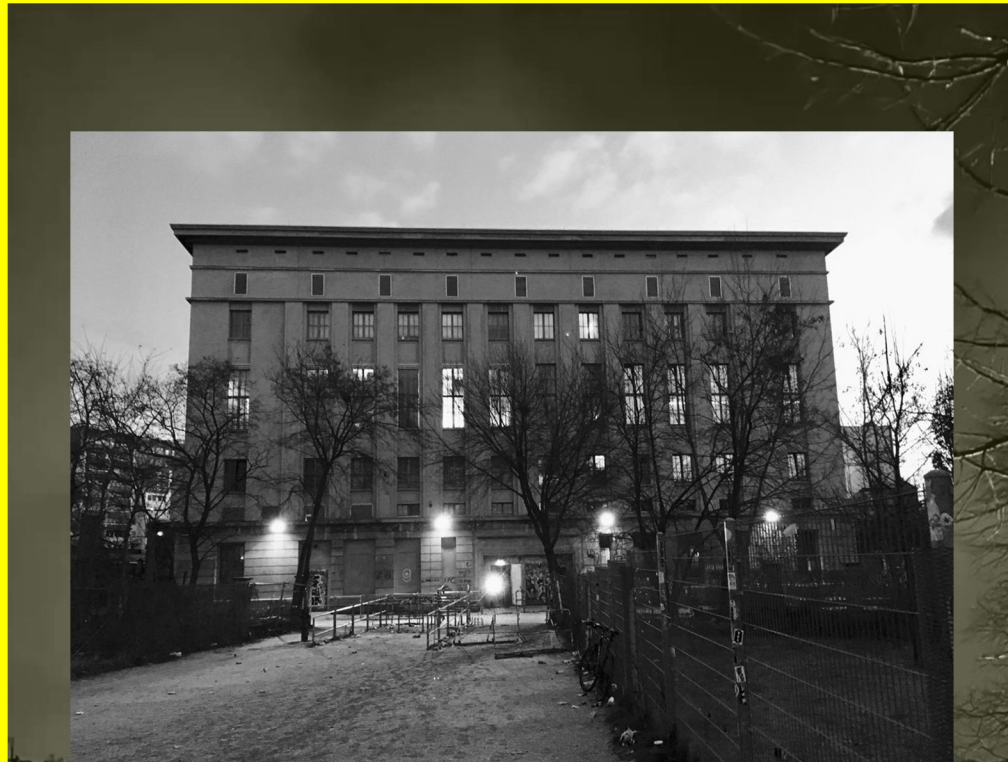


**RITUAL OF THE GATE**

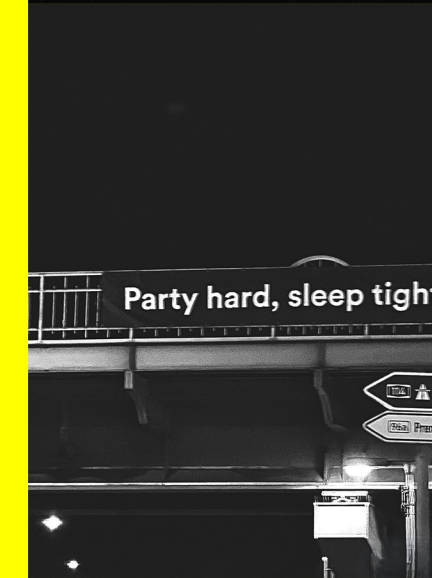
**WENYU LUO  
20100428D**





Are you ready to face the truth?

Ja!





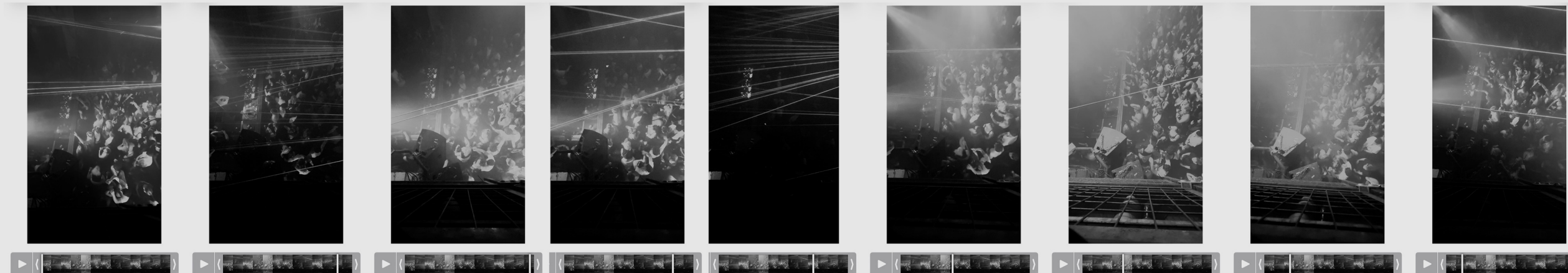
THE ENTRANCE IS NOT A STAGE BUT A COLD SCANNING LINE. IN THOSE FEW SECONDS, CLOTHING DOES NOT TRULY PROTECT YOU. IT ONLY REGULATES YOUR ENERGY, DETERMINING HOW MUCH YOU REVEAL AND HOW MUCH YOU WITHHOLD. YOU MUST APPEAR AS THOUGH YOU DO NOT CARE, WHILE CAREFULLY ENCODING EVERY SEAM. IN THE BERGHAIN QUEUE, INDIFFERENCE IS NOT A SHIELD BUT A FREQUENCY. YOU HAVE TO TUNE YOURSELF TO A CERTAIN STATE: NOT PERFORMING, NOT PLEASING, NOT CREATING NOISE. CLOTHING BECOMES THE CARRIER OF THAT FREQUENCY. IT IS SIMPLE, RESTRAINED, AND QUIET, YET STEADY ENOUGH TO ANCHOR YOUR PRESENCE. ONCE INSIDE, THE CONTRADICTIONS BECOME VISIBLE. THE OUTER SHELL GIVES WAY TO NETS, LEATHER, AND LINGERIE-LIKE FRAGMENTS THAT SEEM IMPRACTICAL FOR MOVEMENT YET FEEL CLOSER TO AN INNER TRUTH.

