

VOYEUR

YISHENG CHEN
AW2025



MA FASHION DESIGN
TECHNOLOGY MENSWEAR

VOYEUR

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MA Fashion Design Technology Menswear
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Figure 1.
Ison chen AW 2025
Photo by
Qingyang



Figure 2.
Ison Chen AW 2025
Photo by
Qingyang

ACKNOWLEDGMENT

I would like to express my sincere gratitude to the London College of Fashion - University of the Arts London for providing exceptional courses, unwavering support and invaluable guidance throughout this project.

First and foremost, I am deeply grateful to my course director, Darren Cabon, whose guidance significantly enhanced the quality of my project. His extensive experience and expertise in both design and painting were truly inspiring and provided me with countless opportunities to learn and grow. Most importantly, his mentorship helped me to correct many unproductive habits, such as poor time management and over-designing, ultimately shaping me into a better version of myself.

I would also like to sincerely thank Jay Khang for his insightful guidance throughout the process. He provided solutions to critical issues and offered immense support during challenging times, greatly enhancing my understanding of menswear craftsmanship and attention to detail. In addition, I am deeply grateful to Elena Koivunen and Sylvia Smith-Fuller, whose responsible and dedicated support always helped me to overcome difficulties with ease.

I would also like to acknowledge the invaluable support I received during the external collaboration phase of the project, which enriched my experience and broadened my perspective. I am particularly grateful to Xinglong Jin for production, Jaff for shoe design, Poshine and Weijun Ma for prints, Xidiwen Kagi for hat design, Michaelis for ties, Wensy for socks, models Jude and Matthew, Qingyang for photography and Baizhigou for bag production. Their contributions were instrumental in bringing my vision to life.

'I, Yisheng Chen, certify that this is an original piece of work. I have acknowledged all sources and citations. No section of this essay has been plagiarised.'

PART 1: PORTFOLIO

- /Introduction
- /Visual research
- /Fabric pages
- /Colour pages
- /Print development pages
- /Textile development pages
- /Design methodology statement
- /Design development pages
- /First stage lineup edit
- /Second stage lineup edit
- /Third stage lineup edit
- /Any accessory design process from fabric to design
- /Photographic lineup edit
- /Space for final lineup edit
- /Illustration pages of all looks
- /Space for photographic edit of: lookbook, product, editorial.
- /Follow on season using your signature

Figure 3.
Ison Chen AW 2025
Photo by
Qingyang





INTRODUCTION

The double-decker buses in London gave me a raised perspective of the city through the glass on my daily travels. One of the things that struck me the most was the windows.

The double-decker buses in London provided me with a new perspective higher than the usual sight, and the front of the double-decker buses had a big glass window, through which I could browse the whole scenery along the way very comfortably. traveling on the double-decker buses every morning and evening and observing the scenic perspective became a part of my daily life. On these journeys, being higher up I observed, through the bus windows, the differing styles of architectural window frames of the London.

Different buildings had differing styles of windows. Different people lived in them with different styles of curtains. Different plants were placed in front of the different windows. Sometimes the branches from trees would swipe against the bus windows. Other times I would observe people leaning of their windows smoking and occasionally our eyes would meet. In the evening the light the interiors of the buildings were more visible; easily viewing through these windows a varies of objects. Some people preferred to draw their curtains but I could still make out the silhouettes of activity within. From the top deck of the bus I became voyeur of London life.

Figure 4.
Ison Chen AW 2025
Photo by
Qingyang

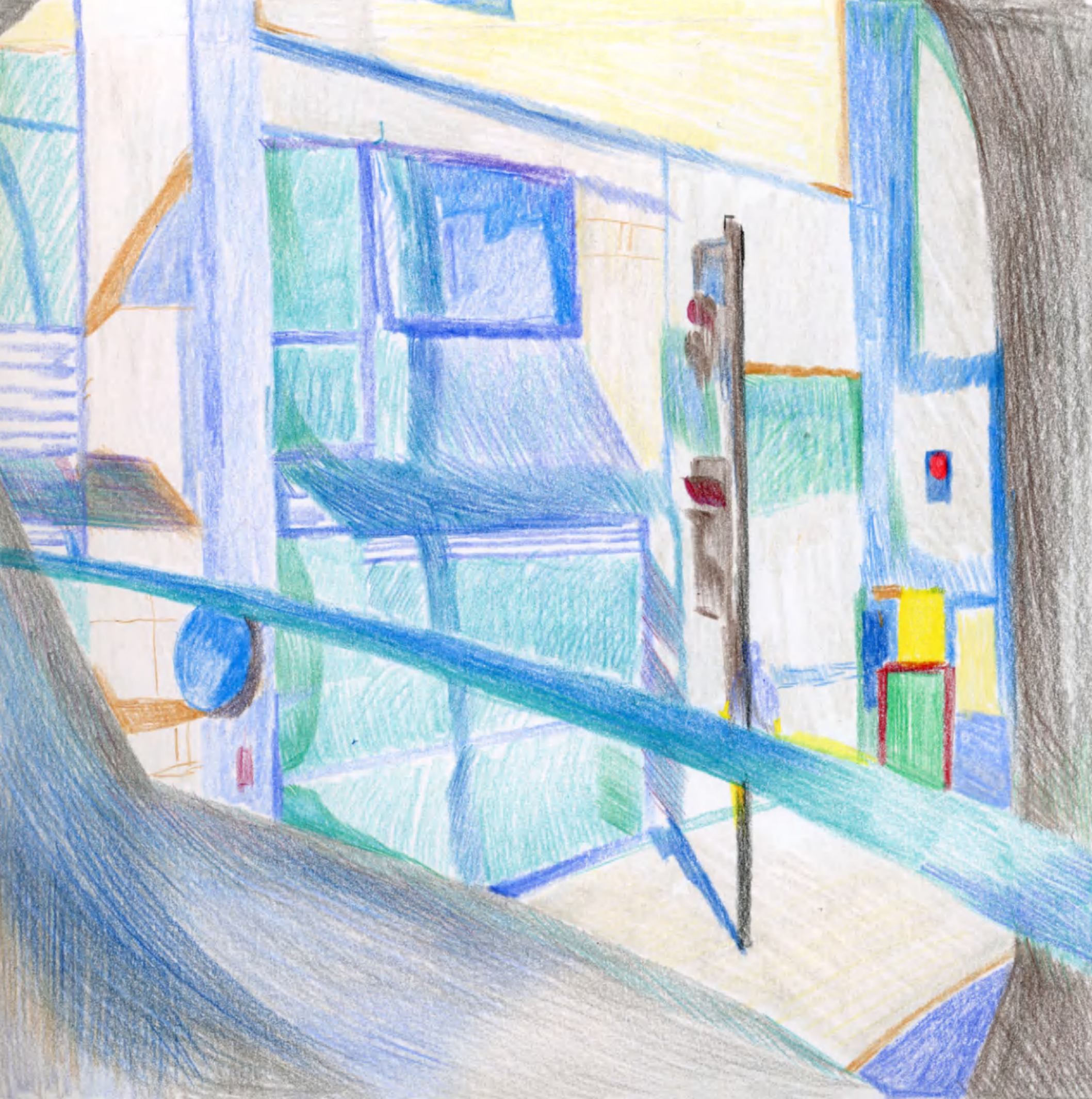


Figure 5.
The view from a double-decker bus, Yisheng, 2024

RESEARCH

My first observations started with London's double-decker buses, the bright colours of the city struck me and observing passers-by from the perspective of a double-decker bus was a different experience from the usual.

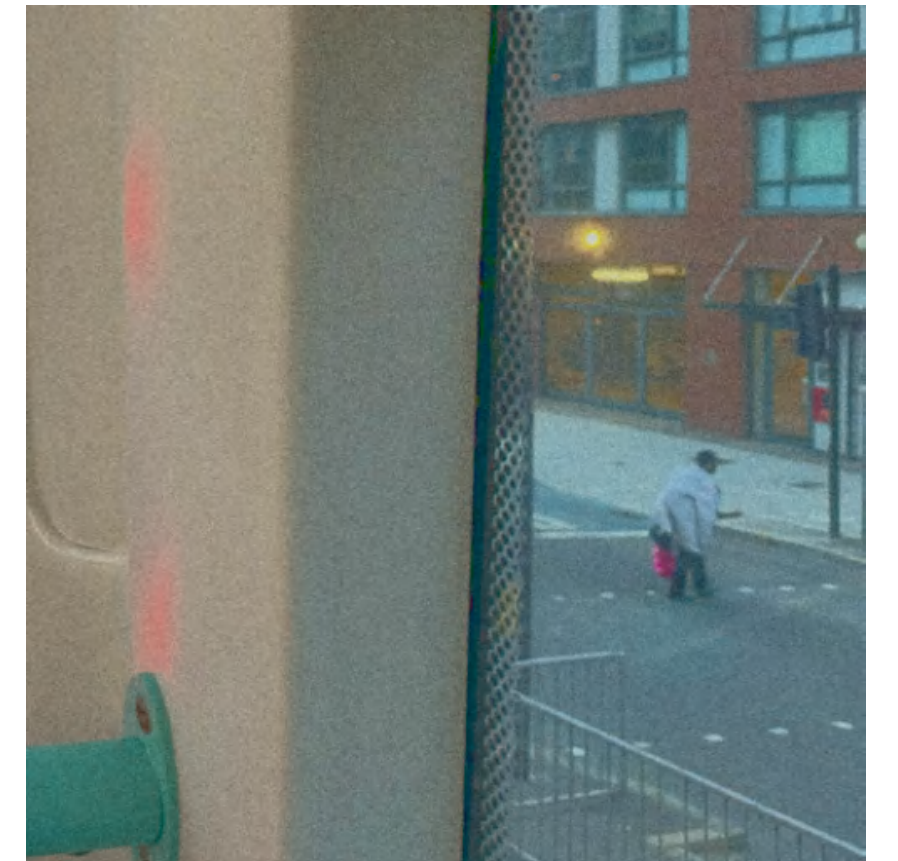


Figure 6.
The view from a double-decker bus, Yisheng, 2024.



I started my research with the subject of windows. Flowers by the window, curtains, men and furniture are all essential elements in the composition of a window. From a voyeuristic perspective, I began to document the lives of men at the window through paintings.



Figure 7.
A man lost in thought by the window, Yisheng,
2024
Figure 8.
Two men engaged in conversation, Yisheng,
2024



Figure 9.
A boy looking out of the window from the shadows of the flowers
Yisheng, 2024



Figure 10.
A boy looking out of the window with a sense of ease.
Yisheng, 2024

In both paintings I have depicted a boy looking out of a window, but I have used different colours and altered the spatial relationships between the elements. This creates a striking contrast in mood between the two. The painting on the left conveys a sense of sadness, while the one on the right is more cheerful and relaxed.



Figure 11.
The scene in the window
Yisheng, 2024

For each painting I use checked tape around the edges of the frame. This technique quickly creates the feeling of a window, while defining the space within the painting as private. As the viewer observes the elements within the frame, their perspective shifts to that of a voyeur, peering into an intimate scene.

