



*DIVERSION*

*HONG JI LI*

*BESPOKE TAILORING*

*19012609*

## *MISSION STATEMENT*

*The inspiration for my graduation project stems from the growing phenomenon of “all work, no play,” which seems to be subtly infiltrating the daily lives of contemporary young people.*

*In the context of rapid societal advancement, “involution” has become an unavoidable issue. To survive—or to pursue a refined, consumerist lifestyle—many individuals are forced to compromise on personal growth. Under immense work-related stress, young people are increasingly prone to mental health challenges and even psychological disorders. These issues form the core focus of my project.*

*In my initial research, I drew inspiration from the works of photographer Pawel Jaszczuk, whose lens captures the exhausted states of individuals in high-pressure environments.*

*His imagery strongly resonated with the emotional tension I aim to convey. To deepen my concept, I turned to the film *American Psycho*, which left a lasting impression. Set in 1980s New York, the film portrays the dominance of yuppie culture—a time of material excess and emotional detachment. The protagonist, Patrick Bateman, represents the perfect facade of success: a Harvard Business School graduate, physically fit, sharply dressed, and professionally accomplished. Yet beneath the surface lies a deeply narcissistic and emotionally fractured man.*

*Bateman’s polished appearance masks a disturbing inner emptiness, mirroring how society often values image over authenticity.*

*The costumes in *American Psycho*—with their sharp tailoring, pristine businesswear, and sterile luxury—greatly influenced my design language. My first look, for example, reimagines the transparent plastic raincoat and gloves Bateman wears during a murder scene, transforming them into a sharply structured overcoat, blending menace with formality.*

*Alongside cinematic references, I conducted extensive research into historical and cultural garments. I examined 1950s Chinese suits, Zhongshan suits, Qing dynasty stand collars, and the aesthetics of 1950s and 1980s Western power dressing to extract and reinterpret classic tailoring details. I aimed to merge traditional Chinese elements with modern design, employing embroidery and print techniques to visually reinforce the project’s themes. Additionally, I integrated feminine elements—such as cinched waists and open-back silhouettes—while referencing the exaggerated shapes seen in 1980s yuppie attire. Through this approach, I sought to create a body of work that both critiques and reflects the psychological tension behind the polished exterior of modern ambition.*

## CLIENT PAGE



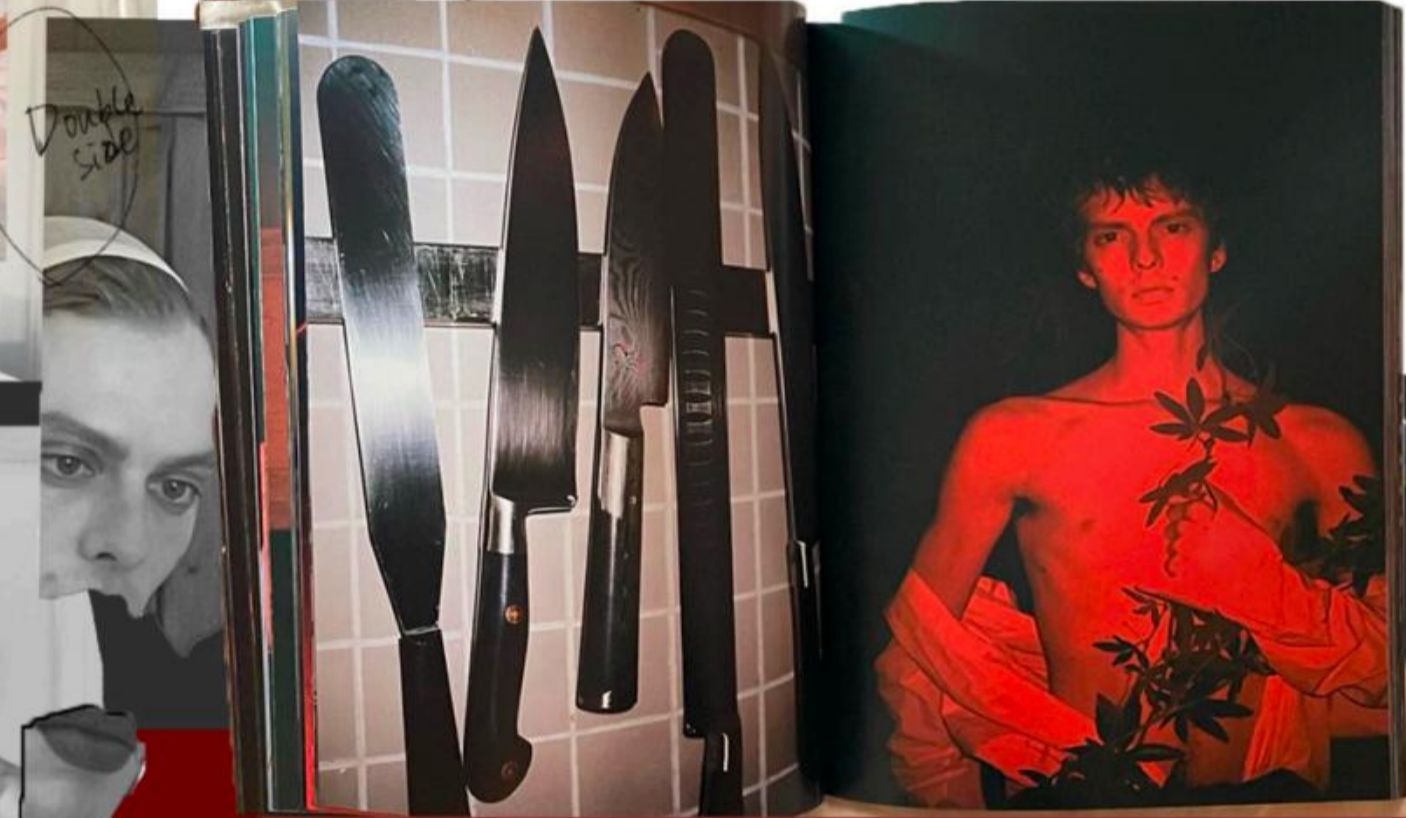
*Leon Dame is an international male model from Berlin, Germany, known for his expressive runway walk, distinctive personal style, and avant-garde fashion attitude. He has collaborated with top luxury brands such as Maison Margiela, Dior, and Balenciaga, earning wide recognition in the global fashion industry for his unique presence and charisma.*

*Leon has a strong passion for the arts, performance, photography, and travel. He excels at conveying emotion through body language and enjoys exploring the city, reading classic literature, and visiting vintage markets in his free time. He has a particular fascination with the culture and music of the 1970s, often blending retro elements with modern aesthetics in his personal style.*

### *Style Preferences*

*Leon Dame favors fashion that is bold, structured, and full of personality. He is drawn to sharply tailored silhouettes and appreciates designs that balance minimalism with futuristic or deconstructed elements. Never one to conform to tradition, Leon enjoys experimenting with unconventional fabrics, mixed textures, asymmetric cuts, and gender-fluid shapes. When it comes to suits, he prefers pieces that are not only high-quality but also artistic and theatrical — garments that express identity and emotion.*

*CLIENT PAGE*



*LEON DAME*

*MODEL*

*ACTOR*

*BLOGGER*

*LIVE IN BERLIN*

*HEIGHT 188*

*WEIGHT 75*

# *occasion*

*These three suits challenge the conventional expectations of occasion-based dressing. Whether under the refined glow of a cocktail party, the unrestrained energy of a birthday celebration, or the laid-back rhythm of a casual gathering, they move freely—expressing attitude above all. Designed not to please, but to empower those who lead with style and never compromise who they are.*



# Artist Research



*Pawel Jaszczuk is a Polish visual artist and photographer active in Tokyo, renowned for his acute observation of urban fringe culture and provocative visual language. His works often focus on consumerism, overtime culture and the alienation of social roles. He is particularly skilled at revealing the absurd essence in contemporary urban life through the integration of satire and realism. Jaszczuk captured the group of white-collar workers who fell to the ground drunk late at night through his camera. This not only reflects Japan's highly repressive work system but also reveals the intricate relationship among identity, uniform and power. His creative approach is calm yet sharp. His pictures are often full of dramatic tension, moving between documentary and composition, enabling viewers to develop a profound social consciousness in the aesthetic experience.*



ハイファッション

Pawel Jaszczuk



*My mood board is an analysis and feeling about schizophrenia and bipolar disorder*

*MOOD BOARD*



*Division, fracture, chaos, illusion, jump, restlessness, tranquility, extreme contrast*



*The hypocrisy and emptiness of identity*

*Extreme aversion to society and a psychological state detached from reality.*



*American Psycho movie research*

*The character Patrick Bateman appears elite on the outside but is extremely violent inside.*

*He is a typical example of a social mask and inner loss of control.*

*His behavior can be regarded as a manifestation of personality dissociation or severe psychopathy, which resonates with the cognitive confusion and hallucinations in schizophrenia.*

*Patrick Bateman Research on film character costumes is a financial elite on Wall Street. His life seems perfect on the surface, and he is well-dressed and tasteful. In fact, he is a cold-blooded serial killer. His costume is both a symbol of status*



*He pays attention to perfect proportions and neat lines, reflecting his obsession with a sense of control*



*Research on Film Costumes*



*The pleated design of the sleeves*

*Classic scene: Before committing the murder, he wore a transparent raincoat while still wearing a neat suit outside.*

*Functionality: Prevents bloodstains from staining clothes, suggesting that he "behaves crazily in a planned way".*

*Transparent but cold: Symbolizing a personality that "seems transparent but is actually inaccessible" - you can see his surface perfection, but you can't penetrate his essence.*

*Clothing details*

*Embroidery idea from blood*

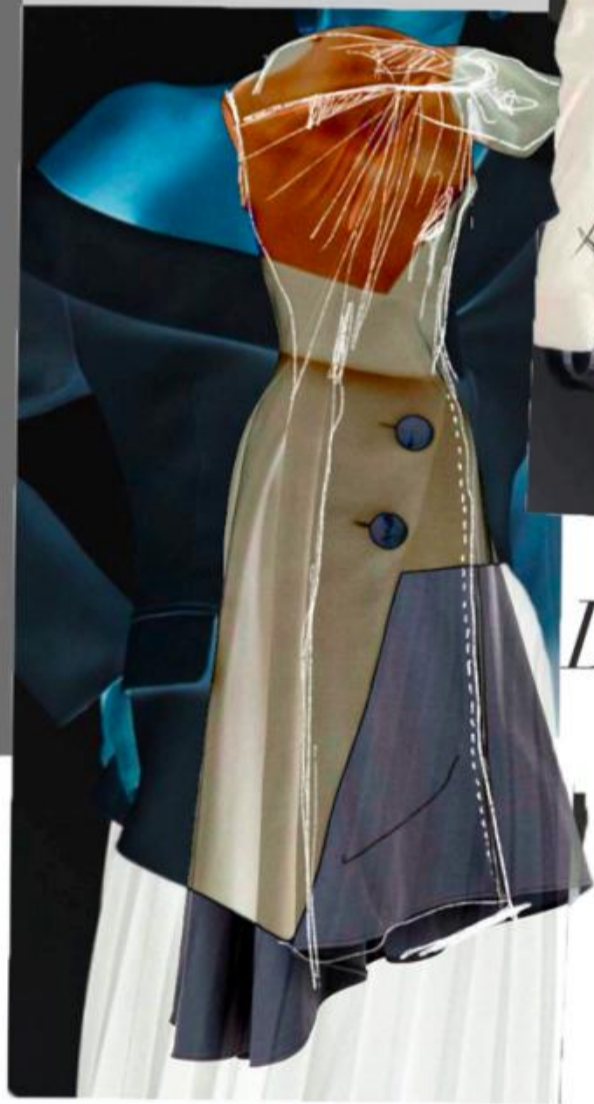
*Development from movie*



*From the research of power suit,  
I extracted some details of inspiration regarding  
the suit and made relevant samples*



*detail research*

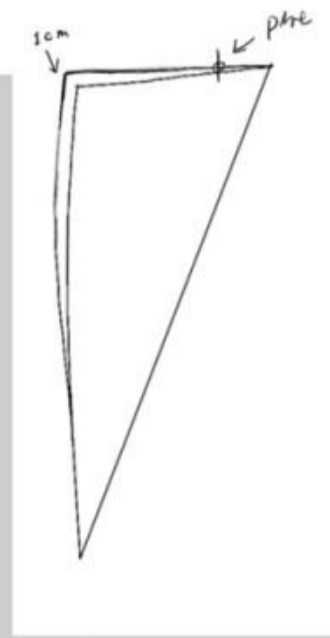


*Design idea*

*Collar research and sample*



*collar pattern sample*



## Archive research



*I did some archive research on the power suit from the 1980s. I thought the gun-lapel and lines of the suits from that era were very nice because the design of the suits from that era was also referred to in the research of the film. I drew some designs of development and some details of the pockets.*

*Designer research*



*From the research of the film,  
found that most of the protagonist's costumes came from the brand Cerruti.  
So I investigated some of the suit works of this brand in that era*

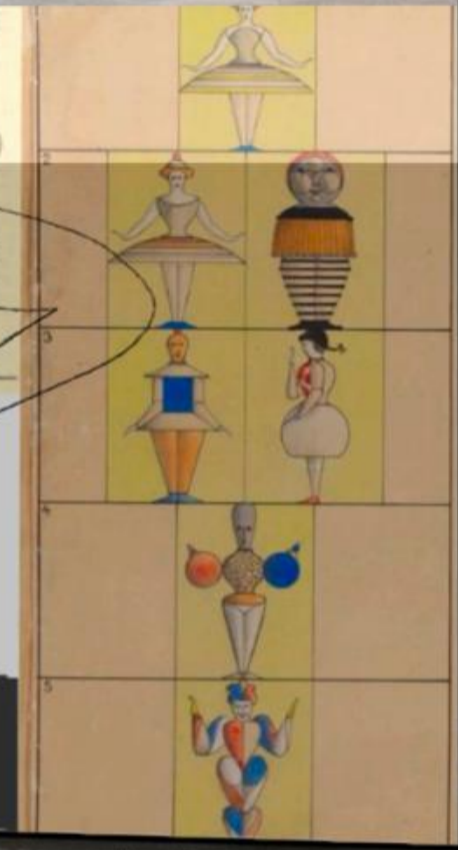




*China 1950s jacket research  
detail development*



*Oskar Schlemmer*



*The research on the details of the suit reminded me of Chinese-style suits.*

*I found some details and silhouettes of Chinese-style clothing and also retrieved the research of artists.*



