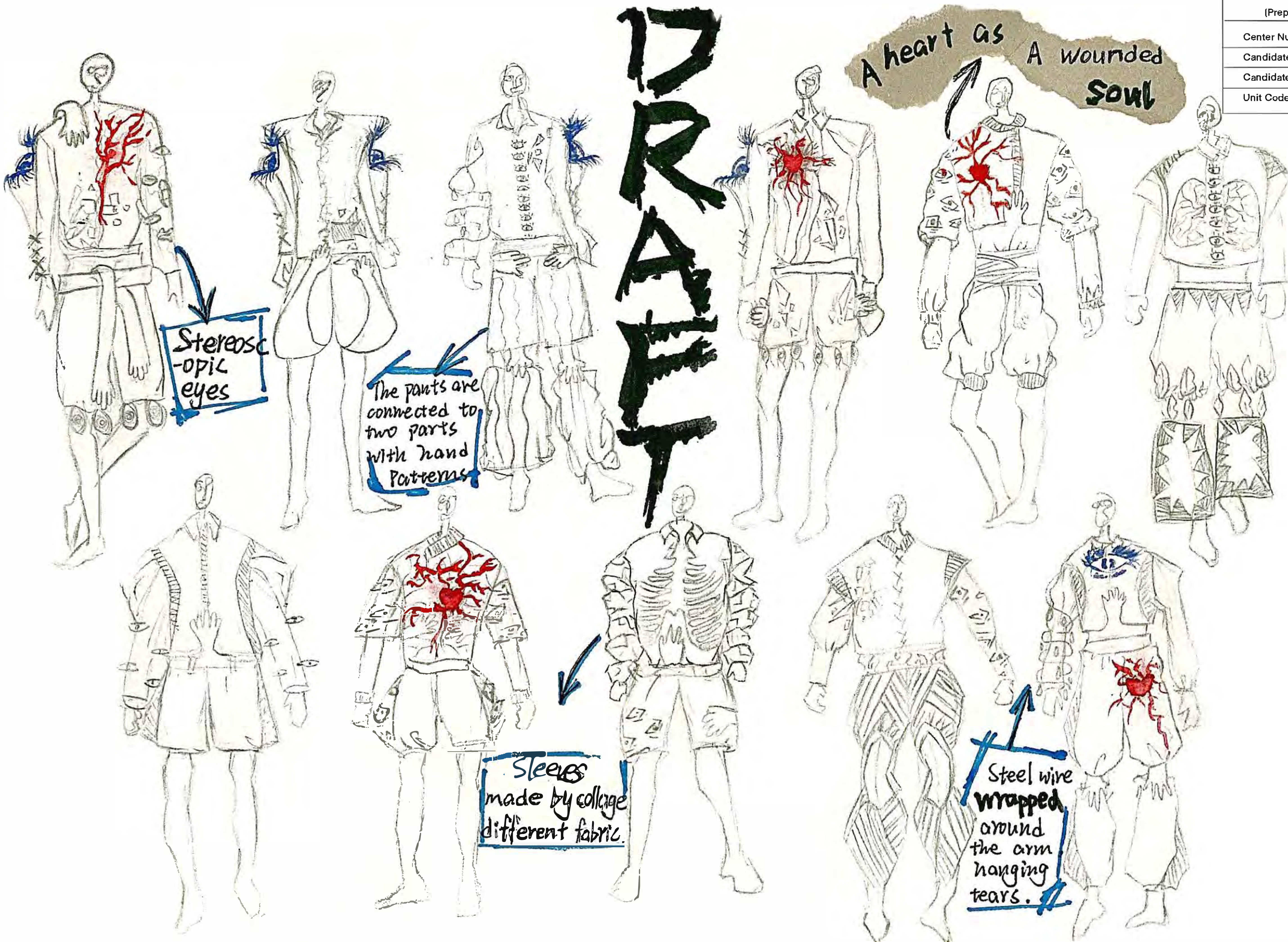
Based on my design journey, I would like to incorporate some three-dimensional designs, and I have chose to include the eye element as part of my design. Therefore, I have created a three-dimensional eye.

