
ROUYI CHEN
KODIA

FASHION PATTERN CUTTING PORTFOLIO



《DO NOT FEAR GROWING OLD》
SPRING COLLECTION

2024-2025

UAL : LCF-21009863



CONCEPT BOARD

STATEMENT INTENT

Ready-to-wear women's collection for the 2024-2025 spring season

Target audience: young women aged 20-40

Clothing prices range from 300p to 800p

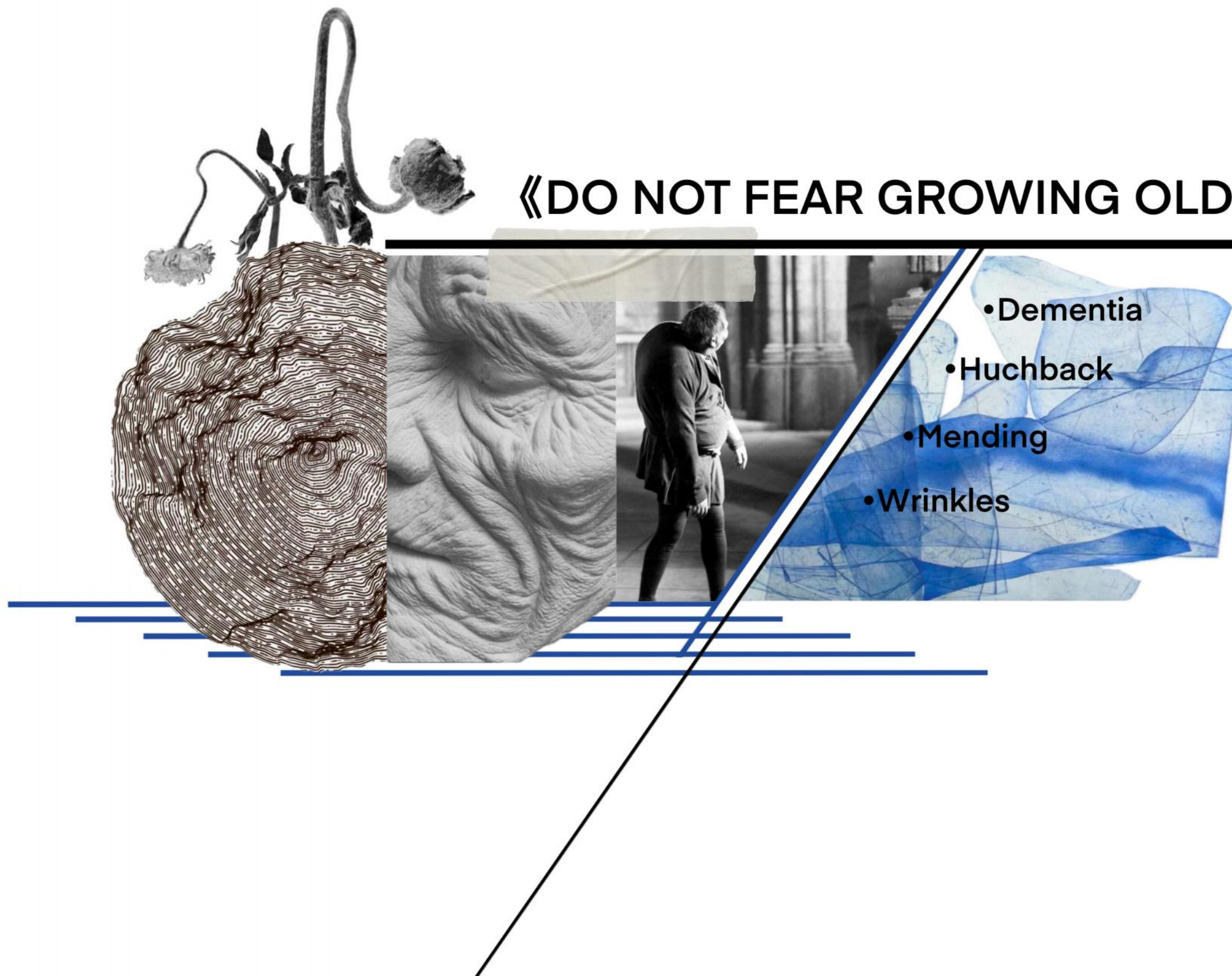
Theme of the collection: "Don't Be Afraid to Get Old"

Theme content: In the fast-paced global environment, people are afraid of being left behind by the times and aging. Young women like to maintain their youthful appearance by using skincare products, undergoing cosmetic procedures, taking health supplements, and exercising. This is actually a fear of aging. Negative stereotypes about aging in society often make people anxious about old age, believing that older people are no longer valued or important. People worry that changes such as wrinkles, gray hair, and sagging skin will affect their appearance as they age. Aging often comes with a decline in health, and people worry about being unable to maintain their health and independence. Aging may also come with feelings of loneliness, loss, and uncertainty about the future, which can exacerbate the fear of aging. This project aims to call on people not to be afraid of aging, as aging is part of the journey of life and a natural stage of life. Wrinkles, folds, and stooped posture are not only physical manifestations, but also symbols of time, experience, and emotions. The project encourages people to view aging positively and celebrate every stage of life.

The series primarily employs deconstruction and recombination of clothing to simulate the social situation where elderly people don't know how to properly dress themselves. It also incorporates creative design elements such as pleats, overlapping, and multi-layering. The fabrics used are mainly denim and poplin, with denim fabric better reflecting the current youthful energy. The overall design is a sporty and comfortable style.

My future career plan is to be a fashion professional who combines creativity, design aesthetics, and comfort. In this portfolio, I showcase my design aesthetics, clothing innovations, and creative draping, positioning myself as a multi-talented individual who is proficient in patternmaking, drafting, and design.

《DO NOT FEAR GROWING OLD》

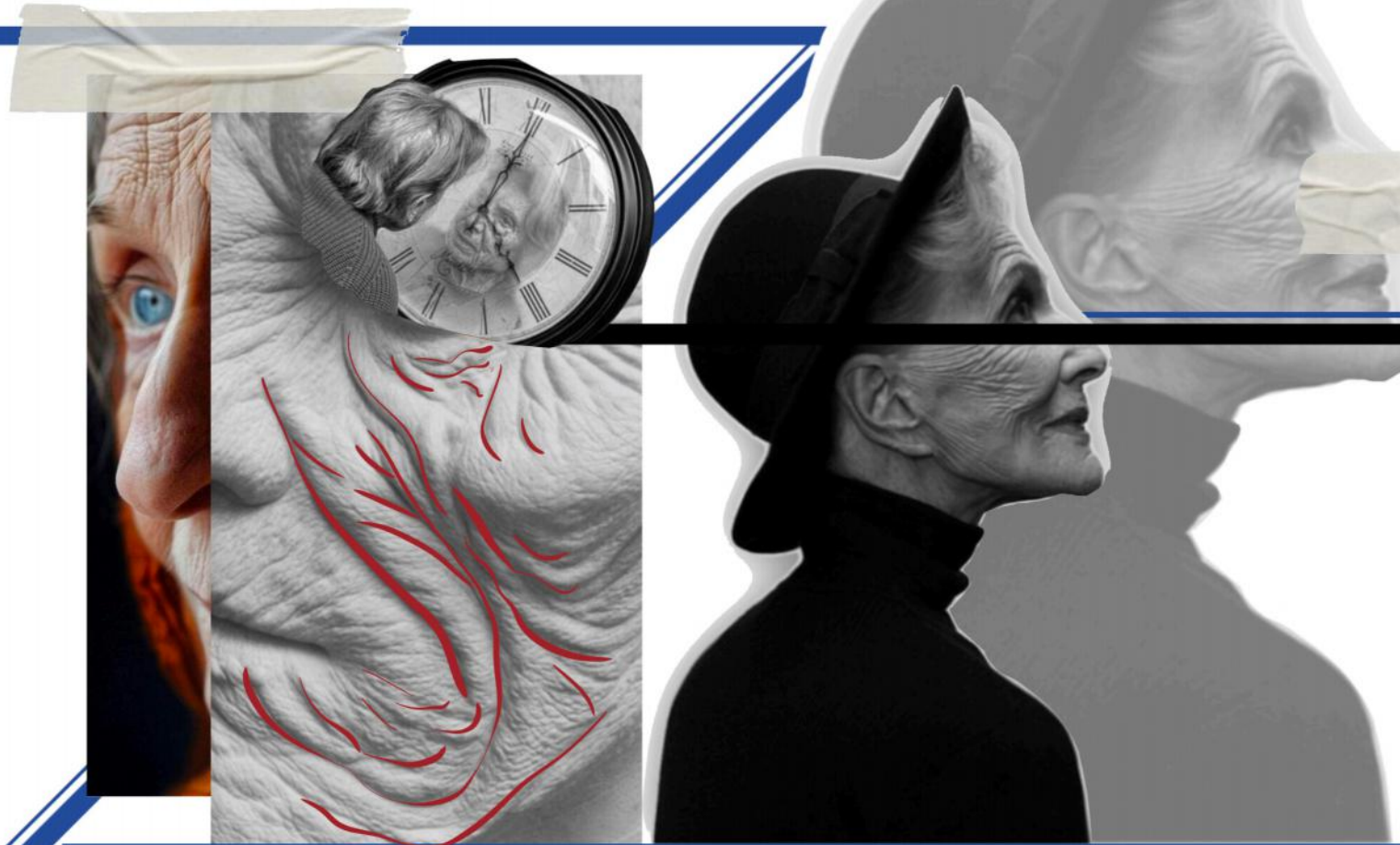


•Dementia

•Huchback

•Mending

•Wrinkles



WRINKLES

The reduction of collagen and elastin in the skin causes a loss of elasticity and moisture, leading to the formation of wrinkles. They represent a person's life experiences, wisdom, and growth, recording the joys and sorrows one has experienced. Wrinkles are a natural part of the aging process, reflecting bodily changes. They remind us to accept the impermanence of life and nature, serving as a natural component of the life journey.



MENDING-DECONSTRUCTING

Older adults tend to form attachments to items they've had for a long time. Even if they are damaged, they may hesitate to discard them. When clothes have holes, they will try to patch them up with another piece of fabric. The tendency to wear many layers is also a way to conserve resources and reduce waste. In clothing, visible stitching and patches can be used to mimic the effect of hand mending. Designing detachable garments, such as removable sleeves or hems, can enhance versatility.

1000

DEMENTIA

As people age, their reactions slow down, leading to confusion and the tendency to dress inappropriately, such as wearing pants as tops. Elderly individuals often wear multiple layers because they feel cold easily and need extra clothing for warmth. Wearing more clothing may provide a sense of safety and protection. We can develop designs through deconstructive approaches, creating versatile clothing. Incorporating zippers, Velcro, and other easy-to-wear features can enhance usability. Using a mix of different fabrics, colors, and patterns can create a blended effect that reflects the state of mismatched dressing.





HUNCHBACK

As people age, the vertebrae and intervertebral discs may degenerate, leading to changes in the natural curvature of the spine and the appearance of a hunchback. The passage of time brings about a downward tendency in objects. Using asymmetrical or structural cuts can mimic the shape of a hunchback.

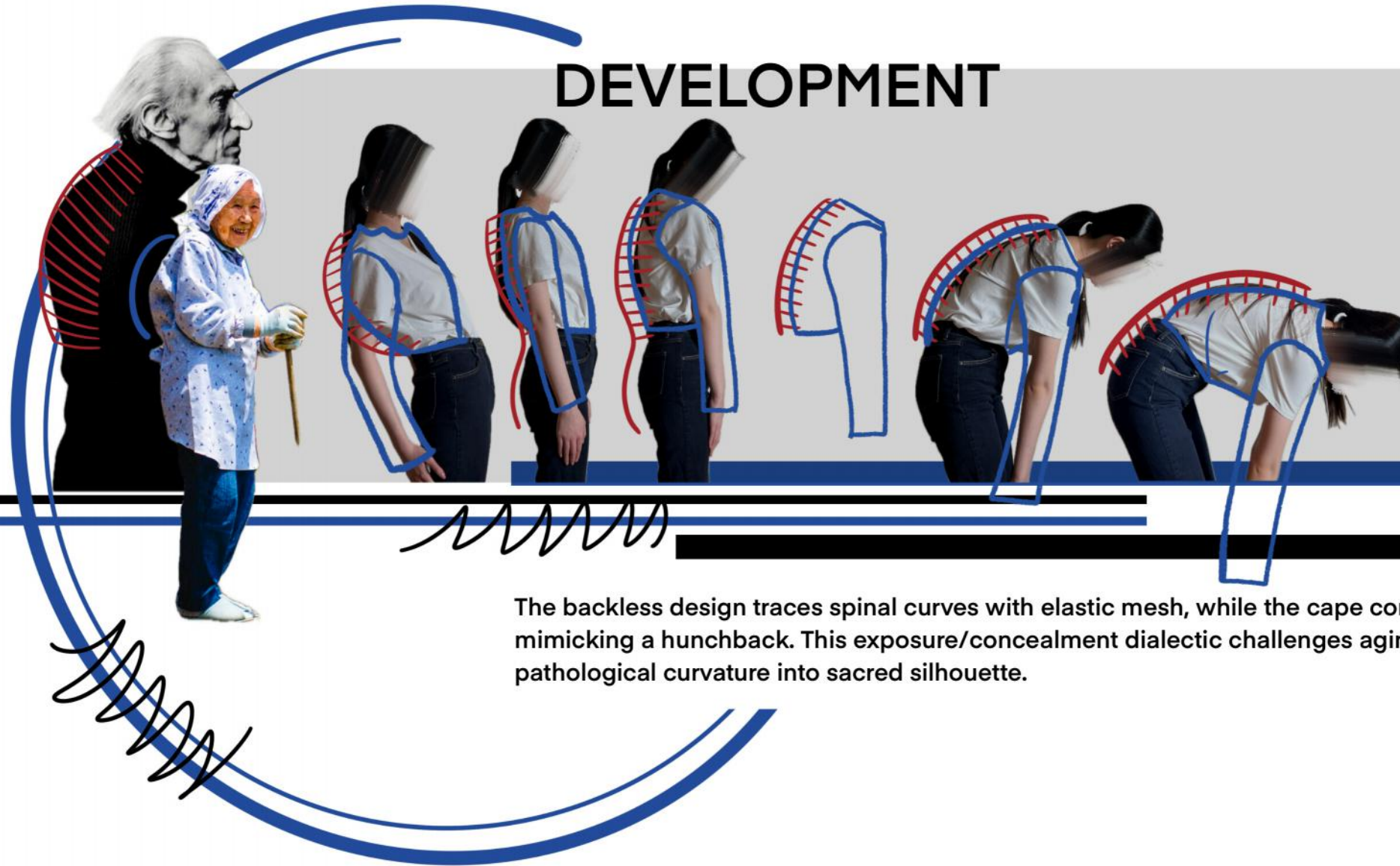


WITHERING

Both a hunchback and a withered plant exhibit downward bending shapes. Both can be seen as signs of aging. Designing wide, drop-shoulder sleeves enhances the overall silhouette of the garment, mimicking the downward curves associated with a hunchback. Layering different lengths and materials can create downward-tilting contours in clothing design.