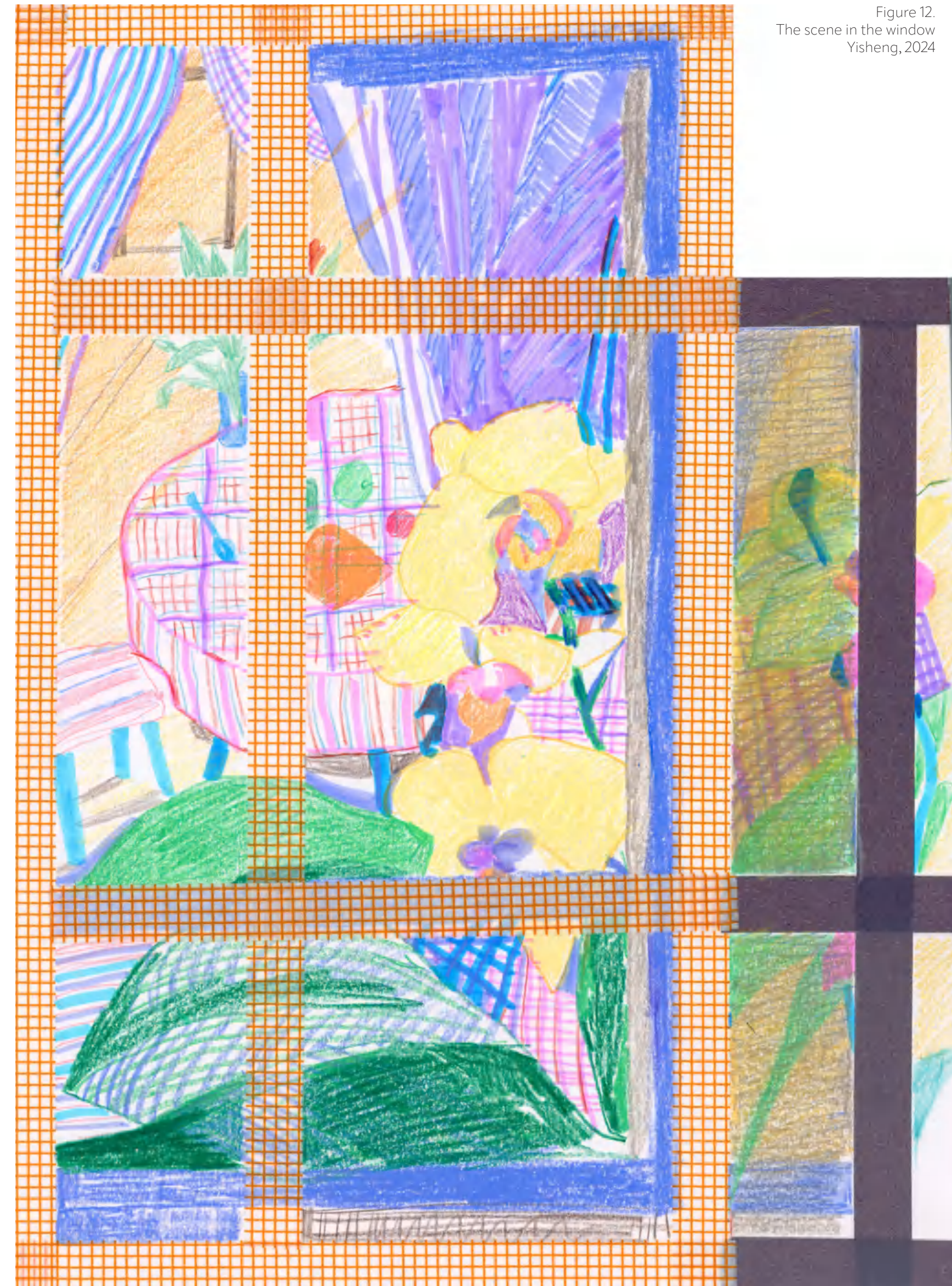


Figure 12.
The scene in the window
Yisheng, 2024

THE AESTHETICS OF LAYERS COVERING EACH OTHER

Iranian director Abbas's film 24 Frames greatly inspired me. The black and white tones clarify the relationship between each level of the composition. The camera remains fixed at an angle, with a dark black wall covering the curtains, which in turn obscure the leaves and the sky outside. Although the camera remains still, the leaves sway in the wind, clouds float in the sky, and the light changes. Each layer is constant yet always in flux. Watching it has become an act of observation.



Figure 13.
24 Frames, Abbas, 2017



Figure 12.
Netherlands, 4 grote steden excl. Noordz
eebadplaatsen, Amsterdam, De Pijp, Yisheng, 2024

CURTAINS BY THE WINDOW

From a privacy perspective, I sometimes think of curtains as analogous to men's underwear. Men's underwear typically comes in two styles: boxers and briefs. When curtains completely cover a window, they resemble boxers, offering a sense of security and privacy. I've noticed that when models fitting, they often wear boxers for the same reason—greater coverage feels safer.

When the curtains are tied back to the wall, they resemble briefs, revealing more sensitive areas to the outside world. The presence of curtains always evokes a sense of romance for me. I observe that some plants are placed entirely outside the curtains, while others are positioned within them. Although this is merely a matter of location, I find the plants inside the curtains to be more alluring.

During the day, some homeowners pull their curtains back and secure them to the wall, allowing part of the flowers to peek out. This visual can be somewhat provocative for me, as if the flowers are playfully enticing me.



Figure 13.
Ison Chen AW 2025
Photo by
Qingyang



Figure 14.
Ison Chen AW 2025
Photo by
Qingyang

This is the window I saw in Barcelona, in one of Gaudi's buildings. It was sunset, and the bright light outside contrasted with the interior. Translucent lace curtains filtered the light, creating a comfortable and soothing atmosphere.



Figure 15.
Casa Milà Passeig de Gràcia, 92
08008 Barcelona, yisheng, 2024

WINDOW'S VIEW: NIGHT

At night, some windows are dressed with sheer curtains. When these curtains are fully drawn down and the outside world is shrouded in darkness, the bright lights inside create a silhouette of the flowers bending gracefully. This visual interaction feels quite intimate, and I enjoy that sense of ambiguity.

As people walk by the window, I can glimpse their silhouettes through the sheer fabric, allowing me to speculate about whether they are dressed, their body shapes, and even facial features. This offers a rich space for imagination.



Figure 16.
By night, the window, Yisheng 2024



Figure 17.
By night, the window, Yisheng 2024



Figure 19.
Potted plants by the window at different times of the day,
Yisheng Chen, 2024

Scenes Through the Window: Changing Light and Time

David Hockney's book *My Window* inspired me to look more closely at the effects of time and light on windows.

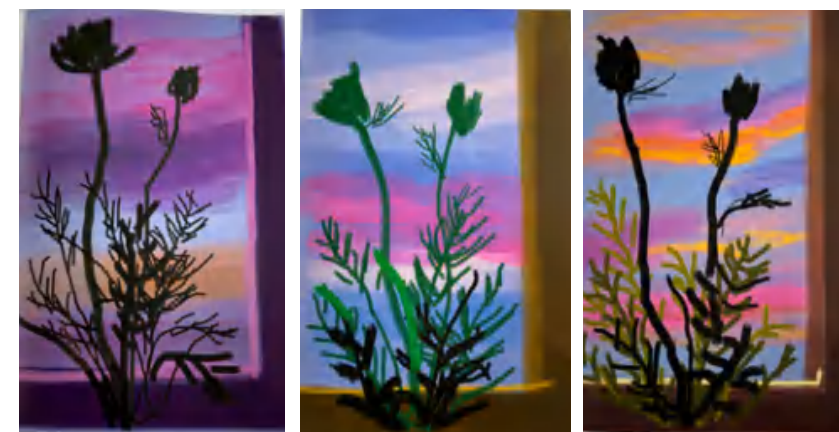


Figure 18.
My window, David Hockney, 2024

MEN BY THE WINDOW

On my way to the Colombia Flower Market, The bus came to a stop in traffic right in front of a peach-colored building. The height of a second-floor window perfectly matched the level of the double-decker bus I was on. It was afternoon, and some rare sunlight filtered through the large window, softly illuminating the bare shoulders of a man inside, casting a romantic glow in the otherwise dim living room.

He leaned with his left arm against the table in the open kitchen and held a cup in his right hand, his body facing the window. I watched for a few seconds and, through the subdued light, it seemed he was also looking out at me through the bus window. Suddenly, I felt a wave of shyness and embarrassment, instinctively turning my gaze elsewhere to escape his eyes. I didn't know what he might be thinking—perhaps something good, or perhaps not so good.

When I glanced back, he still seemed to be watching me, showing no intention of looking away. Moments later, as the bus was about to pull away, I pondered the reality of his daily life. He lived there, with the window wide open, allowing numerous double-decker buses to pass by and stop right in front of him. I was probably just one of many people who had made eye contact with him.

Perhaps he, too, looked out through his window at the passersby. By keeping the window open so wide, did it signify his acceptance of this visual exchange between the inside and outside? He willingly exposed everything in his living room, including his bare torso, to those who passed by, while also inviting scrutiny in return. It created a kind of mutual relationship, one based on shared observation.

As I observe men in windows, I contemplate the differences between their demeanor inside and outside, and why they often seem more intriguing when observed from within. In my research on these men in windows, I noticed one reading a newspaper quietly, while another was peacefully sleeping. Despite the windows being open, I found that the men inside tended to let down their guard more and were more likely to reveal their true selves compared to when they were outside.



Figure 20,Man sleeping,

Figure 21,Man sleeping,



Figure 21,Man reading,

SKETCH: WINDOW'S
VIEWS(MEN)

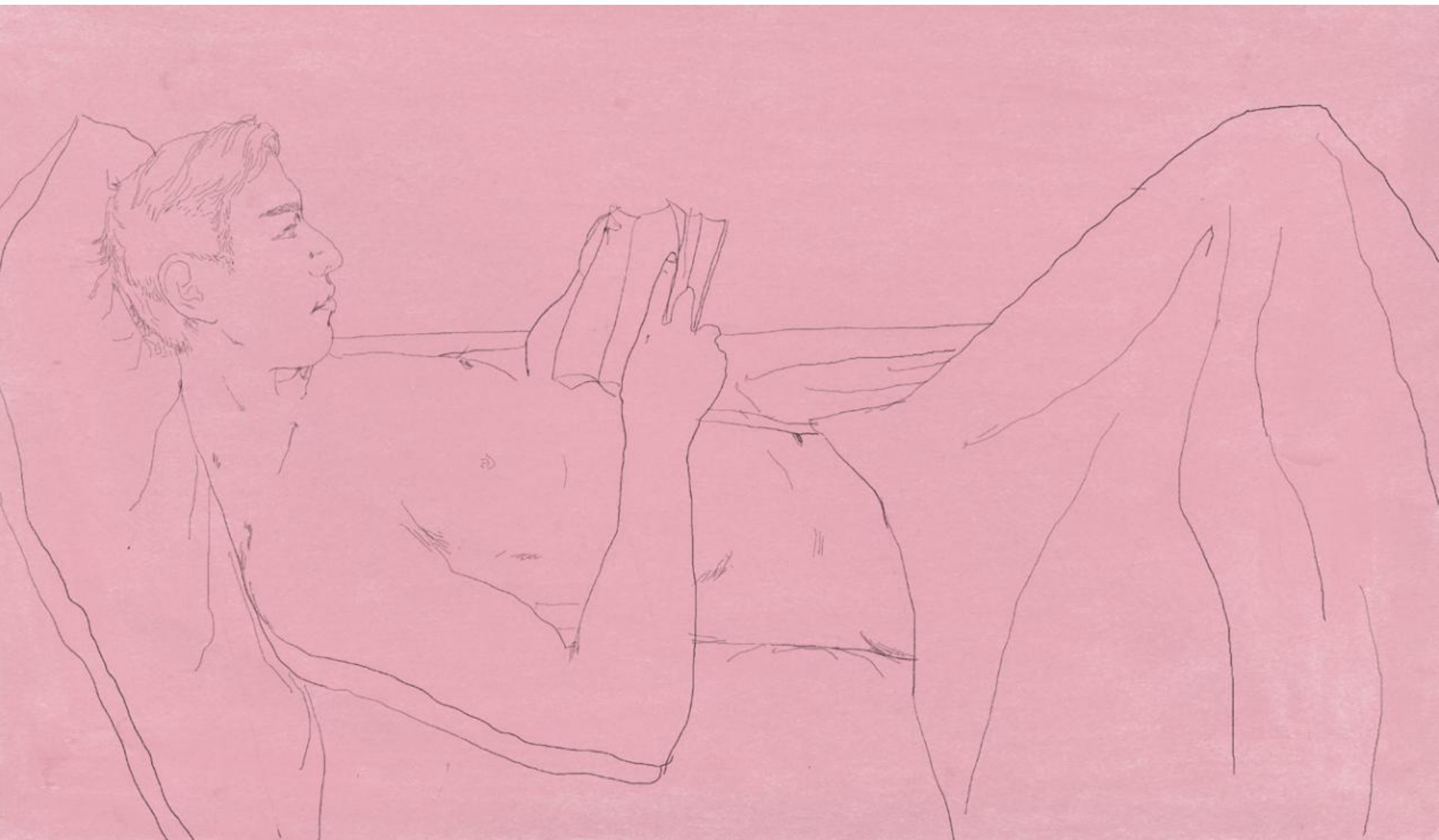


Figure 22,Man reading, Yisheng Chen, 2024.

