



Final Major Project-Portfolio

21026060

Ziyi Jin

LCF BA (Hons) Fashion Pattern Cutting (Sw)

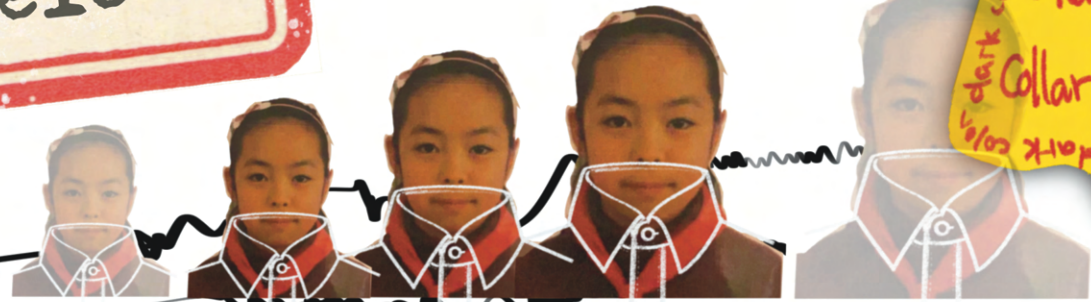
Year3



COLLECTION ABSTRACT

As I grew up, I have frequently needed to have ID photographs taken, typically during the process of updating identification documents. During these sessions, I was asked to wear dark-colored clothes or collared ones, effectively returning to most genuine and ordinary self. The similar outfits make everyone look like they came off an assembly line. In just a few minutes, the subject being photographed was clearly dressed, but it seemed that the uniform clothing had 'peeled' away what could be said to be their individuality. Within the small photo viewfinder, the person endeavored to imitate the most suitable behavior in their perception. Not only this prescribed dress code, but also in any behavior that requires interaction, people have this "peeling" process. This 'peeling' action is momentary in the long journey of life, but it never stops, just like a peeler constantly peeling off the outer skin of fruits. What is stripped away from this action are the external traces, while its characteristics have never been discarded. It is also like a postmark on a letter, fixed in a specific moment yet serving as a traceable imprint. I define this phenomenon as "The Peeler". Both clothing and its wearer can assume the role of The Peeler, actively or passively enacting this act of 'peeling'. Based on these, my design approach centres on three key themes: montage, imprint, and peel. I focus on everyday clothing, constructing the patterns of common clothing structures, such as: The collar of the shirt, the front opening (placket), etc., and combine them with daily clothing to simulate the state that the subject should present without the action of "peeling off". This is not a parasitic structure but rather a symbiotic one. Besides, I chose a variety of fabrics made of different materials to present people's traits. I also hope that my design can utilize "The Peeler" to run through the past and the future.

The Peeler



kindergarten pupil middle school high school university age.



The wrinkles caused by external forces
become imprint on the fabric.

IMPRINT

Pasternak, T & Z



Photo: T. Pasternak



Borthwick, M., 1999, MMM AW98

McQuillen, K., Backscatter



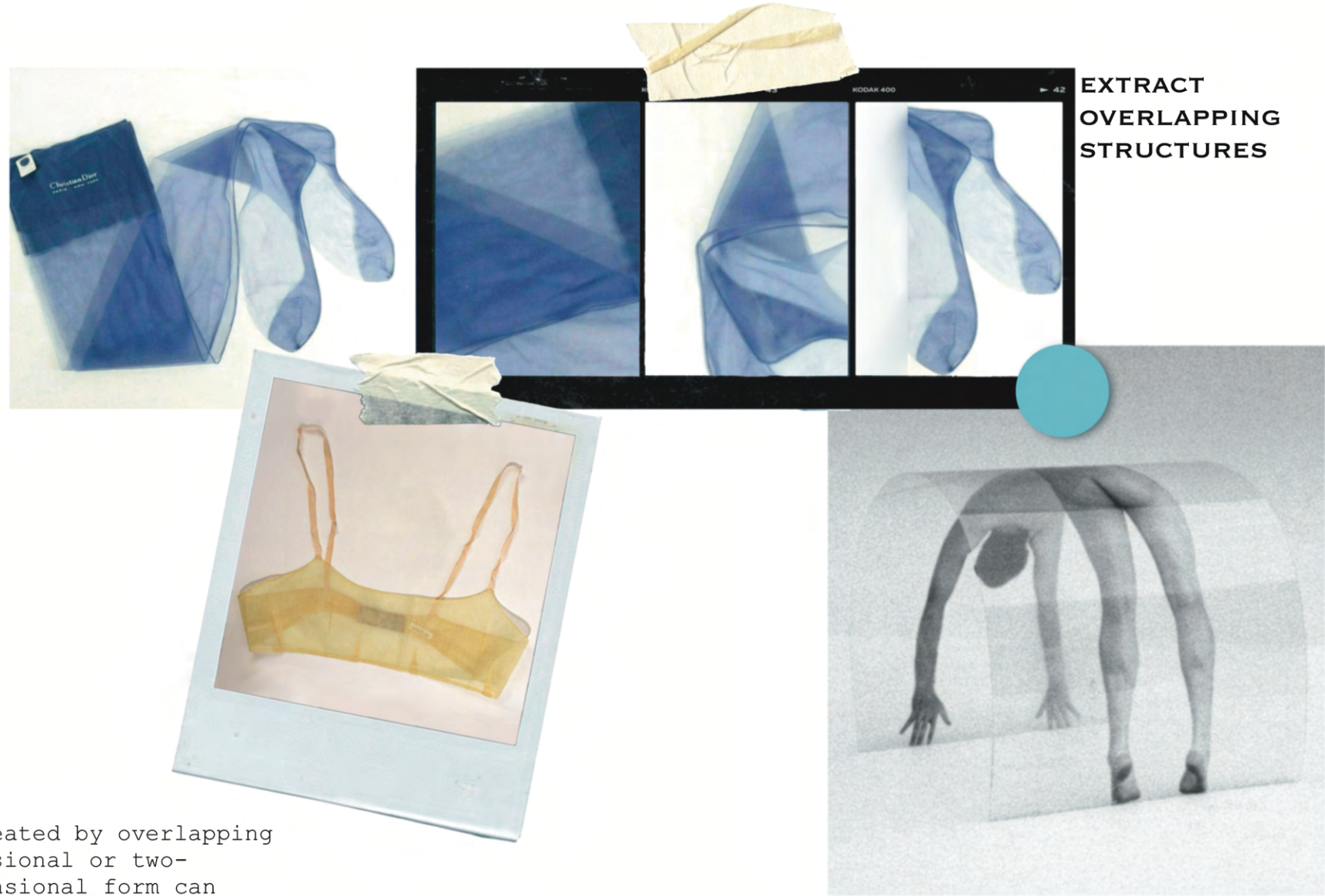
Photo: M. Borthwick



Mitton, A., *One the Space Between*



The light and shadow effects created by overlapping thin fabrics can be three-dimensional or two-dimensional, and its three-dimensional form can also be judged by its overlapping structure.



**EXTRACT
OVERLAPPING
STRUCTURES**

Kok, N., 1992,
Curved Picture



The mark left by the postmark on the stamp divides the pattern and overlaps it at the same time. ID photos are usually selected from several photos, and the person and the background are divided and overlapped. The combination of these different plates gives the opportunity to create clothing patterns.



James Dean, New York City, 1955. Photo: Dennis Stock/Magnum Photos

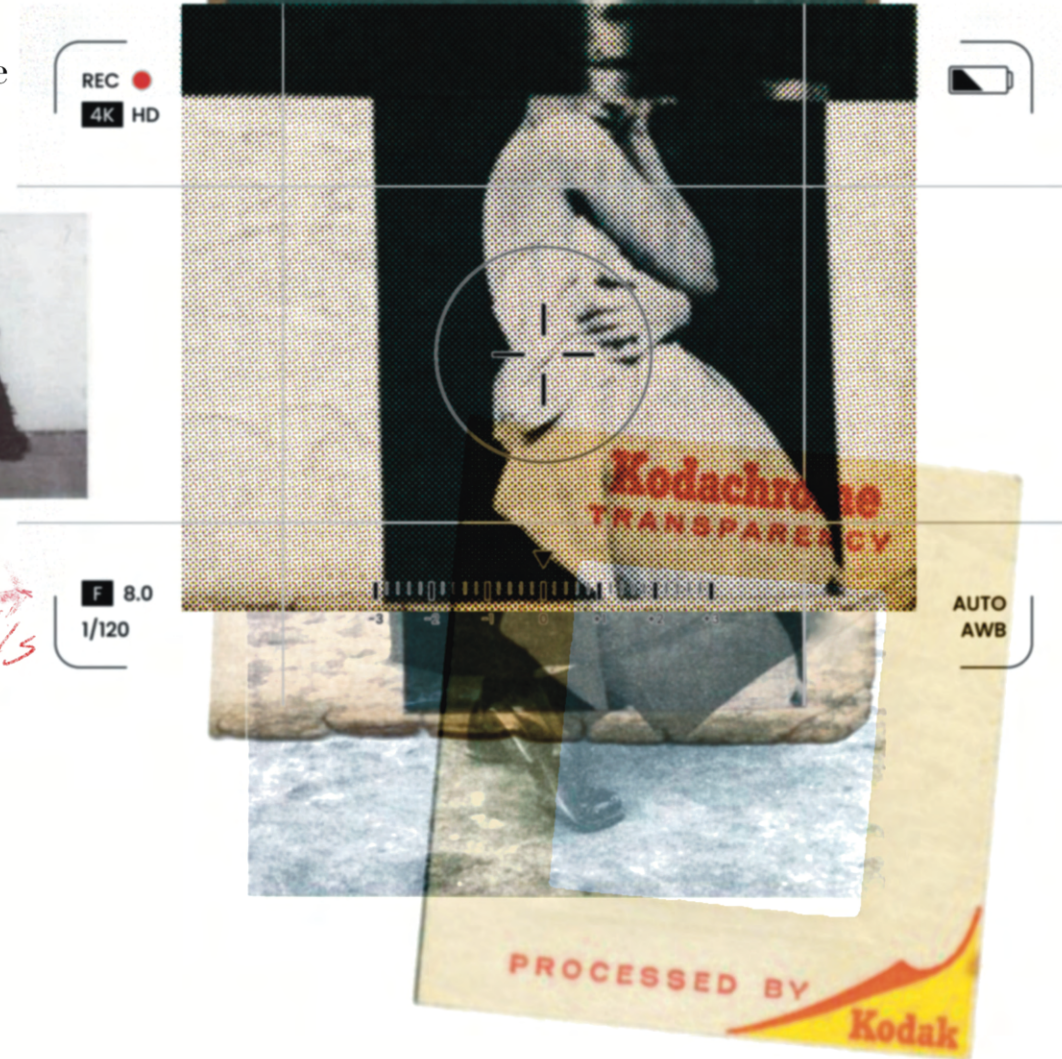
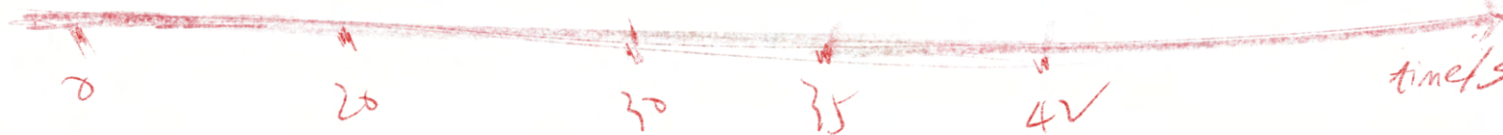
Katrien de Blauwer

MONTAGE

The camera can only capture what is within the frame, but the world outside the frame is full of infinite possibilities. When people see the photos, infinite imagination is generated, which can produce some unique clothing structures.