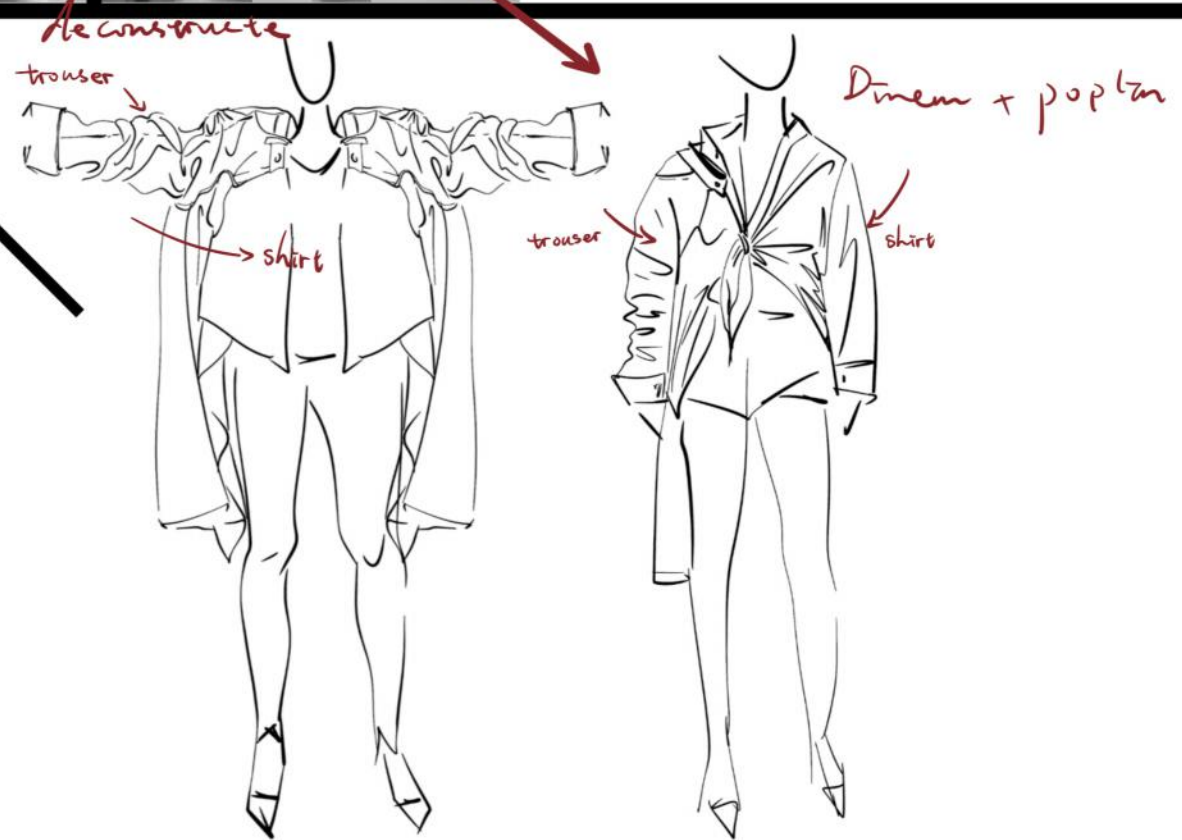
DEVELOPMENT

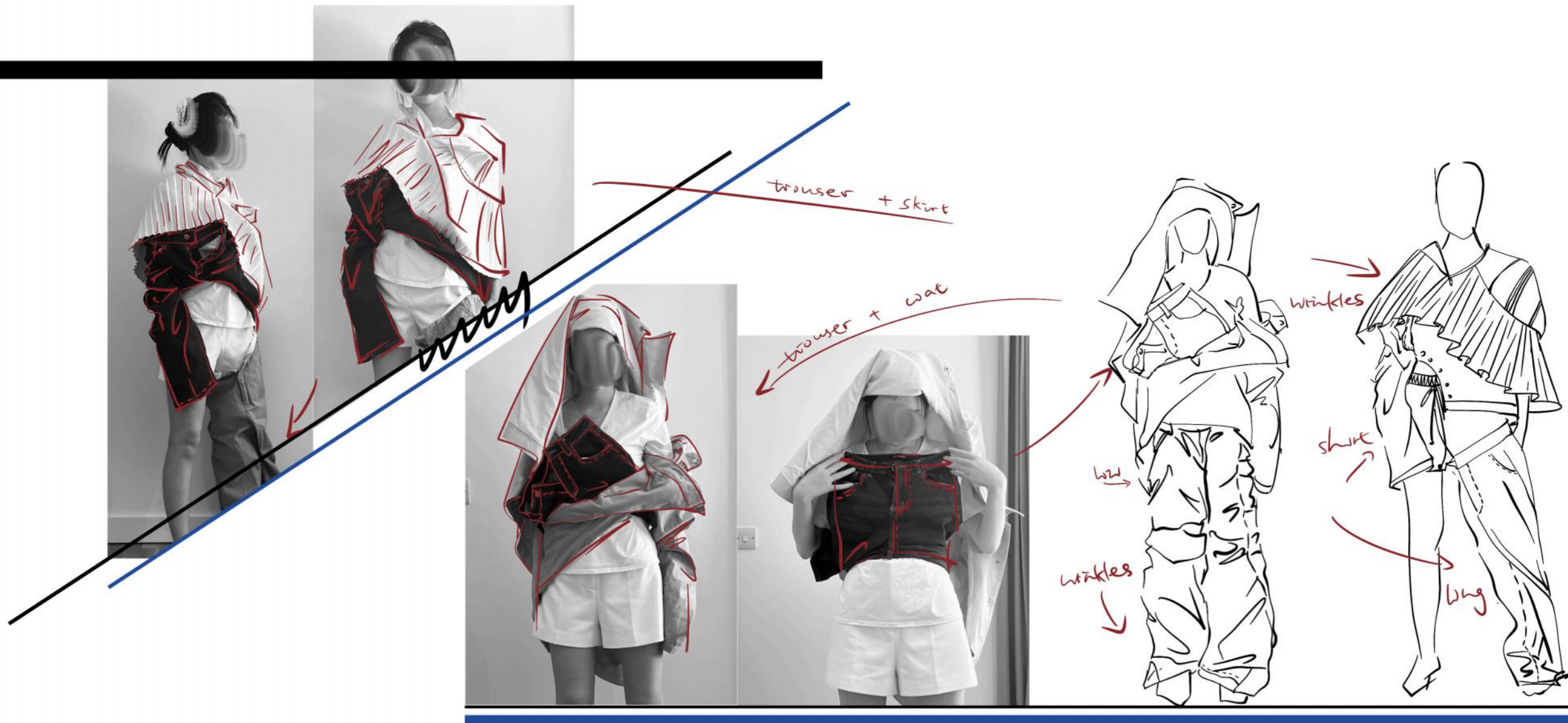


The backless design traces spinal curves with elastic mesh, while the cape conceals a bamboo arch mimicking a hunchback. This exposure/concealment dialectic challenges aging stigma, transforming pathological curvature into sacred silhouette.

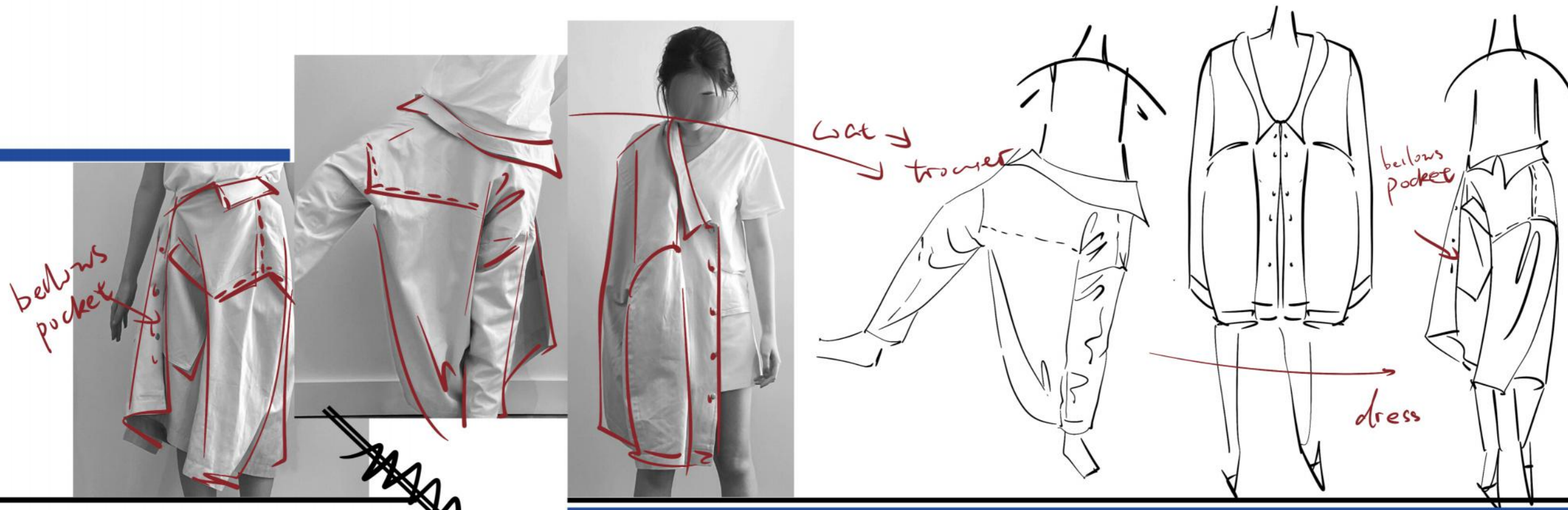


This page is the structural recombination experiment. Experiment with deconstruction using old clothes that you don't use at home. I will rearrange the combination with different clothes, such as pants, shirts, coats, etc. Make a blouse out of pants and a skirt out of a coat.

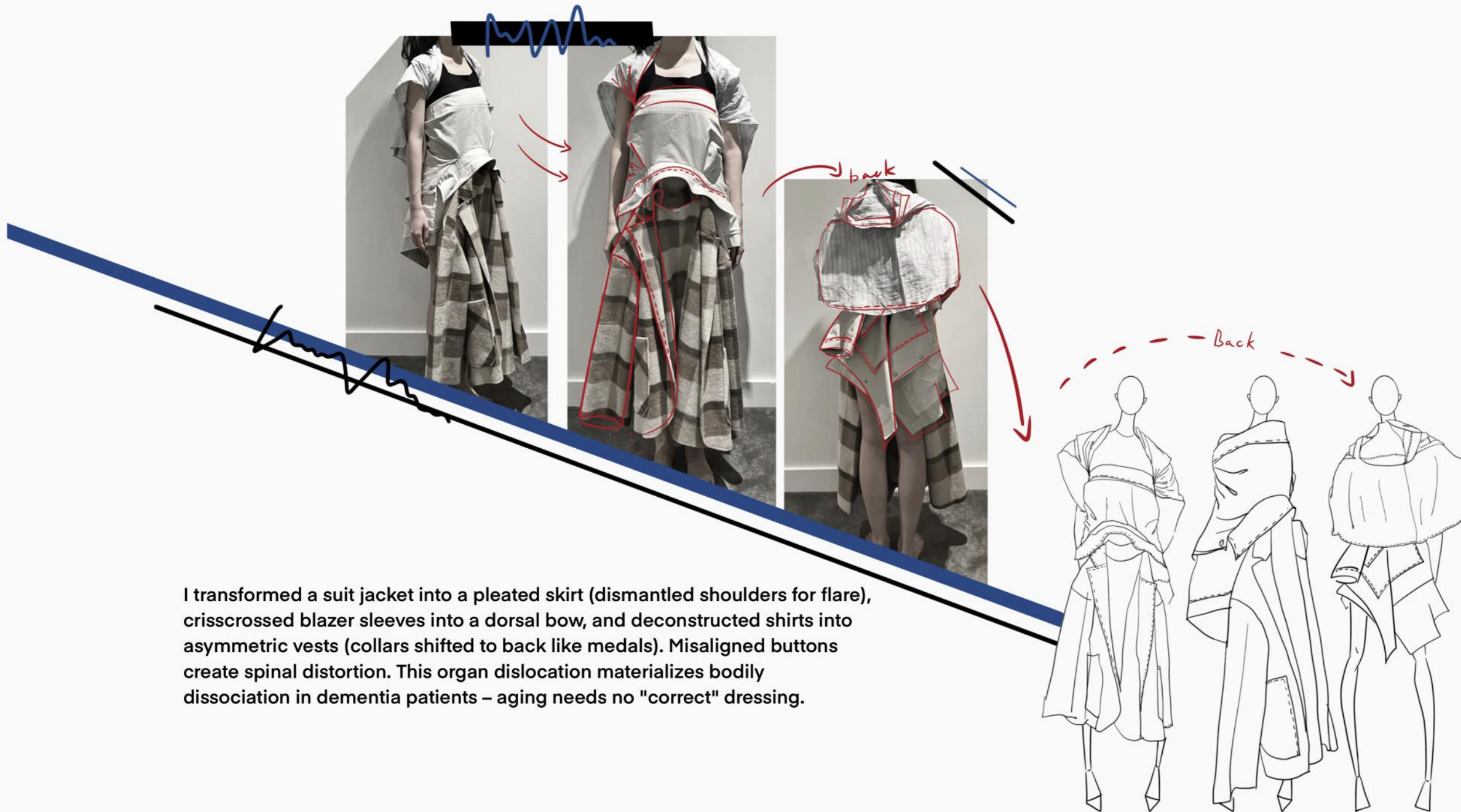




This page is the structural recombination experiment. The focus of this page is on how to drain the pants into the upper body to make the look more creative.



This page is the structural recombination experiment. The focus of this page is on how to lay out the jacket to the lower body to make it look more creative when turned into pants or skirts. At the same time, I love the accordion pocket on this jacket and I plan to use it in my designs.



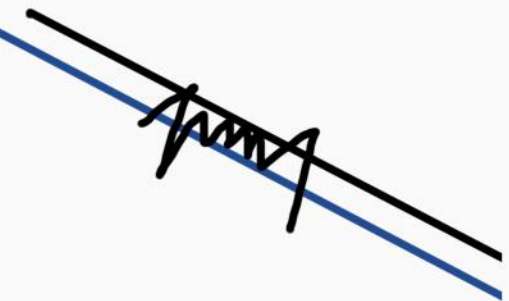
I transformed a suit jacket into a pleated skirt (dismantled shoulders for flare), crisscrossed blazer sleeves into a dorsal bow, and deconstructed shirts into asymmetric vests (collars shifted to back like medals). Misaligned buttons create spinal distortion. This organ dislocation materializes bodily dissociation in dementia patients – aging needs no "correct" dressing.

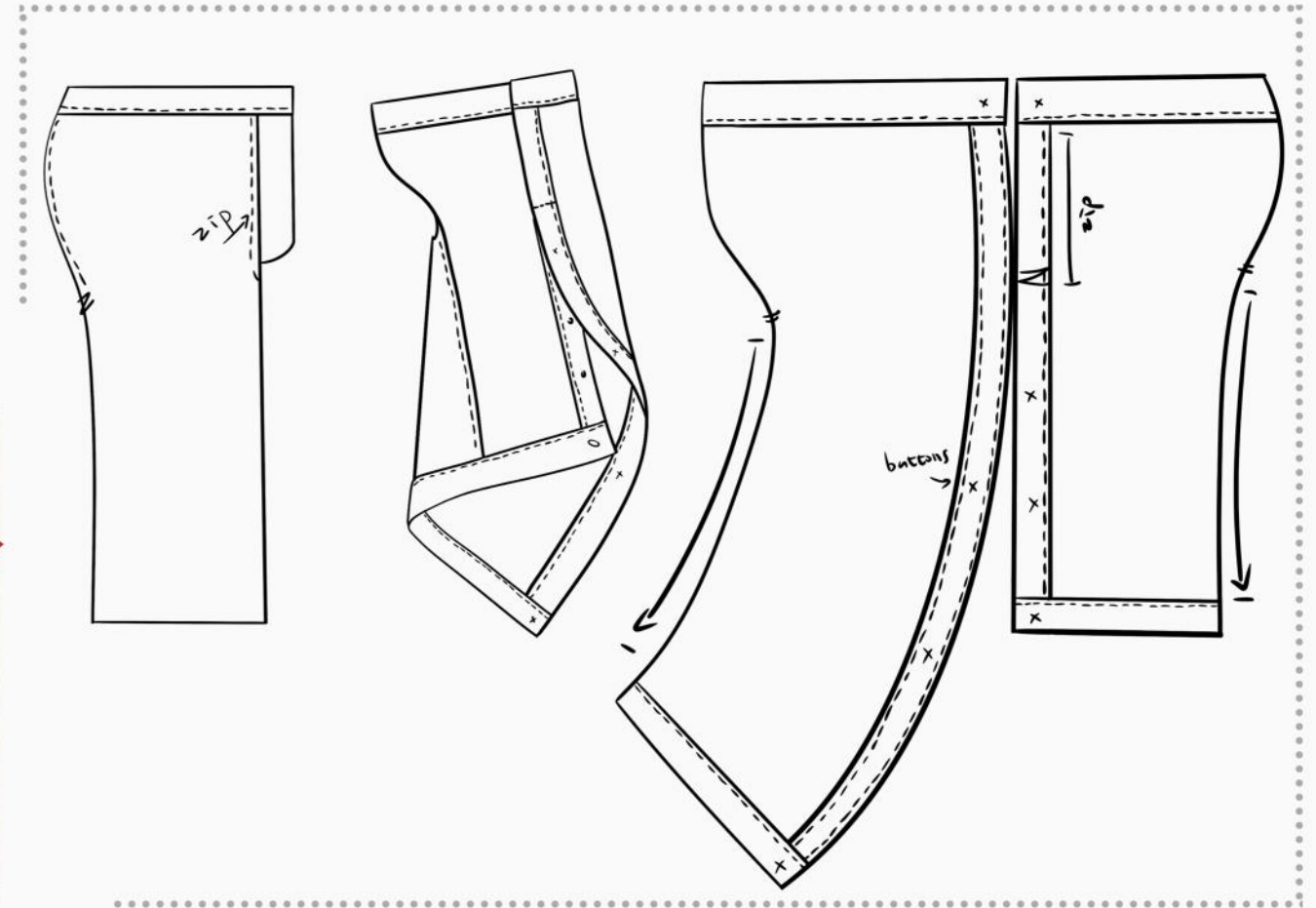
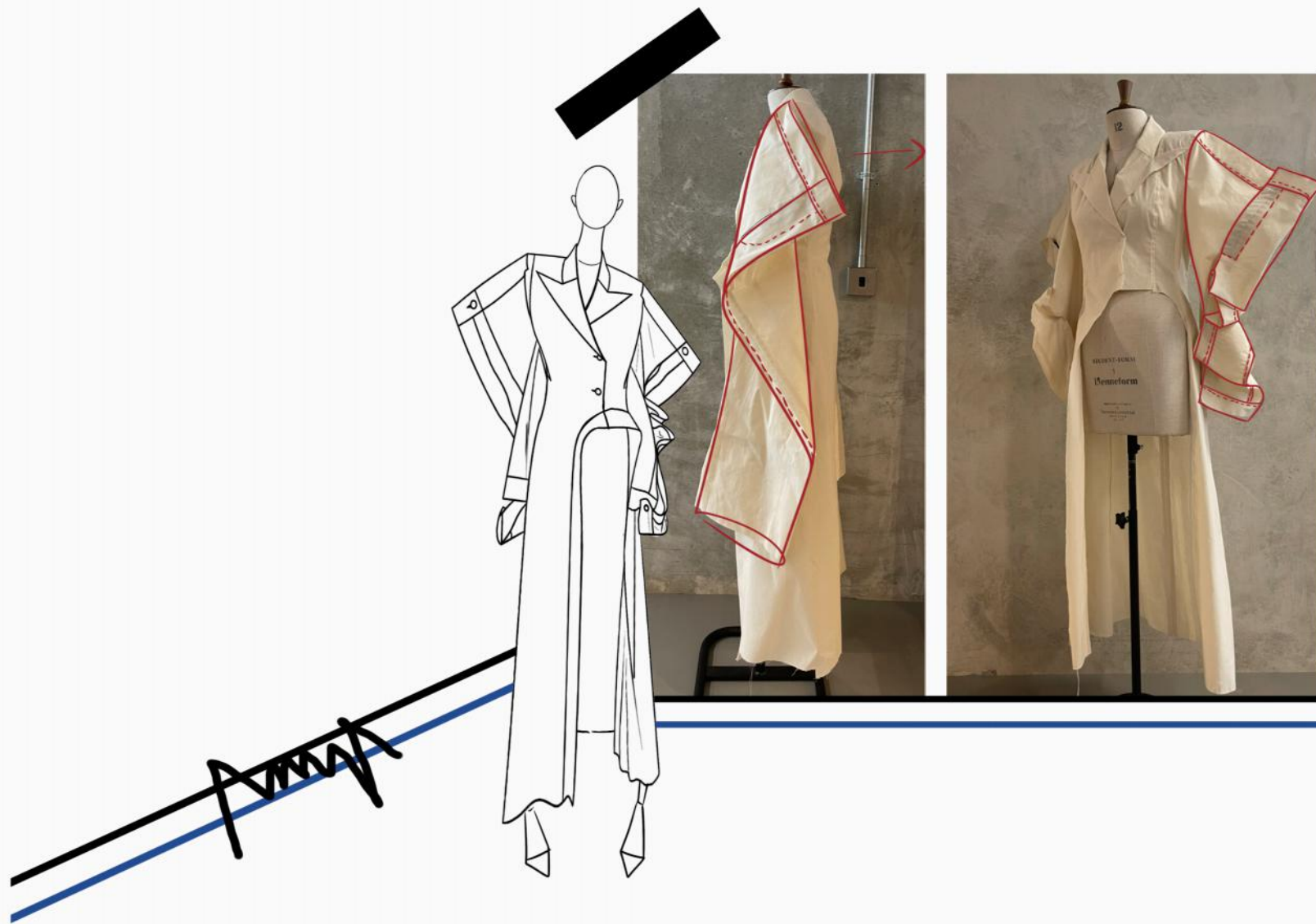


