

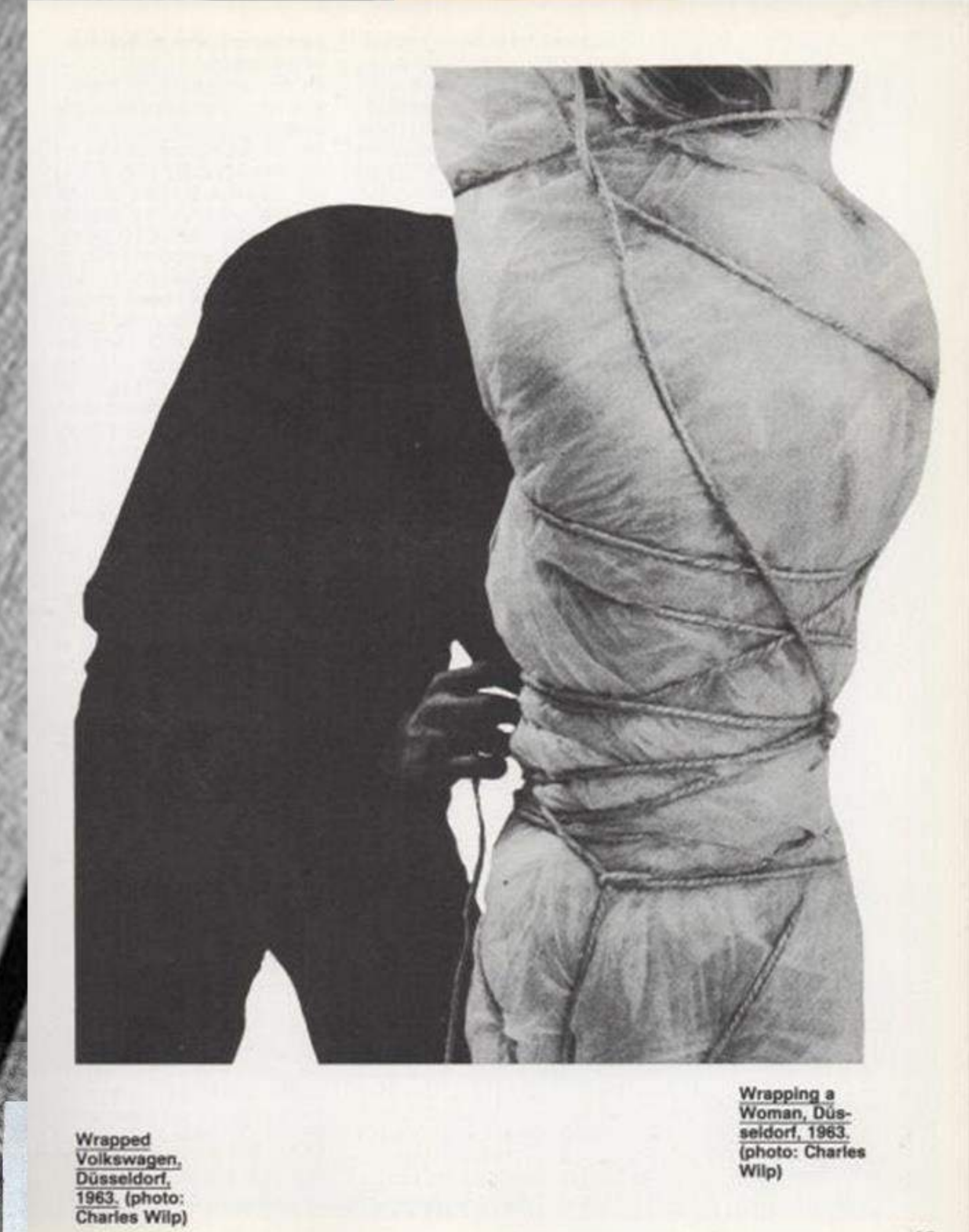


GRADUATE COLLECTION
"ORGANIZED CHAOS"
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Chenwei Yuan



