

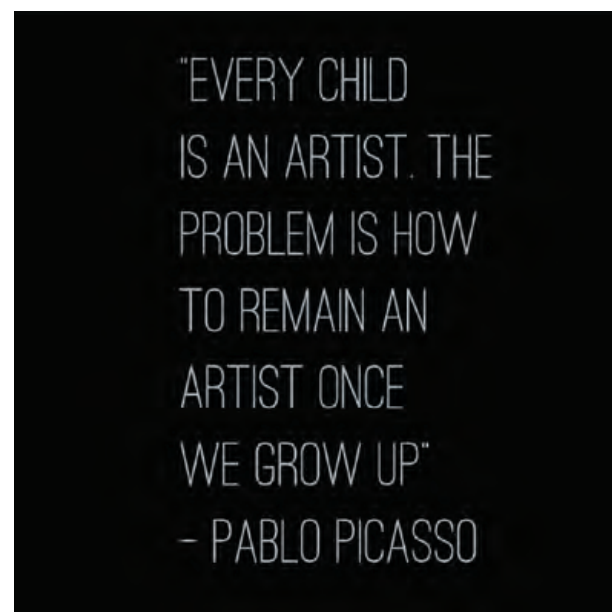
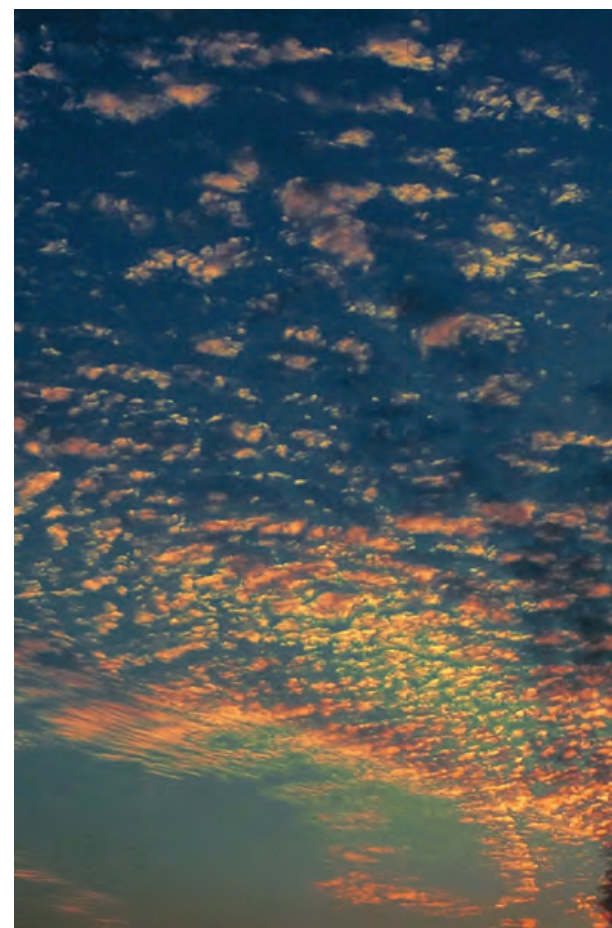
C U R I O S I T Y



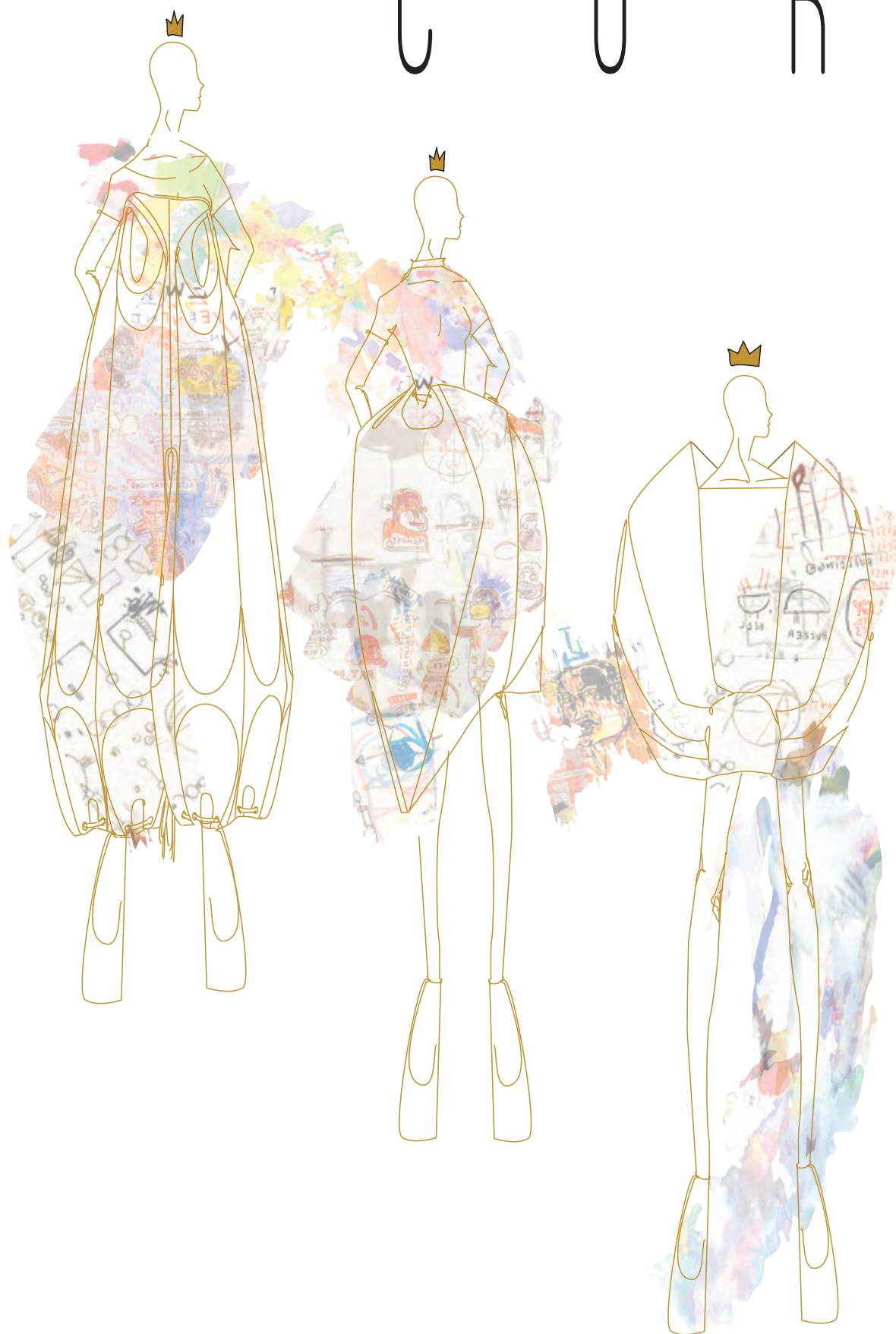
CURIOSITY

CURIOSITY IS DEFINED AS A NEED, THIRST OR DESIRE FOR KNOWLEDGE; THE MAINTENANCE OF AN OPEN MIND IS CENTRAL TO MOTIVATION, EXPLORATION, AND CREATIVITY- A FACT THAT WAS CONFIRMED REPEATEDLY THROUGHOUT MY OWN DESIGN PROCESS. RESULTANTLY, MY THESIS COMBINES THE ACT OF EXPLORATION WITH THE MOST OPEN-MINDED LEVEL OF CURIOSITY- THAT OF A CHILD. IN THIS WOMENSWEAR COLLECTION, I PULLED VISUAL ELEMENTS FROM THE NOVELS "AROUND THE WORLD IN 80 DAYS" (JULES VERNE), "THE LITTLE PRINCE" (ANTOINE DE SAINT-EXUPERY), AND JEAN-MICHELE BASQUIAT'S WORK. THE GARMENTS ARE VISUALLY SUPPORTED BY THE FORM AND SHAPE OF HOT AIR BALLOONS, A VEHICLE FOR EXPLORATION AND A MOTIF CENTRAL TO VERNES' NOVEL. FOR THE STRUCTURAL PIECES I EXAMINED THE BALLOON'S PANELS AND HOW TENSION WITH STRING CONTRIBUTED TO THE OVERALL FORM; IN ORDER TO ACHIEVE THE DESIRED FABRIC STIFFNESS, I COMBINED SILK ORGANDY, STITCH WITCHERY, AND SILK ORGANZA. MOREOVER, WITH THE JERSEY GARMENTS I STROVE TO USE CURVILINEAR SEAMS THAT MIMICKED THE SHAPE OF A HOT AIR BALLOON. FUNCTIONING AS BLANK CANVASES THESE FORMS WERE THEN LAYERED WITH BASQUIAT'S WORKS. INFLUENCED BY THE "DRAWINGS OF FOUR AND FIVE YEAR OLD INFANTS" BASQUIAT IS ABLE TO ACCESS HIS INNER CHILD IN HIS WORK. IN THE SAME VEIN, "THE LITTLE PRINCE"- A CHARACTER RENOWNED FOR HIS YOUTHFUL OPEN MINDEDNESS- SERVED AS MY CHARACTER INSPIRATION.

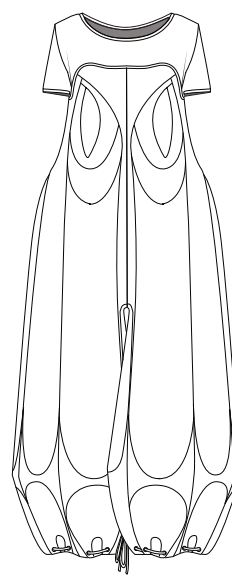
C U R I O S I T Y



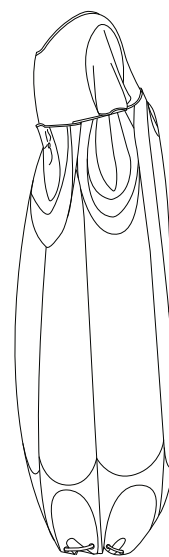
CURIOSITY



LOOK 1



FRONT VIEW

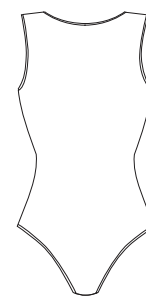
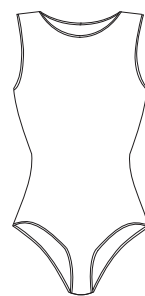


SIDE VIEW



BACK VIEW

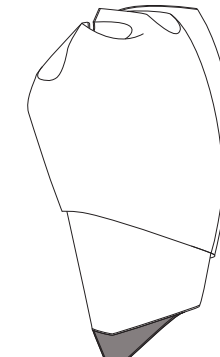
LOOK 2



FRONT VIEW

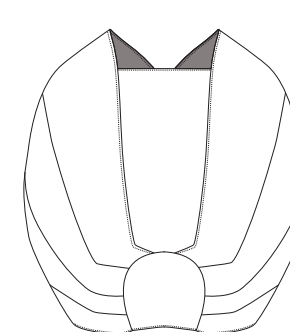
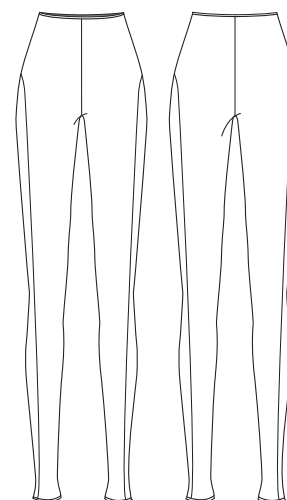
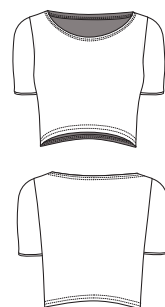


