

How are Surface Patterns Tailored to their Product?

An exploration into the correlation between product and pattern design

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Introduction

Behind every piece of art, there is a purpose and meaning. The context of a design or pattern can tell a story about the artist or about the work itself. This can be seen in surface design, which is a pattern of repeated artwork on surfaces such as walls, fabrics, wood, glass, paper etc. Surface design is an innovative medium with a diverse market. Within the 21st century “new developments are taking place all the time and we are currently moving in a world where there is an explosion of interest in ‘the new’ and what is currently perceived as contemporary” (A Briggs-Goode, 2011). In a world that is constantly changing, designers need to create new ideas, creative designs and out the box thinking in order to progress the surface design industry into the future.

Surface design is becoming increasingly accessible due to the expanse of technology. Technology allows designers to process their work digitally, allowing it to be printed onto sheets of fabric, or to be laser cut onto harder materials such as glass, wood, plastic, and card. This technology creates a competitive advantage for students, companies, and emerging businesses.

Chapter one will focus on the processes of creating a quality clothing item using screen-printing, and how pattern is designed to match the purpose of the product. This will include an investigation into digital printing and the importance of colour when creating a design.

Chapter two will then move onto a case study into luxury fashion brand Balmain, from the early designs of Pierre Balmain to the current brand which carries his legacy. This case study illustrates how pattern and style have been tailored to suit a purpose.

The final chapter will synthesise the first two chapters and examine how the knowledge gained will influence my own work in relation to pattern within fashion textiles. This chapter will include past and present influences, and where I see my working going in the future.

Chapter One: Process, Pattern and Design

Within different areas of surface design there are certain elements which bring out the upmost style, whether it being interiors, fashion, objects or stationery, the design resembles that subject. For example, the patterns used on Christmas wrapping paper are usually representative of the occasion by including images of presents, Santa's, and other Christmas period symbols. This can be seen on other designs for other purposes, but it is not always the case. Surface design creates atmospheres through the drawn element, which is the sole focus of attention. When considering what makes a good surface pattern design, the designer needs to think about what looks good and what does not, and what colours are harmonious or complementary.

This chapter focuses on how patterns are designed to a high quality, including the fabrics and colours used. It will then go onto explore the methods and processes of creating pattern such as digital processes and Screen Printing.

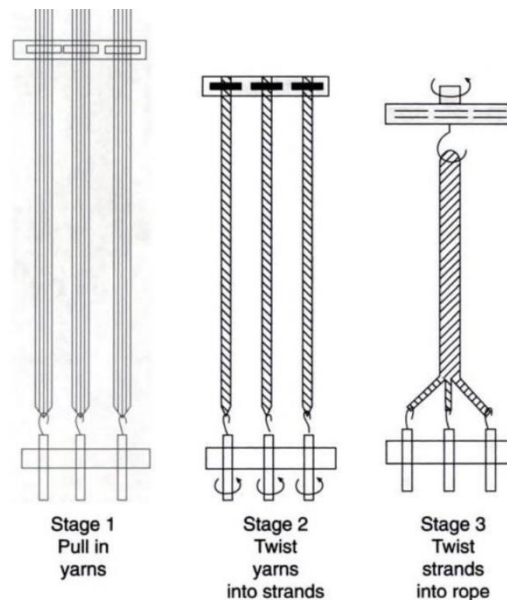
When creating patterns for womenswear, the designer needs to experiment with using different types of media to see what works, using line drawings, forms of colours and textures for more expressive pieces which embodies the fabric, bringing more attention to detail and some glamour to the overall dress design. They also need to consider silhouettes, and how blocks of colour or tone compliment the design (Udale, 2008).

Designers look towards trends and become influenced by what is in the new. Being inspired by new designs, creators develop their work around these new trends. Companies that have risen from small businesses such as *Patternbank* and *Spoonflower* will investigate these new trends and set themes and mood boards selling the latest trends themselves. Similarly, entrepreneurs, companies, and students look at trends and think about what direction to take forward with their designs. "Starting from a given point (often the design of existing or competing products, brands or organisations), designers can think in specific 'directions' in order to generate new ideas from existing designs" (Gavin Ambrose, 2010). Thinking out of the box, a surface designer would think about what could be done differently or added onto a specific trend and then apply their style to that specified trend. This could be done through methods of screen printing, applying the design through dyes and colour transfers onto different fabrics.

