

The Red Carnation

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The carnation is one of the designer's favorite flowers especially the red ones. The purpose of the design is following the creative practice path that proposed by Bye (2010) to create a unique design that inspired by the designer's favorite flower. Bye presented a Framework for clothing and textile design scholarship that intended to bring clothing and textile scholars into the broader conversation about design research and to ignite research through practice as a valuable approach for developing knowledge. The framework offers three possible approaches: Problem-based design research, research through practice, and creative practice to addressing practice as a key element of the scholarship in the field. Bye presented the three approaches separately for ease of discussion but that does not mean the researchers cannot move between paths as their research evolves.

Creative practice is the path that takes care of the designer's creativity. It starts with the designers' ideas or inspirations. The designer then follows the design process to develop the project that could be published or presented. There is no formal analysis in this path except the evaluation that took place during the design process.

The designer started the design process by specifying the design elements needed which are color, gathering pleats, and layers like the flower. For the bodice area, the designer used the gathering drabeah technique to give the impression of gathers in the middle of the flower. An embroidered lace that has carnation pattern in it used in the back of the dress and the front shoulders area to add color contrast to the design. The rest of the design built by using three layers of Taffeta that have different width to give the impression of the layers in the carnation. The designer then added thinner gathered layers of fabric to the main layers to give the impression of the small details of the flower. While evaluating the design, the designer





found out that since there was no underlay in the upper back area, the lace stretched while wearing it and that made it impossible to fit the wearer. The designer then added an underlay to the back that covers only part of it to support the lace and keep the contrast that the designer wanted to achieve in the design. The design produced by using a combination of flat pattern and draping techniques.

Reference

Bye, E. (2010). A direction for clothing and textile design research. *Clothing and Textiles Research Journal*, 28(3), 205-217.