SIDE VIEW

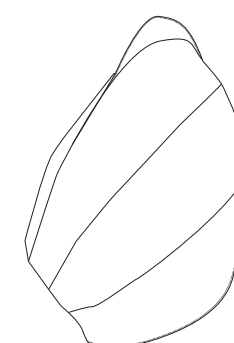


BACK VIEW

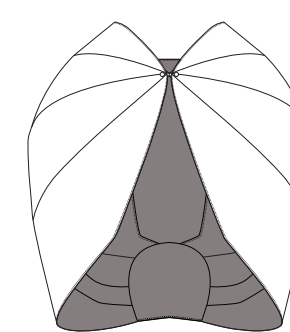
LOOK 3



FRONT VIEW

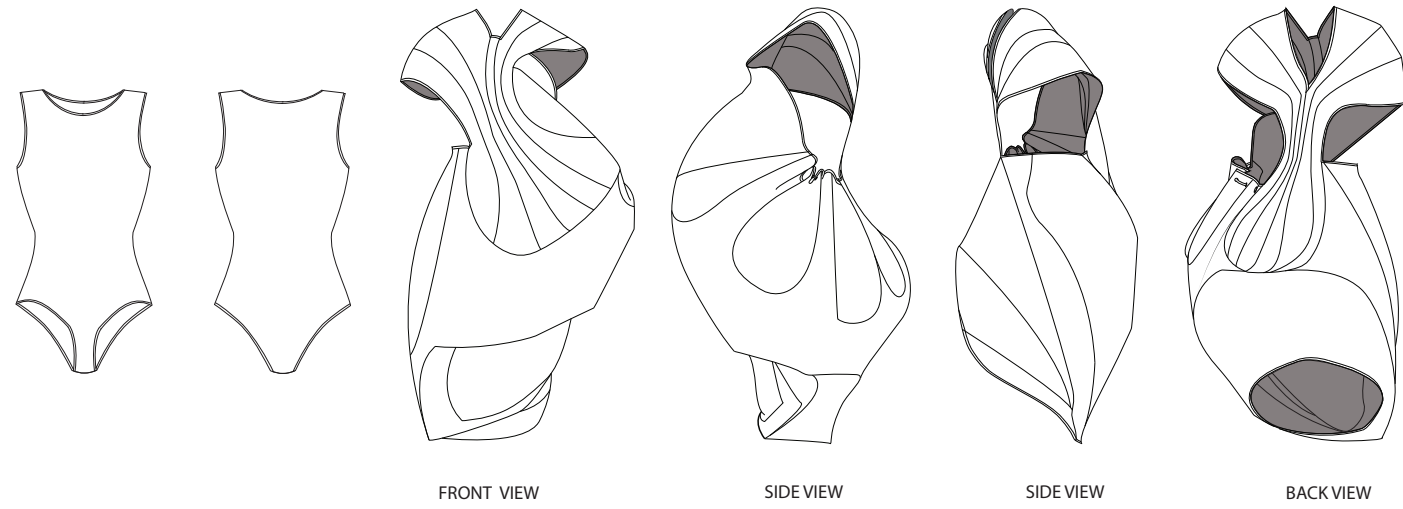


SIDE VIEW

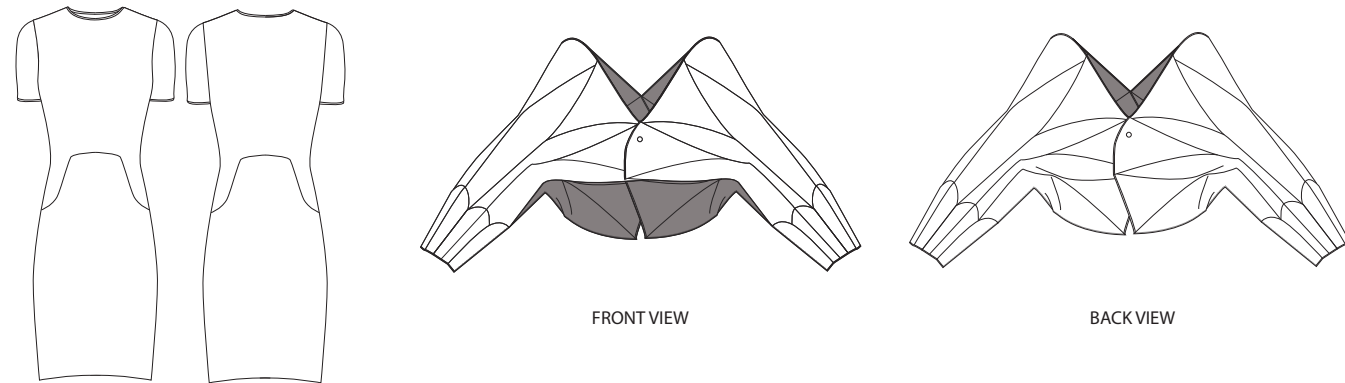


BACK VIEW

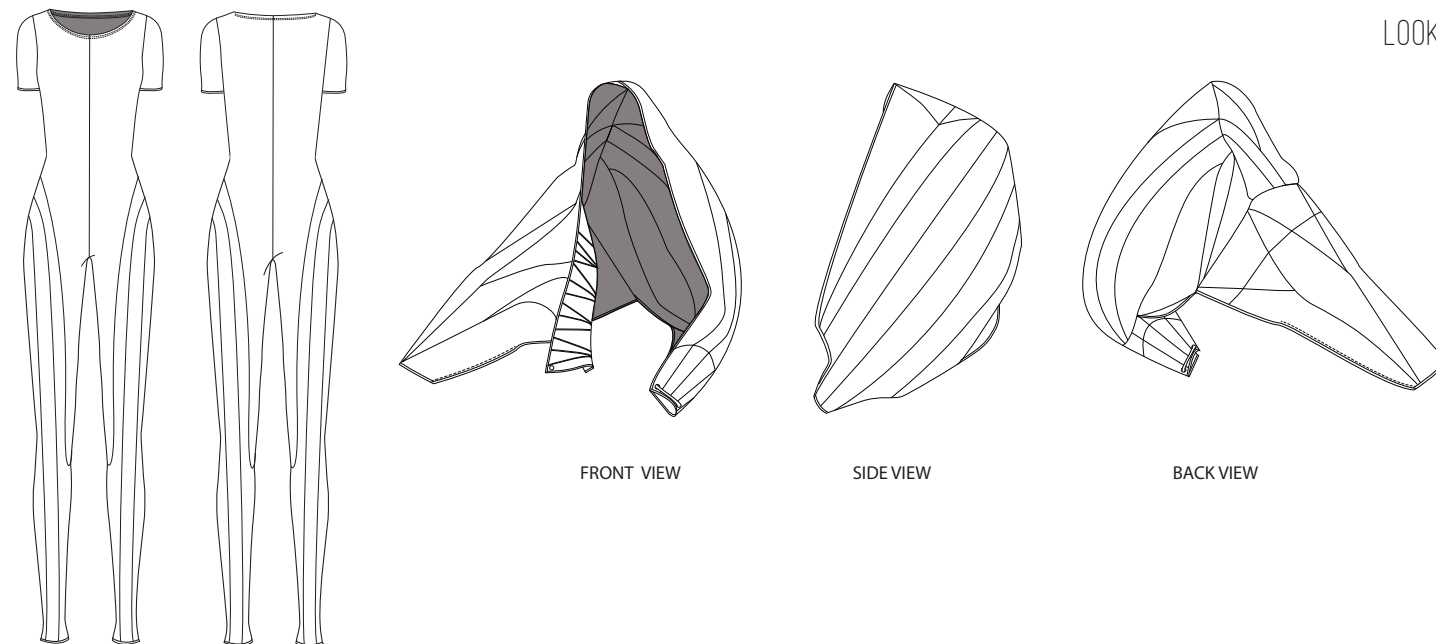
CURIOSITY



LOOK 4



LOOK 5



LOOK 6



LUCY AND BART IS A COLLABORATION BETWEEN LUCY MCRAE AND BART HESS DESCRIBED AS AN INSTINCTUAL STALKING OF FASHION, ARCHITECTURE, PERFORMANCE AND THE BODY. THEY WORK IN A PRIMITIVE AND LIMITLESS WAY CREATING FUTURE HUMAN SHAPES



MUSIC - "COMME DES ENFANTS" (LIKE CHILDREN) - PORTER ROBINSON - SEA OF VOICES (RAC MIX)
ARTIST - CŒUR DE PIRATE

"WHEN I WAS A KID I USED TO BUY AND SELL GRAVITY" - PREACHER BY ONE REPUBLIC

AN OUTSTANDING COLLEGE STUDENT AGREED TO HELP THE REVIEWER BY GIVING HER POINT OF VIEW. IT SEEMS TO ME THAT IT WOULD BE DIFFICULT TO FIND ANYONE WHO DIDN'T LIKE THE LITTLE PRINCE. ALTHOUGH A FEW HARD-BOILED INDIVIDUALS MIGHT NOT ADMIT THAT THEY DID. I THINK THAT THE BOOK TELLS OF THE INNER NEED OF EVERY MAN WHO IN HIS LONELINESS FEELS THAT HE MUST BE 'TAMED' BY SOMEONE OR SOMETHING - WHETHER IT BE A FRIEND, AN IDEAL, OR A ROSE - AND BE MORE OR LESS RESPONSIBLE TO IT. LE PETIT PRINCE MAY BE WRITTEN IN FAIRY-TALE FORM, BUT I THINK IT IS A STORY OF MEN, OF THE FOOLISHNESS OF SOME ADULTS AND THE WISDOM OF THE CHILDLIKE. IT IS A SATIRE ON PEOPLE WHO TAKE MATERIAL AND INSIGNIFICANT THINGS TOO SERIOUSLY AND FORGET THAT THE BASIC IDEAS OF LIFE AND HAPPINESS ARE MORE IMPORTANT. IT IS BEAUTIFULLY WRITTEN - PERHAPS BECAUSE IT IS SIMPLY AND SO TRULY DONE. IT IS FULL OF EVERY KIND OF HUMOR, BUT IT IS NOT SO WHIMSICAL THAT IT IS OVERDONE AND IRRITATES THE READER LIKE ALL ALLEGORICAL WRITING IT SEEMS TO MAKE USE OF SYMBOLS, AND IT MAKES SUBTLE LITTLE REMARKS AND REFERENCES STAND FOR GREAT WISDOM AND GREAT TRUTHS ABOUT HUMAN NATURE AND LIFE. I THINK IT IS THE SUBTLE AND SIMPLE WAY IN WHICH IT IS WRITTEN THAT MAKES THE WHOLE THING SEEM SO CHARMING AND LOVELY. (ANN OAS)



