

# Fashion and Textile Design:

## Intensive pattern cutting investigation & Fashion Illustration for Design with Colour Interference

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### Overview

The fashion design process is an interactive one, dealing with the body as the primary site for investigation, where the designer and cutter (or creative toile-ist) work in collaboration to develop the designer's initial concept. For this project, the objectives will be based around the methodology of 'shape-making', creating starting points for further development and developing a more conceptual approach to pattern cutting to enhance creativity. The design process adopted gives inputs into core functional areas along with inter-disciplinary fields through its problem-solving methods. Fashion design, illustration and pattern making are interactive disciplines embedded in the course. Through the introduction of 'Plastic Surgery Cutting', 3D processes for design development can be considered for silhouette, texture and construction. The notion of interpretation is central to creative pattern cutting and is key to the building of a new visual language in silhouette and shape. Illustrations, designs, samples and prototypes emerge throughout the design development of cutting and draping, which in turn, informs an individual creative design process, placing body, materials, structure and form at its core. The aim is to incorporate 'Lifestyle' management in the professional and personal life of every student, to evaluate each student's progress and to provide the institution continuous feedback on the performance and development of all participants taking part in the course.

<b>Modules</b>	<b>A: Fashion and Textile Design: Creative pattern cutting investigation (Pattern Anatomies). B: Exploring three-dimensional approaches for Fashion silhouette &amp; Fashion illustration for Design with Colour Interference.</b>  Tentative Duration: February 27th to March 3rd, 2019 (5 days): 10 hrs. Lectures and 10 hrs Tutorials.  Number of participants for the course will be limited to Fifty.
<b>You Should Attend If...</b>	<ul style="list-style-type: none"><li>• Fashion design students, fashion designers from manufacturing units nearby</li><li>• Faculty from reputed academic institutions and technical institutions</li></ul>
<b>Fees</b>	The participation fees for taking the course is as follows: Participants from abroad : US \$300 Industry/Research Organization: Rs 5000 Academic Institutions: Rs 2500 The above fee includes all instructional materials and assignments, laboratory equipment usage charges, 24 hr free internet facility. The participants will be provided with accommodation on payment basis.

# The Faculty



**Juliana Sissons** is a designer and lecturer in Pattern Cutting and 'Design through 3D form'; she delivers 'Master Classes; in creative approaches to 'Shape Making' at a number of Universities internationally; she also teaches on the Fashion Knitwear and Knitted Textiles course and on the MA Fashion Knitwear course at Nottingham Trent University. She was awarded the British Crafts Council Development Award

in 2003. Her own fashion / knitwear label focuses on the development of sculptural techniques and pattern making; she has created numerous experimental and innovative collections that have sold in London and Los Angeles. Her work has also been included in prestigious exhibitions at the V&A Museum, The Fashion and Textile Museum, The Textile Institute and the Craft Council. As a 'Designer in Residence' at the Victoria and Albert Museum, her collections have been exhibited in the galleries as part of the 'London Design Festival'

Her work has been published in a number of Fashion, Design and Art journals, as well as academic publications and she has written a Knitwear (Bloomsbury publication) both aimed at Fashion design and Textile students. Sissons has appeared as a speaker for a number of institutions including The British Fashion Council, The Textile Institute and the Victoria & Albert Museum in London

Having worked as a pattern cutter for designers such as Alexander McQueen and Shelley Fox, she has had the opportunity to develop a number of different design processes. She regularly mixes traditional methods of drape and modelling on the stand with more conceptual approaches to shape making, such as zero waste and geometric style cutting procedures.



**Prabhdeep Brar:** According to Brar, design thinking is fundamentally transforming the way an artist brings colours to life. She values the merging of different ideas and perspectives. Design thinking is a methodology resultant from design activities that is used to resourcefully solve problems and enable innovation. My constant effort is to challenge students to figure out the right way to innovate, and that means developing intuition, creativity, empathy,

and a sharp business mind. Dr Brar credits her tenure at NIFT, New Delhi, injecting in her with the ability to both nurture and challenge students, allowing them to flourish as artists, often in unexpected ways.

Prabhdeep Brar, Ph.D., is the Chairperson of the University Institute of Fashion Technology & Vocational Development, Panjab University where she also leads the Research Cluster in Product development in collaboration with the Punjab Heritage and Tourism Board. She Organised the First International Fashion Symposium on Fashion Technology and Business. She obtained her Ph.D in philosophy from faculty of Fine Arts, department of Art History & Visual Arts , Panjab University (2007), collocating the subject along with the prestigious MDes (Masters in design) specializing in Knitwear design & technology programme from the National Institute of Fashion technology, New Delhi. A fine artist in the right side of the day after obtaining her bachelor's degree from the College of Fine Arts, specializing in painting, Panjab University,. She has published internationally on, Historic Indian Textiles, Mughal Apparel & erotic Indian art, Textiles & indigenous craft and Fashion management & Journalism. She has delved into the art of mixing colours, human anatomy, design process, indigenous textile & craft practices, and regional clothing practices focusing on motifs. Her recent researches focus on contemporary and historical avant-gardes in art design and fashion.

"People have acquired a greater appreciation of and interest in visual culture, which gives it greater value. Being in a community such as the one at Panjab University allows students to make sense of the essential characteristics of freedom of the mind fashion brings. It allows them to become leaders and pushes the definition of Fashion Art form beyond its existing' precincts."

## Course Co-ordinator

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