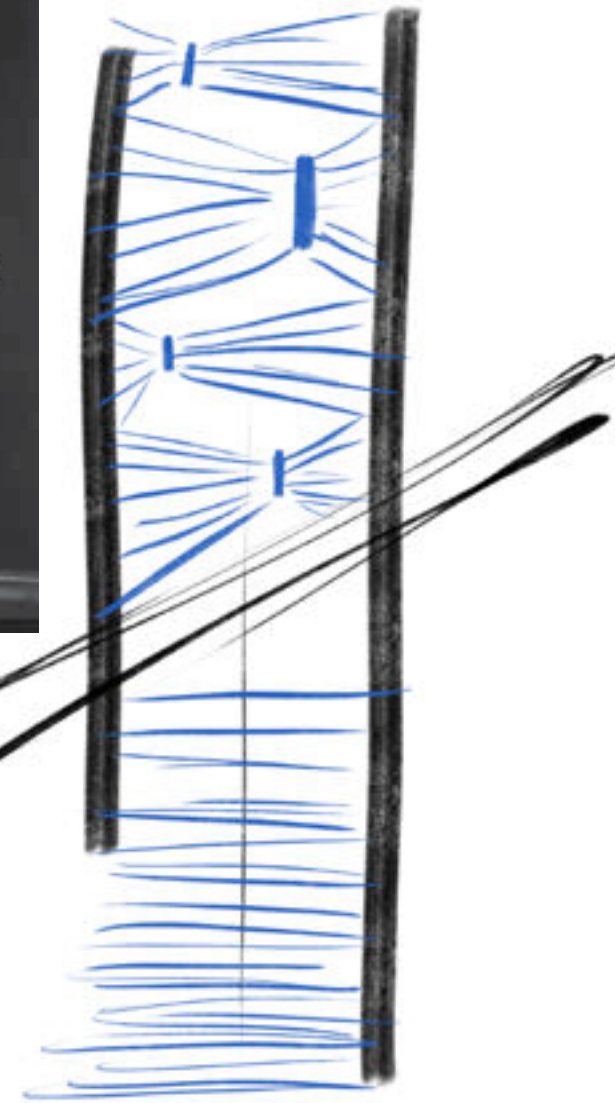
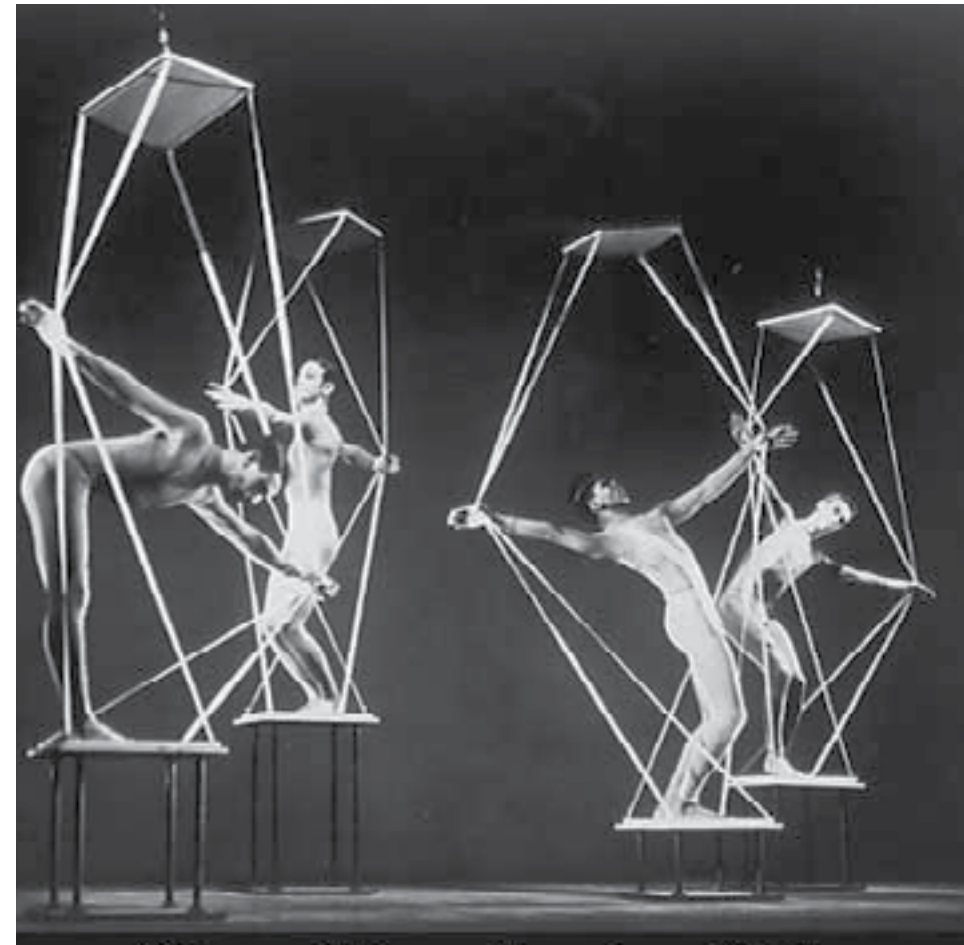


TENSION

+

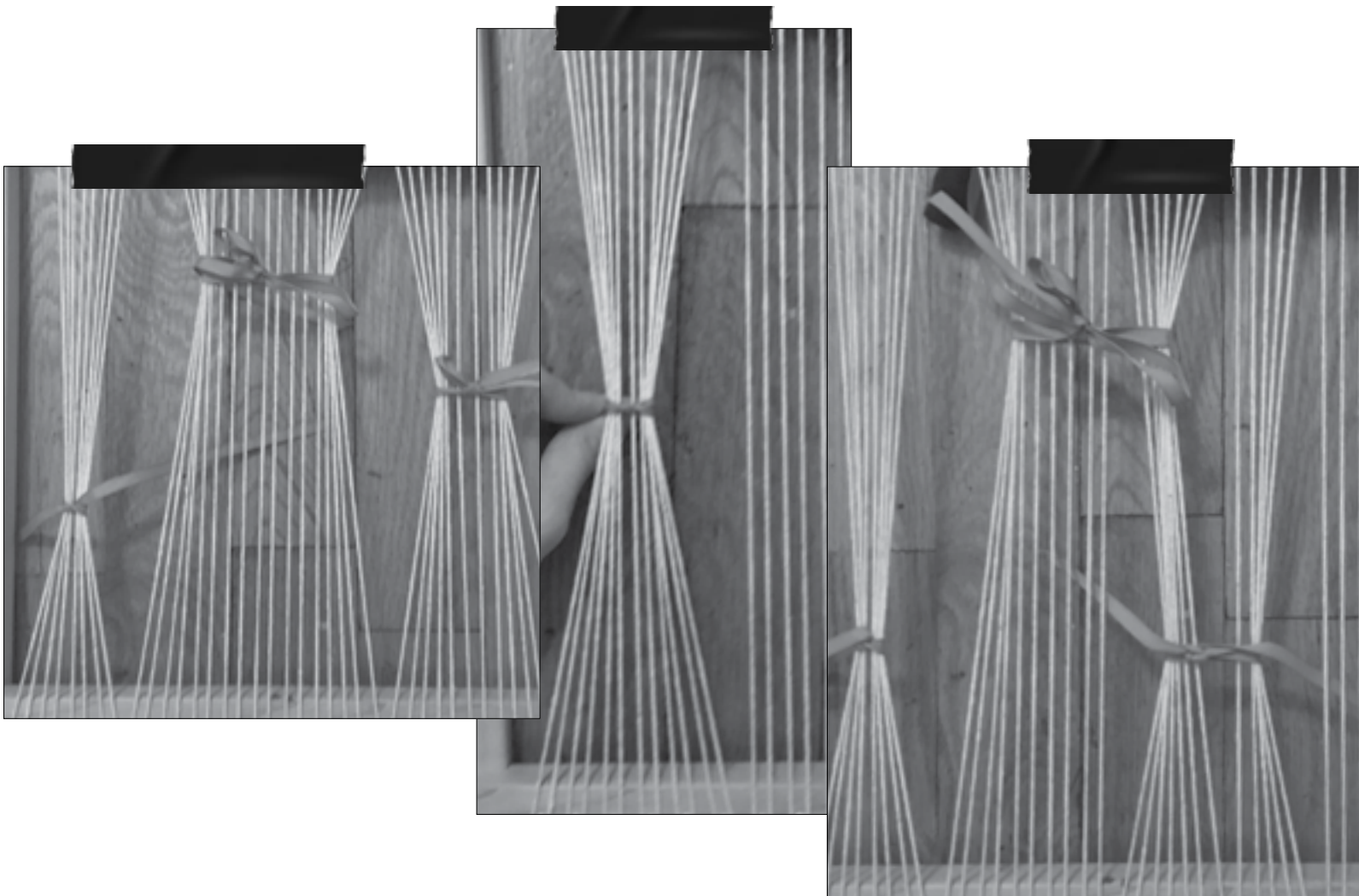
CONTROL

TENSION PINCH

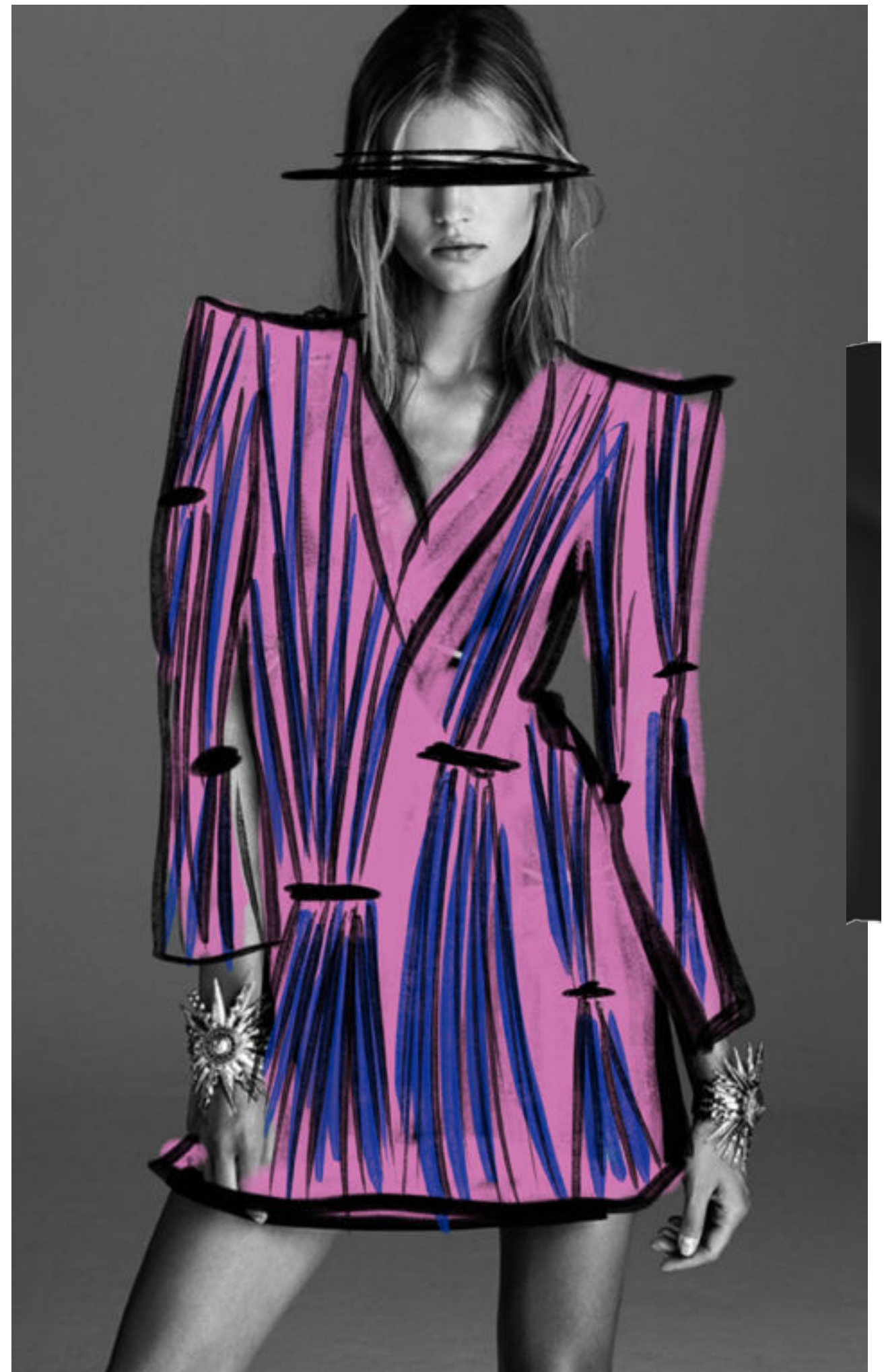


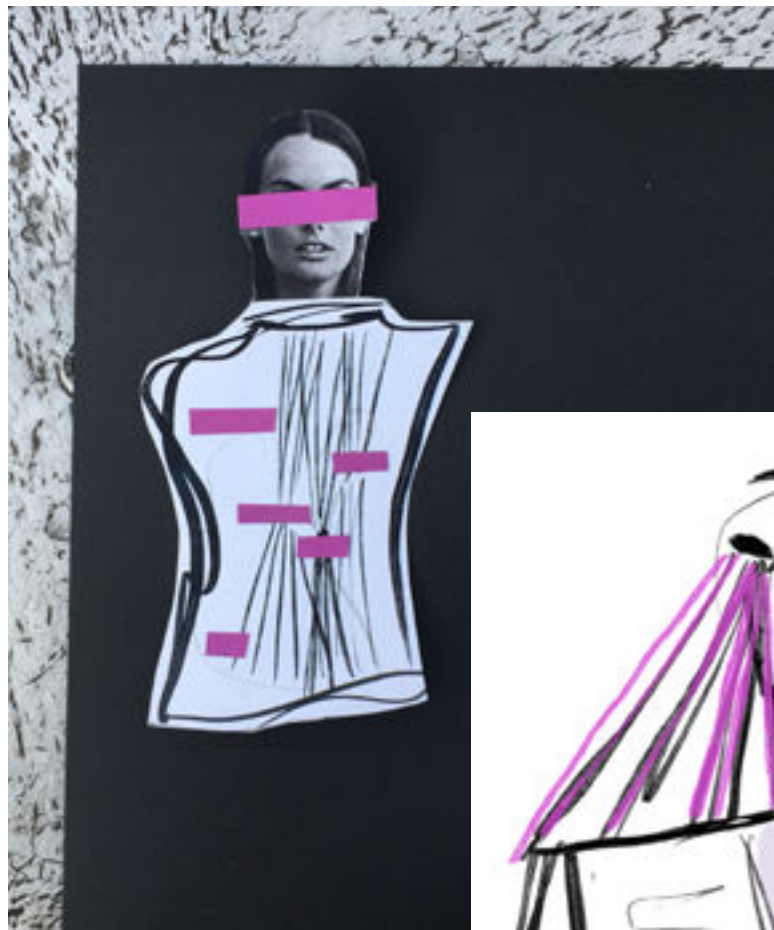
Referencing performance art and the engineering of suspension bridges and exploring the tension within strings which can be manipulated and controlled creating interesting effects

Tension Experiments Using Lap-loom



Straight yarn pinched and plucked in different sections, tied in varying height and some sections even double pinched