AROUND THE WORLD IN 80 DAYS - JULES VERNES

HOT-AIR BALLOON: VEHICLE FOR EXPLORATION
SITES THAT DEMAND SPACE
ANISH KAPOOR
JEFF KOONS
RITUALS
GATHERINGS THAT DEMAND SPACE

CONTAINMENT
WITHIN SOCIAL STRATA
WITHIN STRUCTURE
APPAREL THAT CONTAINS
ASTRONAUT SUITES
REINTERPRETED
HOT-AIR BALLOON EXAMPLES/
VARIATIONS/THROUGH HISTORY

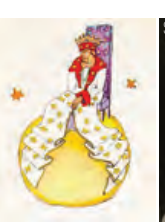
SHIP - VEHICLE FOR EXPLORATION
AIRPLANE
HOT-AIR BALLOON
ZEPLIN
KNOWLEDGE BY EXPERIENCE
ROCK-CLIMBING
PARACHUTING
BUNGEE-JUMPING
SKY-DIVING
OTHER BULBOS SILHOUETTES
FURNITURE DESIGN
LIGHTING
CHAIRS
CERAMICS
GLASS
NATURE
KIRIGAMI
ORIGAMI
PAPER FOLDING

WORKS BY JEAN-MICHELE BASQUIAT AND ANDY WARHOL FROM A COLLECTION - 26 OCT 2000 N6637B233 A4 2000
OTHER BOOKS
BASQUIAT, 1960-1988 N6637B233 A4 2010
HOT AIR BALLOON REPRESENTATIONS IN APPAREL
CIRCULAR MOTIF
BASQUIAT FILM
JEAN-MICHELE BASQUIAT THE RADIANT CHILD
RISD MEDIA - CALL #: N6637B233 J43 2010
DRAPED DEFLATED PARACHUTE LOOK
DYING - COLORING APPAREL
INDIAN FESTIVAL HOLI



CRACKLE PAINT / NAILPOLISH
BIMIMICRY
CRACKING PAINT (ACRYLIC + OIL DRYING SPEED) - INITIAL COLOR PALETTE - BLEACHED/ MUTED COLORS
PAINTINGS BY DANIEL CARLSTEIN
MIRU KIM
ACTIVATES A SPACE
"NAKED CITY" IS A NICKNAME FOR NEW YORK
FEELS AN OBLIGATION TO ANIMATE AND HUMANIZE ABANDONED SPACES IN ORDER TO PRESERVE THEIR MEMORIES IN A CREATIVE WAY
SEA OF KNOWLEDGE
ACQUIRING KNOWLEDGE LIKE FISHERMEN
DIFFERENT TYPES OF NETS - OPEN/CLOSED NETS
DIFFERENT TYPES - FISHERMAN'S KNOT
KINDS OF KNOTS
MACRAME
CATS CRADLE
ILLUSTRATOR - SIEGFRIED WOLDOHEK
DESIGN SQUISH BLOG

THIRST FOR KNOWLEDGE - THE SEARCH FOR THE TRUE FACE OF LEONARDO



THE LITTLE PRINCE, HOWEVER, IS THE DEEPEST - AND THE OBSCUREST - WORK OF THE LOT. THIS BOOK IS BROODED OVER BY CONCERN FOR HUMAN LIFE IN GENERAL, AND FOR OUR OWN TROUBLED TIMES IN PARTICULAR, A PASSIONATE CONCERN TO DISCOVER THE PLACE OF MAN IN THE UNIVERSE AND TO DEFINE THE FUNDAMENTAL VALUES OF LIFE. (ANN OAS)

SOURCE: THE MODERN LANGUAGE REVIEW, VOL. 82, NO. 4 (OCT 1987) P.973 - 974

ANTOINE DE SAINT-EXUPERY

CHILDRENS AUTHORS

THE INVITATION
SHEL SILVERSTEIN
RUDYARD KIPLING
JUSTSO STORIES
POURQUOI STORIES

"IF YOU ARE A DREAMER COME IN
IF YOU ARE A DREAMER, A WISHER, A LIAR,
A HOPE-ER, A PRAYER, A MAGIC BEAN BUYER
IF YOU'RE A PRETENDER COME SIT BY MY FIRE
FOR WE HAVE SOME FLAX GOLDEN TALES TO SPIN
COME IN
COME IN"

QUENTIN BLAKE
ROALD DAHL
UNEXPECTED ENDINGS
"JAMES AND THE GIANT PEACH"
"FANTASTIC MR FOX"
"CHARLIE AND THE GREAT GLASS ELEVATOR"
"CHARLIE AND THE CHOCOLATE FACTORY"
"GEORGE'S MARVELLOUS MEDICINE"
"THE TWITS"
"THE WITCHES"
"MATILDA"
POETRY
REVOLTING RHYMES

CHILDRENS DRAWINGS

BASQUIAT
ARTIST INSPIRED BY CHILDRENS DRAWINGS

"AMBULANCES ARE JUST ATTENTION SEEKERS"

ILLUSTRATIONS ON APPAREL
POSSIBLE TRANSFER METHODS
COLORING PENCILS - PEN - PASTEL - CRAYOLA
SILK SCREENING - HEAT TRANSFER
WINTERGREEN OIL - ACRYLIC LAQUER THINNER
DIGITAL PRINTING - PROJECTION
WATER TRANSFER PRINTING

SCRIBBLES PRINT
PLAYFUL PRINTS

PLAYFUL PRINTS

PLAYFUL PRINTS

PLAYFUL PRINTS

PLAYFUL PRINTS

PLAYFUL PRINTS

PLAYFUL PRINTS

PLAYFUL PRINTS

PLAYFUL PRINTS

PLAYFUL PRINTS

PLAYFUL PRINTS

PLAYFUL PRINTS

PLAYFUL PRINTS

PLAYFUL PRINTS

PLAYFUL PRINTS

PLAYFUL PRINTS

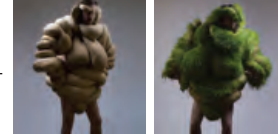
PLAYFUL PRINTS

PLAYFUL PRINTS

PLAYFUL PRINTS

PLAYFUL PRINTS

PLAYFUL PRINTS



LUCY AND BART
WHAT IS THE HUMAN BODY TO YOU?
I DON'T REALLY THINK OF IT AS SEPARATE THING NATURALLY IT IS A STARTING POINT FOR ME - THE BALLET TRAINING, THE ARCHITECTURAL BACKGROUND CREATED THIS VORTEX TOWARDS THE BODY. THE BODY IS LIKE THE CORE, AND I BUILD LAYERS AND CONCEPTS ON TOP OF THAT.

EXPLORES HOW TECHNOLOGY COEXISTS WITH RAW HUMAN EMOTION

OBSESSED WITH THIS IDEA OF BLURRING THE PERIMETER OF THE BODY, SO YOU COULDN'T SEE WHERE THE SKIN ENDED AND THE NEAR ENVIRONMENT STARTED

MUSE: LUCY MCRAE
BODY ARCHITECT

A CREATIVE ORGANIZATION IS A CREATIVE ORGANIZATION

CREATIVITY COMES FROM CREATIVE TYPES
THE SIX MYTHS OF CREATIVITY
BILL GREEN
FEAR FORCES BREAKTHROUGHS
COMPETITION BEATS COLLABORATION
TIME PRESSURE FUELS CREATIVITY
MONEY IS A CREATIVITY MOTIVATOR

VIRTUES IN PARTICIPATORY DESIGN: COOPERATION, CURIOSITY, CREATIVITY, EMPOWERMENT AND REFLEXIVITY. MARC STEEN 2012

CURIOSITY, ONE MIGHT ARGUE, AVOIDS BOREDOM AND INDIFFERENCE BUT FAILS TO AVOID THE GREATEST OBSTACLE TO A MEANINGFUL LIFE, WHICH IS DESPAIR. PUT ANOTHER WAY, IT IS TRUE THAT CURIOSITY ALLOWS ONE TO SEE SOME VALUE IN PARTICULAR EXPERIENCES WITHIN ONE'S LIFE AND PROVIDES A KIND OF MEANING THAT IS DENIED TO A CLASSICALLY DEPRESSED PERSON WHO IS WITHDRAWN, DISENGAGED, AND INDIFFERENT.

CURIOSITY IS AN APPROPRIATE RESPONSE TO CERTAIN SITUATIONS AND THAT PEOPLE MAY EVEN HAVE A DUTY TO BECOME CURIOUS

CURIOSITY AS A MORAL VIRTUE BY ELIAS BAUMGURTEN

READINGS

THE EYES OF THE SKIN

INTERIOR ARCHITECTURE

ARCHITECTURAL PRIVACY

SPACES OF SCENT

THE SHAPE OF TOUCH

STORIES CUT FROM PAPER

THE DANGER OF A SINGLE STORY

LOW LEVELS OF VOCAL COMMUNICATION

NO ACCESSIBILITY COMMUNICATION

PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

SURFACE INNOVATION: REDEFINING BOUNDARIES OF INTERIOR AND EXTERIOR SPACES

PUBLIC UNRESTRICTED COMMUNICATION

VISIBILITY COMMUNICATION

ACCESSIBILITY COMMUNICATION

PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

IN-BETWEEN STATES: (AN INSTANCE)

SEMI-RESTRICTED COMMUNICATION

LOW LEVELS OF VOCAL COMMUNICATION

NO ACCESSIBILITY COMMUNICATION

PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

SURFACE INNOVATION: REDEFINING BOUNDARIES OF INTERIOR AND EXTERIOR SPACES

PUBLIC UNRESTRICTED COMMUNICATION

VISIBILITY COMMUNICATION

ACCESSIBILITY COMMUNICATION

PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

IN-BETWEEN STATES: (AN INSTANCE)

SEMI-RESTRICTED COMMUNICATION

LOW LEVELS OF VOCAL COMMUNICATION

NO ACCESSIBILITY COMMUNICATION

PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

SURFACE INNOVATION: REDEFINING BOUNDARIES OF INTERIOR AND EXTERIOR SPACES

DESIGNED STRETCHABLE ELECTRONICS, AN ELECTRONIC DRESS AND A RANGE OF EMOTIONAL SENSING DRESSES AWARDED TIME'S BEST FASHION INVENTION IN 2007

EXPLORES HOW TECHNOLOGY COEXISTS WITH RAW HUMAN EMOTION

OBSESSED WITH THIS IDEA OF BLURRING THE PERIMETER OF THE BODY, SO YOU COULDN'T SEE WHERE THE SKIN ENDED AND THE NEAR ENVIRONMENT STARTED

MUSE: LUCY MCRAE
BODY ARCHITECT

A CREATIVE ORGANIZATION IS A CREATIVE ORGANIZATION

CREATIVITY COMES FROM CREATIVE TYPES
THE SIX MYTHS OF CREATIVITY
BILL GREEN
FEAR FORCES BREAKTHROUGHS
COMPETITION BEATS COLLABORATION
TIME PRESSURE FUELS CREATIVITY
MONEY IS A CREATIVITY MOTIVATOR

VIRTUES IN PARTICIPATORY DESIGN: COOPERATION, CURIOSITY, CREATIVITY, EMPOWERMENT AND REFLEXIVITY. MARC STEEN 2012

CURIOSITY, ONE MIGHT ARGUE, AVOIDS BOREDOM AND INDIFFERENCE BUT FAILS TO AVOID THE GREATEST OBSTACLE TO A MEANINGFUL LIFE, WHICH IS DESPAIR. PUT ANOTHER WAY, IT IS TRUE THAT CURIOSITY ALLOWS ONE TO SEE SOME VALUE IN PARTICULAR EXPERIENCES WITHIN ONE'S LIFE AND PROVIDES A KIND OF MEANING THAT IS DENIED TO A CLASSICALLY DEPRESSED PERSON WHO IS WITHDRAWN, DISENGAGED, AND INDIFFERENT.