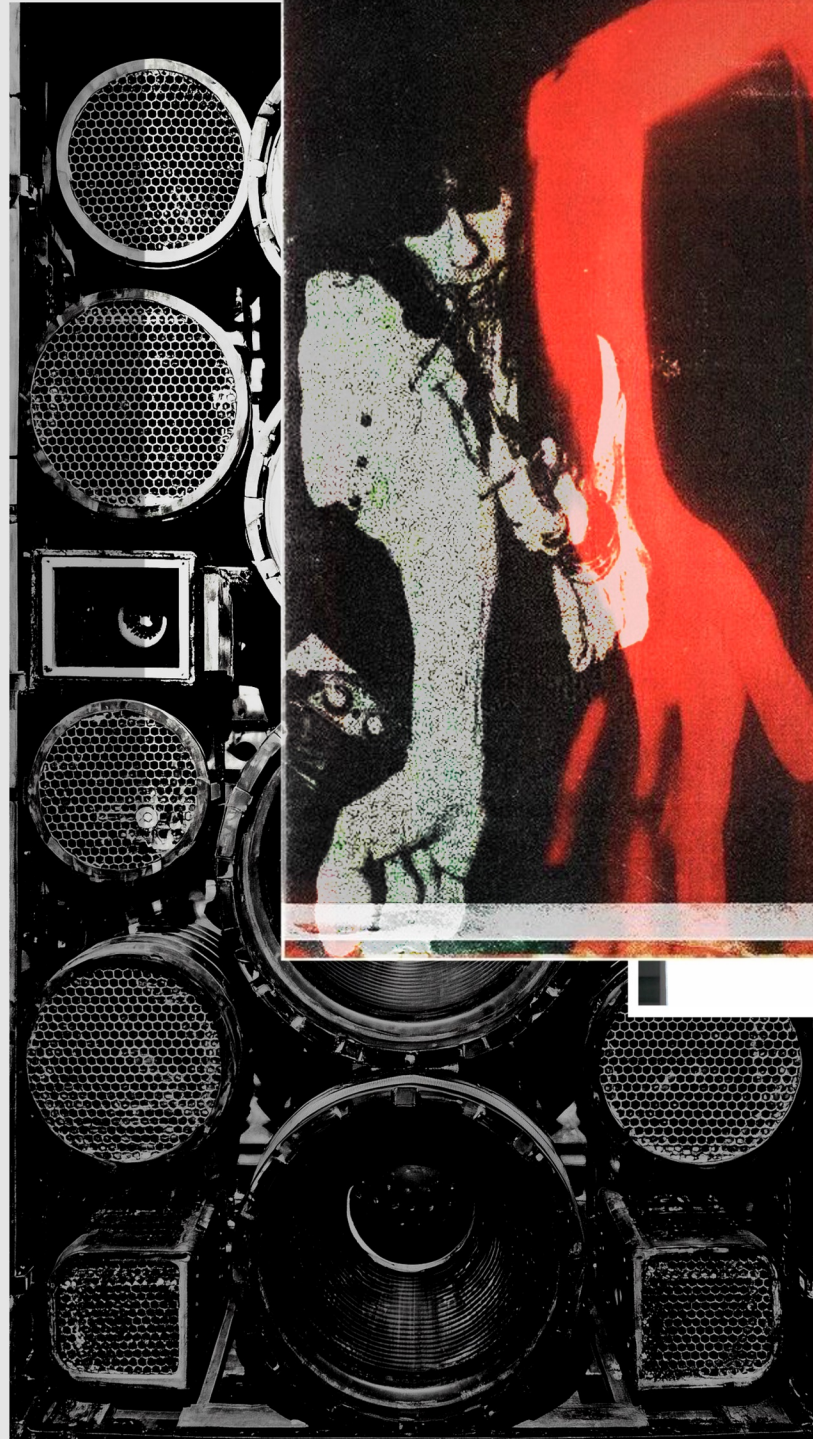


[O] BERGHAIN			
■ heiß			☐
Becher Kaffee			1,-
■ alkoholfrei			☐
Mineralwasser mit/ohne Kohlensäure	0,5l	2,80	
Afri Cola <sup>TM</sup> , Bluna <sup>®</sup>	0,33l	2,60	
Red Bull <sup>TM</sup> , Red Bull sugarfree <sup>TM</sup>	0,25l	3,60	
Red Bull Cola <sup>®</sup>	0,25l	3,00	
Schwarze Dose <sup>®</sup>	0,25l	3,60	
Bitter Lemon <sup>®</sup> , Tonic <sup>®</sup> , Ginger Ale <sup>®</sup>	0,33l	2,20	
Club Mate <sup>®</sup>	0,5l	3,-	
Kraft Malz <sup>®</sup>	0,33l	2,50	
Bionade <sup>®</sup> Holunder, Ingwer-Orange	0,33l	2,80	
■ fruchtig			☐
Orangen-, Apfelsaft	0,2l	2,20	
Bananen-, Kirschnektar	0,2l	2,20	
■ bier			☐
Berliner Pilsner	0,33l	3,-	
Schifferhofer Grapefruit	0,33l	3,-	
Corona	0,33l	3,80	
Jever Fun alkoholfrei	0,33l	3,-	
■ pastend			☐
Kriter Sekt	0,1l	3,-	
Kriter Sekt auf Eis	0,2l	3,50	
Kriter Sekt mit Red Bull oder Schwarze Dose	0,2l	4,50	
■ alkoholisches			☐
Longdrink	4cl Alkohol	0,2l	5,50
"	4cl Alkohol, mit Red Bull oder Schwarze Dose	0,2l	6,50
Wodka	Absolut, Absolut Citron/Kirrant/Vanille, Moskovskaya	2 cl	2,50
Rum	Havana blanco, 3 anos	2 cl	2,50
Whiskey	Jim Beam, Jack Daniels	2 cl	2,50
	als Longdrink 4cl Alkohol	0,2l	6,50
Gin	Gordon's London Dry	2 cl	2,50
Tequila	Jose Cuervo clasico/especial	2 cl	2,50
Bitter	Campari <sup>®</sup> , Jägermeister	2 cl	2,50
		2 cl	2,50
Likör	Bailey's <sup>®</sup> , Pfefferminz <sup>®</sup> , Erdbeerlimas <sup>®</sup>	2 cl	2,50
		2 cl	2,50
		4 cl	2,50
Shooter	Houdini, Vanilia Sex	4 cl	2,50
		2 cl	2,50

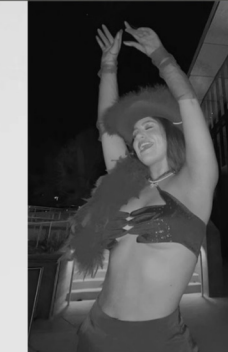
Zusatzstoffe:  
1. Giftnahes  
4. mit Konservierungsstoff

