

# ECHOES OF PEBBLES

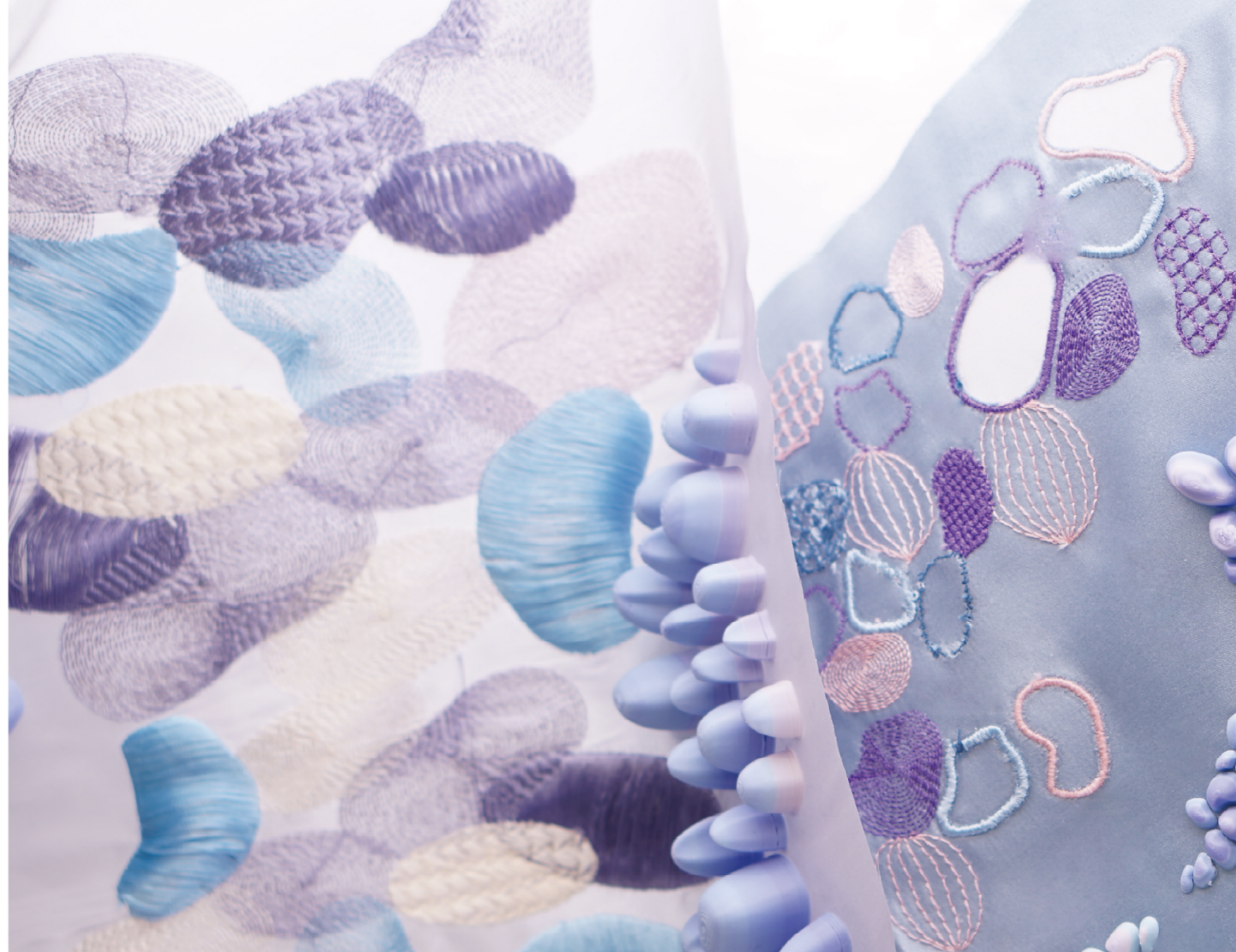
XUAN CHEN | *FashionTextiles:Embroidery* | Final Major Project

## Introduction to the project

The "Echoes of Pebbles" collection explores the correlation between touch and memory. Through research on "The Erotic Cloth" and other textile series works by designers like Florence Pinson-Ynden, the concept of using fabric as a carrier of memory was formed. By recreating the tactile sensations of elements from childhood memories, this collection aims to transport us back to the past.

"Memory is a form of reunion." This design incorporates numerous natural elements: moss, leaves, pebbles, and the reflection of buildings in water ripples, all 构成 ing childhood memories. When I was young, my memories were not dominated by the cityscape, but rather by playful interactions with nature. The design integrates tactile memories of the most primitive childhood games like "skipping stones" and "leaf darts." It aims to evoke a sense of nostalgia, recalling the bumps on the stones picked up for skipping and the curly edges of leaves used as darts. It brings back memories of what it felt like to touch water and trees.

