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PORTFOLIO

FASHION DESIGN AND DEVELOPMENT

FINAL YEAR

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GROUP C

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UNDER MULTIPLE iDENTITIES

*Ideology? Gender? Race? Nationality?
Age? Psychological? The real thing?
Nothingness? History? Politics?
Culture? Economy? Family?*

This theme continues to explore the concepts I explored last term, focusing on a relationship between the individual and society. This time the theme starts with identity, but rather than being centred on identity, it expresses the phenomenon of identity.

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UNDER MULTIPLE
iDENTITIES

CONCEPT DEVELOPMENT



WE AIM TO IMMERSE OURSELVES FULLY IN THIS SYMBOLIC ORDER, TO ACCEPT AND ABSORB THE SIGNIFIER AS MUCH AS POSSIBLE.

Male

This swing in identity has been with me most of the time, and I'm defined as male, student, and only child. These labels were imposed on me through the symbolic order of social norms and cultural systems, and I was always aware that they were not my true essence.

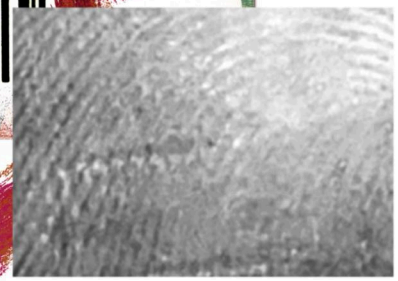


Family photo



Student ID

Students' Union
www.suarts.org

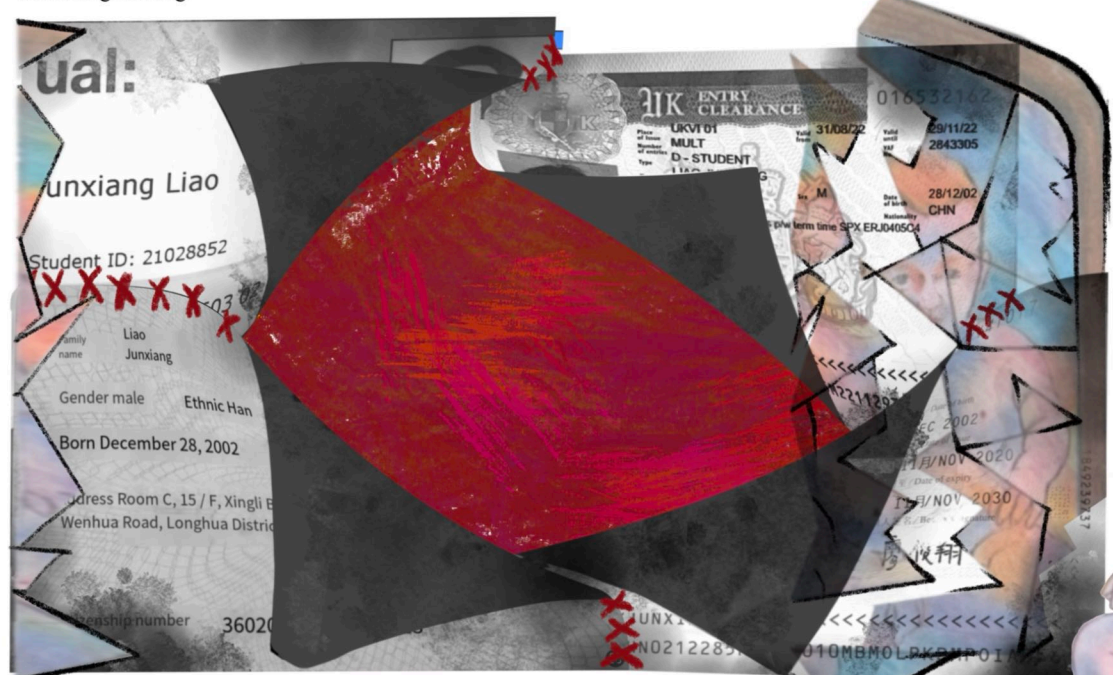


Fingerprint

The sense of uncertainty starts very early. The question of who I am is itself always bound up with the desires of others, which can be specific people, such as parents, or more broadly, such as propagated ideologies, and I cannot avoid trying to be what they expect me to be. It kept me bouncing between different identities, sometimes feeling like a student and sometimes just playing the role of a student.

CONCEPT DEVELOPMENT

When talking about identity, there are always a lot of identities, which used to give me a kind of pressure, this pressure is not only from external pressure, but more from inner confusion. I'm trying to find an identity that really belongs to me, but every time I think I've found it, there's something missing.



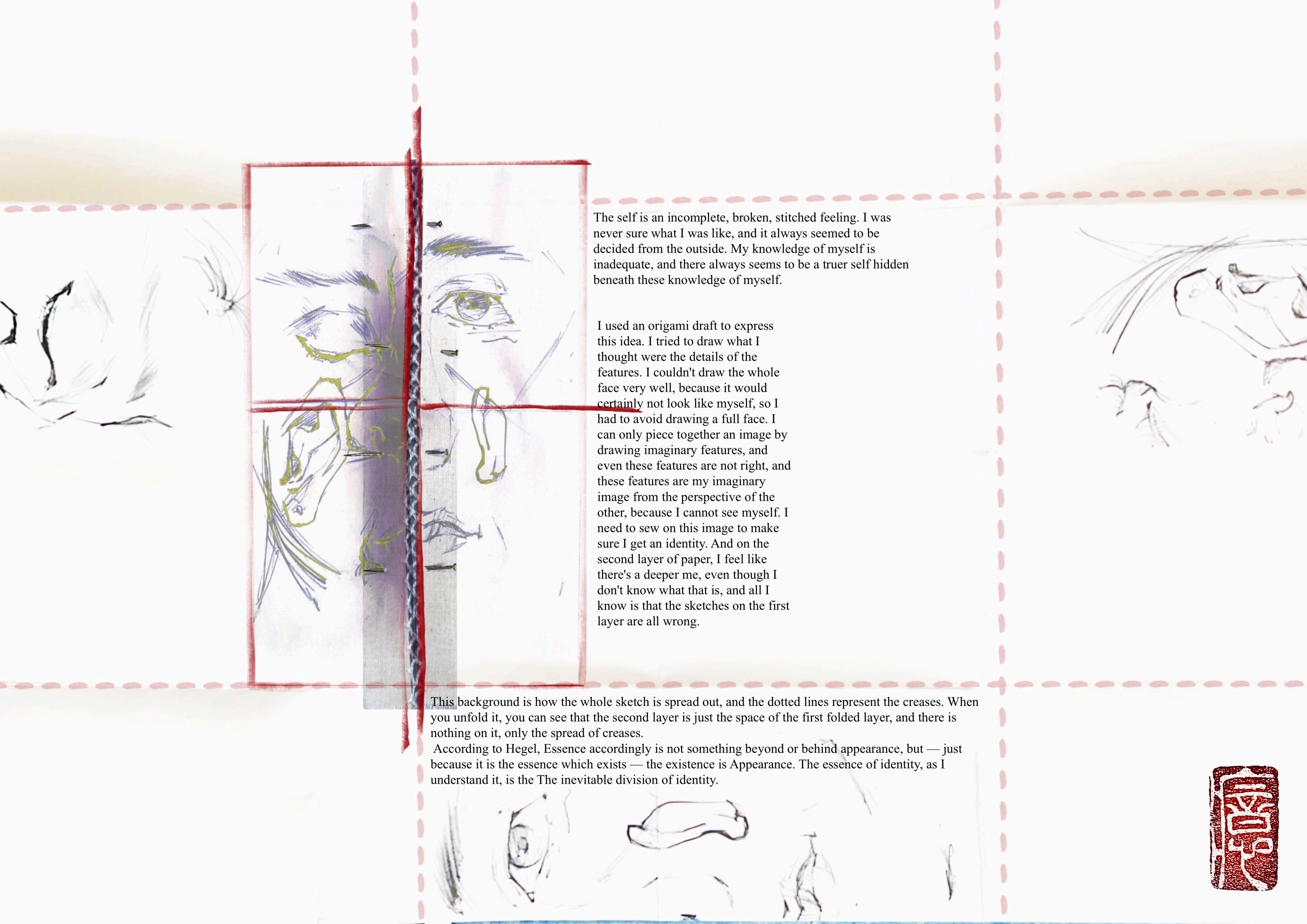
These documents are the mirror of the so-called mirror stage, that is, the reflection of the outside world.