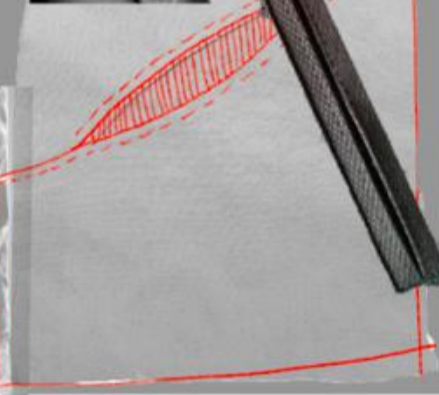
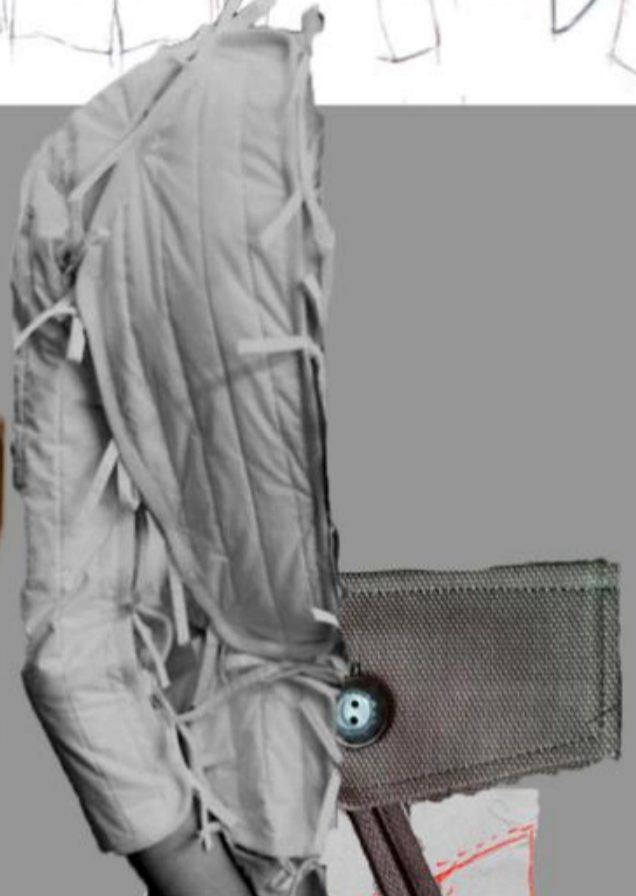
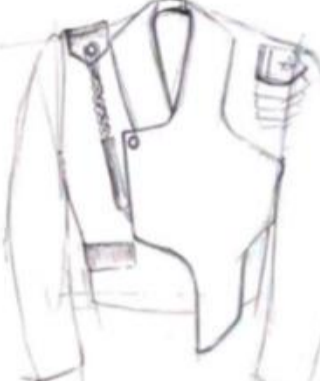
*pocket sample making*



*pocket research*

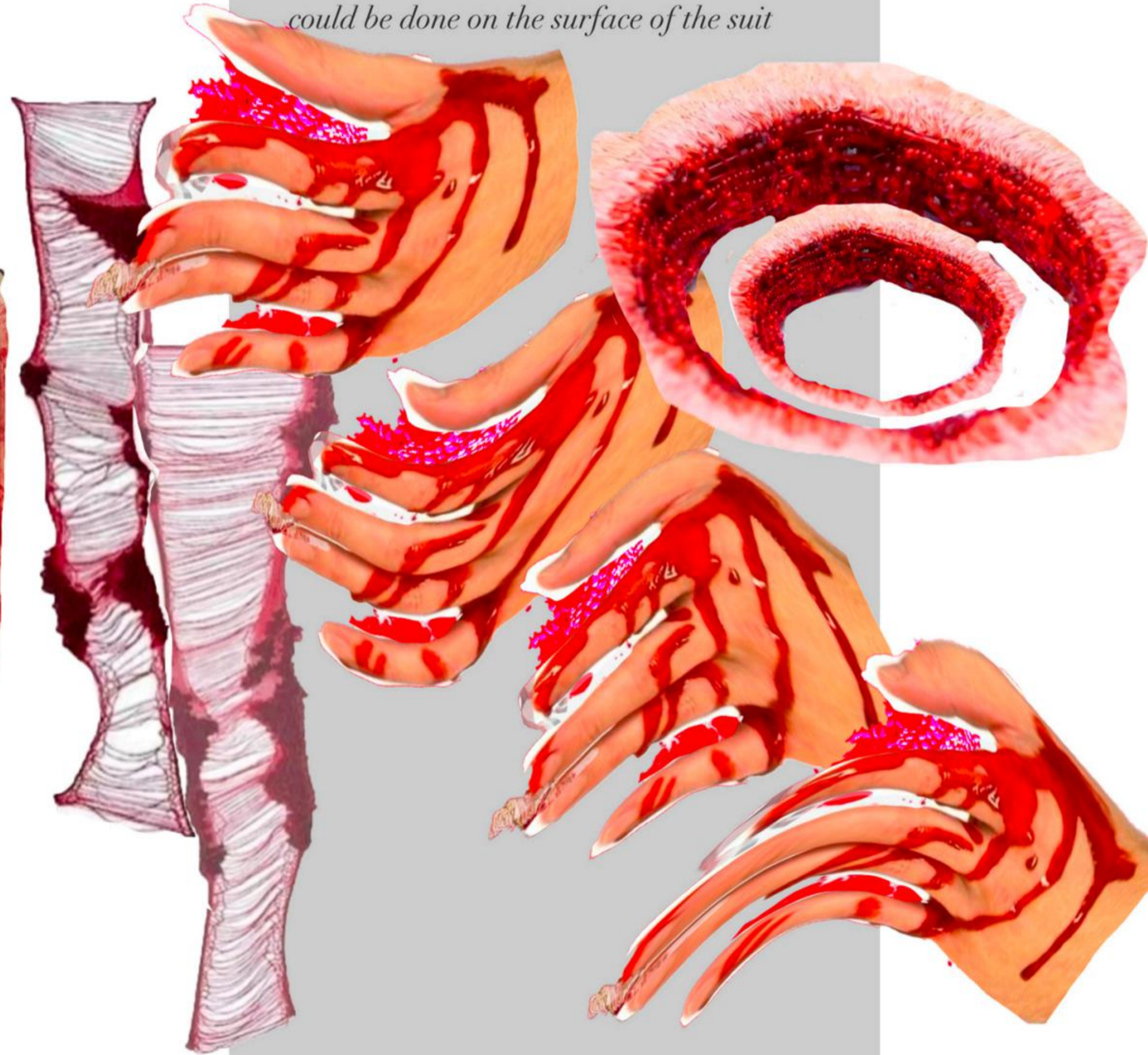


*brand design*



*pocket sample on the calico*

# Embroidery



*The murder scenes in the movie and the bloodstain spots in some scenes remind me that some embroidery could be done on the surface of the suit*

ser ↓ on ide

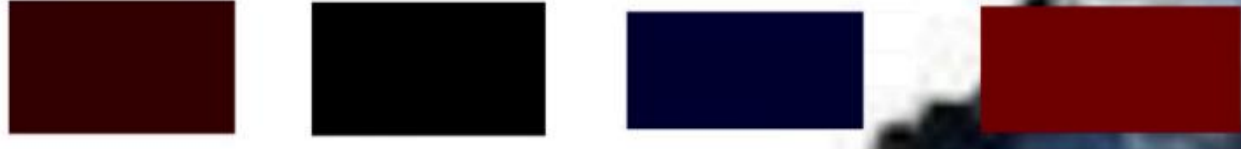
*Embroidery and printing*

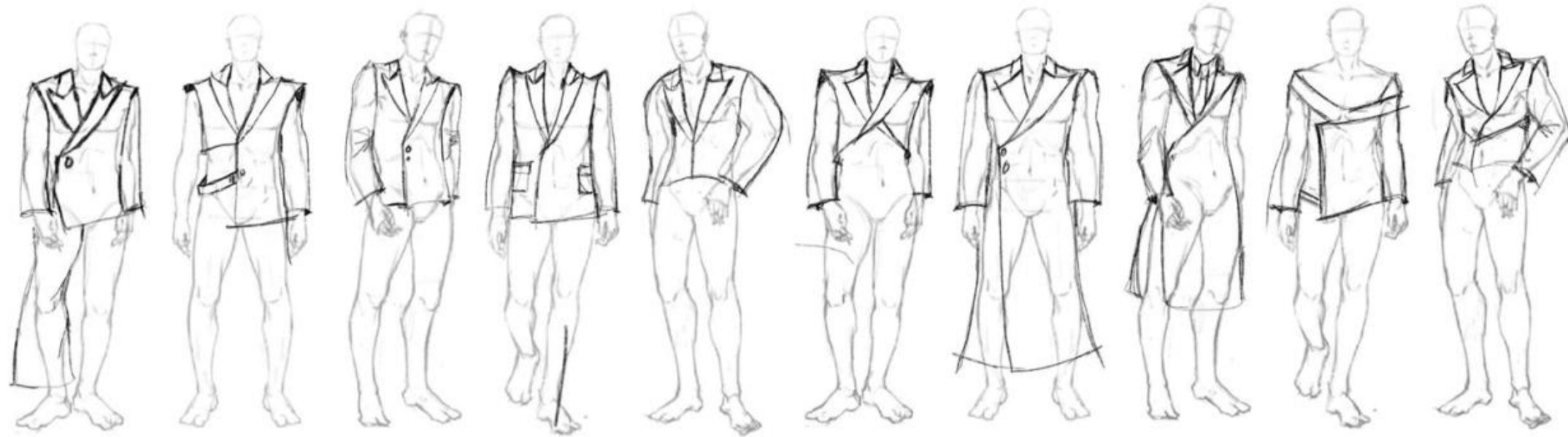


*From the perspective of embroidery development,  
I investigated some elements of military uniforms,  
inspirations for prints, and some sketches*

