

GRADUATE COLLECTION 20/21  
**YIYANG CHEN**



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**PROJECT 1**

RESEARCH

=

RESPOND



## CONCEPT

FASHION RECORDS THE HISTORY AND PROGRESS OF HUMANITY. MY COLLECTION FOCUSES ON WAR AND HUMANITY. THERE IS A COMPLICATED AND CLOSE RELATIONSHIP BETWEEN WAR AND HUMAN. ALTHOUGH WAR BRINGS SUFFERING TO HUMANITY, IT CAN CONTRIBUTE TO THE TECHNOLOGICAL, POLITICAL, ECONOMIC AND CULTURAL DEVELOPMENT OF HUMANKIND.

THE COLLECTION CALLS FOR PEOPLE TO LEARN ABOUT HISTORY, ABOUT HUMAN BEINGS AND ABOUT THEMSELVES. THIS COLLECTION ALSO WARNS PEOPLE TO CHERISH PEACE AND STAY AWAY FROM WAR. I WILL TAKE THE HISTORY OF AIR WARFARE AS A STARTING POINT FOR MY INVESTIGATION INTO THE LIFE AND CLOTHING OF THE WARRIORS. THEN, FROM THE PERSPECTIVE OF HUMANITY, I WILL FOCUS ON THE CHANGES THAT HAVE TAKEN PLACE IN THE HUMAN RACE, DRIVEN BY WAR AND TECHNOLOGY.

MY COLLECTION IS DESIGNED FOR AUTUMN AND WINTER. ORANGE THE SYMBOL OF WARNING AND BLUE IS THE SYMBOL OF THE SKY SO THAT I WOULD LIKE TO USE THESE TWO COLOURS TO ENCOURAGE US TO LEARN FROM HISTORY (WAR) AND PROTECT OUR BLUE SKY (PEACE).

IN MY COLLECTION, RECYCLED FABRIC IS THE MAIN MATERIAL. THEY ARE RECYCLED TEXTILES MADE FROM PLASTIC, FISHING NETS, RUBBISH, OLD CLOTHES AND WASTE MATERIALS. I WILL USE RECYCLED NYLON, RECYCLED POLYESTER AND OTHER ENVIRONMENTALLY FRIENDLY FUNCTIONAL FABRICS.





## CUSTOMER PROFILE

I DEFINE MY COLLECTION AS GENDER-NEUTRAL SPORTS-WEAR SO THAT MY COLLECTION COULD FIT DIFFERENT TYPES OF BODY AND IGNORE THE RANGE OF AGE.

THE CHARACTERS OF MY TARGET CUSTOMERS ARE OUTGOING, POSITIVE, COMPETITIVE AND THEY HAVE STRONG SENSE OF TEAM SPIRIT BECAUSE THEY LOVE PLAYING SPORTS. SOMETIMES THEY WILL DO SOME STRENUOUS EXERCISE SO THEY NEED SOME CLOTHES WITH PROTECTION.

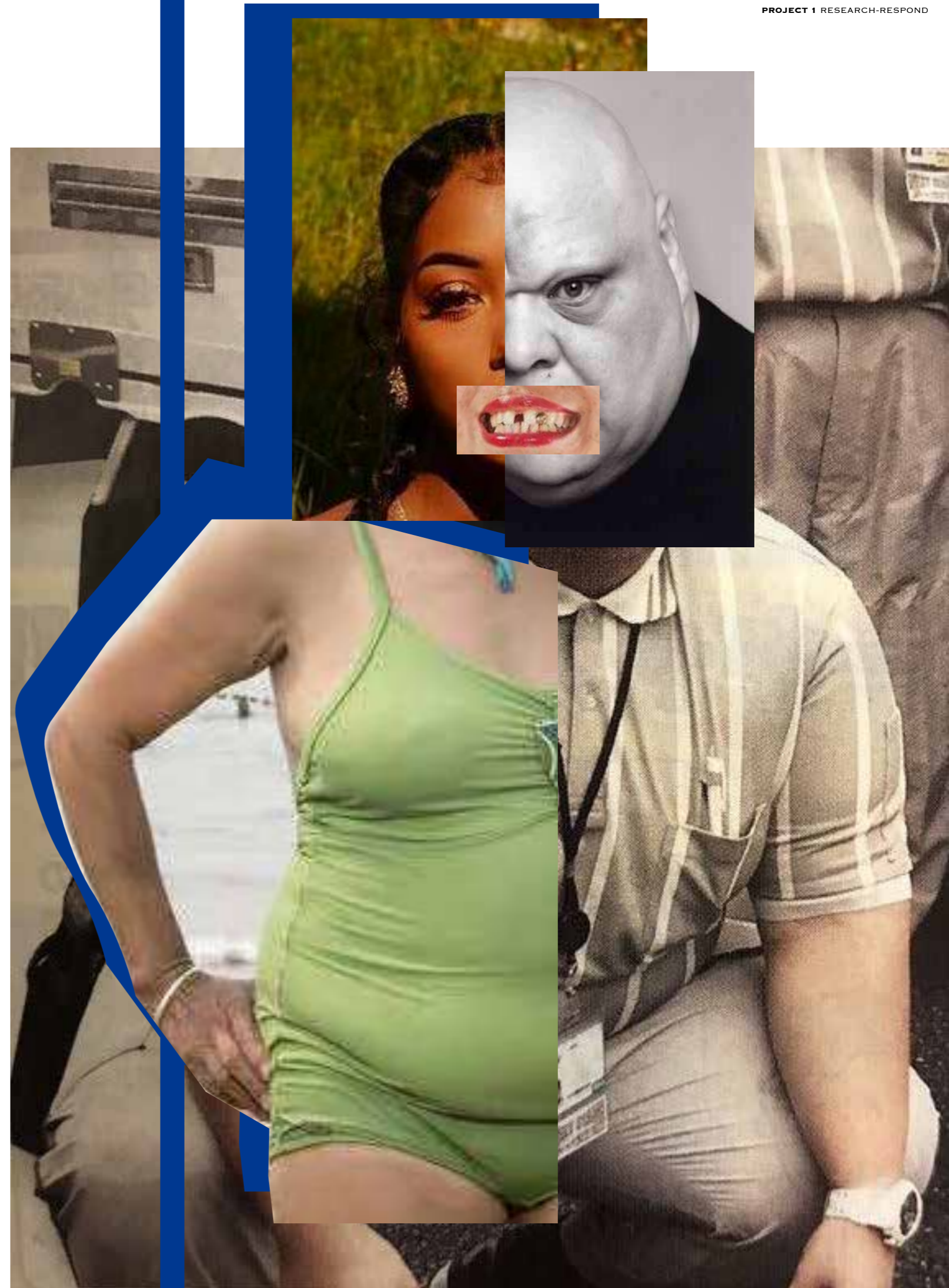
MY CLIENTS HAVE HEALTH HABITS AND GREAT SELF-DISCIPLINE. THEY NOT ONLY KEEP SUSTAINABLE LIFESTYLE BUT ALSO ENCOURAGE OTHERS TO PROTECT ENVIRONMENT TOGETHER DUE TO SOCIAL RESPONSIBILITY.





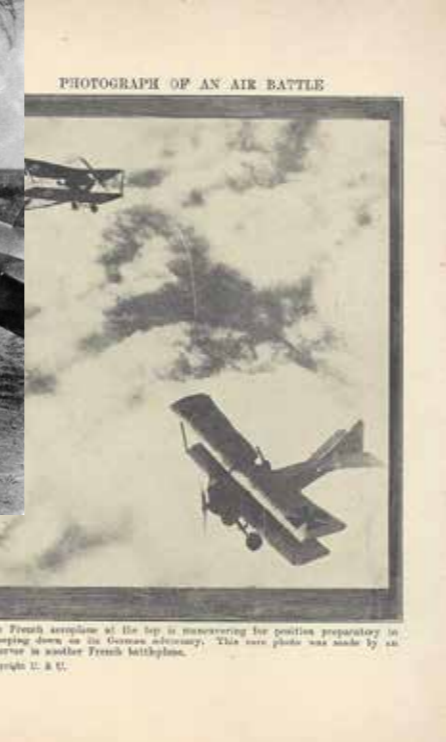
## CUSTOMER DIVERSITY

MY COLLECTION CAREFULLY CONSIDER CUSTOMER DIVERSITY, ESPECIALLY BODY DIVERSITY. BODY DIVERSITY ACKNOWLEDGES THE MANY POSSIBLE WAYS TO HAVE A BODY AND UNDERSTANDS THAT NO ONE WAY IS BETTER THAN ANOTHER. AIM TO EMPHASIZE YOUR WELL-BEING, NOT JUST YOUR APPEARANCE. CELEBRATING BODY DIVERSITY STARTS WITH BELIEVING THAT YOUR BODY IS WORTHY OF KINDNESS AND RESPECT, EXACTLY AS YOU ARE.

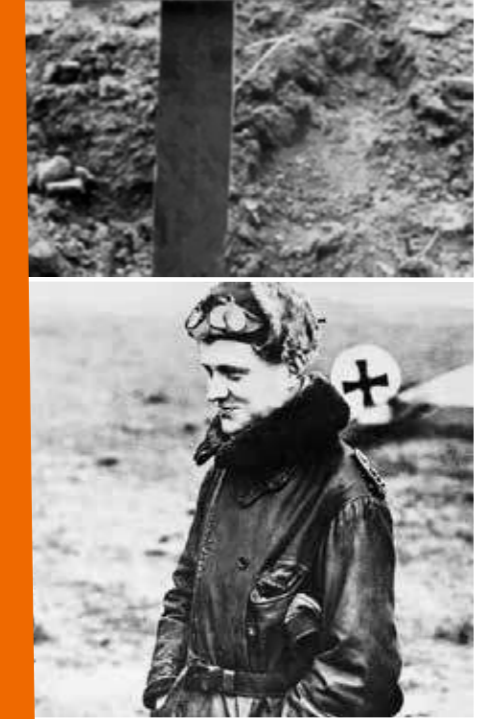
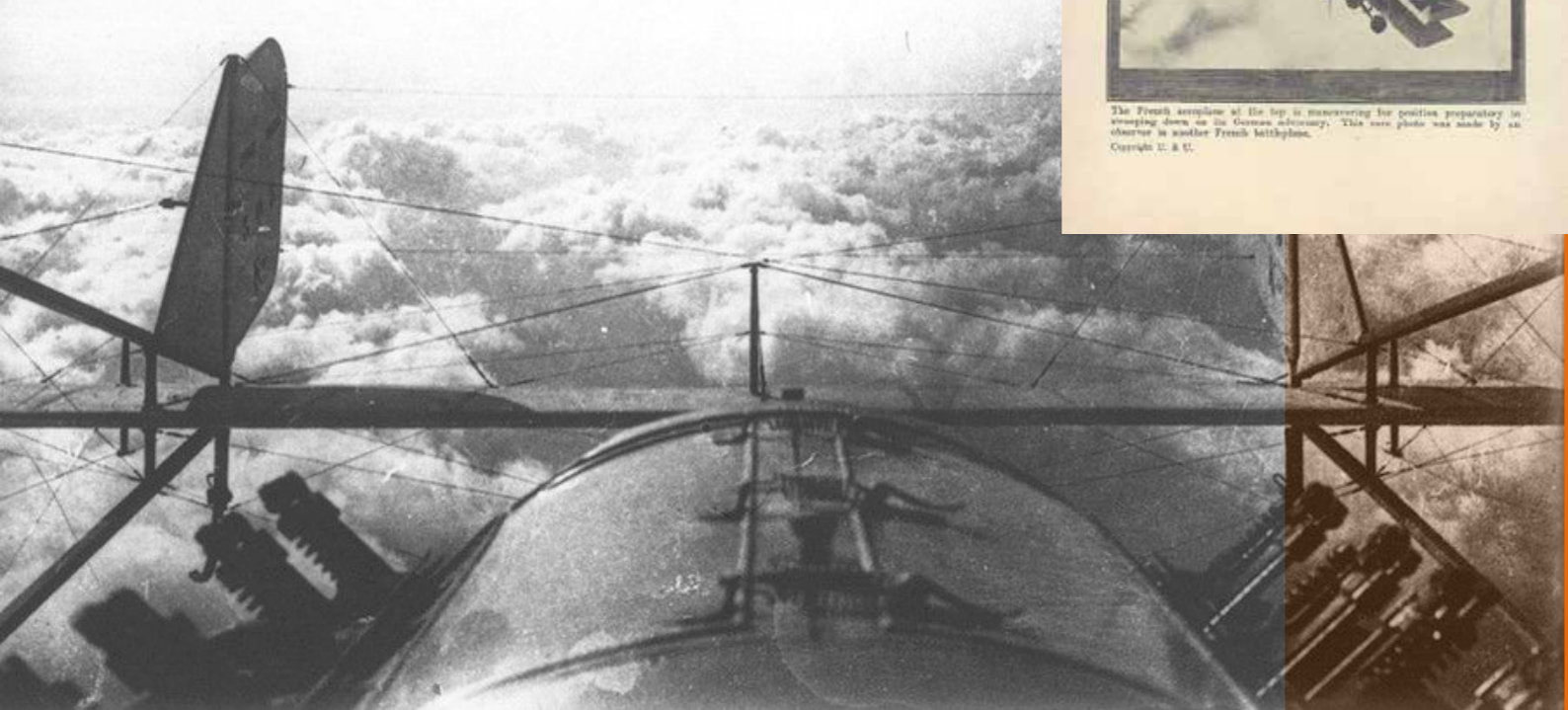


# RESEARCH AERIAL WARFARE

AIRCRAFT WERE INVOLVED ON A LARGE SCALE AND PLAYED A SIGNIFICANT ROLE DURING WORLD WAR ONE. AT THE BEGINNING OF THE WAR, AEROPLANES WERE MOSTLY INVOLVED IN **OBSERVATION MISSIONS**. HOWEVER, RAPID PROGRESS **ENHANCED AEROPLANES' PERFORMANCE**. IN 1915, THE CREATION OF **FIGHTER AIRCRAFT** HAD A REVOLUTIONARY CONSEQUENCE. BOMBARDMENTS OF PORTS AND FACTORIES WERE QUICKLY ADOPTED BY ALL SIDES AND LED TO **CIVILIAN DEATHS**. THE DIARY REVEALED HOW UNEXPECTED THE AIR RAIDS WERE AND THE HUMAN **FEAR** OF AIR RAIDS.



