

PHOXERA

THEME PROPOSAL

JOEL ERIC F23FD0647

THE ORIGIN STORY

Phoxera a timeless world located outside of any timely influences, time did not exist. There was no sun, no moon, with the only sources of light being the planet’s intense natural bioluminescence. It was peaceful; no living being aged beyond the comparable biological age of 25. No being died from aging, leading to an almost infinite existence, with exceptions being disease, famine, or other natural disasters. Beings were able to live out their dreams without caution. No one needed to rush towards any goals or personal gain. Materialistic possessions had no value or meaning. In its place were personal and sentimental mementos circulated around large families made up of generations that had accumulated throughout the millennia.

Without the pressure of time lingering in their society collectively, nobody needed to rush towards anything. Everything was self-sustaining. If the hungry needed to eat, they ate from the symbiotic farms that relied on the planet’s biome to sustain them. Huge plots of natural farmland grew due to the symbiosis of the planet's biome flora and fauna, providing the inhabitants with enough food and raw materials. Through these raw materials, the incredible minds of the inhabitants came together to create technology that would synthesize these materials into usable supplies, capable of providing for their needs. As everything was synthesized from the planet, any waste created could just be thrown back into the symbiotic system to be converted back into planet matter, which could then be reused by the planet and its natural biome.

Far away, unknown to the inhabitants of Phoxera, a time-driven colony seeking a new host planet to inhabit, due to their previous forcibly occupied planet being overwhelmed with waste and unlivable conditions, had arrived. Everything had to serve a purpose, every item had materialistic value. The colony’s bloodline was genetically modified to follow a time cycle. They had days, hours, minutes, and seconds, with each second bringing them closer to the end of their lives, dying from and losing health over time. They were a vengeful and ravenous society with their presidents seeking only their own interests, destroying life itself in an endless pursuit that time had over them.

As the time-crazed colony approached Phoxera, the inhabitants saw a large orb of light approaching them—something they had never seen before. Before they knew it, screaming and pulse shots were heard on the streets. The colony of brashxium had arrived and would destroy anything in their path to secure this foreign planet.

A bloody war broke out, leading to many deaths—a sorrow many had never felt before, never losing a loved one to such a cold and senseless loss of souls. The war, deemed the (name of war), lasted for 20 (name for years) according to the brashxium, rewriting the history of the planet. As soon as they took over, the orb that they came on began its function, rotating around the planet, creating days and nights. This orb also began spewing radiation that rendered the never-aging ability of the Phoxeraians useless. Everyone started aging, and clocks began to be erected all over the occupied planet. Phoxeraians or not, suddenly everyone felt the urge to make something of their lives; everyone wanted to be able to leave at least a legacy behind and began working in their own interests.

The new authoritarian government began talks of interplanetary trade that would “benefit” the people but ultimately served its own interests. They took control of the natural farmlands that the planet provided and started policies that required a trade of time in return for necessities and goods. Time could now be used as currency—earned by working for the government, or by trading for it with others in a never-ending cycle. As time passed and generations died, the stories of the utopian past went along with it. Pockets of memories in the form of art, stories, and mementos were left behind, passed down from family to family. The unlawful government had to keep the people suppressed and under their control through the spread of propaganda. As the generations passed and the past was forgotten, the new government was able to erase almost all of the stories and memories of the past, creating new false narratives. Only a few, the keepers of truth, knew what had truly happened—holding on to the stories passed down in their families. But even their knowledge was threatened by the ongoing propaganda, as the government worked tirelessly to eradicate the true past. It began to hide the truth, pushing narratives that only served its own interests and solidified its control.

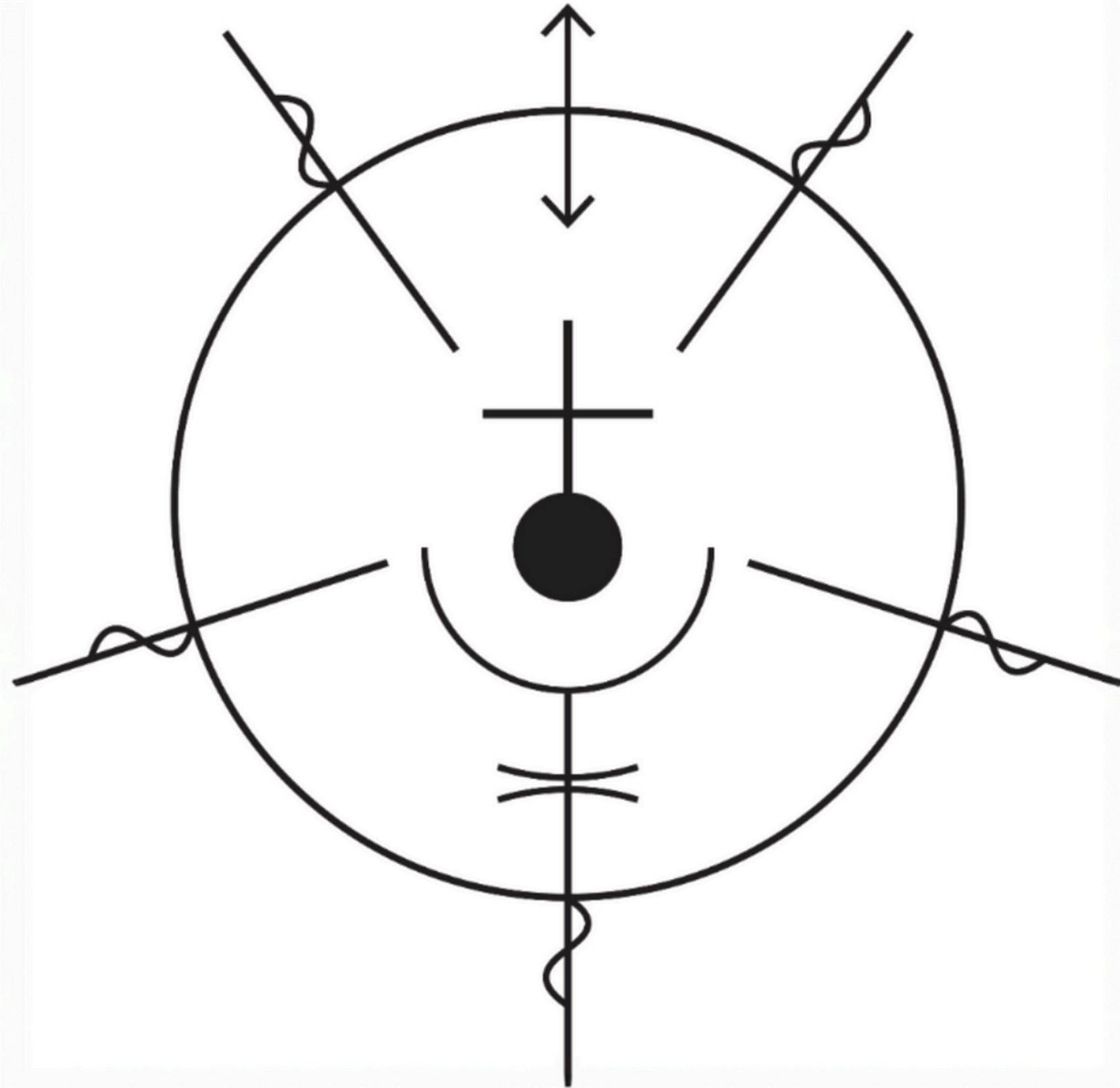
The ball of hope, once a symbol of what was, began to dwindle. Stories and memories of the utopian past slowly faded, and the fragments of the old world—artifacts, stories, and mementos—were all that remained. These, however, were slowly disappearing, carried only through the generations within families that clung to the hope and memory of a world long gone. The truth of the lost utopia was almost forgotten, drowned out by the all-consuming demand for time, wealth, and progress. The world had changed, and with it, the very essence of the paradise they once knew.

Fast forward to now, it has been 2425 lumisomes since the (name of colony) took over. Full industrialization and capitalism consumed society. The planet slowly started losing its bioluminescence. Smog surrounded everything. Purnonia who had been raised on the lies of the government, stumbled upon ancient texts, old relics, and stories of a world that once was—a utopia, a paradise. (Youth name) was raised in a family who had art and mementos from the past, as well as stories passed down through generations. She, fed up with the unjust government, decided to rise up, alongside her counterparts, to start a revolution against the government that had chained them all to time, self-interest, and lies. And so, the invisible war began.

RESISTANCE SYMBOL

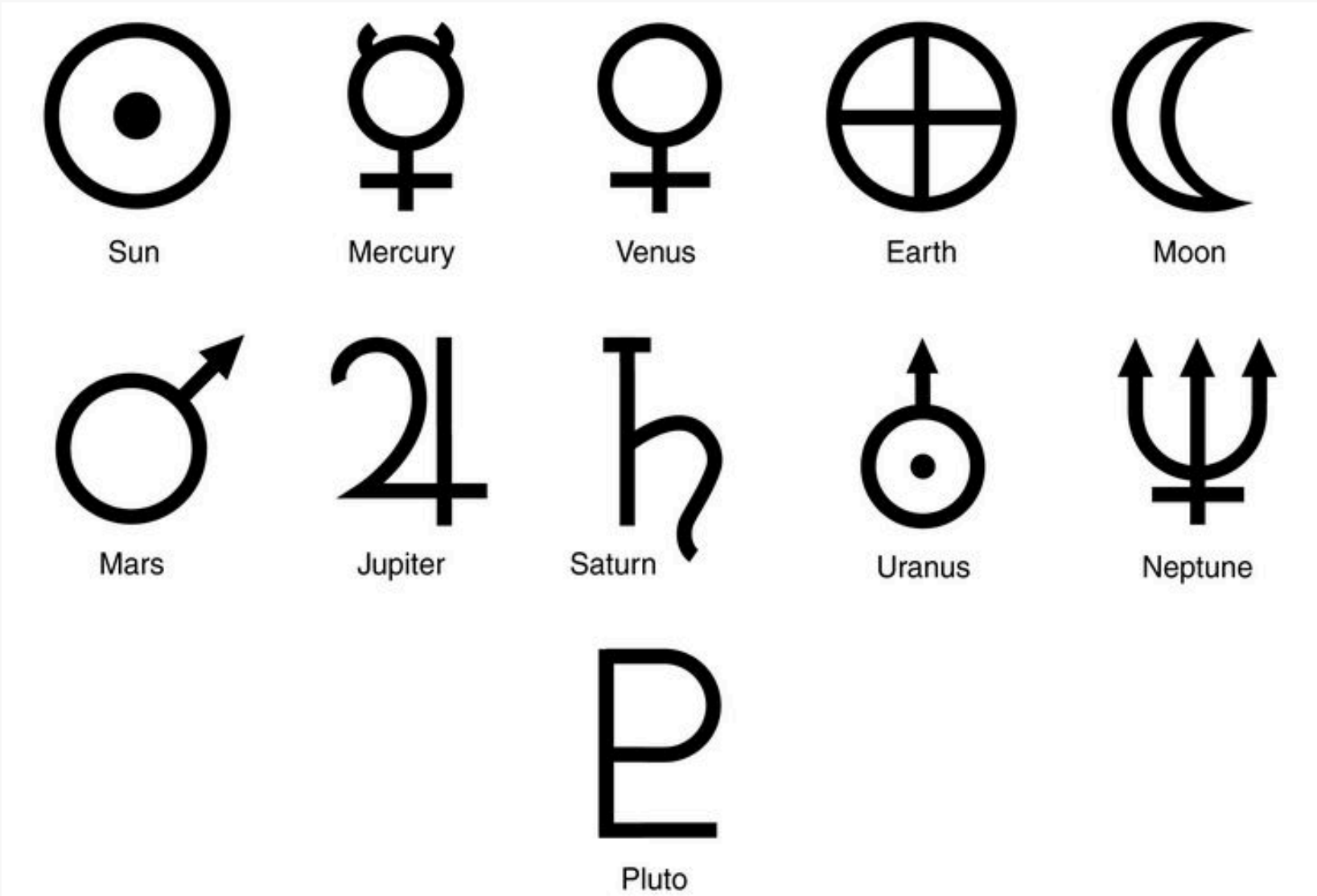
This is the planetary symbol of phoxera. It was rediscovered in ancient artifacts and has been repurposed into the symbol of the resistance, representing the old way of life on the planet.

Phoxera is a timeless world with no aging, where bioluminescence provides light and life thrives without the pressures of time. Inhabitants live in harmony, utilizing symbiotic farming to sustain themselves without the need for material possessions. However, a time-driven colony, the brashxiums, invades in search of a new host planet, bringing chaos and war. This leads to the introduction of time as currency and the erosion of Phoxera's utopian existence, with a new authoritarian regime spreading propaganda to suppress the truth of the past. Generations later, in 2425 lumisomes, a young woman named Pursionia discovers remnants of the lost paradise and, disillusioned with the oppressive government, sparks a revolution against the chains of time and lies, igniting an invisible war for freedom.



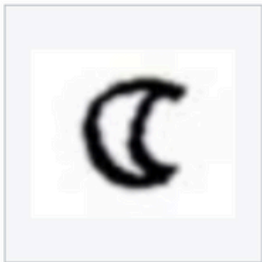
SYMBOL

DEVELOPMENT



Looking at most resistances throughout history, they have had a symbol they can all gather around or use as a recognizing factor. Hence, for this collection, I wanted to have a symbol that could ground it no matter what. For this symbol, I looked at planetary symbols, as this was a resistance to reclaim a planet. I also looked at space-related symbols such as constellation symbols as well as horoscope symbols.

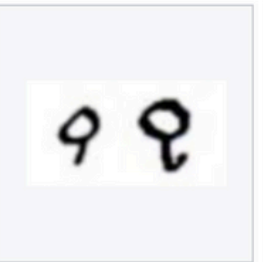
After looking at planetary symbols, I had to do research on what they meant, and that led me to understand that what people created in the past and what we have now has been lost in translation, as what they meant back then has been lost and is open to interpretation now. These symbols were created long ago and have been reinterpreted with what we know now.



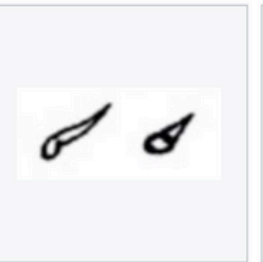
The symbol for the Moon in a medieval Byzantine (11th c.) ms. The appearance in late Classical times was similar.^[3]



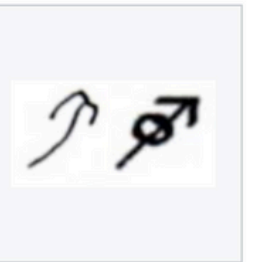
The symbol for Mercury in late Classical (4th c.) and medieval Byzantine (11th c.) mss.^[3]



The symbol for Venus in late Classical (4th c.) and medieval Byzantine (11th c.) mss.^[3]



The disk with a ray as a symbol for the Sun in late Classical (4th c.) and medieval Byzantine (11th c.) mss.^[3]



The symbol for Mars in late Classical (6th c.) and medieval Byzantine (11th c.) mss.^[3]



The symbol for Jupiter in late Classical (4th c.) and medieval Byzantine (11th c.) mss.^[3]



The symbol for Saturn in late Classical (4th & 5th c.) and medieval Byzantine (11th c.) mss. Cf. kappa-rho, <κρ>.^[3]

OLD PLANETARY SYMBOLS

SYMBOL

DEVELOPMENT

In my research, I discovered that different symbols had different meanings and had to align with the current understandings of each symbol because then it would be the only universally understood. Each element of each symbol has different meanings, and that's what I sought after because I wanted to create a new planetary symbol and wanted to use already existing elements to allow it to be better understood.

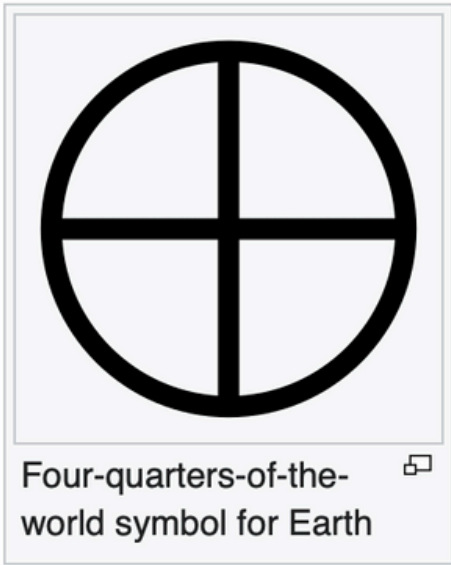
Doing research on what each element meant in every symbol helped me better understand how to construct a planetary symbol. With the Earth and Mercury symbols, the lines that cut through the circle represented the world divided into four, representing the four elements with roots dating back to alchemy. For the Mars symbol, each element had its own meaning that meant different things at different points in time, but now it seems that it's meant to represent war due to its spear and shield.

Earth symbol [\[edit\]](#)

Main article: [Earth symbol](#)

Earth is not one of the classical planets, as "planets" by definition were "wandering stars" as seen from Earth's surface. Earth's status as planet is a consequence of [heliocentrism](#) in the 16th century. Nonetheless, there is a pre-heliocentric symbol for the world, now used as a planetary symbol for the Earth. This is a circle crossed by two lines, horizontal and vertical, representing the world divided by four rivers into the [four quarters of the world](#) (often translated as the four "corners" of the world): ⊕. A variant, now obsolete, had only the horizontal line: ⊖.^[7]

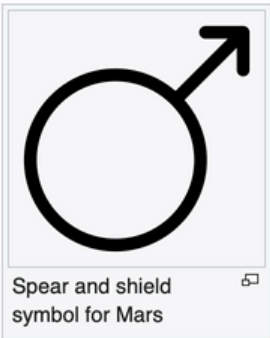
A medieval European symbol for the world – the [globus cruciger](#), ♂ (the globe surmounted by a [Christian cross](#)) – is also used as a planetary symbol; it resembles an inverted symbol for Venus.



Mars [\[edit\]](#)

The **Mars symbol**, ♂, is a depiction of a circle with an arrow emerging from it, pointing at an angle to the upper right in Europe and to the upper left in India.^{[19][20]} It is also the old and [obsolete](#) symbol for [iron](#) in alchemy. In zoology and botany, it is used to [represent the male sex](#) (alongside the astrological symbol for Venus representing the female sex),^[13] following a convention introduced by [Linnaeus](#) in the 1750s.^[10]

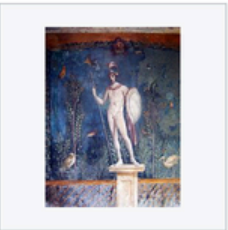
The symbol dates from at latest the 11th century, at which time it was an arrow across or through a circle, thought to represent the shield and spear of the god Mars; in the medieval form, for example in the 12th-century *Compendium of Astrology* by Johannes Kamateros, the spear is drawn across the shield.^[18] The Greek *Oxyrhynchus Papyri* show a different symbol,^[3] perhaps simply a spear.^[2]



 Wikimedia Commons has media related to [Mars symbols](#).



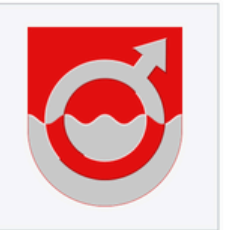
3rd-century coin with Mars on the reverse, with lance and shield. The same symbols were used for Athena (Pallas).



Mars with spear and shield, Pompeii.



The Mars symbol, representing [iron mining](#), in the municipal coat of arms of [Karlskoga](#) in Sweden



The Mars symbol in the municipal coat of arms of [Loppi](#) in Finland

SYMBOL

DEVELOPMENT


Venus

[edit]

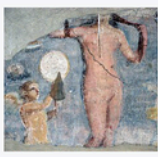
The **Venus symbol**, ♀, consists of a circle with a small [cross](#) below it. It has been interpreted as a depiction of the hand-mirror of the goddess, which may also explain Venus's association with the [planetary metal](#) copper, as mirrors in antiquity were made of polished copper,^{[12][d]} though this is not certain.^[3] In the Greek *[Oxyrhynchus Papyri 235](#)*, the symbols for Venus and Mercury did not have the cross on the bottom stem,^[3] and Venus appears without the cross (♀) in Johannes Kamateros (12th century).^[*citation needed*]

In [botany](#) and [biology](#), the symbol for Venus is used to [represent the female sex](#), alongside the symbol for [Mars](#) representing the [male sex](#),^[13] following a convention introduced by [Linnaeus](#) in the 1750s.^{[10][e]} Arising from the biological convention, the symbol also came to be used in sociological contexts to represent [women](#) or [femininity](#). This gendered association of Venus and Mars has been used to pair them [heteronormatively](#), describing women and men stereotypically as being so different that they can be understood as coming from different planets, an understanding popularized in 1992 by the book titled *[Men Are from Mars, Women Are from Venus](#)*.^{[14][15]}

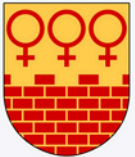
[Unicode](#) encodes the symbol as U+2640 ♀ FEMALE SIGN, in the [Miscellaneous Symbols](#) block.^[f]




A bronze mirror, of the type associated




Cupid holding up a similar mirror to



The Venus symbol, representing copper



Raised fist within Venus symbol, used

 Wikimedia Commons has media related to [Venus symbols](#).

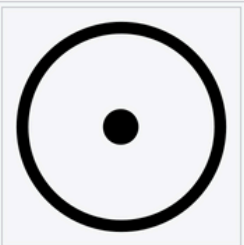
Sun

[edit]


Further information: [Solar symbol](#) and [Symbols for the Sun and Moon](#)


The modern astronomical symbol for the Sun, the [circumpunct](#) (U+2609 ☉ SUN), was first used in the [Renaissance](#). It possibly represents Apollo's golden shield with a [boss](#); it is unknown if it traces descent from the nearly identical [Egyptian hieroglyph](#) for the Sun.

Bianchini's [planisphere](#), produced in the 2nd century, shows a [circlet](#) with rays radiating from it.^{[5][2]} In late Classical times, the Sun is attested as a circle with a single ray. A diagram in Johannes Kamateros' 12th century *Compendium of Astrology* shows the same symbol.^[18] This older symbol is encoded by [Unicode](#) as U+1F71A ☿ ALCHEMICAL SYMBOL FOR GOLD in the [Alchemical Symbols](#) block. Both symbols have been used alchemically for gold, as have more elaborate symbols showing a disk with multiple rays or even a face.




Modern astronomical symbol for the Sun


 Wikimedia Commons has media related to [Sun symbols](#).



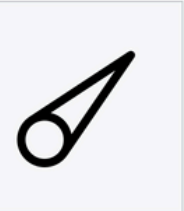
A buckler with a sun symbol and dot at center



Stylized circumpunct symbol for the Sun



The Sun for gold




☿, the medieval astronomical symbol for the Sun


The Venus symbol is associated with femininity due to what it represented with the notion that it was an inverted mirror.

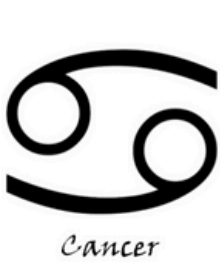
For the sun, it has a dot in the middle that represented it being the center of the universe.


Origin of symbols

Posts about Origin of symbols written by lauramacmahon

 Shingeki no Context







Cancer

Pisces

To recap on what I learned from the lecture:

Icon – representational of the thing, bares resemblance.

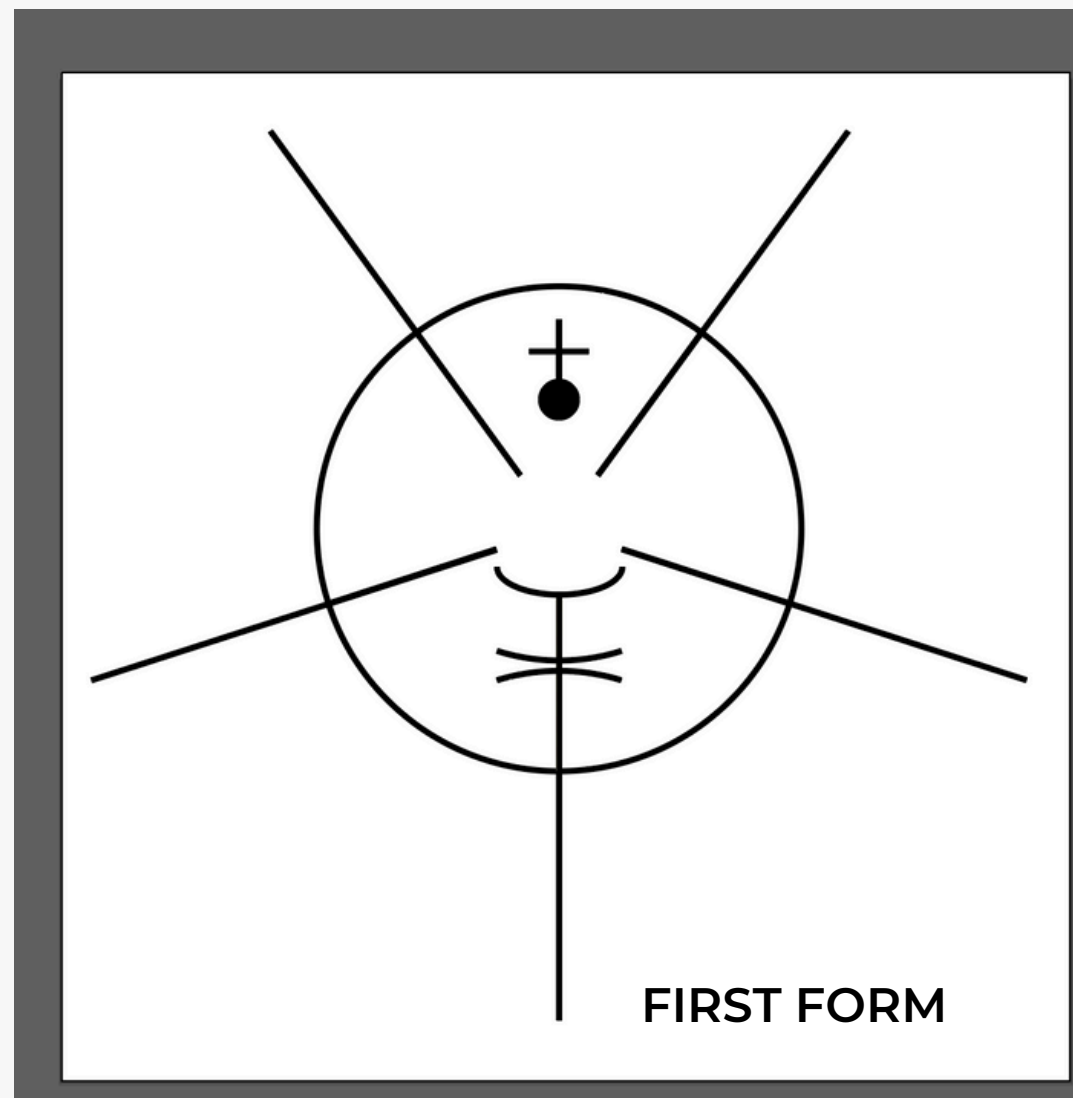
Index – directly connected to but does not share a direct resemblance with the thing. Eg. A handprint is an index to the human body and humanity, a signature is an index of a specific person, etc.

Symbol – completely abstracted from the thing – without knowledge of the meaning it would be impossible to guess from visuals alone.

I also read this piece that sort of broke down some symbols with the conclusion that they could literally mean anything because they were created a long time ago with no set definition. They were just symbols that looked like images that were simplified by the creator. Hence, if I wanted to make a planetary symbol, I could literally do whatever I wanted as long as I had meaning to every element I added.

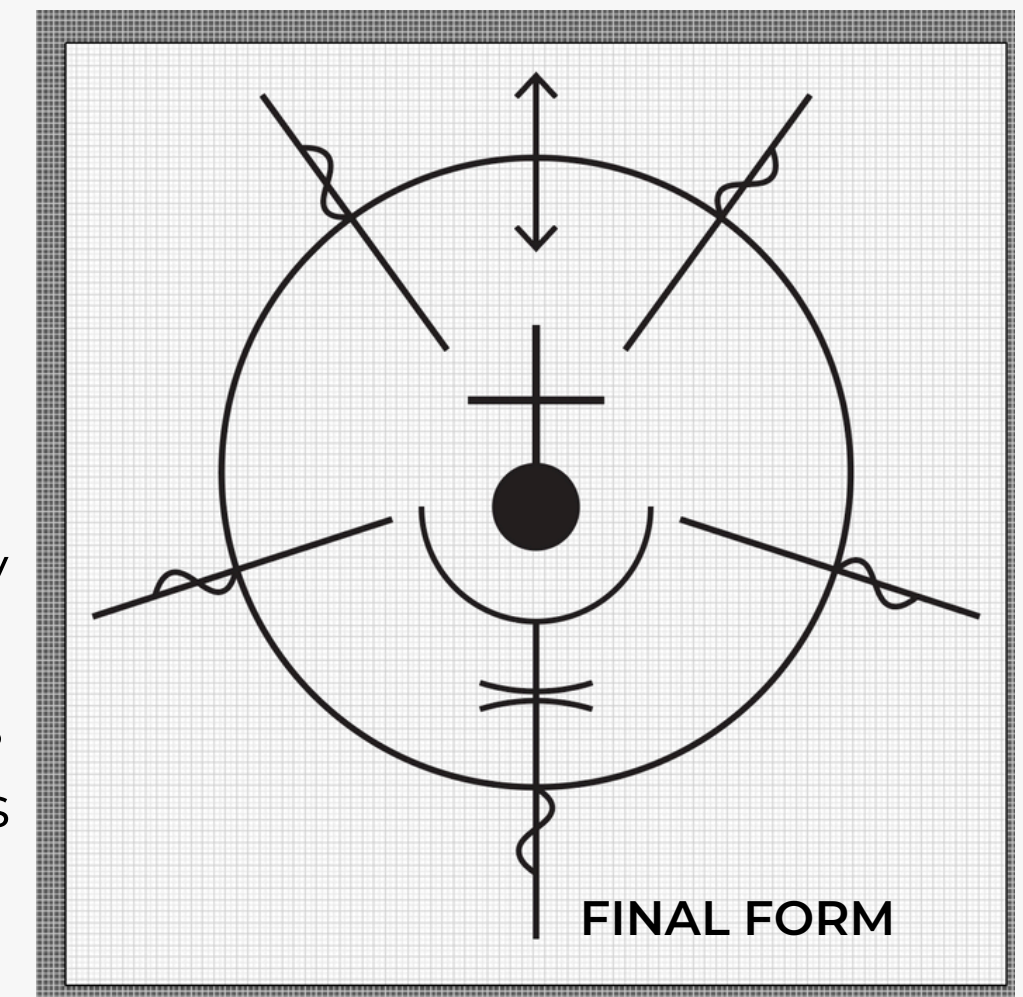
SYMBOL

DEVELOPMENT



This was the first variation of the symbol. I wanted a circle with a dot in the middle because this was for a rogue planet, and in a sense, it was the center of its own universe. I added the lines that radiated from it as it was a bioluminescent planet. The curved lines after researching were a variant version of the infinity symbol, which was prevalent on the planet as it had no sense of time because it was not revolving around a star.

For the final form of the symbol, I wanted to add an arrow that pointed in both directions to represent the planet's constant motion throughout the universe with no clear direction, as well as the curly lines around the radiating lines to further emphasize the bioluminescent properties of the planet. In all, this symbol represents a bioluminescent rough planet that is the center of its own universe in infinity.



KEYWORDS

Protest, Revolution, Rebellion, Anti-government, reinventing, underground

THEME DESCRIPTION

This theme focuses on protests and how fashion can contribute to them, using other forms of media as well. Rebellion and protest are approached in a way that is subtle yet loud, breaking essential and regular norms into pieces to showcase defiance. Symbols, icons, and other forms of protest and non-conformity are used, all backed by a strong sense of belief. How can one, through fashion, retaliate in this universe to reclaim what is rightfully theirs?

STATEMENT OF INTENT

Why this theme?

The theme is inspired by the power of silent and subtle protests, demonstrating how quiet acts of rebellion can be forward-pushing and impactful. It explores the potential of fashion as a tool for meaningful resistance, showing how individuals can make bold statements without resorting to conventional or loud methods of protest.

What does this theme represent?

This theme represents non-conformity, resilience, and the strength found in peaceful defiance. It highlights how understated yet intentional acts can challenge authority and drive change, using fashion as a symbolic and expressive medium.

Where does the theme fit in?

The theme fits into a world where creativity and individuality are increasingly being used as forms of activism. It connects with the current zeitgeist, where people seek subtle yet impactful ways to resist societal pressures and assert their values, blending artistry with social commentary.

When is the collection relevant?

The collection is relevant for Spring/Summer 2026, a season characterized by transformation and renewal. Its themes of silent resistance and impactful change resonate strongly in an era where quiet but purposeful actions are reshaping societal norms and sparking forward-thinking conversations.