Colour is an important decision for designers. Some designs can be created by dyeing fabric in different colours, creating a nice touch to a dress, which adds that texture defining the dress. Adding that specific colour of a fabric makes it attractive to a consumer and inspiring or motivation to the designer. Colour can also enhance a garment by using methods such as novelty dyeing or using

specialty coatings to create a unique or desirable look or feel (Udale, 2008). When using colours, it is important to think about contrasts between fabrics and how a specific dye would interact to different types of fabric. For example, natural plant-based fibres and man-made fibres react different to dyes. This means that the texture and fabric must also be taken into consideration.

For clothing, there is a range of different types of fabric that can be utilised. This includes denim, silk, satin, cotton, and leather. These can be made into different textures such as turning cotton or silk into lace and more like lace. When choosing a textile texture, the purpose is considered so that it can be used specifically to its potential. For instance, when designing an umbrella, nylon would be the fabric used in order to deflect the rain, sheltering whoever uses it. Different processes offer different outcomes. For example, rope is made through a process of twisting, interlocking fibres to co-strengthen each intertwined thread. Below is an example of twisting strands into making a three sectioned piece of rope (H A McKenna, 2004)



(Figure 1. Rope process, Mckenna 2004)

Designs for a surface must be of high standard and quality. ‘Digital Printing’ is a method of creating designs digitally which then can be processed onto fabric through means of a digital printing. There is a lot of technicalities into digital printing, such as using different fabric, whether it being plant-based silicone type fibres, to manmade polyester type of fibres. Bringing together a design, designers have to think about the placement of colours, in their design as after printing the design onto said certain fabric, the next process is to steam the design so that the colours are brightened to their set colours and the colours latch better to the fabric.

A lot of hard work goes into designing clothes. This involves assessing the best colours for the design, what fabric works with which dye, and additional details such as lace. Designers must also consider if they are going to bring in a collection of patterns with similar styles. Clothes designers also need to consider the placement of their design amongst the texture, “mental images are fashioned as cloth is, haptically, out of the texture of our world: they are pictured with the material, stretch, malleable, creative quality of its fabric” (Bruno, 2014). When designing for different seasons, designers add imagery onto clothing that often fits the weather and the functions of the clothing. This is where designers can get creative with their art styles. Designers and artists place their emotions and feelings onto their work, conveying their thoughts and their intended representation in each design. These emotions are felt “within the fabric of what we touch and from that which touches us: we ‘handle’ them, even when we cannot handle them” (Bruno, 2014). This shows the ‘Artistry’ behind design work (Nitanai, 2017). ‘Artistry’, is the ability to design, create, show attention to detail, and produce unique designs. Art is fashioned into our everyday lives, but the hard work and the time spent creating the designs is never seen. As previously mentioned within the topic of ‘Digital Print’, the creator designs the pattern, and the final outcome is based on their creative imagery and what they believe looks good.

Through surface design, patterns can resemble a subject or theme, such as animals, botanical, aquatic, art deco, bold colours, sports, food, or antiques. The potential subject areas a surface artist can take, and draw are endless. It is how the drawings are created and used which is the focal point to each design. The key point is how the design works and how the final product of their design is perceived. “Designers – especially skilled, successful designers – talk spontaneously about what they do, they talk almost exclusively about the outcomes, not the activities. They talk about the products of their designing, rather than the process” (Cross, 2011). To produce the best outcome of a surface designers work, they must create the right atmosphere and composition for pattern work.

It is important when manufacturing textiles for clothing that each item is well made, durable for any outcome, fashioned for different weather forecasts and are ultimately suitable for their purposes. For example, if the purpose of a textile is to be used as sportswear, it must be breathable and durable. Clothing is also designed differently for the seasons, in that rain wear is made from a different fabric to summer wear etc. Clothes are worn not only to cloth our bodies but also to show our sense of fashion and style. As such, clothes are designed to be functional, but people also choose clothes for style and resemblance to their personalities and identities. Surface design for fashion purposes brings out artistic flare, from the designs themselves, to how the designs embellish clothing, to the customers who buy them.

