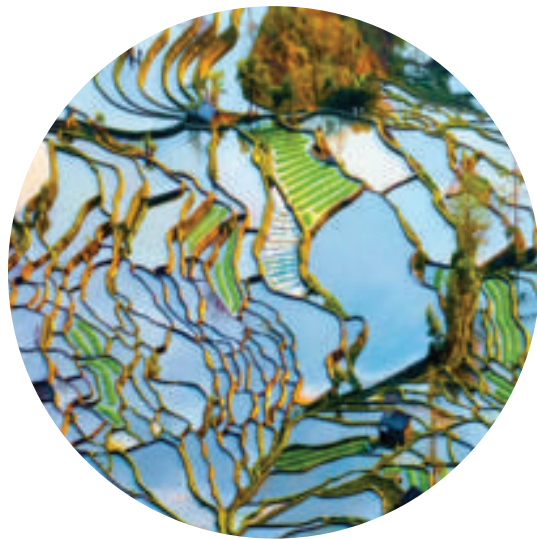
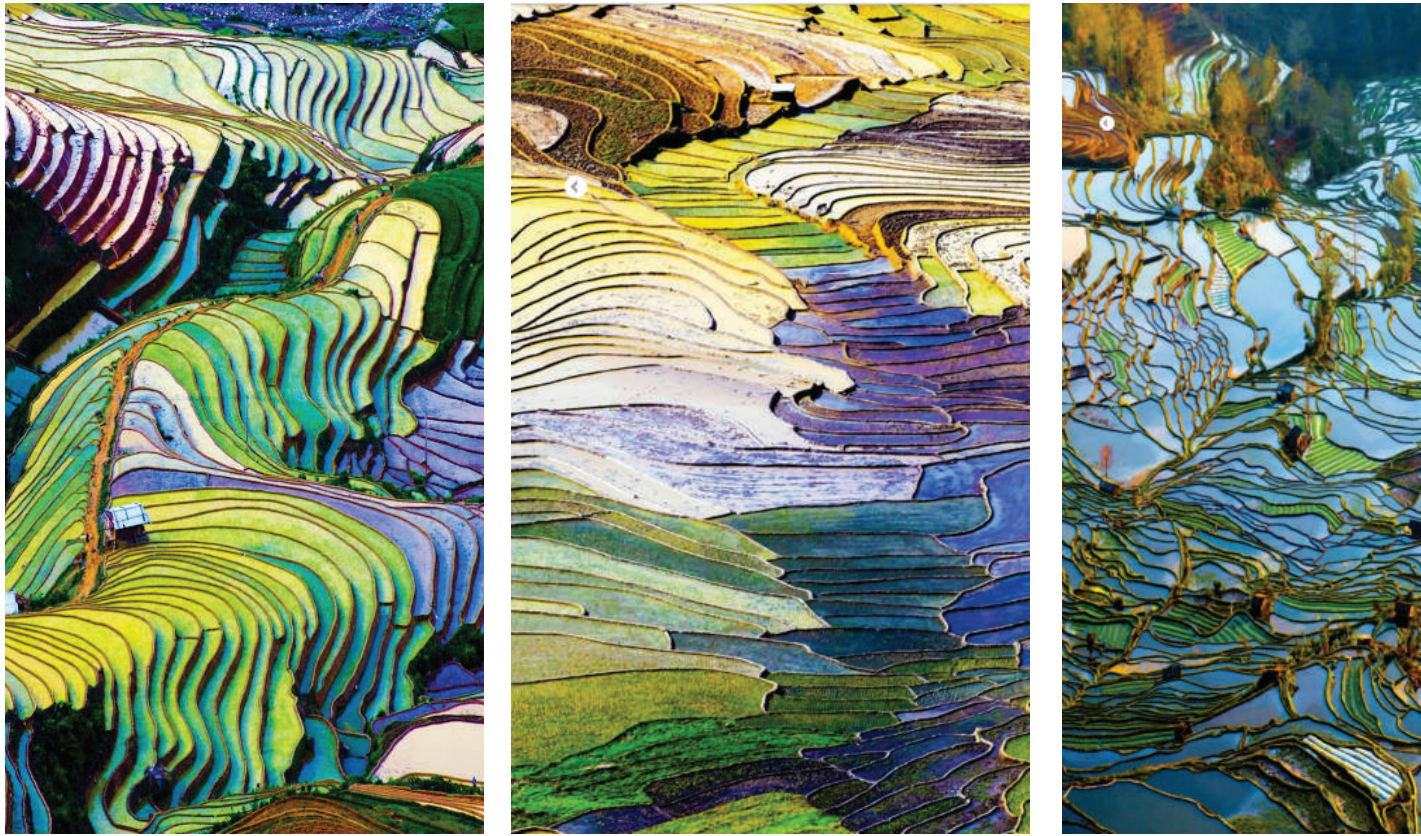