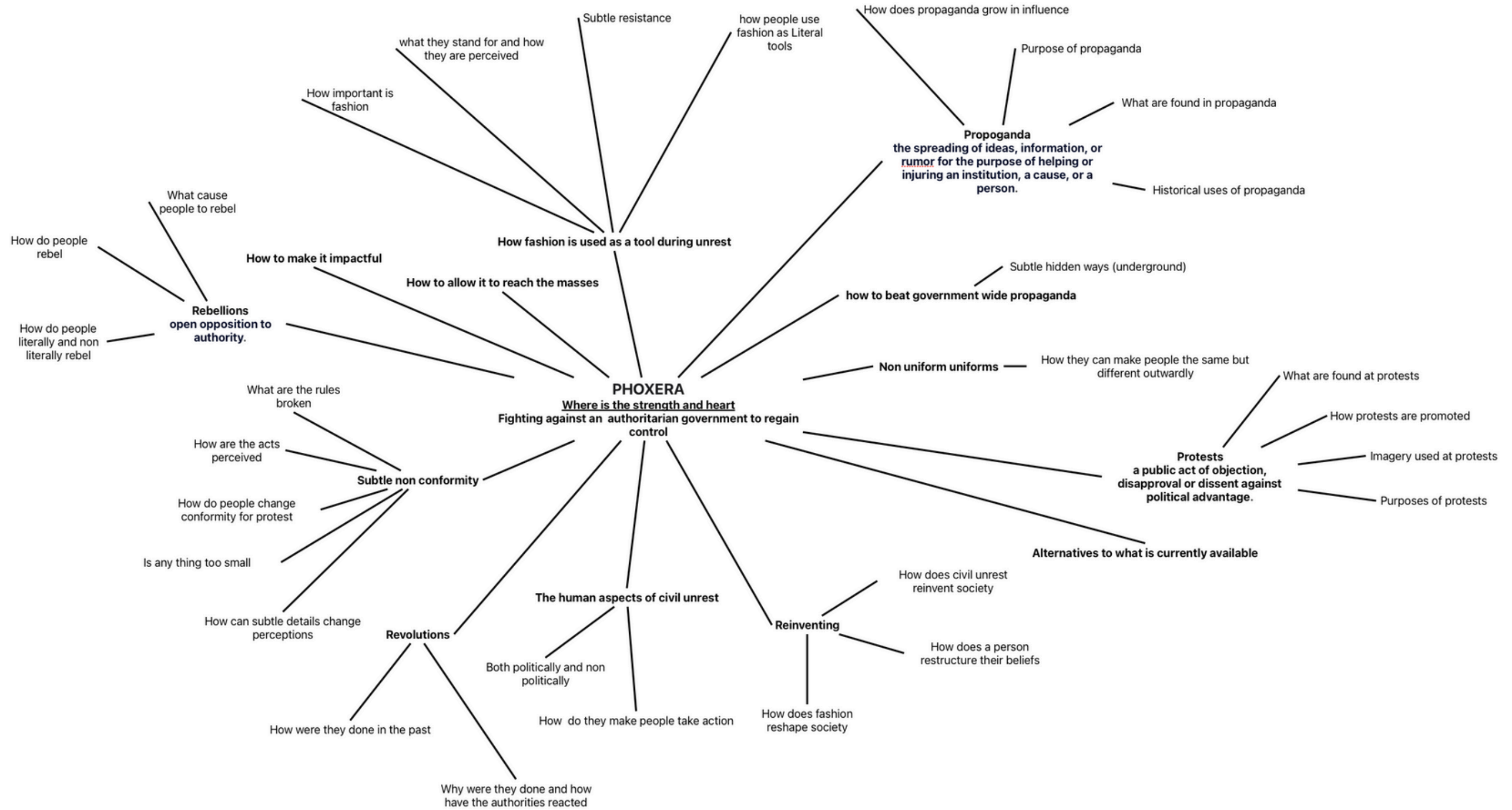
How does the theme relate?

The theme relates to the universal struggle for freedom and self-expression, using silent protests as a metaphor for enduring resilience. By channeling these ideas through a fictional narrative, the collection encourages viewers to consider the power of subtle yet bold statements in driving meaningful change.

Who is this collection for?

This collection is designed for individuals aged 18–30 of all genders who appreciate storytelling, alternative forms of clothing, and purposeful rebellion. It targets those who value high-end fashion as a form of self-expression and are willing to invest in garments that reflect their individuality and support forward-pushing ideas. The collection appeals to those who believe in the power of understated yet impactful resistance to challenge authority and inspire transformation.

MINDMAP



WGSN TRENDS: WOMENSWEAR FORECAST S/S 26: PLAYFUL PARADOX



PLAYFUL PARADOX EMBRACES NEW PERSPECTIVES ON WOMENSWEAR THAT FACILITATE GLIMMERS OF HOPE AND JOY BY INTRODUCING KEY SILHOUETTE SHIFTS. IT ALSO EXPLORES A MORE REBELLIOUS DIRECTION WITH A FOCUS ON NOSTALGIA AND COMMUNITY

WGSN TRENDS: WOMENSWEAR FORECAST S/S 26: PLAYFUL PARADOX

Haunted Cabaret

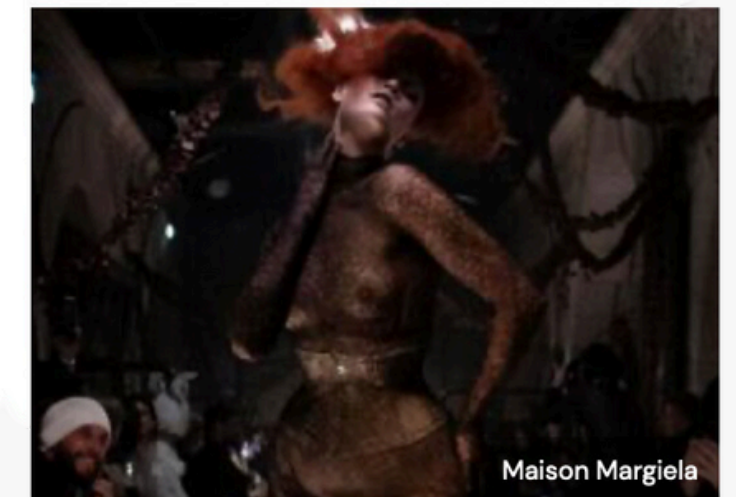
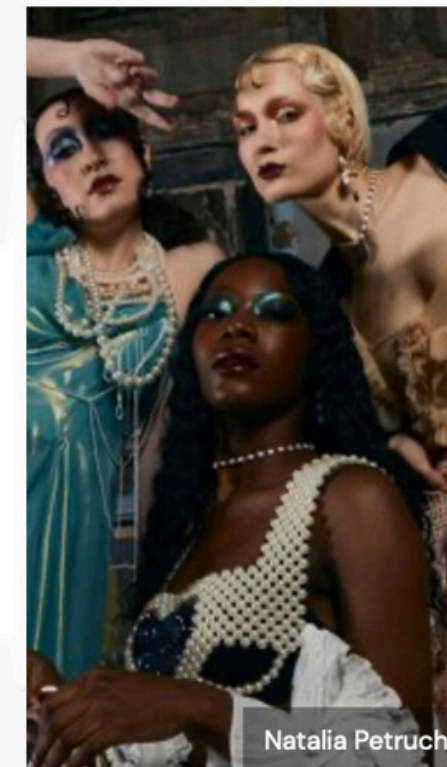
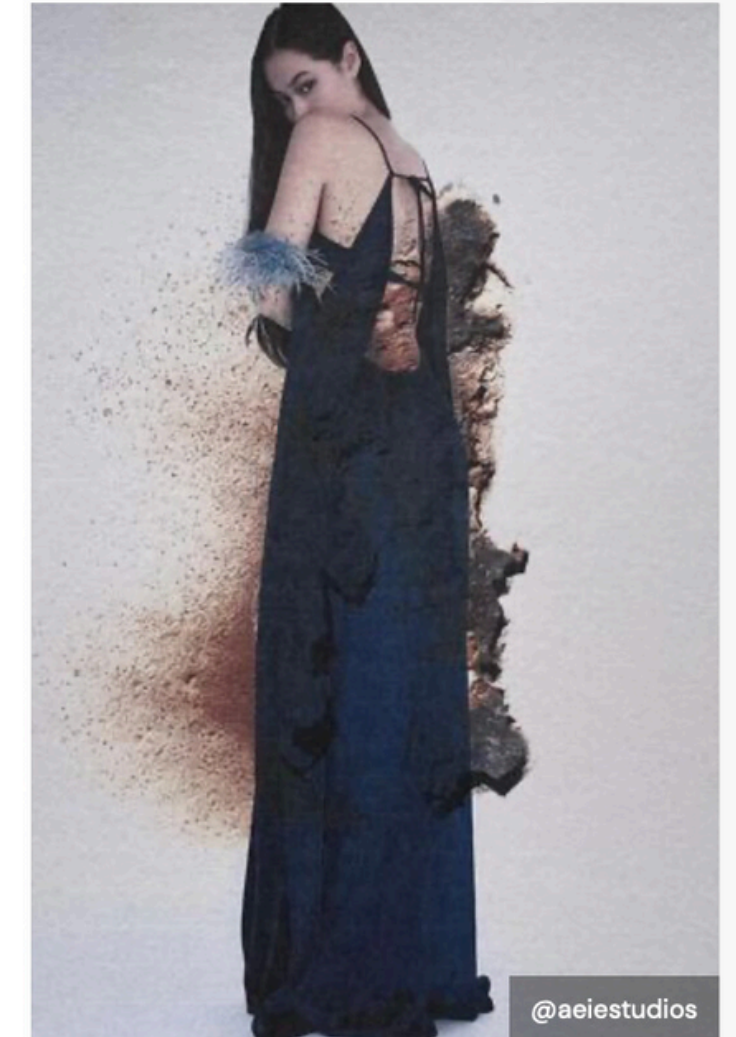
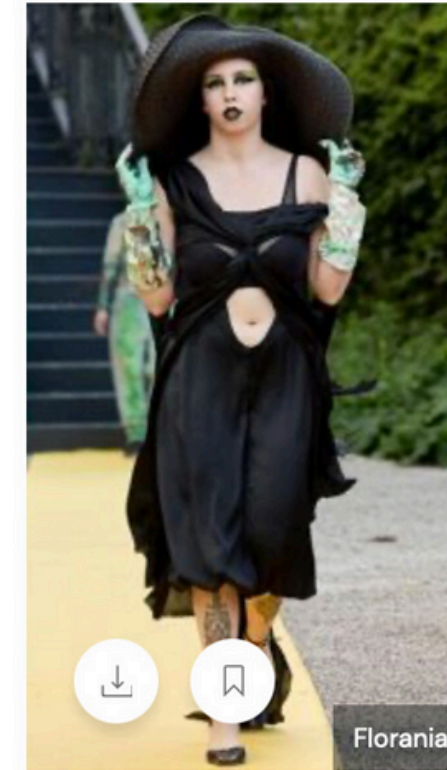
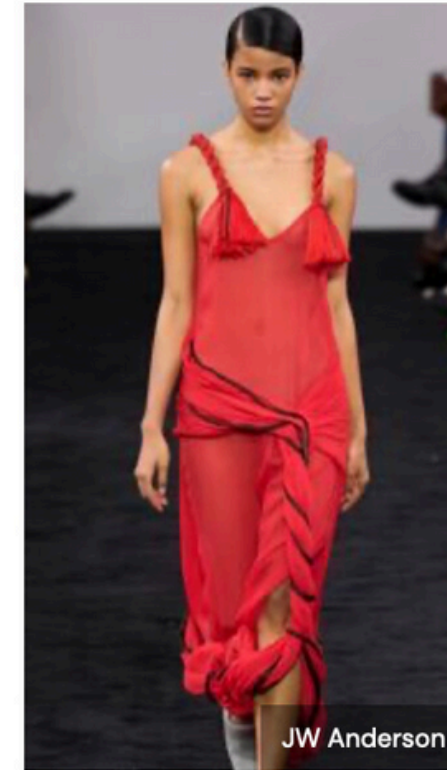
The concept: tapping into the return to drama but offering a darker, subversive direction, this story is inspired by the debauchery of 1920s cabarets and the costume of its entertainers, with an imperfect, unapologetic undertone underpinning the look. Key references are Galliano's prosthetic wide hips, cinched waists, exposed breasts and pubic hair for his Margiela couture collection, and Dilara Findikoglu, who said, "I want to create a world that is a little more magical than what's given us", which perfectly taps into our World-Building concept.

Design direction: update #UnderwearOuterwear and #BoudoirDressing with a darker edge via 1920s-inspired flapper dresses, fringing, oversized tassels and curtain-like ruching in dark tones, irregular cuts and imperfect finishes. For fabrics, look to layered sheers, lace, fringed fil coupé silks and shredded organza.

Sustainability: the unpolished, subversive look lends itself well to #DeadstockDesign. Source excess fabrics and trims, making flaws a covetable design detail.

Ones to watch: Aeie Studios (Vietnam), Rima Cherfane (Lebanon), Torlowei (Nigeria), Natalia Petruch (UK), Maison Kébé (Senegal), La Lune (Vietnam)

Relevant for: partywear, elevated jersey, separates



WGSN TRENDS: WOMENSWEAR FORECAST S/S 26: PLAYFUL PARADOX

High Octane Glamour

The concept: a renewed interest in the '70s and '80s glam style offers a fresh direction for summer partywear, providing a welcome alternative to the proliferation of Y2K aesthetics.

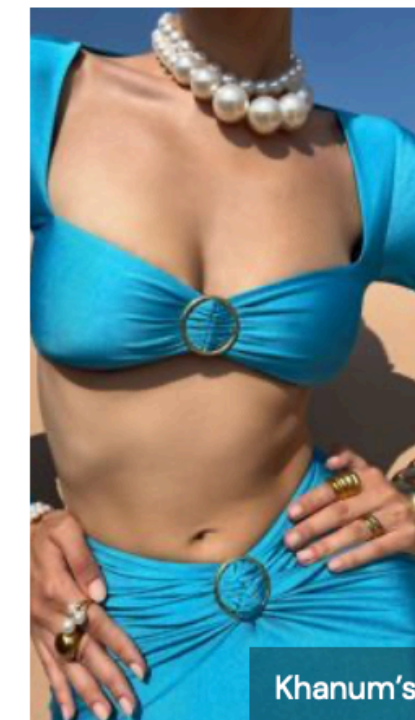
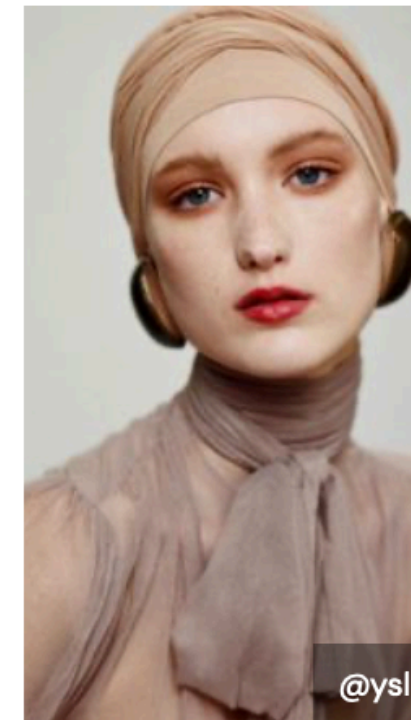
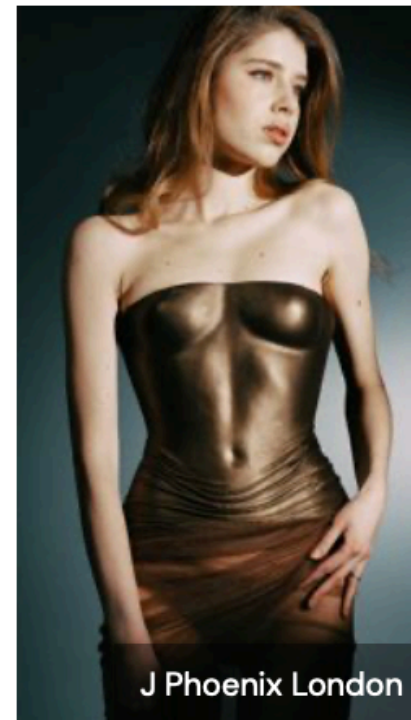
Design direction: keep the overall look sleek, bypassing pastiche '80s elements. Focus instead on bandage dresses, voluminous going-out tops in classic shades, discreet shoulder pads, bubble hems and pussy bow blouses.

Colour and print: brown and neutral tones keep the look paired back and are elevated via glossy and silky fabrics. Look to prints that mimic luxurious fabrics like satin, velvet, and sequins for an opulent yet sophisticated look.

Sustainability: source FSC-certified viscose and cellulosic fibres and look for metallics in GRS-recycled polyester. Make sure to use water-based and metallic coatings.

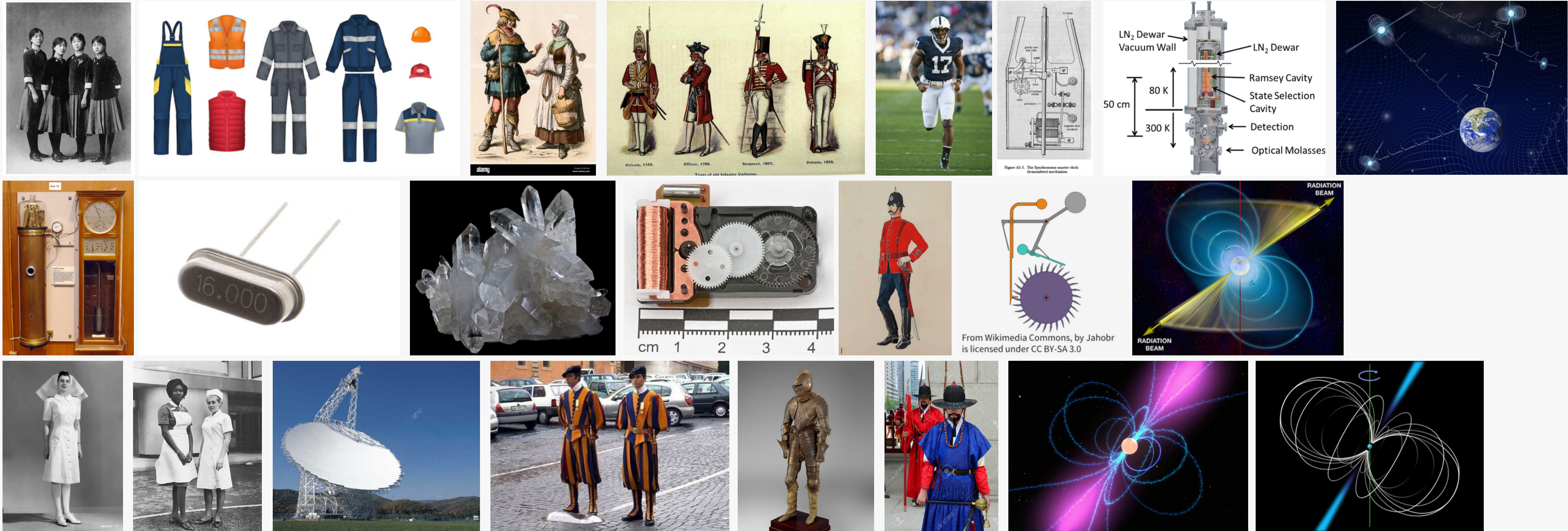
Ones to watch: J Phoenix London's (UK) moulded leather corsets perfectly embody sophisticated glam. Fiorucci, a brand closely associated with the 1980s, returned to its origin for their Collection 00 by new Creative Director Francesca Murri. Comprising of Lycra leotards, power shoulders and fringed panels, the range was accompanied by a video depicting a dance competition from the era.

Relevant for: dresses, bodies, skirts, trousers, tops, tees, jackets



DECK: 2

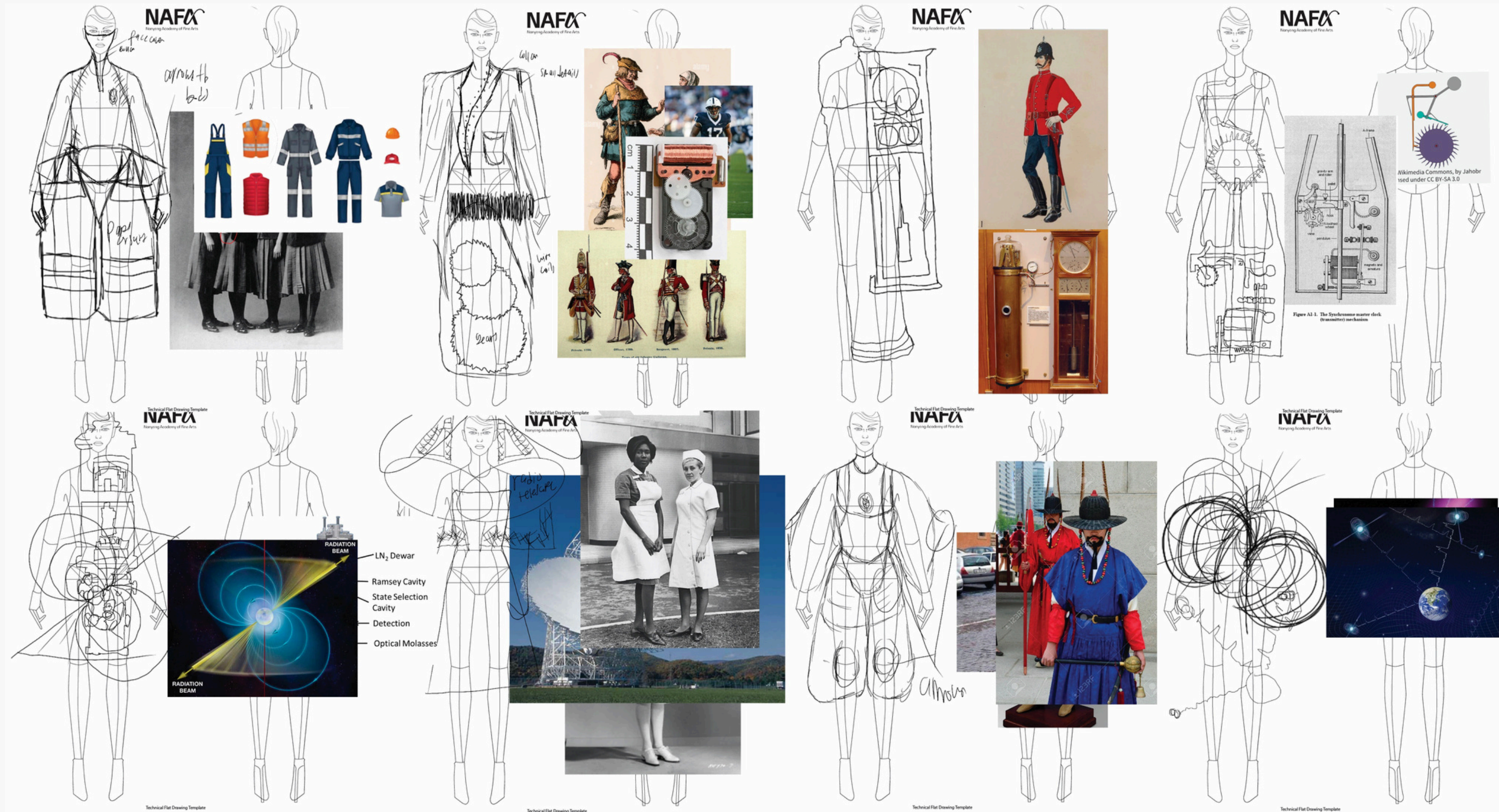
IMAGES



For this deck, I want to explore the use of uniforms and how they can be used to mask identity or empower a movement or cause. In line with the aspect of a subtle protest, to me, the uniform can be used to help push that agenda and can be used as a tool to promote the cause in a subtle "if you know, you know" way, evading detection. It shows that people are part of a certain group and what their stance is in public, while also creating something that can fit into any closet, making it easy to match and accessible.

DECK: 2

COLLAGES

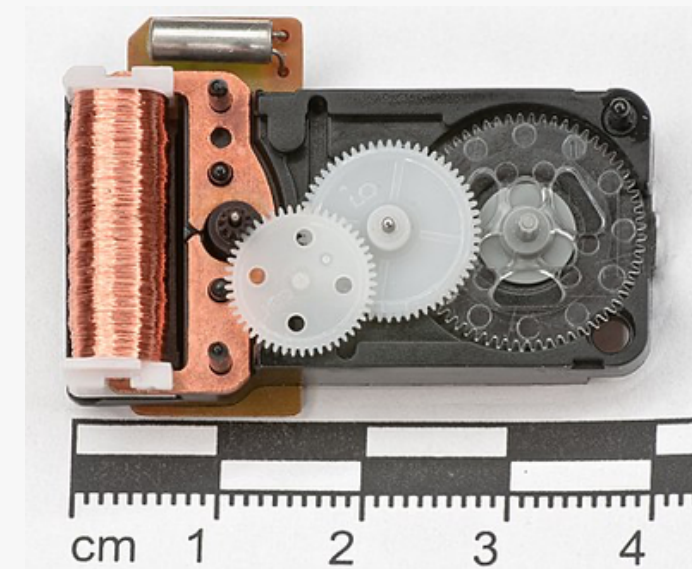


because this was also a protest for the old Phoxera back where time did not exist, I decided to look into elements related to time as well as timelessness to incorporate into the uniform. For a protest, you have to have imagery that is associated with the protest in order to make the look or outfit have meaning. For this, I decided to take uniforms in general and mix them with what I found as a way for a rogue planet such as Phoxera to have a coordinated process. From my research, I found that without a star rotating a planet, planets can use pulsar clocks to tell "time" in a way.

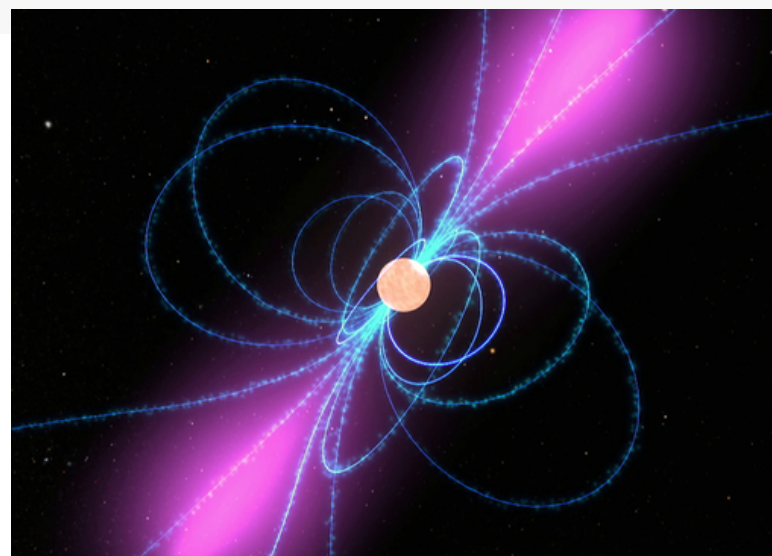
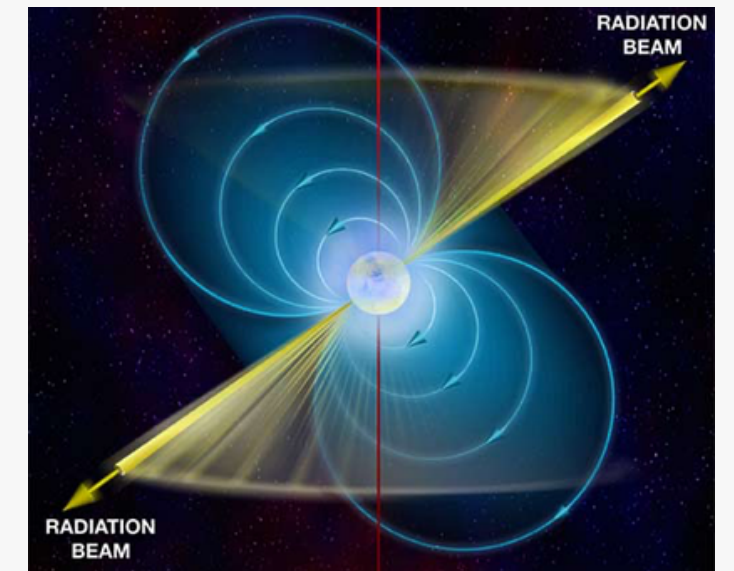
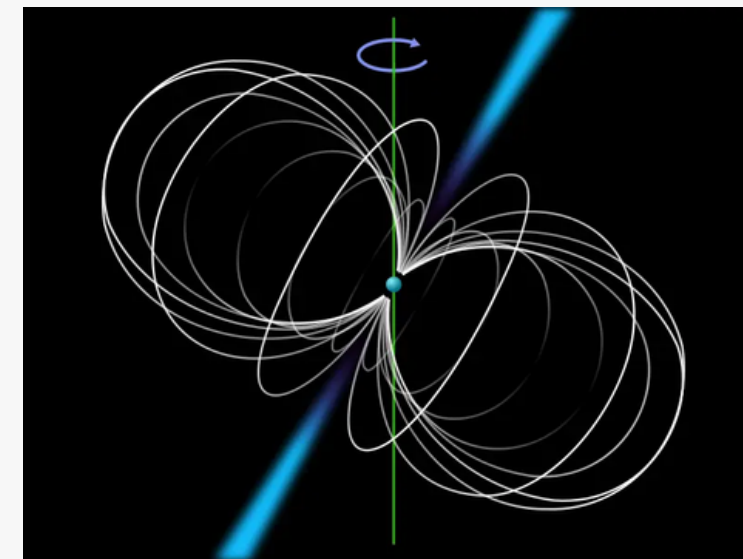
DECK: 2

the images used all have relation to uniforms as well as time and how we register it as well as the possible fictional time sustem on phoxera where it doesnt rely on a star

IMAGES



For the uniform aspect of the deck, I decided to look at actual uniforms that exist and adapt them into something I preferred over the original uniform designs. I wanted to use uniforms as the base because I felt like it was a strong enough foundation to build off, as they already exist and can be tweaked however I would like while remaining recognizable, which was also an important point I wanted to achieve. Recognizability



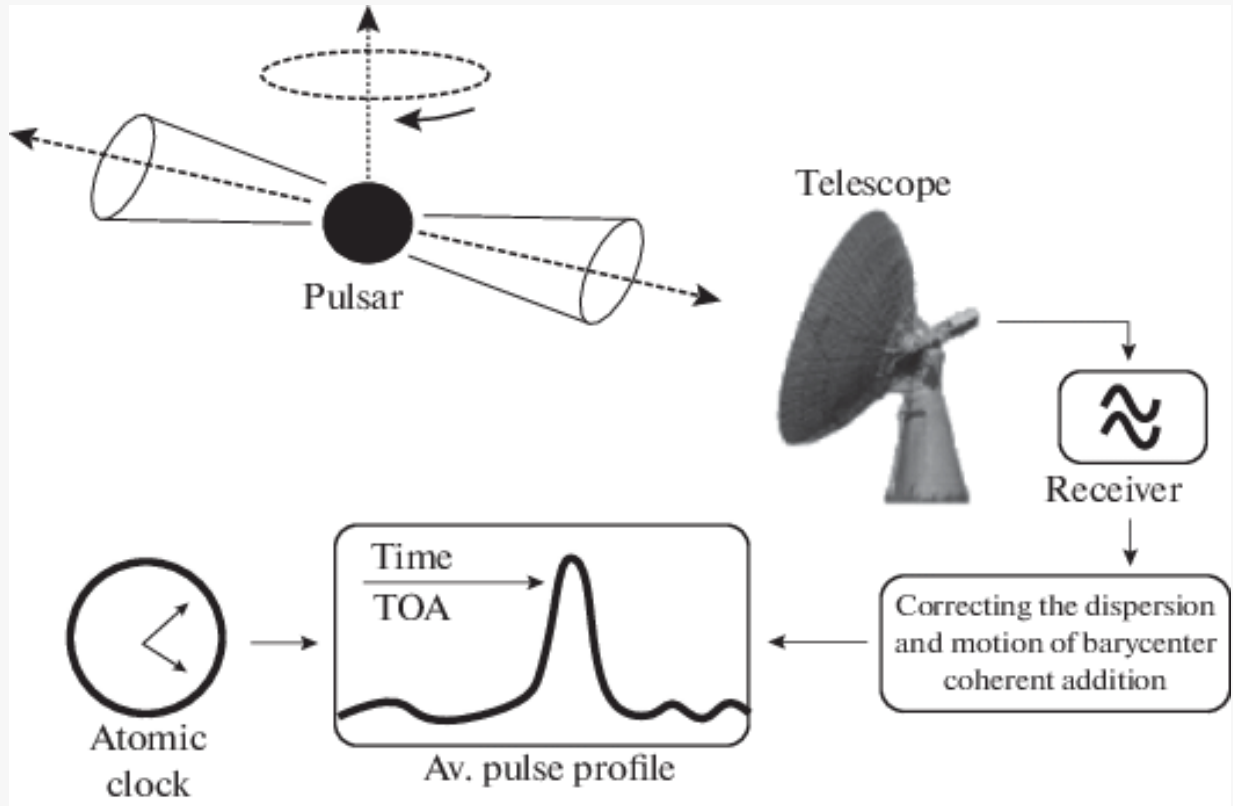
For the time element, as I did not really have time to develop the story of Phoxera, I decided to do a mix of how we told time on Earth as well as how Phoxera would have "time" to coordinate activities. From my research, Earth tells time based on the sun and where we and the sun are positioned. This allows us on Earth to tell and coordinate time; however, on a planet like Phoxera where they do not have a sun, they have to rely on other methods. From my research, I found a method that really resonated with me, and it's called pulsar timing.

DECK: 2

IMAGES



The pulsar time system functions on a pulsar neutron that emits electromagnetic radiation that is strong and highly consistent throughout the universe. They act as cosmic lighthouses throughout the universe, and depending on how fast they rotate, they emit this radiation at the same time, which can then be received by a receiver calculated to form an independent time source, as the radiation is highly accurate and consistent. After finding this out, I decided to use this time system for Phoxera, as it has become the cause they want to bring back to Phoxera, as that is their old way of life away from the current Australian artificial star time system.



DECK: STRUCTURAL CONSTRUCTION METHODS



Description: This image shows garments that all have structural elements through the pattern cutting, fabric, and other structural elements that pull the garments into the 3rd dimension, away from the body into the air. They are accompanied by simple base dresses that lay on the body in simple formats.

characteristics: structural, sculptural, 3d

- **SILHOUETTE**
- LINEWORK
- PROPORTION
- DETAILS
- COLOUR
- HISTORICAL
- **SURFACE DECORATION AND FABRIC MANIPULATION**
- PRINT
- **FABRIC**
- MARKET, LEVEL AND GENRE

DECK: STRUCTURAL CONSTRUCTION METHODS

SIMPLE LOOKING PIECES



This garment was constructed with **stiff silk gazar fabric**, which stands away from the body and provides the strong architectural shape that is able to hold itself away from the body. **I find this really interesting because it's the fabric that holds itself and, to me, only requires a few anchor points on the human body**, such as the waist for the skirt and the shoulder for the front piece, to give the body a different shape.

The tulip dress by Cristóbal Balenciaga: This is a simple dress. Prior to this, I thought the only way to create shape would be to use structural elements such as boning, but after looking into Cristóbal Balenciaga, I have learned that other techniques can be used to construct garments that are still moving away from the body and sculptural. This whole deck will be taking a look at various methods on how to construct such garments in order to better inform my future designs, as I feel that I have to know how clothing is constructed before I can start designing them properly.