Creativity is a part of what it means to be human. Design thinking has always been around, and we all have creativity since childhood. When looking at the world around us, “anything that isn’t a simple, untouched piece of nature has been designed by someone” (Cross, 2011). Throughout the centuries, designers have had creative ideas and designed items which suit purpose. When designing a surface pattern, there are several stages to create a seamless design. Design begins with an idea, a subject to look at, researching and then creating mood boards of possible and desired outcomes for the design. Creating mood boards can help guide the designer in choosing what style of art they will produce, the different colour tones to give the designs and the area to which the designs will be placed. When making the actual design, there are further stages such as the line work, placing the design onto a screen, choosing the right fabric, immersing the design onto the fabric, and then visualising the work through software such as Adobe Photoshop or Adobe Illustrator. “The process of making something does not normally start before the process of designing it is complete” (Cross, 2011). Photoshop is a useful digital tool to visualize fashion designs, interior designs, stationary or other objects. The designer can view how they will look by placing the blank item (such as the clothing or room) as a Jpeg and overlay the image with the pattern design. Many designers and creative workplaces today use Adobe Photoshop for editing as it is one of the best platforms for designers to work on and one of the easiest to use. Creating surface design pattern work within Photoshop contains lots of imagery with each image piece representing a layer. This combination of layers helps designers to view their pattern on the item and consider where their pattern placement could potentially go. “When we create a montage in Photoshop, we’re not just laying the bare facts before our viewers – we’re telling a story. And we have to do all we can to make that story entertaining, informative and compelling” (Caplin, 2008). The end result after working on a design is the most exciting part for a designer. From having done the design processes, to being able to see the design on a product is the ultimate goal for a designer.

Chapter Two: Balmain Case Study

Chapter one looked at the process of creating pattern for a specific purpose. This chapter will provide a case study into luxury French fashion brand Balmain to illustrate how certain patterns are designed for specific items, such as geometric prints to stand out as a luxury fashion item, and on-trend colours to add glamour to evening wear.

Balmain has been a luxury fashion house since 1945, rising in post-war Paris (Rikhy, 2020). A lot of French fashion brand rose at this time to break the aesthetic of the war. One of the most prominent fashions stores in Paris before the war belonged to Lelong. Balmain and Christian Dior worked closely with Lelong, helping each other with the designs and influencing each other's ideas. Their work became so alike that it was often difficult to tell their designs apart (Ramazani, 2016). Christian Dior and Pierre Balmain reinvigorated Paris Couture after the war (Omotoso, 2018). This kickstarted other brands and emerging fashion designers to create new, stylish fashion. Balmain's debut show in 1945 embraced curve-enhancing silhouettes, including bell-shaped skirts and nipped-in waistlines (Hill, 2021). Pierre Balmain's contribution to post-war fashion reflected the empowering spirit of that time. The fashion styles in the brand's womenswear reflected how women were able to see new possibilities and enter new positions that were unavailable to them before the war (Balmain, 2020).

Two years after Pierre Balmain's debut show, Christian Dior launched what American journalist Carmel Snow dubbed a 'New Look' which similarly featured round shoulders, shapely skirts and sinched in waistlines (fig. 2) The billowing skirts favoured by Christian Dior and Pierre Balmain were a vast contrast to the plain and austere wartime clothing due to the severe fabric rations. These skirts used up to 17 yards of fabric including taffeta linings to create the shape. Dior described this transforming 'square-shouldered boxers' in wartime uniforms into 'flower women' (Dior cited in (Hokin, 2019).



(Figure 2, Dior, Algo 2015)

Pierre Balmain opened his first boutique in Paris in 1947. The store was called Jolie Madame, and showcased fashion unlike the relaxed, practical looks of that time. This contrast in style made his designs instantly popular. The style was tailored for the purpose of freeing French women from the reminders of the war and embrace feminine luxury styles (Ramazani, 2016).

By the 1950's designers of other nations began to challenge Paris for their luxury fashion. However, the French designers including Balmain continued to possess a certain glamour that was unrivalled. These glamorous items included the likes of "trans-Siberian red fox coats with jackets and long skirts, camels' hair coat lined with wild mink dress jerseys and ankle length gowns which are three inches above ankles giving cape effects from satin fabric" (Critical Past, 2014). Along with Balmain's exotic pieces of clothing he had created fame for his stylish monochromatic silhouette. Around this time, in 1952 Balmain decided to launch several other boutiques in America.