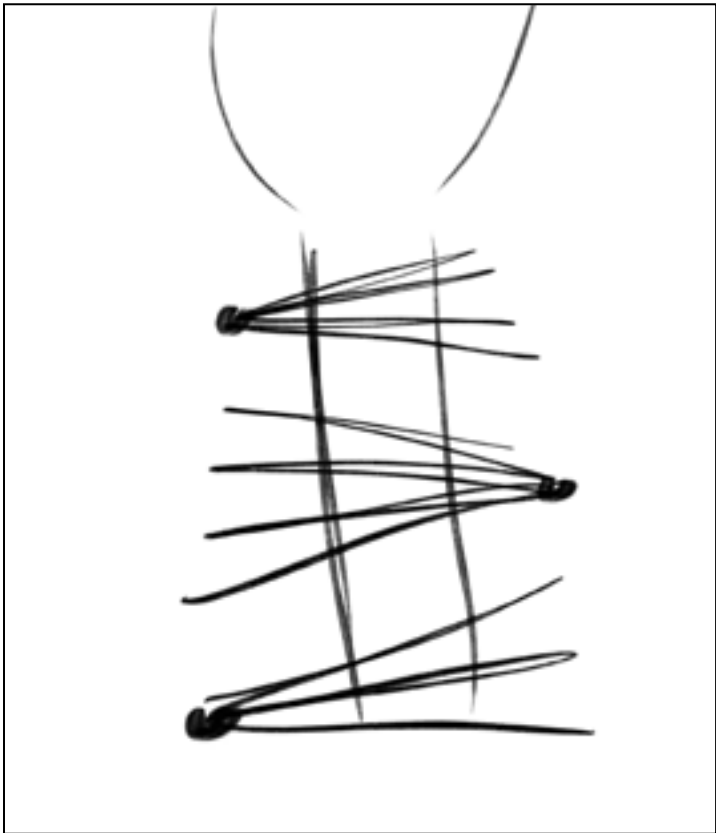




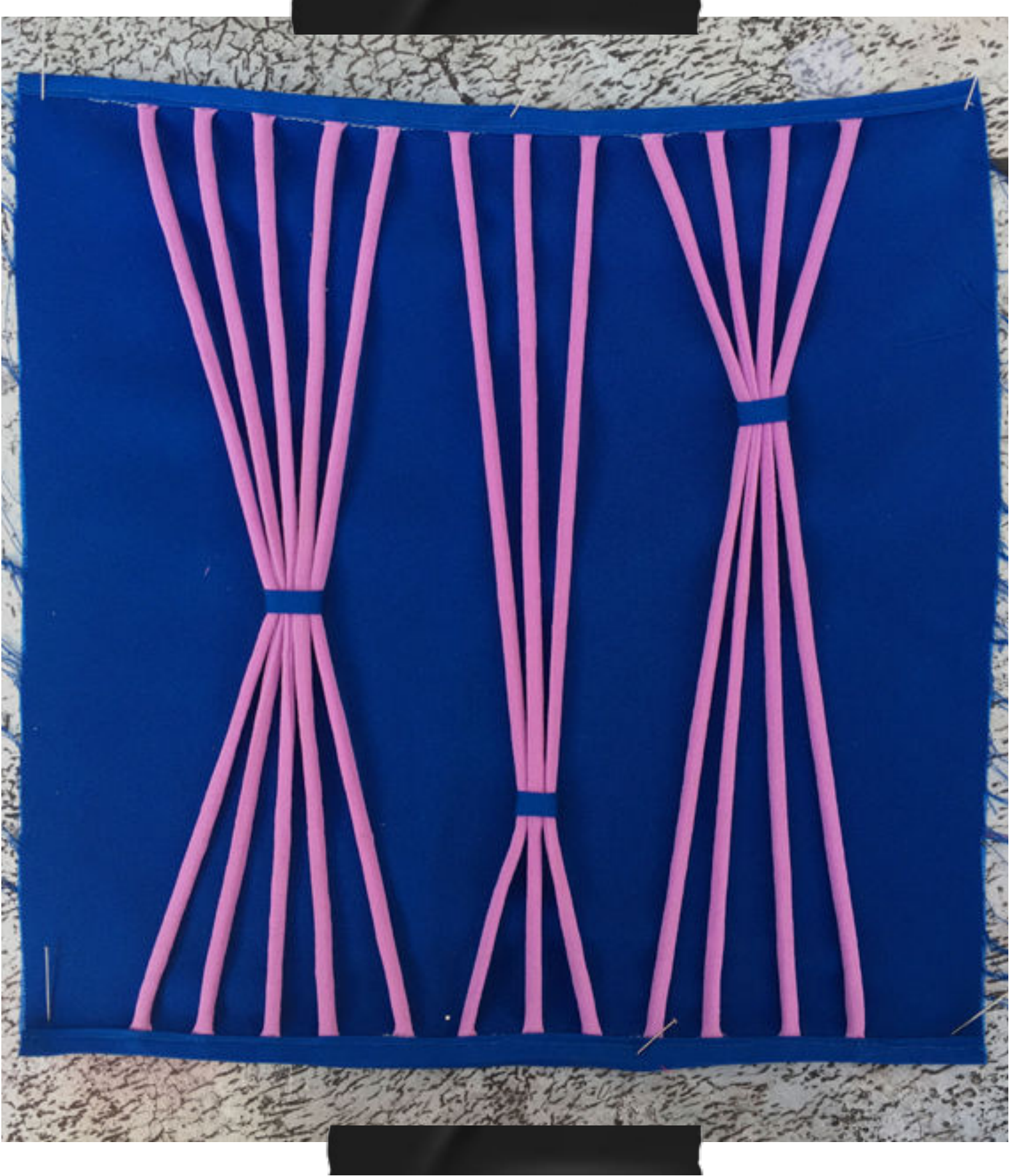
Exploring the idea through gestural drawings and through mixed media collaging by hand

Evolving the idea by realizing different applications: jewelry, shoes and garments





Continuing the idea of tension as a physical system by exploring different possibilities of closures or fasteners to garments.

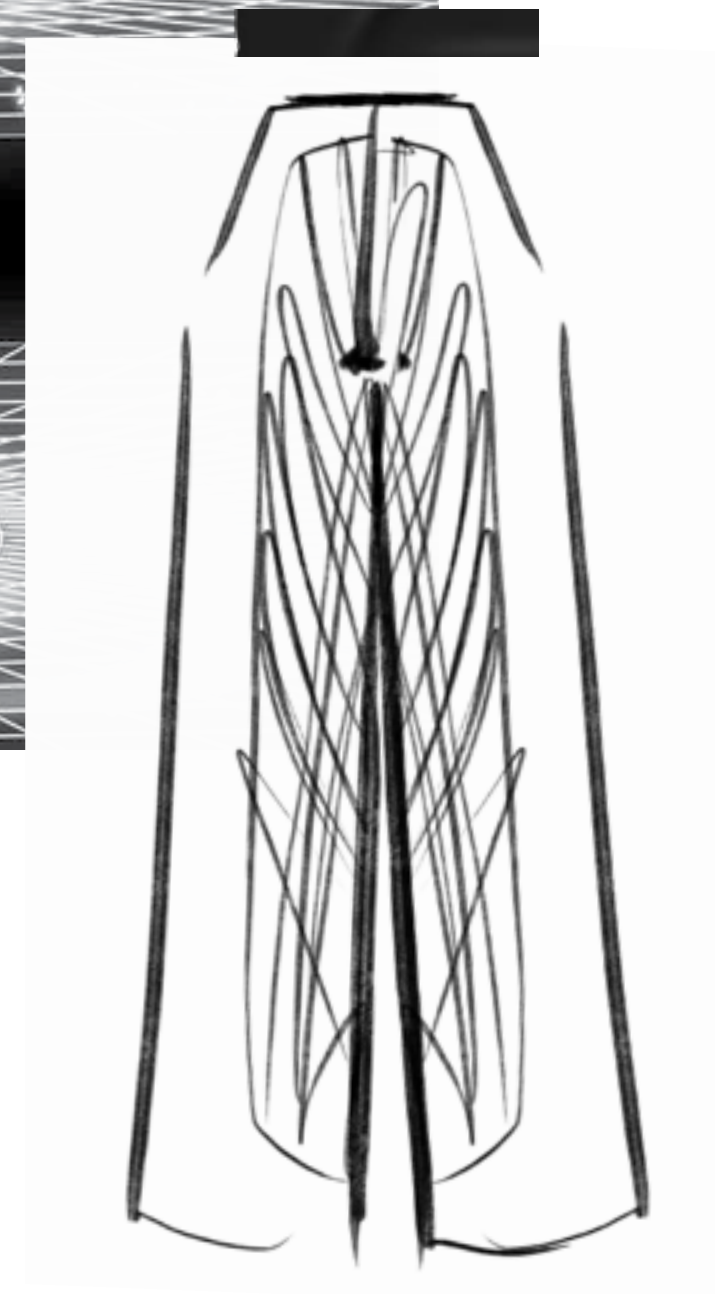
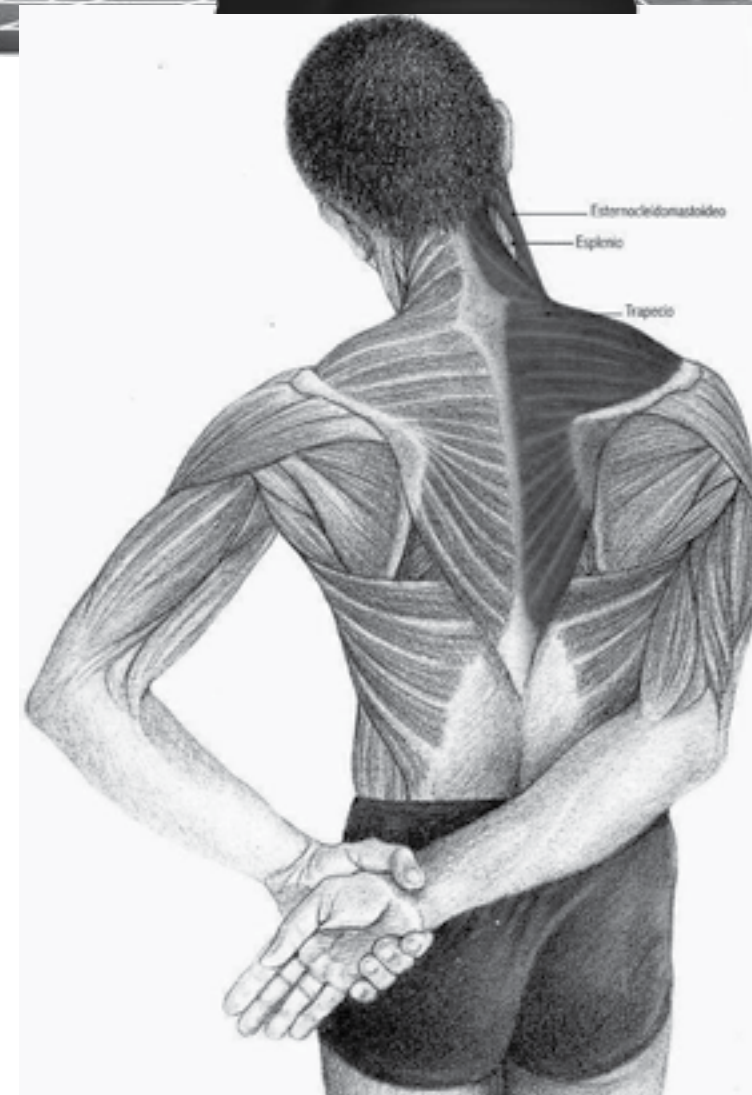
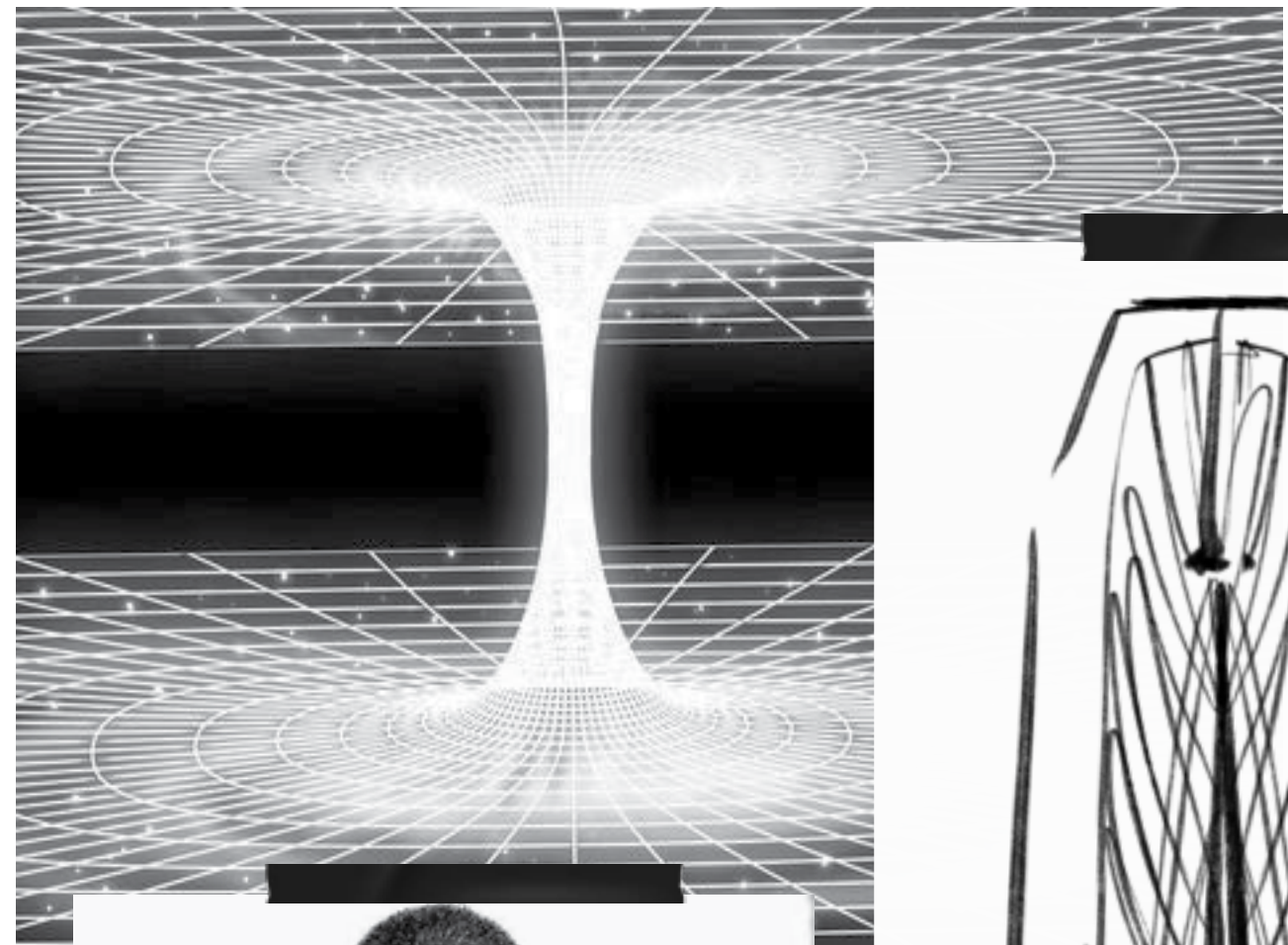




Draping and manipulating the material during the making process and exploring different ideas such as bags



TENSION PULL



Evolving the idea of tension from pinching to pulling and creating tension among different variables emerging into different applications and ideas



Exploring the idea of strings pulling,
connecting and joining pieces through
varying elements like shoes, bags,
outerwear and millinery