The second time we were bombed...  
Last night about twenty minutes to nine, I was astonished to see crowds of women and children going into the Tube in Holborn. They looked like Belgian refugees, and then I guessed what it was for they were expecting an air raid, so they were sending the women and children down there for safety. I then ran as fast as I could to tell my mother, but she did not take any notice. I then went upstairs, and commenced, to read a book. In a couple of minutes I was so interested in the book, that all thoughts of Zeppelins had vanished. I had not been reading more than half an hour when I heard a terrible bang, and the word Zep's came back to my mind quicker than it had gone out. I dropped the book, rushed to the window opened it and jumped out into the parrapet. All this was the work of a few seconds. No sooner had I got out when bang-bang two more bombs followed in quick succession, and then all was silent for a few seconds. Boom came from our gun skywards. They did not see gun Museum a caught a ity direct on it, a

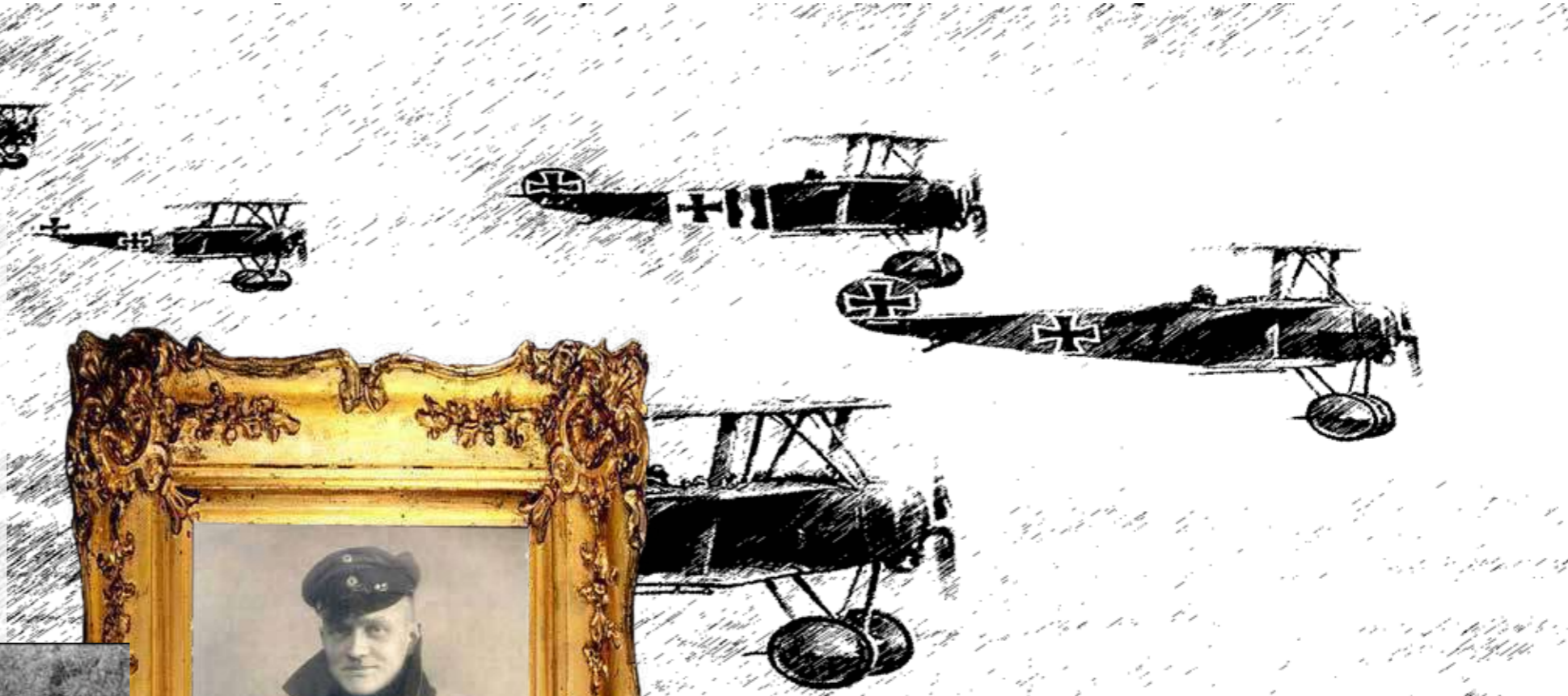


## RESEARCH RED BARON

MANFRED ALBRECHT FREIHERR VON RICHTHOFEN, KNOWN IN ENGLISH AS BARON VON RICHTHOFEN, AND MOST FAMOUSLY AS THE "RED BARON", WAS A FIGHTER PILOT WITH THE GERMAN AIR FORCE DURING WORLD WAR I. HE IS CONSIDERED THE FLYING ACE OF THE WAR, BEING OFFICIALLY CREDITED WITH 80 AIR COMBAT VICTORIES.

ALTHOUGH HE WAS AN ACCOMPLISHED FIGHTER PILOT, HE HATED WAR AND DESIRED PEACE. IN RICHTHOFEN'S AUTOBIOGRAPHY, HE WROTE "I AM IN WRETCHED SPIRITS AFTER EVERY AERIAL COMBAT. I BELIEVE THAT [THE WAR] IS NOT AS THE PEOPLE AT HOME IMAGINE IT, WITH A HURRAH AND A ROAR; IT IS VERY SERIOUS, VERY GRIM."

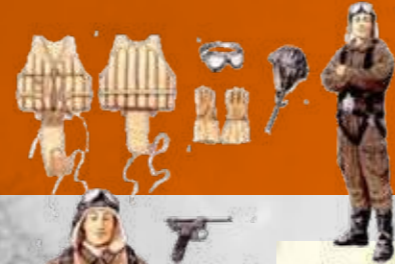
CHERISH PEACE AND STAY AWAY FROM WAR.





# RESEARCH FLIGHT SUIT

A FLIGHT SUIT IS A FULL-BODY GARMENT, WORN WHILE FLYING AIRCRAFT SUCH AS MILITARY AIRPLANES, GLIDERS AND HELICOPTERS. THESE SUITS ARE GENERALLY MADE TO KEEP THE WEARER WARM, AS WELL AS BEING PRACTICAL , AND DURABLE.



*Jack Knight & Clarence George Smith  
seated by Norm. Jan. 4, 1942*





## RESEARCH RUINS AFTER WAR

WAR HAS ALWAYS TAKEN A DEVASTATING TOLL ON PEOPLE. COLLAPSED BUILDINGS, BROKEN WALLS, HOMELESS REFUGEES. BUT IN SPITE OF ALL THIS, PEOPLE STILL HOLD ON TO THE HOPE OF REBUILDING THEIR HOMES AND DO NOT GIVE UP THEIR DESIRE FOR A BETTER LIFE.





### DESIGN DEVELOPMENT

THE SILHOUETTE IS INSPIRED BY AIR FORCE WARPLANES AND FLIGHT SUITS, AND INCORPORATES POST-WAR ARCHITECTURE AND RUINS TO EXPRESS THE PAIN OF WAR AND THE HOPE OF REBUILDING HOMES.



Air Force Uniforms



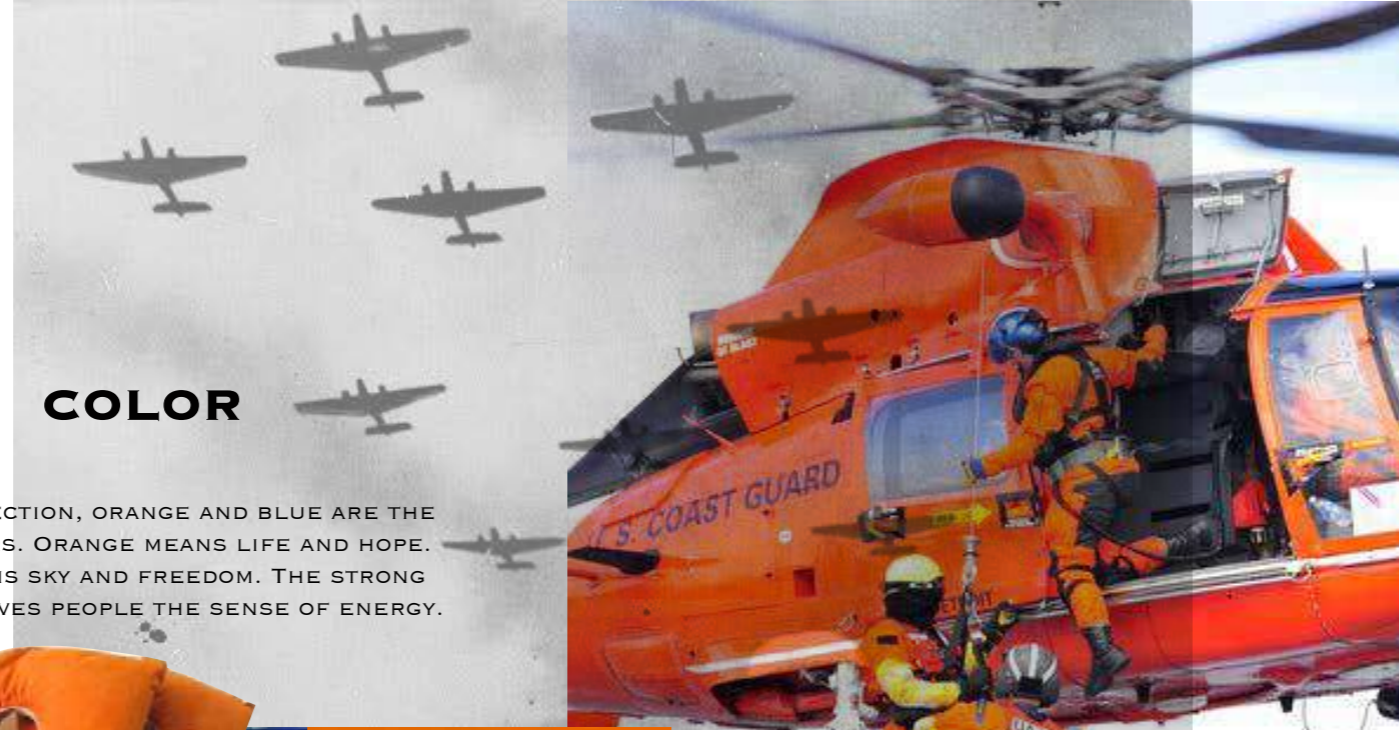
flight suit

architectural silhouette



# COLOR

IN MY COLLECTION, ORANGE AND BLUE ARE THE MAIN COLORS. ORANGE MEANS LIFE AND HOPE. BLUE MEANS SKY AND FREEDOM. THE STRONG CONTRAST GIVES PEOPLE THE SENSE OF ENERGY.