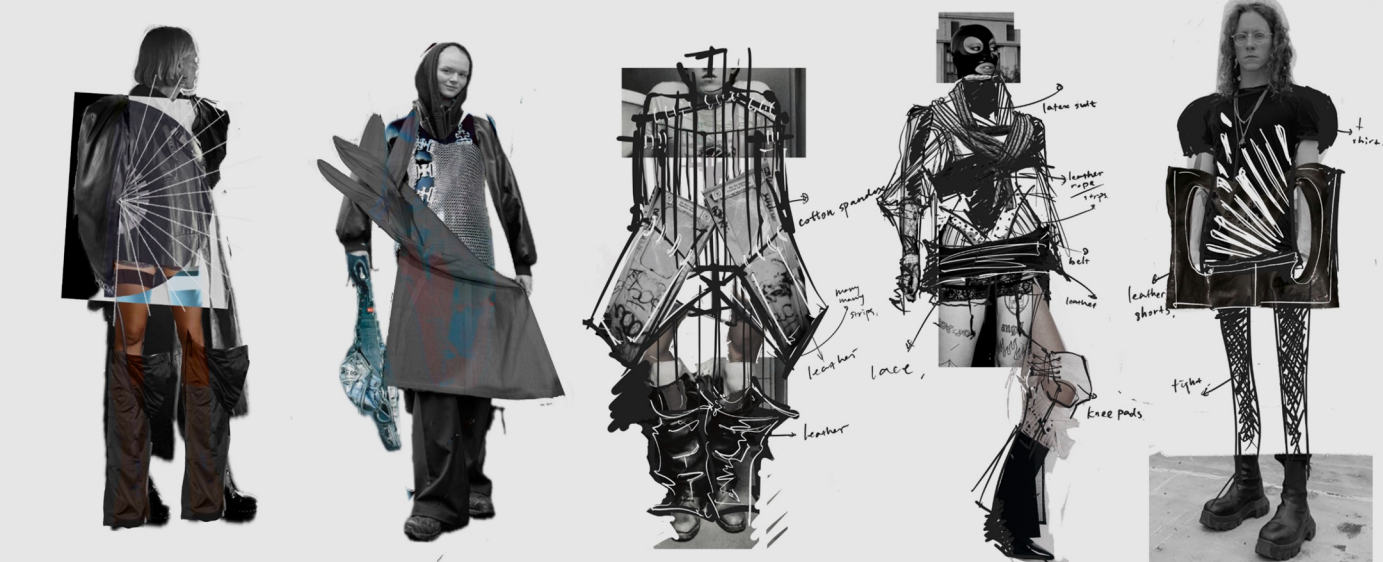
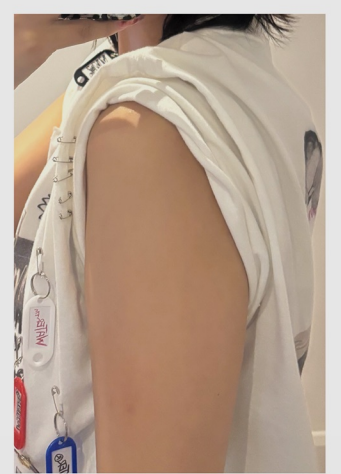
2. mit Farbstoff  
5. mit Taurin  
3. Chinohalig  
6. mit Süßstoff



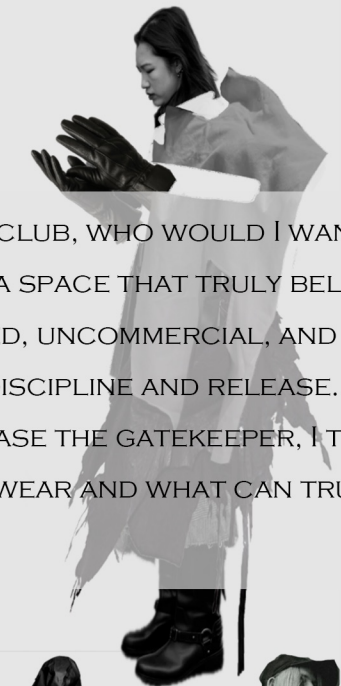


THIS PAGE MAPS THE RAW PULSE OF THE CLUB: BODIES IN HEAT, SHADOWS FOLDING AND UNFOLDING, MOVEMENTS CAUGHT BETWEEN CONTROL AND ABANDON. I PULLED FRAGMENTS FROM MY OWN NIGHTS OUT—BLURRED CROWDS, LIFTED ARMS, FLASHES OF RED, LEATHER, MESH—THEN LAYERED THEM WITH ARCHIVAL IMAGES OF SUBCULTURES THAT SHAPED THE RAVE'S VISUAL INSTINCT. THE COLLAGE BECOMES A SENSORY FIELD: SWEAT, NOISE, FRICTION, THE MOMENT THE BODY DISCONNECTS FROM LOGIC AND SLIPS INTO





I ASKED MYSELF IF THIS WAS MY CLUB, WHO WOULD I WANT TO ALLOW THROUGH THE DOOR? I WANTED A SPACE THAT TRULY BELONGS TO RAVE CULTURE WHICH IS UNCORRUPTED, UNCOMMERCIAL, AND SACRED TO THOSE WHO UNDERSTAND TECHNO AS DISCIPLINE AND RELEASE. WHEN I STOPPED TRYING TO PLEASE THE GATEKEEPER, I TURNED INWARD TO EXPLORE WHAT I FELT I SHOULD WEAR AND WHAT CAN TRULY EXPRESS ME AND MY IDENTITY.