CURIOSITY IS AN APPROPRIATE RESPONSE TO CERTAIN SITUATIONS AND THAT PEOPLE MAY EVEN HAVE A DUTY TO BECOME CURIOUS

CURIOSITY AS A MORAL VIRTUE BY ELIAS BAUMGURTEN

READINGS

THE EYES OF THE SKIN

INTERIOR ARCHITECTURE

ARCHITECTURAL PRIVACY

SPACES OF SCENT

THE SHAPE OF TOUCH

STORIES CUT FROM PAPER

THE DANGER OF A SINGLE STORY

LOW LEVELS OF VOCAL COMMUNICATION

NO ACCESSIBILITY COMMUNICATION

PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

SURFACE INNOVATION: REDEFINING BOUNDARIES OF INTERIOR AND EXTERIOR SPACES

PUBLIC UNRESTRICTED COMMUNICATION

VISIBILITY COMMUNICATION

ACCESSIBILITY COMMUNICATION

PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

IN-BETWEEN STATES: (AN INSTANCE)

SEMI-RESTRICTED COMMUNICATION

LOW LEVELS OF VOCAL COMMUNICATION

NO ACCESSIBILITY COMMUNICATION

PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

SURFACE INNOVATION: REDEFINING BOUNDARIES OF INTERIOR AND EXTERIOR SPACES

PUBLIC UNRESTRICTED COMMUNICATION

VISIBILITY COMMUNICATION

ACCESSIBILITY COMMUNICATION

PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

IN-BETWEEN STATES: (AN INSTANCE)

SEMI-RESTRICTED COMMUNICATION

LOW LEVELS OF VOCAL COMMUNICATION

NO ACCESSIBILITY COMMUNICATION

PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

SURFACE INNOVATION: REDEFINING BOUNDARIES OF INTERIOR AND EXTERIOR SPACES

DESIGNED STRETCHABLE ELECTRONICS, AN ELECTRONIC DRESS AND A RANGE OF EMOTIONAL SENSING DRESSES AWARDED TIME'S BEST FASHION INVENTION IN 2007

EXPLORES HOW TECHNOLOGY COEXISTS WITH RAW HUMAN EMOTION

OBSESSED WITH THIS IDEA OF BLURRING THE PERIMETER OF THE BODY, SO YOU COULDN'T SEE WHERE THE SKIN ENDED AND THE NEAR ENVIRONMENT STARTED

MUSE: LUCY MCRAE
BODY ARCHITECT

A CREATIVE ORGANIZATION IS A CREATIVE ORGANIZATION

CREATIVITY COMES FROM CREATIVE TYPES
THE SIX MYTHS OF CREATIVITY
BILL GREEN
FEAR FORCES BREAKTHROUGHS
COMPETITION BEATS COLLABORATION
TIME PRESSURE FUELS CREATIVITY
MONEY IS A CREATIVITY MOTIVATOR

VIRTUES IN PARTICIPATORY DESIGN: COOPERATION, CURIOSITY, CREATIVITY, EMPOWERMENT AND REFLEXIVITY. MARC STEEN 2012

CURIOSITY, ONE MIGHT ARGUE, AVOIDS BOREDOM AND INDIFFERENCE BUT FAILS TO AVOID THE GREATEST OBSTACLE TO A MEANINGFUL LIFE, WHICH IS DESPAIR. PUT ANOTHER WAY, IT IS TRUE THAT CURIOSITY ALLOWS ONE TO SEE SOME VALUE IN PARTICULAR EXPERIENCES WITHIN ONE'S LIFE AND PROVIDES A KIND OF MEANING THAT IS DENIED TO A CLASSICALLY DEPRESSED PERSON WHO IS WITHDRAWN, DISENGAGED, AND INDIFFERENT.

CURIOSITY IS AN APPROPRIATE RESPONSE TO CERTAIN SITUATIONS AND THAT PEOPLE MAY EVEN HAVE A DUTY TO BECOME CURIOUS

CURIOSITY AS A MORAL VIRTUE BY ELIAS BAUMGURTEN

READINGS

THE EYES OF THE SKIN

INTERIOR ARCHITECTURE

ARCHITECTURAL PRIVACY

SPACES OF SCENT

THE SHAPE OF TOUCH

STORIES CUT FROM PAPER

THE DANGER OF A SINGLE STORY

LOW LEVELS OF VOCAL COMMUNICATION

NO ACCESSIBILITY COMMUNICATION

PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

SURFACE INNOVATION: REDEFINING BOUNDARIES OF INTERIOR AND EXTERIOR SPACES

PUBLIC UNRESTRICTED COMMUNICATION

VISIBILITY COMMUNICATION

ACCESSIBILITY COMMUNICATION

PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

IN-BETWEEN STATES: (AN INSTANCE)

SEMI-RESTRICTED COMMUNICATION

LOW LEVELS OF VOCAL COMMUNICATION

NO ACCESSIBILITY COMMUNICATION

PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

SURFACE INNOVATION: REDEFINING BOUNDARIES OF INTERIOR AND EXTERIOR SPACES

PUBLIC UNRESTRICTED COMMUNICATION

VISIBILITY COMMUNICATION

ACCESSIBILITY COMMUNICATION

PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

IN-BETWEEN STATES: (AN INSTANCE)

SEMI-RESTRICTED COMMUNICATION

LOW LEVELS OF VOCAL COMMUNICATION

NO ACCESSIBILITY COMMUNICATION

PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

SURFACE INNOVATION: REDEFINING BOUNDARIES OF INTERIOR AND EXTERIOR SPACES

DESIGNED STRETCHABLE ELECTRONICS, AN ELECTRONIC DRESS AND A RANGE OF EMOTIONAL SENSING DRESSES AWARDED TIME'S BEST FASHION INVENTION IN 2007

EXPLORES HOW TECHNOLOGY COEXISTS WITH RAW HUMAN EMOTION

OBSESSED WITH THIS IDEA OF BLURRING THE PERIMETER OF THE BODY, SO YOU COULDN'T SEE WHERE THE SKIN ENDED AND THE NEAR ENVIRONMENT STARTED

MUSE: LUCY MCRAE
BODY ARCHITECT

A CREATIVE ORGANIZATION IS A CREATIVE ORGANIZATION

CREATIVITY COMES FROM CREATIVE TYPES
THE SIX MYTHS OF CREATIVITY
BILL GREEN
FEAR FORCES BREAKTHROUGHS
COMPETITION BEATS COLLABORATION
TIME PRESSURE FUELS CREATIVITY
MONEY IS A CREATIVITY MOTIVATOR

VIRTUES IN PARTICIPATORY DESIGN: COOPERATION, CURIOSITY, CREATIVITY, EMPOWERMENT AND REFLEXIVITY. MARC STEEN 2012

CURIOSITY, ONE MIGHT ARGUE, AVOIDS BOREDOM AND INDIFFERENCE BUT FAILS TO AVOID THE GREATEST OBSTACLE TO A MEANINGFUL LIFE, WHICH IS DESPAIR. PUT ANOTHER WAY, IT IS TRUE THAT CURIOSITY ALLOWS ONE TO SEE SOME VALUE IN PARTICULAR EXPERIENCES WITHIN ONE'S LIFE AND PROVIDES A KIND OF MEANING THAT IS DENIED TO A CLASSICALLY DEPRESSED PERSON WHO IS WITHDRAWN, DISENGAGED, AND INDIFFERENT.

CURIOSITY IS AN APPROPRIATE RESPONSE TO CERTAIN SITUATIONS AND THAT PEOPLE MAY EVEN HAVE A DUTY TO BECOME CURIOUS

CURIOSITY AS A MORAL VIRTUE BY ELIAS BAUMGURTEN

READINGS

THE EYES OF THE SKIN

INTERIOR ARCHITECTURE

ARCHITECTURAL PRIVACY

SPACES OF SCENT

THE SHAPE OF TOUCH

STORIES CUT FROM PAPER

THE DANGER OF A SINGLE STORY

LOW LEVELS OF VOCAL COMMUNICATION

NO ACCESSIBILITY COMMUNICATION

PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

SURFACE INNOVATION: REDEFINING BOUNDARIES OF INTERIOR AND EXTERIOR SPACES

PUBLIC UNRESTRICTED COMMUNICATION

VISIBILITY COMMUNICATION

ACCESSIBILITY COMMUNICATION

PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

IN-BETWEEN STATES: (AN INSTANCE)

SEMI-RESTRICTED COMMUNICATION

LOW LEVELS OF VOCAL COMMUNICATION

NO ACCESSIBILITY COMMUNICATION

PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

SURFACE INNOVATION: REDEFINING BOUNDARIES OF INTERIOR AND EXTERIOR SPACES

PUBLIC UNRESTRICTED COMMUNICATION

VISIBILITY COMMUNICATION

ACCESSIBILITY COMMUNICATION

PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

IN-BETWEEN STATES: (AN INSTANCE)

SEMI-RESTRICTED COMMUNICATION

LOW LEVELS OF VOCAL COMMUNICATION

NO ACCESSIBILITY COMMUNICATION

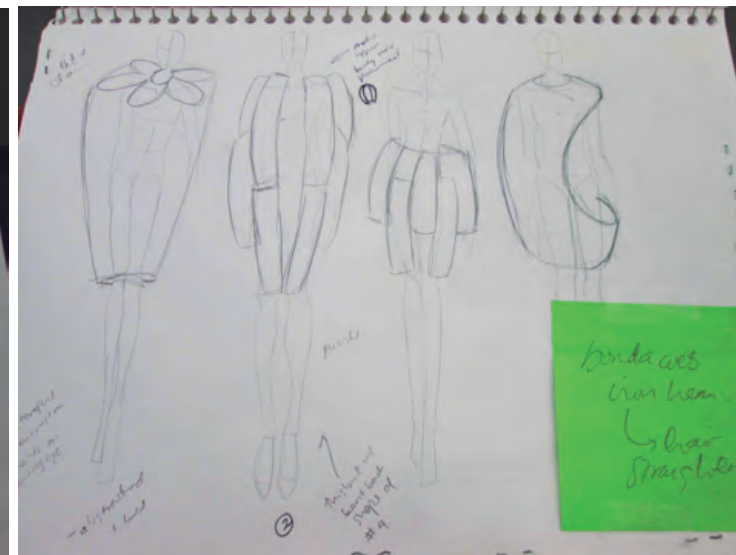
PROXIMITY COMMUNICATION

NO OLFACTORY COMMUNICATION

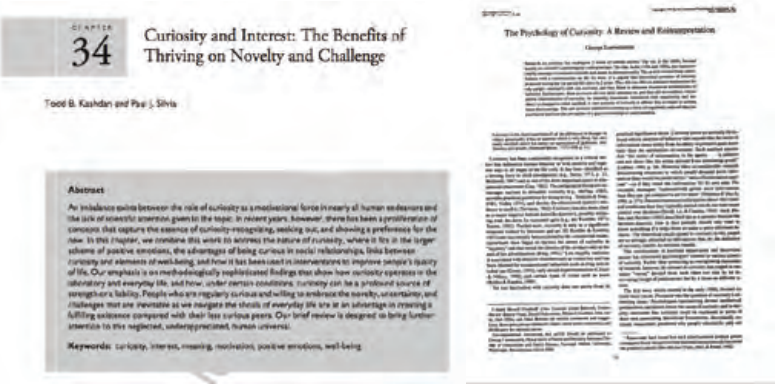
MOOD BOARD



WARM-UP SKETCHES



THESE SKETCHES HELPED INFORM THE SILHOUETTE I WAS CONSTRUCTING. THEY SERVED AS GUIDELINES TO REALIZE A MORE UNPREDICTABLE FORM.