READING AND THINKING

I use lines to represent the life of a man in the window. These lines allow me to focus more directly on the man's movements and actions at the window. In these depictions I illustrate scenes of him reading, lying in thought, sitting and drinking water by the window. On the one hand, the work portrays the man's life at the window, and on the other, it delves into his psychological state in a private space.

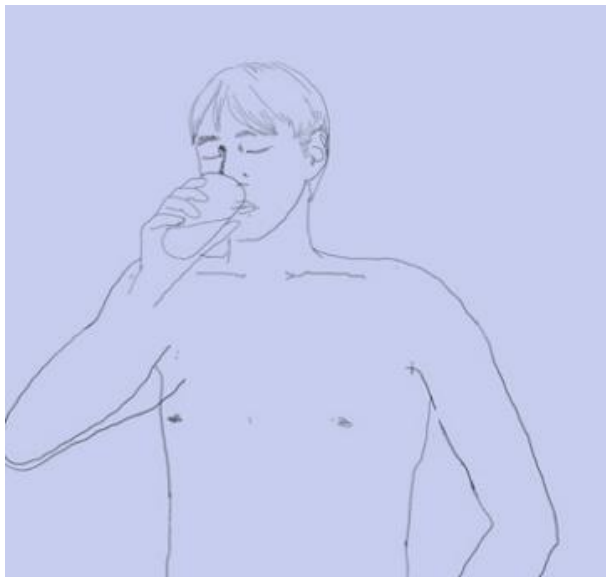


Figure 23,Man drinking, Yisheng Chen, 2024.
Figure 24,Man thinking, Yisheng Chen, 2024.
Figure 25,Man sitting, Yisheng Chen, 2024.

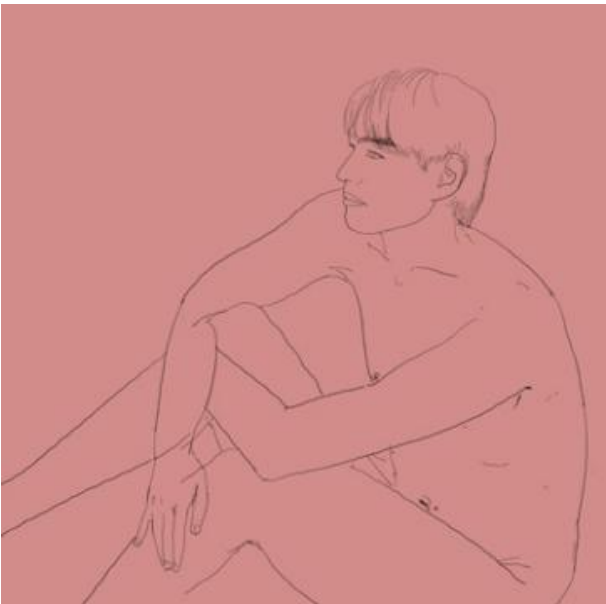




Figure 26, Foot by the window, Yisheng Chen, 2024.

The Accidental Exposure of a Man's Body Through the Window

This work captures the moments when the man's body is subtly exposed in the window - sometimes a foot, sometimes the curve of a shoulder or back. I used lines to document these fleeting instances, emphasising their ephemeral nature.



Figure 27, Man reading by the window, Yisheng Chen, 2024.



Figure 28, Man sleeping, Yisheng Chen, 2024.

SLEEPING

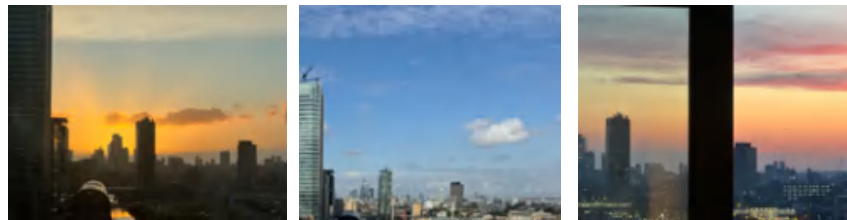
This work depicts the resting postures of a man at a window. By depicting various sleeping positions, it conveys a sense of physical and emotional relaxation in the intimate privacy of his space - subtle and imbued with a quiet sensuality.



Figure 29, Man sleeping, Yisheng Chen, 2024.

Figure 30, Man sleeping, Yisheng Chen, 2024.

Figure 31, Man sleeping, Yisheng Chen, 2024.



COLOUR

The changing colours of the window scenery at different times

I documented the light at three different times of day and observed how the changing light affected the colours of the scenery in the window. On the right are David Hockney's depictions of flowers in three different light conditions, vividly illustrating the effect of changing light on the interior scenery.



	Foliage	Flower	Window	Sky
Dawn				
Daylight				
Dusk				

Figure 32, Dawn, Yisheng Chen, 2024.
 Figure 33, Daytime, Yisheng Chen, 2024.
 Figure 34, Dusk, Yisheng Chen, 2024.
 Figure 35, Flowers by the window at different times of the day, David Hockney.



Figure 36, Man reading in the bed, Yisheng Chen, 2024.

In my prints I create a temporal contrast between the outer layer and the lining. The prints on both layers maintain a logical continuity in terms of figures, scenes and light. For example, the left image shows the outer layer print of a man lying in bed reading, while the right image shows the lining print of a man sleeping on his side at night. The colours and scenes change dramatically to reflect the passage of time.



Figure 37, Man sleeping, Yisheng Chen, 2024.

	Leaves	Flower	Man	Furniture	Wall
Daylight					
Midnight					









	Leaves	Flower	Man	Furniture	Wall
Daylight					
Midnight					



Figure 38, Man drinking water in the stillness of night, Yisheng Chen, 2024.

I rendered the image of a man drinking water using two different colour palettes. The deep purple tones on the left represent night, reflecting a more contemplative and thoughtful mood. In contrast, the warm yellow tones on the right symbolise morning, conveying a sense of relaxation and ease in the man's demeanour.

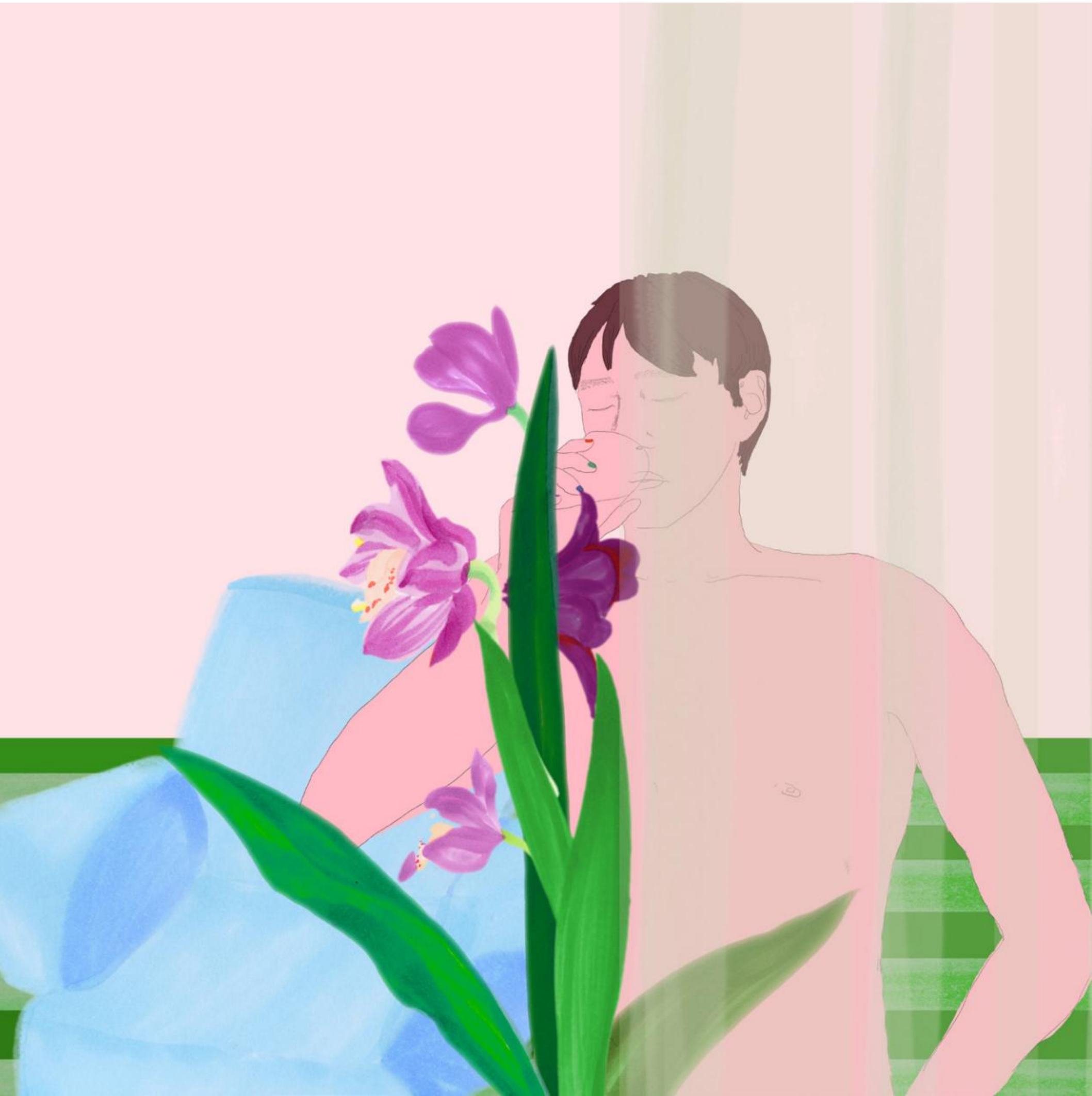


Figure 39, A Man Drinking Water in the Early Morning, Yisheng Chen, 2024.