This collection combines laser cutting and 3D printing technologies to give the fabric a three-dimensional quality, authentically recreating tactile sensations. It's a journey that briefly takes us back to our childhood, allowing us to reopen our eyes as the young children we once were, and then move happier towards the future.

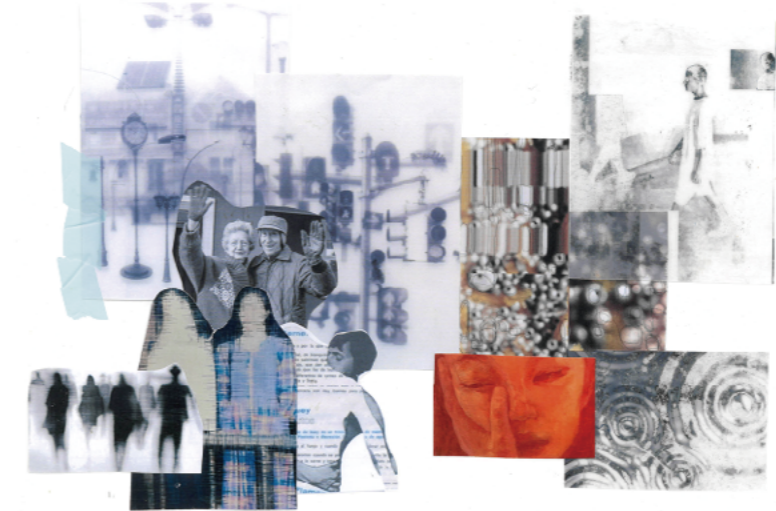


## Inspiration



The inspiration for this project comes from childhood memories. We often forget the past, but forgetting makes me deeply regretful. I remember when I was a child, my parents often took me to walk barefoot on the cobblestone road or play stone throwing games. These memories are very precious to me. Therefore, as a textile designer, my goal is to evoke our precious memories and preserve these valuable childhood memories through fabrics.

## Moodboard



## Fabric board and Colour board



## Research and Development



*"The Erotic Cloth" conducted a critical study on the psychological relationship between skin and fabric touch, which provided a powerful reference for the concept of this project. The book mentioned that "cloth is a 'bridge of imagination', an ordinary fabric that is within reach, carrying the intimacy of past tactile experiences." This confirms the close connection between fabric touch and people's emotional experiences, which reminds me of achieving the "synesthesia" effect of triggering memories by restoring the touch of scene elements in childhood memories.*



## Research on Stone Texture

Based on these childhood memories, cobblestones are a crucial element. I conducted research centered around cobblestones, collected some from the seashore, and extracted various patterns, which I then expressed through different stitches to reflect different textures.