Borthwick, 1995,
Couture Supplement



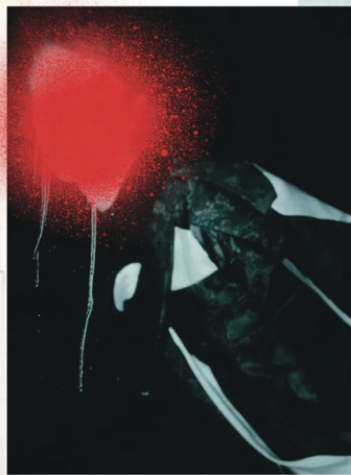
Hussein Chalayan, 1999,
Geotropics S/S



Borthwick, M., 1999



Borthwick, M., 1998



Schlachter, C.

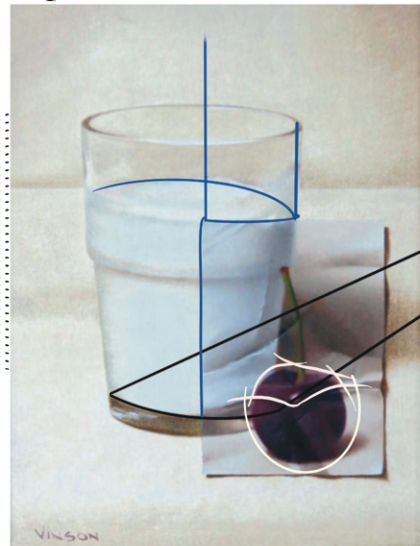
When studying the possibilities of clothing patterns, I selectively ignore the human body.



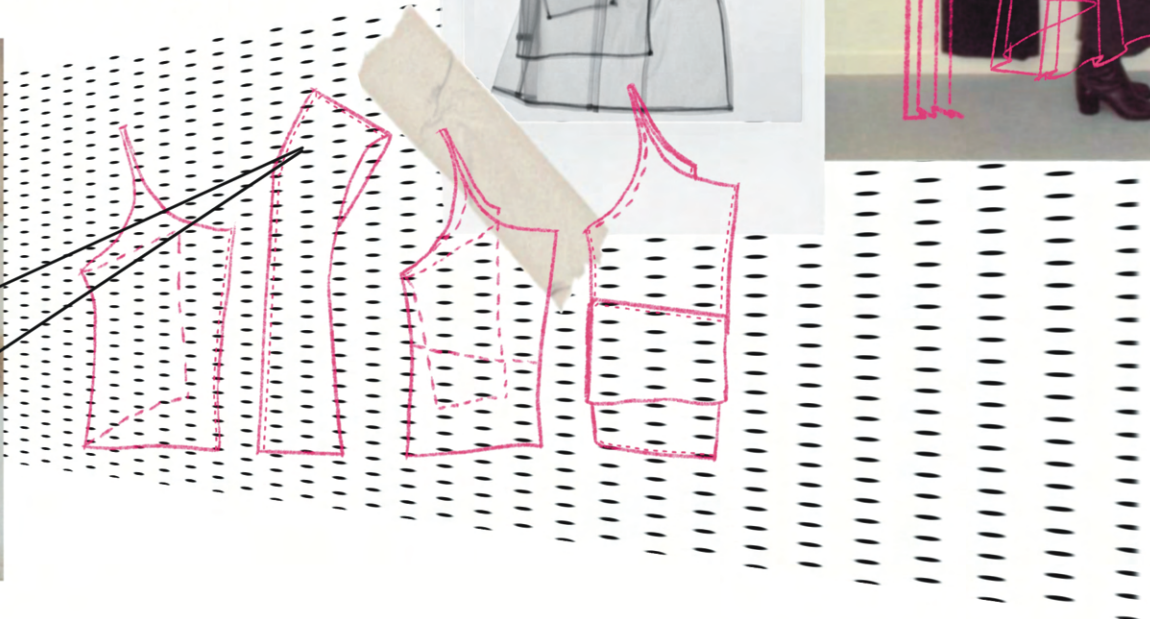
Vera, B., *Mountain of Salt*



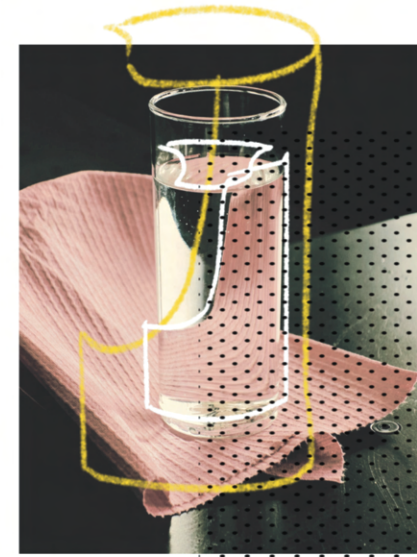
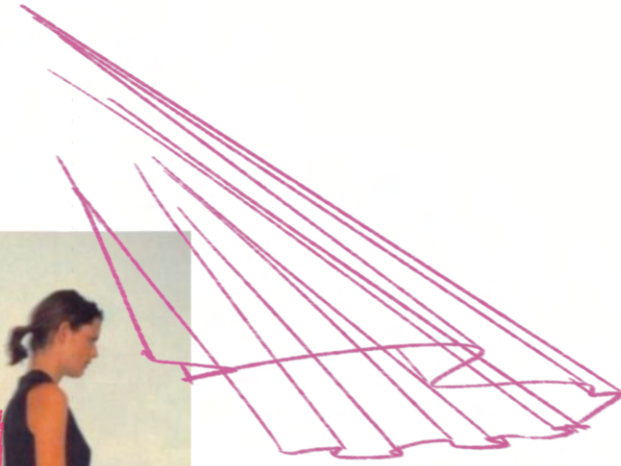
Photos are flat, when people see these flat objects they are trying to break apart each overlapping structures to build its 'original' form. The same object can be given different original appearances this is because everyone's life experiences are different.



Vison, A.



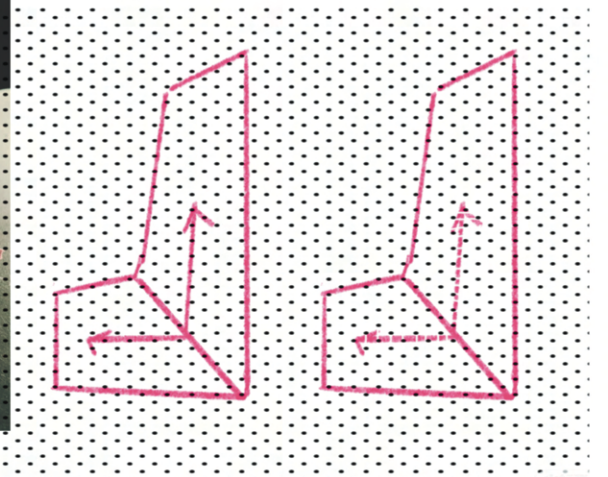
Borthwick, M.



Whyte, A.

fold in

fold out



PEEL

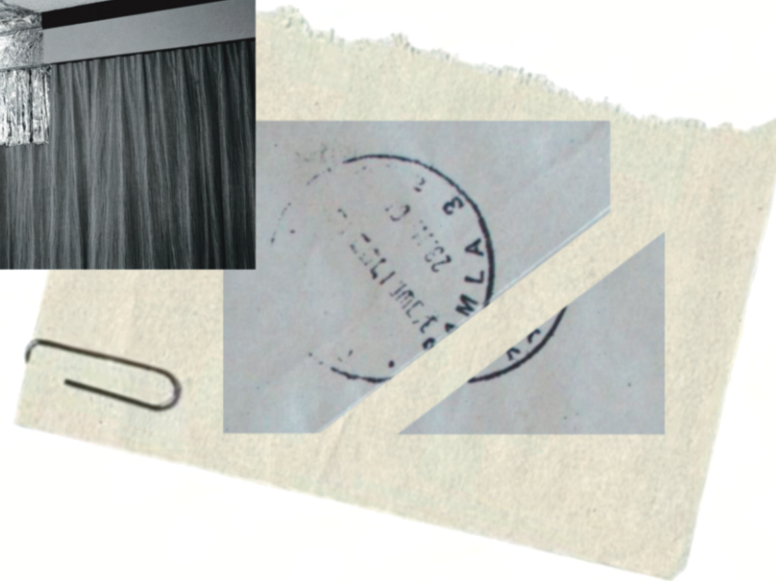
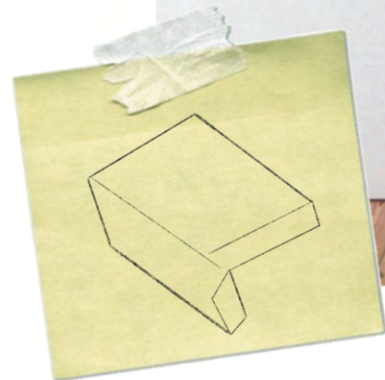
Tuttle, R.



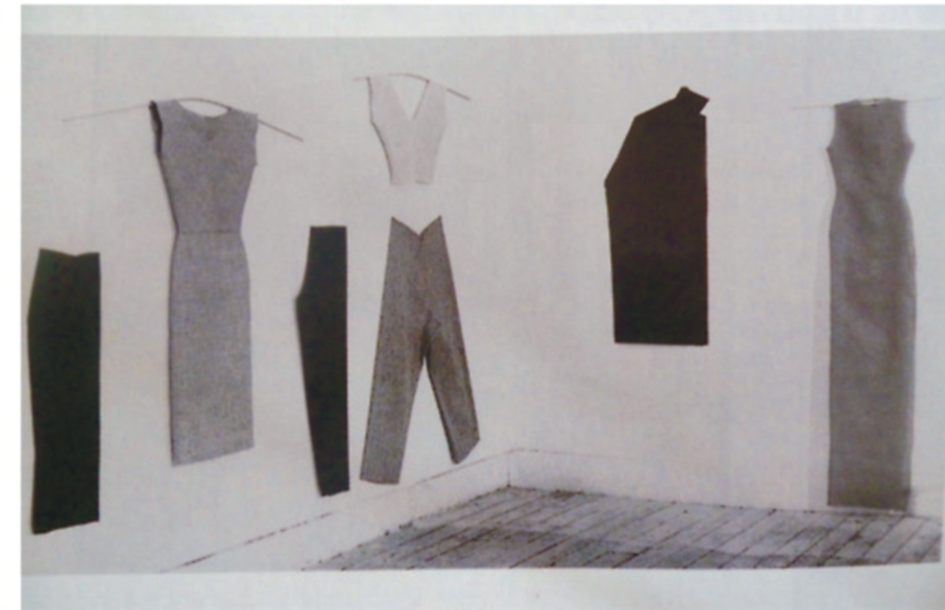
Łakomy, P.