I interlocked two jeans' waistbands into a loop, threading legs through one pair of pant legs while arms through the other, creating a cruciform bondage. Uncovered back drapes waistbands as a coccyx, knee holes gripping elbows to form pleated mountains. This anti-ergonomic constraint metaphors dressing struggles in dementia – aging is an eternal negotiation between freedom and safety



Building on the jean-crucifixion, I tailored suit pants into leg armor: crotch wrapping knees, cuffs reversed as metal ankle guards, ties strapping thigh pleats. Shoulder pads grafted into jean holes create pathological bone-exposure aesthetics. This violent fusion of class codes interrogates identity dissolution in aging

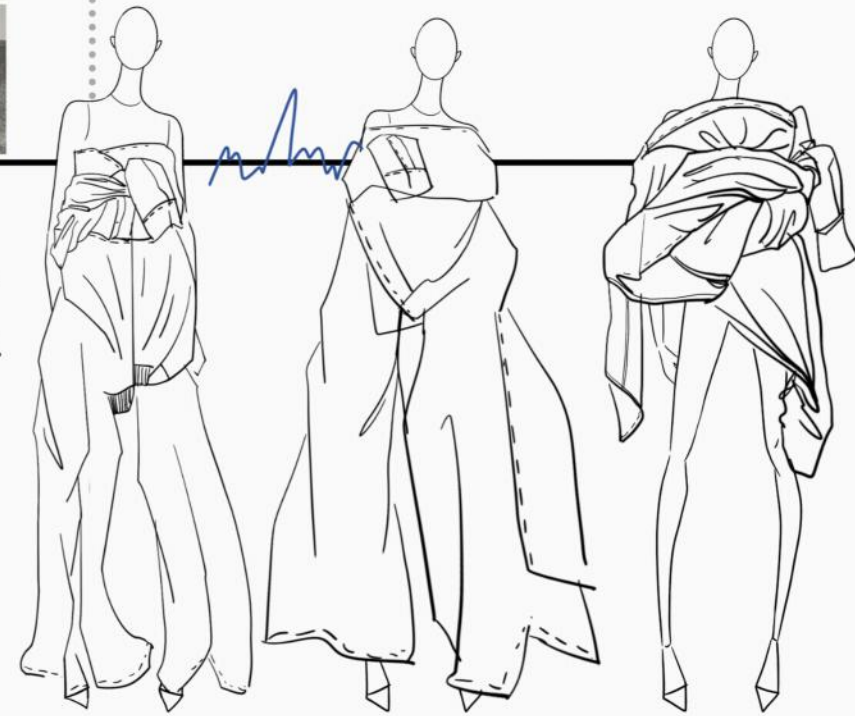




Jean waistbands stitched to suit sleeve base. Pant legs evenly pressed into three pleated sections. Button-operated closure system integrated per pleat. Suit padding fragments laminated for shoulder reinforcement



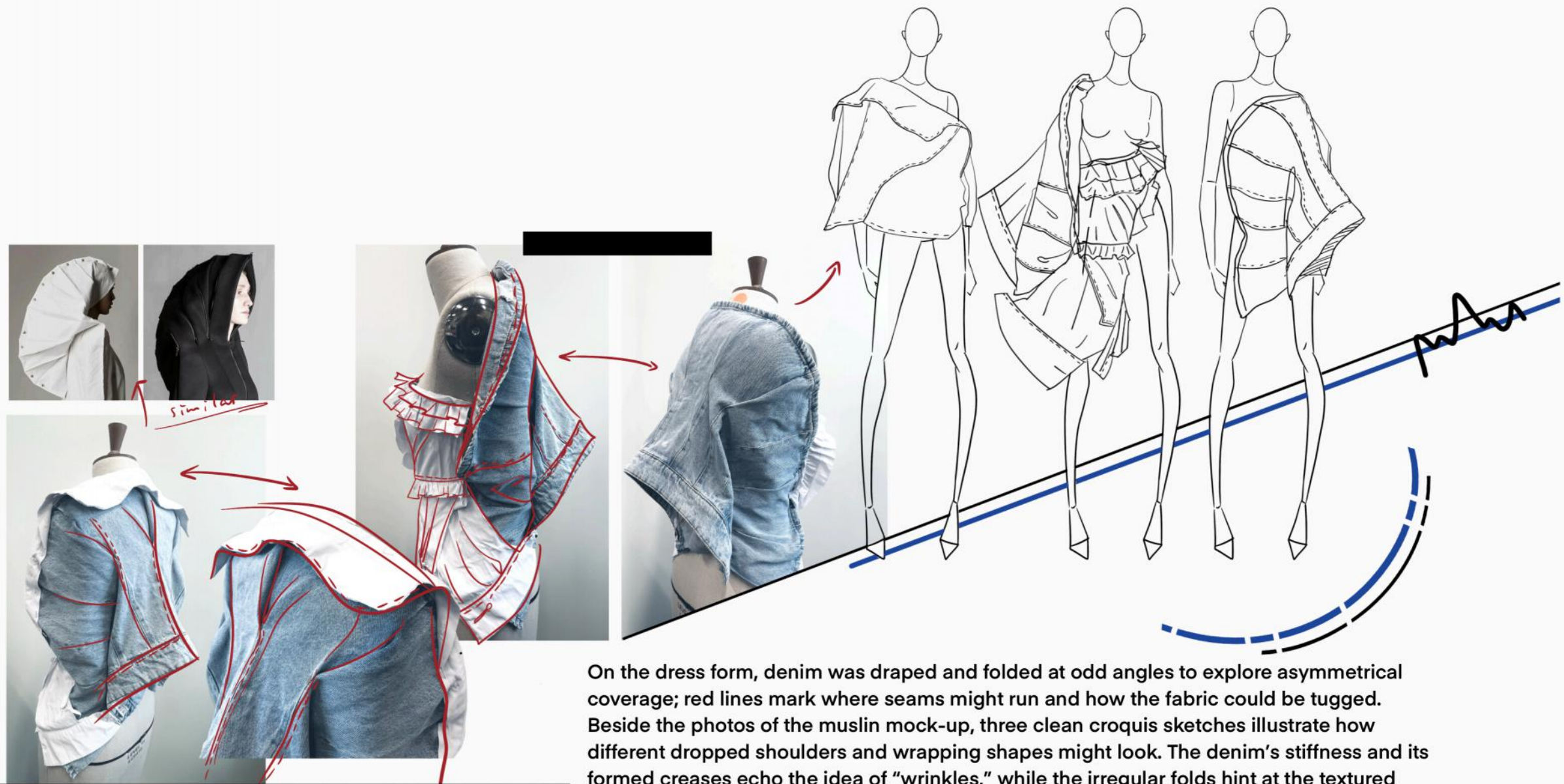
Cut toile fabric based on 40° spinal medical data, hand-layered biodegradable PLA cotton to construct 3D hunchback volume. The interaction between internal arched padding and external draped folds transforms pathological curvature into wearable "topography of life".



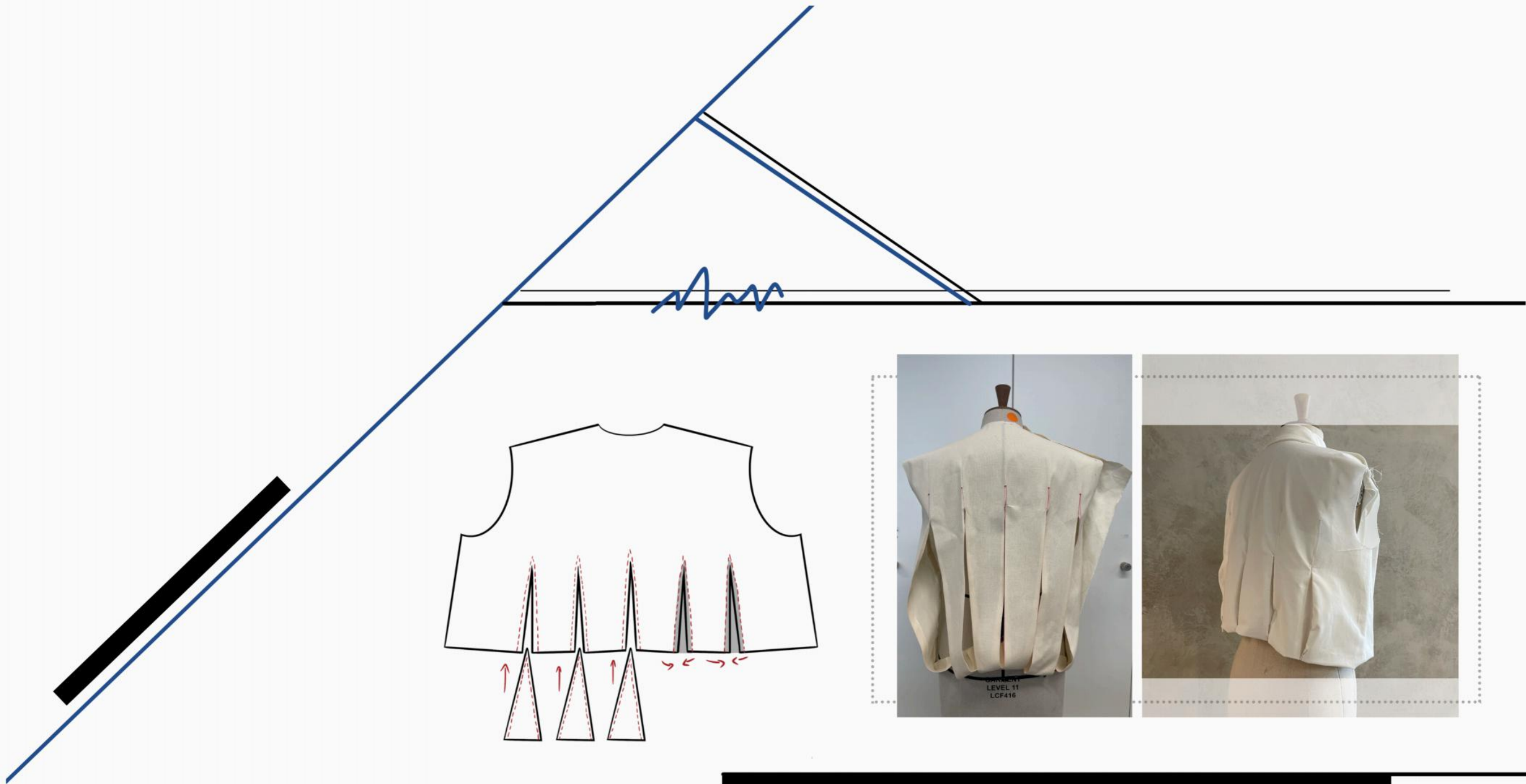


Deconstructed the denim jacket: cut open the back to mimic a hunched silhouette, and intentionally distressed the shoulders to reference elderly deconstructed mending aesthetics. The shirt was also deconstructed and grafted onto the denim jacket





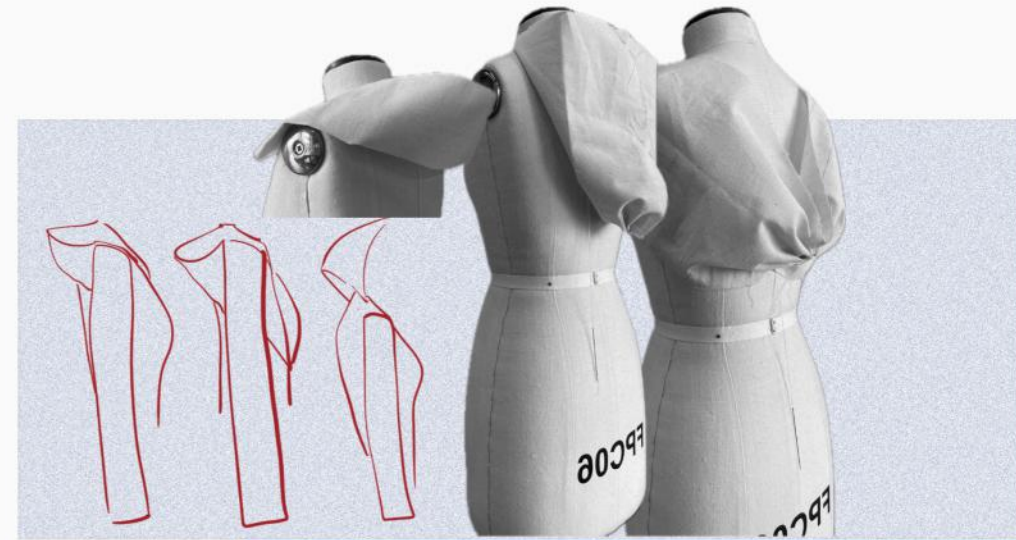
On the dress form, denim was draped and folded at odd angles to explore asymmetrical coverage; red lines mark where seams might run and how the fabric could be tugged. Beside the photos of the muslin mock-up, three clean croquis sketches illustrate how different dropped shoulders and wrapping shapes might look. The denim's stiffness and its formed creases echo the idea of "wrinkles," while the irregular folds hint at the textured layers of a slumped back.



A pristine white cotton back panel was evenly slashed into strips, pleated upward, and pinned in place—shown side by side with before-and-after photos of the form. The accompanying sketch uses black and red lines to trace the curves born from each cut and lift, capturing the dynamic tension. That upward pull embodies a “hunched back,” mirroring how age contracts the spine—and nods to the force needed when patching torn fabric.

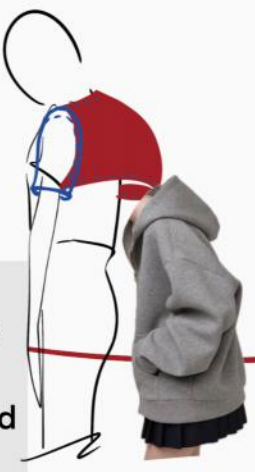
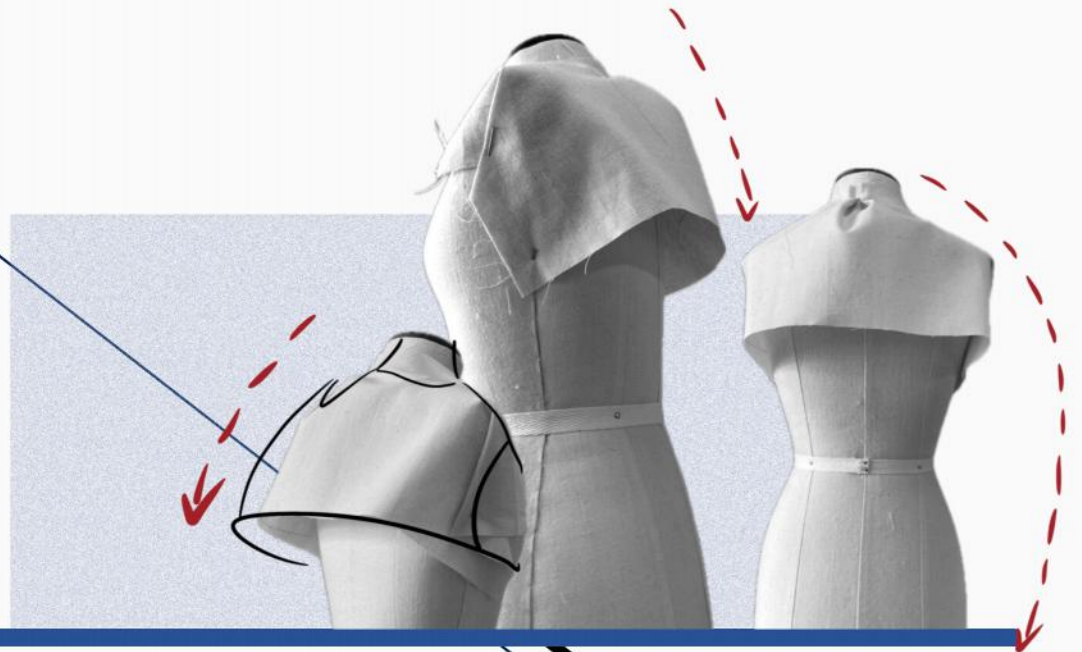


Old shirt collars, side-panels, and hems were deconstructed and then recombined over a khaki skirt to create a layered, off-kilter look. Three croquis on the right detail mismatched buttonholes, waist pleats, and wrapped panels. This misaligned assembly recalls how dementia can jumble an elderly person's dressing process—garment pieces overlapping like fragmented memories, symbolizing both disorder and reconstruction.



This page begins with a study of the subject of hunchback. Increase back room by standing up to disguise the hunched posture. Imitate the hunchback posture by making a cut, or add back decorations such as hats to cover the back.