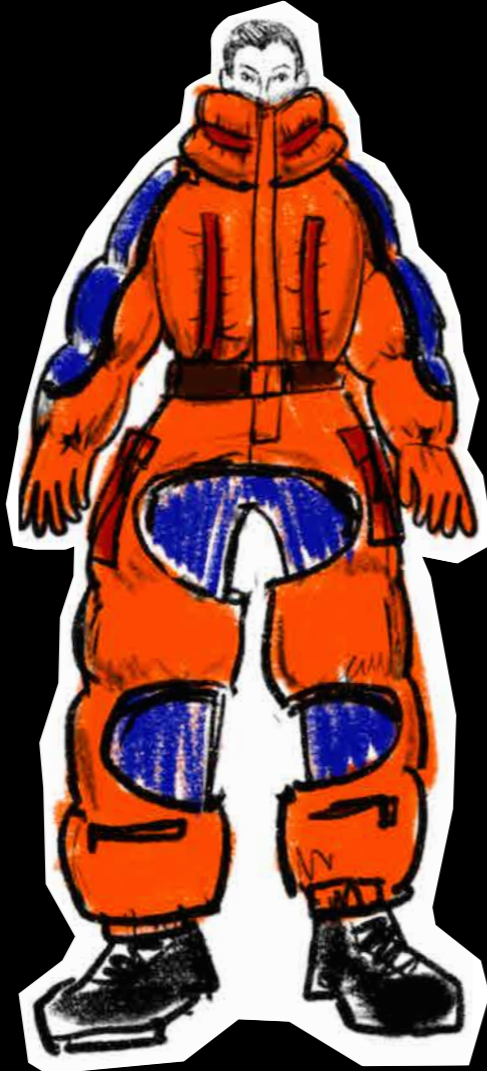
KNITTING    CANVAS    JERSEY    JERSEY    CANVAS    NYLON    NYLON