Chew, L., since 2008,
Sculpture for Hotels



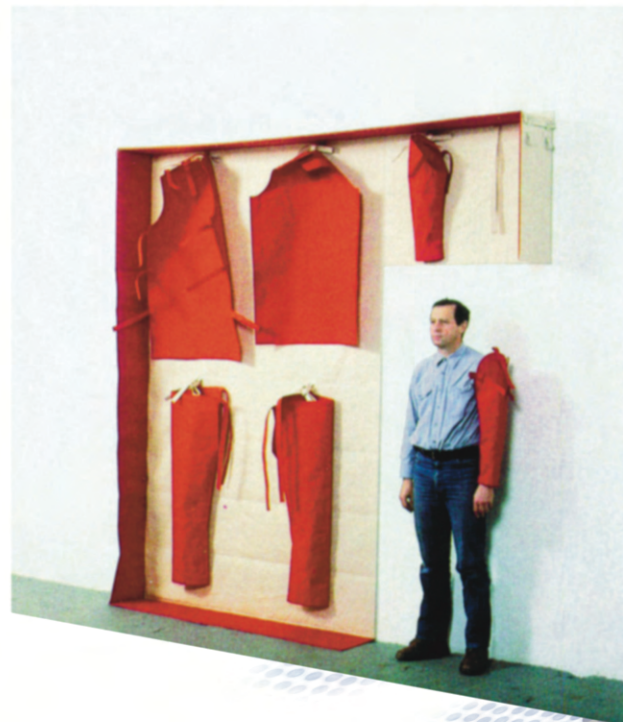
Shea, J., 1979-1980, *Studio view*



Various plane shapes can be transformed into 3D structures by folding, bending, hanging and other methods. Similarly, 3D structures can also be transformed into plane structures.

flat - 3D combination

Franz Erhard Walther, Den Körper hinzu, 1983

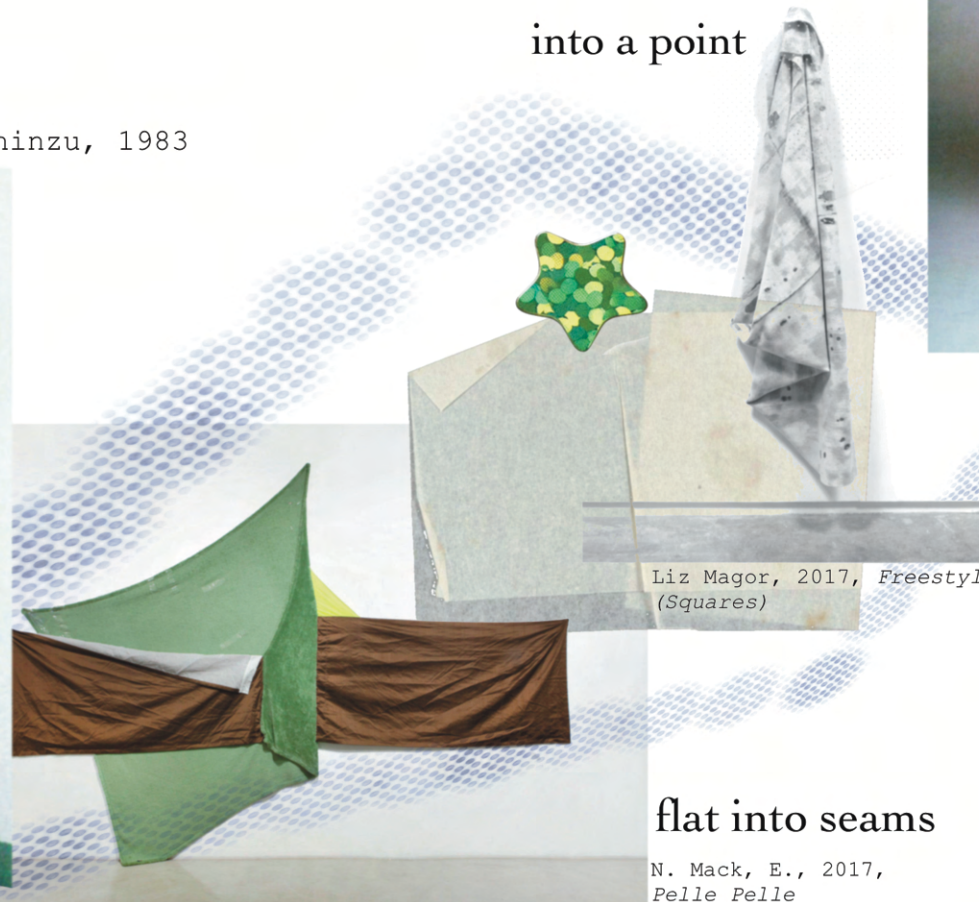


into a point

Miyake, I., 1987, East Meets West



Liz Magor, 2017, Freestyle (Squares)



flat into seams

N. Mack, E., 2017, Pelle Pelle



Bucher, H., 1976, the Artist Wearing Libellenlust

flat gradually become 3D; 3D gradually
into flat: explore for flat & 3D transform
into each other

SAREE

fabric twisted by human creates different structures and also volumes

gathering in a point/seam

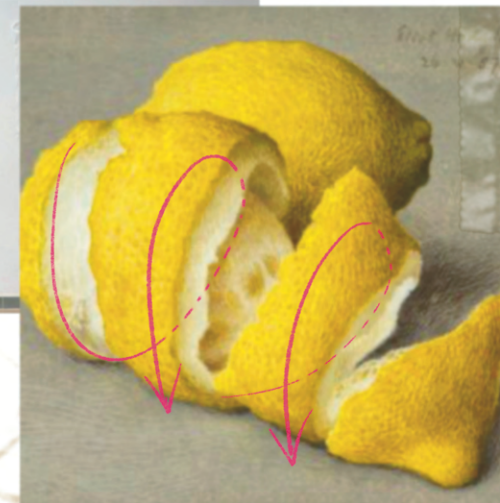


Gander, R., 2013, *I is...*



fabric naturally falling down creates creases; creases create volume, 'peel' the volume parts and combine with other structures to merge into the garments

Fabro, L.



NATURAL PEELED FRUIT

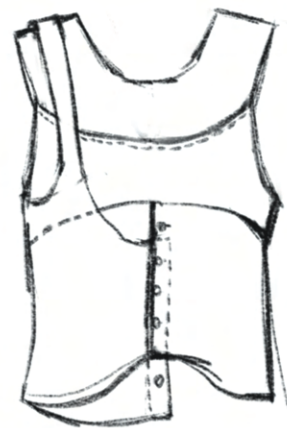
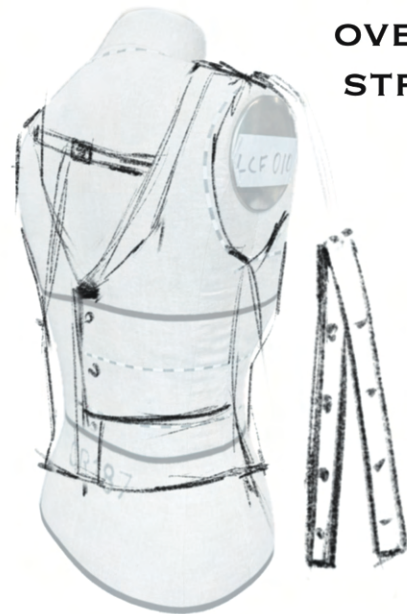
Hodgkin, Eve., 1957, *Two Lemons (One Peeled) No.2*

Maison Martin Margiela,
Spring 1997

Barbara Bui
Spring/
Summer 1998



**OVERLAPPING
STRUCTURES**



Barragán



side



different fabric to connect



Issey Miyake S/S 1998



Ryan Gander



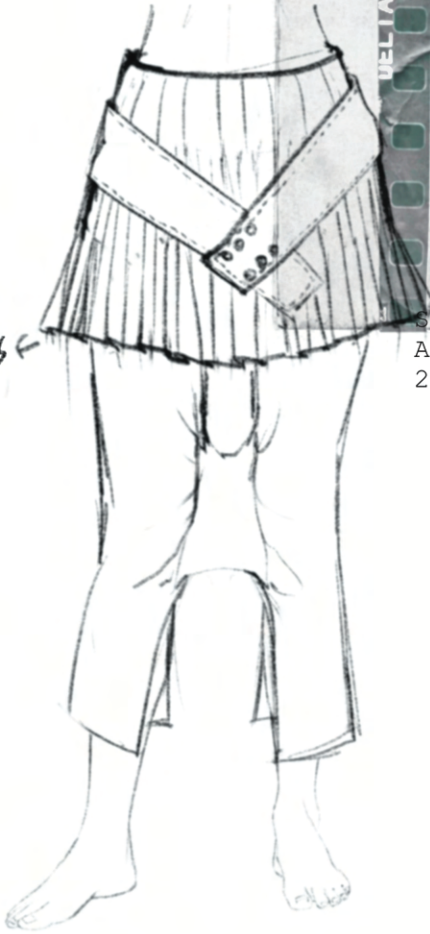
Hussein Chalayan
Spring 1999 Ready
to Wear



bra is attached
to the top



raw edges ←



Supriya Lele
Autumn/Winter
2019 RTW

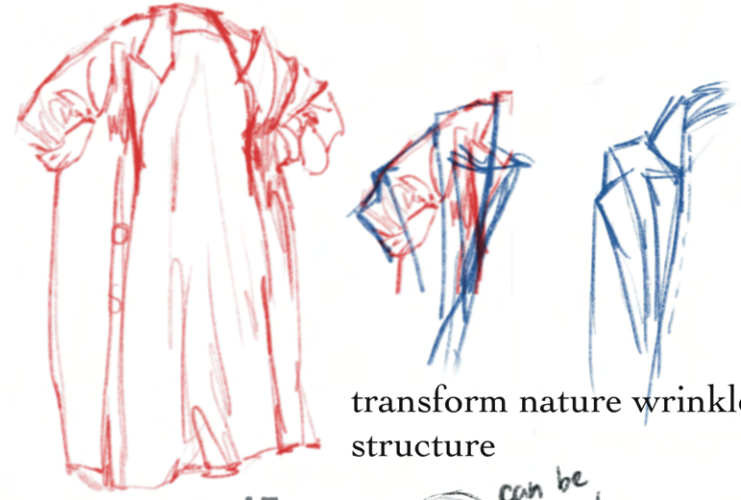
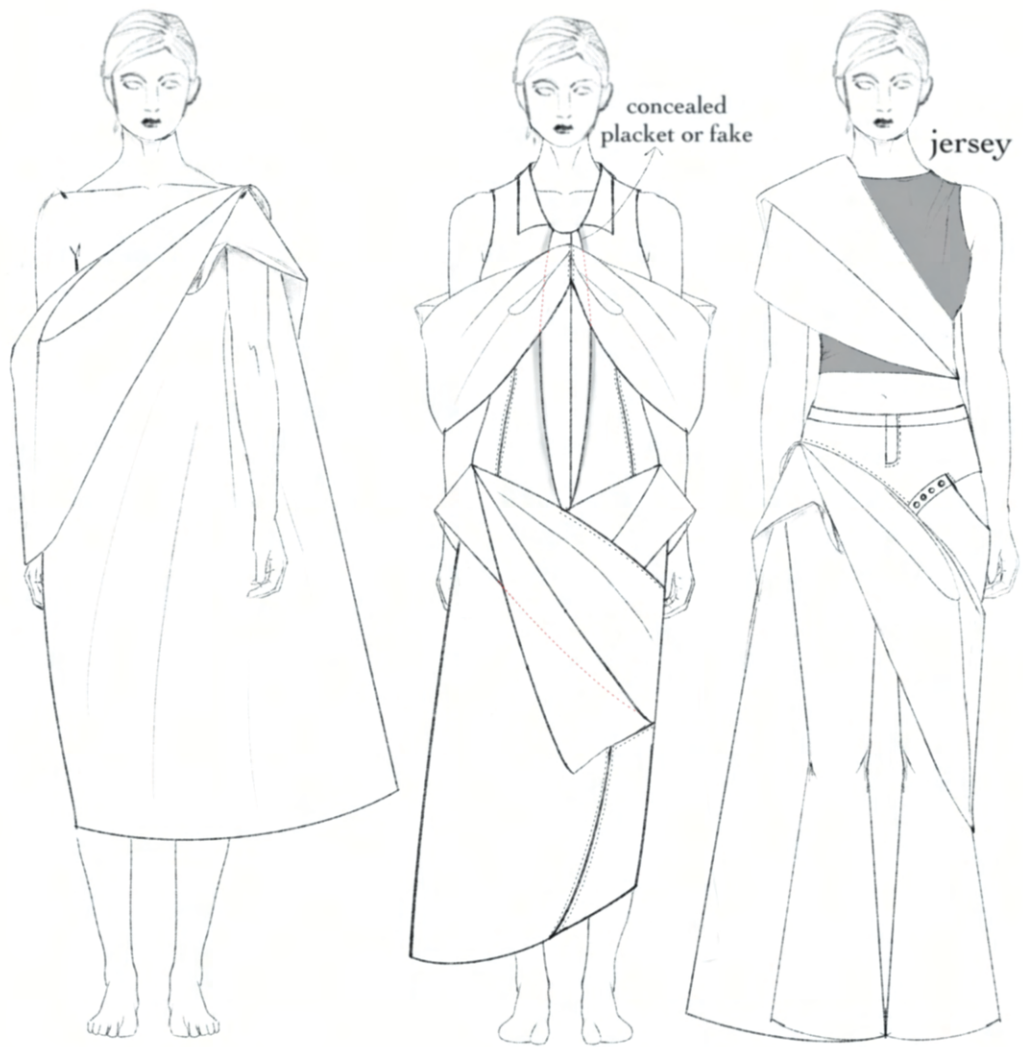