The pattern pieces reveal an in-depth look at how the garment was constructed. For this look, it is a rather simple pattern; however, because of the fabric used, it looks much more than the pattern itself. If the pattern were a simple thin fabric, the garments would not be able to hold their own shape.

DECK: STRUCTURAL CONSTRUCTION METHODS

SIMPLE LOOKING PIECES



The center front of the dress is also tied to the wearer's leg to create something like a bubble skirt, creating further volume. I find this particularly interesting because if I were to just look at the dress, I would have never guessed that it was constructed like that, as this was not something we learned, and I would have never thought it was possible to **use the body to anchor points of the fabric**, making it in a way **reconstructible by the wearer** instead of just having a piece I design and giving it to the wearer to wear what I designed. I think this sort of aligns with my theme, as this piece **gives the wearer control** over the garment in a way and **can be customized by them if they want to or just worn as given**. In this case, the dress could be flattened or lengthened if wanted to create a new shape or new version of the dress if needed. This has sort of **opened up new ideas of how to make fashion truly personal and customizable**.



This is an evening dress by Cristóbal Balenciaga that looks complicated but is not really when broken down to its pattern. It was constructed by **draping, which could also be another method of designing garments I can use in future decks**. The dress looks much more complex again because of the fabric used. In this case, the fabric is **silk taffeta, which is described as being very light and airy**, almost burnt paper-like. This allows for the dress to hold its shape with few supporting features **besides air, creating air pockets in the dress and resulting in a very moldable dress**. The bottom half of the dress was created through draping and a few **fabric manipulation methods such as gathers**.

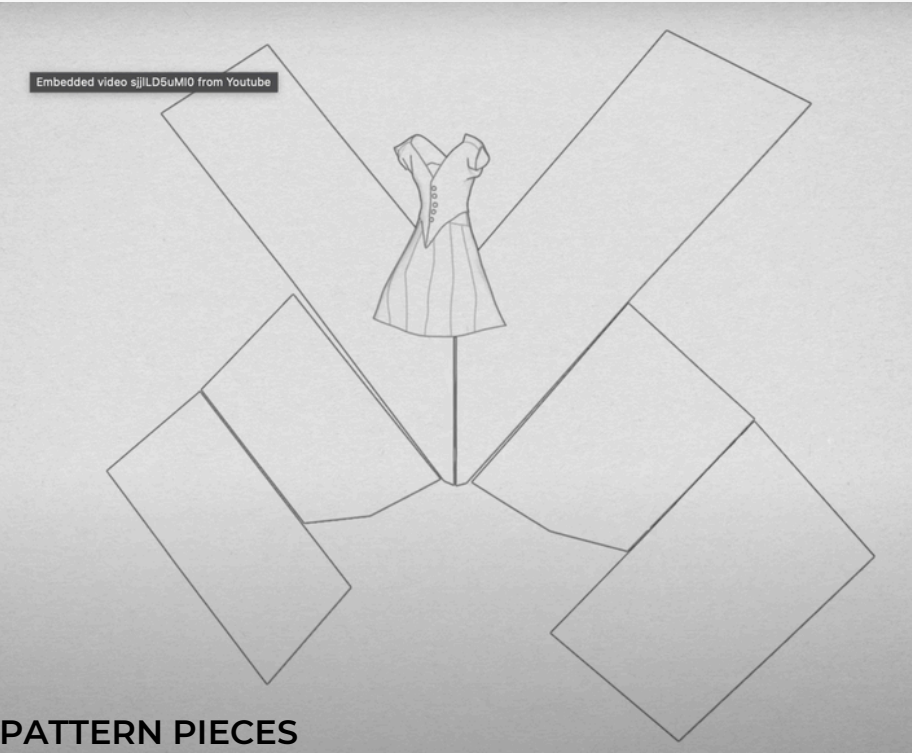


the air pockets in the dress create the volume

the base dress itself has 2 under skirt cages on each side to provide shape. other than that its a simplebase dress



The draping is done followed by things like folds and gathers done to the fabric to create shape and volume.



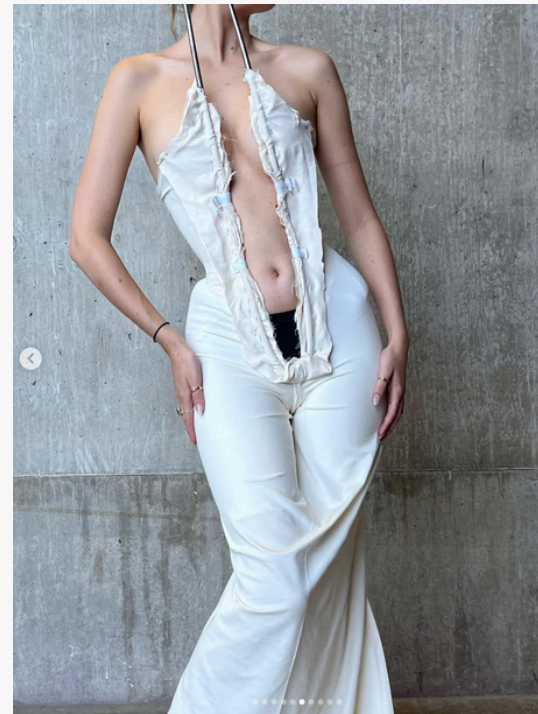
DECK: STRUCTURAL CONSTRUCTION METHODS

SIMPLE LOOKING PIECES



For this look, I was really intrigued by the use of a metal bar in the center front of it. I came upon an article that explained it, as well as images taken of its construction, to better understand how it was used and added. I'm interested in this as I feel like my designs, although they have some sort of sculptural element to them, are not really constructible realistically, as I lack the understanding. By looking into this garment, I hope to better understand how to design garments that can actually be constructed and not just remain an idea.

DECONSTRUCTED LOOK INTO THE GARMENT



I came across this garment while researching for more structural pieces. This is a bodysuit with a corset built in. It has a corset at the top and pants that turn into a skirt below crotch, which is something I didn't notice until looking at how it was constructed. The way the skirt became pants is also quite interesting, and looking at how it was constructed seems to be done only through draping and not traditional pattern making. The designer provided images of how the garment was constructed, providing me with insight into what is possible. For the metal piece in the front, it seems like it was added in afterward, and the fabric wrapped around it, closing it in and securing. After looking at the images, it seems that the garment was built on a leotard corset that was cut open in the front and had a metal piece placed in a U shape to hold it up. The metal was then reinforced and secured. The U shape was used possibly to ensure that the piece did not slide out when wearing it with more fabric over the entire garment to complete it with a zipper at the back to close it up. This is interesting because now I've learned a little more about the processes that went into the construction of the garment.

DECK: STRUCTURAL CONSTRUCTION METHODS

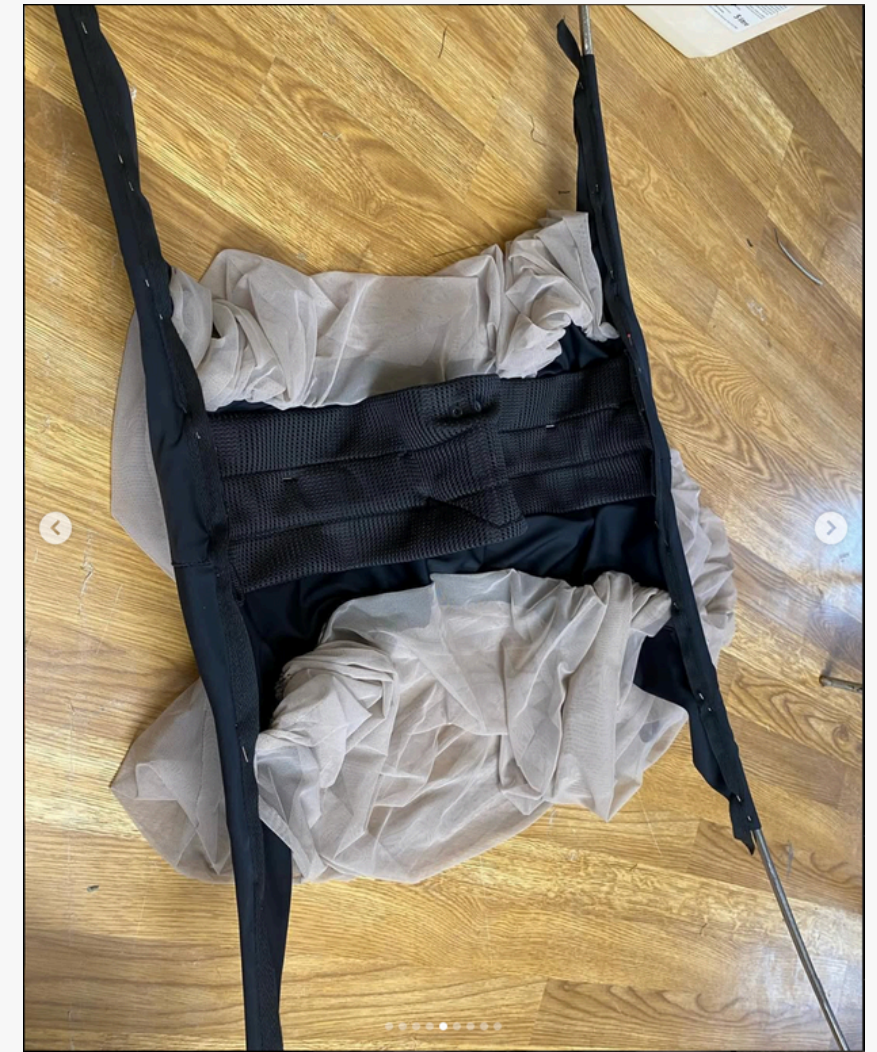
SIMPLE LOOKING PIECES HOW IT WAS CONSTRUCTED



I also came across this garment while looking for deeper insight into how more avant-garde garments were created and found this look with two metal rods that stuck through the front of the garment. I found it interesting how the garment was able to stay up and decided to look into how it was constructed.



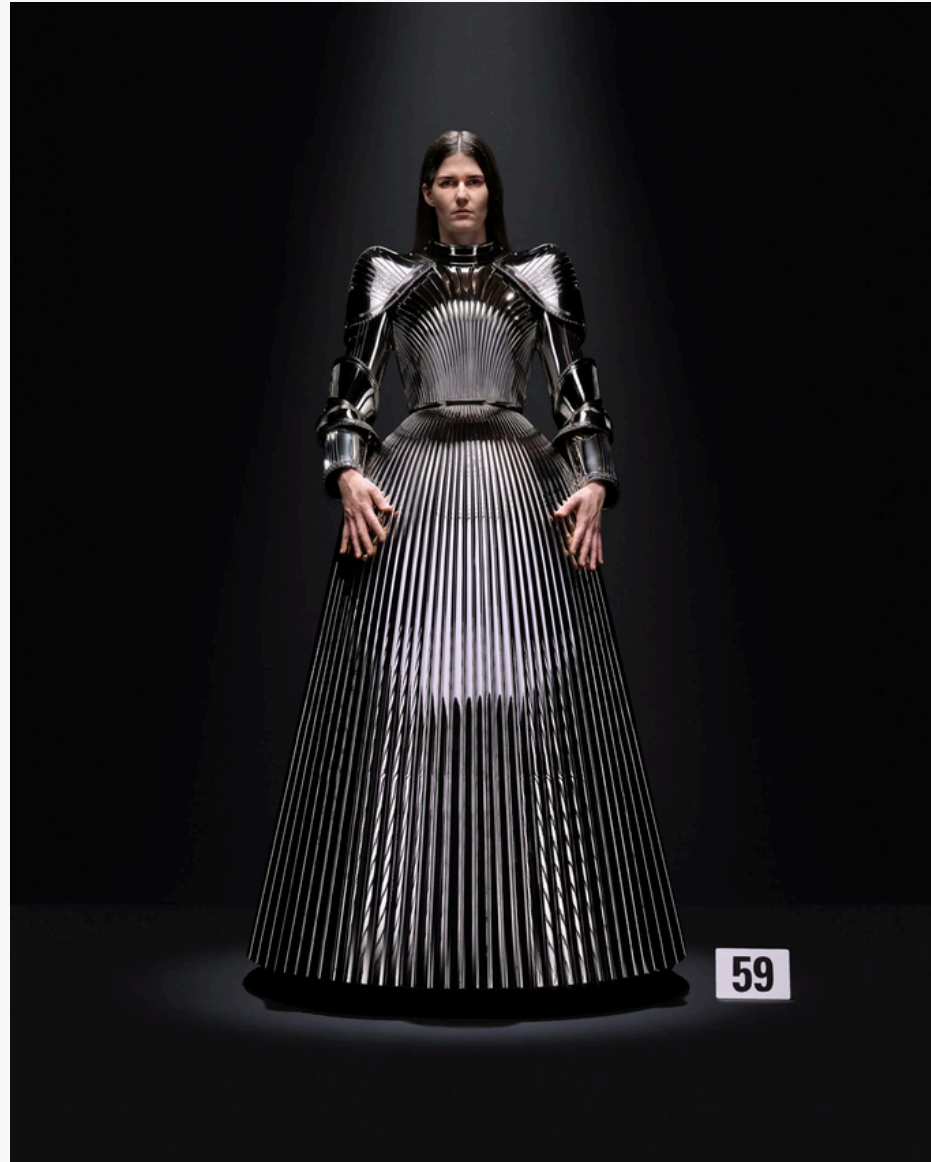
Through what the designer said and what I've seen, I've learned that this garment, although complicated to engineer, is possible through hours of trial and error and that things like hinges can be incorporated into designs to make them work. It doesn't have to be something that is commercially wearable, but as long as it's wearable, it's good enough. the back had hinges used to secure it shut, making it wearable and allowing it to open at the back when locked. looking at the images he used a already made brace with a hinge at the back and attacheed the spikes though them and used the fabric that was pleated to hide the brace and sewed it onto the brace to finish it.



What I did was: it has a metal rod that goes around the waist, and it was a nightmare to engineer. I won't even get into it, but it **hinges open**. It doesn't have a zipper or anything like that. It hinges open, and then **when you put it on, you lock the hinge**, and then it will just sit on your waist. I kind of cheated **by making it just metal. But then it's about how to hide it** and make the audience question how all these things are happening. Typically, the answer to this challenge is to put a transparent mesh panel in the front. But no, I want to make my life very hard.

DECK: STRUCTURAL CONSTRUCTION METHODS

SIMPLE LOOKING PIECES



This look is a look from Balenciaga couture, which I was particularly interested in as it was very complex to construct. I wanted to know how it was made to better understand it, as well as so that if I wanted to use this technique, I had a gateway into some knowledge on how to start and refine the process from there instead of having no idea how it was made and not having that realm of possibility.



As there is not much information on how the look was constructed, all I can do is use the images and infer from them how they did it. For the first image, it seems that they used a very rigid fabric that looks to be canvas to make the body toile. I would infer that this was done after getting the measurements and producing a pattern for the look, which was done with computer-aided design in 3D software to create the pattern. After that, they cut the pattern and produced the garment in canvas so that it would hold the shape as well as be inexpensive. After the fitting, they probably did the necessary adjustments to make sure it would fit.



The next image shows the resin printed garment already pre-polished. I infer that this was done after the measurements were taken and they were sent to the company that did the printing, which was an atelier that made maquettes for the aeronautical industry. It was printed in resin with additional requirements, like how the models were going to move inside the print, which explains the exaggerated areas around the arm, as these were to factor in arm movements.



after the resin was printed they used chrome to polish it to create the metallic look. from the vidoes and explination ive gathered that the inside was lined with frocking material and the model also has a body suit to make it more comfortable. to put the garment together they used what seems to be ribbons to secure it around thew waist and then in the vieodes there were show screwing the garment together on the side seams whoch pulled it all together.

DECK: STRUCTURAL CONSTRUCTION METHODS

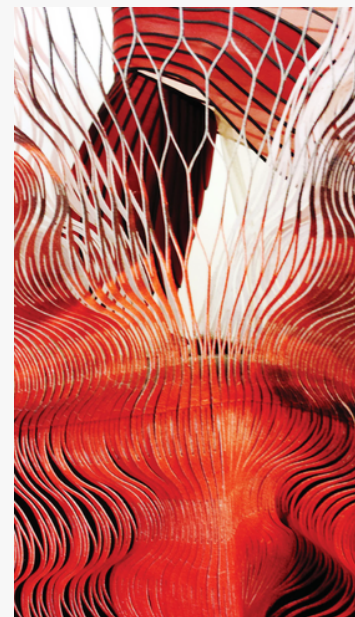
SIMPLE LOOKING PIECES



Looking at a report, I got interested in her process as well as the final garments. They look intricate, and I wanted to know what the process was like. This is what I got from reading. During the process, she tries things out, finding out how the material wants to behave. They now create their own materials, often by combining different techniques and often in collaboration with other artists or technicians from different disciplines.



For the “Lucid” collection (look 1, S/S 2016), Iris van Herpen collaborated with architect Philip Beesly. He crafted a prototype of a spherical “dome” made from hexagonal, laser-cut components using a transparent material. Iris van Herpen then drapes this geometric structure onto a mannequin to mimic and embrace the human form. The feel, appearance, and movement of the material are crucial to her creative process. “It’s like a conversation,” explains Petra, referring to the dialogue between the material and the designer. After this, the 3D structure is digitally imported, and the silhouette is shaped using computer software. The subsequent step involves laser-cutting each spherical dome and hexagonal piece, which are then manually assembled with translucent, flexible tubing.



“Glitch dress” that was first produced for the collection “Between the Lines” (look 6, S/S 2017), further developed for “Shift Souls” (look 5, S/S 2019), and taken up again in “Hypnosis” (F/W 2019) and “Sensory Seas” (S/S 2020). Again in collaboration with architect Philip Beesly, the atelier produced fine expandable laser-cut Mylar fabrics, a polyester material developed by NASA (interview Paul van As, January 19, 2019). The laser-cut patterns are reminiscent of digital glitches, the short-lived faults in a digital system that formed the design process of this collection. When a model wears the glitch dress, it looks as if it is vibrating and as if the model is floating in the air.



The Capriole water dress is made of beige Ecco leather with oil treatment, polyamide, and silver chains. On top of it, a hard 3D printed construction is mounted, made of crystal-clear PETG, resembling a splash of water surrounding the model.

this is an iris van harpen look which I think creates looks that are very interesting and that I wanted to know more about how she creates and constructs them as I've only heard that she uses 3D printing but I also wanted to know more about how she did things.

DECK: STRUCTURAL CONSTRUCTION METHODS

SIMPLE LOOKING PIECES

test cheuhfuehoeufheoufe



The pitched shoulder done at Balenciaga was achieved through pattern cutting, which is another way to achieve a structural silhouette, as shown by the various garments. The designs appear to be created by specially cutting the patterns longer and with more volume across the top of the shoulders and down the outside of the arms. This extra volume can then be loosely ‘pinched’ with well-placed stitching. Even though the top is pinched, this means that the sleeve armhole has to be cut higher so that the sleeve head fits into the elongated armhole. The construction to hold the shape has to have a light touch—when viewed from the outside at least. No heavy-handed topstitching appears to be visible to hold the shape in place. It is likely that this is also supported from the inside of the garment in ways that do not show through on the outside of the garment. For example, you might have special supports between two shoulder pads, or be able to anchor the self-fabric to the shoulder pads using only the seam allowance, so the stitches aren’t visible on the outside of the garment.

This is the collar on a wrap coat. As the coat rides up, there would be tension on the collar as it is raised higher against the body and no longer sits into the hollow at the back of the neck and base of the head. To release this tension, the top collar is split into two parts, down to the collar stand. This allows the collar to settle further around to the front.



DECK: STRUCTURAL CONSTRUCTION METHODS

SIMPLE LOOKING PIECES

I think that for silhouettes I can also look at garments from the past and how they created silhouettes because most of the techniques used now are the same that were used in the past, such as corsets and crinolines to change the shape of the body. But I think with this idea, more could be added to the body at different parts in different portions, much like the crinolines that gave volume and shape and the corsets that took away shape and made the body parts look smaller. I can use these concepts in my designs when it comes to designing in reference to the body, creating a more interesting look with my own personal take on the design.



This petticoat is crafted from metal wire and cotton tape. It was typically covered by an additional fabric petticoat to safeguard the dress worn on top. The hooping of cage crinolines could be constructed from whalebone, cane, or steel. The concentric framework of the cage would be secured with cloth tapes, or it might be entirely enveloped in fabric.



Gowns in the eighteenth century were supported by rounded side hoops of different extension and depth. In this example the wider dress would be narrower in profile. A woman so garbed had to pass through a doorway sideways.



This cotton petticoat features cording that stiffens it into a rounded shape, allowing it to push the dress skirts outward into a bell-like form. During this era, petticoats were also crafted from horsehair fabric, known as crinolines (derived from the French word "crin," meaning horsehair). To achieve a slightly raised waist, the heavy white cotton corset is enhanced with cording and boning, incorporating a slot for a busk at the center front and a spacious interior pocket designed for a paperboard to flatten the abdomen. Gussets at the bust and hips of the corset enable flesh to expand comfortably above and below. The corset features a low, open neckline and is supported by off-the-shoulder straps, which further enhance the chest area. Additionally, separate sleeve supports made from muslin and shaped with baleen complete the wide-shouldered silhouette.



This 1871 bustle consists of metal wire entirely wrapped in cotton fabric. To push the protruding hoops toward the back of the body, the most common methods included interior fabric tapes or a panel that rested against the back. This approach was quite similar to that used in the creation of eighteenth-century panniers.

DECK: STRUCTURAL CONSTRUCTION METHODS

EXPERIMENTATION

After going through what I've looked up, I wanted to try something for myself starting from something simple. I decided to use sew-in boning, plastic boning, and metal wire to experiment a little with shape. I took a few photos of what I did and realized that I had to put interfacing where the sew-in boning was to make the fabric more cohesive and workable. I added a tough interfacing, and the fabric was almost able to stand on its own. This led me to believe that if I didn't want a very constructed look or had one that goes around the entire body that connected at the back or front, I could just use interfacing. However, if it's free-standing, I will have to use sewn-in boning as well so that the fabric can hold its shape. I also changed the type of material at the top with plastic boning and metal wire and found the metal wire more fun as it was moldable. However, if the final product has metal boning, it might be less feasible as it tends to bend and warp, which is fun, but after a while, the wire gets bent out of shape. But it's good if I wanted to do some kind of molding.



The initial idea was to do some kind of structural body near the neckline.



After that, I added sew-in boning, and it was able to hold itself up but not very well.

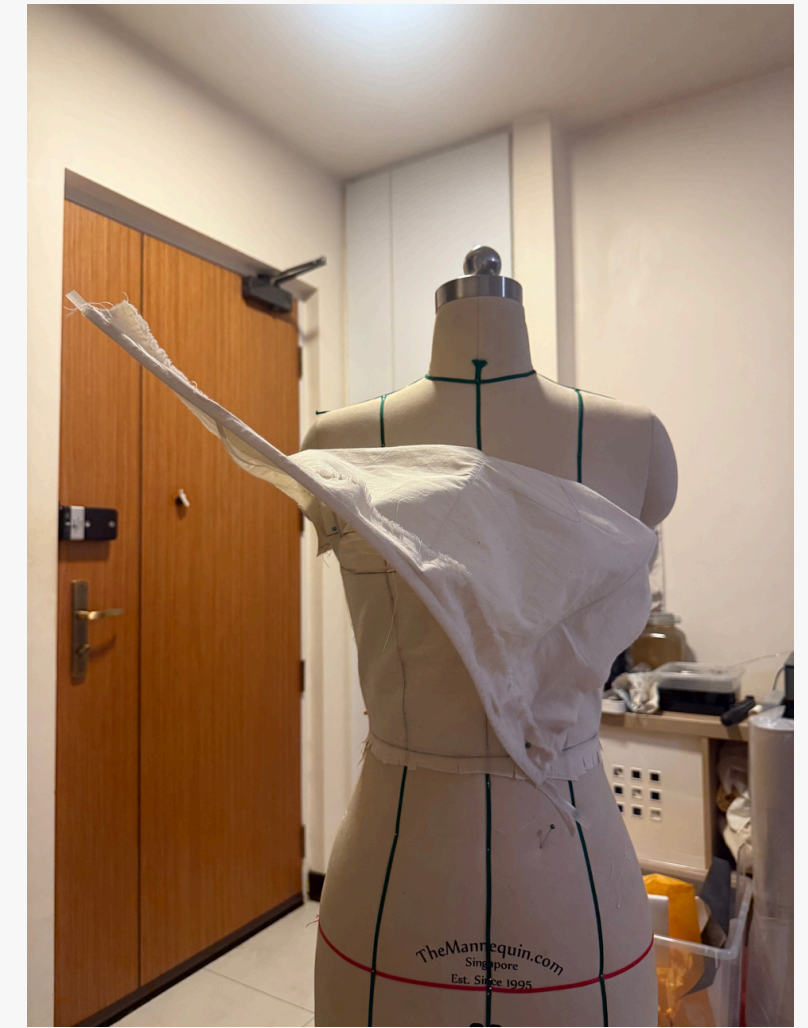


these were the first 2 attempts with metal wire that was mouldable but it was too flimsy and it being mouldable was kind of its weakness as it was too shifty



DECK: STRUCTURAL CONSTRUCTION METHODS

EXPERIMENTATION



I then added plastic boning and got this result, with the shapes being more sturdy and whole as the boning was not as moldable.

DECK: STRUCTURAL CONSTRUCTION METHODS

EXPERIMENTATION

After that, I realized that I might need interfacing to make the fabric more rigid so that it could hold the boning and to make the fabric more supportive. After I added it, the fabric became easier to shape and more cohesive.



With plastic boning, it was less shapeable and more organic, with the shapes just being what the boning could bend to.



With metal wire, it was more moldable, giving me control over the shape, but I wasn't really liking that it was so soft.

DECK: RESISTANCE COLOURS AND DETAILS

DETAILS

early pirates

They could not afford clothes and usually wore what they had until it rotted off, typically barefoot in baggy trousers (slops) cut off between the knees and ankles, allowing them to grip onto the slippery deck and ladder as well as being able to move more freely since they required more functional clothes to live on the sea which was similar to what **mariners in the 17th century**

They usually wore loose-fitting garments made out of **practical materials such as linen, wool, and cotton**, which were durable and comfortable. They also wore leather boots that offered their feet protection, as well as tricorne hats that protected them from the sun.

They also used fashion as a form of identity and rebellion, breaking societal norms and embracing life outside the law, which was shown in their unconventional clothing choices.

They would opt to wear torn, **mismatched clothing and often patched up and modified** their clothes according to their needs and wore whatever they could find and get from the ships they captured. they would also make use of jewellery like gold earrings to show off wealth as well as provide a burial fee for those who perished taking fashion inspiration from various places such as the Spanish, English and africans using bold colours, intricate such as **stripes and chequered** patterns and unique accessories allowing them to **express their individuality while still being functional**

The bandana was both practical and a symbol of rebellion, not only to keep their hair out of their face but also to mark their freedom and display their independence.

Pirates began wearing more elaborate and **high-quality clothing made from the finest materials such as silk, velvet, and lace as they started raiding ships that carried such items onboard**, incorporating them into their wardrobe and elevating their status with intricately detailed garments such as coats with gold and metal buttons.

In essence, pirates were rebels who were fighting against governmental and economic systems they thought were unfair, adopting democratic policies and structures on their ships.

DECK: RESISTANCE COLOURS AND DETAILS

DETAILS

early pirates



Pirates would wear **long coats** taken from wealthy captives. These coats had an array of **buttons down the entire length of the front with side cuffs buttoned back**. Others would wear short jackets to stay warm and agile, usually made out of **heavy blue or grey cloth that was wool or hard-wearing fustian**, and were also known as fearnoughts.



Alternatively, short billowing trousers known as **petticoat breeches** were worn, which could be tied at the knee with **leather pockets** stitched onto the trousers to hold things like coins, tobacco and weapons and were usually buttoned closed



They also opted for **baggy trousers** often with bell bottoms as they could be rolled up for activities, as well as **neck scarves** to protect them from the wind, and wore **waistcoats** that could be one-colored, striped, or checkered.



In order to gain more respect, some pirates wore **wigs** which were fashionable among the rich and would **tie white or black ribbons** on the ends. They usually opted for hats that were tightly fitted and made out of wool, leather, or canvas as that served a more functional purpose. An accessory they would wear would be a **silk sash** across the body that was used to keep weapons or to tie weapons to.

DECK: RESISTANCE COLOURS AND DETAILS

DETAILS

French revolution and royalists

Fashion during the revolution was used to distinguish between social classes, with red and blue representing Paris and white representing monarchy and purity. The revolutionists sought to adopt simpler clothing, rejecting royal symbology and making fashion more accessible to the social classes. Almost everything became a political emblem and a potential source for political conflict. Fashion became one of these tools to display one's support, as well as allowing people to understand their positions.

Revolutionaries challenged fashion norms of the time, asserting that clothing should show your socio-economic status and instead should communicate your political stance.

During this time, the demonstration of luxury was a driving force behind self-presentation, which was what the revolution was against. It was slowly weaned off and became more consumer-based, changing women's pursuit of fashion from one that was rooted in social etiquette and aristocratic privilege to one that was based on their femininity. Women were warned to only combine simplicity with luxury; however, there were people who were against the revolution who showed it through their clothes in full mourning outfits to express their sympathy towards the royalty. These outfits consisted of “a red and black pierrot jacket, a white linen skirt... and a bonnet of black trimmed with gold, pearls, diamonds, and an aigrette of white feathers.”

Fashion in this era took inspiration from ancient Greek and Roman attire, with more relaxed fits compared to the previous aristocratic fashion. It saw the rise of two main genres of fashion: the sans-culottes as well as the incroyables and merveilleuses.

these groups of people would have gatherings to mourn the lost of their family memebbers who were lost of the guilloutine

DECK: RESISTANCE COLOURS AND DETAILS

DETAILS

French revolution and royalists



This look has a hat that has a **cockade** on it, showing that the wearer was supportive of the revolution, as well as having a **pamphlet** in the pocket of the coat that inferred the same, although the suit seems to be one of an aristocratic elite.



This is on the collar of the waistcoat. The **caterpillar** indicated casual dress with the butterfly and scissors suggesting the sacrifice of finery.

This is a French revolutionary motif **waist coat** which has **motifs and mottos embroidered** on it. The colors also display the wearer's attitude towards the revolution, which was in support of it.



Men of that line wore 3-piece suits that consisted of a single or double-breasted coat with collars also known as a **frock coat**. It was fitted and had tight sleeves. During the revolution, the clothes remained the same, but the **colors took a different meaning**.



This look features the **“sans culottes,”** which meant without knee breeches. This look consists of **loose-fitting coarse cotton trousers** typical of the **working class** and was a symbol against the impractical breeches. There is also a hip-length woolen jacket known as the **carmagnoles** associated with **peasantry**. This look was drastically different from what was worn by the aristocrats. There is also a **Phrygian cap**, which was also known as the liberty cap, and it was a **symbol of democracy and freedom**.



In the 1790s, men got tired of the “sans culottes” and introduced a new style called “les incroyables,” which was an extreme style. **They wore tight, extravagantly cut tailcoats and cropped pants in striped fabric.**

DECK: RESISTANCE COLOURS AND DETAILS

DETAILS

French revolution and royalists



This look consists of a fitted **caraco, a jacket bodice** that has long tight sleeves cut on a curve to closely fit the elbow, with an underpetticoat. It is an illustration from a magazine that showed the “new fashion” for the time, which was a **new bonnet**. It is a tall gauze bonnet that had a **tri-color cockade** on the side, embroidered with olive branches in green and trimmed with white taffeta, with a cross, sword, and spade, which was the “**new symbol of national pride**” with the colors of Paris.



This is an illustration of a gown that women were encouraged to wear, which was made out of a **fine Indian muslin embroidered with tiny red, white, and blue bouquets**.



This is a feminine version of the National Guard uniform deemed the feminine patriot.



This image shows illustrations with things like a striped caraco **inspired by the national ribbons** in the colors, as well as **shoe buckles in the shape of Bastille being dismantled**.



the bonnet rouge was the most common way for people to show their support for the revolution



DECK: RESISTANCE COLOURS AND DETAILS

DETAILS

French revolution and royalists



examples of the sans-culottes dressing the revolutionists wore

madam sans culotte



designs by jacques louis david as a proposal for the **revolutionary character national costume** which drew inspiration from classical antiquity historical periods and theatrical costumes which purposefully **avoided sans culottes**



This was what the government approved for all deputies to wear as their **official costume**, comprising of a French coat of national blue , a tricolour belt as well as a scarlet cloak à la Greek, as well as a tricolour hat adopted as the uniform to a very unenthusiastic response with the red causing fatigue.

DECK: RESISTANCE COLOURS AND DETAILS

DETAILS

French revolution and royalists



These are **the incroyables** who were a manifestation of **masculine defiance against sartorial uniformity**. They were the kids of the elite and were a subculture rebellious youth movement that rose during the French Revolution. They were **against the revolution**, using their opulent and over-the-top fashion as a form of display towards their political stance.



the fleur de lis was the royalist insignia which the opposite of the cockade



The exhibition of their stance **did not end with fashion**; it continues with their haircuts and speech, with the **letter R being omitted**, as well as their haircuts pushed forward and **shaved at the nape of the neck, as if the guillotine blade was about to fall**.

Women in this era opted for more simple dressing similar to the **Greeks and Romans but added flair to how they dressed with accessories in a neoclassical way** in a narrow clinging gown. unadorned white cotton chemise has a rounded drawstring neckline, softly gathered bodice and skirt, waistline placed directly under the bust, and short tight sleeves, , wears a sleeveless chemise that exposes more of her chest and her full arms. Her sole ne plus ultra accessory that was requisite for a woman of fashion and communicated her wealth is an expensive shawl with narrow palmette borders



This shows the **Ancien Régime couple in elaborate court attire reacting to the Incroyables (male) and Merveilleuses (female)**, signifying the change in fashion among the aristocrats away with the corsets and

(On him) a square-cut coat with even skirts and wide lapels, chin-covering cravat, long tight breeches fastened with ties rather than buckles, a walking stick, flat pointed shoes, shoulder-length unpowdered curls, and a bicorn hat, and (on her) a high-waisted trained gown with shocking elbow-baring sleeves, equally flat pointed shoes with ribbon ties, and no sign of understructure.



