

Haptic Bloom originates from the small yet emotionally charged gesture of picking at a hangnail, translating its tension, offset rhythms, and tactile sensitivity into a structural language for clothing. Through rhomboid cutting, chromatic houndstooth textures, and a reconstructed sequin system, the project builds a textile methodology where emotion becomes material logic. It foregrounds the hand as both sensing and constructing agent, integrating visual and tactile registers. The outcome is a restrained, research-driven design process that frames growth, intimacy, and material responsiveness as a cohesive system.



Haptic Bloom: The Haptic Tactile Systems of Craft and Sequin

Brisk Vigor

HAPTIC BLOOM



HAPTIC BLOOM

by

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THE PORTFOLIO

in

MA Fashion Design Technology Menswear

London College of Fashion

University of Arts London

盡天成畫

乙巳仲秋月



留中須是石榴枝

留得行人忘却也



Fig. 1
Previous Page,
Tiancheng Meng, C4D peony model,
2025



Fig.2
This Page:
Tiancheng Meng
Gongbi painting--Peony,2011

Acknowledgment

At the outset, I would like to express my deepest gratitude to my parents. Their unconditional support throughout my studies and creative process—whether through emotional encouragement or financial stability—allowed me to focus on research and making with clarity and determination. Their understanding, patience, and unwavering belief in me have been the most important source of strength behind the completion of this project.

This project was completed with the support of the London College of Fashion, University of the Arts London. I sincerely thank the MA Fashion Design Technology Menswear course team for their guidance during both the research and making stages. My heartfelt thanks go to my tutors Darren Cabon, Jay Kang, and Sylvia Smith-Fuller, whose insights into design thinking, technical development, and research methodology have continuously shaped and advanced this project.

The development of textiles and construction experiments would not have been possible without the professional assistance of collaborators in China. I would like to thank Guan Hua in Guangdong for supporting the PLA material development, Ding He in Taizhou for their expertise in die fabrication, and Nie Jinxin for their help in the sequin punching process. My gratitude also extends to Chen Jus u and Ling Yan for providing high-quality fabrics. Additionally, I am sincerely grateful to Cheng Jiajia, Mantou, and Hu Jiali for their invaluable support during the crucial making stages, which ensured the successful completion of the final garments.

The visual presentation of this project was made possible with the contribution of the image team. I would like to thank photographer Zhou Shutong for their professional work, as well as models Wang Cunxiao and Li Dongyang for their collaboration. The support provided by the outdoor shooting location also enabled the garments to be captured within natural light and environment, revealing their dynamic material behaviour.

I, Meng Tiancheng, hereby declare that this dissertation is my own original work. All sources of information and citations have been fully acknowledged, and no part of this work has been plagiarized.

PART 01

-PORTFOLIO

Rooted in material behaviour and shaped by handcraft, this project unites sequins, textiles and diagonal construction into a coherent system that defines a new vision of contemporary menswear.



Fig.3
This Page:
Shutong Zhou
Look 4 outdoor shooting, 2025



Fig.4
Above:
Tiancheng Meng
Houndstooth sequin cut scraps, 2025

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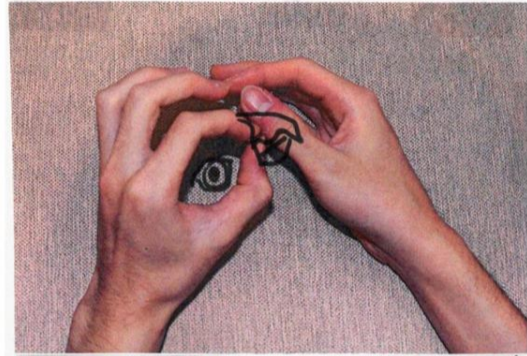
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PREFACE



Picking at hangnails is a common form of Body-Focused Repetitive Behavior (BFRB), a category of compulsive self-grooming actions such as nail-biting, skin-picking, and hair-pulling. This action often occurs subconsciously during moments of stress, anxiety, or boredom, offering temporary relief through tactile feedback. Though seemingly minor, repeated hangnail picking can lead to skin damage, inflammation, and even infections. Psychologically, it reflects an attempt to regain control, to fix a perceived flaw on the body's surface, or to regulate inner tension through physical sensation. What appears to be a nervous habit is, in fact, an emotional coping mechanism—one that externalizes internal unease by disrupting the skin's smooth continuity.

Over time, I've come to see picking at my hangnails not as a flaw, but as a focused tool—and even a symbol of emotional reconciliation. What once felt like a compulsive habit has become a personal ritual, a way of entering deep concentration and mental stillness. It no longer represents conflict with myself, but rather, a moment of alignment. This re-interpretation marks a shift: instead of fighting the habit, I've embraced its function. It calms me. It helps me think. It brings me back to myself. That, to me, is what reconciliation looks like—not perfection, but acceptance with meaning.

Fig. 5
Opposite:
Chenge Sun
Recording picking up
my hangnails, 2024

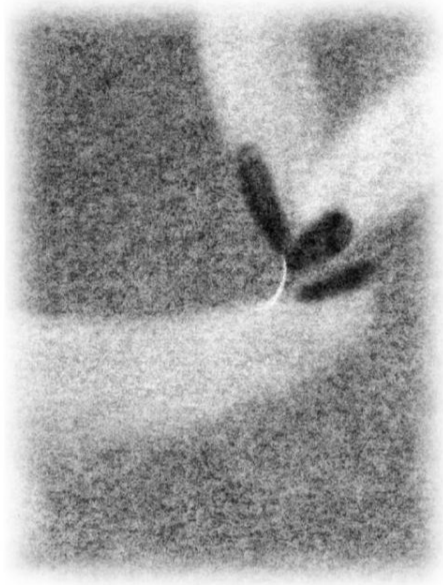


Fig. 6
Above:
Mifengdexiangcao
Series--My Hand, 2024

Fig.7
This Page:
Tamara Lichtenstein
unnamed work, 2009-2015

This page explores the subtle tension and intimacy embedded in bodily interactions. On the left, Tamara Lichtenstein's photograph captures intertwined limbs—hairy and smooth, heavy and light—quietly suggesting the lingering warmth of physical closeness.

I. CONCEPT



The project Haptic Bloom begins with a small yet deeply emotional gesture—the act of picking at a hangnail. This seemingly insignificant habit carries an intimate psychological and bodily resonance. It often emerges unconsciously in moments of anxiety, boredom, or intense concentration. Though outwardly destructive, the gesture functions as a form of self-regulation—a tactile dialogue between the body and its emotional state.

From this starting point, the project investigates how emotional tension can be translated into a structural language within fashion design. The hand becomes both the site of sensation and the tool of creation, converting bodily rhythms into visual and material systems. Throughout the process, the work moves fluidly between emotional introspection and structural construction, positioning “gesture” as the methodological foundation of the design approach.

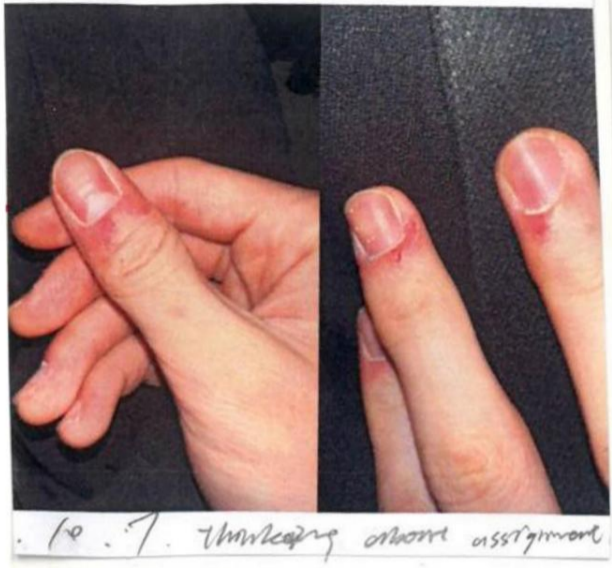
Fig. 8
Above,
Yuku Wang
A plate of sand, 2025



Fig. 9
Above:
Andreas Senoner
Metamorphosis, 2016



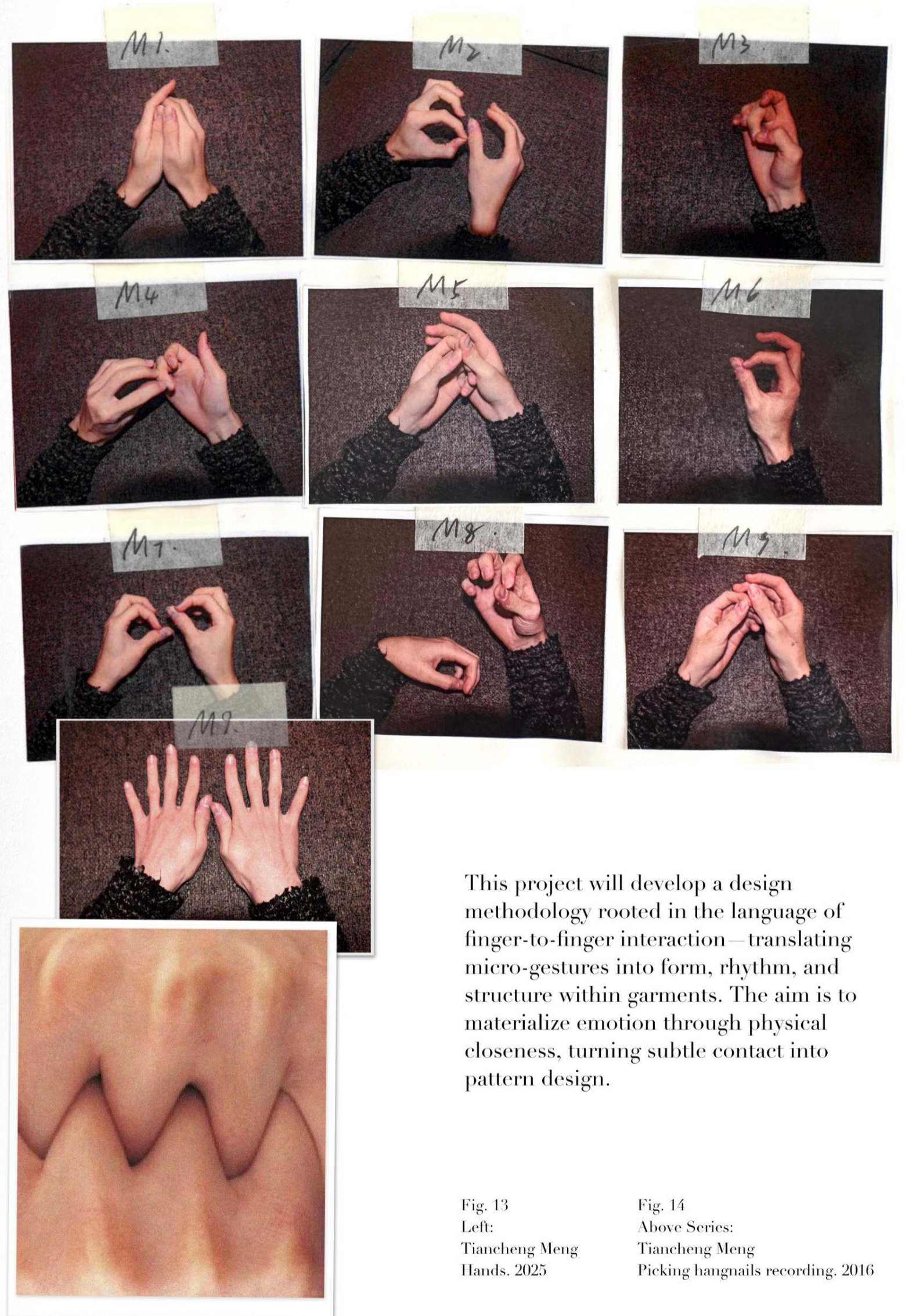
Fig. 10
Above:
Andreas Senoner
The Double (Forget Me Not), 2016



On the right, a visual study of hand gestures documents the delicate, shifting relationships between fingers. These gestures, though seemingly mundane, carry emotional codes: tension, release, hesitation, embrace. They reveal how the space between fingers becomes a site of quiet yet complex interaction.

Fig. 11
 Above:
 Tiancheng Meng
 Hangnails. 2024

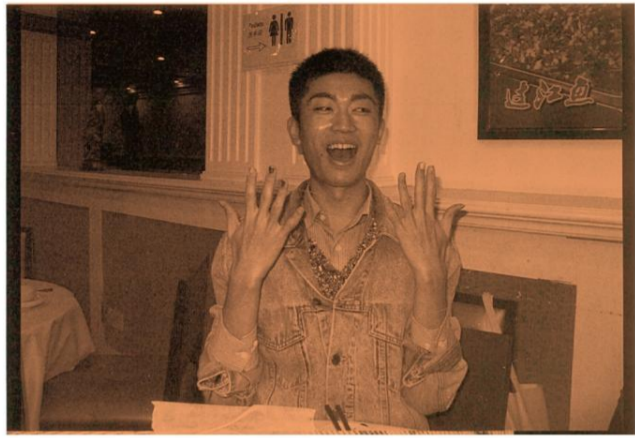
Fig. 12
 Below:
 Chengge Sun
 Me picking my hangnails. 2024



This project will develop a design methodology rooted in the language of finger-to-finger interaction—translating micro-gestures into form, rhythm, and structure within garments. The aim is to materialize emotion through physical closeness, turning subtle contact into pattern design.

Fig. 13
 Left:
 Tiancheng Meng
 Hands. 2025

Fig. 14
 Above Series:
 Tiancheng Meng
 Picking hangnails recording. 2016



Today (18/10/24), I got together with friends with different cultural backgrounds and skin colours to have a manicur. The three of them are of mixed European and Japanese/yellow/brown, and I wanted to feel the interaction with hands. This was the first time I've ever had someone else do my hands, and the process of interacting with another pair of warm hands was very enjoyable and amazing at the same time.

A hangnail is a subtle rupture on the surface of the body—often unconsciously picked, it embodies anxiety, self-soothing, and a sense of edge. Sequins, though visually dazzling, are cold, rigid, and artificially ordered, serving as a form of surface camouflage. Despite their differences, both share a language of sharpness, marginality, and surface intervention—one arises from the body's raw rupture, the other from the garment's visual disguise. In design, reinterpreting sequin arrangements through the lens of hangnails disrupts their decorative function, transforming them into visual expressions of bodily sensation and emotional structure.

Fig. 15
This Page and Opposite Series:
Xinyi C, Freddi W, Chenge Sun, Manicure, 2024



III. FABRIC



Unlike traditional trench fabrics such as gabardine or nylon blends—which are engineered for stiffness, water resistance, and industrial sewing—wool-cashmere offers a unique combination of stitch compatibility and surface grip.

Its mid-weight structure supports multi-directional hand stitching and dense sequin applications without added interfacing.

The slightly coarse natural fiber anchors threads securely, preventing slippage during repetitive sequin work.

Moreover, its response to heat and steam makes it ideal for post-construction shaping, allowing the surface tension created by sequins to remain intact.

For a system built on structural patterning and emotional tension, wool-cashmere provides both the flexibility and precision needed to sustain a handmade sequin matrix.

Fig. 16
Above:
Tiancheng Meng
Skin texture observation,
2025

“WHAT IF FRAGILITY IS WHAT MAKES A GARMENT WORTH KEEPING?”

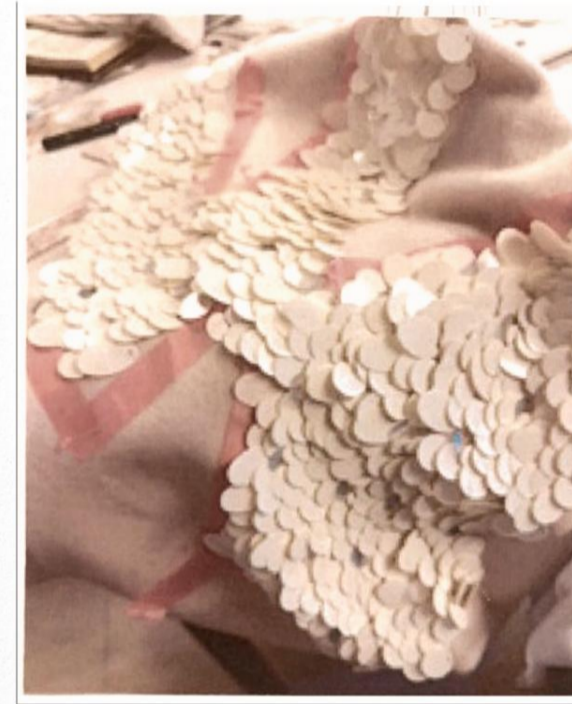


Fig. 17
Above:
Tiancheng Meng
Similarities between
hangnails and sequins. 2024

While it's true that wool-cashmere may age faster than synthetic bases, I chose it intentionally—precisely because it embodies softness, fragility, and emotional attachment. This project is not about industrial durability, but about emotional longevity.

The hand-sewn sequin system carries labor, rhythm, and personal history. When layered on a delicate material like cashmere, the garment becomes something to be held carefully, preserved, and remembered.

Rather than designing for endless repetition, I'm designing for deep connection—where the perceived “fragility” of the base fabric becomes a reason to care for it more, not discard it sooner.

And of course, cashmere is not as fragile and perishable as we imagine.

The choice of wool-cashmere blends and denim in this project is not only driven by their tactile and emotional qualities, but also by their technical compatibility with hand-sewn sequins. Compared to slippery or overly delicate synthetic fabrics, these natural and blended textiles offer greater fiber friction, seam support, and structural stability—crucial for sustaining repeated stitching and tension during the sequin embroidery process. Their coarser fiber surfaces allow sequins to anchor more securely, ensuring both durability and visual precision in the final garment.

A wool-cashmere blend containing 10% to 20% cashmere is highly recommended. This ratio offers the softness of cashmere with the structural integrity of wool—ideal for supporting hand-sewn sequins without compromising shape or stability. For garments with extensive embellishment, this blend strikes a perfect balance between tactile quality, technical feasibility, and wearability.



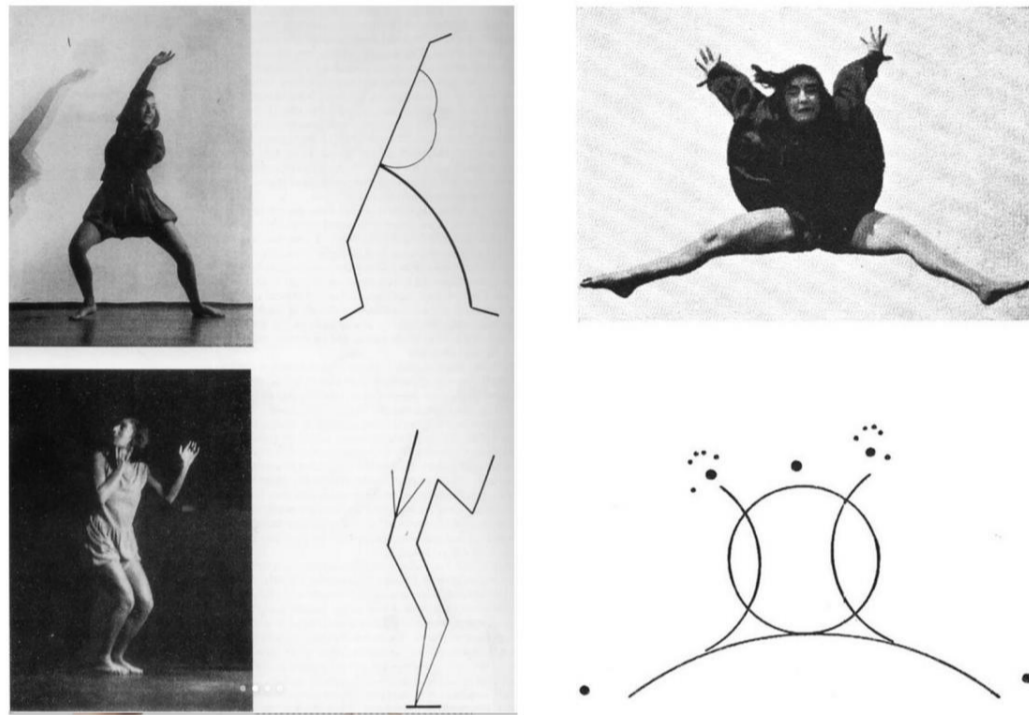
Fig. 18
This Page:
Tiancheng Meng
Sequined collar on a trench coat. 2025



Fig. 19
Upper Right:
Tiancheng Meng
Finished beading on the cashmere collar, 2025

Fig. 20
Above:
Tiancheng Meng
Series' fabric tests and choices, 2025

IV. PATTERN METHODOLOGY



Referenced by Wassily Kandinsky's method of translating bodily rhythm into visual abstraction, I converted the hand-picking gesture into a series of linear motion studies. Points of pressure, release, and directional shifts were distilled into skeletal lines that capture the gesture's inherent tension and angular momentum.

Through this reduction, recurring diagonal forces—particularly those clustering around 45 degrees—became visible, providing the foundation for the project's rhomboid pattern-cutting system. This process created a clear progression from gesture to geometry, allowing an instinctive bodily habit to evolve into a coherent structural logic.

Fig. 21
Above:
Wassily Kandinsky
Movement abstraction diagrams, 1926

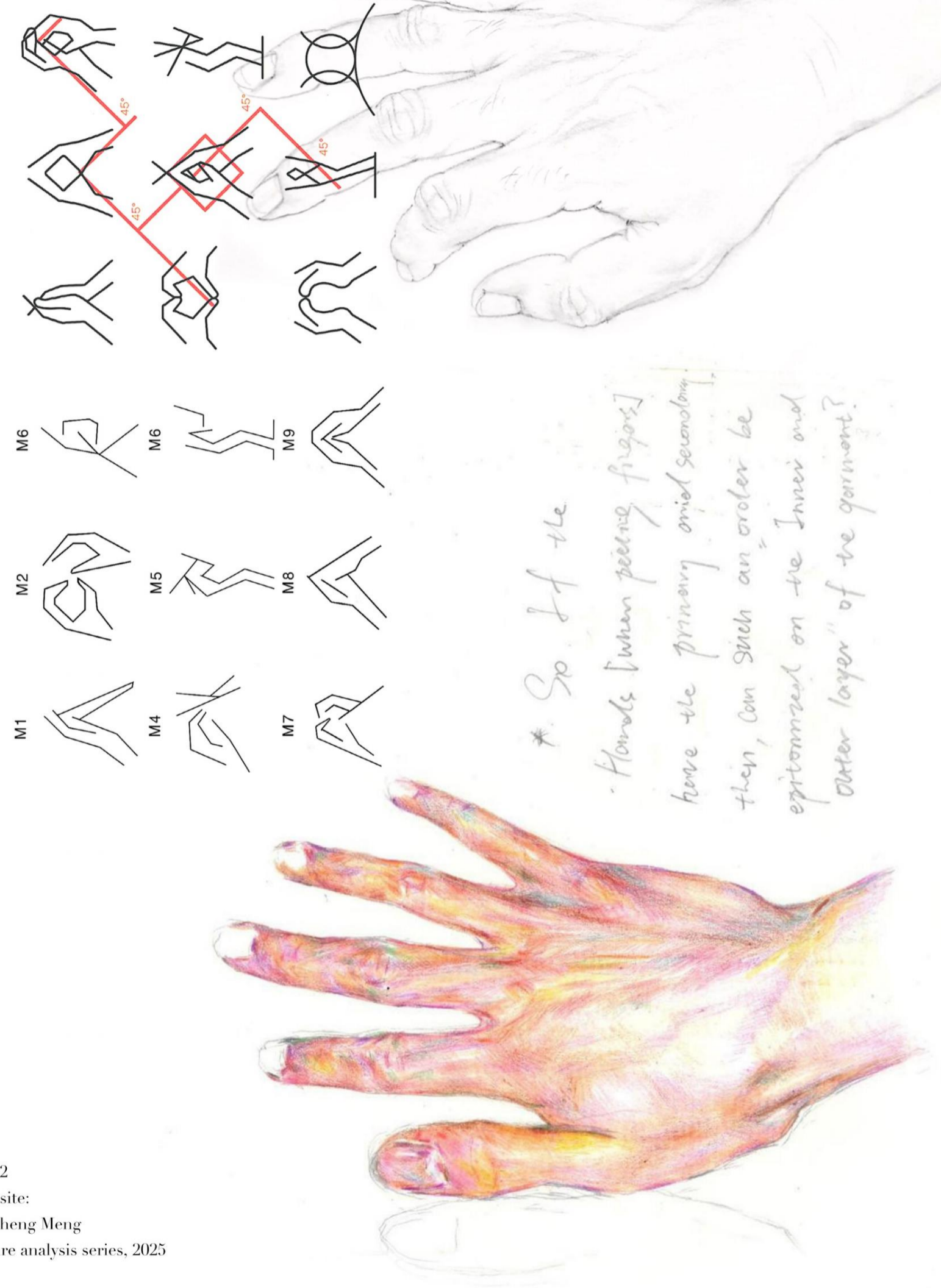
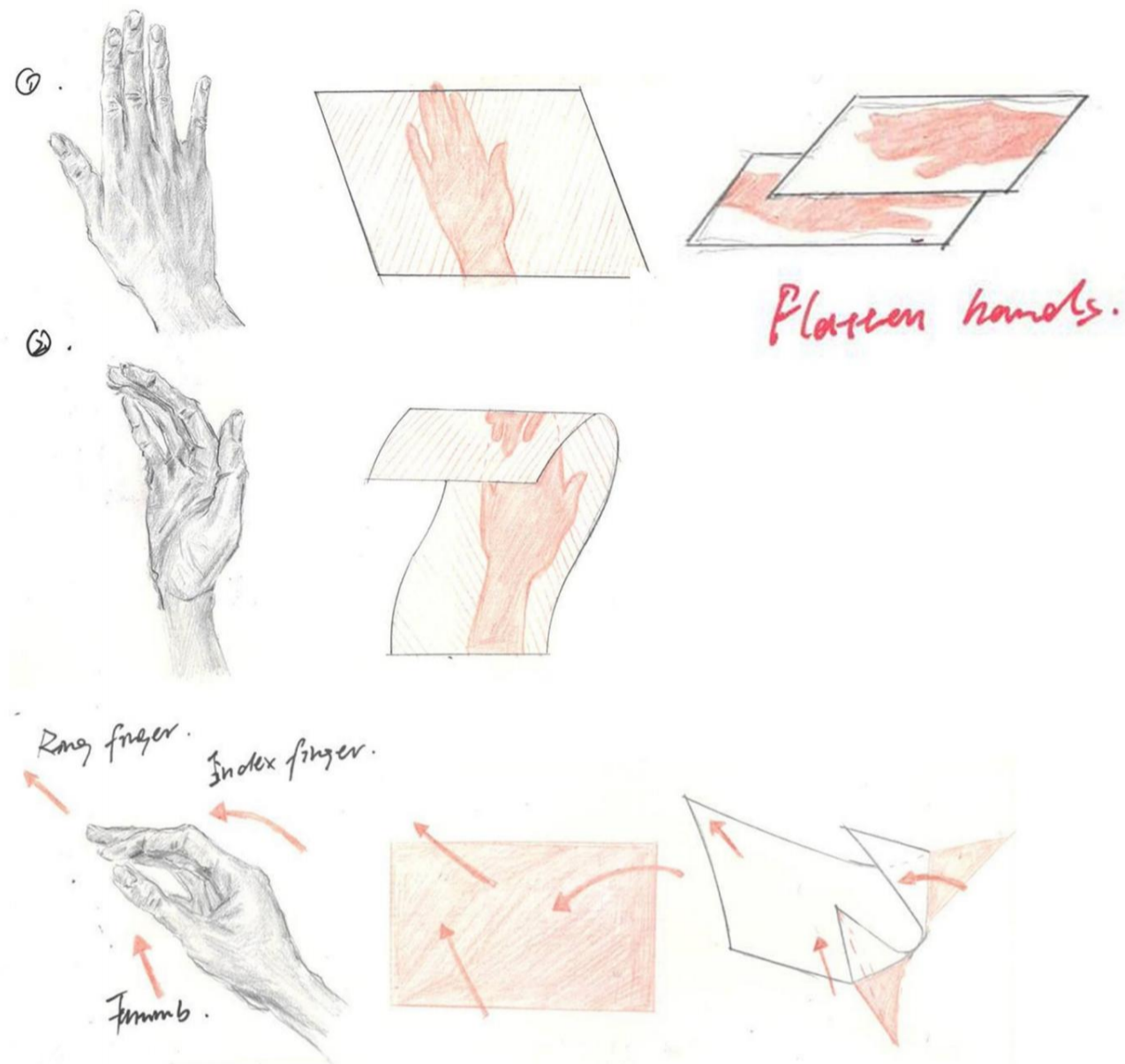