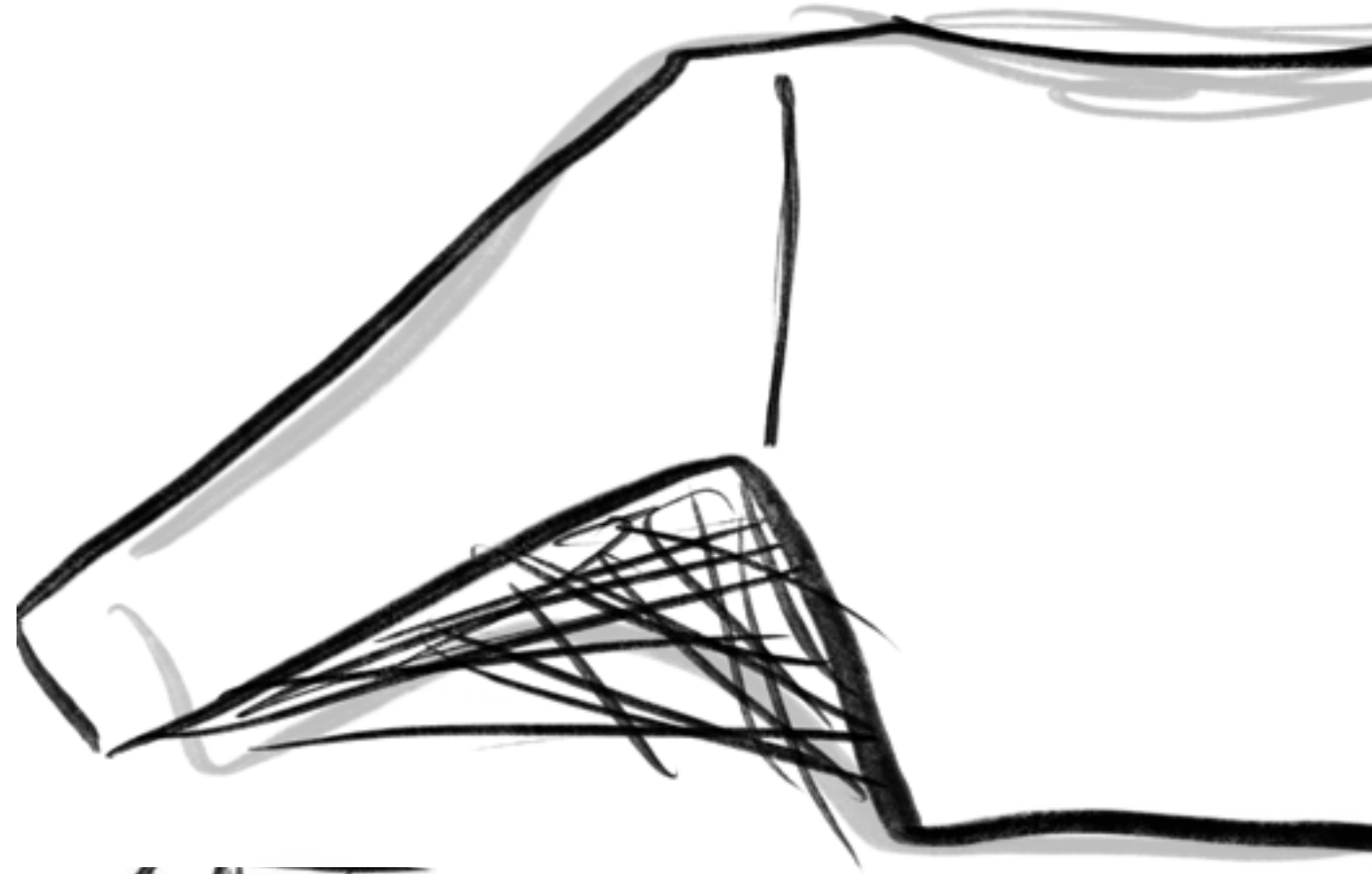
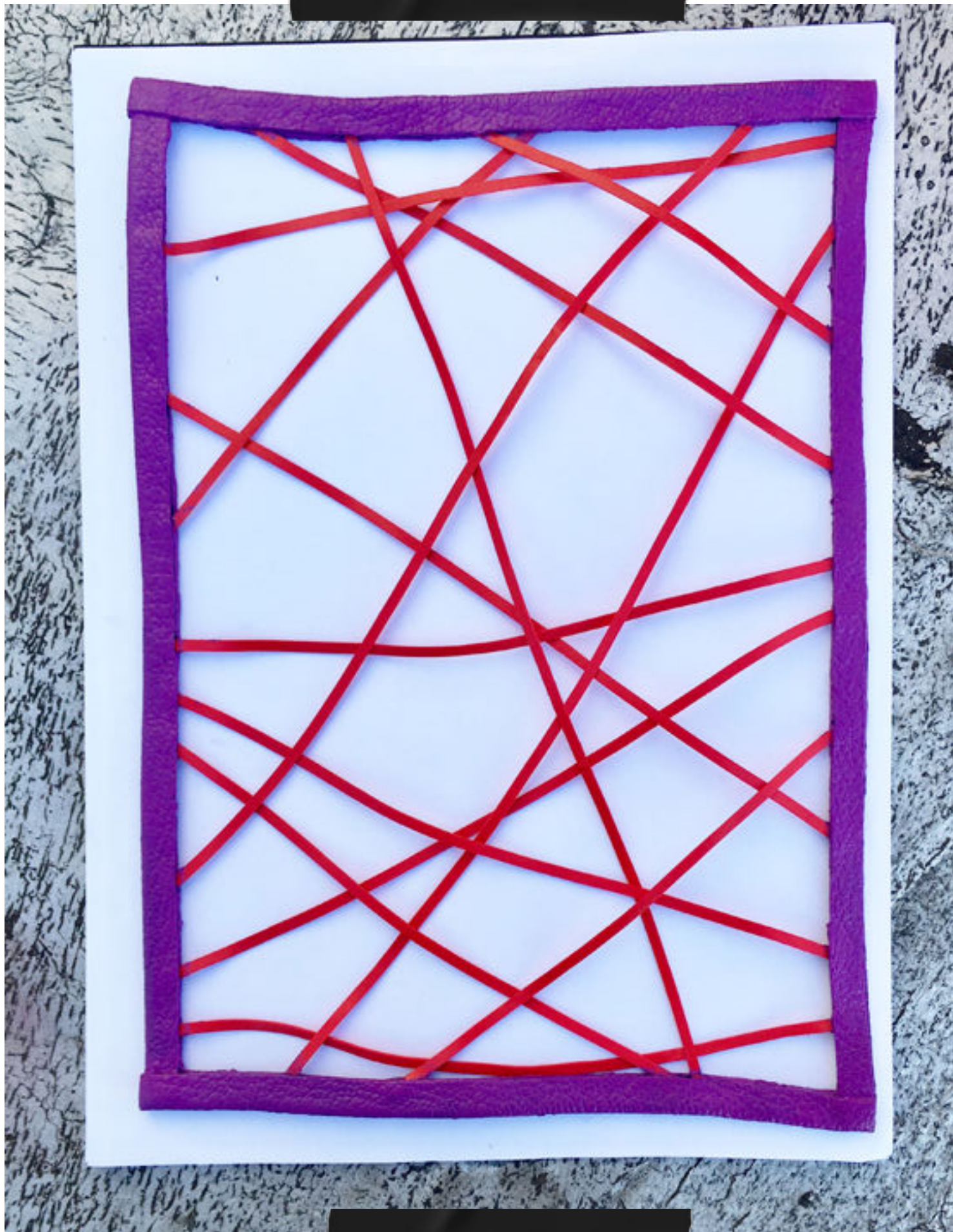




Shoe prototype using studs and tension strings pulled and controlled by the shape of the foot and ties around the ankle. The heel is created in which the base is extends out held by four central strands connected and controlled by the heel.

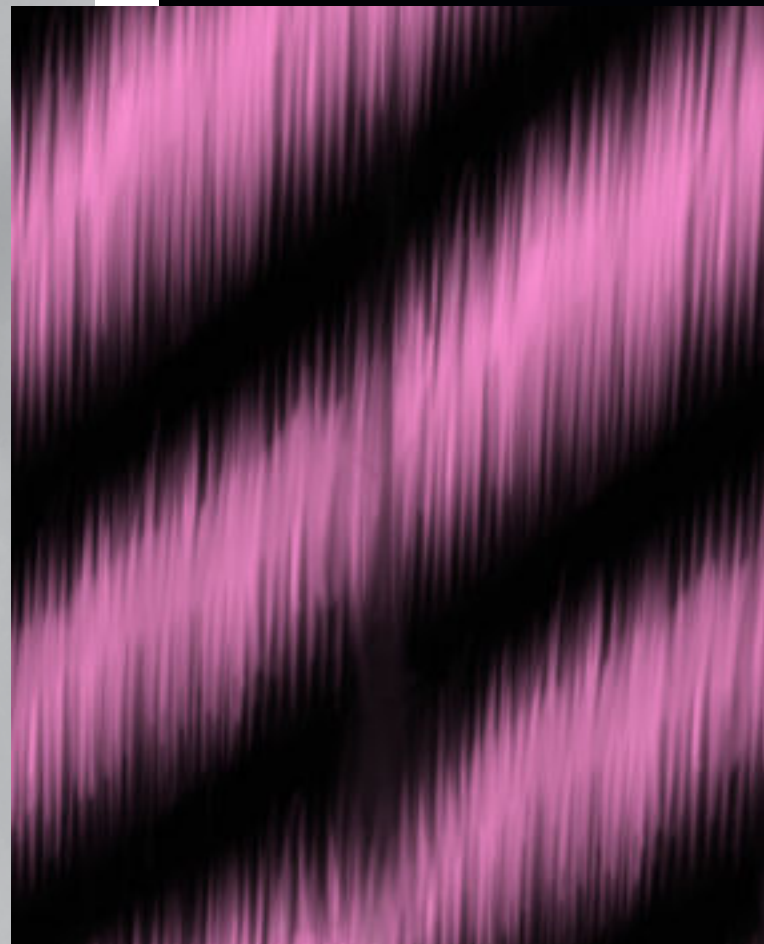
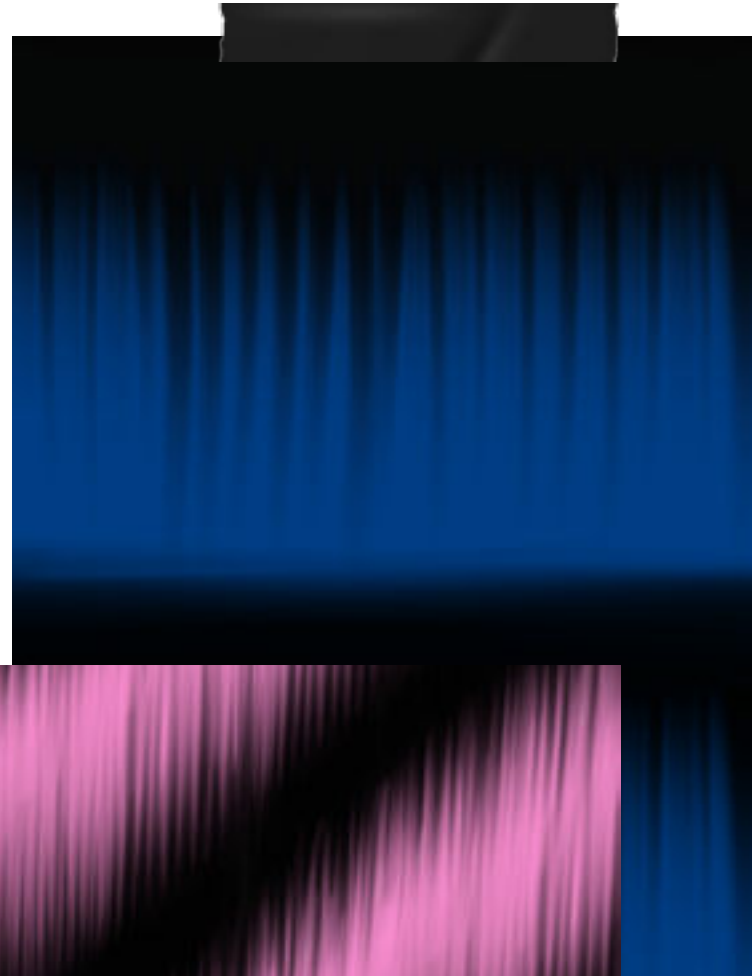
Close ups of the back and the front. Created out of blue leather cording and paper





Creating a textile that consists of overlapping connecting strings pulling and controlling each other. Trim made out of knit to allow for control and release.





Tinsel pulled with a scissor creating a jagged pulled linear effect





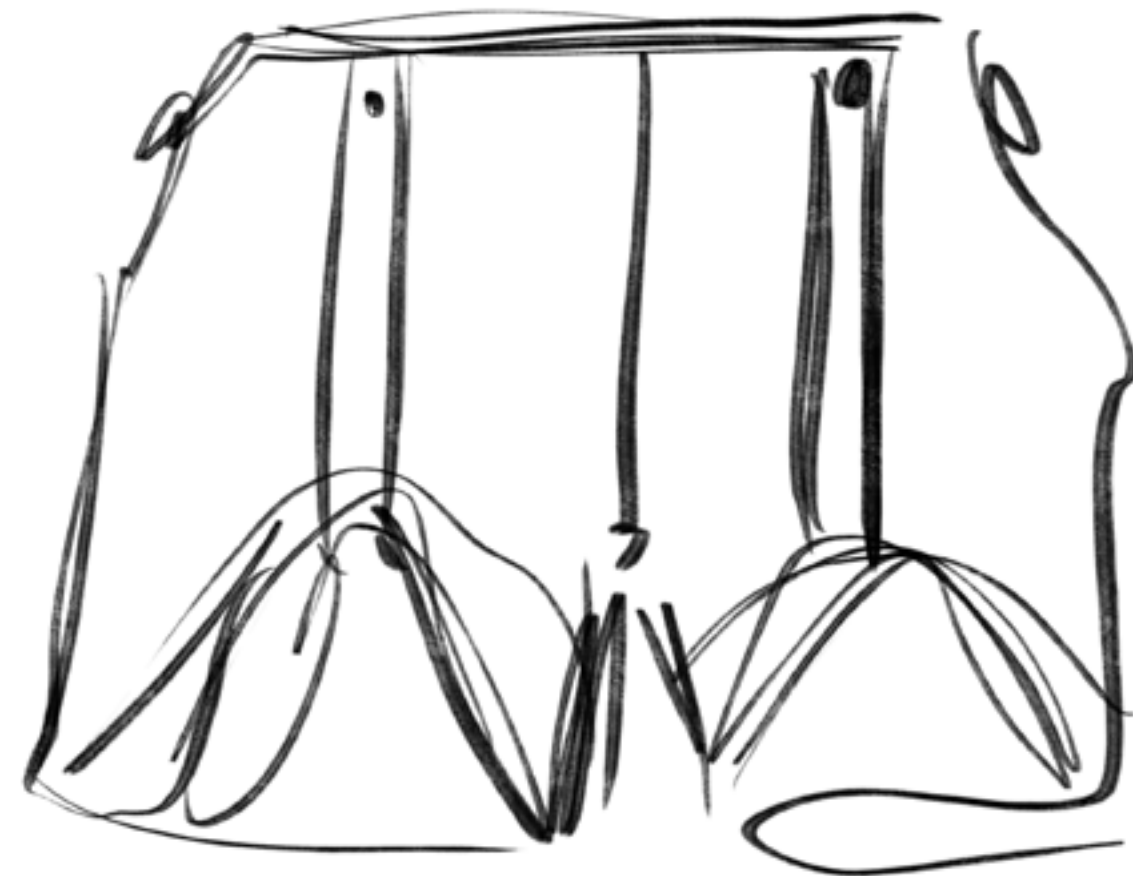
Continuing the idea of pulling and tension by piercing a string/cord through an extending inset. The material can be pulled and manipulated in varying ways.



Exploring the possibilities of pulled tension by draping a knit and using triangular shapes. Continuing realize the elements in different forms- necklines, shoes, etc.



Expanding the possibilities of closures by connecting it to the idea of pulling- stretching, reaching over and the tension/ elasticity controls the closure.



Above: pulled strips varying the drape and hem



Left: closure by alternating pulled strips so that the tension in the opposite directions will balance each other.

