



# AN APPROACH OF SURFACE DESIGN PROCESS AND ITS EXPLORATION FOR APPAREL WEAR

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**ABSTRACT:** This article suggests that surface Design is an evolving syllabus area linking the subjects of Graphics, Illustration, and Artwork for Textiles. It can be seen mainly in the educational disciplines in contemporary design and fashion trade. The fashion institutes are providing huge knowledge about this subject and its applications. Students are now demonstrating innovative uses of diverse materials and finding expanded employment opportunities in related fashion and design sectors. The young designers are enough capable to showcase their surface on to products in the relevant textile industry. Today the industries are welcoming for the specialists for art, aesthetics and design skills candidate, and the market is somehow opened we need to assess the way in which we categories our creative degree courses.

The research tool mainly usage for fashion and textile design students are to understand the latest trends on online trend forecasting website called WGSN (Worth Global Style Network). On this website they can study the prints, embroideries, appliques, sequence for surface direction and upcoming fabric materials, trim detailing etc. to be implemented on fashion and textiles.

Therefore, the lectures provided by the design faculty is helped them to understand of every individual project to express their ideas. The project provide them in preparing adequate surface designs to give placement like all over patterns or placement deigns with different types of color mediums using manual and software's techniques as well. On the design software they render those surface explorations on product to check design appearance. This paper will prove to understand and how design intervention can

**produce exotic designs for the fashion conscious people.**

## I. INTRODUCTION

The textile design is a multifaceted area, requiring an understanding of design, management and technology for its success. Textile design has a crucial role to play in creating innovative and attractive surface design whether it is print, embroidery, applique, beaded designs for various end-user applications which range from fashion, automotive to sportswear to medical textiles. But little is known about how textile students work in practice. The approaches taken to educational practice by design students studding in different environments in the Textile Design Department at National Institute of Fashion Technology remains discussed in this paper.

Design is 98 per cent common sense and 2 per cent that mystical ingredient that you might call creativity. But it's that thing that makes a perfectly decent object into something really special, really desirable that people want as much as they might want a Picasso on the wall'. Sir Terence Conran, cited in Cooper and Press (1995) [1].

The institute and the specialized faculty provides the required in acquiring in-depth knowledge and facilities to develop an adequate design solution. Every concept demands its new way of design direction with specific design norms and regulations to be followed for further innovative ideas. At the end of the completion of their degree course design students are enough confident and ready to join as textile designer in the various reputed textile industry.



The main center of functioning in the whole process of textile designing is the textile designer. Textile designers are the trained professionals having sound technical knowledge of each and every aspect of fabric manufacturing. They have deep understanding of as basic a material as fiber to as modern a process as CAD/CAM technology. In fact, their learning is a continuous process as they have to keep themselves updated about any new techniques or developments in the field of textile designing. Not only this, they have to keep track of the prevailing fashion trends as well as social, cultural and historical perspectives of the region for which they create textile designs [2].

## II. OBJECTIVES

The main objectives are;

- To understand how WGSN online forecasting website is important to study for textile design students and designers as well.
- To gain knowledge about conceptual design ideas in the area of textile field and its design process.
- How CAD technology is helpful in producing quick designs towards its fashion market.

## III. MATERIALS AND METHODS:

Textile students & designers are always experimenting with different mediums like colors, fabrics and textures. They follow the current trends with an eye on what is coming next and then they create surface ideas for fabrics accordingly. Designers tend to focus on one or two primary areas of textile design: textiles used in interiors, for home decorating purposes like upholstery on furniture, curtains, rugs and carpets; and fabrics for clothing and other products.

This project is based on surface design for prints and embroidery surface only. The tools that are used for this project that is Water color, Graphic pen, Butter paper, Gateway sheet, Ivory sheet and Pencil color mediums etc. Ivory sheet is used as base on top of that used water color for print, and the fine line used with graphic pen to be depicted embroidery line. Butter paper is used to show the screen layer. The WGSN online website was studied thoroughly for understanding the upcoming theme and their design explanation.

## IV. DESIGN PROCESS

The basic process of designing these textiles is similar. Most textile design starts with drawing. A designer sketches possible ideas with pencil and paper or with computer-aided drawing software, known as CAD. CAD software is used to make very precise two-dimensional or three-dimensional illustrations on the computer screen. Using this technology, it's easier for a designer to make changes or modifications to a pattern as the work progresses [3]. Adouring Pathogen is taken from spring-summer future trends 2019, *The Vision - in touch* (WGSN).

### a. Research board:

To prepare a research board, student has to study the existing theme from WGSN or promo style international magazine for fabric materials, color story, surface and trim detailing season wise. The research brief mentioned in the below para; According to world health organization, 1990, 416 million people suffered from depression worldwide. Today, 27 years later, this number has risen 615 million, with depression set to outrank obesity as the number one health epidemic stigma surrounding mental health conditions has long seen sufferer feeling judged by society, with a survey by time to change nothing that 38% of people with a mental health problem say they have been treated negatively as a result. By 2019, people will want to get in touch with things that touch them, both physically and emotionally including sexuality, mood, microbes and food. Microbial communities (bacteria, fungi, and viruses) that dwell inside us can also impact our mental and physical health. Can we soothe and even cure minds and bodies by cultivating our bacteria in short, yes.