Fernweh Skirt

(Fernweh-an ache for distant places; the craving for travel)



INSPIRATION



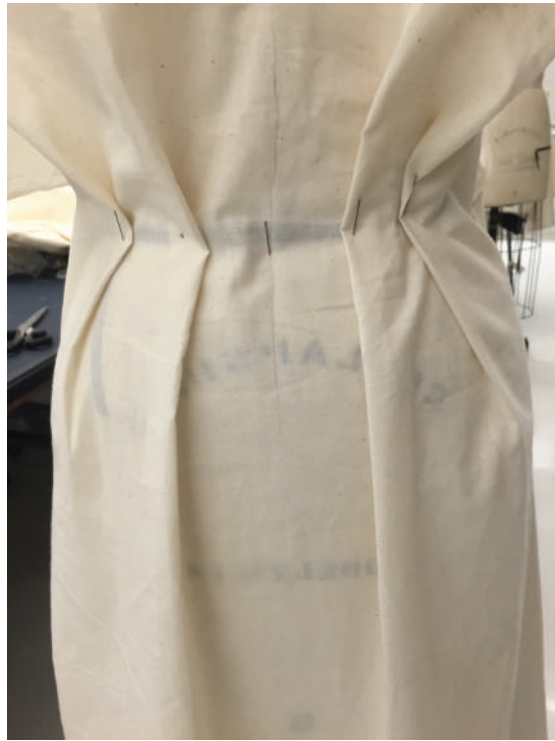
I took inspiration from the Yunnan Rice Terraces in Chia. This UNESCO World Heritage Sight is part of the Ailao Mountain Range that was inhabited by the Hani people 13,000 years ago. These people shaped the paddies and now live and work in the 82 small villages atop the paddies. This sight is now known as the Hani Rice Terraces because these people shaped the land. At first glance, these paddies look like stained glass because the colors change according to the amount of water and the rice growing at different flooding points

The paddies were shaped by human hands, but they follow the organic contours of the mountain. This shaped my concept because the organic form is a key element just as the body is. I wanted to shape a skirt to fit the body, but to also look organic and structural like the Hani Rice Paddies.

I take inspiration from different cultures and from the world around me because I am in a constant state of wanderlust. The word "fernweh" resonates with me and creates a bittersweet sentiment because I want to travel the world and experience these places, cultures, and people, but it often makes me feel a sad ache to be in these places rather than in my current situation or setting. It is a constant battle between reality and fantasy in my mind, but these distant places are important in both worlds.