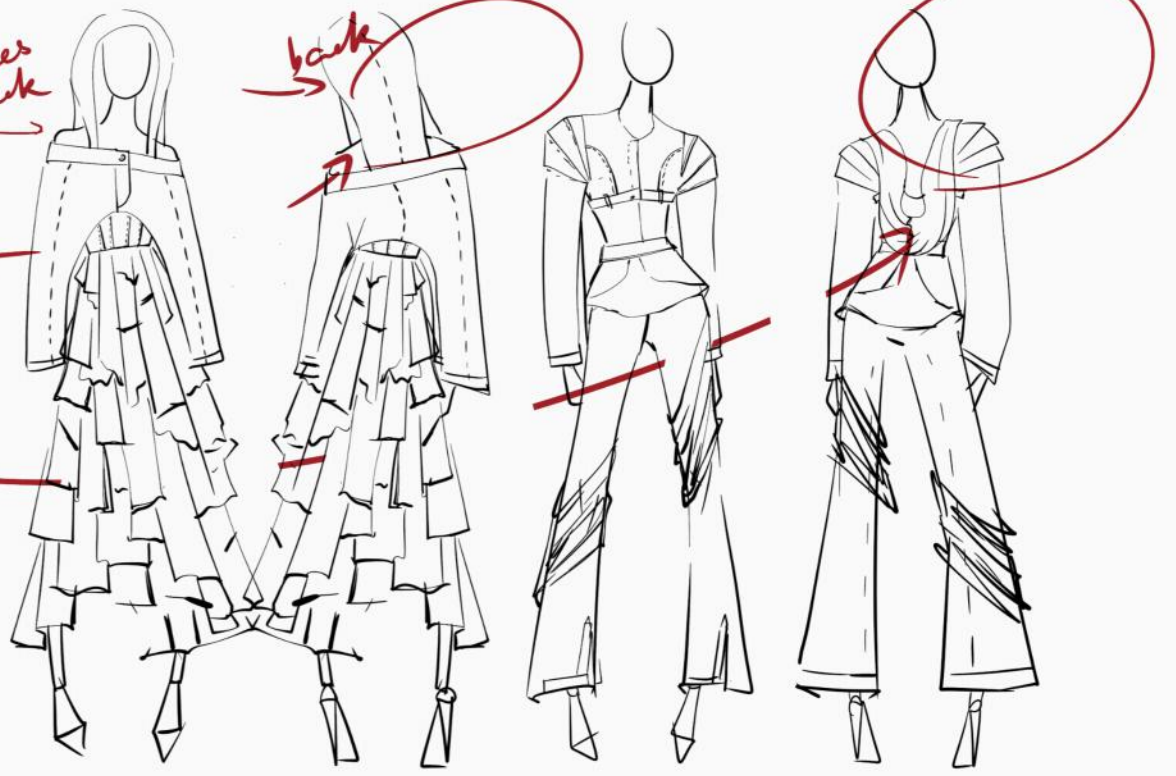


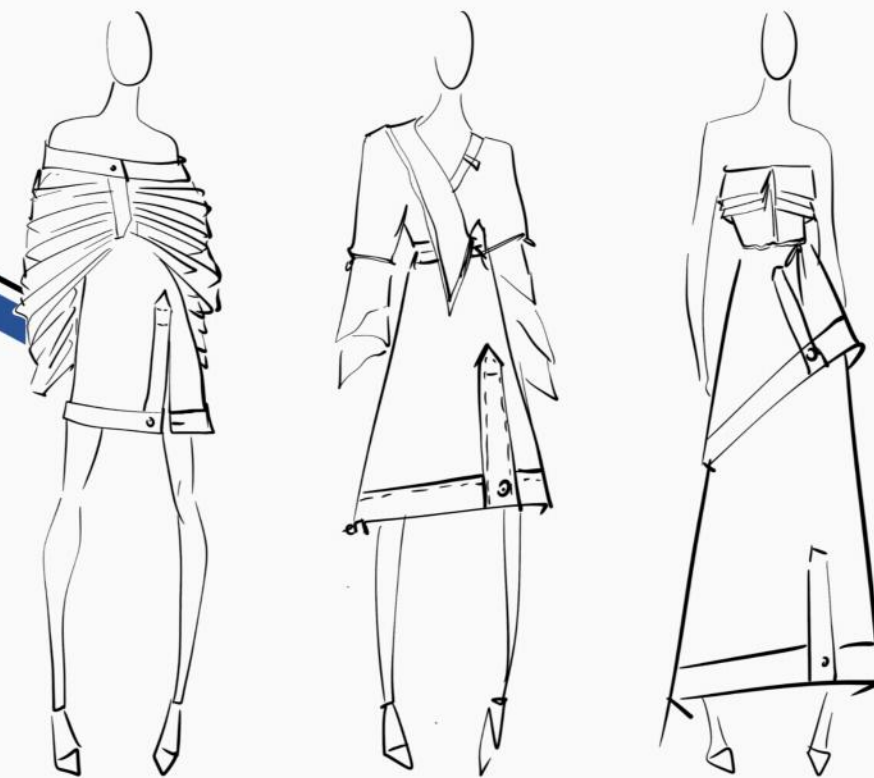
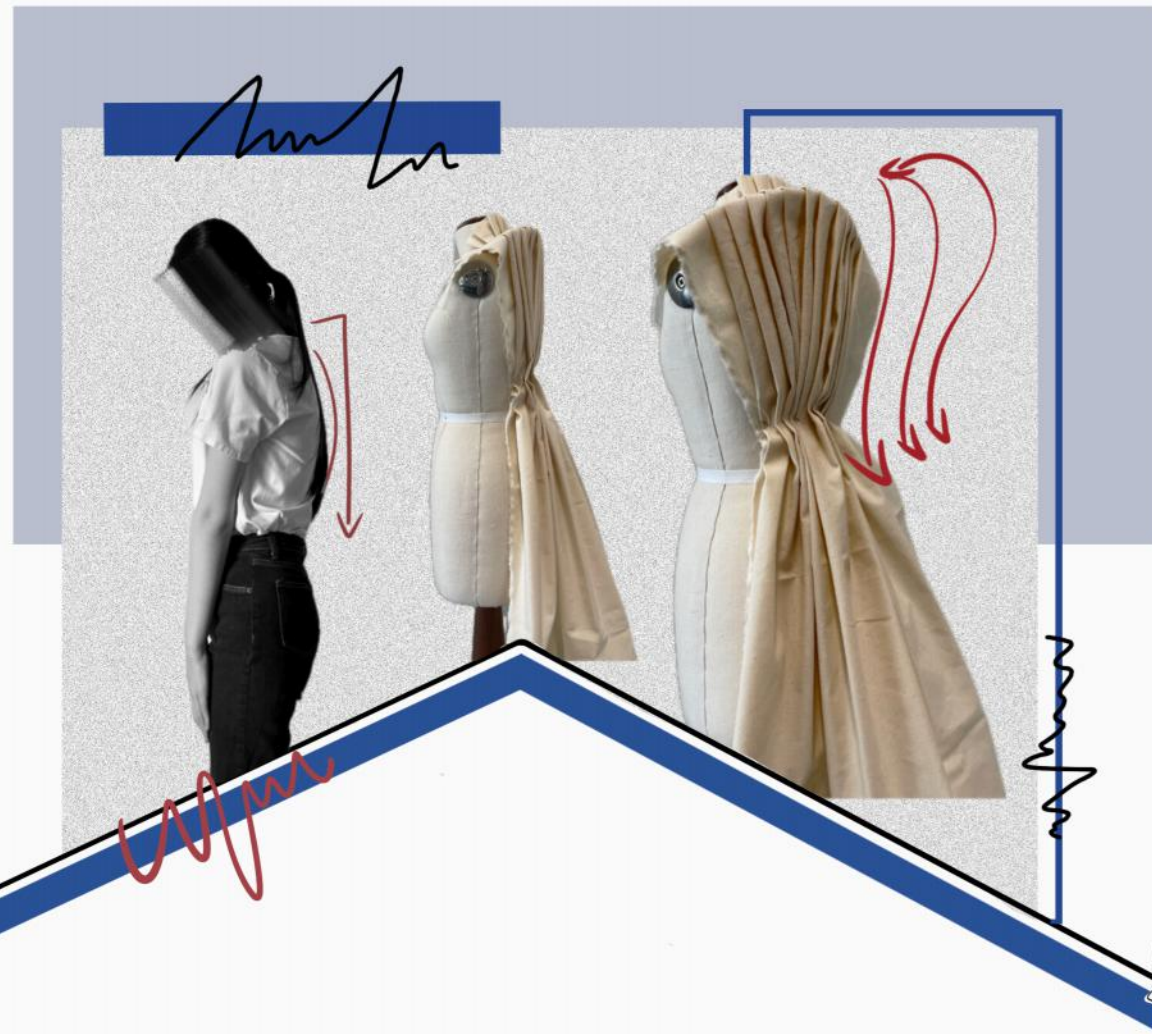
more spaces
at
back

back

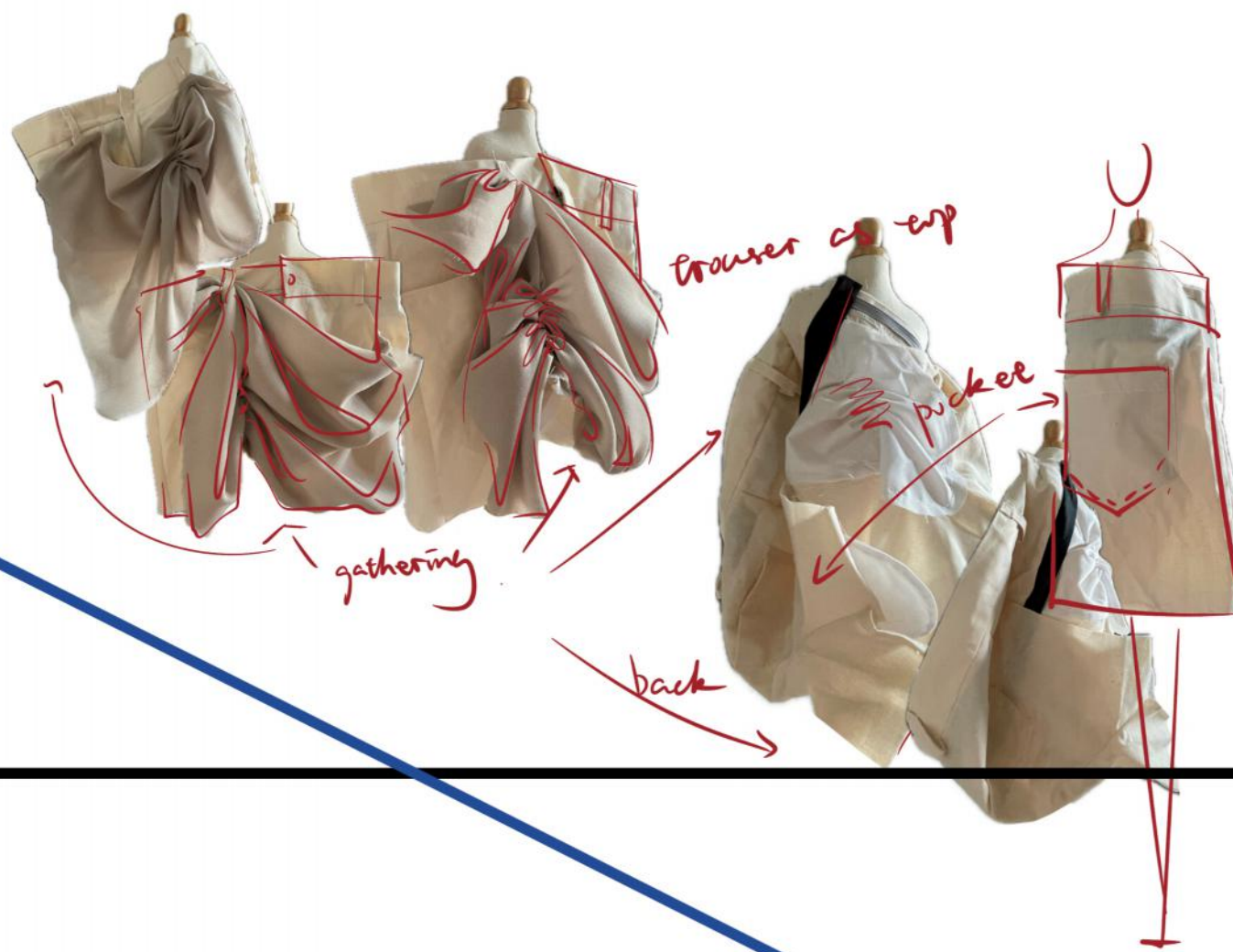
back

This page begins with a study of the subject of hunchback. Increase back room by standing up to disguise the hunched posture. Or add back decorations such as hats to cover your back. The design of the clothes and trousers incorporates the structural reorganization of the previous pages.





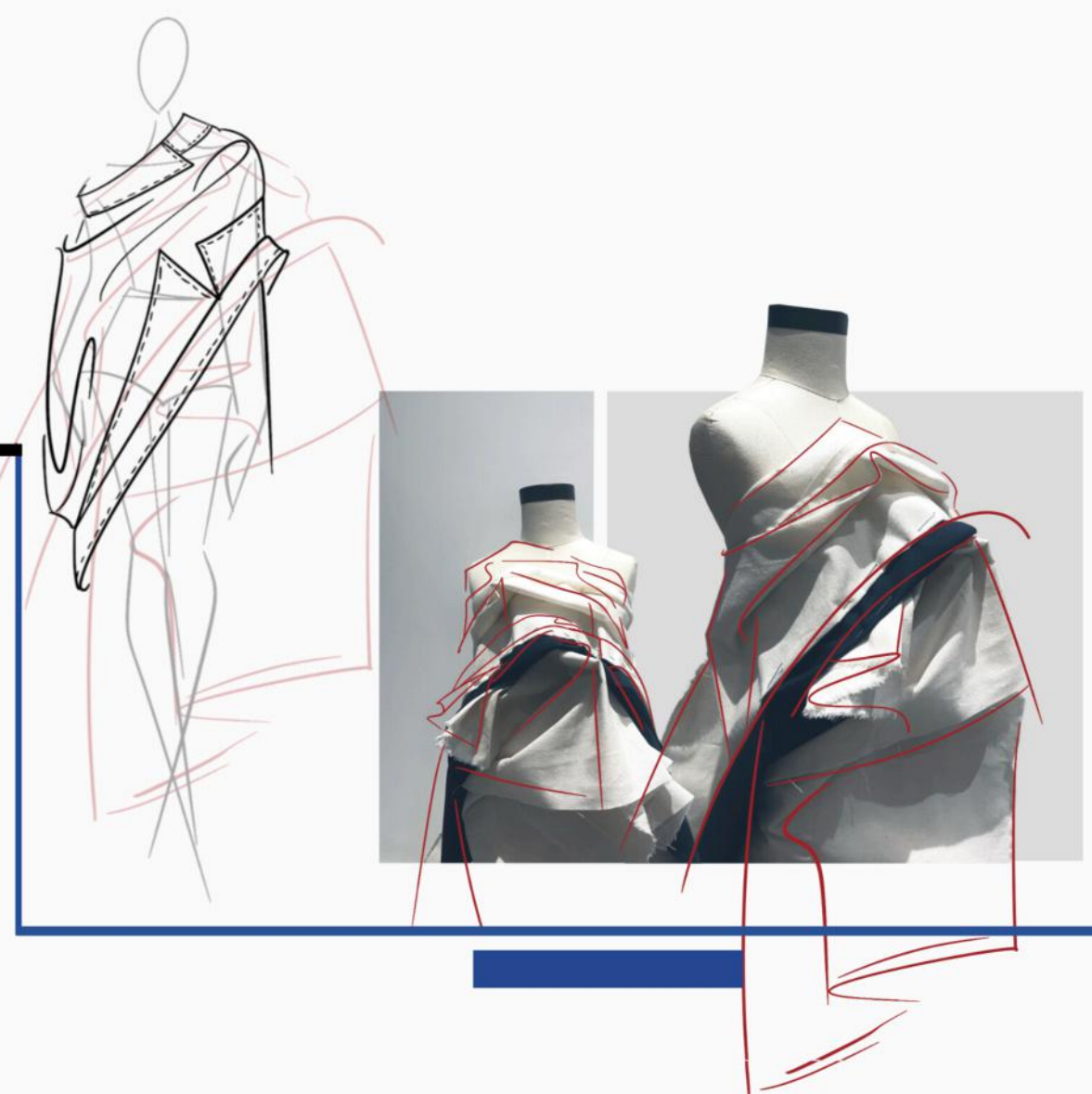
This page begins with a study of the subject of hunchback. By imitating the posture of a hunchback, it is taught that young people are not scary to be hunchbacked. At the same time, the element of pleats has been added. Use regular living and irregular folds to arrange the shape of the body color. The design of the clothes and trousers incorporates the structural reorganization of the previous pages.



