

# Alina Moat Portfolio

Lovely design by Peter



# Left To Be Found



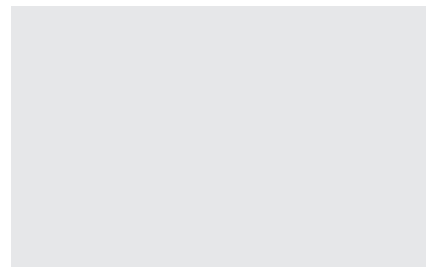
Left To Be Found aim is to explore ways of encouraging connection through sharing – with yourself, others and what surrounds you through a collection of garments which draw on elements of humour, simplicity and harmony. These garments are left in public spaces for passers-by to find, a gift.

# Inspiration

## Simplicity



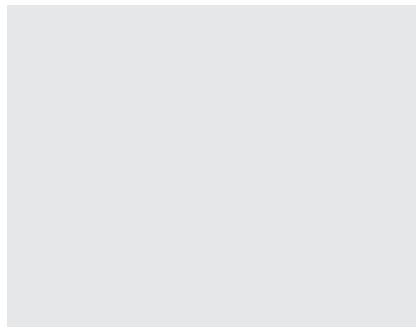
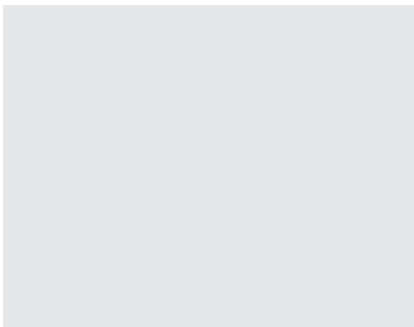
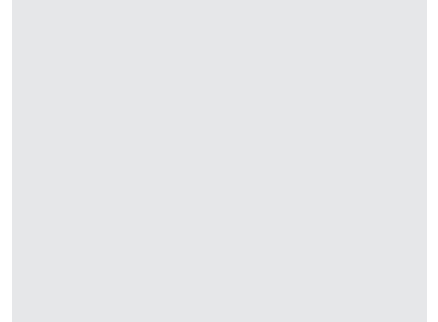
Simplicity is an element present in *Left To Be Found*, inspired by the principles from Maeda (2006), and starting from his quote 'Simplicity is about subtracting the obvious, and adding the meaningful'.



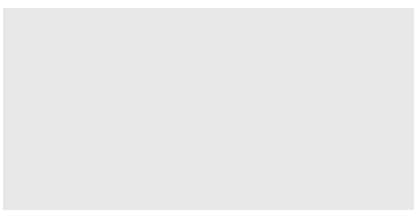
Detail from a *Left To Be Found* garment



# Humour



Humour is used in relation to Fidelity, where a pattern needs to be recognisable, otherwise the humour is lost. It is similar to reality but it is not real (magnified or minified), absurd, the usual turned unusual.



The collar when worn looks like any ordinary collar, but on closer inspection it is actually superimposed





# Inspiration

## Cycling jackets



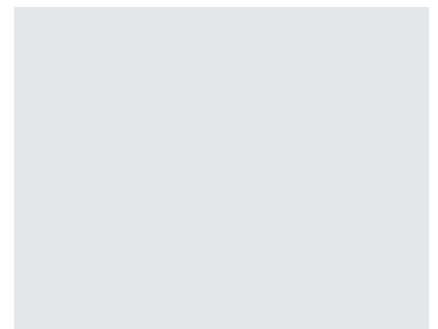
I wanted to achieve pockets which were interesting but also functional, and for this inspiration was drawn from jackets for cycling running, where the placement of the pockets allows for the wearer to access the pockets on the move.



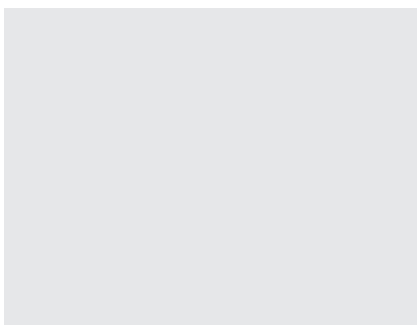
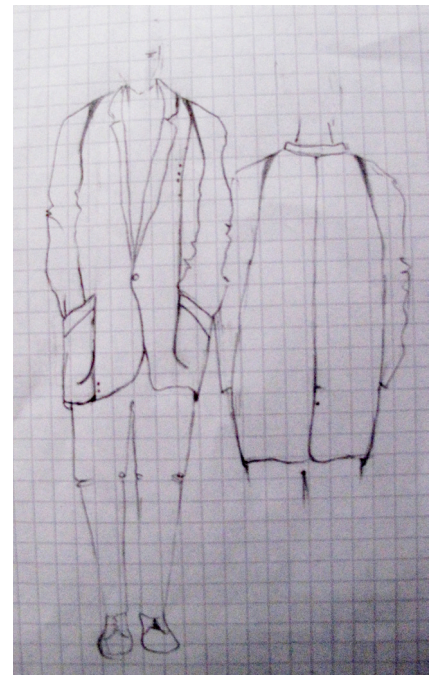


# Inspiration

## Gypsies



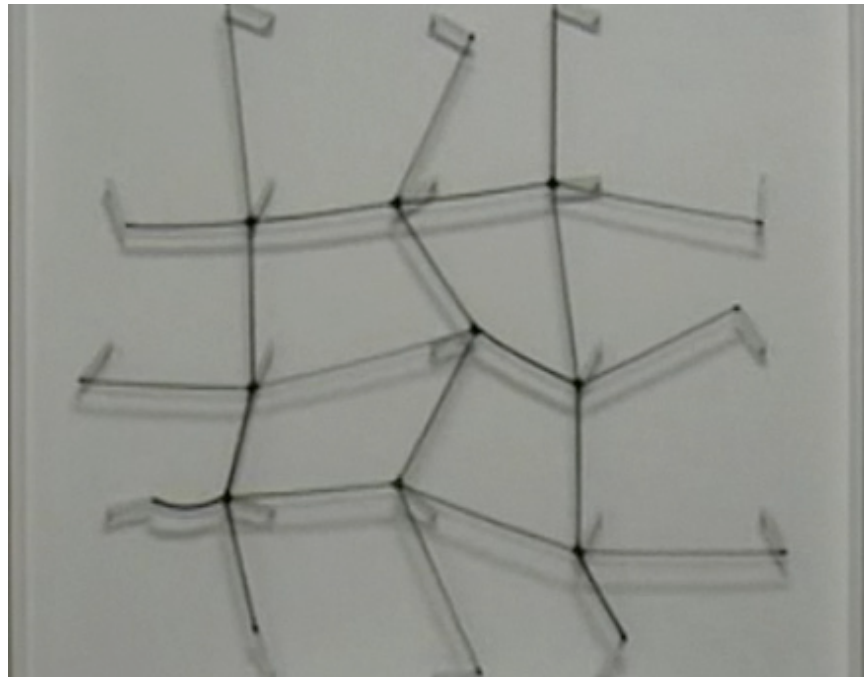
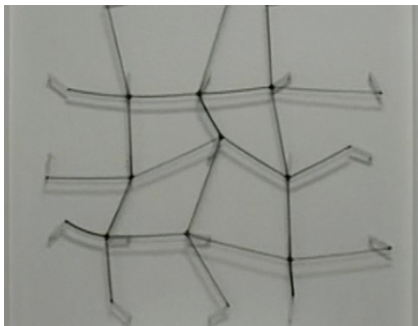
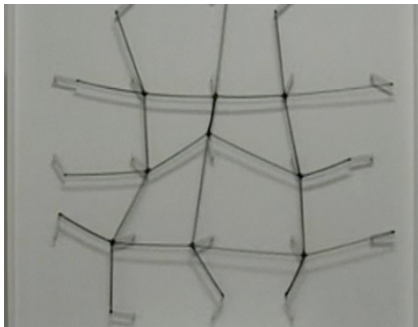
I also took inspiration from the way gypsies wear their clothes, specially at the tailored jackets that after a lot of wear, loose the rigid structures and adopt the shape of the wearer.