Gestural drawings exploring the different applications of pulling

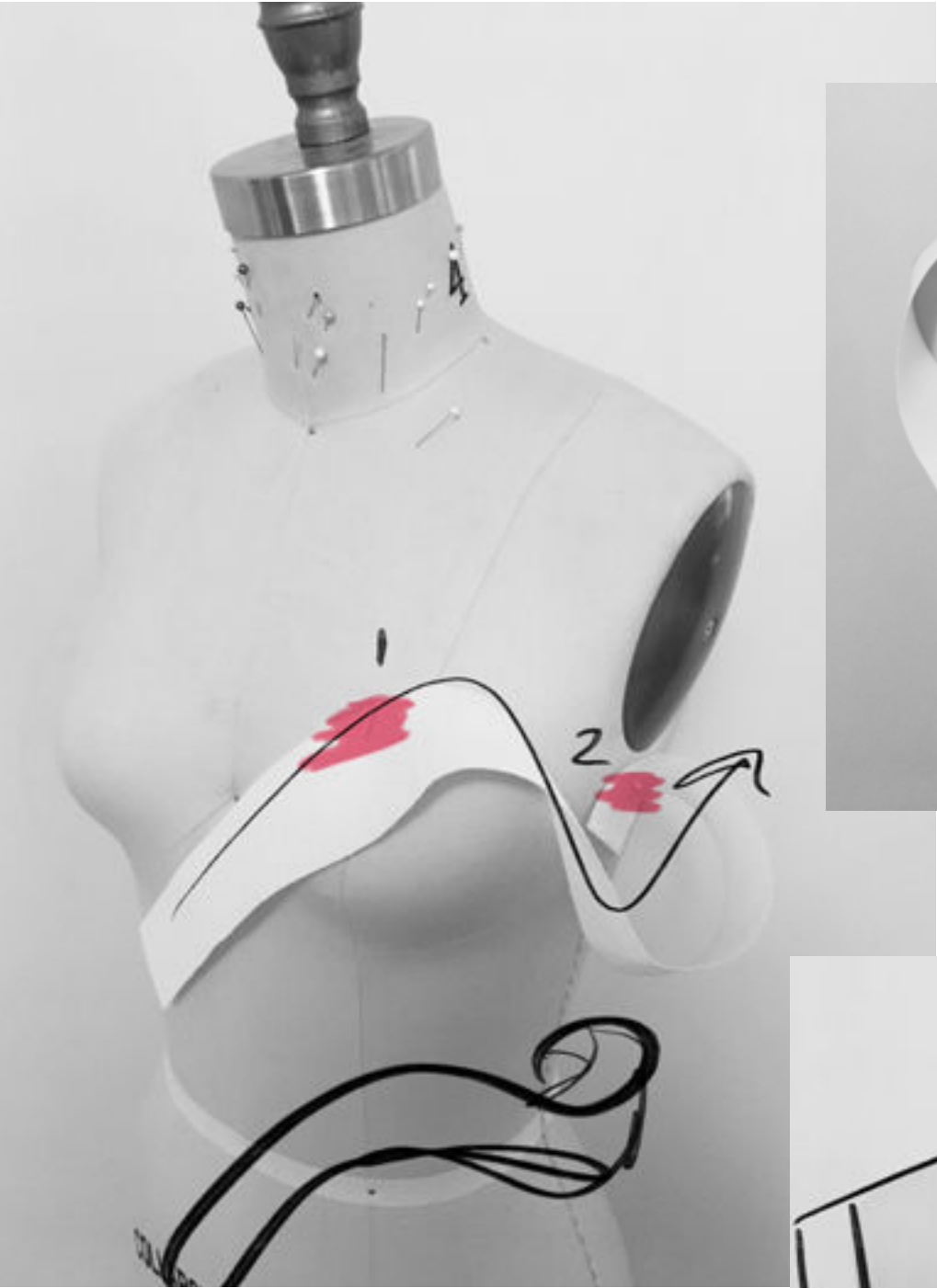
DEFYING STRIPS



Traditional French coiffes originating from Bretagne- the northwestern part of France

Using French “coiffes” as a reference specifically, the headdress’s impressive construction that being many strips and pieces of fabric that appear to defy gravity and self form in the air. These pieces twist and turn, manipulating the tension of the strips and controlling its placement resulting in the mesmerizing forms

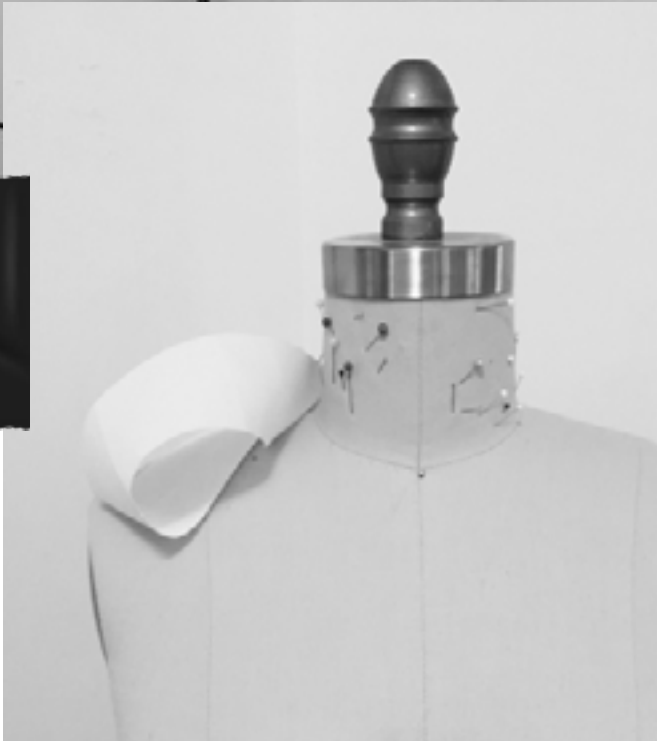
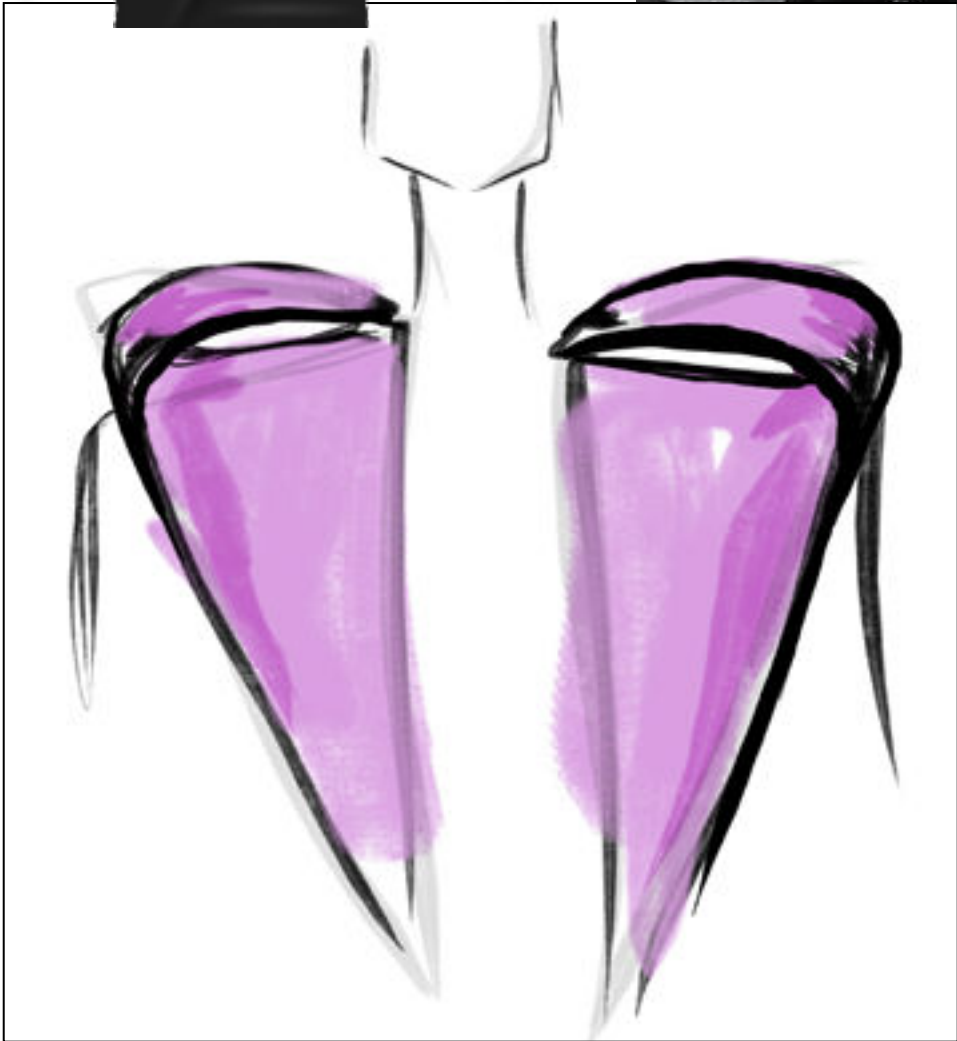


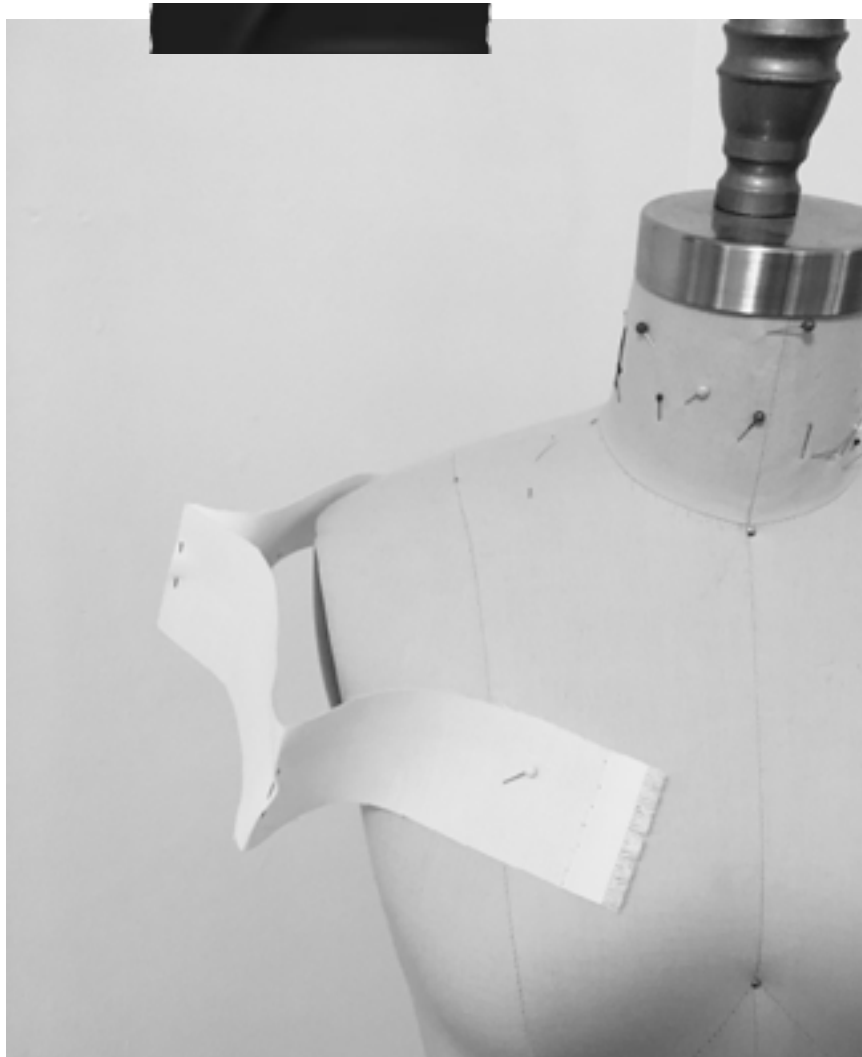
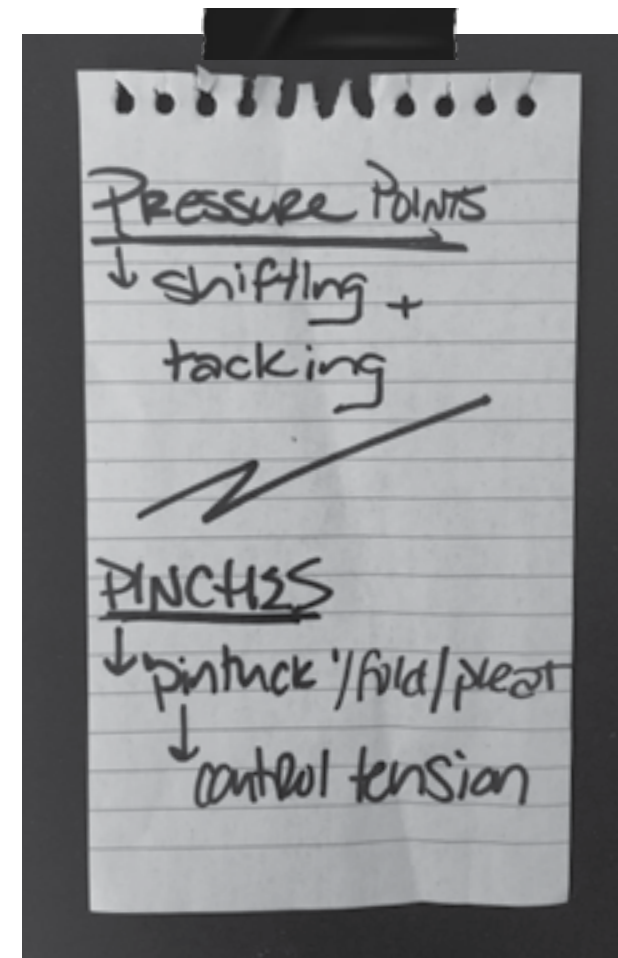


Draping using stiff strips of fabric. Manipulating pressure points of the fabric to self-turn and create rounded forms by themselves. By shifting and tacking the fabric in certain places and amounts the strips react differently and create different forms.

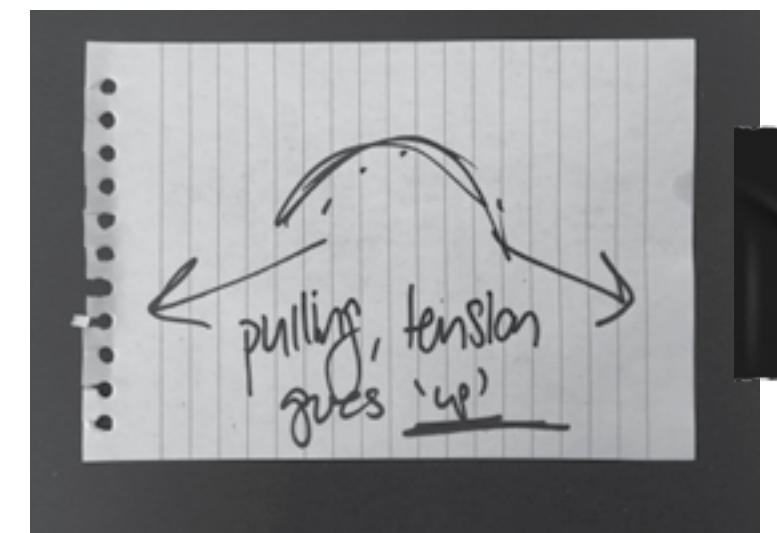


Iteration 1:
Curved straight strips





Iteration 2:
Taking the strip and manipulating and controlling the strips tension by "pinching" the strip to curve up into the air and create curved three dimensional strips.



Hand notes taken while draping

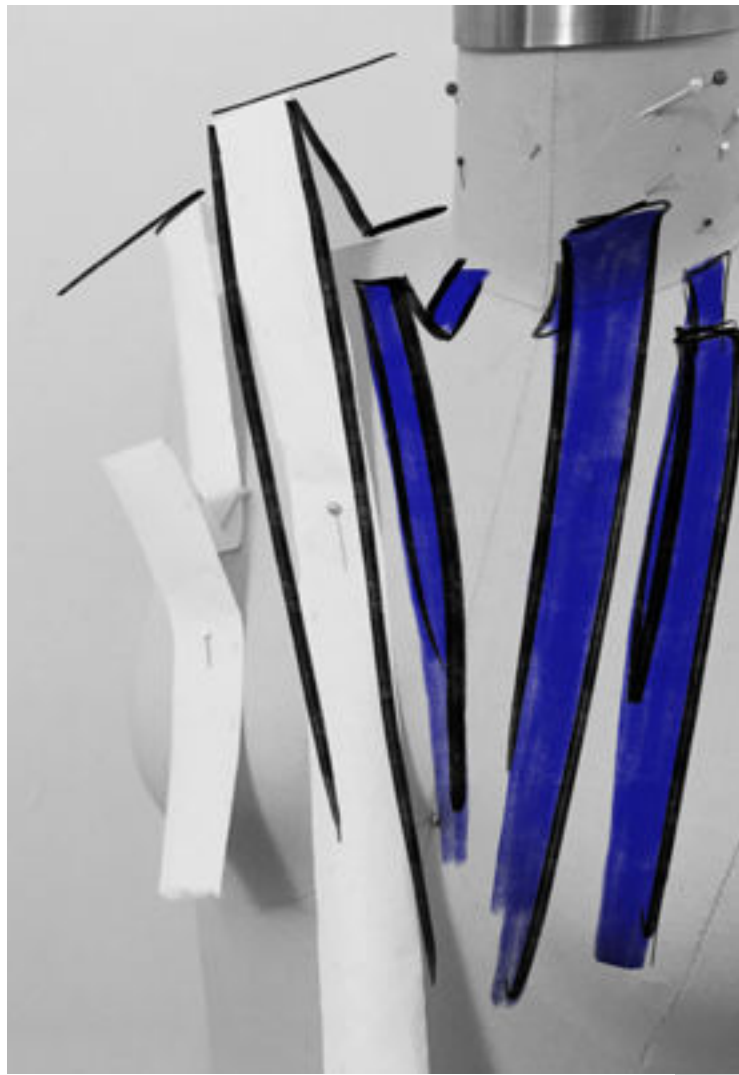


Iteration 3:
Expanding the strip idea
to incorporate angles
pieces. Collaging and
manipulating with paper
and folding to create the
angular strips.

