

— THE BECOMING  
— THE NEW NORMAL

LOUISE KÖRNER



ARCHIVED WITHIN  
TO BECOME SOMETHING ELSE  
WHEN THE WEARER DECIDES



# Archive

> How do we archive a Culture?

**Archive**  
[ ˈɑːkʌɪv ] *noun*

a collection of historical documents or records providing information about a place, institution, or group of people

Archiving is done by two people simultaneously

dazeddigital.com /  
Tabula Rasa  
by John Stezaker,  
Future Artifacts

- °>Archiving cultural artworks/ garments

TYVEK GARMENT BAGS  
COTTON RIBBON  
- source material from Preservation Equipment Ltd.  
ACID-FREE TISSUE PAPER  
GARMENT BOXES/ SPECIFIC HANGERS

Conservation - see original position of brush strokes / change of colour via infrared reflectogram & Magnifying glass

Ideally Tyvek bags to protect against

- humidity
- dust
- lighting
- vibrations
- pests

Melinex® base  
with two holes  
and Velcro®  
fastener  
V&A.com

Fetish Series, Issue #2 Published by  
Wet Satin Press (AnOther Mag)

Fetish Series Issue#2  
AnOther Magazine

V&A Conservation and Archiving - Youtube

how to roll it in.

V&A.com

Photography: Tim Walker

CONSERVATION  
PRESERVATION  
**ARCHIVE/Protect for next  
GENERATION to come**

**WOODEN BESPOKE BOX TO  
PROTECT/ REVEIL CREATION**

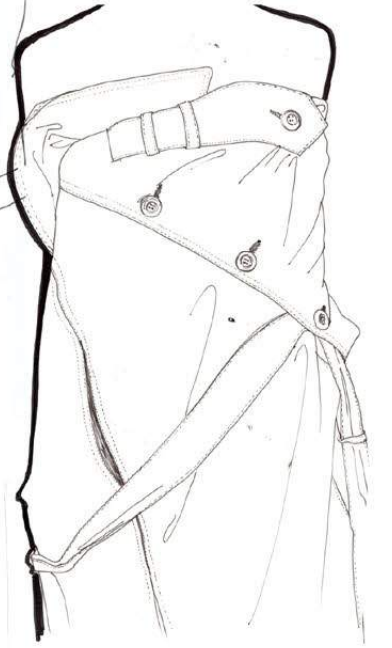
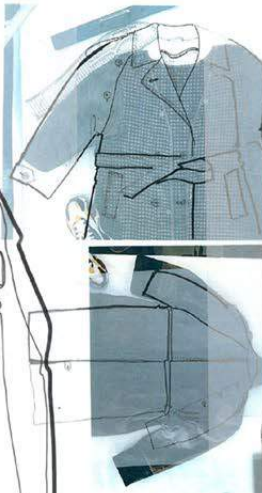




STRONG SQUARE DRAPE

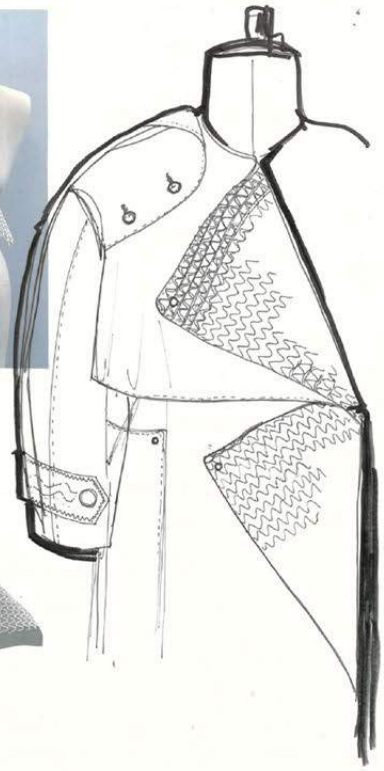
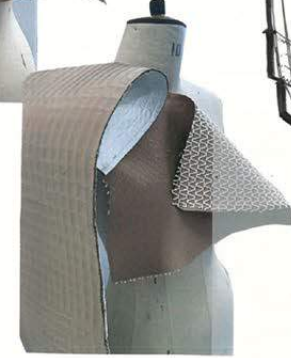
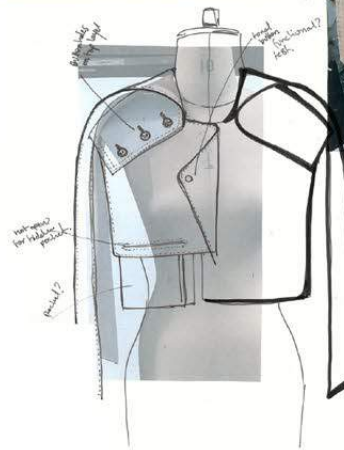
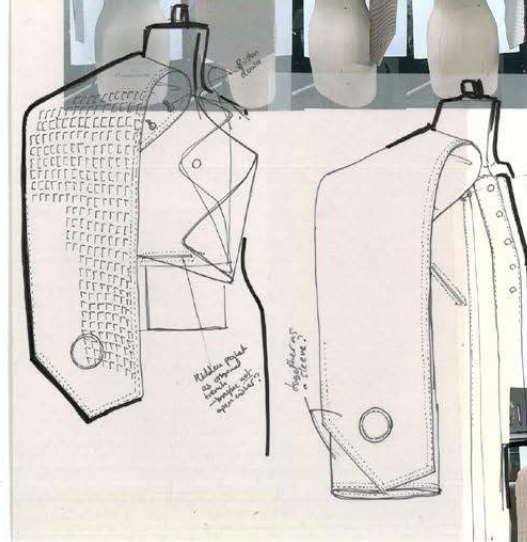


ORIGINAL TRIM FROM 1950s. BARE LINED & SECURED AND OPEN





Layers of Reality:  
Future/ Old/ Present  
Archive  
Preservation  
TRAP/BOND

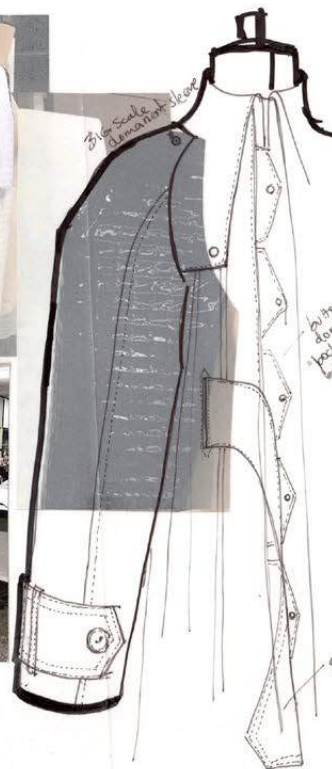




TAILORING  
STITCHES



BONDING  
FABRIC



BOND/ TRAP/ PRESERVE/ ARCHIVE  
BUTTONS AND METAL RING INBETWEEN LAYERS



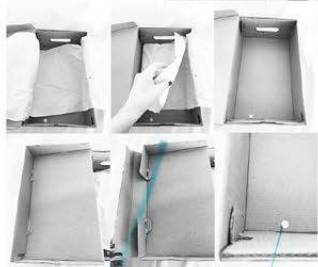
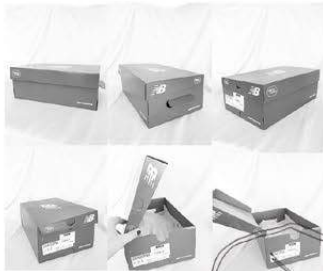
IF THE GARMENT BECOMES  
THE "CONTAINER"  
PREVIOUS INFORMATION IS ARCHIVED  
WITHIN GARMENT  
UNTIL ITS TIME TO EXPOSE IT?





V&A.com

Classic connection to archive



Tissue paper  
to protect the item

A.N.R.



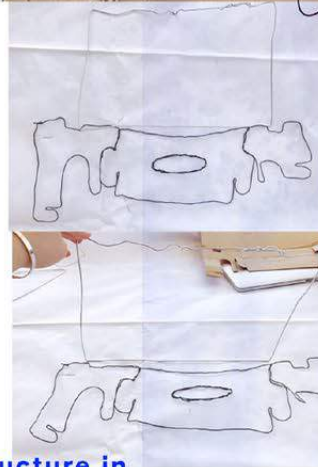
Connected wires  
that glue hold it all together, to make it functional

pattern of the box  
in wire



Is it possible to **prolong consumers interest and their loyalty** by them **knowing about hidden information for an undisclosed design that lives within a garments** to keep the customer engaged

?



A structure in  
metal wire  
+ tissue paper from box  
= **BOND** it all **TOGETHER**



**REVEAL NEW  
DESIGN?**  
-> **Expose  
its content**

HIDDEN WITHIN





Exposing the bonded frame

tissue  
paper  
is gone  
within  
seconds.

colour of spectrum of flame  
saturation.

direct effects

## TRANSFIGURATION OF MELTING

metal  
wine frame  
exposed that's been  
within + its  
hidden  
content.

the becoming  
of new shape

A lantern became a cage with a perfect fried egg.

① Testing - melting  
- fire resistant  
→ metal cord must adaptable elements.

A hand-drawn diagram illustrating a multi-layered material structure, possibly a composite or a biological tissue. The diagram is divided into several regions, each with a label and a corresponding drawing or description:

- Adaptable element:** A label at the top left pointing to a dark, irregular shape.
- Coated layer:** A label pointing to a thin, light-colored layer.
- Matrix like active in water:** A label pointing to a region below the coated layer.
- Water resistance:** A label pointing to a region below the matrix.
- Knives - saws:** A label pointing to a region below the water resistance layer.
- Knives - saws:** A label pointing to a region below the knives - saws layer.
- Matrix:** A label pointing to a region below the knives - saws layer.
- Small individual knots/good in size:** A label pointing to a region below the matrix.
- Polyester active knots in size:** A label pointing to a region below the small individual knots/good in size.
- Provide by born off the layer:** A label pointing to a region below the polyester active knots in size.
- fine resistant survival:** A label pointing to a region below the fine resistant survival.

The diagram shows a cross-section of the material, with layers and regions labeled. The layers are drawn with different patterns and colors to represent different materials or structures. The labels are handwritten and include some corrections or additions.

becoming  
→

melting the top layer away.



# >>> BECOMING OF SILETTE BECOMING OF COLOUR

DESTRUCTION / MELTED FABRIC  
EFFECT

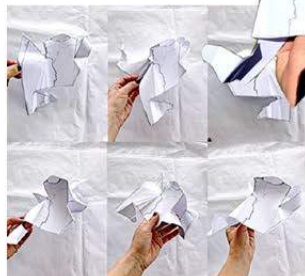
Inverse Flames



Metal wire is the  
continuous structure  
from the past



BECOMING after  
burning --> REBIRTH of  
NEW DESIGN



1 2 3 4 5 6 7 8

Becoming  
tools:  
stages

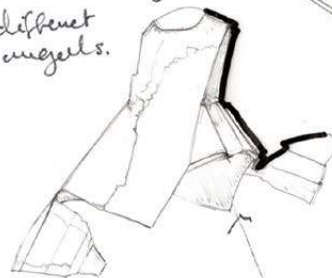


top becomes  
a dress



into  
something  
else

shape  
& form  
study  
different  
angles.



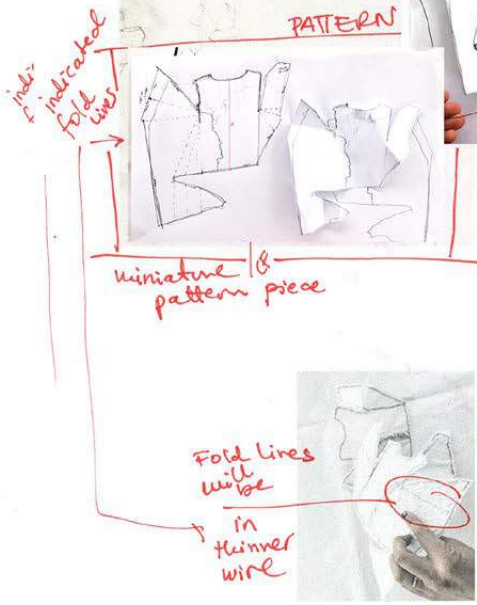
folded away  
folded out.  
melted away?



on a "body"



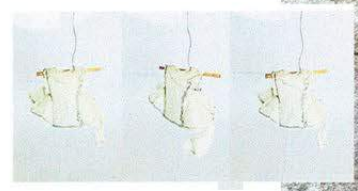




WIRE STRUCTURE



miniature dress.  
 → metal wire  
 → net  
 → tissue paper



Revealing the 1 below layer.  
 melting the top layer away.



KNITWEAR PIECE?  
 REVELED?

- ① → visible structure
- ② → Net have change colour
- ③ → pattern pieces changed form.



Example: BECOMING/  
 Reveil Knittwear piece  
 that was archived within the  
 garment/ fabric



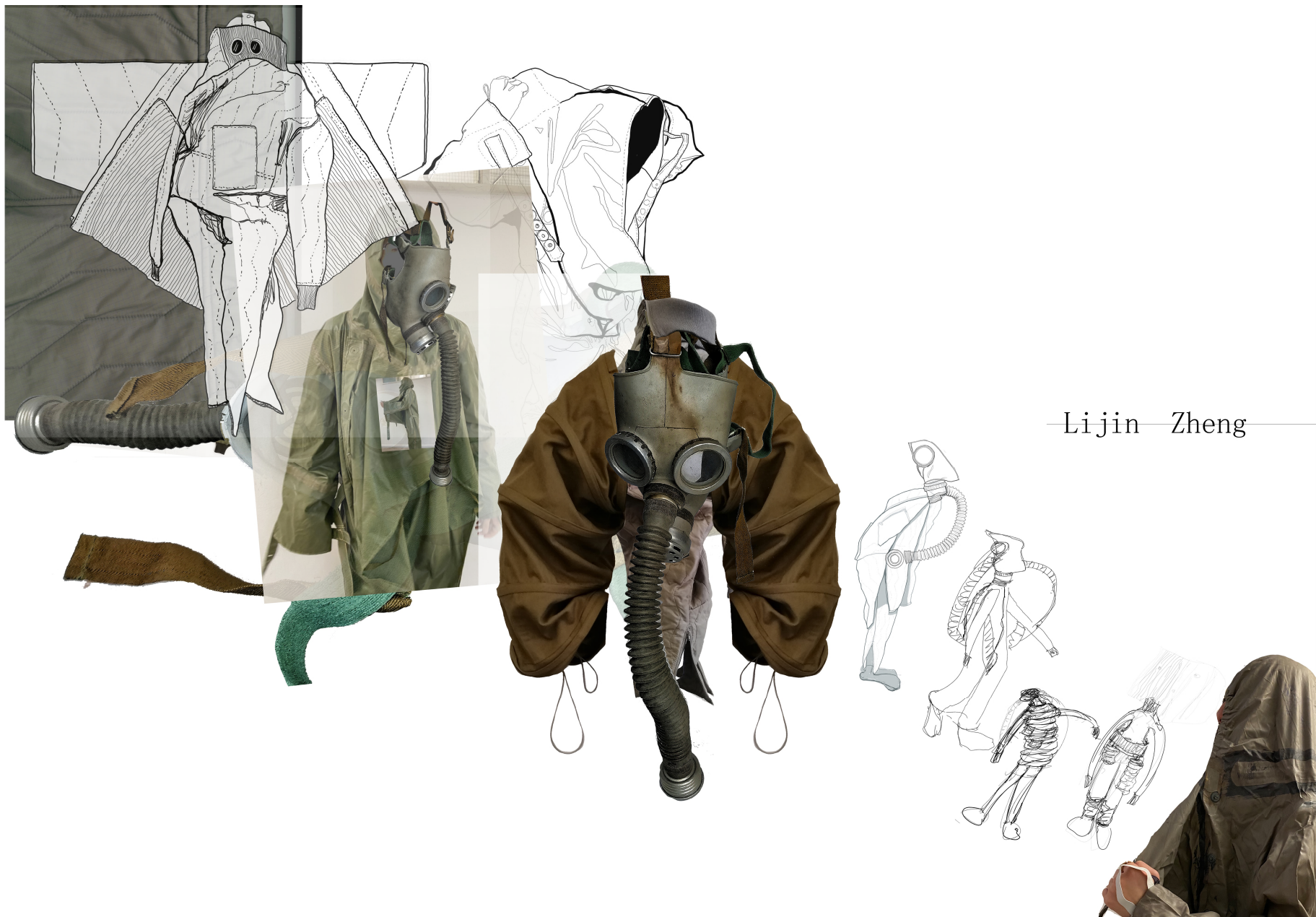
Deep in the mediation  
isolating from the outside world,  
just thinking and seeking –  
Who we are  
And where we will be



Urban Recluse

— Lijin Zheng —

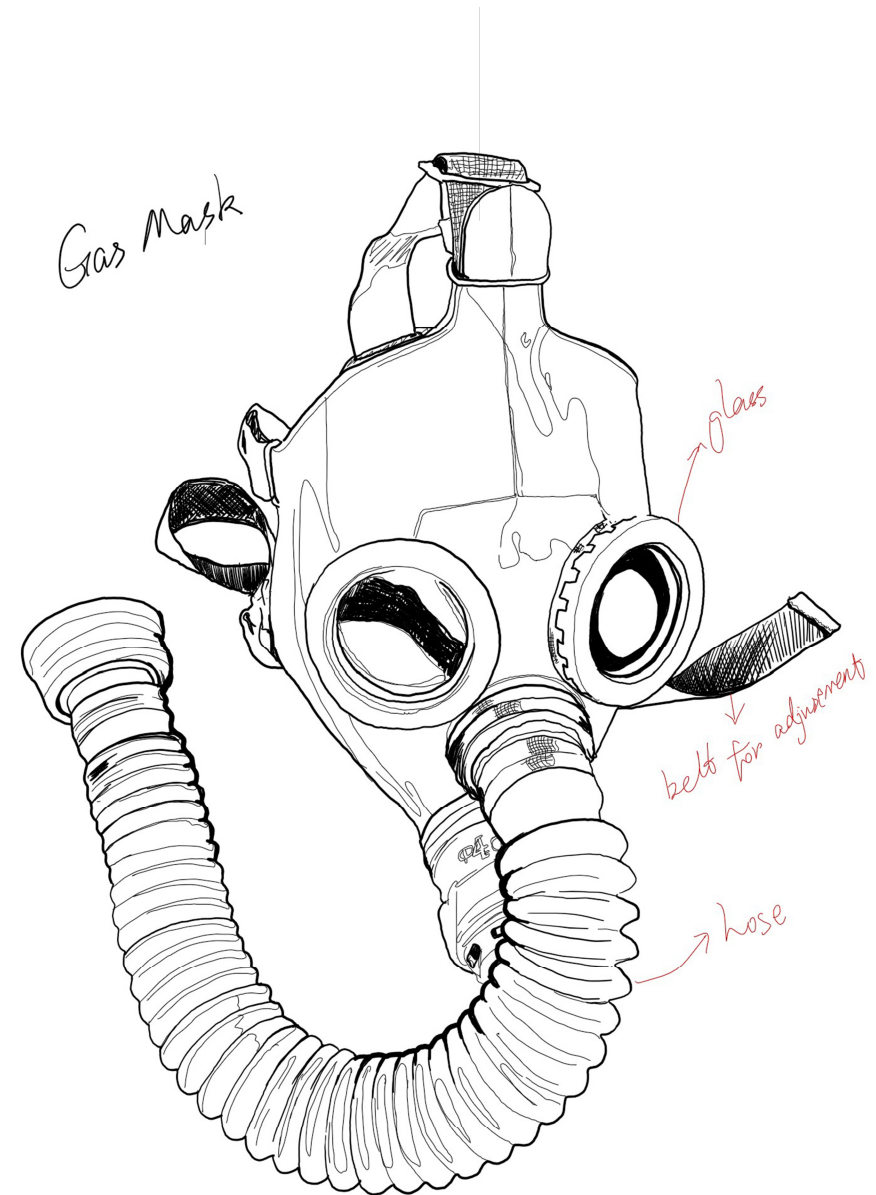
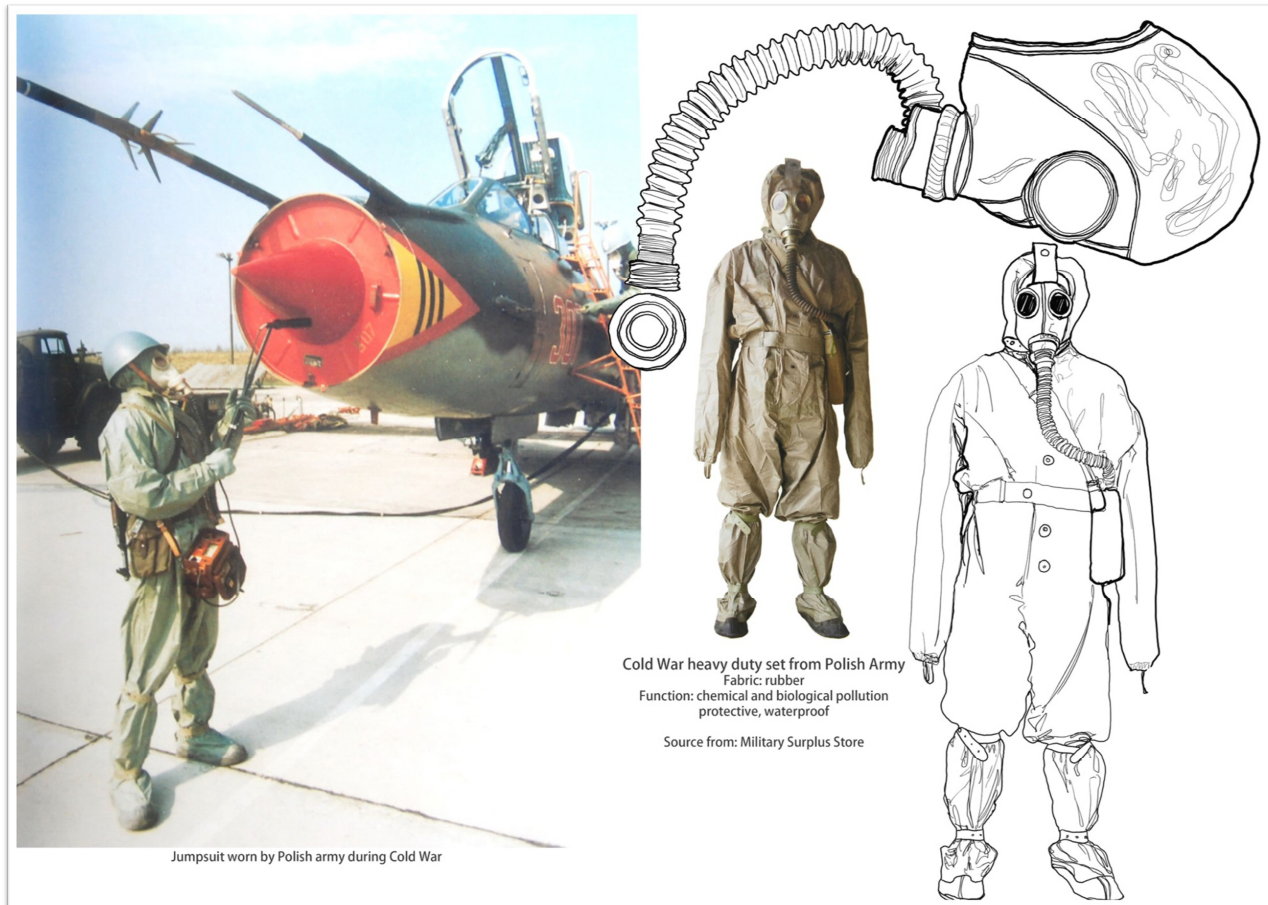
J  
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t