Koji Tatsuno

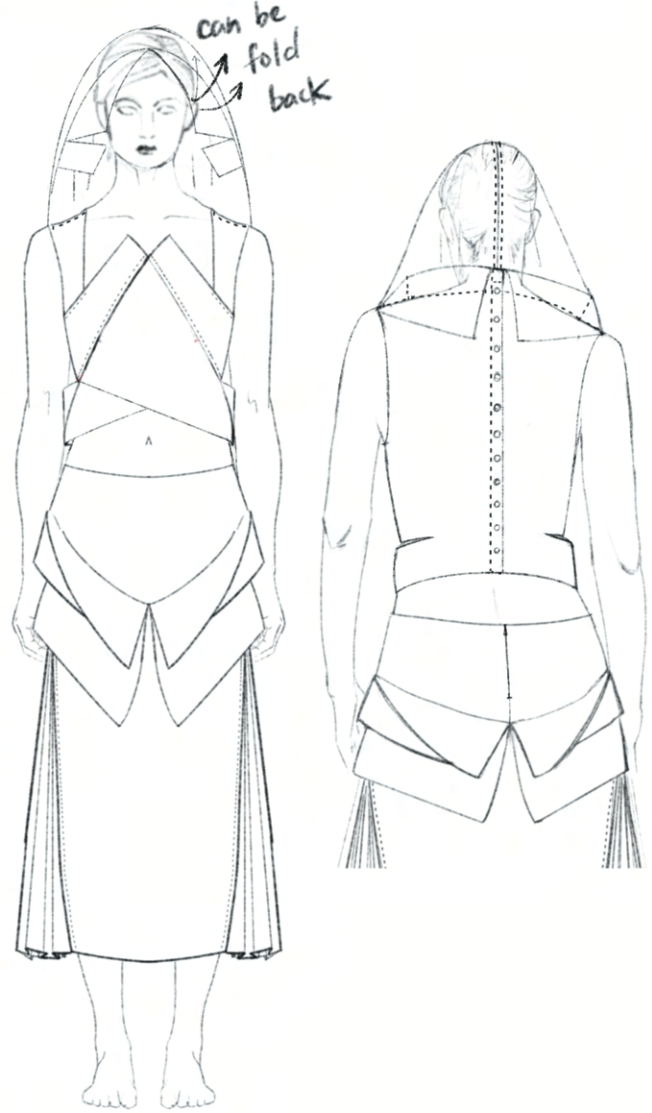


imprints from calico on the mannequin-naturally creases to shape itself, also shape the human body

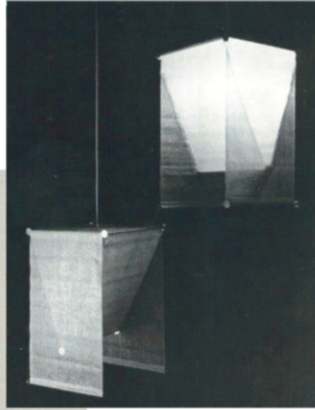
Perry Ellis, presentation 1983



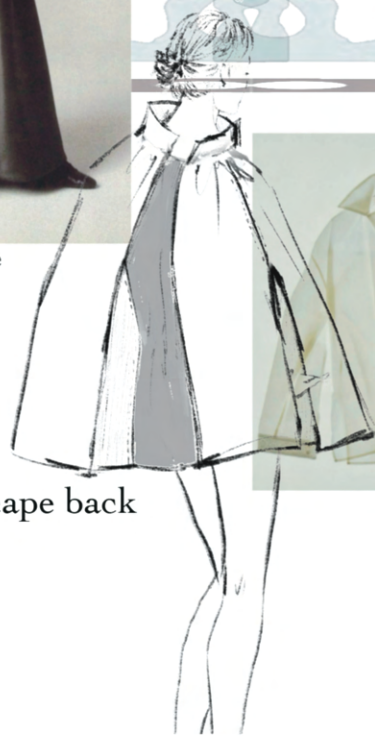
transform nature wrinkles into clear structure



Pier Giacomo
Castiglioni, Kd51/R
pendant lamp (TELI)



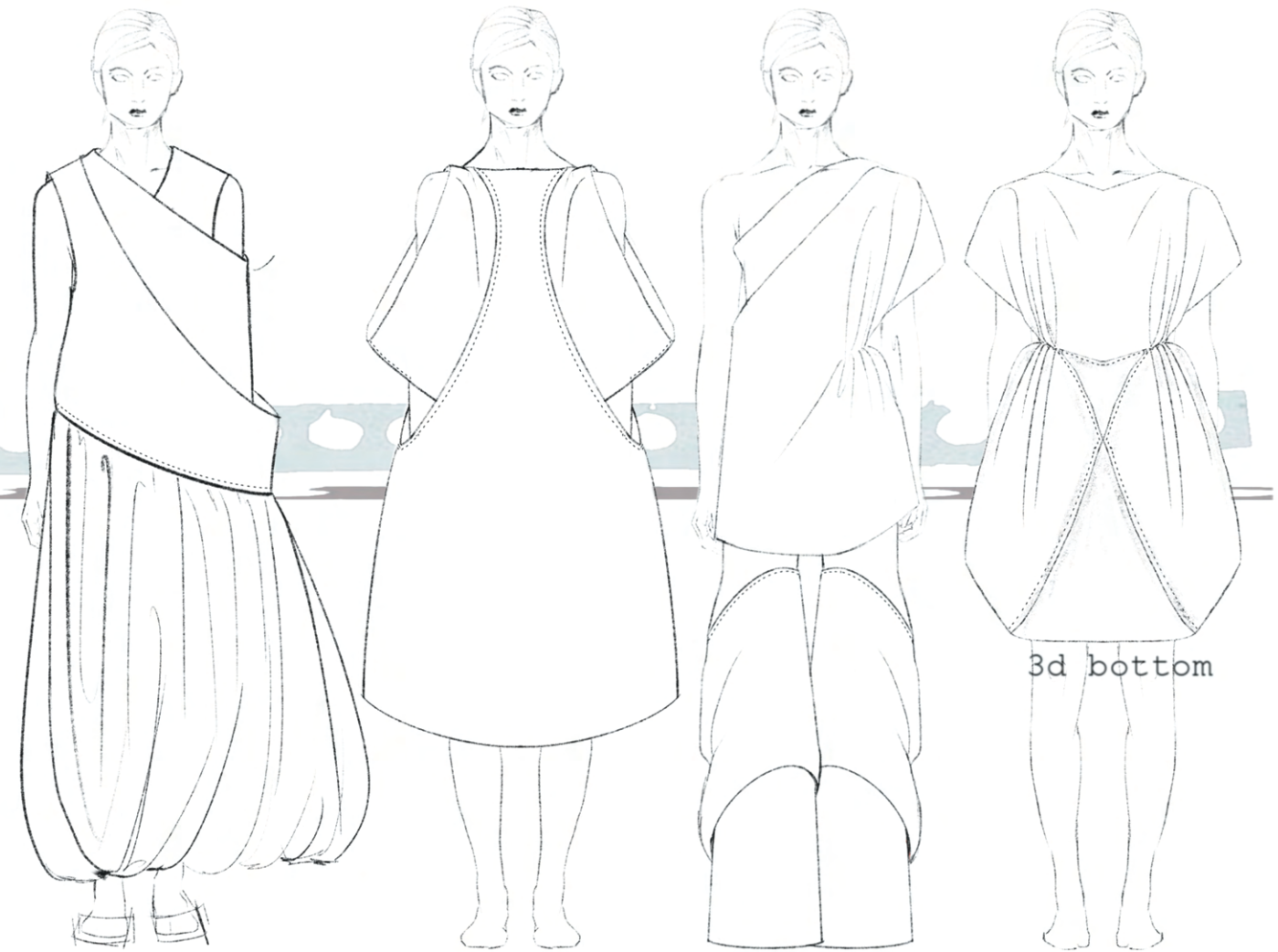
Geoffrey Beene



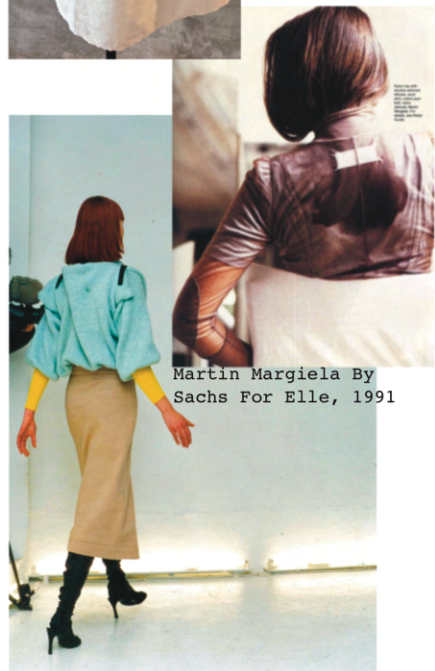
cape back



Skarule

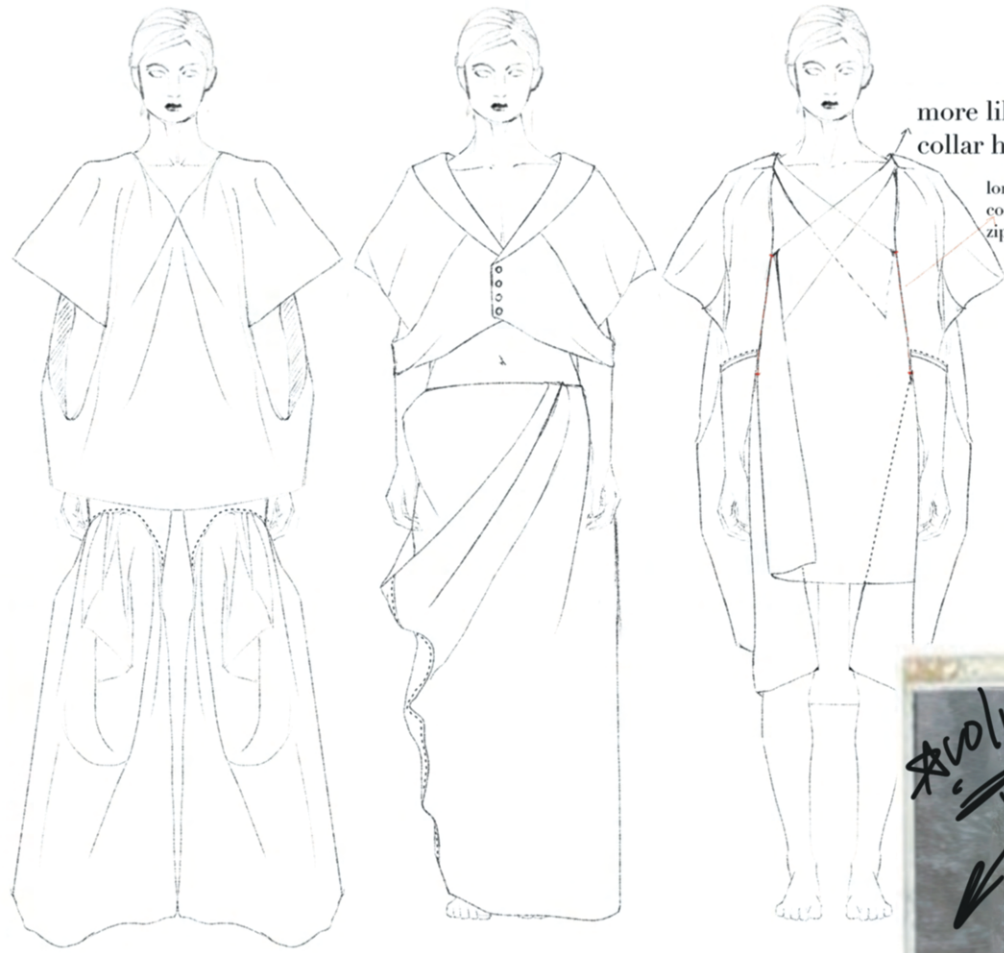


3d bottom



Martin Margiela By
Sachs For Elle, 1991

Lutz Huelle Fall/winter 2000 "The Debut"