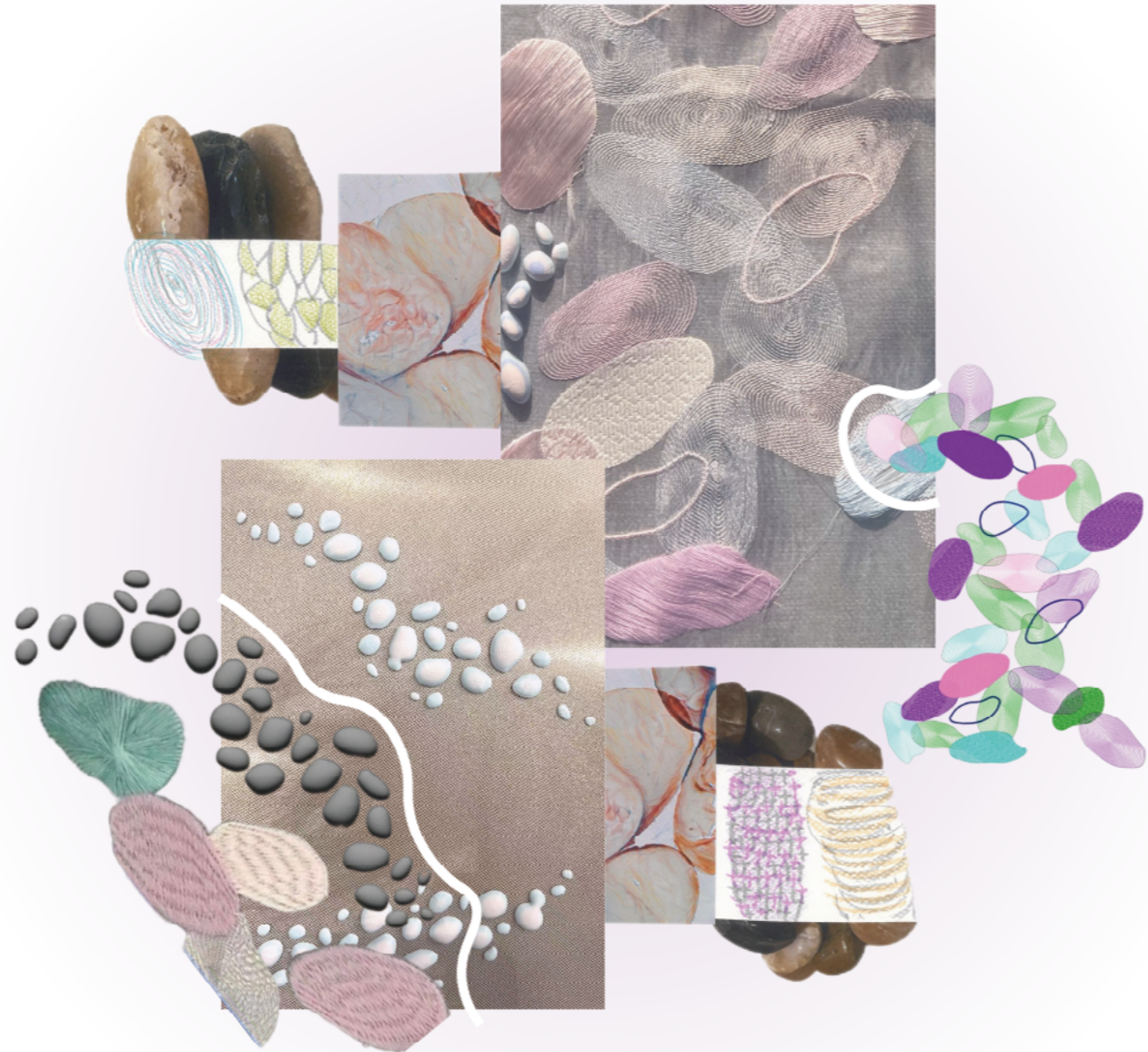
## Fabric Development 1



## Fabric Development 2



## Fabric Development 1

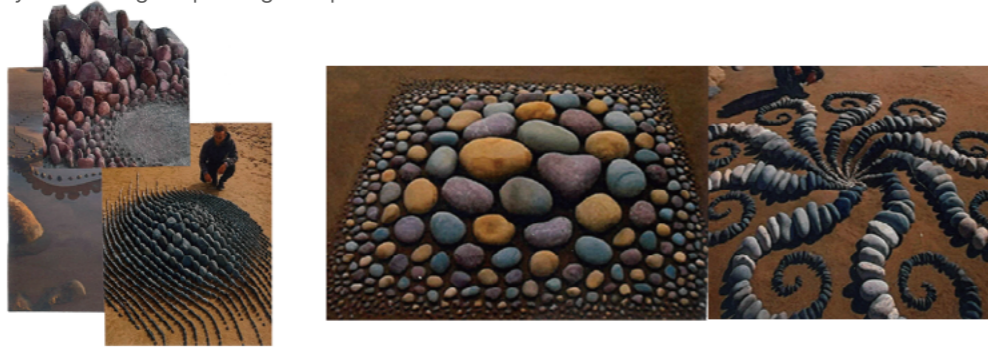


## Fabric Development 2

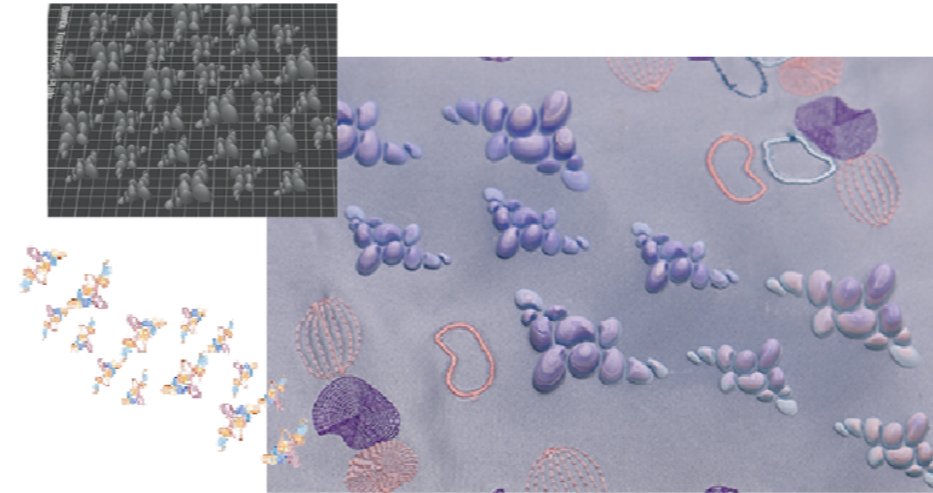


## Research on Stone Texture

The conceptual works of artist Jon Foreman provided me with further inspiration. He often uses seashore stones as his medium, arranging them in different ways to create what people call "land art." He believes that this form of artistic expression helps people forget their worries and heal their souls. This resonates with my design concept, inspiring me to begin arranging and combining cobblestones in different ways and using 3D printing to replicate their textures.