# Inspiration

## Perpetual Motion

The process of preliminary designing was inspired by the idea of perpetual motion, as I felt it expressed the idea of garments left behind carried on moving

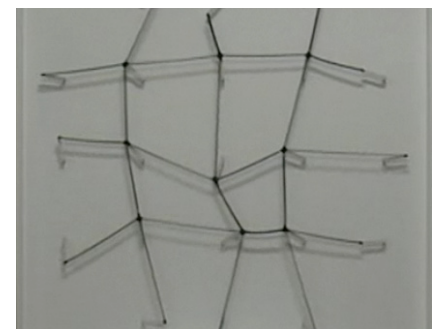
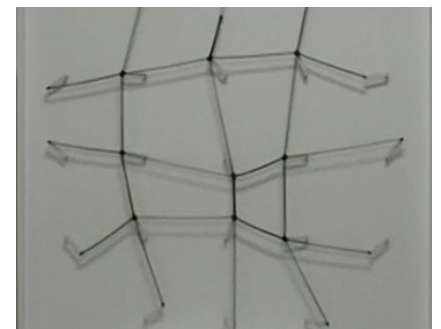
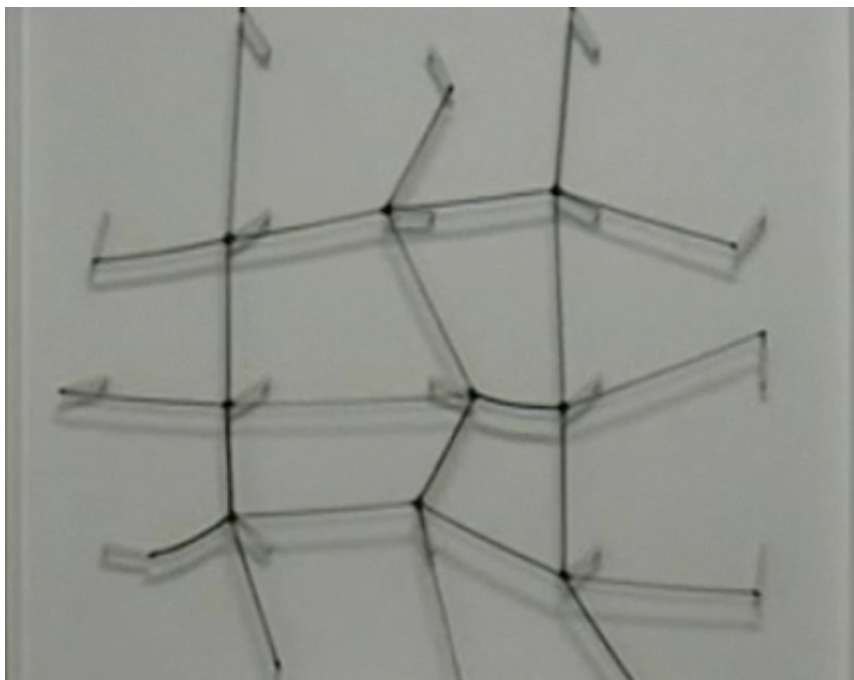




from hand to hand, that is, from the first finder to the next. I particularly looked at a kinetic art installation “Anamorphose” by Roger Vilder, the visual

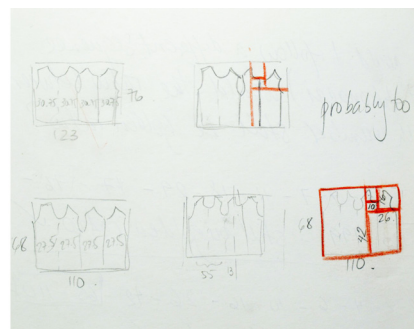
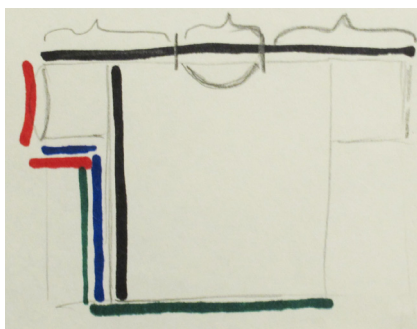
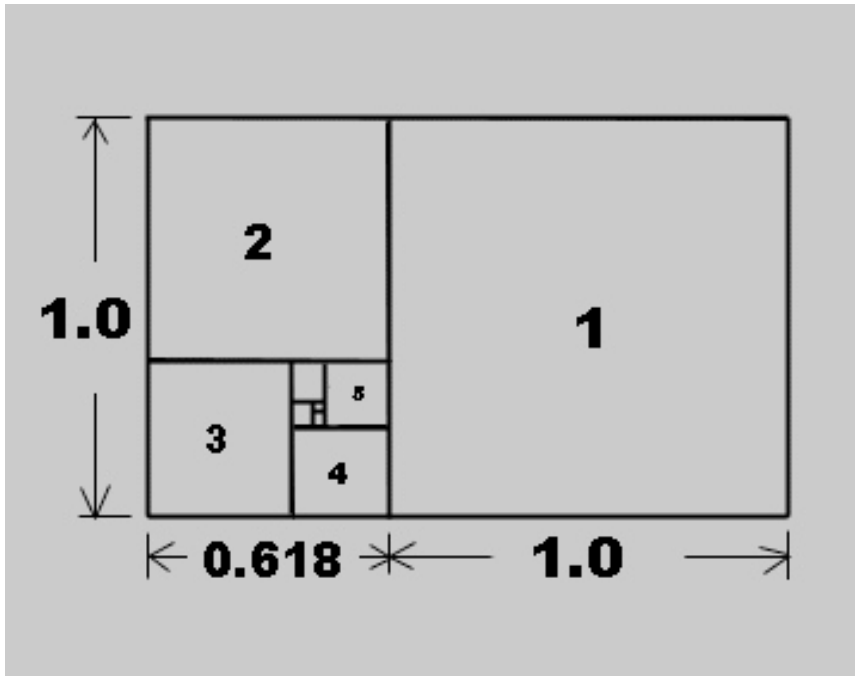
identity created by Shift Control for the UN Climate Change Conference in Copenhagen in 2009, the works of artists Balint Boligo, and dance/mime

company leto; , I was interested at the ever evolving shapes created through the movement of simple lines and objects.



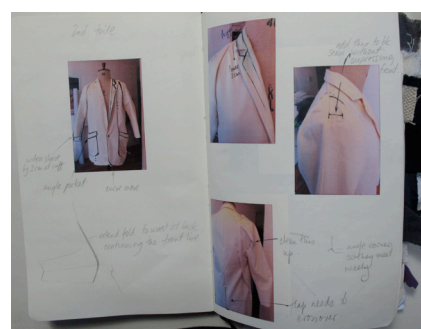
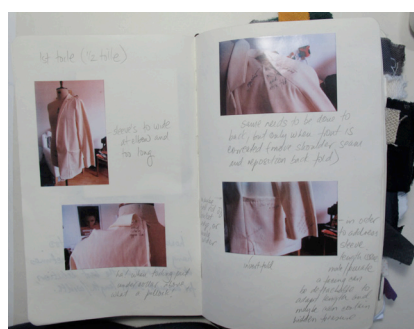
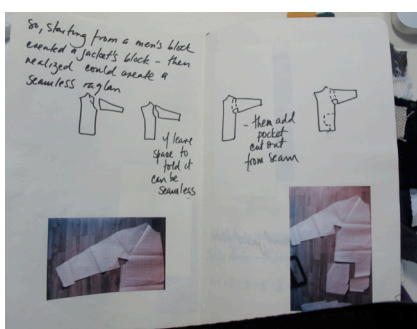
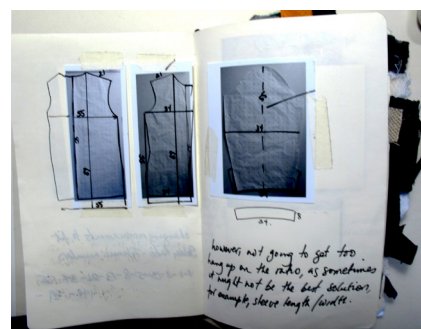
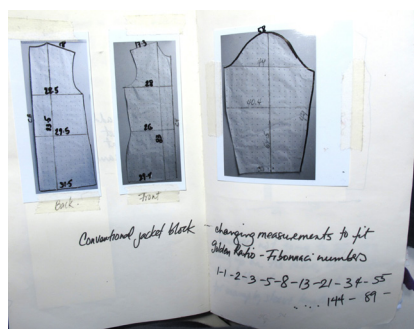
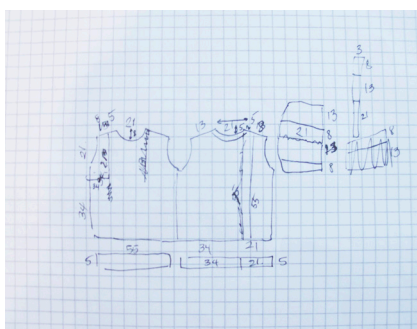
# Golden Ratio

## Pattern Cutting

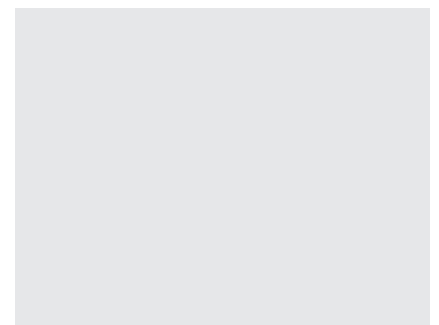
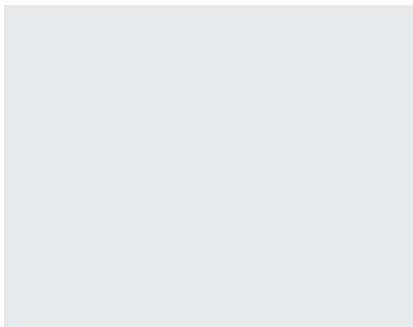
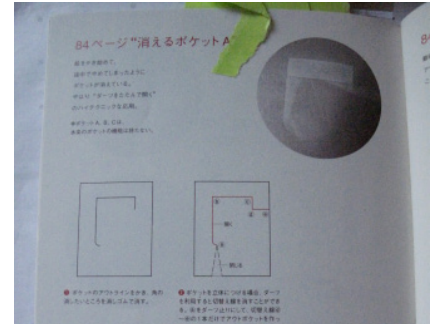


The project aims to appear harmonious, and for this purpose, the Golden Ratio was explored and used in the design and pattern making.

The idea is that if the product is produced in a harmonious way, hopefully it will transfer that harmony into the wearer.

