

Title: Downtown Art Gallery Jacket

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Keywords: New technologies, Textile innovation, Non-Apparel 2-D or 3-D design (wearable wall hanging)

Measurements or dimensions of the submission: 8' x 6.5';

Materials: Cotton/lycra denim, digitally printed with reactive dyes

Design Statement:

Contextual review and concept

The "Downtown Art Gallery Jacket" was created as a piece in a continuing series to demonstrate research conducted into effective hybrid presentation techniques for the transitions from two-dimensional shapes to three-dimensional wearable forms. The aim of this project was to use 2D/3D textile design technologies to create pieces that function as metaphors for our relationship with the world and the impact that we, as individuals, have on our immediate environment (Campbell, 2007). The printed imagery directly relates to the structural forms in the environment and includes visual interplays between the perception of two and three dimensions. This work involves the viewer in the process of conceptualizing the transitions from 2D shapes to 3D objects by asking them to physically interact/try on the piece as it remains connected to the gallery wall.

This research addresses the creation of non-traditional wearable fabric structures with integrated digitally printed imagery, focusing on the use of shapes that can transition from 2D to 3D, evolving through many iterations from flat to draped and, ultimately, to complete 3D art-apparel forms. The piece was designed to allow the imagery to flow with or react to the space in which it is displayed, and for viewing both flat and as a wearable structure. It is intended that viewers will spend time analyzing the intersections between image and form.

On an individual level, when the viewer/user interacts this piece, they enter an unspoken dialogue about how the potentially-wearable item connects them to their environment. Textiles and clothing function as crafted objects that are arguably the most intimate and subliminal in reflecting the body's connection to the outside world. Clothing functions as a physical barrier, often configured to mimic or relate to the shape of the body, partially separating the body from the outside world. The cloth works like a conduit to translate air movement, relative temperature and humidity, etc. and communicate/transfer the external conditions to the skin. The fiber content, structure of the yarns and of the cloth determine a varying level of protection and separation. As the imagery from the environment becomes more integrated into the shape of the garment, it also interacts more directly with the body.

A previous piece in this series, "Rainbow Tunnel," (Campbell, 2008) was initially displayed flat against a digitally printed backdrop of similar imagery, stretched onto a wall surface. Printed on a suiting-weight wool, the piece can be unzipped from the wall and then 're-zipped' to itself at the corresponding seams to create a fully functional jacket in which the imagery is continuous across all of the lines in the garment. The viewer/wearer then becomes visually connected to the fabric panel that is left on the wall. The imagery began from photography taken while driving through the "Rainbow Tunnel," entering the Golden Gate Bridge from Marin County, California.

Aesthetic properties and visual impact

The goal with the installation pieces was to use digitally photographed and manipulated imagery to visually describe and react to the form of the body and to the constructed environment. The surface imagery generated to

create the work could not have been created or printed to the fabric without the use of digital textile printing technology. When applied to wearable structures, digital technology allows for the creation of engineered continuous imagery to be placed across the structural seamlines of a garment. The garment shape and printed design can become symbiotic prior to being realized in fabric. Images can be engineered at completely different scales, within- as well as completely beyond- human scale.

Process, technique, and execution

The merged layers of digital imagery were crafted and applied to the forms to visually represent spaces, locations, and visual manipulations of that space. For the creation of this piece, imagery has been captured from the exterior face of the gallery in which it was first displayed. These images have been abstracted, with additional imagery being layered into the original photograph, and re-mapped onto the surface of the garment, thus creating representations of the outside world to be worn over the surface of the body. As the wearer/viewer interacts with the pieces, they engage in activities that cause changes in movement or orientation of the representational spaces that have been mapped onto their own bodies.

Design contribution and innovation

“Downtown Art Gallery Jacket” serves to build on inquiries related to the use of engineered and digitally-manipulated photographic imagery in clothing concepts. As a large canvas panel with the printed jacket incorporated into the wall piece, this work explores the sometimes-frustrating interplay between what we wear and how it is impacted/connected to the environments we inhabit.

Image- Front:



Image-Detail:

**References:**

Campbell, J.R. *Communicating the transitions: Relationships of image and form in digitally printed 2D to 3D textile art*. June, 2007. Retrieved on May 30, 2016 at <http://www.newcraftfuturevoices.com/module/view-submissions/fullpaper/258/>

Campbell, J.R.. *Rainbow Tunnel*. November, 2008. *ITAA Proceedings*, #65 – www.itaaonline.org. Retrieved on May 30, 2016 at <http://cdm16001.contentdm.oclc.org/cdm/compoundobject/collection/p16001coll5/id/7075/rec/1>