Fig. 22
Opposite:
Tiancheng Meng
Gesture analysis series, 2025

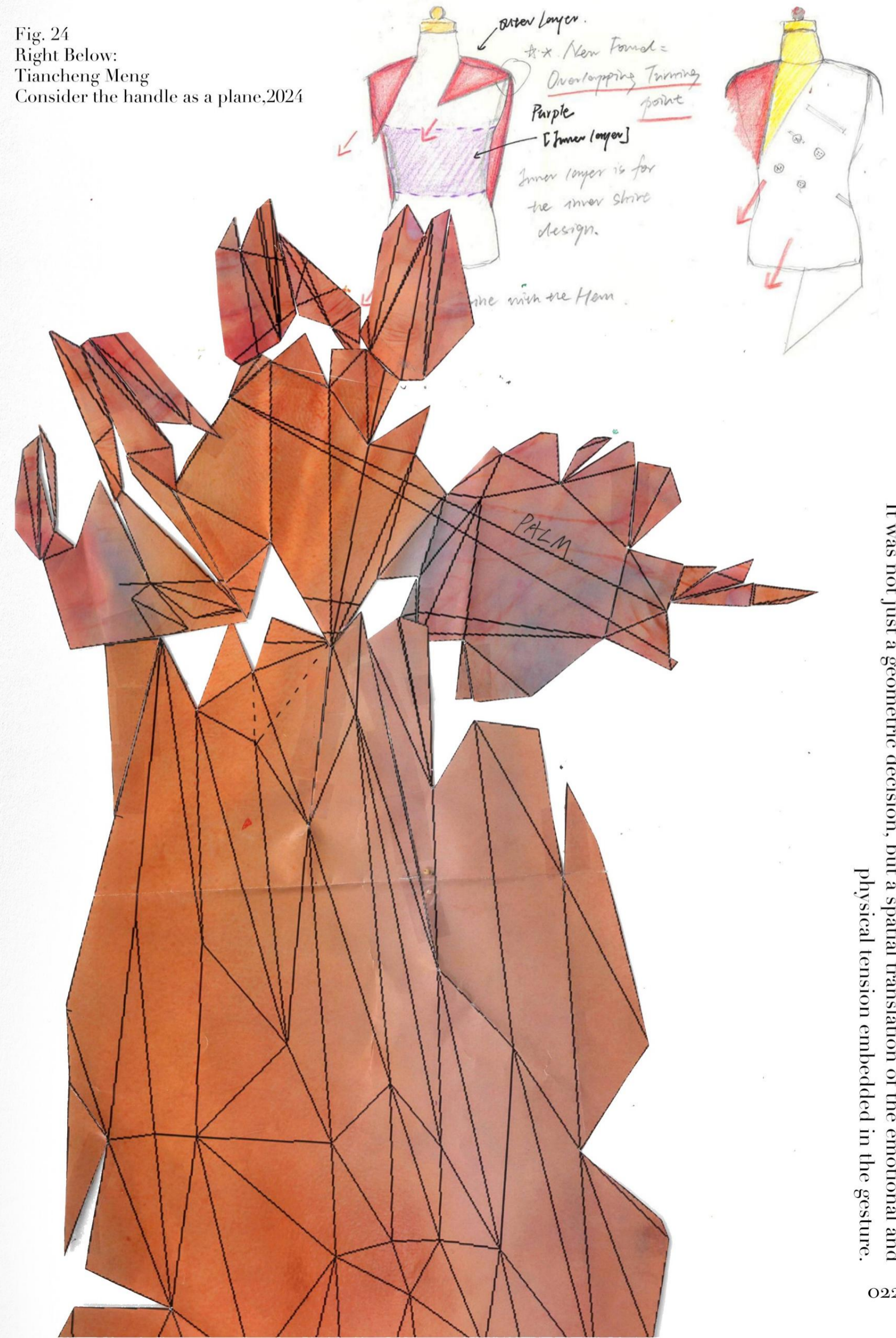


In Unit 1, my research began with close observation of the physical gesture of hand-clasping. Instead of understanding the hand as a fixed three-dimensional form, I approached it as a moving surface—a shifting plane that bends, folds, presses and meets another surface during the act of picking. Through continuous sketching and motion tracing, I noticed that when two hands interact, the point of contact is rarely frontal or symmetrical.

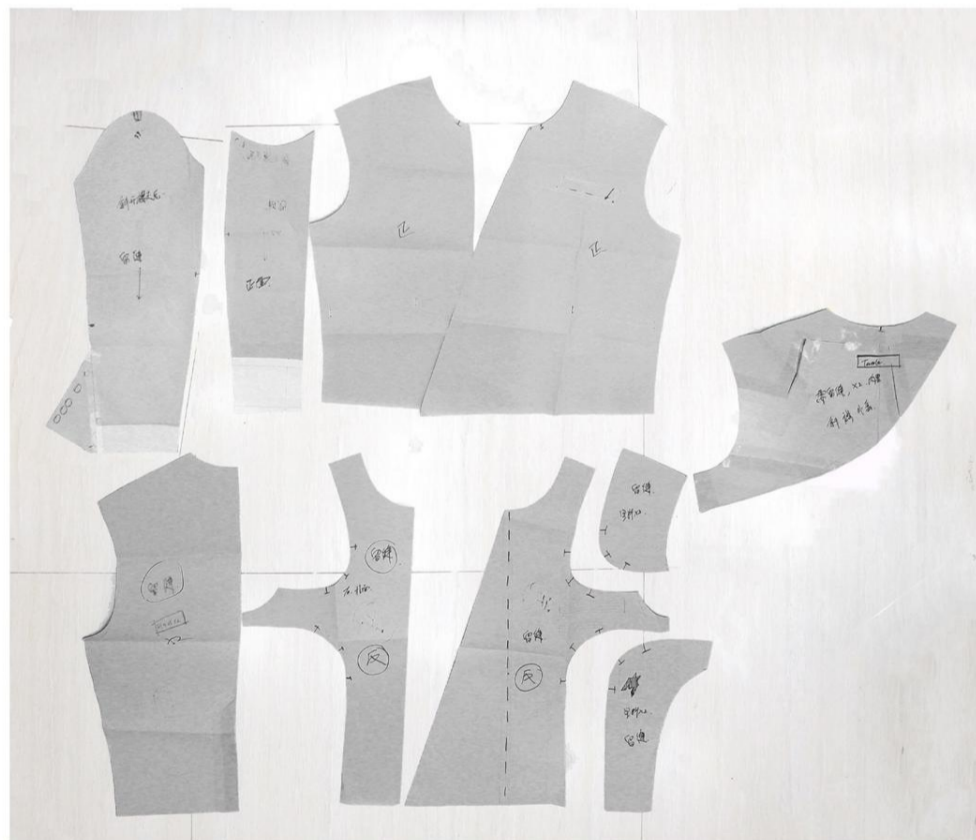
Rather, the interaction consistently forms along a diagonal axis, where pressure overlaps and tension is distributed at an angle. This inclined moment—where two planes converge in a state of slanted contact—revealed an underlying structural logic within the gesture itself. It is this diagonal relationship, grounded in the body's rhythm, that ultimately became the conceptual foundation for my 45-degree cutting methodology, transforming an everyday, instinctive motion into a precise geometric framework for pattern development.

Fig. 23
This Page:
Tiancheng Meng
Primary pattern methodology (Unit 1
work), 2024

Fig. 24
Right Below:
Tiancheng Meng
Consider the handle as a plane, 2024



It was not just a geometric decision, but a spatial translation of the emotional and physical tension embedded in the gesture.



In this term, the focus of my project shifted toward developing dense, sequin-based textiles—particularly a structural houndstooth system constructed through labor-intensive hand-sewn layering. As the material evolved, its physical presence became increasingly dominant: heavy, rigid in sections, optically complex, and rich in micro-movement. This density created a visual saturation that could easily overwhelm any conventional silhouette.



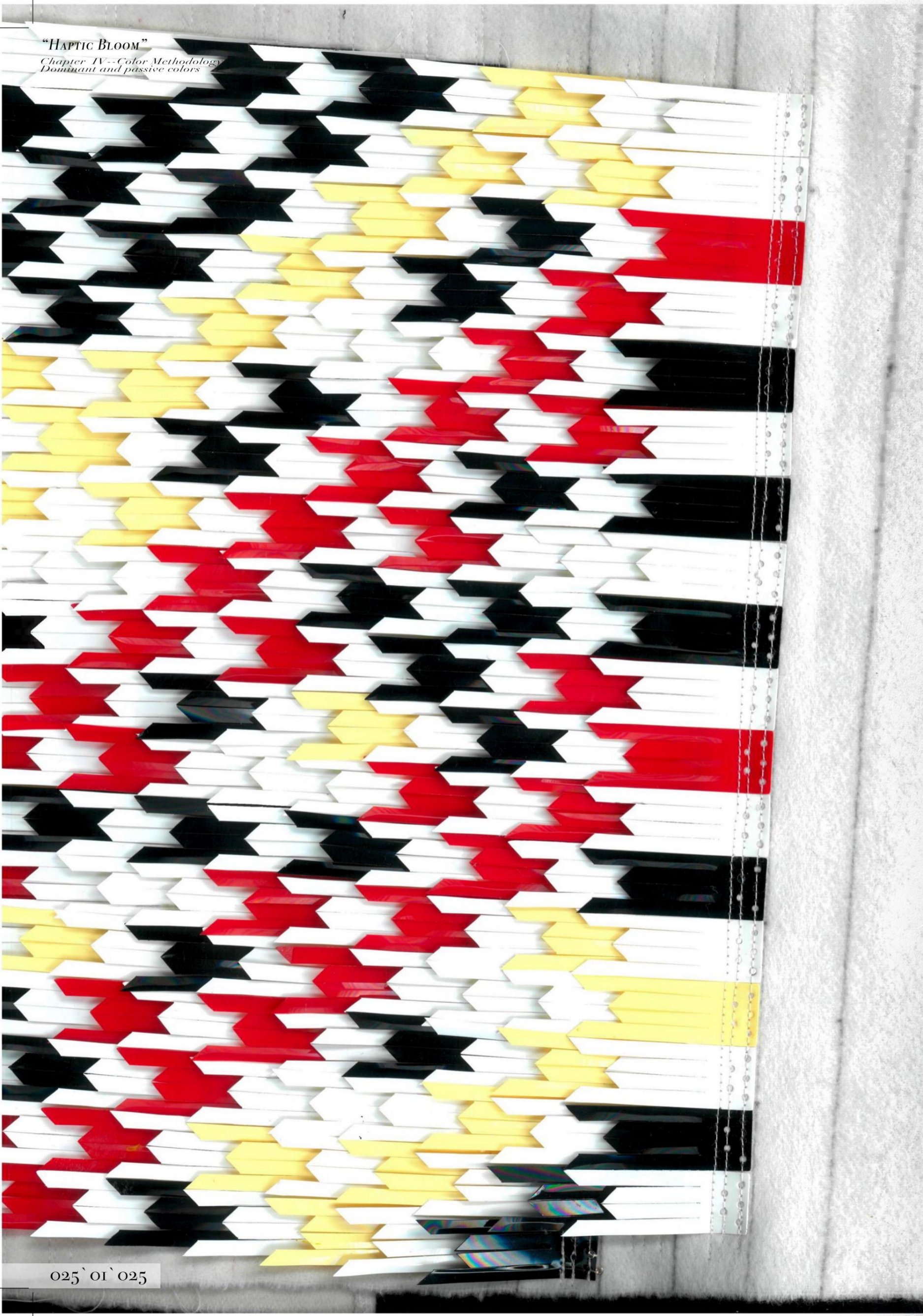
For this reason, I deliberately simplified the garment shapes, reducing outer-form complexity so that the textile could operate with clarity rather than competition.

Instead of applying the 45-degree cutting methodology across the full garment body, as in earlier stages, I reinterpreted it at a smaller scale. The diagonal logic now appears in subtle decisions—panel divisions that echo angled force lines, straight seams that counterbalance directional tension, and localised structural breaks that introduce moments of release within the dense surface. These micro-applications allow the diagonal rhythm to remain active while ensuring it does not visually clash with the intensity of the textile.

Through this shift, the hierarchy of the garment became clear: the fabric leads, and the structure follows. The pattern acts as a framework that supports, stabilises and amplifies the textile’s behaviour rather than imposing an additional layer of complexity. In this phase, the fabric carries the narrative—its weight, reflection and tactility defining the expressive language of the garment—while the structure recedes into a calibrated, almost invisible system of guidance. This negotiation between material dominance and structural restraint became central to the identity of Haptic Bloom.

Fig. 25
Opposite
Tiancheng Meng
Pattern Diagram, 2024

Fig. 26
Above:
Tiancheng Meng
Sketches, 2024



VI. COLOUR METHODOLOGY

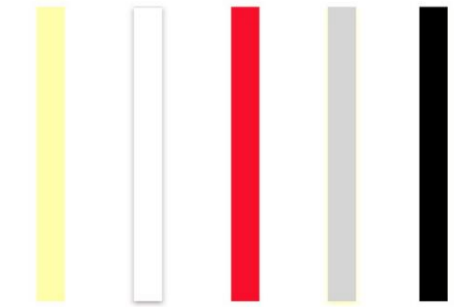


Fig. 27
Opposite:
Tiancheng Meng
Three-dimensional houndstooth sample
created based on colour methodology, 2025

Fig. 28
Above:
Tiancheng Meng
Colour methodology illustration, 2025

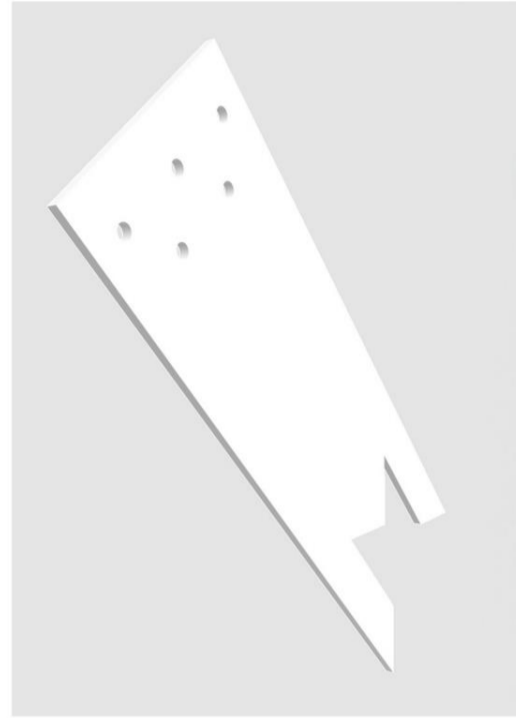
Referencing the chromatic system outlined in *The Interaction of Colour* by Josef Albers, this project develops a colour methodology grounded in the emotional and physical dynamics of hand snapping. Just as one hand always exerts pressure while the other yields, the act itself contains an asymmetrical bodily tension—this becomes a metaphor for the interplay between dominant and passive colours. High-energy hues such as red and yellow take on the dominant role, while lower-saturation tones like white, grey, and black recede as passive. Observations drawn from the snapping process—reddened skin, pressure-induced shadow, and subtle temperature shifts—are translated into chromatic pairings that embody emotional asymmetry. These pairings are further embedded into fabric treatments and sequin placements, allowing colour to operate not only as visual embellishment but as a structural and affective language.



Textile

For me, textile is a structural language shaped by material behaviour. Tension, density, light and tactility form the garment's logic long before its silhouette appears. A fabric is not decoration but a system that responds, shifts and grows through handcraft. When a textile gains its own rhythm and rules, the structure of the garment emerges naturally from within. Textile, to me, is where material becomes thought and handcraft becomes a way of understanding form.