From the start of his design career, Balmain had a gift in being able to interpret unique trends such as stoles and evening wear. This included camel hair coats coupled with wild mink dresses, brown velvet coats with silk lining, showing that "Paris rules the world of fashion what she decrees grateful subjects accept" (Critical Past, 2014). At the first major fashion show in Paris in 1952 that featured Balmain's creations, his ankle-length gowns and wraps were exhibited in soft lights in the evening to compliment the style of his designs. As well as creating extravagant clothing, Balmain was also able to design simple pieces. He

often tailored his designs to fit the needs of specific people, such as Katherine Hepburn and Brigitte Bardot, who were among many stars that he designed for (Ramazani, 2016).

In the early 1970s, Balmain developed a unique house pattern that was seen on men's and women's collections. The current logo for Balmain represents this pattern. The logo is a monogrammed PB. 'B' stands for the founder Balmain, but the 'P' stands for his first name (Pierre) and his city (Paris). The two letters are intertwined in a jacquard pattern consisting of four distinctive silhouettes. It also reflects the maze-like French Renaissance gardens that fascinated Balmain to the point where many of his signature couture collections are named after some of the classic French gardens and chateaux (Rikhy, 2020). This shows the influence of French design for Balmain. The monogram first became part of the Maison's signature when it was used on the floor of the Madison Avenue Balmain boutique in New York that opened in 1970, and in the Paris boutique on Rue François which restyled the monogram in brown and beige colours in 1971 (Balmain, 2020).

The style of the clothing from the beginning and continuing today, similarly recognises French design influences. Since the beginning of the Balmain brand, the style has consistently turned to "singular craftsmanship and impeccable tailoring to create a unique and recognizable silhouette" (Balmain, 2020). In the first year of the Balmain brand, the signature style for womenswear was strong shoulders, striking silhouettes and matching signature style for womenswear was strong shoulders, striking silhouettes and matching bags or luggage (Hill, 2021).



(Figure 3, 1945 Balmain, Hill 2021)

The atelier of Balmain continues to rely on historical design, allowing Balmain to stir visions of the past and future in daring collections. The current creative director of Balmain since 2011, Olivier Rousteing, continues this 75-year heritage in his modern designs (Balmain, 2020).

In 2019, Balmain launched a limited capsule collection exclusively for Net-a-Porter, who are a luxury e-commerce platform. This was a collection of ready-to-wear clothes and shoes in Balmain's famous 'chic monochrome'. The collection included crop tops, leggings, shoes, and capes described as 'anything but monotonous.' While leggings and crop tops are usually associated with sportswear, these items were designed in a way that makes them clearly fashion items. This shows how the pattern and style have been tailored to suit the purpose. "The line features unique patterns, graphic lines, oversized motifs and amplified silhouettes" (Kerr, 2019). This black and white collection offered a modern twist on classic French houndstooth or pied-de-poule patterns.



(Figure 4, monotonous, Kerr 2019)

Luxury fashion brands design items that stand out on the catwalk, these designed pieces bring style, ambition, and culture to the catwalks, and to each brand. Balmain as a brand, are a French based company with a French couture style. Captivating bold black patterns on many items make Balmain's monochromatic designs identifiable, tailoring the items not only for the purpose of being suitable for catwalks and appealing to the luxury fashion market, but also for the purpose of being represented as a Balmain item.

Balmain usually bring out new collections for each season, S/S (Spring / Summer) and A/W (Autumn / Winter). Seasonal clothing is specific to the time of year and the weather of that time period, tailoring to the purpose of what the weather conditions will be. Each design is tailored to different occasional wear. Balmain does not only provide displays of various clothing, but also luggage, as they are also known for their carry items, as displayed in the figure below.