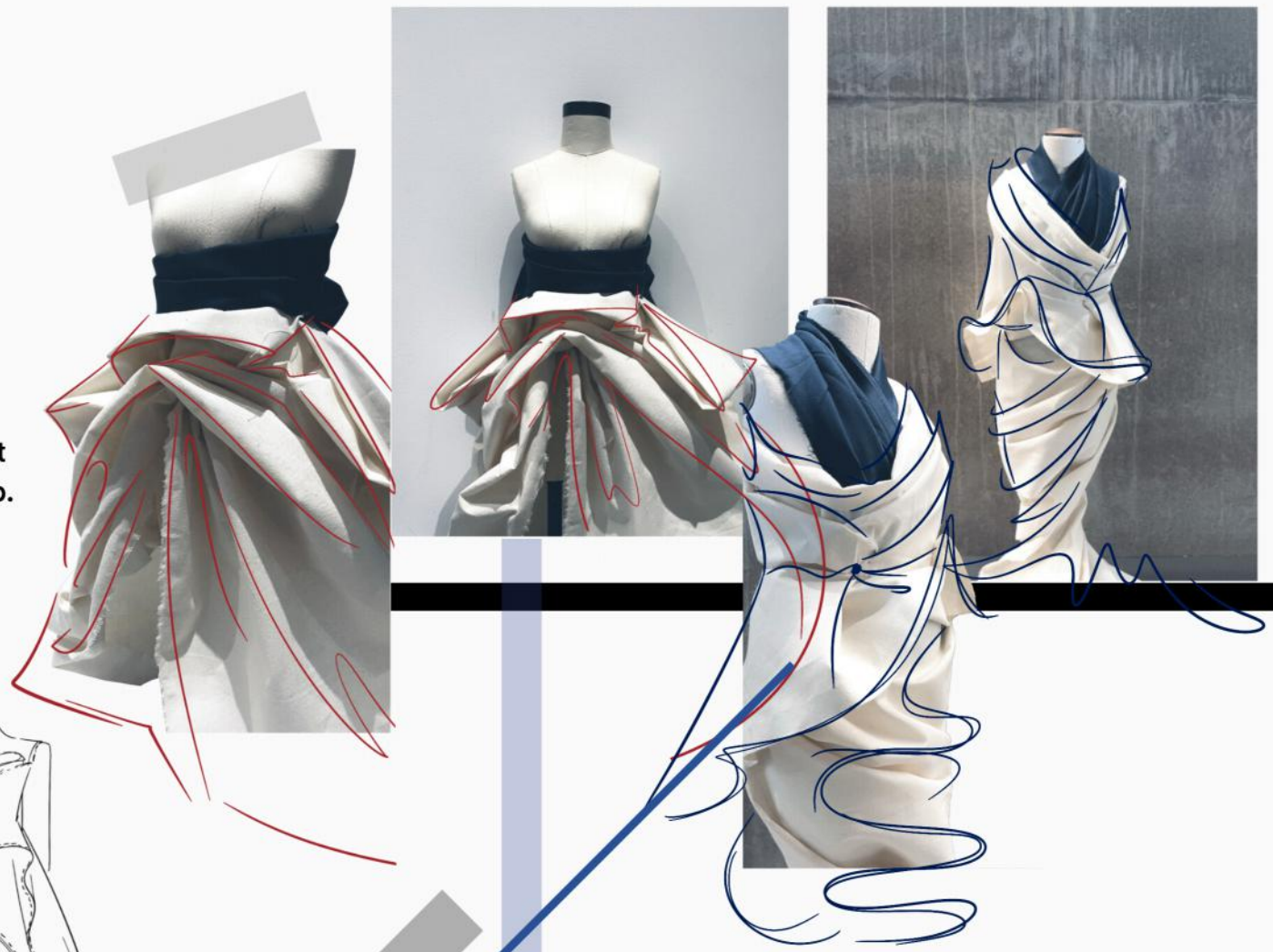
Use a pair of shorts to make a stand on the miniature stage. Pleats are applied in different positions on the front and back of the shorts to blend the thematic point of view.



A long coat's oversized lapel served as the starting point: its points were exaggerated, and radiating fold lines sketched across the chest. In the line-drawing, the real collar's drape is contrasted with the exaggerated version, highlighting shoulders that slump forward into soft waves. The coat's lapel becomes a stand-in for a spine curved by age, the collar's folds mirroring the creases around neck and shoulders.



Taking cues from the unsteady gait of the elderly, the back center of a skirt was slit wide so that, when worn, the hem drags and sways with each step. In the sketch, red lines show how the panels flutter in an irregular rhythm. The uneven hem and asymmetric slit capture the frailty of age—unstable steps and fabric that lags behind.

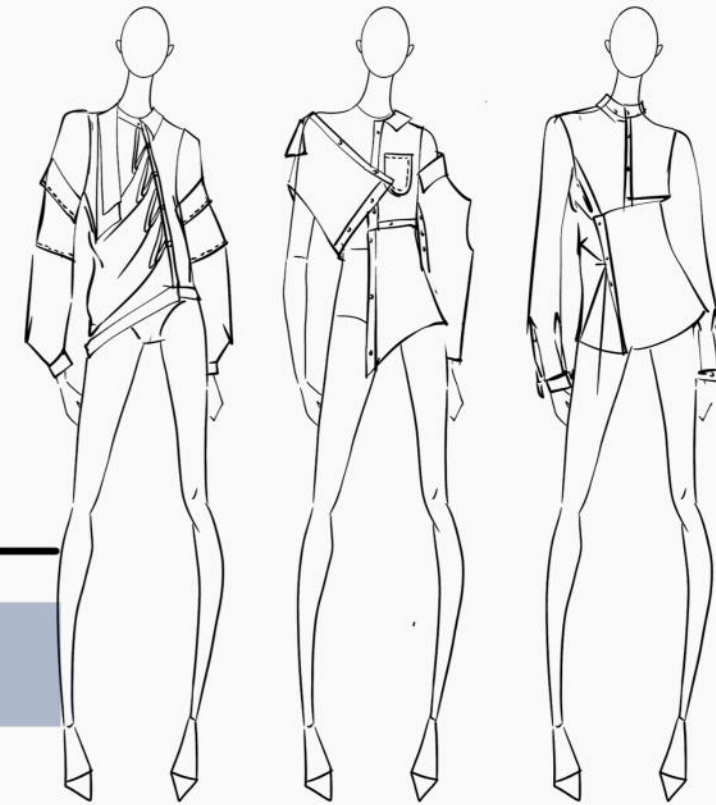


This page showcases draped trousers pinned directly on the mannequin with bold pleats at strategic points, exploring the fabric's volume and fall. Around it, I've collaged ready-to-wear shots from several runway shows, showing how those same folding and wrapping techniques look in finished garments.

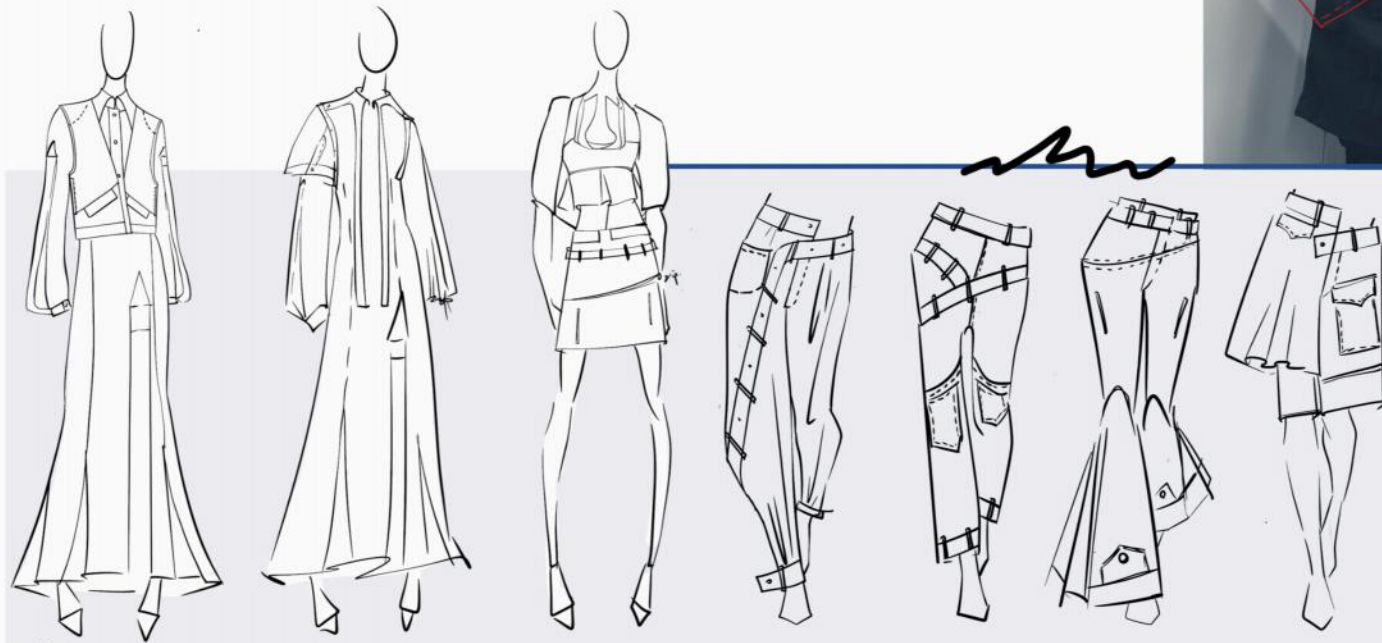


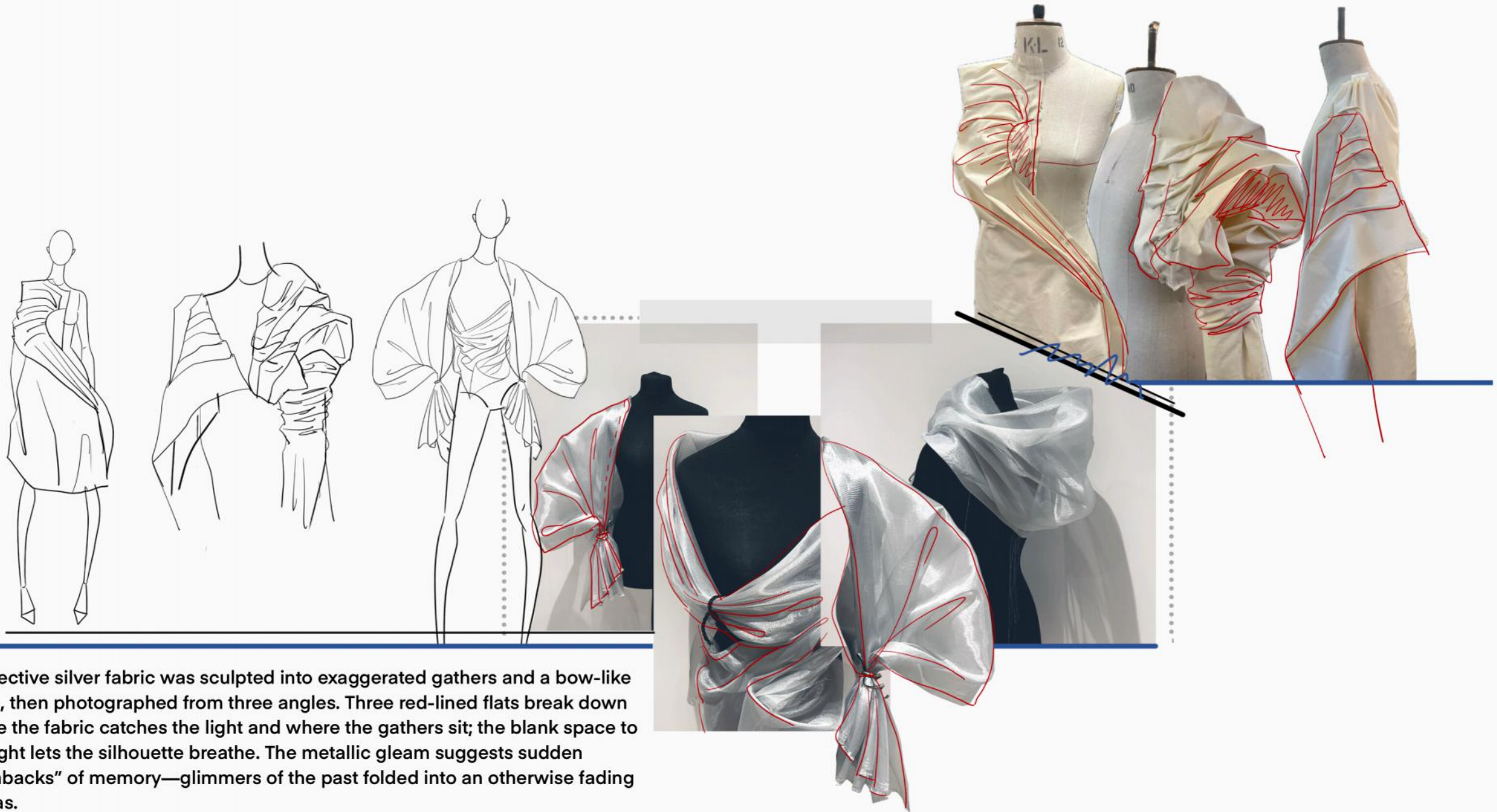


Leftover shirt scraps were twisted into a wide belt and cinched tightly around the skirt, as though memories were being wrung into a bundle. Two figure drawings illustrate how multiple folds at the waist pile up like stitched-on patches. This visible mending hints at piecing together fractured memories, the wrapped band evoking a mind tangled in scattered thoughts.

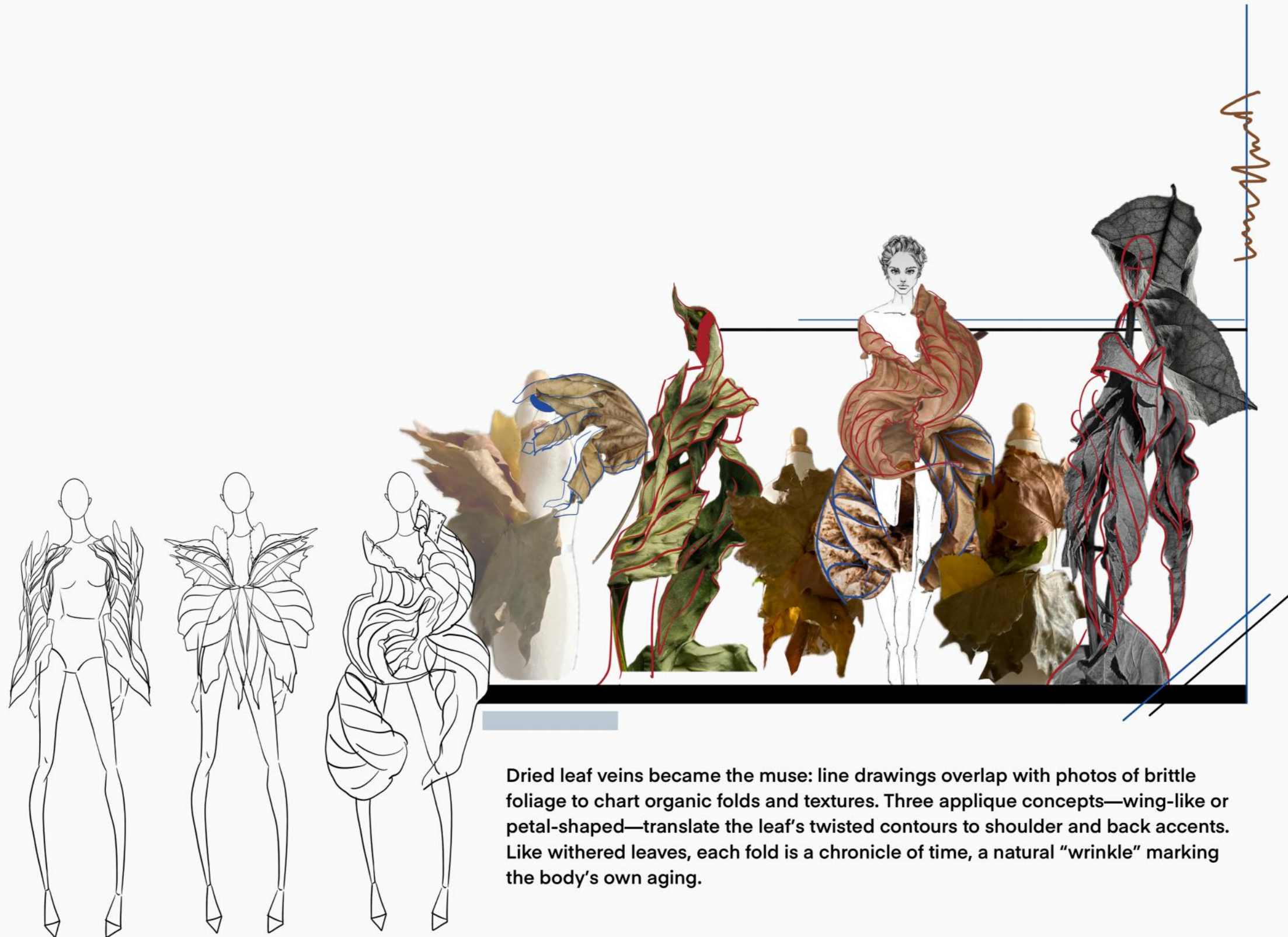


Stripes of white shirting were joined with black shirt remnants, connected along the sides by straps and visible stitch-bands. The sketch highlights red-dashed seam lines and buckle tabs, while the trousers feature slanted buttonholes and patch pockets. These mending details don't just repair damage—they evoke the body's and mind's weathered seams, where age leaves its mottled trace.