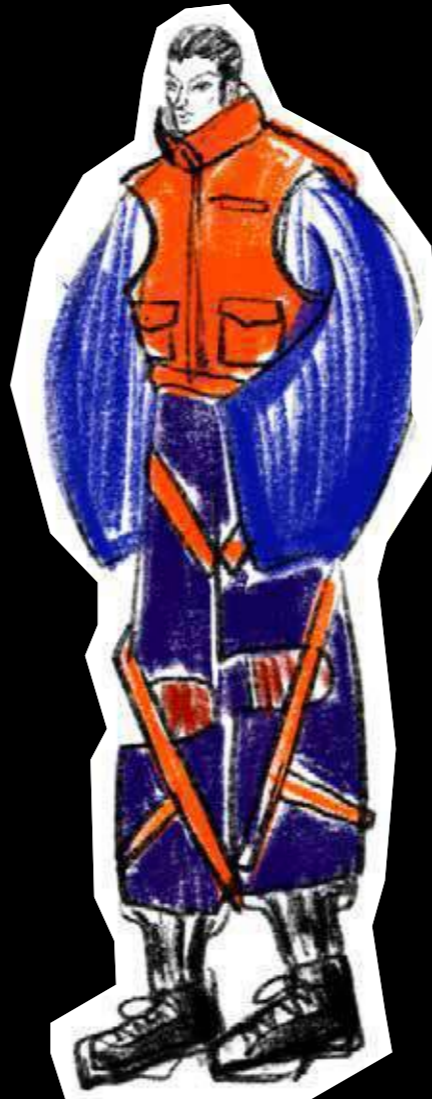
# LINE-UP



LOOK1



LOOK2



LOOK3



LOOK4



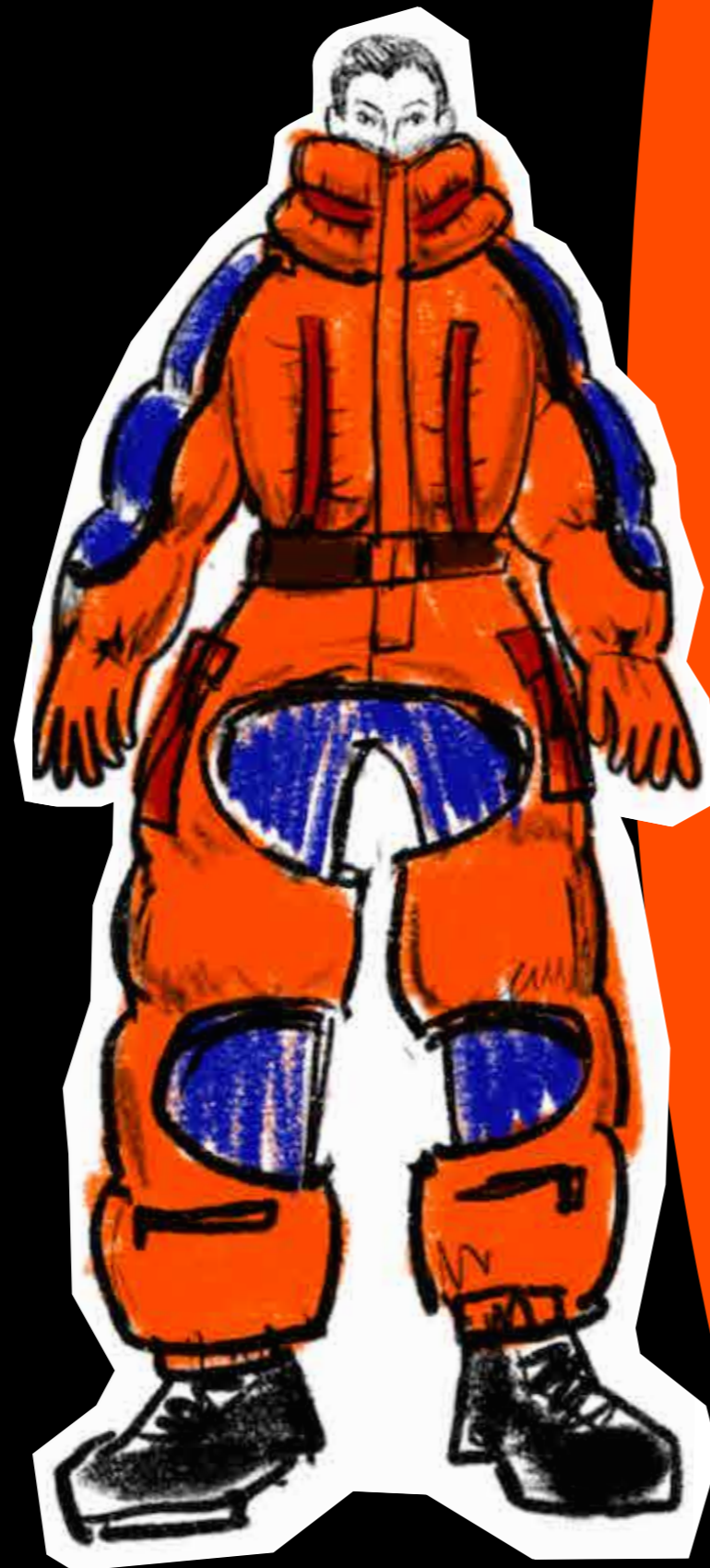
LOOK5



LOOK6

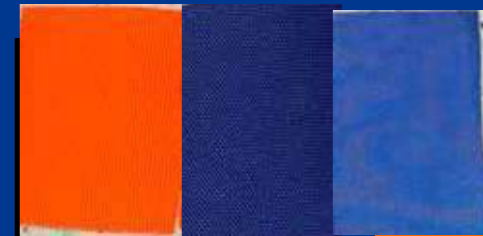


LOOK1



LOOK2

LOOK1



CANVAS

CANVAS

NYLON

LOOK2



CANVAS

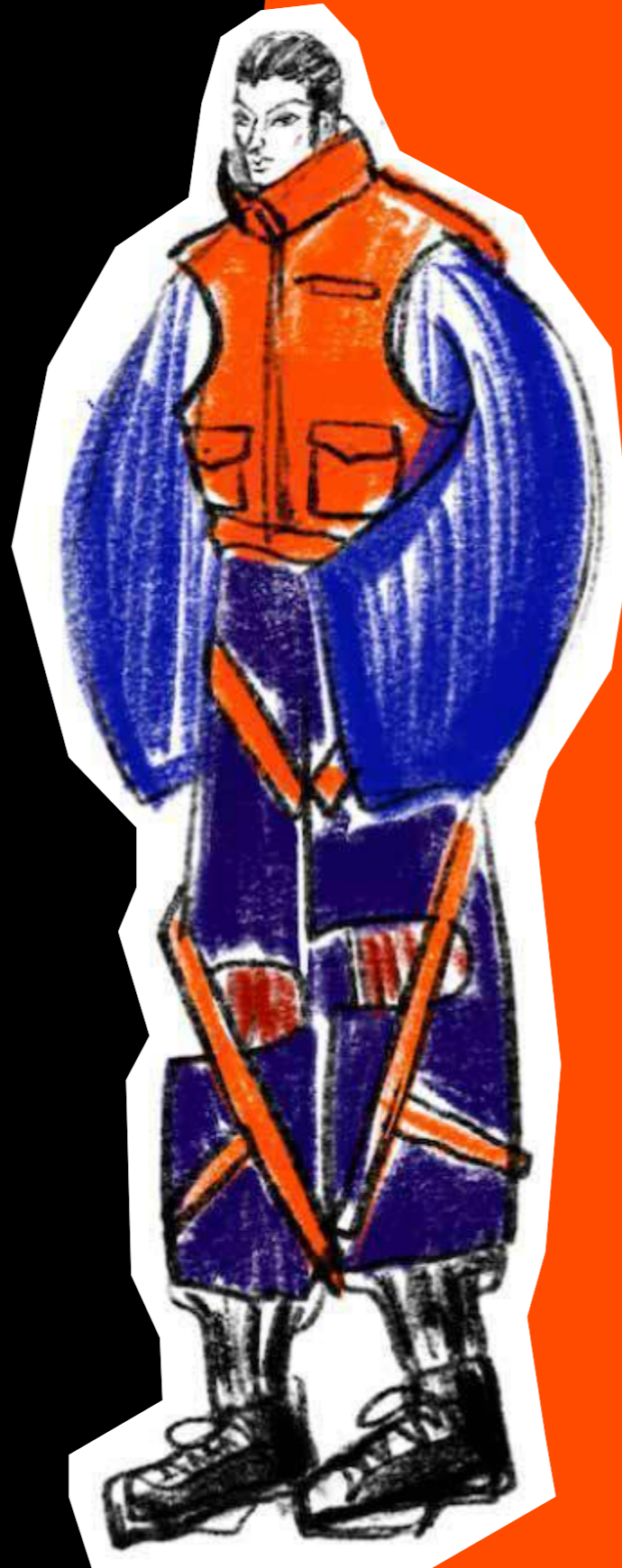
CANVAS

JERSEY

LOOK3



CANVAS CANVAS JERSEY NYLON



LOOK3

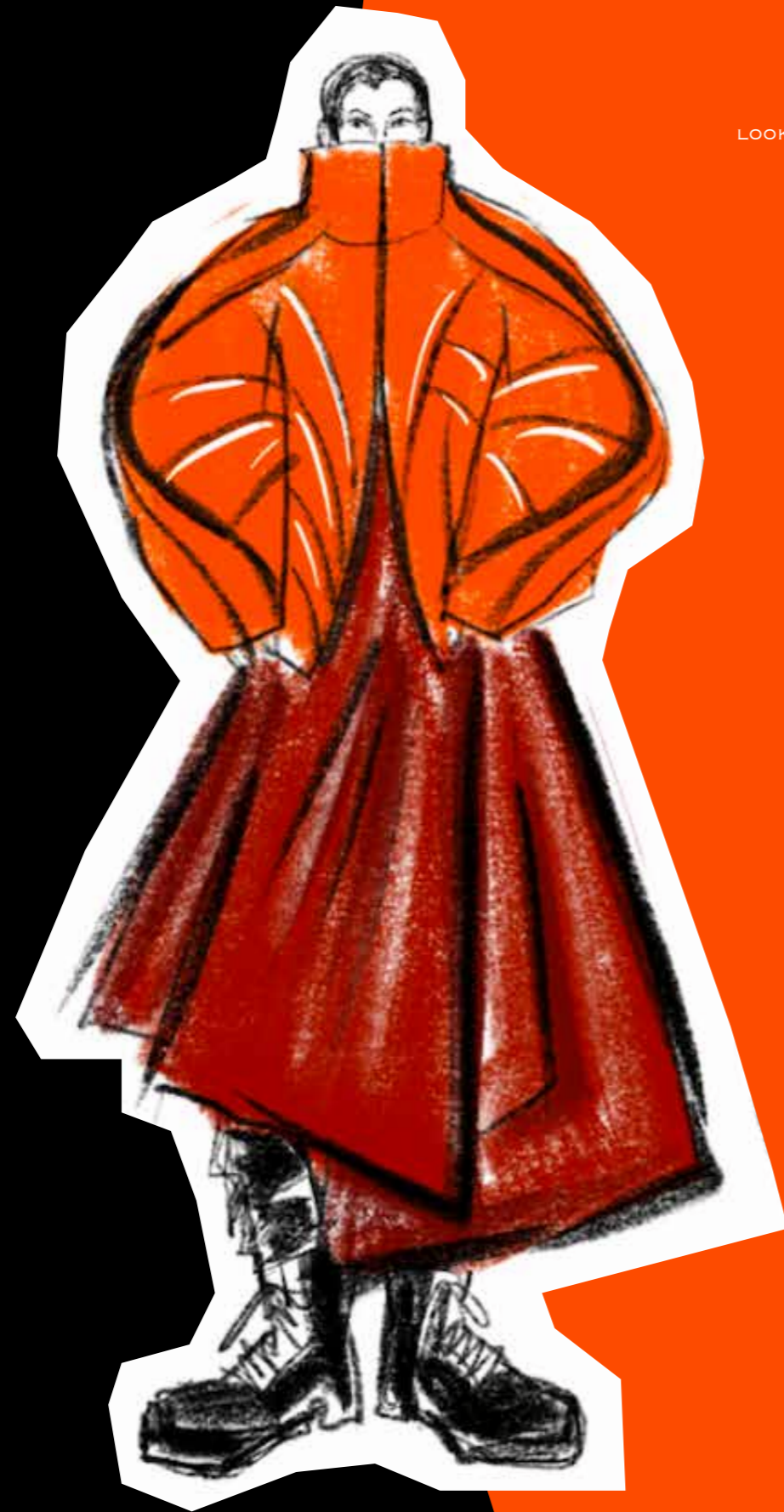
LOOK4



CANVAS JERSEY NYLON



LOOK4



LOOK5

LOOK5



KNITTING CANVAS JERSEY

LOOK6



CANVAS JERSEY NYLON

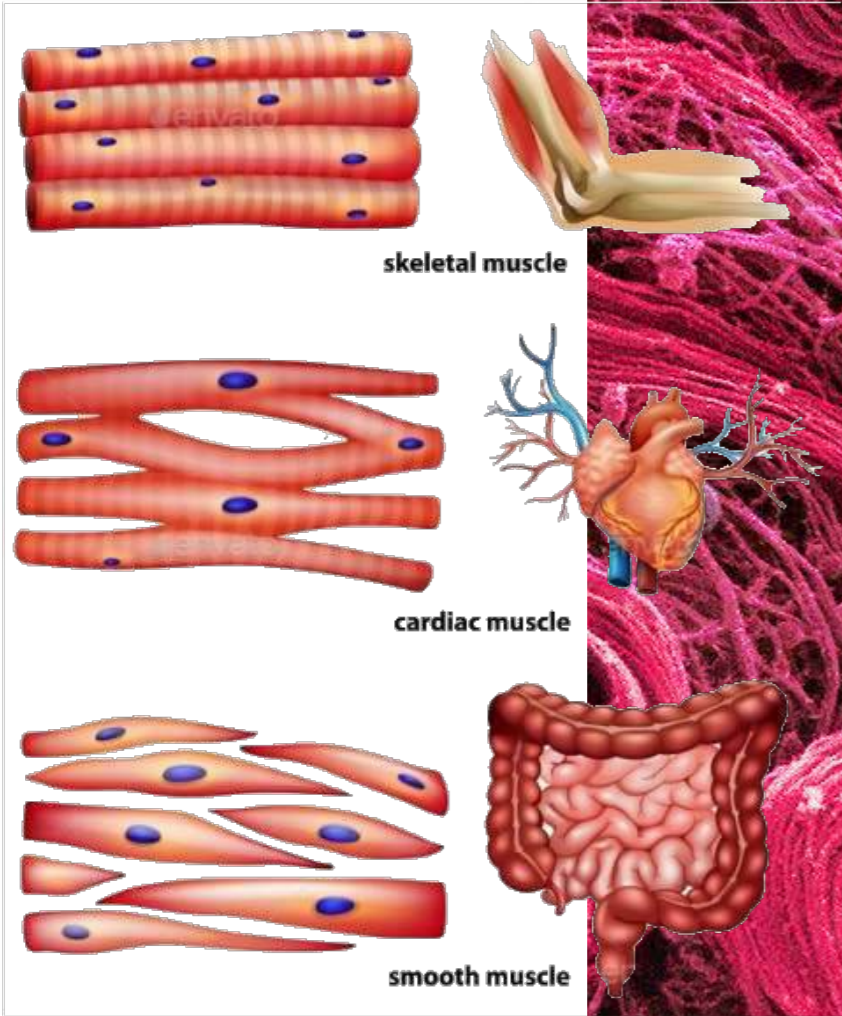


LOOK6



# **PROJECT 2**

## MATERIAL FOCUS



## RESEARCH MUSCLE

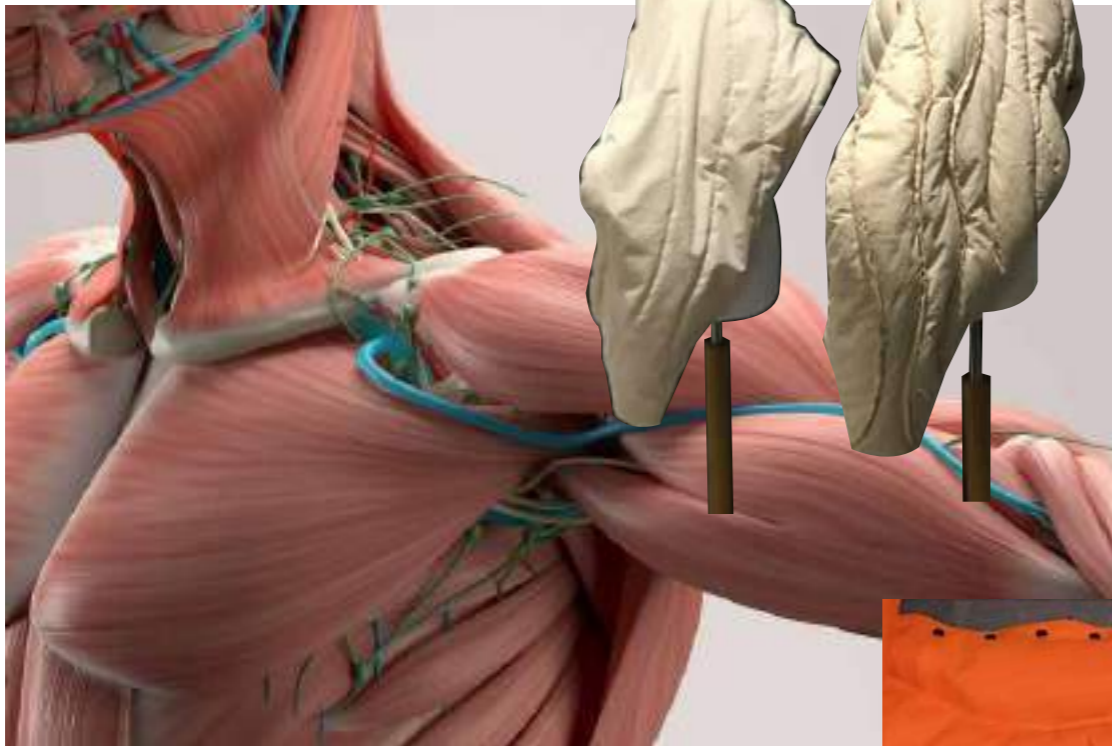
MUSCLES FUNCTION IS TO PRODUCE FORCE AND MOTION. THEY ARE PRIMARILY RESPONSIBLE FOR MAINTAINING AND CHANGING POSTURE, LOCOMOTION, AS WELL AS MOVEMENT OF INTERNAL ORGANS.



# FABRIC DEVELOPMENT PARACORD

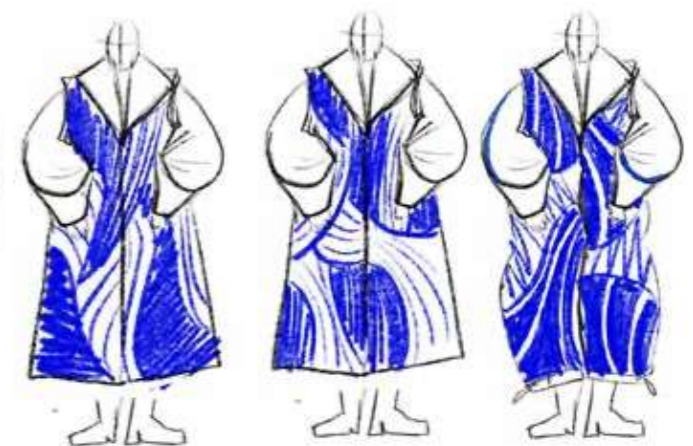
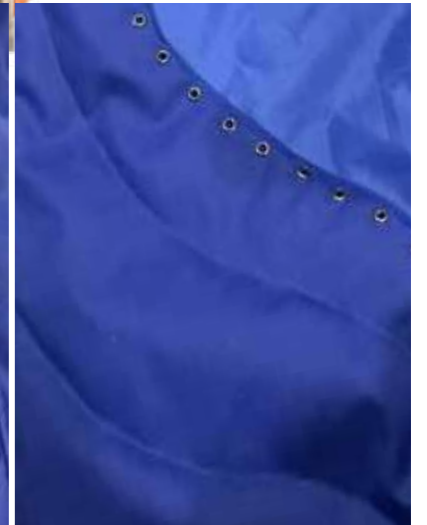
PARACORD IS A THIN, STRONG, BRAIDED LINE THAT'S USEFUL IN DOZENS OF DIFFERENT HUNTING AND FISHING SCENARIOS, AND CAN MAKE THE DIFFERENCE BETWEEN LIFE OR DEATH IN A SURVIVAL SITUATION. I USED THIS TECHNIQUE TO CONNECT THE PANELS TOGETHER. AND I TRIED TO MAKE ROPING TEXTURE ON THE FABRIC USING PARACORD.





## FABRIC DEVELOPMENT MUSCUL PANELS

THE STRUCTURE OF MUSCLE GIVES ME THE INSPIRATION OF FABRIC DESIGN. THE IRREGULAR PANELS MAKE STRONG SENSE OF POWER. THE OUTSIDE SEAM ALLOWANCE ADDS SPECIAL TEXTURE FOR THE FABRIC.



# LINE-UP



KNITTING CANVAS JERSEY JERSEY CANVAS NYLON NYLON KNITTING

# PROJECT 3

REFINE

=

RESOLVE

**THE WRONG WAY**

HAIR LOOSE  
OPEN COLLAR  
NECKLACE  
ARMS EXPOSED  
RINGS  
LONG FINGERNAILS  
LOOSE SLACKS  
HIGH HEELED, OPEN-TOED SHOES

**WAR FASHIONS**

Hard work is here and glamour is out as women take men's jobs in building ships. And men's jobs they really are; with all of the grime, discomfort and hazard. Miss Shipbuilder has learned too, that war is mighty serious business, that ships aren't being built for fun and that peace-time glamour along with spare tires and breakfast in bed is out for the duration.

Taking a tip from the men on the job, the wise feminine shipbuilder wears working clothes for comfort and safety. She wears a man's type shirt with a close fitting collar

**THE RIGHT WAY**

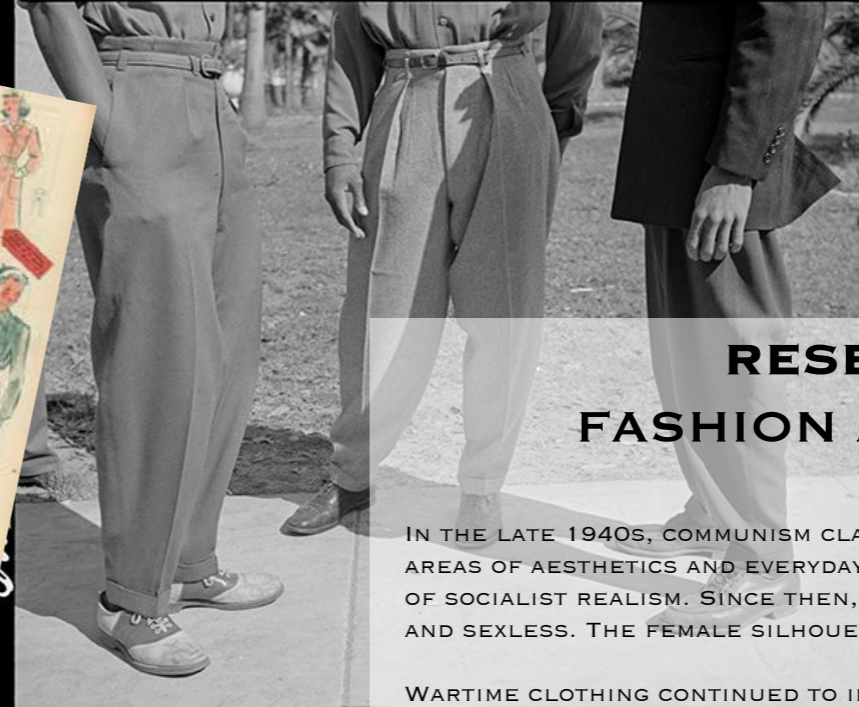
HAIR UP, TIGHTLY COVERED  
MAN'S JACKET OF LEATHER OR HEAVY MATERIAL  
NO JEWELRY  
BLUE JEANS OR OVERALLS  
NO CUFFS  
LOW-HEELED WORK SHOES

**FOR FEMINE SAFETY**

for protection, her hair is up, closely covered to protect it against sparks and machinists. She wears strong sensible jeans or overalls without cuffs, heavy low-heeled shoes and a closely fitting jacket for comfort.

She will leave her necklace and rings at home along with her high-heeled open-toed shoes and inflammable cellulose or silk slacks and jackets. For these are downright dangerous. Preferred colors are dark and subdued.

The safety record of women in the Higgins yard is excellent. Proper workwear will help to keep it this way.

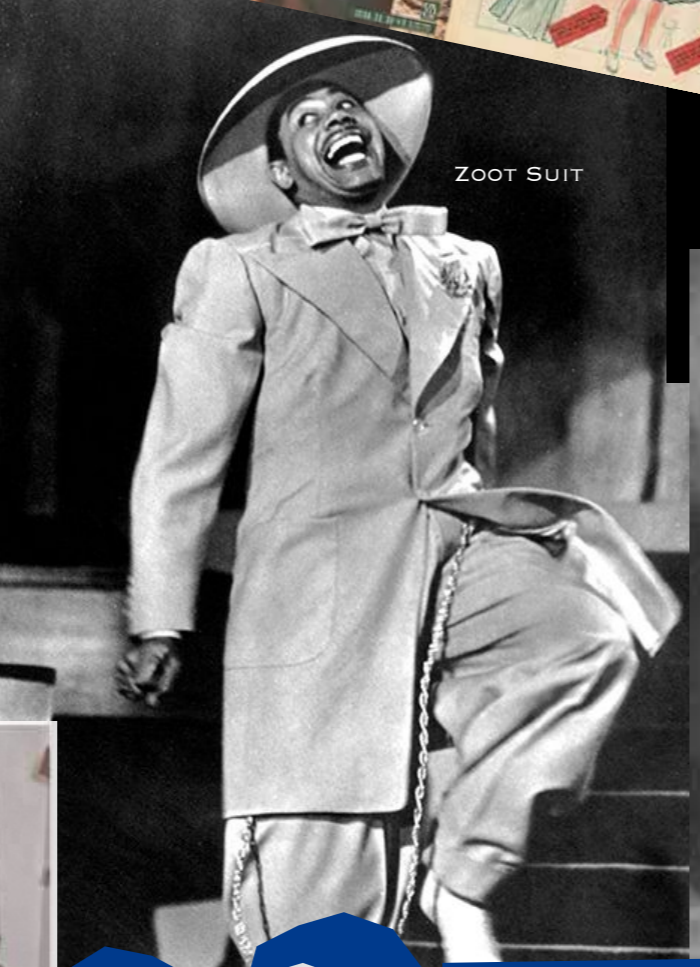


## RESEARCH FASHION AFTER WAR

IN THE LATE 1940S, COMMUNISM CLAIMED THAT FASHION WAS ONE OF THE AREAS OF AESTHETICS AND EVERYDAY LIFE THAT WAS TO EXPRESS THE SPIRIT OF SOCIALIST REALISM. SINCE THEN, FASHION WAS SUPPOSED TO BE MODEST AND SEXLESS. THE FEMALE SILHOUETTE BECAME MORE MASCULINE.