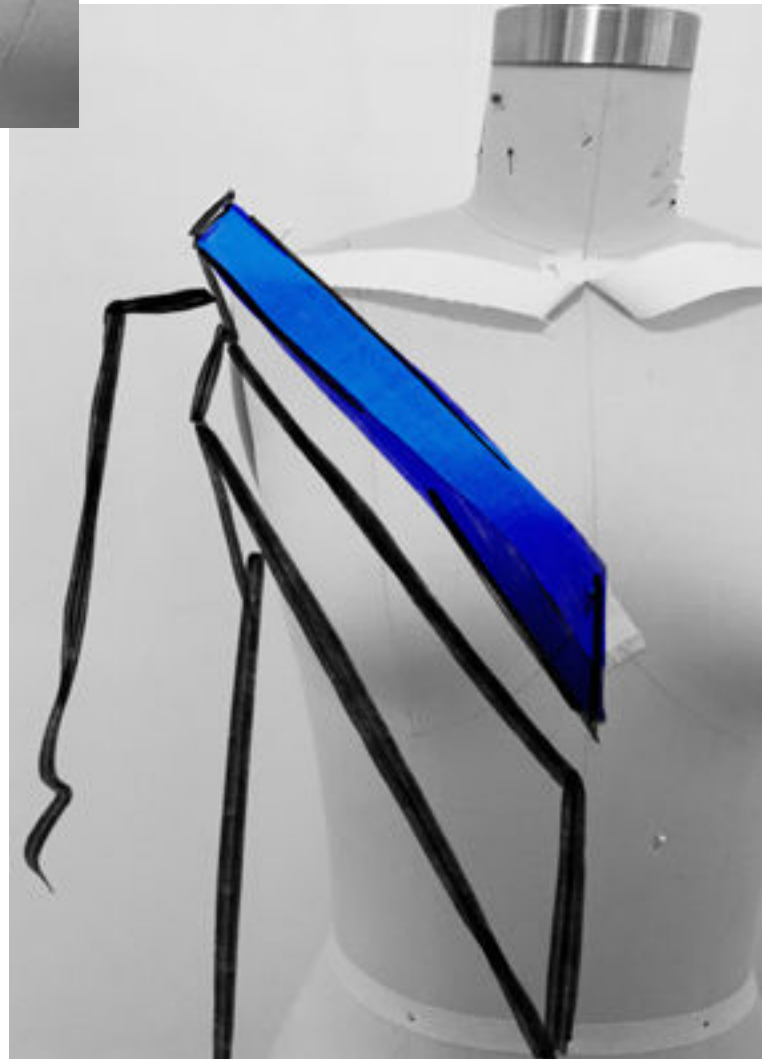


Gestural drawing and mixed media collage to the
right to explore the idea



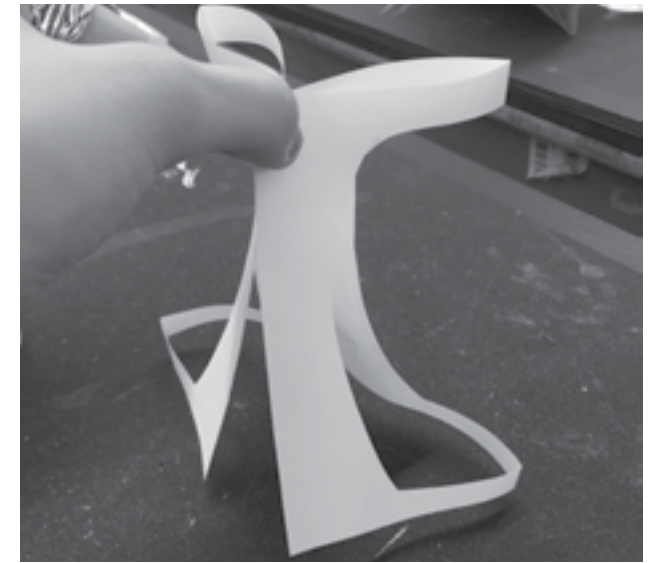
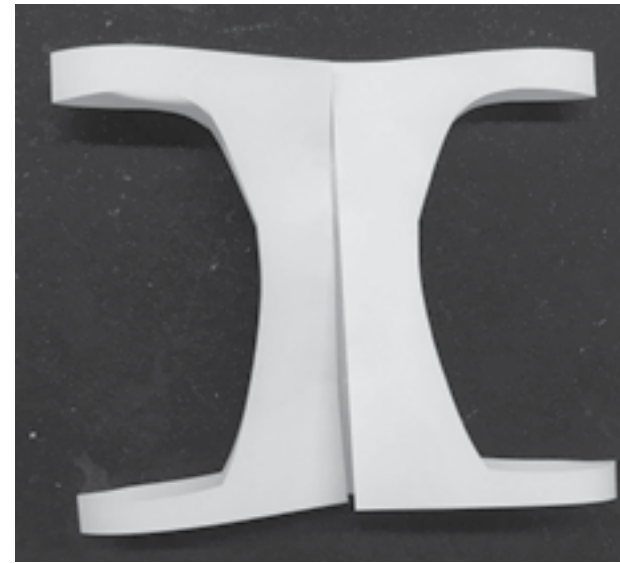


Draped by folding and placing paper strips and then drawing on top of the drapes to realize the element in a broader context of a garment design.



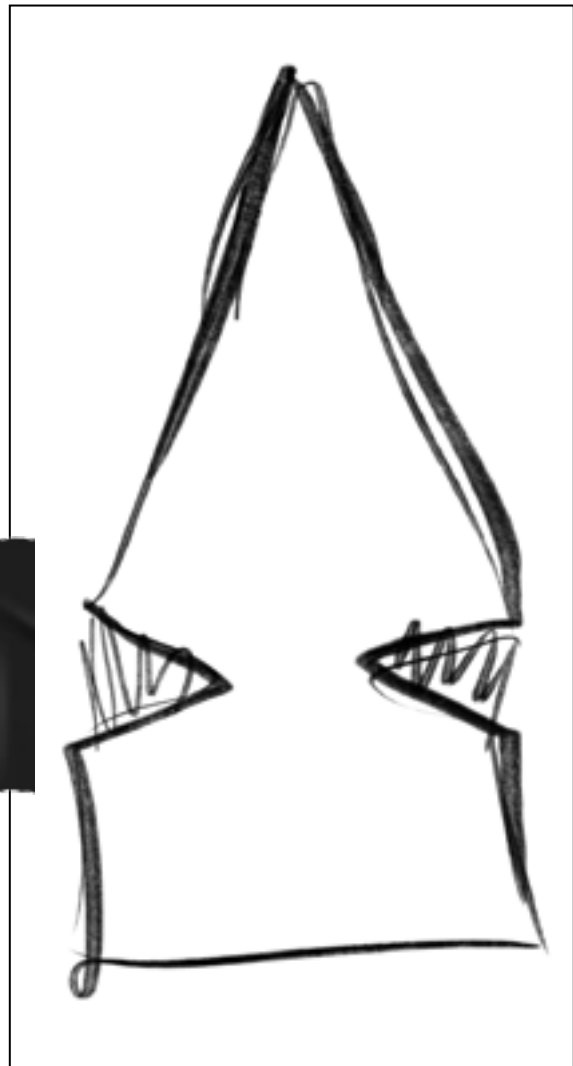
Paper Cut Shapes and Forms

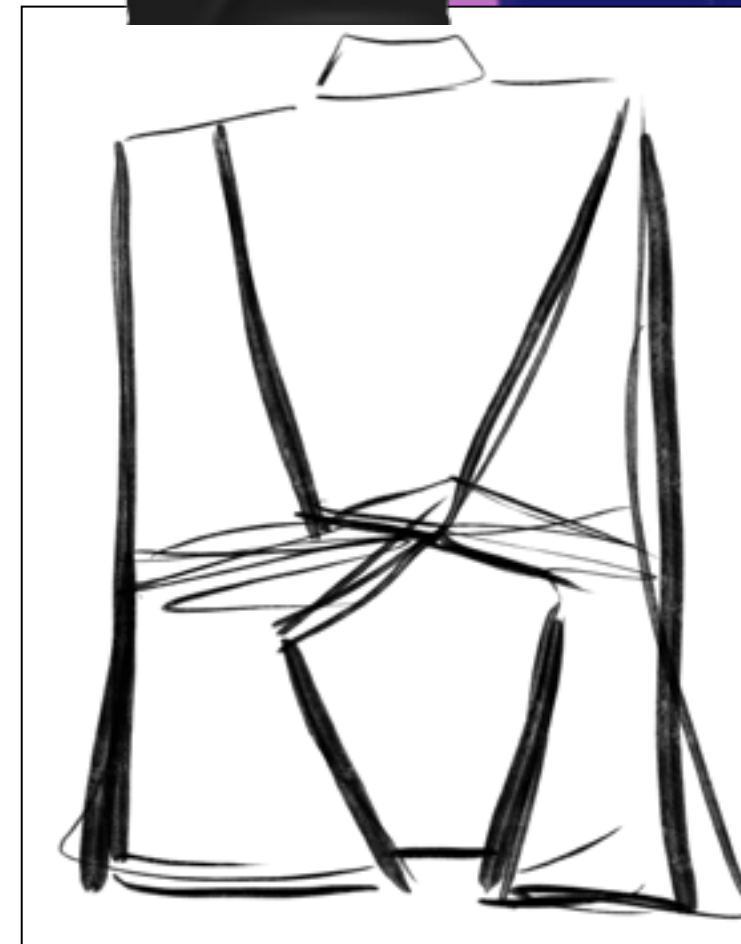
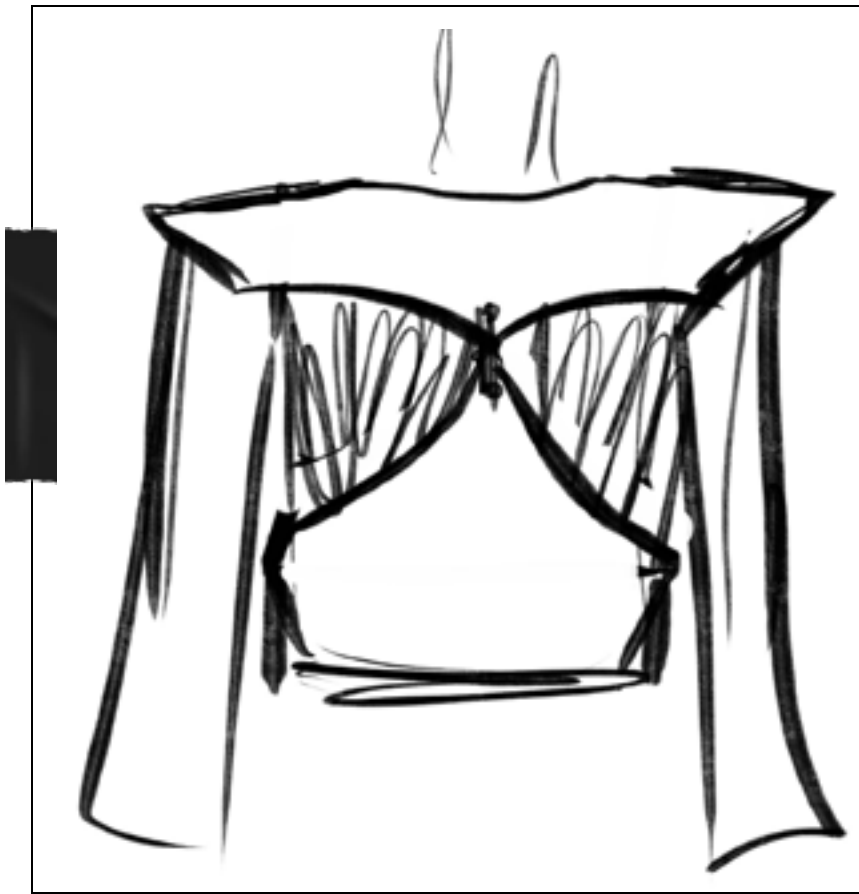
ANGULAR CUTS+ SHAPES



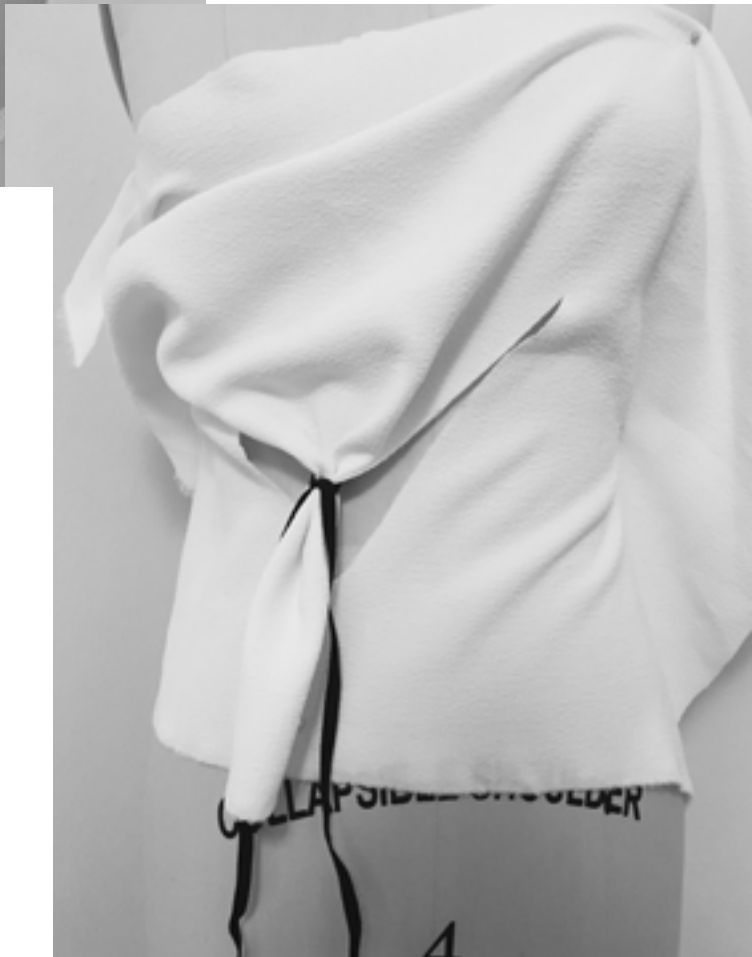


Gestural drawings exploring and placing the angled shapes



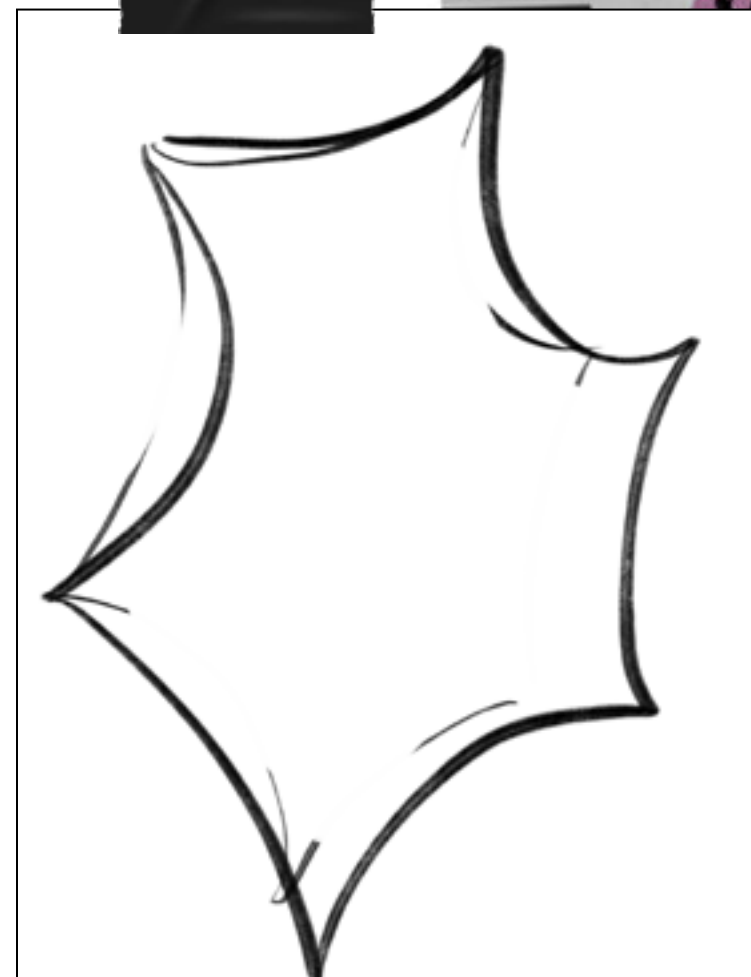


Combining and applying elements-
cut shapes with tension pulled strings
and placing it on outerwear