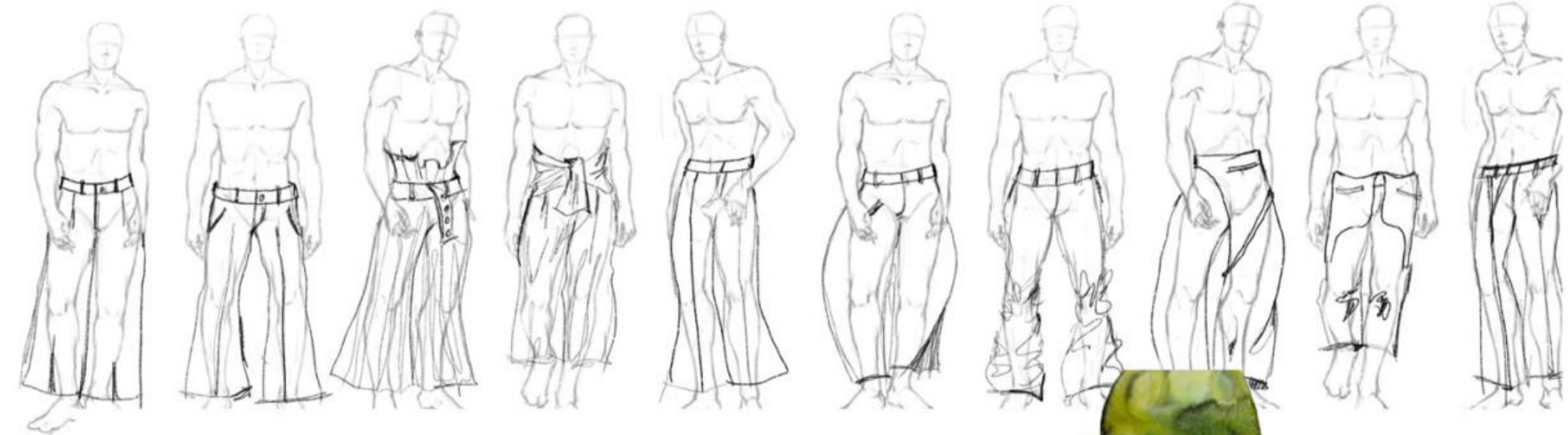


*color board*

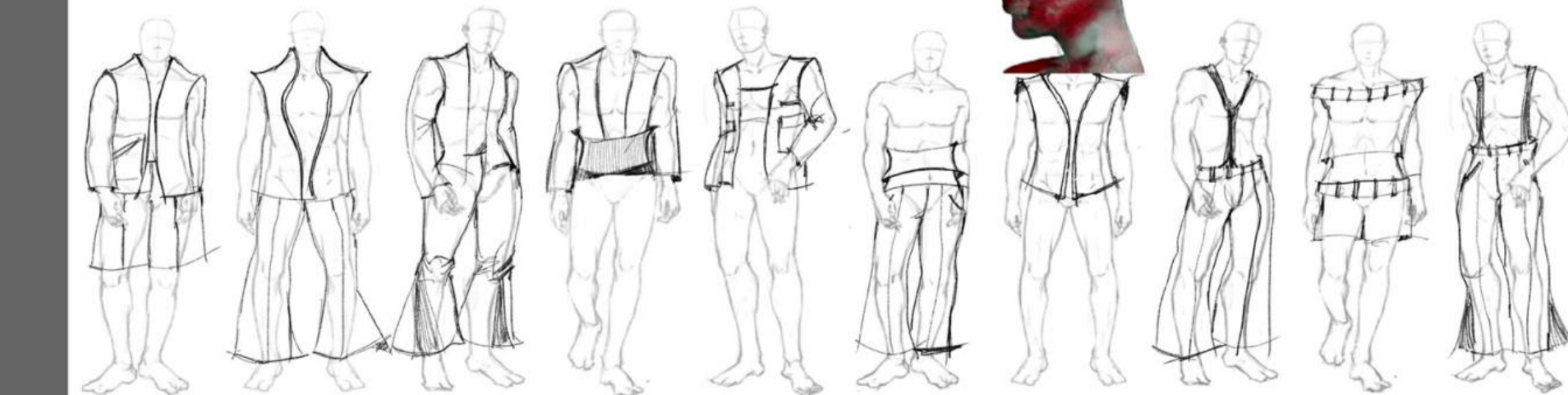




quick sketch + development



quick sketch + development



fabric idea for jacket

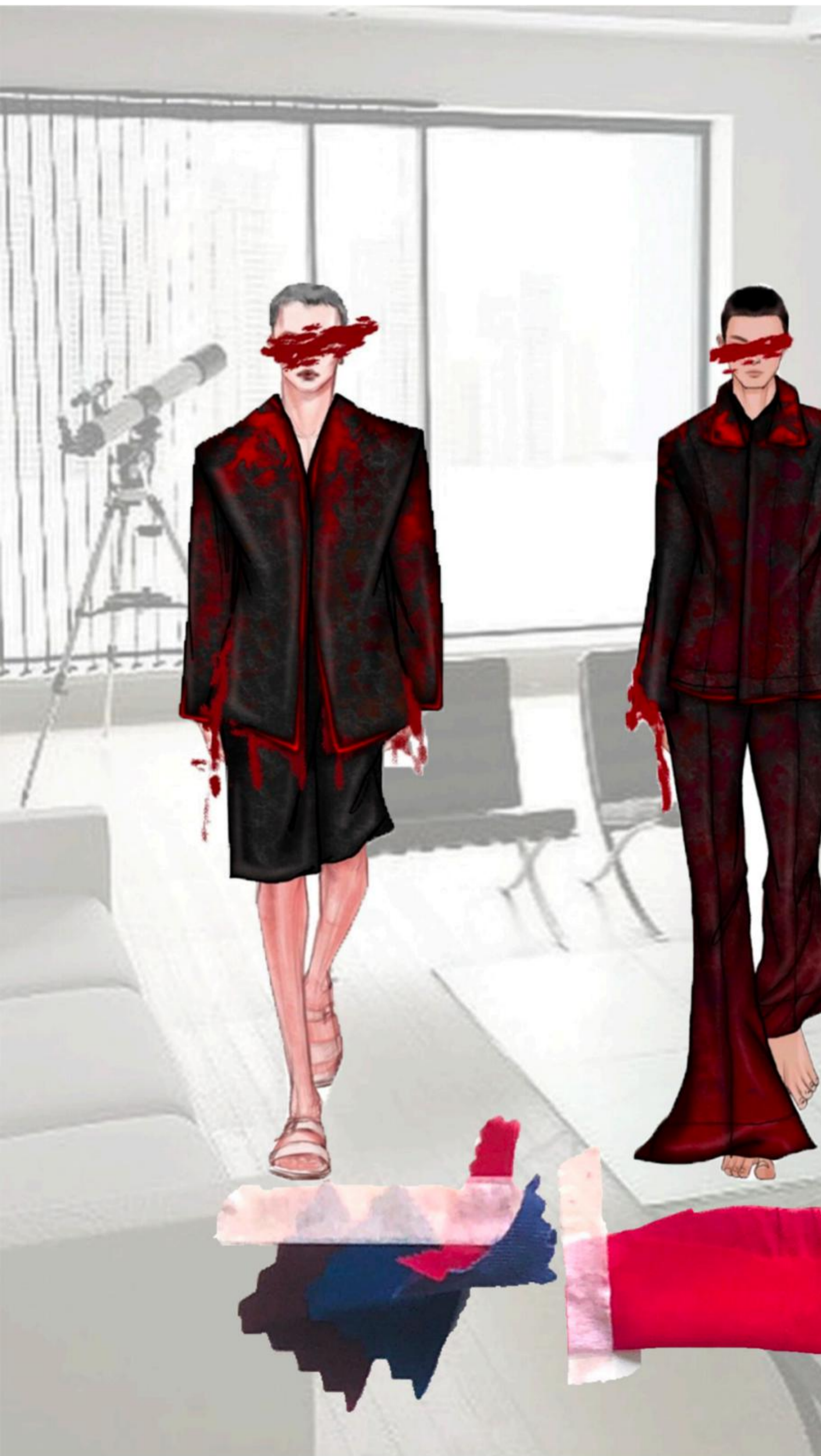


quick sketch and development



quick sketch for development  
I drew inspiration from the previous research  
and then drew some quick ideas



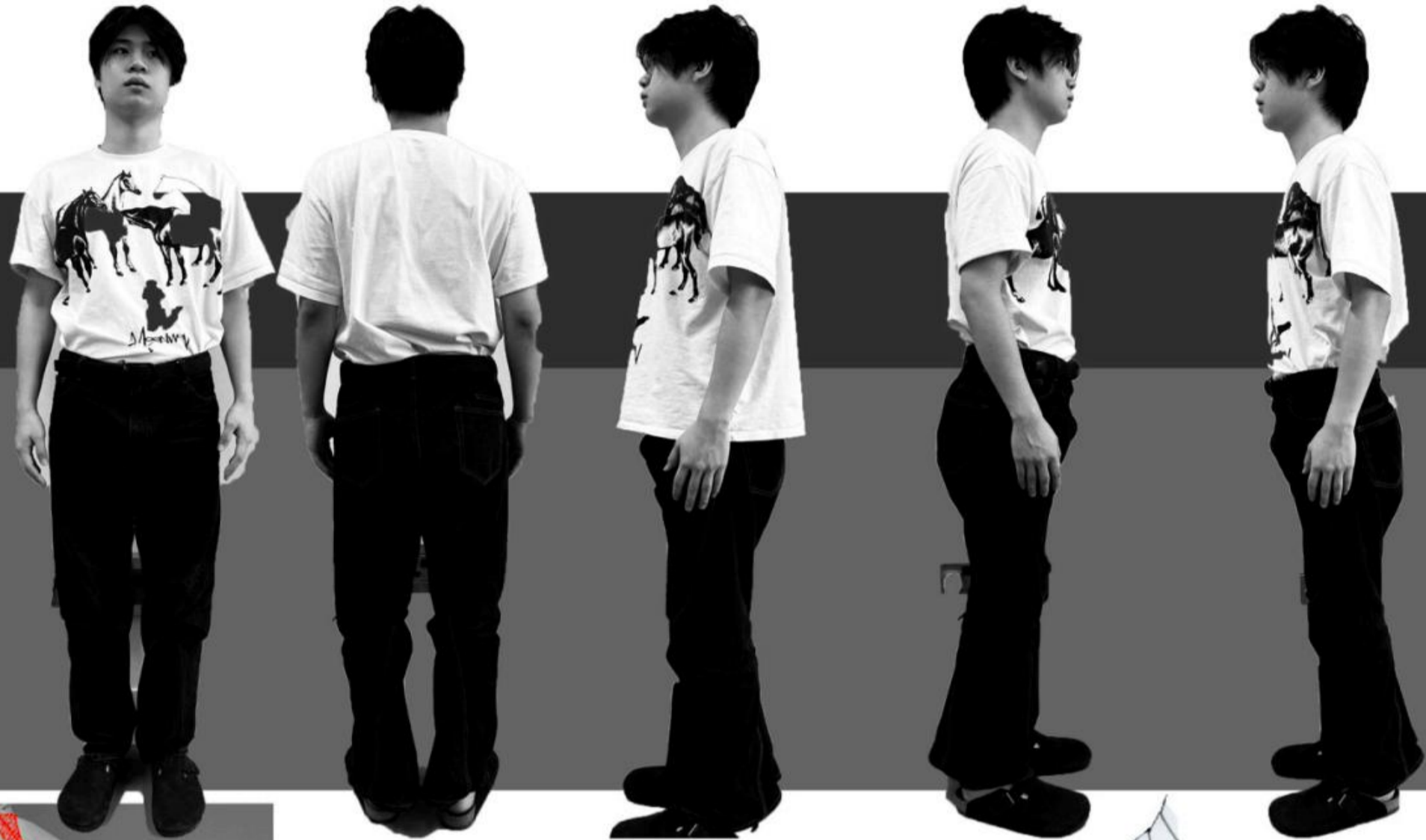


# MODEL MEASUREMENT

| Name  | Age | Height | Weight |
|-------|-----|--------|--------|
| 姓名: 李 | 21  | 183    | 142    |

| JACKET MEASUREMENT            |        | TROUSER MEASUREMENT   |        |
|-------------------------------|--------|-----------------------|--------|
| Nape to Armhole (Chest Depth) | 17 1/2 | Trouser Waist         | 30 3/4 |
| Nape to Natural Waist         | 24 1/2 | Stalk                 | 12 1/2 |
| Nape to Jacket Hem            | 32     | Body Rise             | 13 1/4 |
| Nape to Floor                 | 52     | Outside Leg           | 41 1/2 |
| Chest                         | 35 1/4 | Inside Leg            | 31     |
| T Chest                       | 16     | Waist                 | 30 3/4 |
| Waist                         | 30 3/4 | Waist (Darkest Waist) | 31 1/2 |
| T Waist (Darkest Waist)       | 31 1/2 | Waist                 | 30 3/4 |
| Waist                         | 31 1/2 | Waist                 | 30 3/4 |
| Seat                          | 17 1/2 | Waist                 | 30 3/4 |
| T Back                        | 17 1/2 | Waist                 | 30 3/4 |
| T Back to Elbow               | 20 1/2 | Waist                 | 30 3/4 |
| T Back to Waist               | 24 1/2 | Waist                 | 30 3/4 |
| Shoulder                      | 16     | Waist                 | 30 3/4 |
| Shoulder to Elbow             | 18 1/2 | Waist                 | 30 3/4 |
| Shoulder to Waist             | 24 1/2 | Waist                 | 30 3/4 |
| Over-shoulder                 | 9 1/2  | Waist                 | 30 3/4 |
| Over-shoulder to Waist        | 21 1/2 | Waist                 | 30 3/4 |
| Down to Cuff (Right)          | 22 1/4 | Waist                 | 30 3/4 |
| Down to Cuff (Left)           | 22 1/4 | Waist                 | 30 3/4 |
| Cuff                          | 6      | Waist                 | 30 3/4 |



Shoulder Width: 6 inches

Chest Circumference: 35 1/4 to 36 inches

Waist Circumference: 30 3/4 to 31 1/2 inches

Hip Circumference: 41 1/2 inches

Height: 183 cm

Sleeve Length: 22 1/4 inches

Outseam (Pants Length): 41 1/4 inches

Inseam: 31 to 33 inches (to the instep)



*The effect of the model trying on clothes*



*The first pattern for fist fitting*

*I change the pattern for first fit*

*pattern*



*I remeasured the model's data and changed the pattern to make this calico more form-fitting*