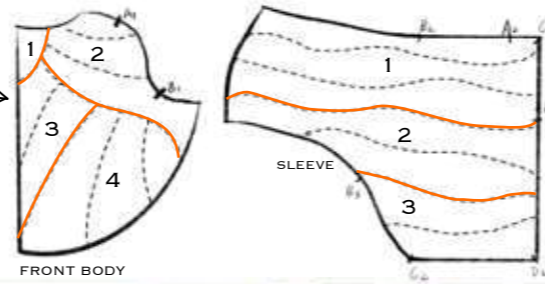
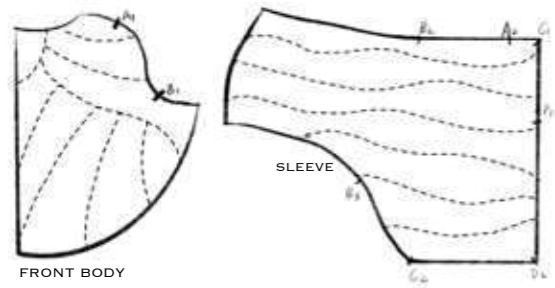
WARTIME CLOTHING CONTINUED TO INFLUENCE POST-WAR CLOTHING DESIGN BY RESPONDING TO OR CONVERTING UNIFORMS INTO CIVILIAN CLOTHING. TRENCH COATS, AVIATOR JACKETS, KNITTED SWEATSHIRTS, PEA COATS, CHINO TROUSERS AND AVIATOR GLASSES ALL HAVE THEIR ROOTS IN THE MILITARY CLOTHING OF THE SECOND WORLD WAR. AFTER THE WAR THERE WAS A LARGE MILITARY SURPLUS AND CIVILIANS WOULD BUY AND WEAR MILITARY CLOTHING FOR YEARS.

IRONICALLY, THE GARMENT THAT CAUSED A STIR DURING THE WAR YEARS WAS THE ZOOT SUIT, THE SINGLE FASHION THAT INFLUENCED MEN'S CLOTHING AFTER THE WAR. LONGER, LOOSER JACKETS, DOUBLE PLEATED TROUSERS, LARGE HATS AND EVEN WIDER TIES ENTERED MEN'S FASHION IN THE LATE 1940S. THERE WAS A DESIRE TO LEAVE THE WAR BEHIND AND EMBRACE CLOTHES THAT HAD PREVIOUSLY BEEN FORBIDDEN TO BE WORN.

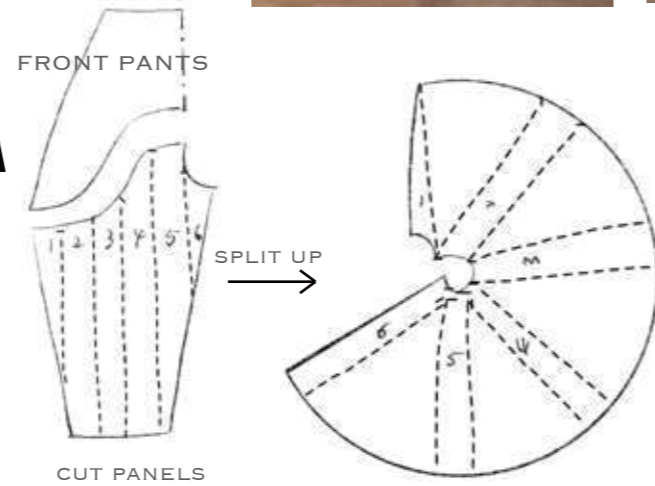


early 1940's      late 1940's

COMBINE THE SMALL PANELS INTO BIG ONES



THE SAMPLE OF SEAM



### DEVELOPMENT

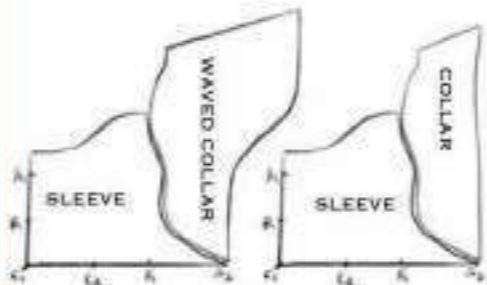
THE LOOK 1 IS MADE OF A SHORT PUFFER JACKET AND PANT-SKIRT. I WANTED TO CREATE A WRAP-AROUND SPORTSWEAR THAT WOULD GIVE A SENSE OF SECURITY.







COLLAR IS CONNECTED WITH SLEEVES AND GLOVES



### DEVELOPMENT

IT IS A TRENCH COAT WITH IRREGULAR PANELS. THE IRREGULAR, BROKEN THREE-DIMENSIONAL PATTERNS SHOW THE DEVASTATION CAUSED BY WAR. BUT THE ECHOING DETAILS EXPRESS THE DETERMINATION AND HOPE OF THE PEOPLE TO REBUILD THEIR HOMES.



PULL THE PANTS ON

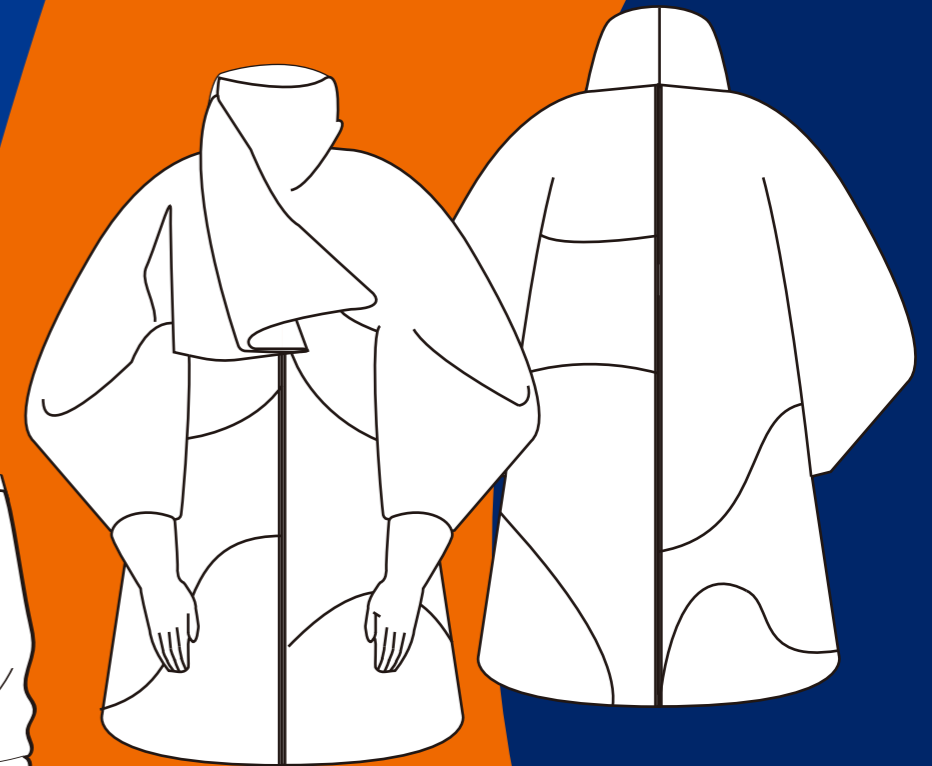
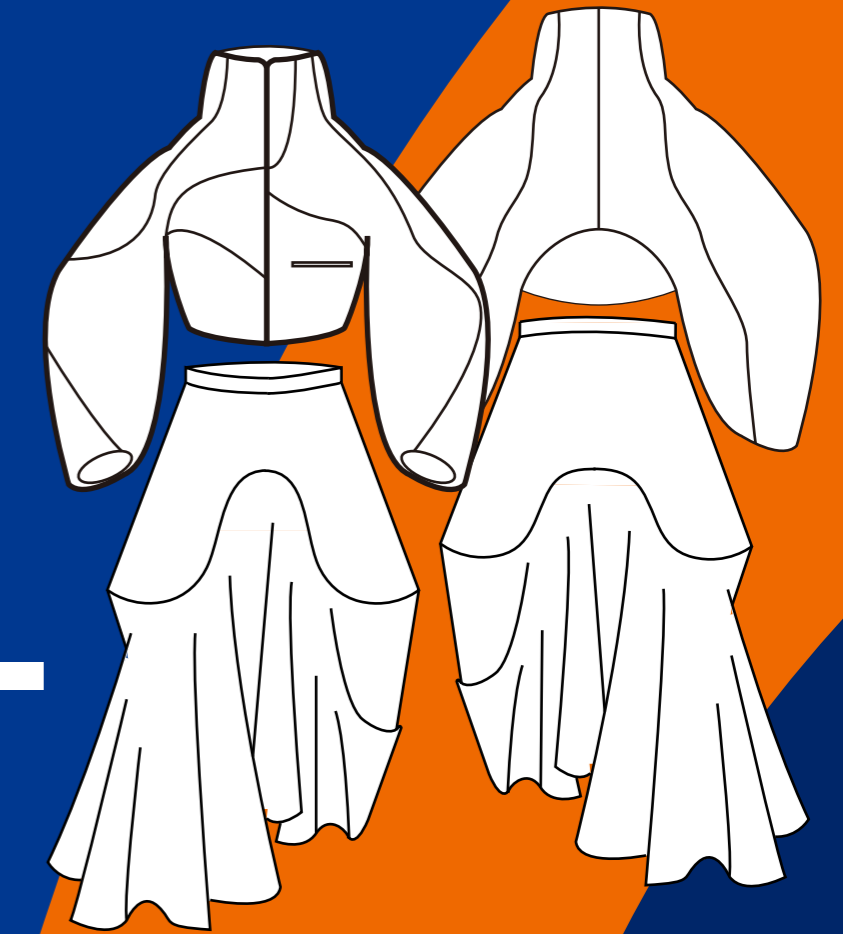
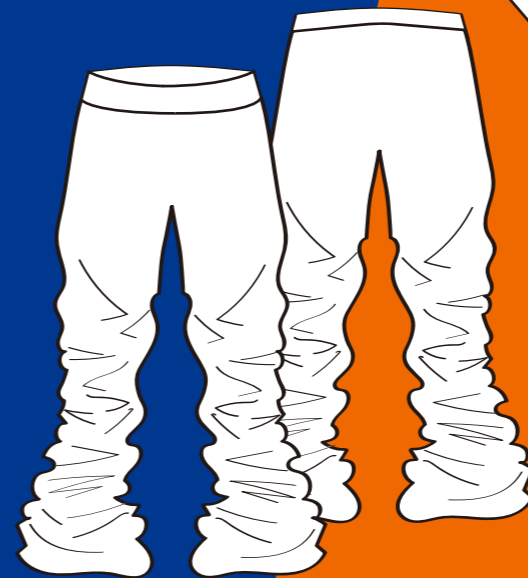
GATHERING PANTS



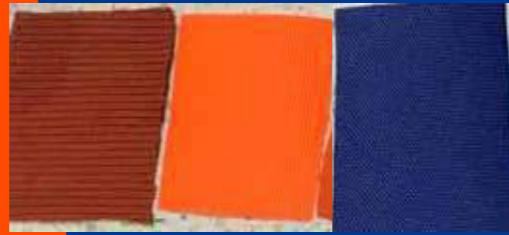
# LINE-UP



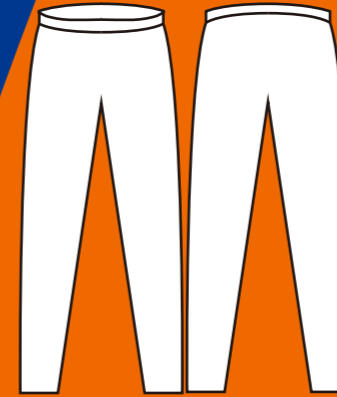
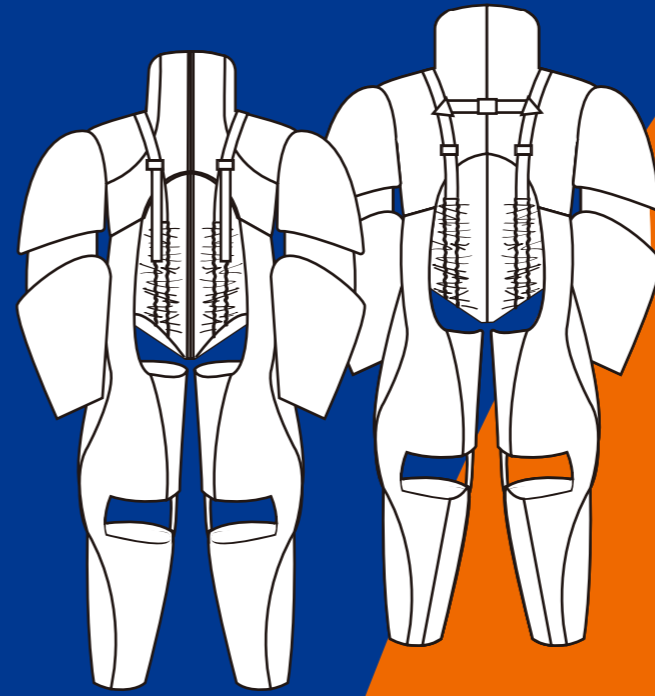
# RANGE PLAN