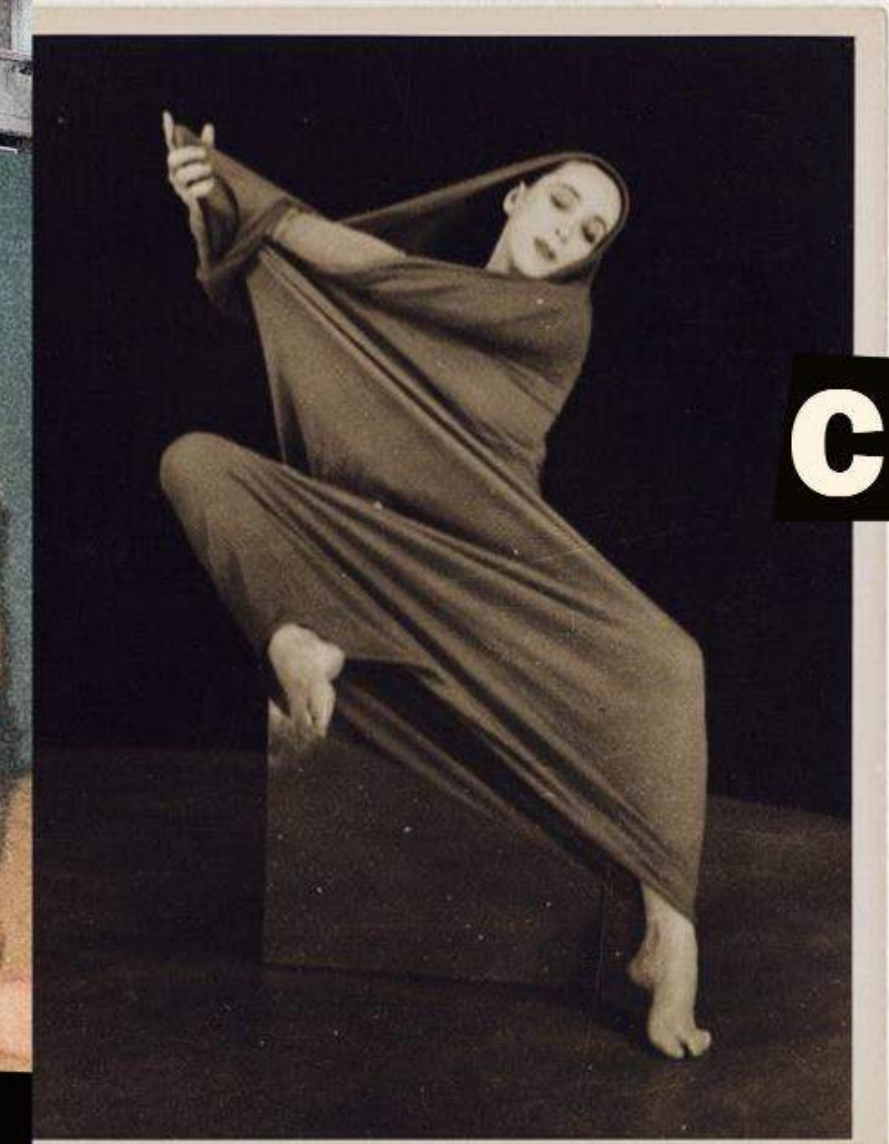
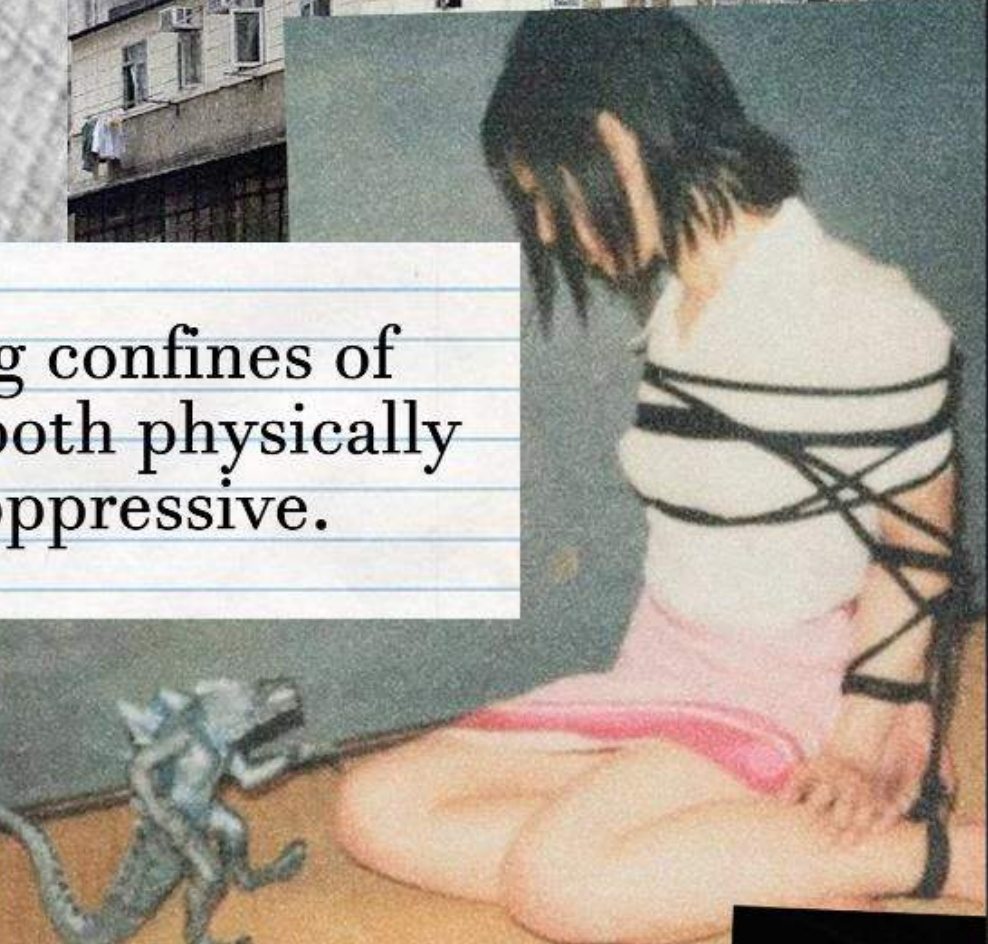