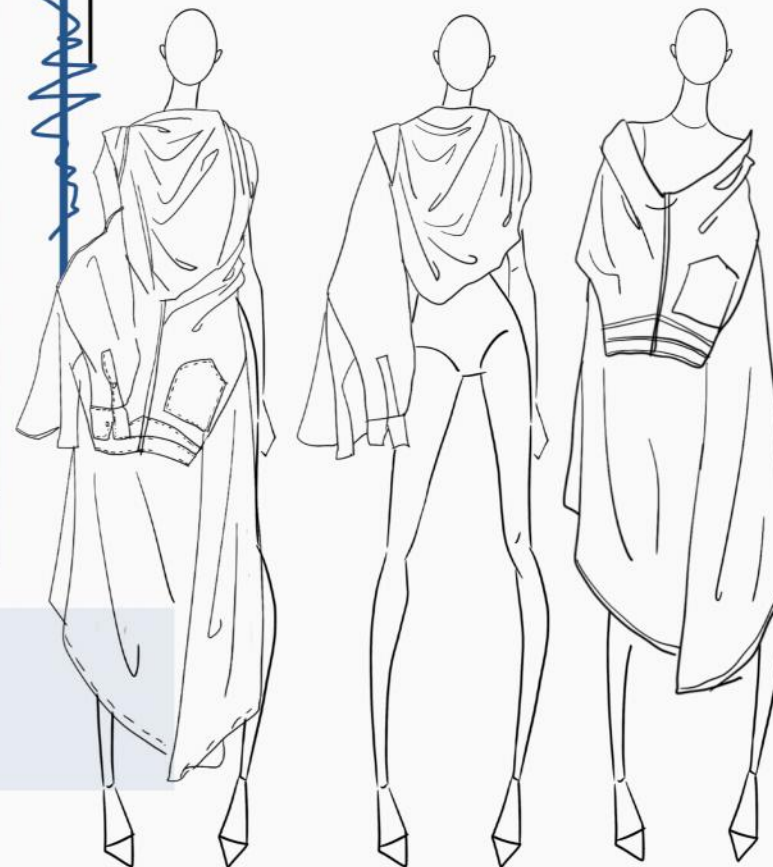
A reflective silver fabric was sculpted into exaggerated gathers and a bow-like cinch, then photographed from three angles. Three red-lined flats break down where the fabric catches the light and where the gathers sit; the blank space to the right lets the silhouette breathe. The metallic gleam suggests sudden "flashbacks" of memory—glimmers of the past folded into an otherwise fading canvas.



Dried leaf veins became the muse: line drawings overlap with photos of brittle foliage to chart organic folds and textures. Three applique concepts—wing-like or petal-shaped—translate the leaf's twisted contours to shoulder and back accents. Like withered leaves, each fold is a chronicle of time, a natural "wrinkle" marking the body's own aging.



On this page, I've layered a white wrap dress with a denim pocket panel and a lone shirt sleeve at the back: one sleeve hangs loosely, while the pocket piece sits askew on the hip—like fabric that's been torn and like fragments of memory.

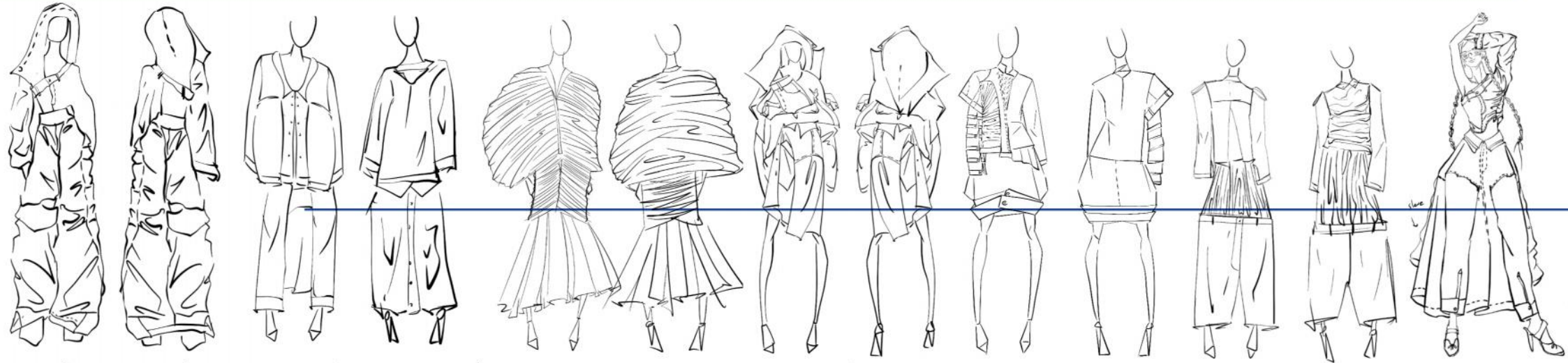
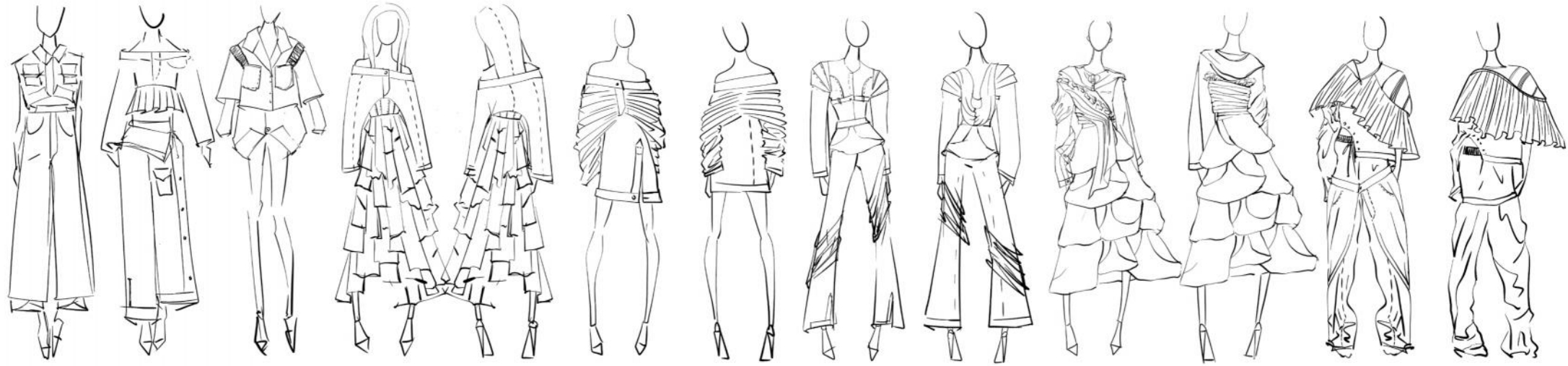


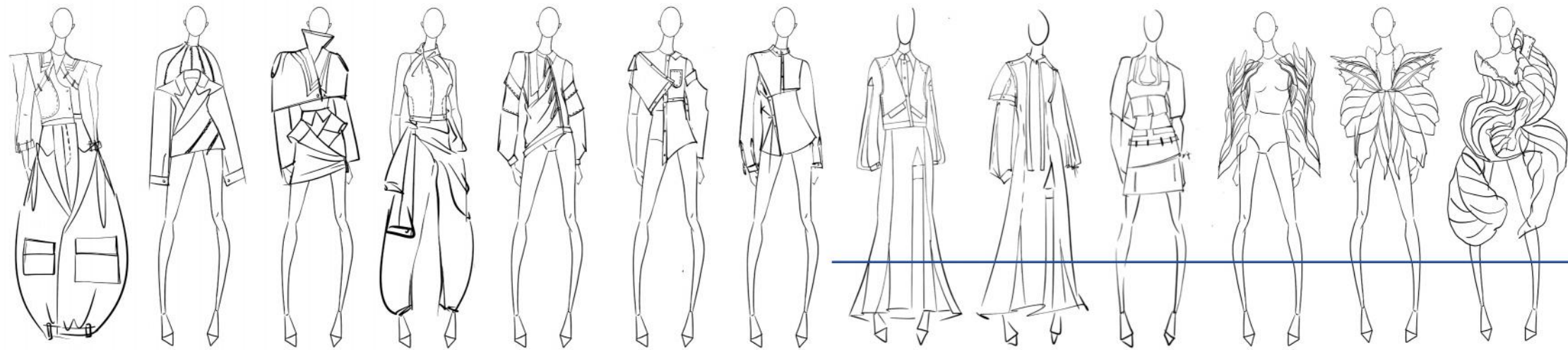
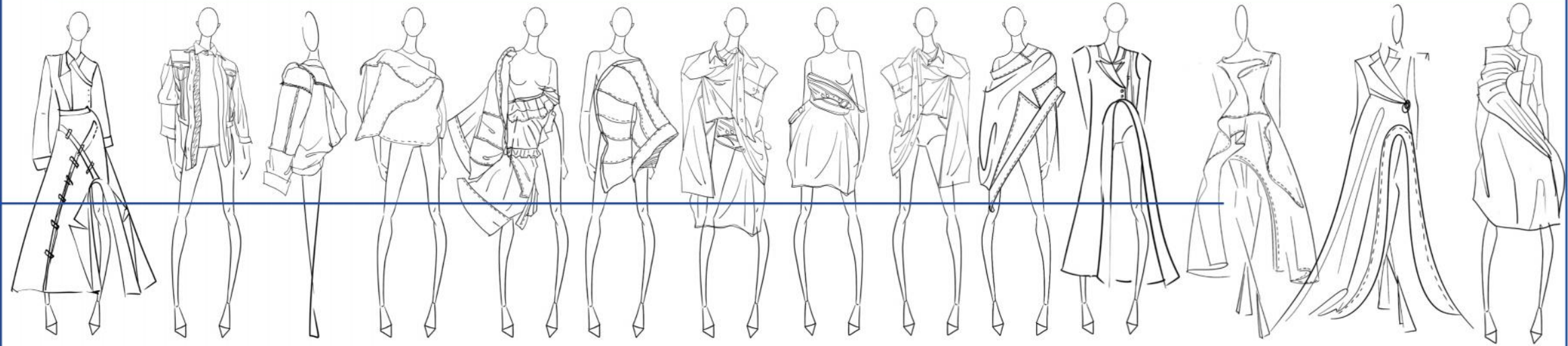
From left to right, the three croquis show:

1. Back collage – a slanted pocket and dangling sleeve create an irregular, tiered effect.
2. Simplified wrap – only the flowing skirt and single draped arm remain.
3. Hooded jacket deconstructed – that draped flap is reimagined as a loose, hooded silhouette.

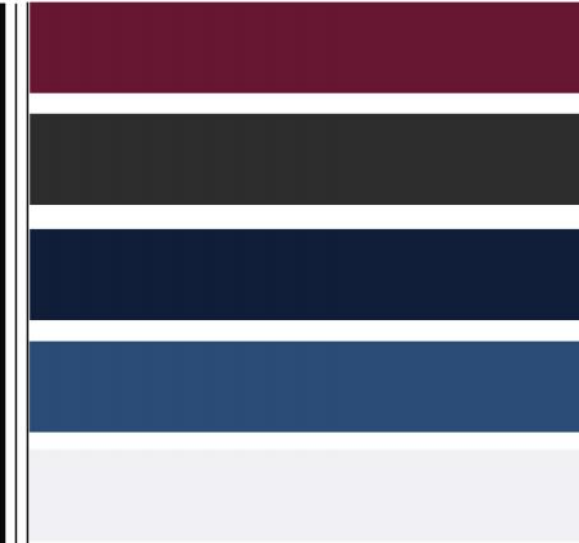
This casual jumble and offset placement capture the disorientation of dressing in dementia, while the drooping sleeve and uneven hem reference the fatigue of a hunched posture and the textured “wrinkles” age brings.

SKETCHES





COLOUR



Fabric

Plain Weave Rigid Dark Blue Denim



Twill Weave Rigid Dark Blue Denim



Indigo Plain Weave Stretch Denim



Black and White Soft Plain Weave Denim



Plain Weave Rigid Dark Blue Denim



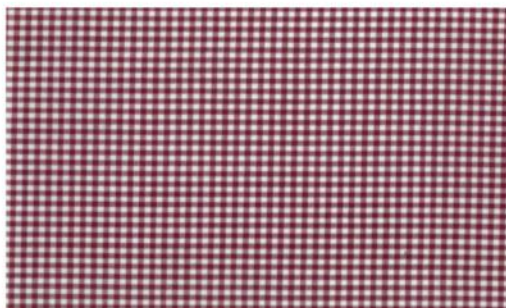
Indigo Twill Denim



Cotton Blue and White Stripe Suiting Fabric



Red and White Plaid Shirting Fabric



White Poplin



White Poplin



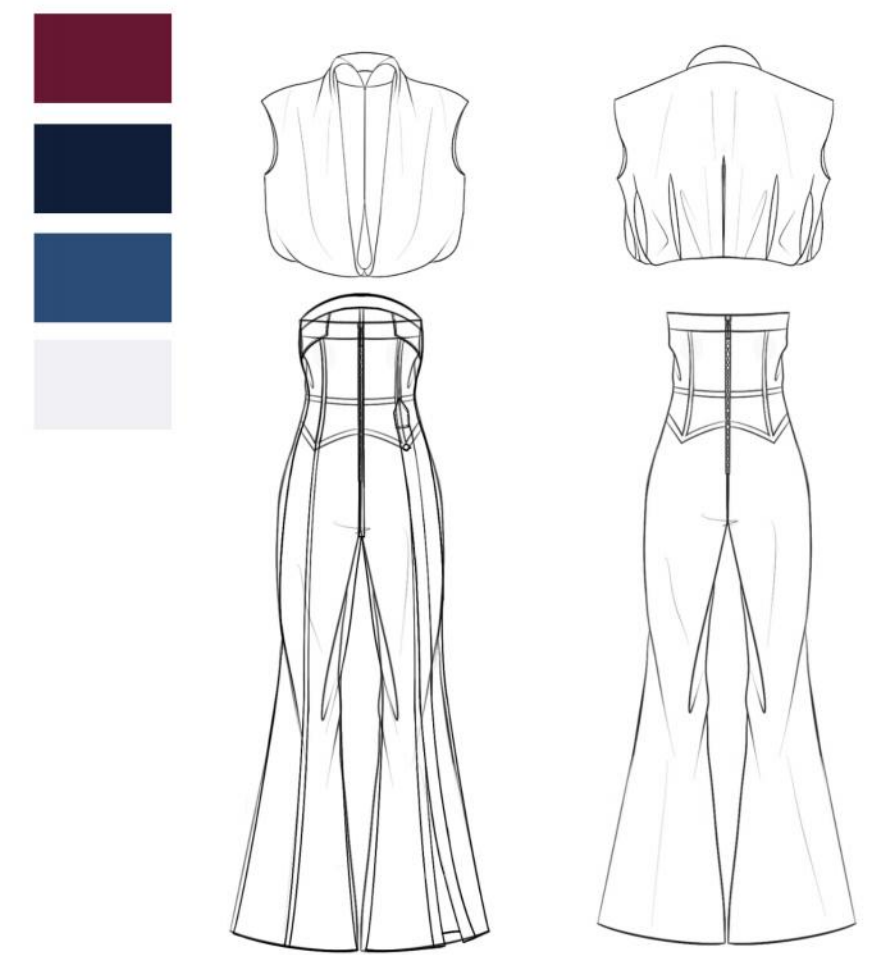
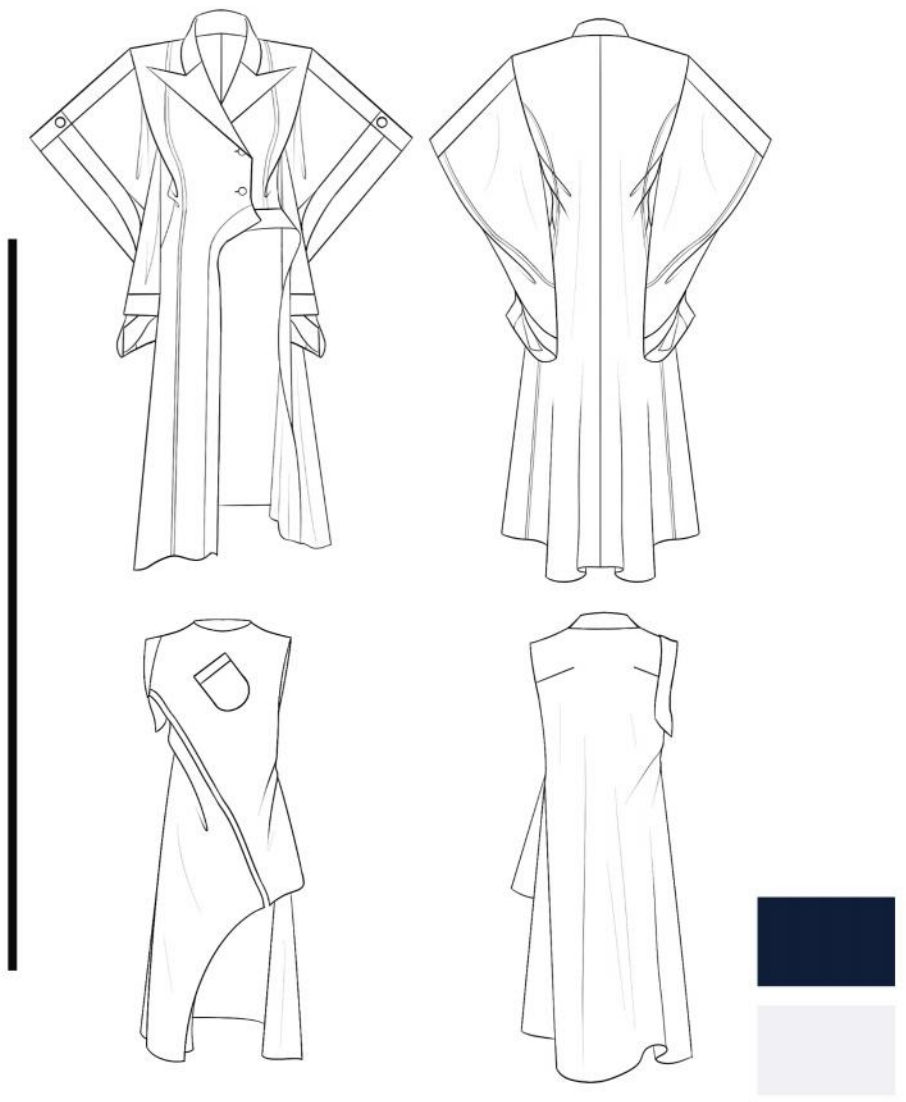
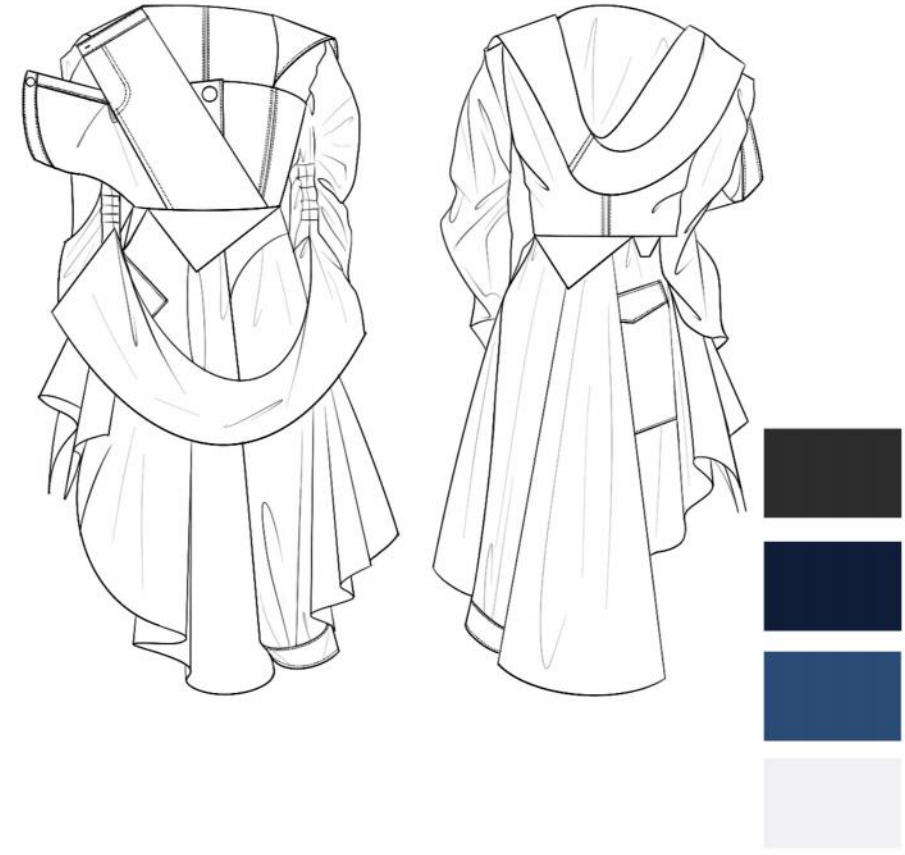
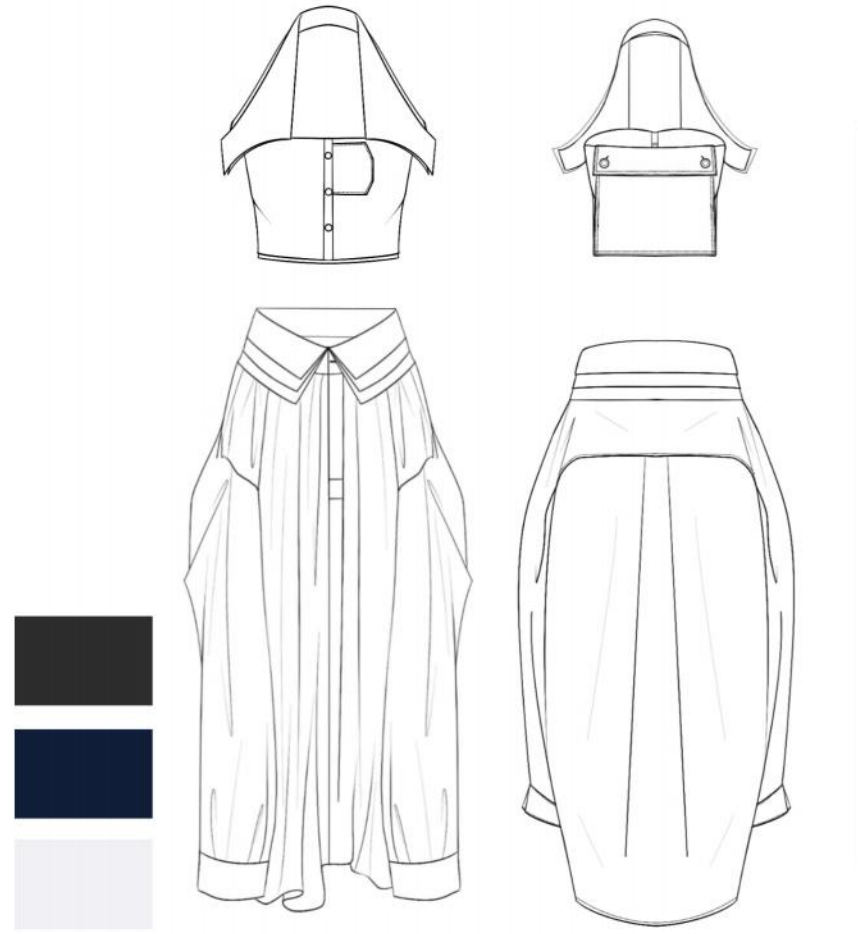
White Poplin