Fig. 29, This Page:
Tiancheng Meng
Mixed-media Textile of hornedstooth, 2025

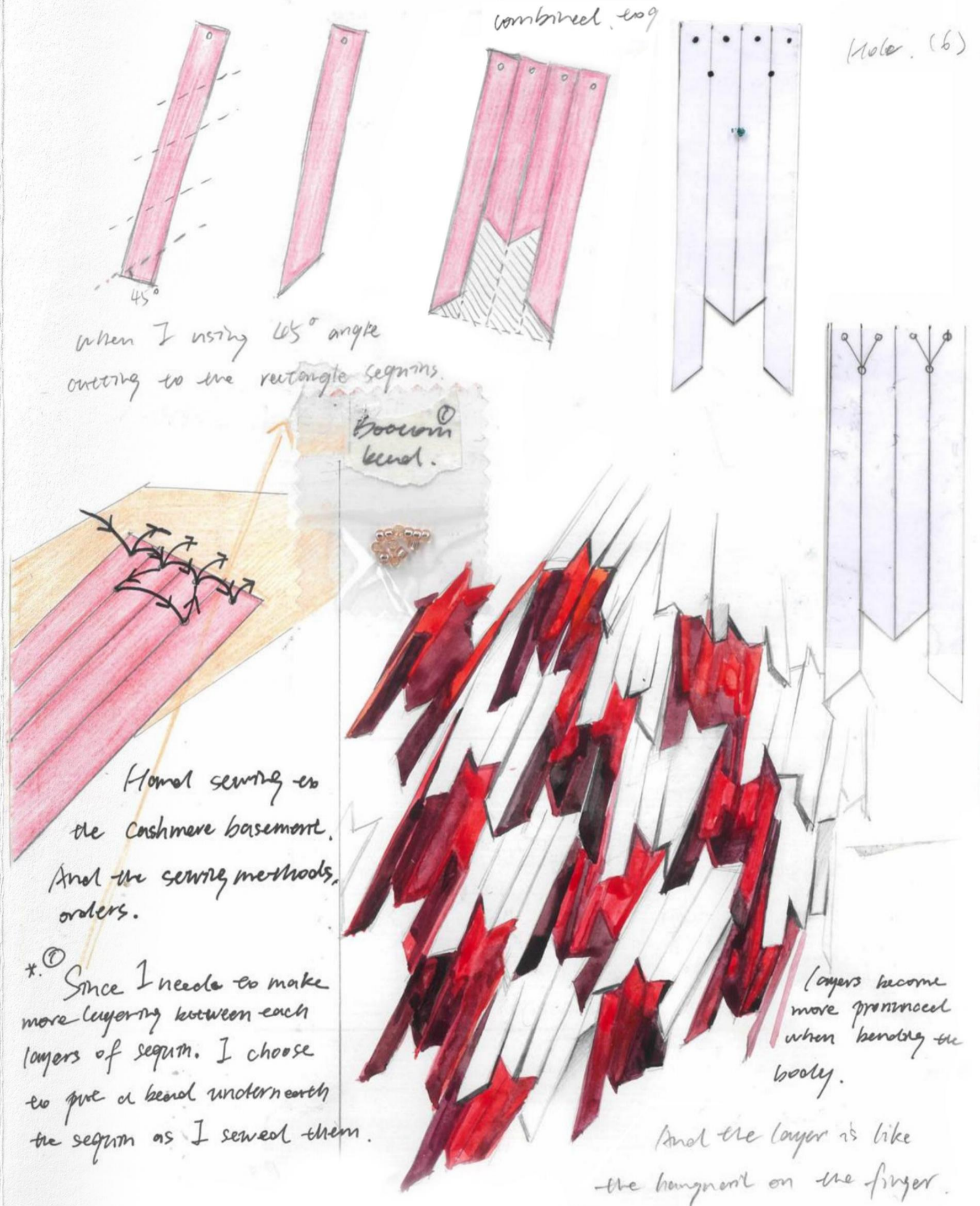


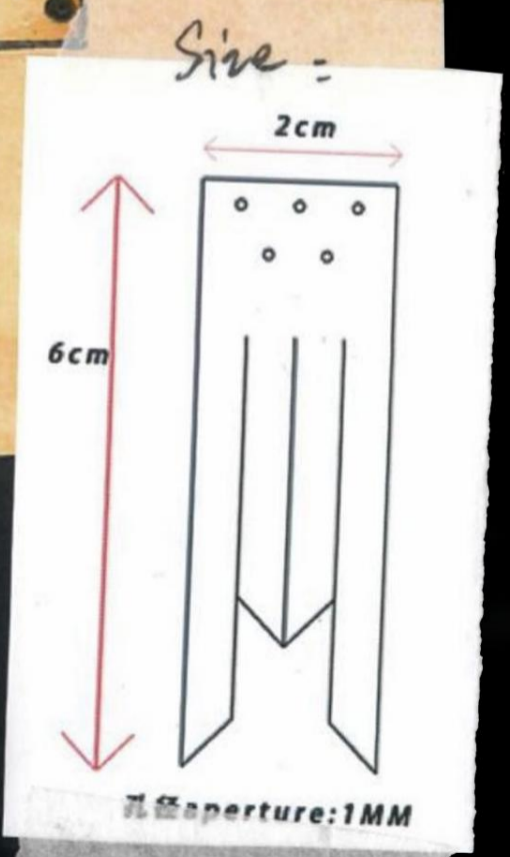
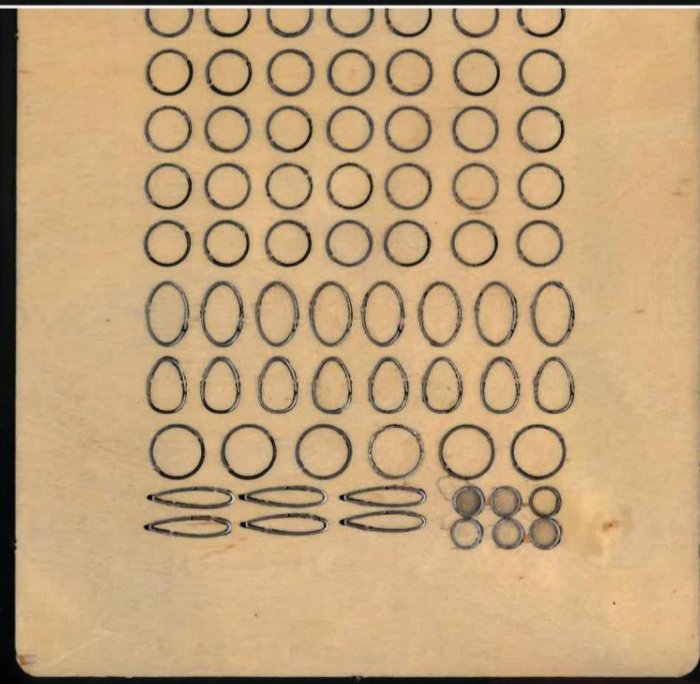
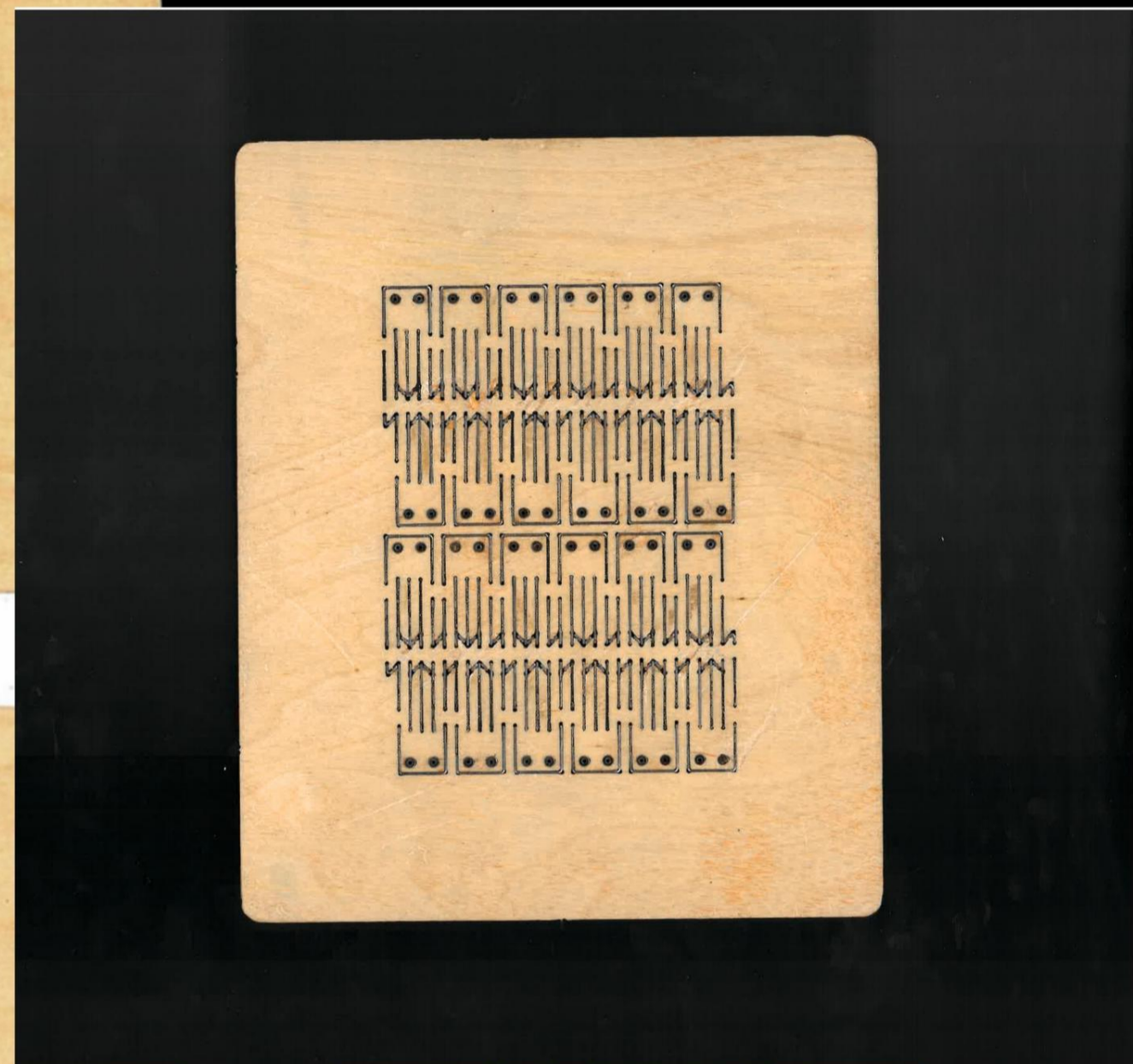
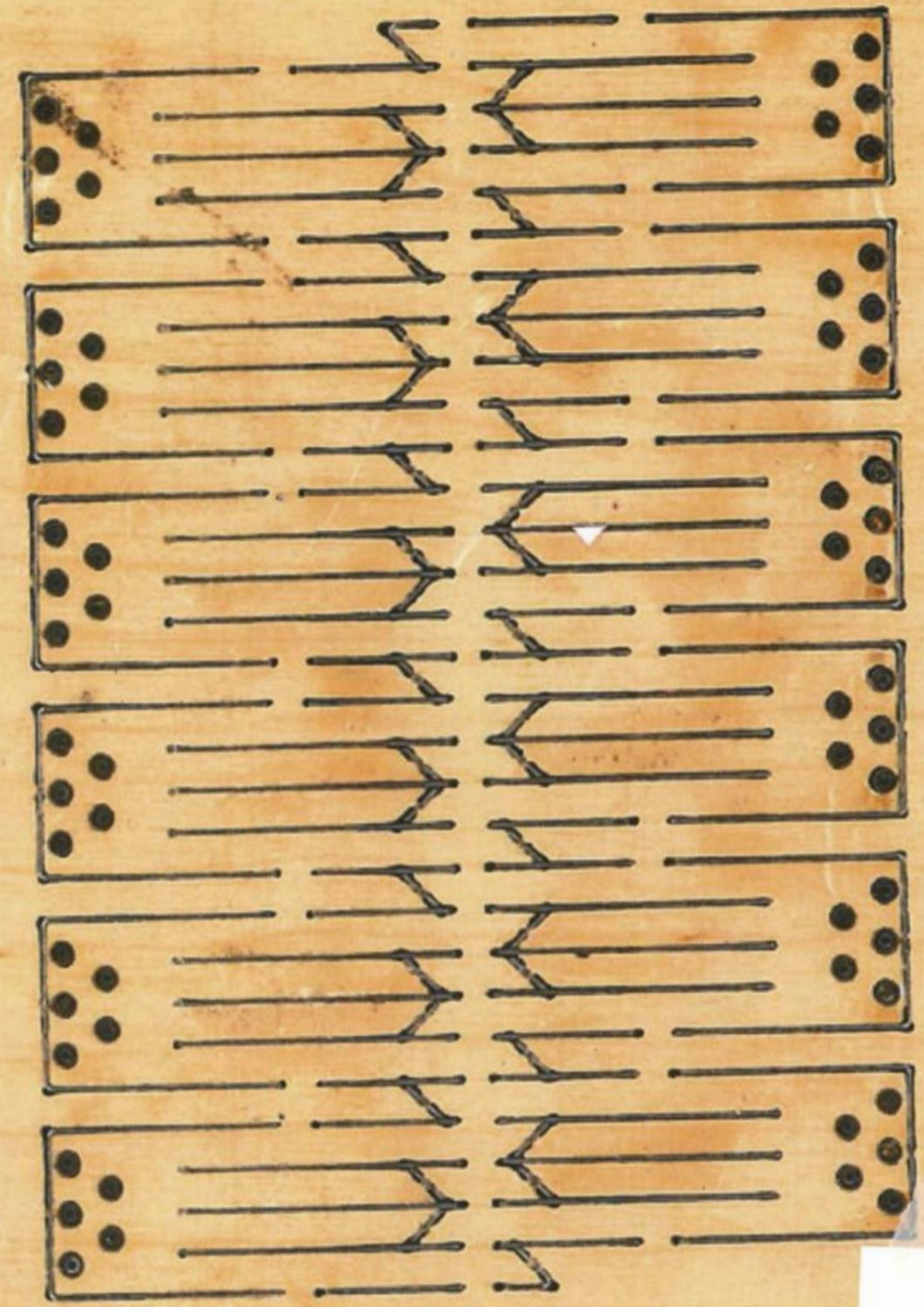
The choice to make sequins into a houndstooth structure originates from a closer observation of the skin itself. When the skin forms a hangnail, it frays, flakes, and curls in repetitive and directional fragments, which like the houndstooth in shape and form.

The hangnail and the houndstooth share a surprising visual kinship. Both feature sharp, jagged contours—hangnails tear the smooth curve of the fingertip with thorn-like points, while houndstooth breaks the regularity of checks with serrated, arrow-like protrusions. Their repeated and directional patterns mirror each other: the compulsive act of picking at a hangnail leaves a rhythm of small wounds, just as houndstooth weaves a rhythm of diagonal breaks across a fabric. Visually, both evoke a sense of friction—between sharp and soft, clean and ruptured, body and garment. By aligning these two forms, my work transforms an intimate bodily habit into a visible structure of tension, pattern, and texture.

Fig. 31
Opposite:
Tiancheng Meng
The design development of the
houndstooth fabric, 2025

Fig. 30
above
Tiancheng Meng
Paper layering houndstooth textile and C4D
houndstooth illustration, 2025





A group of six pairs
of twelve.

V. COLLABORATION

The houndstooth sequin system in this project originates from a deconstruction and reconstruction of the traditional motif. By reorganising the classic houndstooth pattern into a diagonal rhythm, I transformed the motif from a two-dimensional textile graphic into stackable, sewable and reconfigurable sequin units, allowing the logic of pattern and the directionality of structure to converge. To enable this translation from "pattern → module → structure," the sequins must be cut with high precision, in large quantities, and with clean, heat-stable edges to ensure structural reliability during stitching, layering and tension control. As a result, the choice of cutting technology became a critical stage in textile development, with the differences between die cutting and laser cutting directly affecting the sequins' structural integrity, production efficiency and sustainability. The following two paragraphs therefore analyse why die cutting ultimately proved to be the most suitable method for producing the sequins used in this project.

Fig. 32
Cross Page:
Tiancheng Meng
Different types of cutting-dies, 2025

Fig. 33, Below, Tiancheng Meng,
Cutting-die manufacturing process - assembling blades, 2025

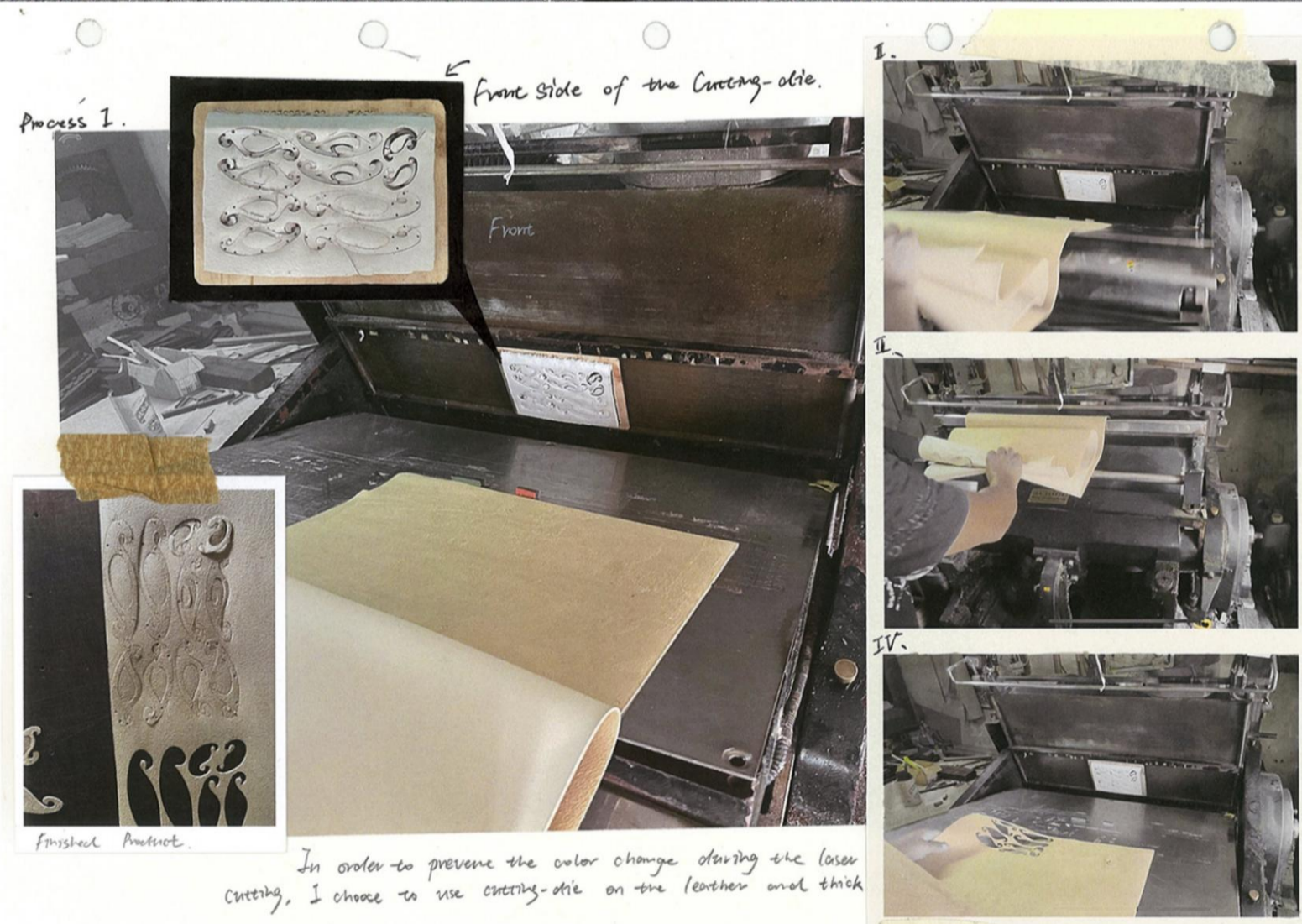


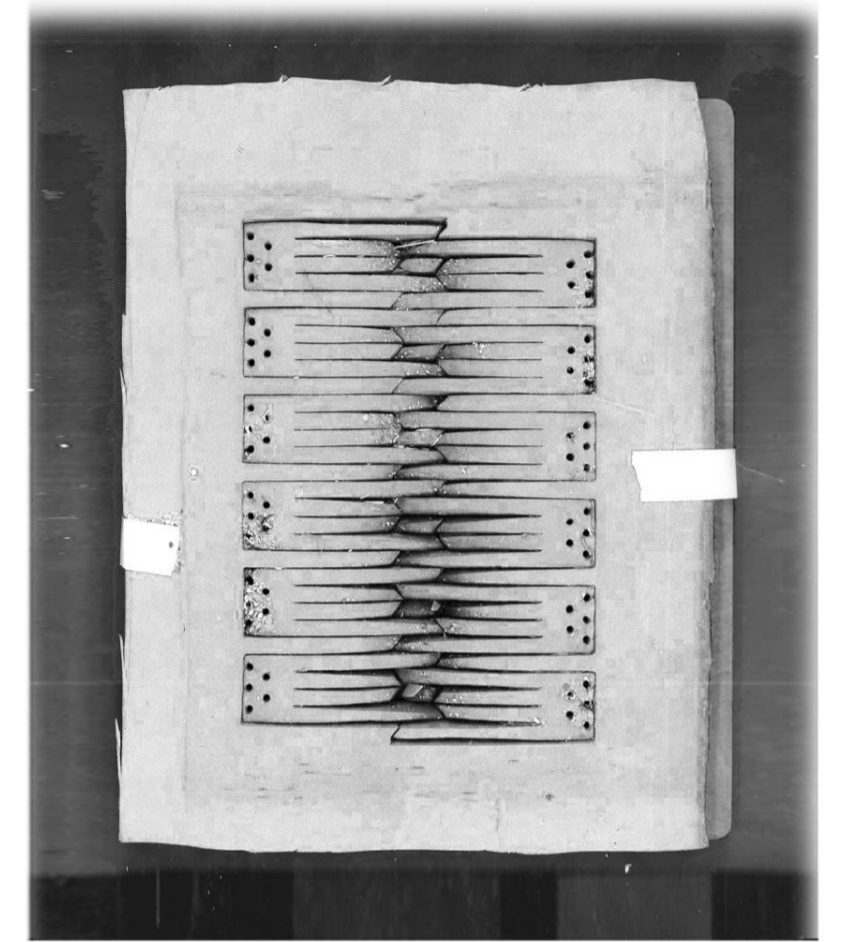
Fig. 34, Above, Tiancheng Meng, Die-cut working steps, 2025

Fig. 35, Opposite, Tiancheng Meng, The backside of cutting-die, 2025

Comparison Table: Laser Cutting vs Die Cutting for Plastic Sequins

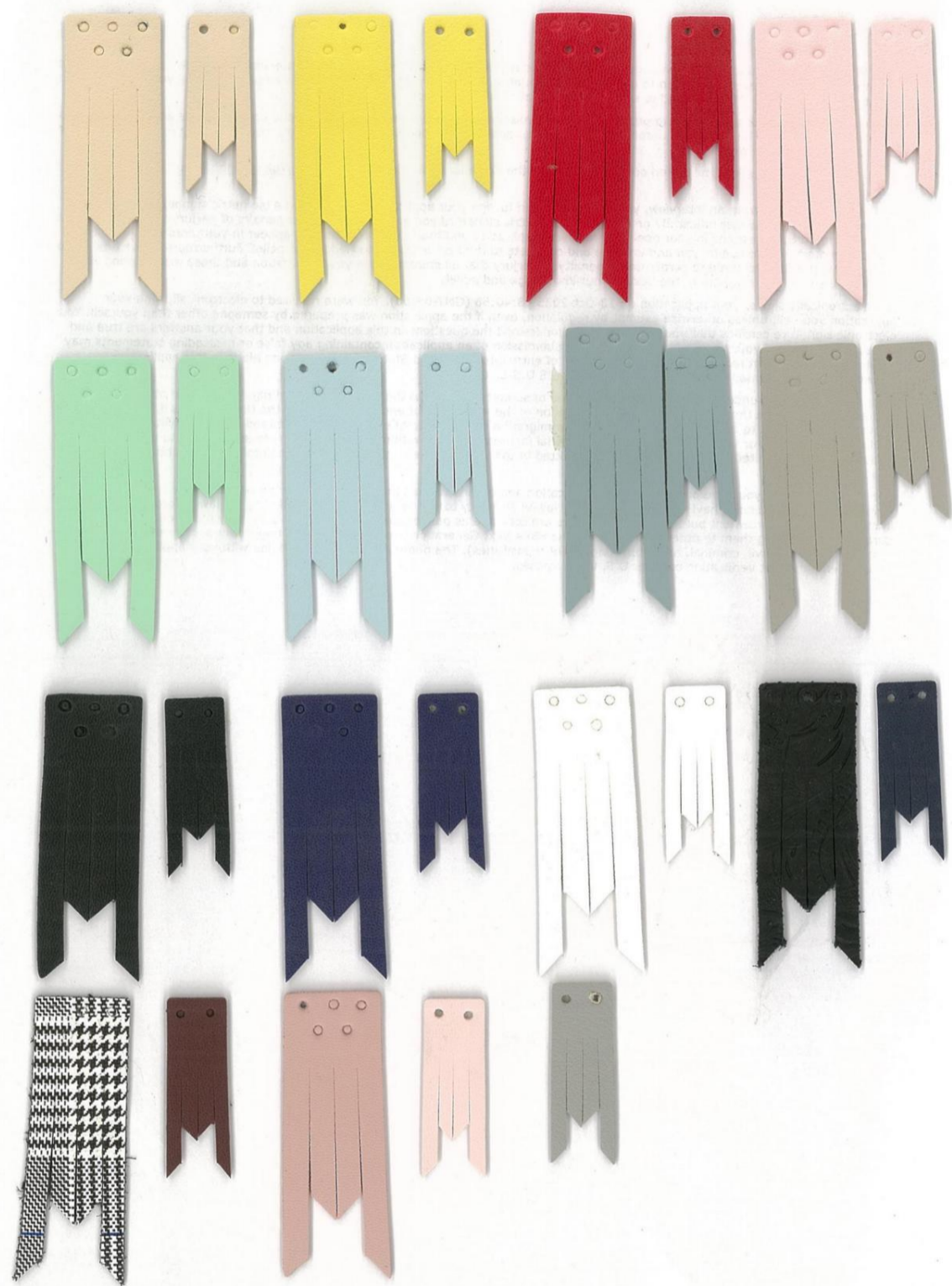
Conclusion

Compared to laser cutting, die cutting is significantly more energy-efficient – consuming only 0.2–0.5 kWh per hour versus 1.5–2.5 kWh for laser systems (Wiley, Laser Technology in Manufacturing, 2021). Unlike laser cutting, which may release toxic gases when processing materials like PVC, die cutting operates mechanically and is safe for bioplastics such as PLA (EPA, 2019). Industrial tests also show that die cutting achieves up to 80 cuts per minute, outperforming the 10–20 cuts per minute typical of laser cutting in repetitive production contexts (Gerber Technology Whitepaper, 2020). Additionally, PLA often shows heat-induced edge deformation when laser cut, while die cutting produces consistently clean edges without thermal stress (NatureWorks, PLA Processing Guidelines, 2022). These factors affirm die cutting as the more sustainable, efficient, and technically appropriate method for sequin-based textile production.



Die cutting begins with the fabrication of a custom steel die, where sharp blades are bent and mounted onto a rigid base to match the desired shape – such as a sequin form. This die is then pressed onto plastic sheets to cut out the shape with mechanical precision. While the initial creation of the die requires technical setup and investment, once completed, the die can be reused indefinitely with minimal degradation. This makes die cutting exceptionally efficient and sustainable for repetitive production processes, enabling consistent quality across thousands of units without needing to remake tools or reprogram machines.

Aspect	Laser Cutting	Die Cutting (Recommended)
Precision	Very high; allows intricate, custom shapes with sharp edges	Moderate; sufficient for standard sequin shapes
Batch Efficiency	Moderate; slower for large quantities	High-speed production; ideal for mass sequin output
Edge Finish	Can slightly melt or yellow plastic edges (especially PVC)	Clean mechanical cut; consistent edge quality
Material Sensitivity	Not suitable for toxic plastics like PVC; works well with PLA	Safe for most plastics, including PLA and other biodegradable materials
Initial Cost	High machine cost, but flexible per-shape	Lower machinery cost; cost-effective for repeated patterns
Design Flexibility	Highly customizable via software	Less flexible, but reliable for fixed designs
Sustainability Note	Requires energy-intensive laser equipment	Low-energy mechanical cutting; minimal emissions
Best Use Case	Artistic prototyping, experimental or couture-level detailing	Large-scale sustainable production of uniform sequins



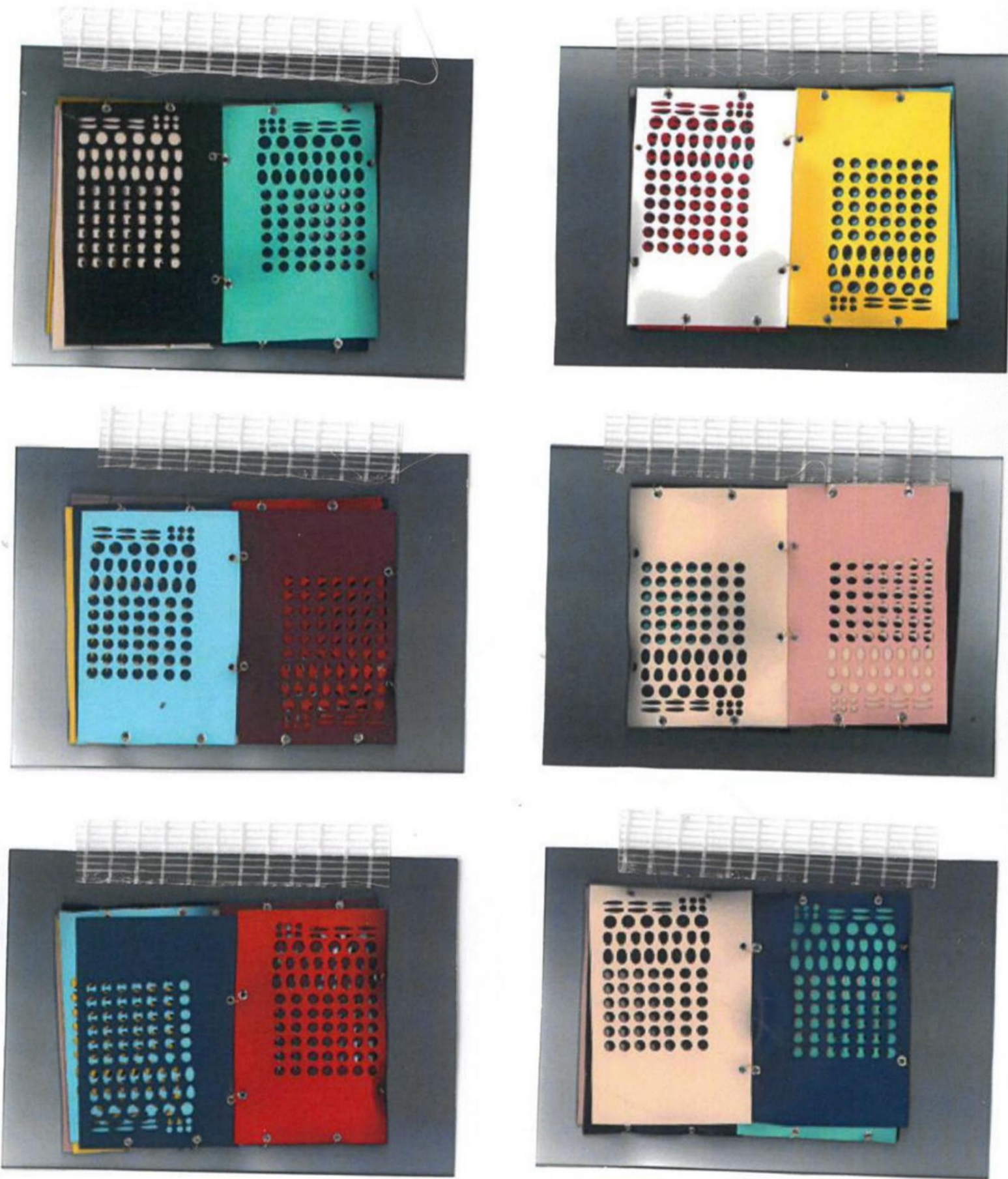
The introduction of leather into the material system of this project serves to compensate for the limitations of sequins and textiles in terms of rigidity, structural support, and edge control. Leather provides natural firmness and malleability, enabling it to stabilise large areas of sequin structures and maintain directional order during bending, stitching, and load-bearing. Its matte surface contrasts with the high reflectivity of the sequins, creating a more complex optical rhythm across the textile. Visually, leather reinforces the concept of "structure as contour," giving the transitions between houndstooth motifs, floral forms, and layered compositions a sculptural clarity.