The suffocating confines of the space are both physically and mentally oppressive.



Wrapped Volkswagen, Düsseldorf, 1963. (photo: Charles Wilp)

Wrapping a Woman, Düsseldorf, 1963. (photo: Charles Wilp)



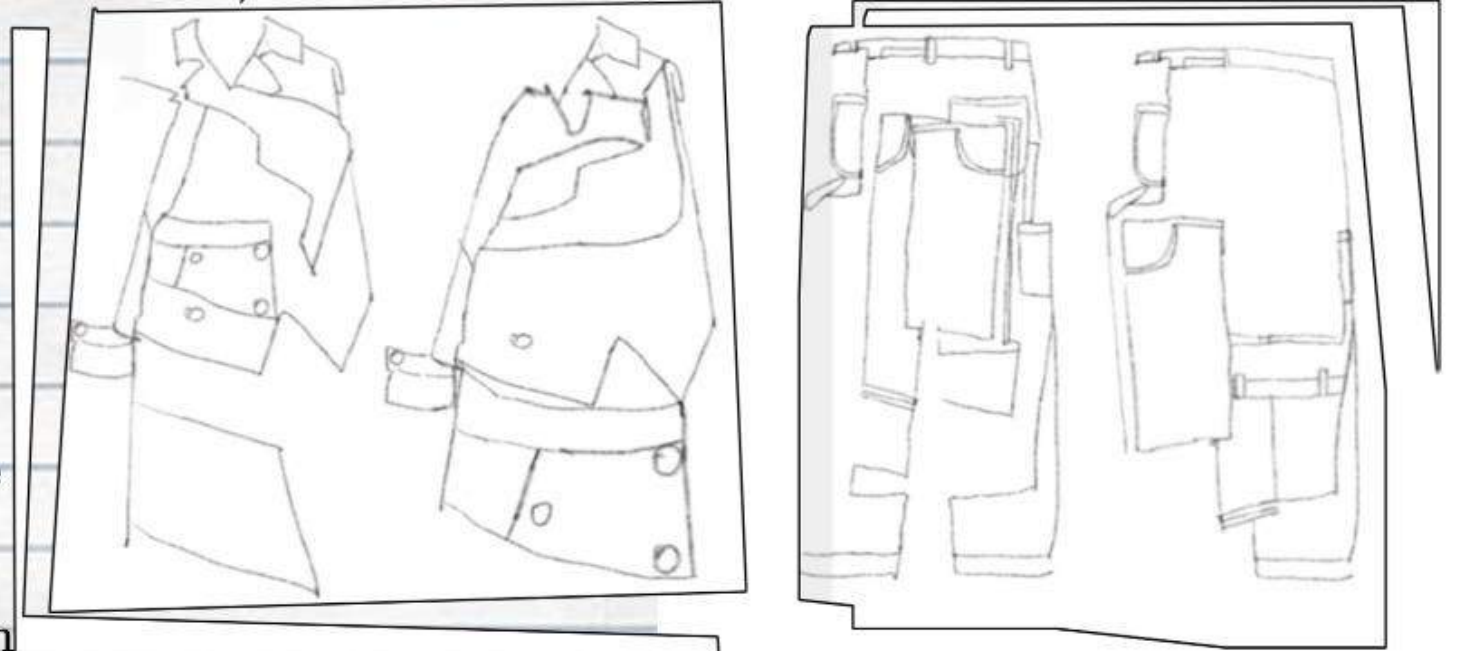
Constraint

Bound and imprisoned, is the relationship that can be best explained between the underclass and housing in Hong Kong. From a fashion perspective, through the use of external forces or by its own force the garment becomes entangled with the body, the space between the two is squeezed and blossoms into wonderful shapes on the human body. At the same time, one of the other things my primary and secondary research is highlighting: what to bind with? This is also a discussion about the medium where different materials are subject to resistance, which affects the overall effect that the garment presents.