## Fabric Development 1

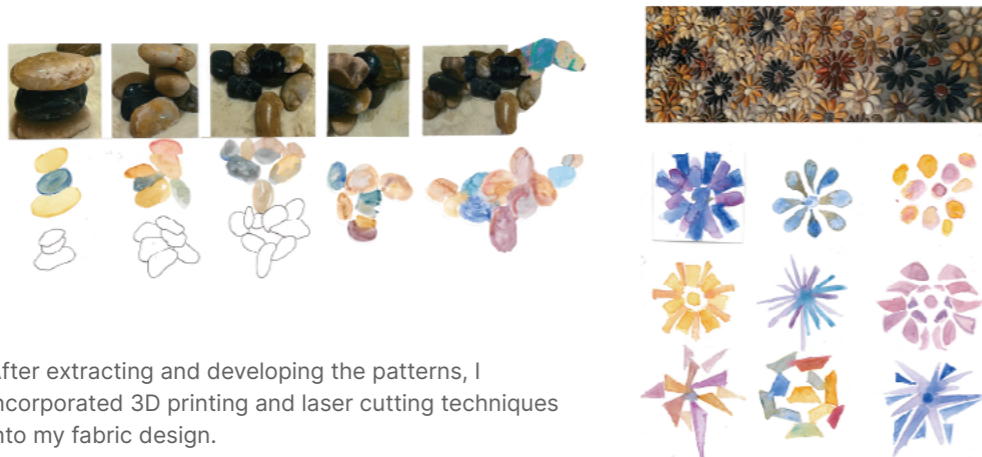


## Fabric Development 2

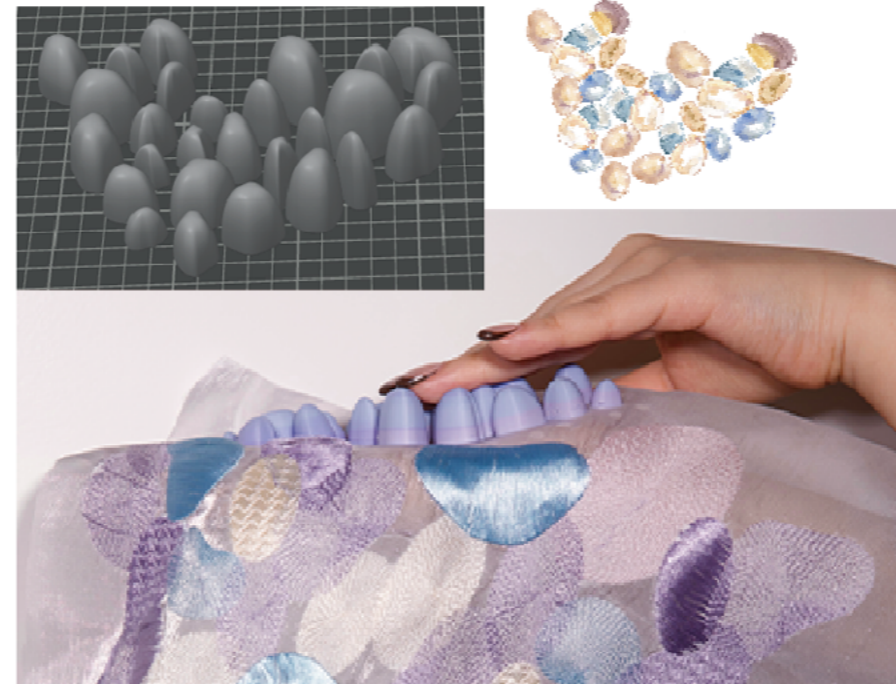


## Experiment 1+2\_stone arrangement

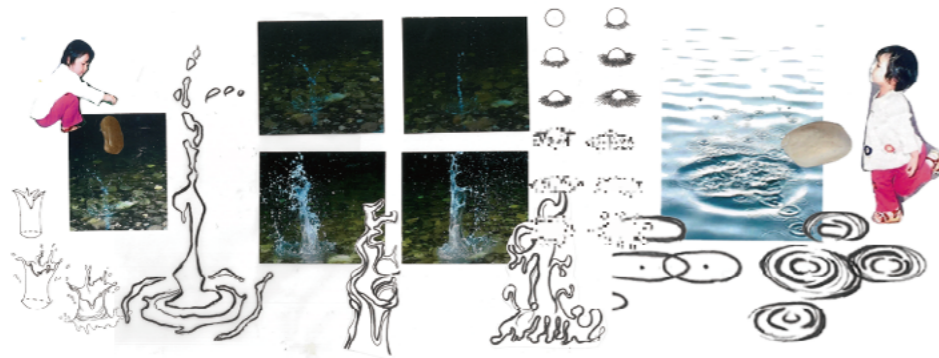
Upon further observing cobblestone paths in daily life, I found that they often follow different laying patterns, creating different visual effects on the road surface. I extracted these laying patterns and further developed them through drawing.