—Lijin Zheng—

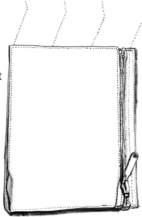


# TA & D: JUMPSUIT




TA & D: JUMPSUIT

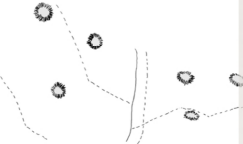
Front Pocket




Overlock




Holes

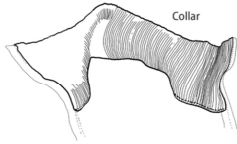




Military jumpsuit  
1960s  
German




Collar




Rib

"In knitting, ribbing is a pattern in which vertical stripes of stockinette stitch alternate with vertical stripes of reverse stockinette stitch."

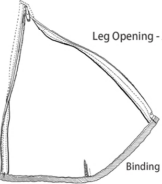


Cuff

Quilting seam



Leg Opening - Zip



Binding

Czech Army M70 Anti-Chemical Suit  
- Genuine Surplus Military Overall 1970's NBC

Item Specifics  
Condition: Used  
Clothing Type: Anti-Chemical Suit  
Service: Army  
Era: 1970s  
Bag: Original Carry Bag  
Country/ Organization: Czech  
Type: Uniform/ Clothing



Source from: Lijin Zheng, 23.02.2020

Archetype Analysis









Rubber fabric here making the eye elastic for the bottom to pass through















Fabric development

Source from Lijin Zheng, Feb. 2020

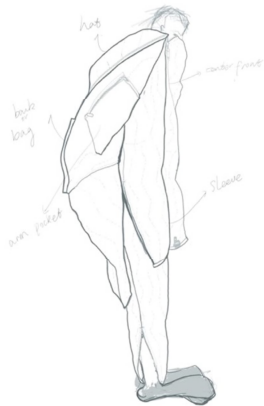


# TA & D: JUMPSUIT





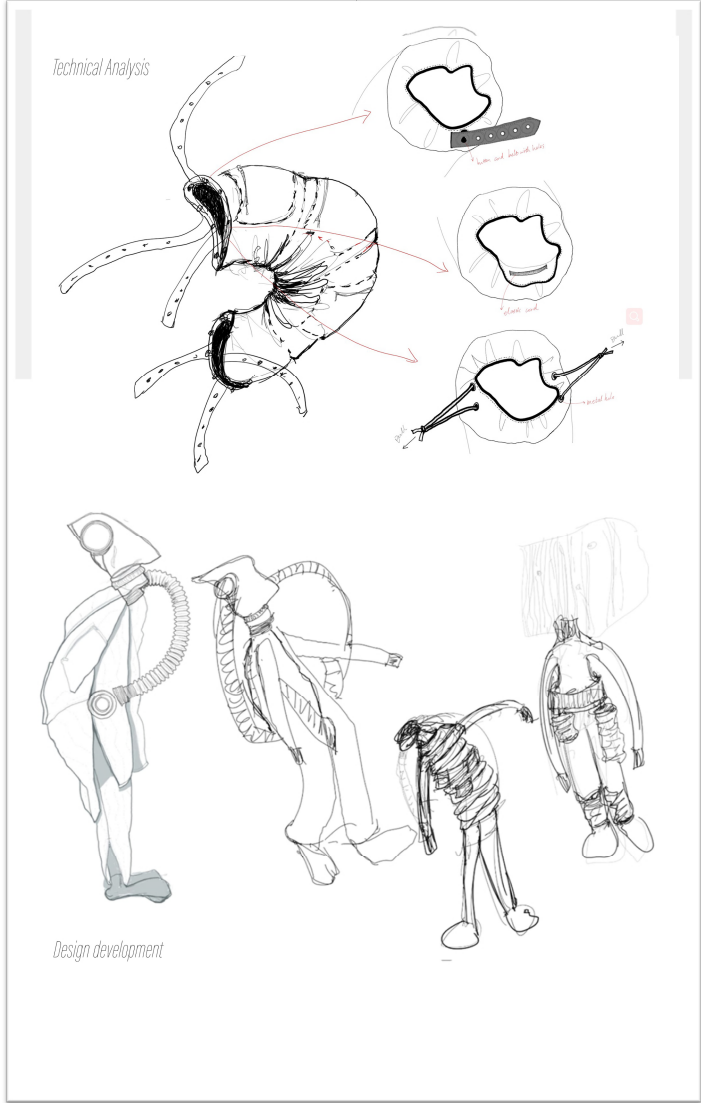
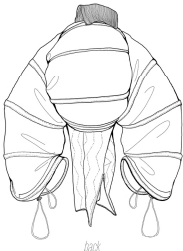
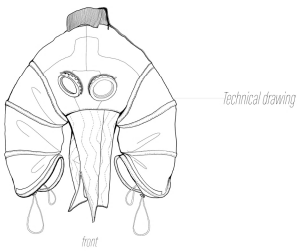
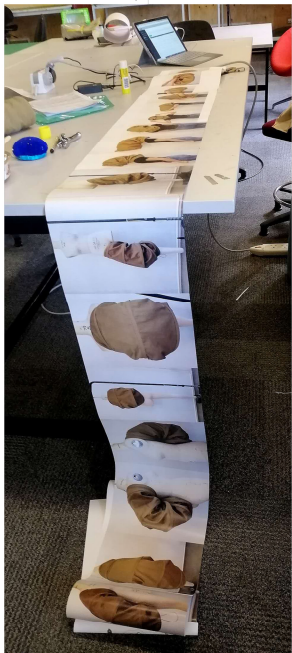
## TA & D: JUMPSUIT



Source from Lijin Zheng, Feb. 2020



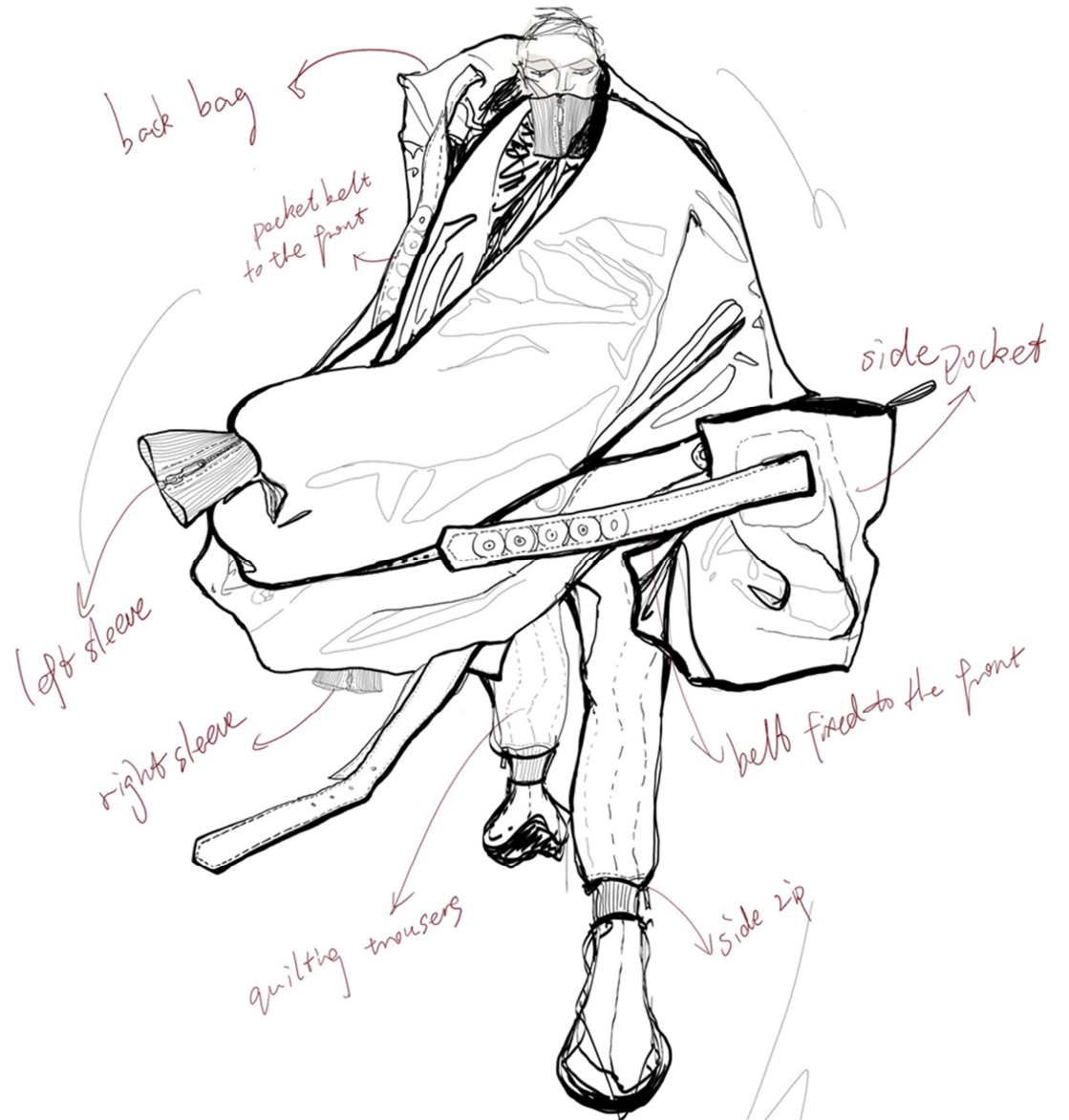
# TA & D: JUMPSUIT





Hiding Man

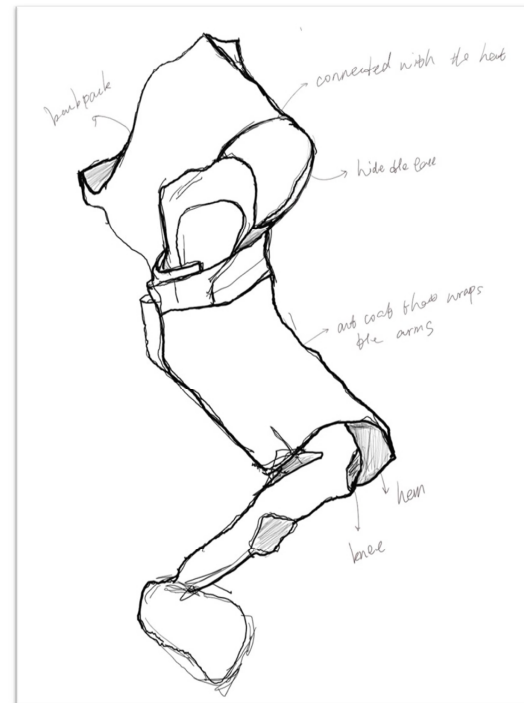
When it gradually took a shape, a figure of the urban swordsman came into my mind. It can be a man or a woman, just holding all the baggage with him/her and living without all the stuff of the head.







Source from Lijin Zheng, May 2020

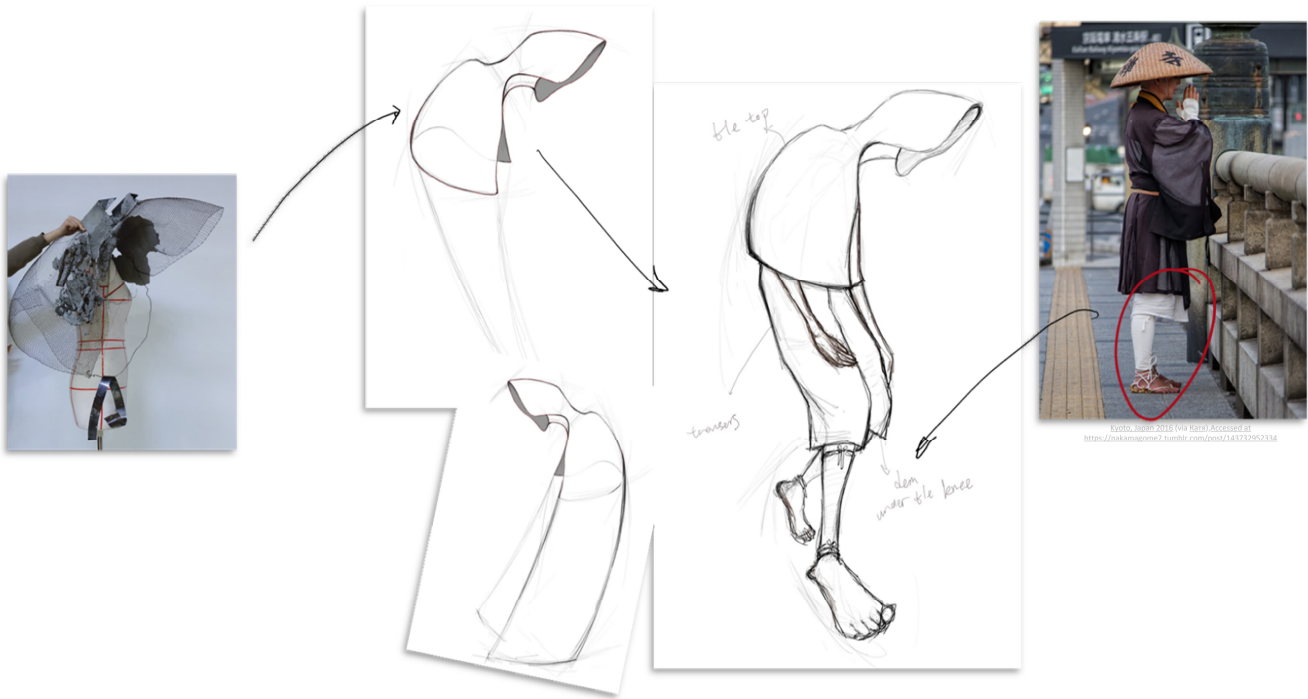


Wrapped in the world of steel and concrete

falling into the

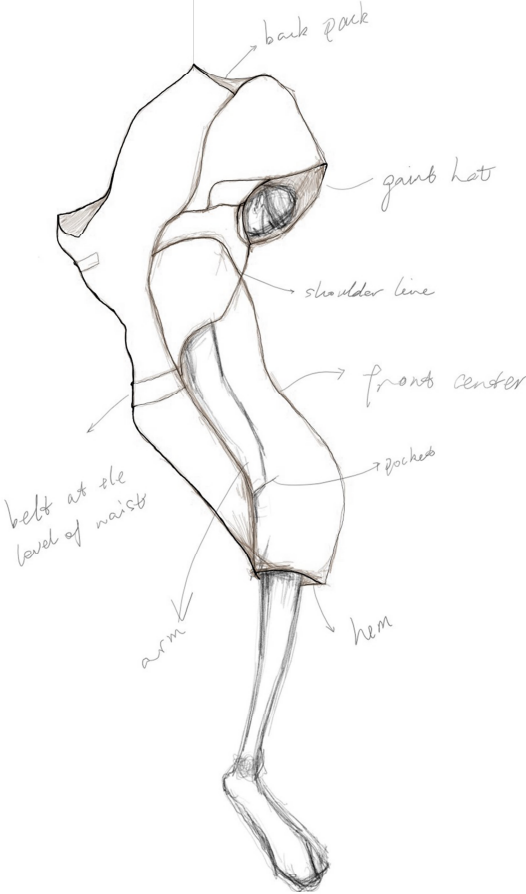
silence

# Urban Recluse



Many urban recluses are influenced a lot from Zen Buddhism, like the monks taking the practice as a meditative way to seek the inner peace and true insights - Even though wandering in the wonderfully boisterous metropolis, there's still a pure land inside.

Source from Lijin Zheng, May 2020







## AWAY FROM HOME

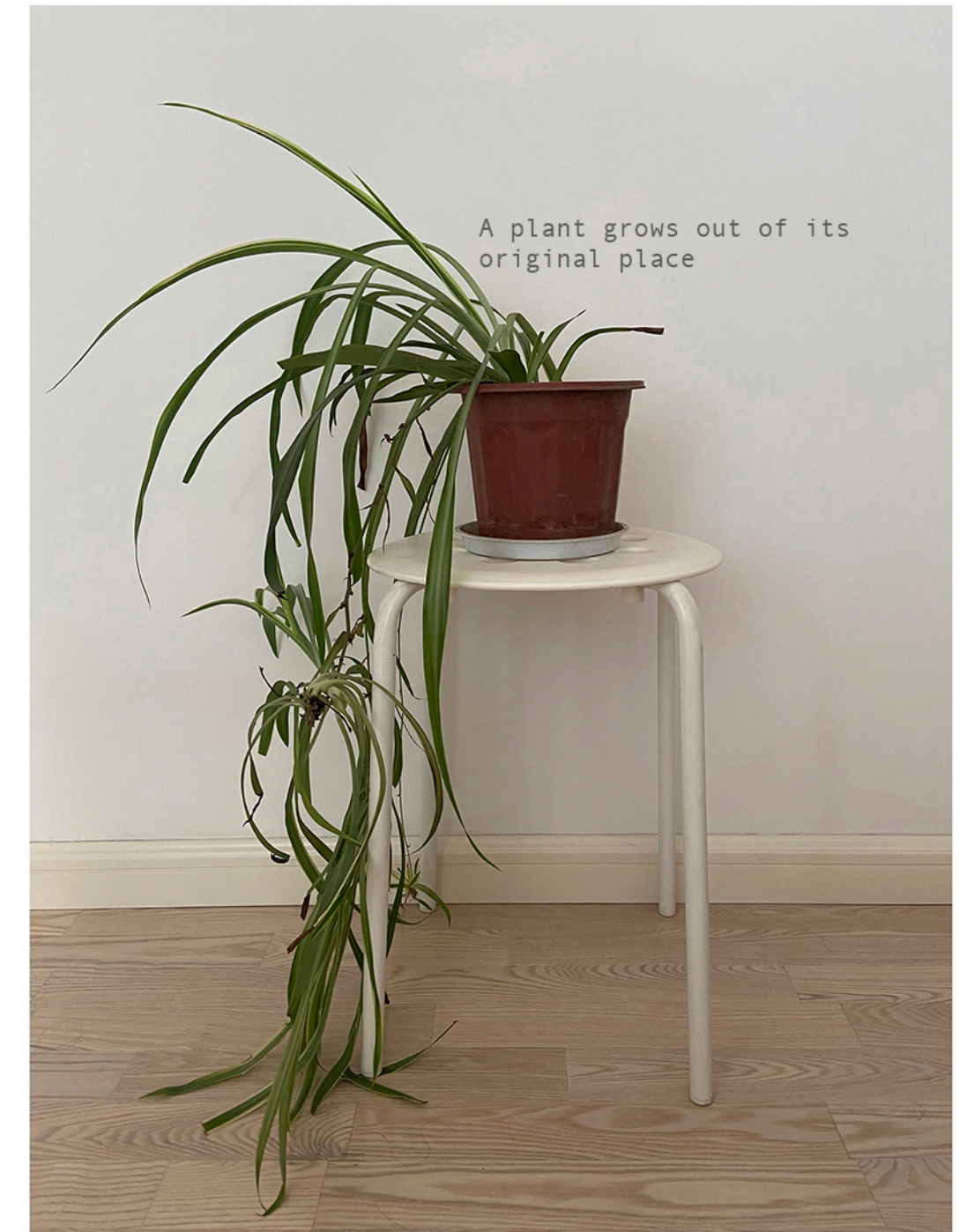
XIAOFEI TIAN

A person caught between two or more patterns of cultural life, not quite knowing to which one he or she belongs.