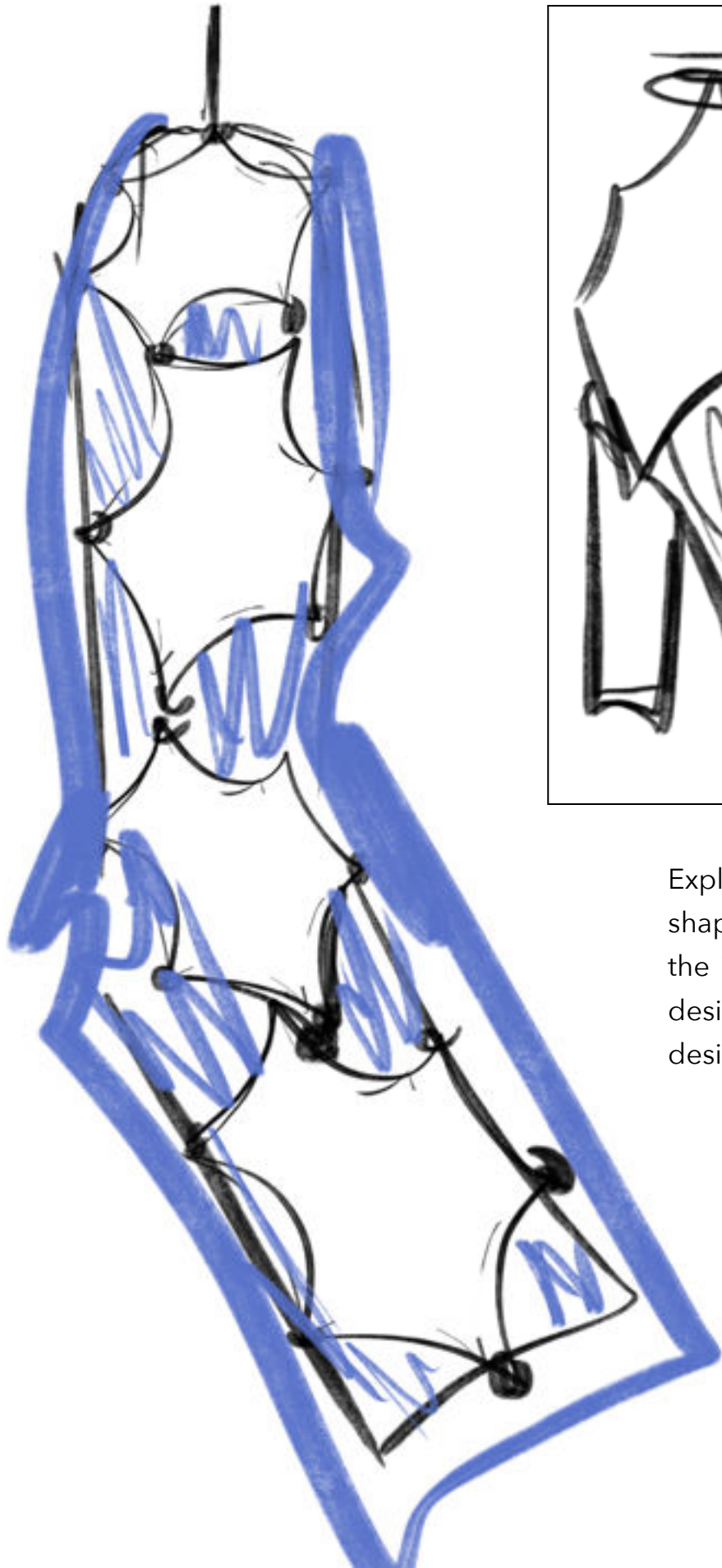




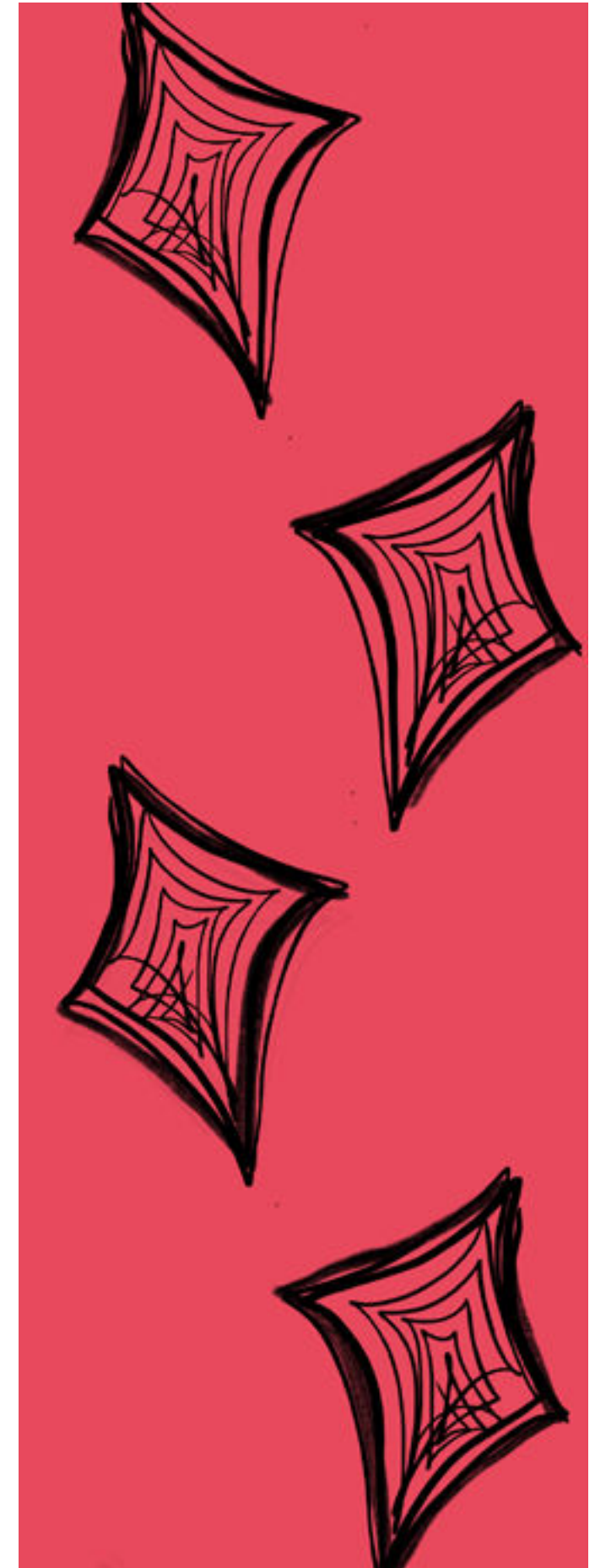
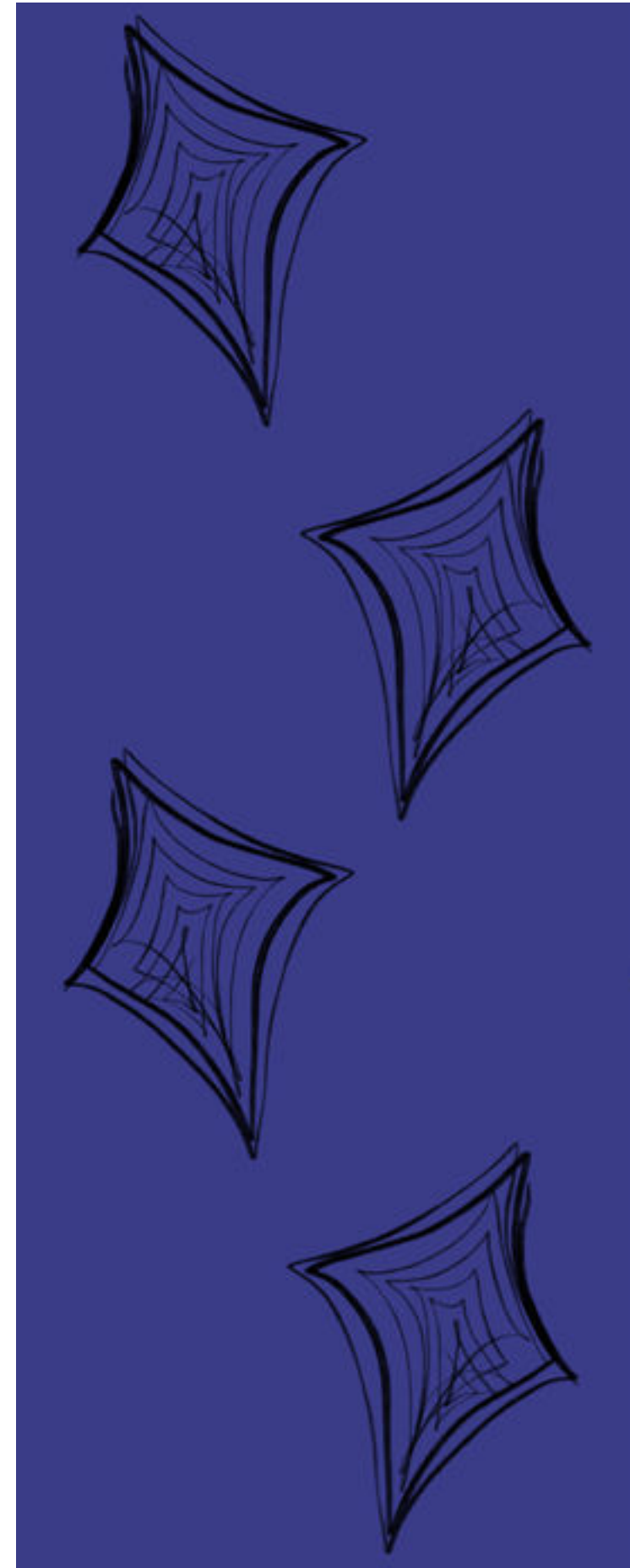
PULLED
KNIT



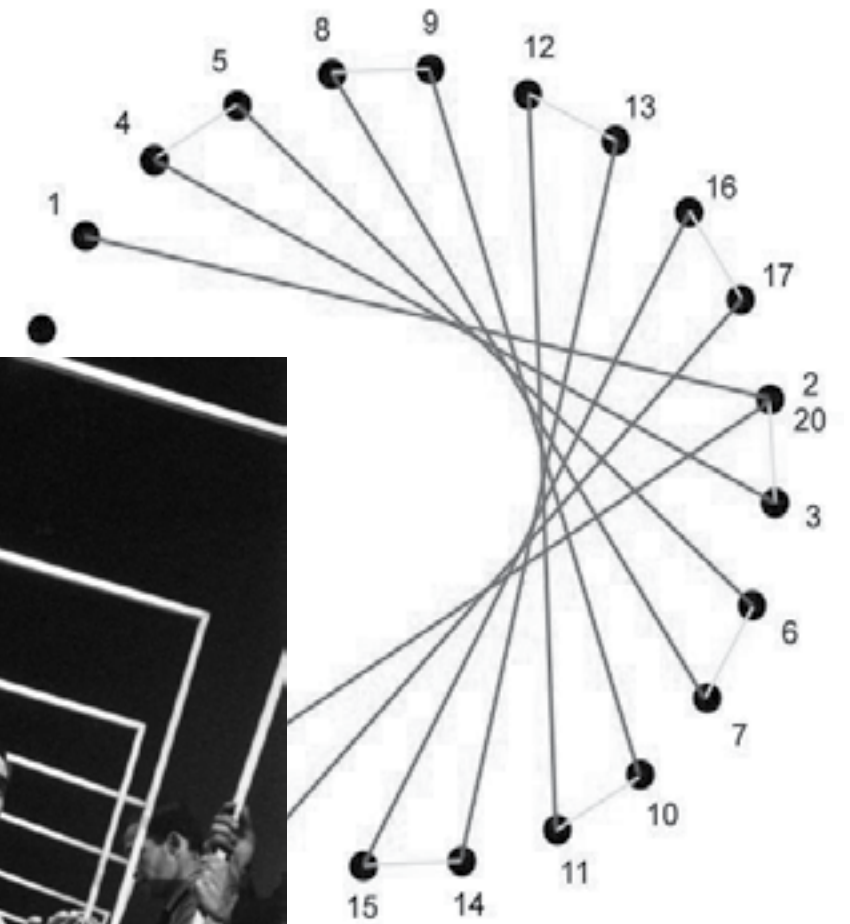
Print Development using Pulled Shape



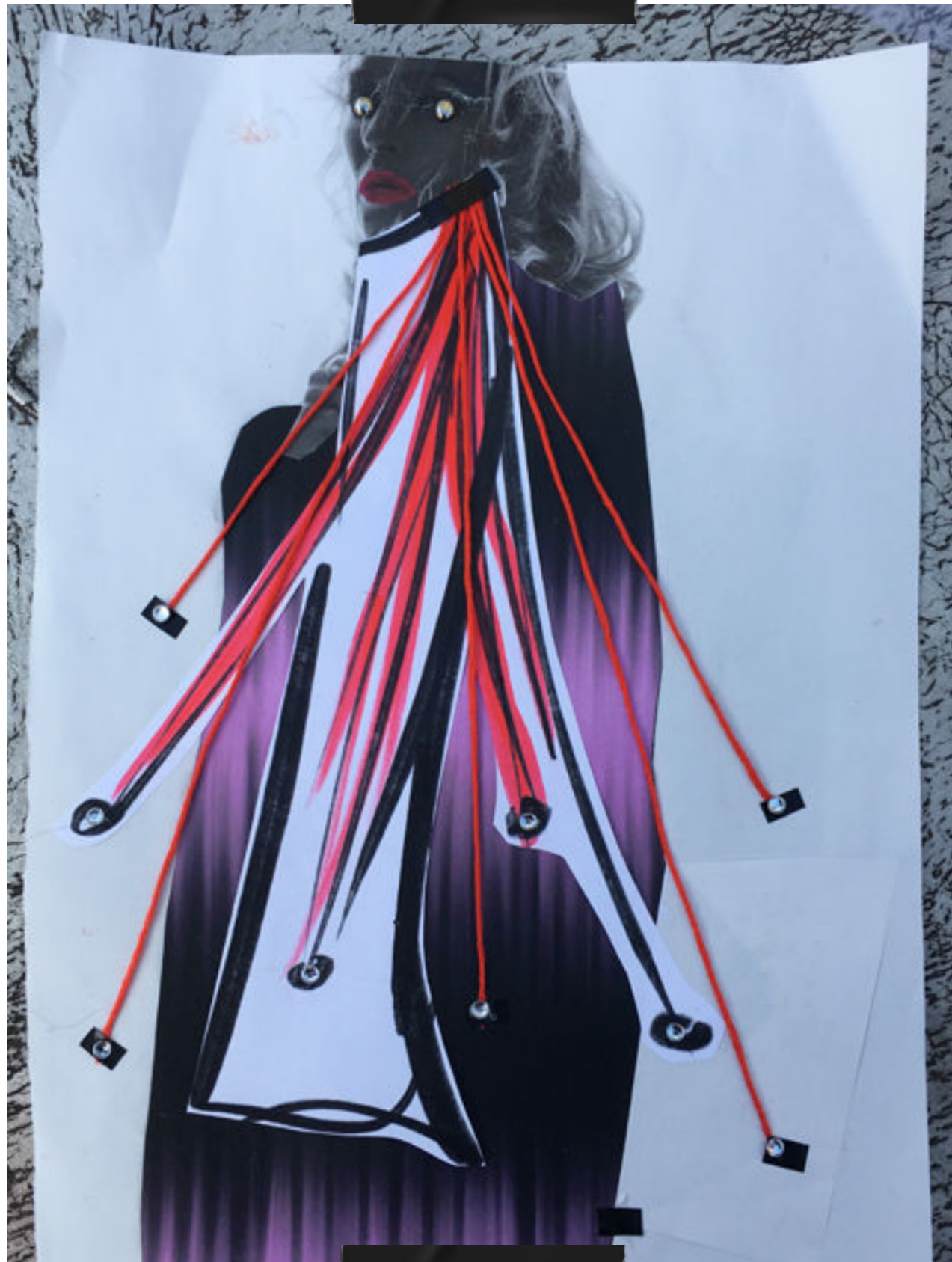
Exploring pulling as a force and the shapes it creates. Then furthering the idea by applying it to different design aspects and applying other design elements to it such as pulled tension strings



