

L4 SUMMER PROJECT



Fig.1 (we would like you to identify these designers) *

INTRODUCTION

To keep you feeling inspired and creative over the summer, you are asked to keep a working **research journal** full of exciting and inspirational imagery from a wide range of sources. Your journal will underpin your first term of study, so make sure it oozes creativity and enquiry - invest your time now, before term begins.

There is no 'right' or 'wrong' for what to include - the research should reflect who you are, show us what you are interested in and be a snapshot of the world that **inspires you**. If you feel uninspired, please don't panic! Consider what you enjoy doing (watching films, listening to music, reading?), explore your environment (a favourite place to visit or space to sit in?) you might even gather found objects (from country walks or beach holidays?) - the main thing is to collect a range of information which we can then discuss.

Whilst we do not expect you to fill an entire sketchbook, we do expect to see a good range of quality research sources. **Drawing** is a vital element of a designers' practice. You should develop your design ideas through a full range of 'drawing' processes e.g., collage, painting, mark making, rubbings, photography etc. You can 'draw' digitally, but this should be no more than 50% of your output.

This is your first chance to impress your tutors and peers so be **honest**, be **brave**, be **creative**, be **individual**, be **you!**

RESEARCH THEME

As humans, we are curious, driven to discover, to illuminate, to visualise and to understand. This sense of inquiry is key to the design development process which demands ongoing creative thinking and a constant drive to research, explore and feed your imagination.

So,

Slow down.

Tune in to where you are.

Engage your eyes, your mind and your hands.

Observe, wonder, source, collect, draw.

With this in mind, we would like you to respond to the overarching (umbrella) theme of the **SLOW FASHION MOVEMENT.**

From this starting point, you might choose to:

- explore social diversity (tension and distortion), cultural appropriation, social integration and personal interactions and/or...
- investigate how found surfaces & materials can be re-imagined and transformed through manipulation e.g., painted, coated, distorted, repair and/or...
- gather and analyse 'conceptual' references such as metaphors, icons and mythologies.

TASK 1

Keep a visual research journal which should include the following:

- Research imagery, 'drawing'/photography in response to your research and overarching theme (**at least 10** loose or sketchbook pages min. A4)
- Samples (**at least 10** approx. A5 size) that explore 2D and 3D surfaces through stitch, manipulation, folding etc. These can be a mixture or fabric and paper.

TASK 2

Create a **Materials Library** from lost, found, collected, and recycled materials and ephemera.

- Gathered from around the house, garden, shed, recycling bins and in your local area, your library might include paper, plastic (postal packaging, food wrapping etc.), foil, foam, rubber (elastic bands etc.) metal, cardboard, textiles (old clothes etc.) ...
- Try to collect as broad a range of materials as possible – aim for at least **1 black bin liner full of materials**. **Strictly no new materials should be bought for this project.**

TASK 3

*Identify and analyse the iconic designers featured in the main images above.

- Write 5 bullet points on each designer.

PERSONAL RESEARCH DATABASE

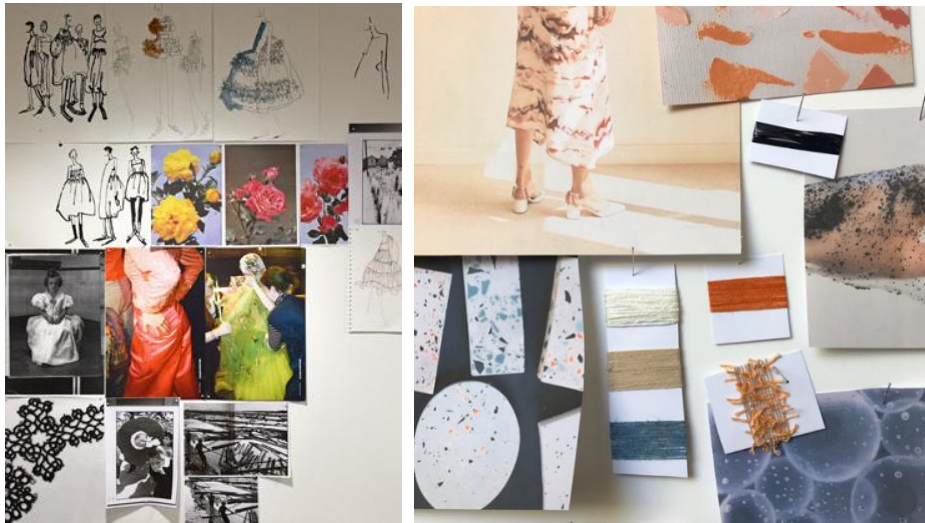


Fig.2 Mood boards from Molly Goddard and Dash + Miller studios

Most creatives are ‘magpies’ bringing together inspiration and ideas from a range of sources, making links between them.

It is especially important that you keep up to date with what is going on in the fashion industry (and other fields of art and design), so make sure you read newspapers (broadsheets not tabloids!), magazines (Vogue not Take-A-Break!) and access fashion industry related websites. And you must not rely solely on Instagram and Pinterest.

Consider the following starting points:

DIGITAL CONTENT

Dazed Digital

<https://www.dazeddigital.com/>

Another Magazine

<https://www.anothermag.com/>

Wallpaper

<http://www.wallpaper.com/>

Business of Fashion (BoF)

<https://www.businessoffashion.com/>

Vogue	https://www.vogue.co.uk/
Show Studio	http://www.showstudio.com/
Fashion Revolution	https://www.fashionrevolution.org/

GALLERIES & MUSEUMS

Exhibition visits are another fantastic way to see work, often in real-life and close-up. Take every opportunity to visit museums and galleries over the summer, both local and national, to broaden your knowledge and experience. Many museums now have access to their collections online too, including immersive virtual tours.