SLEEVE

eyeball

about 6cm

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Stereoscopic eyes

The pants are connected to two parts with hand Patterns

Sleeves made by collage different fabric

Steel wire wrapped around the arm hanging tears

A heart as A wounded Soul

DRAFT

Center Number:

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Candidate Number:

Unit Code:



Final Design

Center Number: .

Candidate Name: .

Candidate Number: .

Unit Code: 4FA1/01

The teacher suggested that I start with the front piece of the shirt first, and the dividing line is the position of the **invisible Buckle** ←

Silhouette

Ease, The process of sewing the edges of the clothes with a sewing machine. ←



The final effect after cutting and stitching.
(Thumb is obviously much bigger than...)

Stitching the 1-2cm inside



Since my design in the draft leans towards masculine clothing, while my theme is **Unisex** style, in order to coordinate this phenomenon, I made some **Part** in the silhouette process to give it a more feminine style.

Problem...

I cast a **hand** shape on the bottom of the shirt. But I completely forgot that there should be stitching the 1-2cm inside for the edges of the clothing. so I cut it to the normal size first. After cutting the thumb, I realized that I need to roll the edge of the hand inside, so what I should cut smaller than the final shape of the hand.

I re-planned the parts that needed to be cut then I stitching them.

Big Thumb ←

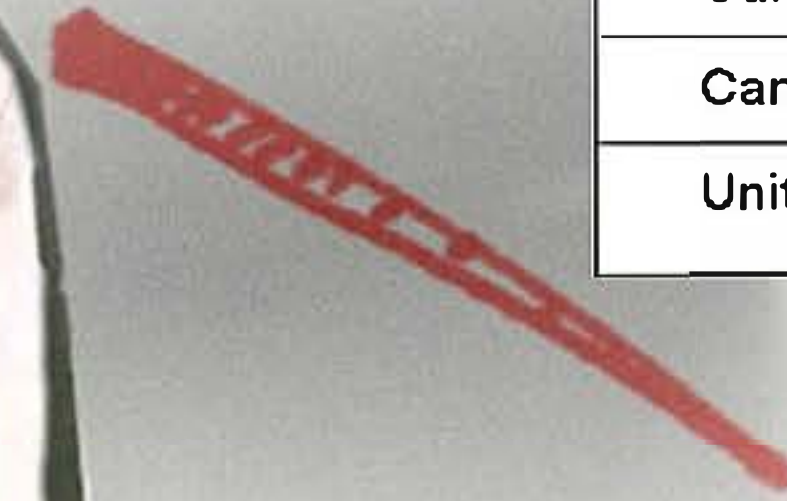
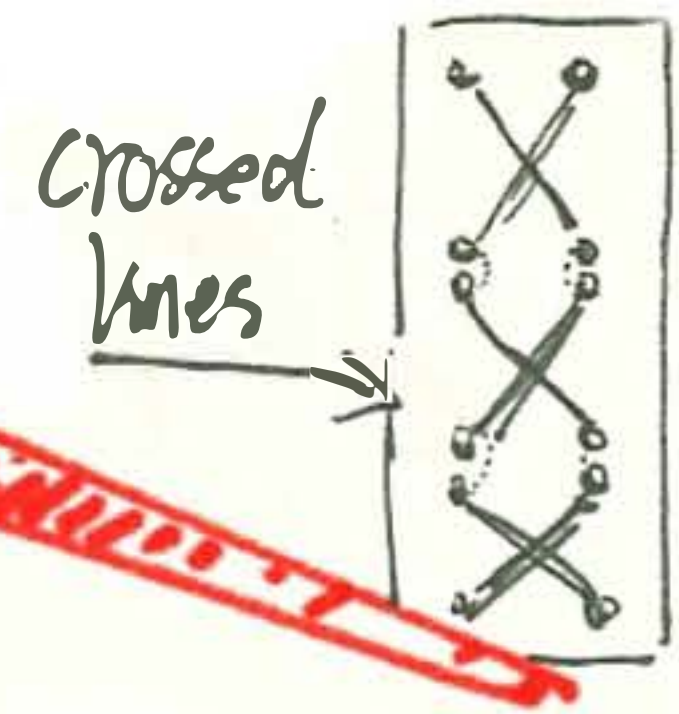


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For this step, I made the **Back** part of the clothing.

I have marked the locations that require ~~drill~~ **hole** first.