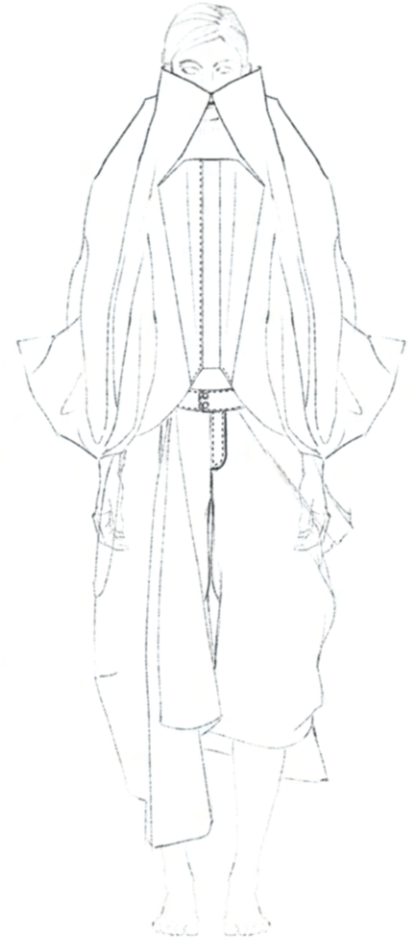


more like a
collar here

long
concealed
zip



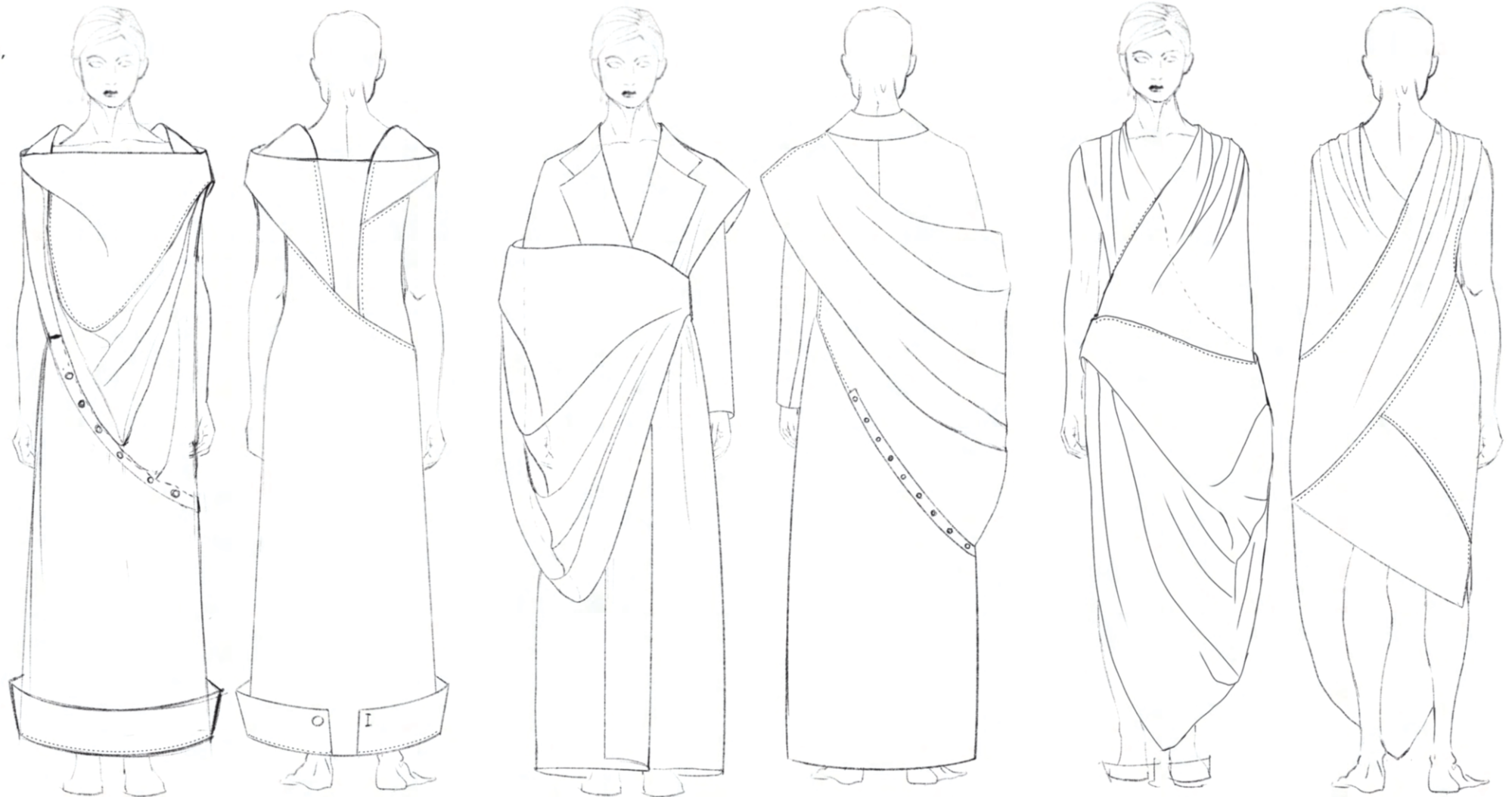
Come des Garçons, 1993, Spring
1993 RTW



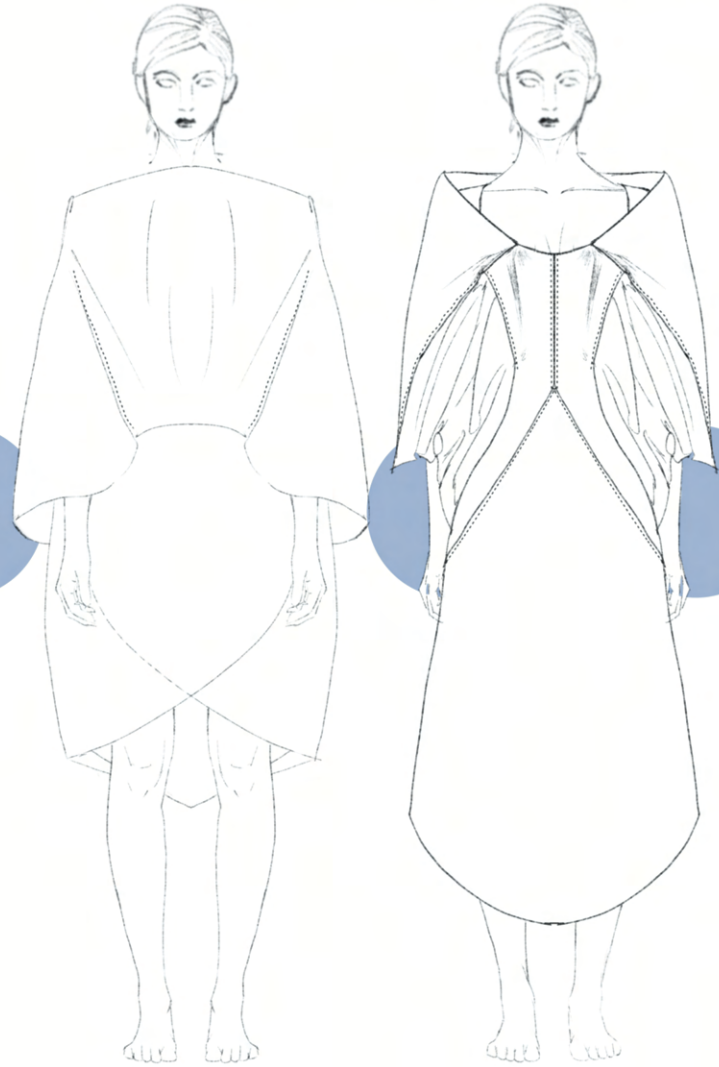
Yohji Yamamoto
Spring/Summer 1987



McQuillen, K., 2013,
Boxcutter III from
The X-rays Series



put the volume structure on joints, such as armhole



lines turn into volume structures

Maison Martin Margiela, 2005, Black
Longsleeve Jumper Worn Sideways

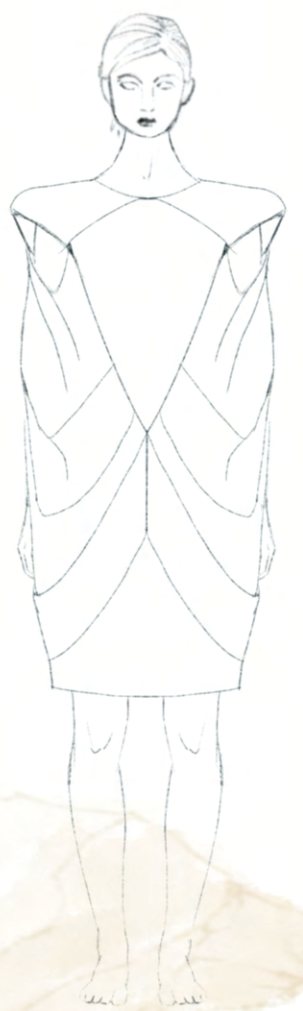
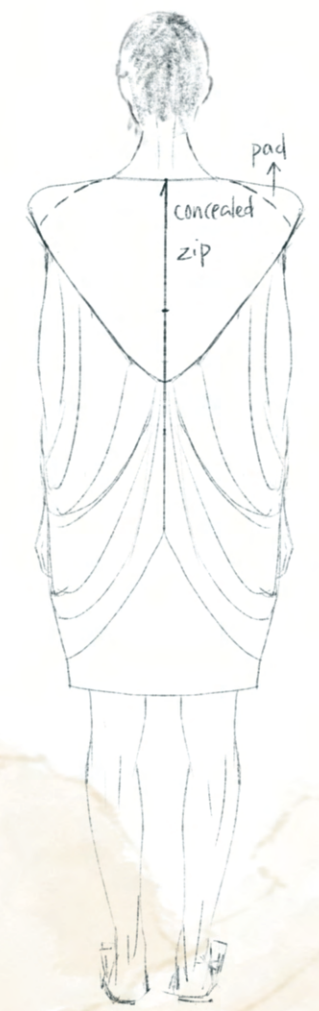