The Incroyables **tugged their cravats up high, swaddling their throats in goiters of cloth**: The collar generally ended around the ears, entirely hiding the chin and jaw. **Their tailcoats were creased and muddled, tailored short and tight in front, with pleats in the rear creating a hunchback effect**; Heyl, the most famous tailor in Paris at that time, specialized in this intentionally bizarre shape.



DECK: RESISTANCE COLOURS AND DETAILS

DETAILS

French revolution and royalists



Women went from having full skirts and hoops with petticoats to neoclassical chemise dresses carrying small bags hung at their wrists. as well as wigs in colours such as blonde and elaborate jewelry.



The Merveilleuses wore Neoclassical style dresses, with **high waists** and open necklines, narrow skirts, and often made up of **light fabrics** such as muslin, to assimilate the style of the mythical females of classical antiquity; their hair was often made in a variety of styles, or covered with the different hats that were popular at the time, including bonnets, toques, turmans, and the popular cornette.



The white cotton chemise was a **rounded drawstring neckline** dress with **soft gathers** at the bodice and skirt, with the waistline placed directly under the bust, and with short tight sleeves. Their dresses were known as women's attire, as they favored **natural body silhouettes**.



Thérèse Tallien, une célèbre merveilleuse



The incroyables were usually dressed in **oversized cravats, wide trousers, jackets, and "large earrings" with their distinct bicorne hats**. They also carried canes that referred to their executive power, used as an accessory or weapon.

DECK: RESISTANCE COLOURS AND DETAILS

French revolution and royalists

For this deck, I decided to look at people who were at the forefront of the movements such as the Incroyables and Sans-Culottes, using them as inspiration. The people in this part of the deck will be the muses for the designs I develop in this segment, looking into who they are as people and designing according to that, creating somewhat of a wearer profile framing them in PHOXERA designing elements that can be implemented.



THÉRÉSA TALLIEN: French socialite who led the merveilleuse movement, controversial, beautiful, political activist, scandalous, risqué, extravagant the dresses were inspired by the simple and practical dresses they wore in prison

Joséphine de Beauharnais similar to theresa but became the empress of france

DECK: RESISTANCE COLOURS AND DETAILS

sketch studies



For these designs, I wanted to take the characteristics of the neoclassical dress and reimagine them through the lens of phoxera, depicting a woman who feels the effects of the society around her and is not really paying attention to it, much like the remarkable women during the French Revolution. I took the silhouette of the neoclassical dress, keeping it the same with the lack of shape and following the natural women's body shape, and tried to reimagine it.

I would also consider these sketches as observational studies to better inform future sketches with the things I liked.

DECK: RESISTANCE COLOURS AND DETAILS

French revolution and royalists



For the other dress, I tried to drape something that was following the silhouette of the neoclassical dress but added a twist and came up with these dresses. I tried to keep the shape while adding elements and came up with this dress with all the folds and layers, which I'm quite happy with.



For the plastic bag looks, I wanted something that kept the shape but also played with proportion by exaggerating them using air and inflating the shape. I wanted to add some kind of voluminous mass behind the dress while keeping it away from the body, maintaining the origin of the neoclassical dress, and I came up with these as I was unable to sketch them down, so I decided to try a drape.

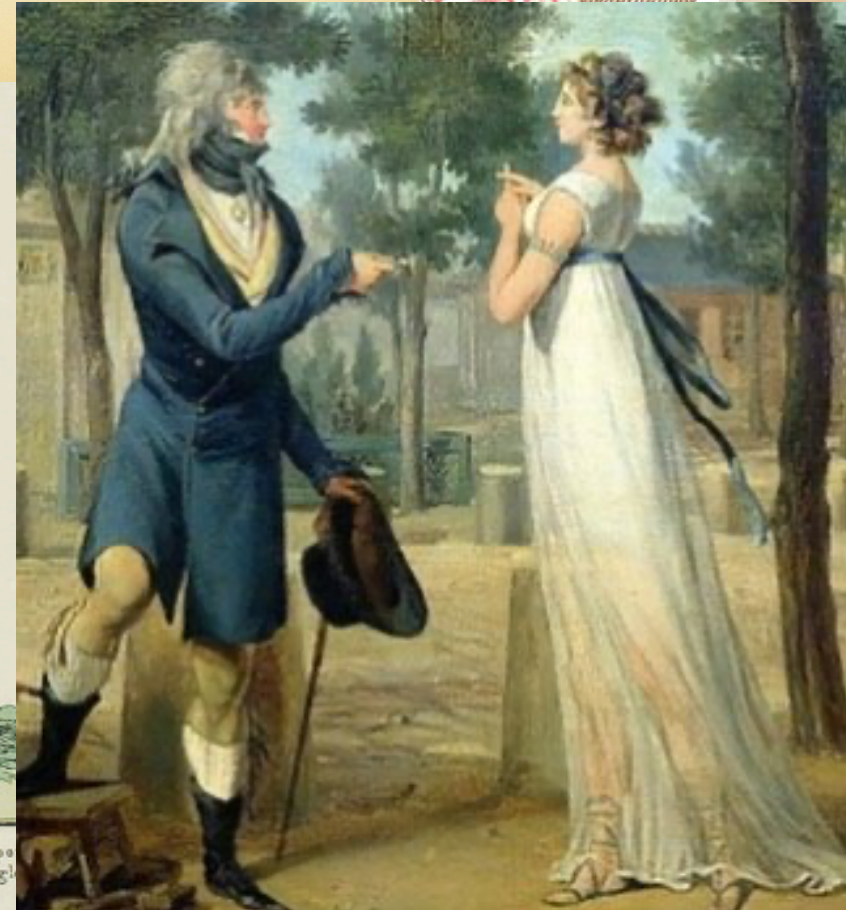


DECK: RESISTANCE COLOURS AND DETAILS

French revolution and royalists

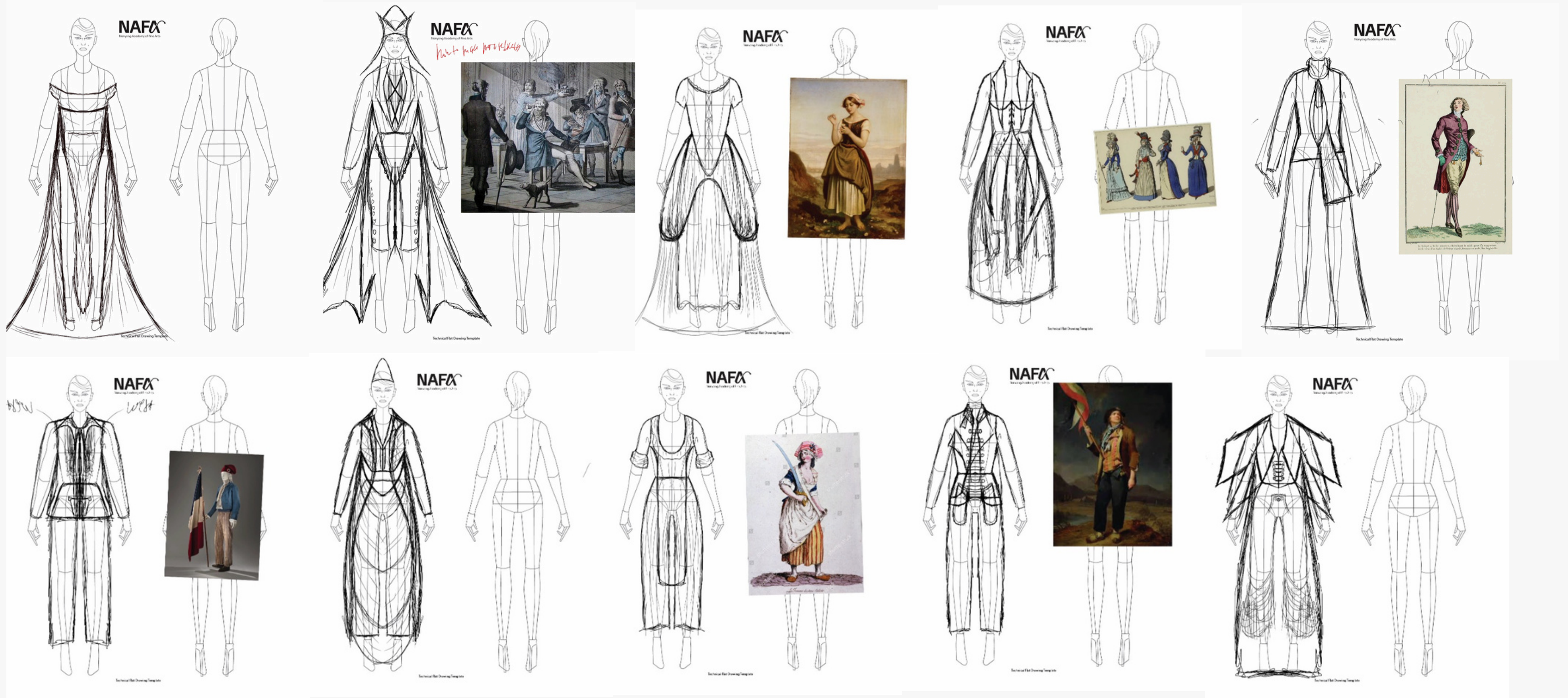


Les incroyables: extravagant, flamboyant, and provocative. Using fashion as political statements against the status quo.



DECK: RESISTANCE COLOURS AND DETAILS

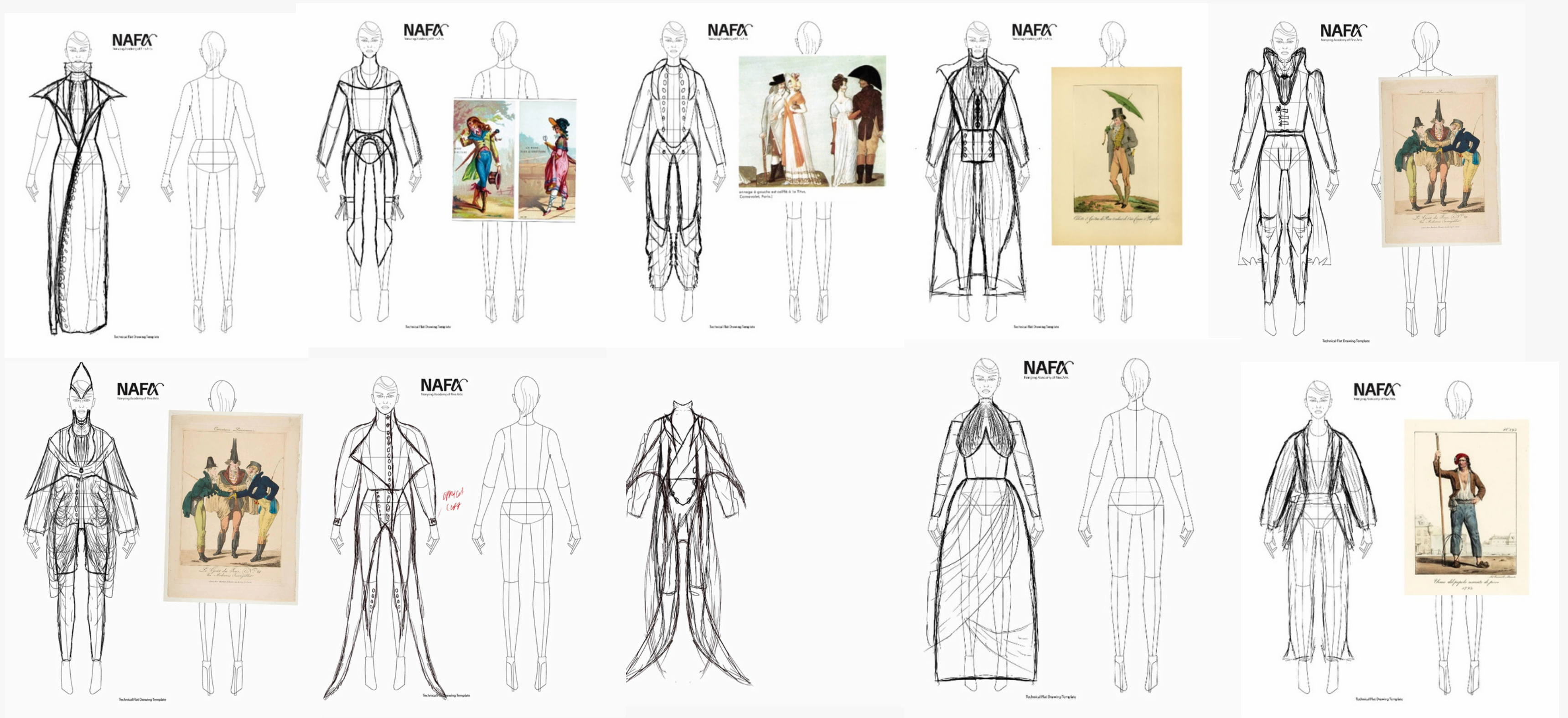
sketch studies



For these sketches, it followed the same principle of using the old illustrations to inform the new ones and taking inspiration about where I like and don't like, using this as a study to look at the clothes and how to approach designs.

DECK: RESISTANCE COLOURS AND DETAILS

sketch studies



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DECK: RESISTANCE COLOURS AND DETAILS

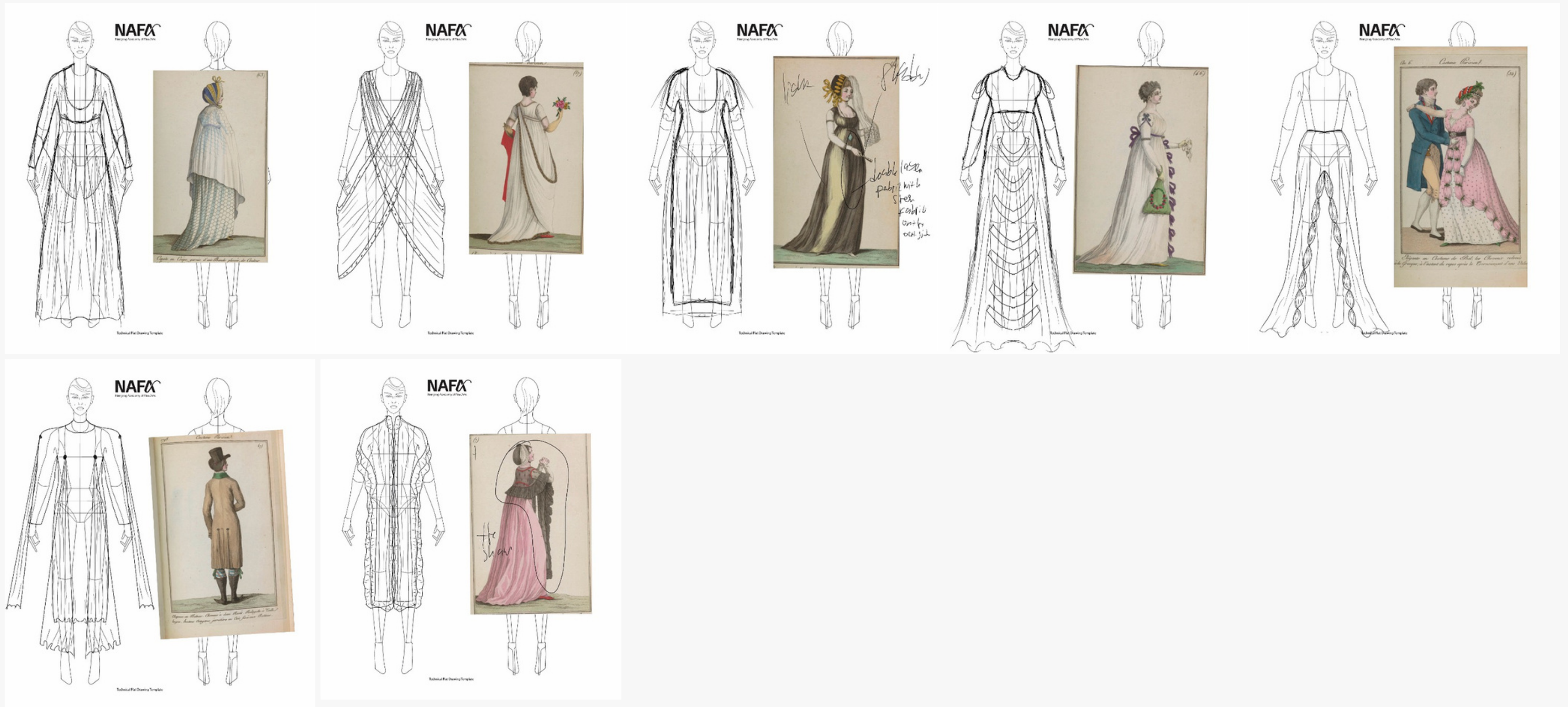
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DECK: RESISTANCE COLOURS AND DETAILS

sketch studies



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DECK: RESISTANCE COLOURS AND DETAILS

French revolution and royalists



sans culotte: they supported the revolution: very simple outfits using colors and symbols to show their support for the revolution

Style Revolution

Digital exhibits and collection of the Journal des Dames et des Modes (1797-1804)

github.io

After doing further research, I found this article that provided me with more information as well as images of how they would dress during that time and have used the images as more inspiration. I think about this point in time I will focus on the French Revolution as the main backbone of the collection, as I feel that if I continue looking at other revolutions, it will be too much for a single collection to focus on.

from this article they mentions that the fabrics they used changed with cotton muslin from india instead of silk for the trendy dresses of that time called the chemise

it was said at that time women didnt have the same rights as men and because of that they started expressing themselves through fashion. it became a powerful form of body politics and a powerful form of self assertion. they were freed from the heavy dresses and tedious garments and underscored their power as autonomous individuals

it was also said that they held balls after the years of terror during the french revolution where the children of the rich who have been executed gathered. at these gatherings guillotine cuts were seen as well as red neck rubbions which were all attributes to their parents for family members who were killed during the revolution



DECK: RESISTANCE COLOURS AND DETAILS

French revolution and royalists

From the Journal des dames et des modes. The French Revolution of 1789 heralded a new era where all individuals could redefine themselves. Between 1797 and 1804, following the initial upheaval of the revolution and prior to Napoleon's push for more conservative women's attire, the Journal des dames et des modes presented Europeans with an astonishingly fresh approach to fashion. It dismissed the traditional rules, forms, and materials that had previously indicated fixed social status, embracing instead the idea of personal expression through consumer choices. This remarkable shift towards individualism allowed men to dress freely as they have continued to do, and for a brief period, it also liberated women.

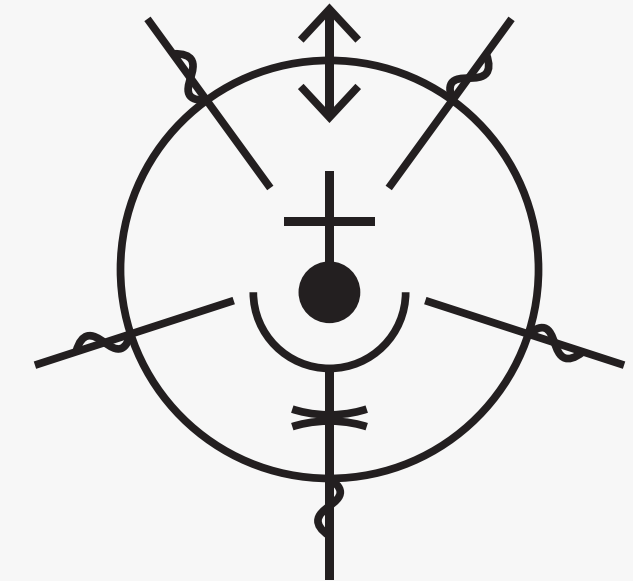


DECK: RESISTANCE COLOURS AND DETAILS

French revolution and royalists

After researching further, I found out about the ball of victims that may or may not have existed. For these balls, women and men would wear hair that mimicked the look of getting their heads cut off by the guillotine. They would also wear ribbons or red trims to represent the blood flowing from the bodies. They would wear red Xs on their backs or chests to represent the same thing. They would also wear black armbands to mourn their family members. To me, I thought that I could incorporate the phoxera symbol into this as well as use distorted lines to do the same, following how the ribbons or trims would be tied and distorting them to create new shapes that build off the original shapes.

this could be emulated in the form of print, trims, surface decoration or pattern cutting. in my case the red will be changed to black instead to show resistance against the brashxioms





Accessories, hair, and hairpieces could be transformed into something that fits my concept, like pieces that decorate the garments in phoxera or even headcovers that turn into face covers or scarves as disguises or coverings to conceal the identities of people.

DECK: RESISTANCE COLOURS AND DETAILS

DETAILS

full collection manifesto

This collection takes place in Phoxera, a planet that has been occupied by a hyper-capitalist authoritarian, self-centered government that only preserves itself, which I think reflects the modern world. Phoxera is a satirical allegory about the world we live in now. I want to use fashion and the concept of subtle protest to resist the occupiers and take back the old world they knew.

Through research, I have found that this mirrors this sentiment, with fashion taking a political position in people's lives by showing their stance and resisting what the current norms dictate, creating their own new norms from what already exists. They want to reclaim their old way of living and agency over their own bodies and lives through their bodies and clothes. I feel that the French Revolution and how they dressed towards the end aligns with what I imagine this collection to be.

How? The way the men dressed mocked how the rich were executed through their clothes and even attitudes. The men were flamboyant and challenged the status quo, constructing their own world while doing so in the ball of victims. This was quite literally building their own world. I want to take the essence of that and translate it into a modern context. For the women of the time, although simple, their outfits also held heavy significance, with things like bows and decorations carrying heavy meanings of their deceased loved ones. They were oblivious to the years of terror. The years of terror were over, but the memories remained. They were oblivious. They were oblivious to the changing world around them; as long as they had money and were not executed or prosecuted for their wealth, they were alright. They did not have to care or participate in what was going on around them. They were oblivious and ignorant yet used fashion to fuel an invisible political campaign invisible to the naked unaware eyes. They were loud and yearning for the past, for their past lives, for what they knew as life until it was dismantled and decapitated. They revealed themselves however they wanted and did so freely, flaunting what they had, which was their bodies. They had agency over their bodies and did not have to live in fear of the past but were still yearning for the past. Les incroyables and merveilleuses were existing in a system that wanted to abolish them but managed to remain in anonymity, in subtlety, without conforming to the efforts around them. They even mocked the efforts and remained unscathed; they were a satire of what happened to their parents and yet did not care nor conform. They adapted and were subtle. I don't want to copy the clothes; I want to capture the essence of the fashion of the time supported by the French Revolution.

What are we fighting against? Capitalism, an authoritarian state, and a lack of agency over our bodies from the government. We want to bring back the old way of life. I don't want to contribute to your version of society, but I have to in order to live, so I will do it unwillingly. However, in my way of dressing, I will refuse to conform to the society you want to build. You may have taken over our world, but you will not take away my spirit. I may not be able to voice what I want to say and how I feel, but my clothes will. They will tell everyone exactly how I feel about your governance; they reflect my true intentions and thoughts. You can control my words, but you will not and do not control my thoughts. I communicate through my fashion. I'm forced to exist within you but am oblivious to you. You occupy my land but not me. I am bound by body but not spirit. You watch me and leave me with nowhere to hide, but I will render myself unrecognizable. You will see me but not know me. I will be visible and invisible. You will not control me; you will not see me. I will be oblivious to you. I will show you what you don't want to see. I will decide on what I want to show you, and you will have no choice but to watch as I do. You will see me and hear me when I want you to, and I will disappear when I want to. I will do what I want in your world, much like what you have been doing to me. I've been doing what you want for far too long. I will reclaim my right as a living being and revert to the way of living where I am free. I will be freed through restriction. I will restrict myself physically. I will restrict my fields of vision in order to restrict yours. You might follow me around, but soon you will not; I will vanish. What I wear will be what I want to wear, but what I wear will make me invisible and visible at the same time. I will occupy what I want to when I want to, and you will not stop me. I will spread myself, and you will not know how, when, or where. Everyone will know what I stand for.

Physical mobility, bodily autonomy, expression, privacy, space conservatively—like how to cover but not cover the body and how to take up space—like an invisibility cloak. Nietzsche's idea of self-discipline or Foucault's concept of power and control.

COLLECTION MANIFESTO

What are we fighting against? Capitalism, an authoritarian state, and a lack of agency over our bodies from the government. We want to bring back the old way of life. I don't want to contribute to your version of society, but I have to in order to live, so I will do it unwillingly. However, in my way of dressing, I will refuse to conform to the society you want to build. You may have taken over our world, but you will not take away my spirit. I may not be able to voice what I want to say and how I feel, but my clothes will. They will tell everyone exactly how I feel about your governance; they reflect my true intentions and thoughts. You can control my words, but you will not and do not control my thoughts. I communicate through my fashion. I'm forced to exist within you but am oblivious to you. You occupy my land but not me. I am bound by body but not spirit. You watch me and leave me with nowhere to hide, but I will render myself unrecognizable. You will see me but not know me. I will be visible and invisible. You will not control me; you will not see me. I will be oblivious to you. I will show you what you don't want to see. I will decide on what I want to show you, and you will have no choice but to watch as I do. You will see me and hear me when I want you to, and I will disappear when I want to. I will do what I want in your world, much like what you have been doing to me. I've been doing what you want for far too long. I will reclaim my right as a living being and revert to the way of living where I am free. I will be freed through restriction. I will restrict myself physically. I will restrict my fields of vision in order to restrict yours. You might follow me around, but soon you will not; I will vanish. What I wear will be what I want to wear, but what I wear will make me invisible and visible at the same time. I will occupy what I want to when I want to, and you will not stop me. I will spread myself, and you will not know how, when, or where. Everyone will know what I stand for.

DECK: RESISTANCE COLOURS AND DETAILS

DETAILS

what am I doing i guess this is the manifesto lol

This collection is set on Phoxera, a planet under the sway of a hyper-capitalist, authoritarian regime that prioritizes its own preservation, reflecting aspects of our contemporary world. Phoxera serves as a satirical allegory for the society we inhabit today. My intent is to utilize fashion and the notion of subtle protest as a means of resisting the occupiers and reclaiming the world as it once was. Through extensive research, I have discovered that this sentiment resonates with the role of fashion as a political statement in individuals' lives, allowing them to assert their positions and challenge prevailing norms, ultimately creating new standards from existing paradigms. Individuals yearn to reclaim their former way of life and regain agency over their bodies and existence through their clothing.

The French Revolution, particularly the fashion trends of its later stages, serves as a poignant parallel for this collection. The attire of men at that time often mocked the opulence of the wealthy, subtly commenting on their fate through both clothing and demeanor. These individuals were flamboyant and defiant, constructing their own identities within a society marked by violence and upheaval. I aspire to capture this essence and translate it into a contemporary context.

For women, although their attire appeared simple, it carried profound significance, with adornments such as bows serving as poignant reminders of lost loved ones. They remained oblivious to the years of terror that had transpired, content in their wealth as long as they were not subjected to persecution or execution. This ignorance allowed them to exist within a bubble, using fashion as a vehicle for a political statement that remained invisible to the unobservant. They were loud in their longing for the past—an existence they once knew, now dismantled.

The "incroyables" and "merveilleuses" of that era thrived within a system that sought to suppress them, yet they maintained their anonymity and subtlety, refusing to conform to the societal pressures around them. They mocked the very forces that sought to diminish them while remaining unscathed, embodying a satire of their parents' plight. They adapted and flourished, not through imitation but through the essence of their fashion, rooted in the revolutionary spirit.

Our struggle is against capitalism, an authoritarian state, and the deprivation of bodily autonomy imposed by the government. We seek to restore the old way of life, rejecting the societal constructs that seek to define us. While I am compelled to participate in this system for survival, I will not conform to the society it promotes. Although my voice may be stifled, my attire will express my dissent, articulating my true sentiments. You may control my words, but you do not govern my thoughts. I will communicate through fashion, navigating this world that occupies my land without truly possessing me.

I shall render myself both visible and invisible, revealing what I choose and obscuring what you prefer to ignore. I will decide when to engage and when to retreat, asserting my existence within your confines. I have acquiesced for too long; now, I will reclaim my autonomy and return to a state of freedom. My liberation will manifest through self-imposed restrictions, as I deliberately limit my visibility to challenge yours. You may attempt to follow me, but soon, I will elude you. My clothing will be a duality of invisibility and visibility, allowing me to occupy space on my terms. My presence will be felt, yet you will remain unaware of the depths of my intentions.

This exploration of physical mobility, bodily autonomy, expression, and privacy will navigate themes of covering and revealing the body, akin to an invisibility cloak. Drawing on Nietzsche's concept of self-discipline and Foucault's theories of power and control, this collection aims to articulate a nuanced resistance through fashion.

DECK: RESISTANCE COLOURS AND DETAILS

uniform protest

I feel that from this concept it can be developed into something that provides the wearer with simple everyday attire they can wear on the streets, but with subtle changes to the clothes to make them different. With this difference in the community, they can have their own meanings for different types of "uniforms," while keeping it within their community of being anti-government. It's like a uniform for the cause that is undetectable by the general public, but if you're in the community, you will understand. This is inspired by what I found out about the French Revolution, where they dressed a certain way and the specific things they did were understood by the people who stood for the same cause as them, such as the red ribbons or empire line dresses, showing that they were not really aligned with the revolution.

DECK: 5

PHOXERA

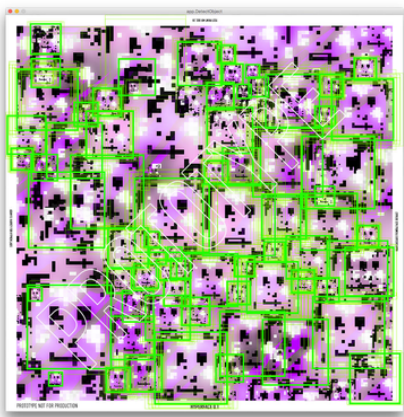
HOW TO AVOID SURVEILLANCE



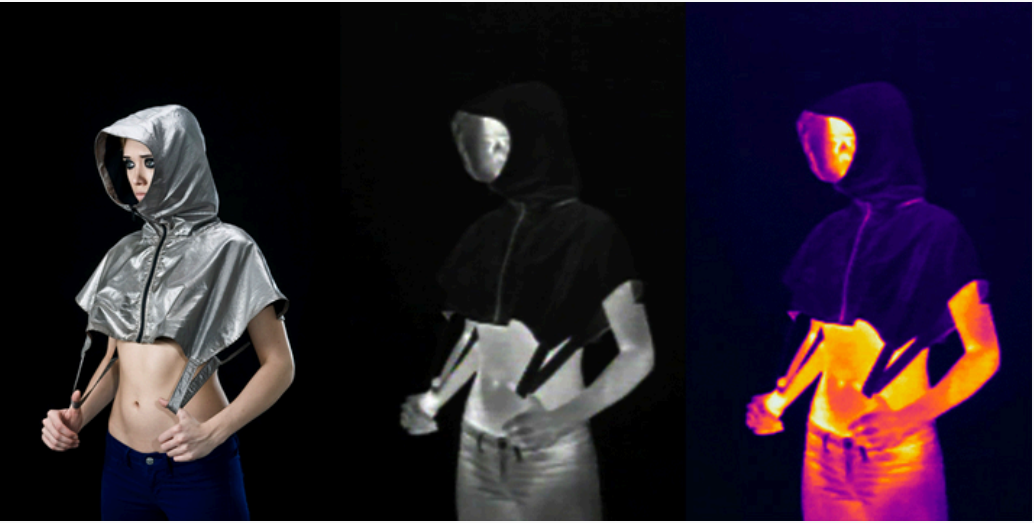
CV dazzle: The initial CV Dazzle designs work by **altering the expected dark and light areas of a face** (or object) according to the vulnerabilities of a specific computer vision algorithm. In the image above (Look #5), the design targets the Viola-Jones face detection algorithm, a popular (at the time of development) and open source face detector that is included with the OpenCV computer vision framework. But CV Dazzle is not a specific design or pattern. CV Dazzle is a camouflage strategy to evade computational vision systems that evolves, as **camouflage does, alongside the technology it aims to subvert. Patterns and designs are always specific to the wearer, algorithm, and environmental conditions.** Designs can be created using **only hair styling, makeup, and fashion accessories**, which could be customized to any wearer's style and are low-cost or free, and accessible to a wide audience. Newer forms of a CV Dazzle approach could target other algorithms, such as deep convolutional neural networks, but would require finding vulnerabilities in these algorithms. Because computer vision is a probabilistic determination, finding the right look is about finding how to appear one step below the threshold of detection. To guide the development of the initial looks for the project, a genetic algorithm was used to find the optimal faces hidden within the algorithm. For over a decade, since the development of the Viola-Jones algorithm in 2003, these were the prototypical face appearances used to detect the human face in security videos. The key observations are the heavy reliance on the dark areas around the eyes, the symmetry, the stability of the nosebridge, and the darkness under the nose. By using makeup and hairstyling the dark and light areas can be reversed to lower the probability of detection through the various stages of the haarcascade profile, a multi-stage detector that uses around 20-25 stages of scoring during the detection process.



The CHBL Jammer Coat is made of **metallized fabrics that block radio waves and shield the wearer against tracking devices.** While the garment keeps you safe from radio frequency identification (RFID) readers that steal credit card information, it will also make you unreachable on your mobile device, so it's for you to decide whether the protection is worth dropping out of touch. **The fabric's pattern is comprised of dots of various sizes in a wave formation creating a "vibrating" sort of look to the coat. Its waviness is so visually busy, cameras don't detect it.** Though the jacket itself is reminiscent of Yayoi Kusama's work, I have a hard time believing someone looking to fly under the radar would want to go out wearing something as eye-catching as the CHBL coat. If the purpose is to deter surveillance systems, it sure draws a lot of other unwanted attention to you by the crowd.



