

***Prints, colors and crafts are a major interest to me. The combination of these three elements has the power to reinforce each other.***

For the project Fantastic Forgeries I picked an artwork that I found technical and visual very inspiring. I choose the carpet “*Mer (Zee)*” of Albert van Huffel. Made in 1926 in the factory of *Gezusters De Saedeleer in Etikhove*. The technique they used for the carpet is a Persian knot. It means that it’s knotted and all the knots are woven into each other. My craft for this project is to search for a new woven/knotting technique. In my opinion its important to look what the definition is of the craft, in this case woven. Weaving is to form by combining various elements or details into a connected whole. Bringing different aspects together and connect it in a way it’s going to be one thing.

For carpets they use wires. My focus in fashion is fabric so I want to figure out a method that I can use the woven technique in fabric. My goal is to create the carpet with the graphic print of the carpet into layers of fabric, in order to create a 3D effect and not a flat print. I don’t want to use the sewing machine I only want to weave and knot the fabric into each other and make sure that it will holds everything without sewing. I want to create this because of two things. One, for me it’s important that we don’t forget our old crafts. Our old crafts are a part of our culture and history. I think we should use them and form them in a way that is possible this time. We have now more access to technology and each person have more knowledge about more disciplines. Which is extremely useful. In the old days your profession was a coupeuse or an electrician, now you can use your skills as an electrician and combining them with creating garments.

My second reason why I want to create this; I have seen enough garments with nice prints that are 2D, I need and I want more prints that are made in 3D. Visual experience and tactile experience are the mean argumentations. I want to have more volume in a print and I want to create some movement. This Two elements made me who I am and what I stand for.

The media that I will use for my craft are different layers of fabric. I want to use fabric that contains natural substances and polyester. I need this combination because I want to dye the fabric and a natural product will color. And I need polyester because I want to laser cut it, polyester is a plastic substance and if you laser cut it will burn the edges and it will

melt to each other that the forms will have a nice, clean finishing and it has no chance to fray. I have done already a lot of research about laser cutting fabric so I can use this knowledge and expand it to a next level.

My challenge in this project is to create a print whereby I have to calculate a print, lines, cutouts and forms that it can fold into each other. I need to focus on the calculation, it must be very precise that the forms folds perfectly into each other. The motivation and interest contains finding a new way of using fabric not as a flat surface but to create a voluminous 3D effect. I have to make sure that the print will not be flat but really creates a volume, depth and layering.

I start with experiments that can be unusable and autonomous and then convert it into usable elements. A really important aspect for me is that I can use the outcome in a commercial way. That I can use my experiments into a real garment that people really can wear.

I'm always working with finding a way to combine my sewing, designing and graphic design skills. My new idea of folding fabric is new method that I haven't seen in the fashion industry before, which is quite important. We live in a time where people want to stand out from others. People want to express themselves who they are. They show it through the visual presentation, how they dress. If you dress yourself in the newest outfits whereby technology is used you stand out. People see you as an up to date person.

To connect myself to one of the contemporary practitioners is Noa Raviv, she is perfect with combining prints, colors and digital craft. She is not connecting to old crafts what I'm, but I see similarities in our interest and vision. Her fascination has also to do with working 2D and 3D, when she was working with a 3D software and then she was fascinated by the grid shown on the 2D screen and by the way black repetitive lines defines voluminous objects. She translated those lines into textiles that created a sort of optical illusion. The graphic design what she is using in her collection is for me absolutely amazing, Black lines are used to edge the white and translucent pieces, while white is used to detail black material. The edges are sometimes marked with a bright orange what really jumps out of the whole garment.

The contrast that she is using with color to create so an 3D, voluminous and optical collection is for me a big inspiration and motivation to create something new. What she is also doing. The only thing, that I see as a problem is that you can't wear it in a commercial way.



*Noa Raviv, Hard copy collection, 2014*