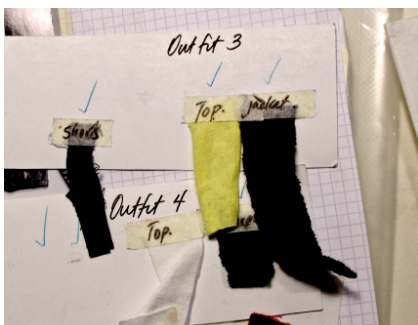
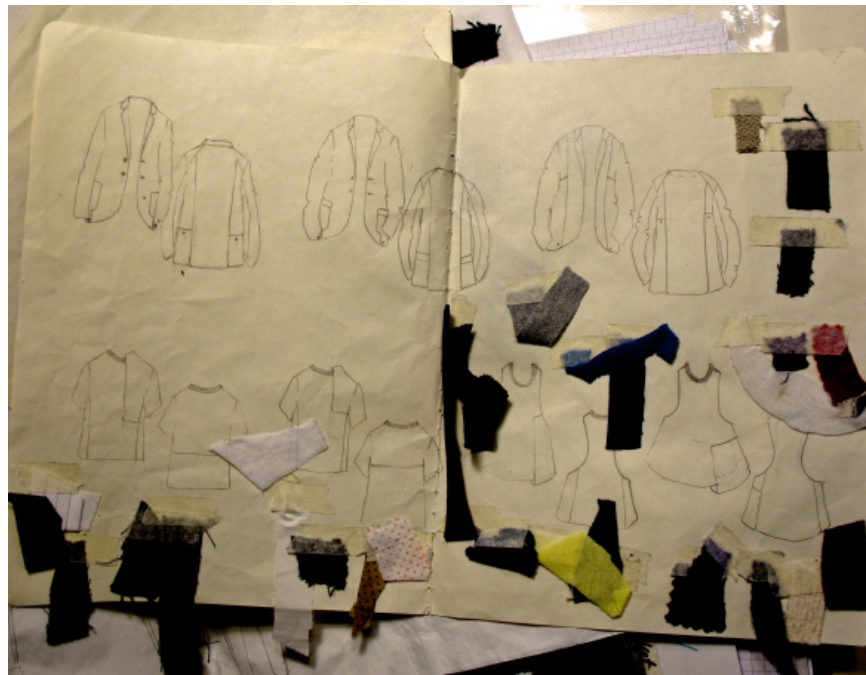
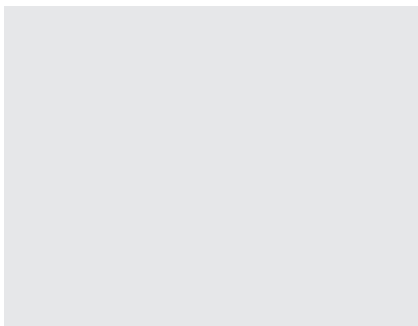
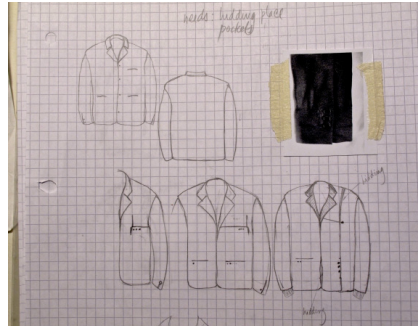
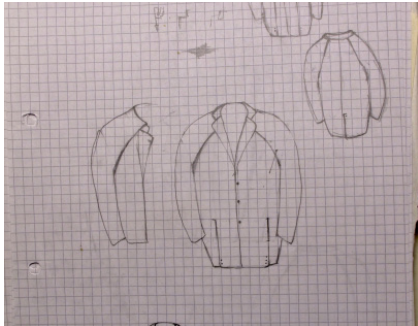






# Design & Pattern Cutting

It is nearly impossible to separate design and pattern cutting for the process on this particular project. In order to instill the element of harmony in the garments, the golden ratio was utilized to cut the garments. so even though a

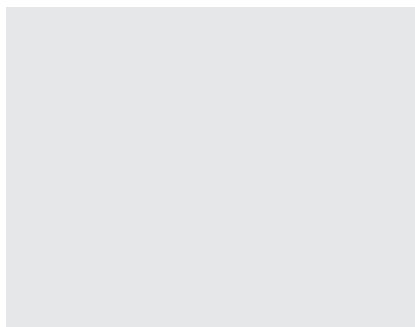




collection was initially designed in paper, it soon became apparent that if I was going to follow the Golden Ratio, the placement of details, sizes of pockets or lapels and length of garments would have to be determined by the

ratio, not by the suggestions in my designs. In a way the cutting was guiding the aesthetic decisions, as seams and cuts were placed in particular areas of the garment in order to keep with the right ratios. Therefore, although the initial

drawings were kept at hand, the whole process of design became completely intertwined with the pattern cutting process and toiling, and several iterations later, the final design would emerge.

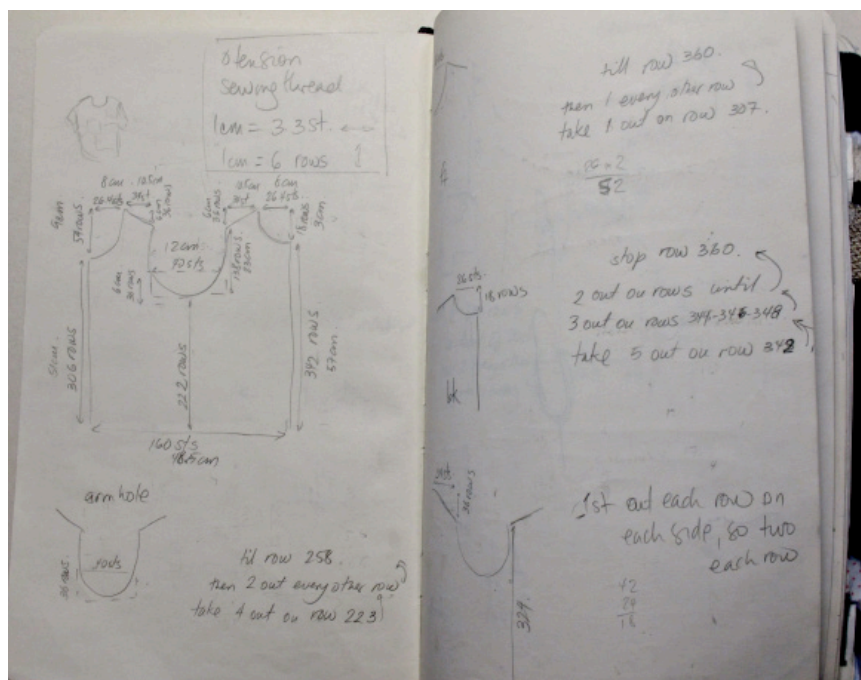
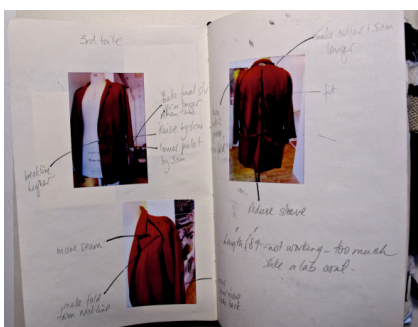
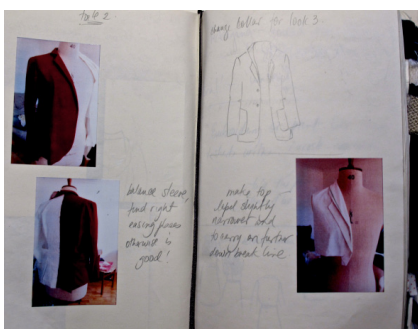
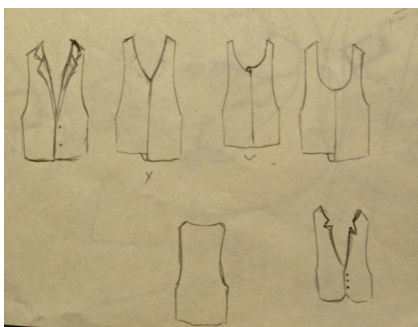
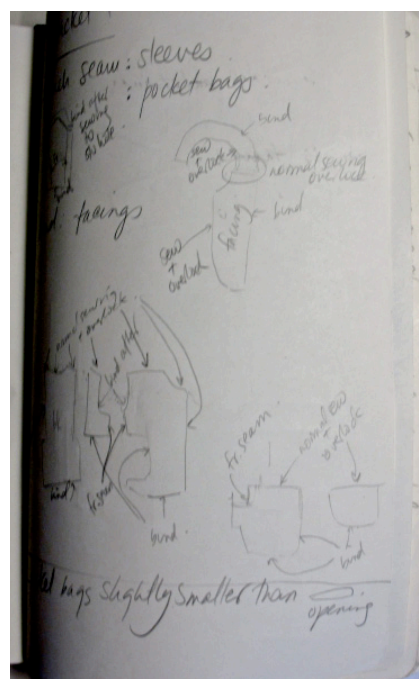
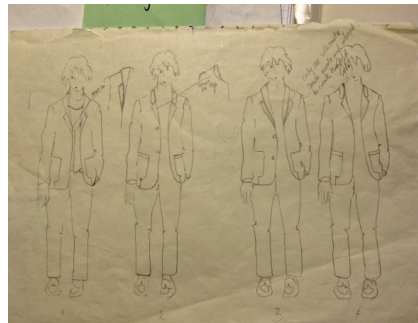