(Figure 5, Balmain, Balmain 2020)

What make Balmain's designs continue to be successful is the company's ability to predict and keep up with fashions trends. Some fashion houses and fashion shows make decisions about fashionable themes and colours two years in advance (Cliffe, 2006). An example of this is 'Premier Vision' in Paris who choose colour themes based on what is fashionable at the time, such as pale blues, silvers and whites when ecology is a popular theme. When

fashion houses make changes to themes and colours in current clothing, it is referred to change from above. Change from below is when there are fashion movements from the people that become a trend. An example given by Cliffe (2006) is that if a group of people started wearing their shirts upside down, this would create a new style of garment. If enough people take in this new trend, it will modify how these are designed. An example of this is Balmain's ready to wear jeans that are already ripped and faded, to follow the trend for the 'worn-out' or distressed look. Balmain's current designer Olivier Rousteing claim that he "wears his signature black skinny jeans daily—so you can be sure that his men's designer jeans are designed to be in a class by themselves. Whether biker, skinny or ultra-skinny, these indigo, black or white jeans are perfectly faded, distressed, and cut, channelling Rousteing's passion for rock styling" (Balmain, 2021). This shows that Balmain are not only influencers of fashion from above, but they also respond to fashion from below.

Chapter Three: Synthesize and Speculate

I initially investigated the topic of 'How Surface Patterns are tailored to their Products' as I was curious about the idea of what types of imagery is used when being made for a specific item. For example, floral designs are often seen on womenswear as flowers are mainly seen as feminine. As such, floral elements are often seen on garments such as dresses, skirts, women's tops, bags and other accessories. On the other hand, flowers can be seen on menswear, but not in such a typically feminine design. A 'Hawaiian shirt' or bold floral prints on men's surf and beachwear are obvious examples. There are also shirts for men with delicate or bold floral designs, but the shape of the garment and the colours in the design usually give them a more masculine look than typical women's clothes with a similar pattern. Furthermore, from the idea of what designs work well for certain products, I began thinking about what I had previously done in my academic work, as well as placement of designs, to the processes which create designs onto fabrics, and how the designs match the product.

Thinking about the values of design and the importance of what is designed being placed onto products, I considered how trends influence people's ideations of pattern in fashion. One company of whom my course collaborated with was 'Patternbank'. Patternbank are known for their pattern designs and are a company who place their designs onto clothing. As a way of gaining experience of designing patterns for clothing I learned about looking for trends in fashion. Learning about trends

helped me become more knowledgeable about being in the now, what are people looking for, what styles are becoming more popular, different trends within different groups of people, and what colours are in season.

From learning and designing I discovered that other designers also gain knowledge and bring fresh perspectives to their designs by looking at trends. When analysing Patternbank and other websites such as Spoonflower, I discovered that designers can be requested, or they can apply for the enrolment of becoming a part of their pattern designer team through their webpages. When applying to become a designer, the companies look through design applications and hire whom they think would be a good designer to join their pattern team, and whose designs fit the style of the company.

The research undertaken for chapters one and two has added to my understanding of creating designs that bring colour and pattern together to create atmospheric changes within patterns on clothing. This includes understanding which colours are going to match harmoniously to bring the design together. From having created patterns through my studies and researching other designers who play with colour in their designs, it occurred to me that finding colours for patterns are typically seen as trends of colours, or seasonal colours. When it comes to the season of Christmas and towards the end of the year, warmer colours tend to pick up and the colours of red, green, silver, gold and white are presented typically every year. So, we see these colours and warmer toned colours being used for a more wintered season, opposing the alternative summer season where colours are typically lighter.

Before this research, I used to see design as a repeated pattern on an object rather than considering the meaning behind the design. As a result of this research, I now take greater consideration to the narrative behind my own designs as appreciate it as the backbone of design. For example, if designing for a subjected title of 'Botanical Wilderness', a designer would initially look for items which fit within the range of the title 'Botanical Wilderness'. For one of my projects when collaborating with 'Patternbank' my title given was 'Modern Art Deco'. I decided from that title to develop research around the subject modern art deco and then respond with images which accompanied the style. I added my own response, adapting my work around women's clothing by adding in florals to bring together art deco with florals, utilising my art styles for that 'modern' art deco.