*LOOK 1*



*BODY CANVAS*

*CHEST CANVAS*

*DOMET*

*COLLAR CANVAS*

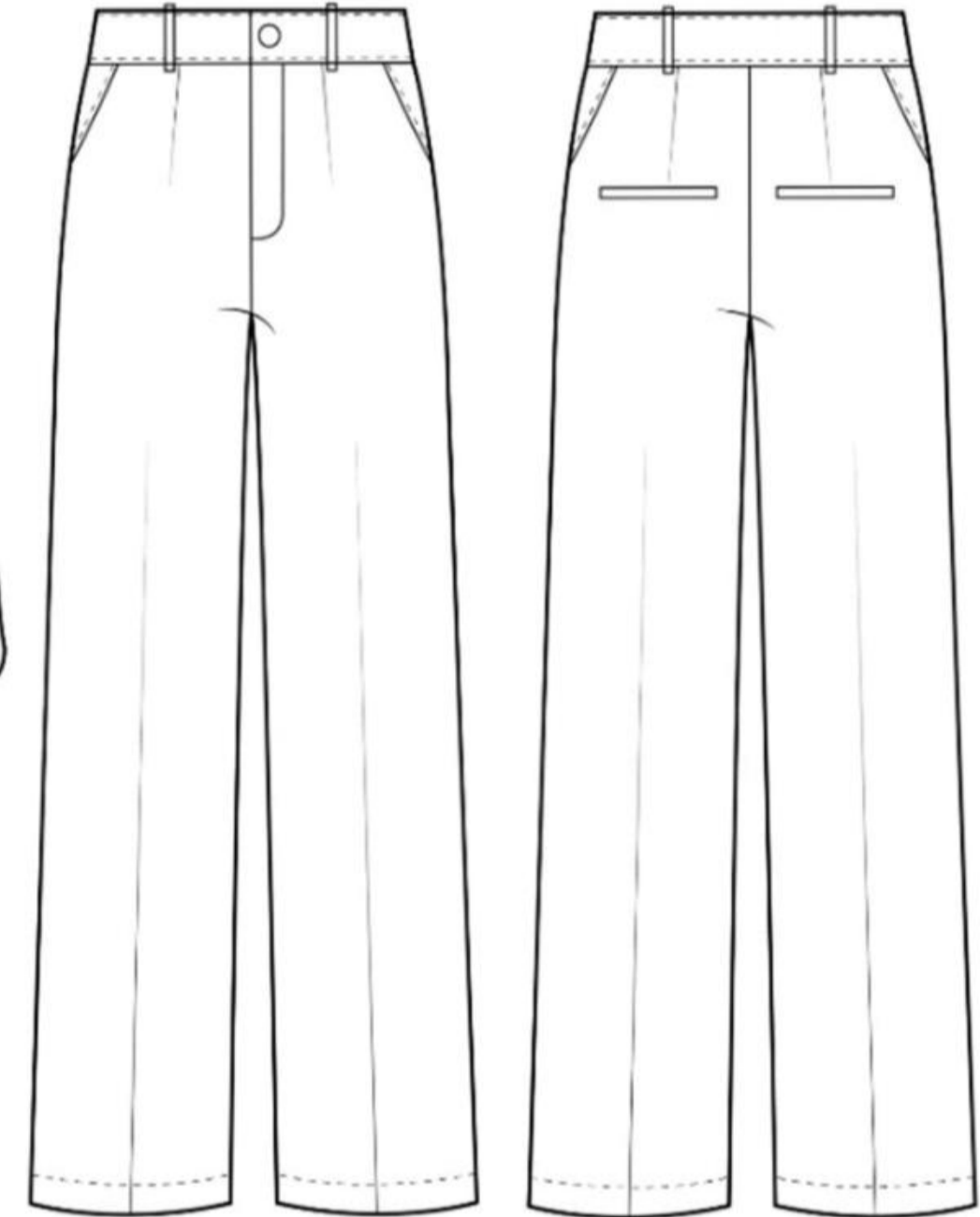
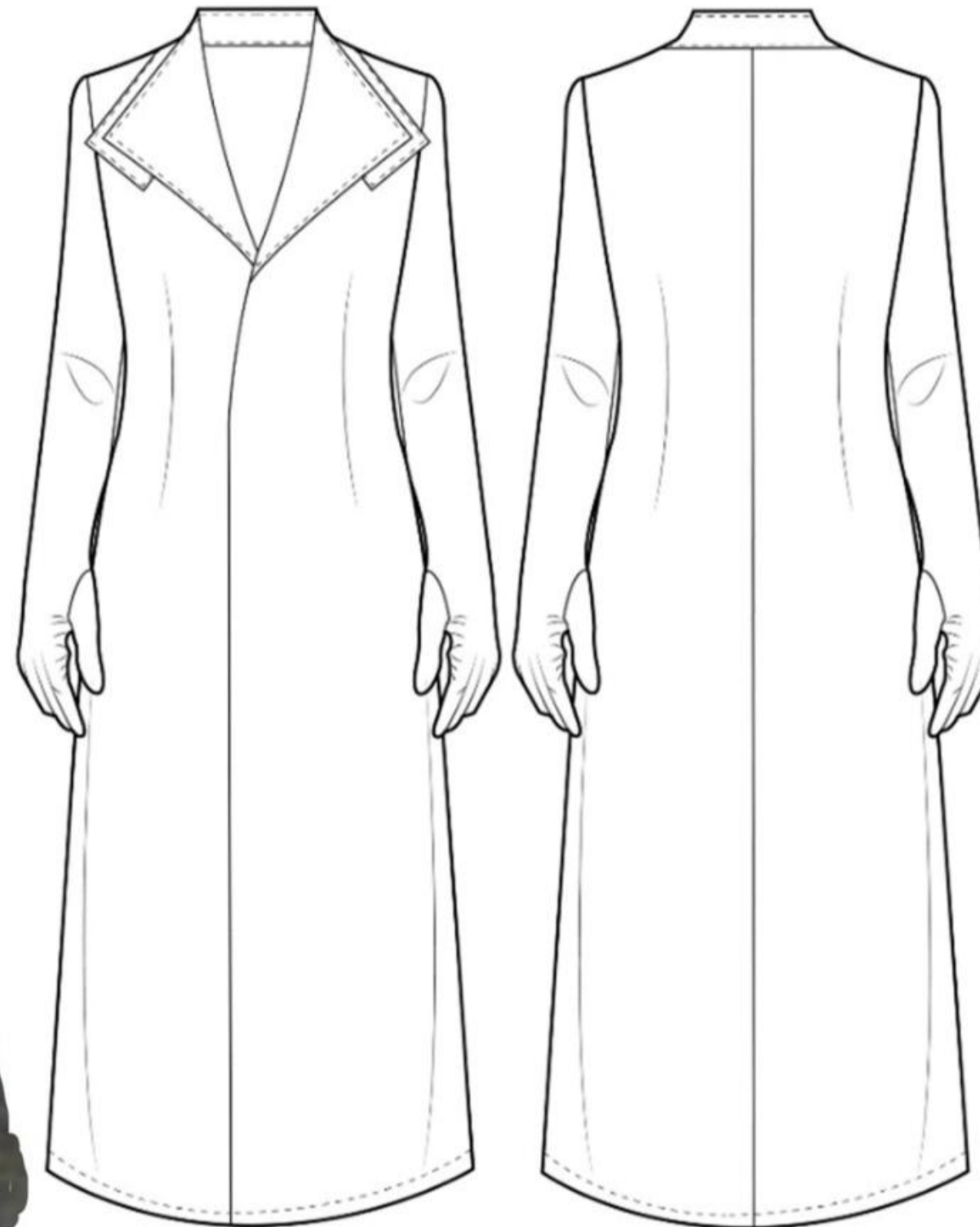
*POCKETING*

*SHOULDER PADS*

*SLEEVE ROLL*

*BUTTONS*

*FASTENINGS BUTTON TWIST*



*FABRIC*



*LINING*



*Gloves idea*



*From the research on the film,  
I thought that combining gloves on the ordinary sleeves of a coat  
would be more in line with my theme. I began to try making samples.*





*The calico making process*

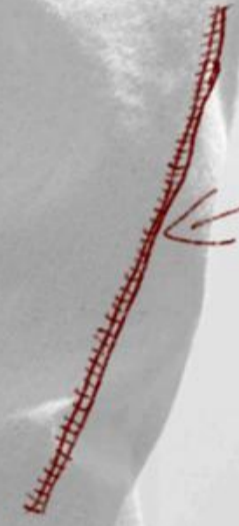
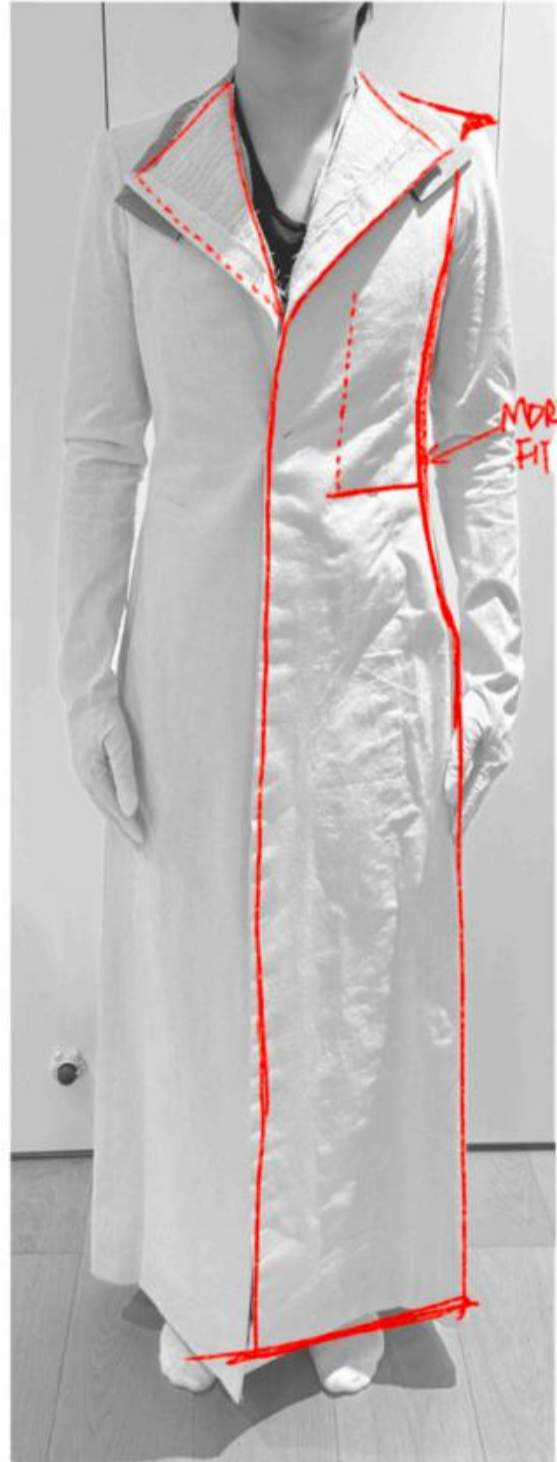


*This is the first pattern of the gloves*

*Because of the first pattern,  
the shoulders of the sample coat were much smaller.  
So in order to fit the sleeves, I cut two centimeters inward.  
Therefore, the size of the entire coat is relatively small,  
and the pattern still needs to be revised.*



*I decided to add pockets to this coat*



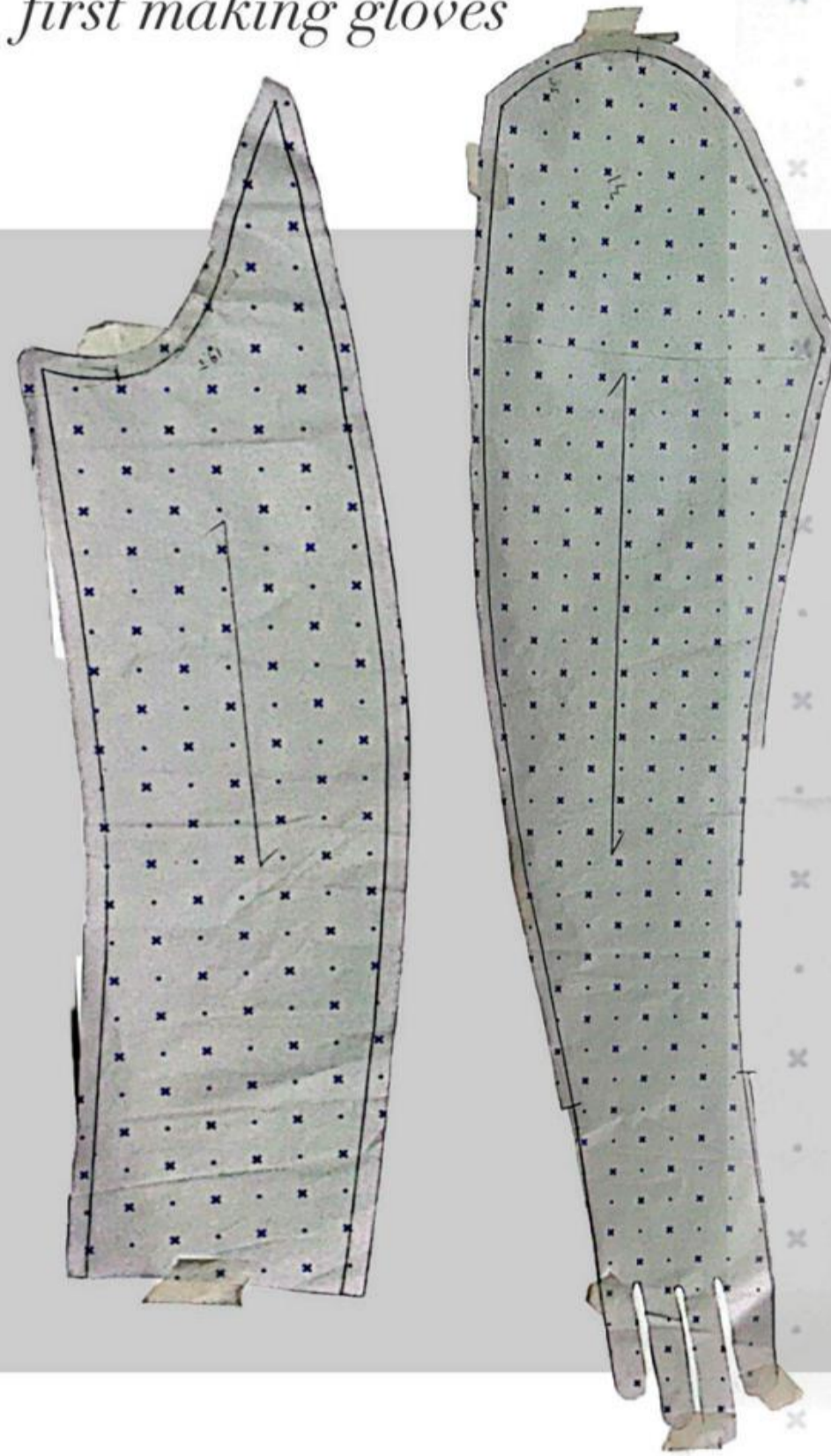
ADD THE ZIP HERE



*From the first fitting, I found that there was a serious problem with the size of my pattern. So I decided to enlarge this dress, especially at the back and sleeve cage positions. They couldn't fit the model completely because the sample size was too small.*



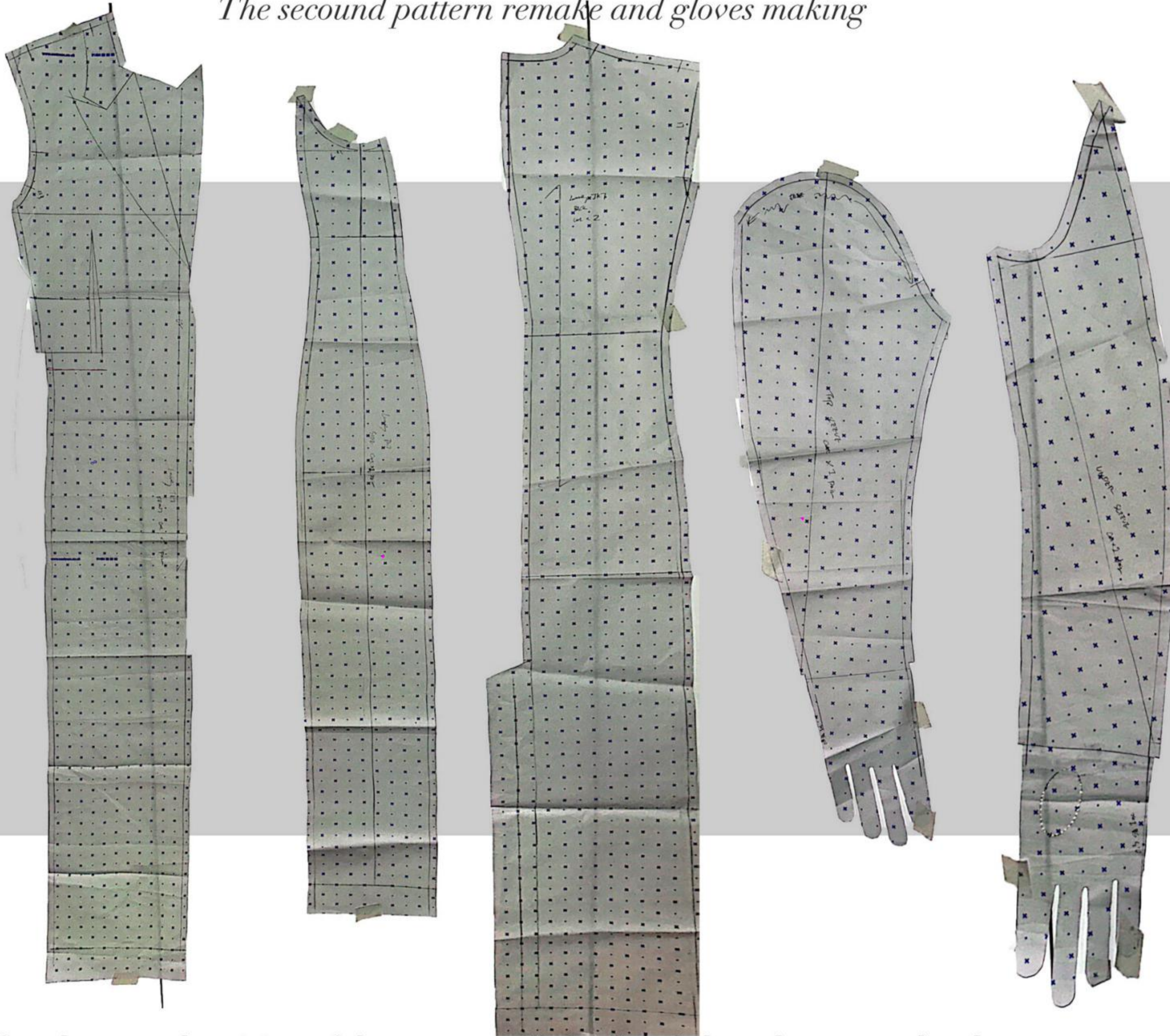
*first pattern  
first making gloves*



*This is the first pattern glove made for the coat.  
When making it, it fits the hand just right,  
but it's still a bit small and needs further modification.*