This feeling has always made it difficult for me to fully identify "who I am," as if the real "me" is always somewhere, but it just can't be grasped, as if there is an undiscovered **essence in me under multiple identities**. But no matter how I dig for this identity, I can only get one identity, and one is always missing something, this identity is not my sense, in other words, **I can get only one identity and its surplus**.

Lacan explains identity formation through the "mirror stage." When a baby recognizes itself in a mirror, perceives the complete image "me," even though it cannot fully control its body. This marks the beginning of self-identification, where we start relying on external images and others' views to confirm our sense of self. However, this image is just a symbol, distant from the true self. As we grow, we continue to depend on social labels and identities to define ourselves, but these symbols can never fully capture who we truly are something is always missing or unfulfilled.





The self is an incomplete, broken, stitched feeling. I was never sure what I was like, and it always seemed to be decided from the outside. My knowledge of myself is inadequate, and there always seems to be a truer self hidden beneath these knowledge of myself.

I used an origami draft to express this idea. I tried to draw what I thought were the details of the features. I couldn't draw the whole face very well, because it would certainly not look like myself, so I had to avoid drawing a full face. I can only piece together an image by drawing imaginary features, and even these features are not right, and these features are my imaginary image from the perspective of the other, because I cannot see myself. I need to sew on this image to make sure I get an identity. And on the second layer of paper, I feel like there's a deeper me, even though I don't know what that is, and all I know is that the sketches on the first layer are all wrong.

This background is how the whole sketch is spread out, and the dotted lines represent the creases. When you unfold it, you can see that the second layer is just the space of the first folded layer, and there is nothing on it, only the spread of creases.

According to Hegel, Essence accordingly is not something beyond or behind appearance, but — just because it is the essence which exists — the existence is Appearance. The essence of identity, as I understand it, is the The inevitable division of identity.

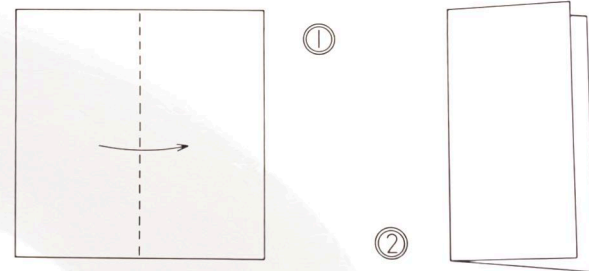


ORIGAMI

I have found several origami experiments by myself. I originally only wanted to find two relatively basic origami to see if there were any folding methods, but I realized in the process that most origami is deformed into rectangular or square paper, which means that I can combine two or more deformation methods.

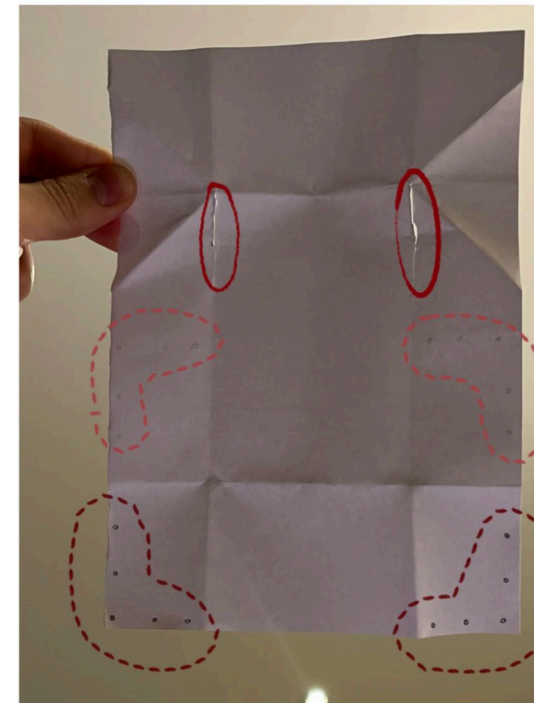
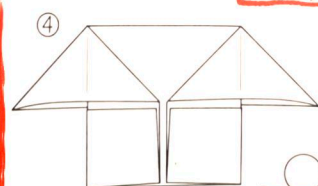
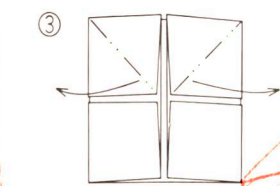
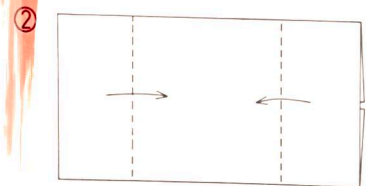
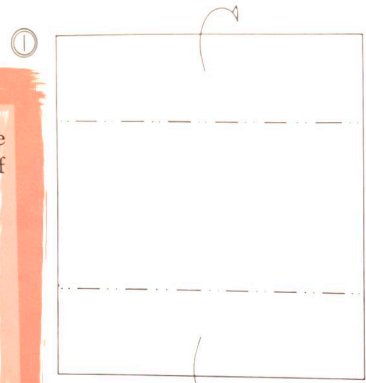
The part circled by the red dotted line is an addition to the design from the base square.

A book fold is a central crease parallel to the edges of the paper. The term is extended to include leafing over the flaps of a model like the pages of a book.



Crimp

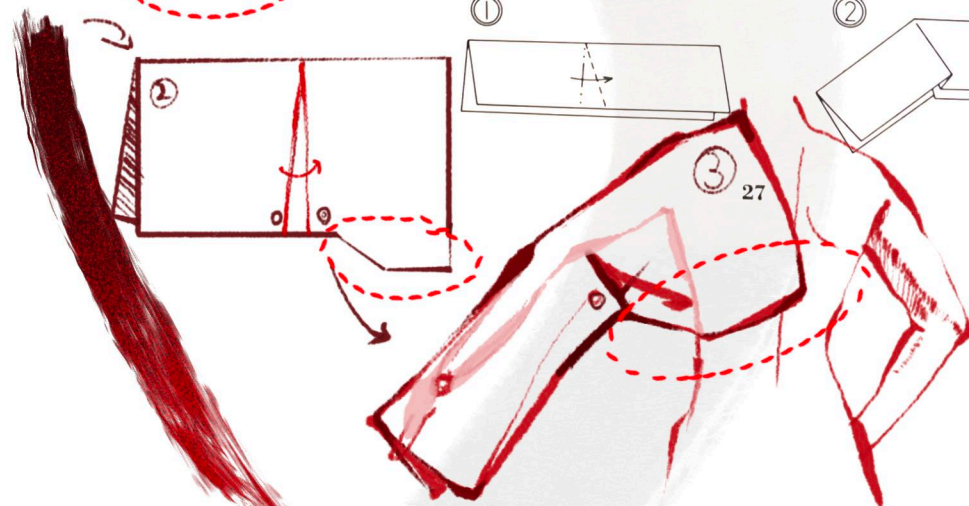
This procedure is often used to form heads.



As a cuff, which is the part of the arm that comes out.

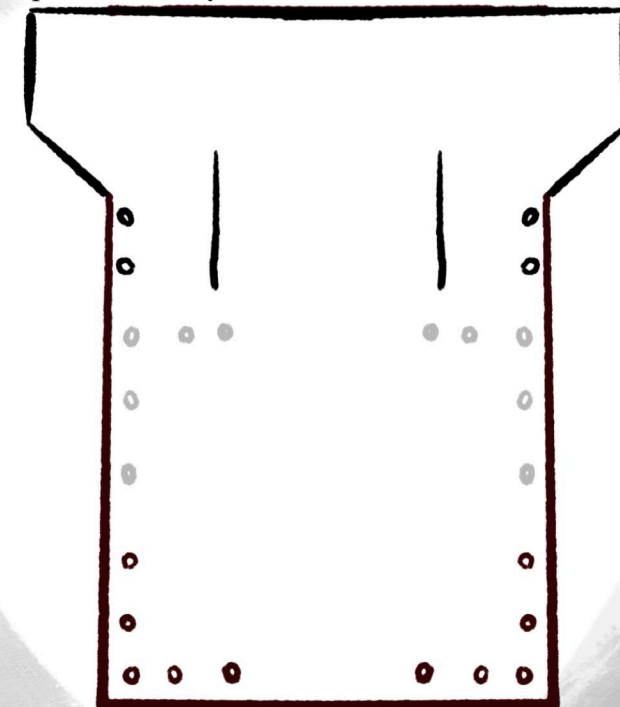
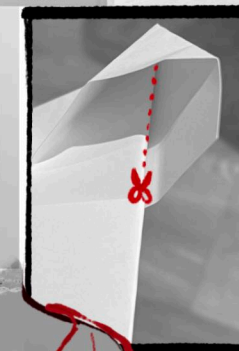
The back of the paper can be seen through the light, and these circles represent the need for buttons on the back.

