

Visual Perception

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Statement of Purpose:

This piece is a collaborative piece between the disciplines of fashion design and interior design. The main purpose of this project is to investigate the psychological effect of fashion design elements on human perception and behavior. According to the theory of “Persuasive design”, there is a strong relationship between artifacts and user experience (IJsselsteijn et al. 2006). This approach tries to intentionally change user’s attitude and behavior by design interventions. The effect of fashion design elements (as a designed artifact) on human behavior becomes more important in this approach as the interaction between clothing items and human perception becomes further perceived and investigated.

The project “Visual Perception” is trying to bring controlled anxiety to the soul of the perceiver by creating visual dizzying effect in both moving and static situation. The visual form was the priority in this project, which may conclude a visual meaning through media. Two main technological processes conducted in the project were (1) 3D printing and (2) digital printing. For the 3D printing process, the following software have been adopted: Solidworks 2016 and Cubepro software. The material used in the process was nylon and the machine was Cubepro trio.

The printed textiles were created through artistic renderings in Photoshop and then digitally printed on cotton twill. Cotton twill was chosen for its strong hand and body to create voluminous architectural shapes without the use of heavy understructures. The black and white dizzying spirals were inspired by the work of Italian born artist, Marina Appolonio. Her work focuses on use of optical-kinetic movement. The grey and black print was inspired by the artist M.C. Escher, who brings illusions of architecture to his paintings combined with the octagram (eight-pointed star) which symbolically has many different meanings in several different cultures such as Mesopotamia and ancient Persia. The originality of the octagram derived from the idea of an ancient Persian belief of “Zurvan” and the illusion of the concept of time. In Zurvanism, Zurvan was the god of infinite time and space and was the origin of creation (Zaehner, 1961). A second textile of metallic black leather symbolizes the black hole of the human mind and its relationship to visual perception as a blank canvas. The sharpness in texture and color of the leather also reflects a stark contrast between the blank textile and the unsteady patterns in the prints.

The 3D printed discs and black back spiral pieces were designed to evoke the illusion of movement, to create the illusion of a visual cone on a flat disc, and to create uncertainty in the

viewer. The methodology of using 3D prints as an embellishment that is hand sewn to a woven textile brings into view another look at the incorporation of technology into traditional sewing and design techniques. The 3D printing design development and the illusional digital prints took over a year in design development, trial, and prototype applications.

The development of the silhouette was created through the block method of draping for the bodice and yoke of the skirt. Pieces of muslin were blocked (on perfect grain and pressed) to a size larger than the area being draped and draped on the dress form. The skirt was created by taking a large rectangle of the actual black and white spiral print, cutting a slit directly in the middle and placing it over the neck of the form. The slit was cut large enough for the fabric to sit on the hips of the dress form. Then the skirt was draped in a free-form style without the use of a sketch and resulted in the absence of seams. The skirt shape evokes a feeling of uncertainty, change, changing paths, confusion, and dizziness. As the viewer perceives the garment from all angles, different levels of planes from static voids to dizzying areas of movement are visually created through the design.

The separate peplum was created by cutting a piece of the actual print 10" x 105" leaving it uncut any further and draping it onto a rectangular waistband to create a changing 3-dimensional structure that moves around the silhouette.

References:

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