After extracting and developing the patterns, I incorporated 3D printing and laser cutting techniques into my fabric design.

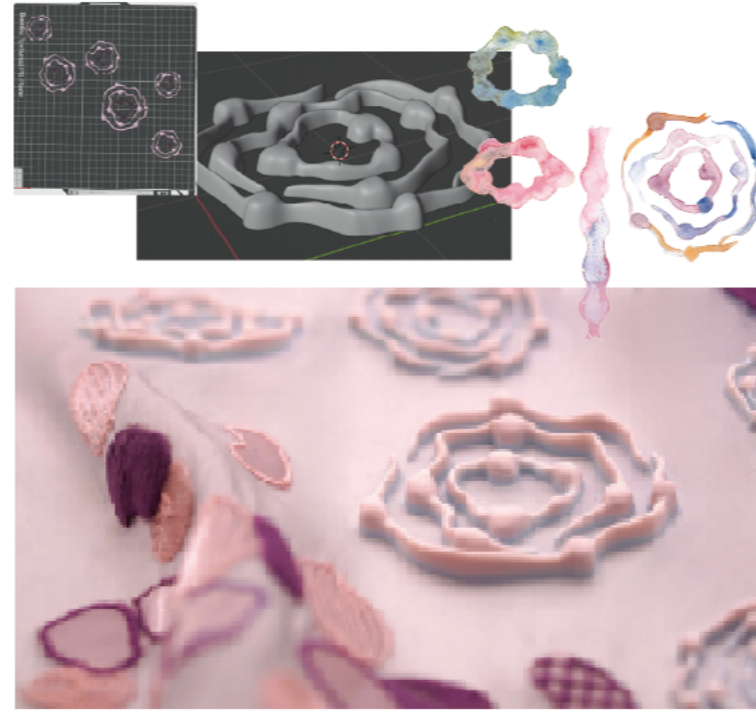


### Experiment 3\_stone arrangement

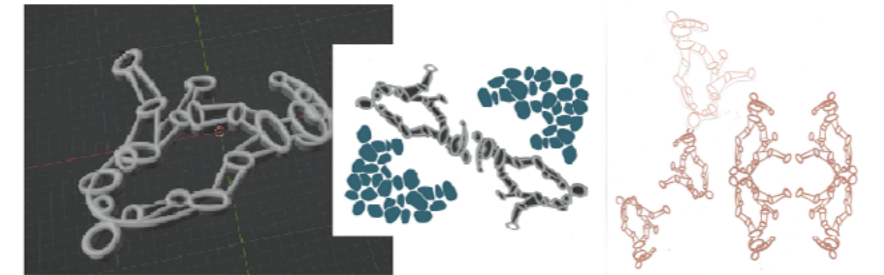
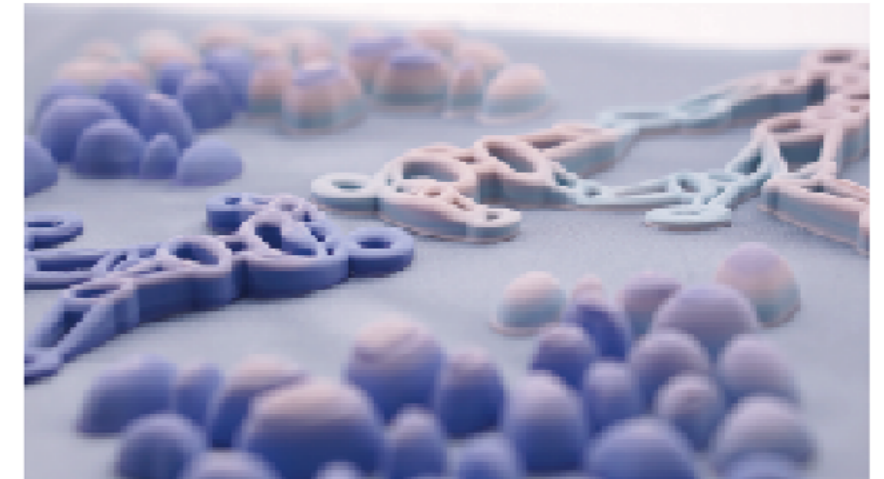


Skipping rocks was a game I loved playing with my father during childhood, a shared memory for many. I recall the technique for making stones fly farther—throwing them sideways so they skim the water. I conducted experiments and found that different throwing methods produce different splashes. I continuously recorded and analyzed the various forms of these splashes, combining 3D printing to capture the ripples formed by the splashes and incorporating them into my fabric designs.