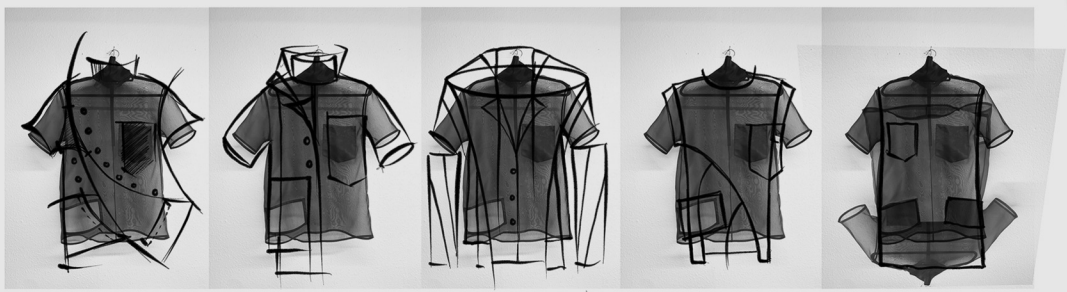


INSIDE THE CLUB, HEAT BECOMES ANOTHER FORCE SHAPING THE BODY. I RECREATED THIS CONDITION IN THE STUDIO BY ROLLING THE SLEEVES UPWARD, TRACING HOW FABRIC REACTS WHEN MOVEMENT AND TEMPERATURE COLLIDE. THE SLEEVE COLLAPSES, TWISTS, AND HOLDS UNEXPECTED ANGLES; NEW LINES APPEAR, STRUCTURES FOLD AND UNFOLD. THESE VARIATIONS ARE NOT CONTROLLED BUT TRIGGERED – A QUIET CHOREOGRAPHY BETWEEN THE BODY AND THE GARMENT. THIS EXPERIMENT MAPS THE THRESHOLDS OF WEAR, REVEALING HOW CLOTHING TRANSFORMS UNDER PRESSURE, HOW IT SHIFTS FROM CONSTRUCTED FORM TO LIVED REALITY.

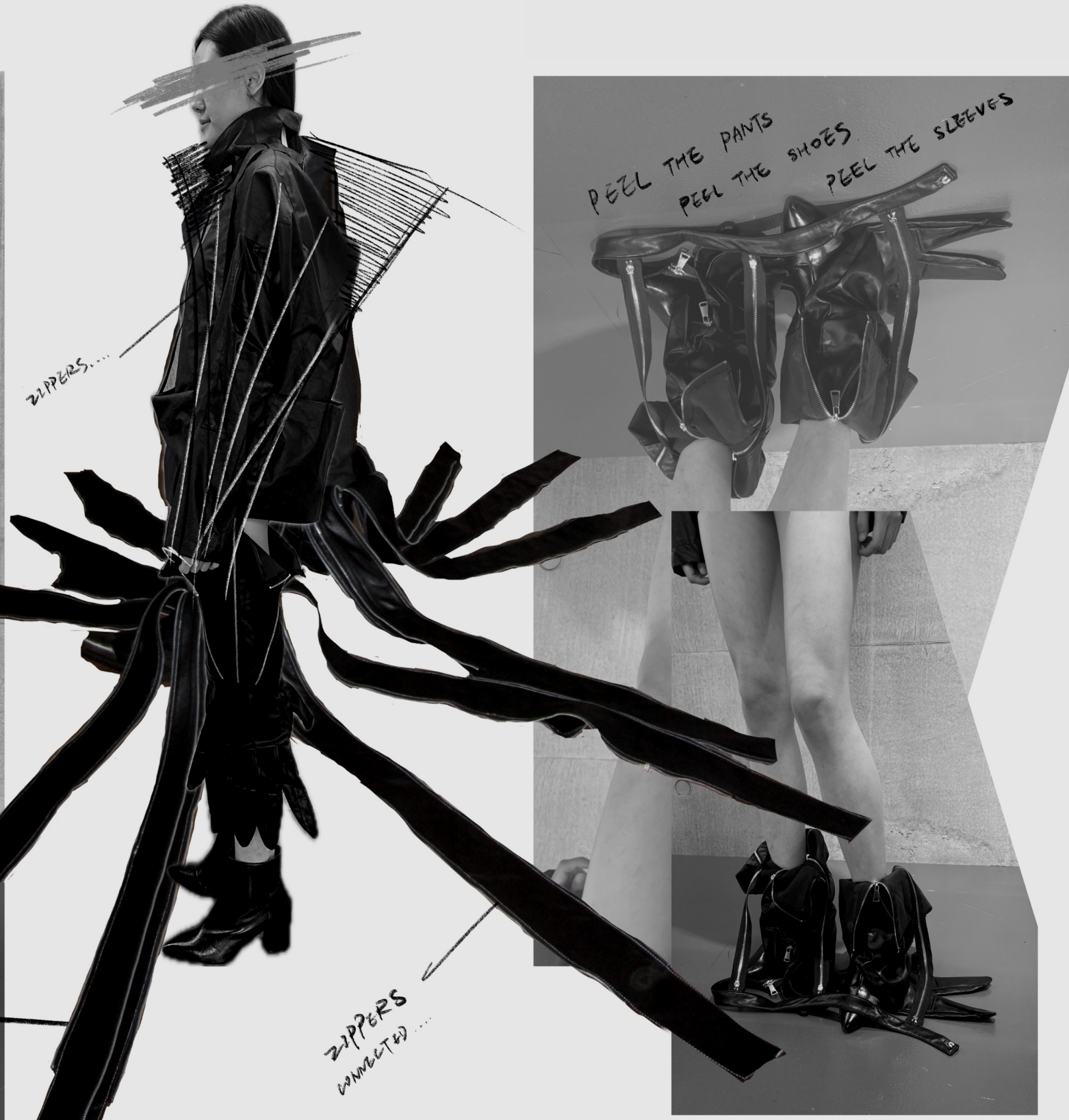
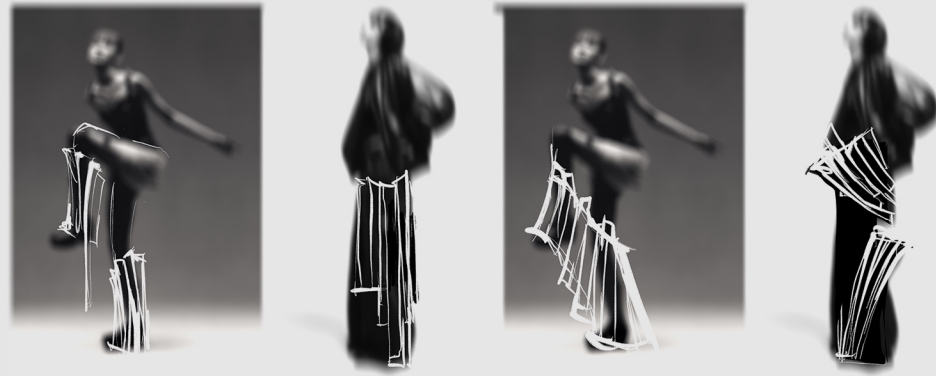