*The second pattern remake and gloves making*



*After the second revision of the pattern, all the details have been completed, as well as the process of making gloves.*



*fitting*



*Jacket fitting and the back design  
the sleeve design from the movie*

*The final fitting*



*I sewed a visible thread on the sleeve of the coat because this sleeve can only be fixed at the top and not at the bottom like a regular suit, as it is necessary to maintain the movement space of the lining.*





*The inspiration for my back design comes from McQueen's bone print design. Because I found that cashmere fabric can be ironed with some patterns through temperature and steam, and this pattern will appear under specific light. Moreover, many designers have referred to back designs related to bones.*

*trouser look 1*



*This is the first look of the suit pants  
I changed from the original  
basic suit pants to wide-leg pants*



*LOOK 2*



*BODY CANVAS*

*CHEST CANVAS*

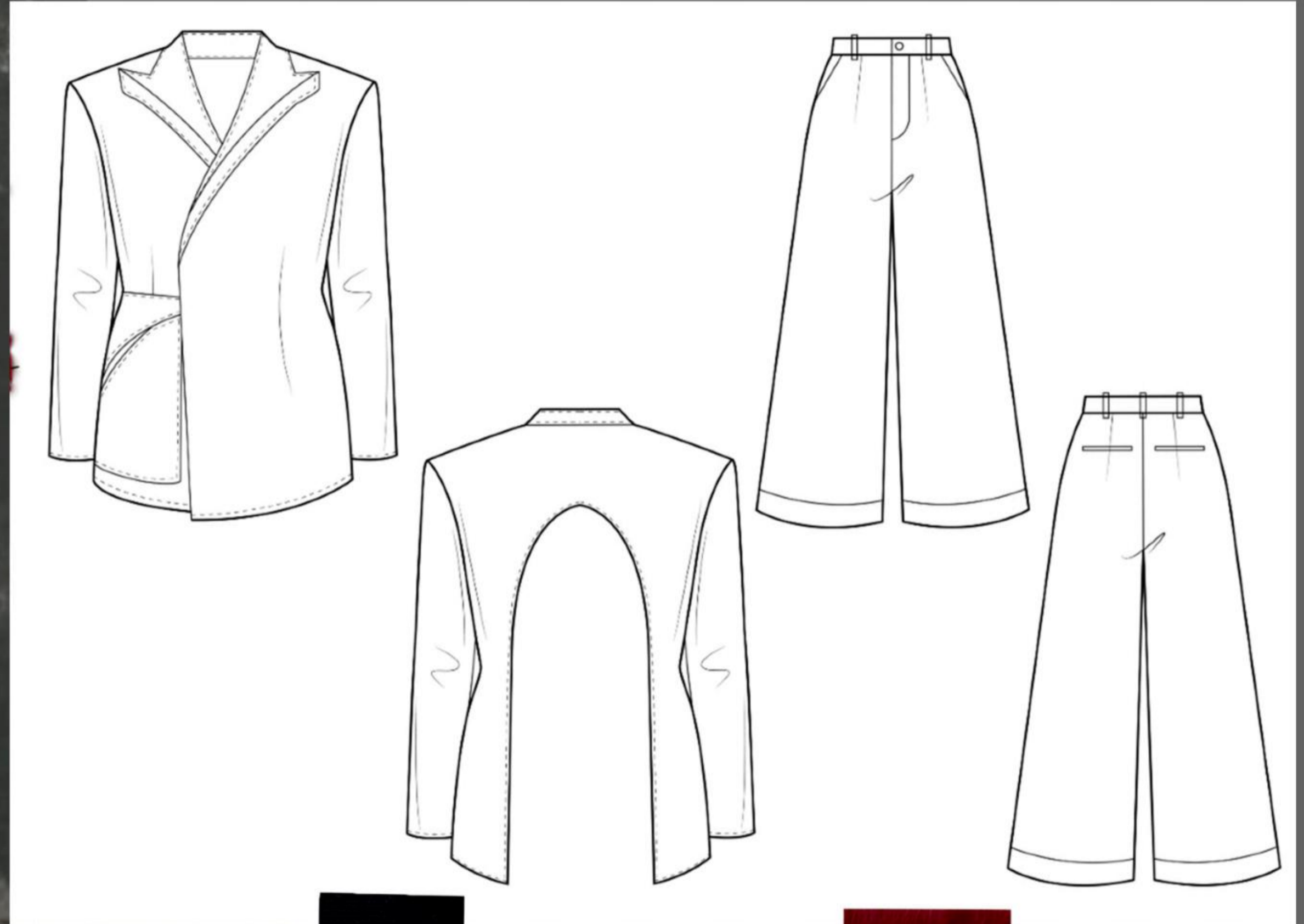
*DMET*

*COLLAR CANVAS*

*POCKETING*

*SHOULDER PADS*

*SLEEVE ROLL*



*FABRIC*



*LINING*



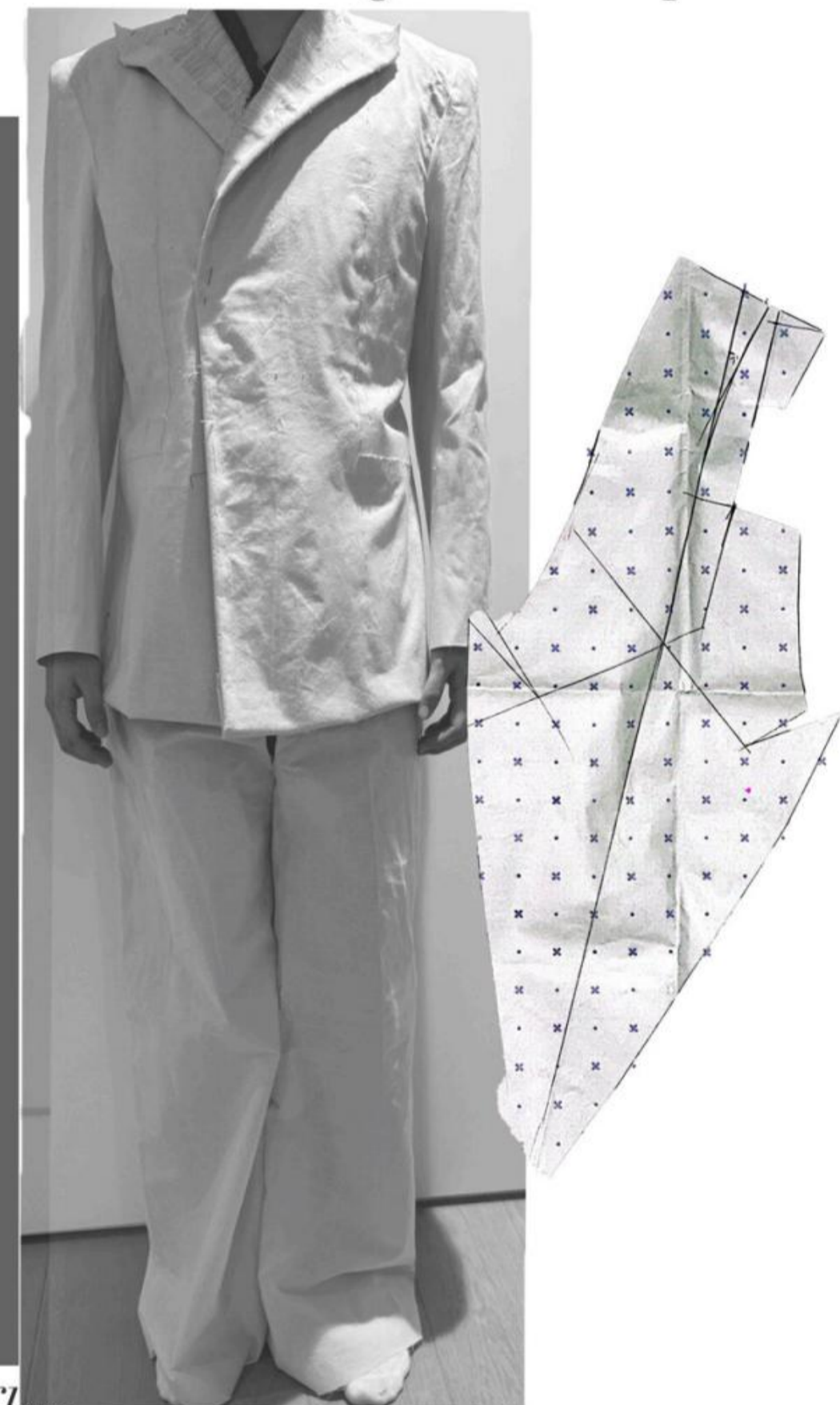
*LOOK 2 CALICO*



*I want to put an organza  
at the back to match my theme*



*change the collar pattern*