FURTHER SUPPORTING RESEARCH

MATERIALS + CONSTRUCTION BOARD



PULLED VISUAL ELEMENT OF HOT-AIR BALLONS FROM THIS NOVEL



SUPPORTING INSPIRATION + MOOD RESEARCH



VARIETY OF TYVEK MATERIAL SAMPLES

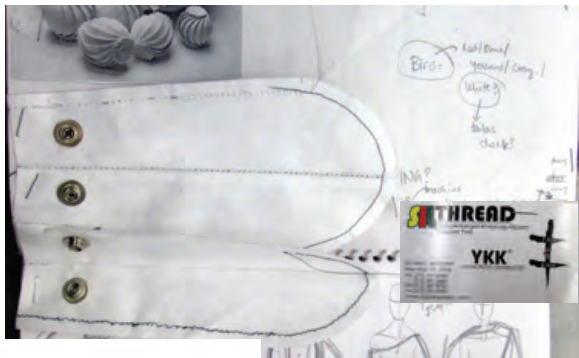
FIRST ATTEMPT AT CREATING STRUCTURE INVOLVED THE HEMMING FOOT AND INSERTING REED AS THE PANELS WERE BEING SEWN TOGETHER

THE SECOND ATTEMPT INVOLVED SERGING THE PANELS TOGETHER WITH THE LIGHT-WEIGHT SERGER

JERSEY FABRIC ASSORTMENT



TOP AND BOTTOM SNAP MACHINE PARTS
STUD: R 8031A / PRESS: 8031



INTERFACING ASSORTMENT

WHITE / CREAM / IVORY
COLORED WOVEN FABRICS
ASSORTMENT



CLOSURE OPTIONS VARIED
FROM VELCRO, MAGNETIC +
MANUAL SNAPS, TWINE, AND
PARACHUTE CORD.

Curved Crease Origami | Curved creases offer a wealth of new design possibilities. The challenge is to understand what 3D forms result after folding a set of curved creases. The mathematics of this special kind of geometry has been relatively underexplored and we don't have proper descriptions of these curves. Most materials in architecture come as sheet goods and this research proposes a family of curved 3D geometries that can be fabricated from 2D sheet materials, by way of curved creases.

Erik and martin demain

Barish Sailing

The Barish Sailing was a single surface gliding parachute developed by David T. Barish in 1965. It was manufactured by Parashute Incorporated in Orange, MA. The patent like material provided stability.

The canopy built was about half on contemporary conventional canopies, yet the descent rate was about half.

The canopy came with slight rudders on each side, either old or new Capevill river rudders, had eight 1500 pound suspension lines, and had a 'Safety Step' steering system.

The Safety Steps were to prevent accidental sailing of the canopy. Only a 5 pound single pressure was required until the step was reached. After that the single pressure increased to 20-25 pounds.

Accuracy was quite good, as two of Parashute Incorporated test jumpers made dead centers on their first jump on the canopy.

Performance Data	
Descent Rate:	10-11 fpm
Forward Speed:	~20 mph
Opening Shock:	acceptable to low jounce, flat circular canopies

[HTTP://WWW.BRISBANEHOTAIRBALLOONING.COM.AU/FAQS/BALLOONINGHISTORY.HTML](http://www.brisbanehotairballooning.com.au/faqs/ballooninghistory.html)

Hot Air Balloon History

The First Documented Hot Air Balloons
The Chinese are credited with being the first to make use of lighter than air technology with great interest that all subsequent air events in Kungming, China or the Western Hemisphere. These events occurred around the 12th century by originally used in military training, however hot air balloons a tradition of Chinese history. Kungming lanterns were made from other like paper on a bamboo frame, the first balloon used was a small basket made from a wisp, Kungming lanterns.

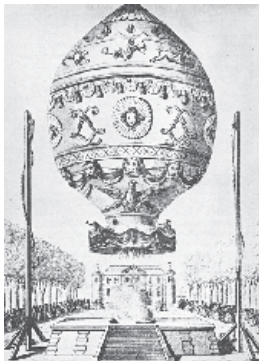
Hot Air Balloon History in Europe
The story for the first use of hot air balloons is fully depicted. The French history of France and thought to have used hot air balloons on an island to creating the French Navy. The drawings which were created in the great 18th C. to 18th A.D.

An 18th century issue of the newspaper 'Le Globe de l'Observatoire' in 1802, a sketch of the French Navy. The French Navy had a hot air balloon on an island to creating the French Navy. The drawings which were created in the great 18th C. to 18th A.D.

There are also reports of air-manipulator balloons from Russia in 1783. A young officer of the Russian Navy is reported to have invented a prototype balloon. The balloon was about 120 miles south of Moscow. It regularly flew and a group of French boats crossing into the power of a church in the neighboring town. The balloon is said to have been made from paper and filled with hot air.

The Montgolfier Brothers
French brothers, Joseph and Jacques Montgolfier were the first paper manufacturers in the town of Annonay in Southern France. The brothers realized that when they burnt paper the ash floated up in the air. This thought that the heat and smoke from the fire had a special lifting power and they set their minds to creating a craft that would capture the heat and smoke and lift them off the ground. It is recorded that on the 4th June 1783 the first hot air balloon flight was launched by the Montgolfier brothers from Annonay, France. It was reported in a Paris newspaper on the 10th of July that the flying balloon was witnessed by many people. The report said that the balloon was about 20 feet long and 10 feet high and about 100 feet in diameter. It was about 100 feet in diameter and about 100 feet in diameter. It was about 100 feet in diameter and about 100 feet in diameter.

[HTTP://WWW.HOTAIRBALLOON.COM](http://www.hotairballoon.com)



Hot air balloon

From Wikipedia, the free encyclopedia

This article is about hot air balloons themselves. For the activity, see hot air ballooning. For the rock opera, see Hot Air Balloon (rock opera). For the song, see Hot Air Balloon (song).

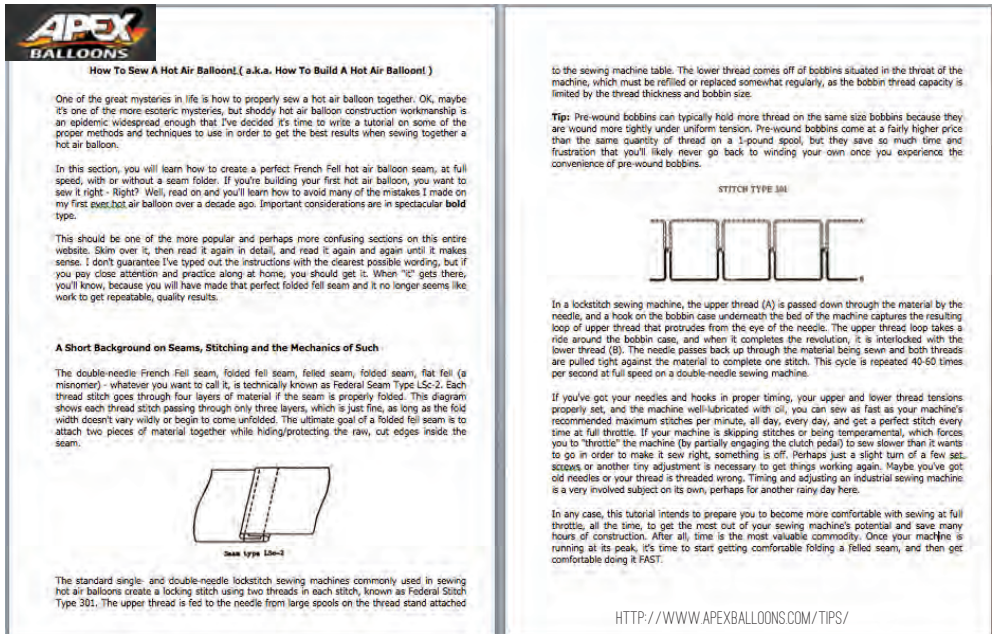
For other uses, see Air balloon (disambiguation).

The hot air balloon is the oldest successful human-carrying flight technology. It is part of a class of aircraft known as balloon aircraft. On November 21, 1783, in Paris, France, the first successful manned flight was performed by Jean-François Pilâtre de Rozier and François Laurent d'Arlandes in a hot air balloon. Invented on December 14, 1783 by the Montgolfier brothers. The hot air balloons that can be propelled through the air rather than just being pushed along by the wind are known as dirigibles, or, more specifically, thermal dirigibles.

A hot air balloon consists of a bag called the envelope that is capable of containing heated air. Suspended beneath is a basket or wicker basket on some long ropes or high-altitude balloons, a basket, which carries passengers and usually a pilot or basket. In most cases an open flame. The heated air inside the envelope makes it buoyant since it has a lower density than the relatively cold air outside the envelope. As with all aircraft, hot air balloons cannot fly beyond the atmosphere. Unlike gas balloons, the envelope does not have to be sealed at the bottom since the air near the bottom of the envelope is at the same pressure as the air surrounding the balloon. For modern sport balloons the envelope is generally made from nylon fabric and the rest of the balloon (except for the burner frame) is made from the resistant material such as Kevlar. Beginning during the mid-1970s, balloon envelopes have been made in a variety of shapes, such as teardrop shapes and the shapes of several commercial products. Though the traditional shape continues popular for most non-commercial, and many commercial, applications.