The trans-cultural experience changes people's values, lifestyle and even their cultural identities, which will lead to the insdaption towards the original cultural environment.

"We no longer are what we were before."

Transcultural experience and expressive response  
( Mourren, 2009)



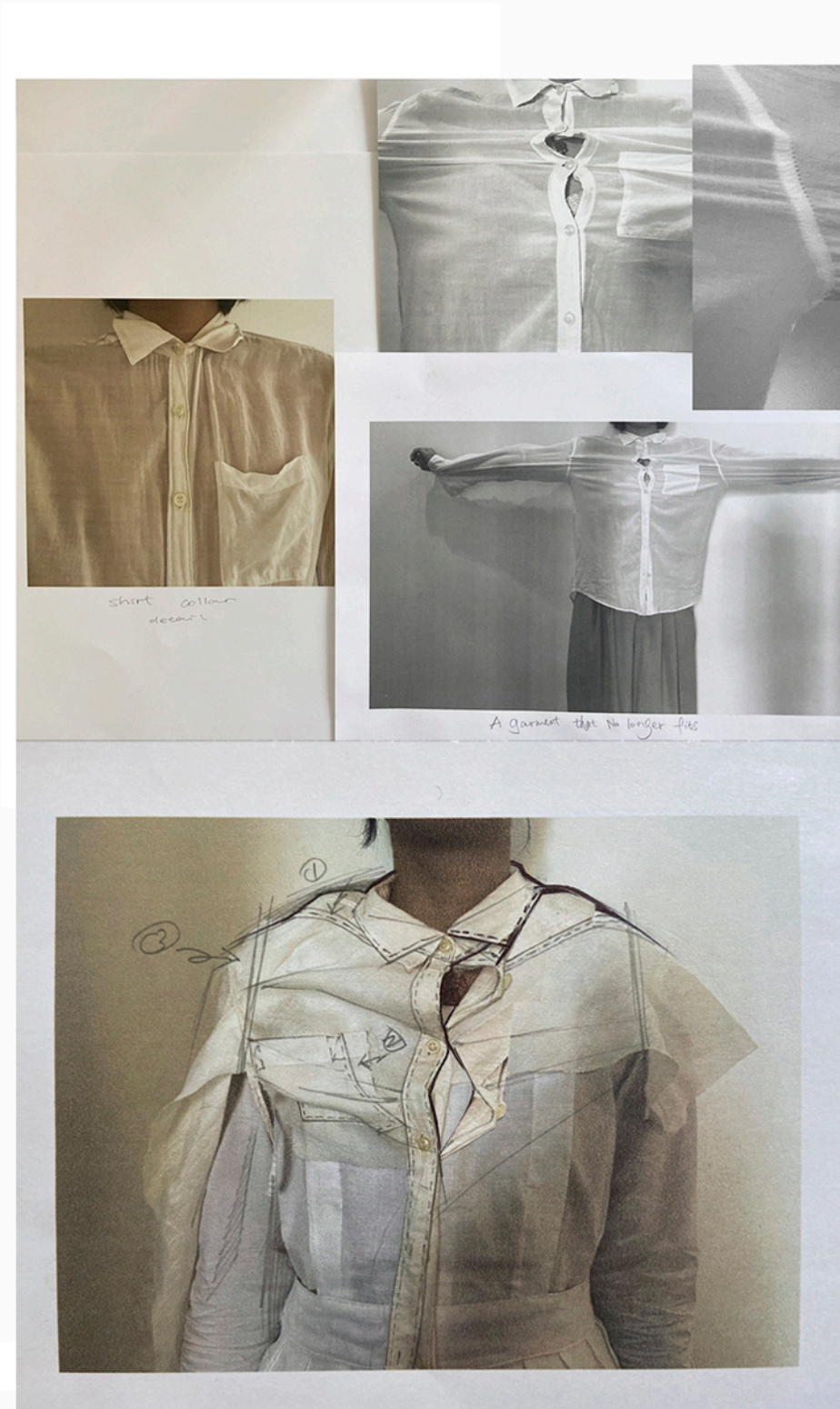


## CONCEPT 1

**Change**  
( of the cultural identity)  
&  
**Unift**  
(for the cultural environment)

I chose my experimental object as a shirt that I wore 4 years ago. Now, I wear it again.

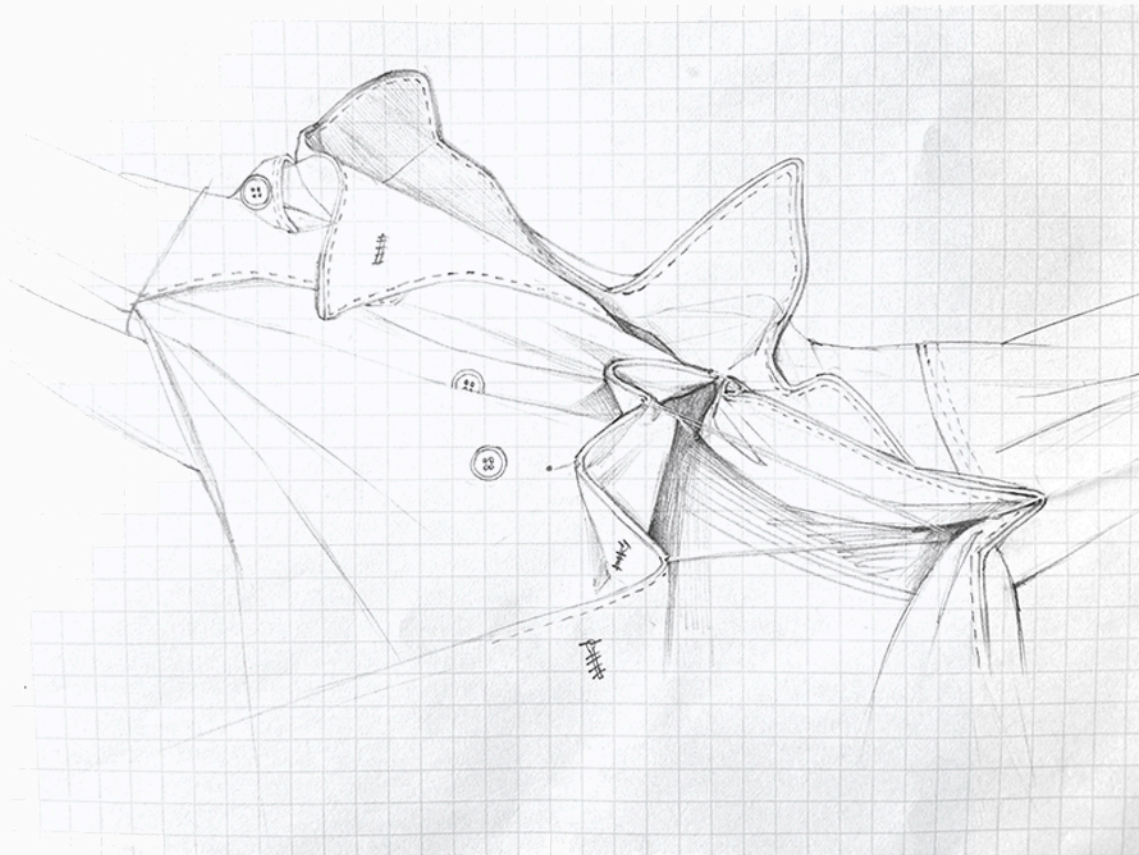
I exaggerated all the "unfit" features of an old garment , which inspired by the phenomenon that the individual can no longer be perfectly integrated into the mother cultural environment after the self-transition.



How Individuals Response to Trans-cultural Experience?



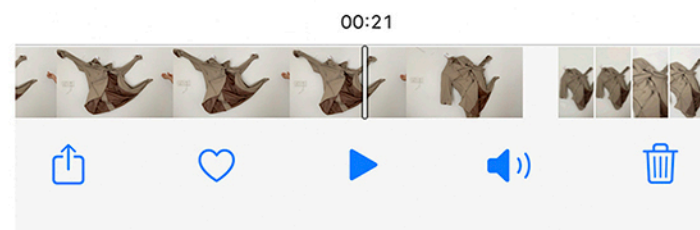
## What Is the Relationship Between Those People Who Have Trans-cultural Experience and Their Original culture?



### CONCEPT 2

#### The Conflict of Alienation and Dependence

I chose the trench coat as a symbol of emotional security  
(mother culture)  
because it shields wearers from the cold weather and rain.



A force to tear it apart

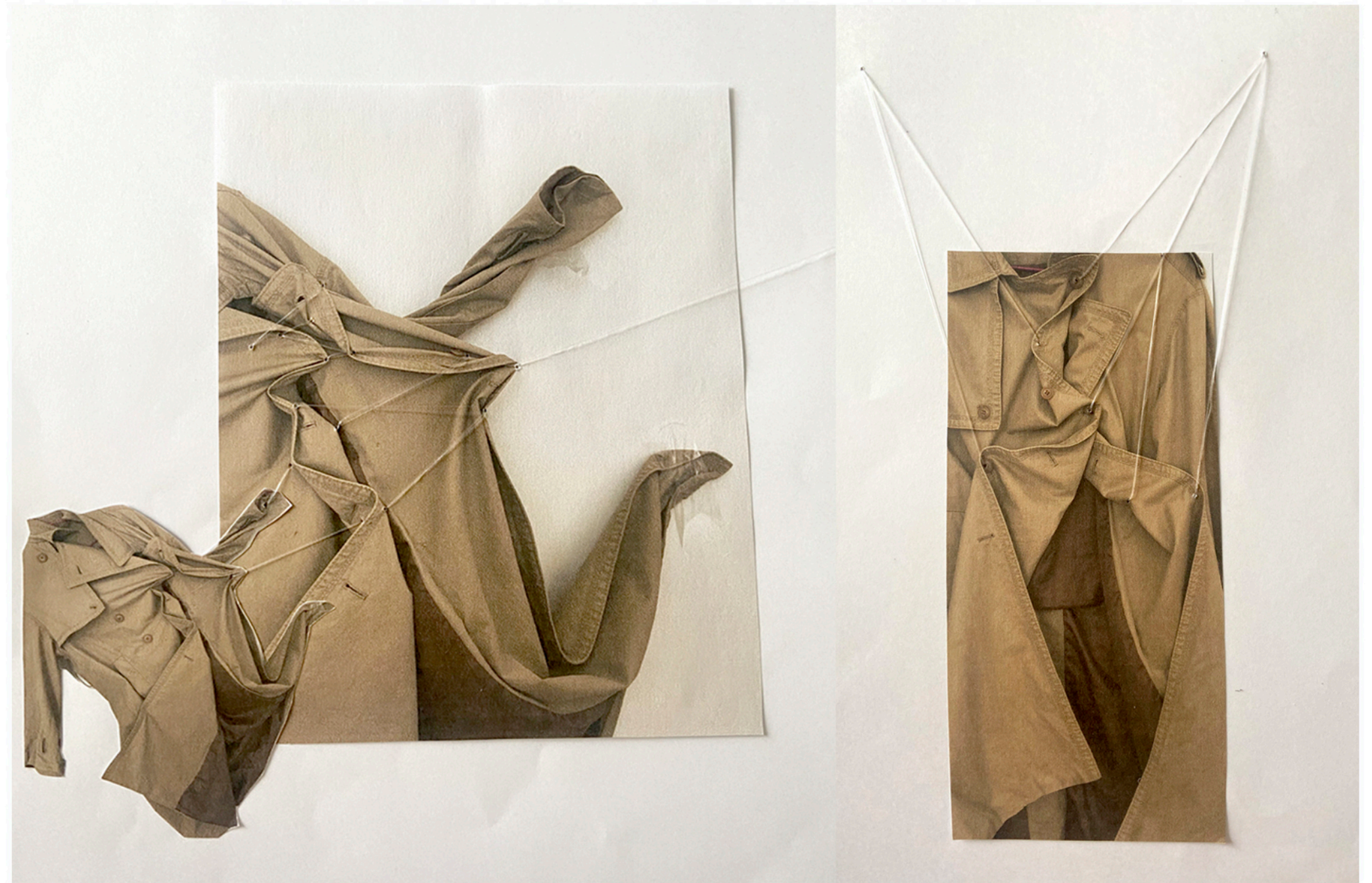
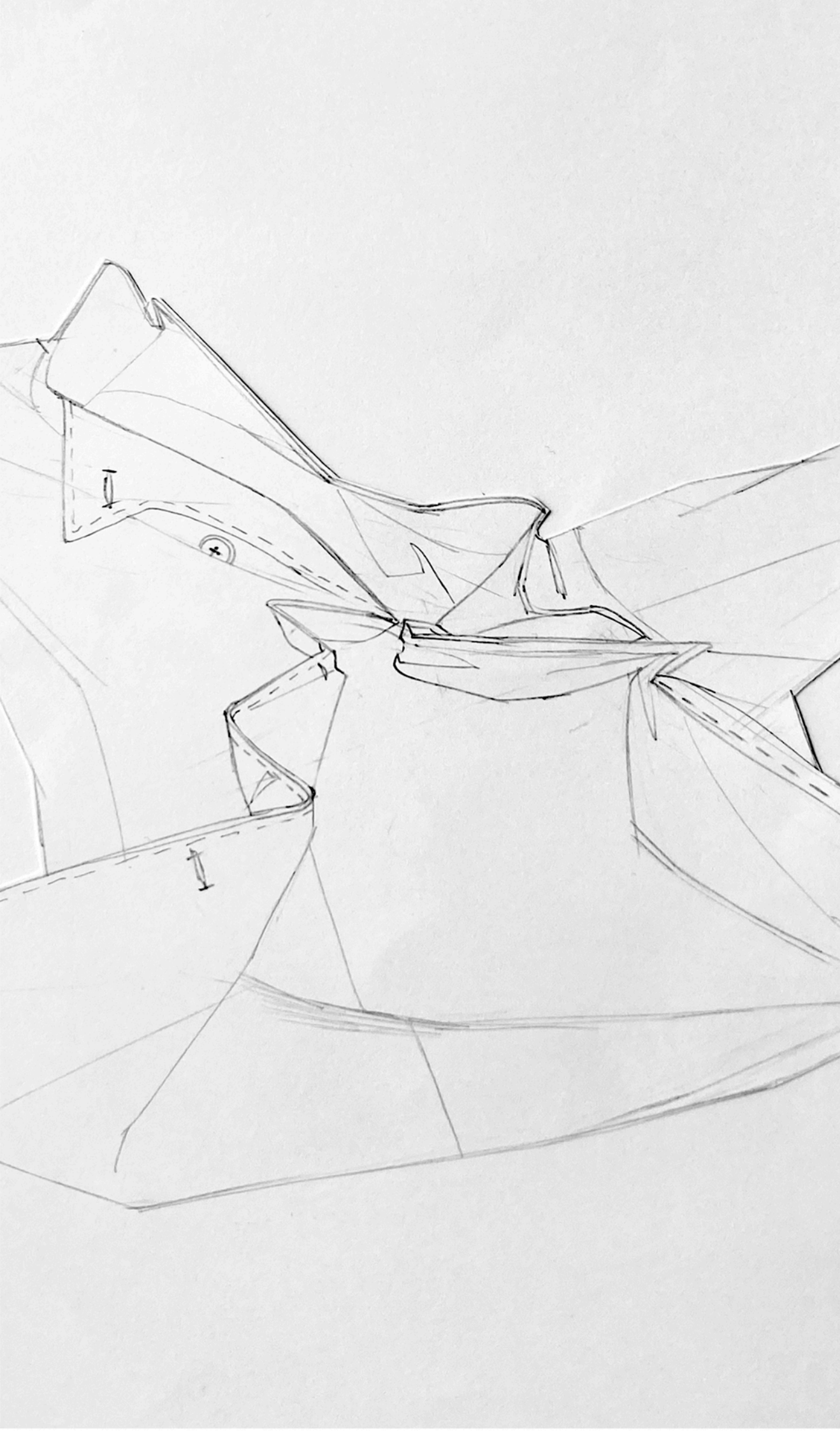
\_\_\_\_ The collapse of security after the individual's cultural identity was shaken.

Transparent lines, which connect the garment together, to prevent the garment from being destroyed.

\_\_\_\_ My attachment to Chinese culture.

The attachment looks fragile and unobvious, but it is actually a strong instinct.





The Voice of My Pictures

Transparent Lines

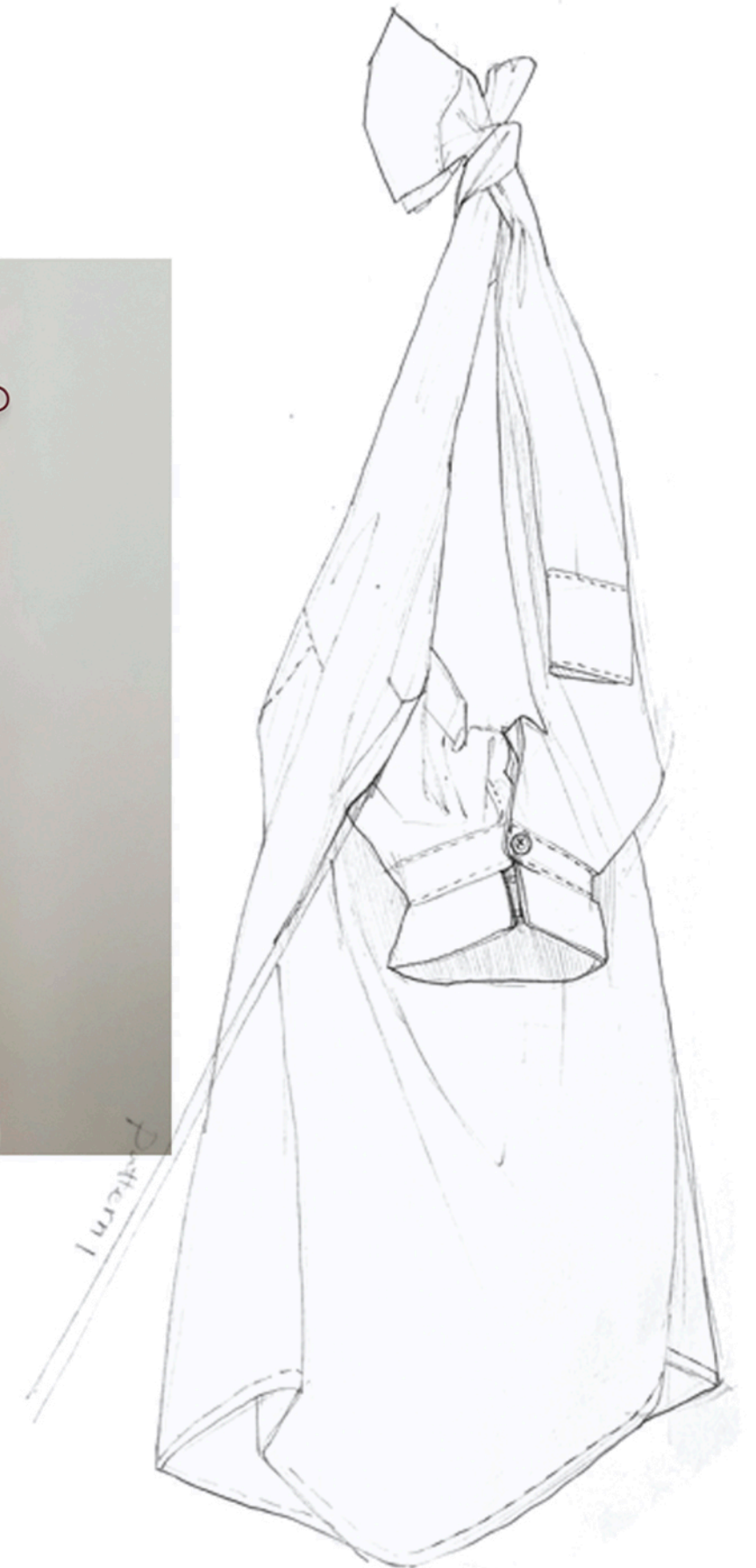
A fragile force that might easily be ignored



### CONCEPT 3 Anxiety and Struggle

People might feel anxiety when their original cultural environment, which they were easily adapt to, seems to be rejecting them now.