These are the front buttons, and this is the front buttons. These buttons form the required pocket directly below.



The folded part of the elbow can be secured with a button.

This is where the arm comes out, and this line needs to be cut.



This pattern is the result of the combination of the two folds.

I think it's shaped like a top. The square of the lower part can be fastened to a pocket with a button.



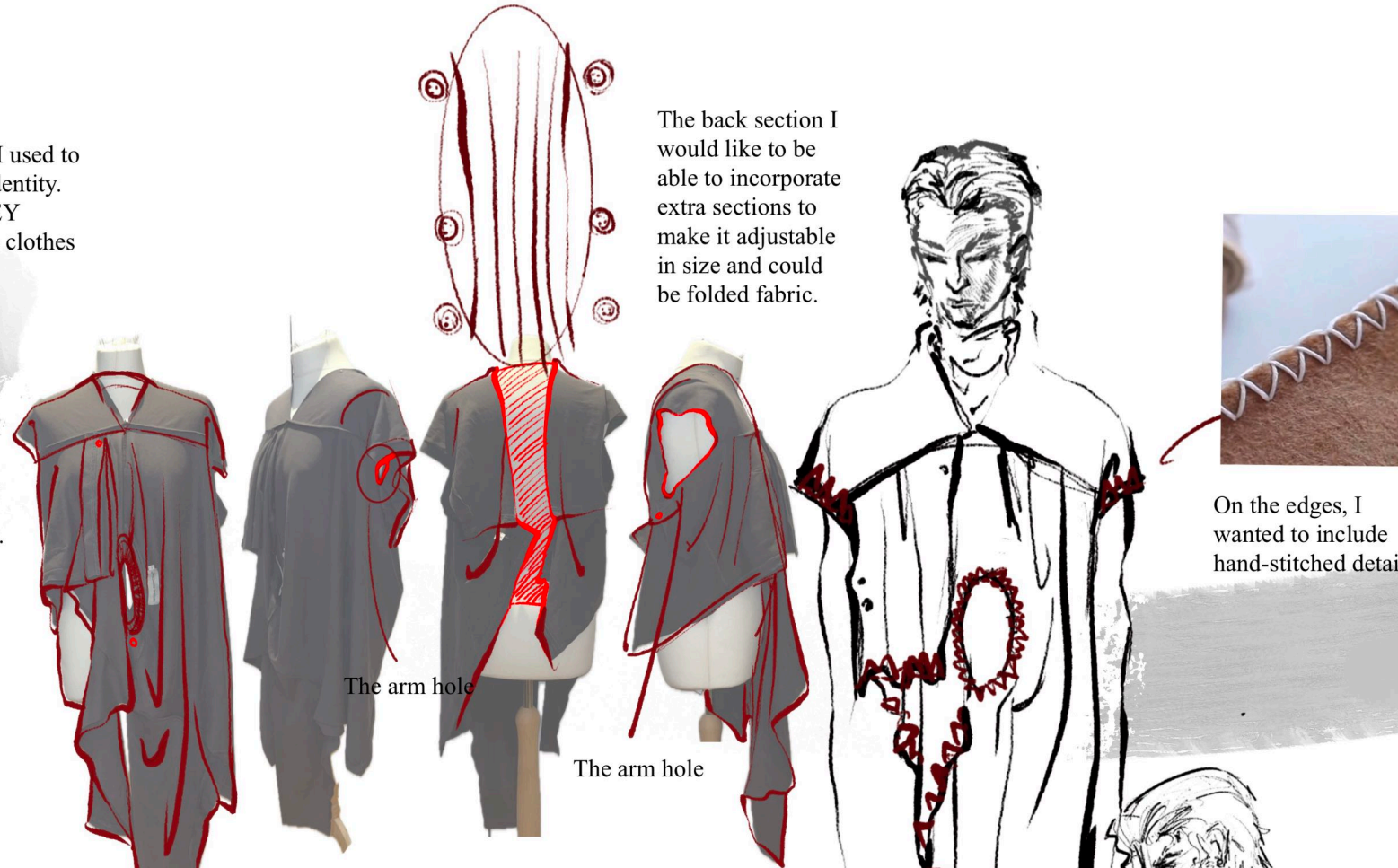
3D DEVELOPMENT

Firstly, all these clothes come from my own old clothes, clothes that I used to wear but no longer do, and they are my own attempt to relate to my identity. Secondly, it was developed through the research of the designer ISSEY MYAKE, combining one-piece garments and origami, where I cut the clothes into one-pieces and then tried different ways of folding them.



The bright red part is the joint.

Subtracting this part of the dress will allow it to unfold flat.



The back section I would like to be able to incorporate extra sections to make it adjustable in size and could be folded fabric.

On the edges, I wanted to include hand-stitched details.