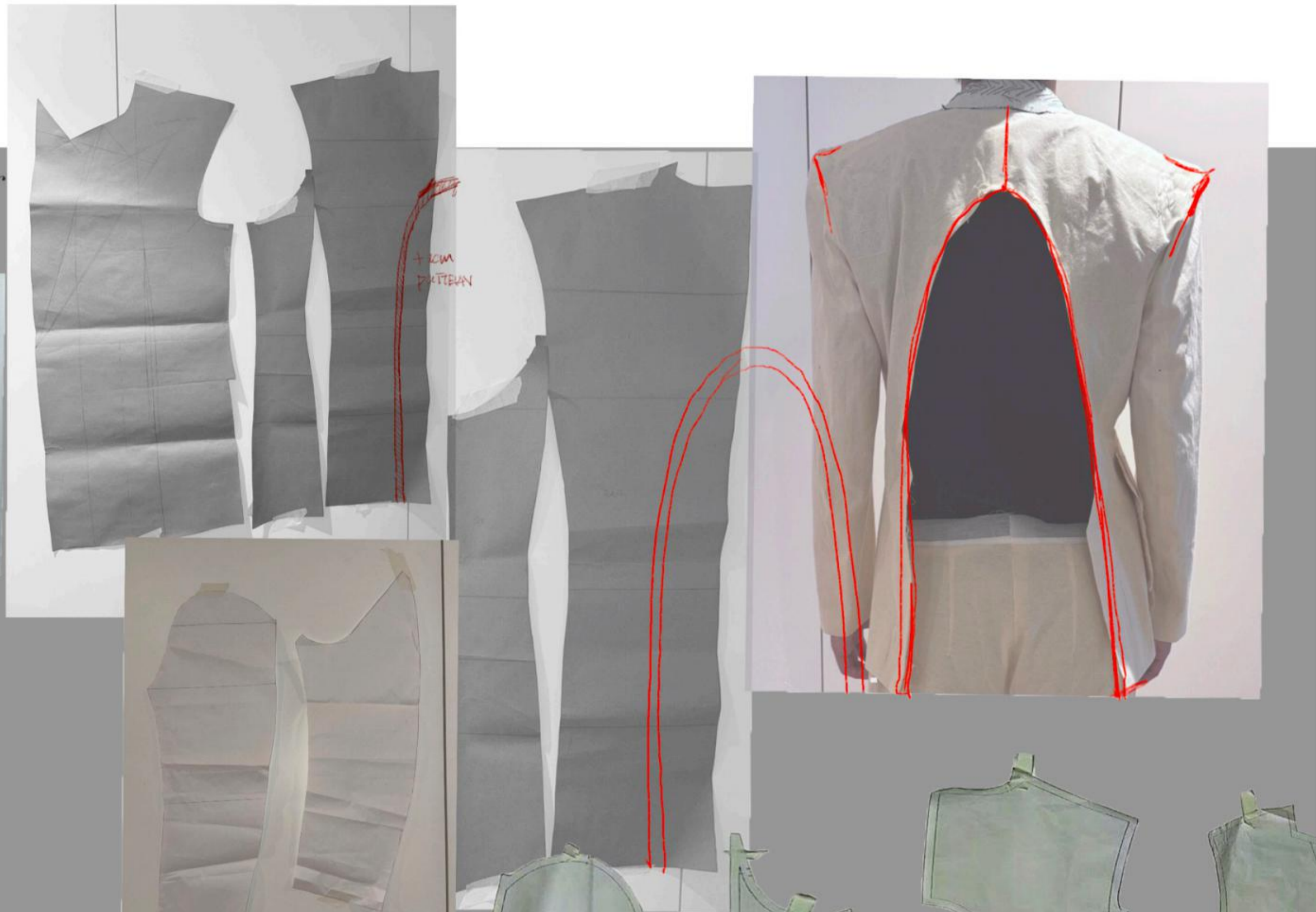
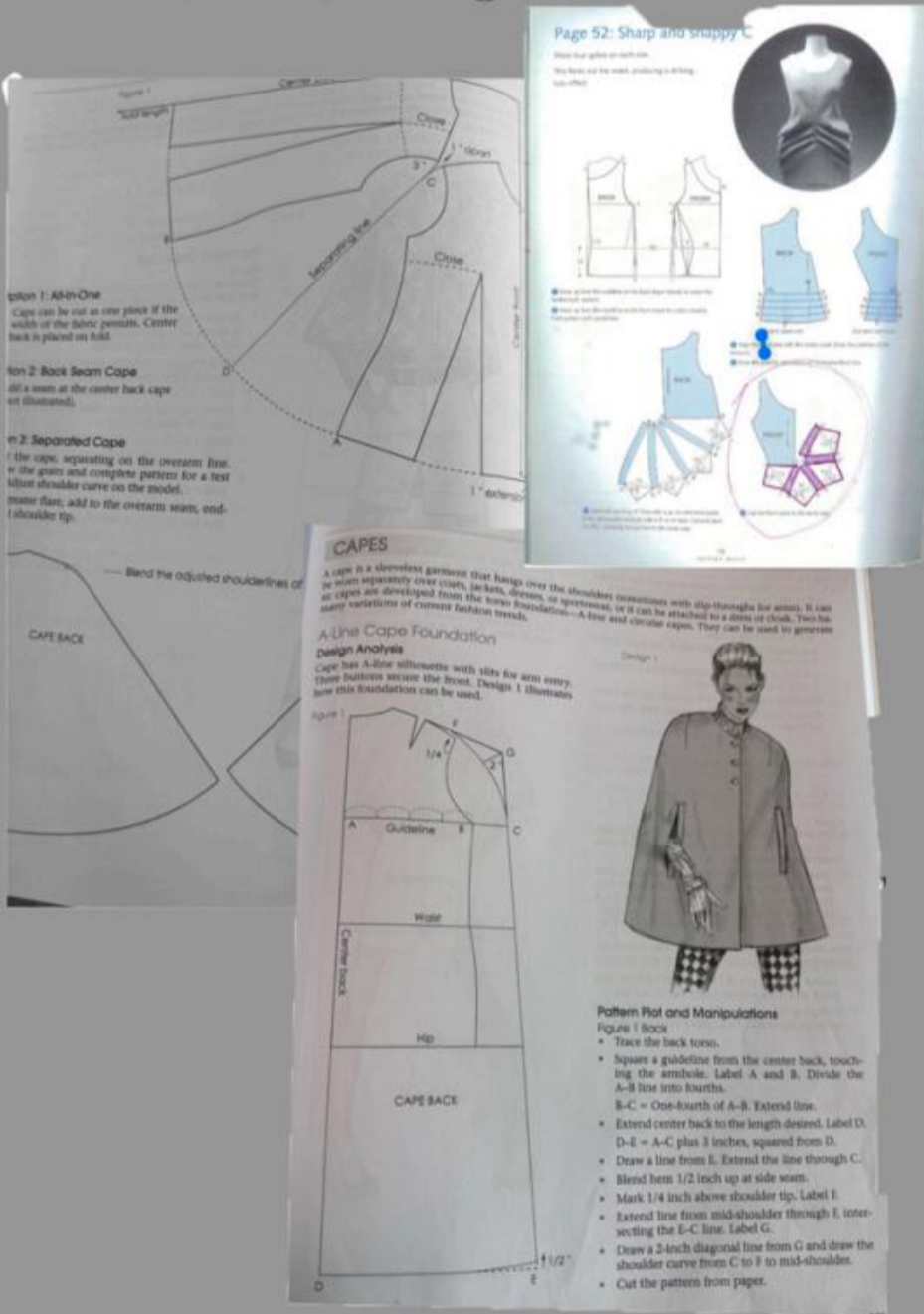
*The second look was adapted from a gun-lapel suit.*

*The inspiration for this one of mine came from the vintage cerr...*

*However, the collar of the calico in this look wasn't handled well,*

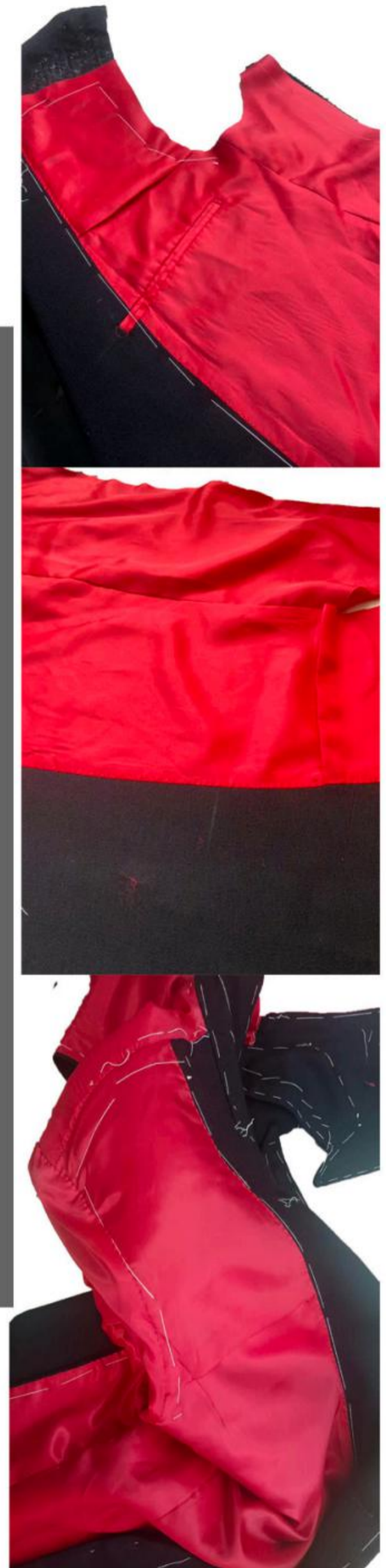
*and I tried to place the pocket sample I made on this gun-lapel suit but found it didn't fit very well.*

The second look pattern for the first fitting



When I was doing the pattern for this hollowed-out suit, the hollowed-out back wasn't handled particularly well, so I made a new pattern to make the back look less stiff.

*The fitting for secound look*



*inside makeing process*

*the second look final fitting*



*some process*

*For the final fitting, I improved the curvature of my back and removed the collar again because I felt it wasn't sharp enough, so I put it on again.*

*The secound look detail*



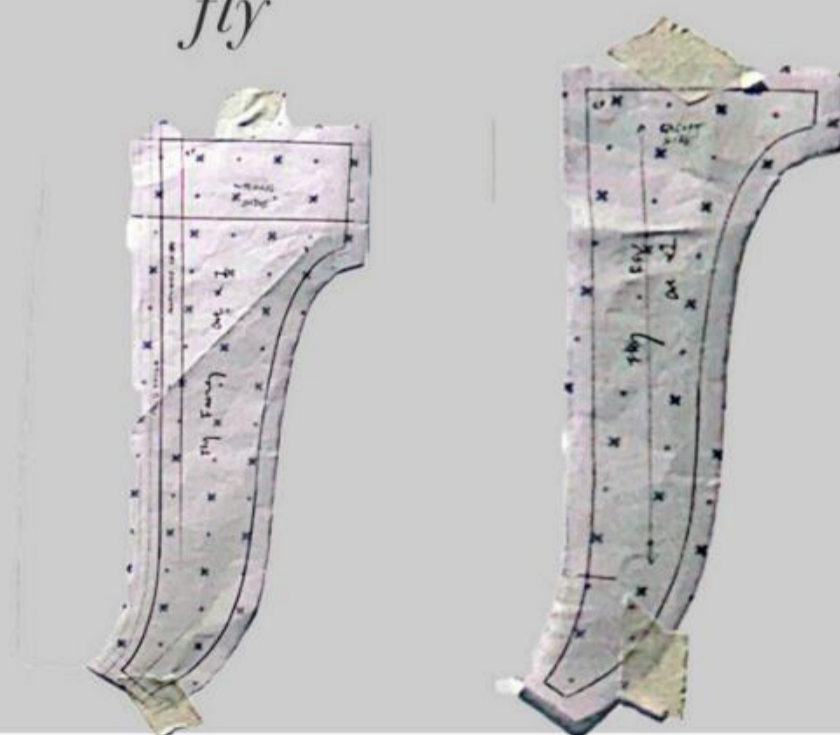
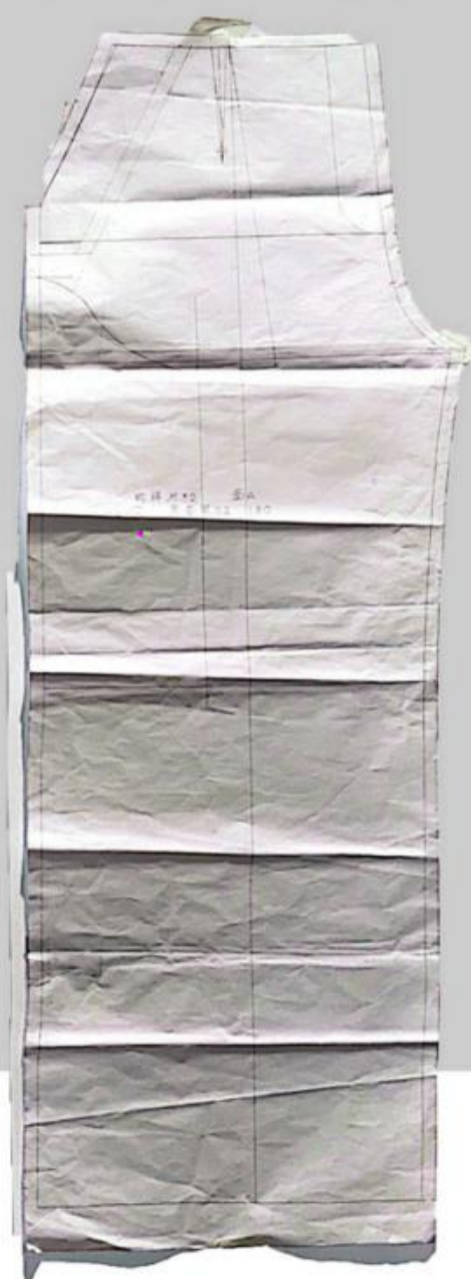
*The second look trouser making process*



*front*

*back*

*fly*



*single jet pocket making*

*pattern*

*LOOK 3*



*BODY CANVAS*

*CHEST CANVAS*

*DOMET*

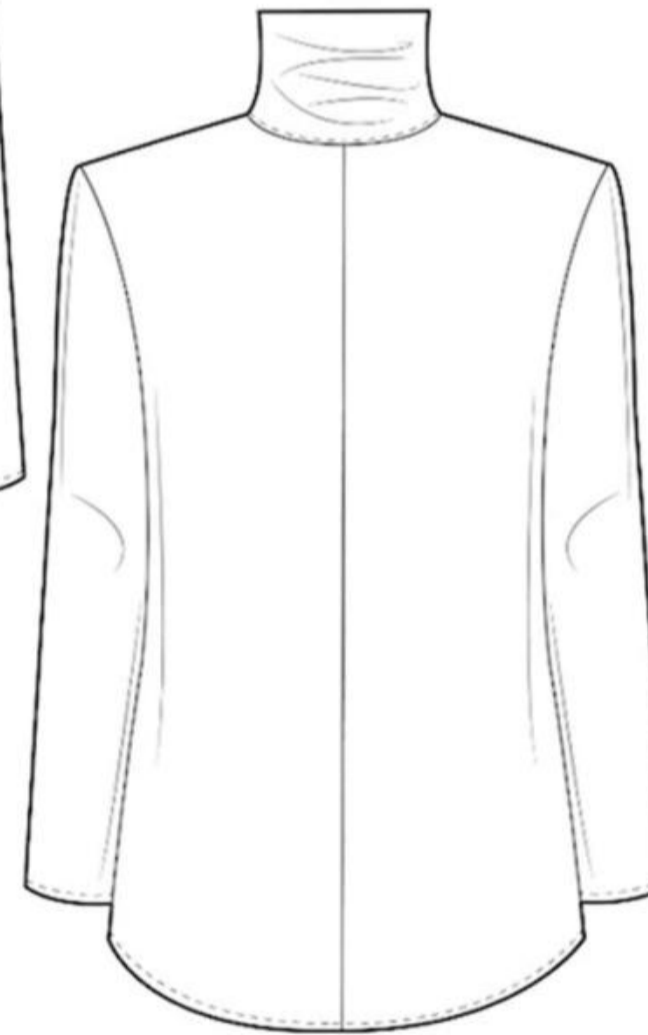
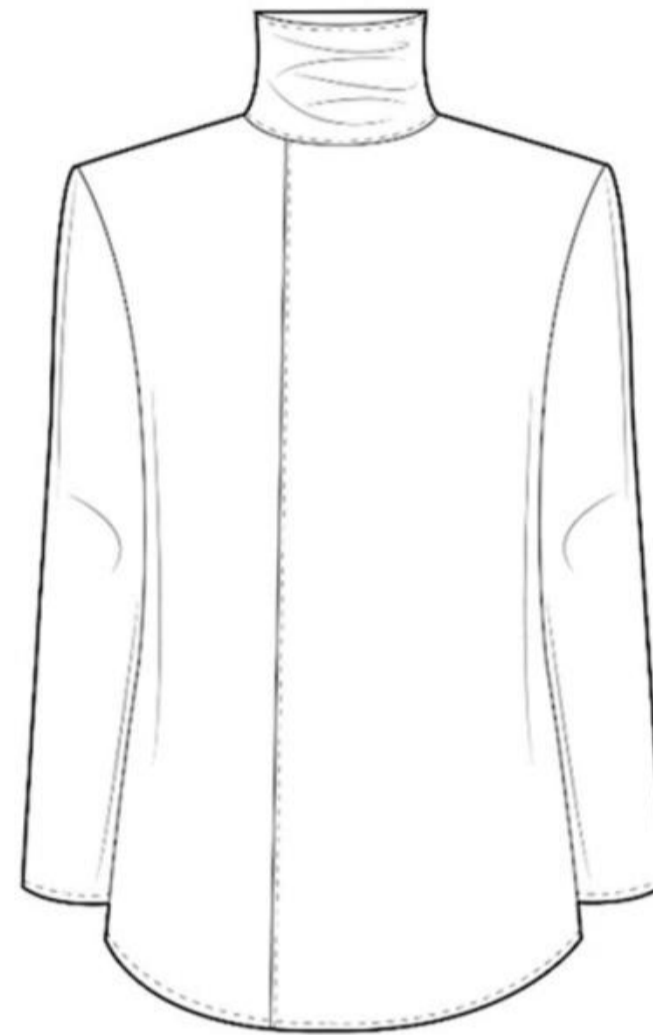
*COLLAR CANVAS*