The following experiments were trying to show anxiety as well as a state of struggling to hold on to something (the sense of belonging).



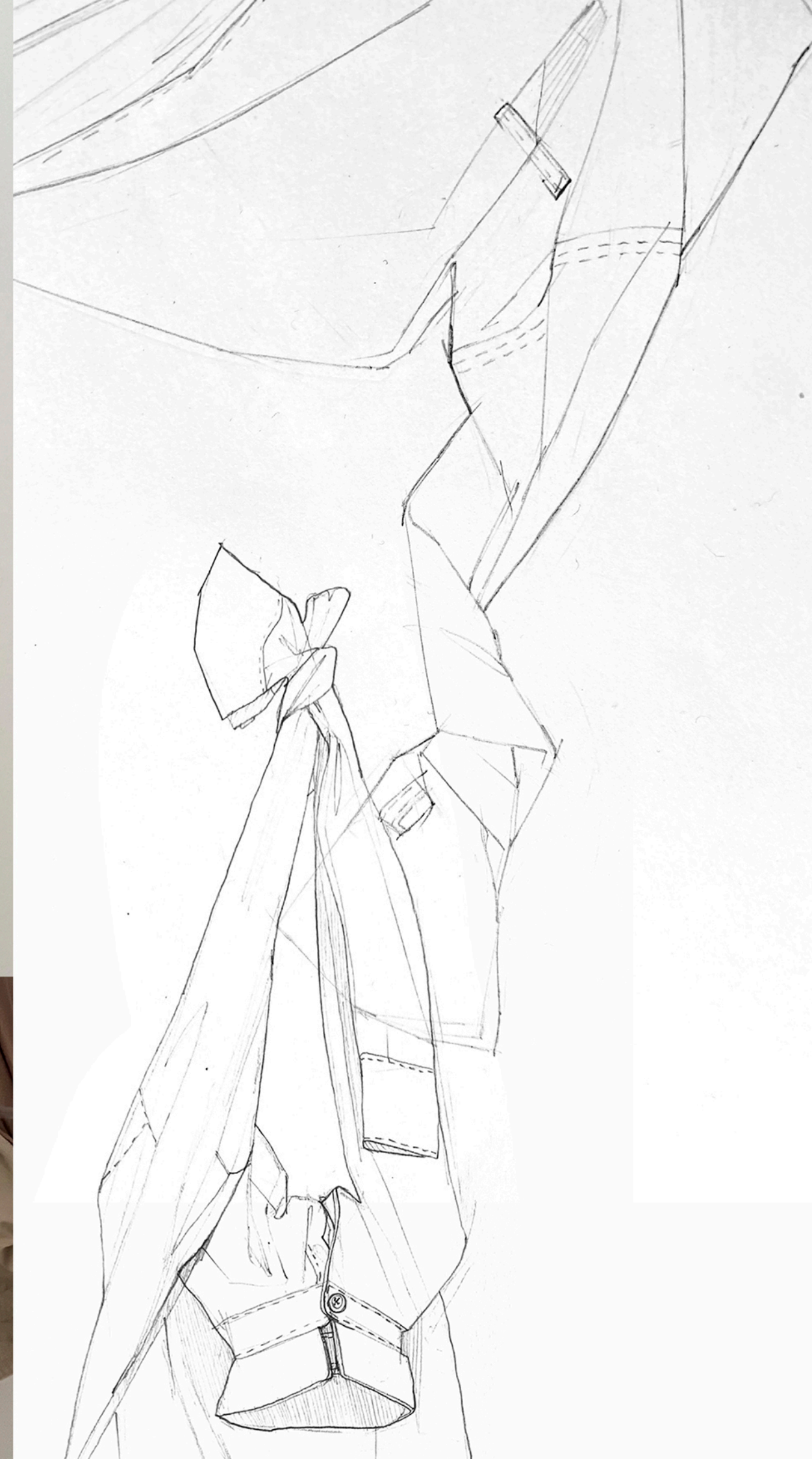


The Voice  
of  
My Pictures

Knot

Squashed&

Twisty Figure







Paper Sculpture

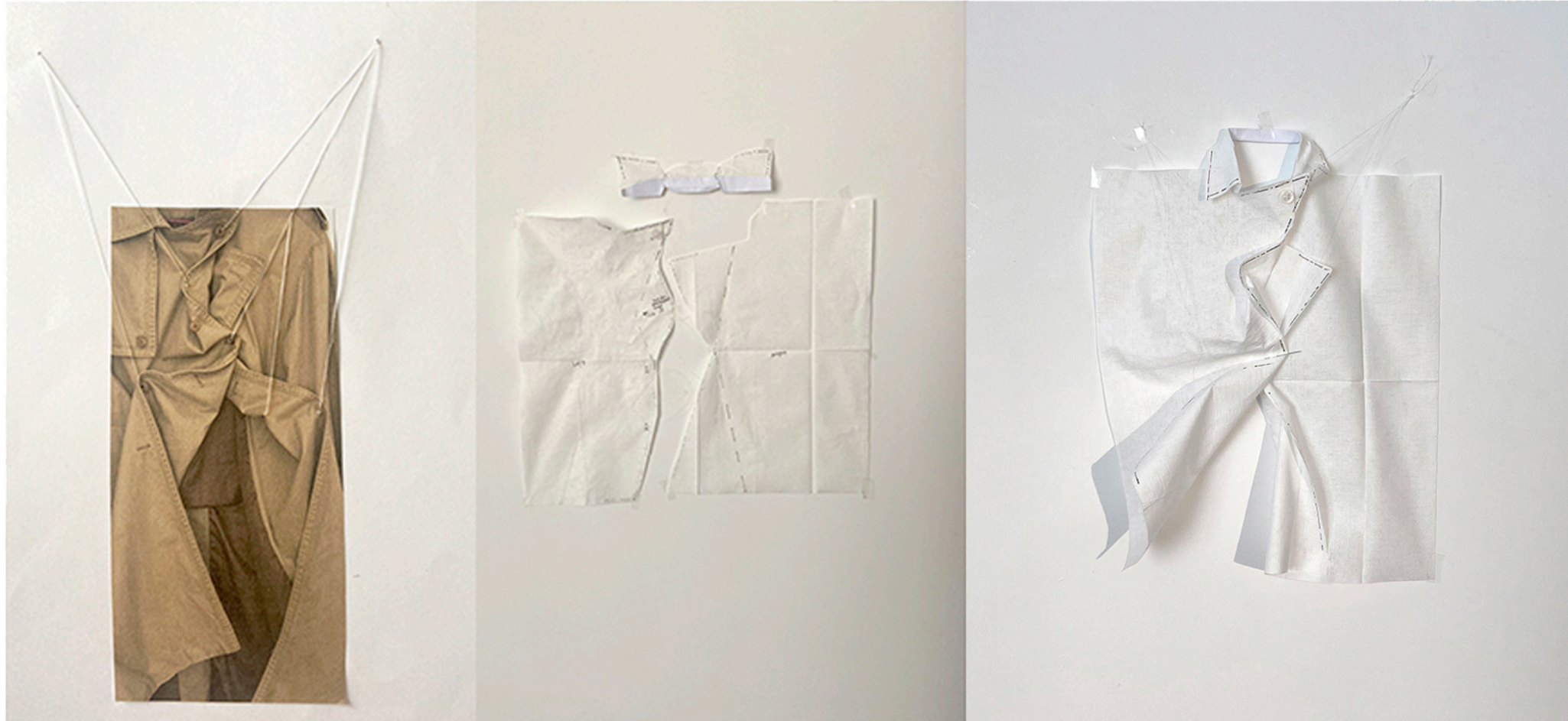




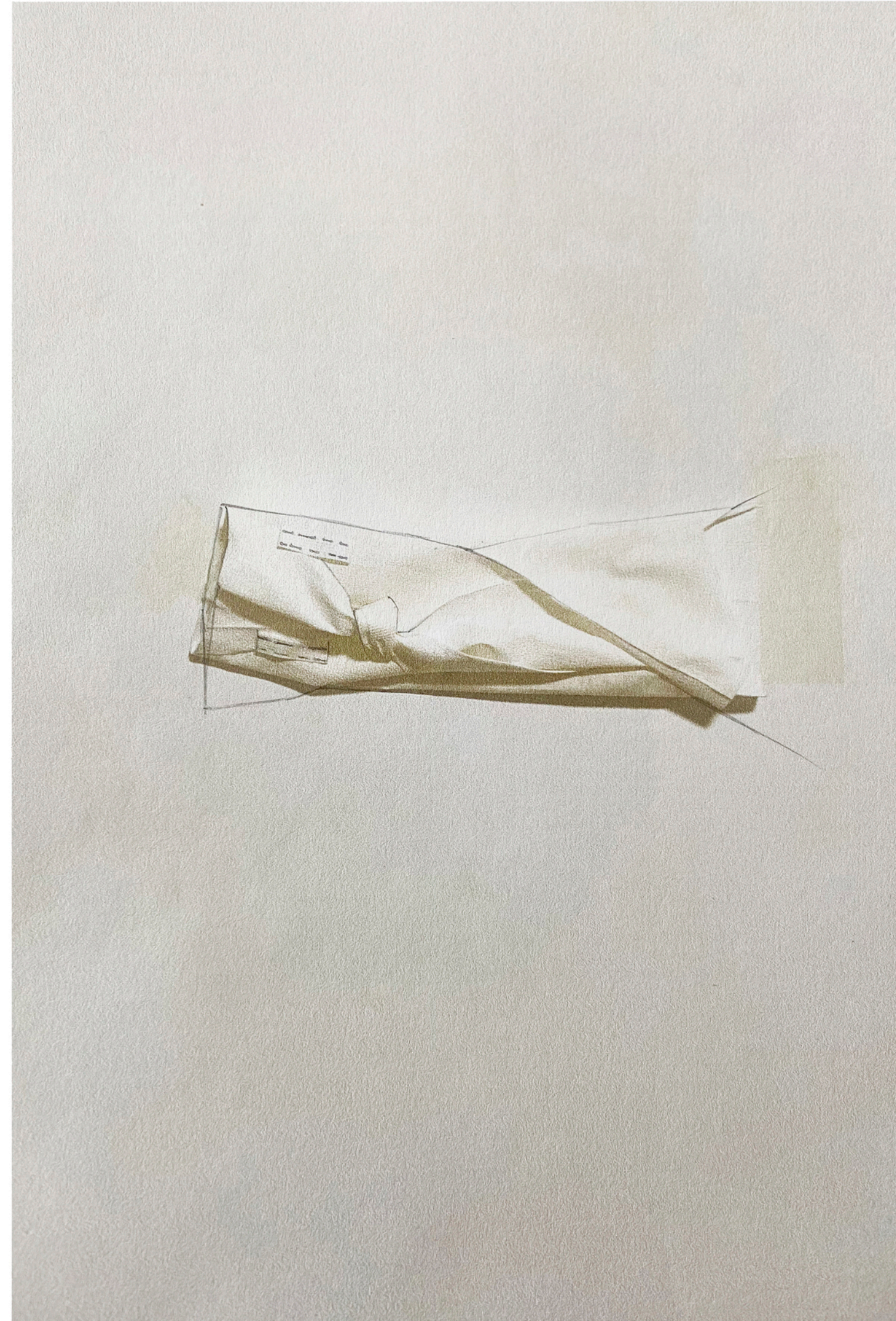


Wipe Sculpture

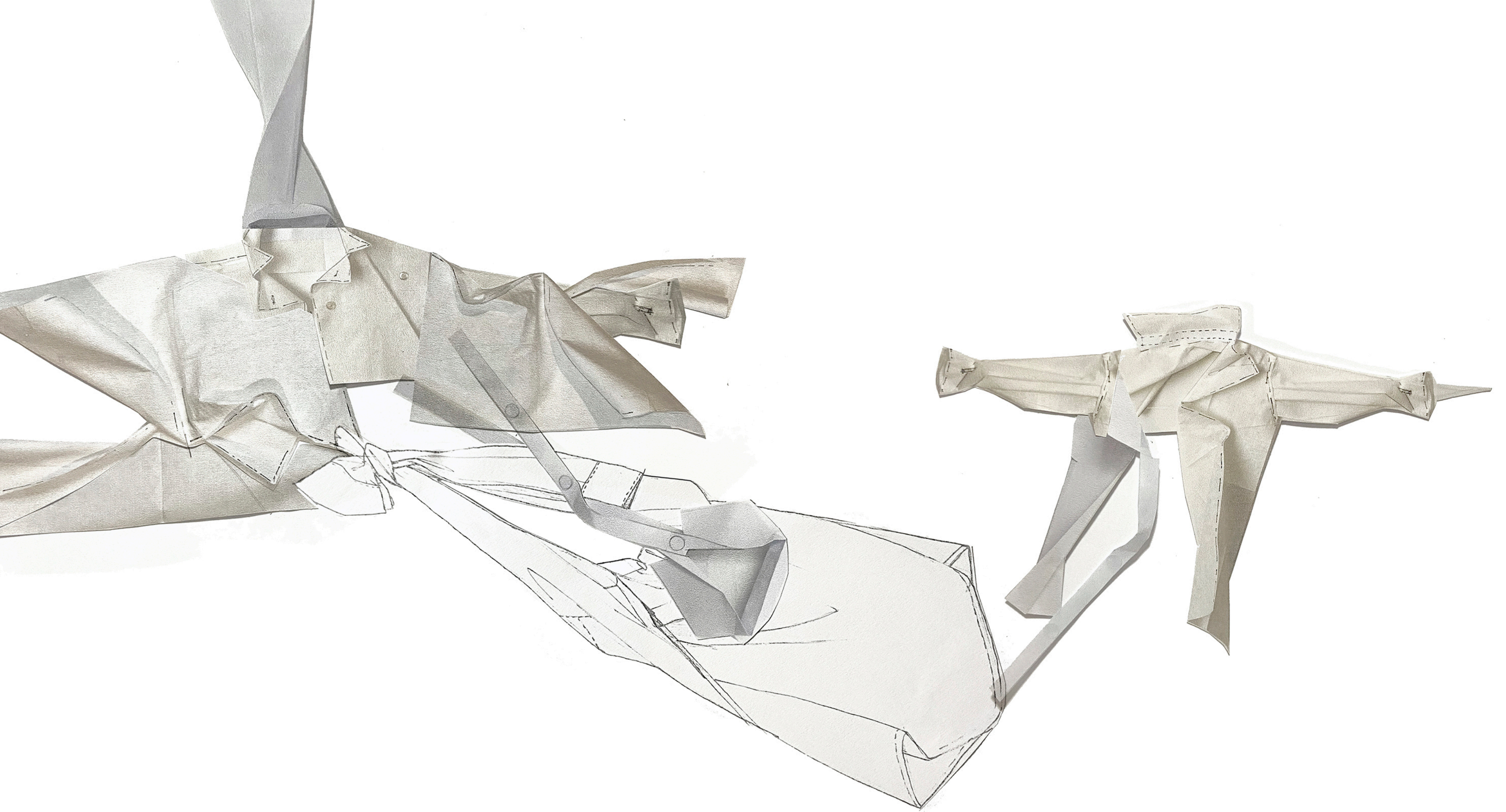




Wipe Sculpture











WE CAN BE IDENTIFY BY OUR FACE, OUR FINGER PRINT AND OUR DNA . . HOWEVER, WE CAN REPRESENT A PERSON BY WHAT THEY HAVE, BY THEIR TOOLS THEY ARE USING. WE HAVE ALREADY SEEN THAT WITH THE ARTISTS OF THE GROTESQUE ART WHO ARE USING AN ALLEGORY OF THE OBJECT TO REPRESENT SOMEONE: GIUSEPPE ARCIMBOLDO WITH SEASON OR THE CARICATURES OF NICOLAS II DE LARMESSIN. CREATING A SATIRE OF MY OWN FAMILY THROUGH MY COLLECTION. I HAVE DECIDED TO APPLY THIS CONCEPT TO MY DESIGN. RAISED IN A FAMILY THAT WE CAN QUALIFY OF «OLD FRANCE», I'VE ALWAYS BEEN INFLUENCED BY THE SET DESIGN AROUND ME. USING THE DELEUZIAN THEORY OF DE-TERRITORIALIZATION AND RE-TERRITORIALIZATION WITH AN OBJECT ALLEGORY, I WILL DRAW THE CARICATURES OF THE WOMEN OF MY FAMILY USING THEIR TERRITORY TO REPRESENT THEM.

**Guilbert**   
By  
**Juliette Guilbert**



"SEASONS" ARE A GLORIFICATION OF THE ~~HOUSE~~ HABSBURG HOUSE (IMPORTANT SOVEREIGN HOUSE OF EUROPE)



THE VARIETY OF THE ORIGINS OF THE PLANTS TESTIFIED TO THE VASTNESS OF THE TERRITORIES OF THE IMPERIAL FAMILY AND THE ALLEGORICAL USE OF THE SEASONS PROBABLY SERVES TO SIGNIFY THE PERMANENCE OF THEIR EMPIRE.

SUMMER OF GIUSEPPE ARCIMBOLDI

YOU CAN FIND A QUICK EXEMPLE OF THE RE-TERRITORIALIZATION/DE-TERRITORIALIZATION.



THE CARAFE OF WATER IN ITS TERRITORY (THE KITCHEN)



DE-TERRITORALISED THE CARAFE OF WATER:  
NOT ANYMORE A CARAFE = REPRESENTATION OF A CARAFE



RE-TERRITTORALISED THE CARAFE OF WATER  
SHOW THE GROTESQUE OF THE SITUATION



THE FRUIT & VEGETABLE BASKET IN ITS TERRITORY (THE KITCHEN)



DE-TERRITORALISED THE FRUIT & VEGETABLE BASKET:  
NOT ANYMORE A FRUIT BASKET = REPRESENTATION OF IT



RE-TERRITTORALISED THE FRUIT & VEGETABLE BASKET  
SHOW THE GROTESQUE OF THE SITUATION

IN CASE OF THE CONCEPT, I'M GOING TO ASK MYSELF:

*How through an object allegory, can we show the grotesque of the representation?*

THE TERRITORY = THE CONTEXT

①

TERRITORY OF EVERY PERSON OF MY FAMILY WITH THEM FAVOURITE OBJECT

DE-TERRITORALISED OF THE .....  
THE REPRESENTATION

②

CARICATURE REPRESENT BY THESE OBJECT  
OBJECT PART OF THE PERSON

PROJECT/SHOOTING= RE- TERRITORALISATION  
SHOW THE RIDICULE OF MY RERRESENATION

③

SHOOTING OF THE CLOTHES/OBJECT IN THE HOUSE /DOUBLE SENS / SCULPTURE?