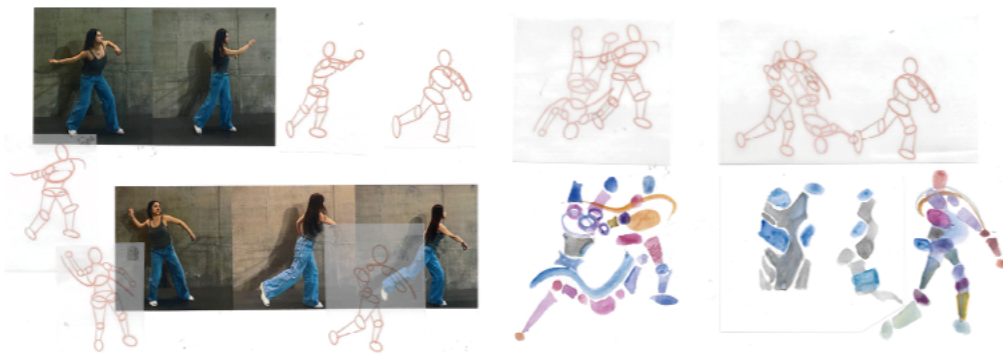
### Fabric Development 1



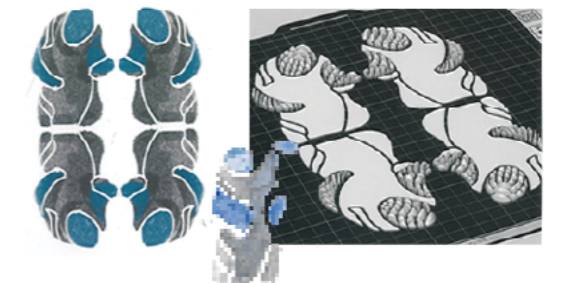
### Fabric Development 2



### Experiment 4\_Stone-throwing



I researched different stone-throwing poses and noticed that my body makes significant movements when throwing stones. I sketched these movements, rearranged and developed them, and ultimately extracted the shapes and structures of the body during stone-throwing.



## Material Experiment



Another game that fascinated me in my childhood was called "Leaf Dart", which usually uses leaves as "darts" or origami to simulate the shape of leaves.

## Fabric Development 1



I conducted a material experiment - to restore the texture of leaves, I collected leaves and boiled them with soap. The alkalinity of the soap would make the leaf pulp fall off, then I washed away the pulp to retain the leaf veins, restoring the touch of leaf texture to the greatest extent.



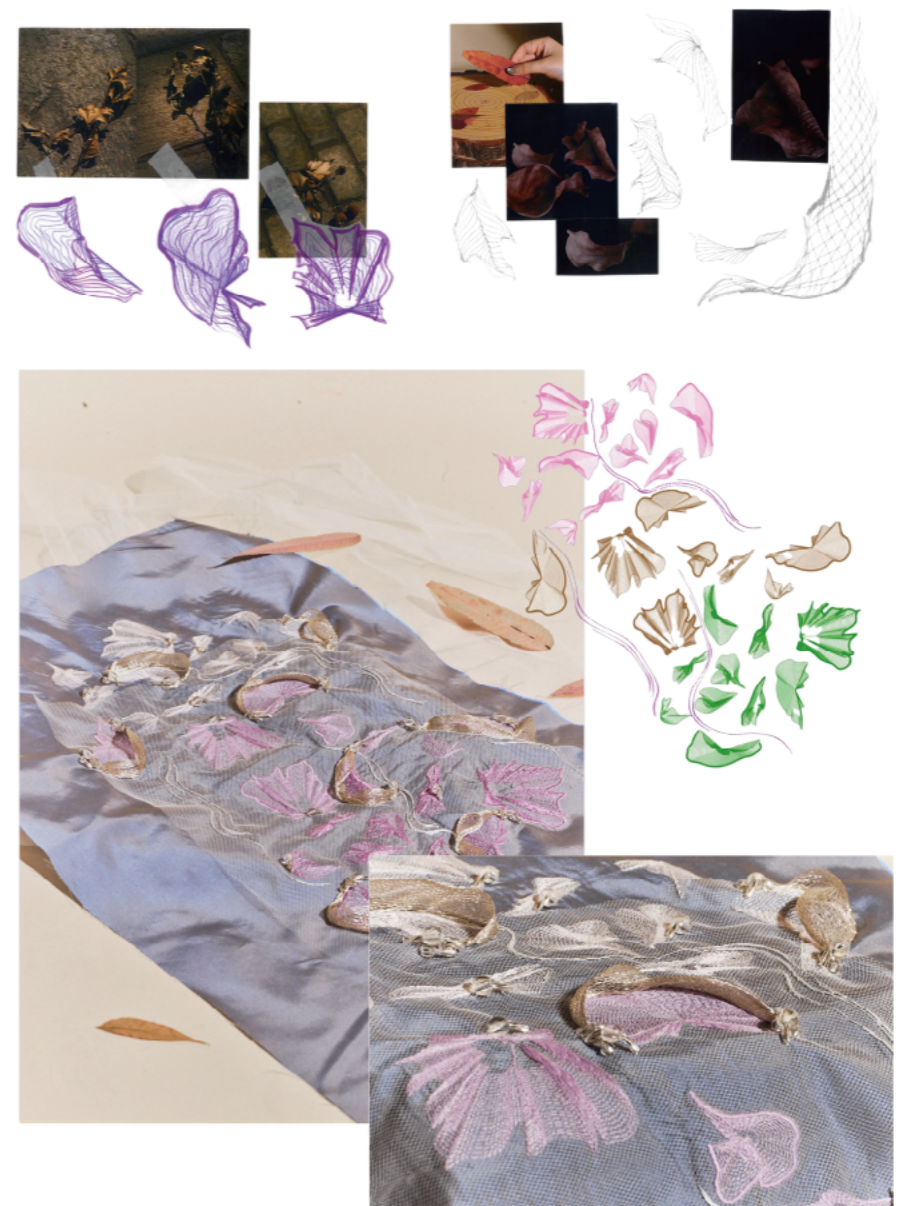
Sewing the leaf veins into the fabric with organza can ensure the integrity and touch of the veins.