*POCKETING*

*SHOULDER PADS*

*SLEEVE ROLL*

*BUTTONS*



*FABRIC*

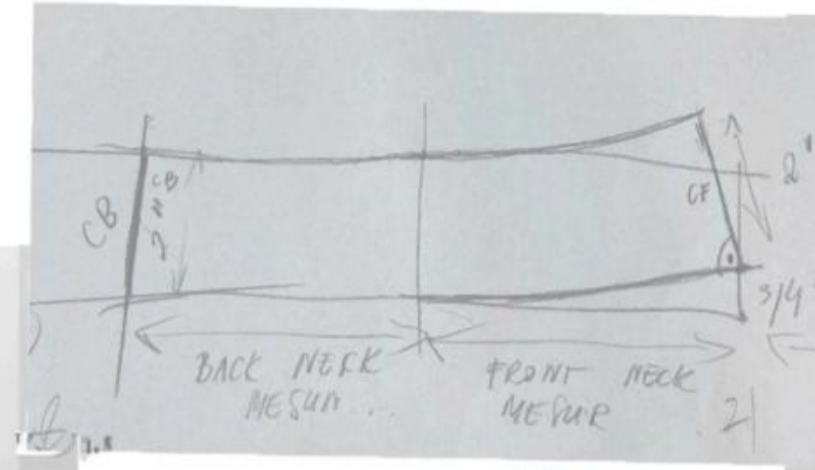


*LINING*



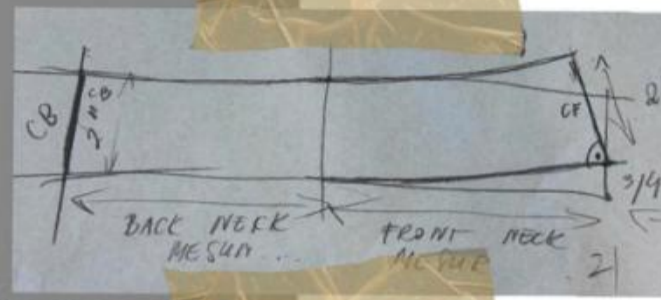
MANDARIN COLLAR SAMPLE

*The third look firstfit*

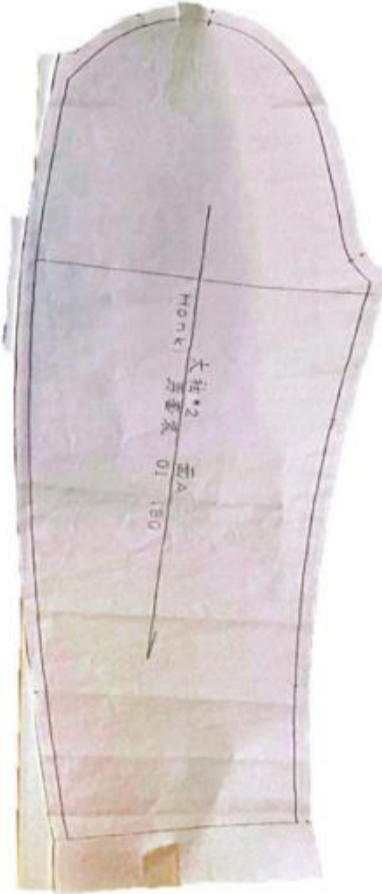
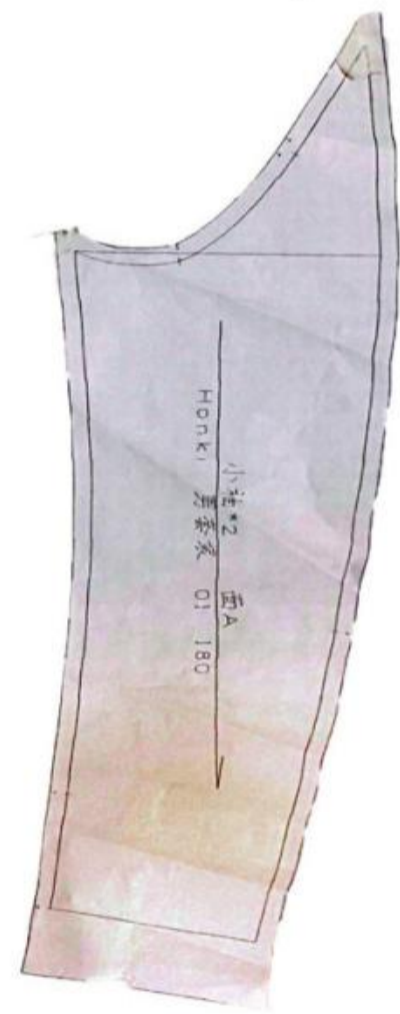
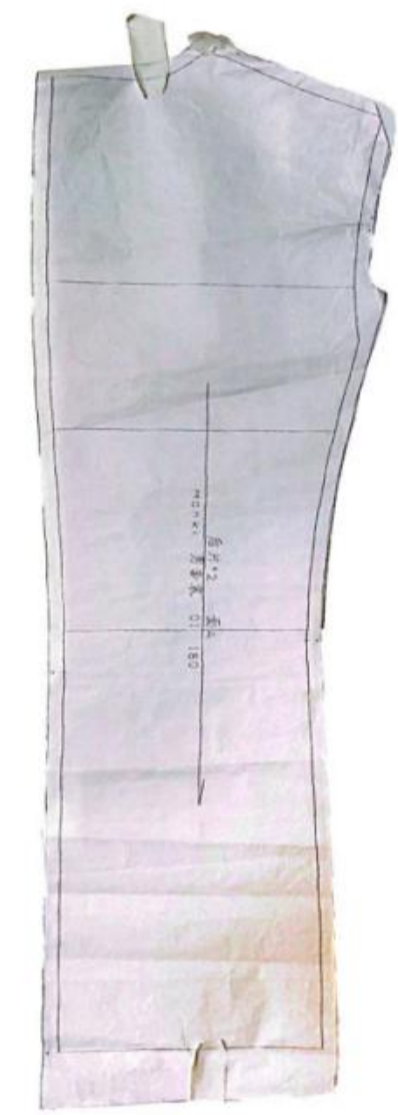


*the collar need to measure on the neck line so the collar pattern need to change*

*the mandarin collar development and draping*



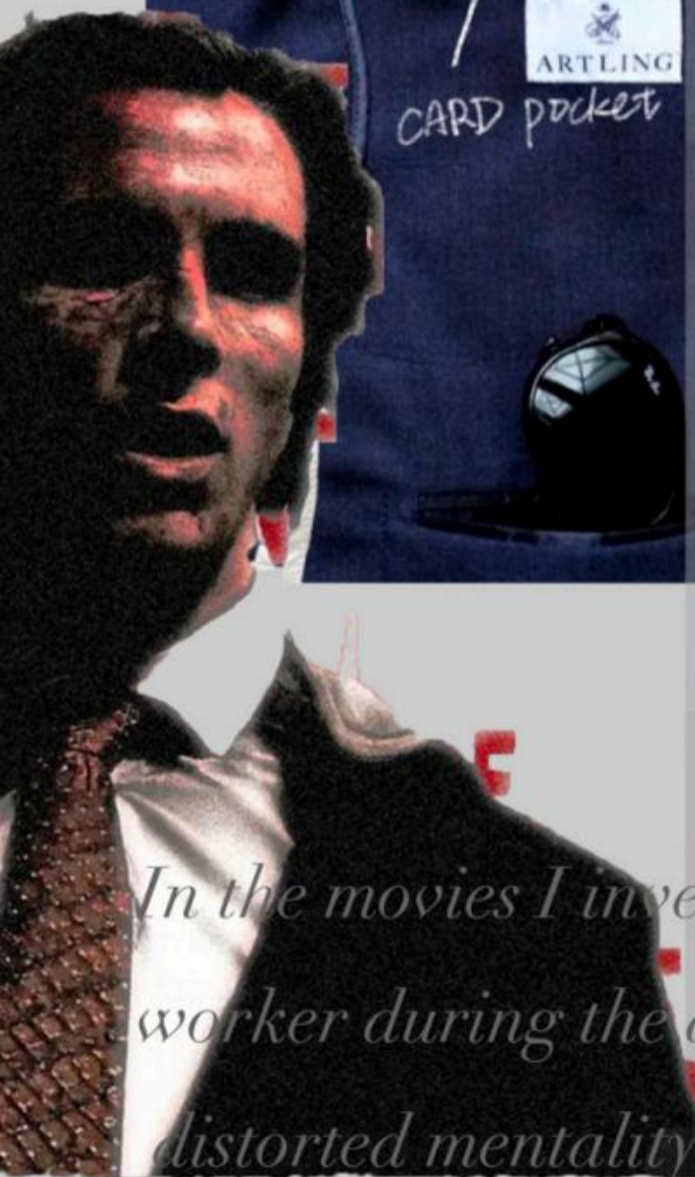
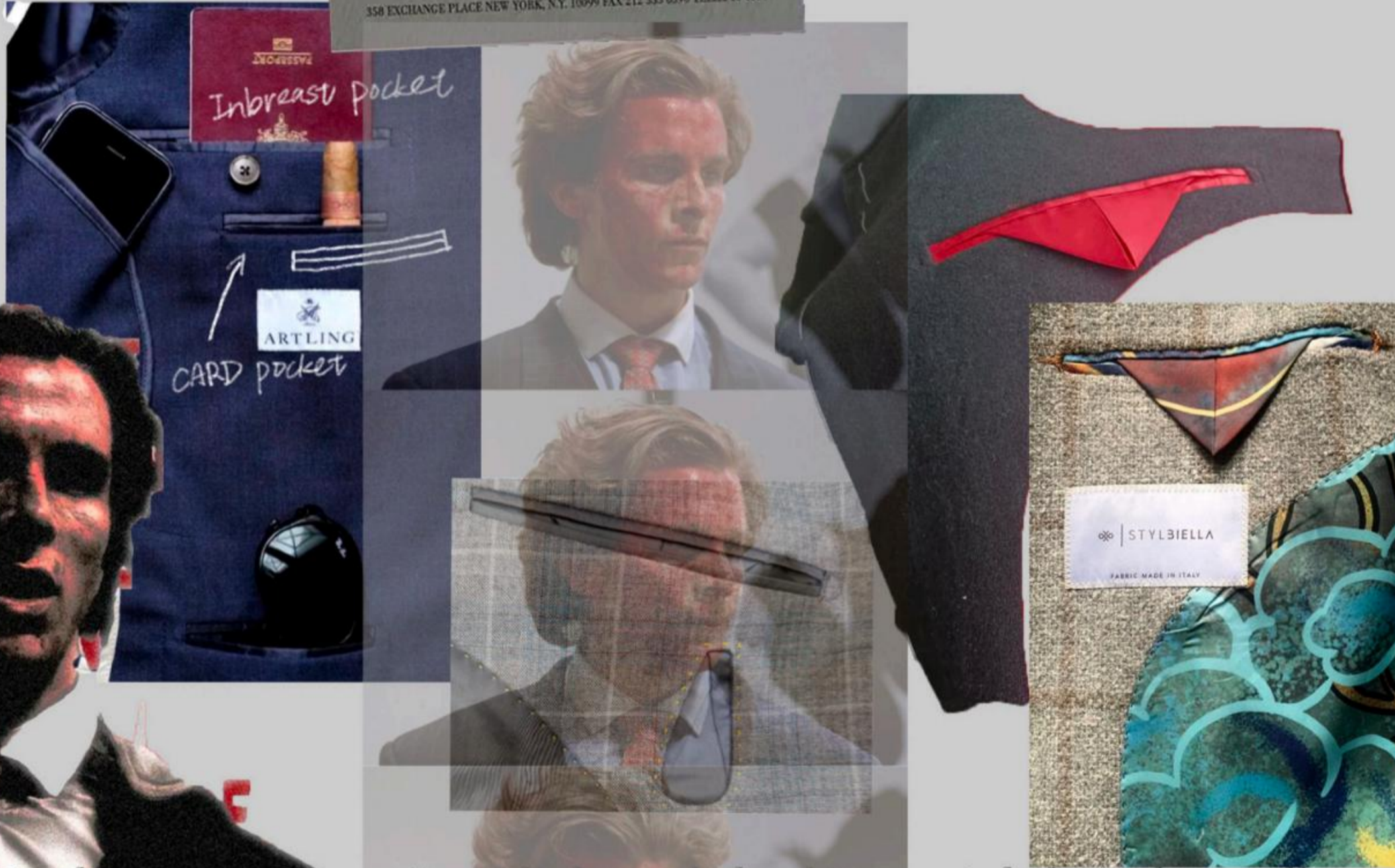
*I put the pocket design on the third look and measure on the right side*