[HTTP://EN.WIKIPEDIA.ORG/WWW/HOT_AIR_BALLOON](http://en.wikipedia.org/wiki/Hot_Air_Balloon)

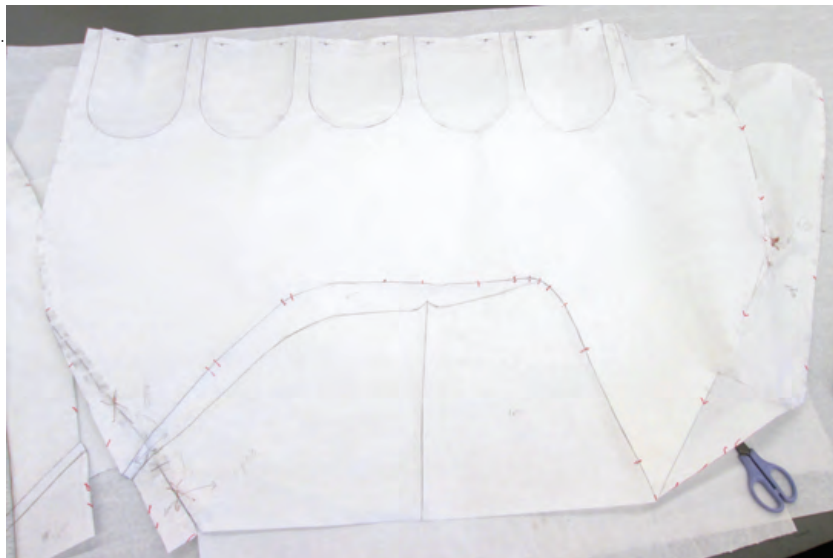
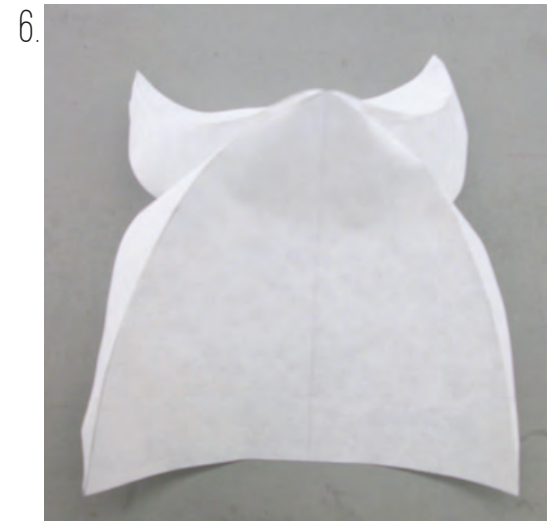
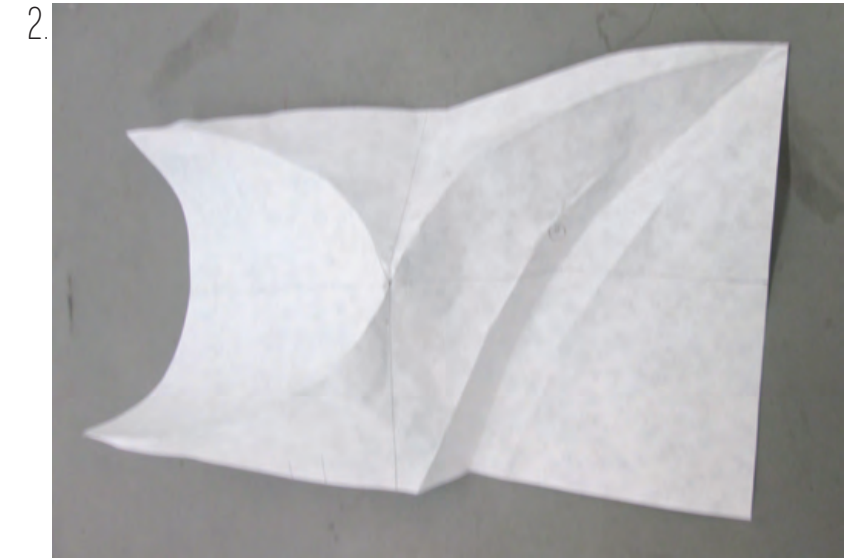
AT THIS STAGE, MY FOCUS HAD SWITCHED TOWARDS THE SHAPE OF HOT-AIR BALLOON SHAPES AND FORMS. I WAS ALSO FURTHER INSPIRED BY THE CONSTRUCTION OF THE BALLOON PANELS AS WELL AS THE USE OF ROPE TO PROVIDE THE NECESSARY TENSION FOR LIFTOFF AND NAVIGATION.



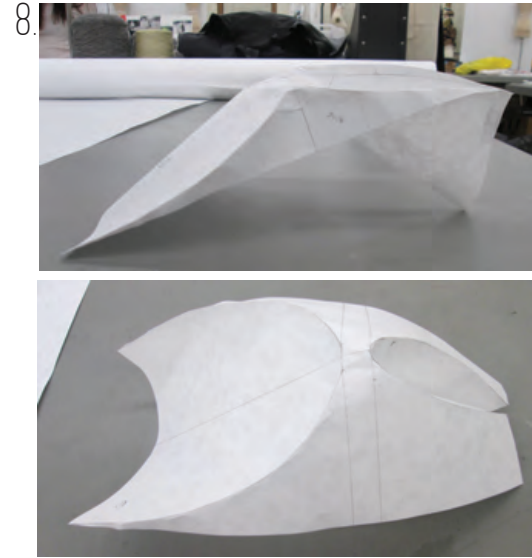
PAPER MUSLINS

I TRIED A VARIETY OF SHAPES AND FORMS INSPIRED BY THE SILHOUETTE AND CONSTRUCTION OF A HOT-AIR BALLOON. I USED MAGIC TAPE AND THE APPAREL RULERS TO ACHIEVE THE LARGE DIMENSIONS AND DESIRED CURVILINEAR SHAPE ON PAPER BEFORE FULLY REALIZING THE PRODUCT SILHOUETTE ON THE SIZE 8 FORM.

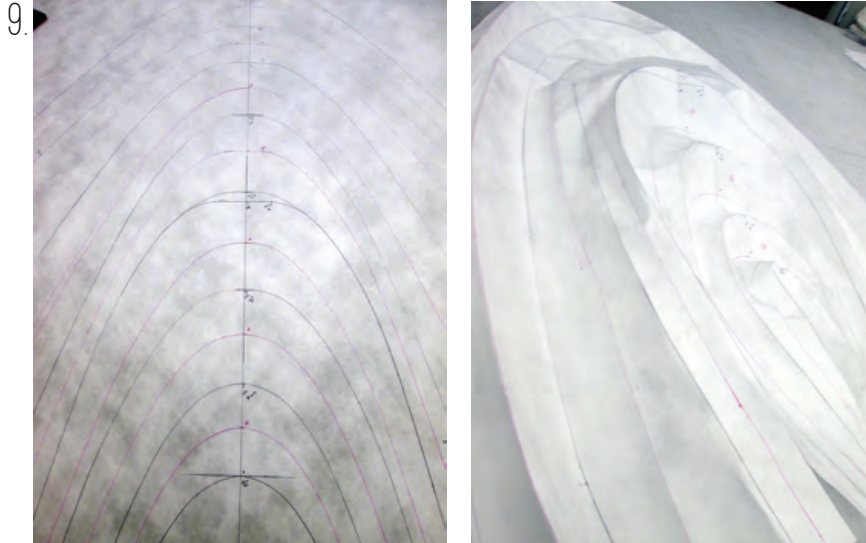
1. POTENTIAL UPPER BODY STRUCTURE
2. BEGINNING STAGE OF HOT-AIR BALLOON TOP CONSTRUCTION
3. INITIAL JACKET PANEL LAID OUT
4. JACKET PANELS ATTACHED. SMALL SCALE AND LARGE SCALE.
- 5 + 6. CURVED FOLDING SAMPLES
7. SKIRT PATTERN LAID OUT
8. SIDE AND TOP VIEW OF SAMPLE FOR THE BOTTOM PART OF PANT LEG.
9. PAPER SAMPLE INSPIRED BY THE CURVED CREASE SCULPTURE OF ERIK + MARTIN DEMAINE
10. INITIAL BODYSUIT FORM



THE SKIRT CONSTRUCTION DIFFERED FROM THE OTHER TWO GARMENTS AS IT INVOLVED PLACING THE PAPER ON THE FORM AND THEN SHAPING IT AROUND UNTIL A SATISFYING LOOK EMERGED. I THEN REMOVED THE FINALIZED PAPER STRUCTURE AND TOOK IT APART SO THAT I COULD PROCEED TO DRAFT AND PATTERN.



WHILE EXPLORING WHAT SHAPES ARE POSSIBLE IN THE GENRE OF SELF-FOLDING ORIGAMI I PRODUCED A SAMPLE THAT SERVED AS THE BOTTOM STRUCTURE OF MY PANT LEG.



I CAME ACROSS THE WORK OF ERIK AND MARTIN DEMAINE AND USED THAT IN MY SECOND ATTEMPT FOR A PANTS LEG. I DID GET A PANTS LEG, BUT FELT IT WAS TOO REGALTED AND PREDICTABLE.



MY THIRD ATTEMPT WAS THE MOST SUCCESSFUL PANT LEG AND SO I USED THESE PANEL PATTERNS AS A JUMPING BOARD TO REACH A MORE RESOLVED DESIGN. I HAD PLANNED TO MAKE THIS BODYSUIT LEAD INTO THE JERSEY SWEETHEART TOP THROUGH THE USE OF DARTS. HOWEVER AFTER NUMEROUS DESIGN REVISIONS THE DARTS WERE COMPLETELY ELIMINATED AND REPLACED WITH SNAP CLOSURES.

BALLOON PAPER MUSLIN



THIS IS THE PAPER SKIRT CONSTRUCTION PROCESS. THERE WERE DIFFICULTIES MAKING THE WAIST FIT SNUGLY, HOWEVER AFTER CONSTANT REVISIONS THE PATTERN FITTED SMOOTHLY AROUND THE WAIST. I THEN REMADE IT IN TYVEK MATERIAL.

BALLOON BODYSUIT, DRESS, AND HOODIE

1. HOODIE - USED 1/2 OF THE PATTERN FROM JACKET AS A JUMPING BOARD AND TO ASSURE SENSE OF CONTINUITY WITHIN COLLECTION.

2. DRESS - INTIAL FORM HAD AN UPPER SHOULDER THAT CONFLICTED WITH THE BOTTOM HALF.

3. TOP - CONSIDERED NOT ATTACHING MIDDLE PANEL

4. BODYSUIT - PANELS CONSISTED OF AN ABAB RHYTHM



DECONSTRUCTION



EVERY CURVED FOLD BECAME A SEAM AND WAS SUBSEQUENTLY DRAWN ON WITH PERMANENT MARKER.



ANY CURVED FOLDS THAT WERE TOO COMPLICATED OR THAT WERE GATHERING AT ANY ONE POINT WERE SIMPLIFIED AND MADE INTO A SINGLE PIECE.



THIS STAGE REQUIRED THE FORM TO BE AT VARYING HEIGHTS IN ORDER TO ACCESS OTHER AREAS BETTER.



THE UPPER PART OF THE DRESS WAS LEFT TILL LAST BECAUSE IT WAS THE MOST CONVOLUTED AND UNRESEOLVED PART.