①

THE TERRITORY  
THE KITCHEN



HER  
SILVER  
AND HER WIFE ❤️

②

PROCESS OF DE-TERRITORIALISATION



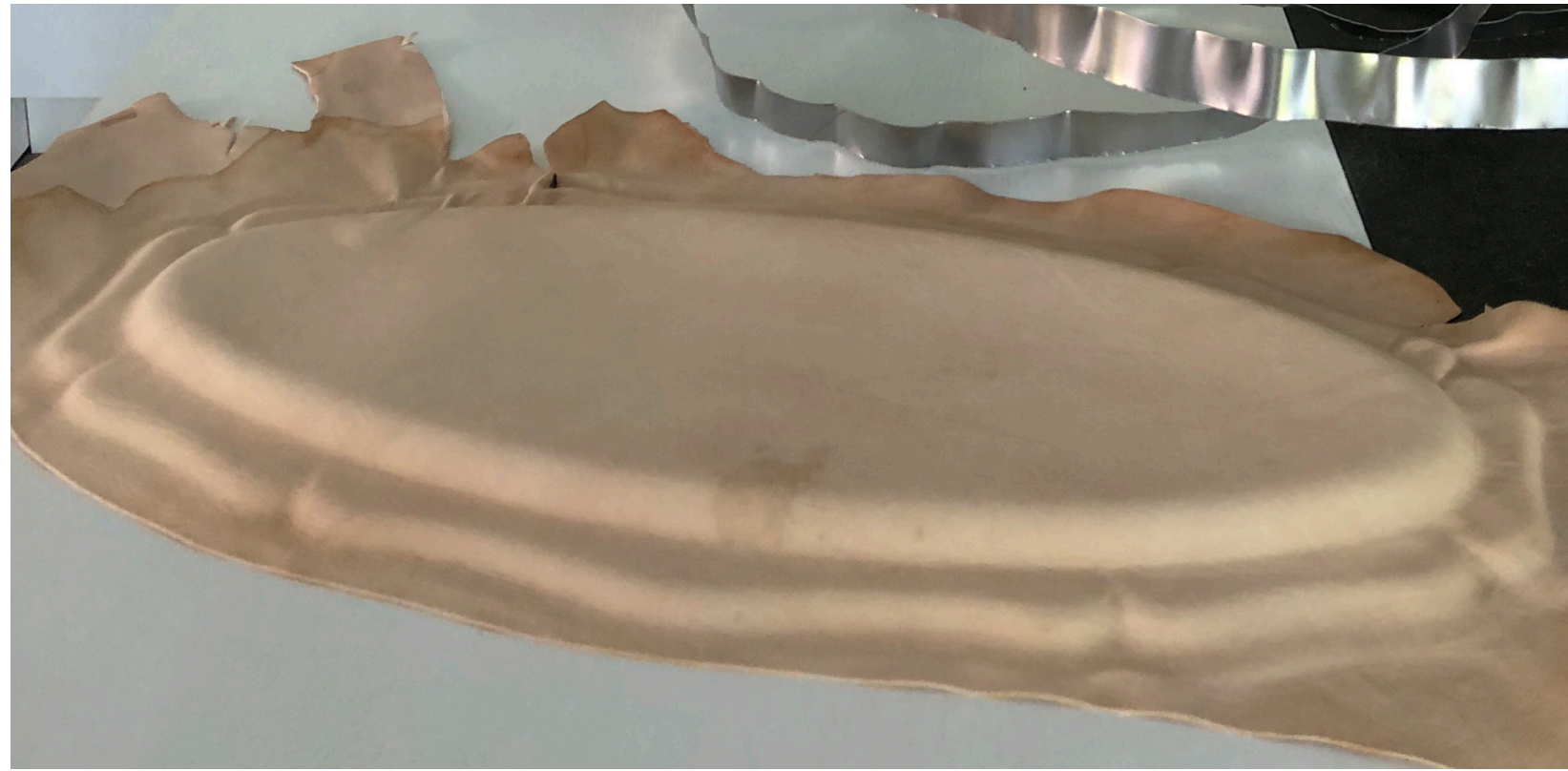
tray  
become  
chestplate







LEATHER WATER MODELLING



CRISTAL RESINE

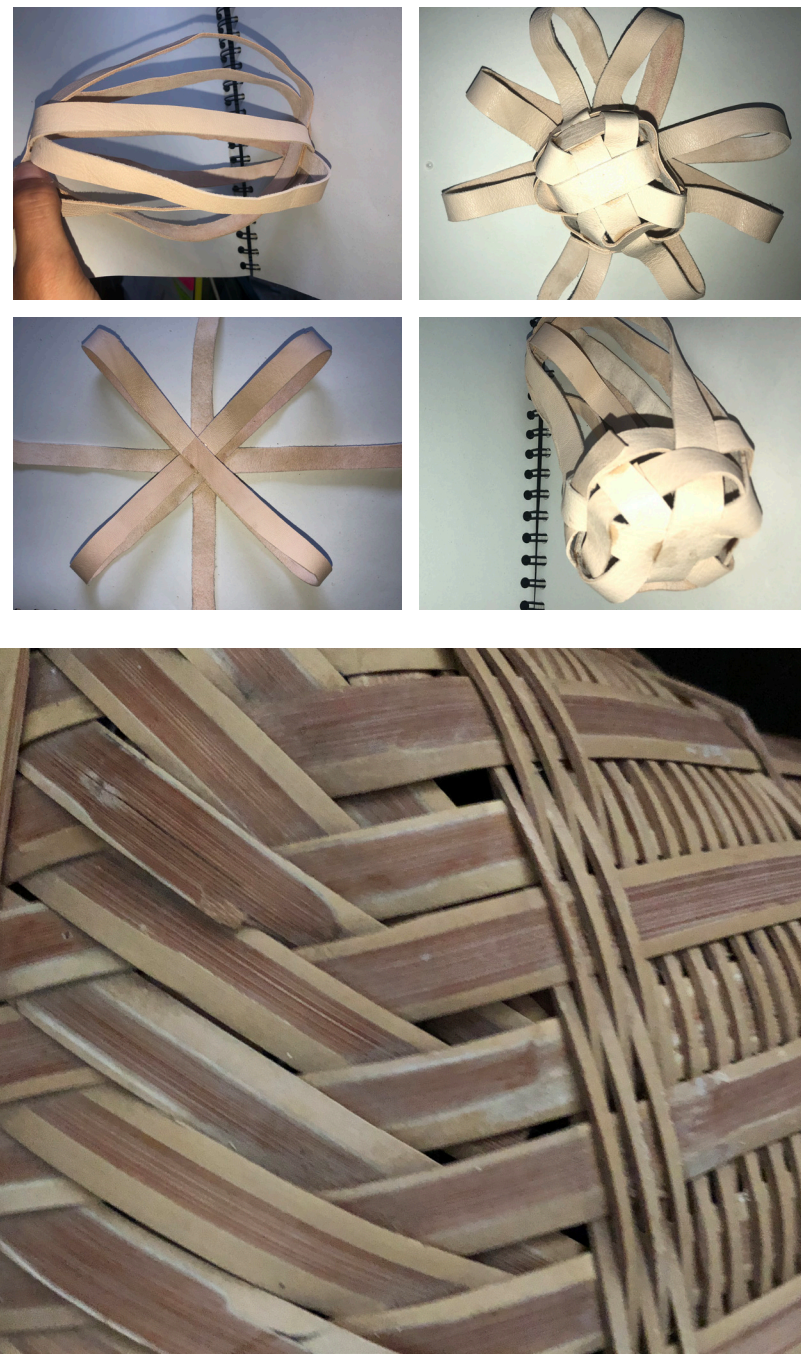




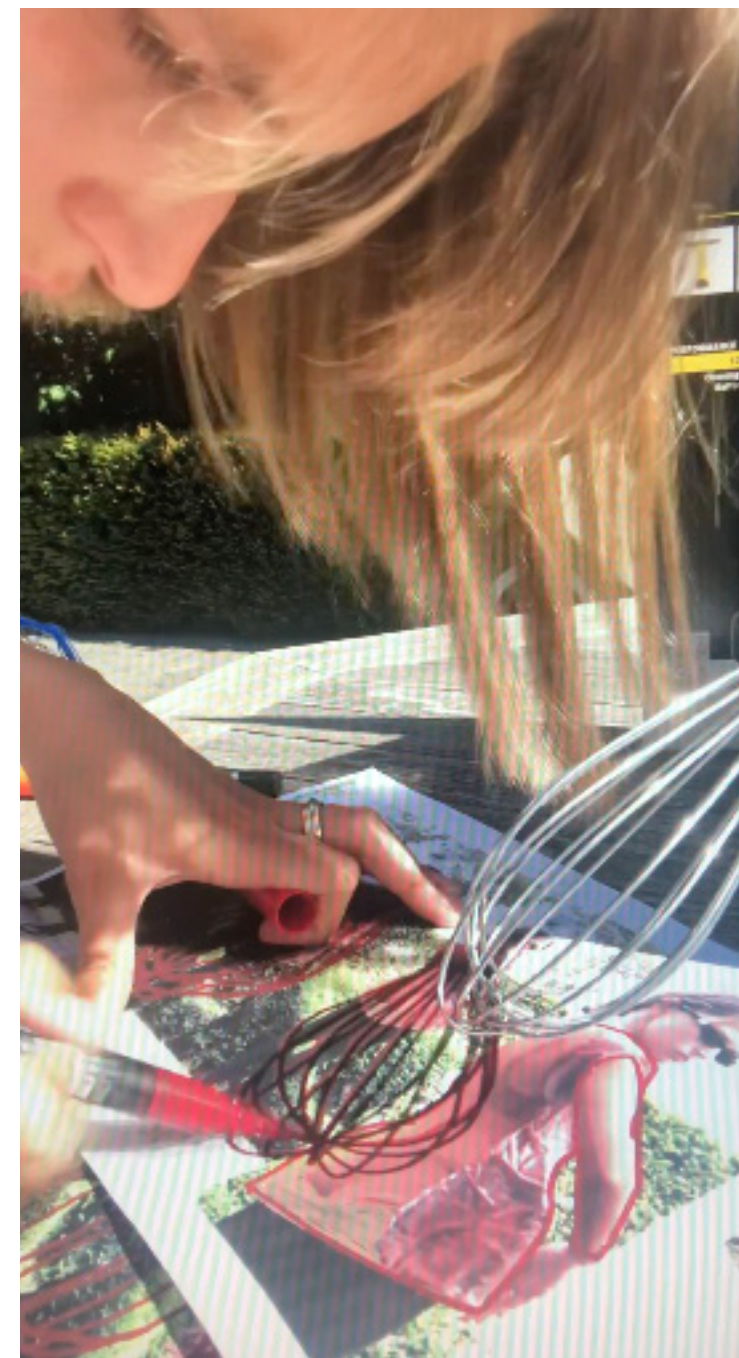
## ② process of de-territorialisation



CANE & WICKERS



using SHADOW (20)



MAKE IT BIGGER



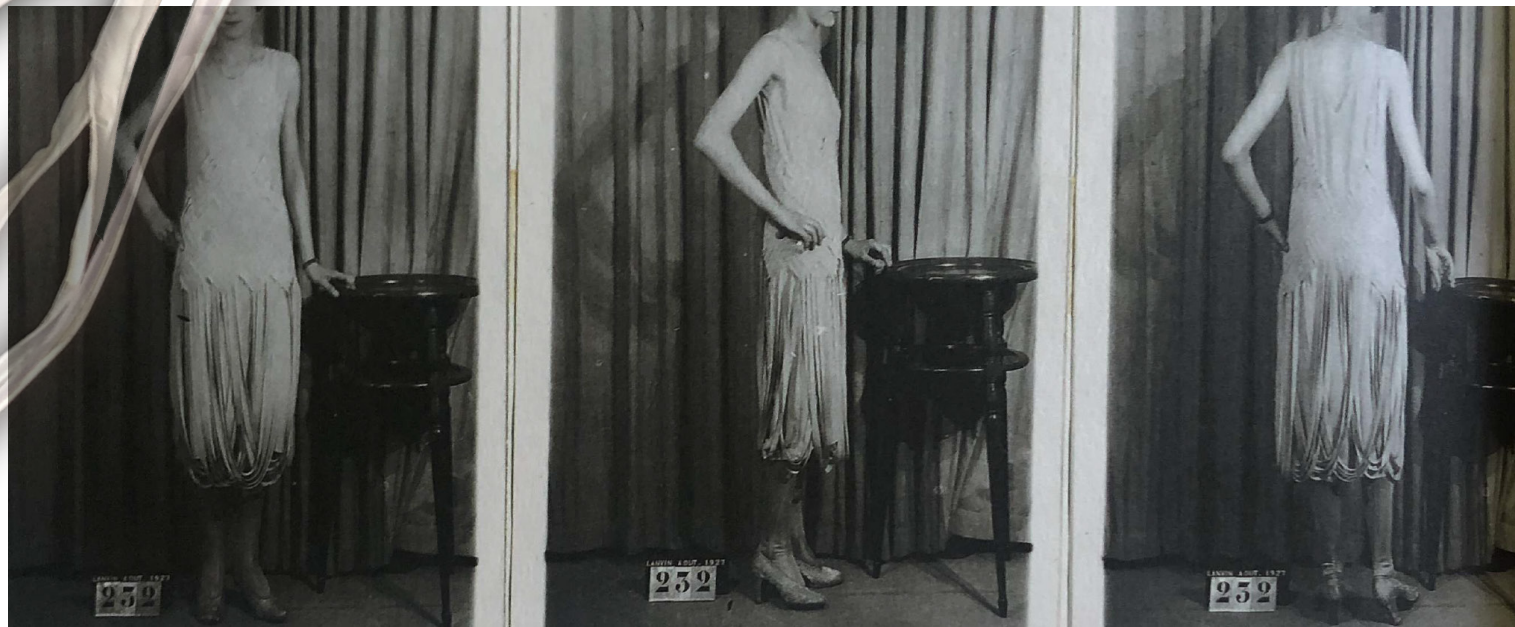




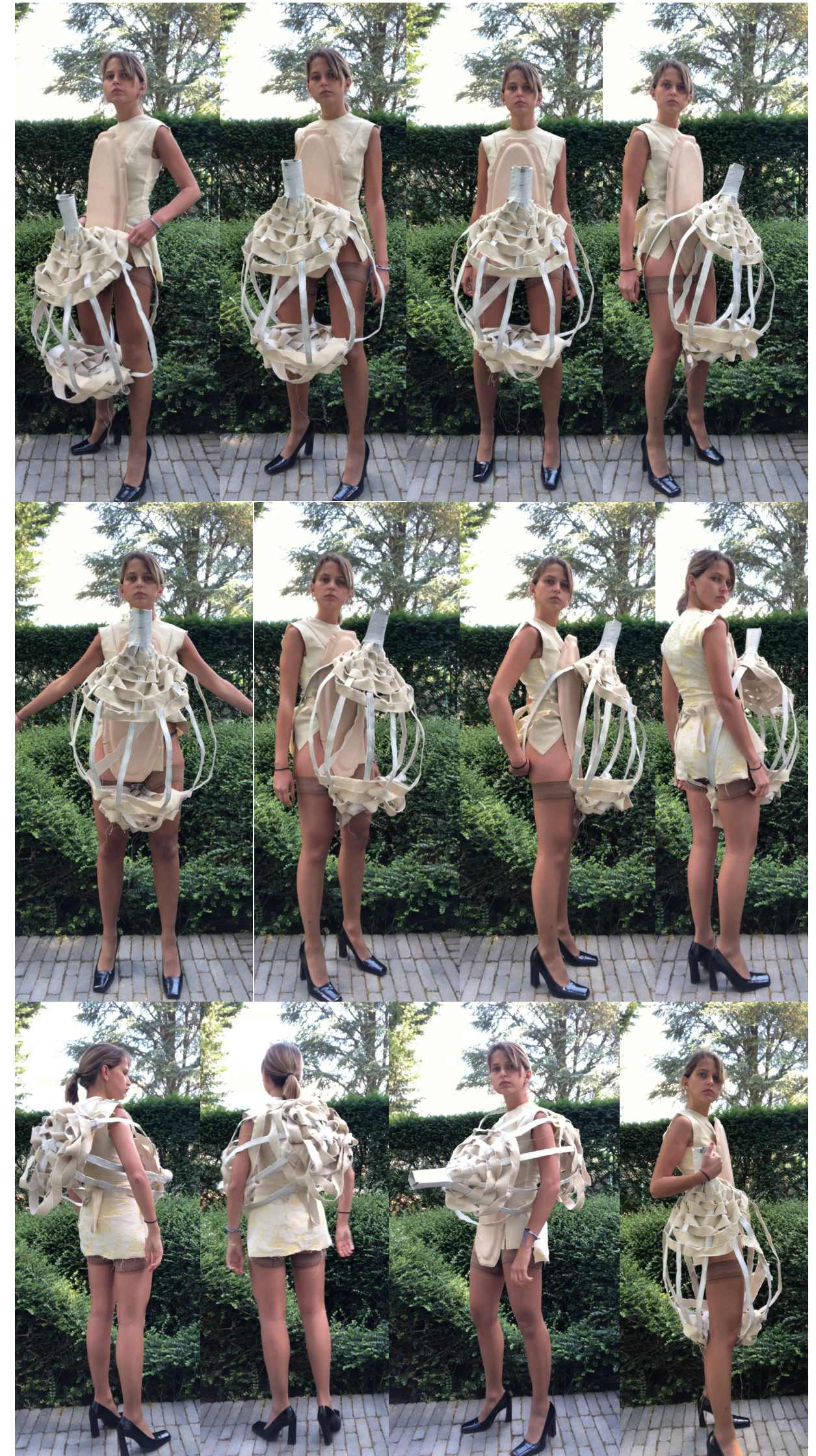
Metal Structure



SHOULD BE COVER WITH LEATHER



LANVIN DRESS, MODELE REPOSITORY, 11 AUGUST 1927



LET'S PLAY WITH THE STRUCTURE

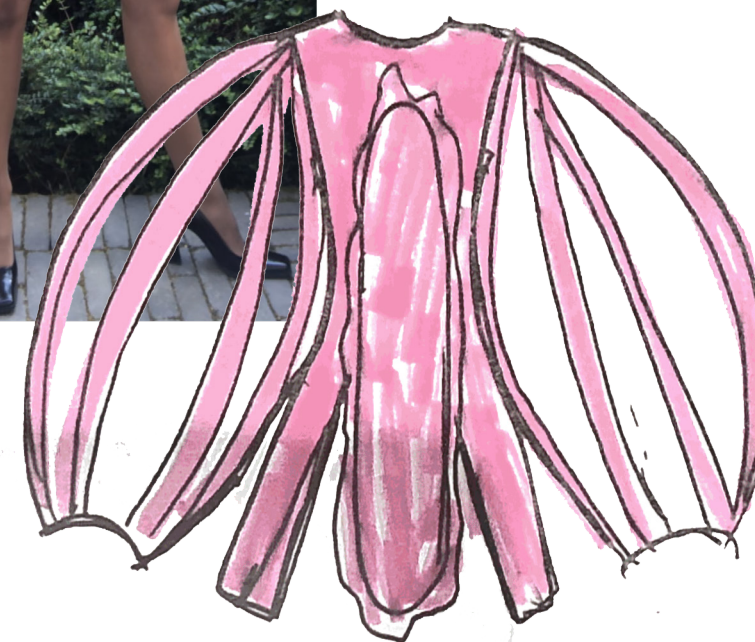




LANVIN  
AOUT 1927 ~~long~~ sleeve  
done with pearl beads



more structured  
with leather band  
inside



## LEATHER FINISHING : STRAP

VEGETABLE TANNED LEATHER COW

↳ DYE IT  
IN MEDIUM  
BROWN,  
BY USING  
A SPONGE  
(FIRST WET  
THE LEATHER)

THINK ABOUT  
THREE COLOR

④ USE  
SOME CARNAUBA  
CREME  
(PROTECTIVE WAX  
FINISH)

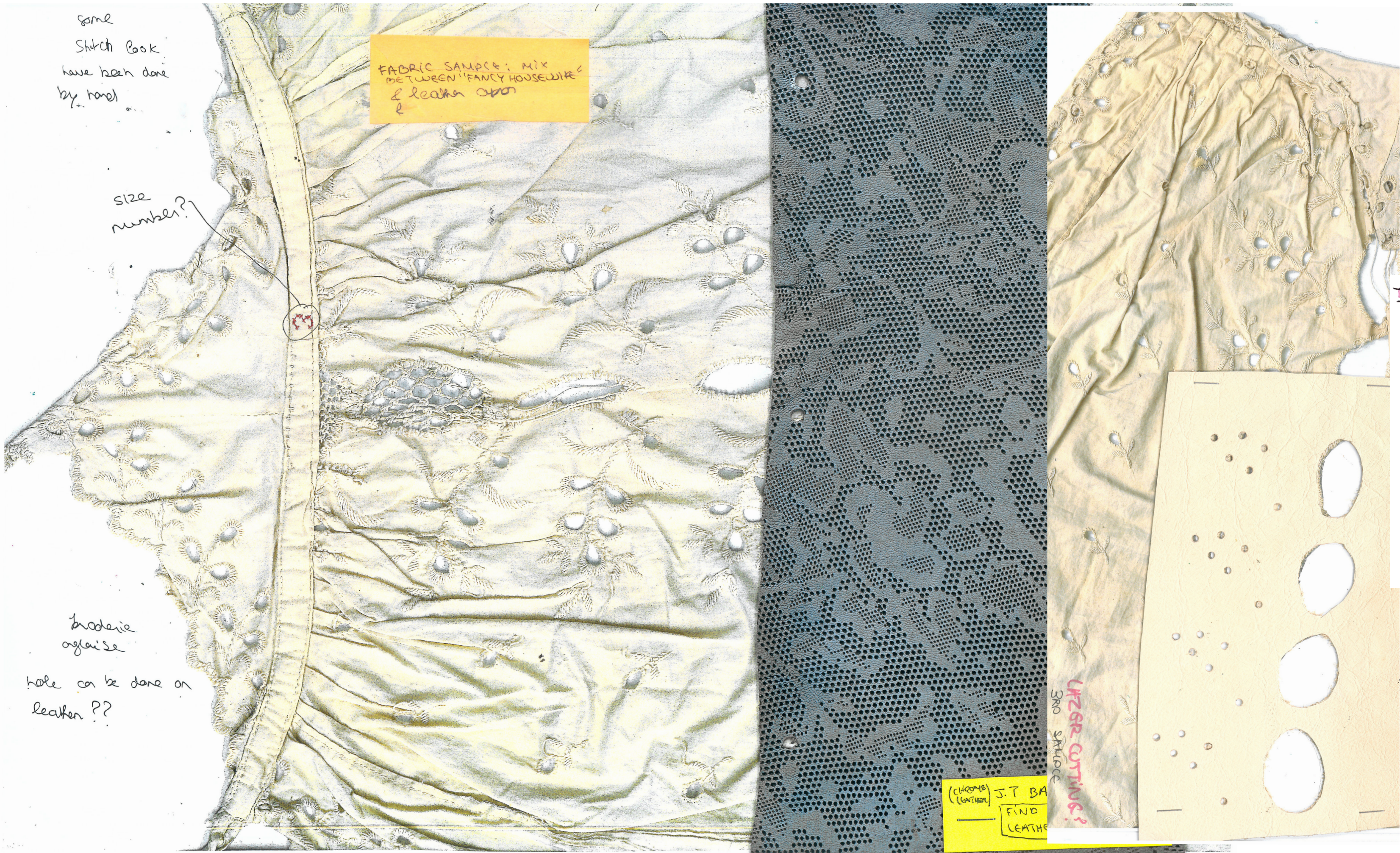
↳ CUT ON STRAP WITH A STRAP  
CUTTER (FOLLOW THIS EXAMPLE PAGE  
AT GOLDEN LANE)

SEW TWO STRAP TOGETHER WITH GOING  
INSIDE

FINALLY POLISH THE EDGE BY  
USING GUM TRAGACANTH AND THIS



③ PROCESS OF RE-TERRITORALISATION



RE-TERRITORALISATION BY DOING A GARMENT KITCHEN (APRON) FROM KITCHEN OBJECT



①

THE TERRITORY  
THE LIVING ROOM



THE LIVING ROOM OF SYLIE (MY AUNT)  
REPRESENT HER FAVOURITE  
ROOM WITH HER FAVOURITE  
TABLE AND LIGHT.