Hodgkin, E., 1958, Peeled Lemons

STREAM
LINE



CURLED
FRUIT
PEEL



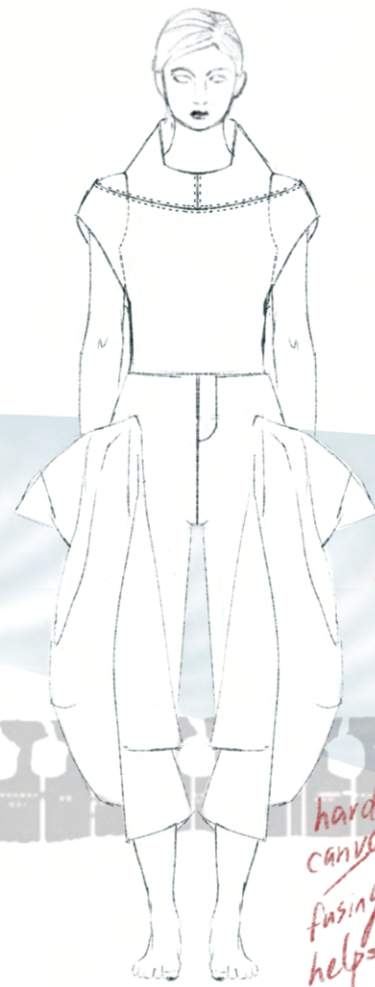


cloak

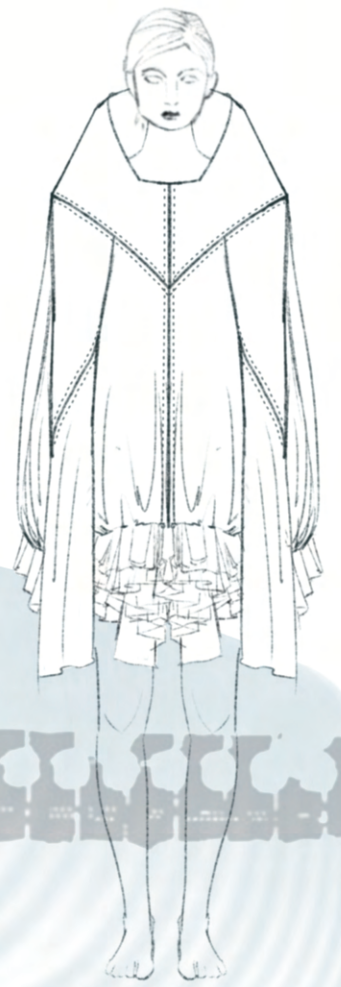
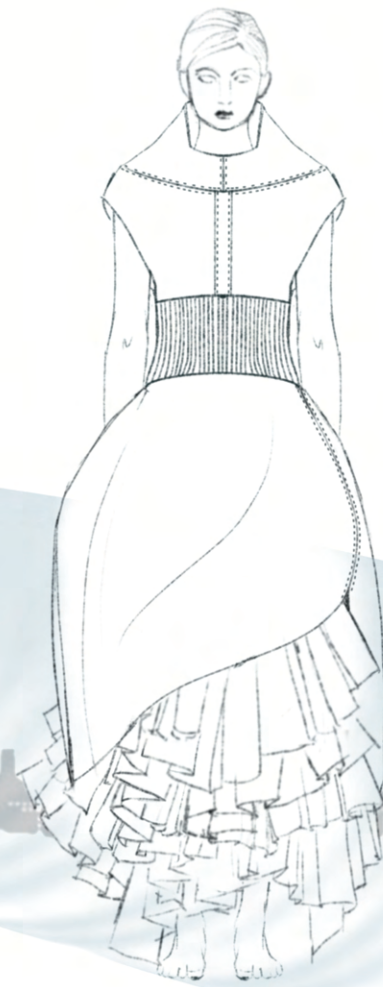


the structure of the peeled fruit flesh-overlapping pleats/stripes

Davison, H., 2025



hard canvas fusing helps





Gazen Muts



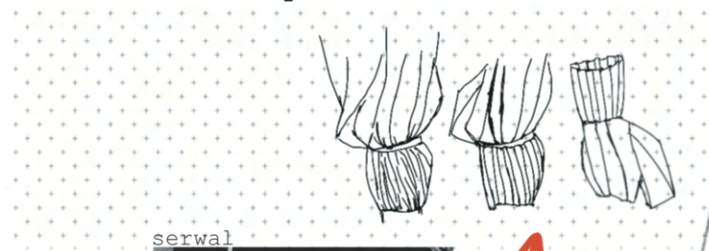
pleats gathering

Dutch Headdress

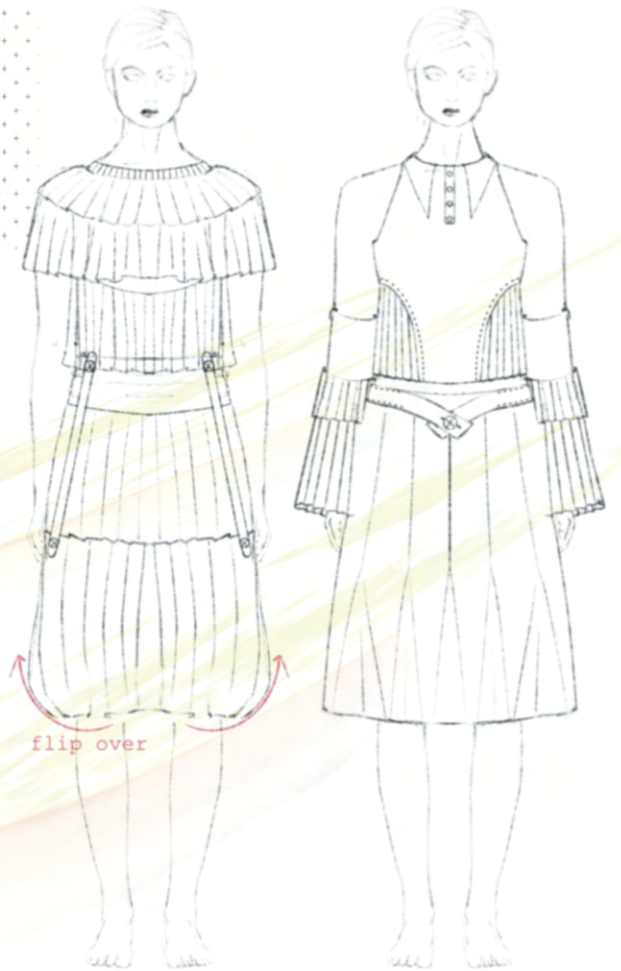


kimono Sleeve

pleats transformation



serwal



flip over

pleats where



SHARP&ROUND DISTORTION



Worth, Jean-Philippe, ca.1909, Mantle



SILHOUETTE EXPERIMENTS

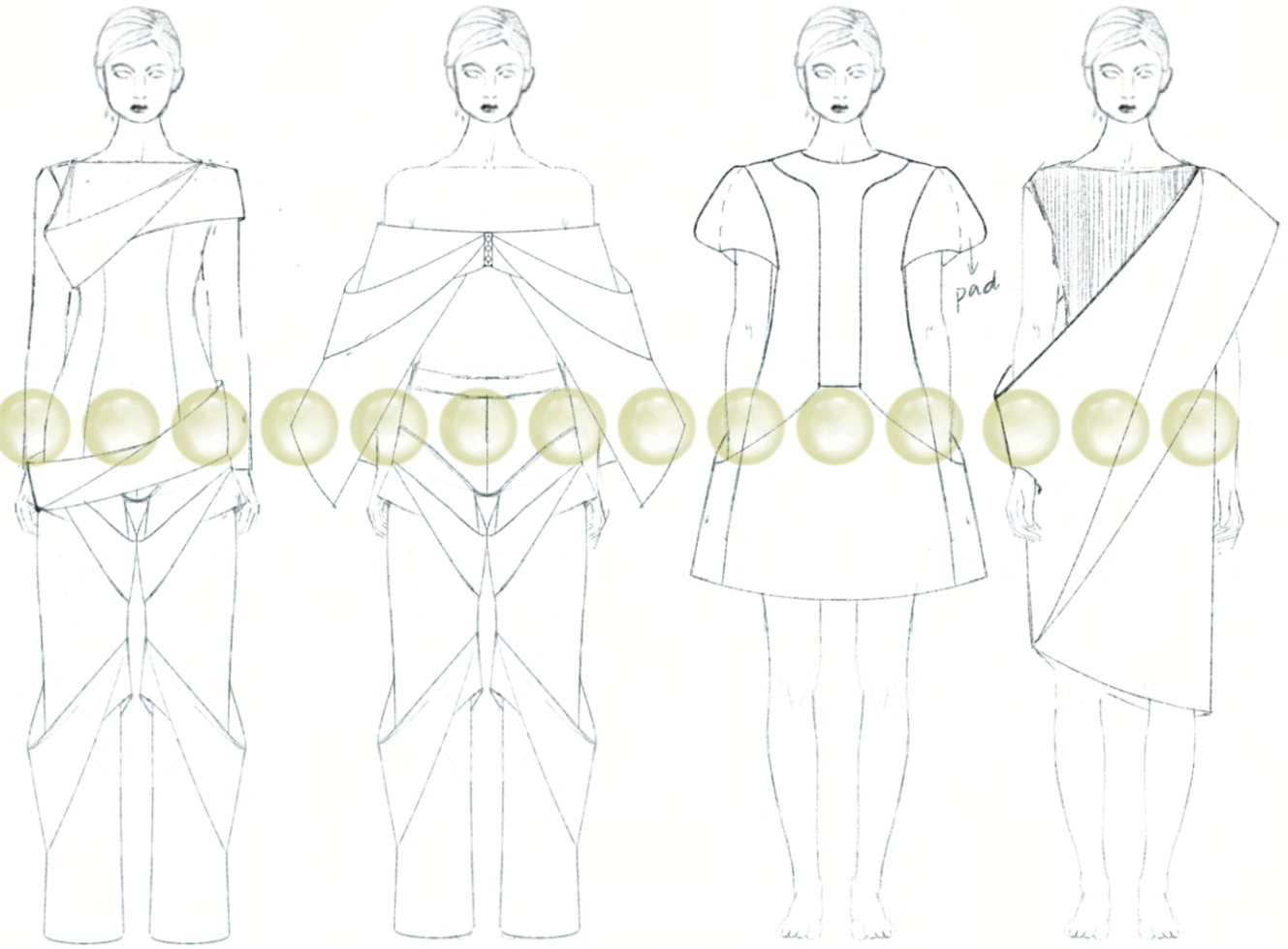




multi-

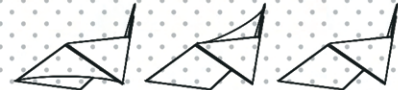
WORK UNIFORM

Vinson, A.