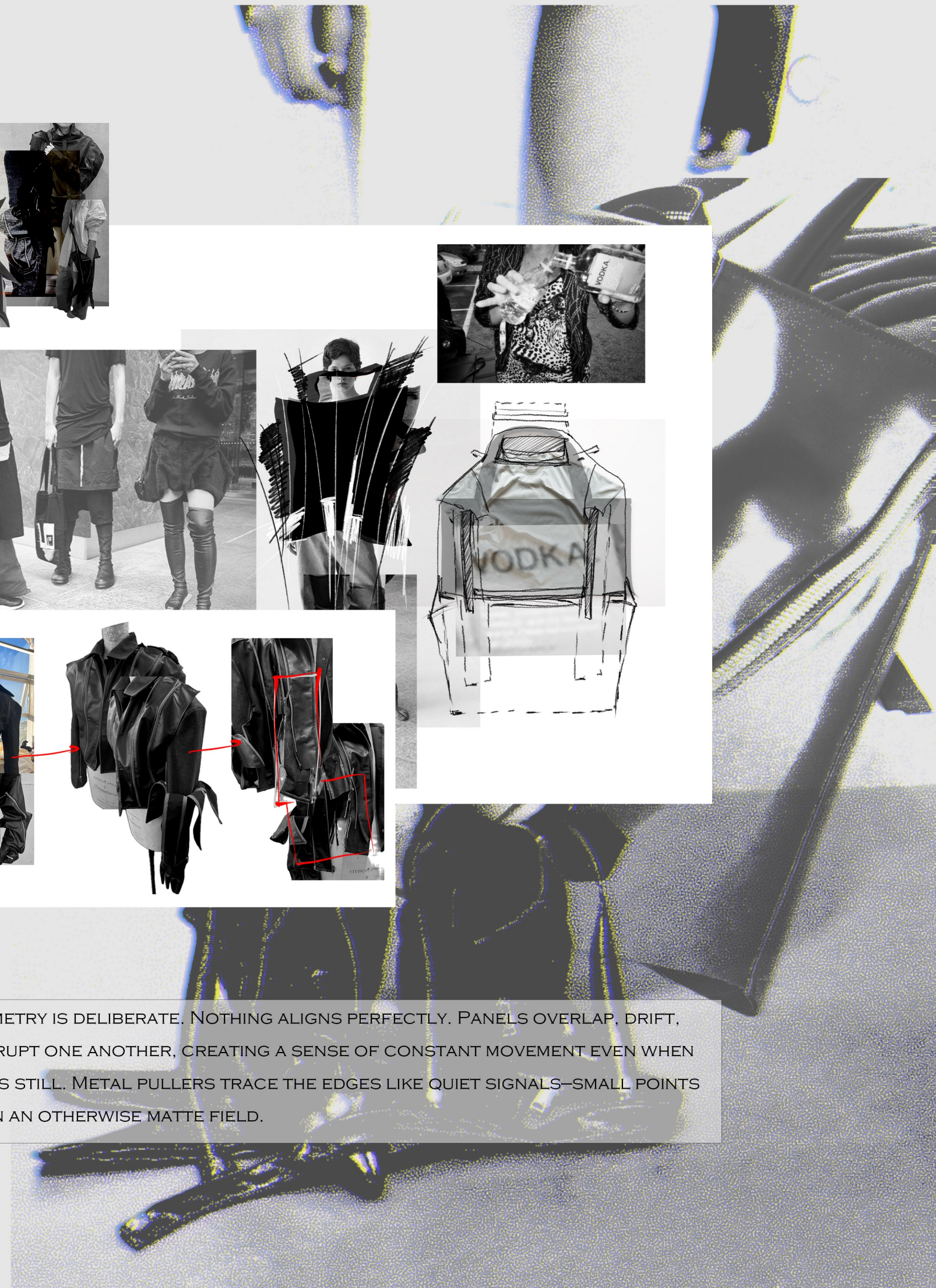
I EXTRACTED STRUCTURAL LINES FROM MY OWN CLUB PHOTOGRAPHS—FRAGMENTS OF BODIES, SHADOWS, LIMBS, ARCHITECTURE, LIGHT CUTS. I REDUCED THEM INTO SKELETAL FRAMES, STRIPPING THE IMAGES DOWN TO PURE TENSION AND GEOMETRY. THESE FRAMES BECAME A NEW GRAMMAR FOR DESIGN: STRETCHED ANGLES, BROKEN AXES, OVERLAPPING PLANES. BY REBUILDING GARMENTS FROM THESE ABSTRACTED STRUCTURES, I SHIFTED THE FOCUS FROM APPEARANCE TO ENERGY—FROM HOW A BODY LOOKS IN THE CLUB TO HOW IT MOVES, CUTS THROUGH SPACE, AND DISSOLVES INTO IT. THE DESIGNS BECAME ECHOES OF THOSE MOMENTS, TRANSLATED INTO FORM.

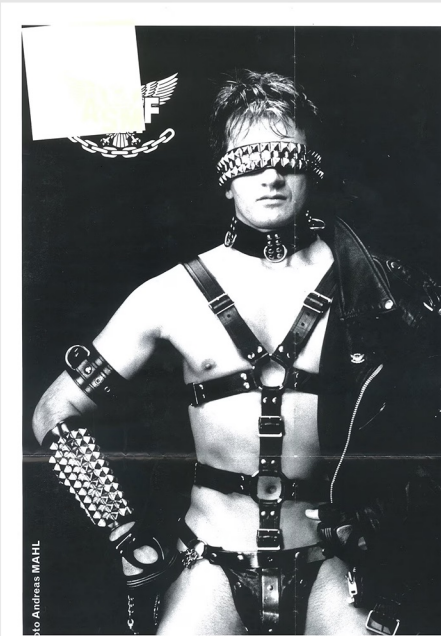


THIS JACKET OPERATES LIKE A GATE. THE OUTER LAYER IS SOFT BLACK LAMB LEATHER, CUT INTO IRREGULAR PLATES THAT SIT ABOVE A WASHED-DENIM CORE. EACH PLATE CAN BE UNZIPPED, PEELED OPEN, OR LEFT HANGING, ALLOWING THE JACKET TO SHIFT BETWEEN STATES OF CONCEALMENT AND EXPOSURE. WHEN FULLY CLOSED, IT READS AS A RESTRAINED, ALMOST SEVERE SILHOUETTE. AS THE ZIPPERS OPEN, THE STRUCTURE FRACTURES; SHADOWS SLIP BETWEEN THE LAYERS, REVEALING THE DENIM BENEATH.