In the picture I combine pink tones with the contemplative state of a boy. On the left, it shows the flowers in the window at different times when no one is at home.

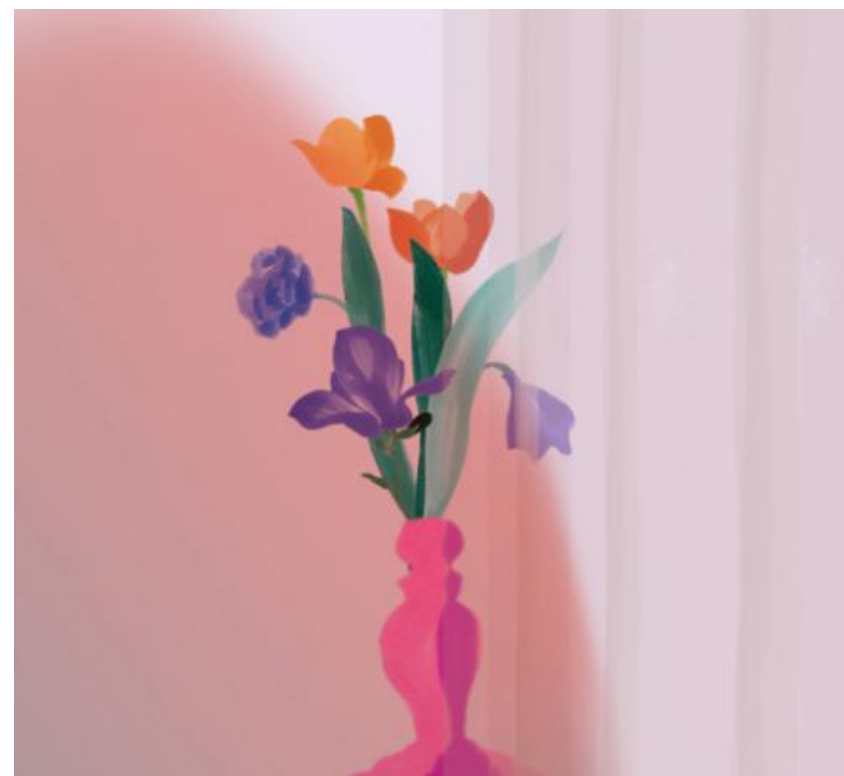


Figure 40, Flowers at dusk, Yisheng Chen, 2024.

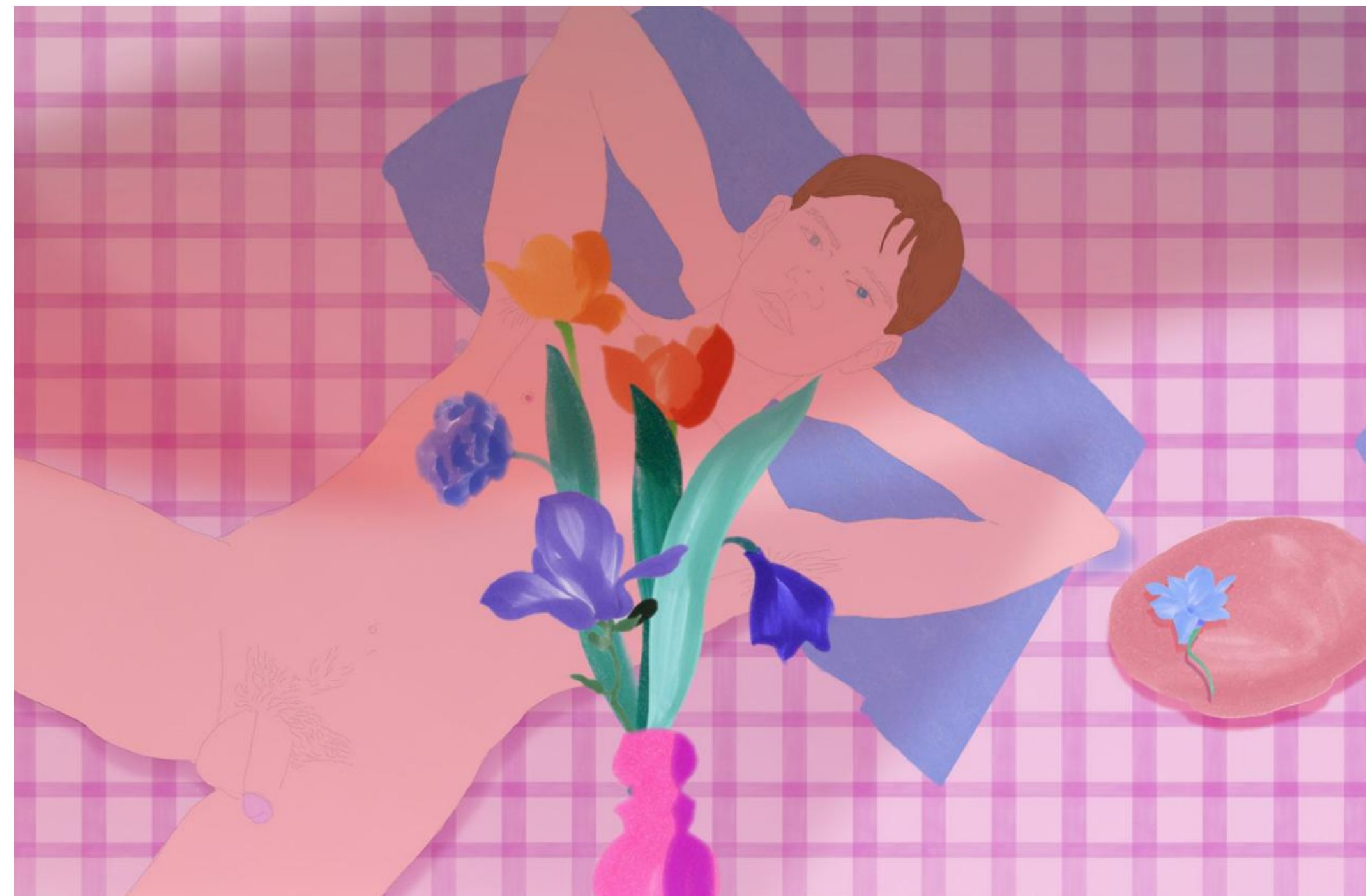


Figure 41, Lost in thought while lying down, Yisheng Chen, 2024.



Figure 42, Man reading, Yisheng Chen, 2024.

In this image, I use a mixture of blues and peaches to evoke the tranquility of a man reading. On the right, the entire scene is rendered in blue-purple tones to convey the subtle sensuality of the man framed by the window.



Figure 43, Man sleeping, Yisheng Chen, 2024.



Figure 44, Morning Sunlight, Yisheng Chen, 2024.

I use the rising and falling forms of flowers and potted plants to depict the vibrant life around the window. Behind the lush greenery is a man sleeping peacefully in bed, contrasting with the blooming flowers. Together they create a serene and beautiful scene within the window - an idyllic view that I deeply admire and strive to capture.

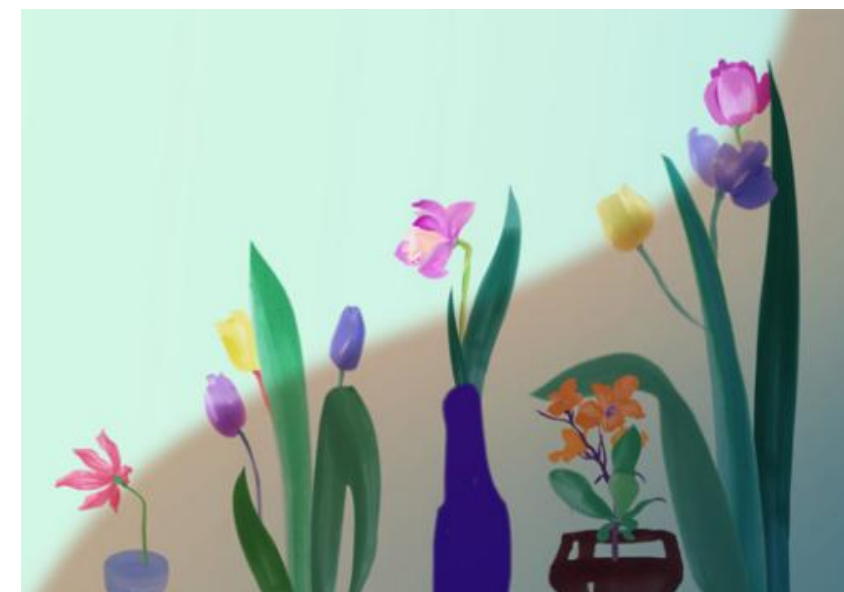


Figure 45, Midday Sunlight, Yisheng Chen, 2024.

In this image, I use soft orange-pink tones to depict the gentle sunlight streaming through the window in spring. This atmosphere is reminiscent of the window scenes I observed in Barcelona - everything feels calm and life is wonderfully tranquil.



Figure 46, A man putting on trousers by the window, Yisheng Chen, 2024.



Figure 47, The soft sunlight of a spring morning, Yisheng Chen, 2024.



Figure 48.
Ison chen AW 2025
Photo by
Qingyang

FABRIC PAGES

In Unit 2, I used a wide variety of fabrics in a single jacket, which made the garment overly complex and difficult to manage. In Unit 3, I simplified the design and materials, concentrating on higher quality fabrics such as fine wool, silk and lace. I streamlined the layering and emphasised the interplay between the jacket, shirt and tie.

FIRST FABRIC PAGES

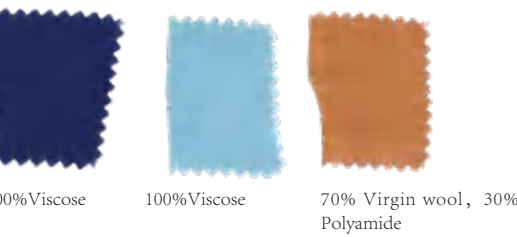
For Flower/ Man



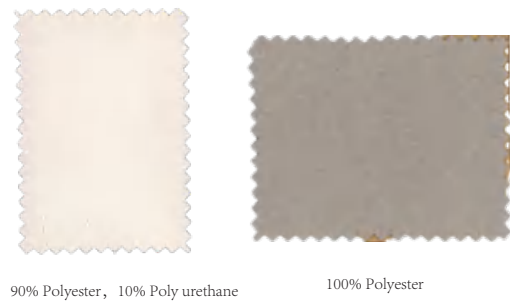
For Frame



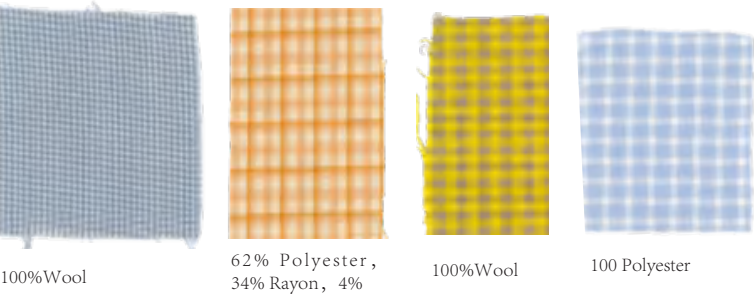
For Curtain



For Floor



For Furniture



SECOND FABRIC PAGES

Wool fabric for outside layers



Silk twill fabric for lining, shirts and ties



Georgette/Lace/Silk velvet for curtain and shirts



Figure 49. My fabric sample(above),
Yiheng Chen, 2024.