TO BETTER SHAPE THE PATTERNS INTO A MORE FLUID FORM, I HAD TO CUT THEM FROM THE FORM THAT I HAD STAPLED/TAPED/PINNED THE PAPER TO.



THESE WERE THEN TAPED DOWN AND REDRAWN WITH SMOOTHER LESS PROBLEMATIC CURVES



THESE PATTERNS WERE THEN TRANSFERRED ONTO TYVEK MATERIAL AND RESEWN TO ENSURE THE REVISED PATTERNS FITTED WELL. ANY UNANTICIPATED BUMPS MEANT REDOING THE ENTIRE PROCESS AGAIN.

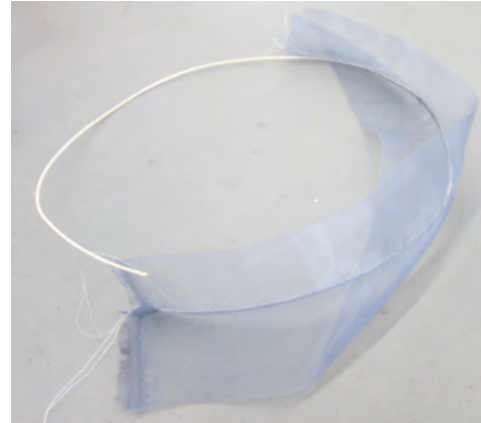
METHODS TO CREATE STRUCTURES



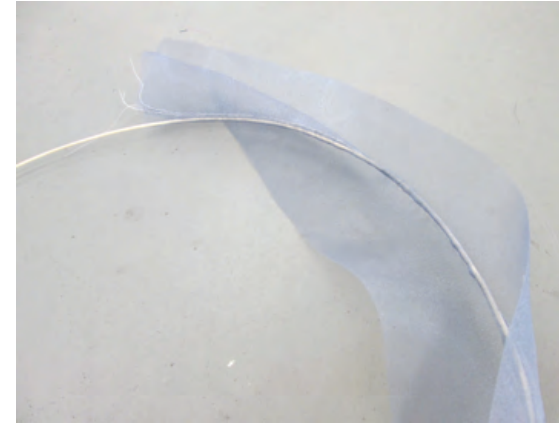
SEWING ORGANZA WITH AN INVISIBLE ZIPPER FOOT.



SEWING ORGANZA WITH A HEMMING FOOT WITH REED INSERTED AFTERWARDS. IT WAS CHALLENGING SEWING ORGANZA WITH A HEMMING FOOT AND THERE WERE MANY MISTAKES BEFORE I WAS ABLE TO MAKE A DECENT SAMPLE.



CLOSE UP OF SUCCESSFUL REED AND HEMMING FOOT COMBINATION

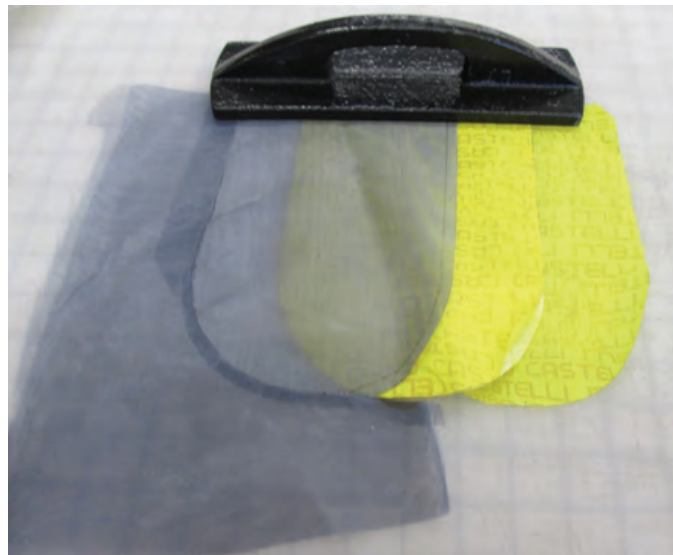


CLOSE UP OF SUCCESSFUL REED AND HEMMING FOOT COMBINATION



I SETTLED ON THIS MATERIAL COMBINATION OF STITCHWITCHERY AND POLYORGANZA. HOWEVER WHEN I PURCHASED SIMILAR FABRICS THE RESULTING OUTCOME WAS NOT SO STIFF. SO I CONTINUED EXPERIEMENTING WITH STITCHWITCHERY AND WOVEN FABRICS UNTIL I REACHED A SATISFYING FABRIC SOLUTION. SILK ORGANZA SILK ORGANDY AND STITCHWITHCERY SANDWICHED IN BETWEEN.

MATERIAL CONVERSATION



FIRST BATCH OF MATERIAL COMBINATIONS UNTIL I WAS CONTENT WITH FABRIC STIFFNESS OF THE BLUE FABRIC IN THE ABOVE PHOTO.



VARIETY OF ROPES, CORDS, TWINE, YARN

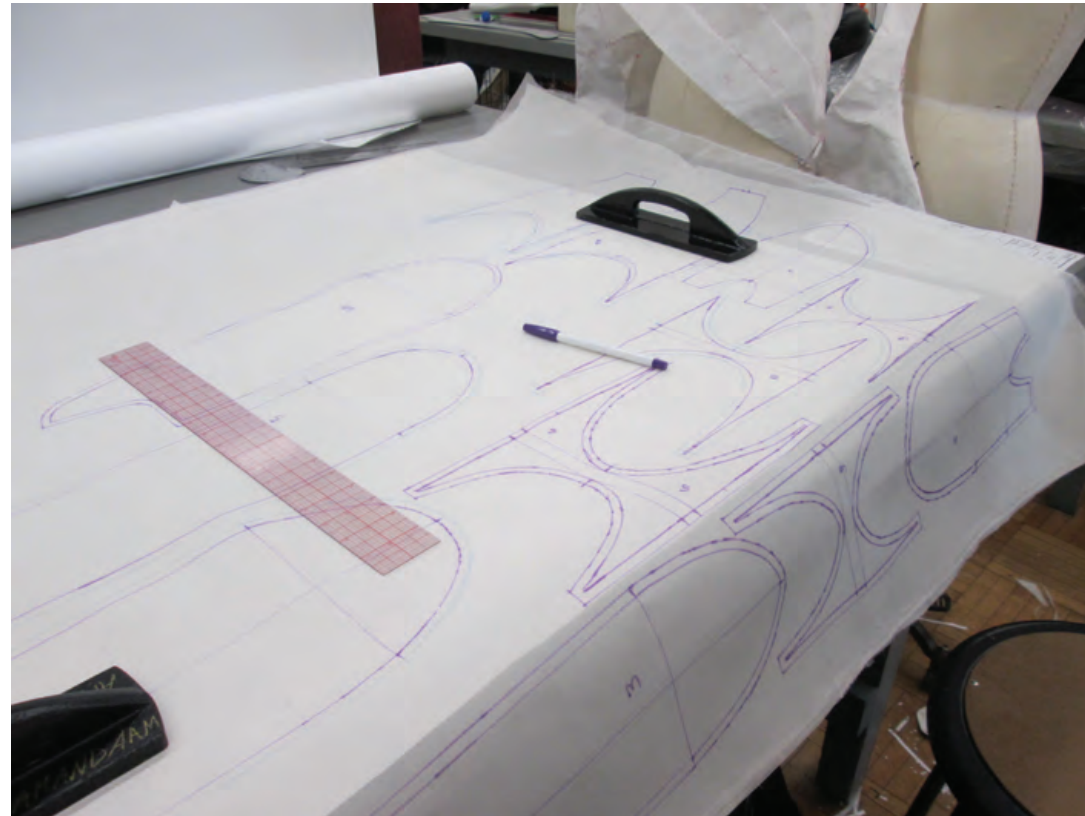


SECOND BATCH OF MATERIAL COMBINATIONS WITH STITCHWITCHERY BEFORE I REACHED A FABRIC COMBINATION WITH THE DESIRED STIFFNESS SIMILAR TO THAT OF THE BLUE FABRIC.

MAKING FINAL GARMENTS



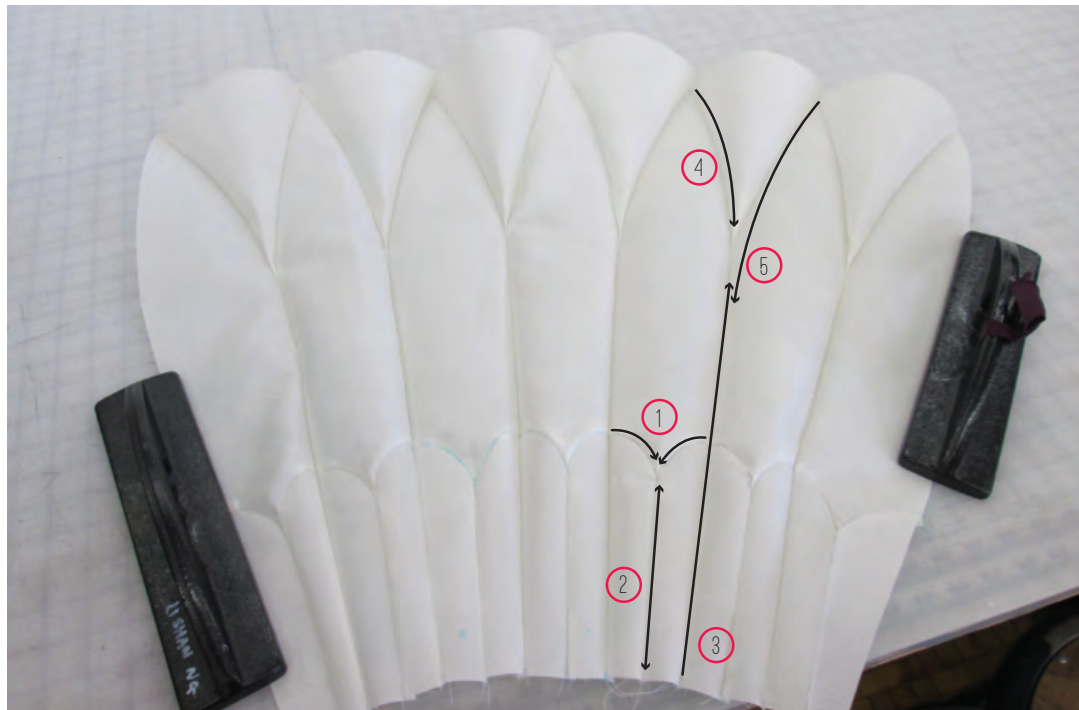
DECONSTRUCTED TYVEK GARMENTS. THESE WERE REVISED ON THE FORM AFTER CRIT. THE NEWLY MADE PATTERN PIECES WERE CUT OUT AND LAID FLAT FOR PATTERNMAKING.



PATTERNS READY TO BE CUT OUT IN FINAL FABRIC



THESE ARE THE TWO MAJOR PARTS OF THE BOTTOM HALF OF THE DRESS. THEY ARE READY TO BE ATTACHED TO EACH OTHER.