After researching for the Balmain Case study, I started to realise that I am similarly drawn to geometric patterns and art deco designs. In some of my earlier work, I designed a line of women's coats with a vision of creating a line of similar pattern works, having clear formed geometrical

blooms and Art Deco forms. The colour palette included muted backgrounds with stunted geometrics to indulge the eye. Here are some examples of my work:

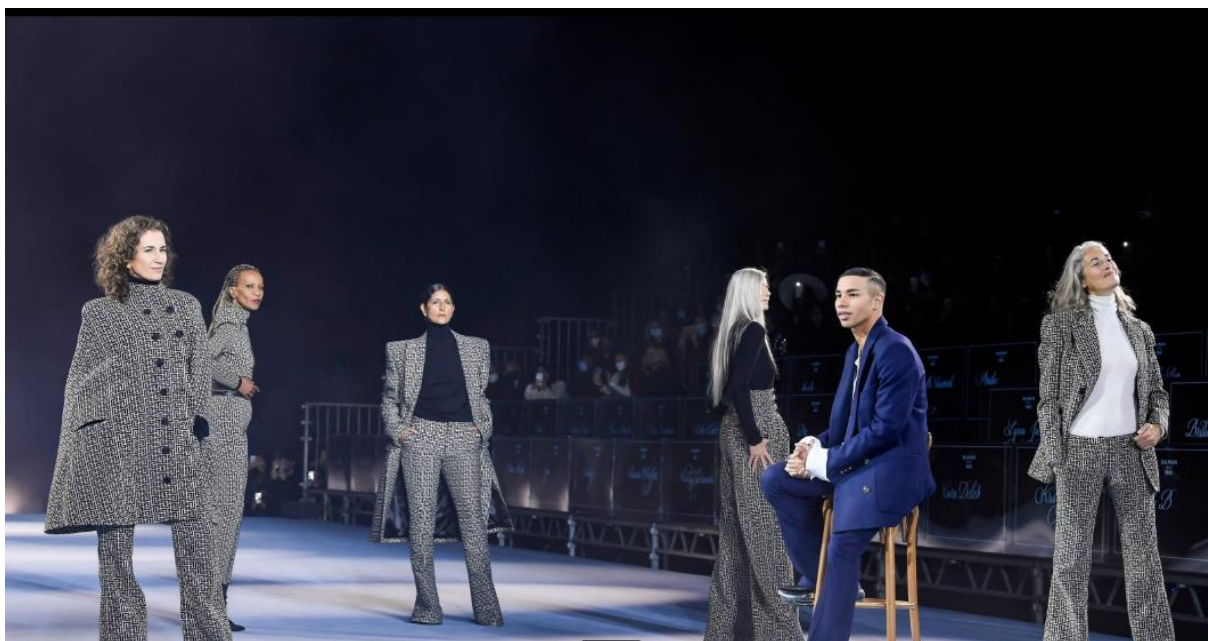


(Figure 6, Floral Deco Design 1, C Atkinson 2020)



(Figure 7, Floral Deco Design 2, C Atkinson 2020)

From figure 5 and figure 6 I aimed to subtly add in a floral element so that the geometrics would not clash with the florals. I also had to tone my designs to lighter hues which I thought helped with the collaboration of both elements. From the study in section two about Balmain's work, I began to see a connection between the line of work above and the way Balmain creates similar lines of geometric pattern. This can be seen with Balmain's monochromatic 'B' and 'P' design. In the Balmain's autumn to winter 2021 show, Balmain's current director displayed the monochrome pattern design within his catwalk, bringing in new and fresh styles along with the house pattern design.



(Figure 8, Winter 2021 Show, Balmain 2021)

Process for future work

As part of my major project, I will be focusing on patterns in fashion, and developing my approach to my way of thinking by looking at trends, subjects and designs to think about processing through my work. For creative development of my future work, I will be looking into similar subjects to draw in correspondence and identify colour schemes that bring out my designs in the way Balmain's monochromatic schemes bring out their patterns. Other than colours and trends, I will think more deeply about why I am designing my work, what is my narrative behind my thinking, where I am going to take my work and what object I am going to design for. There are a few elements and thought processes within pattern design which I will be thinking of during the start of

my major project, and these will cover some of them. From undertaking my research, I believe it has helped my train of thought and processes which I should develop upon.