## Fabric Development 2



After observing the collected leaves, I found that the texture of dead leaves felt harder and more tortuous. After extracting the curly texture of dead leaves, I used metal mesh to simulate the curly edges of dead leaves.

## Fabric Development 3



## Inspiration



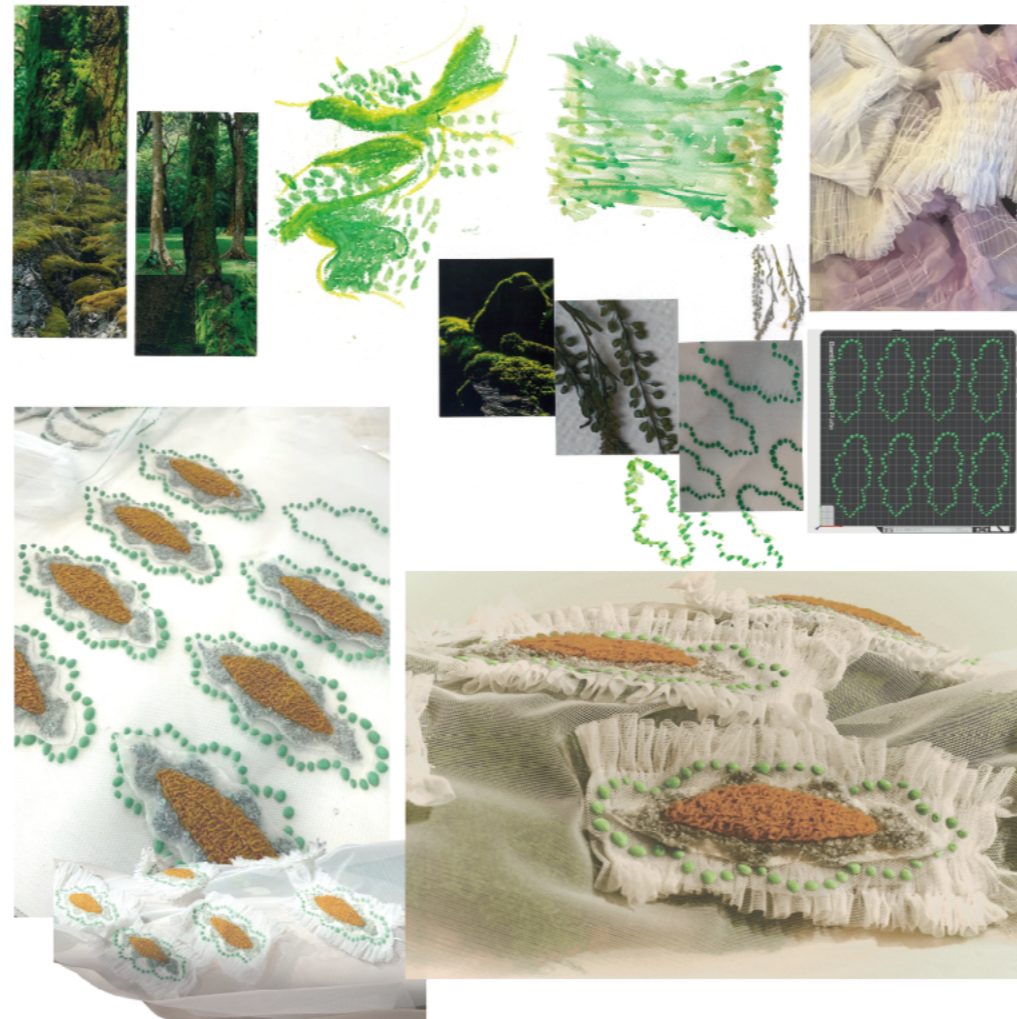
Moss is the most common element I encounter during outdoor activities.