Fig. 38. This Page:
Tiancheng Meng
Leather houndstooth sequin sample, 2025

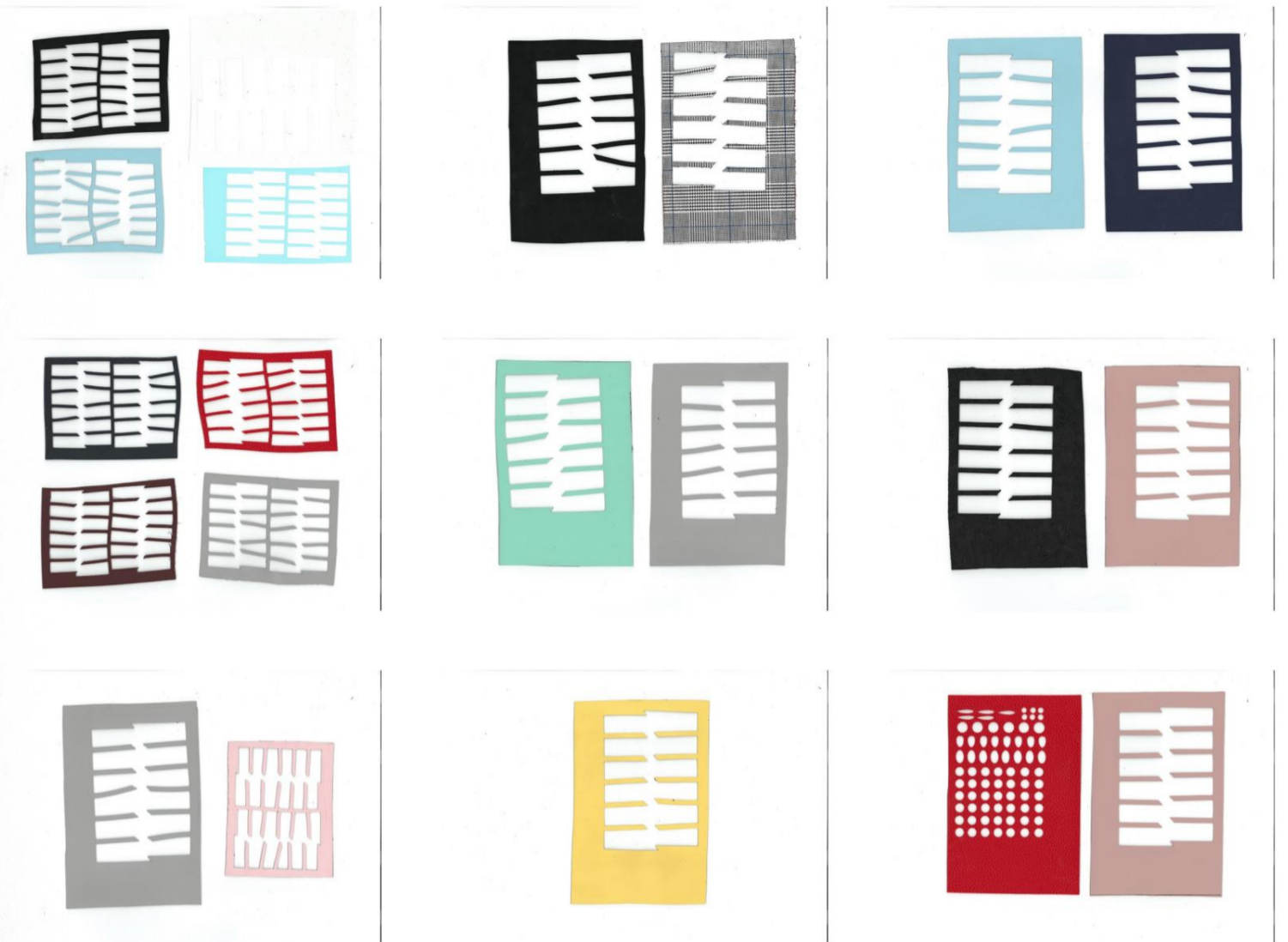


Fig. 39. This Page:
Tiancheng Meng
Drying finished sequins, 2025

The inclusion of leather is not intended to increase material variety, but to establish a system of tensions between softness and firmness, shine and matte, fluidity and stability—thus completing the structural logic of the project.



Leather sequin offcuts. <10 colours>



This page presents the offcut samples generated during the houndstooth cutting process. Rather than being reused or repurposed, these fragments were systematically organised as part of the material research. By classifying and testing variations in size, shape and colour, the offcuts reveal micro-level shifts in rhythm and density embedded within the cutting logic itself. These samples function as references for colour combinations, structural directionality and pattern distribution, extending the textile investigation to a smaller material scale and providing deeper insight into how the houndstooth system behaves when broken down into fragments.

Fig.40
Opposite:
Tiancheng Meng
Leather sequin after-cut scraps, 2025

Fig.41
Above:
Tiancheng Meng
Small houndstooth sequin after-cut scraps,
2025



Before integrating the leather sequins into the textile system, a unified washing process is required as an essential material pre-treatment. On one level, washing removes residual oils, metal fragments, and surface dust left from the cutting process, ensuring a more stable friction coefficient during stitching and layering and preventing misalignment caused by surface contamination. On another level, leather materials often carry industrial finishing agents, preservatives, and protective coatings accumulated during manufacturing, storage, and transport – some of which may contain trace amounts of formaldehyde or other volatile chemicals.

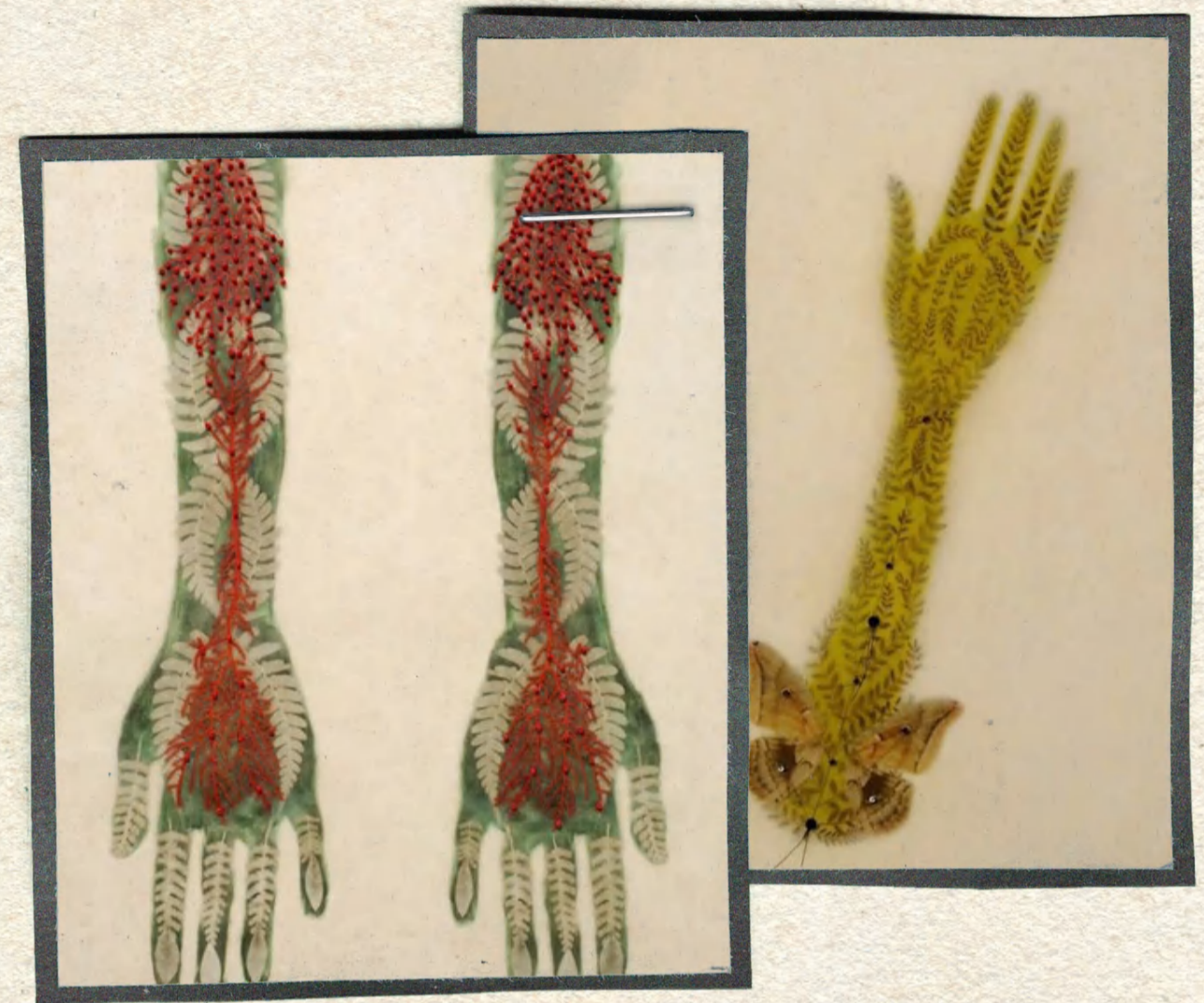
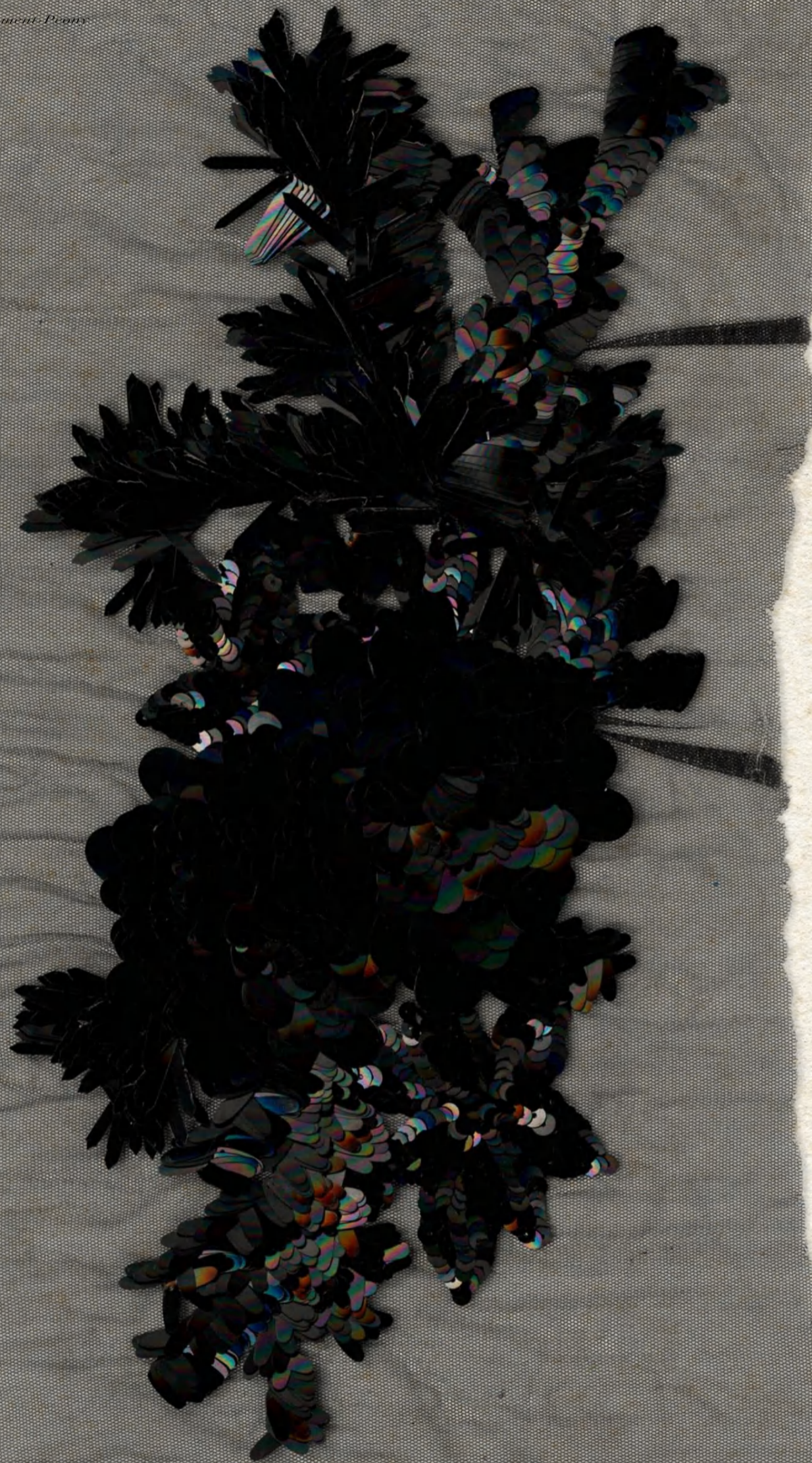


Washing effectively reduces these residues, allowing the sequins to respond more authentically to tension, adhesion, and structural integration, while also improving safety for skin contact and prolonged wear. Moreover, cleaned sequins feel softer to the touch and have cleaner edges, minimising abrasion to threads and hands during hand-sewing and thereby increasing craft precision. Overall, washing is not merely a hygienic step but a crucial process for ensuring structural stability, material consistency, and enhanced safety within the sequin-based textile system.

After washing, the sequins are left to air-dry naturally to avoid heat distortion, preserve the material's original flexibility, and maintain the structural integrity required for subsequent stitching and layering.

Fig. 42
Above:
Tiancheng Meng
Mom washing sequin series ,2025

Fig. 43
Above:
Tiancheng Meng
Sorting, drying the completed cleaning sequins,2025



In this stage of the project, I turned to the work of artist Valerie Hammond, whose visual language frequently connects hands with floral and botanical forms. Her prints and drawings often depict translucent, floating hands intertwined with vines, petals, and roots—blurring the line between body and nature. What struck me was how she uses the hand not as a functional tool, but as an emotional site: fragile, ornamental, and filled with memory.

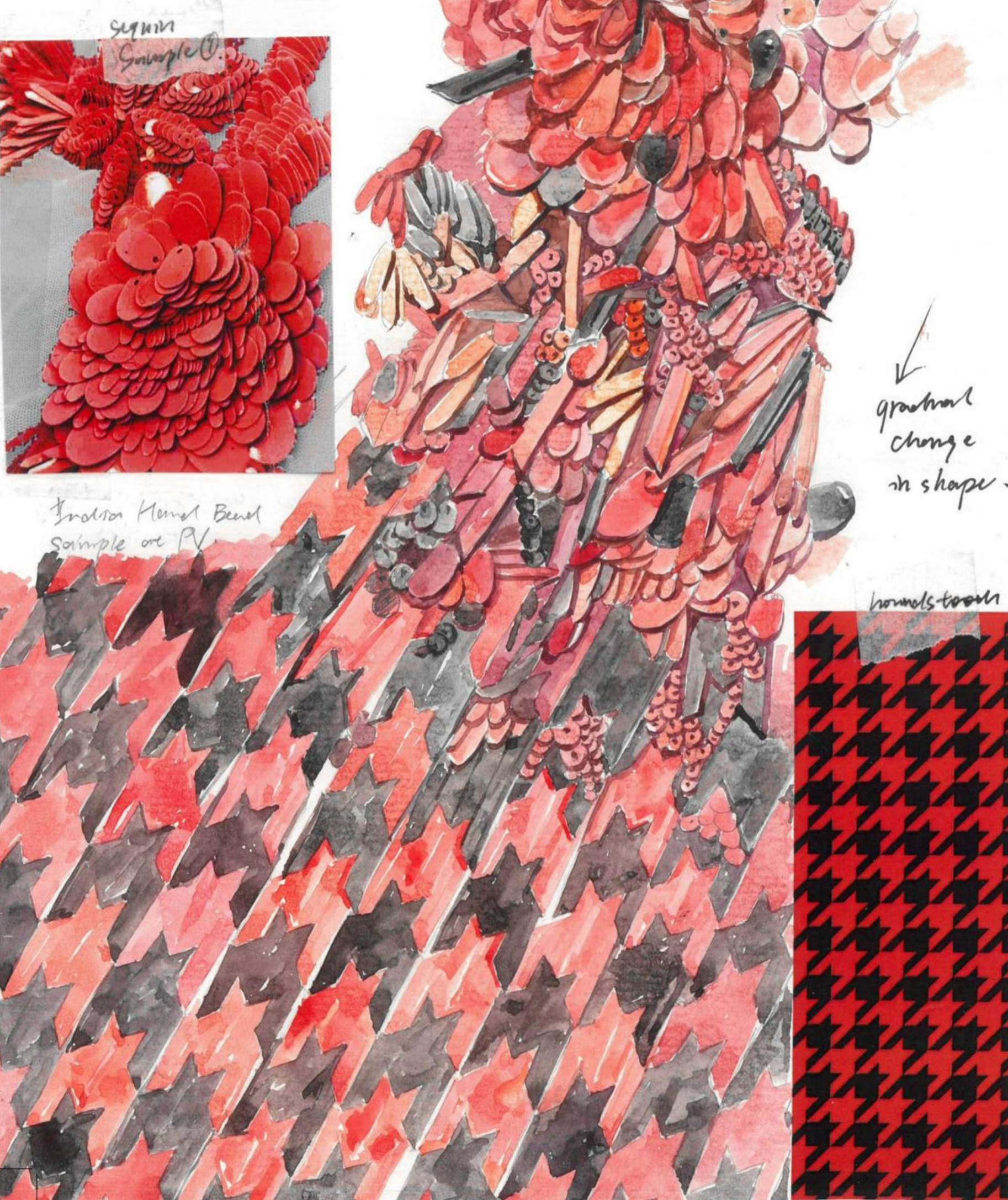
This approach resonated deeply with my own investigation into hand snapping and hangnails—a repetitive gesture loaded with anxiety and intimacy.

By layering sequins into floral shapes across the chest, I wanted to echo this transformation: from obsessive picking to blooming, from damage to decoration. Just as Hammond's hands become vessels of emotional residue, my hand-triggered sequin structures grow into wearable, tactile blossoms—making pain not just visible, but soft, rhythmic, and almost tender.

Fig. 44
Left:
Tiancheng Meng
Floral sequin sample, 2025

Fig. 45
Above:
Valerie Hammond
Hands are Plant, 2025

Building on Valerie Hammond's vision of the hand as a carrier of emotional residue, I began to explore what might grow from these gestures—not metaphorically, but structurally.



If the hand is a site of tension and repetition, then the flower becomes a rupture, a bloom that rises from pain. I used sequins as visual stand-ins for these ruptures, arranging them in floral formations that extend into houndstooth grids.

This transformation—from skin picking to petal, from gesture to grid—allowed me to create a pattern language rooted in emotional asymmetry and structural rhythm. It is not simply a decoration, but a system that grows from the body outward.

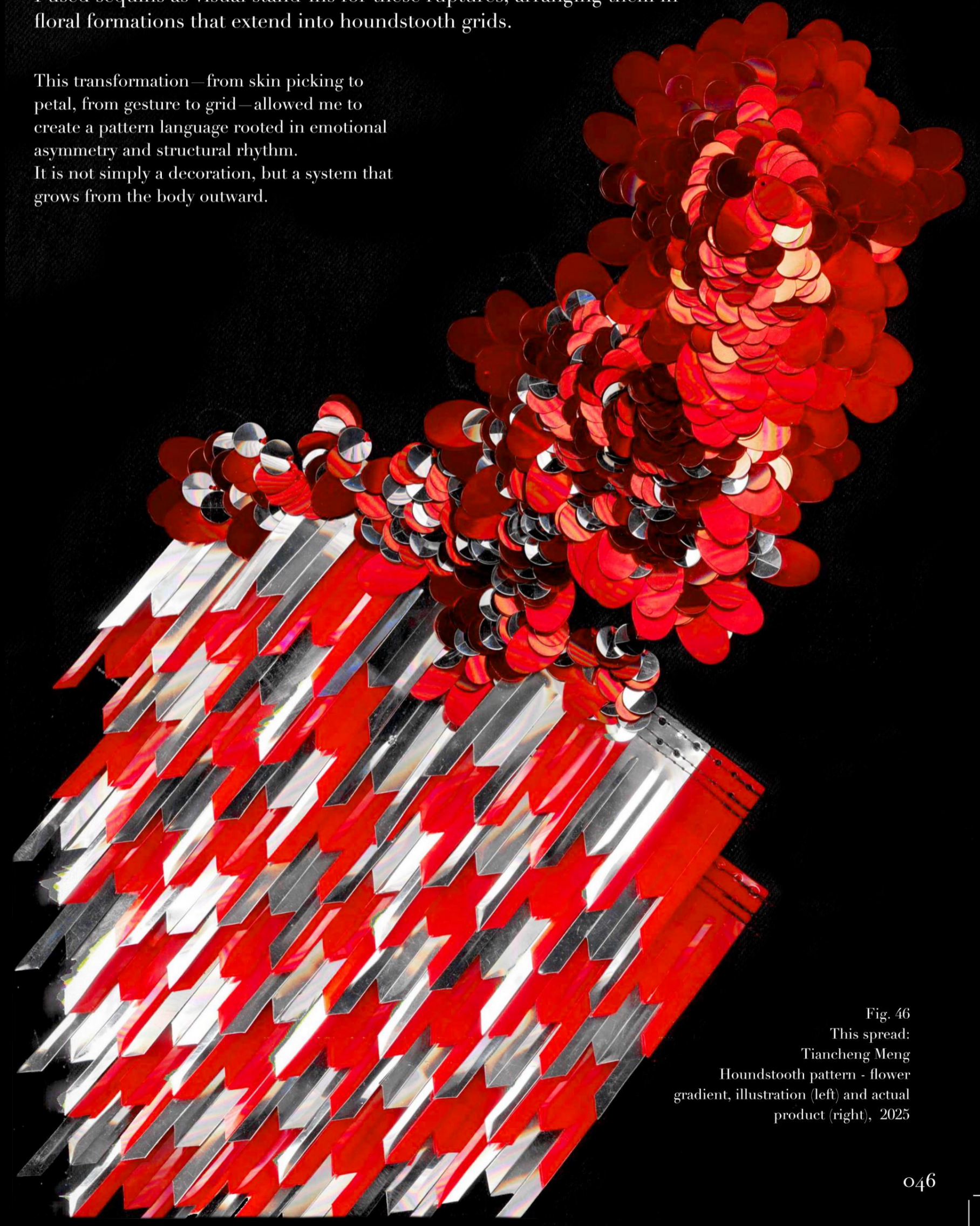


Fig. 46
This spread:
Tiancheng Meng
Houndstooth pattern - flower
gradient, illustration (left) and actual
product (right), 2025



Fig. 47, This Page:
Tiancheng Meng, Effects of fabric sequins on the ground, 2025



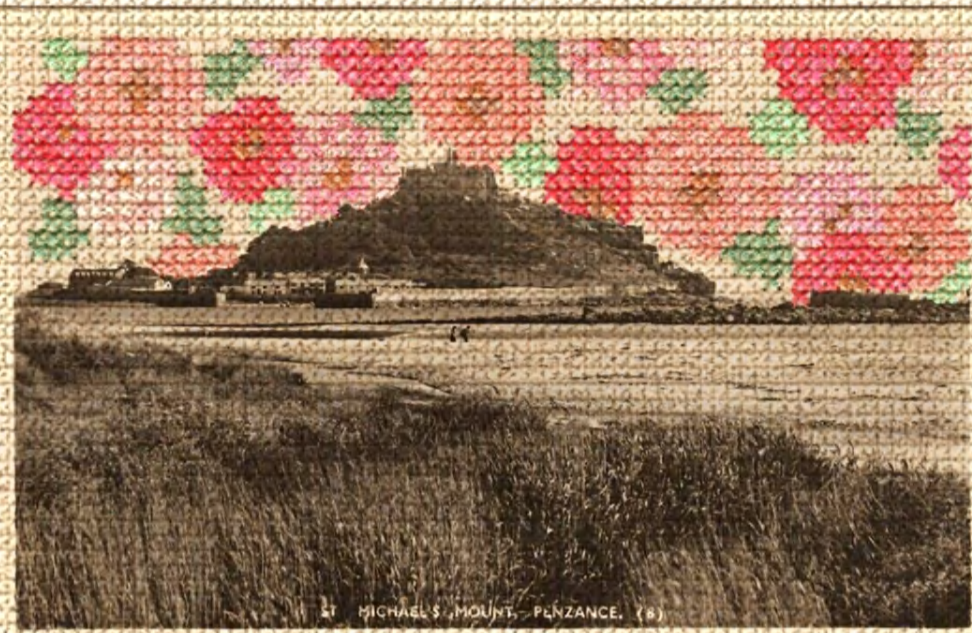
Fig. 48, Above:
Tiancheng Meng
Peony methodology, 2025

In selecting a floral species for this project, I chose the peony as the primary subject of research and development.

The peony is not an added motif but an extension of the project's methodology. It transforms the structural language established by the hangnail-picking gesture—its diagonal tension and sharp sequin-skin relationship—into a new register of softening, expansion and growth. The layered construction of peony petals parallels the stacking logic of sequins, offering another way of “maintaining order through the hand” and shifting the project's emotional tone from contraction to unfolding.

The peony expands the project's tactile logic, allowing the sharpness of sequins to coexist with the calm, restorative quality associated with gongbi floral imagery. This dual-material narrative reflects my own bodily experience while opening a new inquiry: how focus itself can be structured.

Echoing Valerie Hammond's “plant-hand-body” imagery, the peony becomes an inward-growing form—an extension of emotion rather than surface decoration—symbolising the transformation of an anxious gesture into a state of blooming calm. Through this integration, the project moves from tension toward renewal, turning sequins and petals into a language of care in which making becomes a process of healing.



Cross-stitch serves as a "directional stabiliser" within the structural logic of the project. Unlike the point-based density of French knots, cross-stitch introduces an interlaced linear grid that directly aligns with the diagonal logic of the project's cutting system. Applied atop the diagonally arranged sequin houndstooth, it acts as a secondary structural layer that anchors overlapping force lines and stabilises the fabric's dynamic shift. Visually, it produces a subtle geometric rhythm; structurally, it reinforces diagonal directionality and enhances the textile's responsiveness to bodily movement. As such, cross-stitch operates as a visible scaffolding system, providing directional precision and structural extension across the material.