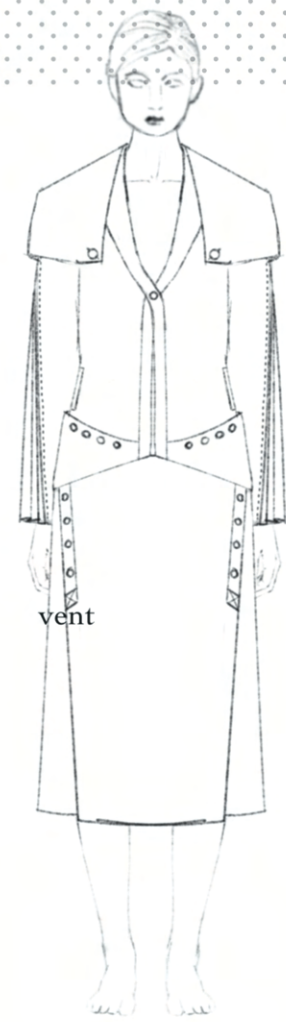
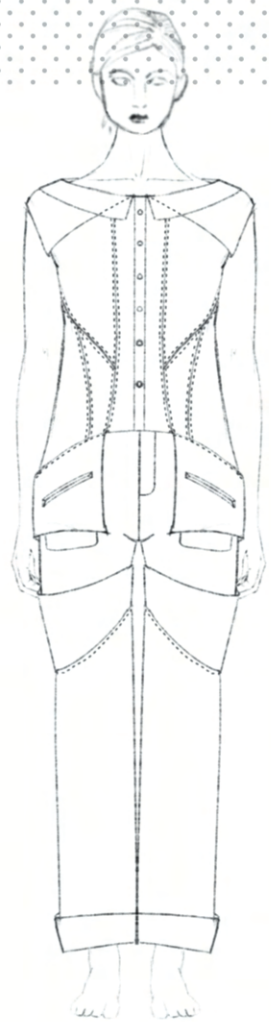
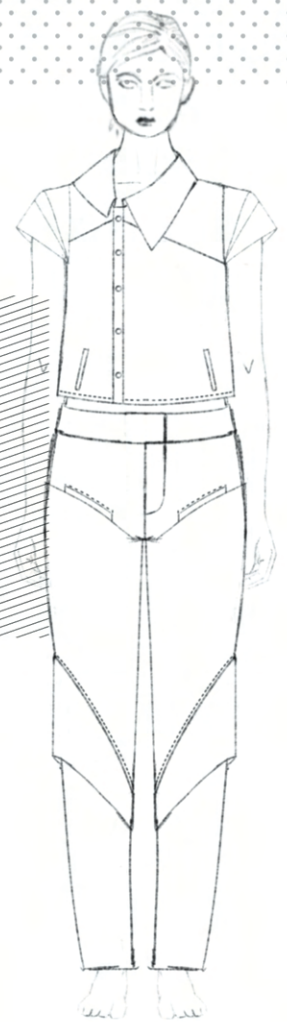


the enlarged and moved structures take place on a same object, like a whole; turn into standing-out panels on the bodice

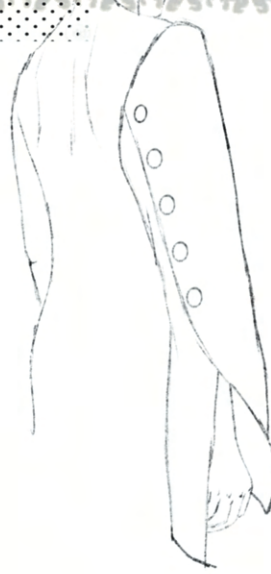
geometric
structural
deformation



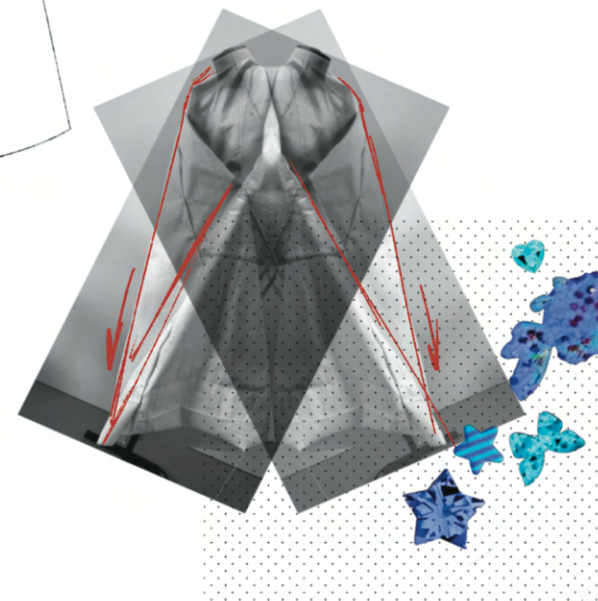
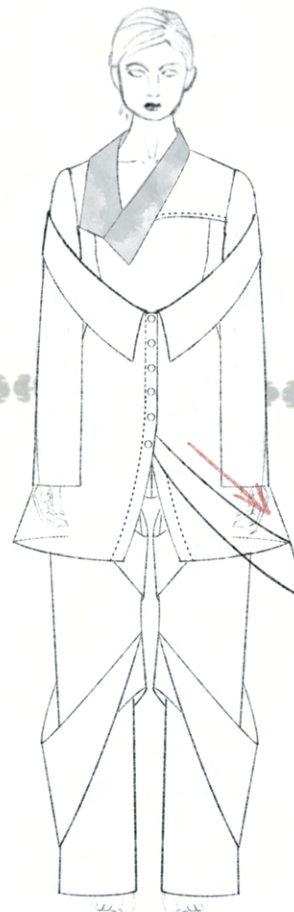
different
folding
surfaces



slanting drape



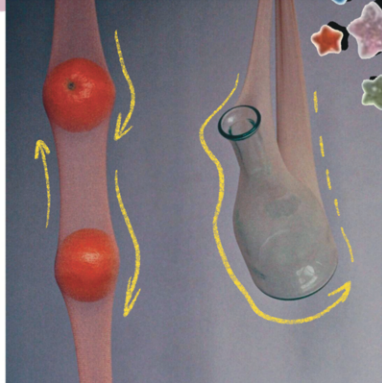
opened
pitch
sleeve



Kloosterman, K., no date, Core



Hofmann, L., 2017, Hanging in



ignore details to catch the silhouette



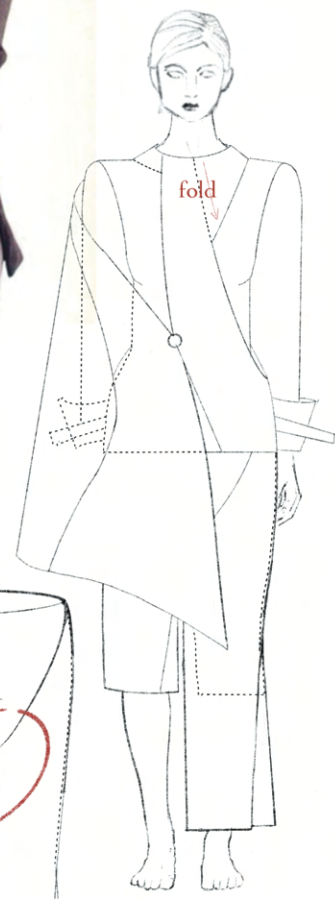
extract the 3D structure



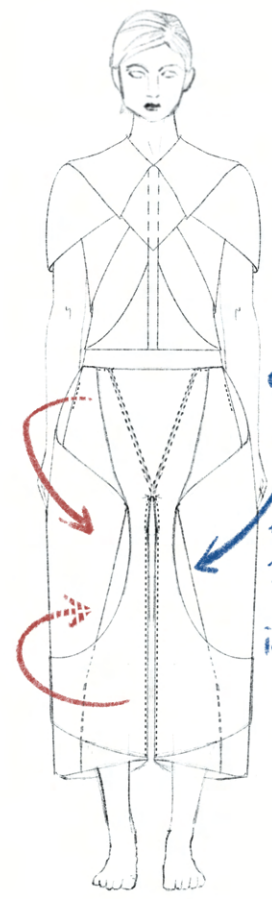
Owen Gaster



find angle to make panels become 3D structures

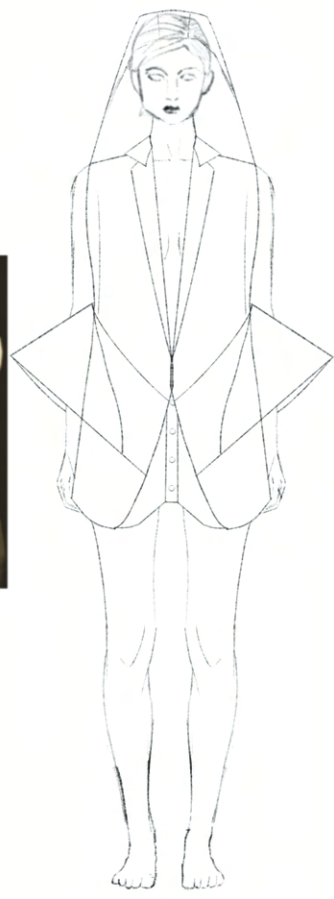


fold



outer structure is caught inside the seam
3D gradually into 2D straps

overlap



panels for filp, fold, drag...

Smile. dk., 1998, Butterfly



Y2K Tech Showcase, 2002

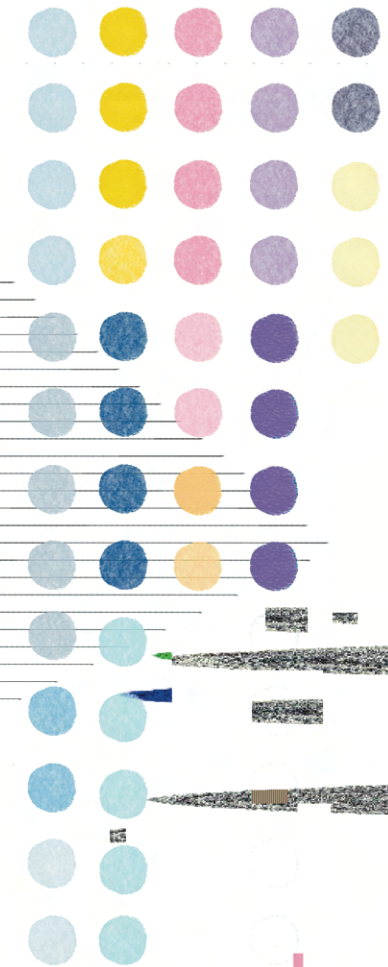


Greenland Thule Michel no. 1-5, used

color inspiration from magazine, albums' cover... and vintage things from early years, as been seen, most come from 2000s



COLOR



BOARD

FABRIC



BOARD

NAMIE AMURO



XOX.txt: Bloc de notas
 Archivo Edición Formato Ver Ayuda

age: 20-27 women who focus on fashion trends
occupation: students (income from families or selling second-hand goods; content creator (£40-60k/year);...
interests: skiing, photography, anime, travel, cosplay, starstruck,...
music: VOCALOID, Techno... prefer to go to music festivals and other outdoor concerts
prefer fashion brands: crazy about limited/exclusive items), maison margiela, kiko kostadinov... or remake pieces, vintage pieces, love pop-up stores