## Fabric Development 1



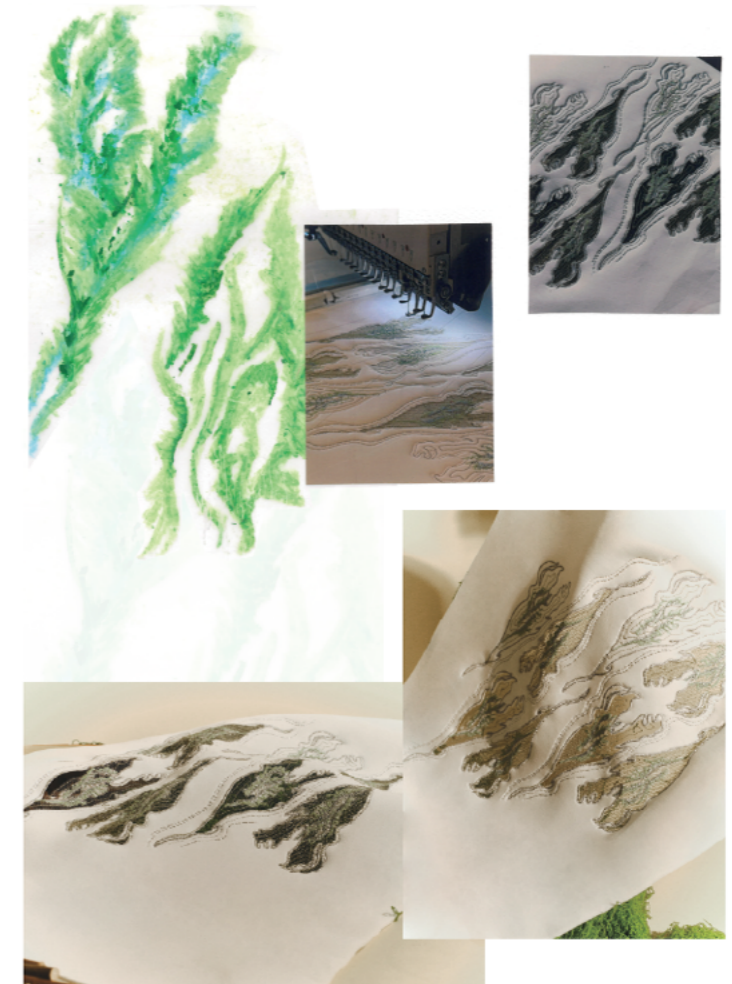
I extracted the shape of moss covering in patches, using the loop technique to replicate its dense texture. Additionally, I strung square beads together with wire to mimic the harder feel of dried moss.

## Fabric Development 2



Observing that single clusters of moss have a dot-like shape, a relatively hard texture, and clear outlines, I incorporated 3D printing technology to create this dotted pattern. Organza was used to create folds, simulating the soft and moist parts, thus enhancing the diversity of the fabric's texture.

## Fabric Development 3



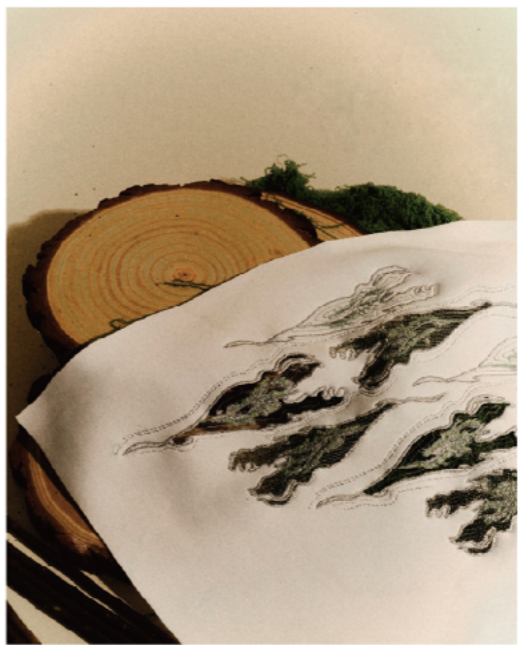
Noticing that moss grows in a pattern of alternating thick and thin patches, giving a "hollow" sensation when touched, I combined organza with space cotton to replicate this unique tactile experience.







Final Works



Final Works



Final Works