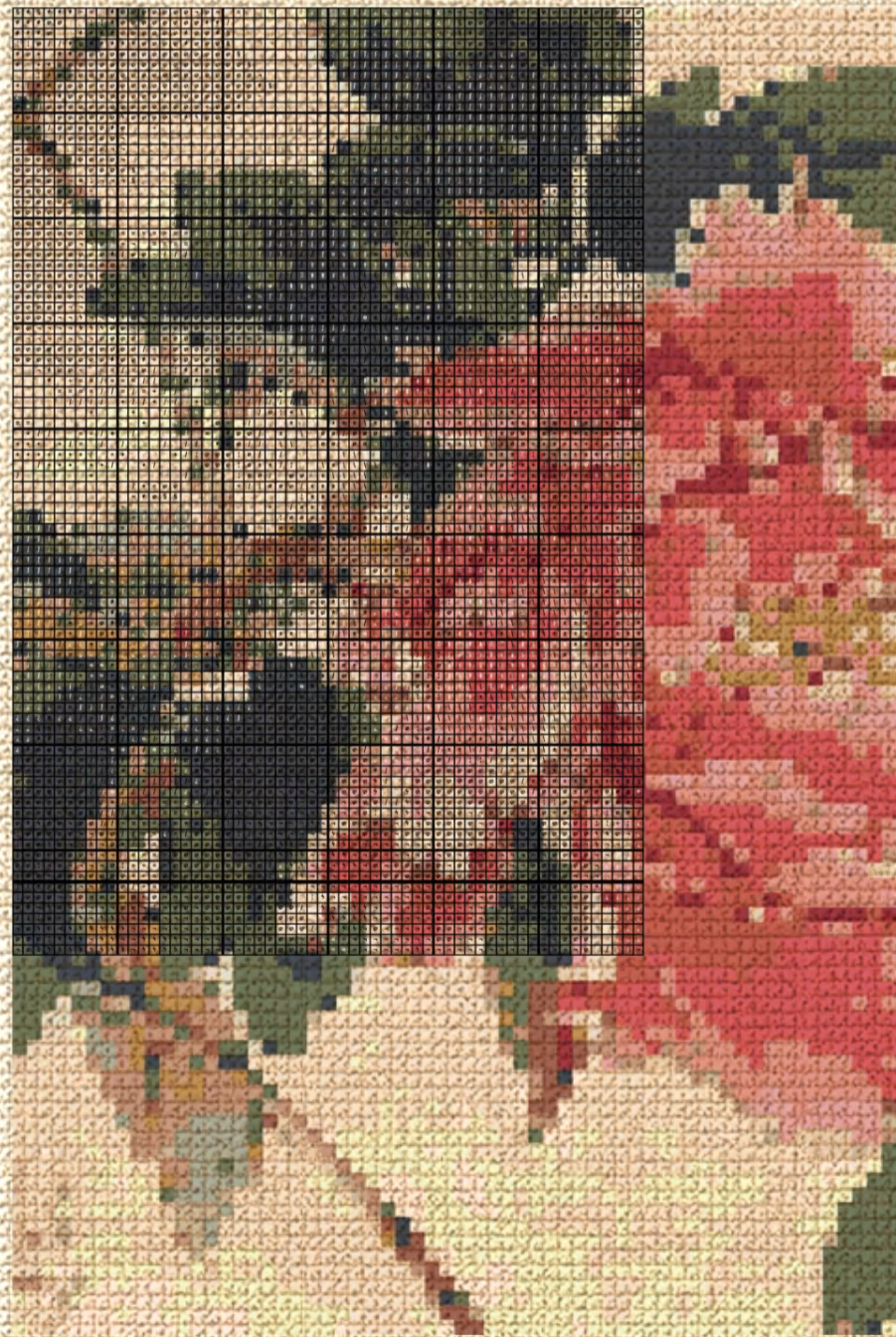


Fig. 49
Upper Left:
Francesca Colussi Cramer
Cross-stitch on antique photo,
2017

Fig. 50
Left:
Tiancheng Meng
Cross-stitch illustration, 2025

Fig. 51
Left:
Tiancheng Meng
Cross-stitch of gradient peony,
2025



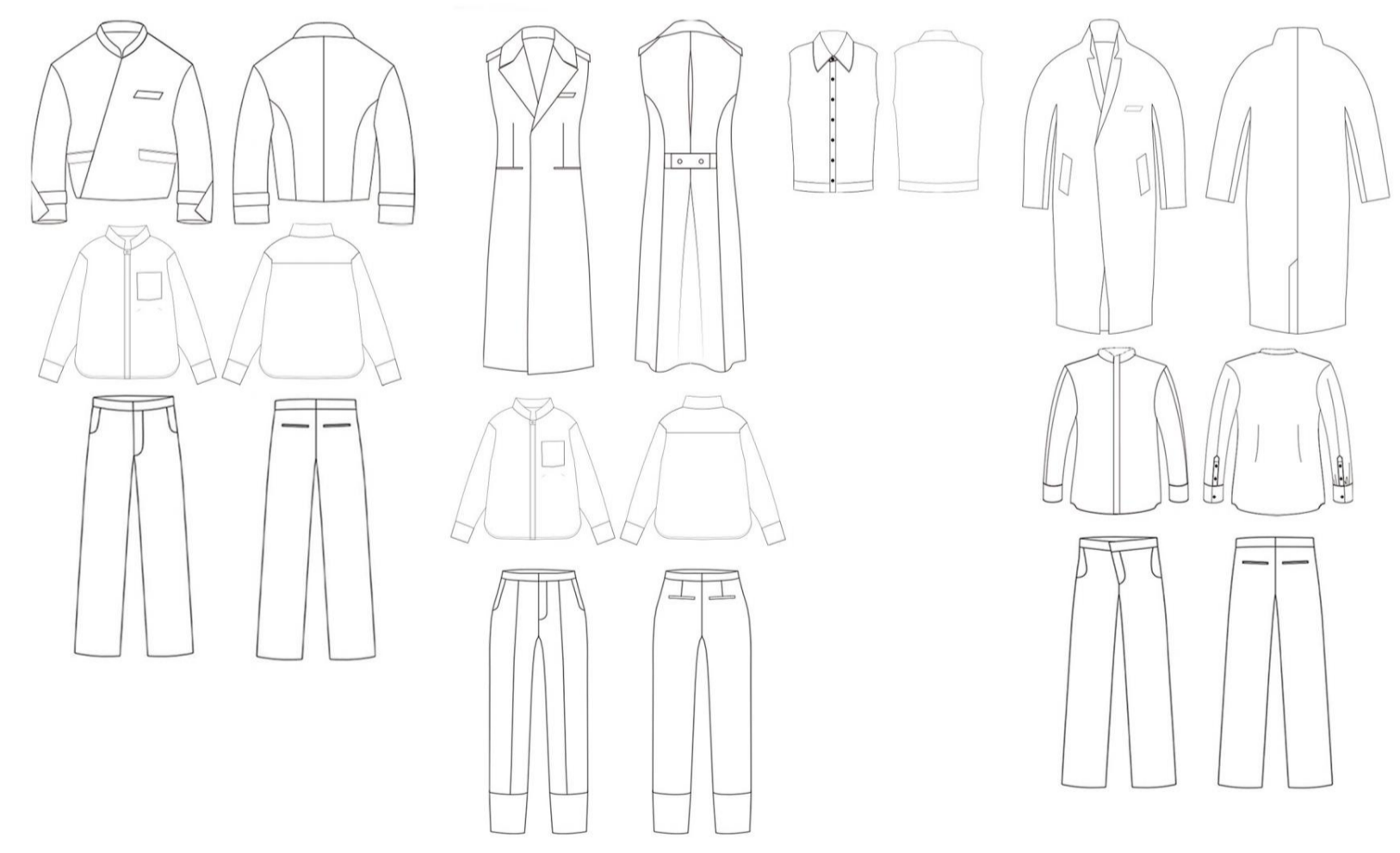
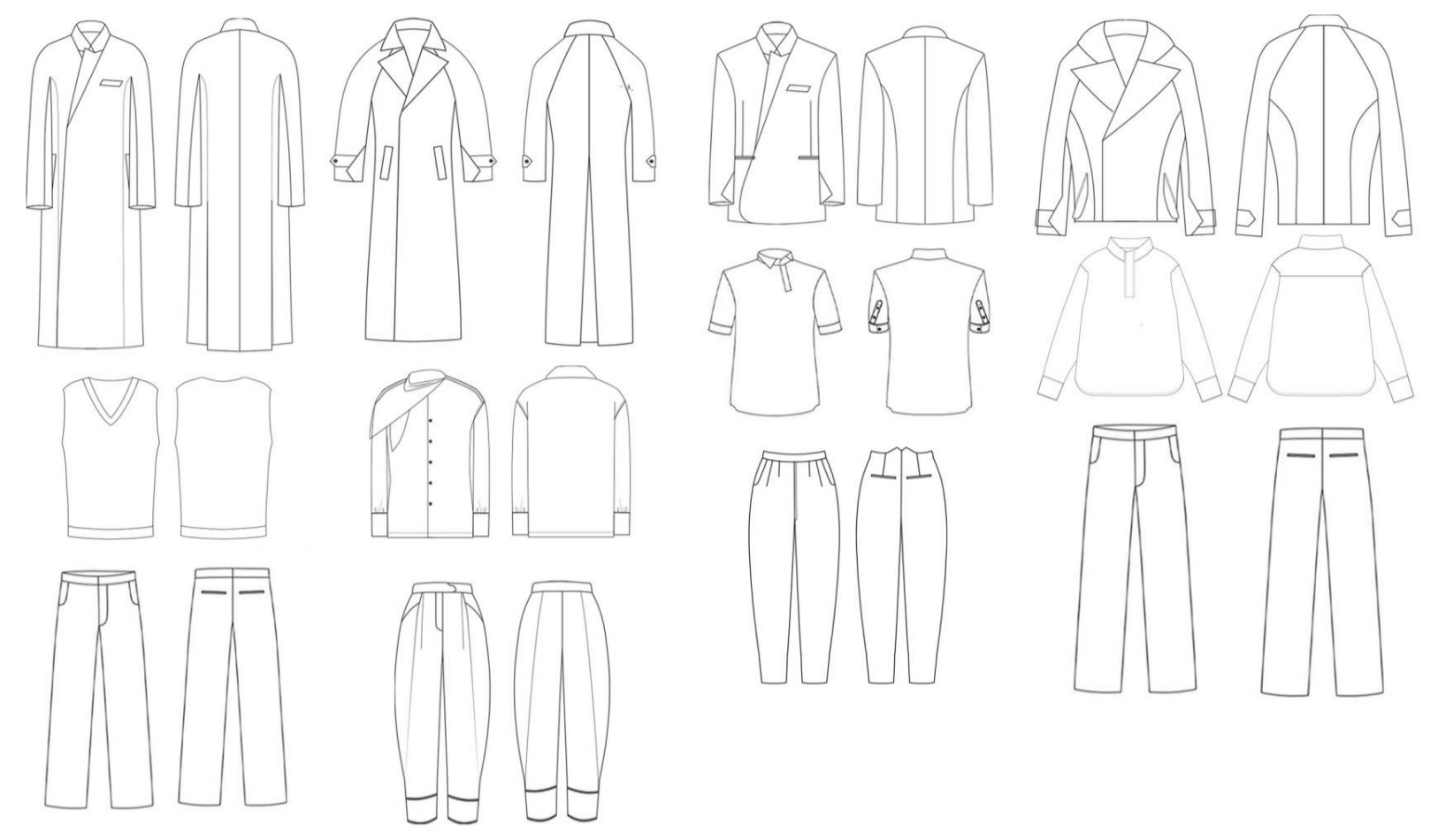


Fig. 50, Opposite:
Tiancheng Meng, Line-up, 2025

Fig. 51, This Page:
Tiancheng Meng, Range Plan, 2025

Fig. 49
This Spread:
Tiancheng Meng,
3D peony-houndstooth gradient, 2025

During the toile fitting stage, I shifted the focus from material complexity to structural clarity. Because the fabric systems in this project already carry high visual and structural density—through sequins, leather pieces, embroidery and mixed-material layering—I adopted a strategy of subtraction in the silhouette. Clean lines, stable shoulders and restrained volumes allow the behaviour of the textile to become the visual centre, rather than being weakened by excessive shaping. Throughout the fitting process, each adjustment was made in response to how the material moved, bent, expanded or resisted, ensuring that the structure serves as a support rather than a competing element.

This approach aligns closely with the project’s method of material-led pattern cutting: the pattern is not a pre-determined form but a framework shaped by the material’s own weight, deviation, tension and directionality. By simplifying the silhouettes, controlling seam placements and reducing structural noise, the garments provide enough space for the complex textiles to breathe, allowing the rhythmic construction, reflective logic and diagonal growth of the houndstooth system to appear with maximum clarity.

The toile thus becomes a process of “structural tuning”—a way to let the fabric speak with precision through minimal intervention from the garment’s form.



The kurusaki peony is a cultivar distinguished by its multi-layered, radially arranged petal structure, earning its name from the wheel-like formation created as the petals unfold outward in successive rings. Unlike single- or double-petaled peonies, kurusaki varieties possess an exceptional abundance of petals: the inner layers are tightly furled, while the outer layers gradually loosen and expand, generating a dynamic order that radiates from the center. The slight curvature and downward drape along the petal edges give the flower a full, sculptural volume while maintaining a soft and rhythmic presence. This distinctive structural aesthetic makes the kurusaki peony an important reference in both botanical morphology and decorative arts, especially in design practices that highlight layering, directionality and organic growth.

Fig. 52
Above :
Tiancheng Meng
Chaxiao Peony, 2023

In this project, my study of the kurusaki peony did not rely on contemporary photographic sources, but instead on the botanical illustrations found in *Atlas / Thirty-Six Varieties of Morning Glory* (1847) by the late-Edo period artist Hattori Sessai. The compendium depicts morning glories and other horticultural forms with remarkable precision, using delicate linework and layered rendering to capture petal whorls, curled edges and directional growth with extraordinary sensitivity. These visual observations provided a crucial foundation for translating the flower's structural logic into beadwork. Through this cross-temporal image reference, I was able to reinterpret the original's radiating layers and sense of organic expansion, allowing the peony's dynamic growth pattern to re-emerge in the beadwork structures created for this project.

Fig.53
Cross Below:
Hattori Sessai
Atlas / Thirty-Six Varieties of Morning Glory, 1847



Painted by Zhizhen
1973



Zhi zhen Yu
1974.

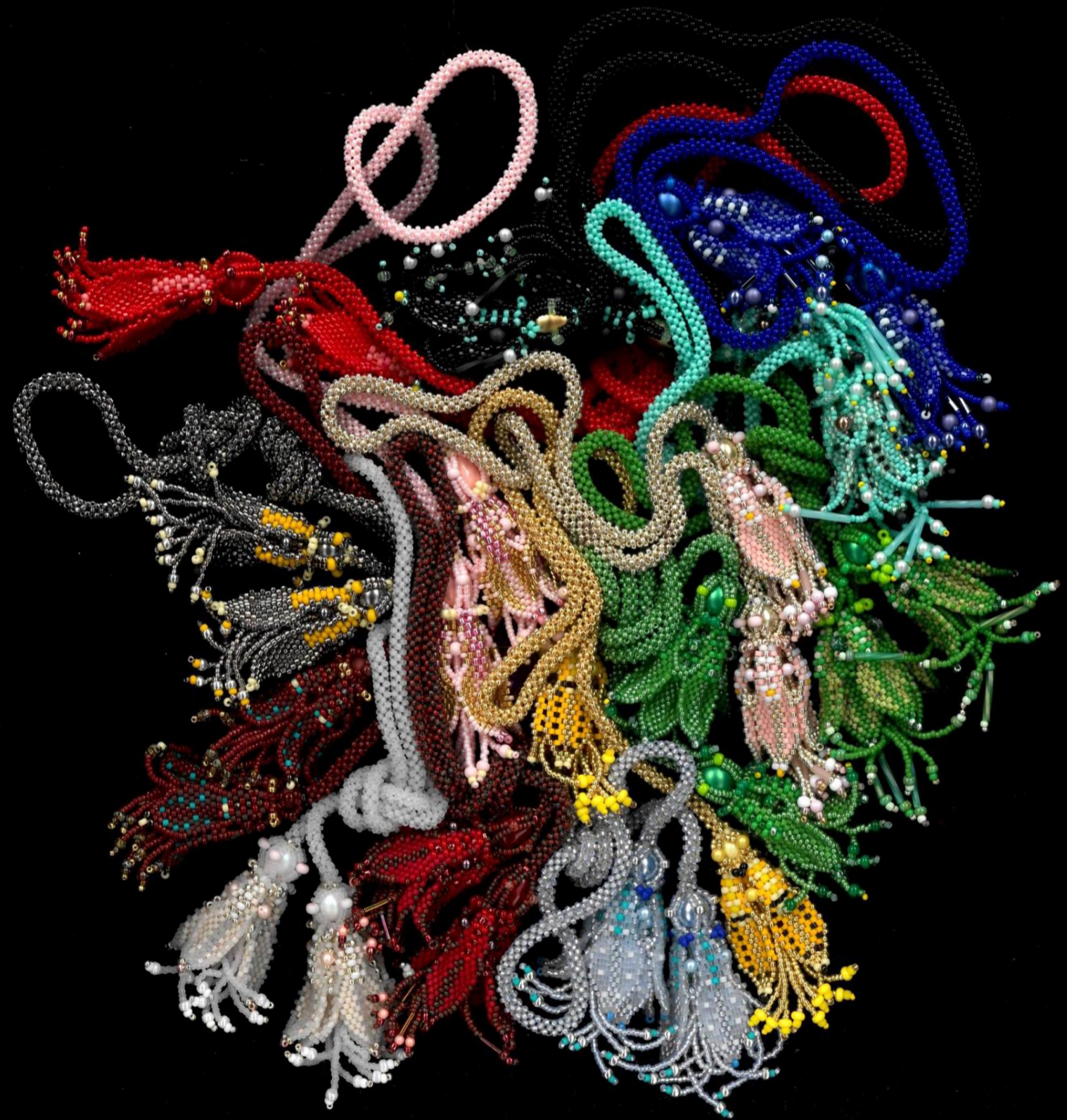


Zhizhen Yu
1976.



Zhizhen Y.
1978.

One Yi Peony series.



In the current accessories market, pendant products are predominantly made from leather, metal, silicone, molded plastic, or cast resin, reflecting a highly industrialized, lightweight, and mass-produced aesthetic.

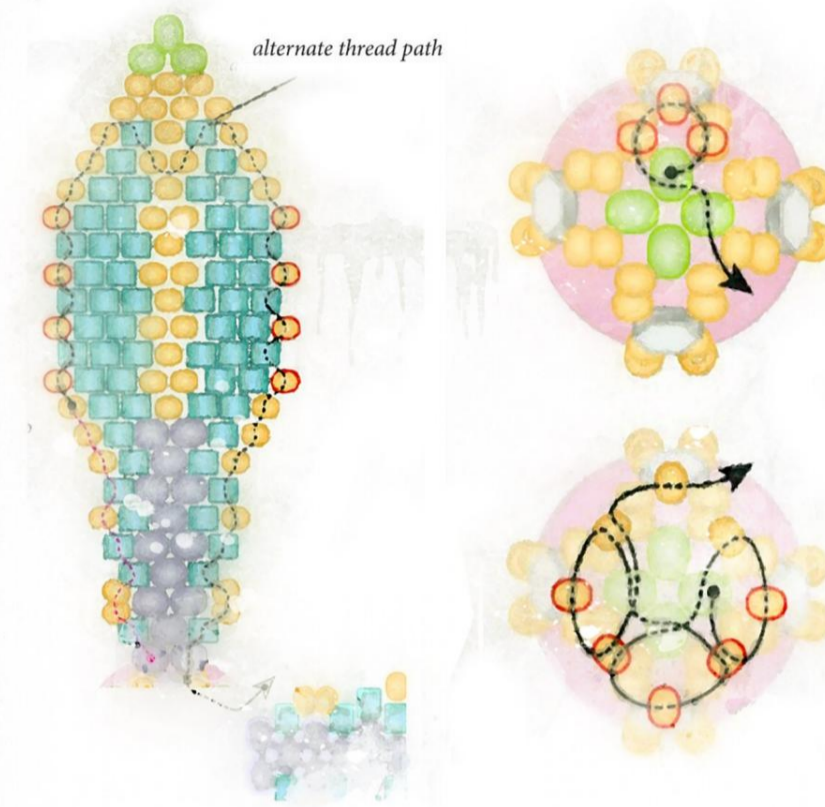


Fig. 54
Opposite:
Tiancheng Meng
Peony Beading pendants ,2025

Fig. 55
Above:
Tiancheng Meng
Illustration of pendant making process,
2025

By contrast, pendants constructed primarily through hand-beaded techniques are extremely rare, particularly those featuring three-dimensional volume, layered structures, or botanical forms. Beadwork is typically limited to surface embellishment or localized decorative details on garments, and is seldom developed into independent structural accessories, resulting in a noticeable gap within the category of craft-based three-dimensional pendants. Using beadwork as the core material for this project therefore offers a clear material distinction from industrially fabricated products. The weight, shine, and intricate structure of beads create a distinct visual and tactile language, giving the accessory a unique presence in terms of detail, texture, and form. Moreover, because three-dimensional beadwork demands a high degree of manual precision and structural understanding, there is little existing market supply, making this direction inherently innovative and scarce, and enabling a clearly differentiated position within the accessories field.



In recent years, micro-object culture has grown globally, transforming miniature pendants from simple collectibles into affective objects that communicate emotion and identity. As the global accessory market expands—valued at USD 752.1 billion in 2023 and projected to reach USD 1,259.4 billion by 2030—small-scale accessories are becoming an increasingly significant category.

Within this context, this project redefines “decoration” as a structural language through hand-beaded craft. The beaded peony pendants developed here function both as bag charms and as micro-scale extensions of the project’s textile system.

Unlike mainstream pendants typically produced in plastic or silicone, this project employs ceramic beads as structural units. Their density, glaze and durability support prolonged tactile interaction, offering a non-industrial alternative to mass-moulded production. Through the integration of ceramic beads, thread and structural logic, the pendant becomes not merely an accessory but an autonomous micro-structure.

Ultimately, this series operates as a compact model of the project’s material research—condensing emotion, craft and structural reasoning into the smallest possible scale.

Fig. 56
This Spread:
Tiancheng Meng
Beading peony pendants, 2025



Accessory

In this project, the bags are not added as secondary accessories, but function as key sites where material research expands into three-dimensional structure. The houndstooth sequins, leather discs and peony forms are reorganised on the bag surfaces as tactile volumes, allowing the rhythm, tension and directionality of the textiles to be tested and intensified within a more compact and malleable format. Each bag becomes a micro-laboratory for “structural language”: from the geometric logic of houndstooth to the organic growth of petals, every shift in density, layering and transition reflects the responsive relationships between materials. In this sense, the bags do more than serve a functional purpose—they carry the project’s core methodology of emotion, tactility and structural generation, extending handmaking into a micro-scale language of continuous growth.

Fig. 57
Above:
Shutong Zhou, 2025



This page illustrates the application of the houndstooth sequin structure during the bag-making stage. By stitching PU-cut houndstooth modules of varying sizes onto the cashmere fabric in a diagonal rhythm, the surface generates new tensions between stitch direction, material weight, and structural alignment. The pink cashmere base provides a soft, flexible foundation, while the hardness and reflectivity of the sequins introduce a dynamic visual order. Through the act of sewing, the material differences are reorganised into a coherent structural language.