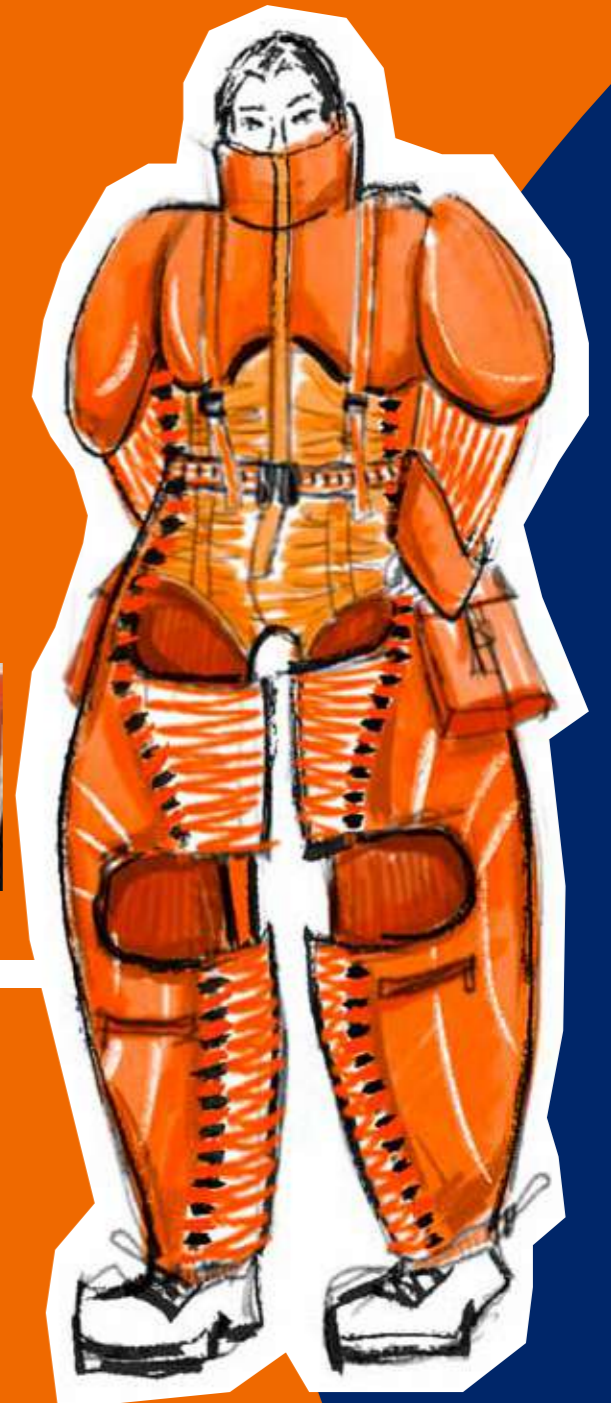
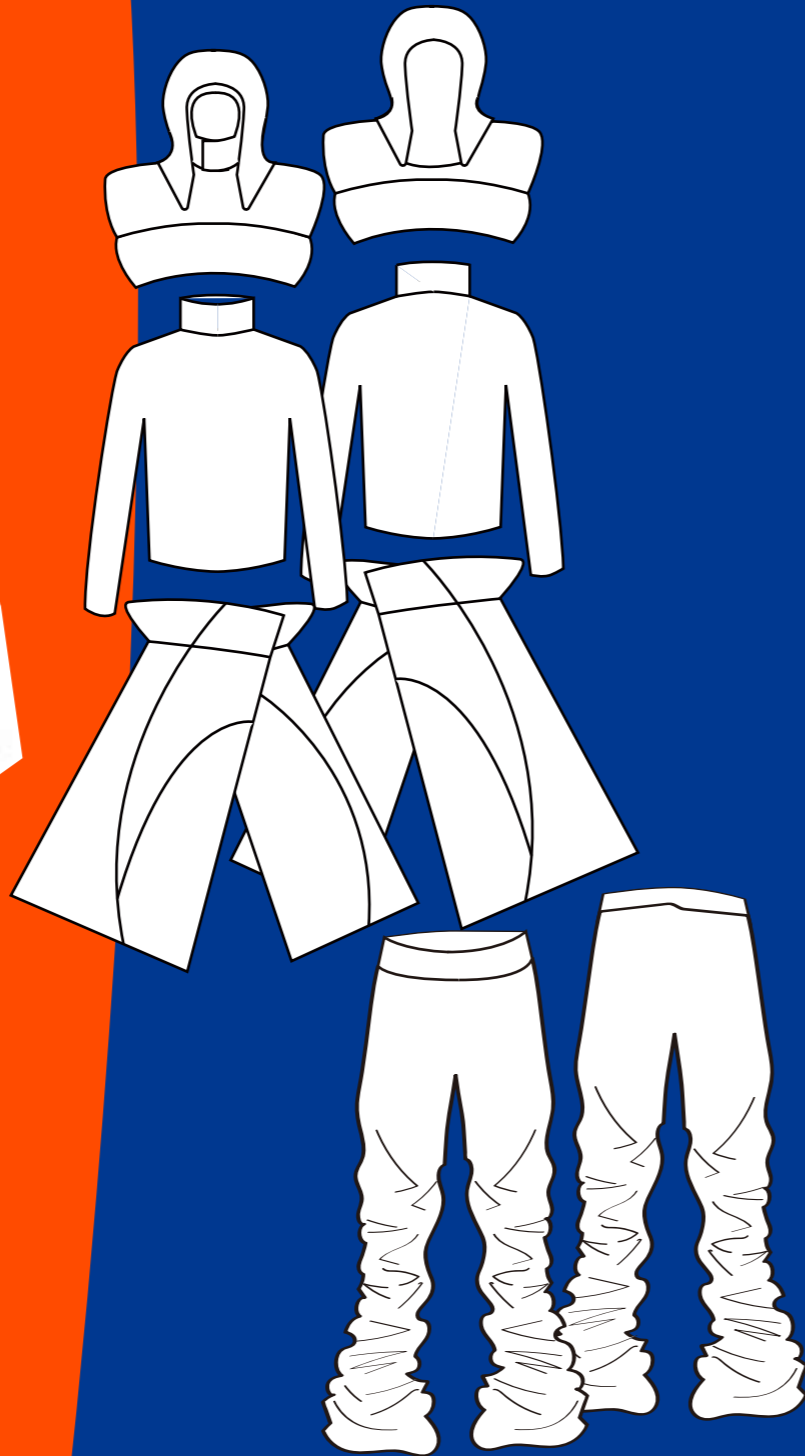
# RANGE PLAN



KNITTING CANVAS CANVAS



KNITTING CANVAS JERSEY

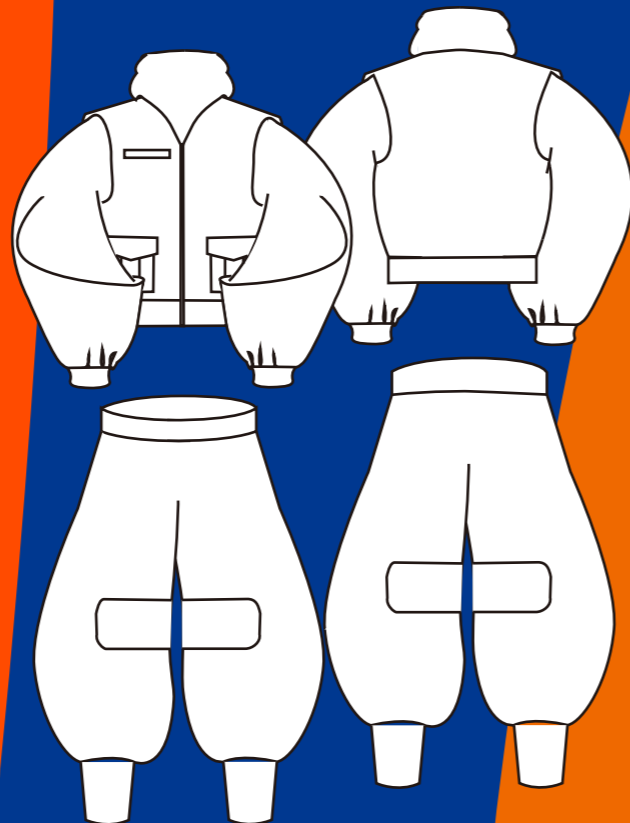
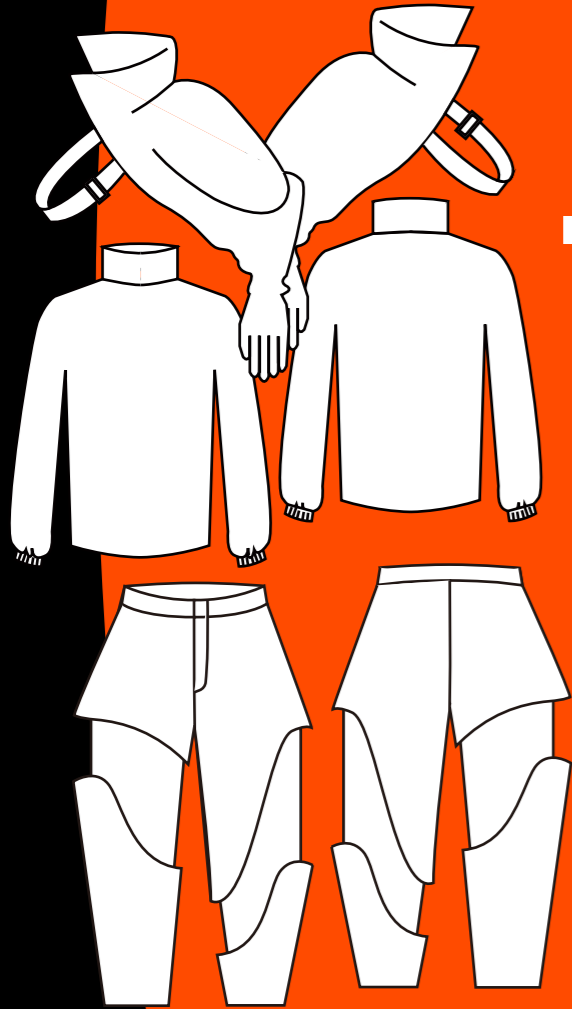


# RANGE PLAN

JERSEY    KNITTING    CANVAS    NYLON



CANVAS    CANVAS    NYLON



# PROJECT 4

CONCLUDE

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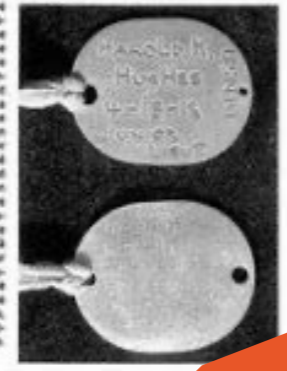
CONSTRUCT

# PLAN USS SARATOGA, 1943

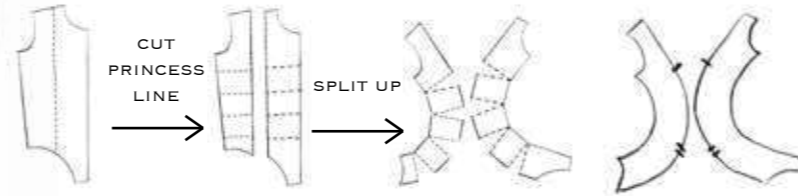
La pèste emportée sous le coussin dorsal du parachute le nécessaire de survie M19. Il est porté comme un sac à dos par-dessus le harnais et sous le harnais de parachute, de telle sorte que le pilote tombant dans l'eau puisse quitter le harnais sans risquer de perdre le précieux nécessaire de survie. Il est retenu par deux larges mais minces sangles de coton blanc sur les épaules, retenues par une sangle élastique. On observe la marque typique sur le haut de la culotte de la Mae West. Le parachute, confectionné à la Navy, est du type G.A.S. (Quick Release Seat). Il est composé de deux éléments : le harnais suspendu ici sur notre pilote, et un sac à dos normalement fixé dans le cockpit de l'avion, sous le cadre de survie AN-12. Lorsque le pilote s'installe à bord, il doit s'assurer d'une part, les deux gros mouquetons de son harnais aux deux anneaux des déviateurs, qui dépassent au-dessus de sa tête et d'autre part, les deux petits mouquetons d'une sangle élastique sur le sac à dos, aux boucles élastiques de son harnais. Ce type de parachute confectionné à bord de l'avion a été choisi dans le but de permettre aux pilotes de chasse de se débarrasser plus rapidement de leur valise, chargée d'eau et les entraînant vers le fond, en cas d'atterrissage. Il suffit au pilote de dégrafer les deux mouquetons principaux pour se libérer immédiatement de l'ensemble retenu. Les déviateurs sont la fiabilité est largement améliorée. Cette solution permit plus efficace que le dégrillage des trois mouquetons du harnais, très rapide, et risquant d'être retenu par d'autres équipements.