The simplest method is to visualize the number of false-faces detected. The parameters for scale factor, min/max size, and canny thresholding should be tuned to your specific application domain. The comparison below shows all true face (thick green border) and possible faces (thin green border), also known 0-overlap scores. In this result, the scale factor was reduced to 1.05 and the minimum size to 24 (the absolute minimum) since the scarf includes small false-faces. The image shows that the false faces can trigger "true face" detections in the face detection, exploiting the vulnerability of the low-resolution CCTV-style imagery used in the training dataset. In technical terms, HyperFace is a computer vision camouflage that exploits the low-dimensionality of the low-resolution grayscale face image training dataset used to train haarcascade profiles. It works because the profiles were used universally. Breaking one profile meant breaking the profile everywhere because all CV systems relied on the same, vulnerable face detection profile. This is no longer true for DCNN-baesd face detection system.



this block the wearer frommn thermal cameras The garments are made with a silver-plated synthetic fabric that is highly flexible, wearable, and thermally reflective. The metal-plated fibers reflect and diffuse thermal radiation emitted by a body which reduces the wearer's thermal signature under observation by a long wave infrared camera (LWIR), for example a FLIR camera.



This privacy mask is an art piece called Surveillance Exclusion by artist and technologist Jip van Leeuwenstein. Leeuwenstein's [website](#) says this mask is formed like a lens. It's designed to make you unrecognizable to facial recognition software while still letting you interact with other people without losing your identity and expressions.



this coat mainly blocks the wearer from radiation and from people getting information from wireless devices.



The Dress is part of the MANIFESTO COLLECTION about knitted garments that shield facial recognition. The algorithm on the textile hinders the object recognition software's capabilities, causing it to not recognize the person wearing this garment. Instead, it recognizes the textile as nothing, a "zebra", or a "giraffe".

Look at these examples. I found that hiding or distorting the face is a good way to evade cameras and surveillance, as well as the use of patterns and distortion to hide faces. I find this very interesting, as in my previous research on other topics, like in the previous deck, I discovered that a lot of people who protest or resist have their iconography or logos and use things such as stripes on their clothes to show where or what they stand for. I'm wondering if it's possible to merge that with this concept of anti-surveillance. Perhaps I could include the logo I created for the resistance and merge it with the anti-surveillance theme. As there is so much I can do with anti-surveillance, as the technology is getting better, the only way is to cover the wearer's face or to look out for what makes the face recognizable and cover them, hindering surveillance.

DECK:

When I think of a hyper-vigilant state, I think of the Uyghur region of China, where they are heavily surveilled. It's not just that region, but in China as a whole, with so much technology making it easy for the government to track and trace everyone. Perhaps I should look into how the people there are combating this surveillance to get a better understanding. Another question I also have would be what makes the face recognizable and how do I hinder it from being recognizable but still keep it minimal.

Most facial recognition systems (even now) rely on identifying specific "landmarks":

- Eye corners
- Nose tip
- Chin & jawline
- Eyebrows
- Lip boundaries
- Ear placement
- Forehead shape

Modern AI systems (especially iPhone Face ID style or China's CCTV systems) use depth mapping:

- Contours of cheeks
- Eye socket depth
- Nose bridge protrusion
- Chin curvature
- Skull shape beneath the skin

Ratios & Proportions

- Distance between eyes
- Nose length & width
- Face length vs width
- Position of mouth relative to nose
- Angle of jawline
- Shape of eye socket

Upon further research, I found out about anti-gait fashion, which changes the way people behave through weight and restriction, which is what I thought about but did not know there was a name for it. I think I will use that as an inclusion in designs, making it sort of my list of design elements in the function area.



Real-World Uyghur Strategies (Observed / Reported)

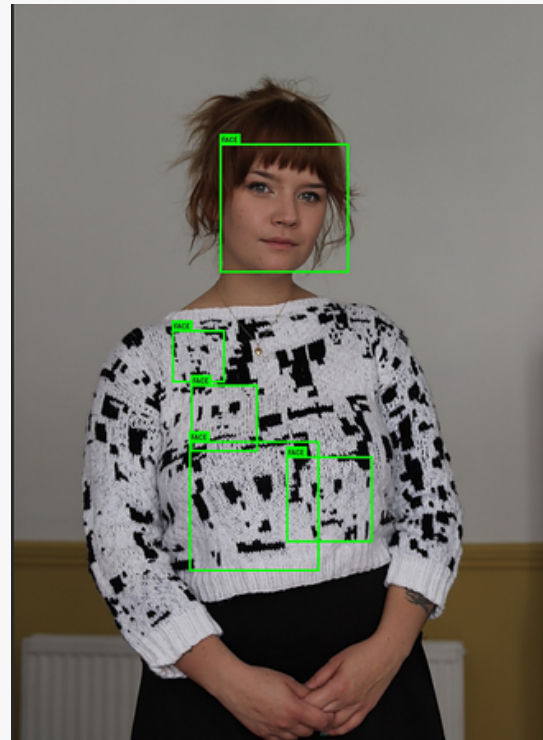
- Long robes + layered scarves → cultural but also functional against gait/facial detection.
- Dark glasses + hats.
- Avoiding distinctive colors.
- Moving in groups (shared silhouette confusion).
- Carrying decoy devices (burner phones vs real phones).
- Avoiding "smart" fashion entirely (Bluetooth sneakers, wearable tech).

reading about pirates and how they were kind of have inspired a thought about how I want the weaer of the collection to be like kind of creating a personaity for them. perhaps someone who is strong willed and looking for adventure in life. someone who seeks freedom

DECK:

COLLAGES

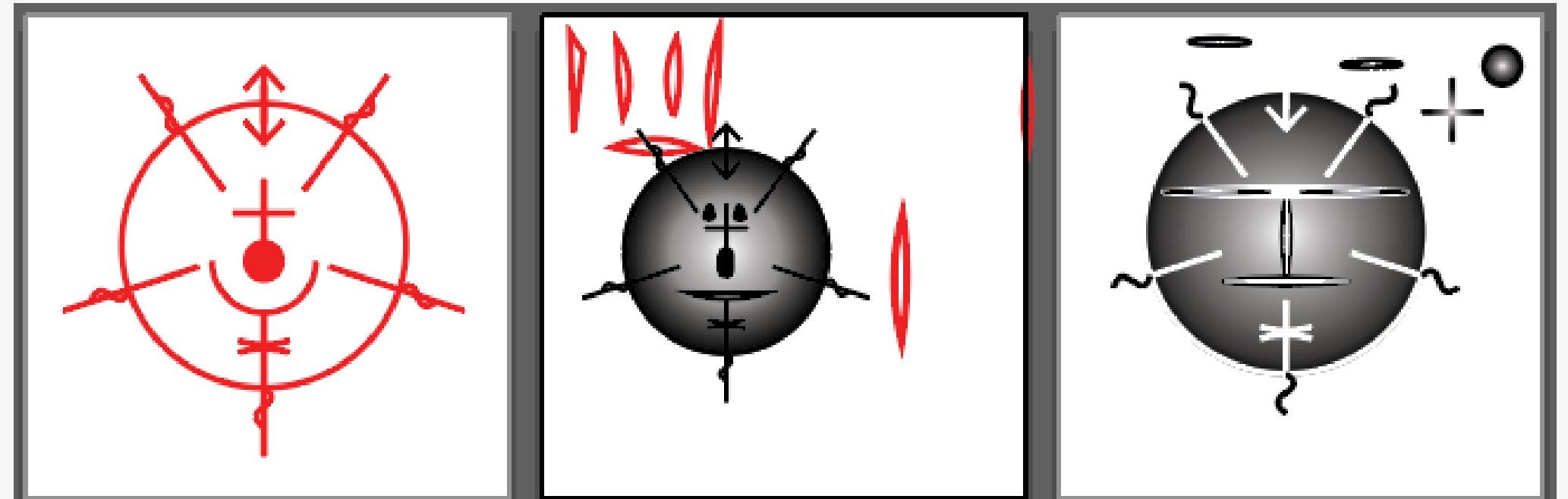
I saw that there were prints that could distract cameras and decided to try that out. From my understanding, it did not take that much to confuse the system by adding noise to it, so I decided to try to make a face out of the logo. I found a web-based web app and decided to try it out.



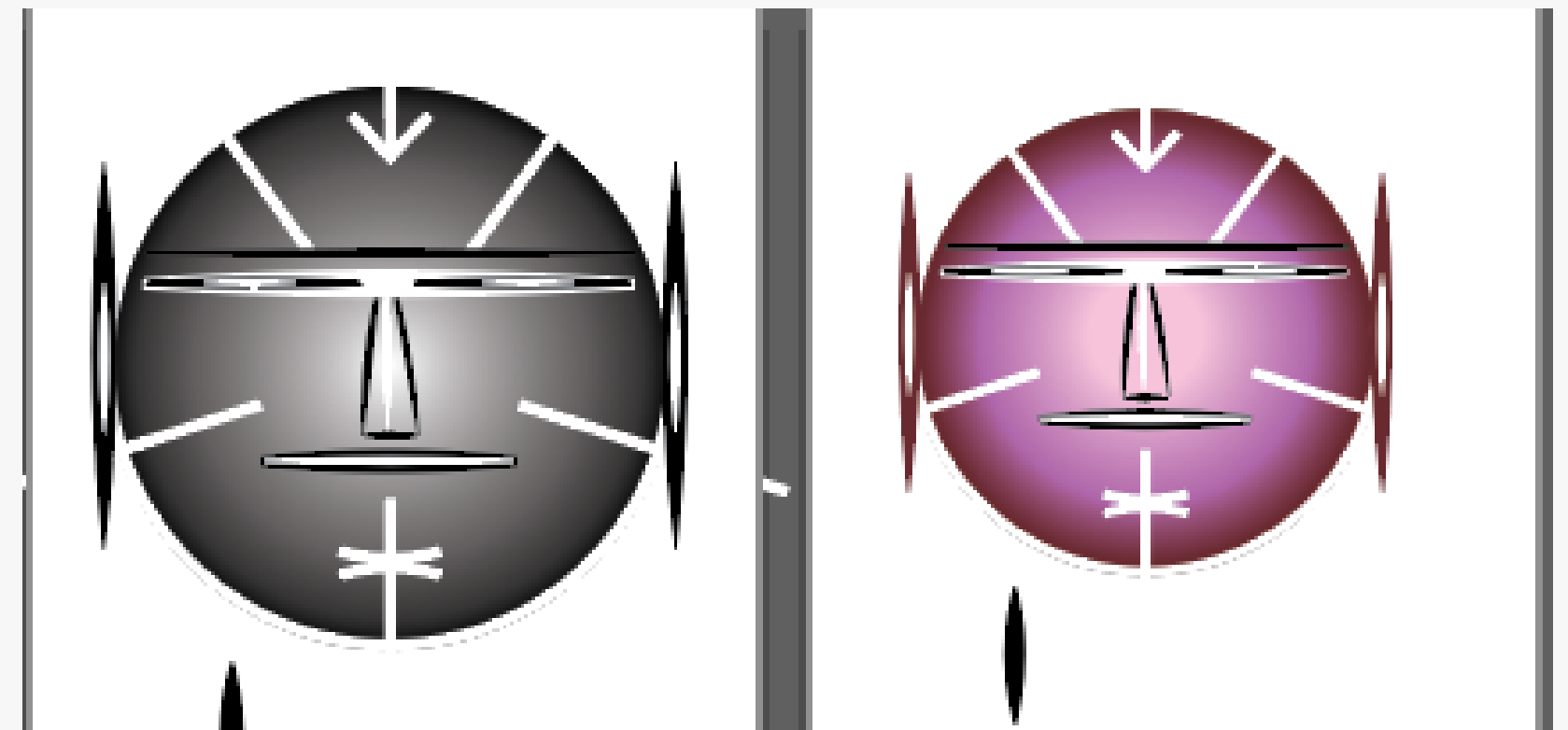
This is a sweater this lady knitted using the anti-surveillance print. From this, I decided to design my own anti-surveillance print instead of using what is already developed. I started from the logo as I did not want a busy print; I wanted something that would be minimalist and simple, something not busy.

https://mediapipe-studio.webapps.google.com/studio/demo/face_detector

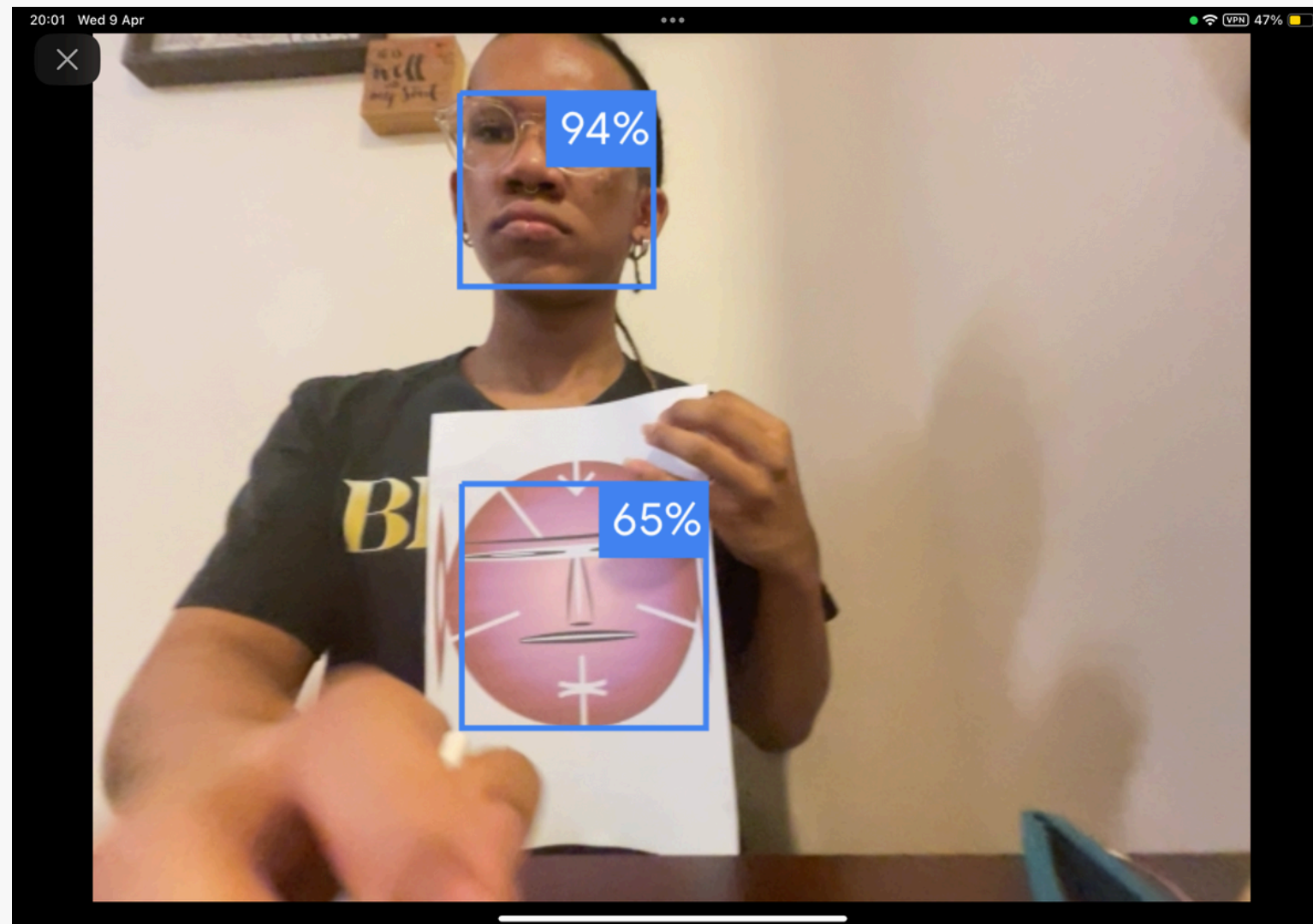
this was what I used to test out all the faces



After understanding the basics of how the cameras worked, I decided to use that to my advantage. I had to provide basic face landmarks like eyes, nose, and mouth. These were the basics, and I decided to add shape to the sections of the face to make it more believable to the cameras and to add artificial depth. I tried multiple faces until I reached the purple one that was the most reliable face that registered.

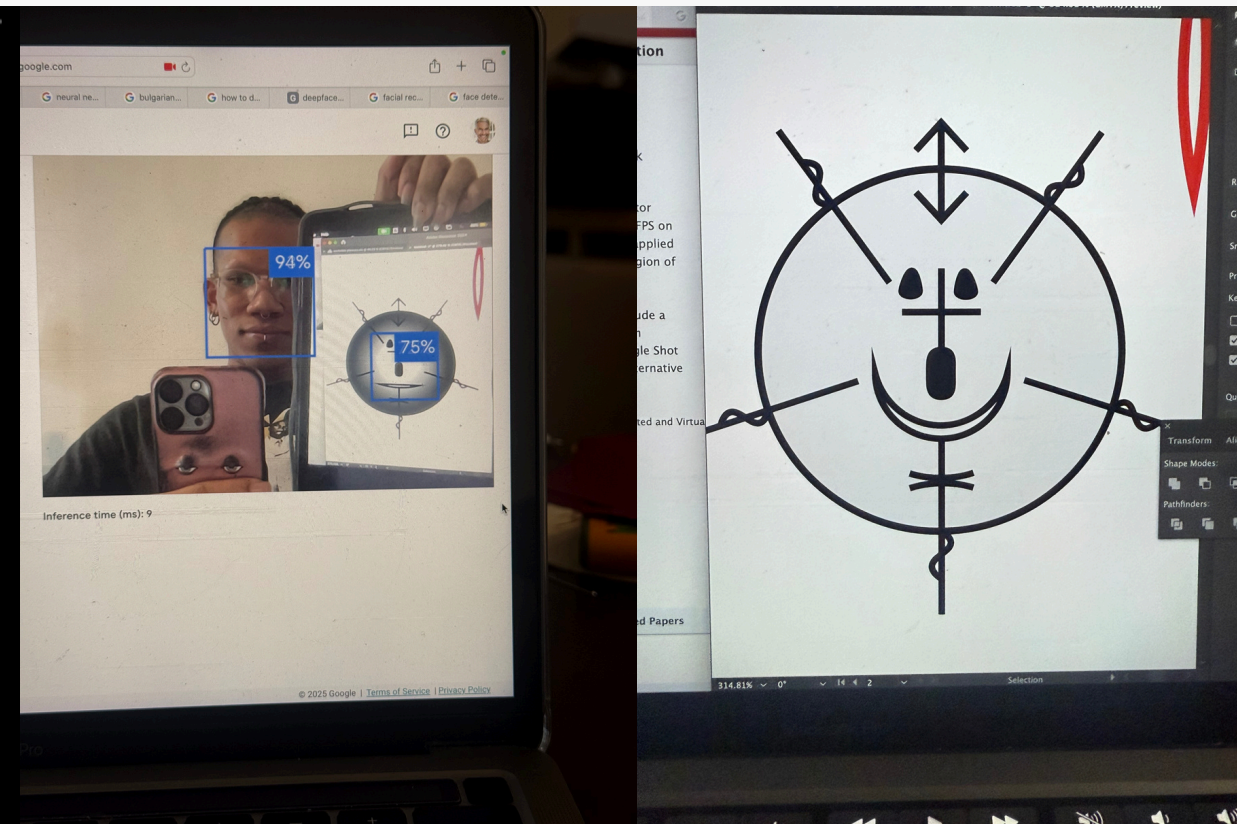


DECK:



This was the face that was recognized the most and worked the most, so I think it was the most successful one. From here, I will develop it into a print or design for a garment that could be worn in public with someone with their face covered or something like that so they won't have to show their face.

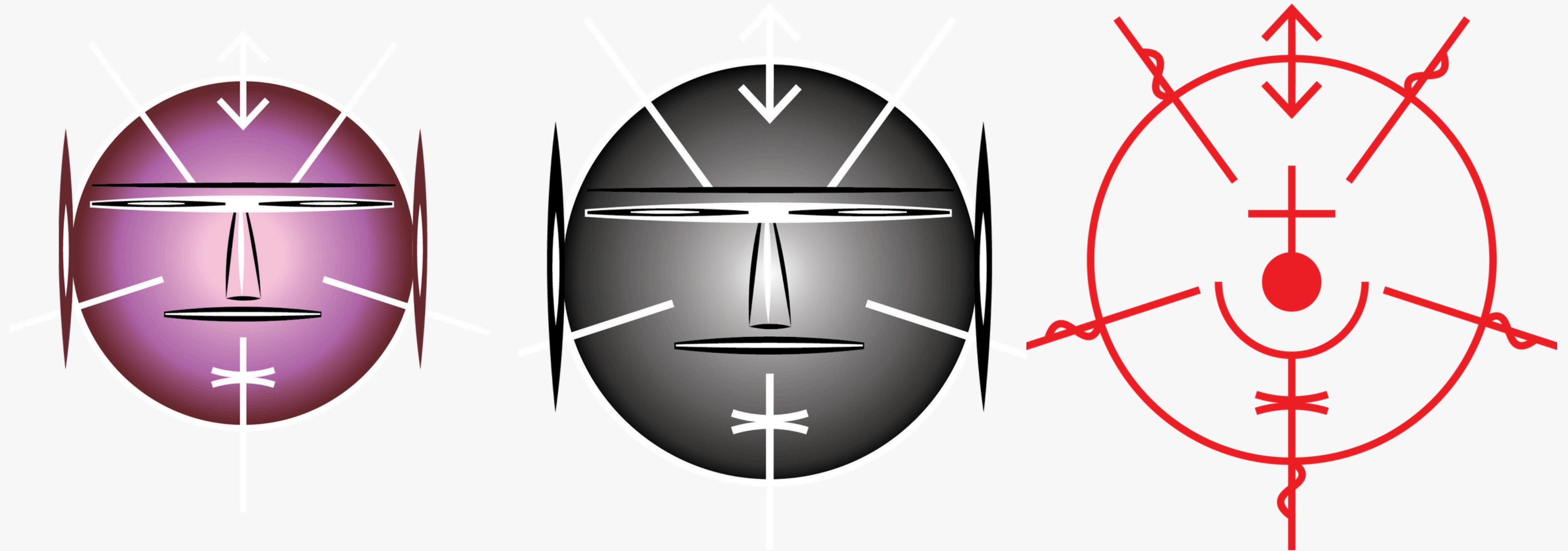
I think that this print could be used in multiple ways as a main print repeat pattern and could even serve as a mascot for the cause if given a name and story. This could be useful if this was a more commercial collection with the logo of the collection as well as the mascot for the collection.



This was my first attempt, but I did not like how it looked and decided to try a variant by understanding what they were looking for. I started adding features and depth and edited it according to my knowledge and what the software would tell me.

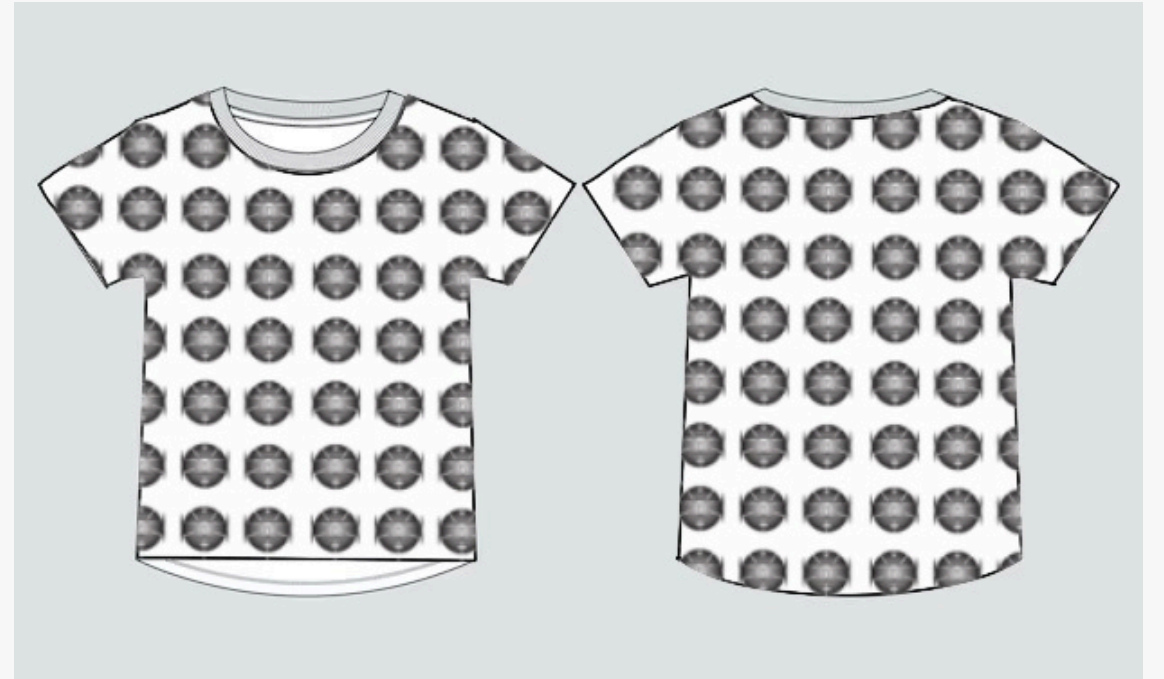
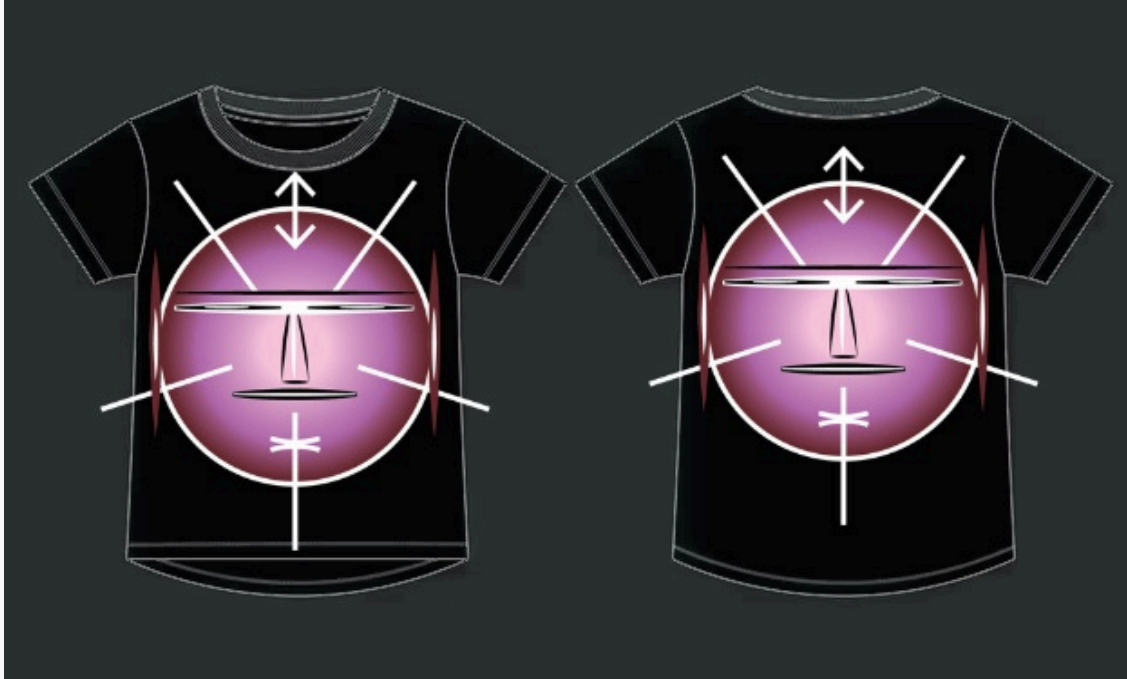
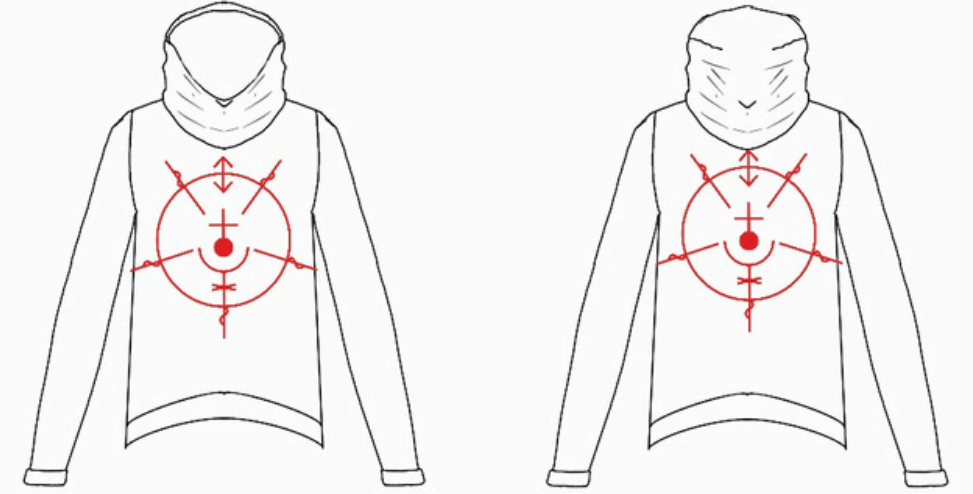
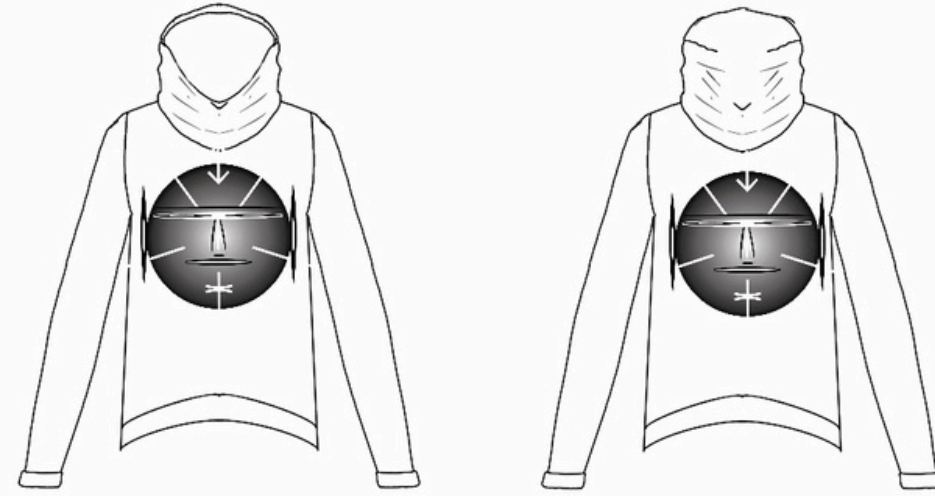


DECK:

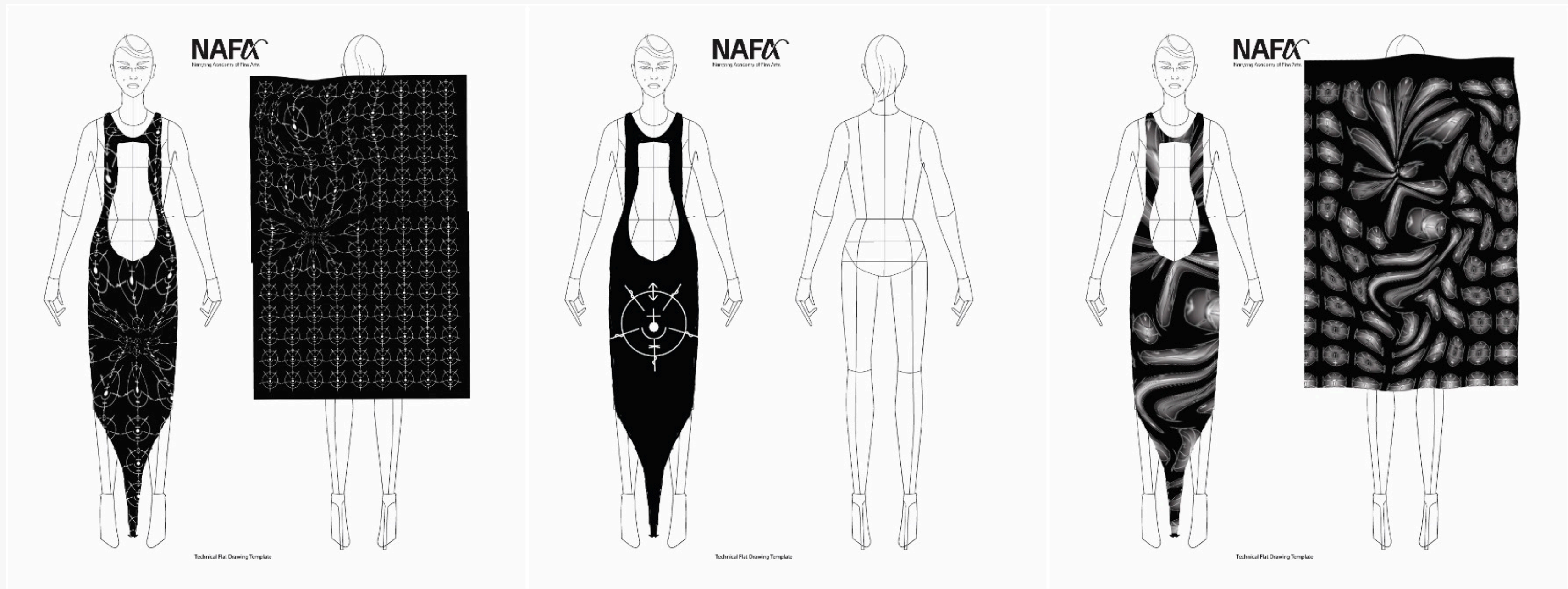


In terms of merchandising, these would be very easy to turn into merchandise. Even simple basics such as hoodies, sweatshirts, and t-shirts can even be turned into accessories such as socks, shoes, and hats.

DECK:



DECK:



DECK: ANTI GAIT FASHION ANTI-GAIT FASHION OFTEN DISRUPTS THE TRADITIONAL SILHOUETTE AND ALTERS THE WAY WE PERCEIVE THE HUMAN BODY IN MOVEMENT.

