

Samira Awudu

Final major project

3005AAD - WINDOW THERAPY - REFLECTIVE REPORT

Introduction



Figure 1 – Personal window image by Samira Awudu (2020)

My final major project window therapy was inspired by my experience during the UK national lockdown and its aftermath. The aim for my project was bring light to a heart-breaking time that we were all facing and to gather research to produce a unisex collection that reflects my moods during lockdown through using techniques such as layering and texture. My research was developed through both primary and secondary images (Figure 1). My primary images consisted of me taking personal window view images from my household. This was done because my moods often changed when I looked outside so capturing these moments helped me in developing my work further.

My previous projects have never been so personal. Being personal has allowed my work to have meaning, understanding and depth to it whilst allowing me to truly enjoy the development process.

This project was important to me because I suffer from Anxiety myself. I wanted to try and find a positive way of showcasing this project whilst bringing light to the known fact of what is happening around the world. It was important for me to do so because of how covid-19 has disrupted lives around the globe. People often need a routine and some sort of social interaction to be able to manage their mood

symptoms (Christchurch, 2019). This project is beneficial to others because it reassures them that they are not alone with the feelings that they face, it also allows people to come to terms with what has happened/happening and to know that their feelings and emotions are valid.



Figure 2– Design board image by Samira Awudu (2021)



Figure 3– Design board image by Samira Awudu (2021)

Research

For this project, I undertook both primary and secondary research which ranged from different window views and the Amish community. The primary research consisted of window view images from my personal household (Figure 1), I took these personal images to reflect a realistic viewpoint and what I was looking at everyday to get me through the tough time. These images helped to further inspire new ideas a colour scheme for my project and allowed my development (figure 2) to progress smoothly.

I further went on to include secondary research. This was taken from the internet and was based on the Amish community who are known for their indoor and often concealed lifestyle (Mathew Diebel, 2021). The Amish community also lead a very simplistic lifestyle that resembles my experience during lockdown by finding joy in the simpler things due to the space that has been created with the outside world (Alen Bernau Jr 2014). I thought this offered an interesting angle/perspective to my project by allowing me to see and acknowledge how the Amish community live. However, I was gutted that I was not able to gather some form of primary research due to the closures of places such as museums and gallery's being closed. I would have liked to broaden my research by taking visits to places such as the Victoria and albert museum and the Tate modern which was not possible due to the global pandemic lockdown. I feel like if I was able to gather more primary research and images my overall sketchbook and developments would have been stronger. I would have more to reference back to which would have developed into more design ideas.



Figure 4 –sketchbook image by Samira Awudu (2021)

Design process

My design work consisted of a large number of collages. Even though these collages were generating more design ideas, I realised that I was lacking some solid drawings and is something I knew I had to incorporate in my work moving forward. I found that collaging was a fast way for me to work but was missing the drawing elements that should be incorporated with design development.



Figure 5 –Toile images by Samira Awudu (2021)

Looking back, I could see that my collages were filling out my sketchbook pages rather than me carefully considering each design and a potential line up (Figure 2). My design developments also lacked a range of designs that I needed to produce to for a collection. I found myself repeating some elements rather than developing them further to create new designs (Figure 4), this is something I leaned from and took forward with me. With the drawing element embedded I could have created a range of designs faster, but the one thing I always had in mind when it came to designing was knowing how the garments would come together as a group. I carefully considered what each garment would look like when it came together with the rest of the garments and was able to direct myself further.

Practical experimentation

My practical experimentations evolved through constant collages. It wasn't easy to achieve the set number of toiles that I had hoped for but was pleased with the results of ones I managed to make. The thing that worked well for me during my practical experimentations was the garment size that I intended to achieve; I was going for an exaggerated oversized fit which I believe to have been successful (Figure 5). I feel like this worked well because I perfected my pattern pieces and measurements before cutting out on fabric. I believe my time management skills was something that improved. Due to being in the studio's ones a week, I had set myself targets I wanted to achieve on that day which involved completing each task and meant working at a faster pace which I believe worked well for me.



Figure 6 – Fabric sourcing image from Whaley's (2021)

Fabric sourcing/experimentation

Fabric sourcing was made difficult due to not being able to physically look at what I needed in fabric stores.



Figure 7 –garment photoshoot with mode by Samira Awudu (2021)

I needed to source fabrics that would hold the shape my garment designs nicely (Figure 5), I wasn't happy with the way the trousers were draped once it was worn on a model (figure 7). I knew that I needed to source fabrics that gave the look I intended the garments to have so I decided to order some samples online from Whaley's fabric store (Figure 6) which then gave me a better understanding of what I need to achieve the looks (figure 4). I was pleased with a few samples that were bought such as the Holland linin in black, Crandon linin/cotton/wool, Natural duck heavy shrunk, Silesia cotton fawn and the Bolton twill grey flameproofed fabric but wish I ventured out more to research other stores such as Cloth house, MacCulloch and Wallis Ltd and Rolls and Rems to find the correct fabric that has some form of a structured performance that will allow my garments to look the way intend it to. The sample pieces were also not enough to experiment further with but still allowed me to gain a sense as to whether a particular fabric would work on my garment or not.

Conclusion

Overall, I believe my final major project was very challenging but rewarding. One of the biggest skills that I had to adapt to was learning to work at a faster pace than usual which allowed me to achieve what was needed such as designing, developing patterns, keeping a weekly logbook and sticking to it, fabric sourcing and producing toiles. I was also faced with having to make patterns outside of the studio which was not a strong skill of mine but allowed me to break down the process and learn more about drafting one. I believe I have finally discovered a personal way of designing which can be adapted when it comes to aiming to work for a more conceptual brand such as Comme des Garcons.

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