Le parachute est ici solidaire du harnais. Au-dessus du sac à dos, la housse du cadre de survie tient lieu de très inconfortable coussin. En effet, le cadre et ses accessoires sont étendus très serrés dans l'emboîtement de bois et l'ensemble est aussi confortable qu'une planche de bois. Le long de la sangle reliant le sac à dos au devant du harnais, court la gaine métallique du câble de commande d'ouverture.

Deux plaques d'identité de Harold K. Hughes. La première, du modèle 1917, qui indique le grade de Junior Lieutenant et le date de naissance, est antérieure à 1940. La seconde, portant le grade de Lieutenant Commander, est de septembre 1941 et porte encore la gravure à l'eau forte de l'empreinte digitale sur son revers (jusqu'à décembre 1940). À l'examen de cette plaque, on peut penser que le Junior Lieutenant réserviste (marquis de vaisseau de 1<sup>re</sup> classe, en fait élève-pilote) a été incorporé définitivement dans la Navy en 1940, à la fin de sa formation. La deuxième plaque, datée d'octobre 1941, sanctionne sa promotion au grade de Lieutenant Commander (dans la marine, les plaques d'identité des officiers mentionnent le grade, sont retournées à l'envers). Son ancien statut de réserviste n'avait d'être volontairement révoqué par règlement. Le 1<sup>er</sup> septembre 1941, il est promu Lieutenant Commander et le 1<sup>er</sup> octobre 1941, il est promu Lieutenant Commander.



THIS TECHNIQUE NOT ONLY REDUCE THE VOLUME OF SIDE SEAM, BUT ALSO KEEP THE GATHERING DETAILS.



## DEVELOPMENT

IT IS A PROTECTIVE SPORTSWEAR INSPIRED BY FLIGHT SUITS. THE ADJUSTABLE DESIGN ALLOWS THE WEARER TO BE MORE COMFORTABLE. IT EXPRESSES THE TREND TOWARDS THE RAPID ADVANCEMENT OF TECHNOLOGY IN THE POST-WAR PERIOD, WHICH WAS ACCELERATED BY THE WAR.



## DEVELOPMENT

THIS IS A LOOK CONSISTING OF A PILED JERSEY, HALF SKIRT AND PLEATED SWEATPANTS, INSPIRED BY THE LOOK OF WAR PLANES AND WAR SCENES. IT ALSO INCORPORATES THE UNIFORM OF A SOLDIER, EXPRESSING DESTRUCTION AND REORGANISATION.





# LINE-UP



The background features a dark blue field with two large, overlapping, curved shapes in a vibrant orange color. One shape is on the left, and the other is on the right, creating a sense of depth and movement.

**PROJECT 5**

MANUFACTURE

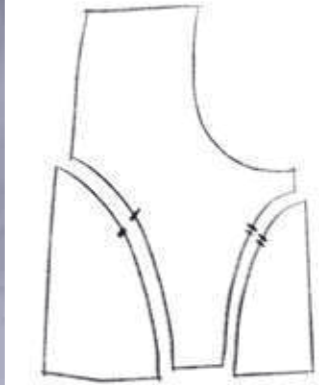
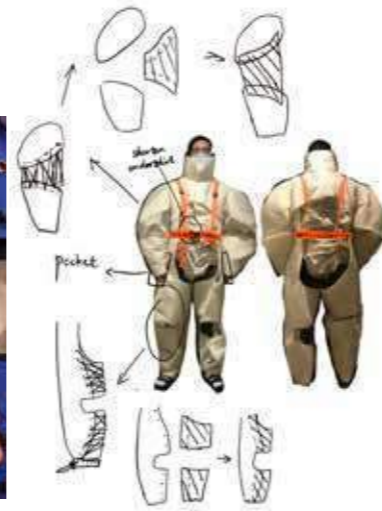
## MANUFACTURE - LOOK 1

TO ENRICH THE FABRIC DETAIL OF THE MUSCLE LINES IN THE FUTURE, I ADDED STRIPS OF CRIMSON JERSEY FABRIC TO THE IRREGULAR PANELS. USING THE WEAVE OF PARACORD TO CREATE THE SEAMS.



## MANUFACTURE - LOOK 2

THE FILLING LAYERS OF THE SURFACE ARE INTERCONNECTED BY PARACORD TO FORM MULTIPLE LAYERS. HOWEVER, THE MOST DIFFICULT PART IS THE PRODUCTION OF THE LINING.

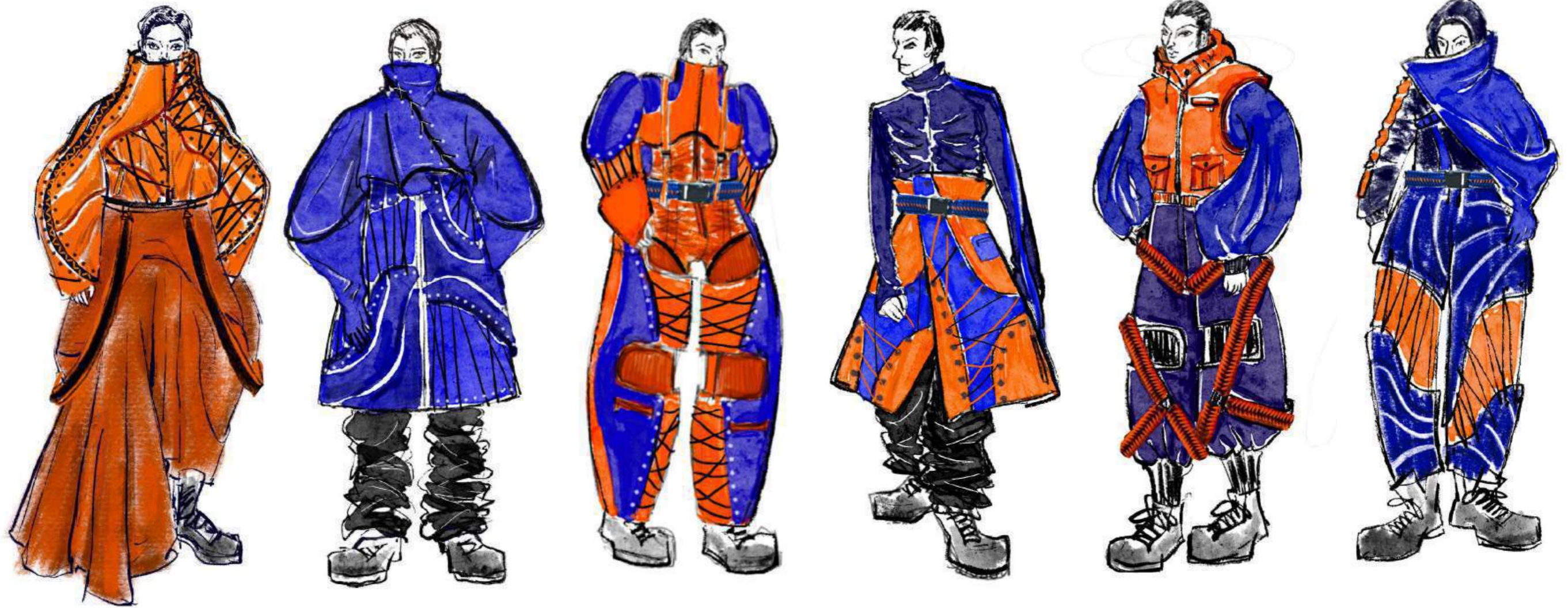


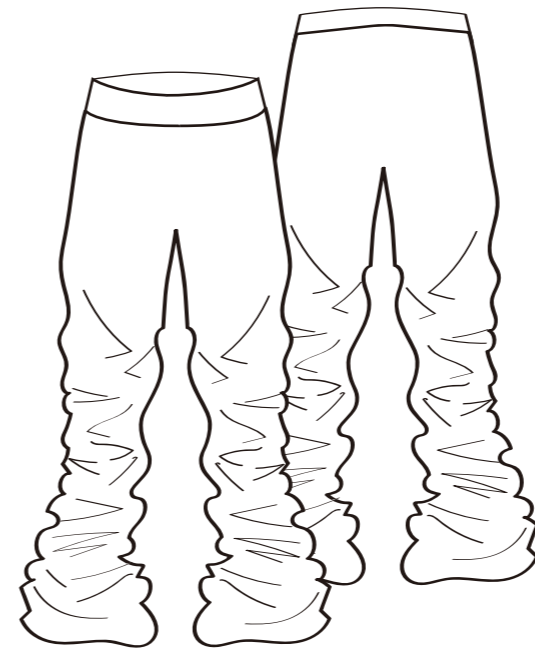
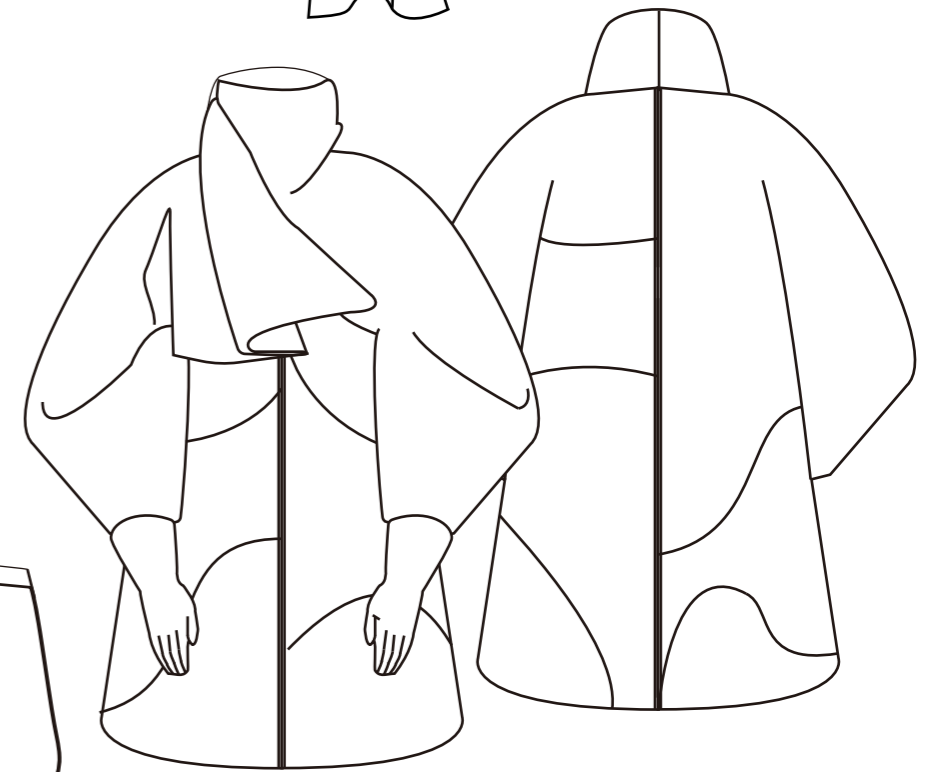
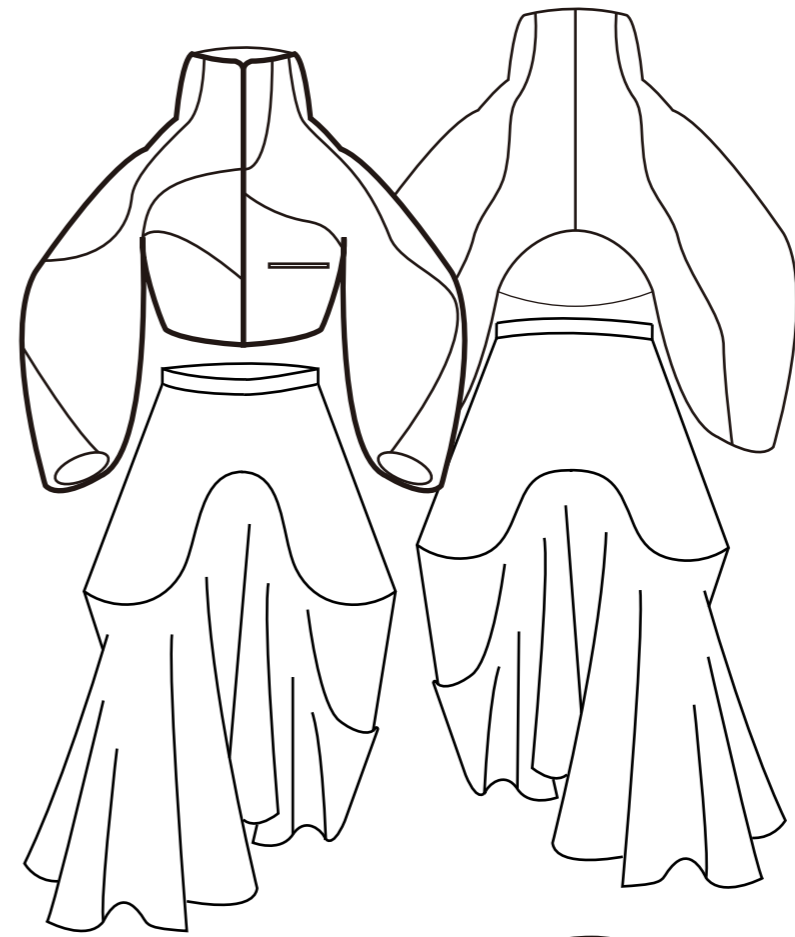
### MANUFACTURE - LOOK 3/4

LOOK3 AND LOOK4 HAVE A LARGE COLOUR BLOCKING, WHICH I CHOSE TO DO BEFORE SEWING, AND THEN CRIMPING THE SEAMS. THIS ENSURES THAT THE FABRIC IS CLEAN AND TIDY.