Visual Language of Anti-Gait Fashion:

- Awkward
- Restrained
- Sculptural
- Object-like movement
- Performance of limitation
- weighted fabric
- inflatable compnets
- weighted

Examples of Designs Affecting Movement:

- Towering Platforms by Rick Owens, Vivienne Westwood, Maison Margiela

Forces wearer to walk differently, slow, or unstable

- Corsets & Bustles Restricts waist and posture, creating specific body carriage
- Oversized Sleeves & Pants by Comme des Garçons, Craig Green

Makes casual walking feel dramatic or restricted

- Inflatable or Structured Garments by Craig Green, Moncler Genius

Limits arm swing, creates puppet-like movement

- Crinoline/Hoop Skirts 18th-19th Century, Vivienne Westwood reinterpretations

Alters how a person navigates space entirely

- Face & Body Obscuring by Maison Margiela's masks, Kanye's Yeezy hoods

Removes facial expression from walking presence

- Knee-Restricting Skirts Jil Sander pencil skirts, traditional qipao



So for this, I think I can mix in anti-giant fashion with the French Revolution inspired garments or just come up with new looks that take in certain elements of the French Revolution attire.

DECK: ANTI GAIANT FASHION ANTI-GAIT FASHION OFTEN DISRUPTS THE TRADITIONAL SILHOUETTE AND ALTERS THE WAY WE PERCEIVE THE HUMAN BODY IN MOVEMENT.

Visual Language of Anti-Gait Fashion:

- Awkward
- Restrained
- Sculptural
- Object-like movement
- Performance of limitation
- weighted fabric
- inflatable compnets
- weighted

Anti-Gait Fashion Today (Modern Applications)

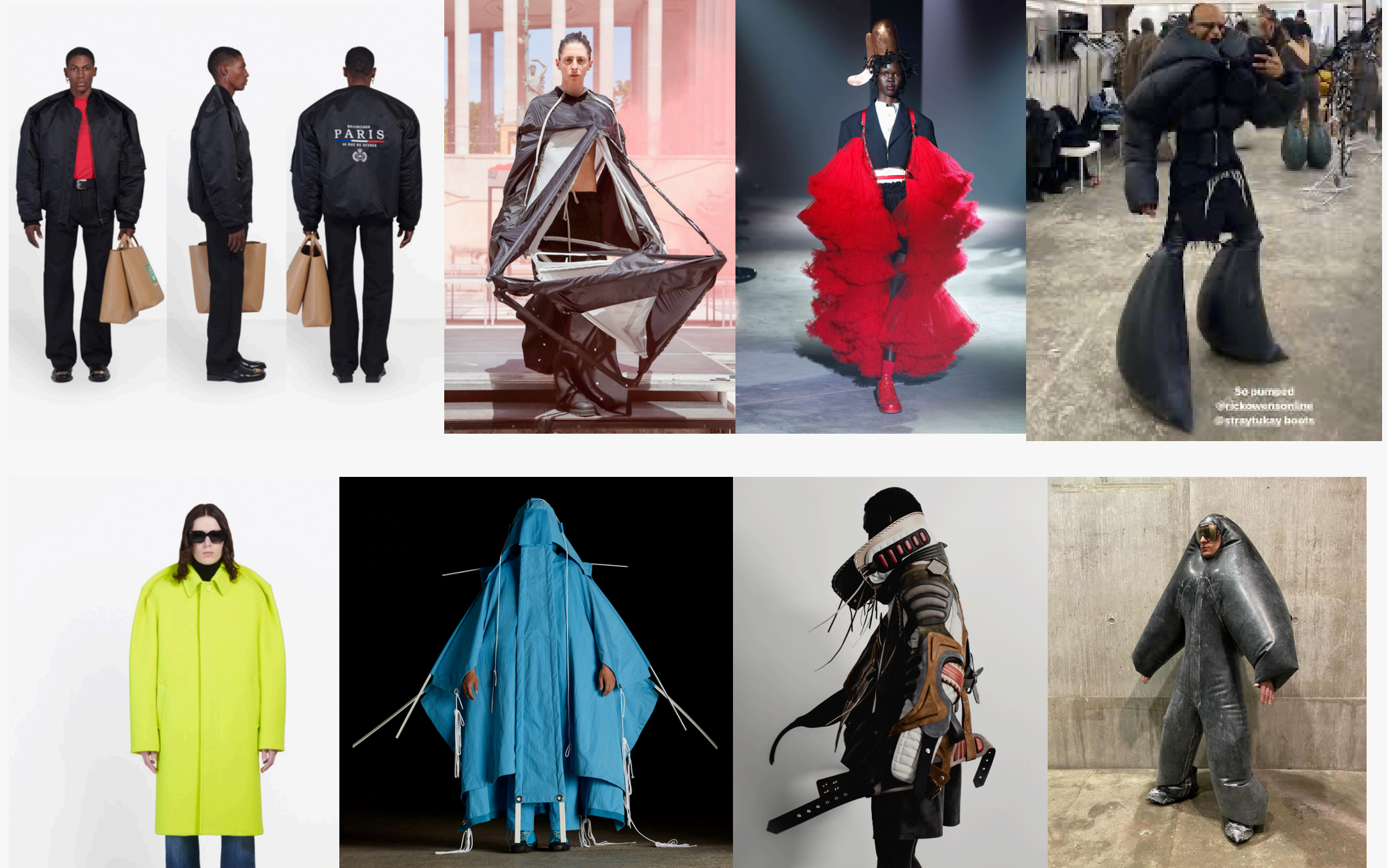
Balenciaga Exaggerated shoulders & shoes → monster walk

Craig Green Garments like armor or tents → restrictive movement

Rick Owens Clothes alter posture & demand a controlled, powerful gait

Noir Kei Ninomiya Intricate structures that create a barrier between body & world

- **Rick Owens'** "Geometric Platforms": These platform boots transform the wearer's gait by adding height and creating a slow, deliberate walk. The shoes themselves command attention and alter movement.
- **Balenciaga's** "Monster Sneakers": The exaggerated soles and weighty structure of these sneakers change how people walk — heavy and loud. The garment (or footwear) is almost like a performance piece.
- **Comme des Garçons'** "Deconstructed Dresses": These dresses have asymmetrical hems and raw, unfinished elements, pushing against typical fashion's formality and grace.
- **Yohji Yamamoto's** "Oversized Jackets": The oversized, flowing jackets slow down movement and distort body proportions, influencing the gait in a way that forces the wearer to either move more slowly or with more intention.



So for this, I think I can mix in anti-giant fashion with the French Revolution inspired garments or just come up with new looks that take in certain elements of the French Revolution attire.

DECK:

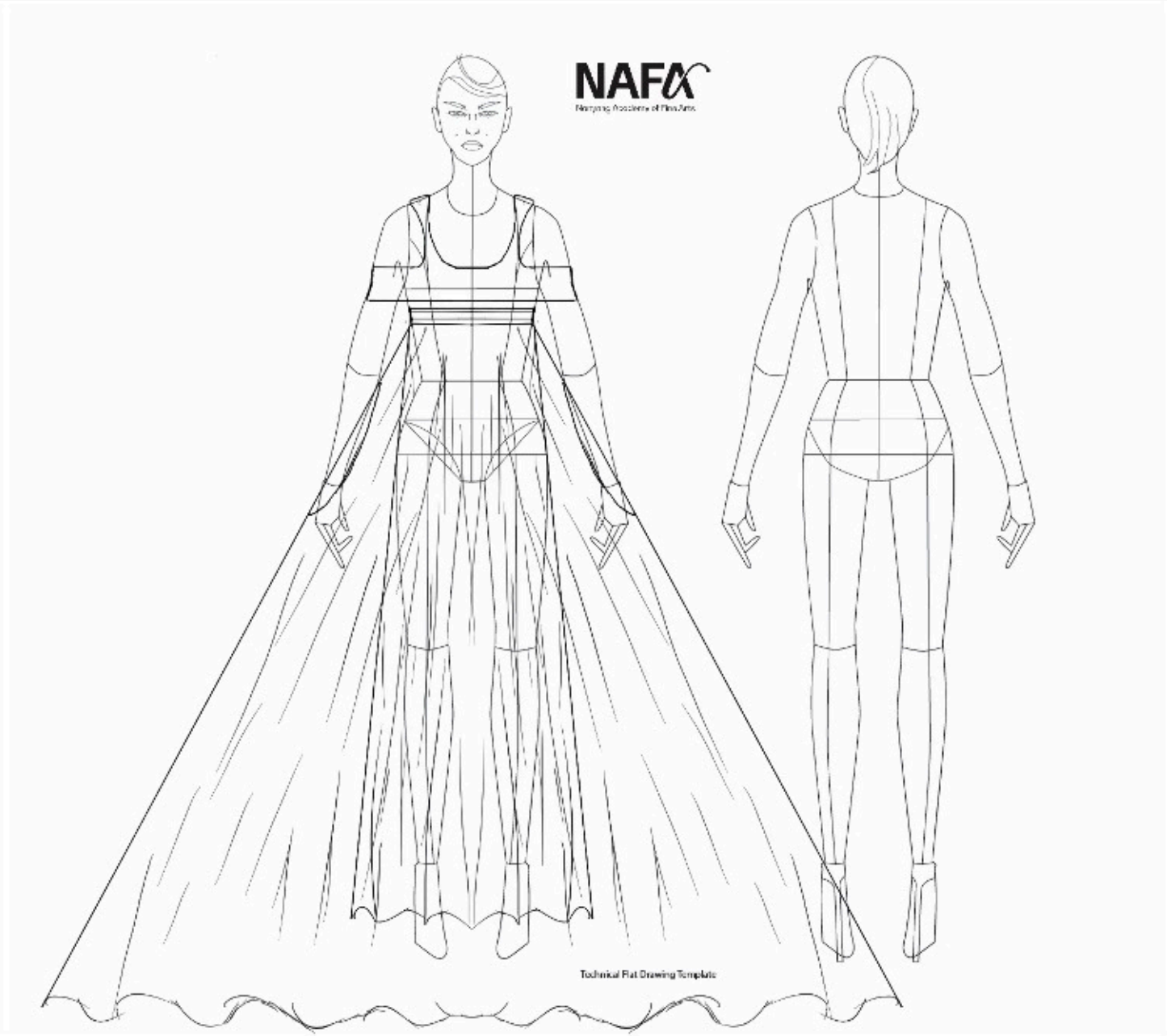
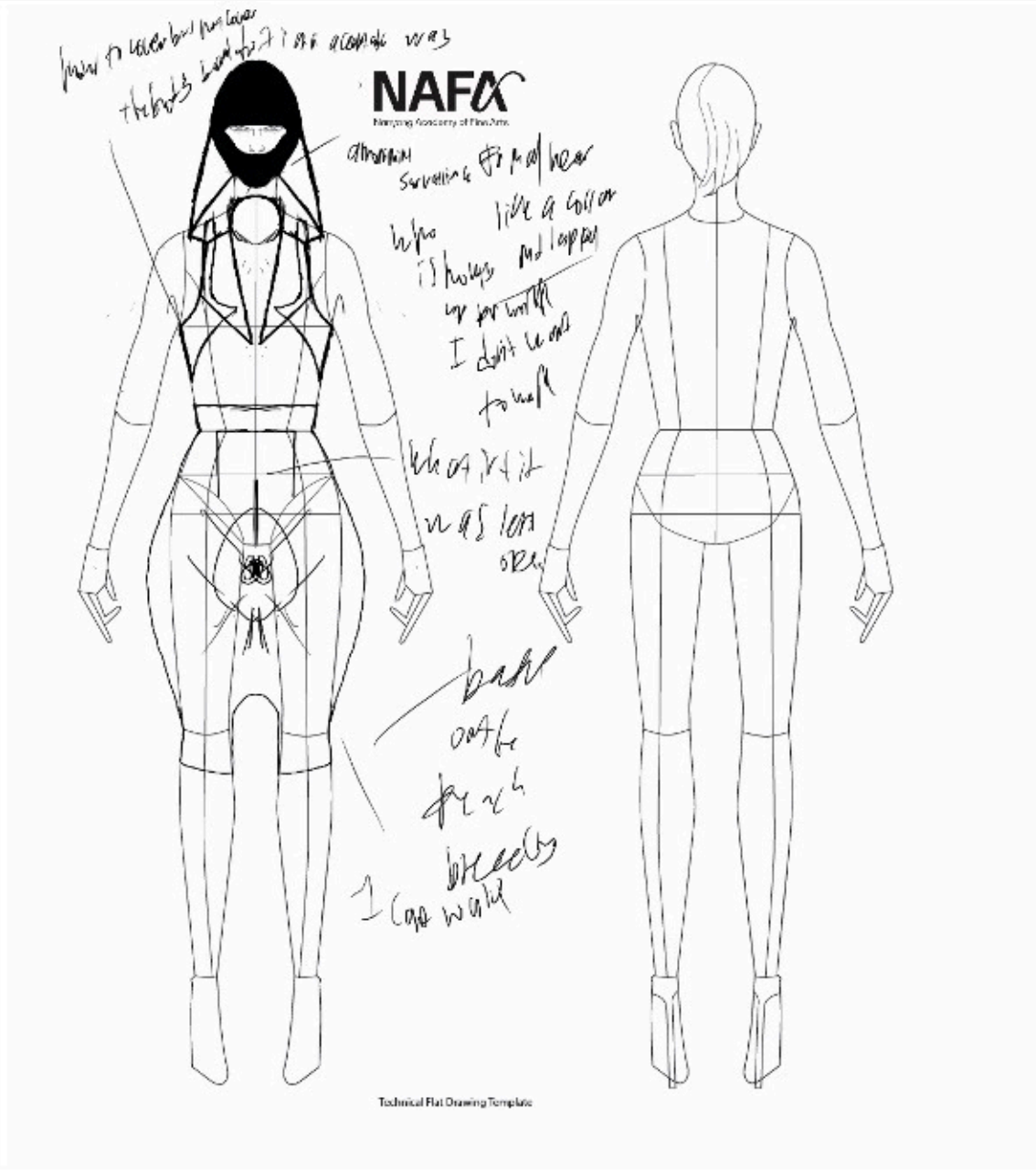
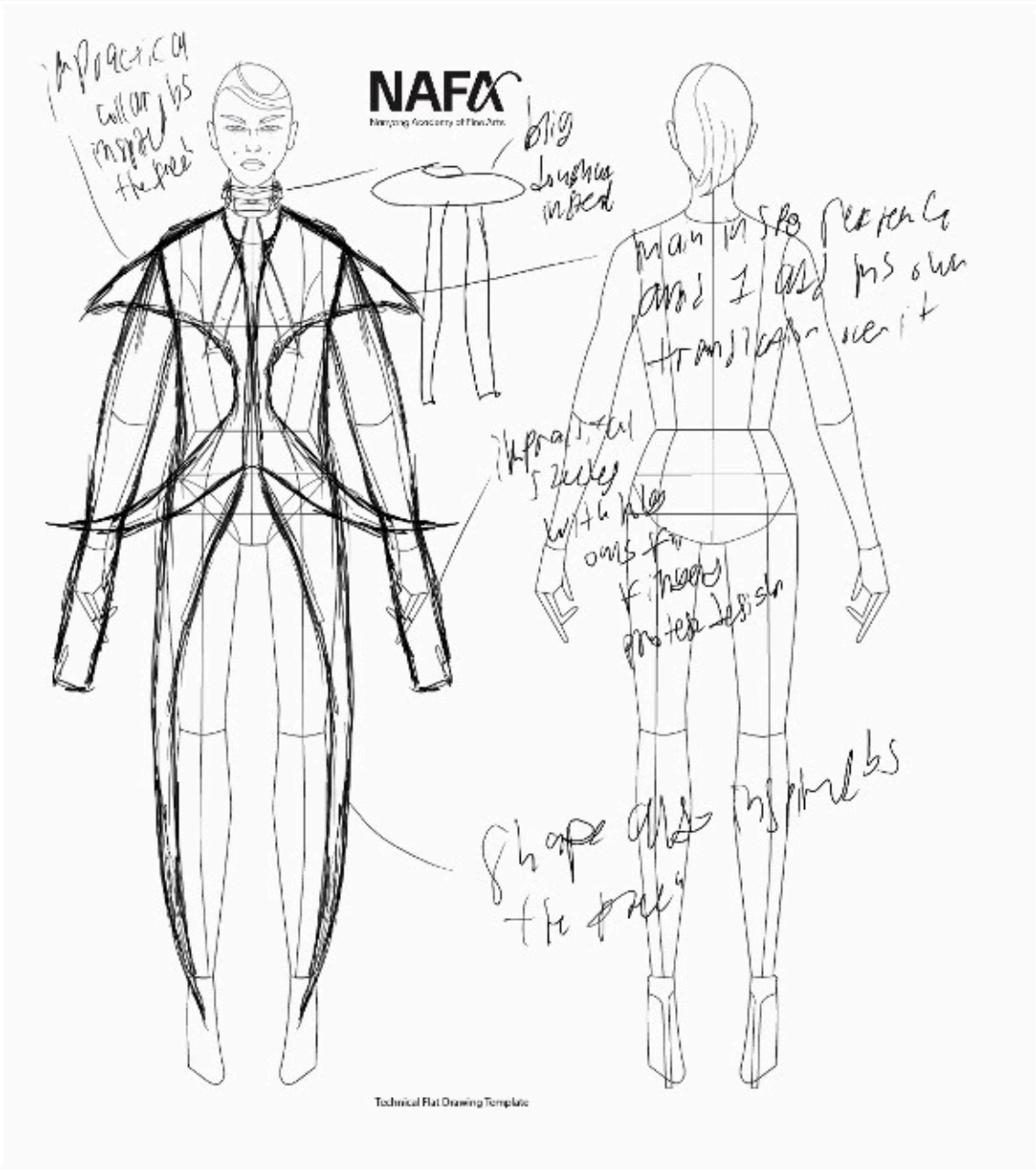
ANTI-GAINT FASHION ANTI-GAIT FASHION OFTEN DISRUPTS THE TRADITIONAL SILHOUETTE AND ALTERS THE WAY WE PERCEIVE THE HUMAN BODY IN MOVEMENT.

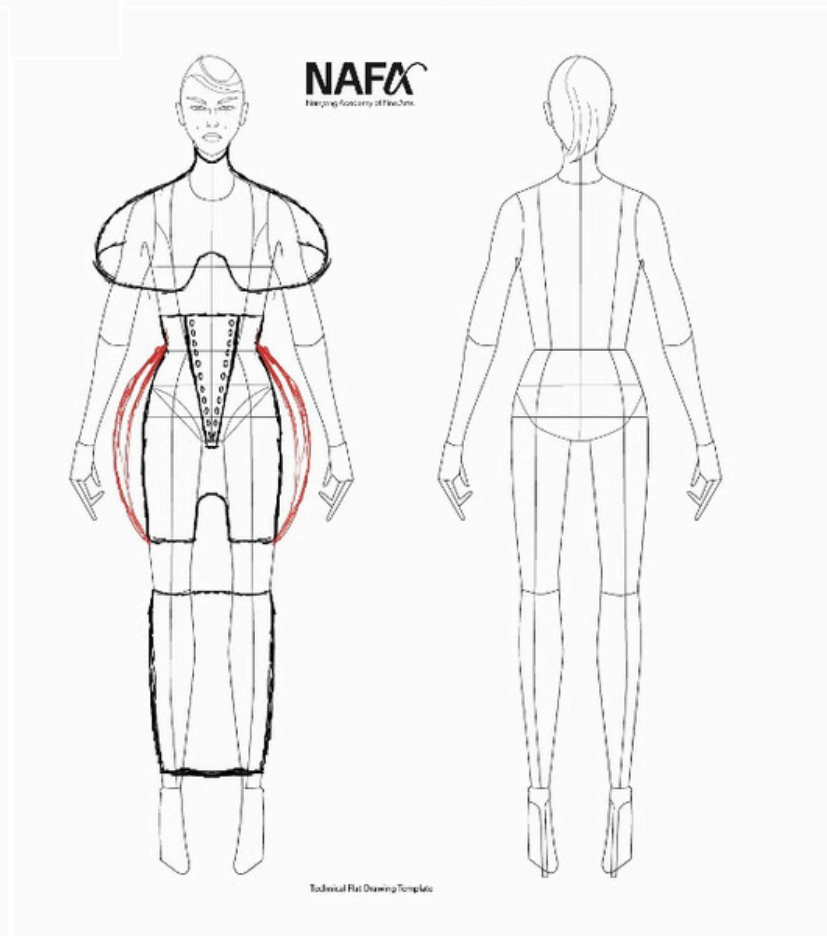
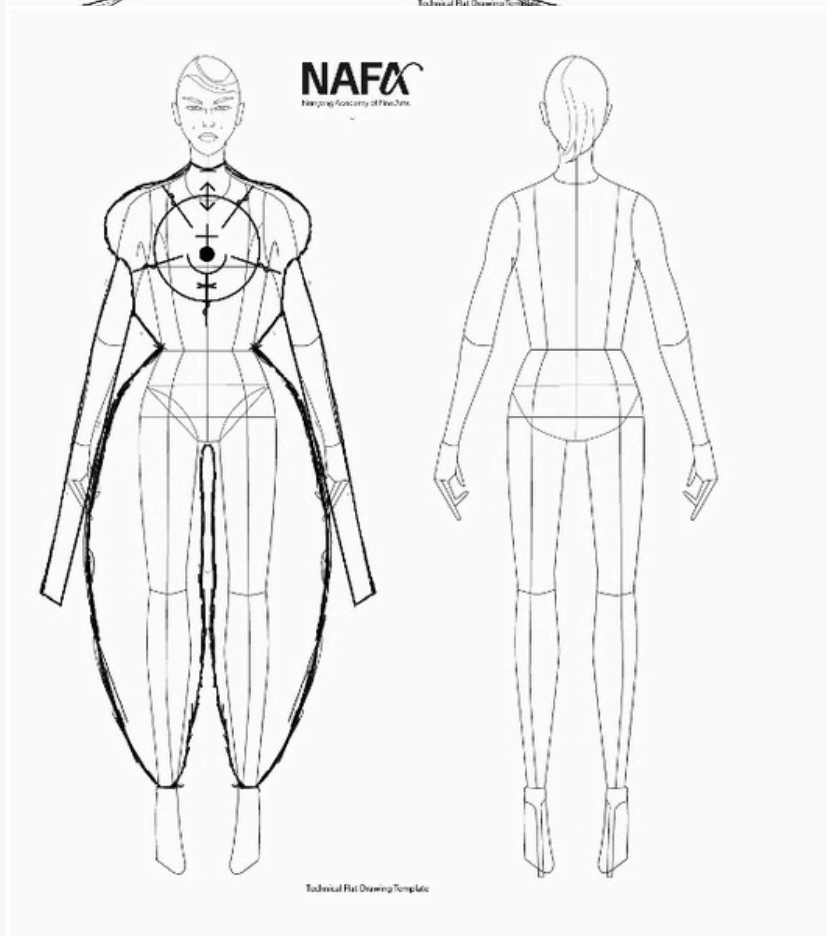
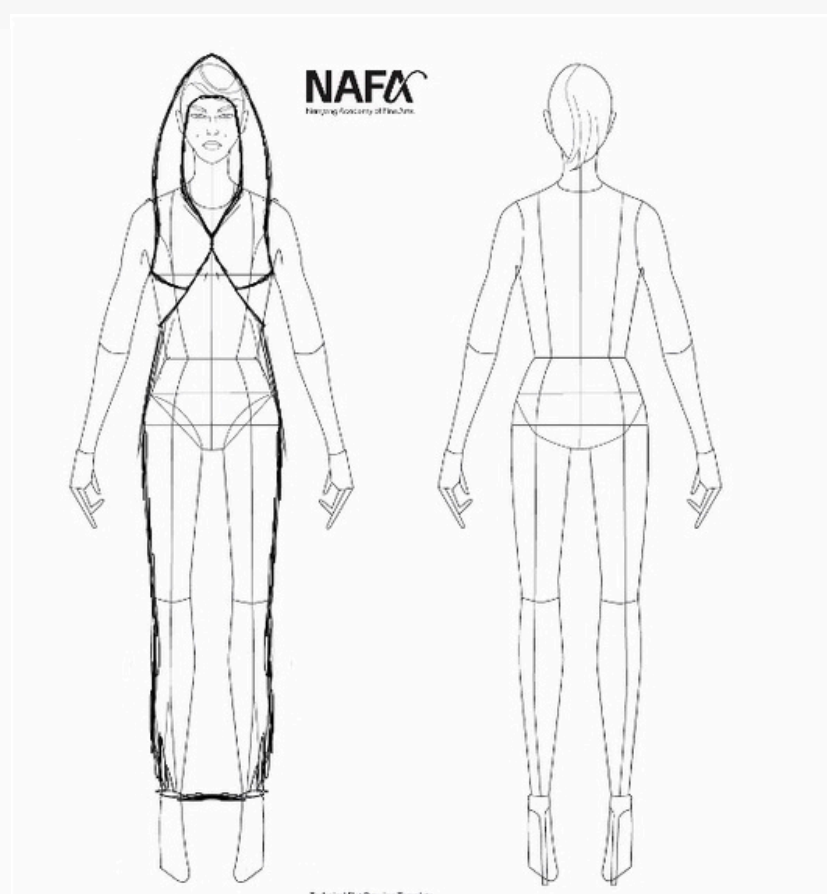
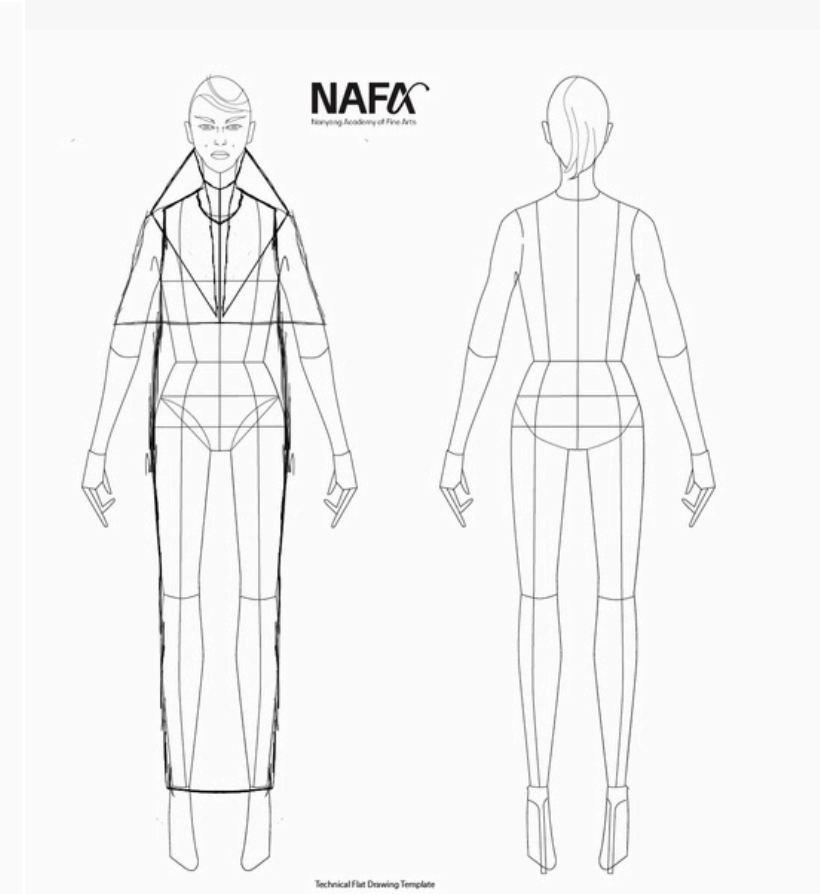
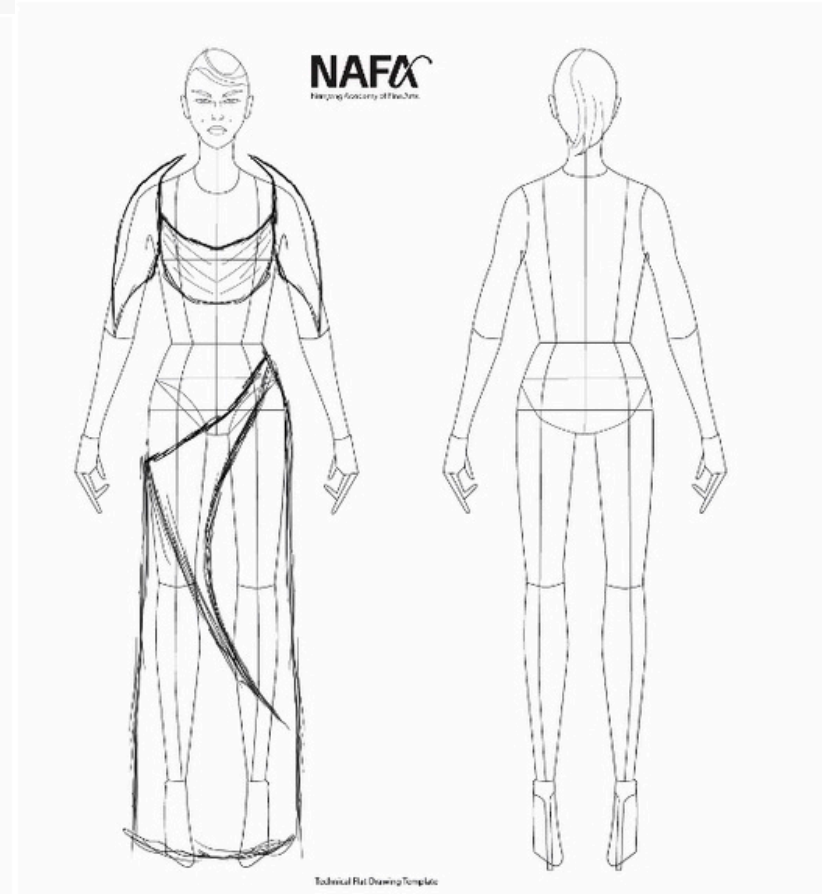
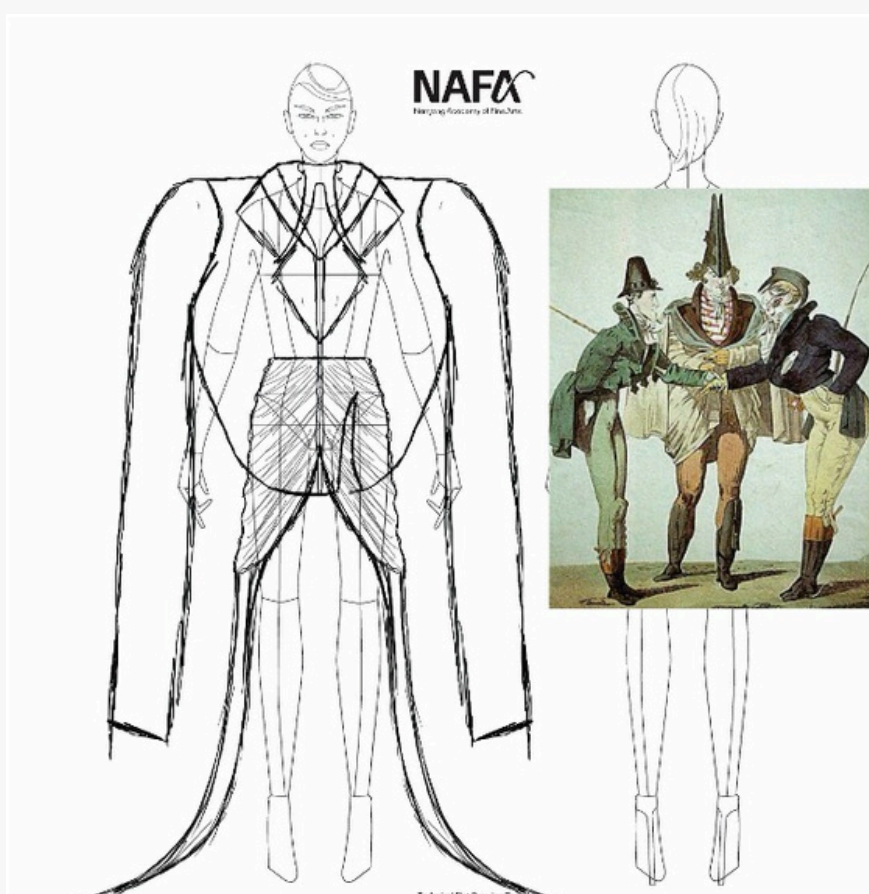
Design tip: Experiment with oversized proportions or asymmetry to break free from conventional body shapes. Consider how your pieces move on the body rather than just fitting it. The essence of anti-gait fashion is to either limit, obstruct, or draw attention to how the body moves.

- Step 1: Focus on form: Create garments that don't fit the natural body's lines. Use draping and structured shapes that hide or disrupt the body's silhouette.
- Step 2: Play with volume and weight: Use heavy, stiff fabrics or oversized garments to slow down the movement of the wearer.
- Step 3: Integrate architectural or performative elements: Draw inspiration from architecture or movement-based art. Allow your designs to create a spectacle of movement that alters the wearer's physical experience.