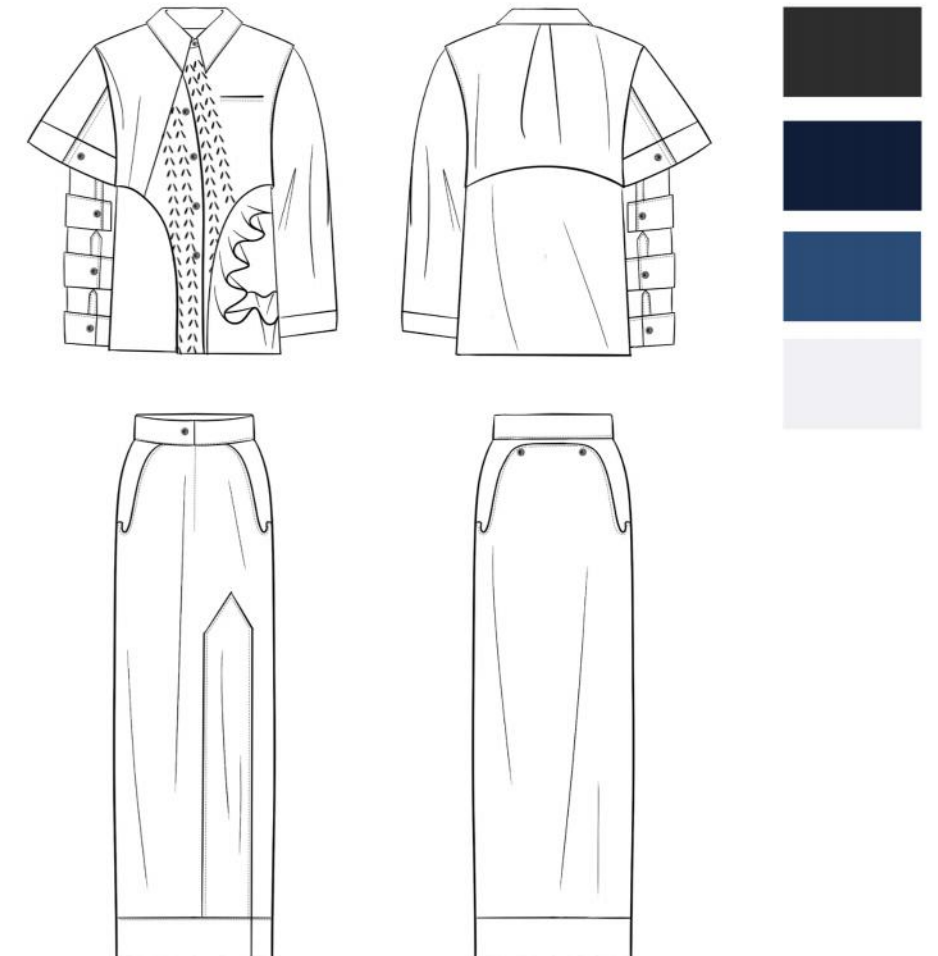
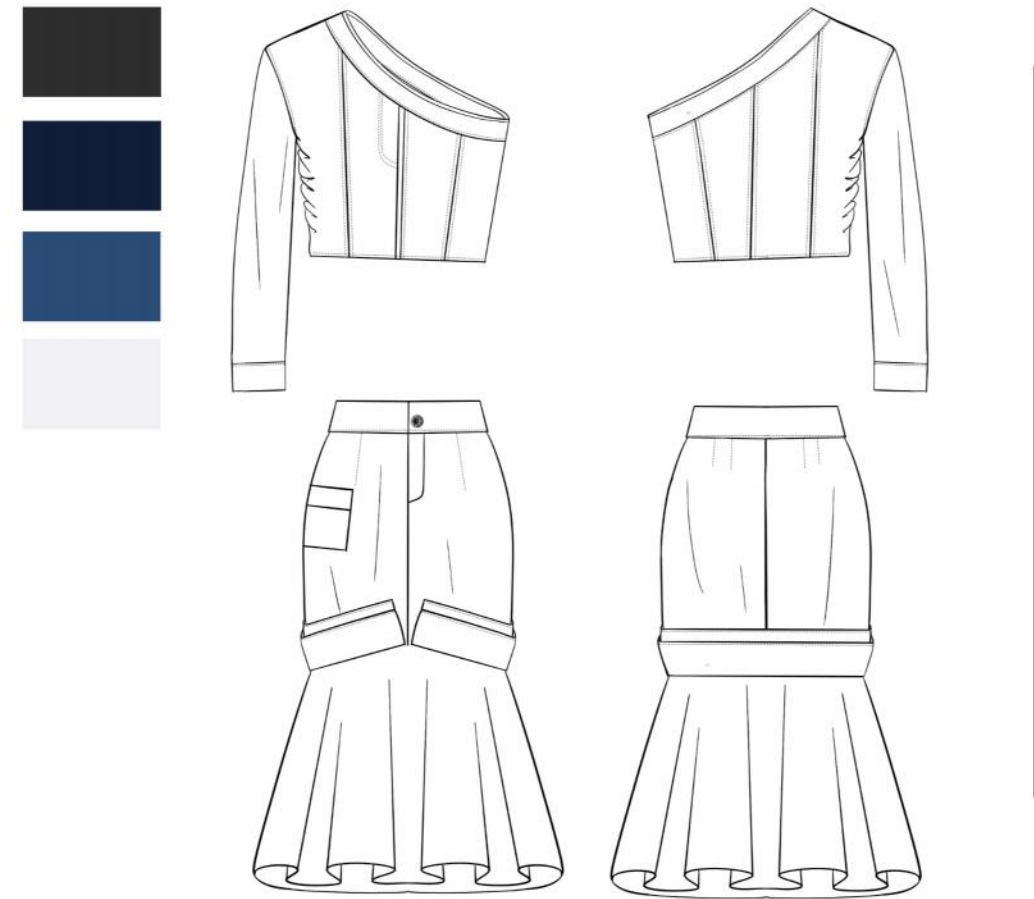
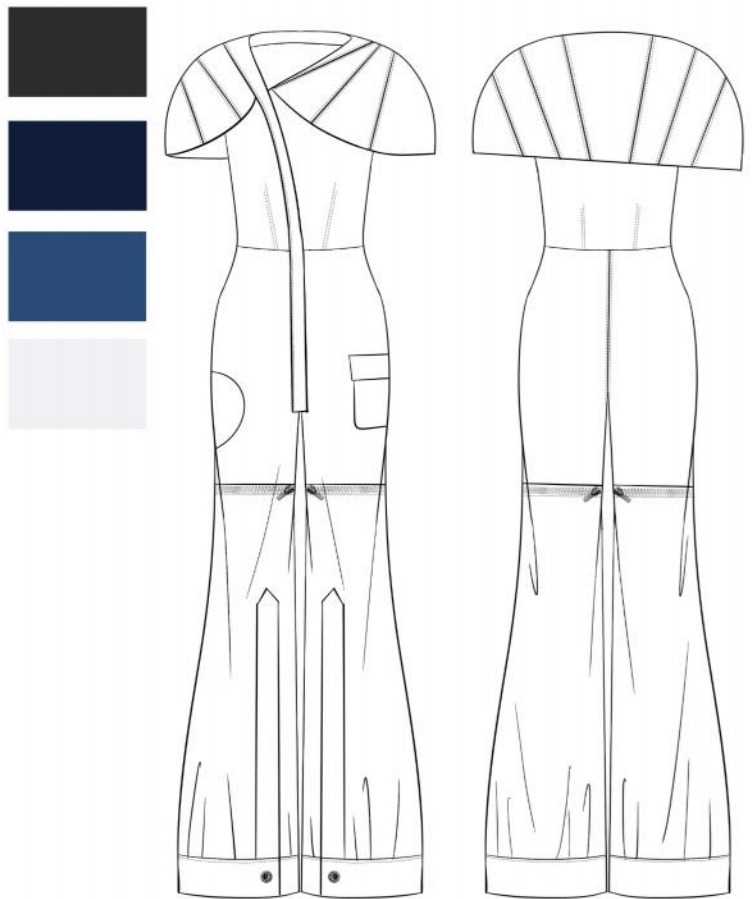
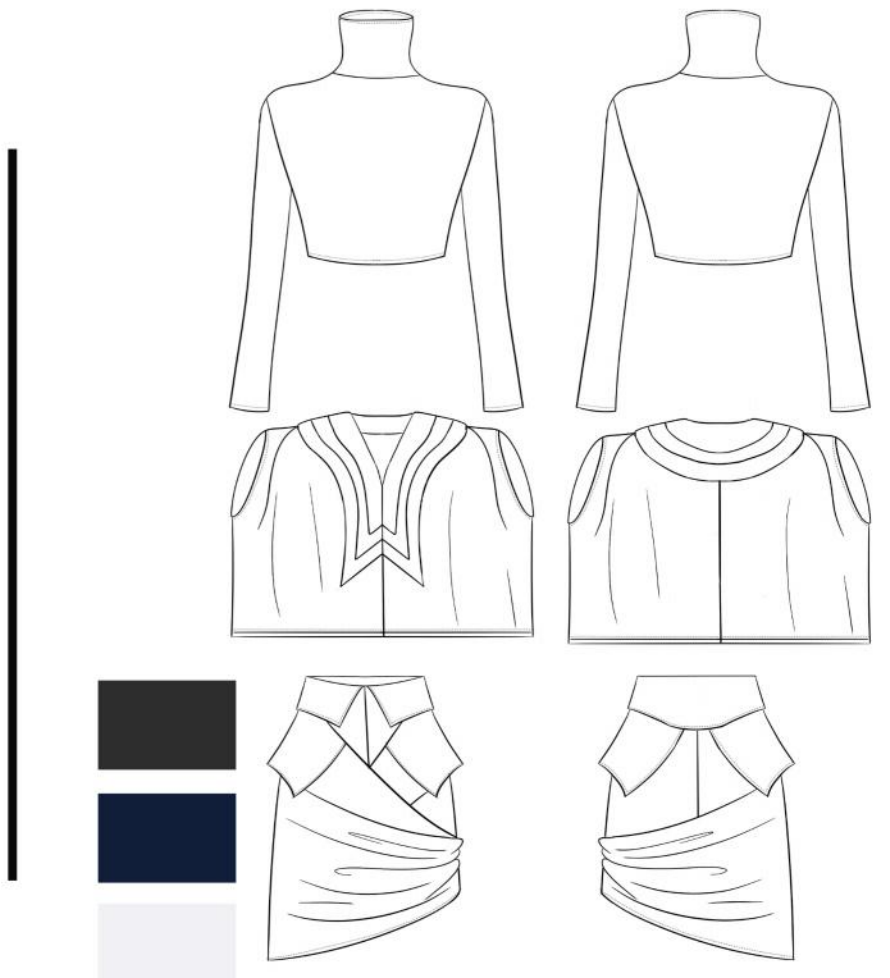
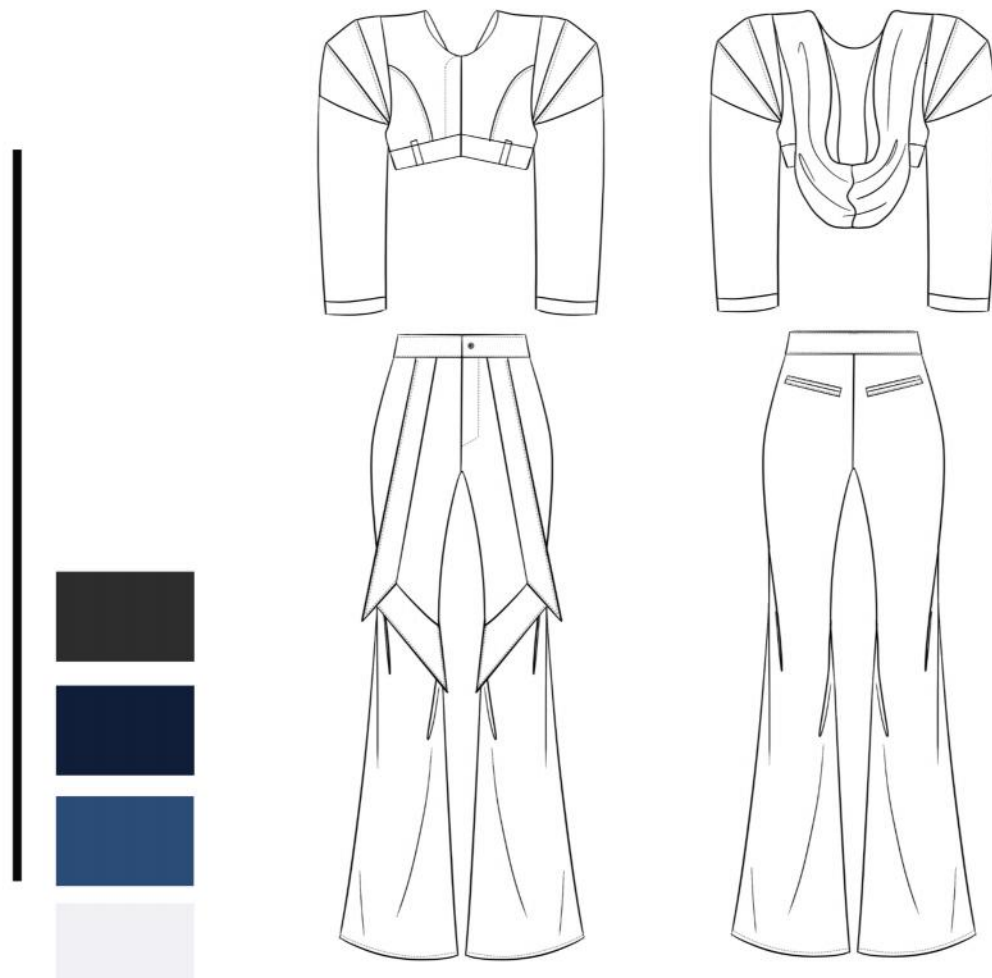
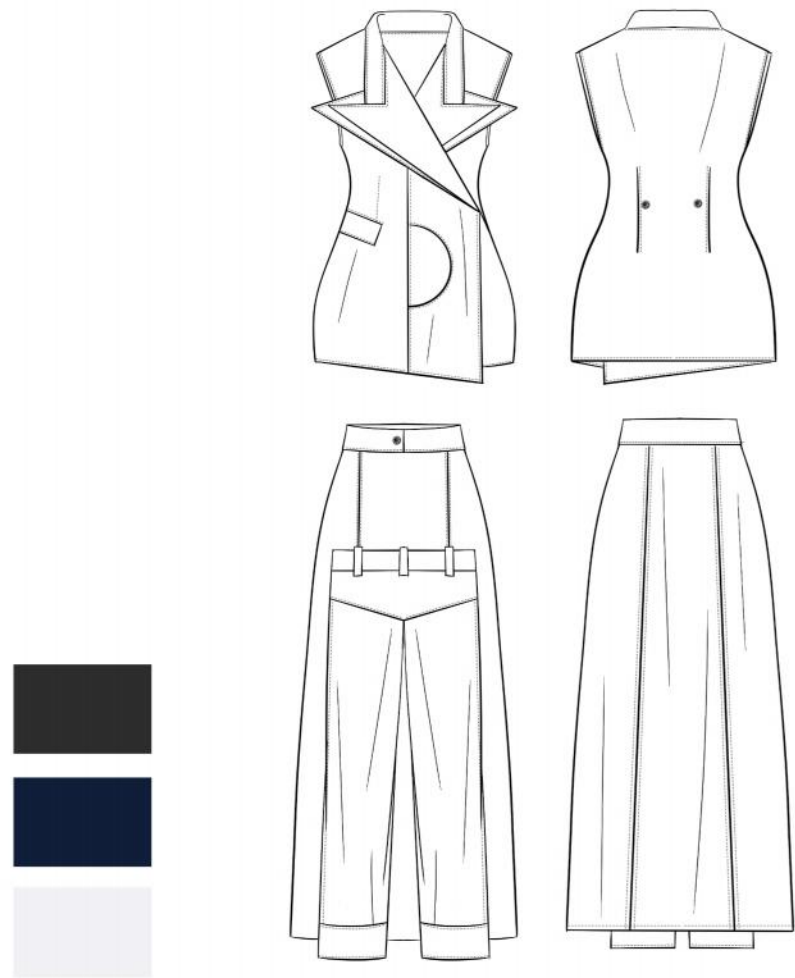