②

PROCESS OF DE-TERRITORIALISATION



3D PEN +  
CRISTAL RESINE





③ PROCESS OF RE-TERRITORALISATION  
CREATING BACK THE LIGHT ON THE BODY



LAMP SHADE AS A COLLAR  
LAMP AS A SLEEVE



LAMP SHADE AS A SKIRT  
LAMP AS A PANTS/STOCKINGS/SHORT



LAMP SHADE AS A COLLAR  
LAMP AS A SLEEVE



LAMP SHADE AS A HAT  
LAMP AS A SLEEVE



LAMP SHADE AS A TOP  
LAMP AS A PANTS/STOCKINGS/SHORT



LAMP SHADE AS SKIRT  
LAMP AS A PANTS/STOCKINGS/SHORT





Slade

54 HEATON ROAD  
BRADFORD



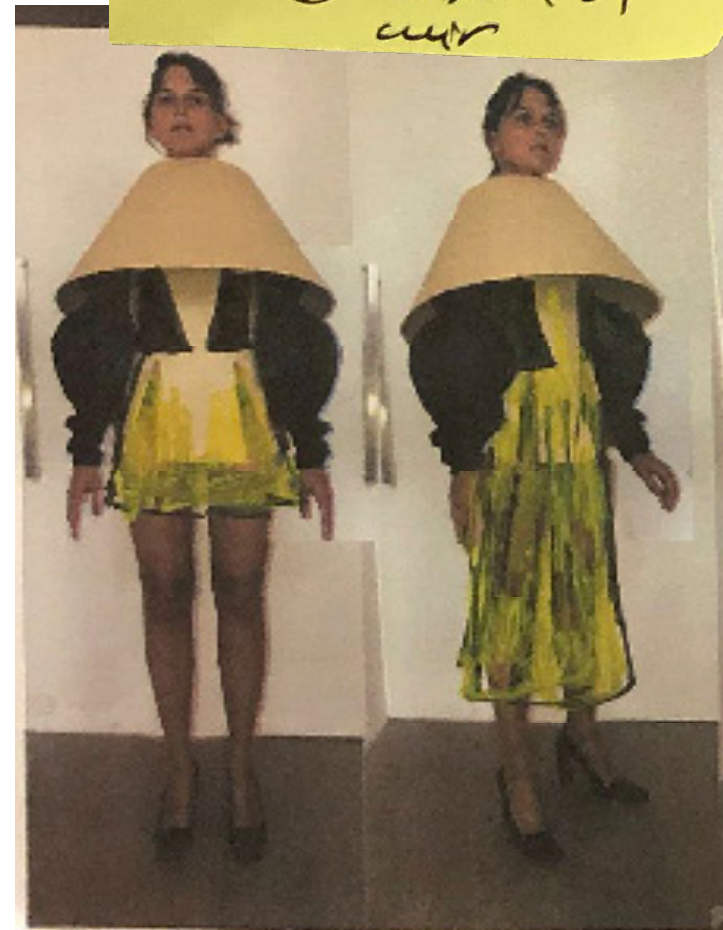
### LOOK 1

TOP monochrome gigot  
noir

BAS NOIR

TABLIER EN CUIR

⊕ chapeau en cuir



IF ITS  
SHORT  
CREATE  
TIGHT



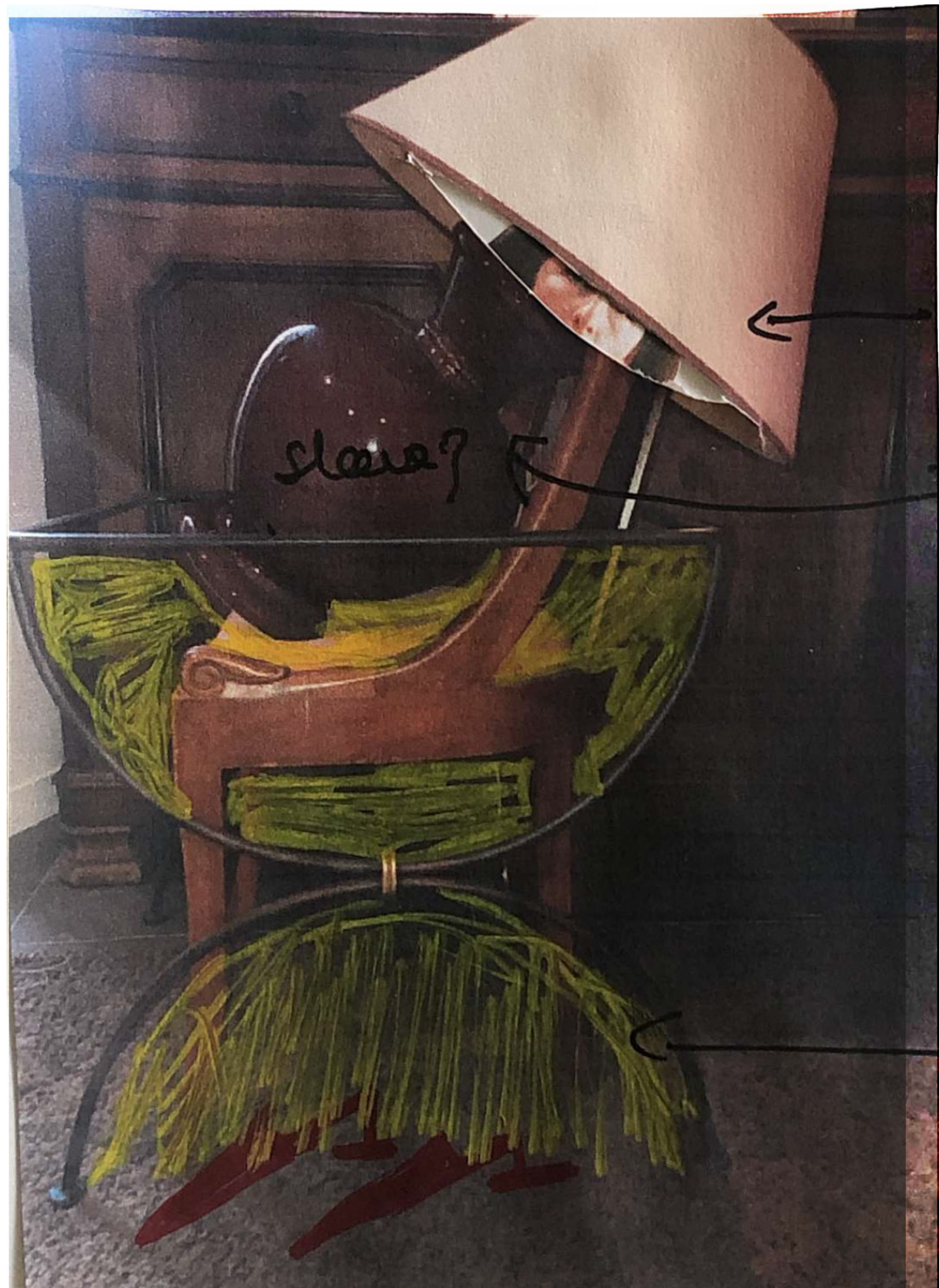
maybe  
create  
kind of  
boots  
collaboration  
with accessories  
it

### LOOK 2





② PROCESS OF DE-TERRITORALISATION



LET'S PLAY WITH THE STRUCTURE OF THE TABLE.



LEATHER IS BEGINNING TO BE MY UNIQUE SELLING POINT BY TRYING TO CREAT A «SUSTAINABLE LEATHER». INDEED, ATTACHED TO THE KNOW HOW, AND THE CRAFTMANSHIP HERITAGE OF THIS MATERIAL, I'M TRYING TO LEARN THE TRADITIONAL SADDLE MAKING METHODS WHILE EXPERIMENTING WITH PROGRESSIVE TECHNIQS.



LEATHER SOURCE IN TANNERY FAMILY MOROCCO.