Wool fabric for outside layers

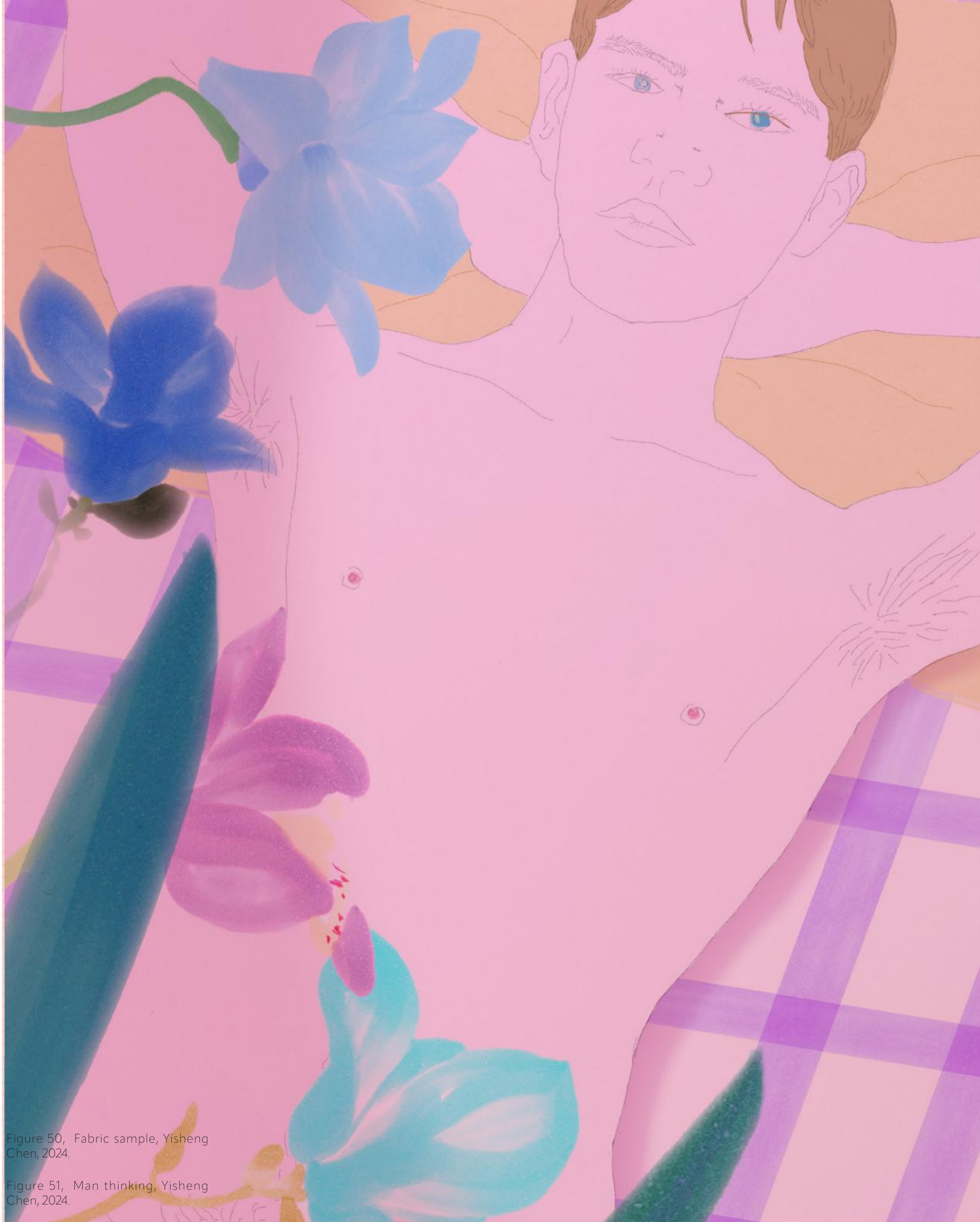
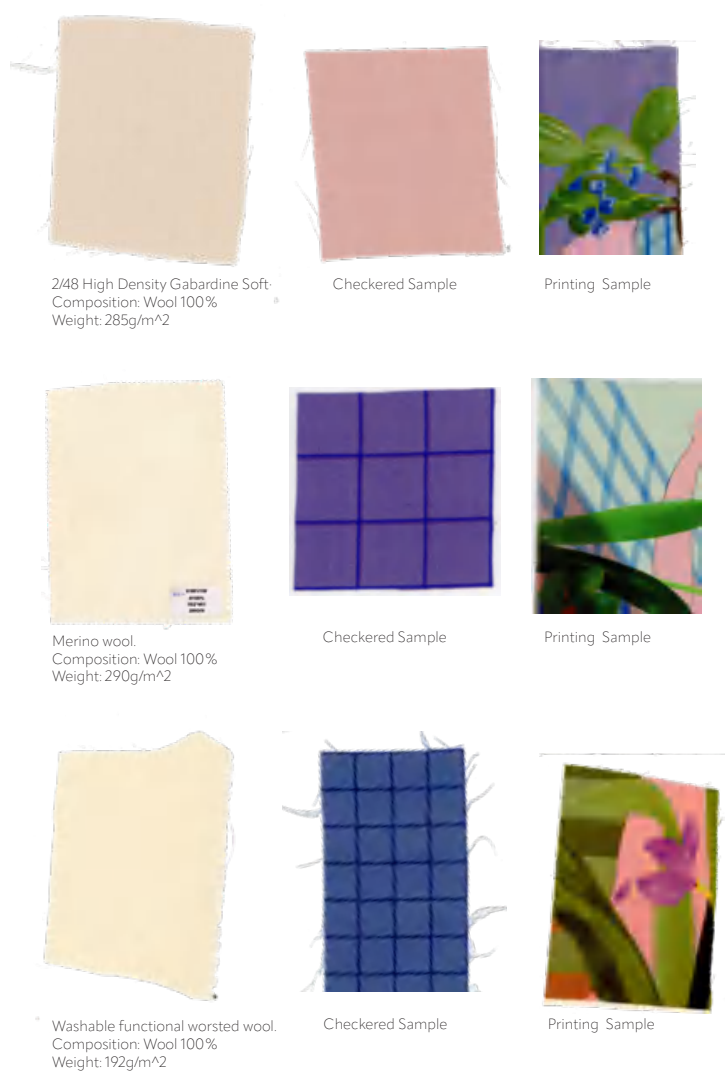


Figure 50, Fabric sample, Yisheng Chen, 2024.

Figure 51, Man thinking, Yisheng Chen, 2024.



Figure 52, Man Reclining, Yisheng Chen, 2024.

Silk twill fabric for lining , shirts and ties



Silk Twill, 18mm
Composition:Silk 100%



Printing Sample

Georgette/Lace/Silk velvet for
curtain and shirts



Figure 53, Fabric sample, Yisheng
Chen,2024.

Figure 54, Gothic lace, Yisheng
Chen,2024.



Figure 55.
Ison chen AW 2025
Photo by
Qingyang

DESIGN METHODOLOGY

Frame and view-windows in clothing and print

In my project, all garments and accessories are constructed through layered assembly. After the frame, prints and curtains are individually completed, these elements are combined to create a window-like scene within the garment and accessories.

DESIGN DEVELOPMENT

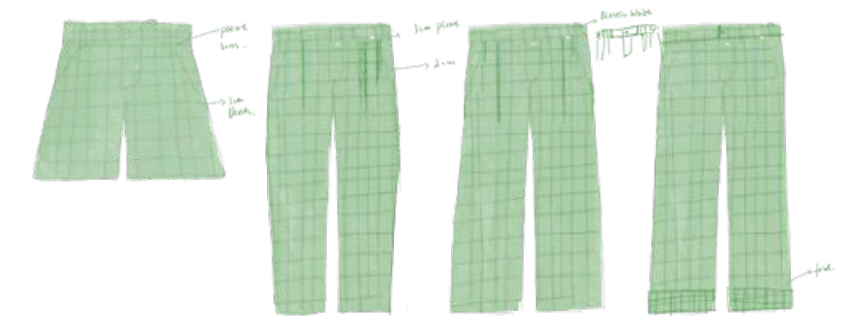
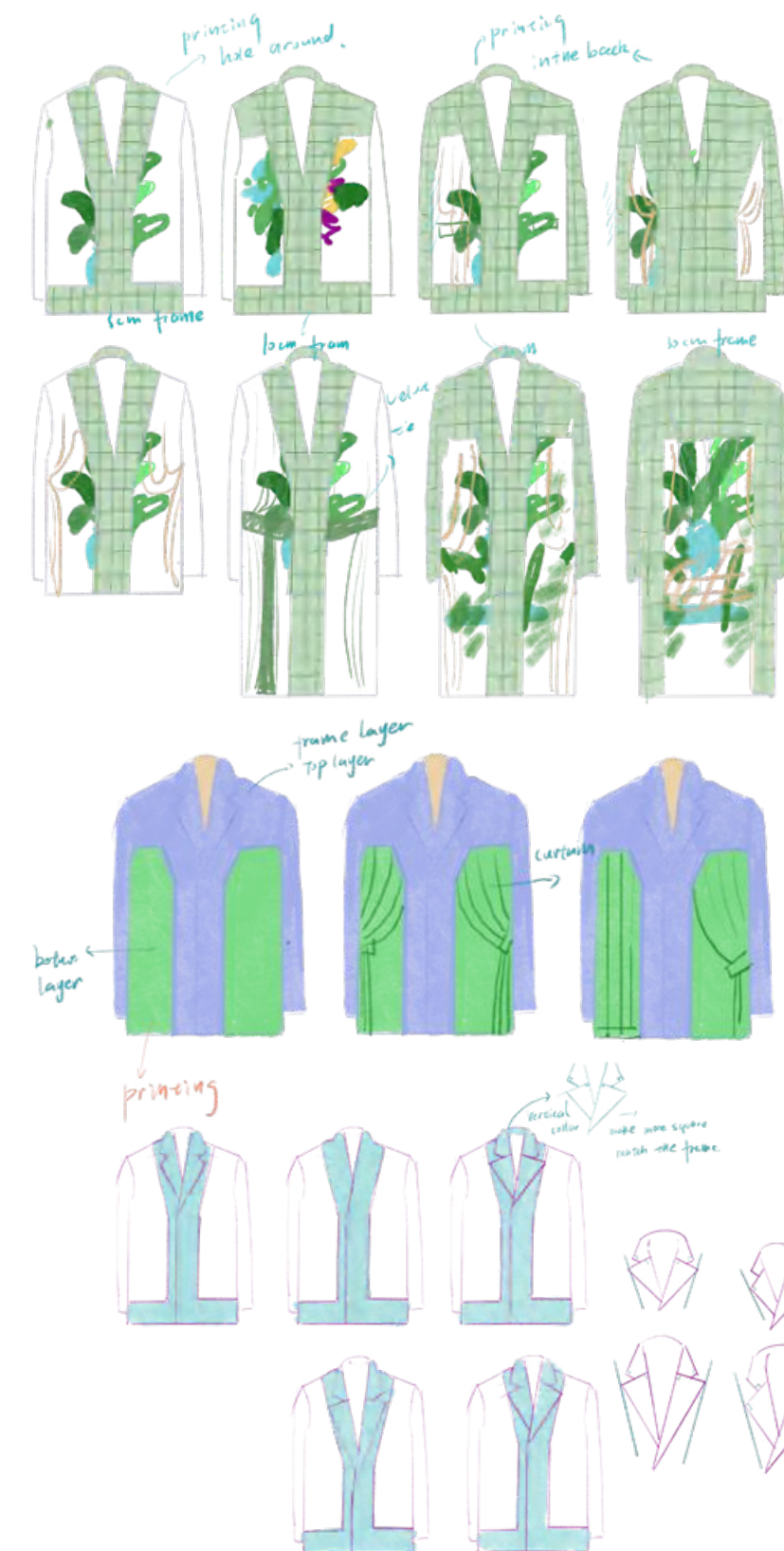


Figure 56.
Ison chen AW 2025
Photo by
Qingyang



Figure 57, Toile fitting, Yisheng Chen, 2024.

