

White Forest

Anna Perry, Colorado State University

Key words: Sustainability, surface design, couture techniques

Design statement

Contextual Review and Concept

After a couple of years' experience with making creative scholarship, the designer's home is full of wasted materials: half-finished prototypes in full or in half scales, fabric scraps, and extra parts from previous designs (e.g., different sizes of birds' wings, various flowers, peacock's tail eyes, tree branches, leaves, and decorative shoes). The left-over materials came from different design projects, which were inspired from various resources. The designer wanted to create a sustainable design by utilizing the old wasted materials (Fletcher, 2013). In addition, based on the "17 Techniques for Creating Designs" (2009), one method to create innovative designs is to combine different sources of inspirations into a single workable design, for example, a fish with an elephant nose. The combination result may be surprisingly good or weird, but at least it is unique and creative. Therefore, the purpose of the current design was to be sustainable and creative: combine left over parts from previous design works (sustainability) and seamlessly integrate various sources of inspirations into a single creative dress (creativity).

Aesthetic Properties and Visual Impact

To make sure the design parts from different inspiration sources combined seamlessly, principles of design were utilized. Only white cotton fabric was selected to make sure the entire dress's color was unified. In addition, the designer chose all design parts related to a forest (e.g., flowers, grasses, trees, and birds) and gave up parts that were not related the nature (e.g., white decorative shoes). Furthermore, in the process of making the dress, the designer applied symmetry and balance on the top's left and right sides. At the same time, to create contrast effects, the top was tight fitting and the bottom was loose fitting, and the top was mainly with wings and the bottom was mainly with tree branches and peacock's eyes.

Process, Technique, and Execution as described in the statement and visible in the photography

The designer had a lot of left over 100% white cotton fabric scraps and extra parts. The designer played around with these materials on a dress form. A half-completed top, which had a decreased waistline on the widest part of the hip, was selected as the top of the dress. There was no skirt left previously. Therefore, the designer made a gathered six-gored skirt from three-yards of

muslin. The top and the bottom were joined on the decreased waistline. Inside the gathered skirt, there is a pannier, which was made previously for testing crinoline's flexible and strong ability. The pannier expanded the girthed gored skirt's volume.

Elements from various inspirations have been combined. Design parts that were related to a forest, such as grass, flowers, trees, and birds, were selected. The top was joined with various sizes of bird's white wings: six on the front and five on the back. In addition, white grass, leaves, and flowers are growing between the gaps of the wings. The gathered skirt is fully covered with long and flexible tree branches and leaves. On the end and the middle of the branches, huge white peacock's tail eyes were attached. At the hem of the skirt, big rounded petals were attached. At the decreased waistline, peacock's tail eyes were attached on the left and right sides, further expanding the hip's volume. On the front and back, white flower petals were aligned with the waistline.

Cohesion

The purpose of the design was to create a creative design combining various inspirational resources and make a sustainable design. To achieve these goals, aesthetic properties, such as unifying colors, contrasting and symmetrical effects were considered in the design process. The execution process was adjusted and modified to obtain a harmonious and unifying effect.

Design Contribution and Innovation

This design amplified what is known: combined several aspects of various natural inspirations seamlessly together (creativity), and created a new design based on wasted left-over materials (sustainability). This design was different from existing creative scholarship because it combined creativity and sustainability together and it demonstrated a good method to use wasted old fabric and design parts. This method may be useful for designers to create innovative sustainable designs in fashion or other design fields.

Reference

17 Techniques for Creating Designs Inspired by Nature. (2009, Aug. 11). Retrieved from <https://www.webdesignerdepot.com/2009/08/17-techniques-for-creating-designs-inspired-by-nature/>

Fletcher, K. (2008). *Sustainable Fashion and Textiles: Design Journeys*. New York: Routledge.