This split hemline

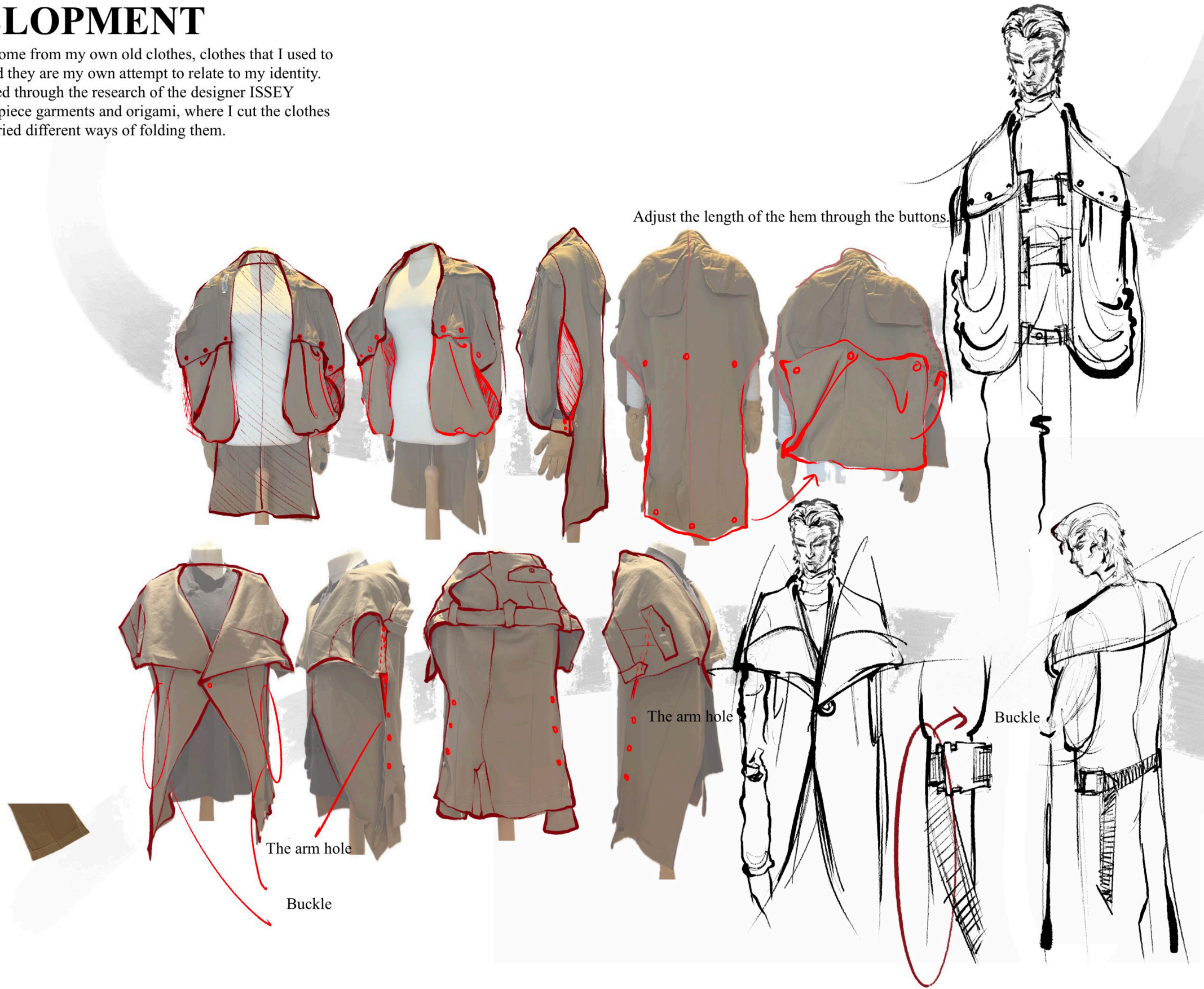
The arm hole

The bright red part is the joint.



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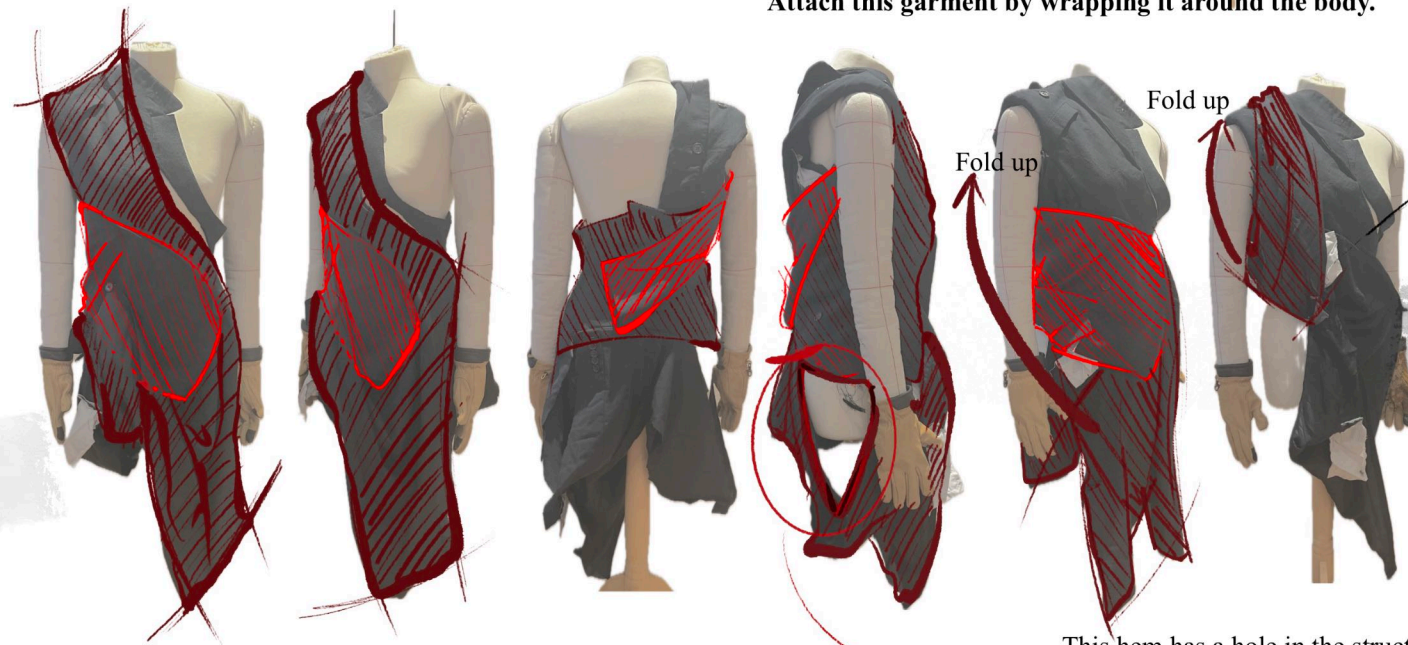


I need to cut out a portion of the film, but it can be flattened out to a full side.

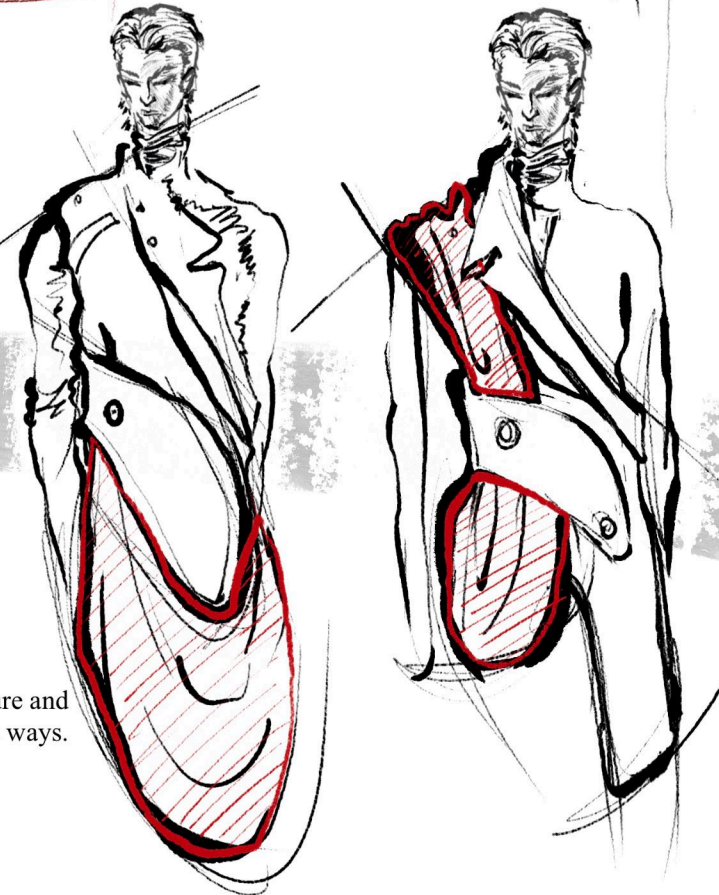
Unlike the previous two pages of development, this time I mainly wanted to try a wrap-around approach to the suit that was cut open. The variegated red and the dark red represent different layers.



Attach this garment by wrapping it around the body.



This hem has a hole in the structure and this hole can be worn in different ways.



3D DEVELOPMENT

An extended experiment for the previous experiment about the way of wearing.
Based on the previous experiments, developed since wearing the hemline with holes on the arm, try to cut out several holes in the clothes and change the way the clothes were originally worn.



I used a wider shirt because it's better to try different ways to wear it.



I discovered while simply sewing holes in parts of the fabric that I could sew some design elements inside the garment, and around the edges of the holes.



These parts are the extra holes I cut out.



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The trousers are relatively complex and you can't accomplish some of the variations in the pattern with a simple piece of fabric. So I mimicked a one-piece type of pants.



Lay the pants flat and cut the outermost fabric and keep the links on the inside of the legs.