I divided the outer part of the garment into three layers: the frame structure, the printed layer within the frame, and the curtain layer. I developed and designed each of these layers separately.



I used the process of making curtains as inspiration for my shirts and trousers. The shirts evoke the feel of curtains through the use of georgette and lace, while the trousers achieve this effect through pleating techniques.

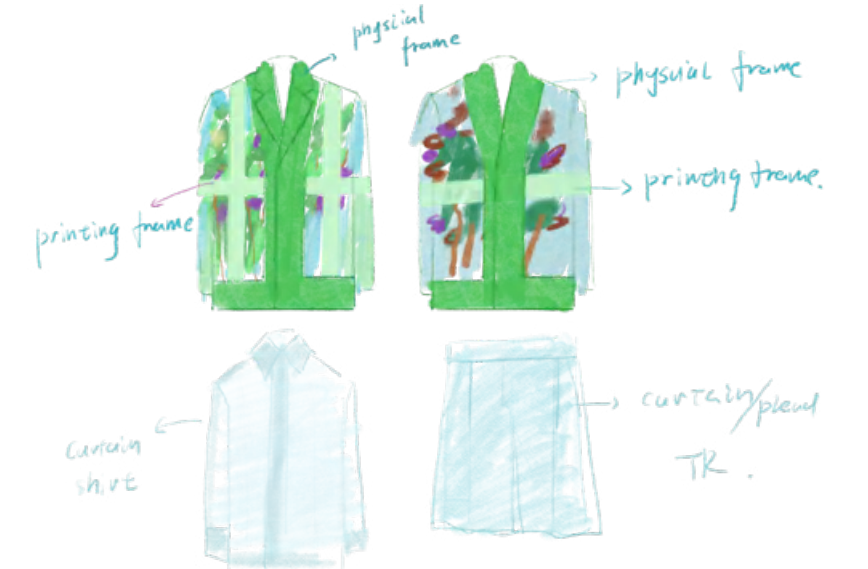
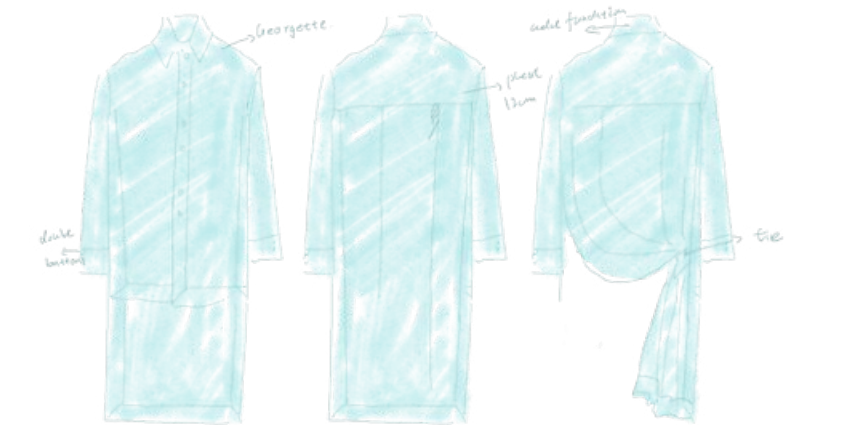


Figure 58, My sketch, Yisheng Chen, 2024.

FIRST STAGE LINE UP



SECOND STAGE LINE UP



SKETCH



Figure 59, Line up, Yisheng Chen, 2024.

THIRD STAGE LINE UP



Figure 60, Line up, Yisheng Chen, 2024.

RANGE PLAN

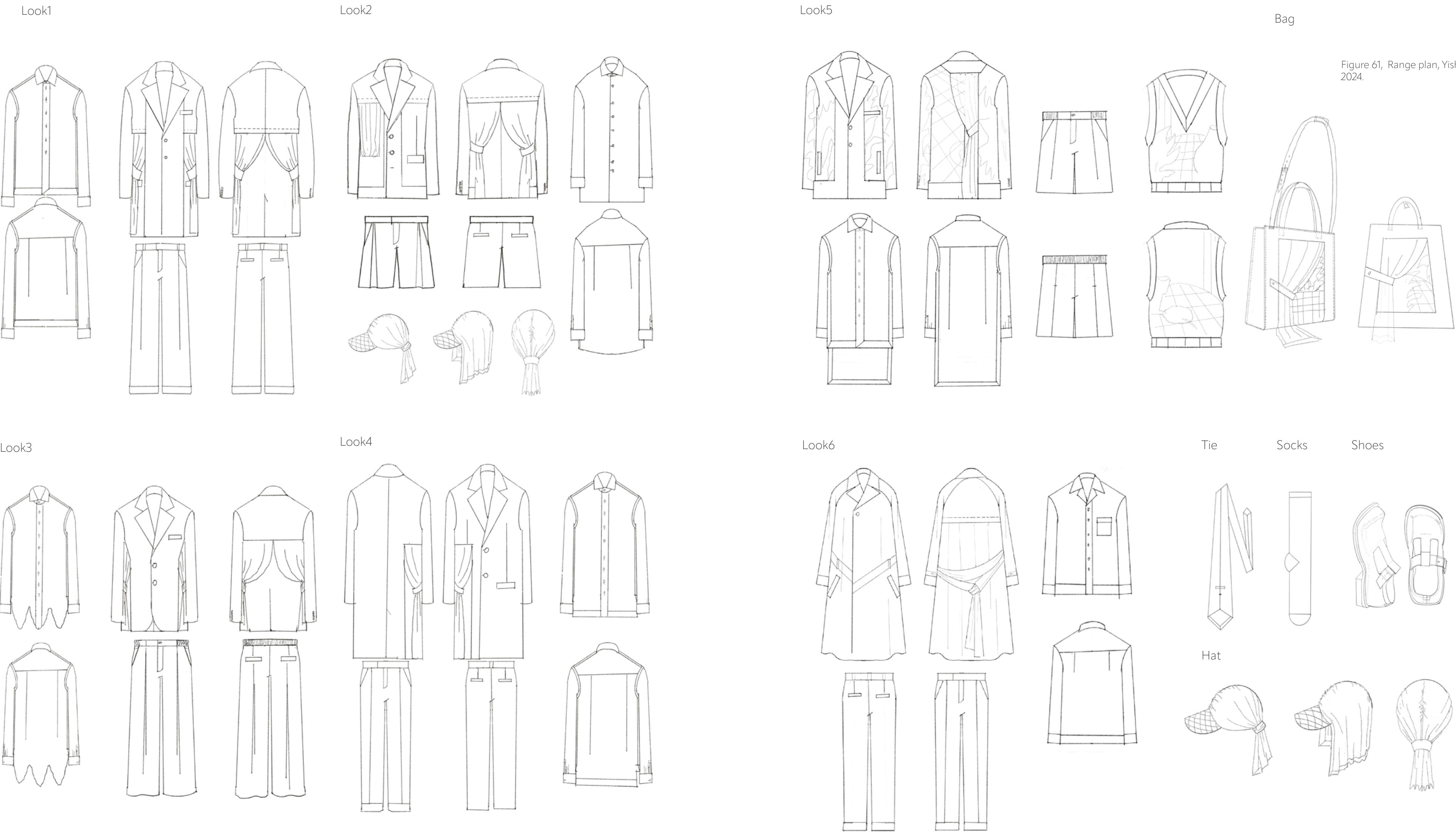


Figure 61, Range plan, Yisheng Chen, 2024.

ACCESSORY

Shoes

I think that the layered relationship between Mary Jane shoes and socks is similar to the relationship between the frame of a window and the interior scene. Therefore, when designing the shoes, I emphasised the square area of the shoe and left space to show the layering of the socks.

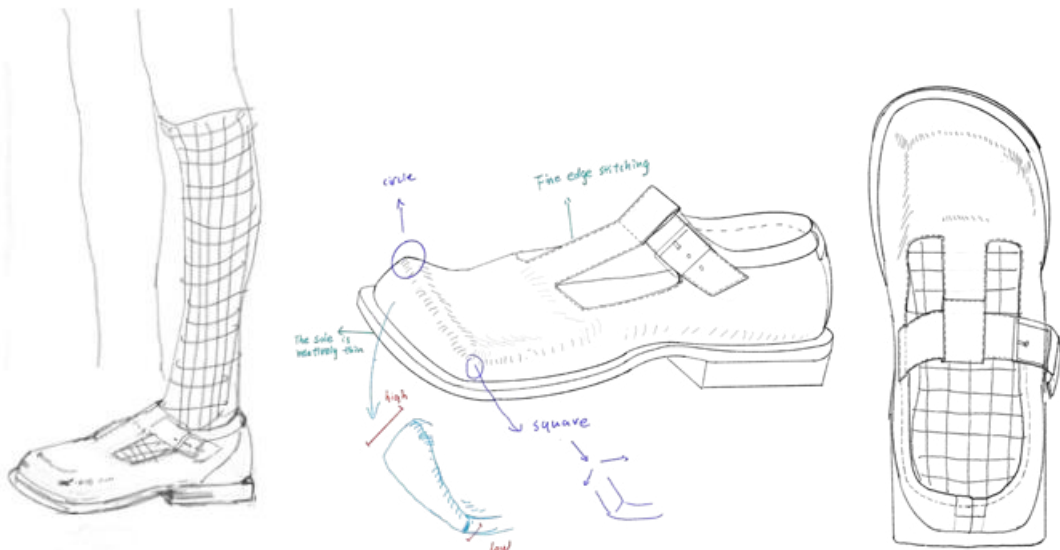


Figure 62, Shoes sketch, Yisheng Chen, 2024.



Figure 63, Framed Mary Jane Shoes, Ison Chen, AW2025.
Photo by Qingyang



Figure 64, Framed Mary Jane Shoes,
Ison Chen, AW2025.
Photo by
Qingyang



Figure 65, Framed Mary Jane Shoes,
Ison Chen, AW2025.
Photo by
Qingyang

Bag



Figure 61, Bag sketch, Yisheng Chen, 2024.

I used the same layering approach as the garments to construct the bag, dividing it into a frame, a printed base layer and a curtain layer. The outer frame of the bag is made from the same pebbled nappa leather as the shoes. For this design, I removed the thickness from the sides of the bag and extended its length, giving the bag an overall appearance reminiscent of a flat frame.



Figure 62, Blue frame bag, Yisheng Chen, 2024.



Figure 63, red frame bag, Yisheng Chen, 2024.



To make the bag more practical, I increased the thickness of the sides of the framed tote for greater capacity and added an external patch pocket. The curtain layer enhances the visual appeal while providing extra security for items inside the bag.

Figure 64, frame bag sketch, Yisheng Chen, 2024.