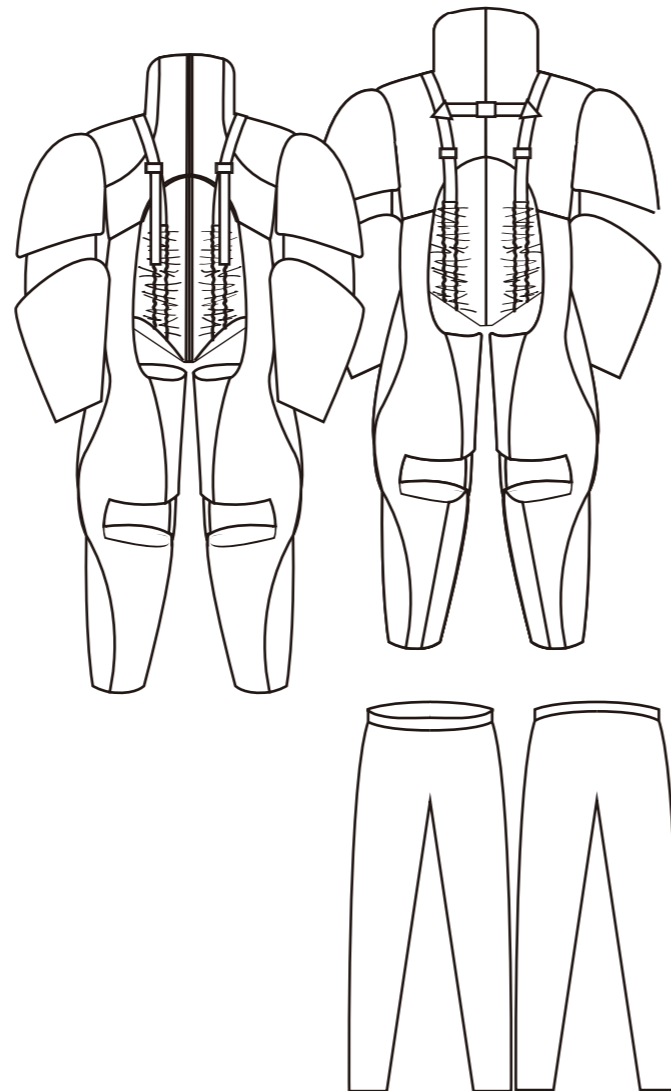
# LINE-UP



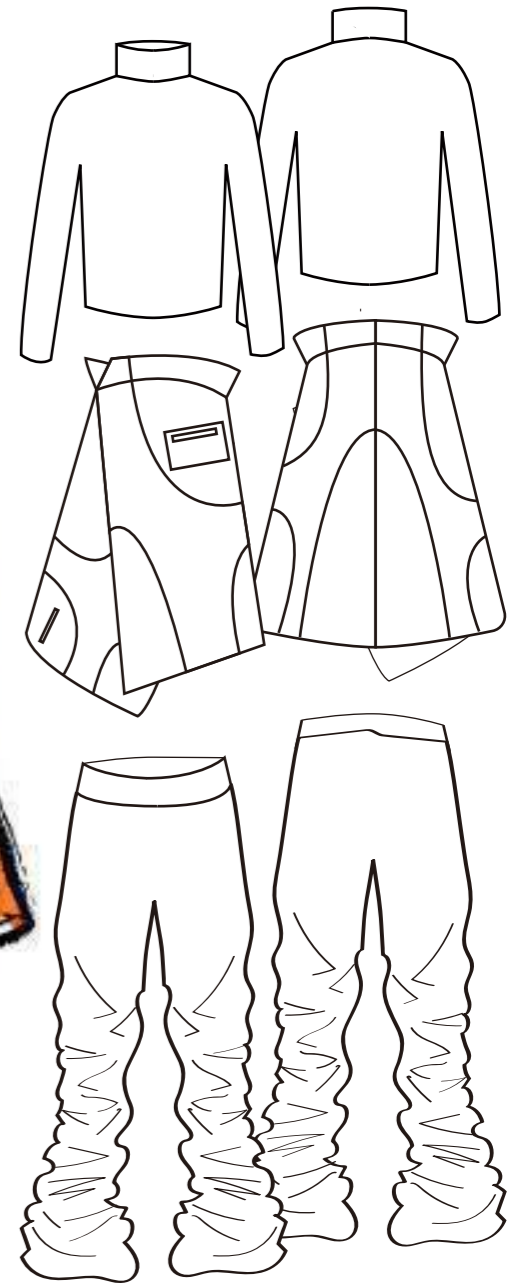


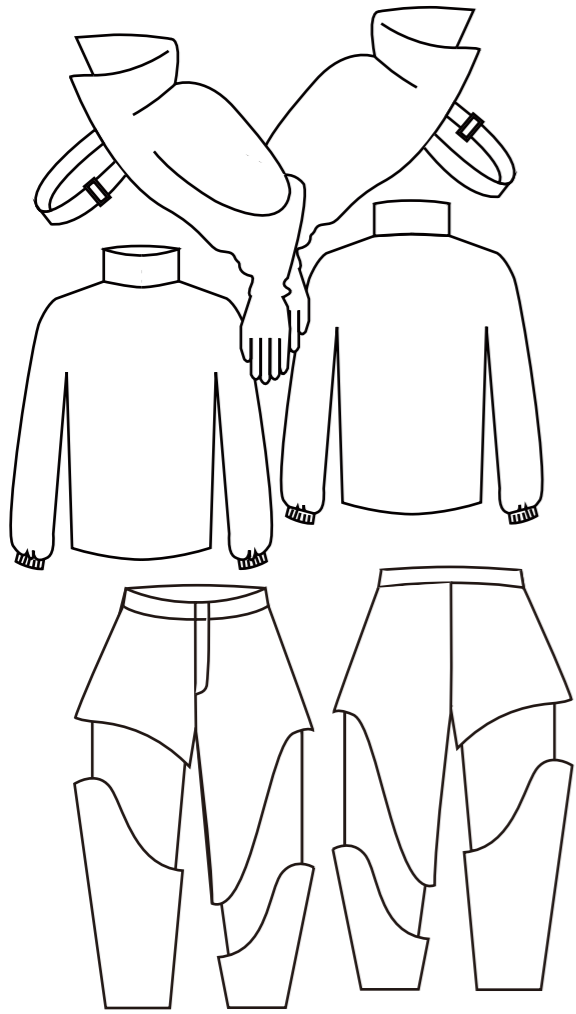


KNITTING CANVAS JERSEY

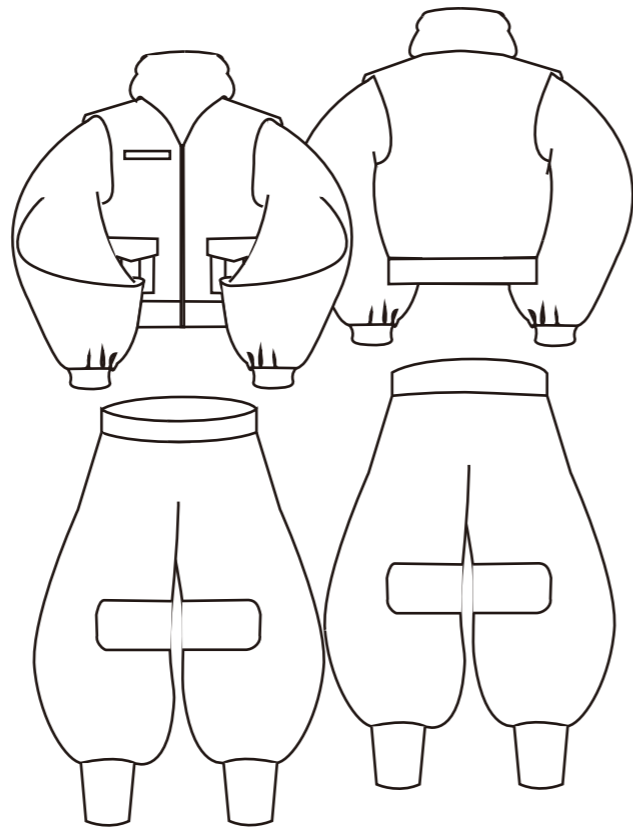


KNITTING CANVAS CANVAS





JERSEY    KNITTING    CANVAS    NYLON



CANVAS    CANVAS    NYLON





**20/21**  
GRADUATE COLLECTION  
LOOK BOOK



**LOOK 1**  
**JACKET**  
- PUFFY, WITH PARAGORD  
DETAIL  
**PANTS**  
- LOOSE AND DROOPING

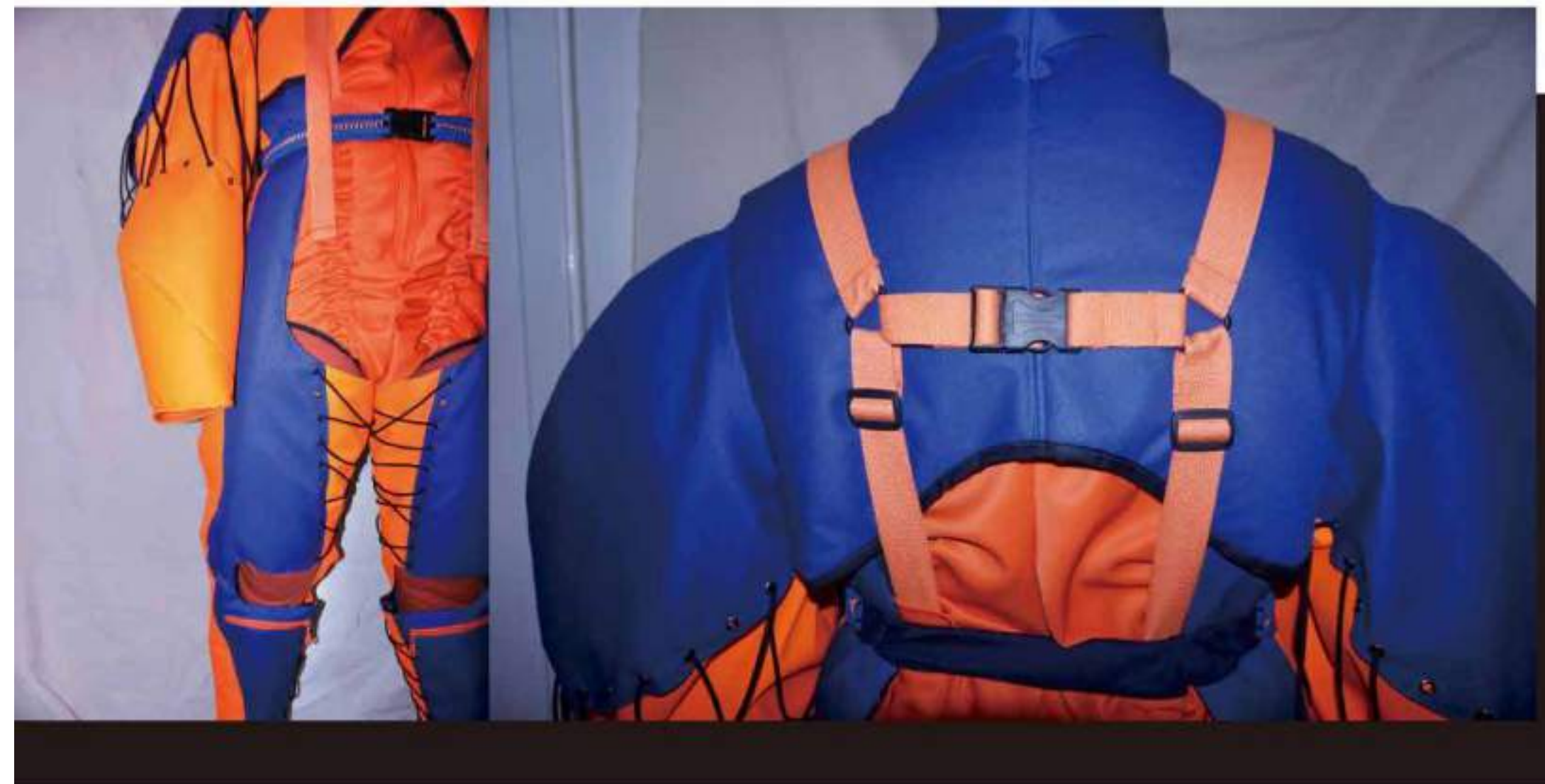


**LOOK 3**

**COAT**  
- NYLON, WITH GLOVES AND  
ROPING DETAIL  
**PANTS**  
- GATHERING



**LOOK 4**  
**SKIRT**  
-ASSORTED COLORS, ROPING  
DETAIL, PARACORD BELT



**LOOK 3**  
**ONE-PIECE SUIT**  
- PADDLED SLEEVES, GATHER-  
ING UNDERSHIRT, ADJUST-  
ABLE STRAPS