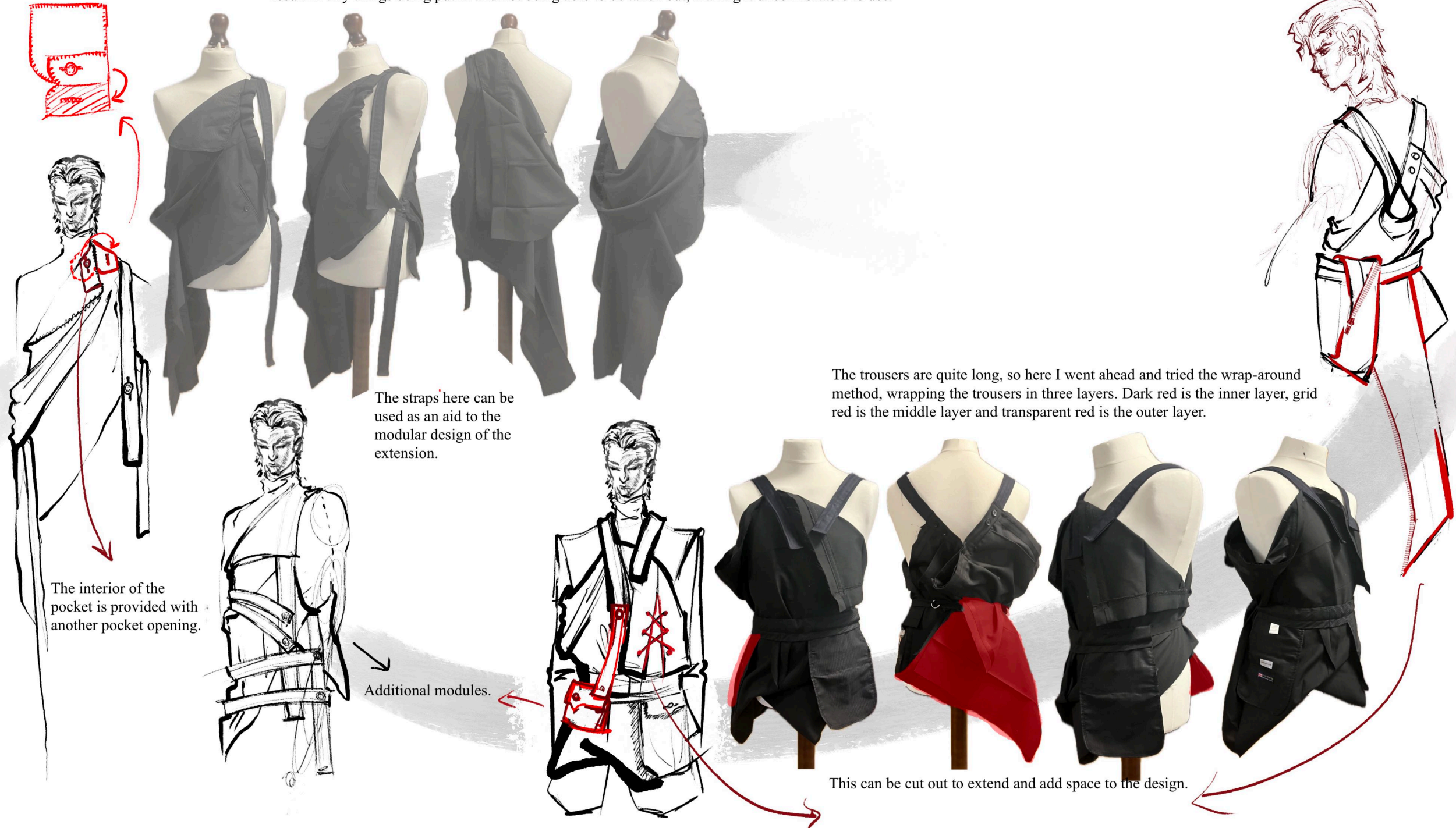
The way to wear these pants is to tie the back part of the leg around the waist and then the front part of the leg around the waist. I tried two different ways of attaching them, I sewed **straps** on the front part of the leg and used **elastic** on the back part of the leg.



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Based on the previous experiments, developed since wearing the hemline with holes on the arm, try to cut out several holes in the clothes and change the way the clothes were originally worn.

The internal pockets are turned out as decoration, so the pockets can be redesigned into different shapes, but it is important to consider the practicality of the pocket design, e.g. a shape that is too pointy will result in tiny things being put in and not being able to be taken out, making it uncomfortable to use.



The interior of the pocket is provided with another pocket opening.

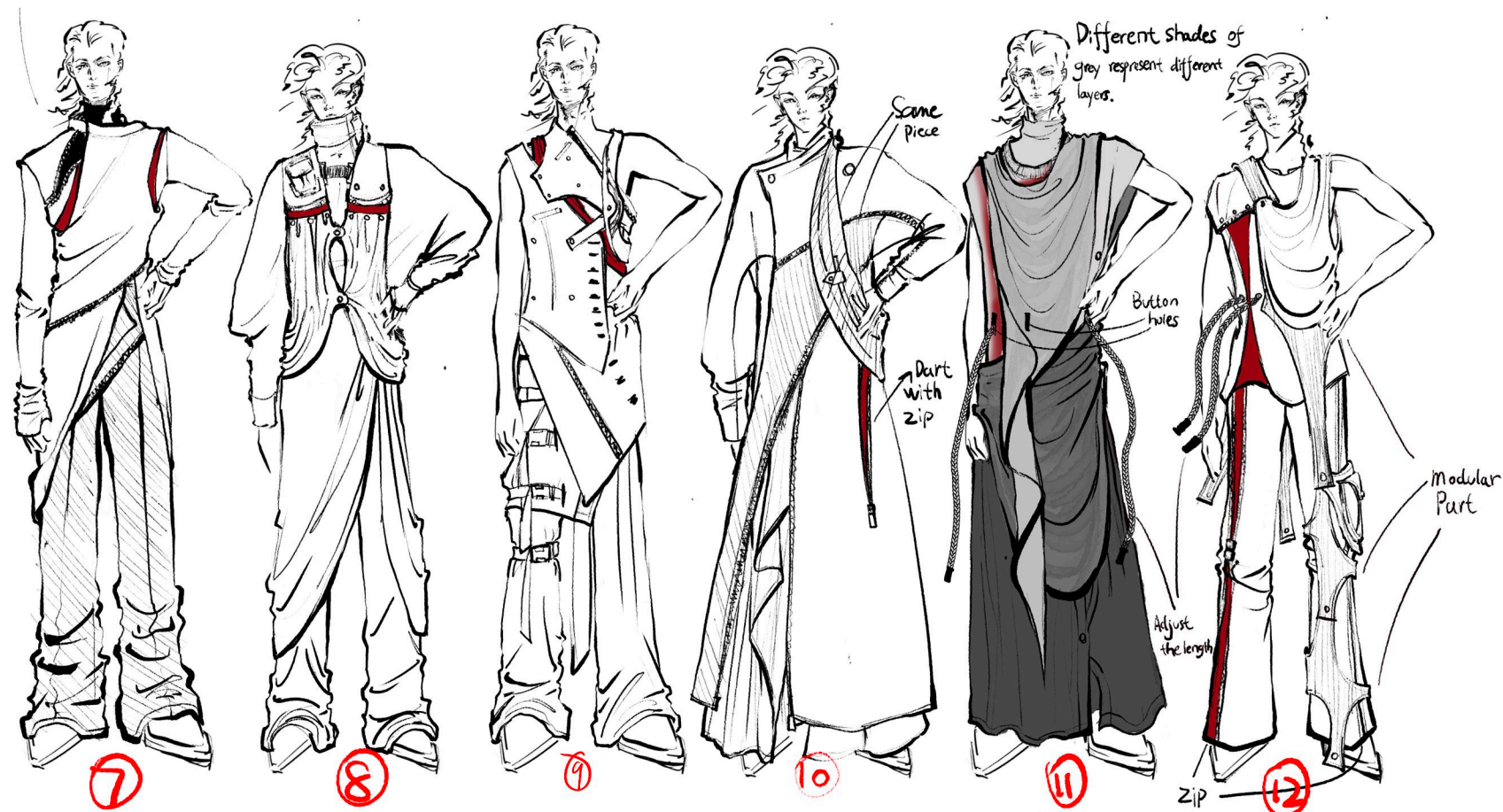
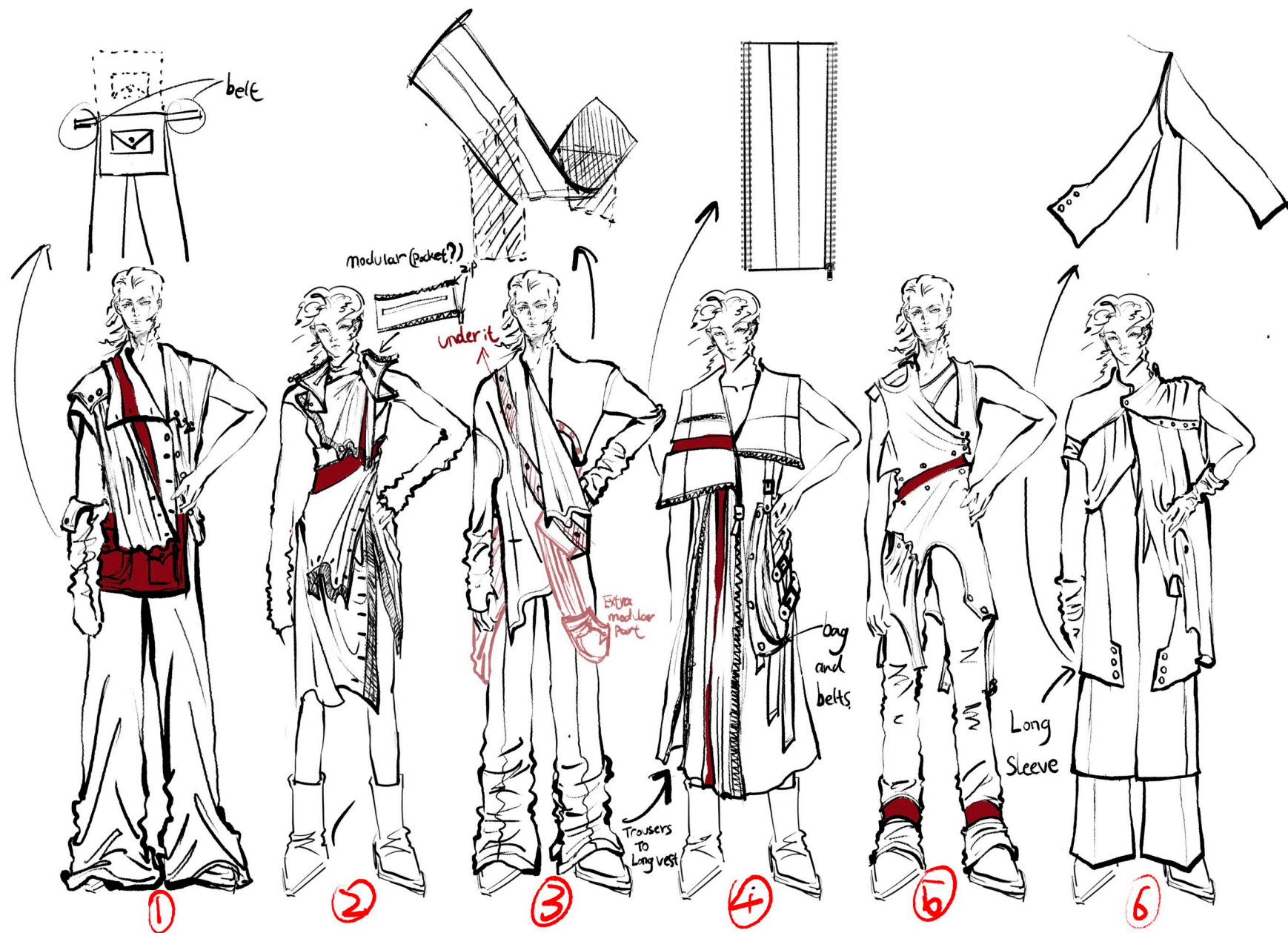
The straps here can be used as an aid to the modular design of the extension.