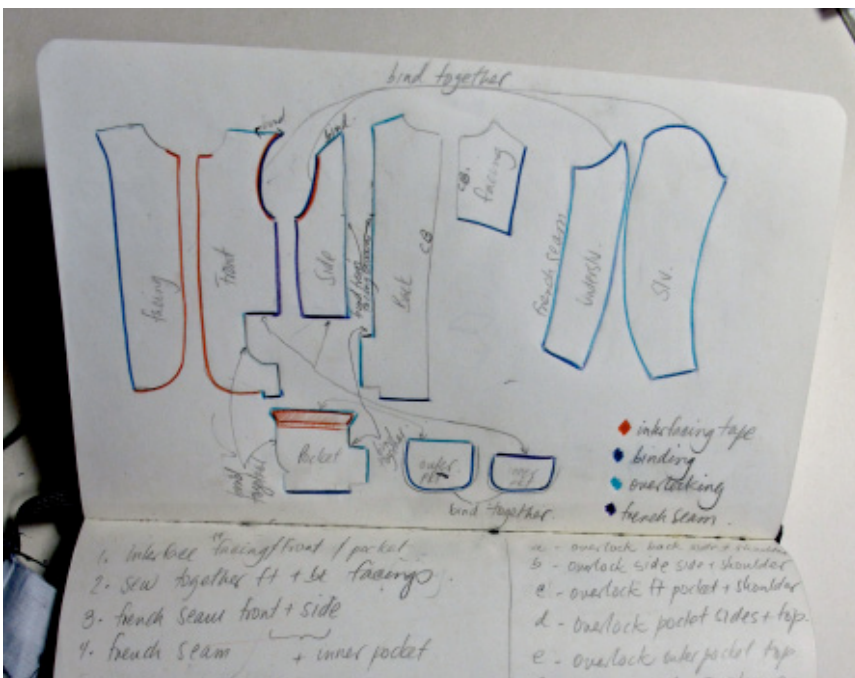
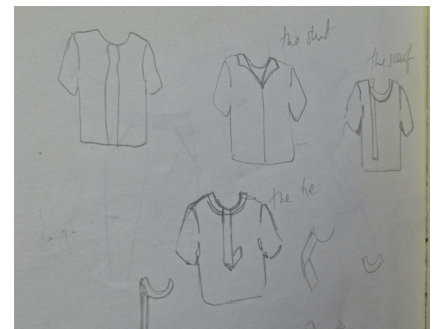
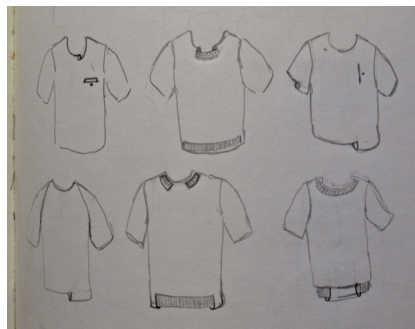
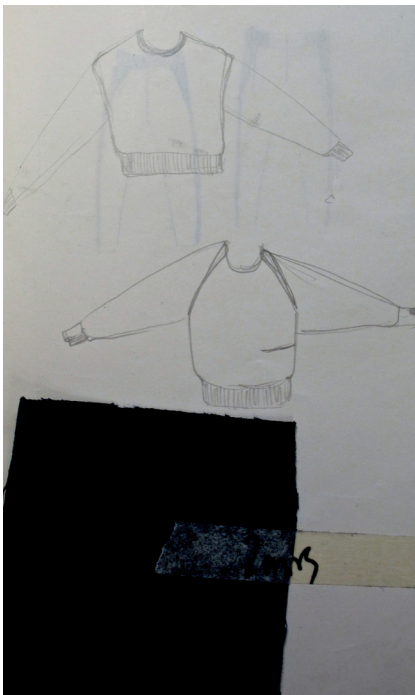
Hand-drawn fashion sketches of three outfits, labeled 1, 2, and 3. Each outfit consists of a jacket and a skirt or pantsuit. The sketches are accompanied by fabric swatches and handwritten notes.

- Outfit 1:** The jacket is labeled "to be textured for women". The skirt is labeled "28x26".
- Outfit 2:** The jacket is labeled "to be textured for women". The skirt is labeled "28x26".
- Outfit 3:** The jacket is labeled "to be textured for women". The skirt is labeled "28x26".

The sketches are drawn on a piece of paper with a torn edge. The fabric swatches are placed around the sketches, and the handwritten notes are written in cursive.





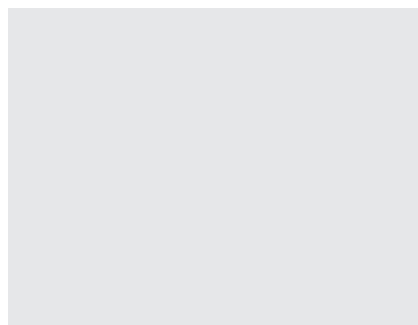




# Materials



Most of the materials used, with the exception of sewing threads were donated and came from sustainable sources.

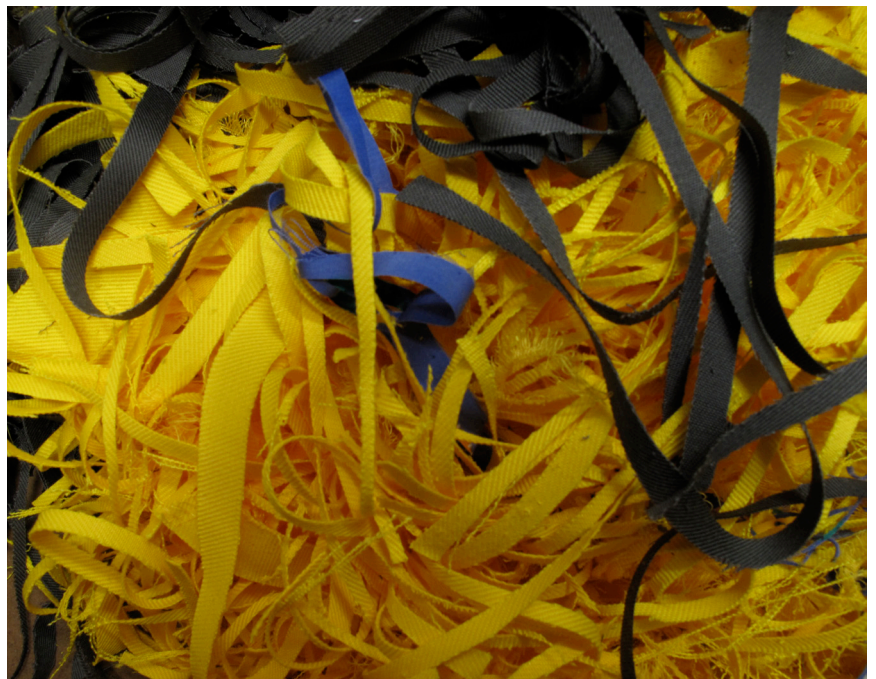




# Manufacturing



The garments (60 of them) were done either by myself, or in workshops where people were offered sewing skills in return for their help on making either whole or parts of the garments. It proved very difficult to get strangers to participate in the projects, even though posters were left in public spaces inviting them to join free sewing workshops. This partly inspired the film on notions of value.



## Free - Beginners Machine Sewing Workshops

As part of 'Left to be Found - Gifted', a project looking at the importance of altruism and giving, I would like to invite you to take part in free beginners machine sewing workshops. You will be taught the principles of machine sewing.

When: 19th and 26th May 2010, from 4pm to 6pm

Where: Kensal Rise,  
near Lexi Cinema

If interested and for  
more information,  
please email:



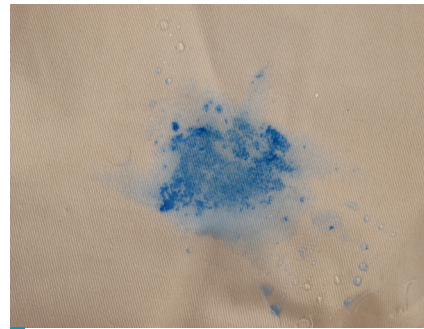


# Hidden Magic Secrets

Magic had also a great influence in the project, in particular the work of Derren Brown. I was interested in the idea of altering perception,



The garments have small details that disappear or appear with time, for this I used in some instances dissolvable fabrics and threads.





where things unexplainably appear and disappear, allowing for that moment of delight and amusement. I wanted to recreate the magical moments in the garments in

small ways, for example the simple little 'out of place' threads left sometimes behind in the process of sewing, or the fluff that temporarily and accidentally becomes a part of your clothes.

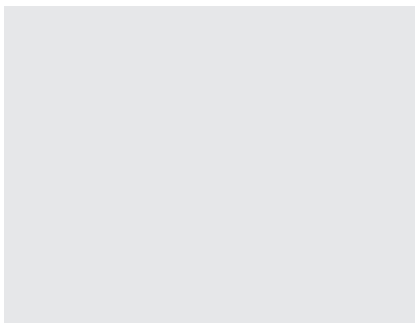
With the garment aging, new elements that lived inside the lining or seams are disclosed, and inconspicuous details are revealed at later inspection, like hidden pockets, or a small print.