THE ASYMMETRY IS DELIBERATE. NOTHING ALIGNS PERFECTLY. PANELS OVERLAP, DRIFT, AND INTERRUPT ONE ANOTHER, CREATING A SENSE OF CONSTANT MOVEMENT EVEN WHEN THE BODY IS STILL. METAL PULLERS TRACE THE EDGES LIKE QUIET SIGNALS—SMALL POINTS OF LIGHT IN AN OTHERWISE MATTE FIELD.

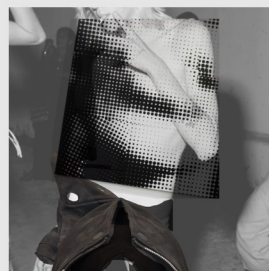




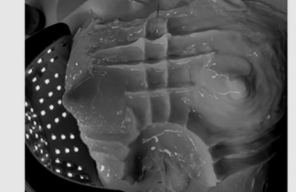
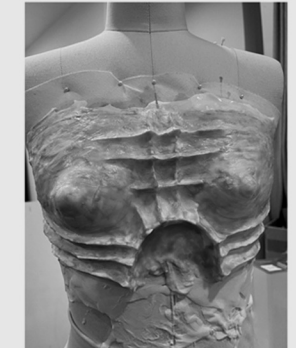
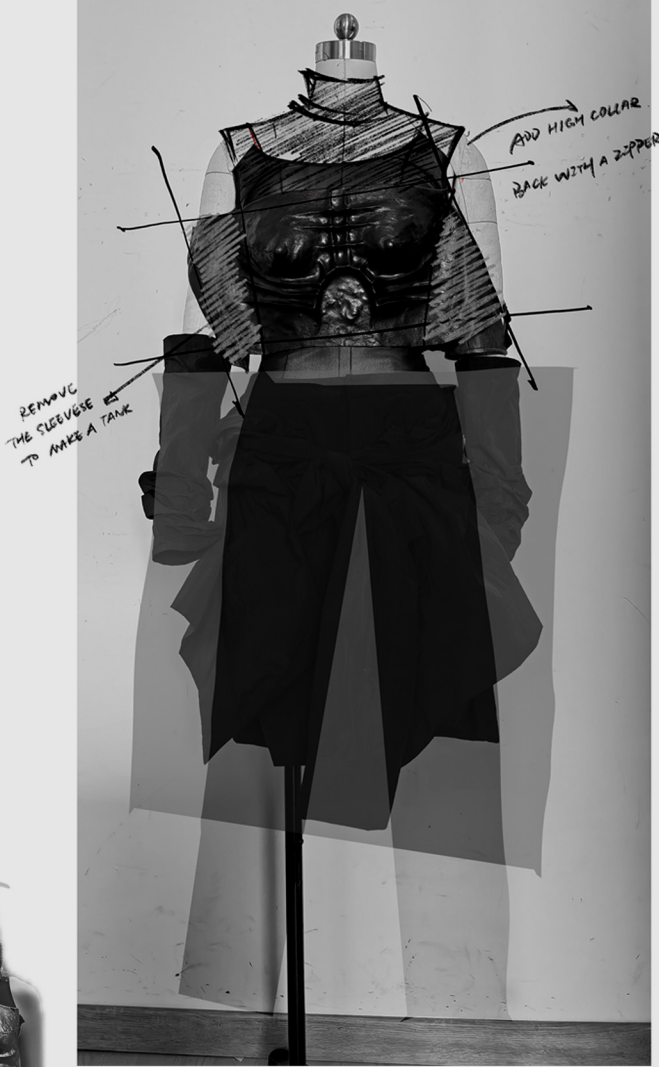
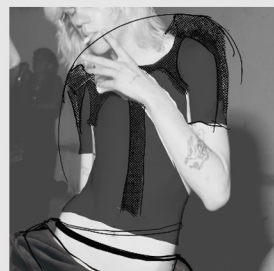
THIS PAGE EXPLORES GARMENTS AS SHIFTING STRUCTURES. THE DESIGNS EXTEND MY EARLIER STUDIES ON FRAMES, SHADOWS, AND UNSTABLE LAYERS. THE JACKET IS CONSTRUCTED AROUND AN OPENING SYSTEM THAT CAN SLIDE, SPLIT, OR PARTIALLY COLLAPSE, REVEALING FRAGMENTS OF THE BODY OR THE GARMENT BENEATH. THE RED LINES MARK POTENTIAL MOVEMENT PATHS—MOMENTS WHERE THE PIECE CAN OPEN INTO A DIFFERENT SILHOUETTE.

THE OVERLAPPING LEATHER PANELS CAST THEIR OWN SHADOW-GEOMETRY, ECHOING THE ARCHITECTURAL GRIDS EXTRACTED FROM CLUB INTERIORS. WHEN THE WEARER MOVES, THE STRUCTURE FOLDS AND UNFOLDS, CREATING TEMPORARY VOIDS AND EXPOSURES. THE SILHOUETTES BELOW TRANSLATE THESE MECHANICS INTO FULL LOOKS: OPENINGS PLACED OFF-AXIS, LAYERS DRIFTING AWAY FROM THE CORE, AND CUTS THAT FEEL MORE LIKE SHIFTING ARCHITECTURE THAN CONVENTIONAL TAILORING.