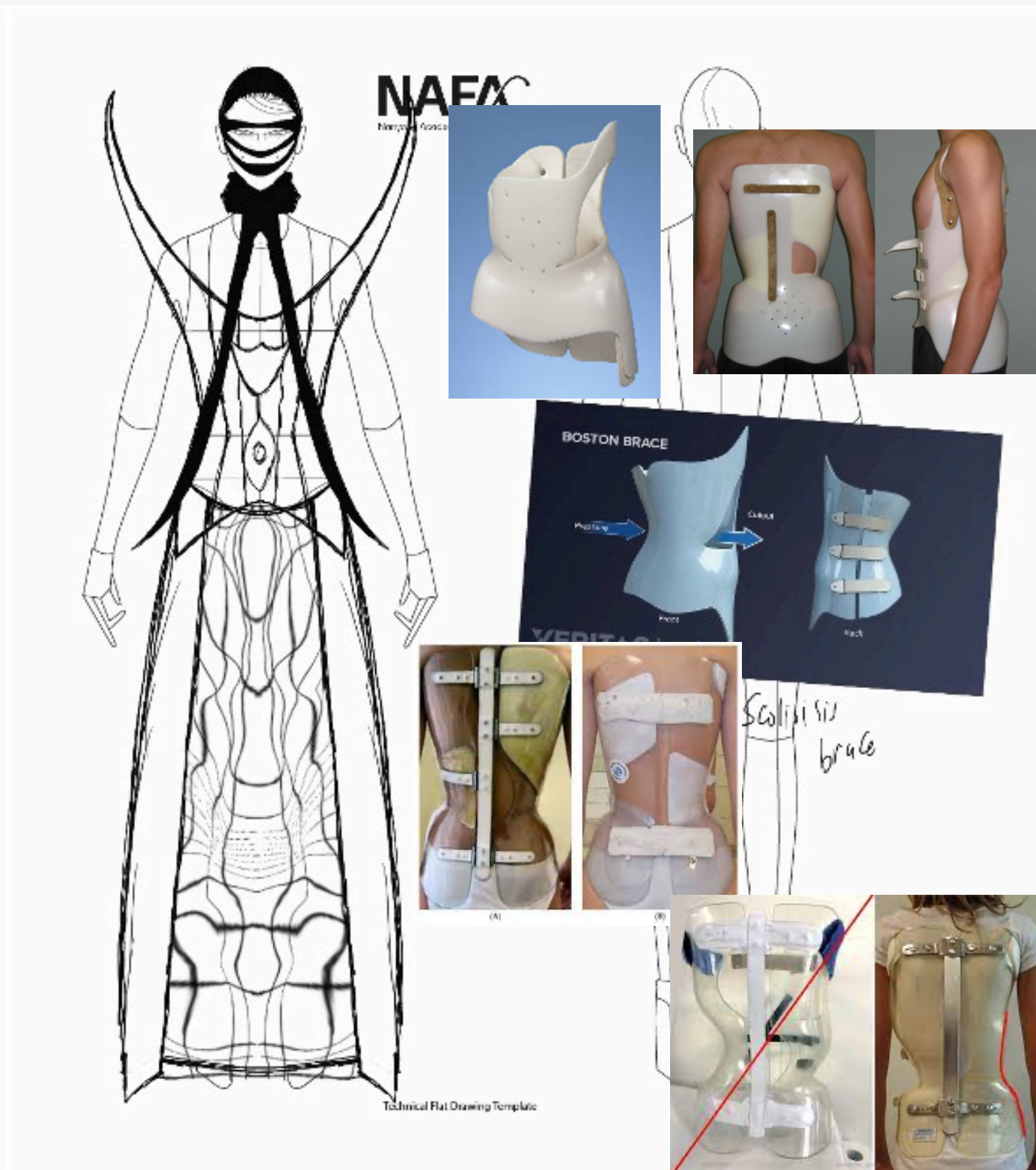
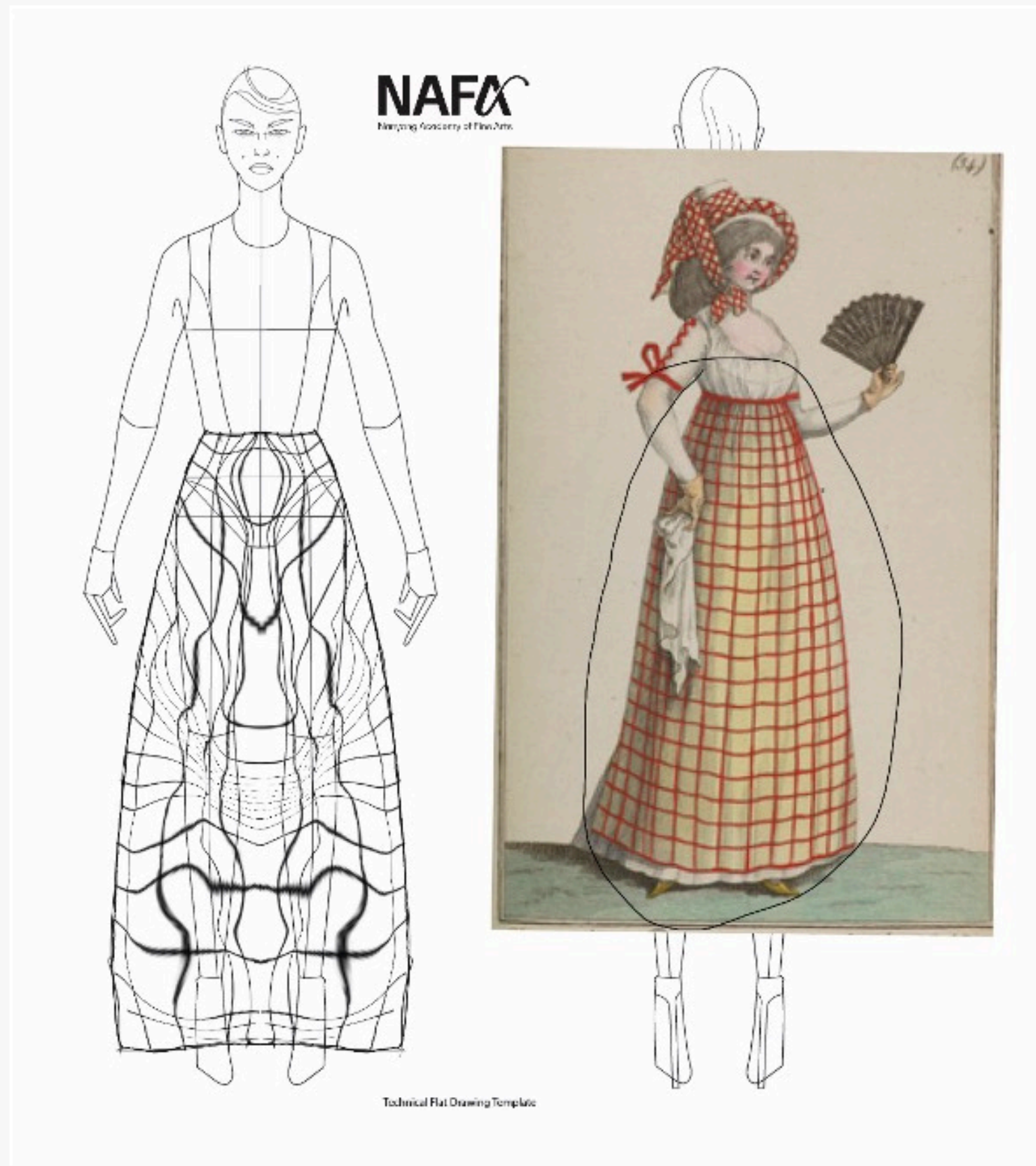
From what I have identified from the images, it's all about making this warp change how the body interacts with the clothes or how the clothes interact with the outside world, hindering some movements. This aligns with my concept of wanting to take back agency over their bodies and choosing what they want to do with their bodies, with fashion assisting in that—either showing what they want to show or moving how they want to move without much thought, as a form of physical protest where the body becomes the protest. Clothes are no longer just to show a political stance but also to give the wearer control over their body and what they want to do. For this, it is a few minute changes to how the clothes are made and what is taken into context; this could translate into pattern cutting or even shape.

After my research for this deck, I decided to merge the deck about the French Revolution as well as this deck to create the final form of my collection, as I finally felt like there was a strong enough base for the collection to be based on and could start producing sketches I would be happy with.

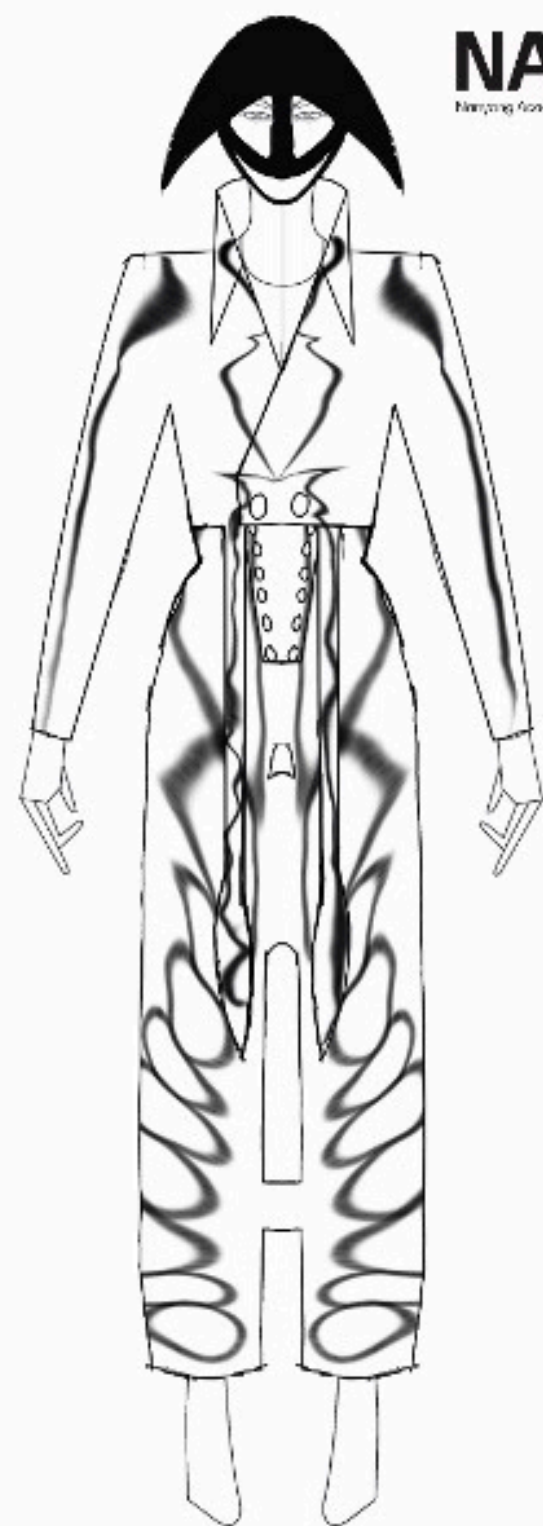




As I was sketching, I started using elements from the French Revolution deck to add meaning to the designs, such as details and shapes. I also took the concepts from the color association portion of the deck and decided to warp the shapes while still retaining their meaning or even introducing new meanings that would make sense in the protest against the authoritarian government. I used the old sketches and ideas from the previous deck and developed them into new ideas for the designs. From this point forward, the designs had the elements and details of the French Revolution deck, as well as the associations I took from colors, recontextualizing them along with the anti-gait elements.

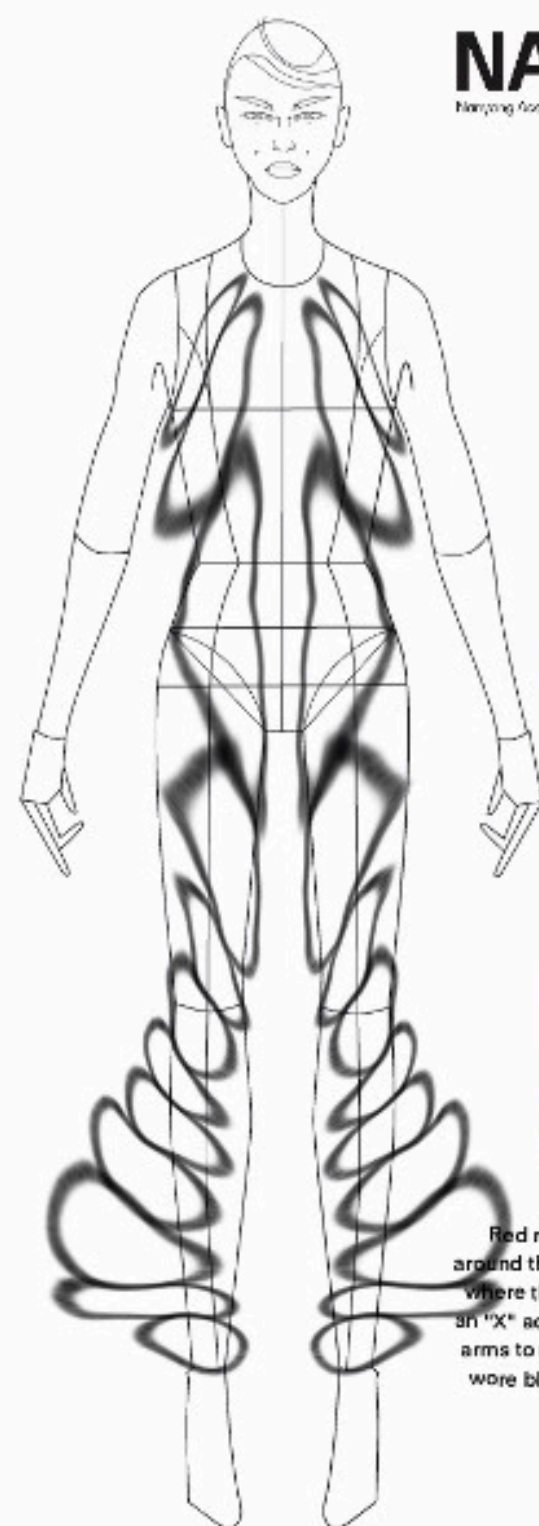
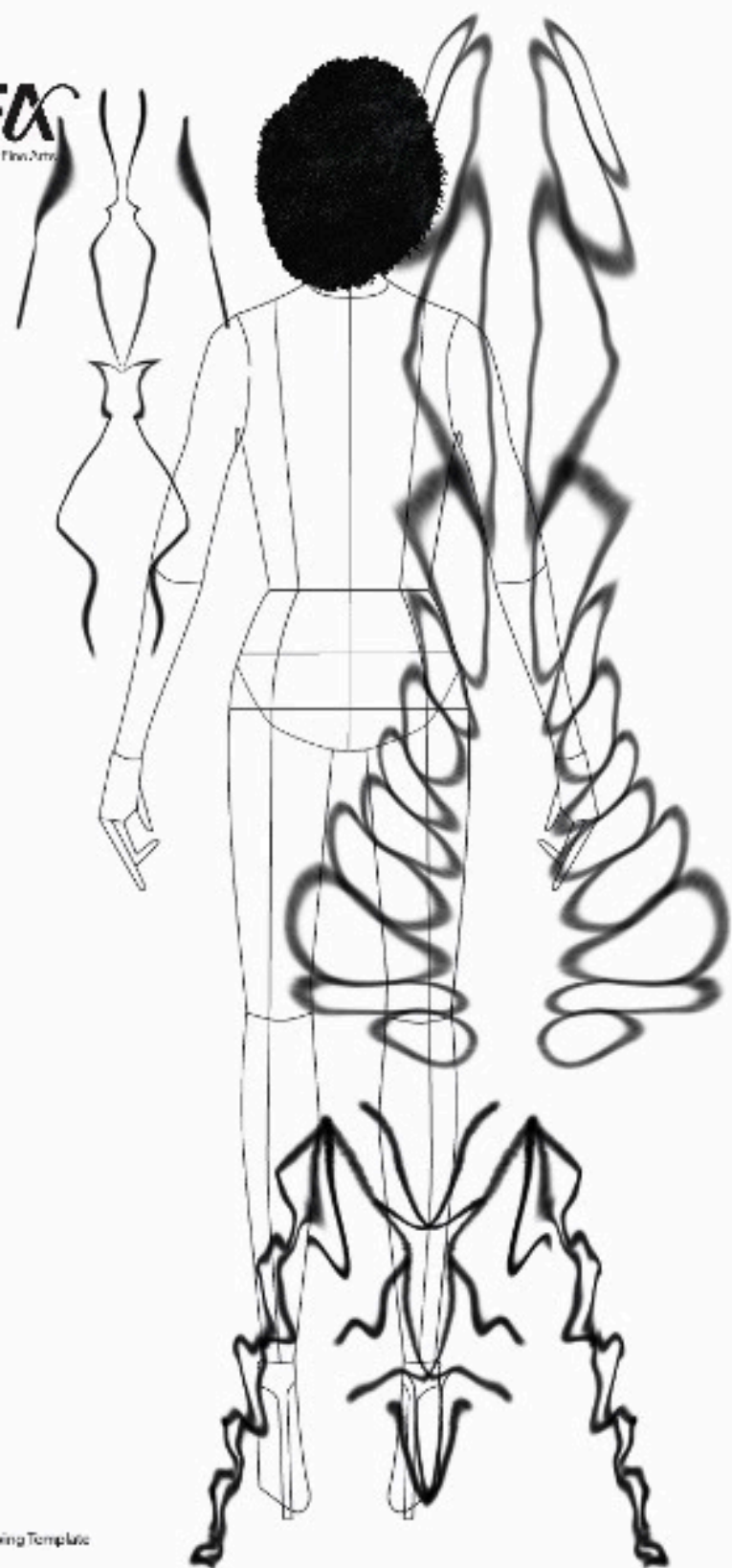


For this look, I used the lines from the skirt that was worn in the French Revolution by a *merveilleuse*, where the ribbons she tied represented the blood that was shed during the revolution. I took these lines and transformed them, giving them a new look, and decided to recontextualize them to represent the sense of a warped reality the authoritarian operational government has created on the planet—one that is not true to what phoxera is or was. I decided to go with a back brace for scoliosis as I was thinking about how to recontextualize the corset from giving the right posture to the wrong one and recalled that scoliosis braces are like corsets but they reshape the spine, which gives into anti-gait fashion by changing the posture and how the person moves.



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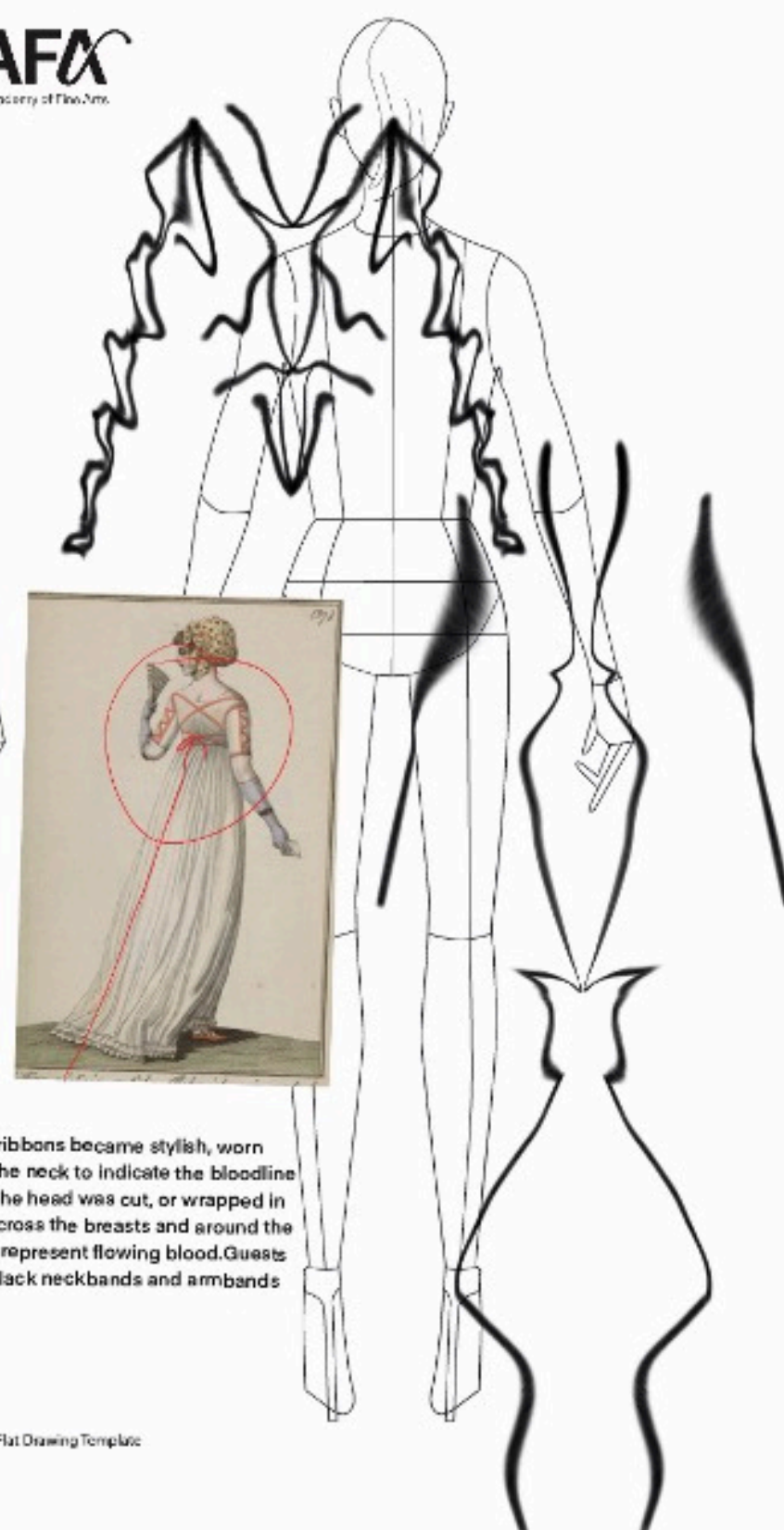
Technical Flat Drawing Template



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Red ribbons became stylish, worn around the neck to indicate the bloodline where the head was cut, or wrapped in an "X" across the breasts and around the arms to represent flowing blood. Guests wore black neckbands and armbands

Technical Flat Drawing Template

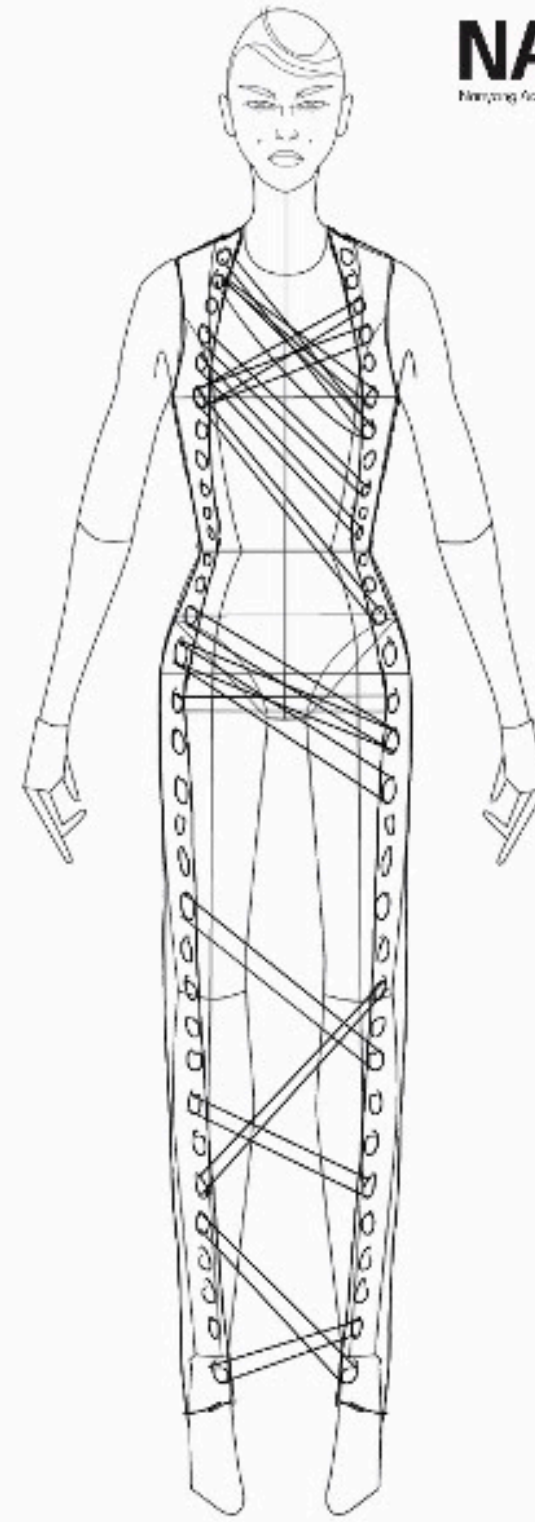


I took the ribbons from the original image and decided to retrace them as well as warp them to give them a new look as well as context, which in the French case represented flood from the victims of the revolution. In this recontextualized way, it represented the warping related to the new government implemented. I also added the anti-gait element of binding the legs together in the pants, giving an illusion of a pair of pants but taking away the mobility that comes with pants, which creates quite the contrast as well.



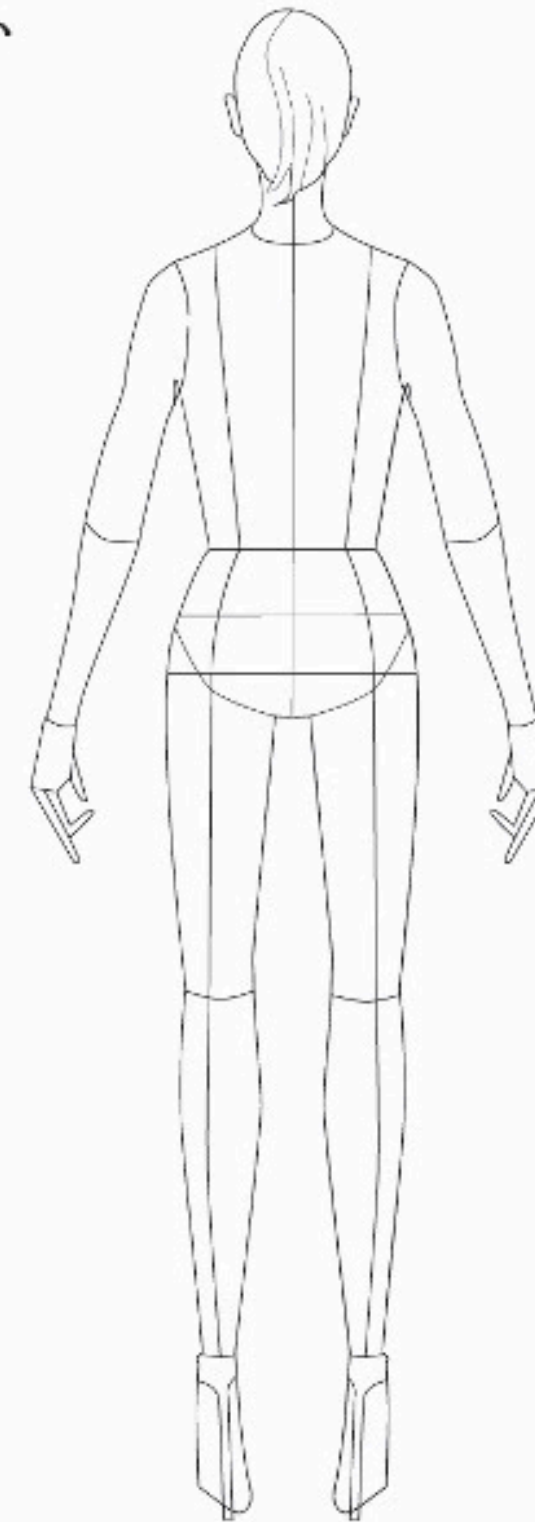
NAFA
Narrowing Anatomy of Fashion

Technical Flat Drawing Template

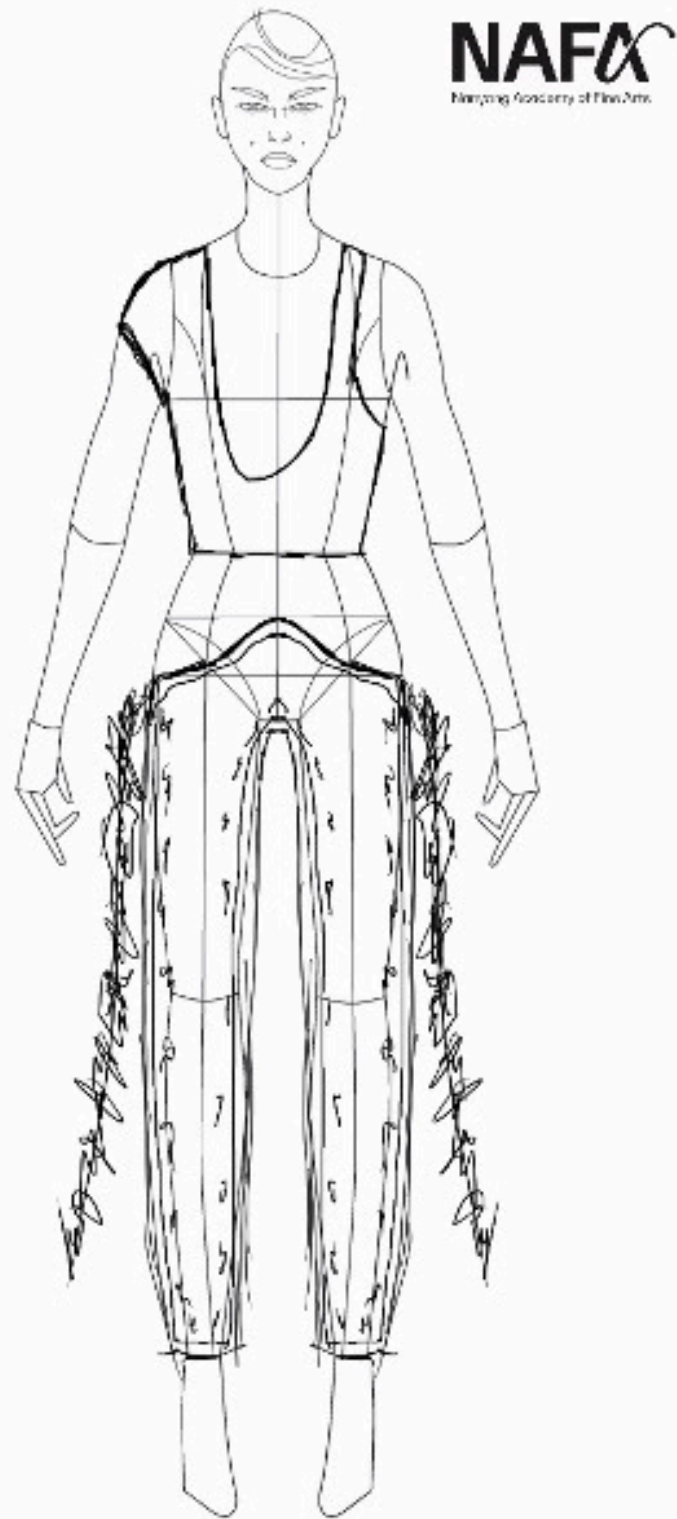


NAFA
Narrowing Anatomy of Fashion

Technical Flat Drawing Template

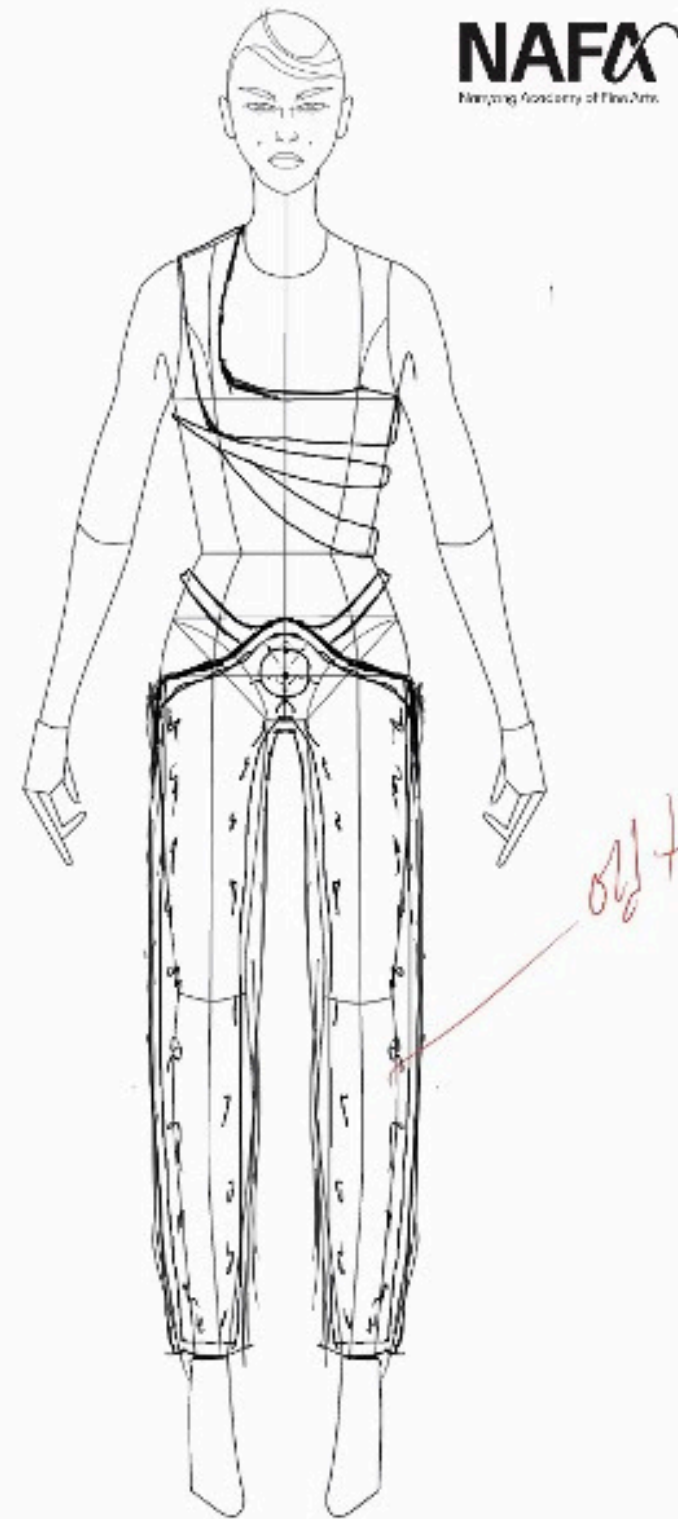


I used three ribbons for this look as well; however, I made it into something besides limiting mobility. I decided to give the wearer the option to reveal what they wanted to reveal with the ribbons by having holes along the dress where ribbons could be tied.