Victoria and Albert Museum, London	https://www.vam.ac.uk/
Royal Academy, London	https://www.royalacademy.org.uk/
Fashion & Textiles Museum, London	https://fashiontextilemuseum.org/
Arnolfini, Bristol	https://arnolfini.org.uk/
Chapter Arts Centre, Cardiff	https://www.chapter.org/

For just £5 a year you can get this pass which gives you free or reduced-price entry to a range of places across the UK:

Student Art Pass	https://www.studentartpass.org/
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Many museums now have access to their collections online too, including immersive virtual tours:

Balenciaga: Master craftsman	https://artsandculture.google.com/exhibit
The Campbell-Pretty Fashion Research Collection	https://www.ngv.vic.gov.au/
Schiaparelli & Surrealism	https://artsandculture.google.com/exhibit/
Yves Saint Laurent: Biography	https://museeyslparis.com/en/biography
Picasso and Paper	https://www.royalacademy.org.uk/article/
Christian Dior: Designer of Dreams	https://www.youtube.com/watch

DESIGNERS & ARTISTS

Here is a list of designers and artists to get your teeth into. Many of whom you may already have heard of or know about, so perhaps pick somebody new to you?

Vivienne Westwood, Bethany Williams, Iris Van Herpen, Mary Katrantzou, Christopher Kane, JW Anderson, Antonio Beradi, Simone Rocha, Erdem, Paul Smith, Comme Des Garcons, Craig Green, Gareth Pugh, Aitor Throup, Walter Van Beirendonck, Stella McCartney, Christopher Raeburn, Maiko Takeda, Bart & Hess, Karla Black, Tord Boontje, Louise Bourgeois, Matty Bovan, Michael Brennand-Wood, David Batchelor, Nick Cave, Hussein Chalayan, John Chamberlain, Christo, Tony Cragg, Susie Freeman, Frank Gehry, Craig Green, Zaha Hadid, Mona Hatoum, Thomas Heatherwick, Rei Kawakubo, Yayoi Kusama, Martin Margiela, Cornelia Parker, Reiko Sudo (Nuno Corporation), Sarah Sze, Lois Walpole, Junya Watanabe, Alison Willoughby, Anne Wilson, Selgas Cano, Vicki Fong, Celia Pym, Rick Owens

ACADEMIC READING LISTS

Detailed reading lists will be provided with each project brief, and content can be found using the university's vast library and external database access.

Students are expected to develop an awareness of the subject through ongoing engagement with magazines, trend analysis and use of online reference sources which will be introduced as the course progresses.

Some Pattern Cutting books are available to purchase online, below are recommendations if you would like a copy of your own, but this is not essential:

- Aldrich, W. 2015. Metric Pattern Cutting for Women's Wear (6th Ed.)
Chichester, England: Wiley
- Aldrich, W., 2011. Metric Pattern Cutting for Menswear. Hoboken, N.J.: Wiley.
- Campbell, H. 1980. Designing Patterns, a fresh approach to pattern cutting.
Oxford University Press
- Parish, P. 2013. Pattern Cutting: The Architecture of Fashion. London: AVA Academia
- Shoben, M. and Ward, J., 2015. Pattern Cutting and Making Up. London: Routledge.

PERSONAL EQUIPMENT LIST



Fig.3 Yves Saint Laurent in the Christina Dior Studio

Fashion students need to be fully aware that when undertaking a fashion design degree, that investment in appropriate, industry standard equipment will be necessary.

The following list of essentials is a good place to start building your own Fashion Designer's Toolkit to support your pattern drafting and clothing construction studies:

- A4 quality sketchbooks
- A range of mixed quality papers including cartridge paper, kraft paper, newsprint, tracing paper
- A4 layout pad
- Fine liner pens in different weights e.g., 0.1, 0.3, 0.5
- Pro-markers - flesh tones are a must!
- Range of pencil weights from H - B
- Sketching media such as coloured pencils, pastels etc.
- Sewing kit including needles, threads, embroidery scissors, pincushion
- Vanishing cloth markers and/or tailor's chalk
- Scissors: invest in two pairs of good scissors, one for paper and one for fabric; you are discouraged from using the same pair of scissors for both!
- Glues: Paper and Fabric

- Tapes: cello tape, masking tape, double-sided, 'magic' tape
- Carrying device to keep all you kit in one place (not too big!)

N.B. You may have a lot of this already from previous studies so please do not buy brand new things if you do not need them. You can also source **sustainably** by visiting charity shops, checking online resell sites such as Facebook Marketplace or eBay and asking friends and family.

Specialist Fashion equipment and supplies can be purchased directly from Morplan at www.morplan.com

- Pattern Master in **metric*** code 41541
- Tailors Shears* code 56110
- Analogical Tape Measure* code 43278
- Pattern notcher tool code 41208
- Tracing wheel codes 41195 / 41209
- Quick unpicker/seam ripper code 42902
- Snips code 54891
- Dressmaking Pins code 43451
- Garment bags clear pack of 5 code 89222

*these are essential tools and will serve you well beyond your degree!

N.B. Many of these items can also be purchased from other online retailers, and again, if you already have these items (or similar) you do not need to buy them again.

Domestic sewing machines

Students are expected to produce their coursework using the machines and resources provided to you through our amazing workshop facilities. If you have a sewing machine and would like to keep it in your accommodation you can, but there is no expectation to invest in one.