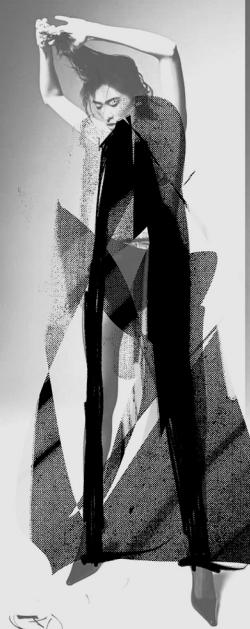
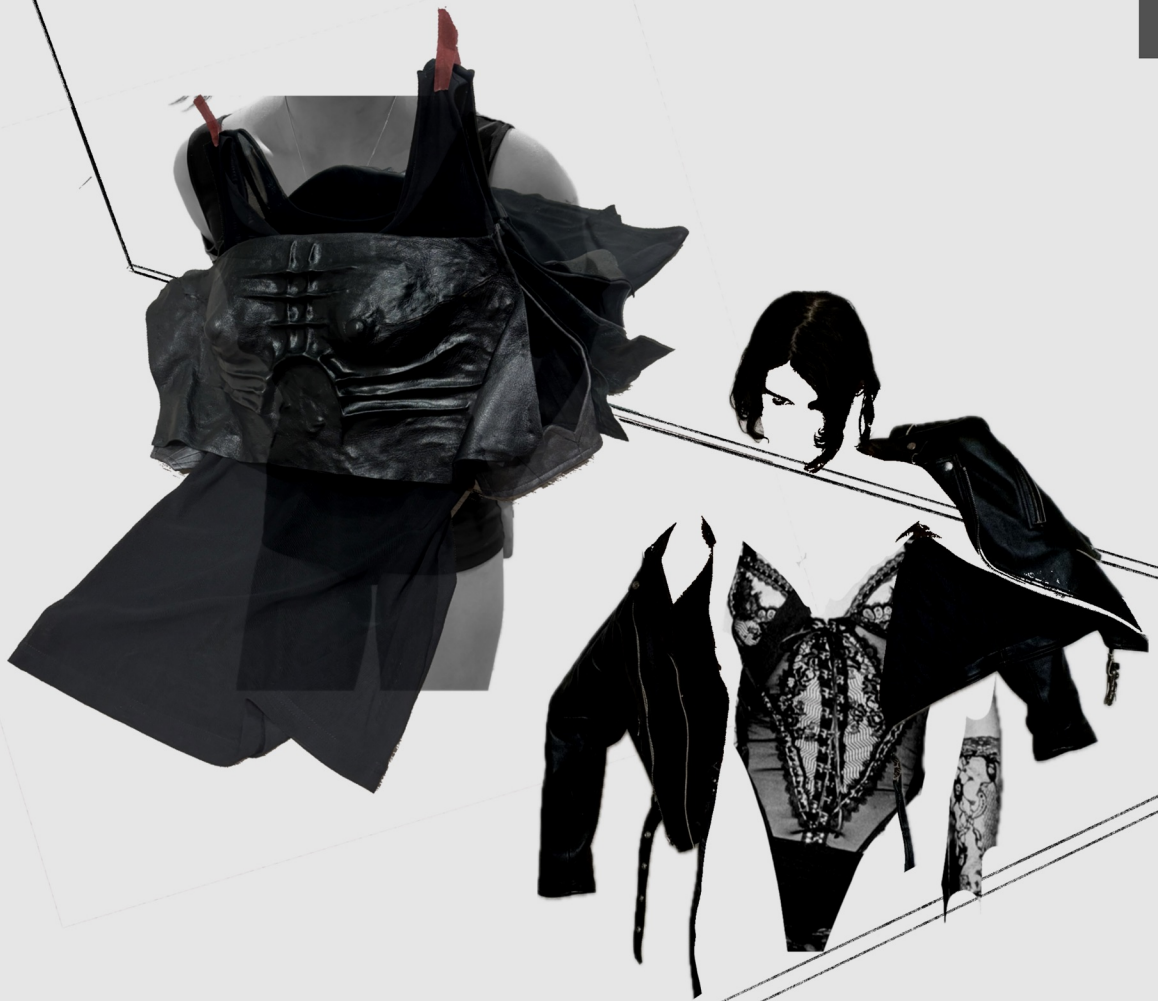


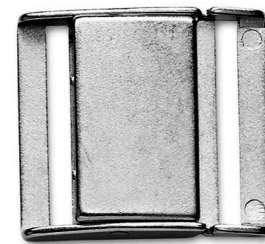
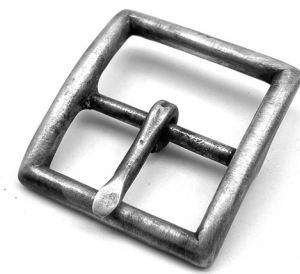


IN CLUB ENVIRONMENTS, GARMENTS THAT CLING TO THE BODY—MESH, STRETCH TOPS, SECOND-SKIN LAYERS—OPERATE LESS AS CLOTHING AND MORE AS EXTENSIONS OF THE FLESH. THEY AMPLIFY HEAT, SWEAT, AND MOVEMENT; THEY REGISTER THE BODY'S RHYTHM, NOT ITS DECORATION. THESE SILHOUETTES ARE COMMON IN RAVE SETTINGS BECAUSE THEY SURVIVE THE NIGHT: THEY COMPRESS, THEY STRETCH, THEY BREATHE WITH THE DANCER. THEY EXPOSE WITHOUT PERFORMING. THEY ALLOW THE BODY TO SPEAK.



BUILDING ON THIS LANGUAGE, I CREATED A LEATHER SHORT TOP SHAPED DIRECTLY FROM THE BODY. USING CLAY AND UV RESIN INSIDE THE LEATHER, I FIXED THE INTERNAL FORM TO FOLLOW THE CURVES OF THE CHEST AND THE LINES OF THE RIBS. THE PIECE ACTS LIKE A RIGID SKIN—PART ARMOUR, PART IMPRINT. FROM THIS EXPERIMENT, I PRODUCED A SERIES OF SKETCHES THAT EXPLORE HOW STRUCTURES CAN HOLD CLOSE TO THE BODY WHILE STILL CARRYING THE TENSION OF MOVEMENT. THE FORMS GENERATED FROM THIS PROCESS BECAME A FOUNDATION FOR THE SILHOUETTES THAT FOLLOW.