DRAPING PROCESS

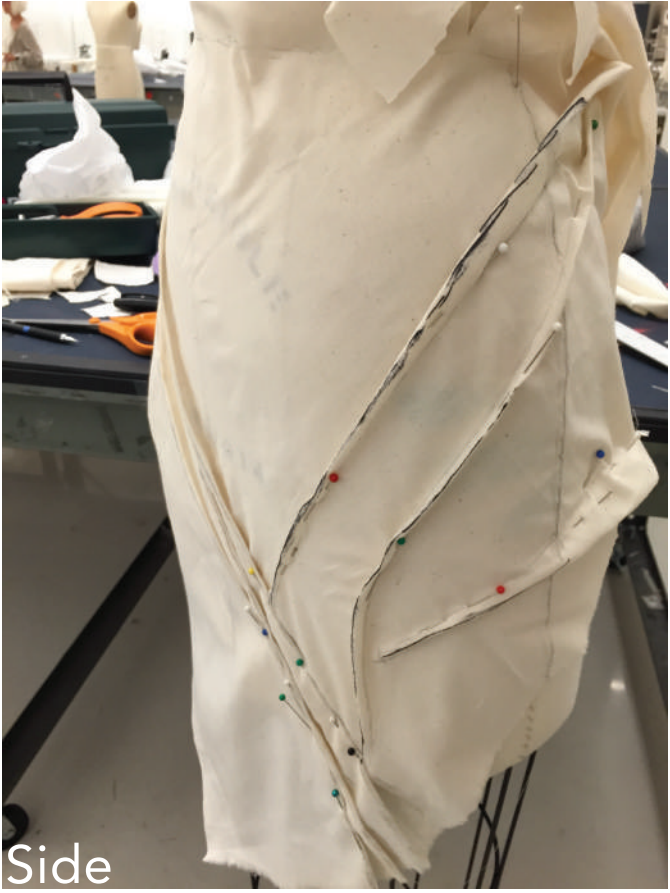


The draping process was very freeform and organic, which paralleled my concept, however, I had to create several variations before I settled on the drape that I moved forward with. In the beginning, I was thinking about skirts as they already exist, but by continuing to experiment, I think that I began to create more organic and original forms. The shape that I ended up with is cut on the bias and utilizes reverse darts that I draped by pinching the fabric. The pleats and darts follow the contours of the body, and the strong asymmetry and harsh angles show structure as well. The final skirt focuses on the fabric manipulation to tie the idea together, but the drape supports the concept of the manmade coexisting with nature in a successful structure. The Hani Rice Terraces initially inspired me to shape the skirt to the form but also to create a new structure with pleats and darts showing molding to the curvature of the body.

FINAL DRAPE IN MUSLIN



Side



Side



Front



Back

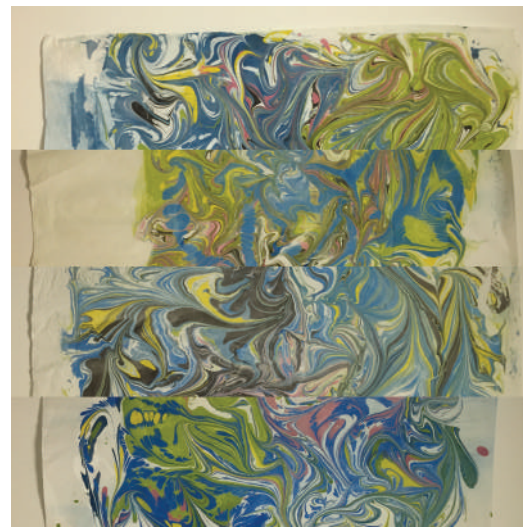
FABRIC MANIPULATION

INSPIRATION:

The vivid colors of the rice fields are nature to change based on different variables such as climate and rainfall. The terraced paddie system allows the water to trickle from the top of hte mountian to the bottom in an organized fashion, allowing all of the crops to be irrigated. This is another variation of manmade and nature working together that inspired me to create a marbelizing textile to use and enforce this idea in my skirt.



RESULTS:



PROCESS:

The marbelizing process is intensive with large pieces of fabric because it requires enough materials to cover the surface of the fabric. Working with a pieces large enough to use in the skirt provided various obstacles, but by using a large bin to float the solution in, I was able to successfully create the marbled pattern. The first step in the process is creating the "size" which is the solution of water and carageenan (a seaweed based substance) that allows the paint to float on the top. I used the blender to mix the carageenan and water in batches and filled the bin so that it was at least 2-3" deep of solution. After creating the size and filling the bin with the solution, it has to sit for 24 hours to set a film on the top. While the bin of size set, I treated the fabric with alum so that paint would stick to the fabric during the marbelizing process. Once the fabric dried for 12 hours, it was ready to iron and then marbelize. After the size was ready, I dropped paint onto the surface and used a chopstick to create the organic and natural looking swirl patterns inspired by the nature of the paddies. After the paint sat ontop of the size, I layed the fabric down on top of the water by holding the edges, and quickly lifted it back up. Because it was treated with alum, the paint stuck to the fabric. After rinsing the size off of the fabric, I was able to hang the fabric to dry, clean the size, repaint the surface, and continue reusing the solutionfor different marbel patterns. Each piece of marbelized fabric that I created is slightly different in color and form. I think that this process is similar to the process of shaping the paddies because it is manmade and organic at the same time. There is only so much control you can have over the solution and paint design when marbelling, but the forms are ver free and organic in the end result. By exploring this technique, I was able to merge to concepts from different cultures and underscore them with the idea of manmade interacting with nature.

FINAL SKIRT:

