Drape as an alternative teaching and learning process in fashion design

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Abstract:

This paper reflects on how the authors developed their teaching of fashion design processes to second year Bachelor of Design (Fashion) students. This was undertaken to better reflect a culturally diverse and ever changing world, and to better accommodate the diverse ways in which students learn. Students’ first year experiences focused on a design process of workbook practice and the use of Drawing as a design tool consistent with many popular student fashion design books. We recognised the limitation of this process where the students’ spatial awareness was not developing and students frequently produced generic styles of Western fashion tropes. Furthermore many students struggled to develop Drawing skills which impacted on their confidence to design.

In response to these issues we introduced a design exercise that utilised drape methodology. While drape has an established history within fashion education, this exercise focused on the geometric nature of ethnographic garments as a starting point. Students experimented and explored design opportunities through a making process that privileges the spatial qualities of unfamiliar forms, a three dimensional approach to design which drawing cannot achieve. We acknowledge that designers such as Julian Roberts, Timo Rissanen and Holly McQuillan have likewise developed alternative design processes reflecting principles of critical making (Ratto, 2011) with which we align.

An analysis of graduate work demonstrates the impact this exercise has on students’ use of “elements and principles” (Wolfe, 2009), especially spatial qualities, of design. Furthermore students also draw upon a greater variety of cultural influences than their work previously demonstrated. This paper will use student work to demonstrate how alternative design processes can be aligned to learning and teaching frameworks such as Bloom’s revised taxonomy (Anderson & Krathwohl: 2014) and VARK model (Fleming, 2014).

Introduction:

In 2010 all courses within Bachelor of Design at our tertiary institution were restructured to a new 15 credit model. These changes proved significant and required major content review.

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1 Examples include Fashion design course: principles, practice and techniques by Steven Faerm, The fashion resource book: research for design by Robert Leach, Visual research methods in fashion by Julia Gaimster, Developing a collection by Elinor and Colin Renfrew, and How to create your final collection by Mark Atkinson.
Fashion Design was introduced as a dedicated course to both first and second year students: Fashion Design 1 and Fashion Design 2. These courses would feed into studio projects where students would actuate fashion designs in final chosen fabrications and present their work to a panel of lecturers. These projects are known as Fashion Design Studios (FDS). A new teaching team was put in place to teach these courses and they continued to evolve. One of the teaching team members drew on content from previous structures while the second team member brought additional concepts and knowledge drawing on a diverse cultural background and study experiences of Masters in Fine Arts. Various factors came together to create the first drape exercise. Firstly it was lack of drape in the fashion program with drape offered only to third years at an introductory level. A need was identified to introduce drape as a technique from both a technical and design perspective throughout the program. Secondly one of the teaching team members was already exploring alternative drape methods through her enquiry of ethnographic clothing\(^2\). This body of work was ready to be introduced to the teaching environment as a new design process. The third factor was our recognition that some students face difficulties utilising drawing as a design tool. This paper reflects on our experiences of team teaching in the course Fashion Design 2 (FD2) as part of the Bachelor of Design (Fashion) program. This was the starting of a new design exercise called drape.

Drawing is a common method used by students to develop and visually communicate their design work. Students draw their initial design ideas into their workbooks along-side their research leading into further refinements through drawing. They are expected to sift through these designs and refine their individual design direction and subsequently develop a line-up that forms a collection of outfits. This two dimensional approach necessitates a clear separation of front and back views, rather than considering the garment as a three dimensional unified form.

The literature gives many approaches for design process. We as educators are in the process of employing, testing and developing these approaches. There seems to be a dominant process that is favoured in the published texts targeted towards fashion students and educators. This approach focuses on a research led conceptual platform to drive subsequent design development. Evidence of the dominance of this approach is supported by several other recently published examples: Seivewright (2007), E. Renfrew & C. Renfrew (2009), S. Faerm (2010), J. Gaimster (2011), M. Atkinson (2012). As well as focusing on conceptual development all these books also share a focus on drawing/sketching as a dominant way to develop designs in response to the research. While a range of design attributes such as colour, texture and proportion are discussed in these texts, designs are predominantly expressed through fashion sketching as part of workbook practice. These processes embody the conventions of fashion education and correlate to the structural framework of design practice as suggested by Williams (2006, x-xii). William outlines four distinct frames: Structural, Cultural, Subjective and Postmodern. In his articulation of the Structural frame, Williams writes “the designer who works in the structural frame uses logical, coherent and

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\(^2\) The term “ethnographic” is used here to describe the vernacular garments produced by indigenous populations from around the world, and which thereby contribute to the “ethnographic” collections in museums all around the world. The use of the term here is therefore distinct, although related to, its meaning in describing a specific research methodology commonly used in anthropology. The use of the term as used here can be found for instance in the book *The worldwide history of dress* by Patricia Rieff Anawalt.
systematic structures …. The conventions and visual qualities of design are also structured and systematic” (2006, xi). Williams also emphasises the importance of the formal design elements in the use of design practice. Central to all the texts mentioned above is the deployment of such formal aspects (colour, tone, proportion, etc.) to the development of commercial design outcomes, a user centred approach applicable to the ready-to-wear fashion system. We the authors therefore draw parallels between the structural approach to design as set forth by Williams, and the design methodologies directed in many contemporary fashion design handbooks.

As part of developing a contemporary fashion program the authors sought to introduce new methods of design processes that can both reinforce existing, as well as foster new design knowledge. In this way the authors identify with Williams’ postmodern framework which stresses the questioning of conventional ideas, the creation of new directions, and the use of non-traditional materials and techniques (2006, x-xii). The teaching team identified a need to introduce alternative approaches to the design process then taught to first year students. Being generally bound by the conventions of mainstream fashion, students were not free to experiment beyond the confines of conventional garments of the commercial fashion system. While drape has an established history within fashion education from a technical perspective, our focus was to explore geometric shapes of ethnographic garments as a starting point for design. Students experimented and explored design opportunities through the making process that privileges the spatial qualities of unfamiliar forms, a three dimensional approach to design which drawing cannot easily achieve. The drape project allowed students to work with a product/garment that was not pre-defined through an existing drawing. Indeed students were encouraged to unlearn the conventions of western garments and investigate the ethnographic garments of other cultures. Students undertook a process driven method to explore interactions between body, form, material and space. The resulting outcomes demonstrated to students the potential for experimentation, to explore the unforeseen and hence to create new and unconventional designs which were hard to conceive through traditional process such as drawing. The draping process required students to design by making.

Methodology:

Since first establishing the Fashion Design 2 paper in 2010, the authors have consistently developed and refined the exercises and assessments within it. In proposing new approaches to design education, the authors were aware from the outset the opportunity and importance for tracking students work thereafter, as well as identifying differences in learner outcomes year-to-year as may result from continued developments in the drape exercise. The approach the authors utilised for this paper was one of reflective practice, an approach most notably developed by Donald Schön (1995). Schön suggests two forms of reflection; reflection ‘in’ and reflection ‘on’ to differentiate between an examination of events and processes both during and after practice. Combined, these methods become action research, a methodology that utilises the tacit knowledge of the practitioner to qualify “situations of uncertainty, instability, uniqueness and value conflict” (pp. 50). As such many of the conclusions drawn to the impact of the new drape exercise upon students learning and designing, stems from in class observation and critique of students developing work as they progress through their studies. Unlike other fields, in the sciences for example, results can be hard to quantify, and the assessment of design
quality can be seen as problematically subjective. While our discussion goes some way to evidence the betterment of students work by an acknowledgement through external assessments, the focus of this paper is one largely focused on approaches to learning and teaching, and therefore on the ways students develop new tools in their design repertoire which were previously absent.

The authors have chosen the work of three students as case studies. Two of these students graduated together in 2012 and one in 2011. These students have been selected specifically because they employed and developed aspects learnt from the FD2 drape exercise in their subsequent design practices, including their graduate collections. This has by no means the case for all students who have undertaken the drape exercise; some students in fact respond negatively to this approach to designing, employing as it does elements of chance and the pursuit of the unorthodox. Many students remain focused on developing designs they preconceive on paper and through other types of research than the type employed through draping. It is not suggested by the authors that the drape approach should be regarded as in anyway superior to other forms of designing, but rather as another alternative that can produce outcomes for students who find traditional and conventional approaches limiting. Our sample case studies therefore represent only a small section of our students work, and only of some who have developed this design methodology.

The focus of this study is exclusively on the students work as critiqued by the authors and all work has been presented in the public domain. No correspondence has been undertaken with the students to inform this research. This paper does not account for the opinions or reflections of the students themselves other than those quoted from publically distributed graduate fashion exhibition catalogue. All students have remained anonymous within this research.

**Literature Review:**

The published theories on student learning present multiple frameworks that inform our teaching practice and we recognise that students learn in diverse ways. The nature of fashion design program require the students to learn diverse range of knowledge and skills and no one teaching method is applicable to the different requirement of tasks and student learning styles. For example the students must learn the technical skills of patternmaking and construction as well as developing design skills informed by range of concepts such as “the elements and principle of design”(Wolfe, 2009), history of fashion, research skills, visual literacy, as well of the industry knowledge of fashion business practices. This paper focuses on the design aspects of the program and the relevant learning models.

Neil Fleming (2014) presents the model for the diverse ways in which students learn. The so called VARK model outlines four approaches; Visual, Aural, Read/Write and Kinaesthetic. Although distinct Fleming acknowledges the overlap between these approaches which he terms multimodal. We identified that some of these categorisations are more applicable to a design context, however most of these approaches are applied collectively as Fleming suggests; “remember life (and work) are multimodal so there are no hard and fast boundaries.” As a significantly visual medium, which the widespread dissemination of fashion images attests to, it is no surprise students privilege a visual approach to learning. This visual content must
however be supported through discussion, critique and analysis by other categories in VARK model. This allows students to contextualise their own practices within multiple frameworks.

Our experiences however have taught us that VARK is not the adequate model to classify the multiple design processes taught in the classroom and the diverse ways in which the students engage with these. For example both drawing/workbook practice and drape practice involve visual and kinaesthetic learning processes which are facilitated by aural critiques. The fact that students frequently gravitate towards one or other design methods indicated differences in the learning approaches that VARK models doesn’t classify adequately. While workbook practice is a two dimensional method of working, drape works with the three dimensional method that begins to identify different ways in which students learn to design. Consistent with the writing of designers such as Timo Rissanan (2013) we present drape as a form of critical making as conceived by Matt Ratto, and that this has synergies with Kolb’s Learning Cycles (Fry, Ketteridge & Marshal, 2009). Kolb’s model involves four key processes which are cyclic: concrete experience, reflective observation, abstract conceptualization, and active experimentation. This model is grounded in a framework of experiential learning and incorporates reflection as a key aspect. While it is true that the “experiential cycle does not simply involve having an experience or ‘doing’” (Fry, Ketteridge & Marshal, 2009, p.16) we suggest drape does however provide for the necessary “reflecting, processing, thinking and furthering (of) understanding” (Fry et al, p16) that the Kolb model values. Most especially the stage of active experimentation within the model is one that drape particularly encourages, in ways that drawing does not provide for adequately.

Seivewright suggests “drawing is a fundamental process and skill that you must explore and perfect” (86) however many students struggle with this skill and therefore become disillusioned with their designing practice. While Rissanan presents drawing within a range of design tools, his own practice is one that seeks “new ways thinking [sic] about making, uncovered through the act of making” (McQuillan, Rissanan, Roberts, 2013, p.47), which they quote from Matt Ratto’s framework of critical making. For Ratto critical making is “a mode of materially productive engagement that is intended to bridge the gap between creative, physical and conceptual exploration (Ratto, 2011, p.252). Through drape this approach allows for the development of new forms that students do not achieve through the process of drawing. This design process exemplifies a practice based approach as outlined by Gray & Malins (2005). These authors define practice as a research method of action and reflection that provides a means of “discovering new practices or methods/processes/techniques and materials by experimentation; rediscovering/ revitalising/ revising traditional practices in new/contemporary context; reconstructing artwork/artefacts to bring about new understanding/insight through the experience of making/re-making” (105). We suggest this practice is consistent with the postmodern approach of Williams as mentioned previously.

Distinct from a design process in which drawing is a dominant tool and with which students can struggle, the drape exercise facilitates learning from a practice based methodology. This approach is consistent with that outlined by Shreeve, Wareing & Drew as typical in the education of creative subjects. Shreeve et al, highlights traditions within the education of the visual arts such as studio based practice, formative feedback through informal ‘crit’ sessions about work-in-progress that encourage “open-ended solutions and many possible ways of...
undertaking practice” (2009, p.349). This provides a more flexible and exploratory methodology for designing than those outlined in the texts by authors such as Seivewright, et al mentioned above, as well as considering the specific spatial environments in which design is undertaken.