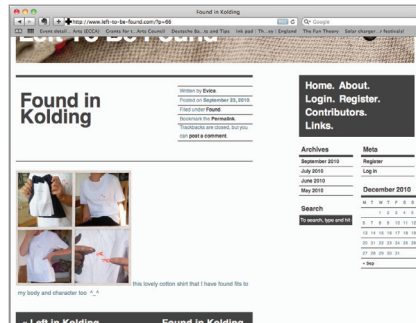
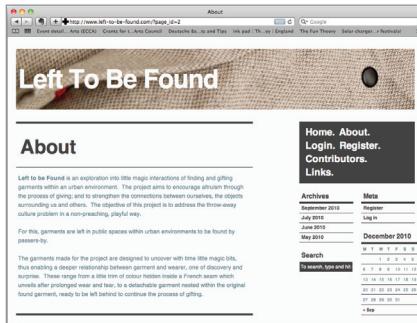
This part of the process was not easy, specially when the garment contains another garment inside, without appearing bulky.



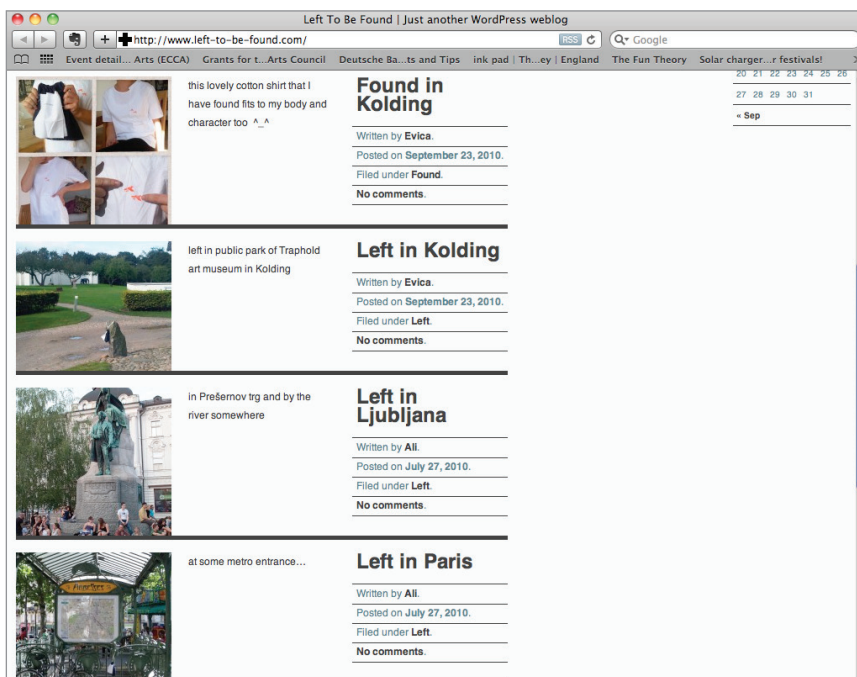
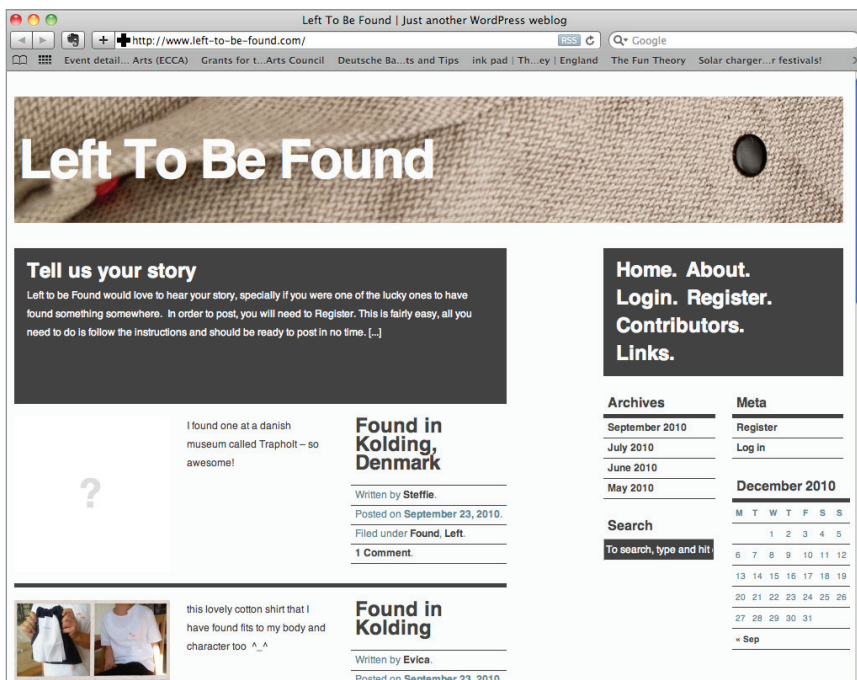
Due to the nature of the fabrics being donated, I had a limited choice. So in the case of the jackets, I decided to make them unlined and finished with bias tape, so that the lining attached is actually another garment, and when detached, the jacket still remains good looking inside.



# Website



website was created for the the project where people could upload their experiences with the Left To Be Found garments. It also has links to all those that in one way or another contributed to the project, either with their hands or their inspired advice.



[www.left-to-be-found.com](http://www.left-to-be-found.com)