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Technical Flat Drawing Template

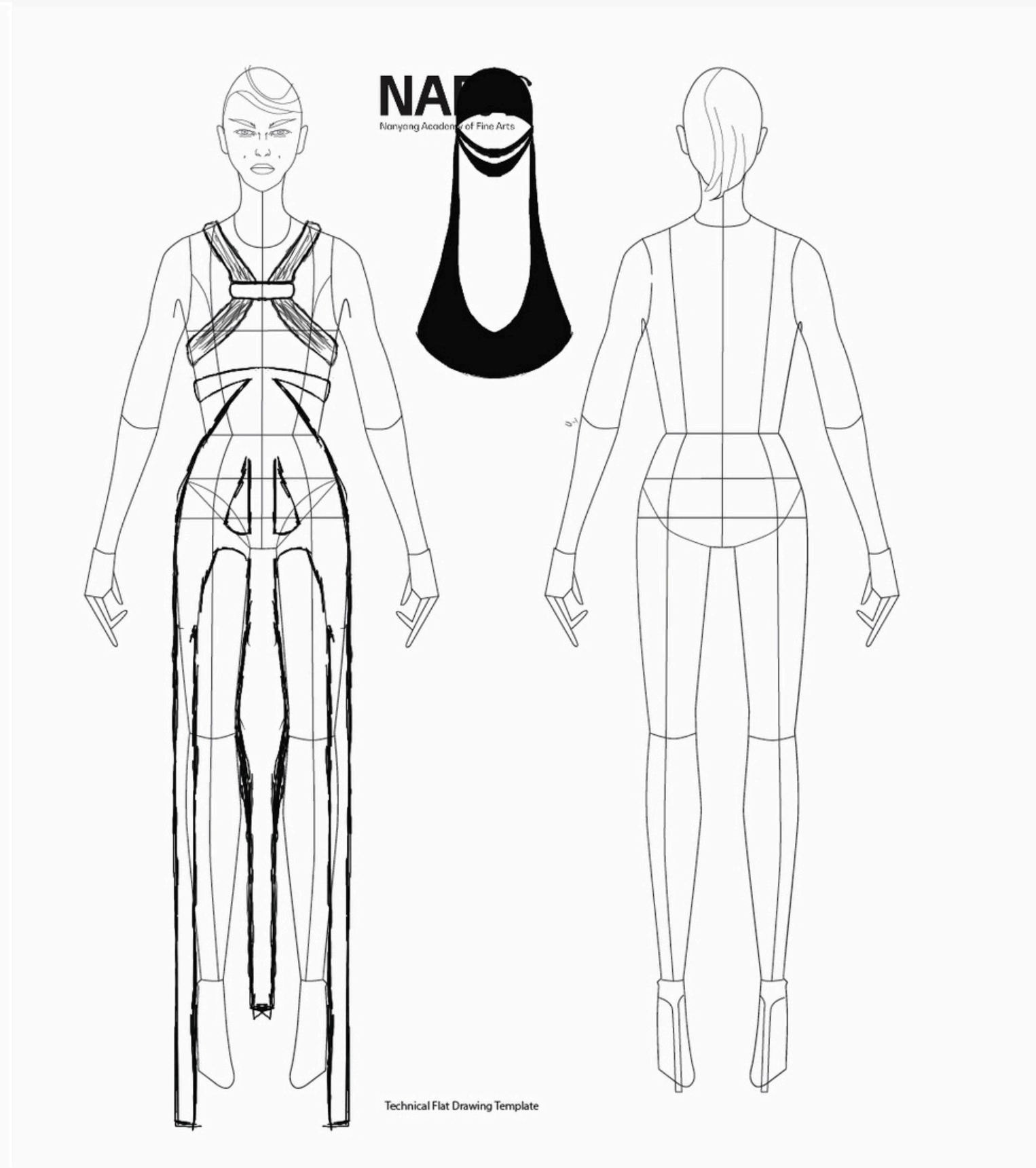
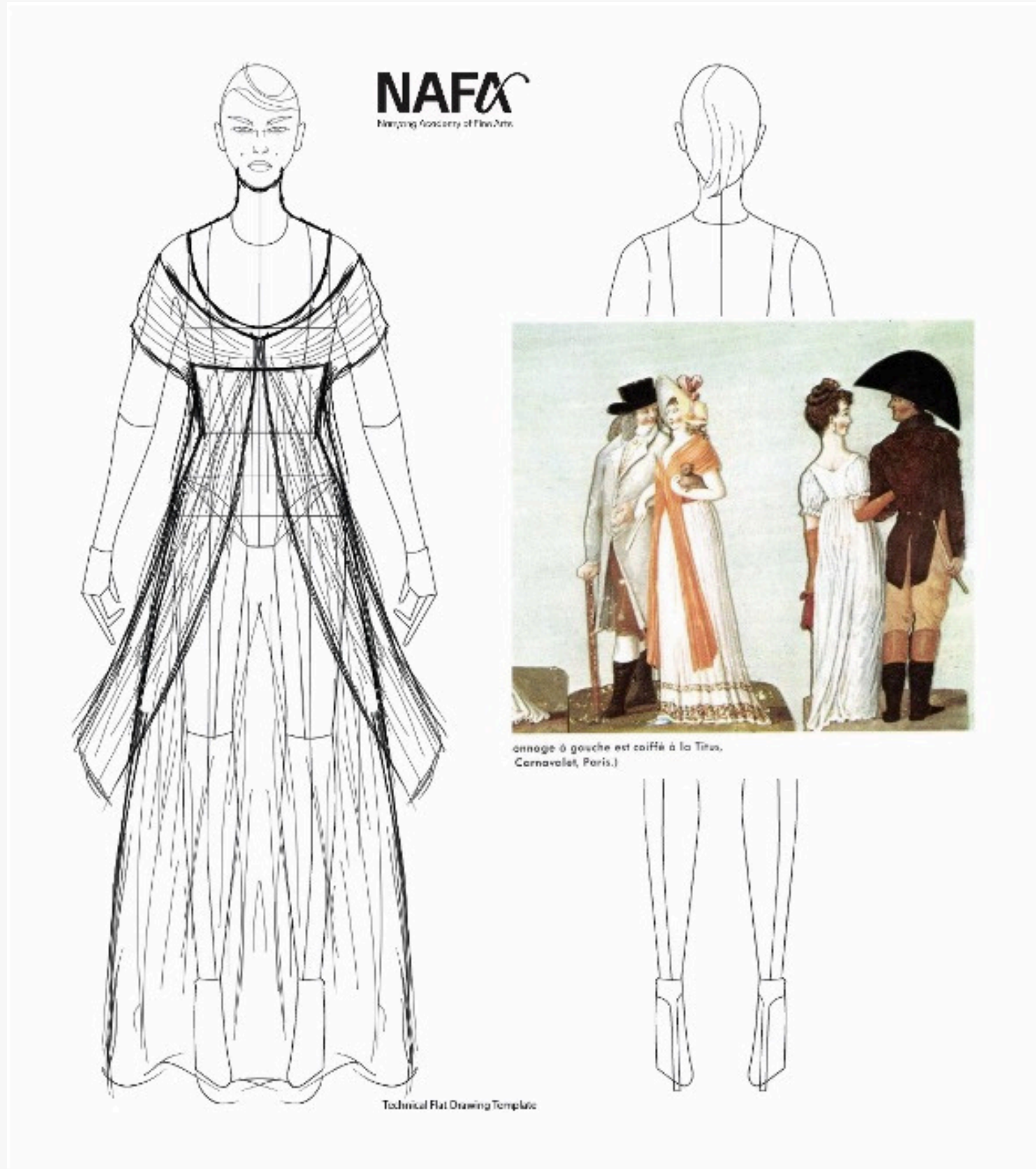


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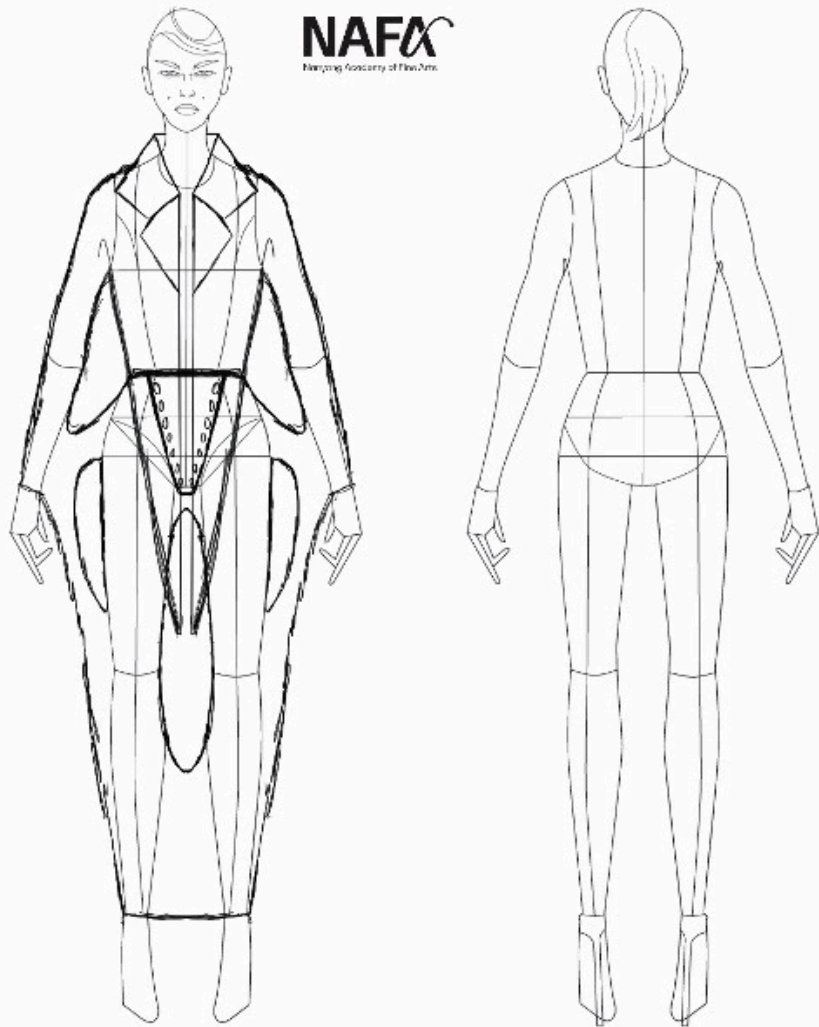
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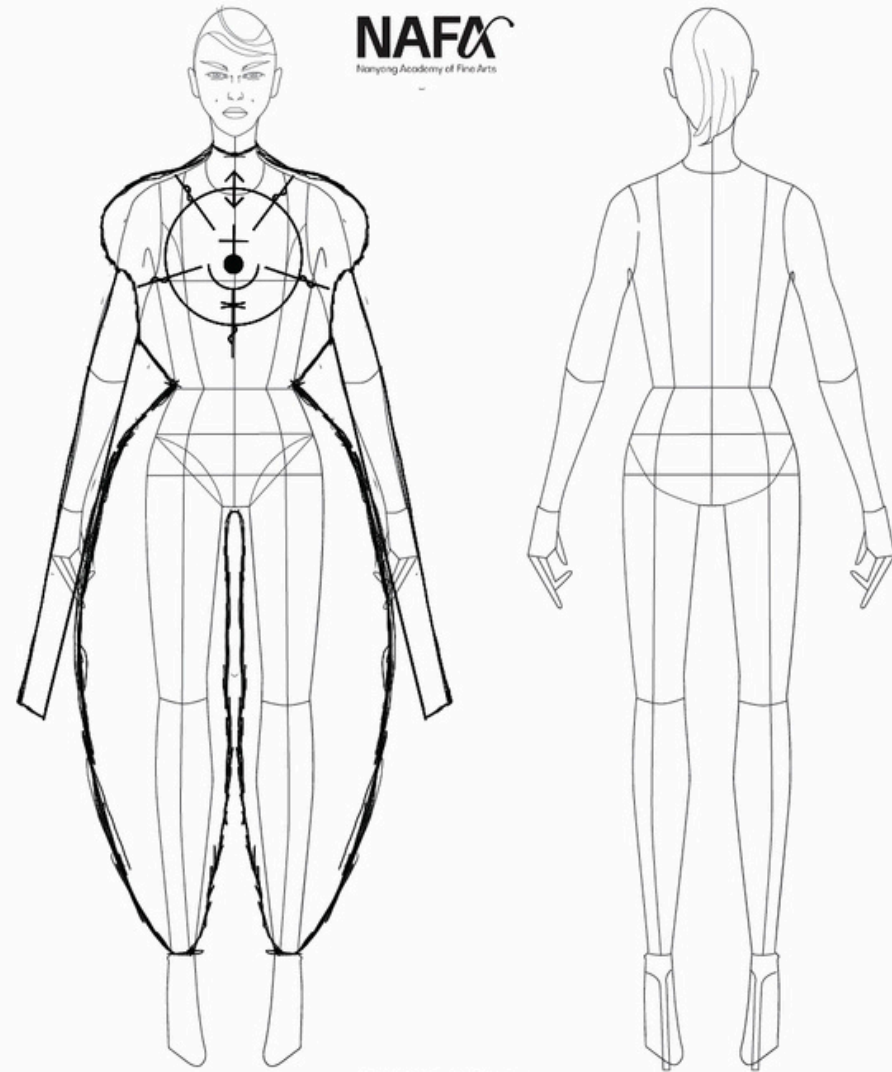
This look also plays with the aspect of showing one's body; however, this look does not really come with the option of what you want to show but instead comes pre-designed for the wearer. It also has a classical look to it, which is inspired by French drawing.



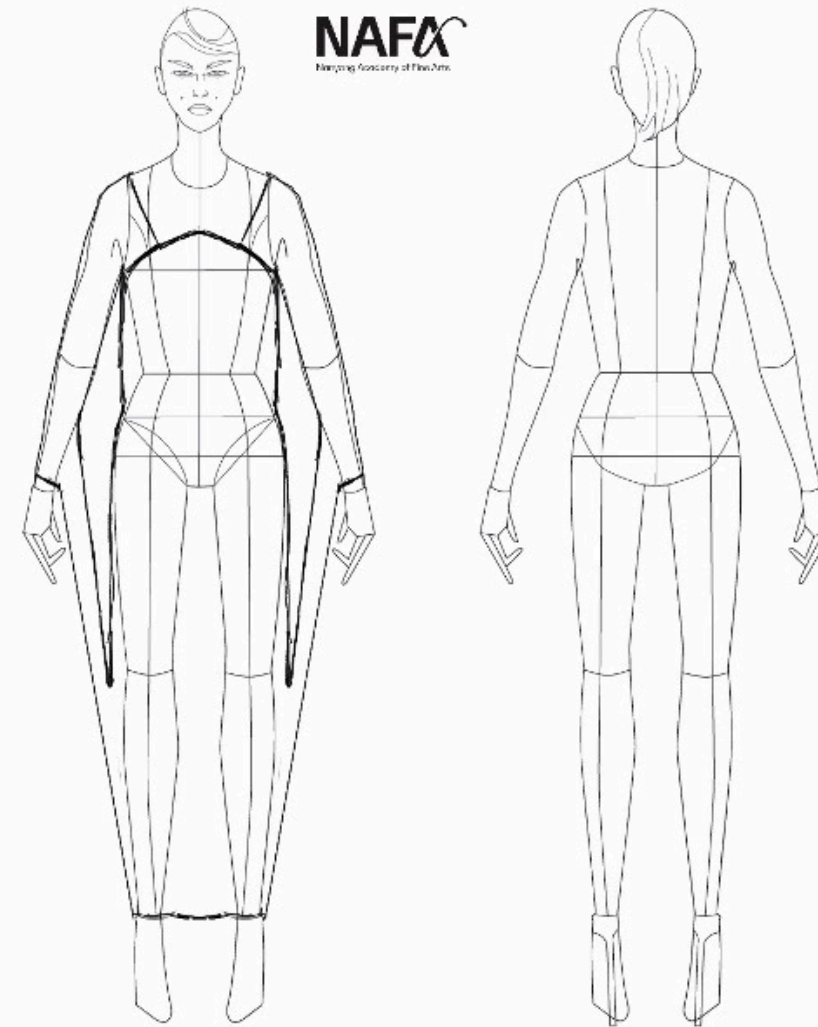
This look takes the aspect of revealing yourself with the contrast of the face covering that provides anonymity but also exposes your body to the world. It takes the elements of the empire line dress and changes it slightly, as well as the texture from the shawl in the drawing.



Technical Flat Drawing Template



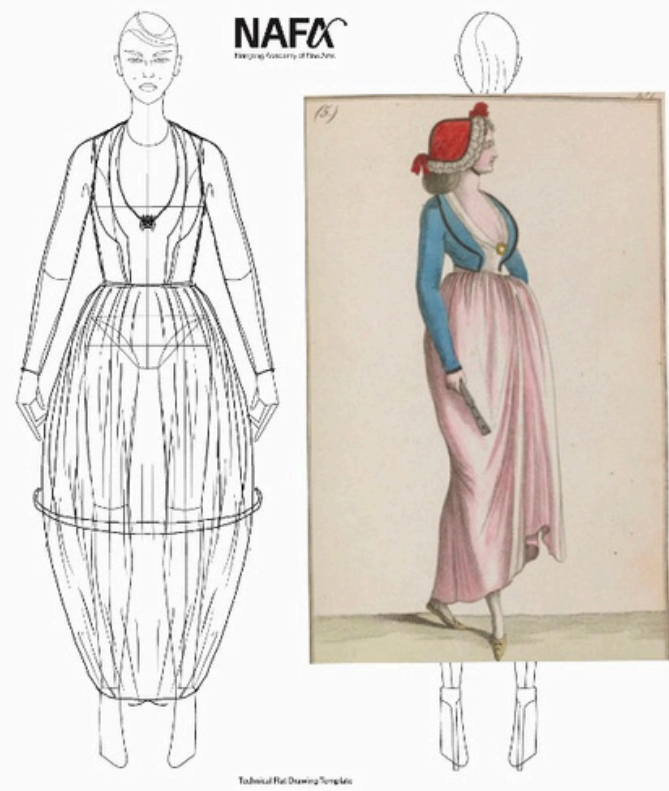
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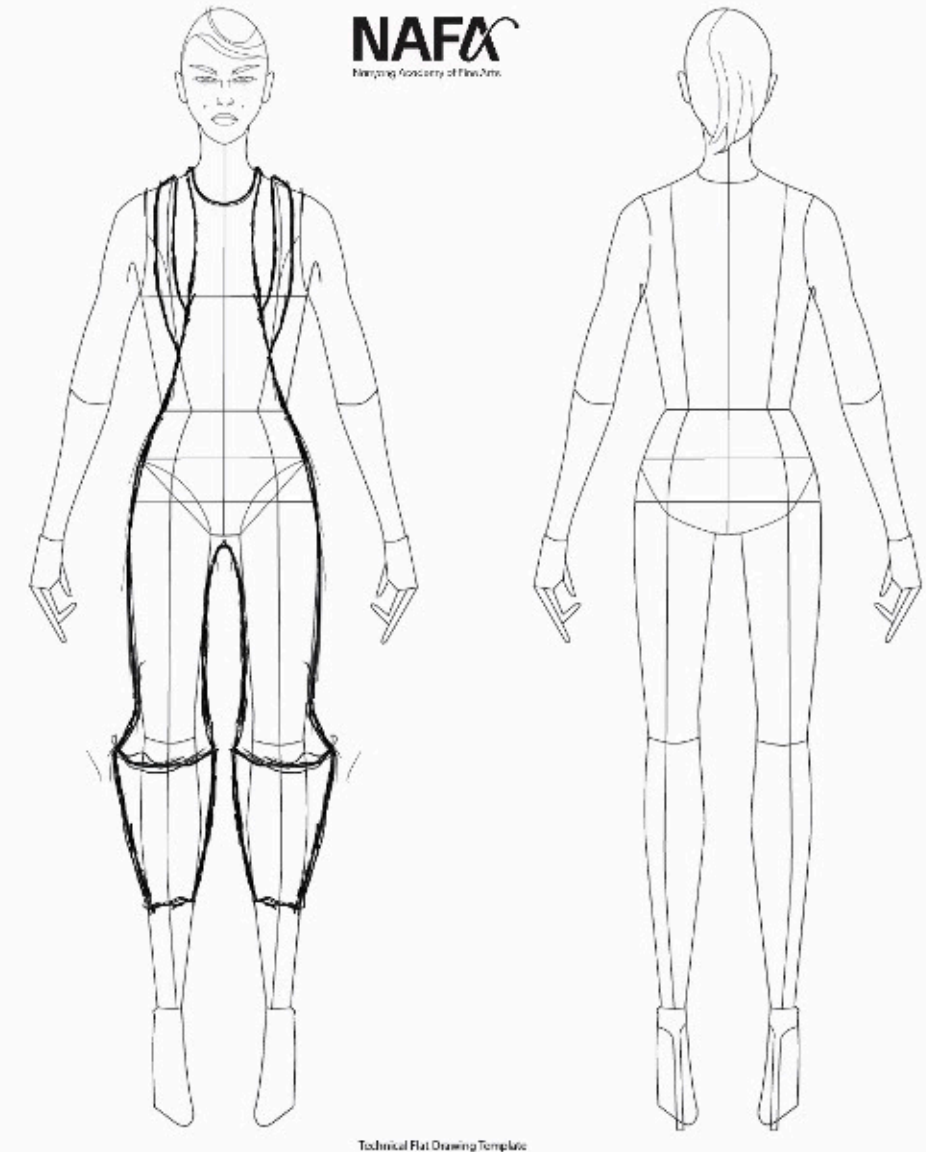
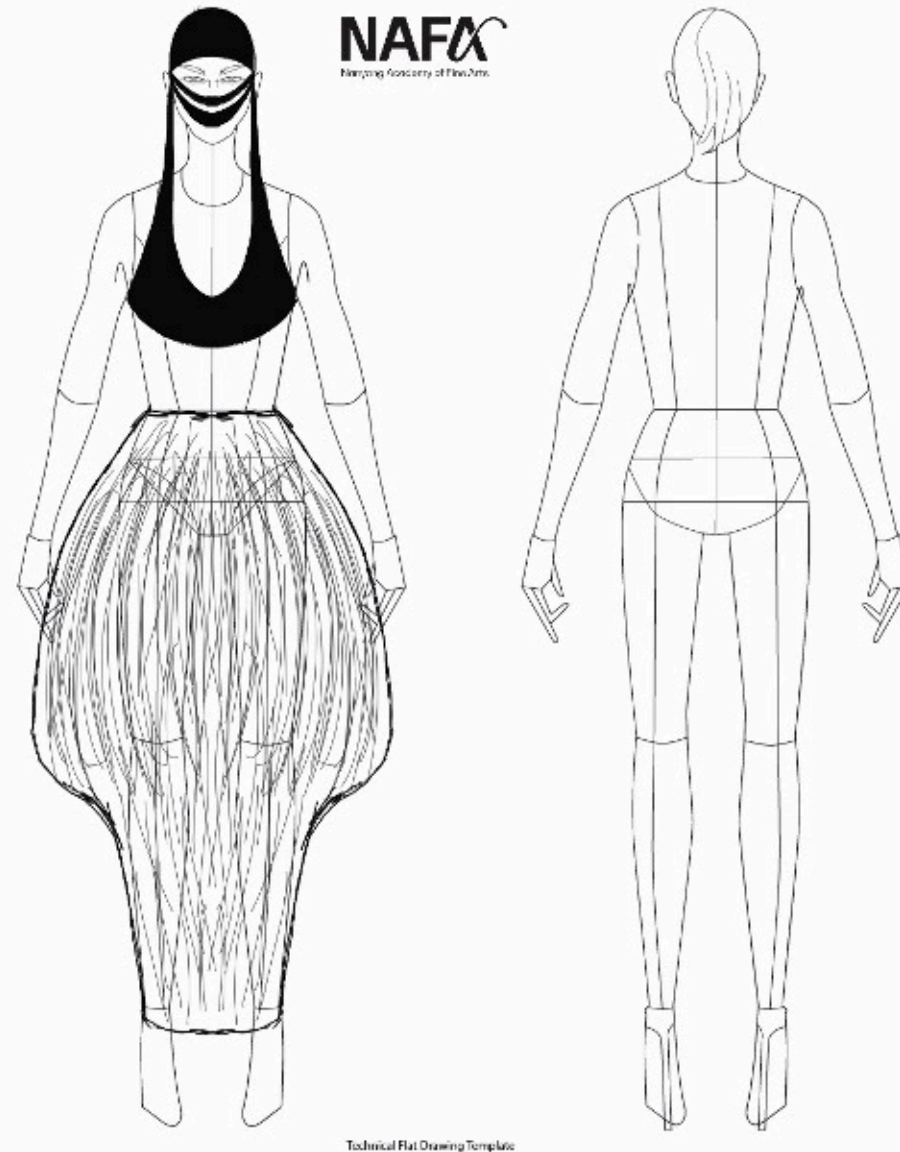
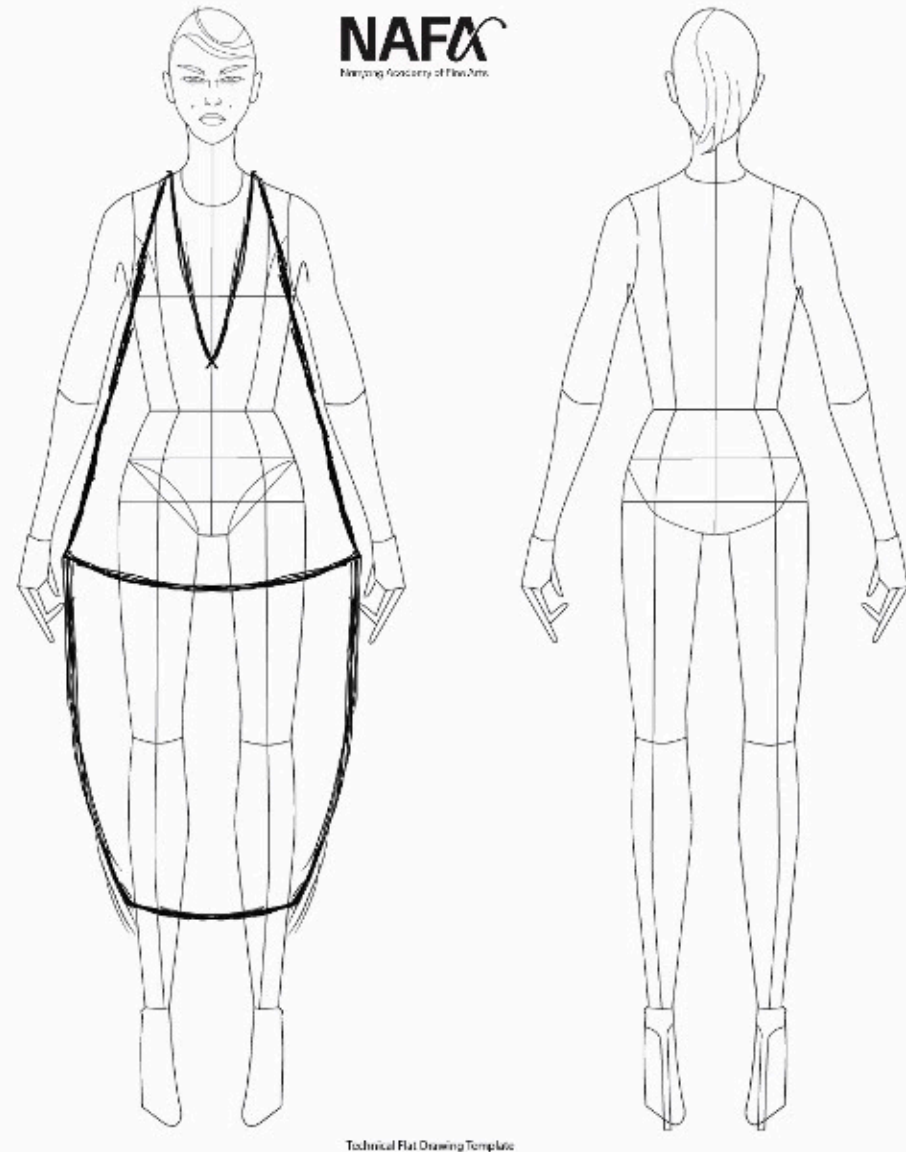
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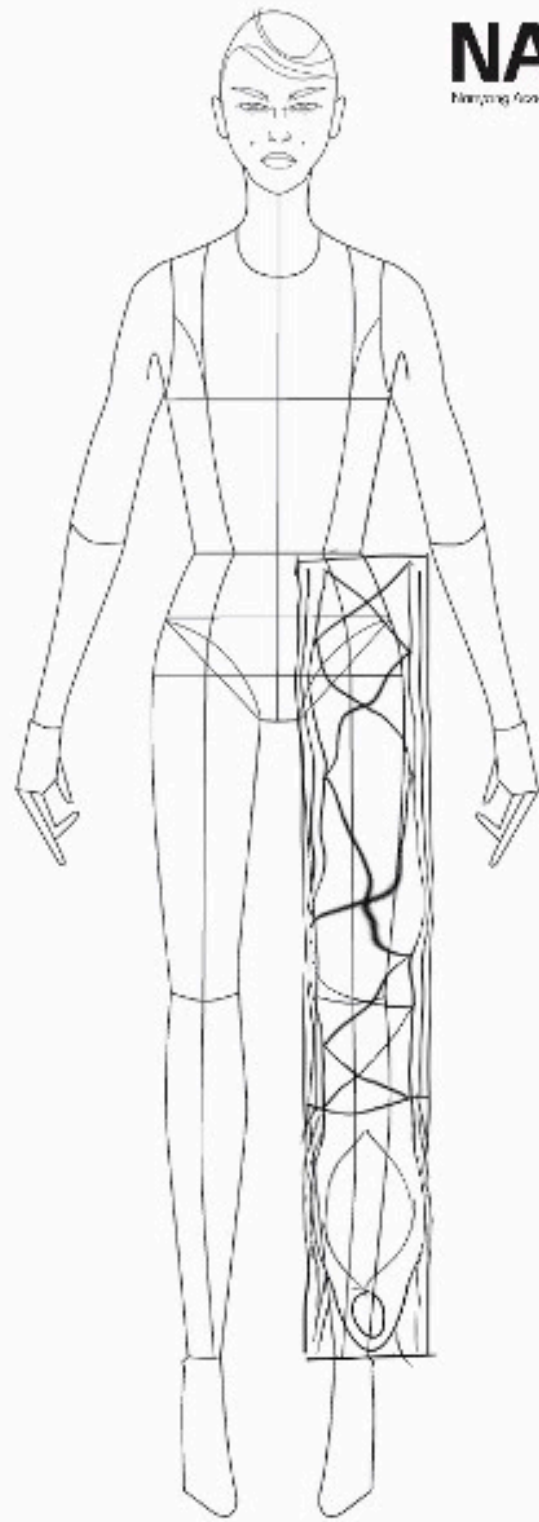


This one was developed into 3 looks. This one is inspired by the sans-culotte women of the revolution and ties in the elements of anti-gait, which influence the structure of movement as well as volume, which changed the way the wearer interacts with the world as well as how the world would interact with the space the wearer takes up.



This one was developed into 3 looks. This one is inspired by the sans-culotte women of the revolution and ties in the elements of anti-gait, which influence the structure of movement as well as volume, which changed the way the wearer interacts with the world as well as how the world would interact with the space the wearer takes up.

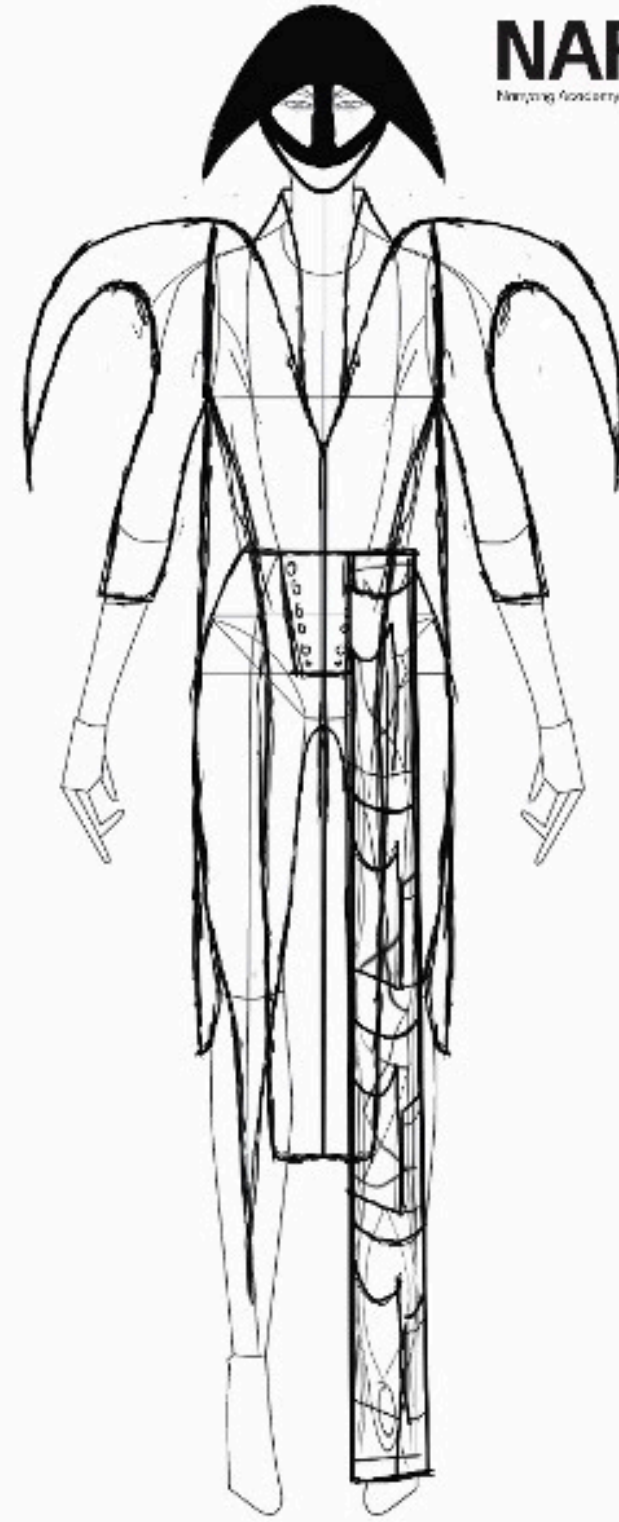




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Technical Flat Drawing Template



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Technical Flat Drawing Template

This look was built around the palatine seen on the women in the image, followed by adding in the French Revolution elements as well as the anti-gait elements.

The other looks were either developed from the previous looks or designed with all the elements I mentioned, such as the French Revolution and anti-gait, in mind, resulting in the designs.