Fig. 63
Left:
Tiancheng Meng
Combine the outlayer with lining, 2025

Fig. 64
Right:
Tiancheng Meng
Outlayer-sewing the leather
houndstooth, 2025



Fig. 65
Below:
Tiancheng Meng
Full French knot peony on bag,
2025

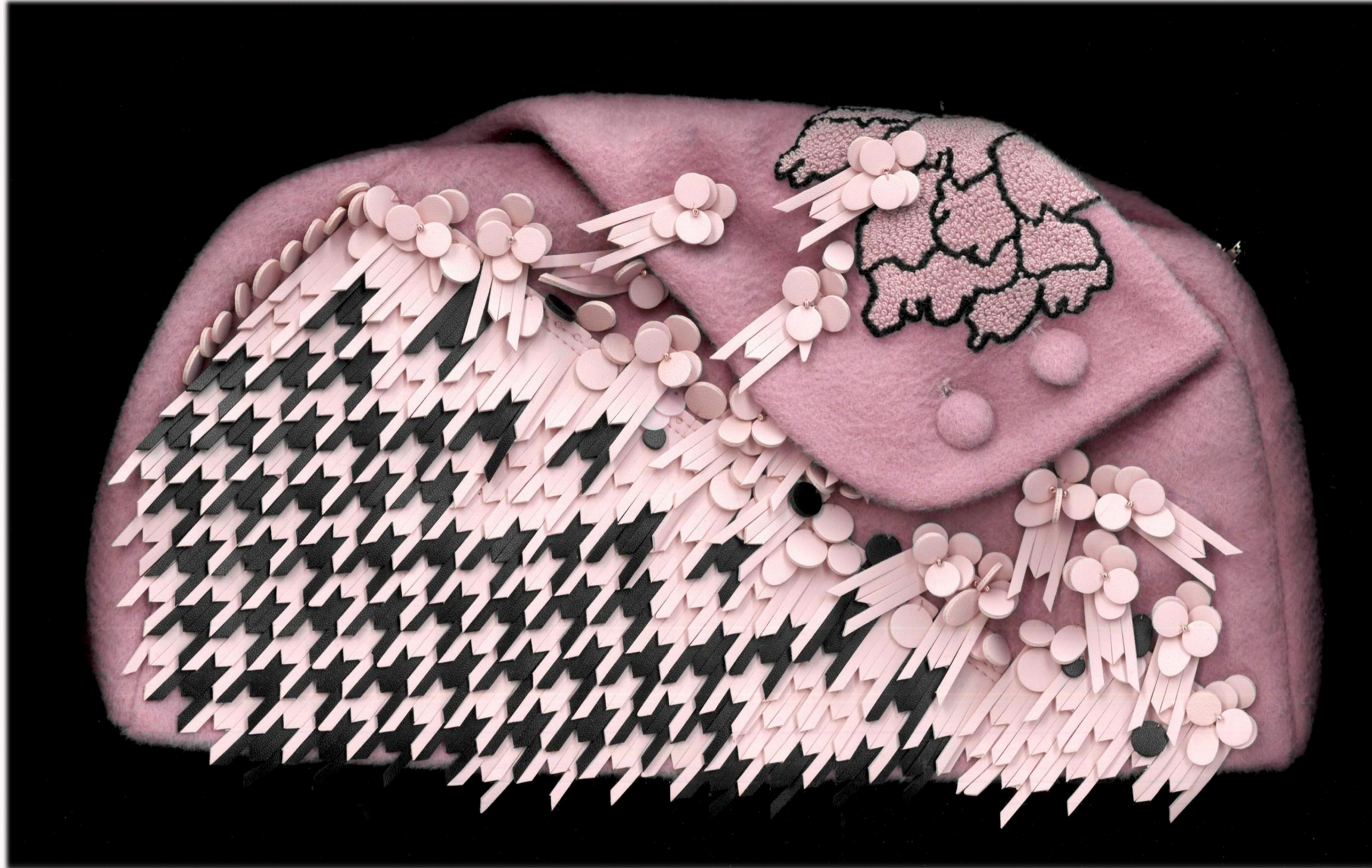


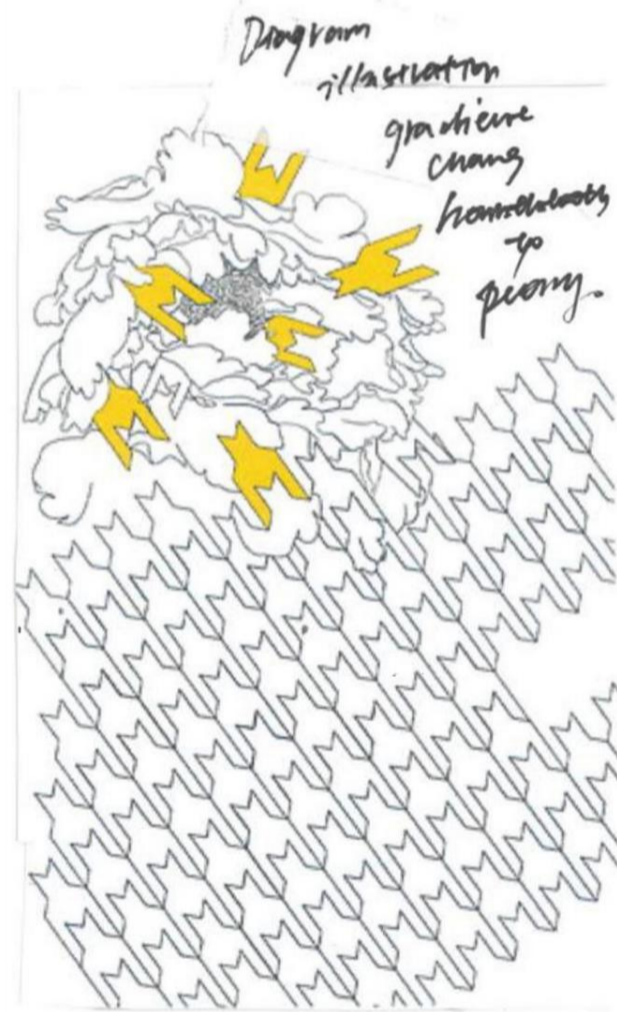
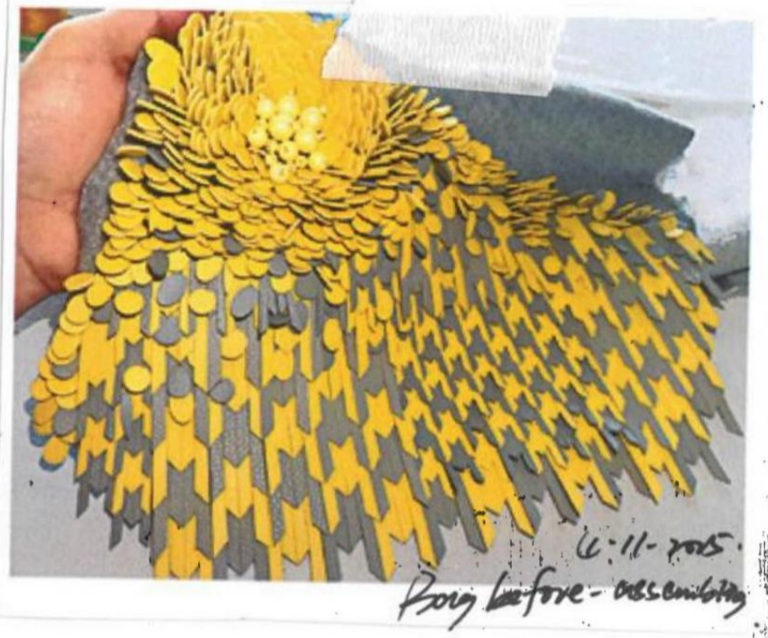
Fig. 66
Right:
Tiancheng Meng
Houndstooth combined with round
leather sequin, 2025

Fig. 67
Crosspage:
Tiancheng Meng
Look2 bag, 2025

At the top of the houndstooth leather structure, I introduced a circular petal formation inspired by peony morphology to create a transitional leather embellishment. The rounded, layered quality of the peony motif complements the sharp geometry of the houndstooth modules, softening their rigidity both visually and tactually. This floral element extends the project's core principle of "material behaviour as structural language," allowing the adornment to function not as an external addition but as a natural extension of the houndstooth system, easing the transition along its upper edge.



Foribly plane yellow peony.



In this stage of experimentation, I extended the transition logic from a local edge treatment to a system of structural growth across the entire surface. The houndstooth elements were no longer softened through isolated modules; instead, the pattern gradually shifted in density, direction, and scale as it moved toward the central floral formation. Through the oscillation between "expansion and convergence" within the arrangement of the cut pieces, the textile appears to evolve organically out of a geometric order. The layered peony center visually connects with the diagonal rhythm of the houndstooth, turning the transition into a structural transformation rather than a decorative overlay. This creates a coherent narrative between material behaviour and morphological evolution. Swarovski pearls in matching tones are placed at the heart of the flower to evoke the bloom of a peony, adding refinement and a heightened sense of realism to the overall form.

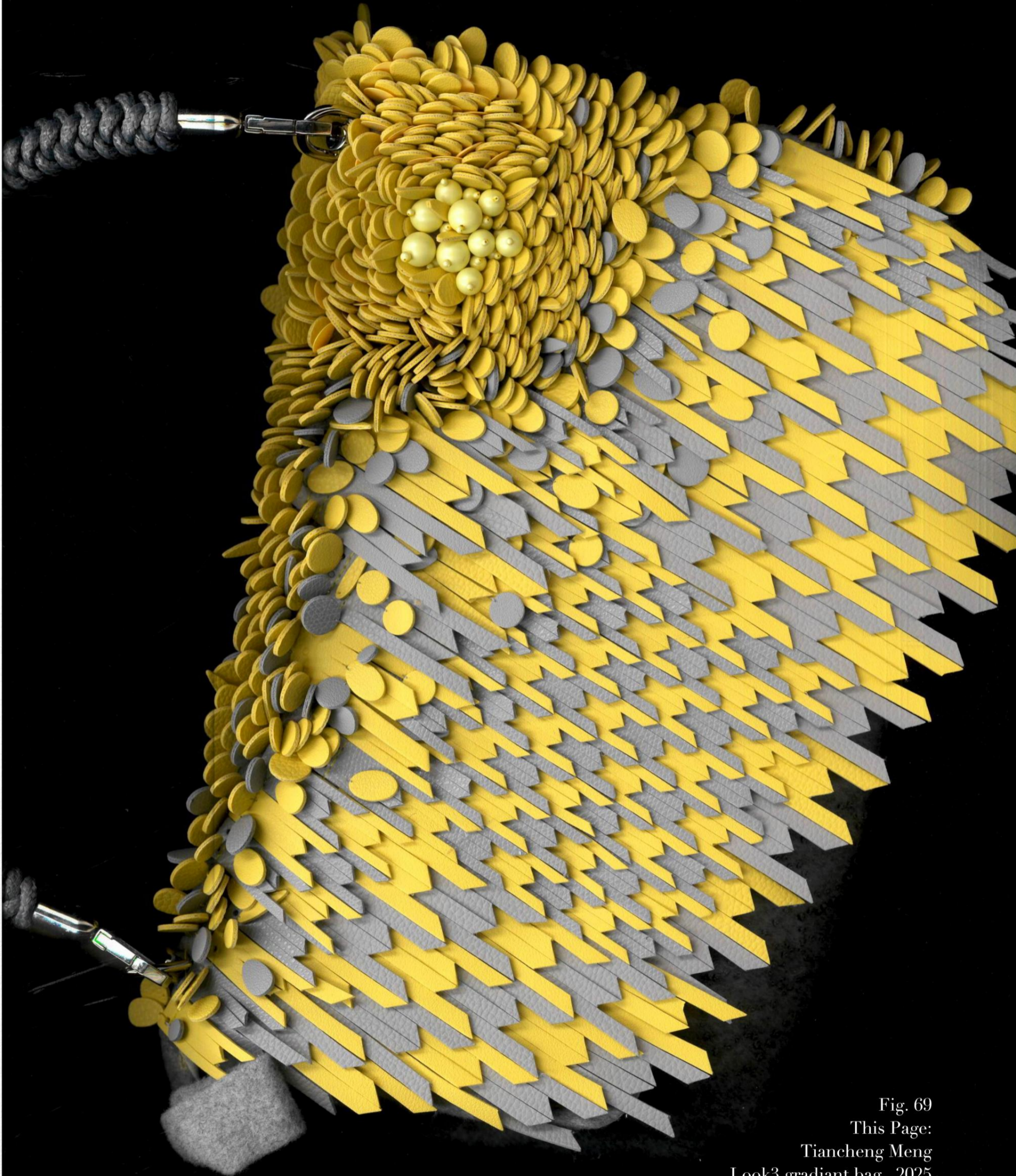


Fig. 68
This Page:
Tiancheng Meng
Gradient diagram, 2025

Fig. 69
This Page:
Tiancheng Meng
Look3 gradient bag, 2025

This piece demonstrates the transition from a circular PVC sequin houndstooth structure to a circular leather sequin peony form. The PVC sequins create a directional, scale-like rhythm that constructs a tense, geometric houndstooth surface, while the leather sequins—with their thickness and capacity for layered stacking—grow into a three-dimensional floral structure on one side of the bag. The shift in material brings differences in gloss, tactility, and flexibility, allowing the pattern to move from a sharp geometric order toward an organic expansion and convergence. Through variations in placement, density and overlap, the sequins form a fluid gradient across the surface, marking the point at which the houndstooth system transitions naturally into the peony structure.

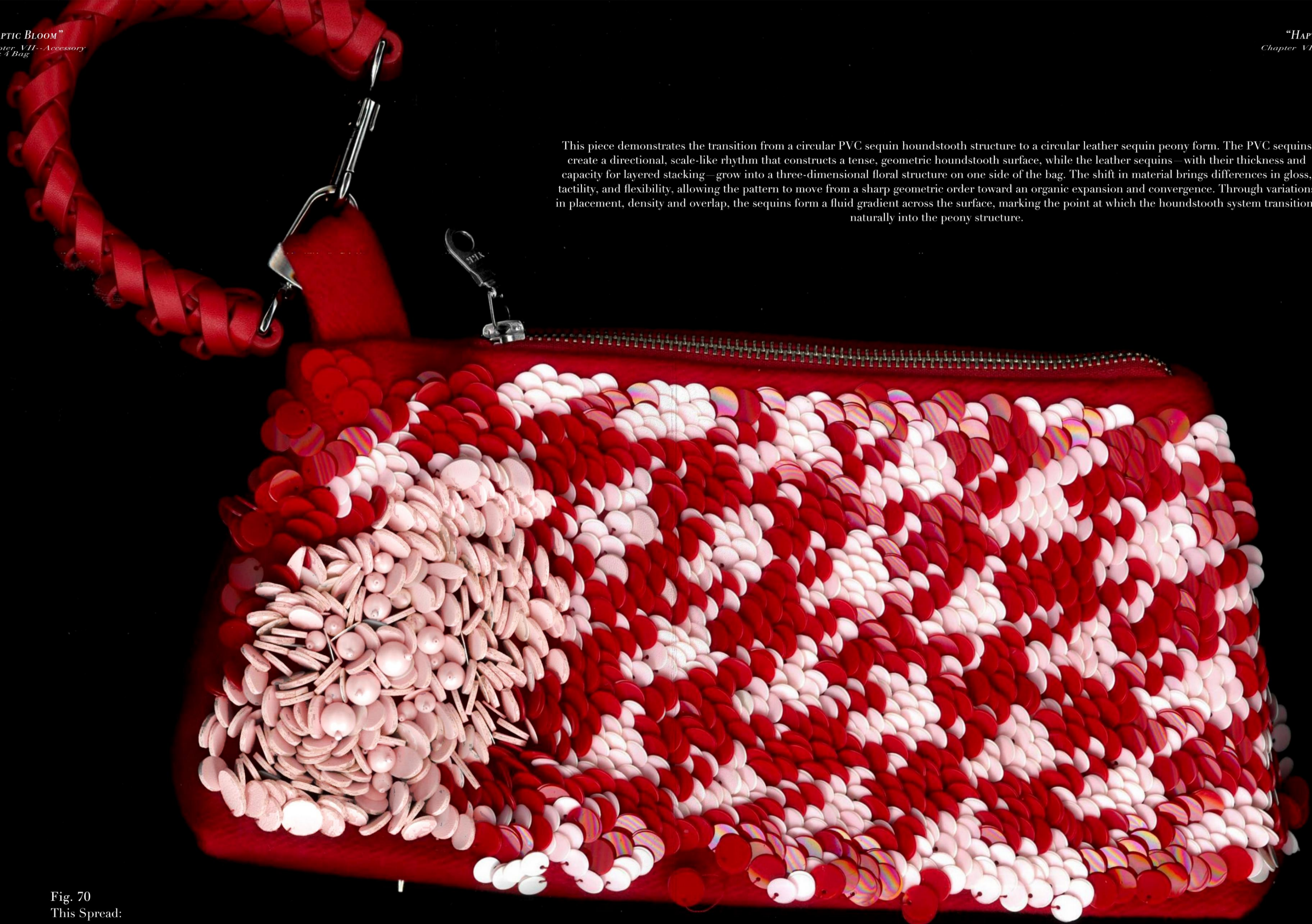


Fig. 70
This Spread:
Tiancheng Meng, Look 4 bag, 2025

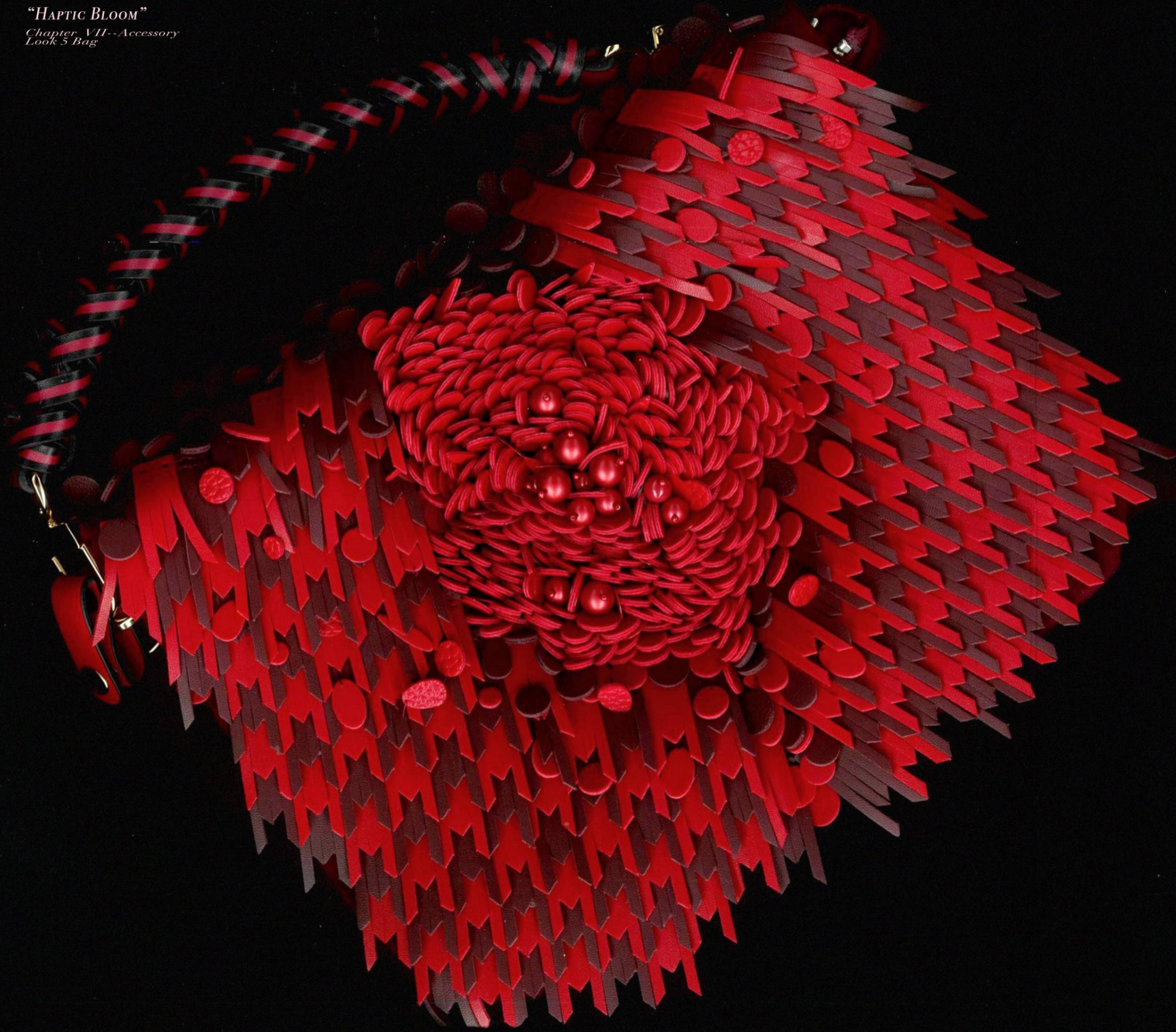


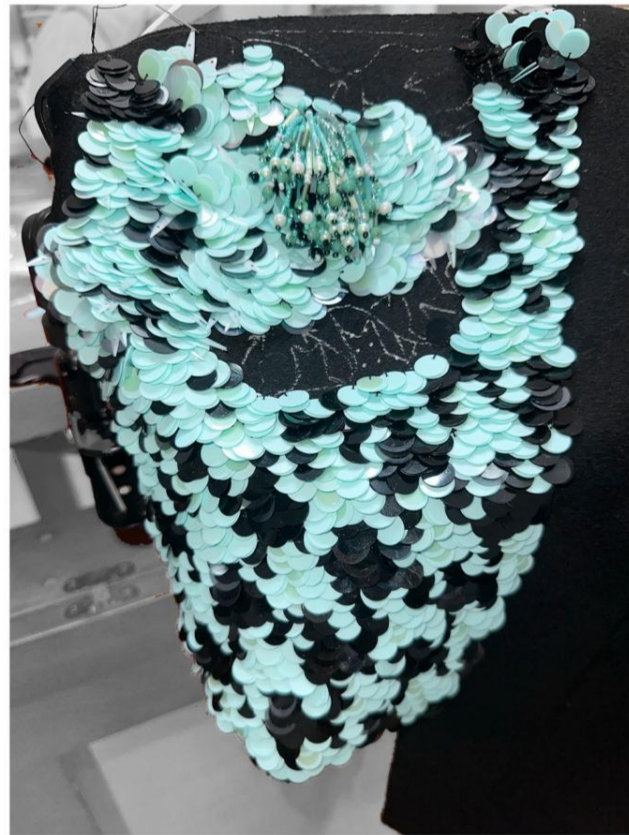
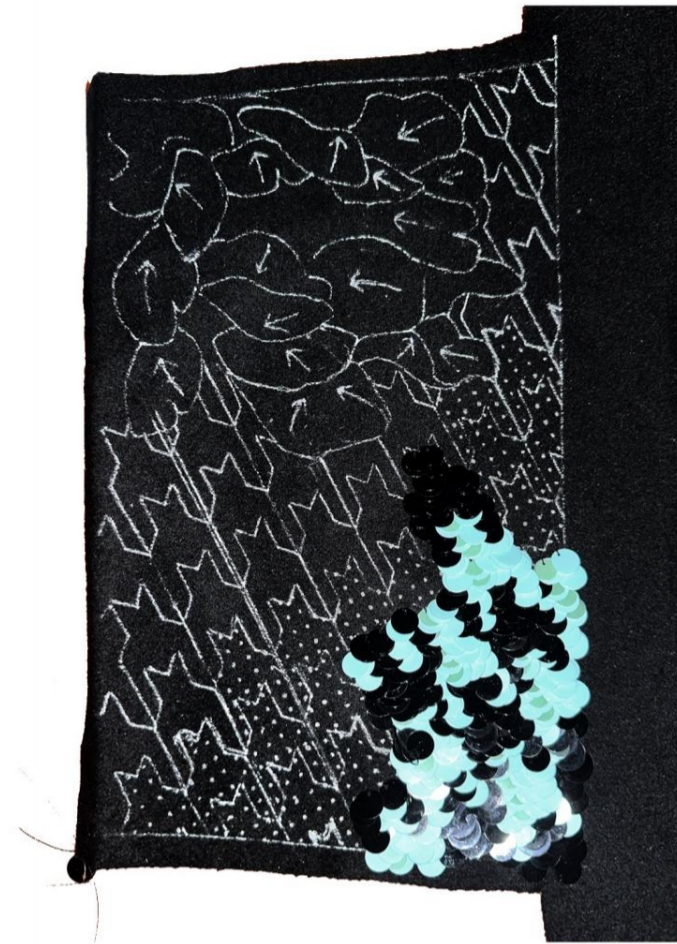
Fig. 71
This Page:
Tiancheng Meng, Look 5 bag, 2025

This spread presents the structural articulation of the leather peony in its final form. By densely layering circular leather pieces of varying sizes, the design builds a volumetric bloom that radiates outward from the centre, creating a sculptural floral structure on the bag's surface.

The red leather responds to folding, pressure and overlap with subtle shifts in gloss, allowing the petals to exhibit directionality and a sense of organic growth. The surrounding leather modules continue the diagonal rhythm established in the houndstooth phase, forming a seamless visual transition between structural tension and floral expansion. Inside, the tonal lining and leather brand label maintain chromatic continuity, reinforcing the coherence of the leather peony series across both exterior construction and interior detail.



Fig. 72
Above:
Tiancheng Meng,
Leather peony and lining of Look 5 bag, 2025



In this stage of development, I used circular sequins as the primary structural unit and constructed a fish-scale-like surface through variations in density, direction, and layered overlap. This fish-scale rhythm was then reorganised into the visual logic of a houndstooth pattern, allowing the traditional geometry to acquire a more fluid, shifting quality under movement and light.