METAL IRON ARCH COVERED BY MY LEATHER



OPENING SAME AS AN APRON



OPENING SAME AS A COAT

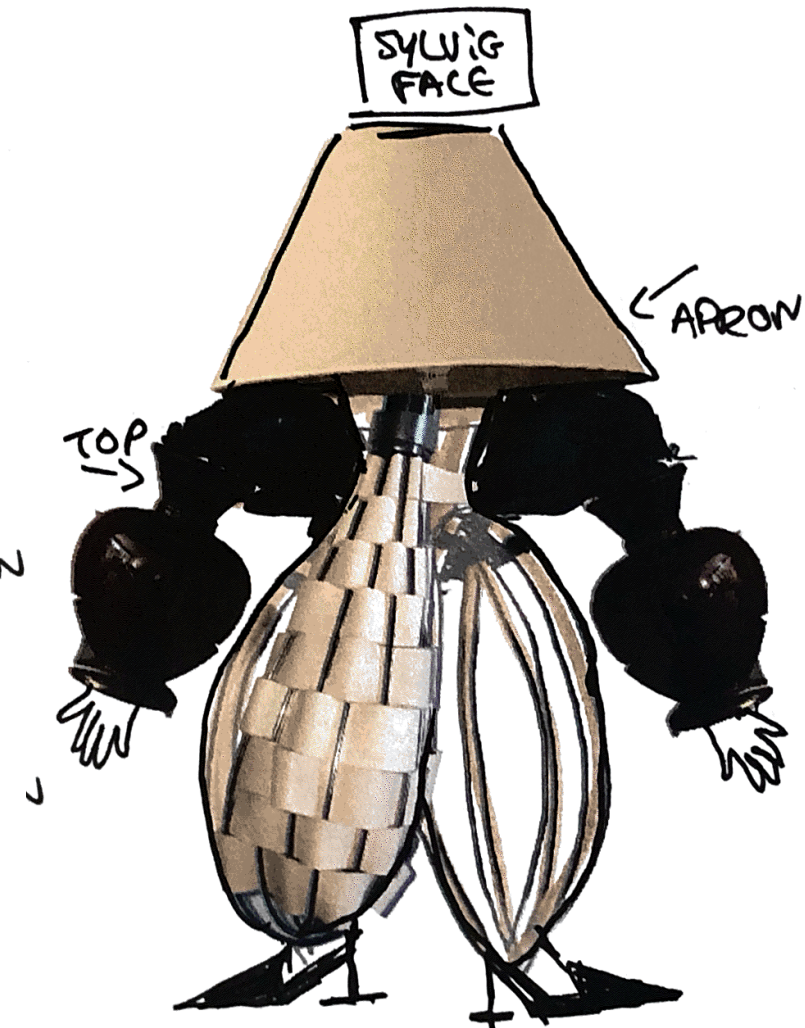




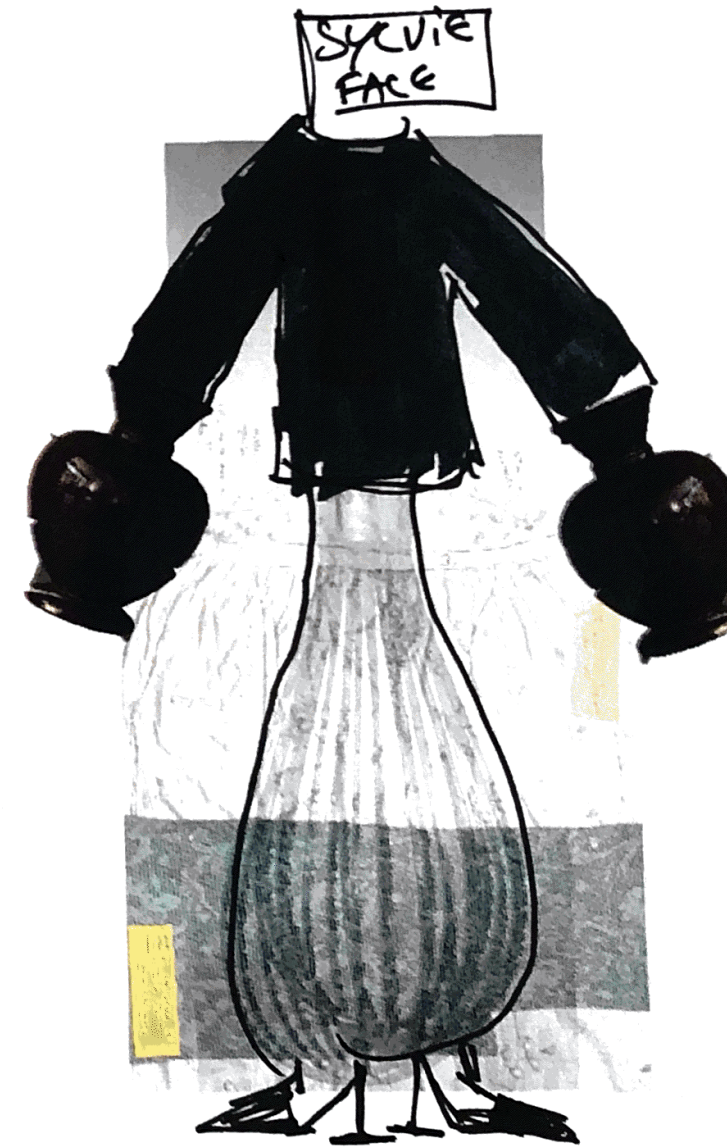
# THE SYLVIE COLLECTION



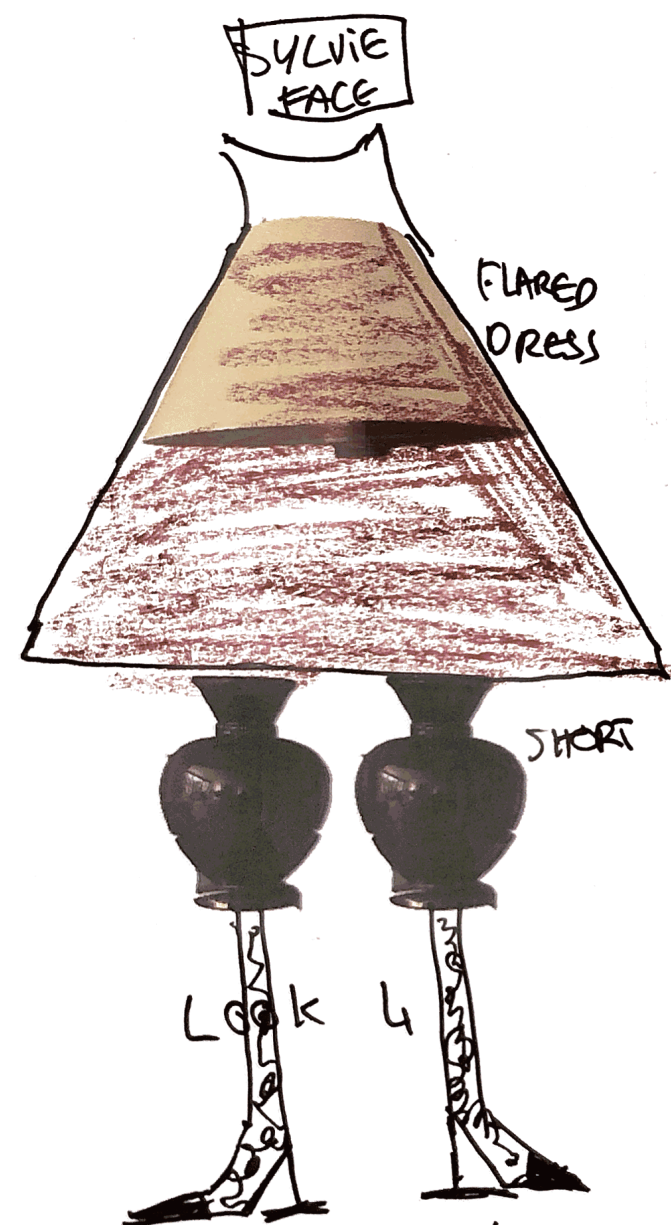
LOOK 1



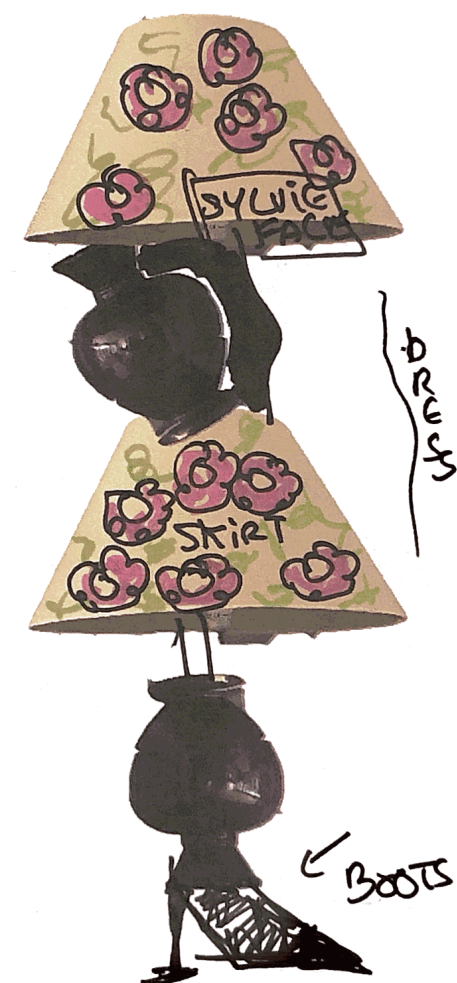
LOOK 2



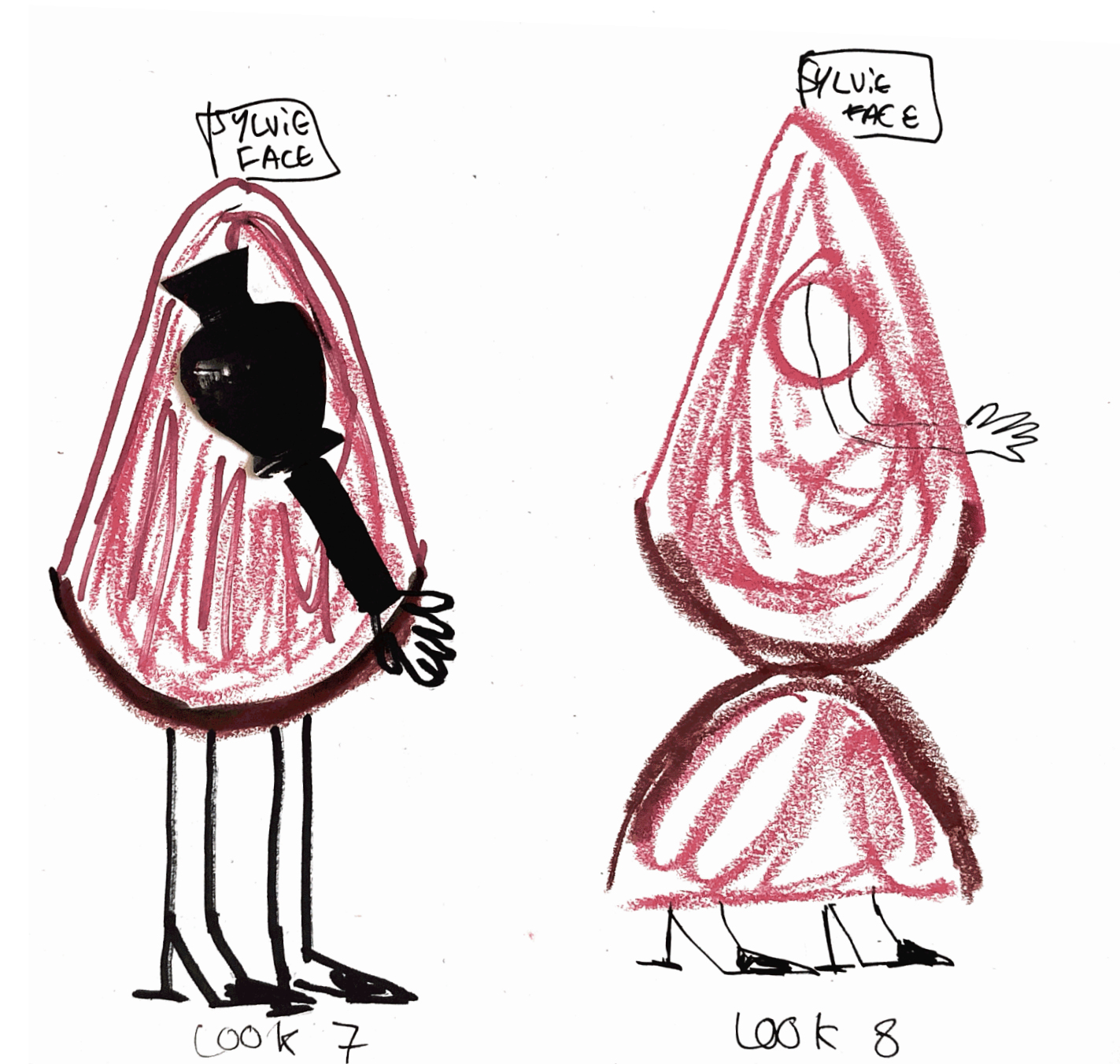
LOOK 3



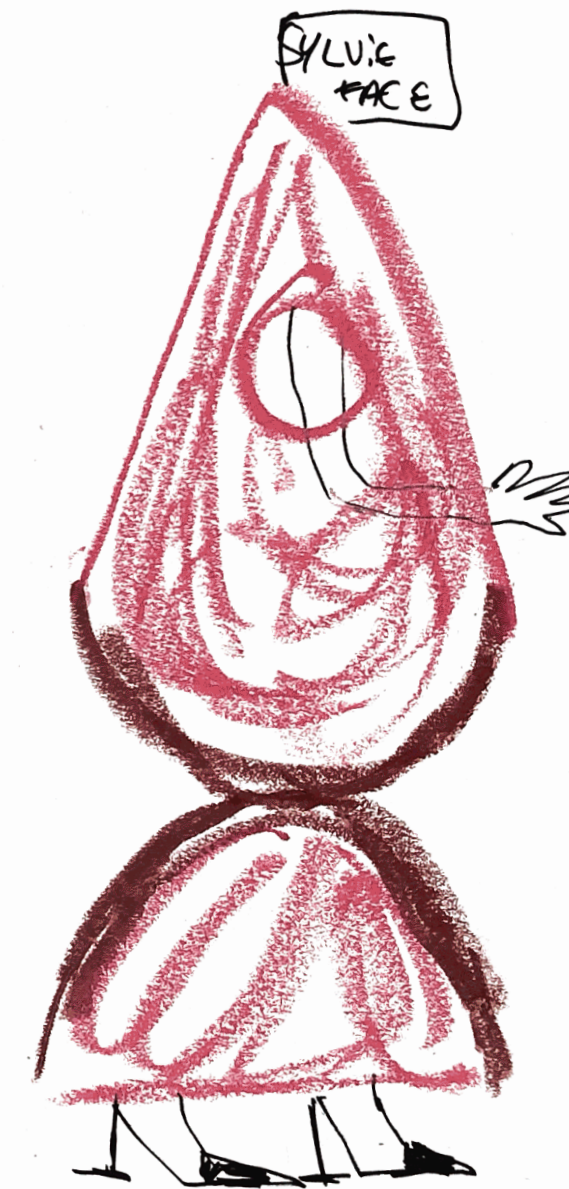
LOOK 4



LOOK 5



LOOK 7



LOOK 8

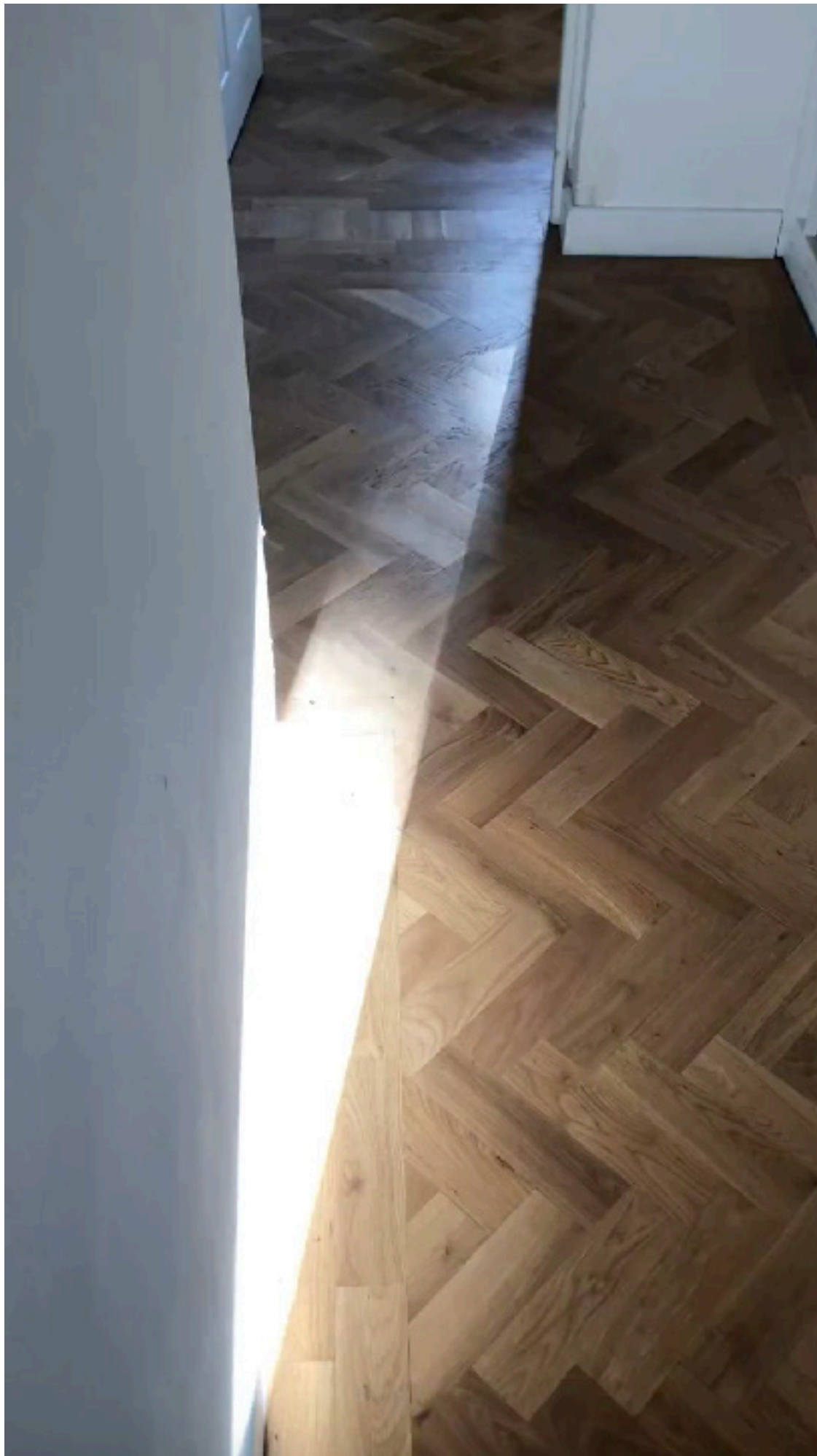


# THE SYLVIE COLLECTION





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W



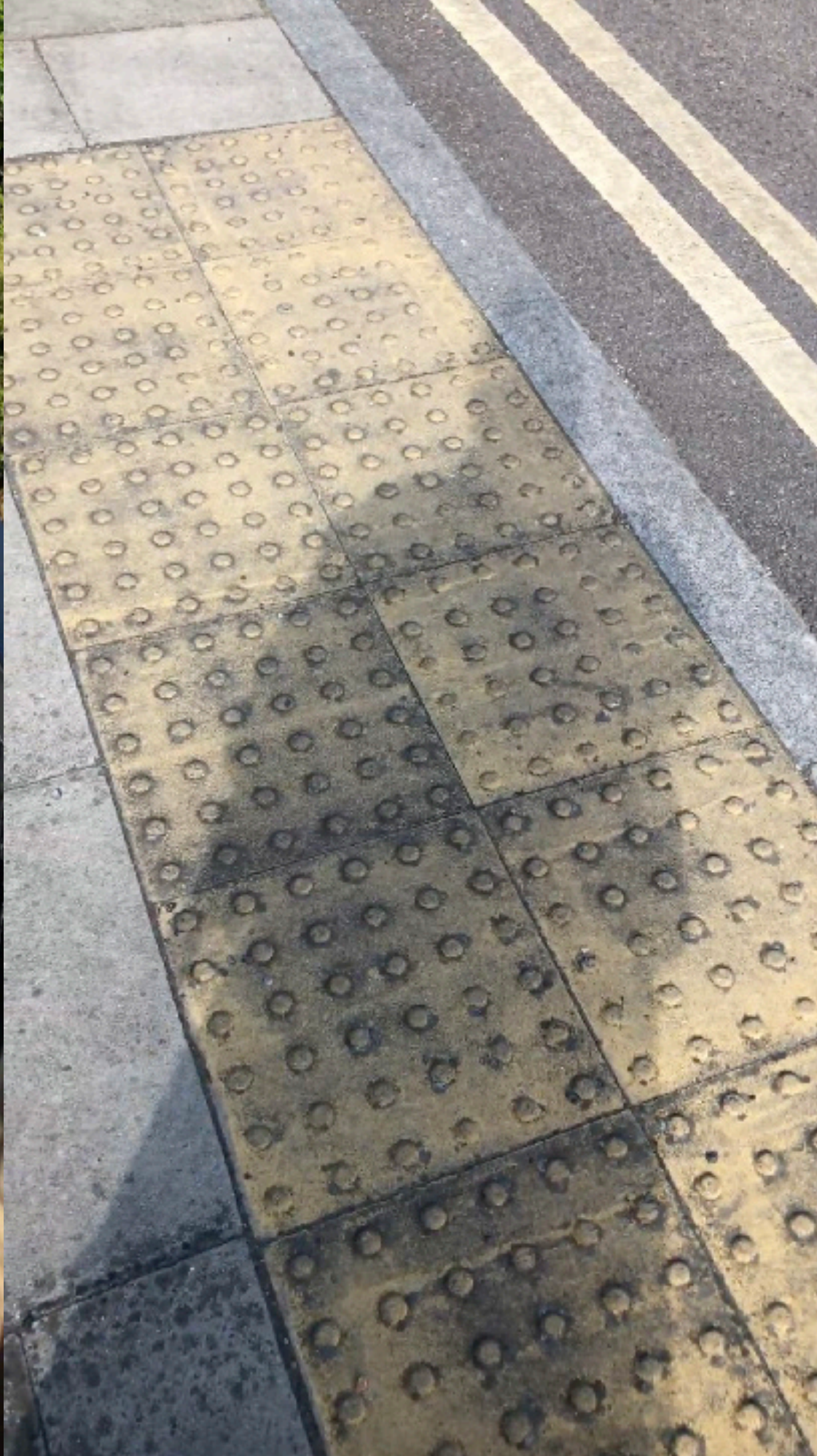
DATE: 5. MAY 2020  
TIME: 18:18  
PLACE: Moultsford House, Rowstock Gardens  
FEELING: Ecstasy  
<https://vimeo.com/425226486>



DATE: 14. MAY 2020  
TIME: 17:11  
PLACE: 36-30 Rowstock Gardens, London N7 9LF  
FEELING: Interest  
<https://vimeo.com/425226713>



DATE: 6. MAY 2020  
TIME: 17:07  
PLACE: Moultsford House, Rowstock Gardens  
FEELING: Surprise  
<https://vimeo.com/425226950>



DATE: 14. MAY 2020  
TIME: 16:37  
PLACE: 217 Hungerford Rd, London N7 9LD  
FEELING: Anticipation  
<https://vimeo.com/425227293>



DATE: 6. MAY 2020  
TIME: 12:39  
PLACE: Cliff Rd, London  
FEELING: Apprehension  
<https://vimeo.com/425227462>



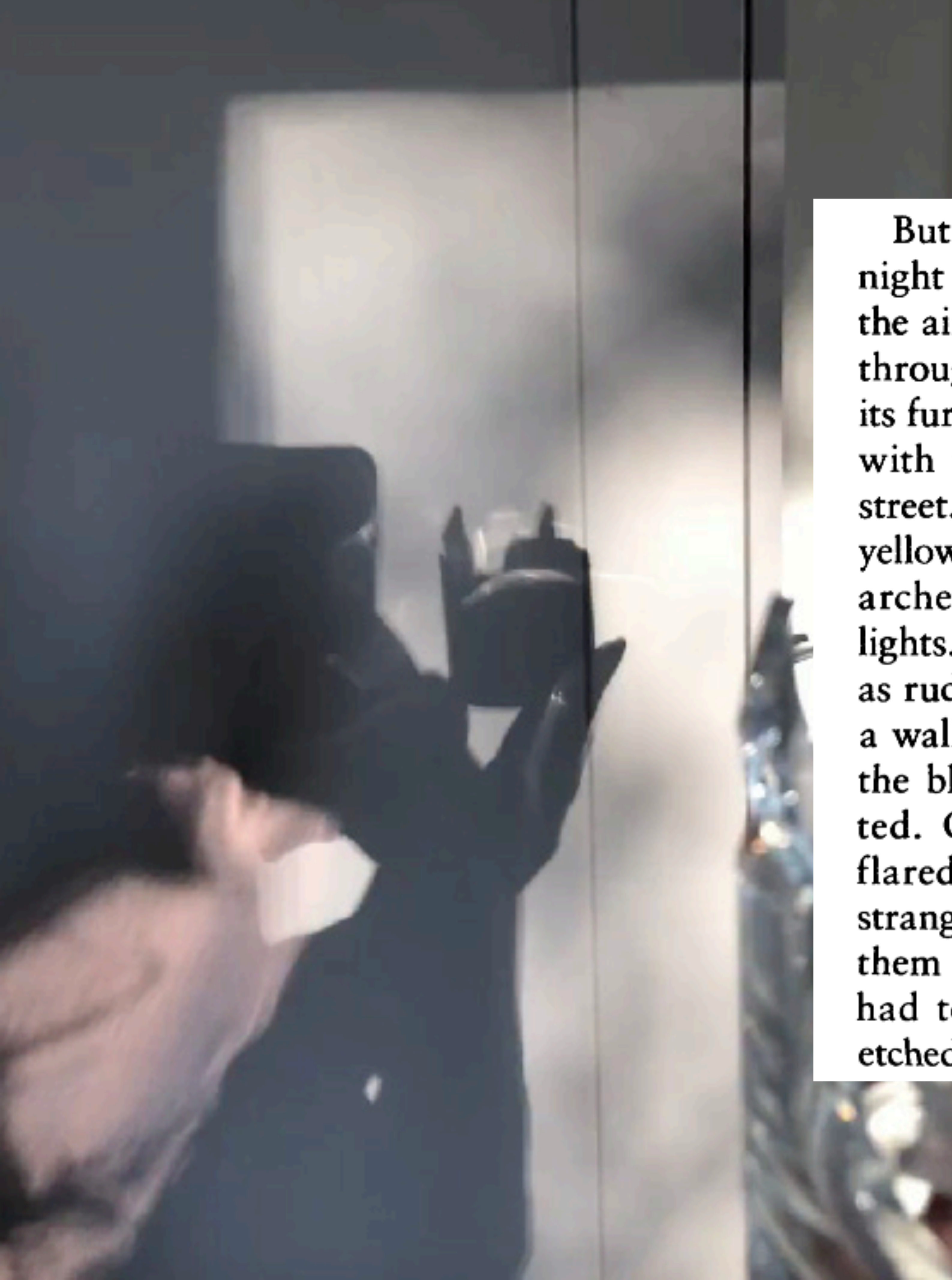
DATE: 6. MAY 2020  
TIME: 17:00  
PLACE: Moultsford House, Rowstock Gardens  
FEELING: Surprise  
<https://vimeo.com/425227733>

Light is vital as to how we interoperate what is around us. Rachel and Stephen Kaplan argue in "the Experience of Nature: A Phycological perspective" (1989) that when we are exposed to a new environment, we cognitively try and find a match in our memory that fits that new environment. It helps us interpret and understand new environments, and finding familiarity in the unknow, helping us to adapt. Light can be used in this way, making us understand what we have around us. But what happens when you take away light, what happens when you look at the shadows? Will we then see new potential in something that is familiar?

*How can the unknown of shadows be interpreted in a gender-neutral collection?*

*Hannah Othilie Romberg Marthinsen, LCF MA Womenswear*





But walking home from work one night last year, I noticed a change in the air. An ominous white light blazed through the bare sycamore branches, its furious glare altogether incongruous with the otherwise soft ethos of the street. What had happened to the old yellow glow? I looked up. Affixed to an arched lamppost were two piercing lights. They iced the night, making it as rude and unambiguous as an ER or a walk-in freezer. Lampposts all down the block had been similarly retrofitted. On each unit, a pair of lights flared like illuminated nostrils on a strange, dark beast. I couldn't look at them longer than a moment before I had to glance away, an optical scar etched into my retina.