Early research suggests a healthy bacterial balance can combat depression and anxiety, while live bacteria can help reduce acne and skin inflammation. Microbes could be the next match making tool. Research says balanced microbial health produces smooth skin and shiny locks, and may boost oxytocin (the love hormone), making us more biologically attractive to others. Beyond our bodies architects are looking to bio-active design strategies, incorporating different bacteria into buildings- such as bio-active walls or carpets – to promote mental well-being and reduce the risk illness [4]. The research visuals depicted through the below figure 1.



*Fig. 1 Research board development*

**b. Theme selection-[Adouring Pathogen]:**

A pathogen is a tiny living organism, such as a bacterium or virus that makes people sick. Washing your hands frequently helps you avoid the pathogens that can make you sick. Pathos is the Greek word for disease and -genes means “born of” [5].

Then design students use to develop their own theme after brainstorming and lot of research study for some ideas to drive further. After that they collected few good resolution images for creating the board, where from images are actually reflects the concept to drag the design elements, color and pattern etc. The images or visuals provides some kind of mood and feel for the further design solution. These visuals are important which give us some information towards to doodling design idea with their key elements and through brain storming keywords. The mood depicted through the below figure 2.



*Fig.2 Mood or Theme board development*

**c. Client board:**

The design students and designer has to understand about the client and market area selected for whom these designs are actually developing. Designer also need to have idea about client lifestyle, hobbies, liking and disliking, occupation/profession, gender, season, wearing test and expenditure/income etc. in detail. There are certain factors which have to be dealt with before starting the works. Some of these may be:

- **Identify the target market** - The market that a firm is catering to is segregated on the basis of gender, age, social and economic segment. Here the market is a group of people or the consumers. Each market segment is going to have different requirements and expectations from a design and all of these have to be satisfied by the designer, in order to make it a success.
- **Maintaining an Identity for the brand** - Every company has a specific look and caters to a particular clientele. The price ranges are also fixed since generally they cater to a specific target market. All this has to remain more or less constant so that the company has a proper brand identity [6].

The example of client profile is given below in the figure 3.



*Fig.3. Client profile board development*

**d. Color board:**

Designers use color stories to connect and identify each piece with a certain season and line. Retail stores often use color stories for organization and visual appeal in their company’s store. An example would be if a designers line was safari inspired the color story would be dark green, tan, brown and mustard. Those colors tell a story of safari [7].



V. CONCEPT EXPLORATION:

The ideas are required to be shown through rough sketches and doodling's. Out of that it is required to be shortlisted final idea with using of line art and different color mediums.

**a. Emotional Vacuum :**

As he put emotional hunger is the "pain and longing which people often act out in a desperate attempt to fill a void or emptiness." When people precipitately get into unhealthy relationships, it's almost always to keep at bay some inner void they only vaguely understand [8]. The exploration of 'Emotional Vacuum' is depicted in the below figure 4.



Fig. 4. Artwork rendered on silhouette

**b. Awe- Inspiring :**

Awe, the feeling you get when you see a wonderful sunset or landscape. It is what you feel when you experience great art and marvel at the skill of artists. Awe can also be spiritual as you wonder the marvel of the infinite universe or totality of your god. The pathogen reduces the stress and increase our power of amazement. The exploration of 'Ewe-Inspiring' is depicted in the below figure no. 5.



Fig. 5. Artwork rendered on silhouette

**c. Perceived Fear :**

Both fear and anxiety are provoked the by danger. Fear is response to a specific and immediate danger,

when fear passes the feeling of relief is often exhilaration. Our emotional brain react to defend against a possible treat. Anxiety results from a non-specific concern or threat. Today many threats are psychological rather than physical, but the same primitive impulse often takes hold [9]. The exploration of 'Perceived Fear' is depicted in the below figure no. 6.

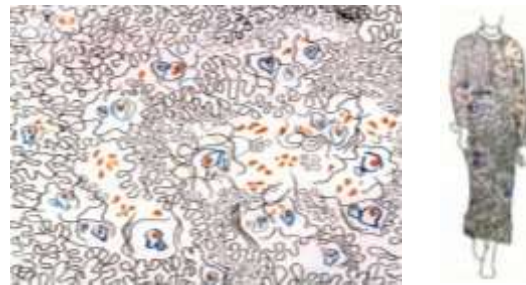


Fig. 6. Artwork rendered on silhouette

**d. Uncertain Sense :**

People who are confused tend to momentarily stop their actions and frown, look slightly downwards or touch their forehead, which all express that they need a moment to make the mental match or reject one of the pieces of information [10]. The exploration of 'Uncertain Sense' is depicted in the below figure no. 7.



Fig. 7. Artwork rendered on silhouette

VI. CONCLUSION

Usually the students of NIFT got tremendously benefited due to its structural designed curriculum, whereas preparing them as per demand of fashion and textile industry. After this fashion oriented degree courses, students became more confident in innovation as they are young and talented who have ability in providing fresh ideas to the fashion market.



The industries require staying as quick and on their toes as the global apparel business. At a baseline level, there is the fast-moving nature of fashion, which requires companies to jump on trends right away, never taking the fast follower approach. To meet consumer demand, CAD is the best feasible and possible medium in today's fastest growing scenario due to its advance technology. Apparel consumers not only want to see a level of freshness in their products, but also in the entire shopping experience.

The apparel business also hosts some of the world's most rapidly growing companies. The size of the global apparel business is growing and is expected to generate double digit growth between now and 2020[11].

## VII. REFERENCES

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