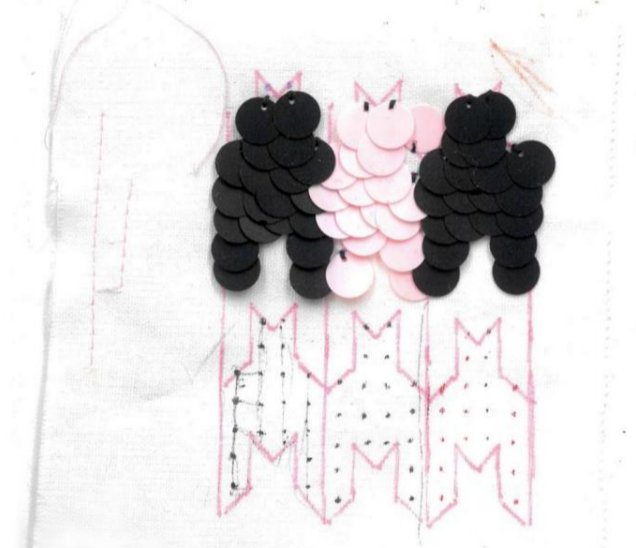


Fig. 73
Right Front:
Tiancheng Meng
Sample test, 2025

Fig. 74
This Page:
Tiancheng Meng
Serie production of fish-scale-sequin houndstooth , 2025

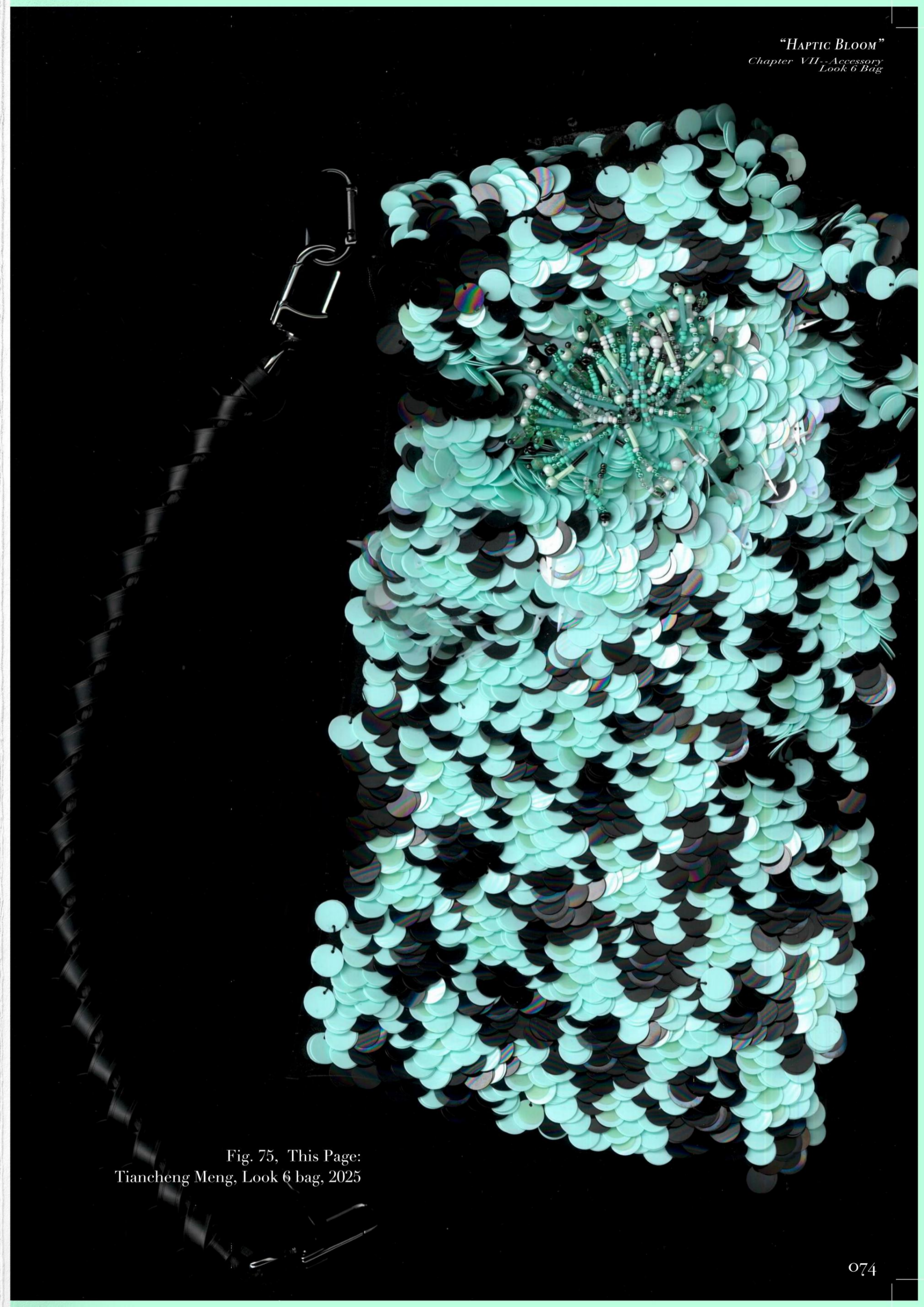
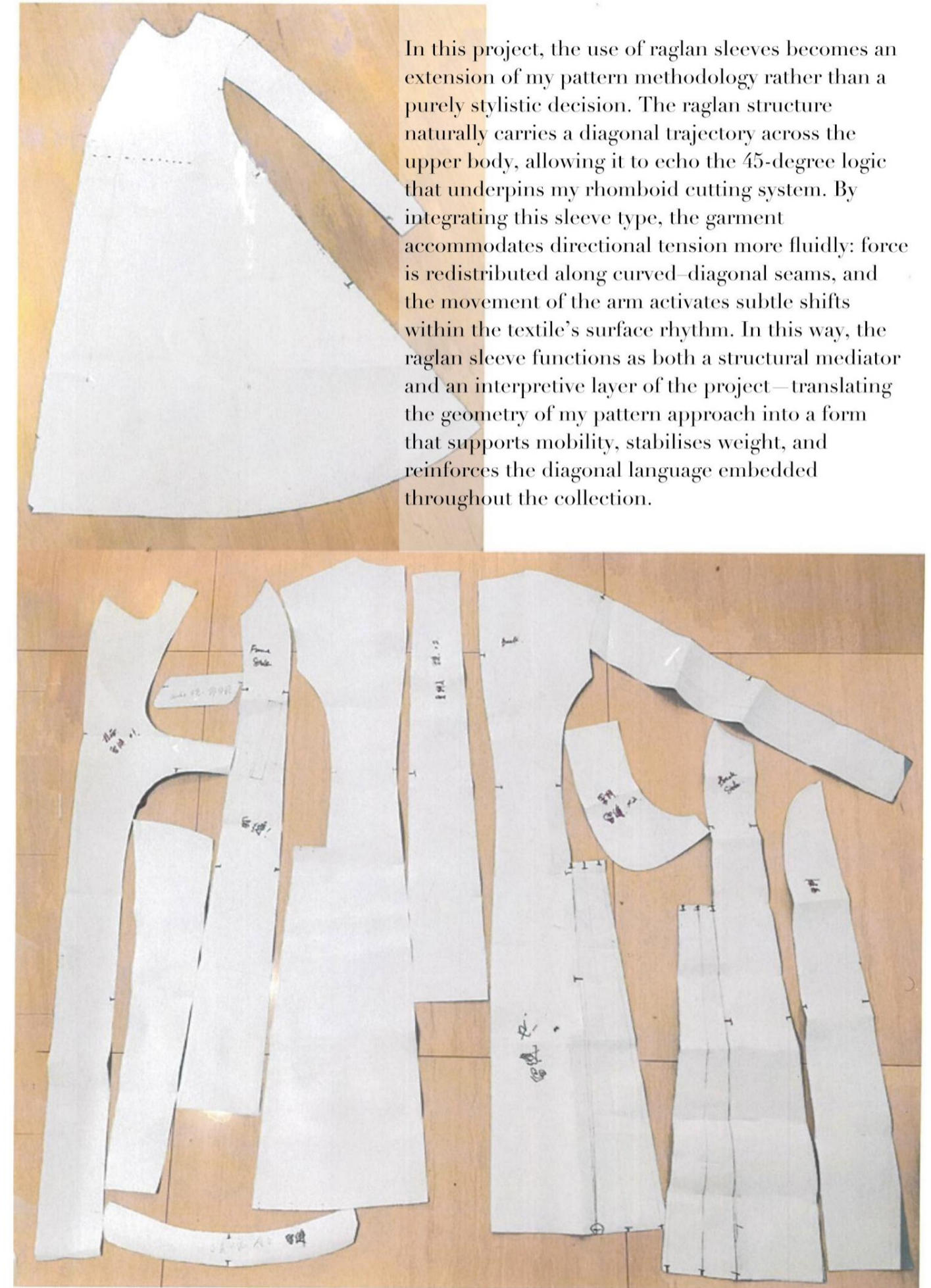


Fig. 75, This Page:
Tiancheng Meng, Look 6 bag, 2025



Fig. 76
Above:
Tiancheng Meng
Illustration of beading making process,
2025



In this project, the use of raglan sleeves becomes an extension of my pattern methodology rather than a purely stylistic decision. The raglan structure naturally carries a diagonal trajectory across the upper body, allowing it to echo the 45-degree logic that underpins my rhomboid cutting system. By integrating this sleeve type, the garment accommodates directional tension more fluidly: force is redistributed along curved-diagonal seams, and the movement of the arm activates subtle shifts within the textile's surface rhythm. In this way, the raglan sleeve functions as both a structural mediator and an interpretive layer of the project—translating the geometry of my pattern approach into a form that supports mobility, stabilises weight, and reinforces the diagonal language embedded throughout the collection.

Fig. 78, This Page:
Tiancheng Meng, look1 Pattern, 2025



Fig. 79
This Spread:
Tiancheng Meng
Beading peony test, 2025

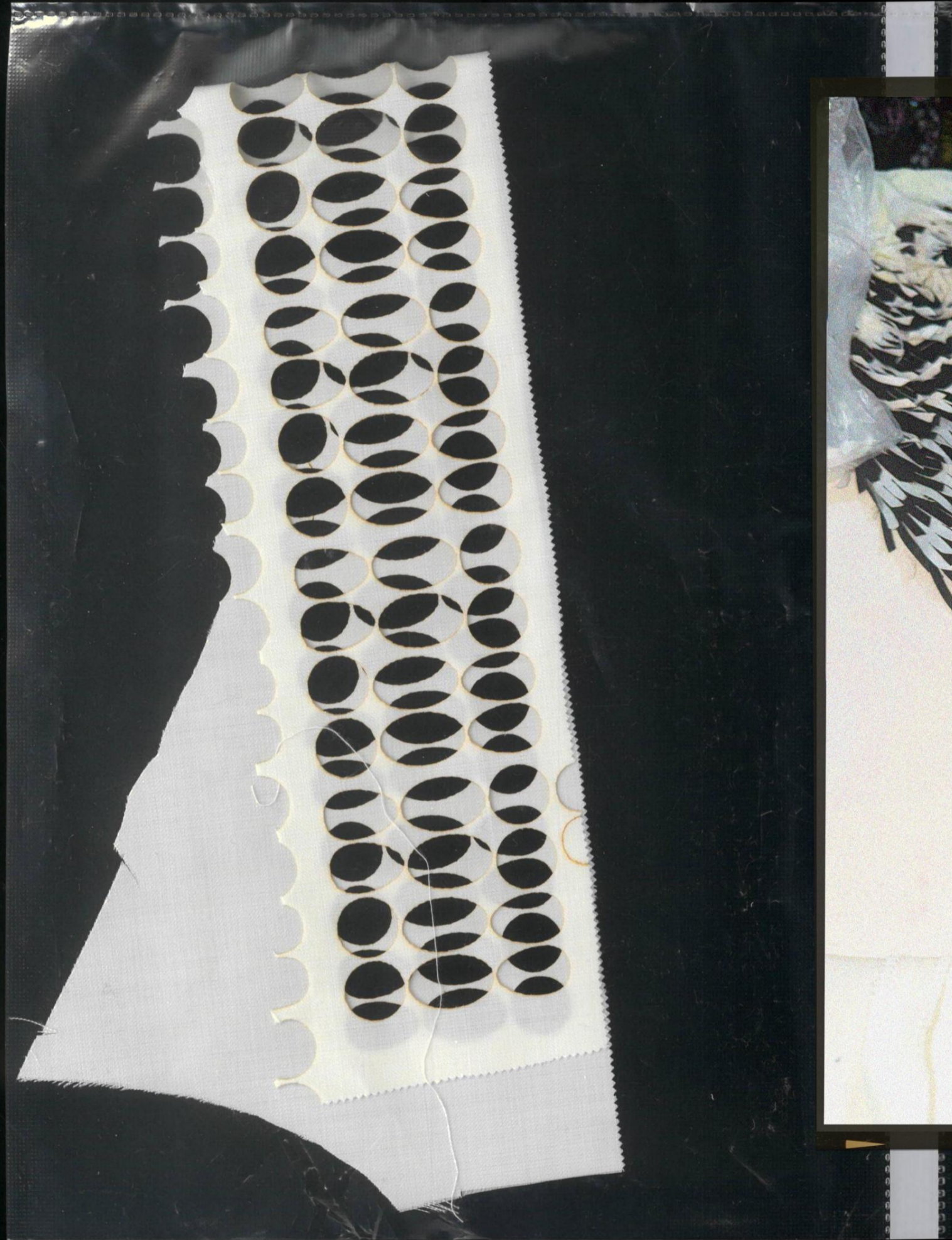


Fig. 80
This Page:
Tiancheng Meng
Off-cut - Laser cutting - circular fabric sequins - leftover material, 2025



Fig. 81
Above Left:
Tiancheng Meng
Half-made fabric houndstooth trousers,
2025



Fig. 82
Above Right:
Tiancheng Meng
Sewing process, 2025

Through a mix-media approach, I used laser cutting to generate the same houndstooth geometry in a completely different material system, creating a softer and more fluid interpretation of the motif. Unlike the leather and sequin versions – both structurally stable and weight-bearing – this new houndstooth fabric is lightweight, pliable, and responsive to air movement. Its laser-cut modules flutter and shift with even the slightest breeze, allowing the pattern to move as a surface rather than remain fixed as a structural element. This mix-media iteration expands the houndstooth logic from a rigid, construction-driven system into a more atmospheric and sensorial textile, revealing how the same geometric template can generate entirely different behaviours and emotional textures across materials.



The knitwear development in this project is based on two yarns with markedly different physical properties: one is a smooth, evenly spun conventional yarn, while the other is a PU-coated paper-sheet yarn with irregular protrusions. The two yarns differ significantly in tactile quality, weight, reflectivity, and structural stability. By combining them within a single knitted surface, I was able to generate a houndstooth pattern with pronounced rhythm and dimensionality. The smooth yarn provides continuity and loop stability as the structural base, whereas the textured protrusions of the paper-sheet yarn create localized volume and shadow at specific needle positions, allowing the motif to emerge within the fabric in an almost “embedded” manner.

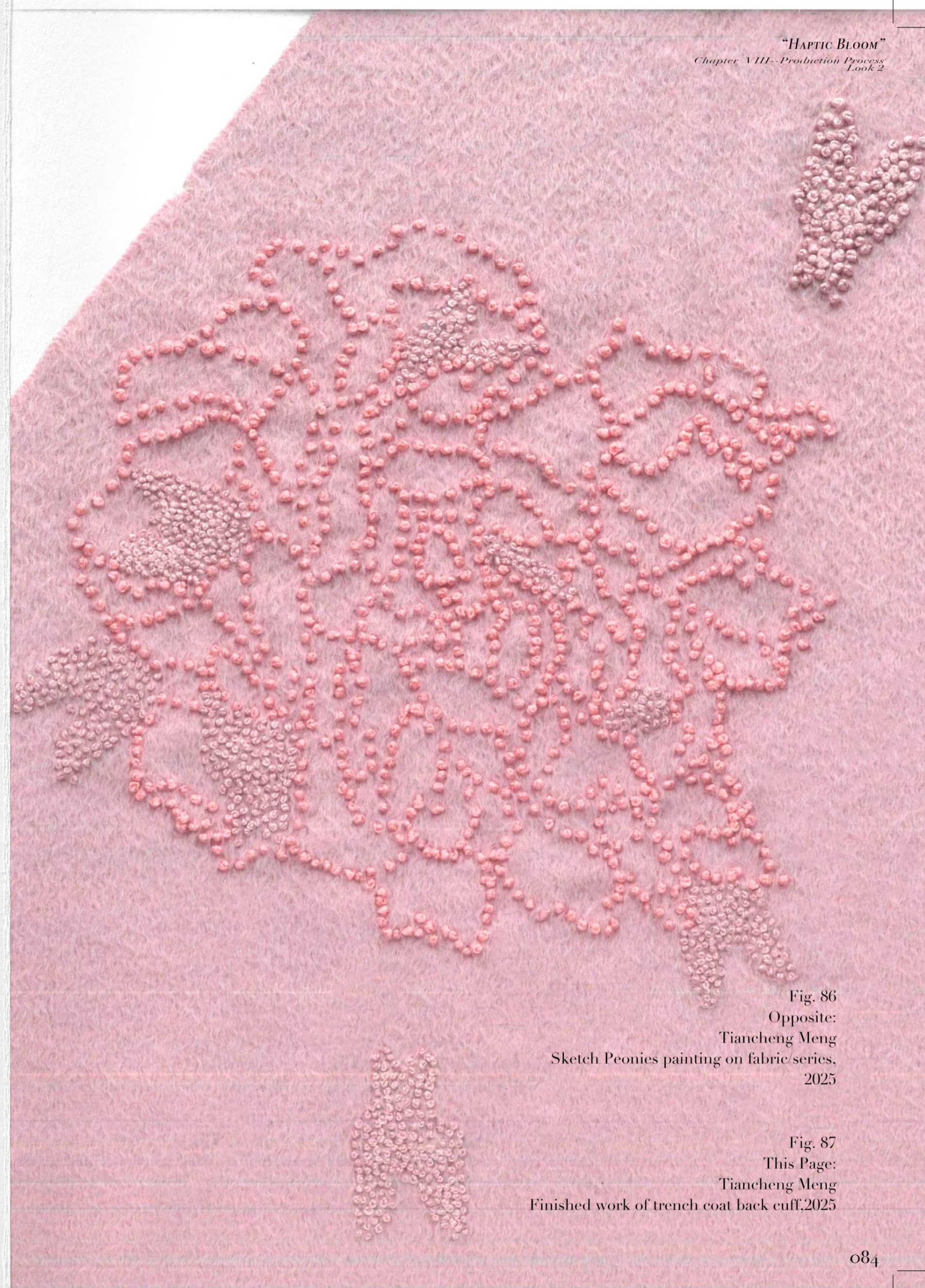
To maintain the clarity of the houndstooth geometry within the knitted structure, I adjusted stitch density, controlled the directional placement of the paper-sheet yarn, and calibrated loop tension along the pattern boundaries. These refinements ensured that the two yarns remained coherent in both structural behaviour and visual expression.

Fig. 83
Above:
Tiancheng Meng
Grandma/hand-knitted tank top ,2025

Fig. 84
Above:
Tiancheng Meng
Sample yarn,2025



Fig. 85, This Page: Tiancheng Meng, Houndstooth tank top, 2025



French Knot

In this project, French knot embroidery functions as a "micro-structural density modulator." Its tightly accumulated knotting creates granular topographies across the surface of the sequin houndstooth textile. As each knot is formed by hand, the technique subtly redistributes local tension and fibre pull, disrupting

the mechanical regularity of the sequins and introducing slight optical irregularities. Beyond reinforcing the textile, French knots embed a tactile emotional density into the surface, rewriting the material's internal order through patience, repetition and calibrated pressure. Within the context of this project, the French knot becomes a hand-crafted language through which "patience" is transformed into structure.

Fig. 86
Opposite:
Tiancheng Meng
Sketch Peonies painting on fabric/series,
2025

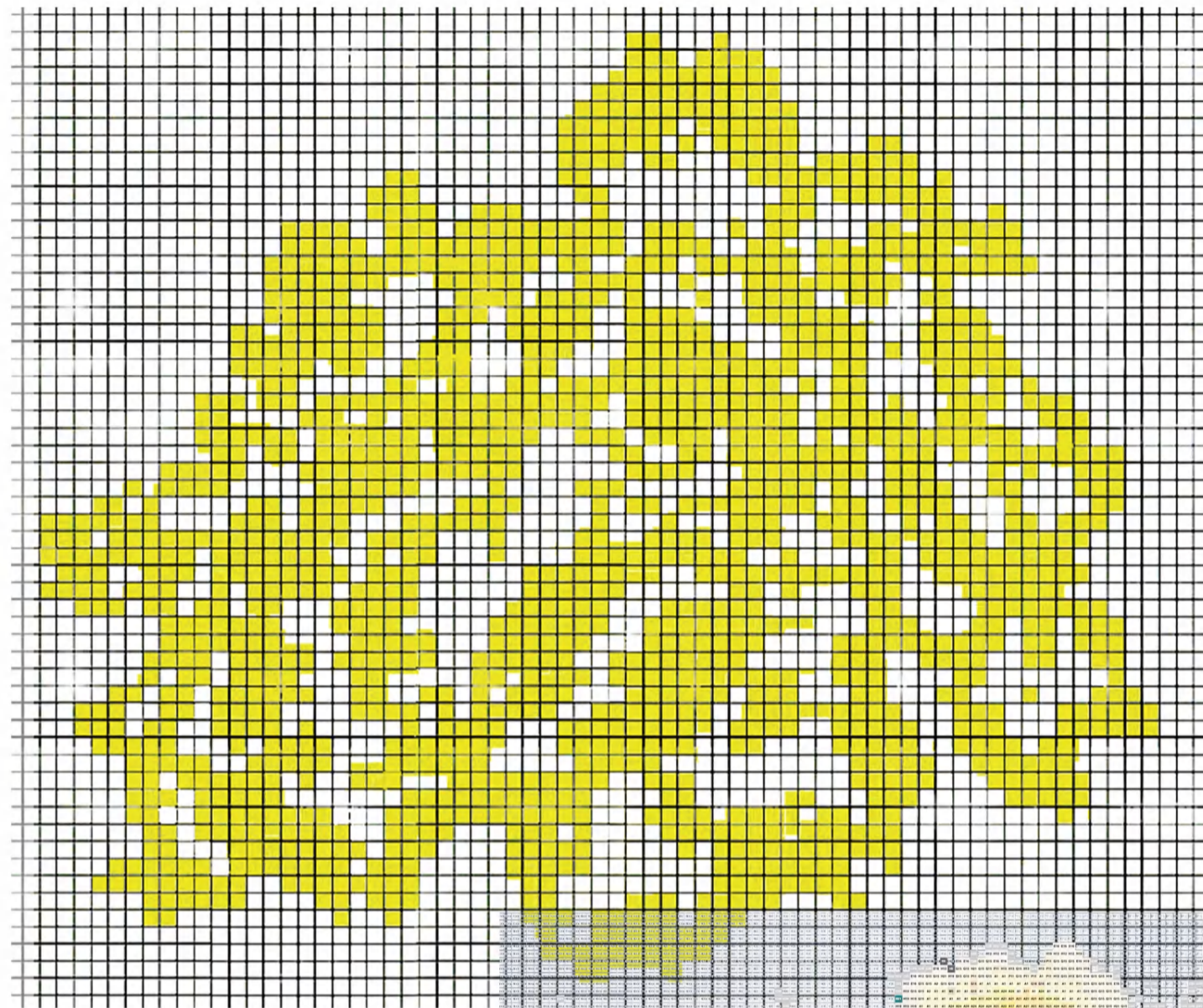
Fig. 87
This Page:
Tiancheng Meng
Finished work of trench coat back cuff,2025



Fig. 88
Above:
Xie An
Peony in the wind, 1675

Fig. 89
Above:
Tiancheng Meng
Beading peony on same fabric, 2025





Dead Count Statistics	
A1	500 counts
A2	400 counts
A3	300 counts
A4	200 counts
A5	100 counts
A6	100 counts
A7	100 counts
A8	100 counts
A9	100 counts
A10	100 counts
A11	100 counts
A12	100 counts
A13	100 counts
A14	100 counts
A15	100 counts
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A91	100 counts
A92	100 counts
A93	100 counts
A94	100 counts
A95	100 counts
A96	100 counts
A97	100 counts
A98	100 counts
A99	100 counts
A100	100 counts
Total	10000 counts

In the final application, I chose to use a single thread colour for the peony cross-stitch motif. This decision intentionally avoids a photorealistic effect, shifting the emphasis from representational accuracy to structure, rhythm, and directional flow. The monochrome treatment allows the motif to appear as a "structural outline" built from stitch lines rather than a decorative image, enabling the layered form of the peony to merge into the pinstripe fabric in a more restrained and understated way.

Fig. 90
Above:
Tiancheng Meng
Peony cross-stitch illustration, 2025

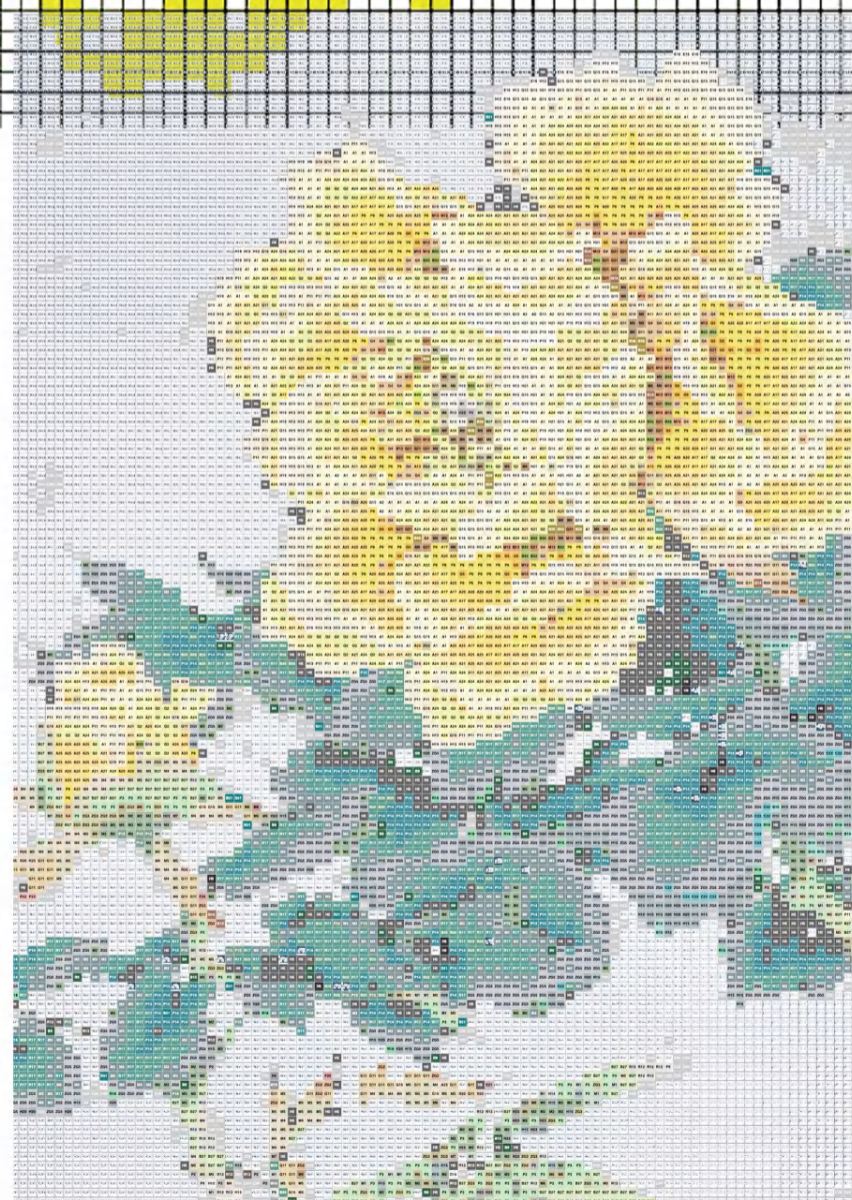


Fig. 91
This Page:
Tiancheng Meng
Cross-stitch trousers, 2025

Fig. 92
Right:
Tiancheng Meng
Beading on shouder,
2025



Fig. 93
Opposite:
Tiancheng Meng
Blazer's back ,
2025



In extending the material system, I transformed the geometric language of the PVC houndstooth into a more organic form through PVC sequin petals. The PVC houndstooth begins with sharp, directional grid points that create a firm structural rhythm through cutting and layering. Building on this foundation, I reorganised the same material into rounded petal units, shifting the structure from an order of “sharp edges” to a mode of “soft expansion.” This transition is not a mere replacement of motifs but a reinterpretation of material behaviour: the diagonal tension inherent in houndstooth carries into the layered direction of the petals, while its reflective qualities are redistributed through the circular forms, producing a more diffused and breathing optical effect. By combining the geometric slices of PVC with floral construction, I established two visual layers within the same material system—moving from rational to emotive, from structural to organic, from sharpness to softening. The flower becomes a natural extension of the houndstooth, allowing the material to transition from a “structural unit” into a “living form” within its formal language.