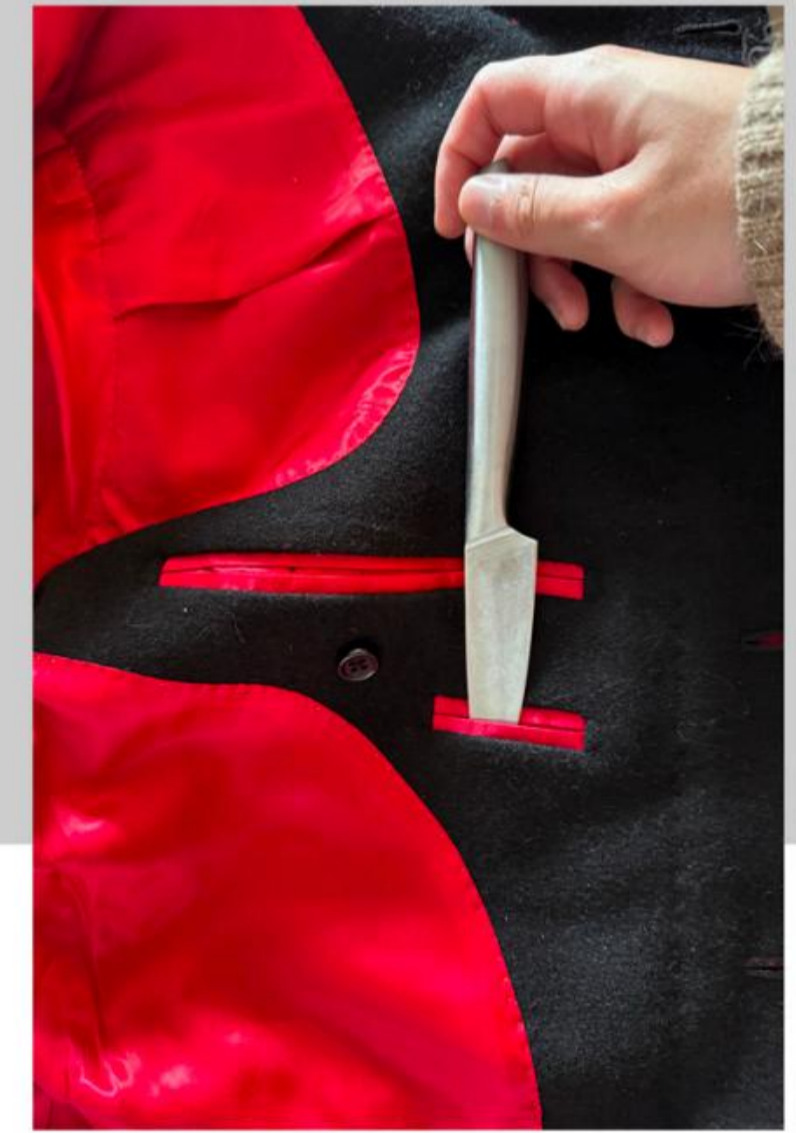
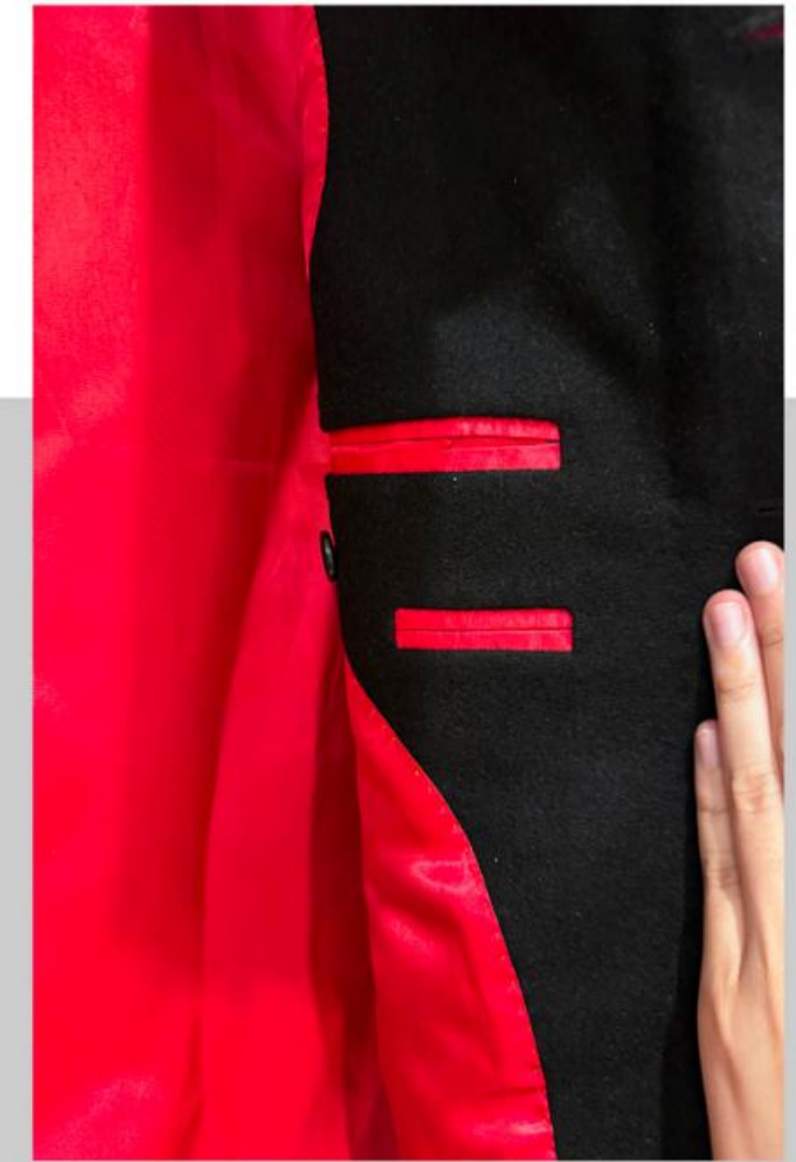
*measure the neck line and measure the back the third look pattern*

212 555 6342  
PIERCE & PIERCE  
Mergers and Acquisitions  
  
DAVID VAN PATTEN  
Vice President  
  
350 EXCHANGE PLACE NEW YORK, N.Y. 10099 FAX 212 555 6390 TELEX 10 4534

*Research on the inner pocket of a suit*



*In the movies I investigated, the male lead is a social elite white-collar worker during the day and a serial killer at night. With such a distorted mentality, I think the inner pocket of a suit doesn't necessarily have to be used to hold business cards or pens. I think it's more appropriate to put a dagger in the inner pocket of a suit.*



*The third look button detail*



*credit buttonhole by zaki*

*The third look final fitting*

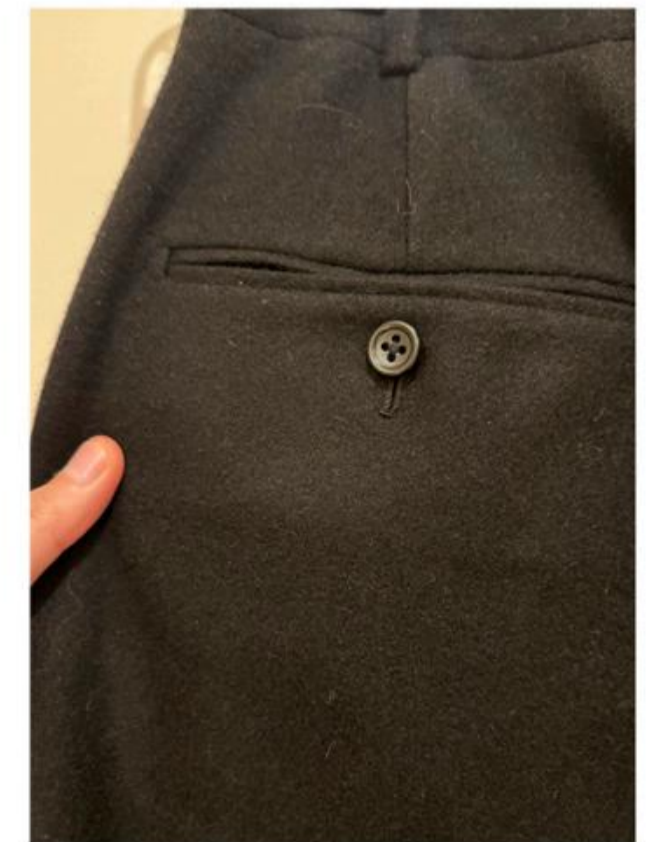


*the making process*



*the third tourse pattern*

*The last pair of trousers is flared pants.  
The initial cut of the flared pants didn't  
fit my model very well, so I modified the  
waist and hip measurements on the  
original cut to make it fit better.*



*detail back pocket*



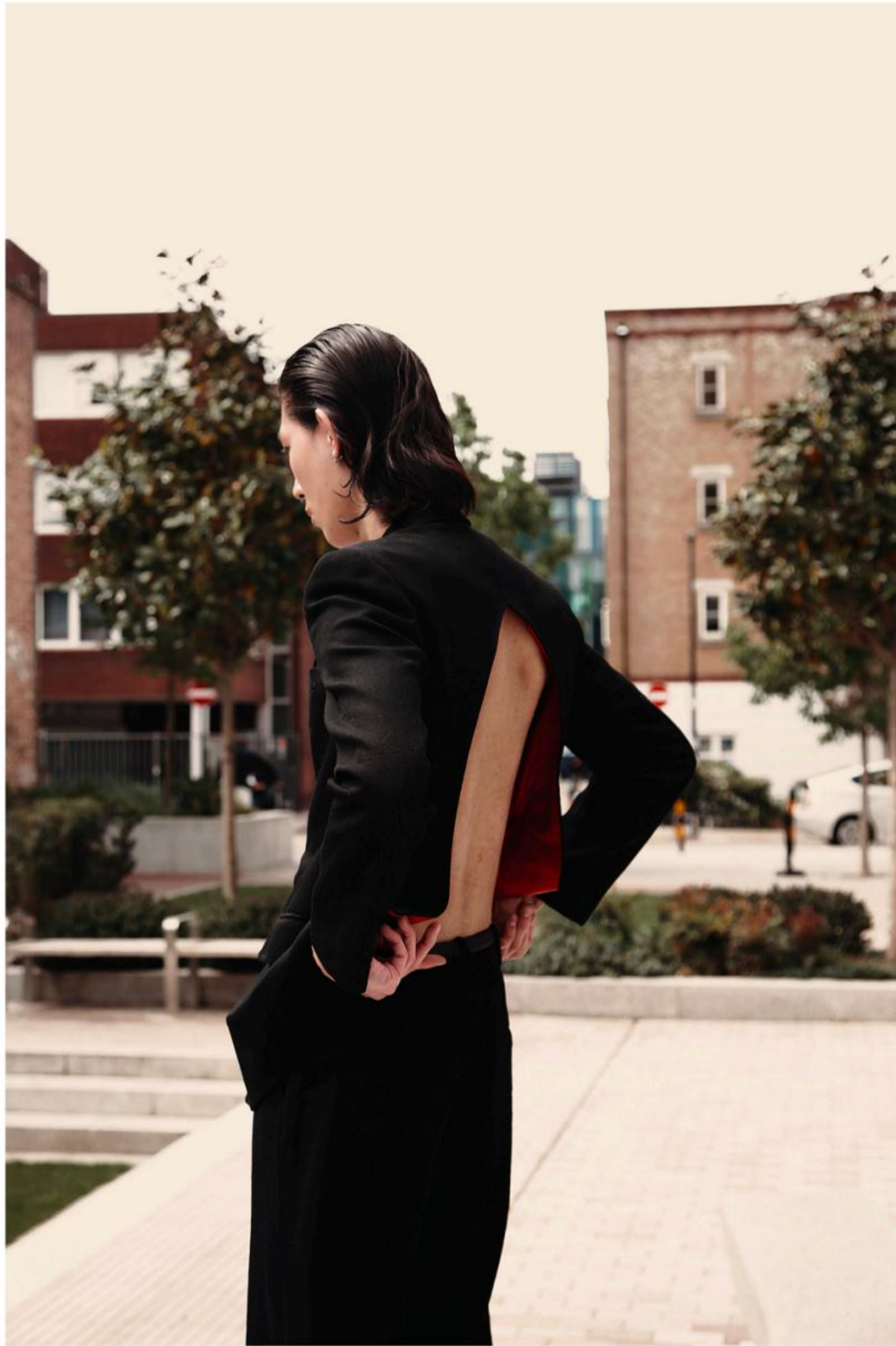
LOOK 1







*LOOK 2*









LOOK 3





## Reflective Statement

Through the completion of this graduation project, I have gained a clearer understanding of both my strengths and the areas where I still need to grow as a designer. The project explores the theme of dual identities in modern individuals under the pressures of contemporary life, highlighting the psychological and behavioral contrast between their work and personal lives. This concept was inspired by my observations of real life, research into documentary-style imagery, and the film *American Psycho*, whose portrayal of identity crisis and emotional detachment greatly influenced my design direction. The film's costumes, characters, and the materialistic context of the 1980s provided valuable references for the construction of silhouettes and the overall visual atmosphere of my collection.

Throughout the process—from initial concept to the production of final garments—I also encountered several challenges. Due to my limited pattern-making skills, I was unable to fully realize some of the more complex design ideas, which affected the completeness and coherence of the final pieces. Although I conducted research on traditional Chinese garments, such as 1950s suits and Zhongshan jackets, I was not able to fully develop these ideas into detailed samples. In addition, the embroidery techniques I had envisioned were not implemented in the final garments, resulting in a lack of refinement in certain details.

This project also taught me the importance of time management and structured planning. The slow pace during the early stages created intense pressure later in the process. Through this experience, I learned how to better organize my workflow, set phased goals, and proactively communicate with my instructors to keep the project on track. These are valuable skills that I believe will serve me well in both future design projects and other areas of professional development.

During my four years of study, I acquired a wide range of skills, from conceptual thinking and garment construction to material application and visual presentation. Looking ahead, I intend to apply these skills not only in fashion design but also across broader creative fields. This graduation project marks the conclusion of my undergraduate journey, but more importantly, it represents a new beginning—equipped with the experience, knowledge, and mindset to take on new challenges in the future.

*SPECIAL THANKS*

*DANIEL POULSON*

*MAGDALENA HANDWERKER*

*ALEX HALL*

*STEVE JOHNSON*

*ZHICHAO XU*

*PEI ZHUO TONG*

*LUO YI ZHANG*

*DE MAO LIN WEN*