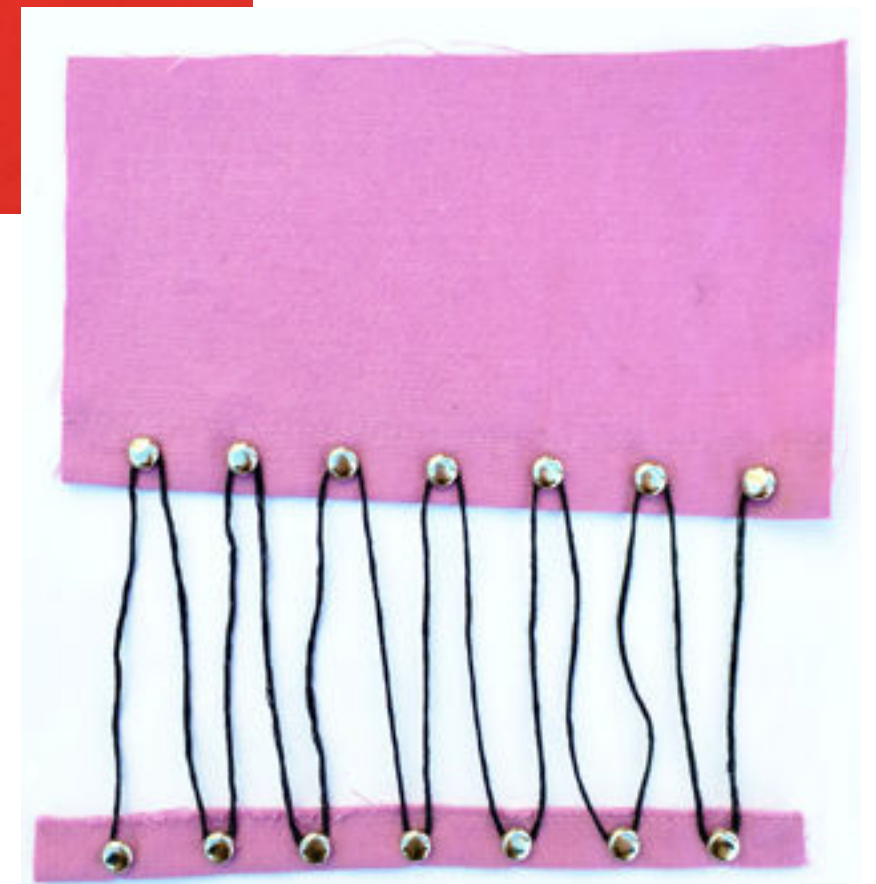
PEG STRING

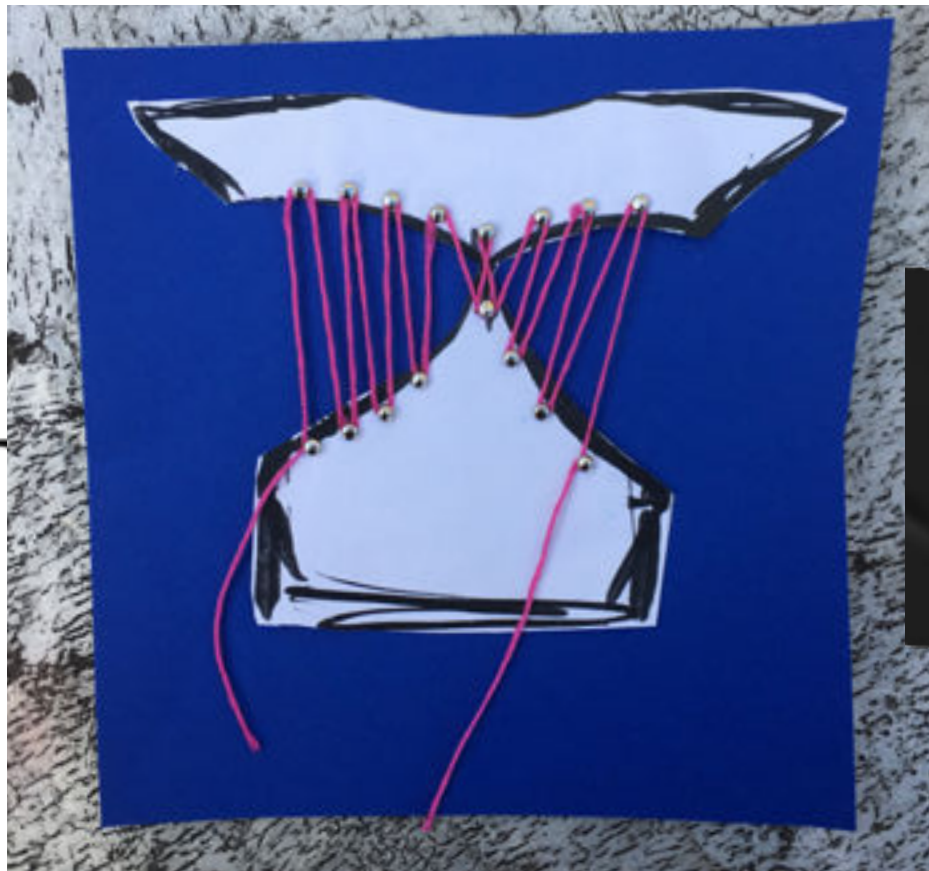


Exploring the peg + string technique and its
radiating extending lines



Expanding the idea of peg + string by varying the "peg"- using shank buttons (above) or studs/paper fasteners (right)- as well as varying the "string" leather cording (above) or six thread embroidery floss (right). Furthermore, expanding its application from surface designs and shapes to a way to connect and join pieces in open space.

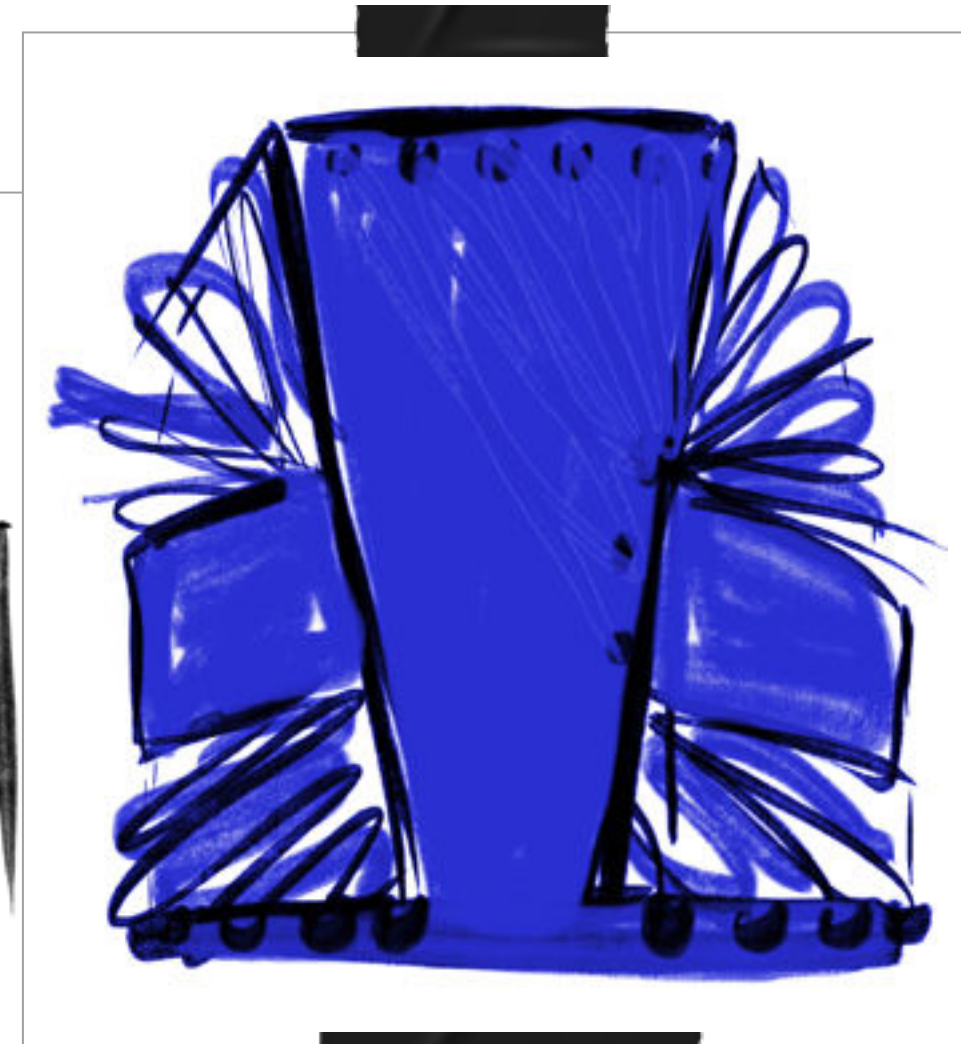


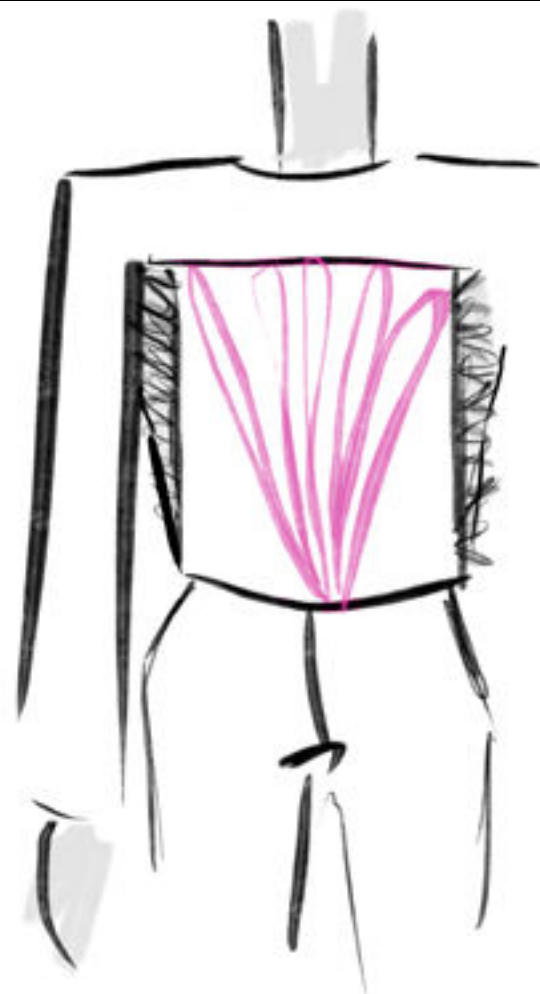
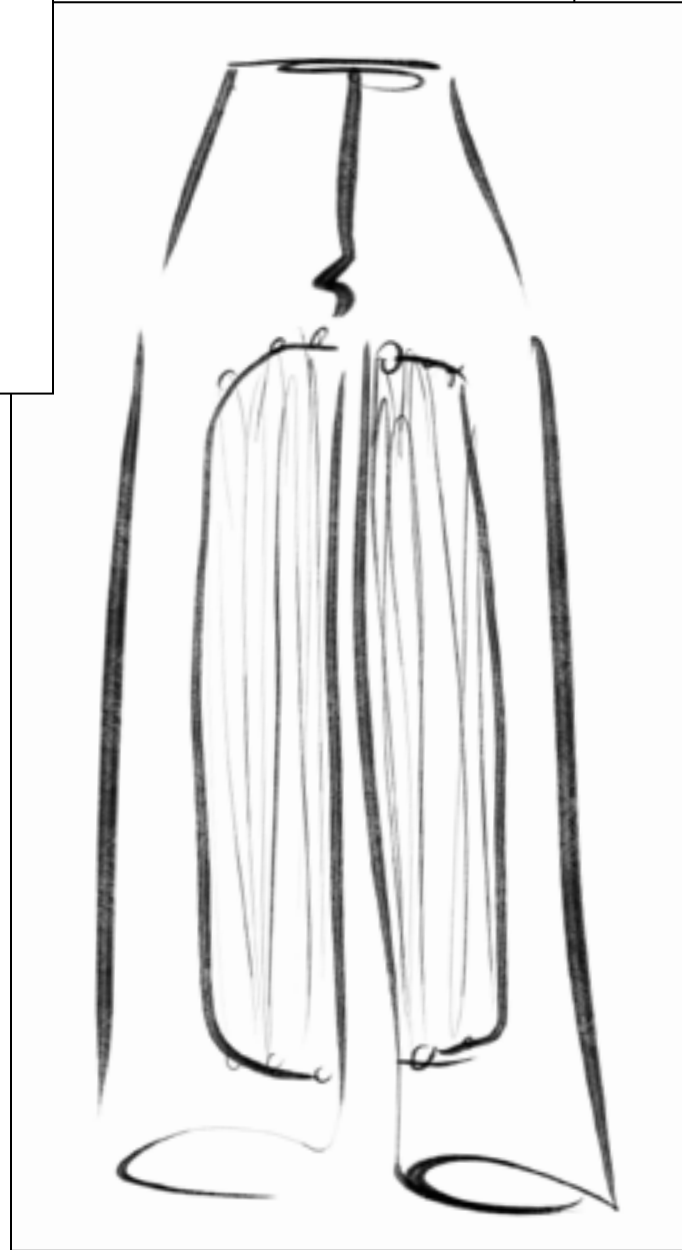
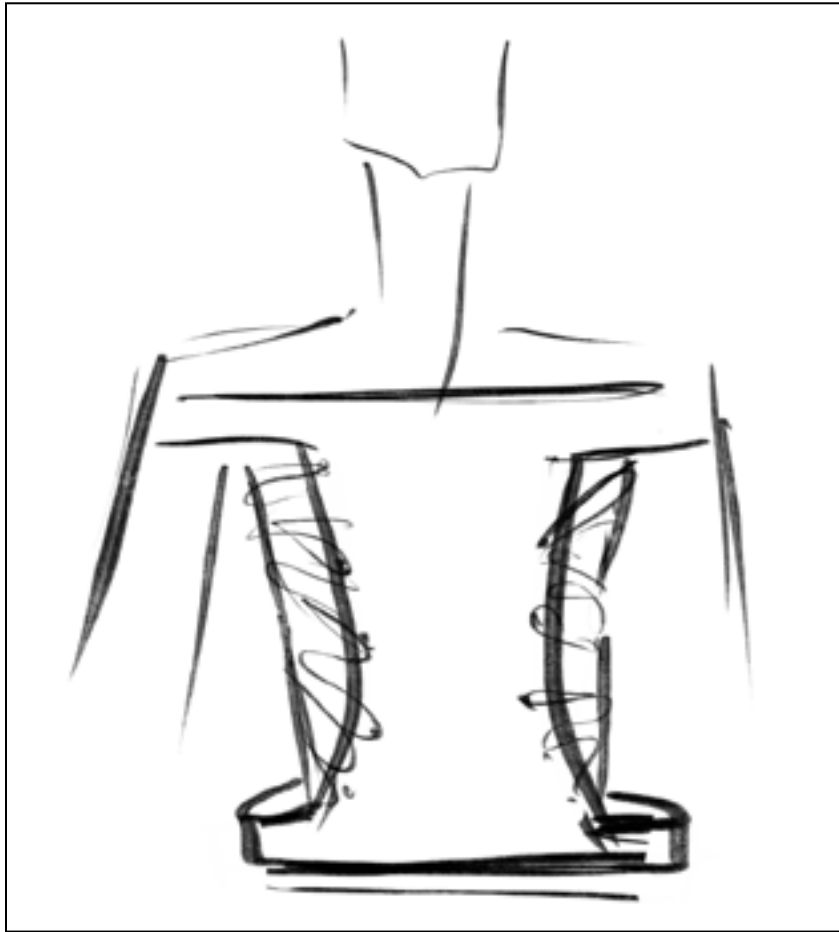


Collaging using embroidery thread and small paper fasteners in conjunction to paper cut outs and angular shapes.