Within the classroom students initially engage with the Kolb model when witnessing demonstrations by the lecturers. This presents opportunities for reflective observation and abstract conceptualisation as they witness the developments of unfamiliar silhouettes. Thereafter students are required to undertake their own unrestricted explorations in a form of active exploration. These concrete experiences are then facilitated through critiques and a dialogue between the students and lecturers that consider the potential of these three dimensional forms for further exploration and refinement. This stage therefore leads to a new cycle of reflective observation that continues the cycle of learning.

As suggested, drape allows for the exploration of designs that would otherwise be difficult for students to conceive. Further to this, it also enables deeper engagement with their design ideas and thereby facilitates a greater depth of learning than drawing alone. As the authors are involved in teaching through all the years of the design degree (level 5-7) we acknowledge the need to develop courses that facilitate student development throughout their study. Skills and knowledge must be developed through a process of scaffolding (Vygotsky, 1978) to develop greater depth of learning that integrates the diverse aspects of the program into a holistic body of knowledge. Blooms revised taxonomy as outlined by Anderson & Krathwohl (2014), presents a useful model to illustrate our students’ development in a design context. What drape offers is the opportunity to explore, develop and extend on previous knowledge and ideas. Drawing and workbook practice based on research facilitates students learning through initial levels of the taxonomy such as Remembering, Understanding and some aspects of Application. Students generate design ideas from a range of stimuli from which to develop concepts through drawing. Seivewright aptly describes workbooks as “not mere scrapbooks filled with tear sheets and photographs, but a place of learning, recording and processing information” (p. 85). However, our observations revealed that most students treated workbook practice separate from the design process. “Need to do my workbook” is a comment often heard from students towards the end of projects/exercises, therefore demonstrating that it is not integrated effective into their design process. Therefore we identified a need to introduce an alternative approach to design process that both facilitated and extended students engagement. The use of draping in the design process creates mock-ups that can be contextualised within the Application level of the taxonomy and explores the interaction of body, form, material and space.

Upon recognising the value of a making process for learning, the authors have now introduced drape to the year 1 Design programme. Here they learn the fundamental technical aspects which are utilised in the creation of new designs. In year 2 this practice is developed to explore new conceptions of fashion design including the exploration of ethnographic garments from other cultures as well as abstract forms that question the understanding of what a garment can be.
Student learning is therefore developed as they explore the deeper levels of Analysis and Evaluation within the Bloom Taxonomy. By year 3 students are focused on developing their own processes and unique forms of practice that best fit their own design identity. This results in a graduate collection that reflects the summation of all learning experiences and is representative of the apex of Bloom’s Taxonomy: Creating. The graduate collection requires “putting the elements together to form a coherent or functional whole; reorganising elements into a new pattern or structure through generating, planning or producing” (Anderson & Krathwohl, 2014).

It is worth mentioning here that as well as developing a linear progression of knowledge and skills, what has become apparent in some student collections is the diverse fields of knowledge that inform their graduate collections in unique ways and that extend beyond previous contexts. While the individual aspects of this knowledge have been introduced throughout the programme it is not until students enter their final year of study that they are able to effectively engage, reflect and respond in a holistic manner. The resulting collection reflects not just the summation of their design education but of their expanded world view. The drape exercise for example has proven to facilitate greater cultural understanding that demonstrate a humanist orientation to learning articulated within the model of Merriam & Cafella (1991). This orientation views learning from a perspective of the unlimited potential for human growth and the development of the whole person.

**Case Studies:**
In this section we will introduce the work of three recent graduates. Two of these students graduated in 2012 and one in 2011 and all went through the programme of which drape was a part. What we will demonstrate is how drape as a form of critical making led each designer to develop an individual design identity further informed by their expanded world view.

**Student A:**

This student’s first year’s design work already exhibited some aspects of textile manipulation which she would develop throughout her study. Her FDS2 project incorporated hand dip dyeing techniques in vibrant colours as well as bead embellishment (figure 3). The garment design itself however is grounded in a conventional western aesthetic; an empire line dress with elasticated waistline in silk. The dress is cut away around the arms and it is suspended on the body with an embellished neck piece. This design was produced through the conventions of workbook practice; the response to a brief through research and design development through drawing. Once a collection had been achieved the toiling process began though a selection of appropriate garment blocks. These blocks constitute the standardized templates of typical garment foundations such as skirt, bodice and trousers. This structured design process highlights the linear method of working that largely prohibits experimental design possibilities. Knowing that standardised blocks would be used to develop these design styles, student’s western design preconceptions are further en-culturated by this process; adapt pre-existing shapes/styles into new designs through pattern manipulation. Although the student already presented an interest in other cultures, at this stage she did not have the design tools to explore them extensively.

![Figure 3 Student’s A FDS2 outcome.](image)

In her second year of study the design work of student A became increasingly inspired by the ethnographic garments from India and yet were undertaken using the western flat patternmaking techniques. For example the student designed a cowled trouser that references the traditional garment called *salwar* from India. This garment is narrow at the hem with extensive fullness placed around the waist and hip area. Student A’s approach in this instance was the cut and
spread method of flat patternmaking to create volume in the garment.

This design is reinterpreted in her third year collection by which time she had undertaken the drape exercise in FD2. Her design now reflects the traditional technique of creating patterns for a Salwar by using the geometric shapes rather than the western trouser block. The use of geometric shapes now informs all aspects of her third year collection for instance; jackets are created from single rectangular pieces which are wrapped, tied and draped around the body. What developed over the time of the student’s study was an obvious desire to fully become more knowledgeable about the cultural context of these traditional garments, which she developed through extensive research. What had begun as slight references to Indian culture and the application of this to traditional western garments, transformed into a collection that blurred the boundaries between East and West. As the student herself proclaims “working with the volume, shape and silhouette, I fuse Eastern and Western inspirations to create beautiful, colourful garments.” (Debrief, 2012, p. 65). These garments “encompass a lifestyle, expressing culture and experience” (Debrief, 2012, p.65). This collection created an interesting fusion of the two worlds. Student A’s learning however went beyond the creation of the garments; the garments reflect a much greater depth of learning than simply concerned with fashion design and demonstrated a much expanded world view. Upon graduation this student undertook an extensive visit to India around the time of the Holy festival and the celebrations that had informed her collection. For this reason we believe the FD2 drape exercise presented a humanistic learning experience that allowed this student to grow, not just as a designer but as a whole person.
Student B:

Student B also developed a strong connection to Indian Culture and would become influenced by their traditional garments. Consistently designing menswear student B’s early work was entirely conventional and his work, even in second year when beginning to explore alternative design methodologies, demonstrates many conventional ideas through his drawing. Generally speaking, these drawings do not reflect an understanding of three dimensional forms, with garments following the western conventions such as front and back distinctions and details such as collars, cuffs and pockets reflecting commercial design aspects. While student B begun to disrupt some of these conventions his early design work was bound by the conventions of the traditional menswear; his FDS2 project consisted of a shirt, tie and tailored trouser.

His second year’s FDS3 design project shows both refinement of fashionable western design styles and also reflection of other cultural influences for the first time. This outcome incorporated a traditional letterman style bomber jacket, paired with a knee length shirt that referenced Indian *Kurta*. Indian *Kurta* is a tunic with lengths of rectangular pieces joined with trapezium shaped side panels to form a tunic style garment. This is a unisex garment, worn with very few differences between men and women style. This would provide the first indication of his later explorations of androgynous dress forms.
Figure 8: Student B’s year two workbook images demonstrating conventional designs.

Figure 9: Students B’s first year FDS2 outcome reflecting conventional techniques and styles.

Figure 10: Student B’s second year FDS3 design reflecting reference to Kurta
From this time student B begun to explore the draping of geometric shapes in the creation of new design ideas; that reflected the shapes, silhouettes and volumes that that constitute the traditional Indian dress. Although Indian dress continued to inform his future designs the student used his increased knowledge and expanded design processes to produce creations that transcended Eastern or Western conventions. In contrast to his workbook sketches these draped explorations produced three dimensional and sculptural forms onto the body and challenged notions of masculinity and male dress. As the designer says himself “I have a unique view on fashion and my personal mission is to challenge menswear and to push it to the limits” (Debrief, 2012, p.54). For example shirts and jackets have been replaced by garments that are created by circular shapes from which the concept of sleeves have been negated. Arms now emerge from unconventional locations in the garments and concepts of freedom and restriction are questioned. By the arrangement of shapes that don’t resemble Western garment the student challenges his audience to confront their own aesthetic assumptions. The shapes of these garments are further defined by the inclusion of boning, a material traditionally associated with the structuring of a woman’s wear, further underscoring his transgressive design approach. “I create garments that make a statement and have an androgynous feel to them” (Debrief, 2012, p.54). This aesthetic was one in which the student would embody himself as his own wardrobe shifted from conventional pieces to more androgynous ones. We thereby discern the impact of the drape exercise and the exposure to other cultures had upon this student’s developing identity.
Student C:

Unlike the examples previously discussed, this student developed the drape process in completely different ways. Whereas the other students developed the cultural aspects as fundamental influences in their design work, this student utilised drape to explore her increasing concerns for sustainability. At the outset of her study she found herself conflicted by the many ethical concerns which the fashion industry presents. She struggled to create a place within the fashion sphere which was inclusive of her values, namely her disdain for consumerism, superfluous production of throw away fashion and the concept of fashion catering to privileged elite. Early designs explored the potential for recycling vintage fabrics into conventional western garments; trousers, waistcoats and shirts featured in her FDS3 collection.

Although directional she struggled to contextualise her work in a commercial manner. From the onset of the drape exercise however, she quickly immersed herself in a new design practice whereby she was free of traditional garment types. From the draping of geometric shapes she identified connections with the work of Julian Roberts, Timo Rissanen and Holly McQuillan. Both Rissanen and McQuillan are driven by a desire for sustainable practices in their design work. Through the use of geometric shapes and the subtraction cutting method of Julian Roberts, so called “Zero-waste” designs are developed. These exploratory processes allowed the development of non-traditional forms and the potential for
disregarding traditional patternmaking techniques which create significant wastage of fabric. Instead of cutting pattern pieces to construct into garments, shapes are cut from the cloth leaving spaces for the body to pass. The resulting silhouettes are organic forms that envelop the body in unpredictable ways. From this knowledge and exploration student C developed her own sustainable practice further, sourcing fabric for her garments from the disposed waste of other fashion manufacturers. She created new fabrics by collaging these found pieces together thereby developing an interesting textile dimension.

Figure 14: Student C’s second year FDS3 outcome.
Again, this process was organic and fluid resulting in the happenstance placement of pattern and colour. This process of making was paramount in her ability to develop both a fashion aesthetic and for her to discover her place within a global community of practice which aligned with her ethical concerns. In summarising her work, student C writes that you should “always be honest to self and earth alike, this is not just about design but a way of living so that our impact on earth is neutral. I do this by sustainable and ethical choices in my designs and materials” (Debrief, 2011, p.36). Since this time she has established her own design studio with another like-minded graduate, as well as help develop a school based project to showcase student creativity using recycled clothing, in collaboration with Otago Polytechnic design staff.

The success of all three students since graduation attests to the quality of the fashion design programme at Otago Polytechnic. All three graduates were selected for Emerging Designer Awards at ID Fashion Week in their respective years and both Student A and B have been recognised through other international design awards. Student A’s final year collection won the inaugural Australian Graduates Fashion Awards in 2014 while student B has been selected for Mittle Moda, an international fashion competition based in Italy where he will be the sole New Zealand representative.
Conclusion:

In reflecting upon previous course structures and the ways in which students learnt and implemented fashion design processes, the authors identified a need for multiple approaches to design education, facilitating the diverse needs, expectations and learning styles of students. By witnessing and reflecting upon the engagement and outcomes of students when utilising traditional design practices such as drawings, the authors developed a drape exercise that was more iterative and exploratory in its approach. The distinctions between these two design approaches can be understood through design frameworks such as discussed by Williams, but also can be understood as facilitating different learning styles from an educational perspective. Through the introduction of drape as a design tool the authors have witnessed the importance of making as a form of design practice and have led us also to recognise many other learning outcomes that are produced through this exercise. The year 2 drape exercise presents students with the opportunity to explore cultures other than their own and thereby question the conventions of their own histories and environments. As well as the opportunity to consider histories of design from around the world, the drape exercise also offers students the opportunity to explore the potential for cultural fusion and hybridity. Through extension and the blurring of the preconceived boundaries, the notion of design identity of a student has advanced into unforeseen directions, something of particular relevance for students at this stage of their lives. While the teaching of traditional skills such as drawing and research remain essential, it is important to recognise that other tools are available and offer alternative practices that present opportunities for design outcomes that may otherwise remain unexplored.
REFERENCES