Evangelion

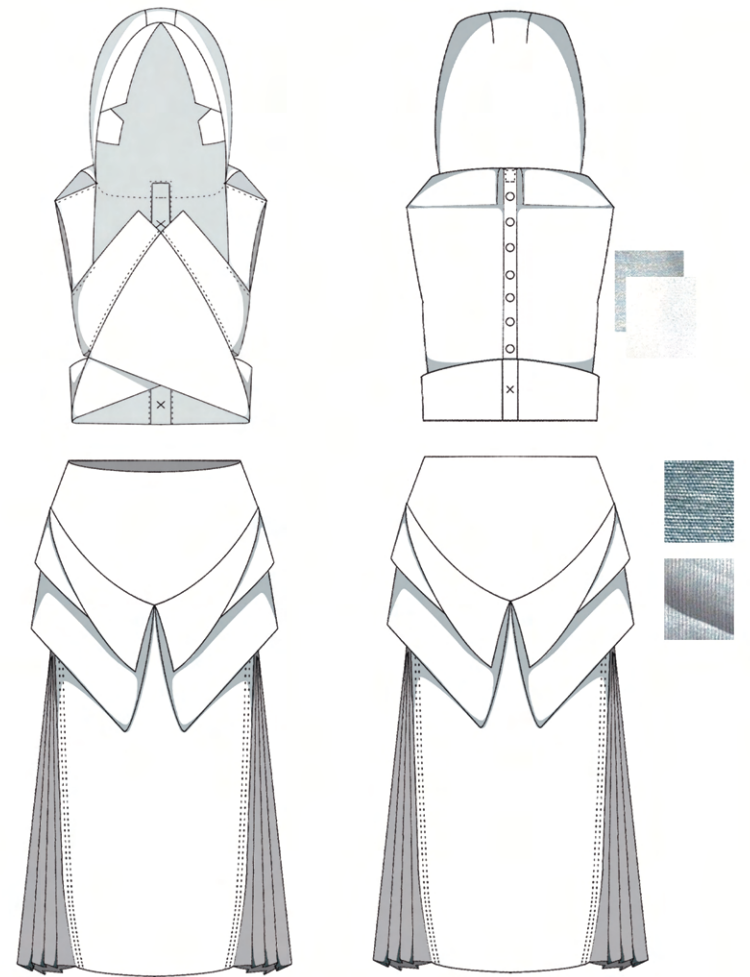
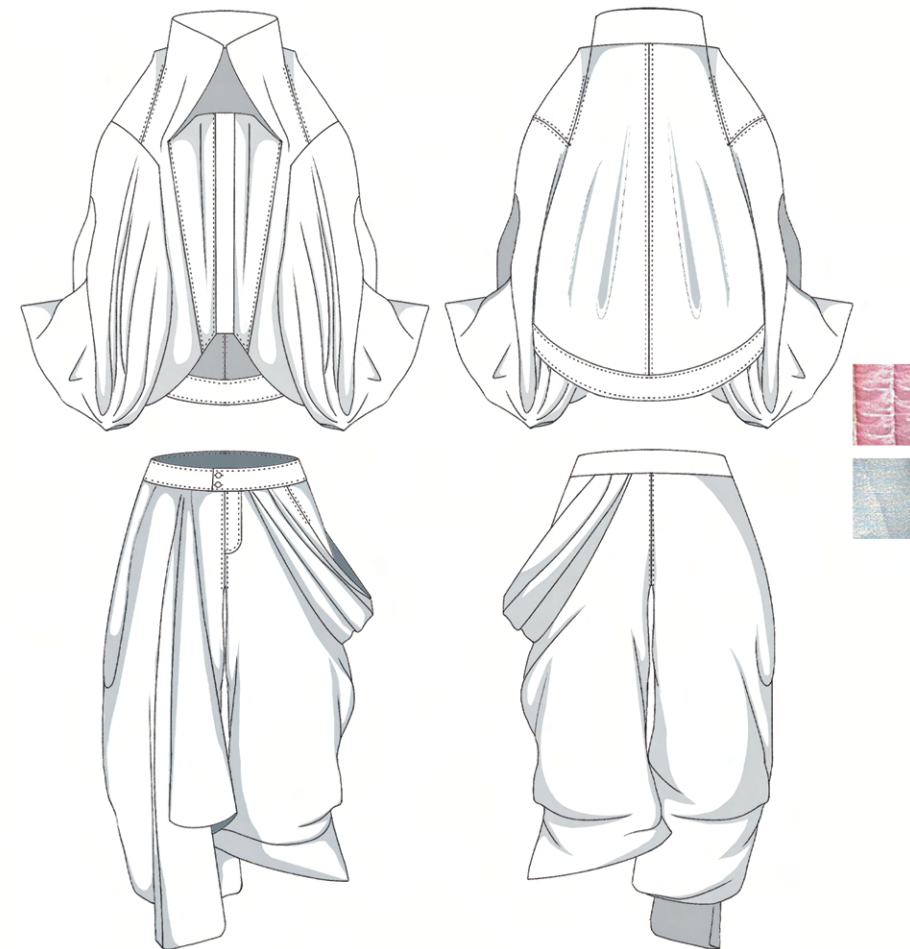
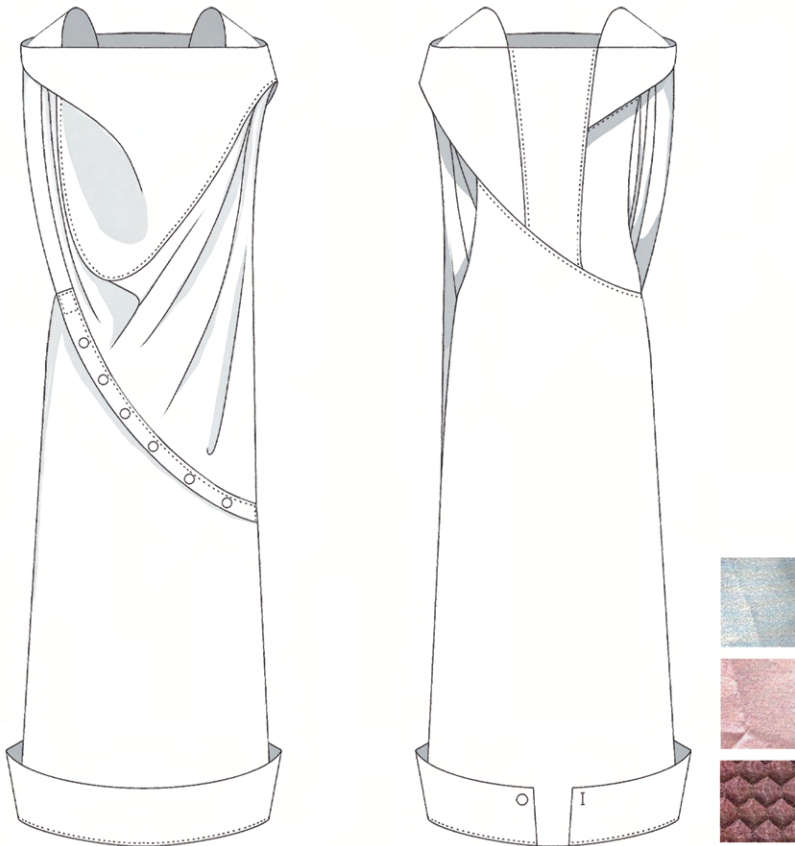
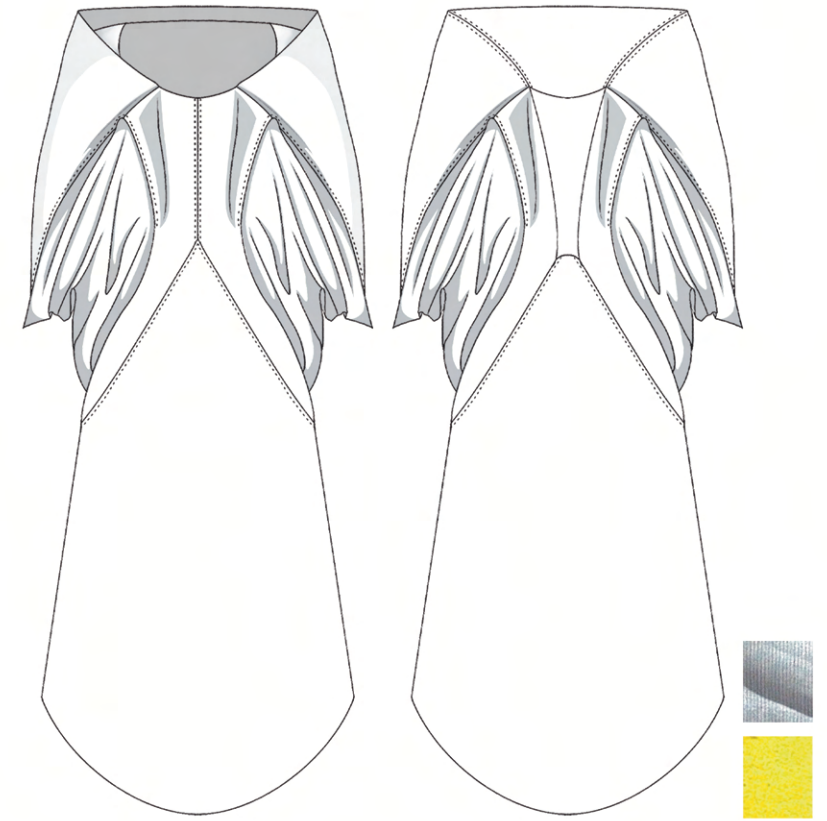
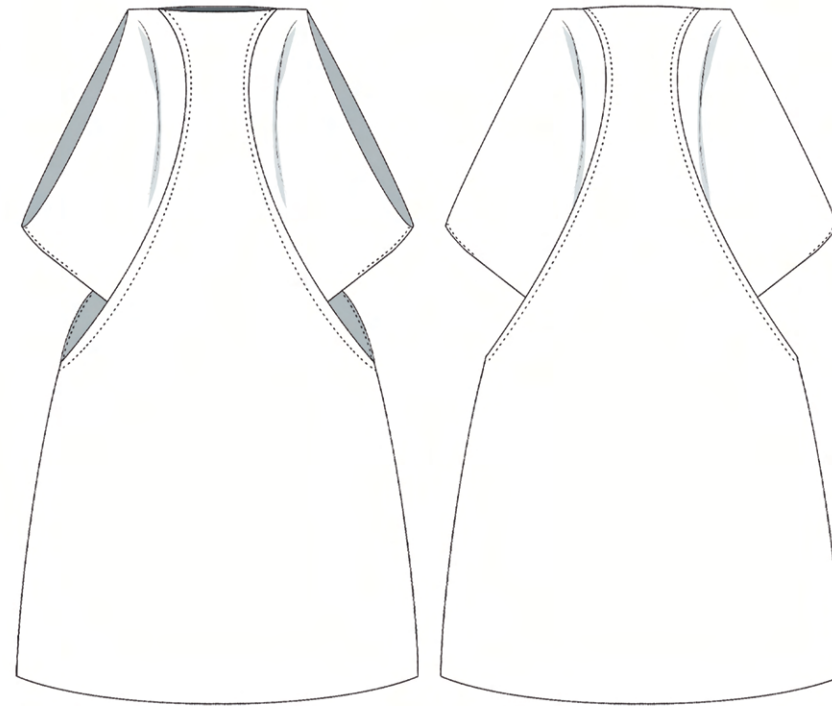


freedom

VOCALOID

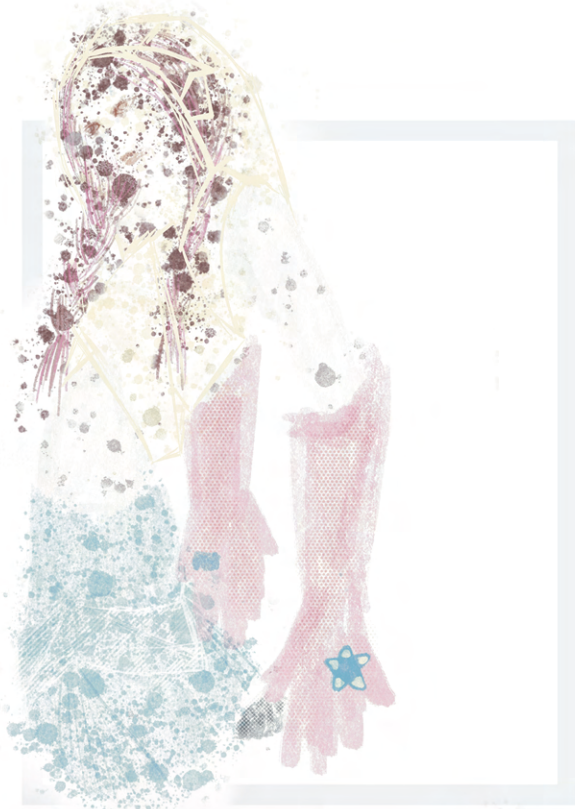
customer profile

range plan



range plan





line
up

