

Renascence

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The application of digital textile printing technology has become widely popular in the recent decades of garment designs. Most today's designers, like Alexander McQueen, have become increasingly interested in creating visual illusion taking advantage of the capability and convenience of the CAD based digital printing technology. Often, few focus on the visual transitioning of rhythm and movements from the engineered imagery within the garment. Previous design research (Bugg, 2009) has studied the movements of garment for the designer, wearer and viewer in the context of stage performance but was limited in reaching further to the use of printed imagery the design process, wearing experience and overall mood consideration.

Overall, this design explored ways to integrate rhythmic visual movement in garment design using engineered photographic imagery and digital textile printing technology. The aim was also to create juxtaposition in the garment through texture and forms using various textiles and to explore ways to transition from structured to draped silhouette in expressing feelings of conflict, struggle, and ultimately renascence. Further, this garment design referenced the masterpiece sculpture of the Hellenistic period, the Winged Victory of Samothrace (circa 220-185 BC), in both design conceptualization and garment silhouette ("The Winged Victory," n.d.).

This asymmetrical garment design was designed with two types of silhouette. The structured side on the left, in silk organza, consists of a layered shoulder portion that depicts the photographic imageries of a dancer's shadow from curled to extended movements. These transitional body forms symbolizing the periods of rises from struggle and self-searching journeys. The sculptural feather pieces in the hip area symbolize the many layers of conflict. The fully expanded arms and wings printed on the draped side of the garment, in silk satin, communicate the rebirth of one's mind and soul, which are completely liberated. This garment is supported by a form fitted foundation dress in linen.





In designing, the process of digital imaging was carried out using a popular CAD program and was taken in consideration of garment silhouette, image scale, and fabric drape and texture. The imagery of the dancer's shadows was rendered using contrast, color adjustment, as well as gradient CAD tools and was engineered into the semitransparent shoulder layers on the left side of the garment. The right side of the garment consists of the dancer's extended shadows in a large scale shown on both front and backside with fully expanded wings and falling feathers, which results in a theatrical effect. The CAD program was also applied in the creating the ombré feather layers as part of the structured side of the garment.

In the further consideration of the movement and the transitioning of the visual imagery within the garment, spiraling effected was focused throughout. The garment's unique silhouette and proportion is manipulated with various strategically positioned layers and colors from the layered feather pieces that added volume around the hip area. Visually, the semitransparent texture of the silk organza and less saturated hues in transitioning values also provide the garment an overall ethereal and featherweight effect.

This design research suggested that applying engineered photographic based imagery with the consideration of rhythm and visual movement of the garment requires much manipulation of volume and the grasp of colors and fabric property in relation to spatial understanding. In addition, such design process is driven by more of the designer's emotional reaction to the visual rhythm and transition compare to conventional digital designs. Future research may continue to explore ways of integrating diverse movements in to the design using added volume and unique imagery for visual illusion in both draped and structured garments.

Reference

Bugg, J. (2009). Fashion at the interface: Designer-wearer-viewer. *Fashion Practice*. 1 (1), 9-32.
The Winged Victory of Samothrace. (n.d.) Retrieved from <http://www.louvre.fr/en/oeuvre-notices/winged-victory-samothrace>