Fig. 94
Above:
Tiancheng Meng
Peony cross-stitch illustration,
2025





Fig. 95
Opposite:
Tiancheng Meng
Leather houndstooth collar, 2025



Fig. 96
Above:
Tiancheng Meng
Peony cross-stitch illustration, 2025



Fig. 97
Opposite:
Tiancheng Meng
Peony line drawing, 2025



Fig. 98
Above:
Tiancheng Meng,
Production process of Look 5 trousers, 2025

Fig. 99
This Spread:
Tiancheng Meng,
Look 5 composite sequin houndstooth trousers, 2025



Fig.
above:
Tiancheng Meng
Houndstooth sequins on trousers, 2025



Fig. 100
This Spread:
Tiancheng Meng,
Look 4 3D embroidered pants, 2025

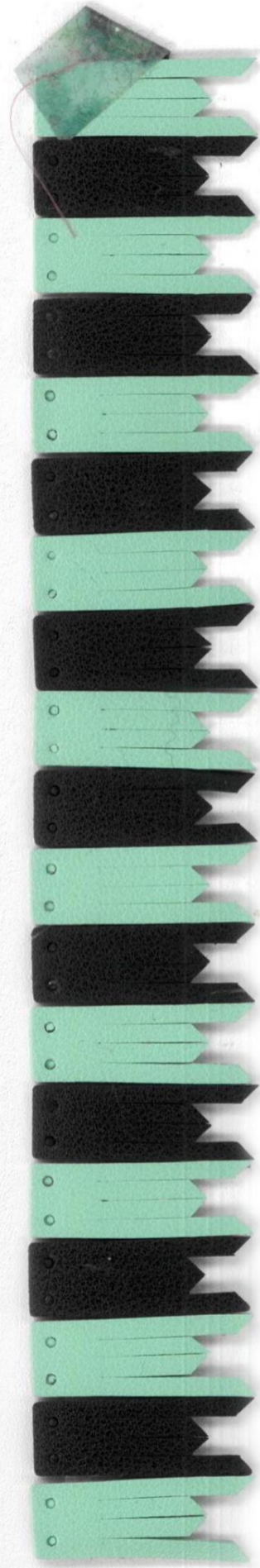
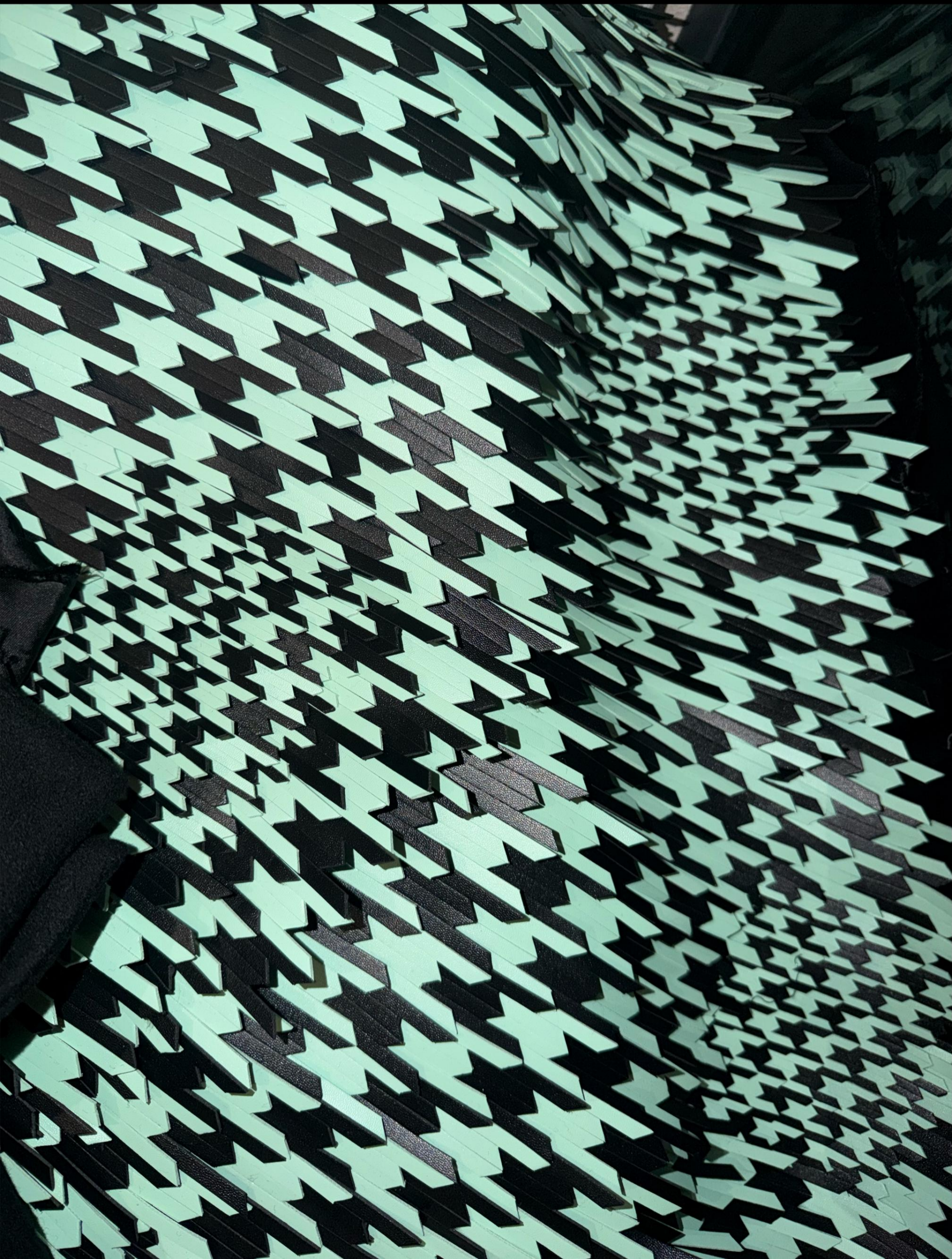
Fig. 101
This Spread:
Tiancheng Meng,
Look 4 3D embroidered pants, 2025



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Fig. 101
Above Series:
Tiancheng Meng,
Fabric Tests, 2025

Fig. 102
Above:
Tiancheng Meng,
3D houndstooth test, 2025



During the making stage, I used two different sizes of houndstooth modules to construct the three-dimensional textile structure, enriching the visual depth of the surface. The interplay between the larger and smaller units creates subtle variations in height, density and rhythm, allowing the fabric to develop a directional structural language while producing a more dynamic and sculptural appearance under shifting light.

Fig. 103
Opposite:
Tiancheng Meng
Look 6 houndstooth on the hem, 2025

Fig. 104
Above:
Tiancheng Meng
Sample and production process , 2025

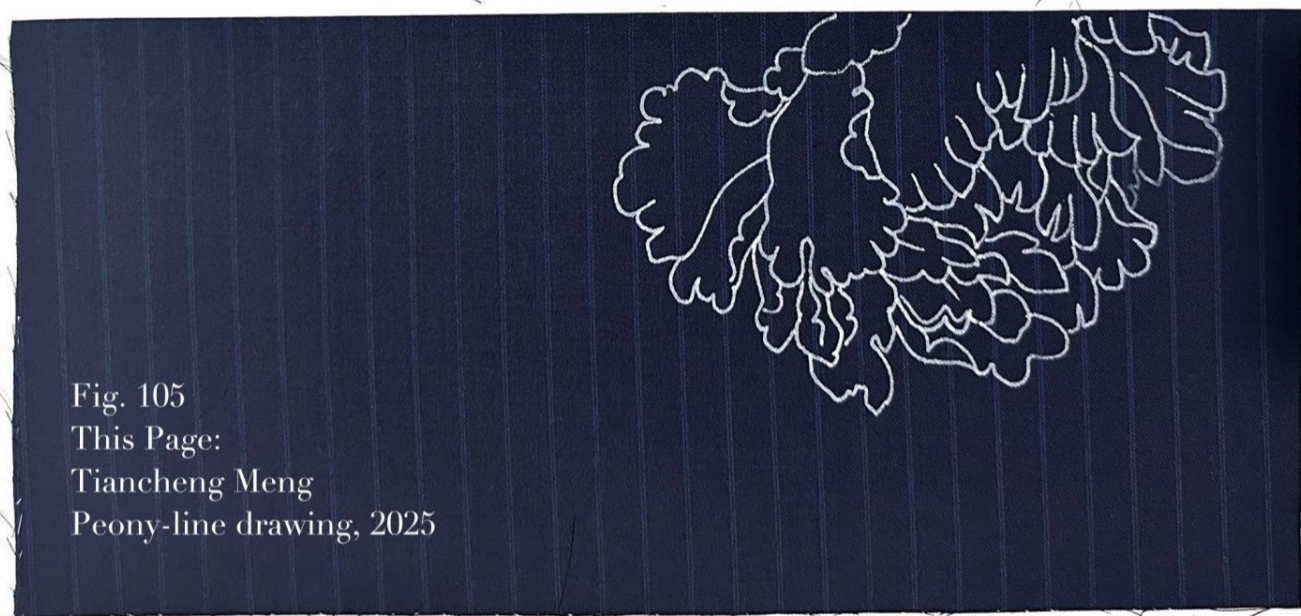
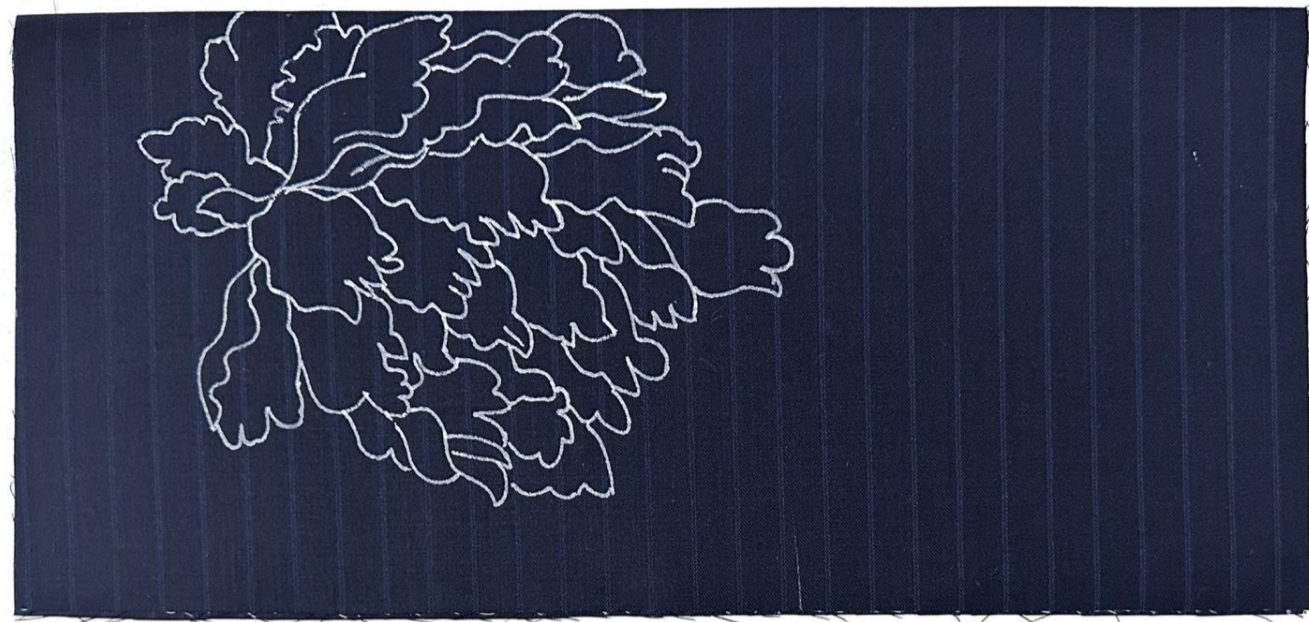


Fig. 105
This Page:
Tiancheng Meng
Peony-line drawing, 2025

At the hem of the trousers, I applied bead embroidery in a paired-peony formation. By varying the density of the outline and controlling the direction of each stitched line, the layered structure of the peony integrates seamlessly with the fabric's vertical pinstripes. Positioned on the front and back panels, the two motifs create a continuous sense of visual movement when worn. The understated nature of the embellishment enhances the trousers' overall wearability while maintaining a refined structural presence.

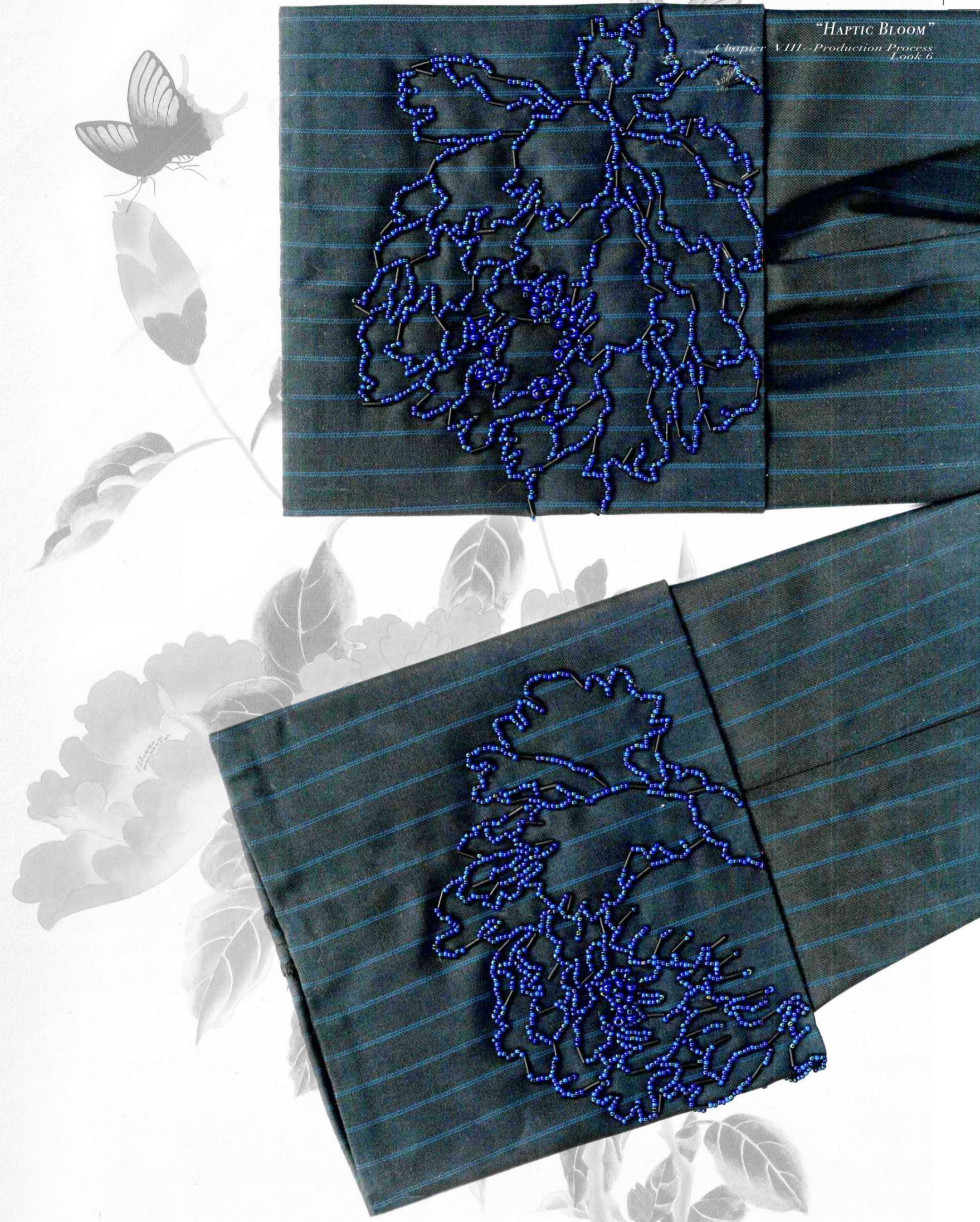


Fig. 106
This Page:
Tiancheng Meng
Finished beading on hem, 2025



The fabric integration in this project is developed through the principle of "structuring material behaviour," aiming to construct a textile system with hierarchical order and internal logic through the combination and calibration of diverse material properties. This approach prioritises not only visual outcomes but also the mechanical, optical, and tactile synergies between materials, ensuring that each component carries a defined structural function within the system.

The integration operates across three tiers: the outer layer, composed of PLA sequins and PU leather, governs surface order and reflective control; the middle layer, dominated by cashmere, wool, and silk, provides support and cushioning; and the ceramic beads and thread systems function as connective units regulating tension and weight distribution. These layers are not stacked mechanically; instead, they form channels of exchange through stitching, joining, and rhythmic modulation.

Fig. 107
Opposite:
Tiancheng Meng
Look 7 trousers , 2025

Fig. 108
Above:
Tiancheng Meng
3D Flower Samples , 2025



Fig. 109
Above:
Tiancheng Meng
Sample and production process , 2025

Fig. 110
Above:
Tiancheng Meng
Sample and production process , 2025



Fig. 111, This Spread:
Shutong Zhou, Lookbook , 2025



Fig. 112
This Spread:
Shutong Zhou, Lookbook , 2025



Fig. 113

This Spread:

Tiancheng Meng, Lookbook-Jumping, 2025

In the instant of movement, the structure of the garment comes alive: sequins tilt and scatter light, fabrics swell and contract with the air, and the houndstooth grid bends and regathers into new rhythms. What appears static in stillness becomes a living topology in motion, revealing the tensions, softness, and shifting balances embedded within the textile's architecture. The body becomes a wind field for the material—every leap pulls the fabric forward, every turn triggers subtle reactions, as if the textile itself holds an instinct to grow and bloom.

In these moments, Haptic Bloom begins to speak. The dialogue between body and material becomes visible: how weight redistributes along a seam, how petals react to acceleration, how the diagonal logic reorganises with each gesture. Emotion emerges not through expression, but through the micro-movements of fabric—through the tremor of sequins, the sway of layers, the brief suspension of form.

The garment is no longer a passive surface but an active field that breathes with the body. Each frame captures the same truth: structure is never fixed, and beauty is born in motion—in the shifting interval between order and release. Within this choreography, the work reveals its intent: to let material behave, to let emotion surface, and to allow the garment to bloom from the body outward.



Fashion Editorial

In the final editorial shoot, I chose to work on location in order to reveal the material behaviour and structural characteristics of the garments under real light and within a natural environment. The fabrics developed for this project possess high reflectivity, layered variation, and directional movement—qualities that are often diminished under controlled studio lighting. Natural light, by contrast, captures the optical rhythm of the sequins, the directional logic of the textiles, and the structural shifts that occur during motion. The wind, shadows, and spatial depth of outdoor settings provide a more authentic context of wear, allowing the weight, flexibility, and tension of the materials to become visible as they move. Shooting on location therefore expands the spatial language of the images, moving the work from “studio experimentation” into a lived environment, and giving the project a stronger sense of vitality, completeness, and wearability.

The location we chose lies beneath a dam reservoir—a quiet, wetland-like area with few people around. The herd of cows that appears in the photographs is raised by the local residents, and the place itself is about a thirty-minute drive from my home. I am personally drawn to photographing in such natural landscapes. The movement of trees, the direction of the wind, the shifting light, and the openness of the surroundings introduce a sense of life and breath that an indoor setting cannot provide. In this environment, the images become more than technical documentation; they acquire a livelier, more fluid visual atmosphere. Compared to enclosed spaces, natural settings allow the garments to appear warmer, more emotive, and more narratively alive under real light and air.

Location: Xikou Reservoir, Jiaojiang District, Taizhou,
Zhejiang Province, China
Coordinates: 28.81460°N, 121.42192°E































In contemporary fashion, sequins—despite being a highly symbolic decorative element—have long been excluded from the mainstream discourse of sustainable fashion. In her article *Sustainable, Biodegradable Glitter – From Your Fruit Bowl*, Collins (2021) identifies three major sustainability issues associated with modern sequins. First, most sequins are made from petroleum-based plastics such as PVC and PET, which are non-renewable, difficult to degrade, and prone to shedding as microplastics during use—causing long-term pollution to water and soil. Second, sequins are widely used in fast fashion production, where they are often applied with low durability and intended for single-use celebratory wear. This contributes to resource waste and complicates

recycling due to poor attachment and mixed material usage. Third, in the post-use phase, sequin garments are frequently discarded after minimal wear due to their seasonal aesthetics. Combined with the difficulty of separating sequins from other fabrics, these garments often end up incinerated or landfilled, further increasing their environmental burden.























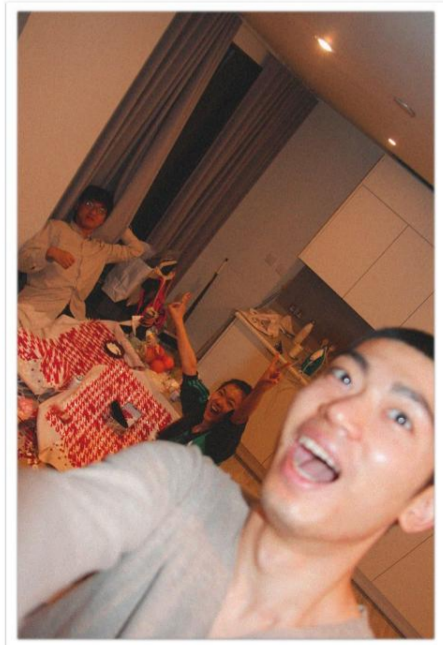






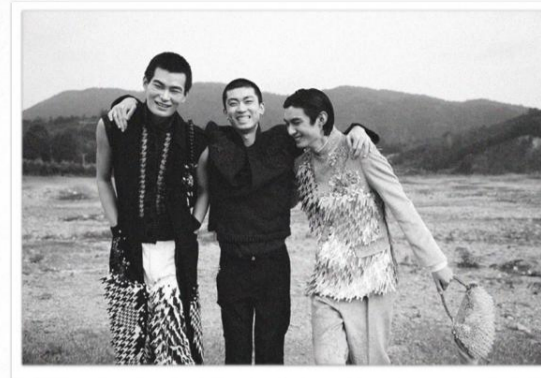
I look back on the journey of Haptic Bloom and realise that the most meaningful outcome of this project was not the development of a new textile system or the refinement of a particular technique, but the ability to sustain a dialogue between material, emotion and structure. My postgraduate study taught me that design does not begin with silhouette; it begins with observing how materials behave, how they resist, collapse, expand and respond. Every small deviation of a sequin, every shift in tension, every layer accumulated through handwork contributed to the slow construction of a coherent language. Through continuous experimentation and inevitable failures, I learned to listen to materials rather than control them, to let structures grow instead of forcing them into predetermined forms, and to treat handmaking not as decoration but as a method of thinking. The MA programme reshaped my understanding of the relationship between making and reasoning—making became a form of inquiry, and inquiry could only become meaningful when grounded in the material world.

This project also brought me closer to my own design identity. From initial uncertainty and anxiety to gradually finding my own structural and emotional language, I learned to engage with design in a calmer and deeper way: allowing myself to explore and also to pause, embracing both system and intuition, precision and accident. I came to understand that



From left to right are:
lighting assistant,
model Li Dongyang,
my mother (part-time
styling assistant),
me (designer),
my father Meng,
makeup artist YaYa,
model Qin Kangtai,
photographer
Zhou Shutong.

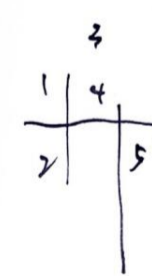
Overall coordination of the final filming personnel



complexity is not something to be eliminated, but something to navigate—to locate order within it and allow the work to grow in the spaces I cannot fully control. By the end of this MA journey, what I gained was not only a completed body of work but a sustained attitude toward making: to begin with material, to think through structure, to trust the hand, and to allow emotion to guide the rhythm of making—letting the work bloom through continual adjustment and response.



From left to right are: model Wang Cunxiao, lighting assistant, my father, me (designer), my mother, photographer Zhou Shutong, styling assistant Chen Jiajia, makeup artist Chen Chen, model Li Dongyang.



1. Leather off-cuts
2. Beloved friends helping me
3. Photo session with models
4. Group photo of editorial crew
5. Fabric sourcing



Handwritten signature: 孟文成
MENG
Two red square seals with Chinese characters.

Haptic Bloom - 2024/2025 by Tiancheng Meng

SPECIAL THANKS TO

Myself

Family:
Hong Wang
Jianguo Meng
Baolian Zhu

Jialing Hu
Mantou
Jijia Chen

Jusu Chen
Jinying Yang