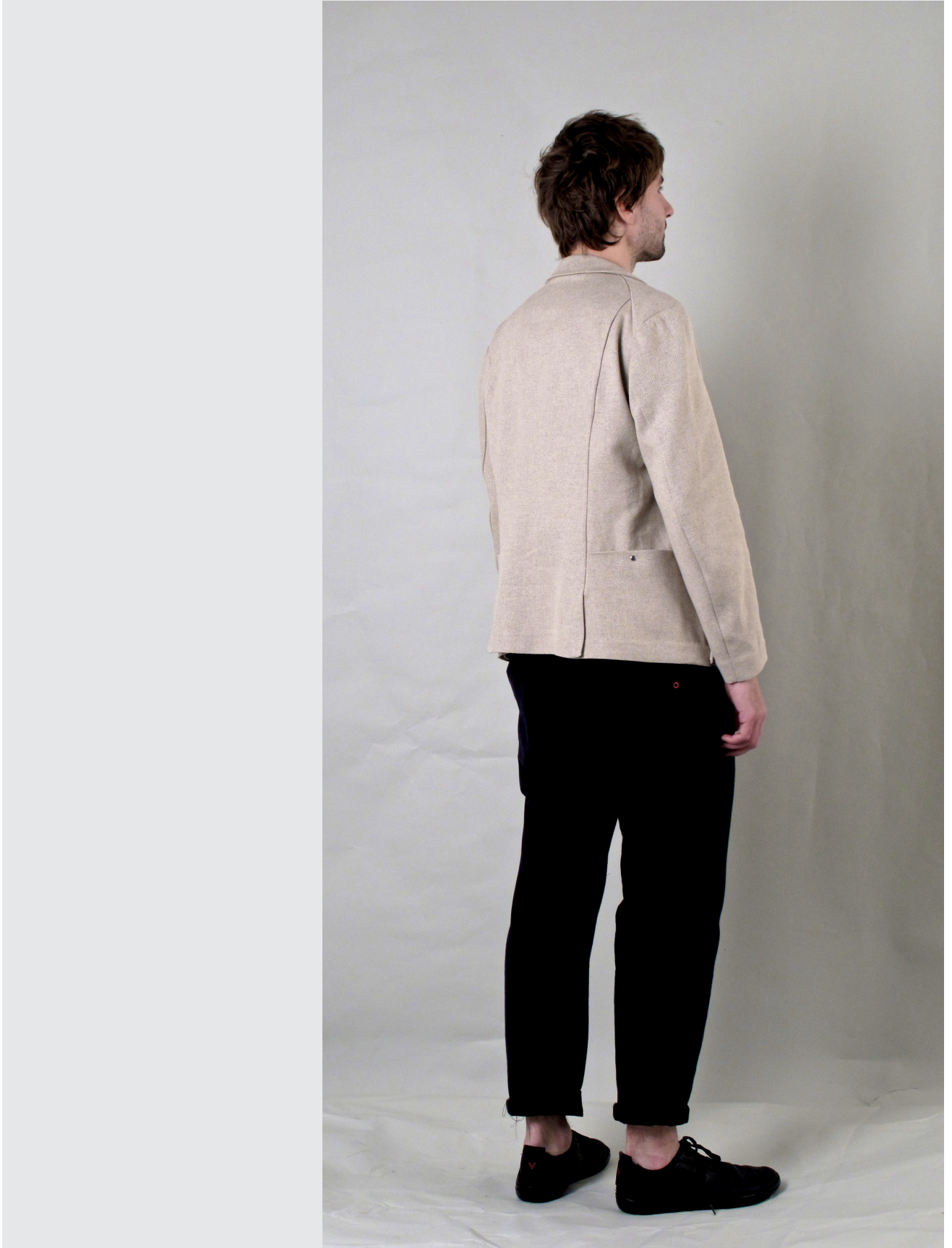
# The Garments





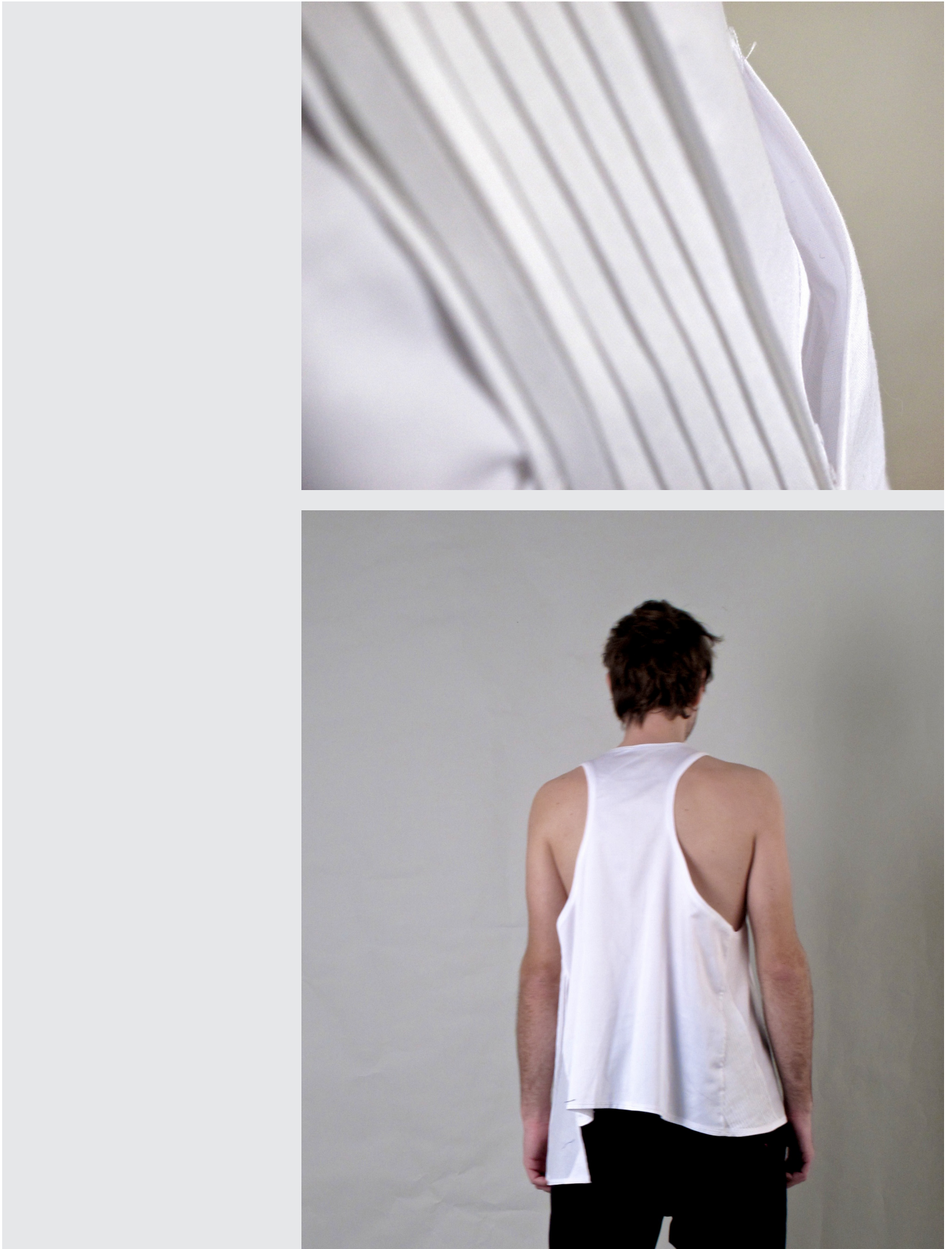






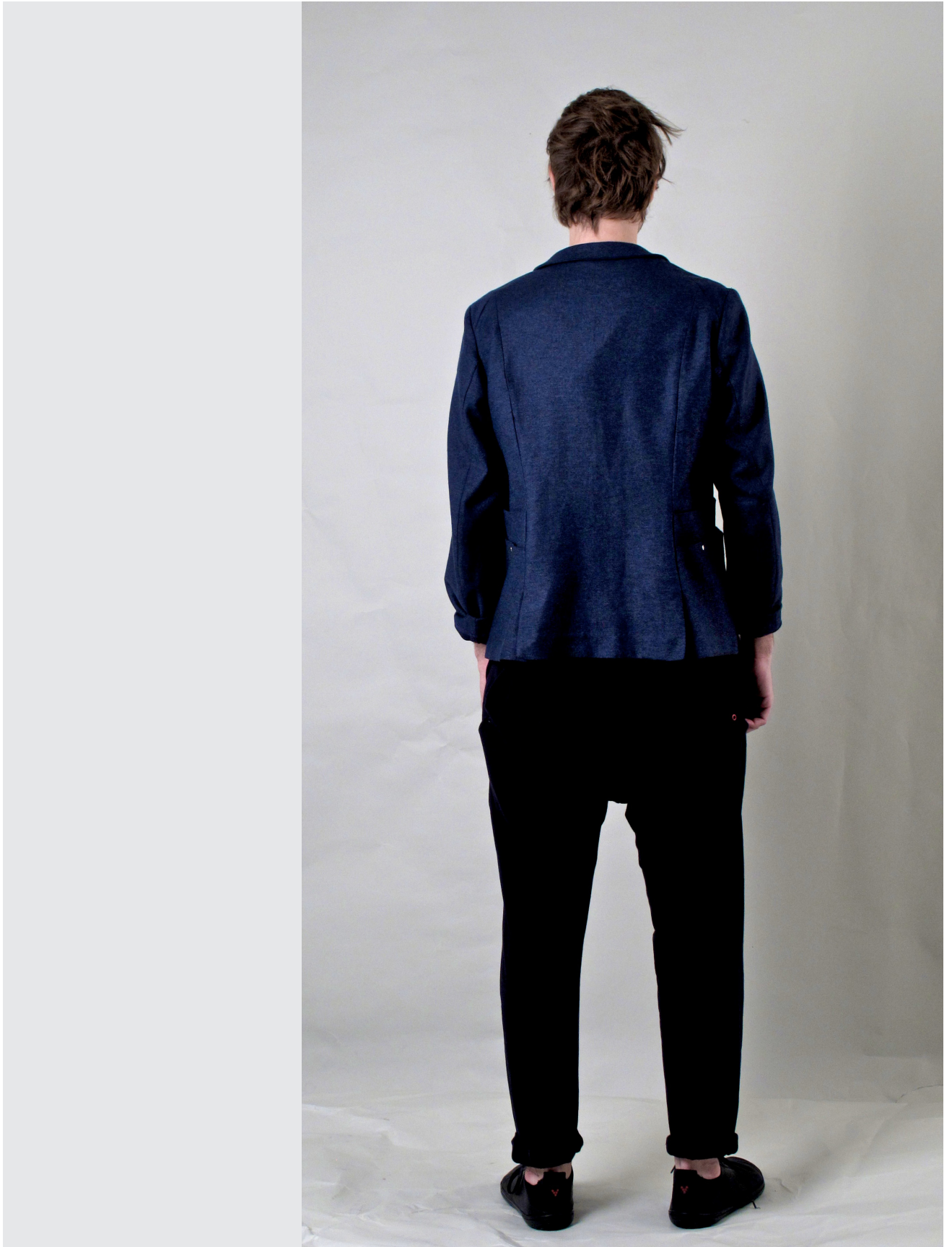
















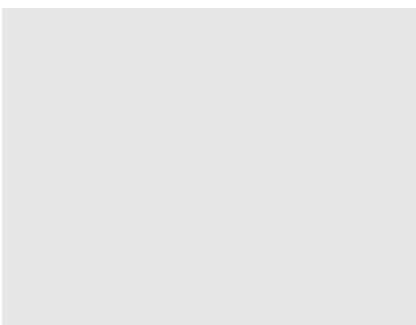
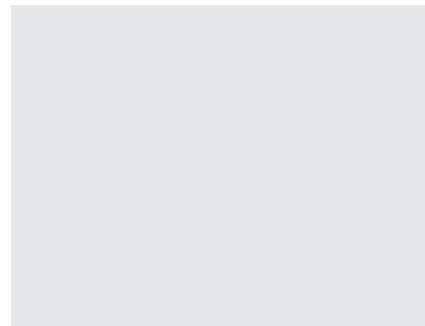


# Leaving to be Found

Garments were left during the summer and autumn of 2010 in different cities within Europe. They were left in a bag specially made for the project, with some



A Left To Be Found bag is left behind



A passer by finds it





instructions on how to blog about where they found the garment and any story they would like to tell about their finding. Each bag contained two or more garments,

however, the second and third garments were hidden somewhere within the first and second garment, like a Russian doll. The instructions in the bag

encouraged to share the found garments with someone else. An extra Left To Be Found bag was included for this purpose.