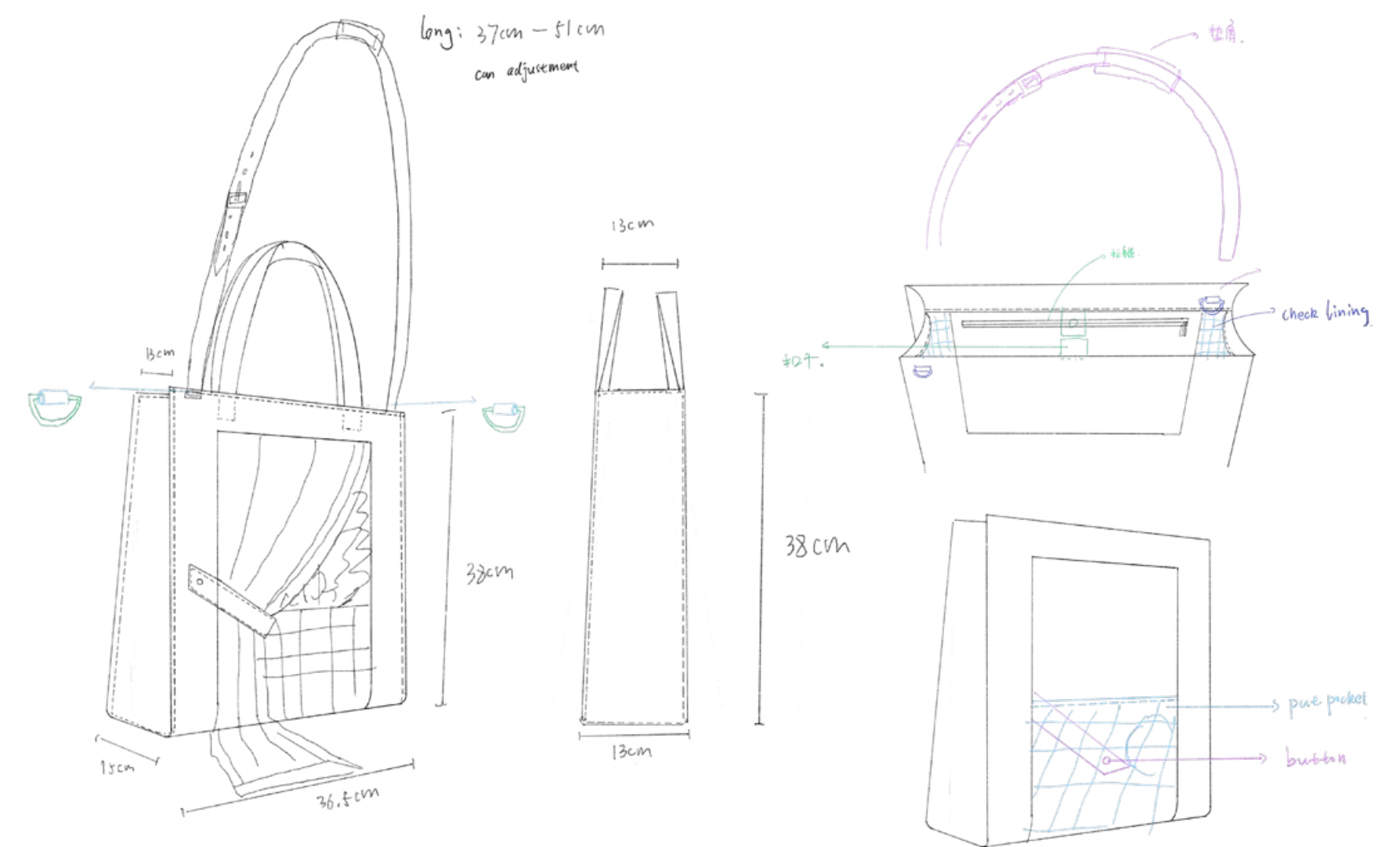




Figure 65, frame and curtain bag,
Ison Chen, AW25.
Photo by
Qingyang



Figure 66.
Ison chen AW 2025
Photo by
Qingyang



Figure 67.
Ison chen AW 2025
Photo by
Qingyang



Figure 68, frame and curtain bag,
Ison Chen, AW25.
Photo by
Qingyang

Hat

I used the same georgette fabric and techniques from the shirts and curtains to create the curtain hat.

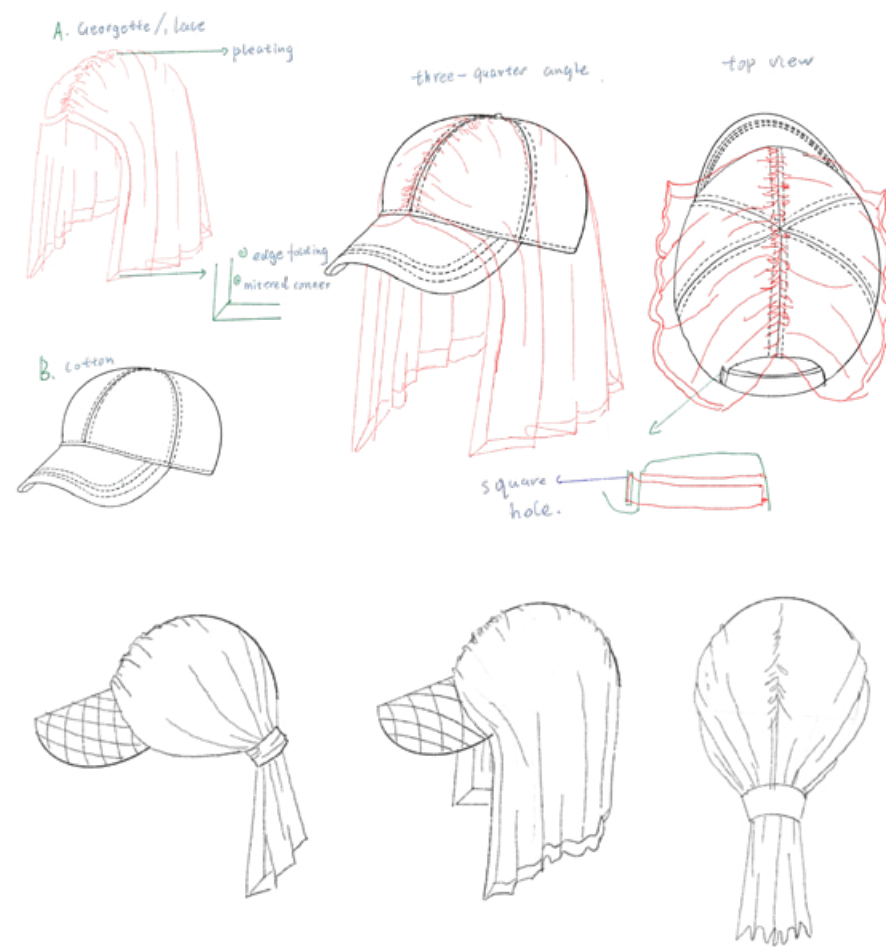


Figure 69, Curtain hat sketch, Yisheng Chen, 2024.



Figure 70, Curtain hat, Ison Chen, AW25.

Photo by Qingyang



Figure 71, Curtain hat, Ison Chen,
AW25.
Photo by
Qingyang



Figure 72, Curtain hat, Ison Chen,
AW25.
Photo by
Qingyang



Figure 73.
Ison chen AW 2025
Photo by
Qingyang

Tie

I used the same silk twill fabric as the jacket lining for the ties. The prints on the ties add layers to the overall outfit, reinforcing the layering effect of the prints throughout the design.

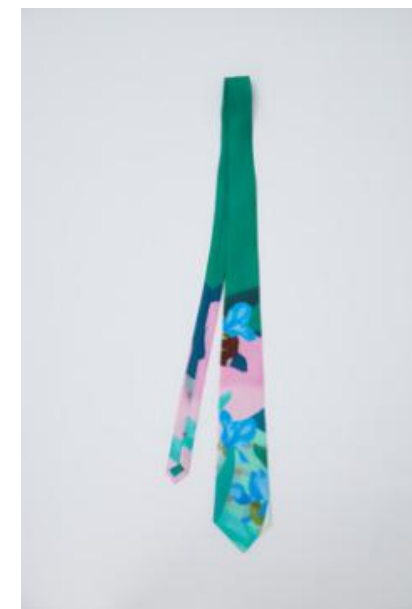


Figure 74.
Ison chen AW 2025
Photo by
Qingyang

Socks



Figure 75.
Ison chen AW 2025
Photo by
Qingyang



Figure 76.
Ison chen AW 2025
Photo by
Qingyang



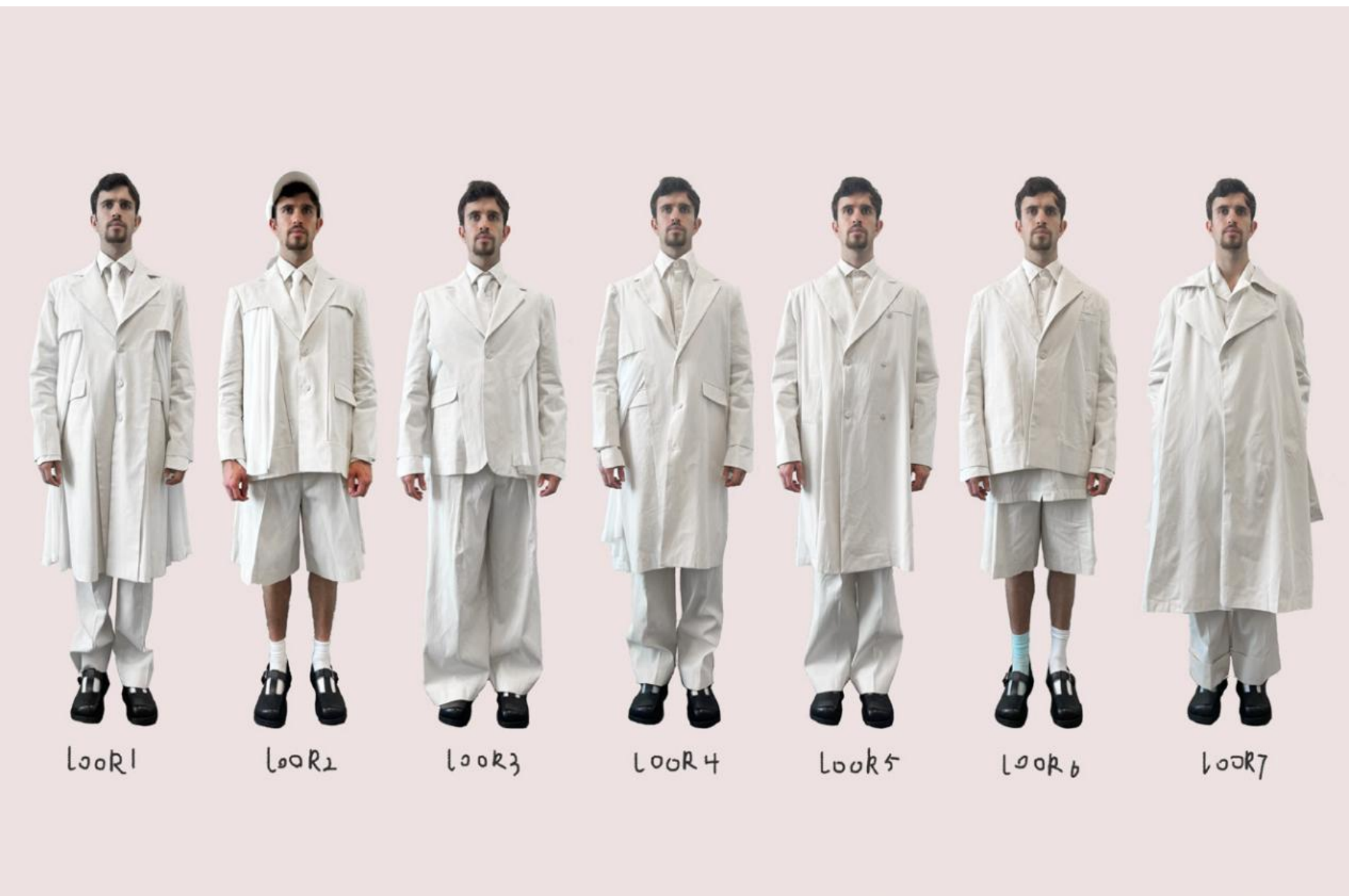


Figure 77, Toile line up
Yisheng Chen, 2024

Photographic lineup

Look 1:
Long-frame coat paired with a dark printed lining, adorned with curtains on both sides.
Georgette curtain shirt.
Double-pleated trousers.

