**Unit 7 Evaluation 2017/18**

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Throughout my Unit 7 project I have had a degree of self-discovery. As my project proposal was set out to comment on my identity as a person with two distinctive backgrounds, being Swedish and Armenian, I have been able to research into my own heritage throughout part 3 within folklore, craftsmanship and architecture.

To a certain extent, I have been able to bring forward a final garment that expresses abstractly and metaphorically what I intended to achieve. Therefore I think that the final garment was a good reflection and representation of my written project brief. However, I do belive that through experimentation in my sketchbook as well as being unhappy with my piece at a specific point within the duration of the project, allowed me to adapt my ideas. This was caused due to my idea of merging the architectural minimal structures of Swedish design with Armenian patterns and prints. From the very start I knew this was going to be a difficult task, as I wanted to achieve these two distinct elements that initially I did not belive merged well. The circular round weaves were too jarring compared to the white structured corset. Within my sketchbook and experimentation on the human body I could tell they were not harmonious, making the corset and weaves seem as if they were two different garments just stuck together.

To remedy this drawback I started looking at designers that explored abstract shapes. Looking at James Long and Jenny Postle’s knitwear concepts I understood that creating interplay between the organic shapes and geometric details was something I could achieve within my work. Moreover, I came across Jil Sander’s Spring/Summer collection where they used macramé as a technique to overlay structural elements in conjunction with ‘shapeless’ garments. This drew me to the macramé technique, essentially building up small geometric patterns through knots. Executing this technique was not very difficult, however if I could have gone back to my project, I would have done more experimentation with macramé, as well as learning how to create more intricate designs. However, as macramé was not my first initial idea I worked on this segment of my final garment in a more hurried aspect compared to the crochet and weaves I had dedicated so much time to.

In hindsight, if I had to start my project again, I would definitely consider looking at more designers and ways in which they express a similar juxtaposition in form and shape – this is because after looking at knitwear designers as well as other fashion brands I quickly started coming up with more ideas. Therefore, if I had done more research within the fashion field this could have lead me to more initial illustrations of what my garment could have looked like. In addition, looking back at my attitudes within the project, I can truthfully say I was not experimental enough when it came to ways to express my concept on the Scandinavian architectural element. From quite early on I had quickly made up my mind that I would have constructed a corset, however this did not turn out to be a successful outcome, making my back up plan more hurried.

My unit 7 project presents both strengths and weaknesses. A specific strength was that I took time to explore Armenian prints and folklore, as this was an interesting topic to me. This can also be translated within my sketchbook where my pages exploring this aspect I think are the strongest. However, a weakness within my work was essentially my time management. I took too long considering what I would do to express my Armenian heritage that the Swedish architectural component was more hectic and somewhat felt secondary to the concept. However, given the time I gave myself on the Swedish component, I still belive I have expressed my initial thoughts and ideas well and not too divergent from my original conceptual intention.

In conclusion, I am pleasantly satisfied with my outcome as it still expresses the merge between my Armenian and Swedish background by looking at tradition and ancestral nuances. My final project has shown a progression in my skills as a textiles student, by being able to achieve something that I know would have not been possible if I hadn’t partaken in the CSM foundation course.