Left and Found in Barcelona

Left in Paris

Left in London



Left in Ljubljana

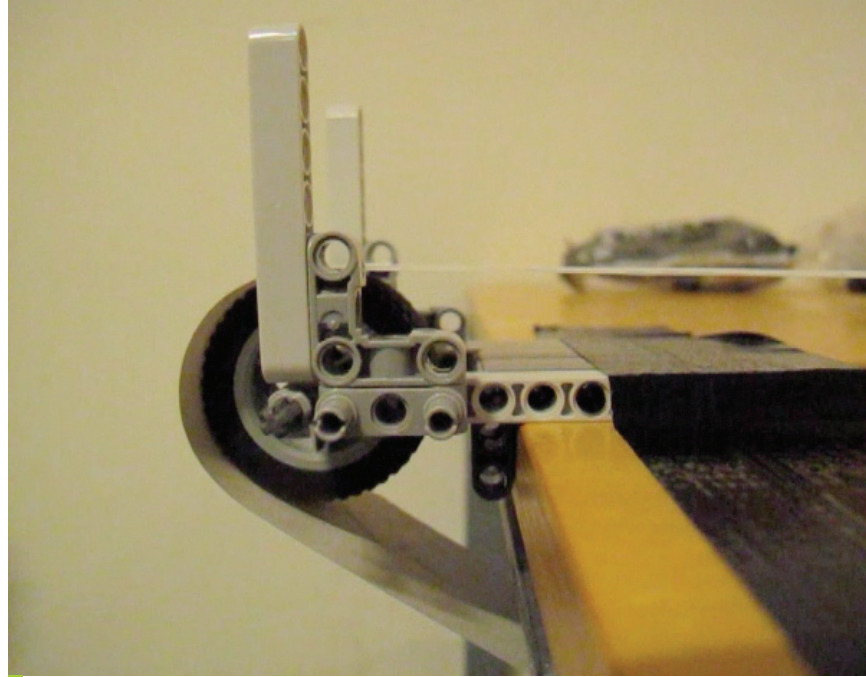
Left and Found in Kolding



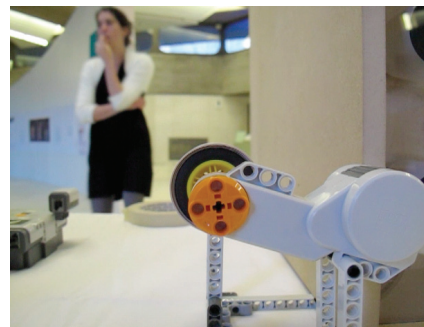
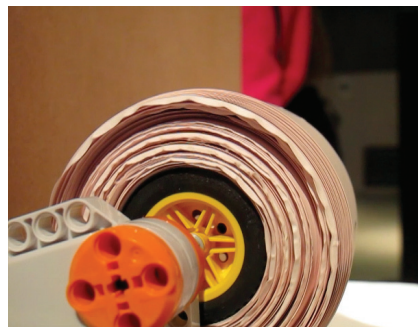


# Write and Roll

As part of the Graduate Show 2009 for the Fashion and the Environment Masters programme which took place at the Queen Elizabeth's Hall in London, I was



Construction and building of Write and Roll





asked to exhibit work that would encapsulate my work in progress for the Left To Be Found project.

As the central idea for the Gifting

project is the encouragement of connection, I decided to create an interactive piece that would invite the visitors of the exhibition to communicate with each other.

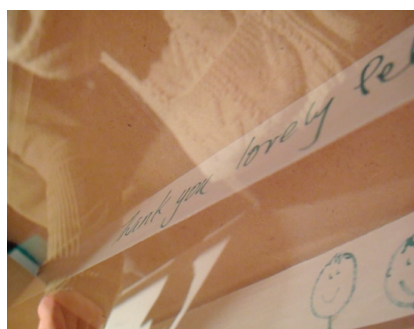
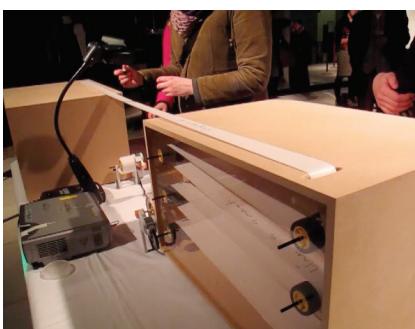
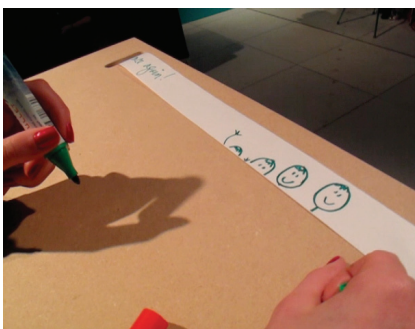
It was important to make it playful, so no instructions were attached. It was up to them to find out the rules of the game.

Write and Roll was Inspired by the chat features in social networks such as Facebook.

The paper traveling inside the boxes was visible through an acrylic wall, thus enabling all the previous messages to be visible too.

At first it was designed for the paper to be moved by small motors. However, this proved inefficient, as after a while, the weight of the paper would wear the power of the motors down until they would stop.

The final solution was to make it completely analog, so the rolls of paper were wound by hand.

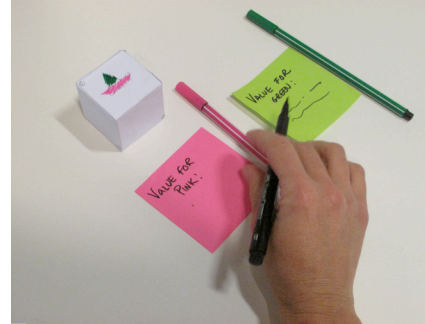
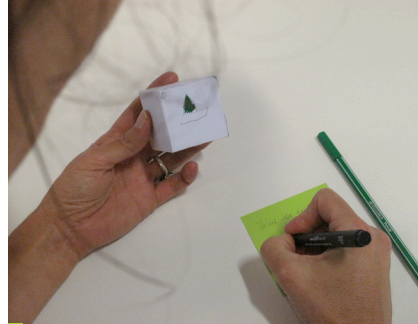
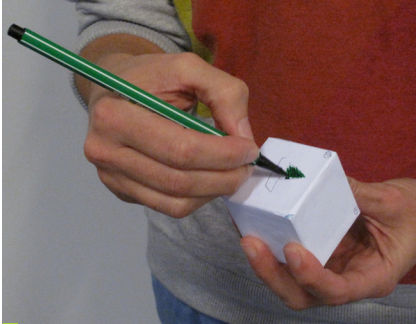


Write and Roll at  
Haywards Gallery



# Notions of Value Film

The notions of value part of the project looks into what values we hold in contemporary societies as dear, and whether this contradicts the behaviors observed with the Left To Be Found 'droppings',

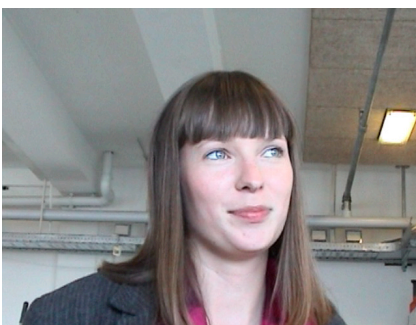


Notions of Value Probe Kit asked of people to draw on their most valuable possessions a small white cube.

Then colour the drawings and describe which value that colour represents and why.

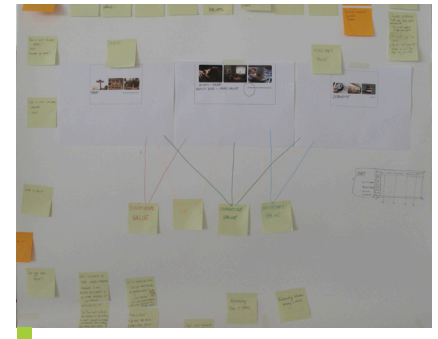
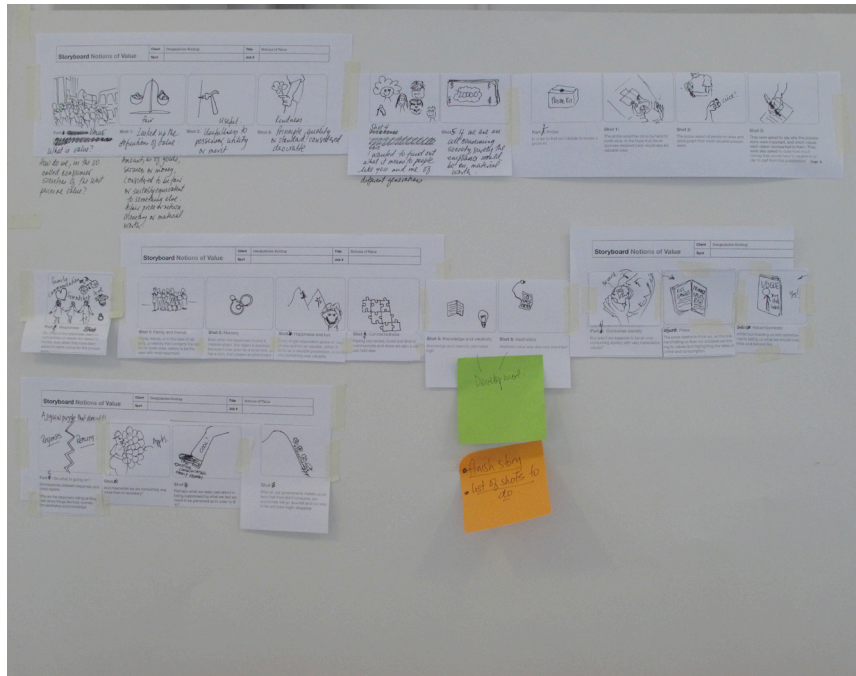
Finally it asked of people to give the object a price.