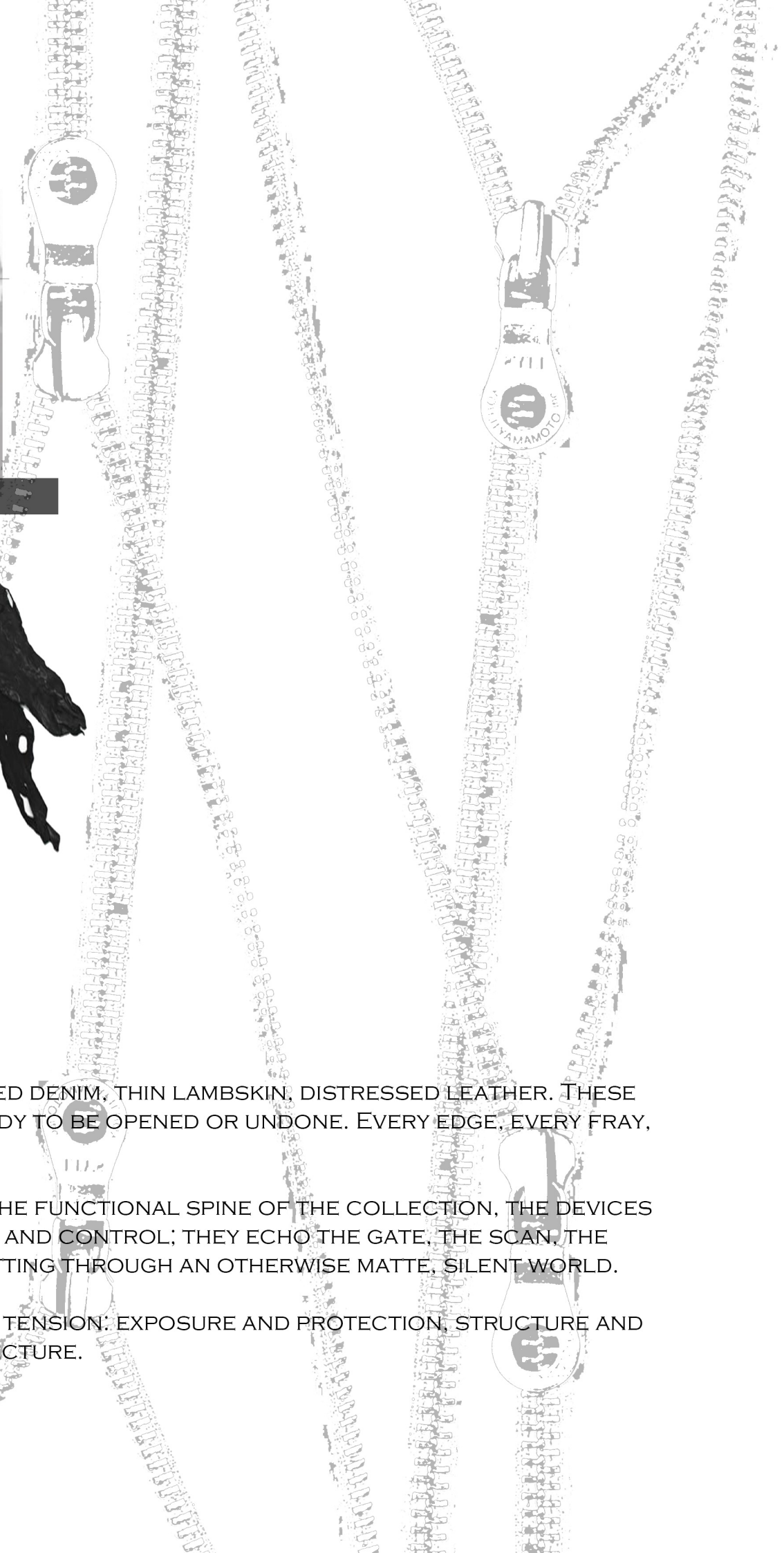




THE SELECTION MOVES BETWEEN SOFTNESS AND ABRASION: MESH, COATED COTTON, SHREDDED DENIM, THIN LAMBSKIN, DISTRESSED LEATHER. THESE TEXTURES REFLECT THE VOCABULARY OF THE CLUB—BREATHABLE, RAW, LAYERED, ALWAYS READY TO BE OPENED OR UNDONE. EVERY EDGE, EVERY FRAY, CARRIES THE MEMORY OF MOVEMENT: HEAT, FRICTION, SWEAT, IMPACT.

BELOW THE FABRICS SITS THE HARDWARE SET. ZIPPERS, BUCKLES, SLIDES, HOOKS. THEY ARE THE FUNCTIONAL SPINE OF THE COLLECTION, THE DEVICES THROUGH WHICH GARMENTS SHIFT FORM. THESE PIECES SPEAK THE LANGUAGE OF MECHANISM AND CONTROL; THEY ECHO THE GATE, THE SCAN, THE MOMENT OF BEING READ. IN THE DARK, METAL BECOMES SIGNAL—SMALL FLASHES OF LIGHT CUTTING THROUGH AN OTHERWISE MATTE, SILENT WORLD.

TOGETHER, THESE MATERIALS OUTLINE MORE THAN A PALETTE. THEY CONSTRUCT A SYSTEM OF TENSION: EXPOSURE AND PROTECTION, STRUCTURE AND COLLAPSE, THE SKIN AND THE FRAME. THIS IS THE FOUNDATION OF THE COLLECTION'S ARCHITECTURE.





MY TARGET CUSTOMER IS NOT BOUND TO THE NIGHT. THEY DRAW ENERGY FROM BERLIN'S CLUB CULTURE, BUT THEY EXIST JUST AS FULLY IN THE DAYLIGHT. DENIM REFLECTS THEIR CONSCIOUS, PRACTICAL, DAYTIME BODY; LEATHER ECHOES THE OTHER SELF THAT WAKES AFTER DARK. THEY MOVE FREELY BETWEEN THESE STATES WITHOUT PERFORMING FOR ANYONE – NOT TO PLEASE, NOT TO FOLLOW TRENDS. THEY CARE ABOUT STRUCTURE, TEXTURE, AND POSSIBILITY RATHER THAN LABELS.

THEY DRIFT BETWEEN STUDIOS, CITY STREETS, CLUB QUEUES, AND WAREHOUSE PARTIES, LOOKING FOR A SYSTEM OF DRESSING THAT CAN BOTH PROTECT AND RELEASE THEM. THEY KNOW HOW TO TUNE THEIR OWN FREQUENCY. THEY USE CLOTHING TO SPEAK WITH INTENTION RATHER THAN NOISE.

THEY ARE OFTEN:

- CREATIVE WORKERS – DESIGNERS, PHOTOGRAPHERS, DJs, ART STUDENTS, TATTOO ARTISTS
- PEOPLE SEEKING BELONGING WITHIN UNDERGROUND CULTURE
- CONSUMERS WHO REJECT FAST FASHION BUT DO NOT CHASE LUXURY LOGOS
- INDIVIDUALS WHO MOVE ACROSS MULTIPLE CONTEXTS: WORK / BAR / CLUB / AFTERPARTY
- LOVERS OF LAYERING, MODULAR PIECES, AND GARMENTS THAT CAN BE DETACHED OR REASSEMBLED
- PEOPLE WHO PREFER CLOTHES WITH AN ATTITUDE THAT IS SUBTLE RATHER THAN LOUD

THEY ARE NOT SEARCHING FOR "PERFECTION" OR FOR "COOLNESS" ITSELF. THEY WANT A STATE WHERE THE BODY LOOSENS AND THE MIND ALIGNS.

THEIR AESTHETIC VOCABULARY INCLUDES: BLACK, MECHANICAL QUALITIES, STRUCTURAL FORM, FUNCTIONALISM, SUBCULTURE, SUBTLETY, DARKNESS, ENERGY, AND SELF-DIRECTION.