Additional modules.

The trousers are quite long, so here I went ahead and tried the wrap-around method, wrapping the trousers in three layers. Dark red is the inner layer, grid red is the middle layer and transparent red is the outer layer.

This can be cut out to extend and add space to the design.





THE SKETCHES CHOICE

-Sketch 1

-The shirt button detail from sketch 3 can be carried over to sketch 7 and added to the trousers from sketch 9.

-Sketches 4 and 5 can be added together for a single look.

-Sketch 8

-Sketch 10 and Sketch 11 added together.

-Sketch 12

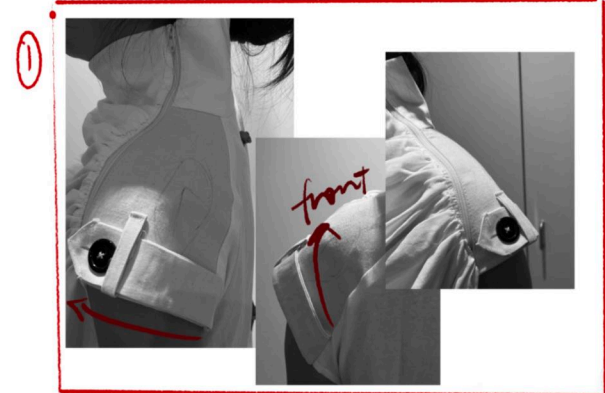
Optimize the details based on the sketches extracted from 3d development.



3D Development of J-TS-2025_006



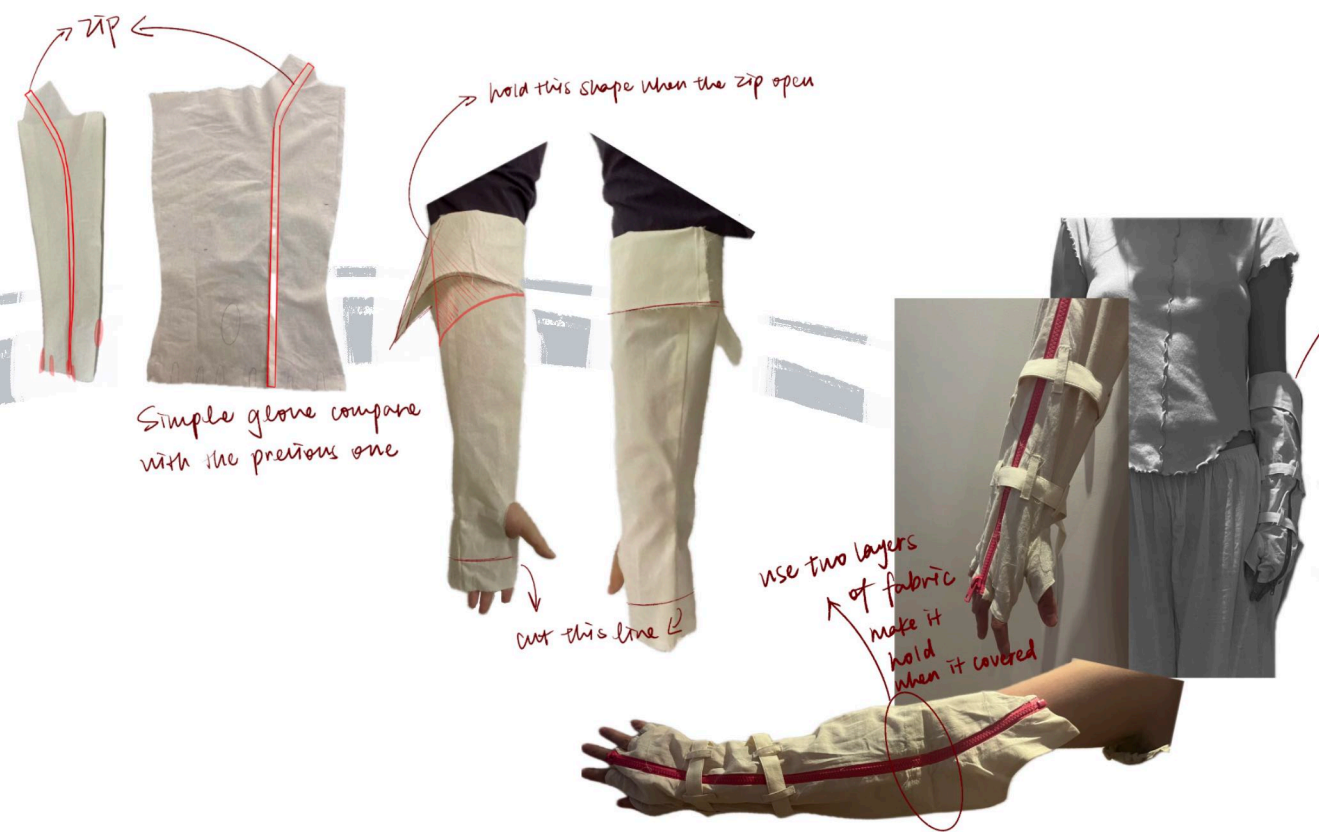
Choose ① from these two shoulder design. because it looks cool