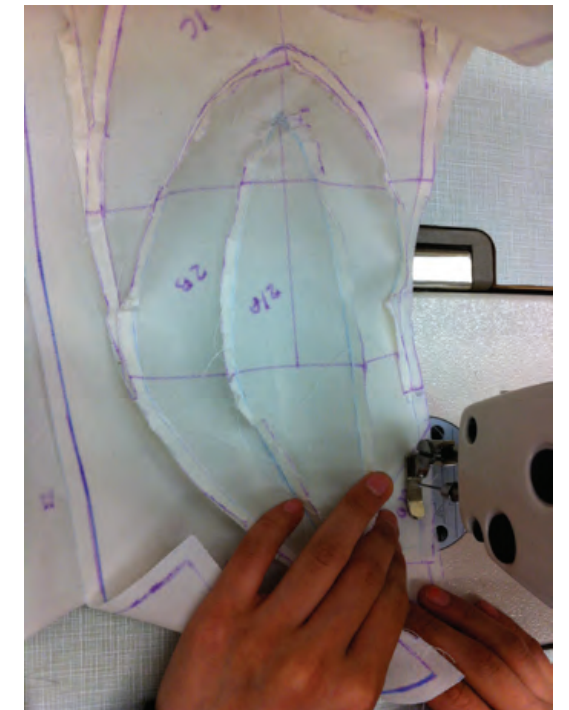
SEWING PANELS TOGETHER



INITIALLY USED THE COVERSTITCH FOR THE JERSEY GARMENTS BUT SWITCHED TO USING SELF FABRIC WITH THE SERGER TO COMPLEMENT BOUND FINISHING OF STRUCTURAL GARMENTS.



4 PANELS OF THE BODYSUIT. 'LOOK 1' CONSISTS OF THE MOST FABRIC



I DREW LINES WITH DRITZ WATER SOLUBLE PEN TO MAKE SURE I WAS HITTING ALL THE RIGHT POINTS.

MAKING FINAL GARMENTS



SEWING TOP AND BOTTOM HALF WAS LEFT UNTIL THE VERY END DUE TO BINDING HEM ISSUES AT THE WAIST



SIDE VIEW OF FULLY CONSTRUCTED DRESS.



SIDE VIEW OF FULLY CONSTRUCTED SKIRT.



SIDE VIEW OF FULLY CONSTRUCTED TOP.



THE GARMENTS WERE CONSTANTLY COVERED IN PLASTIC TO PRESERVE CLEANLINESS



FULL VIEW OF HOT AIR BALLOON JACKET



FULL VIEW OF HOT AIR BALLOON HOODIE



USING DOUBLE FOLD BIAS TAPE (OYSTER COLOR) FOR THE INTERIOR OF EACH GARMENT



USING 1/2 INCH SELF FABRIC TO FINISH THE HEMS OF THE GARMENTS

FITTINGS

LOOK A - ANNA SKOPENKO



TYVEK MUSLIN FITTING



FRONT VIEW



SIDE VIEW



BACK VIEW

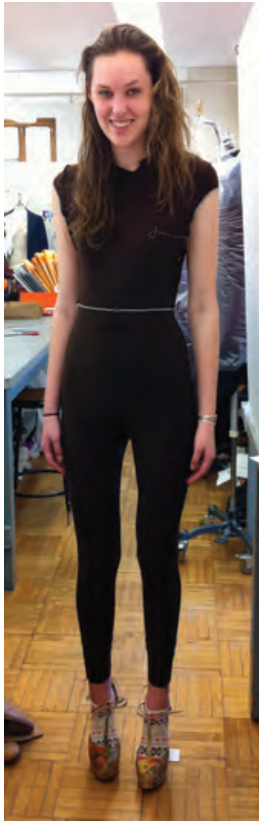
DIFFICULTIES.
- 1ST FORM I USED WAS A SIZE 10 CHILDRENS SIZE AS THE OTHER FORMS WERE BEING USED FOR THE APPAREL WOODSGERRY SHOW
- I HAD TO LENGTHEN EVERY PANEL 6" AND MADE SURE THE CHEST AREA WAS EXPANDED ACCORDINGLY.
- INITIALLY I DECIDED ON STRAPS TO HOLD THE BODYSUIT UP BUT THEN REALIZED IT WAS THE ONLY ONE THAT DIDNT HAVE AN ACCOMPANYING JERSEY PIECE.
REALIZING THAT, I CHOOSE TO MAKE AN UNDERLYING LEOTARD, THE LEOTARD WAS THEN HANDSTITCHED ONTO THE BODYSUIT.



FINAL FABRIC FITTING



LOOK F - ELENA BARRE



INITIAL BODYSUIT



SIDE VIEW



FULL-LENGTH BODYSUIT WITH HOT-AIR BALLOON HOODIE.



THE COLLAR NEEDED TO BE PRESSED AND ROLLED INTO SHAPE, AND THEN HELD IN PLACE WITH A SNAP.

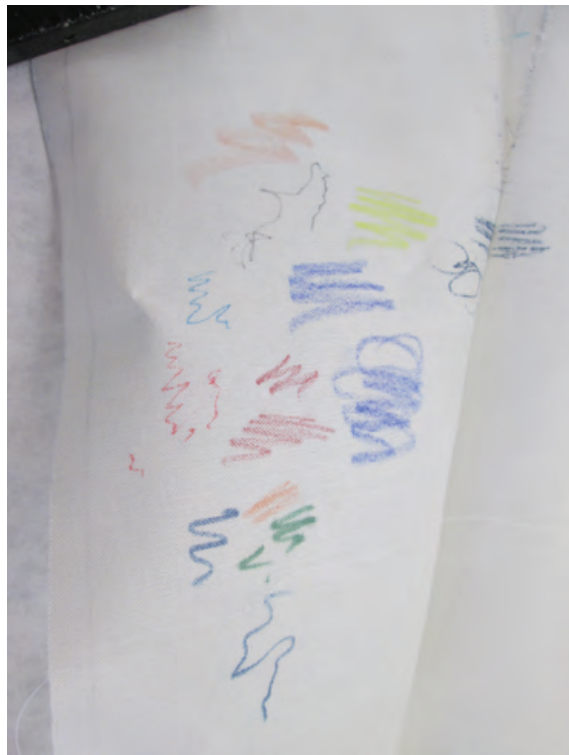


SIDE VIEW



BACK VIEW
THE RIPPLES ARE INTENTIONAL. THIS LOOK SHOWS THE HIGHEST HEIGHT OF THE BALLOON AS WELL AS INDICATES ITS DEFLATION : AND SO THE BEGINNING OF ANOTHER LIFE CYCLE.

TRANSFER PROCESS



PRIOR TRANSFER METHODS INCLUDED PEN, CRAYON, COLORING PENCILS, AND MARKERS WITH THE USE OF A LIGHTBOX. OTHER CONSIDERATIONS WERE PROJECTIONS, SILKSCREENING, AND DIGITAL EMBROIDERY.



TRIAL FINAL FABRIC PIECE - LAQUER THINNER APPLIED TO HP PRINTED SHEET FILLED WITH BASQUIAT'S WORK.



- MASK AND SOLVENT RESISTANT GLOVES WERE NECESSARY.
-ALL THE WINDOWS WERE KEPT OPEN TO VENTILATE THE ROOM.
FALL SEMESTER = 1 CAN OF THINNER + 1 CAN OF SPRAY ADHESIVE
SPING SEMESTER = 2 1/2 CANS OF THINNER + 1 CAN OF SPRAY ADHESIVE

INSTRUCTIONS FOR TRANSFERRING:

1. THE CHOSEN PRINTS HAD TO BE FLIPPED VERTICALLY ON ILLUSTRATOR TO ENSURE THEY WERE TRANSFERRED WITH THE CORRECT ORIENTATION. THIS WAS NECESSARY AS SOME OF BASQUIAT'S WORK HAD VERBAGE
2. PLACE PRINTED HP SHEET FACE DOWN.
3. APPLY THE THINNER WITH A BRUSH.
4. RUB CAREFULLY WITH A FLAT OBJECT.



JACKET PANELS PARTIALLY COVERED. I APPLIED THE PRINTS CAUTIOUSLY AS I HAD NOT FULLY DECIDED WHETHER OR NOT I WANTED AN ALL OVER OR LOCALIZED PRINT ARRANGEMENT. HOWEVER THE TRANSFER PRINT TURNED OUT TO BE MORE SUCCESSFUL THAN ANTICIPATED AND SO I DECIDED ON AN ALL-OVER PRINT.



TO APPLY THINNER TO TOP I HAD TO INVERT IT AND AT TIMES HAD TO ATTACH IT TO A MINIFORM TO KEEP IT AN ANGLE THAT ALLOWED ME TO APPLY THINNER AT PROBLEM AREAS (IE. CENTER FRONT MINI PANEL)



CLOSE-UP IMAGE OF SKIRT CLOSURE AFTER PRINT APPLICATION.

TRANSFER PROCESS



DRESS IS PINNED ONTO THE MINIFORM AND THEN THE BOTTOM WOODEN PART OF THE MINI IRONING BOARD IS USED AS A HARD SURFACE TO RUB THE PRINT AGAINST.



BODYSUIT IN THE PROCESS OF HAVING THE PRINT APPLIED



TOP PHOTO: SIDE VIEW OF DRESS ON MINI IRONING BOARD
BOTTOM PHOTO: PILE OF USED PRINT SHEETS



CLOSE UP OF WATERCOLOR PRINT ON BODYSUIT.



SIDE VIEW OF FULLY COVERED DRESS.



5 LOOKS IRONED AND READY TO BE WORN.



BRITTANY IS WEARING A STRUCTURED TOP WITH A CROP TOP AND JERSEY LEGGINGS.



KIERA IS WEARING A JERSEY LEOTARD AND A STRUCTURED SKIRT
ELENA IS WEARING A JERSEY BODYSUIT WITH A STRUCTURED HOODIE.



HOODIE AND JACKET LOOKS READY FOR PHOTOSHOOT

TREATING SHOES



STARTING MATERIALS: PROCION MX DYE, PAINT BRUSHES, SPRAY BOTTLE, BOWL FOR WATER, PAINT PALETTE, CONTAINERS.



THE OUTCOME AFTER THROWING DYE ONTO THE SHOES. THE COLORS WERE VIBRANT AT FIRST BUT FADED EACH TIME WHEN THEY WERE DONE DRYING.



DRIPPING WATERCOLOR PAINT WAS SUCCESSFUL AS WELL BUT WERE TOO COLORFUL AND VIBRANT. THEY STOLE THE ATTENTION AWAY FROM THE GARMENTS. I DID THIS TWICE. FIRST WITH LIGHTER TONES, AND THEN WITH LARGER STROKES AND BOLDER COLORS.



AFTER REWASHING THE SHOES A THIRD TIME TO MUTE THE COLORS. I APPLIED THE SAME TRANSFER PROCESS AS I HAD WITH THE JERSEY GARMENTS.



THE FINAL PRODUCT WAS MORE SUCCESSFUL THAN I HAD EXPECTED IT TO BE.

SENIOR THESIS COLLECTION