I'm using **shoelaces** to make the **crosses** on the back, but after making it for the first time, I found that there was a distance between each "cross". So I referenced other people's cross design and found that they had two holes close together.

Silhouette

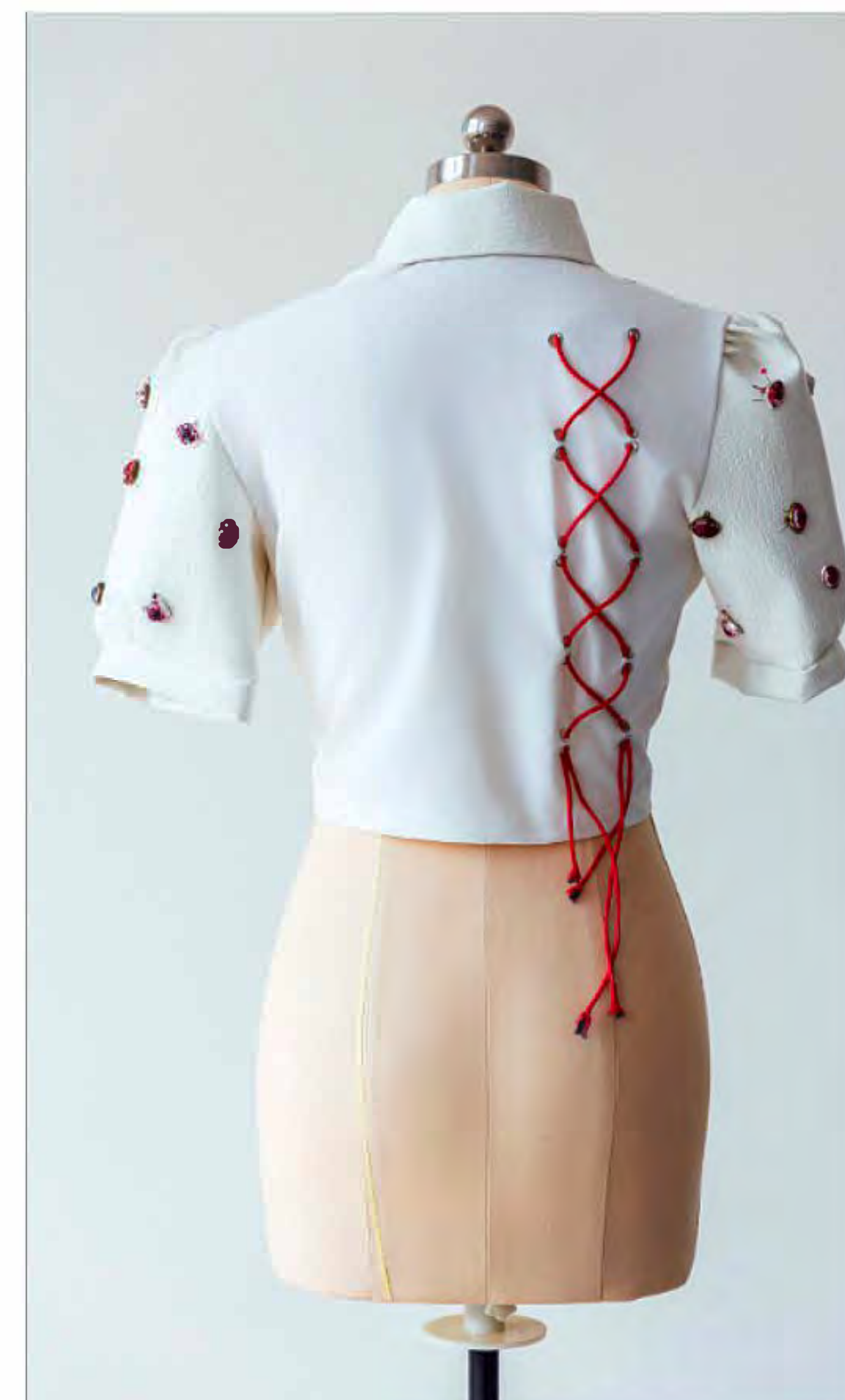
After that, I made this change. and it looks like there is not too much space in the middle. And I also changed the order. This time I threaded from top to bottom, and the extra thread was used as a **tassel**.

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Final Work