3D Development of L-AC-2025_003/L-AC-2025_002



Glove Test (The reason why I use read fabric is because I want to make the silhouette clearer — Try to zip two gloves together and place on one arm, shows the beauty of unbalanced design)



3D Development of W-CO-2025_002



3D Development of D-TR-2025_004



Draping



3D Development of J-TS-2025_004

Draping process

Add fabric on collar and adjust the shape



realised the fabric is not Jersey. change Jersey fabric



How it looks when it opened

The collar's shape need to change

Make two Gatherings and shows the part of the cord as decoration

this can help the gathering at two sides hold fabrics

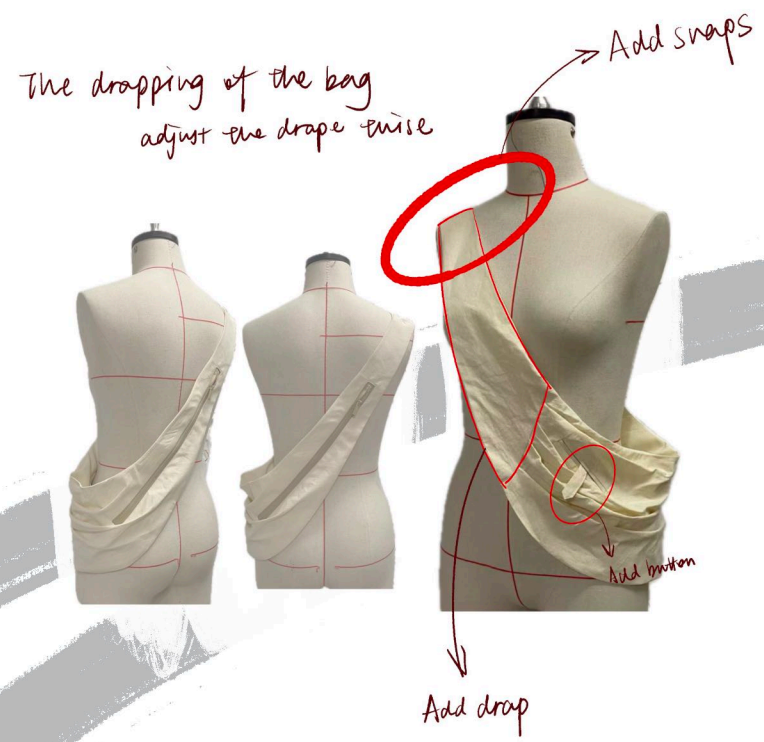


Gathering

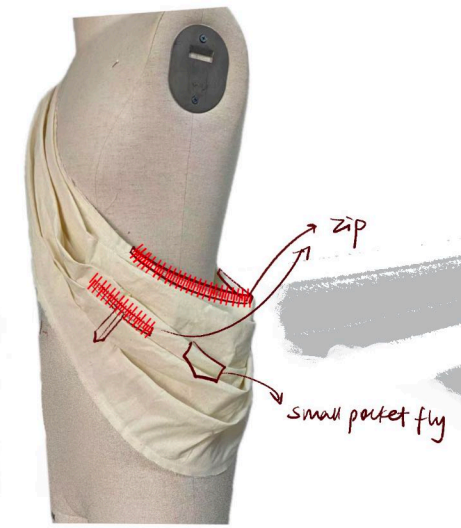
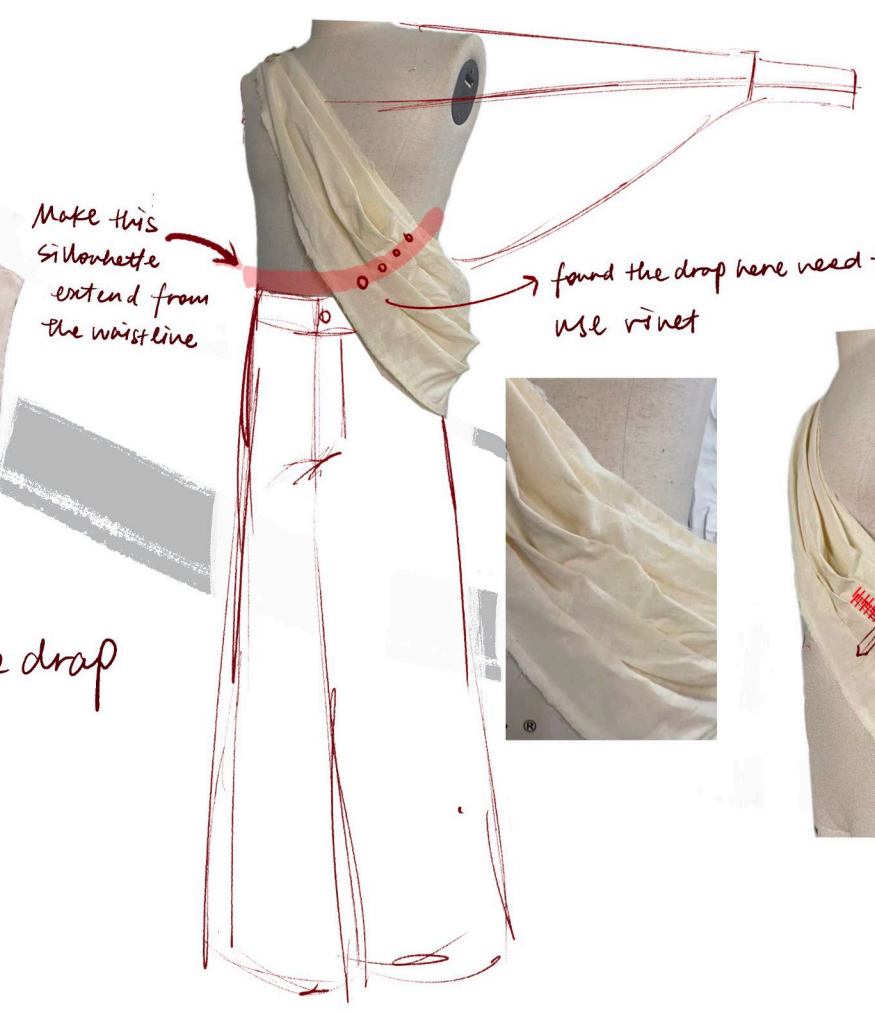
Armhole is perfect