Look 2:
Short-frame double-slit jacket paired with a dark printed lining, adorned with curtains on the back and right front chest.
Silk twill printed shirt.
Double-pleated shorts.

Look 3:
Curved-hem short-frame jacket paired with floral printed lining, adorned with curtains throughout.
Lace curtain shirt.
Double-pleated wide-leg trousers.

Look 4:
Long single-sided frame jacket paired with a dark lining featuring a sleeping man print, adorned with a lace curtain on the left side.
Pure cotton printed shirt.
Pleated straight-leg trousers.

Look 5:
Asymmetrical frame jacket paired with floral lining, adorned with a velvet curtain on the back.
Long georgette curtain shirt.
Double-pleated shorts.

Look 6:
Long double-layer curtain trench coat with pleats on the back, adorned with a 2.4-meter belt.
Silk Cuban-collar pajama shirt.
Double-pleated straight-leg trousers.

Final lineup



Figure 78, line up
Yisheng Chen, 2024



Illustration pages of all looks

Look1

Figure 79, Man reading ,Yisheng Chen, 2024

Look2



Figure 80, Man drinking ,Yisheng Chen, 2024



Look3

Figure 81, Man sleeping ,Yisheng Chen, 2024



Figure 82, Man thinking ,Yisheng Chen, 2024



Figure 83, Man reading ,Yisheng Chen, 2024



Figure 84, Man watching ,Yisheng Chen, 2024

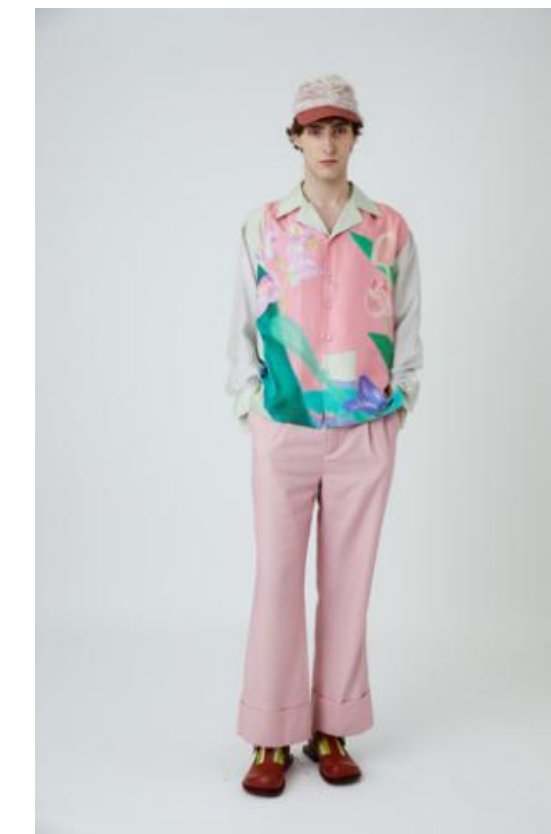
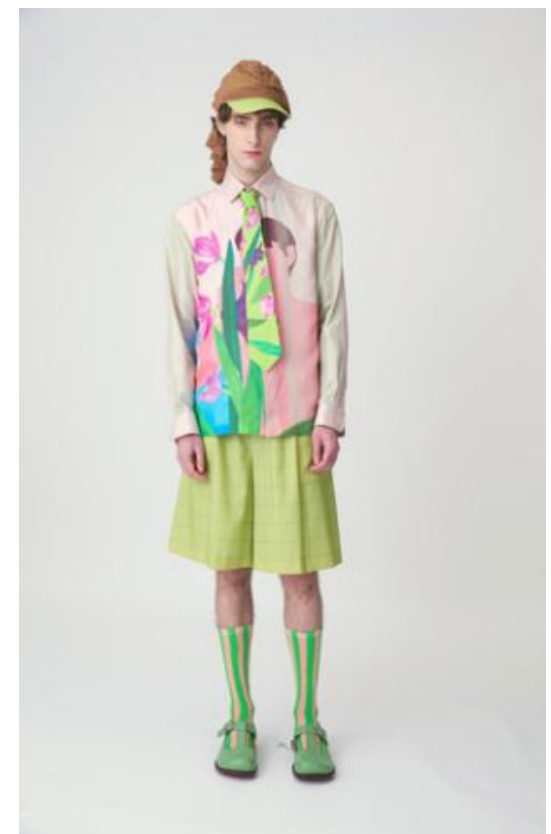
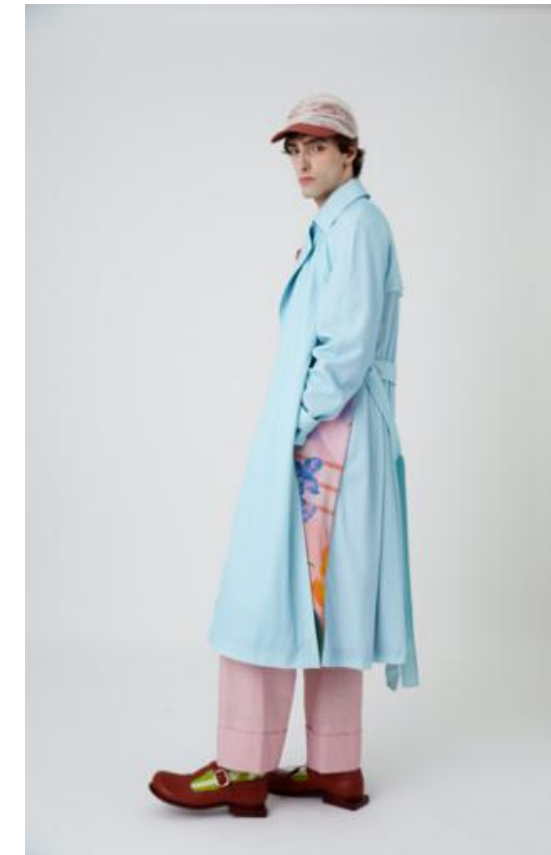


Figure 85.
Ison chen AW 2025
Photo by
Q08 yang



Figure 86.
Ison chen AW 2025
Photo by
Qingyang



Figure 87
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Figure 88.
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Figure 89.
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Figure 90.
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Figure 91.
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Figure 92.
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Figure 93.
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Figure 94.
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Figure 95.
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Figure 96.
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Figure 97.
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Figure 97.
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Figure 98.
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Figure 99.
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Figure 100.
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Figure 101.
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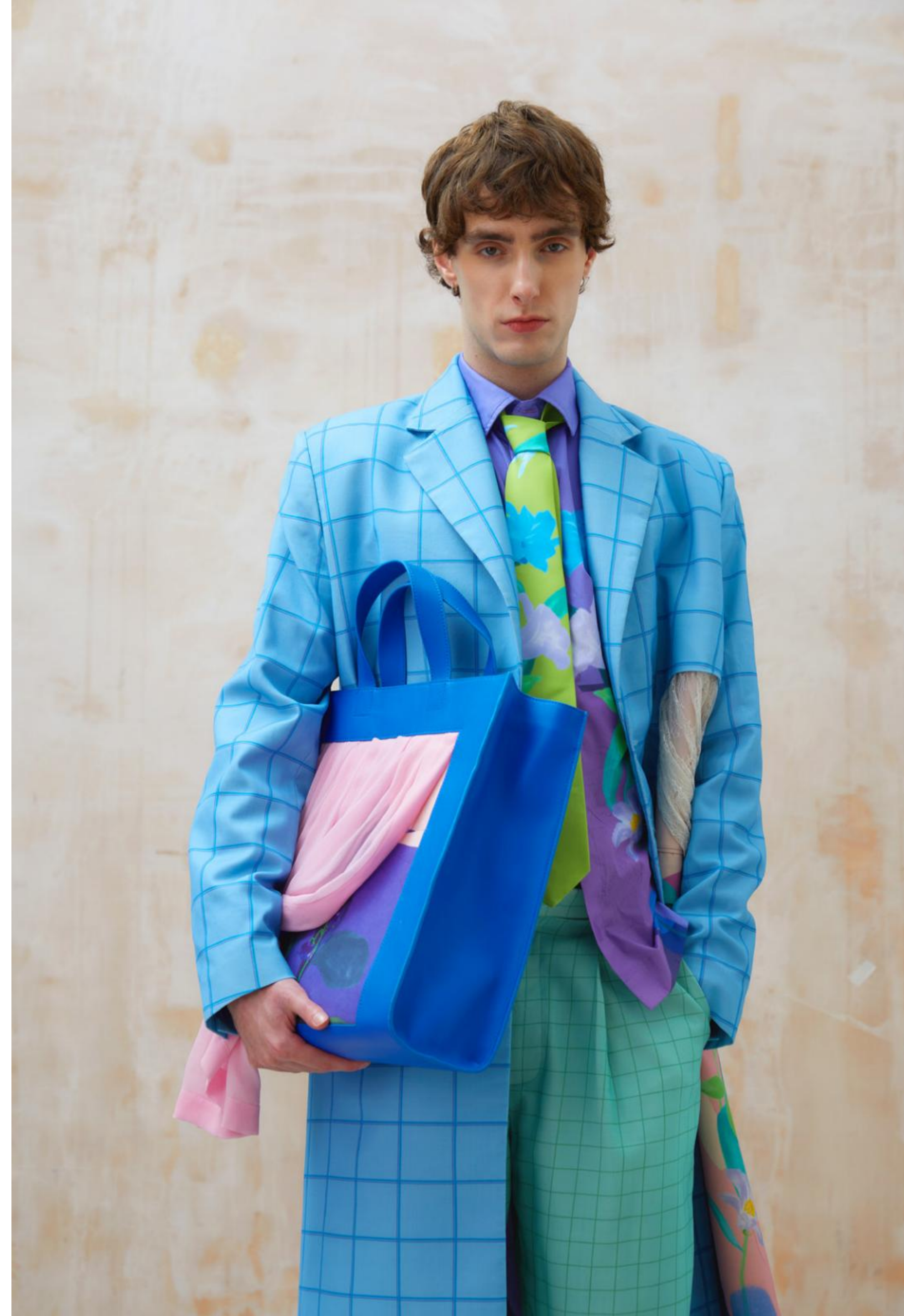


Figure 102.
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Figure 103.
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Figure 104.
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Figure 105.
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Figure 106.
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Figure 107.
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Figure 108.
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