Additional interviews were also done to gain further insight into people's values



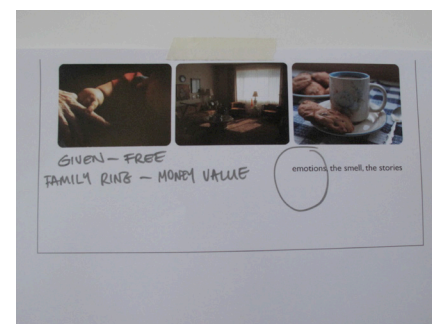
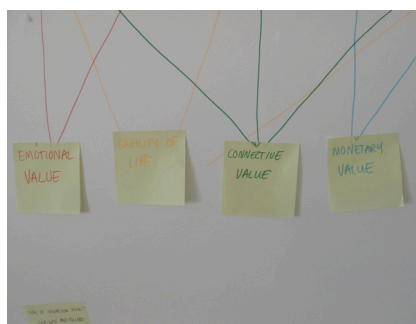
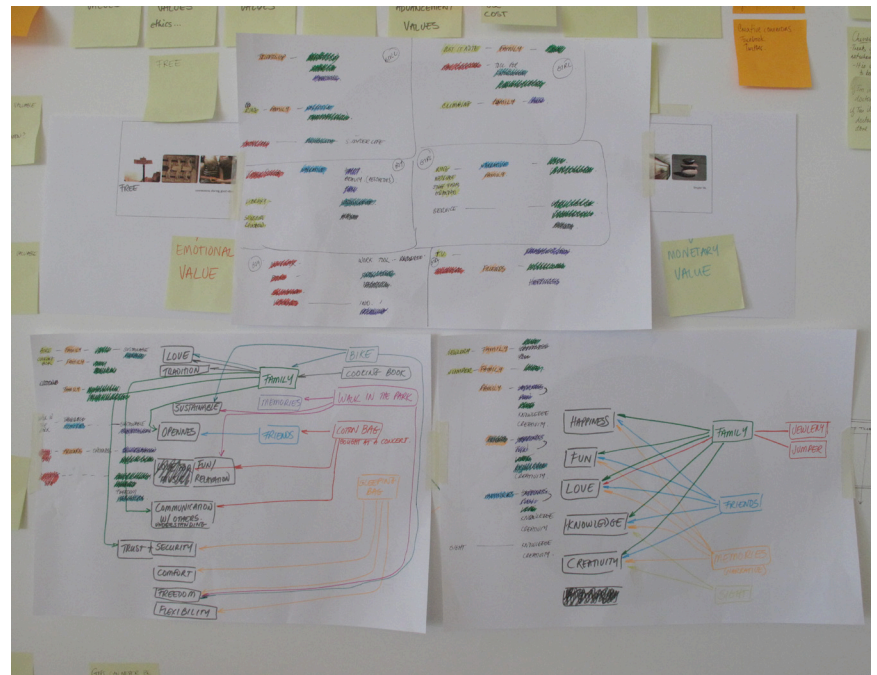
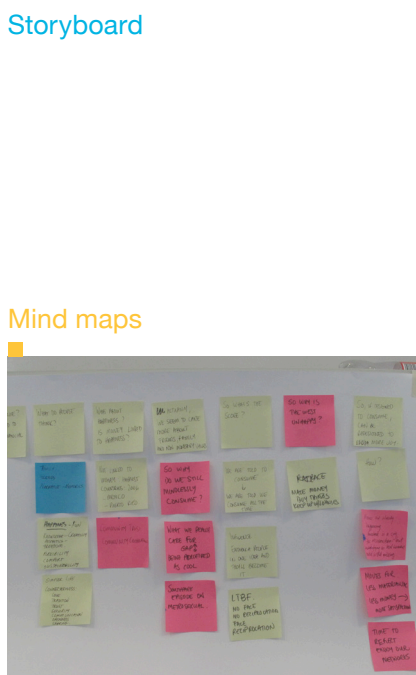


as not many responses were received from the finders of the found garments. It looks into psychological studies done on the second half of the twentieth century on social influence.



## Interview responses

## Storyboard

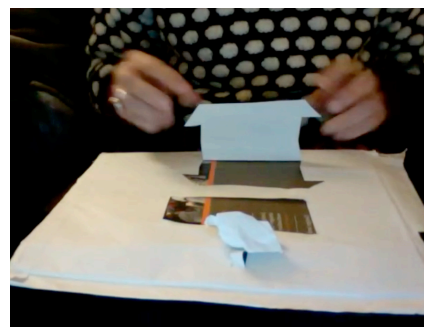


# Notions of Value Film

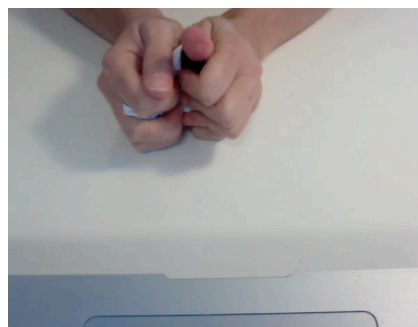
In the film I wanted to convey serious ideas but in a non-preaching manner, in line with the ethos of the whole Left To Be Found project, so I tried to find ways to keep the scenes fresh



Shooting of the movie



Scrunch tests





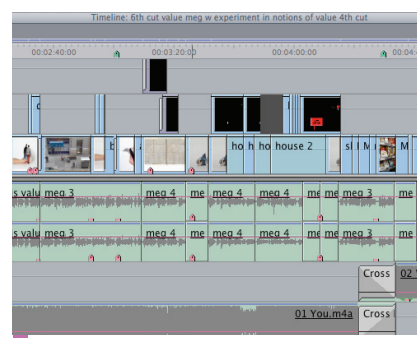
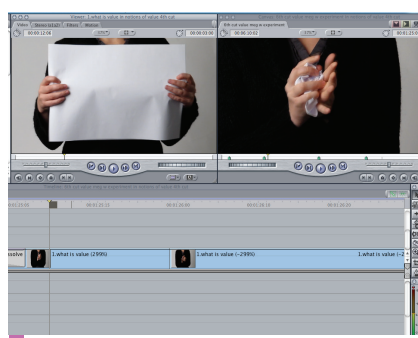
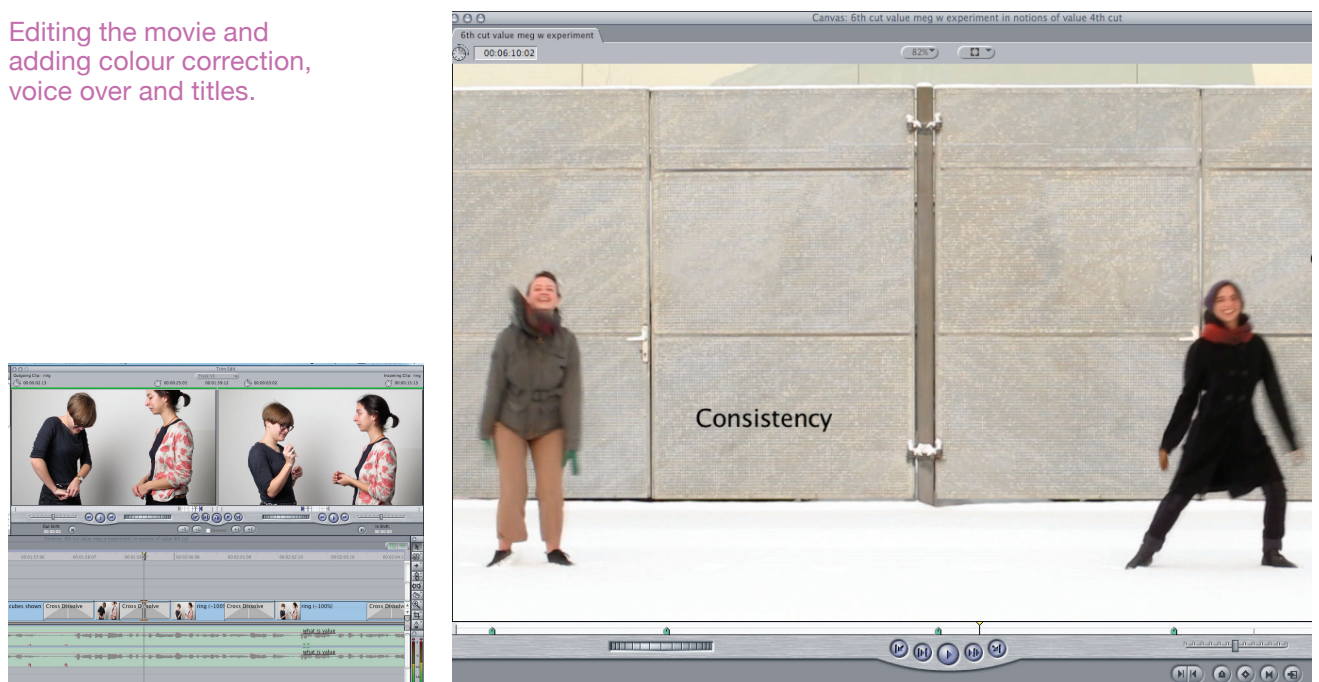
and simple. I felt that having some scenes made by hand with the use of cutouts contributed to this, and again, the idea of things appearing and disappearing from hands came from magic. I

also had to learn story telling techniques and Final Cut Pro, an editing software. This took time, but it proved invaluable as I was able to edit the whole film by myself, a process that

has taught me a lot, as it really makes you look into the essence of the message you are trying to convey in a consistent aesthetic.



Editing the movie and adding colour correction, voice over and titles.



**Alina Moat  
2010**