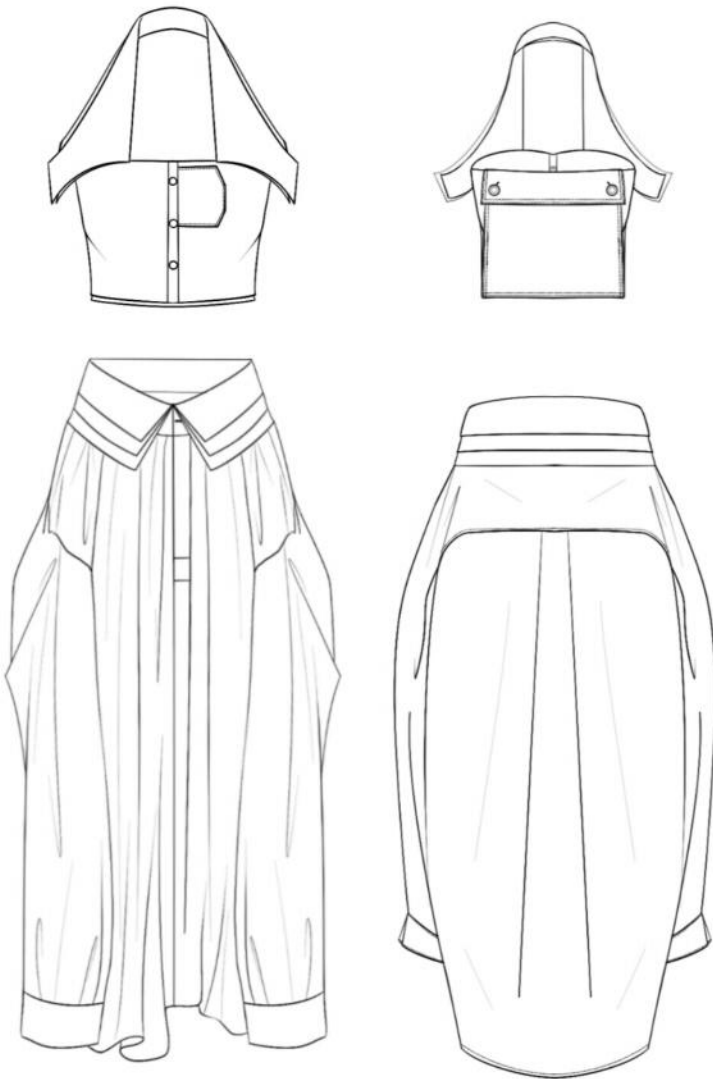
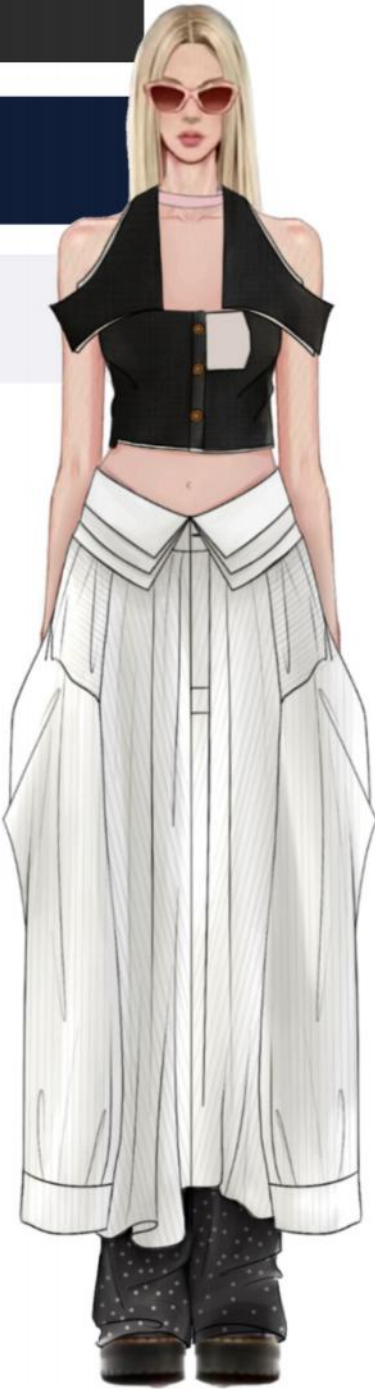
Range Plan



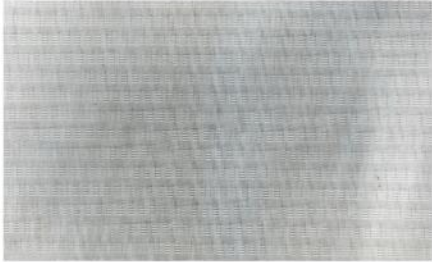
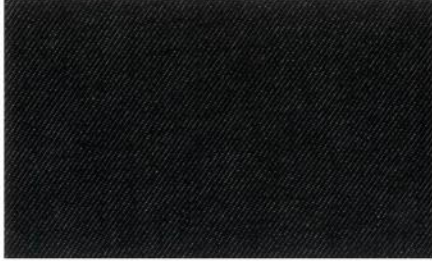
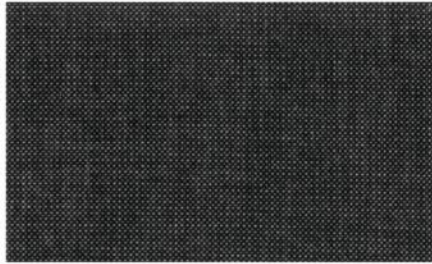
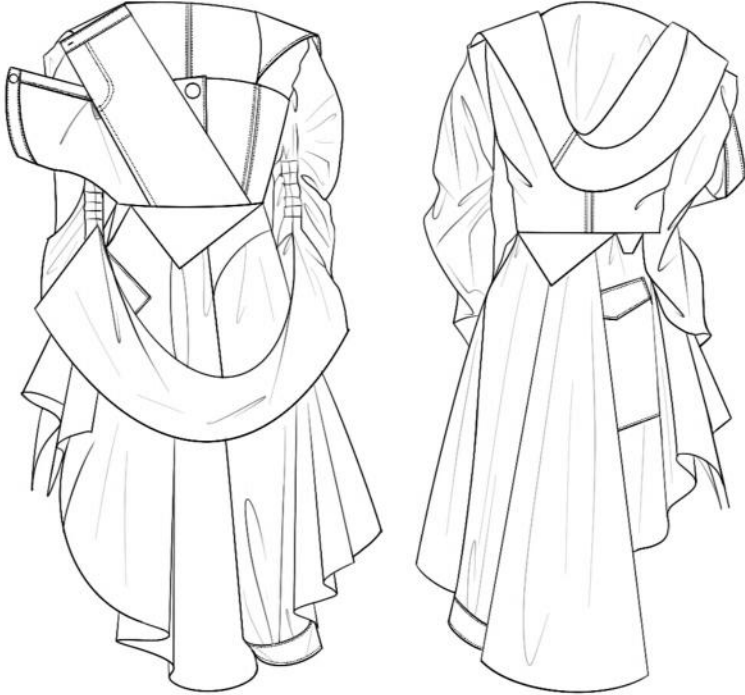
Range Plan



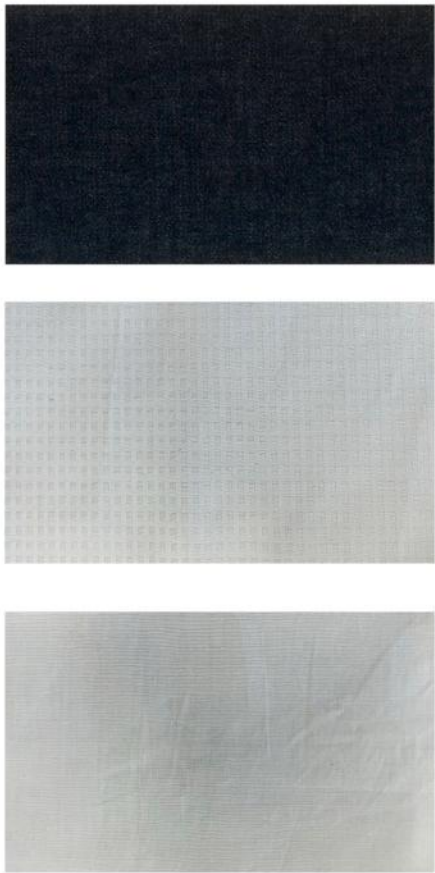
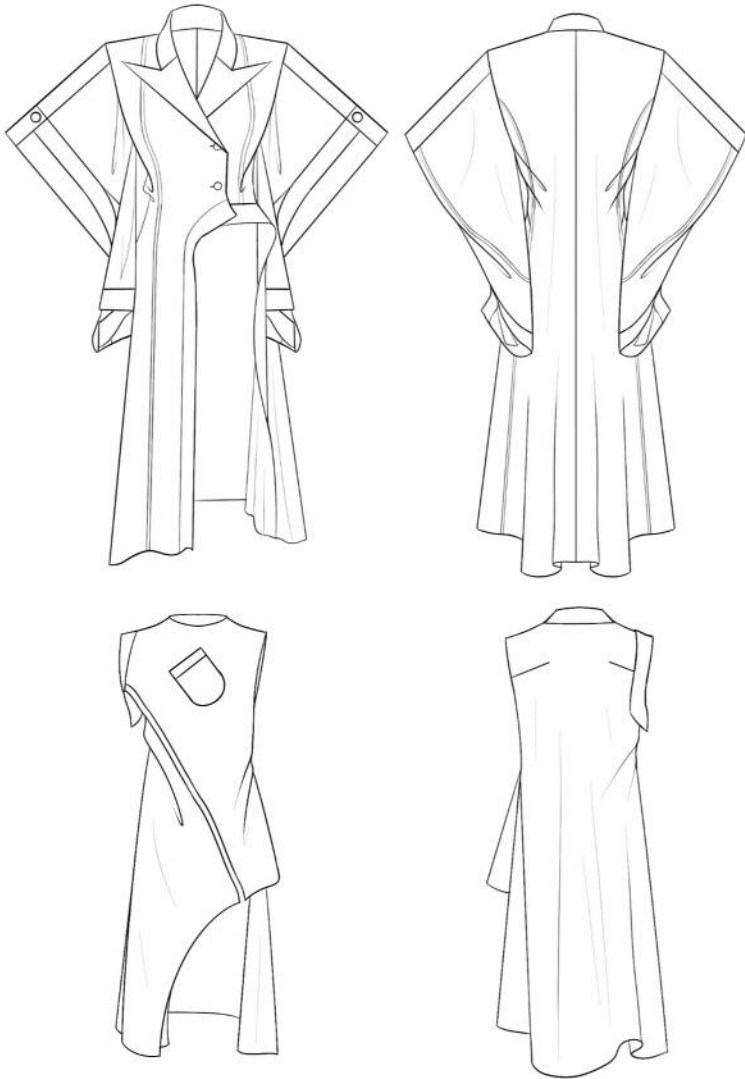
PRESENTATION SHEET



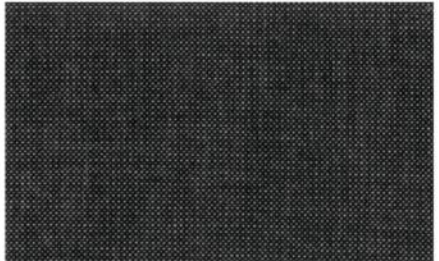
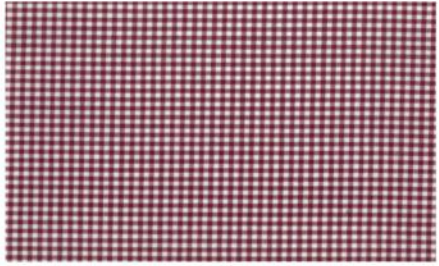
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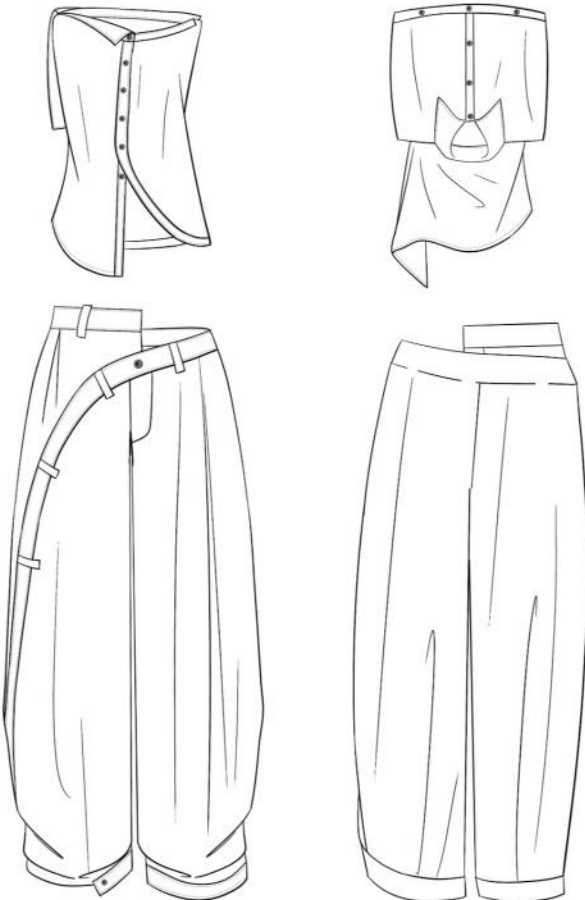
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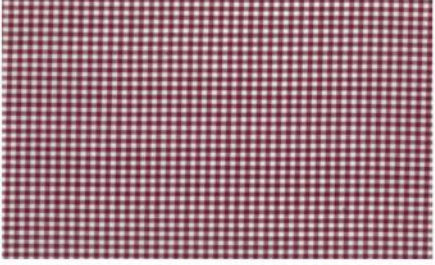
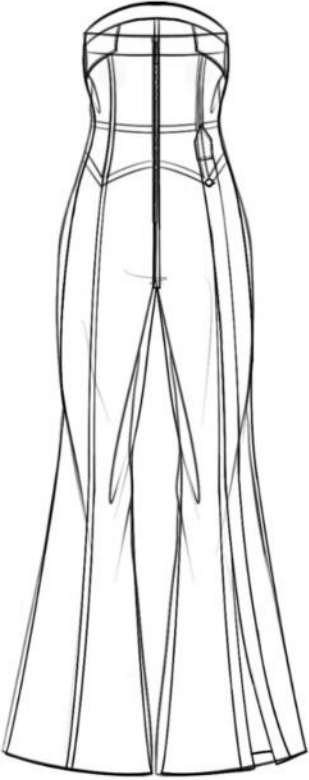
PRESENTATION SHEET



PRESENTATION SHEET



PRESENTATION SHEET







END
THANK YOU

Unit Leader:
Amer Kamal

Teaching Team :
Amanda Mills
Ashley Duncan
Justyna Machnik
Khafayat Kesington
Koki Kang
Lex Cawley
Rasha Swais
Sharon Blackford