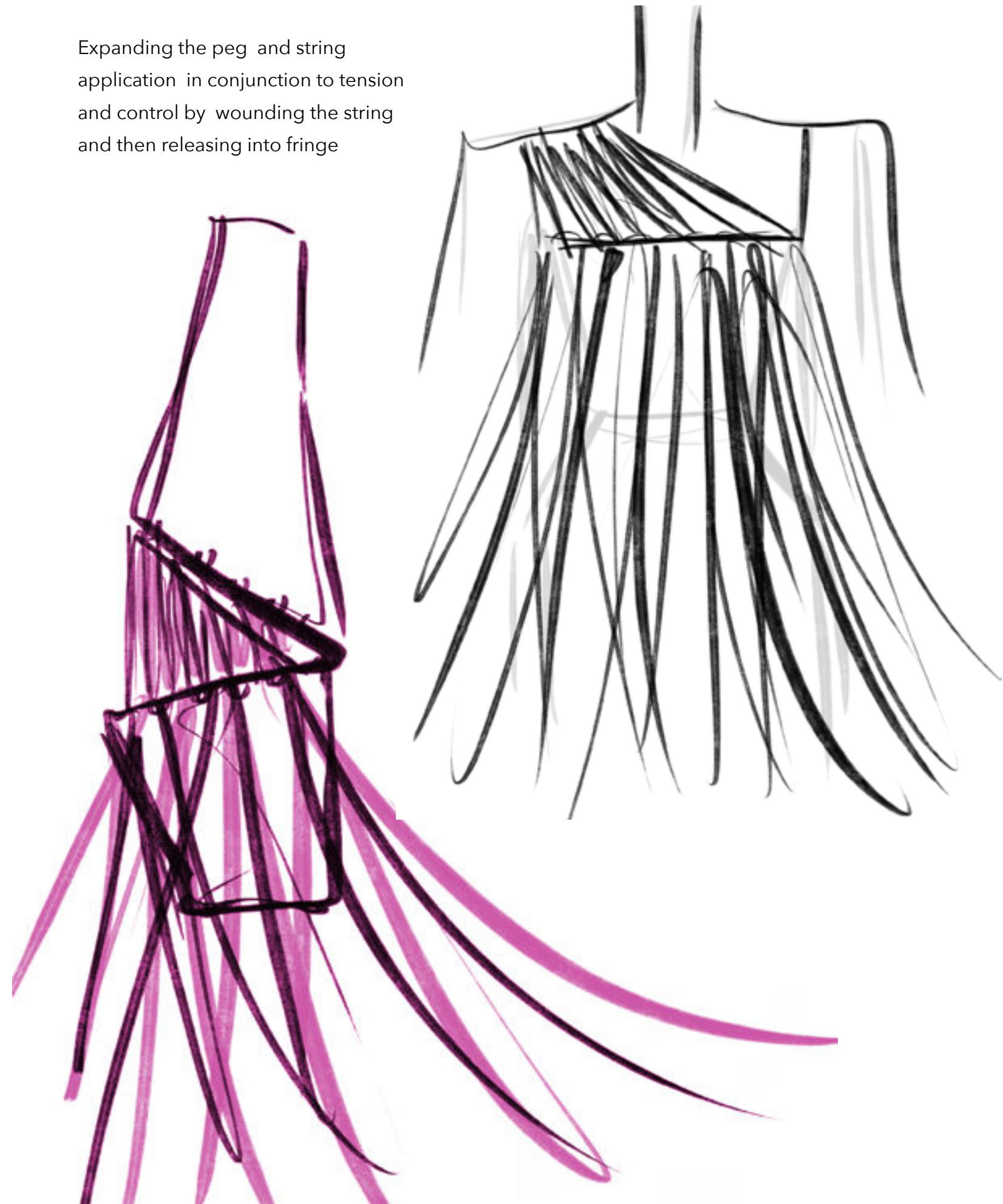


Combining peg and string surface application to previous cut shapes and angles.

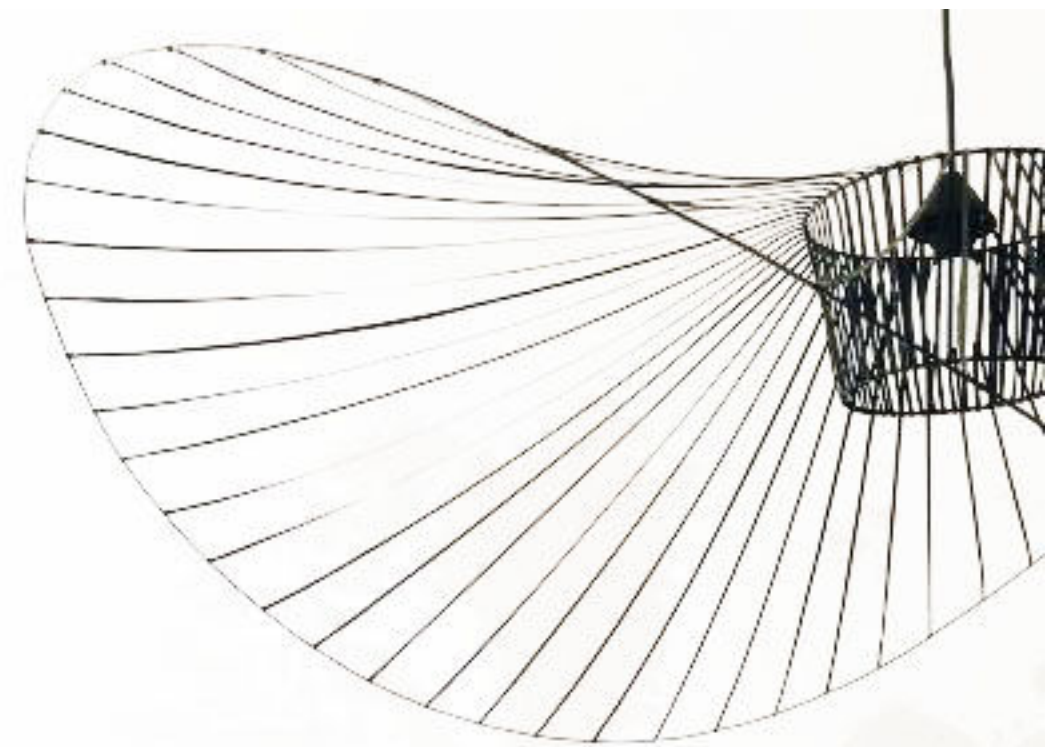




Expanding the peg and string application in conjunction to tension and control by wounding the string and then releasing into fringe



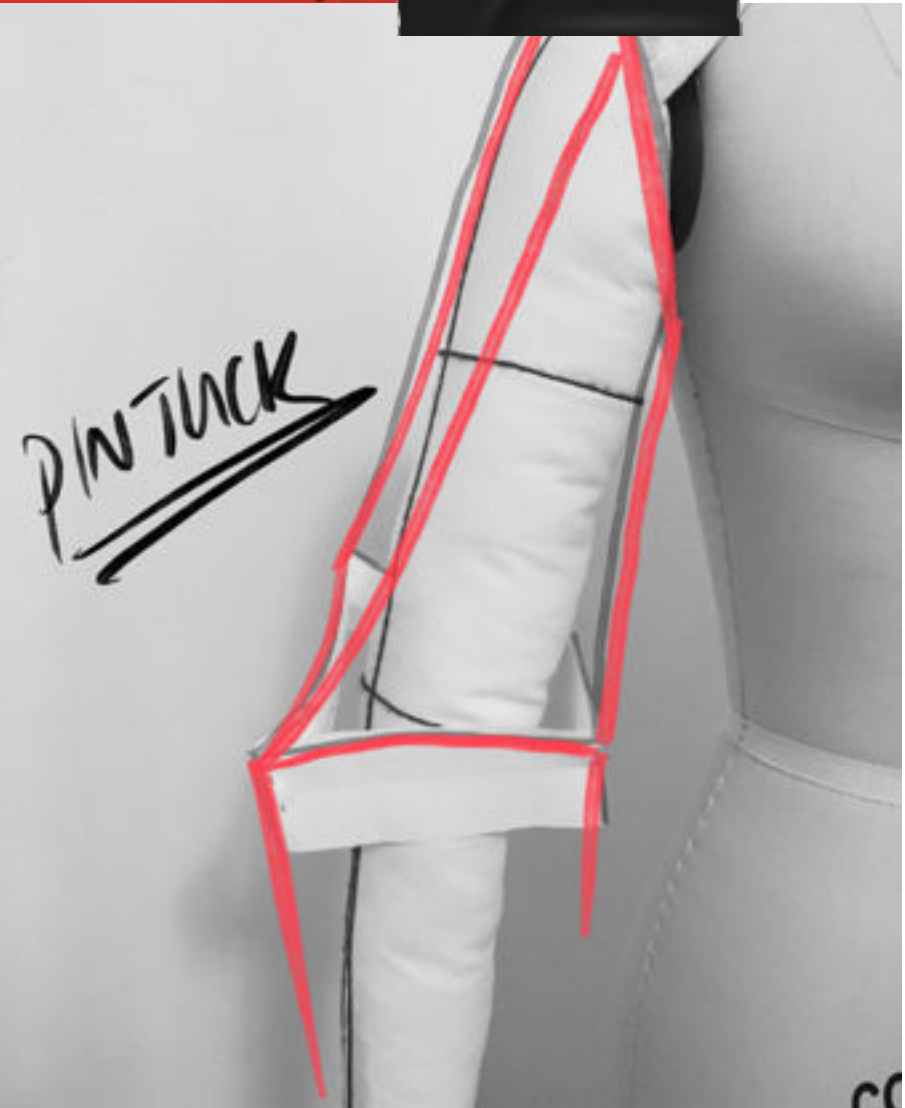
3D RADIAL FORMS



Using French "coiffes" as a reference for developing three dimensional forms. These pieces are elaborate lacey headdresses made up of strips or panels. These forms have a radial dimension in which a central shape or design is repeated and joined in a triad manner making one shape central and jutting out, creating a radial three dimensional structure.



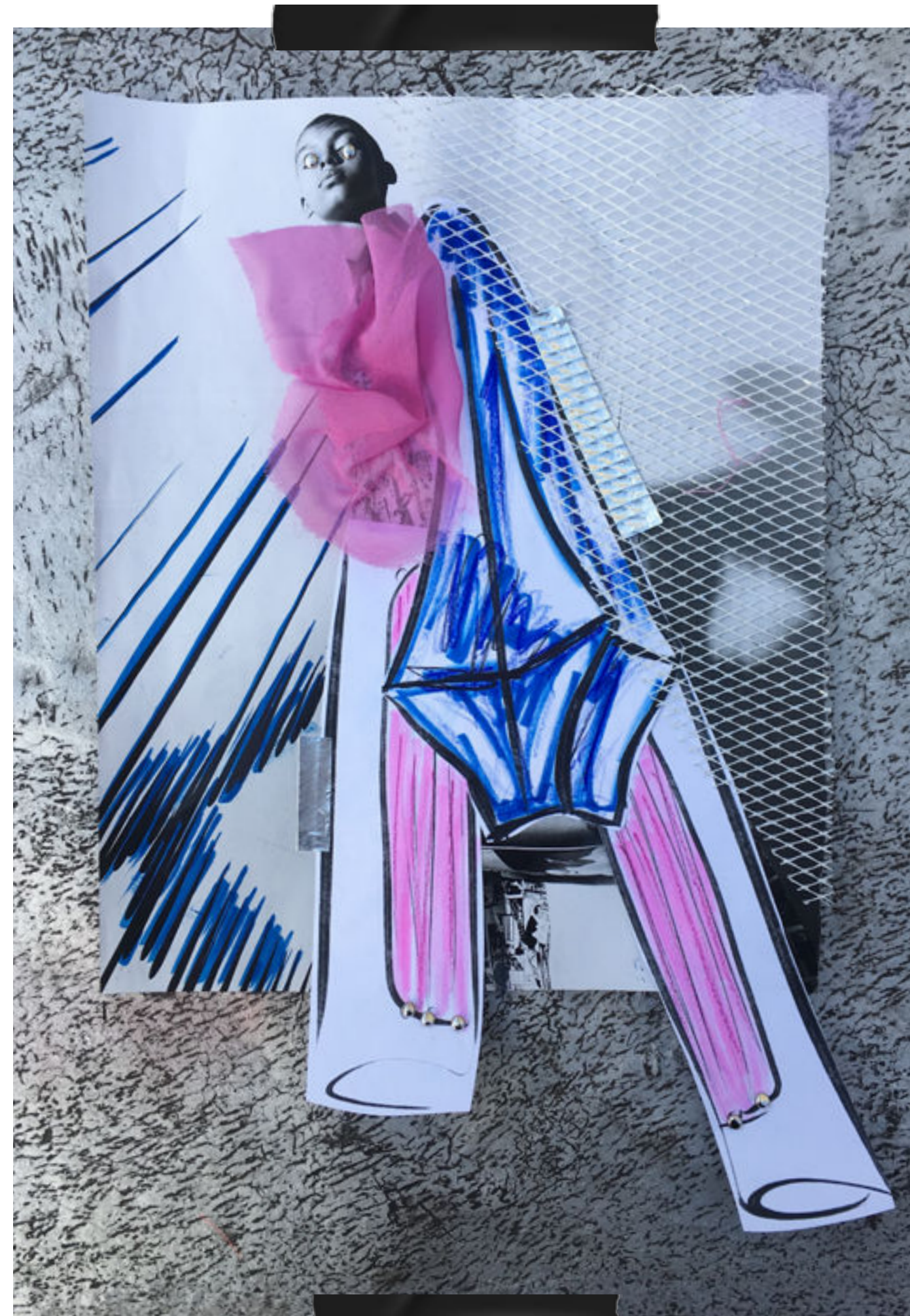
Curved + pointed diamond shape transformed into three dimensional form by double fusing the pieces ending at the center and ironing open the form to create the radial three dimensional piece. Then multiplied and alternated into half drop 3D print



Iteration 1: evolving the radial three dimensional form idea through draping. Taking the curved lines from the print shape and transforming into three dimensional sections as demonstrated on the right.



Iteration 2:
Evolving the
3D print idea
by creating a
symmetrical
diamond 3D
shape and
multiplying it so
that it creates
a whole fabric
in it of itself as
demonstrated
on the right
with metallic
pieces and a
blue base.

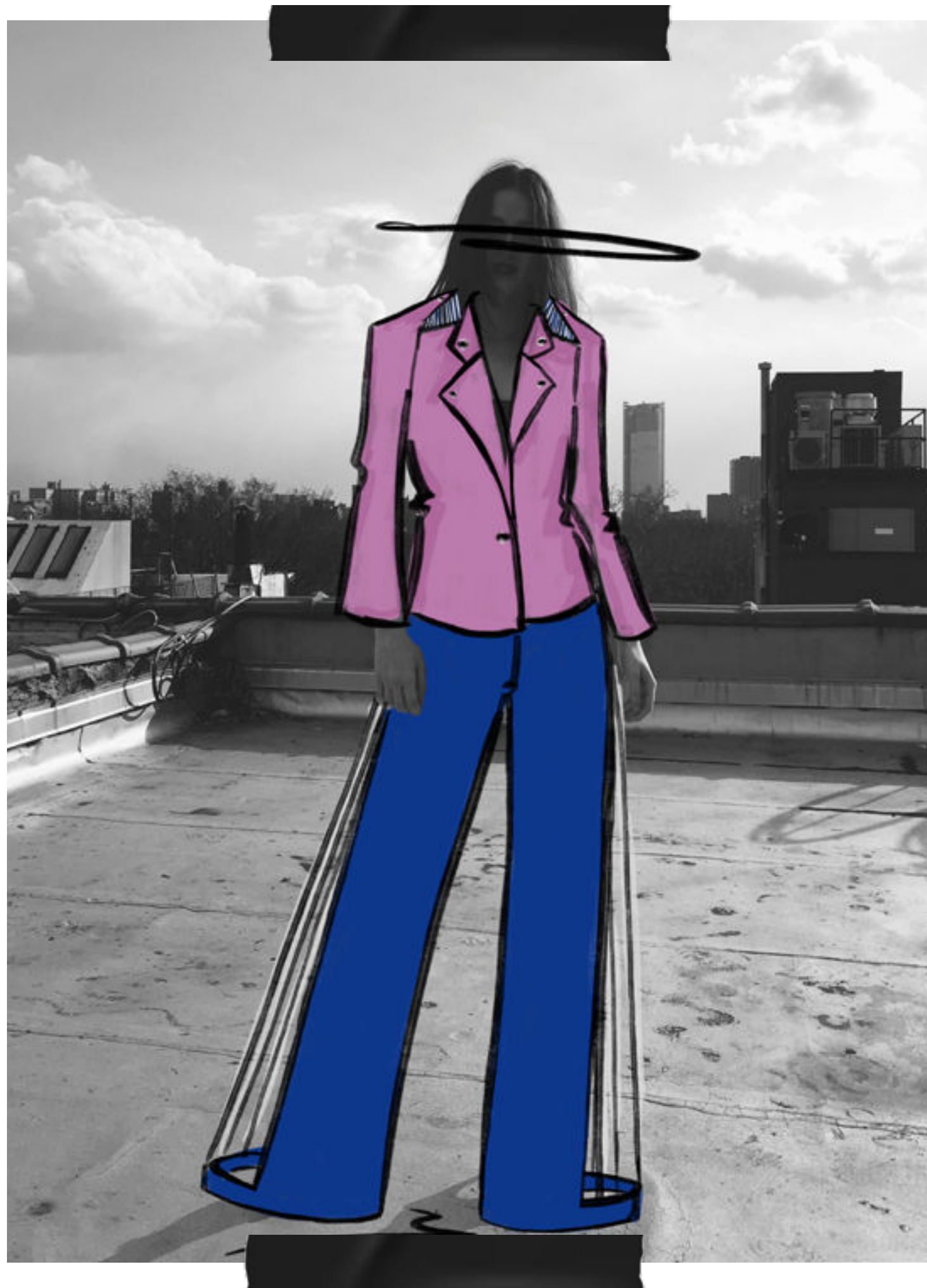


COLLECTION









SHOES









HANDBAGS