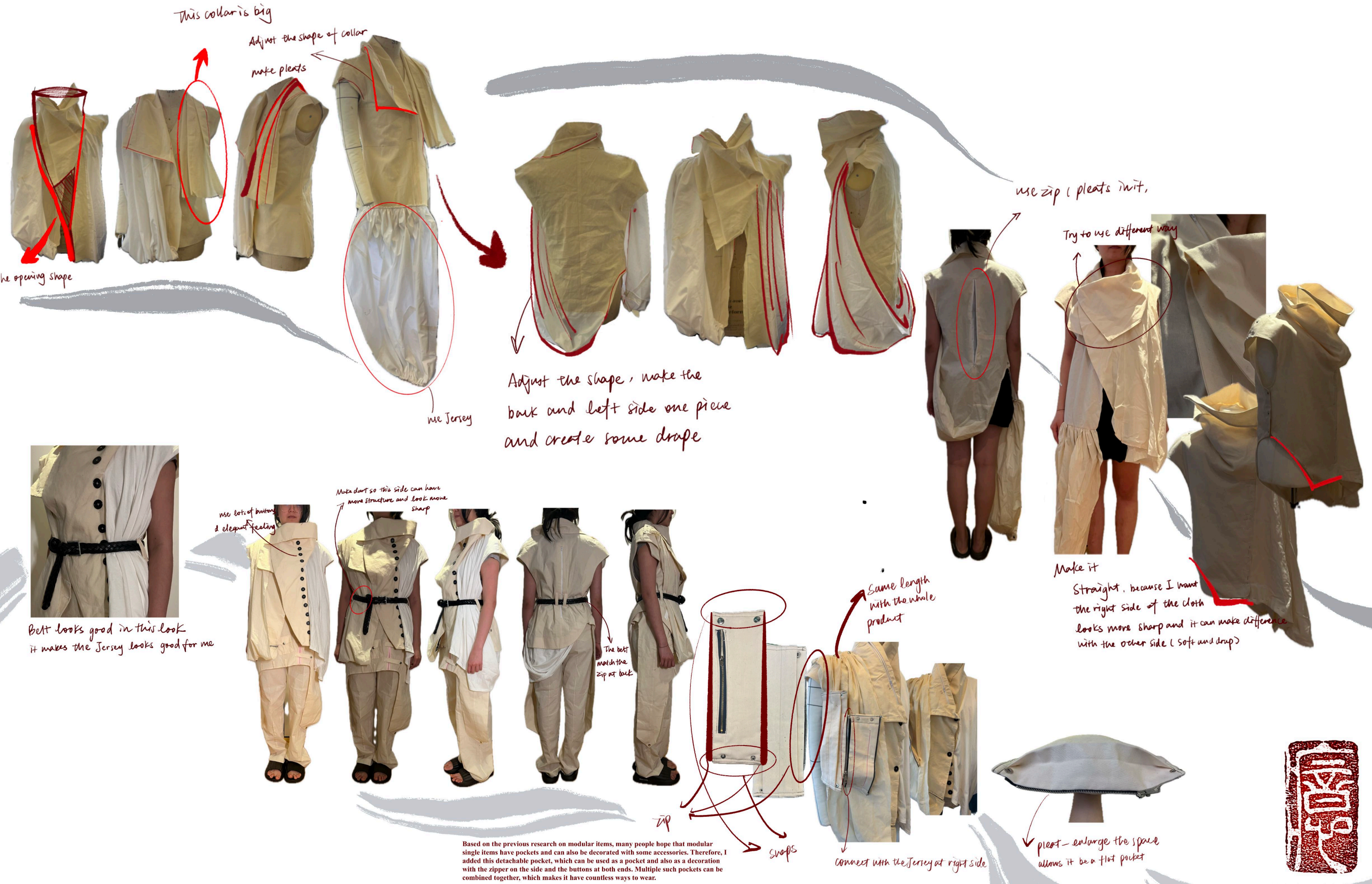
3D Development of L-AC-2025_001



The final version of the drape



3D Development of D-TR-2025 002



Based on the previous research on modular items, many people hope that modular single items have pockets and can also be decorated with some accessories. Therefore, I added this detachable pocket, which can be used as a pocket and also as a decoration with the zipper on the side and the buttons at both ends. Multiple such pockets can be combined together, which makes it have countless ways to wear.



3D Development of D-TR-2025_002

Make two layers of the trouser first and add pocket (decorate on it)



outer piece

make sure the size of pockets

Make the shape

use the snaps

snaps

found when the zips open, these three decorate can't hold. so I need to make something hold it

rivets

I think the trouser will be thinner



snaps

use Jersey

want to use long zip first,

change

to short zip, because it's easier to wear



The detail



snaps to connect



zip to connect



Final facric choices

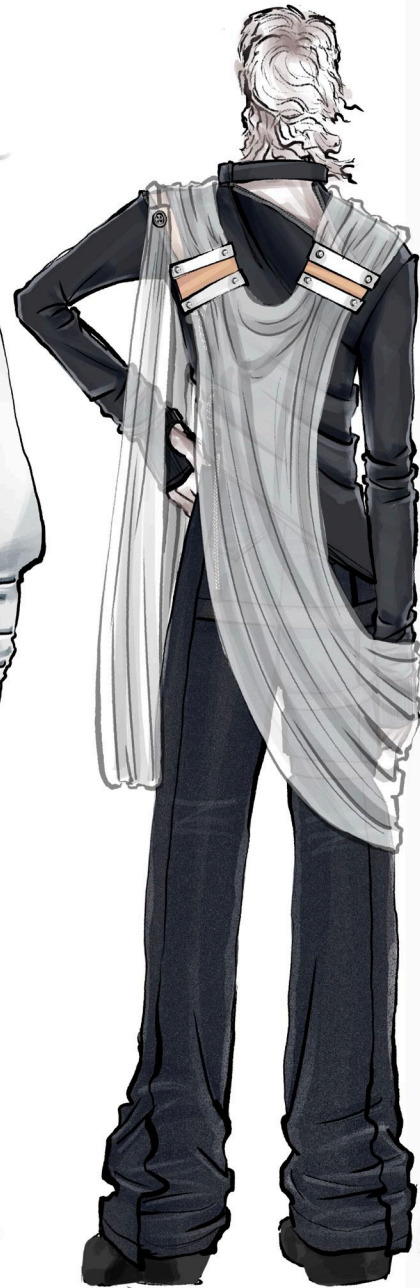
Combining fabric together to try out their texture combinations. The fabric selection mainly consists of hard fabrics such as leather and denim, and soft fabrics like cotton and jersey. I want to create a contrast in material for them.



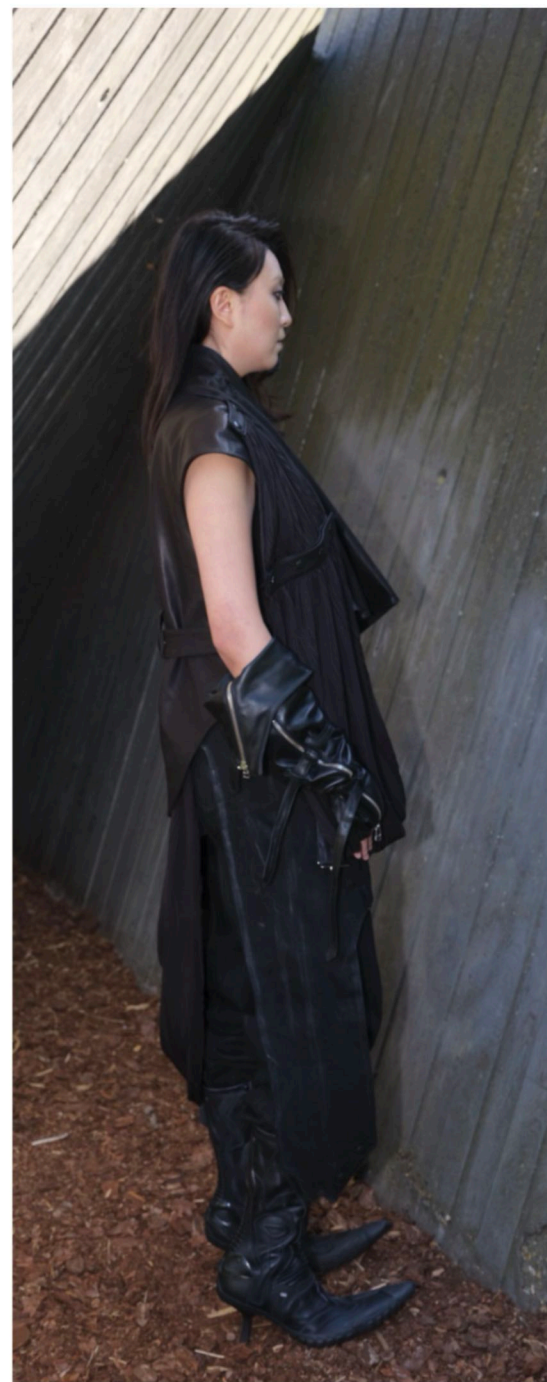
Front final line-up



Back final line-up



LOOK 1



PRESS PACK

*Product code: L-AC-2025_002
D-TR-2025_002
L-VE-2025_001*

*Model :Xingmeng Zhang
Photographer :Junsheng Chen*

LOOK 2



PRESS PACK

*Product code: J-TS-2025_004
W-CO-2025_002
D-TR-2025_004
L-AC-2025_001*

*Model :Jiaqian Wei
Photographer :Junsheng Chen*

LOOK 3



PRESS PACK

*Product code: L-AC-2025_003
J-TS-2025_006*

*Model :Guanting Zhou
Photographer :Junsheng Chen*