Through using and being taught design software such as Adobe Illustrator and Adobe Photoshop during my time studying, I have become more knowledgeable on how to use them, and more confident in their application. I will continue to use this software and other developed software to help curate and design my work during my future work. I feel knowledgeable enough to create and design imagery which can be presented upon different fabrics. Through my studies I am learning about different fabrics, between plant based, cellulose and animal based such as leather. Learning about what fabrics do and how they react to different print dyes has also helped develop my knowledge as to how to what my designed pieces my look like once printed out on different fibres of fabric. I have also been more recently taught about UV printing which is printing designs onto hard based materials such as woods, metals and finer fabrics which may not be able to go through digital printing machinery.

Running through my process of how I would print my designs, I would firstly curate and draw, paint, stitch and craft pieces of work which will then my used as development imagery be rendered and fixed on photoshop. Whilst in Photoshop I will have element of my work placed in separate layers. This helps a lot within the development stages of my work as keeping the imagery on separate layers allows for an easier approach for the next developing stages. So, within the next stage I would arrange and rearrange my imagery to be placed into a repeated structure. This structure would depend on the type of repeat I may be looking for, whether the repeat is a block repeat, half drop repeat, offset repeat, mirror repeat or diamond repeat; This repeat is easier to produce on paper rather than digitally and then developed digitally afterwards. Once I am happy with my repeat, I then copy all layered segments and then merge all the copied layers to form one layer which is my repeated pattern template; each template is usually a square piece 50inch x 50inch. In the next stage it is where you apply the patterned piece onto a larger canvas to see the full repeated structured design. The way in which to have a copy of my designs within photoshop is to select the whole template repeat, go to edit, select pattern and then rom. At this point a tab will open where the pattern can be named, to finally clicking 'create pattern'. My next stage will go to an A3 new file canvas and place my pattern onto the canvas, which is again edit, then pattern, selecting my pattern onto the canvas page. This is the final stages to my processes. The next processes which I take are checking the pattern to make sure there are no fine lines where the pattern does not match up and repeat. If the pattern does not match up, I will go back to the template and adjust then once fixed select the template to create the pattern again. If the pattern is fine, then I will apply my pattern to be processed onto whichever fabric I would be using to digital print on.

Opportunities for future work

As surface design is a large competitive design field, there are opportunities to present yourself for business through surface design shows. London holds shows such as *New Designers* where graduates from their studied courses can exhibit their work and even seek out potential future work. Companies attend these shows look for the new and potential future trends. It is important to keep up to date with trends as they are forever changing, especially within fashion and interior décor. Although opportunities can be found through case shows where designers can display their work, everything has been moved towards a social platform via the internet. “It is now much easier for a designer or an ambitious person to set up a business because of new production methods such as computer production and the new levels of what is acceptable in design” (A Briggs-Goode, 2011). Graduates, students or even an ambitious person can create a website, and they are easily creatable through platforms such as Wix, Squarespace and WordPress giving an infinite platform to display work, accessible to anyone with the internet.

Conclusion

This research aimed to illustrate how pattern is tailored to a product, using fashion as an example. The research has given me more insight about how patterns are generally tailored toward the product it was designed for. I have learned more about the process and narrative behind a design, but I still hold the same view about pattern being specified to a product as I had before I began the research.

Chapter looked at the processes behind design for quality clothing, including the narrative behind the design, the importance of looking at trends and suitable colours for the item. It looked at the technical process of design, such as using software to design and print patterns, and the final process of completing the product. This provided examples of how designs are tailored to their product and the thought processes behind each design.

The next chapter focused on luxury fashion brand Balmain to give a more in-depth example from one fashion house of how design is tailored to their purpose. Pierre Balmain designed clothes to bring glamour back into womenswear after the functional clothing worn during the war. His designs were in the luxury bracket of fashion, which was shown by the newness in his styles, and his influence from styles from other countries coupled with his own creativeness, making them unique and highly desired. The current brand has continued to design clothes in a way that is tailored to

the purpose, with each item being clearly recognisable for being evening wear, casual fashion, professional etc. by the fabrics, patterns and cut.

The final chapter highlighted how my own designs have been influenced in the past, and how the research from this paper will impact my future designs. It also took a deeper look into the practical process of my designing and making, and where I would like my work to go in the future.

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