Light by Harrison Hill

DATE: 6. MAY 2020  
TIME: 15:55  
PLACE: Rowstock Gardens  
FEELING: Amazement  
<https://vimeo.com/425229446>





DATE: 6. MAY 2020 TIME: 12:39 / 13:28 PLACE: 4 Cliff Road, NW1 9AJ / 1 Gloucester Avenue, NW1 7AB FEELING: aggressiveness	DATE: 6. MAY 2020 TIME: 12:46 / 12:58 PLACE: 131 Camden Street, NW1 / 5 Camden Square, NW1 9UY FEELING: boredom	DATE: 5 / 6. MAY 2020 TIME: 15:48 / 13:02 PLACE: 9 York Way, N7 9GY / 177 Camden High Street, NW1 FEELING: trust	DATE: 5. MAY 2020 TIME: 16:03 PLACE: Bargley Walk Arches, Coal Drops Yard FEELING: annoyance	DATE: 5. / 6. MAY 2020 TIME: 15:53 / 13:23 PLACE: King's Cross Central, Handyside Street / 46 Parkway, NW1 7AH FEELING: serenity	DATE: 5. / 6. MAY 2020 TIME: 15:47 / 14:40 PLACE: 9 York Way, N7 9GY / 10 Stratford Villas, NW1 FEELING: apprehension
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DATE: 6. MAY 2020 TIME:14:26 PLACE: 1 Parkway, London, NW1 7PG FEELING: disgust	DATE: 5. / 6. MAY 2020 TIME:17:25 / 12:53 PLACE: Rowstock Gardens, N7 0BE / Royal College Street, NW1 FEELING:submission	DATE: 4. / 5. MAY 2020 TIME:15:48 / 19:02 PLACE: 9 York Way, N7 9GY / Moultsford House, Rowstock Gardens FEELING: serenity	DATE: 5. / 6. MAY 2020 TIME:15:49 / 13:28 PLACE:1 Prince Albert Road, NW1 7SN / King's Cross Central, Tapper Walk, N1C FEELING: boredom	DATE: 5. MAY 2020 TIME:15:51 / 17:18 PLACE: King's Cross Central, Tapper Walk, N1C / 39 Marquis Road, NW1 9UD FEELING: distraction	DATE: 5. / 6. MAY 2020 TIME:15:47 / 13:33 PLACE: 9 York Way, N7 9GY / Regents Park, Primrose Hill FEELING: optimism
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DATE: 5. / 6. MAY 2020 TIME:15:43 / 14:36 PLACE: 35 York Way, N7 9QEF / 109 Saint Pancras Way, NW1 FEELING: anger	DATE: 5. / 6. MAY 2020 TIME:17:18 / 14:40 PLACE: 39 Marquis Road, NW1 9UD / 10 Stratford Villas, NW1 FEELING: remorse	DATE: 5. / 6. MAY 2020 TIME:18:35 / 13:53 PLACE: Moultsford House / Regents Park, Primrose Hill FEELING: serenity	DATE: 5. MAY 2020 TIME:15:38 / 15:53 PLACE: 107 York Way, N7 9QE / King's Cross Central, Handyside Street FEELING: awe	DATE: 5. / 6. MAY 2020 TIME:15:45 / 14:15 PLACE: 72 Broadfield Lane, NW1 9DJ / Regents Park, Primrose Hill FEELING: boredom	DATE: 5. MAY 2020 TIME:15:38 / 15:43 PLACE: 107 York Way, N7 9QE / 35 York Way, N7 9QEF FEELING: annoyance
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Observing shadows, putting on top of each other to see new potential





Observation of archetypes shadows

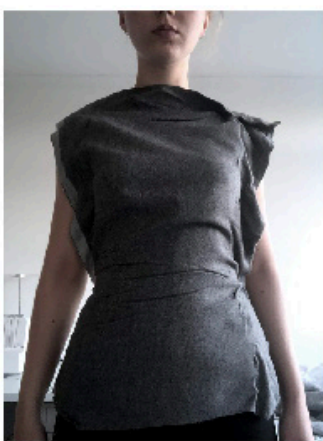
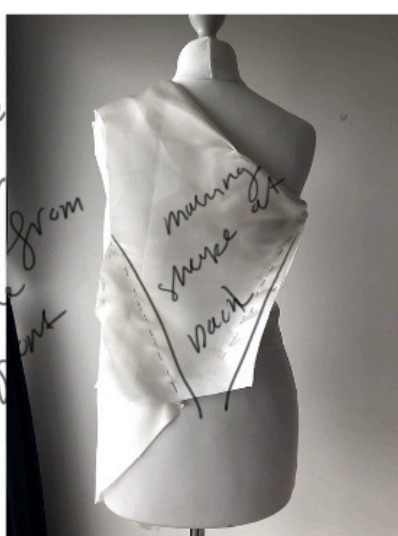
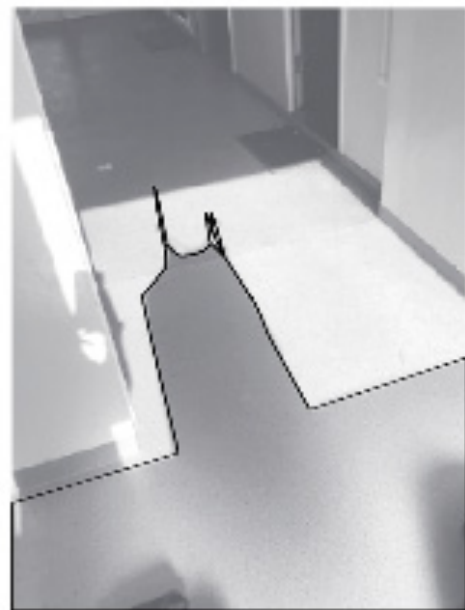
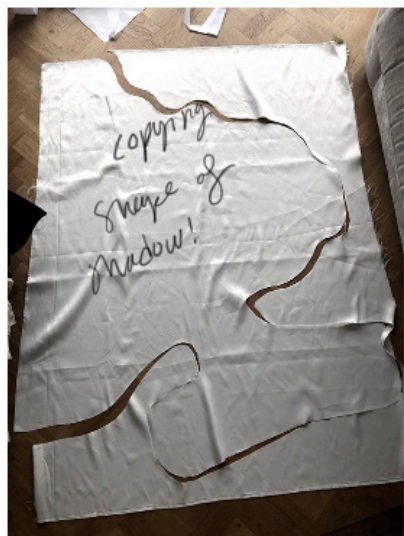
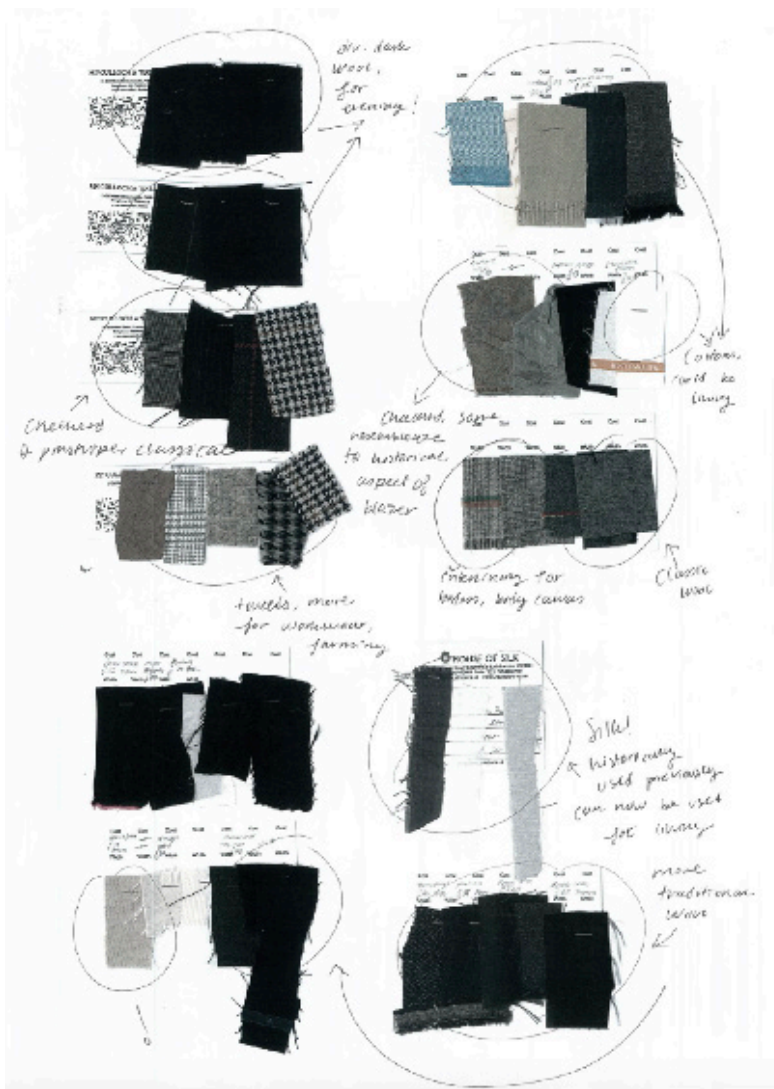
Deluze wrote that "History amounts only to the set of preconditions, however recent, that one leaves behind in order to 'become,' that is, to create something new". I have therefor explored the old, archetypes, to see the potential for something new, in the becoming of an object. Interoperating it, seeing it in new ways, and with new potential to become something else.





DATE: 14. MAY 2020  
TIME: 16:33  
PLACE: Moultsford House, Rowstock Gardens  
FEELING: Interest  
<https://vimeo.com/425235675>

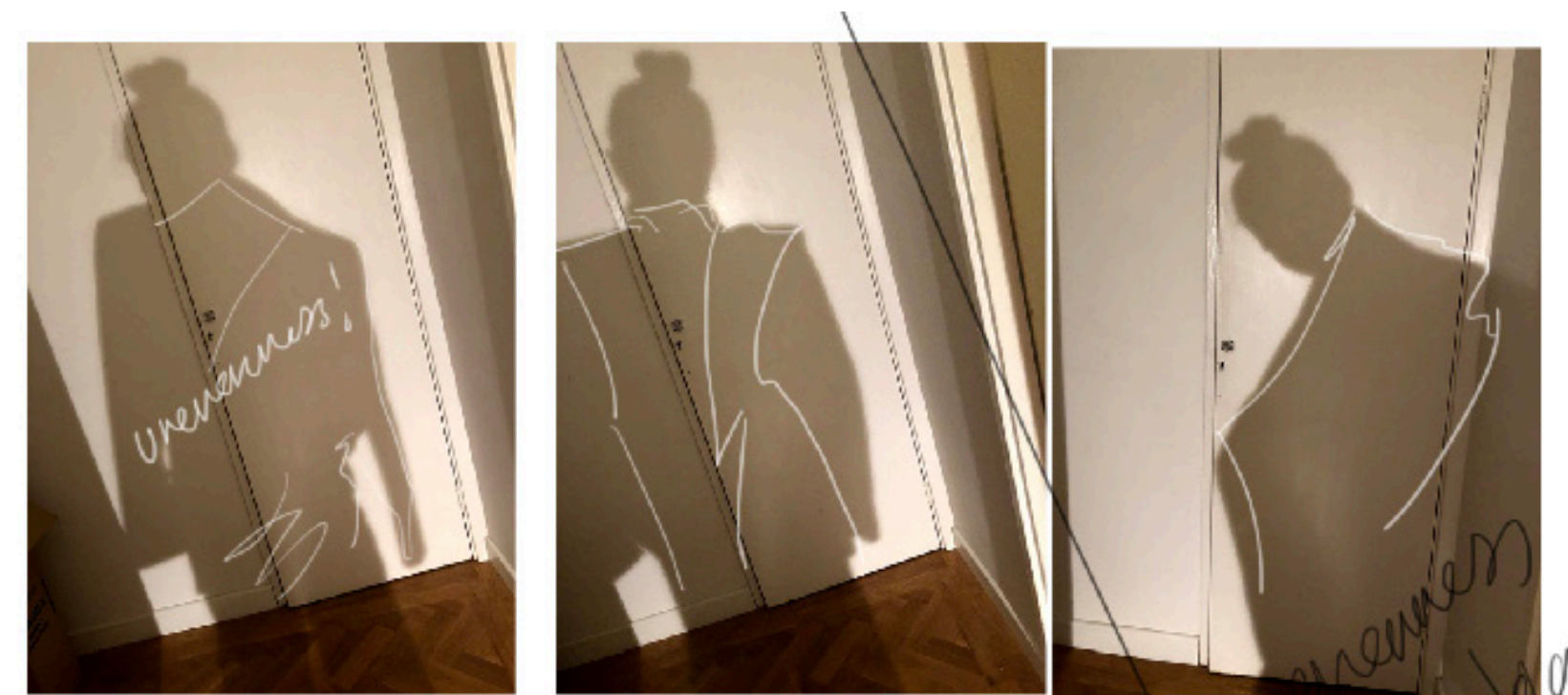
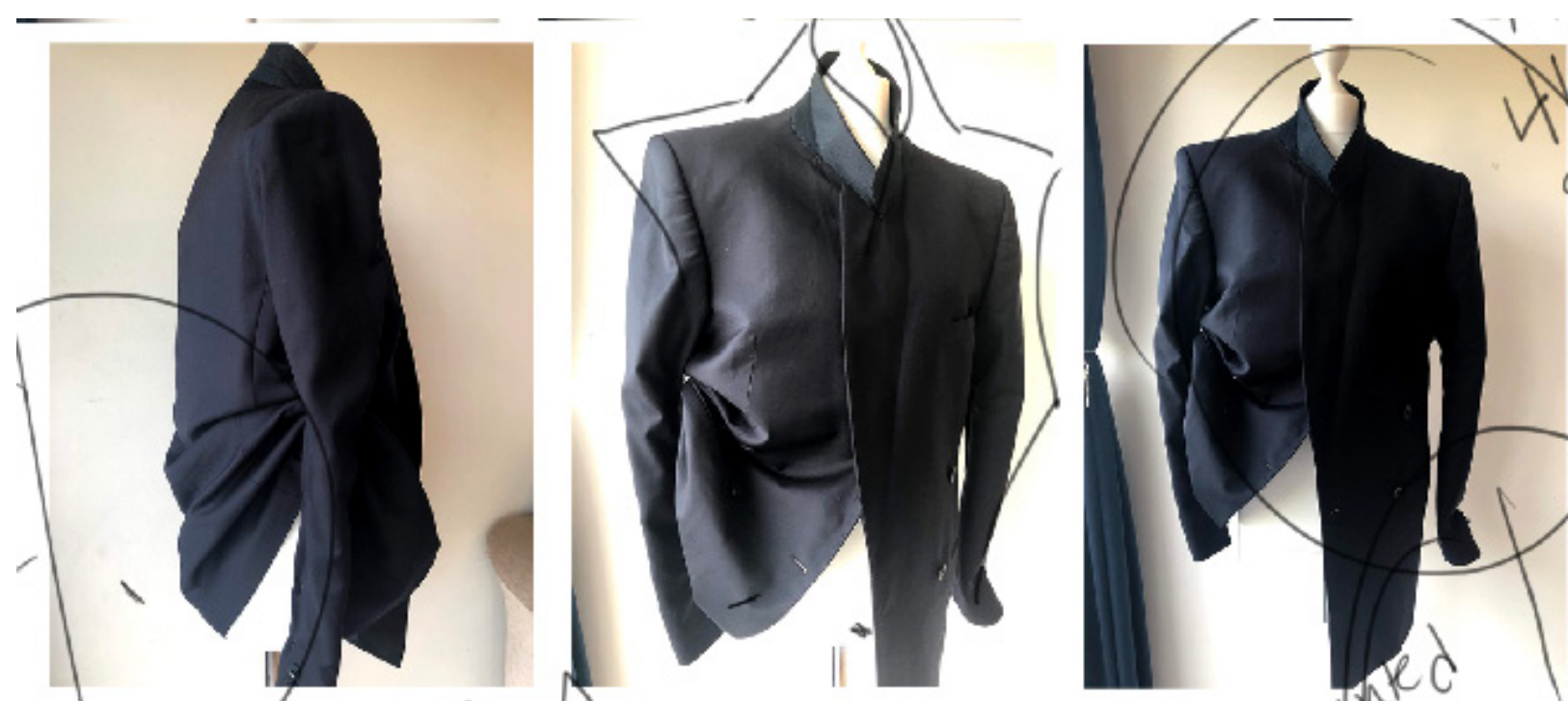
DATE: 14. MAY 2020  
TIME: 17:23  
PLACE: Moultsford House, Rowstock Gardens  
FEELING: Contempt





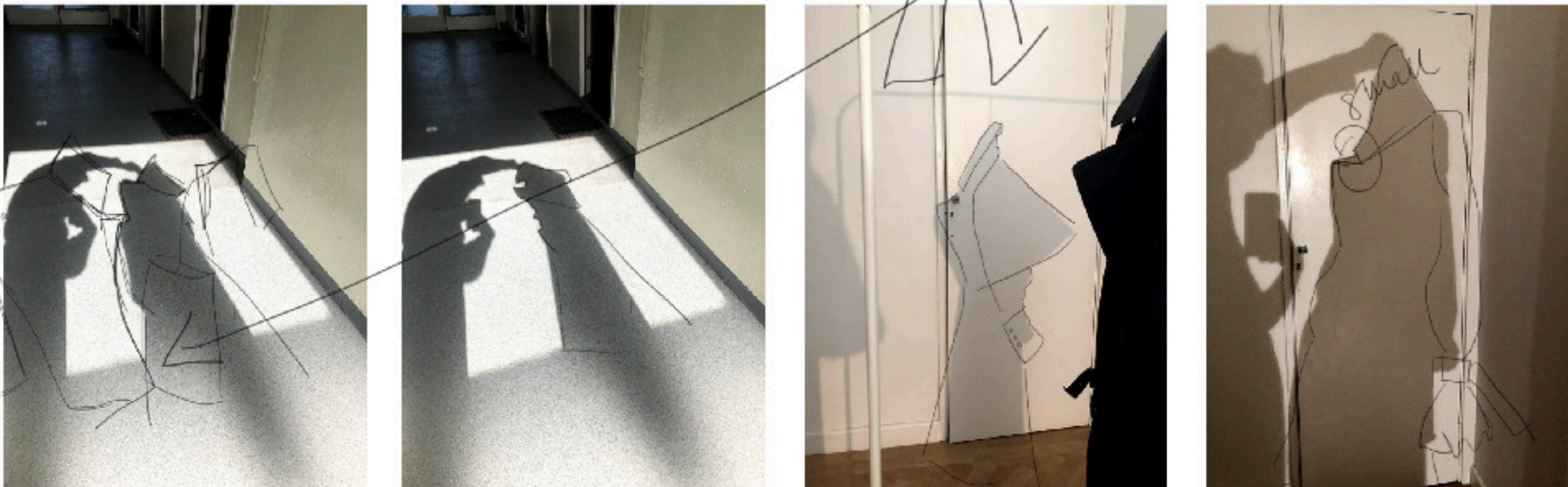
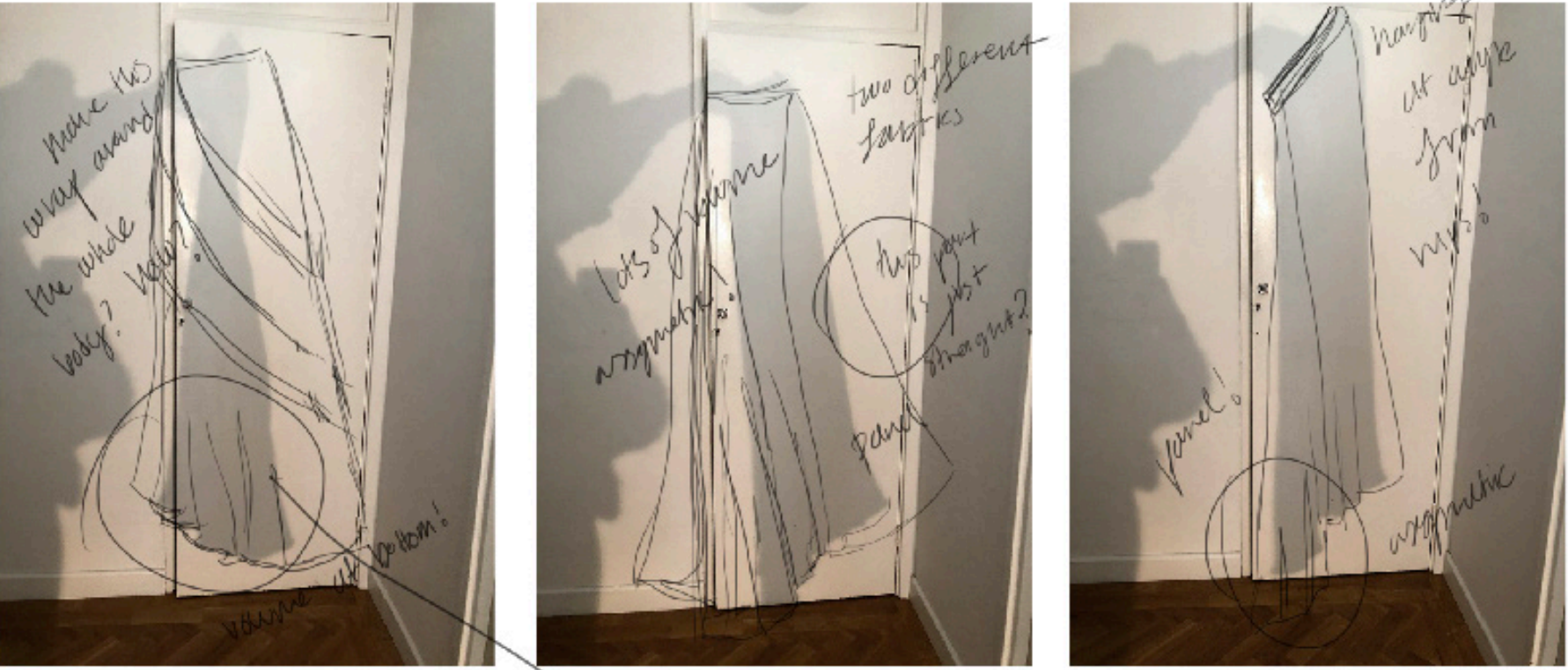


DATE: 14. MAY 2020  
 TIME: 17:24  
 PLACE: Moulsoford House, Rowstock Gardens  
 FEELING: Remorse  
<https://vimeo.com/425236080>  
<https://vimeo.com/425236219>



new collar shape!





DATE: 19. MAY 2020  
TIME: 16:30  
PLACE: 478 A5203, London N7 8TW  
FEELING: Vigilance