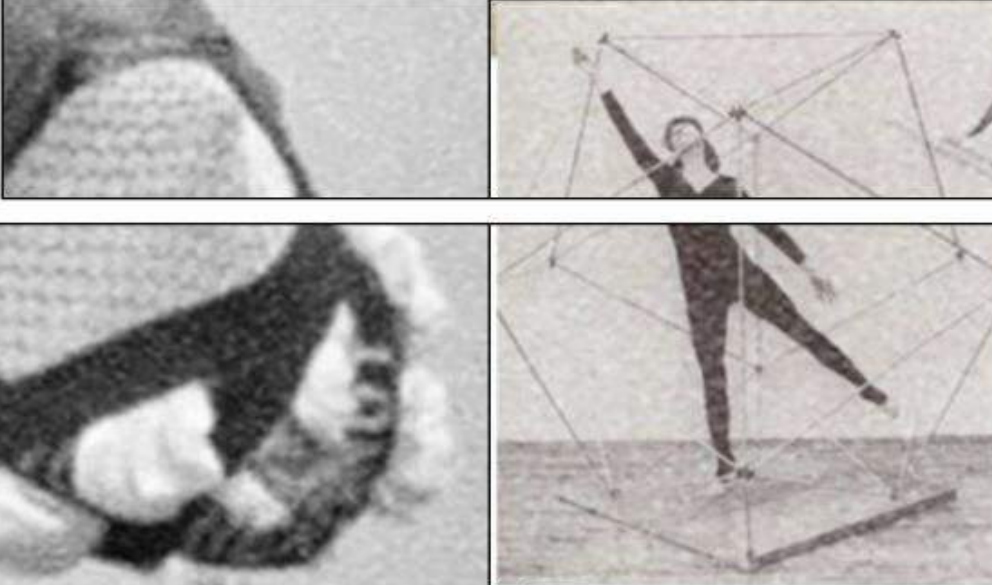


DECONSTRUCTION DISLOCATION

For people living in cage home, clothes are no longer staying in the wardrobe. In this case, the dislocation of clothing, being thrown everywhere, just like garments components do not have to be at their original place. So at this stage, I would like to break the boundary of obeying conventional dressing principles. In the meantime, similar energy appears a lot in 80s-90s fashion world, that's when Japanese fashion designers first made a breakthrough in western world not only the idea of deconstruction, but also the East Asian spirit rooted in their designs become prevailing at that time.



I experimented a sense of "wrapped chaos" with my shirt.

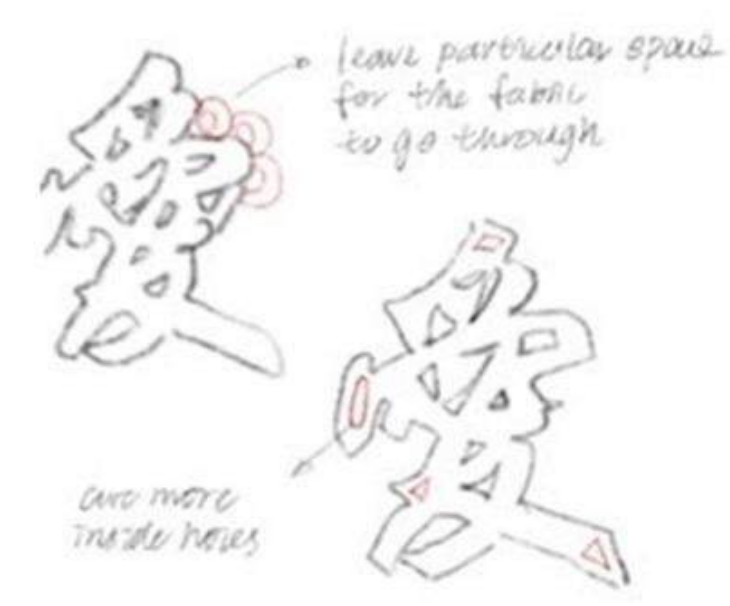


Further study on how different mediums affect wrapping, and materialize this into actual garment.

WRAPPED
CHAOS



Designer Identity



First preparing ai files for laser cut machine, all parts of the letter will have to be fully connected and closed.



Then using pliers to open the ring and make it go through the cut-through holes. The ring size is medium, when it comes to multiple letters, we would use three of them



These white perspex letters were my first outcome. I then had fabrics go through the gaps.

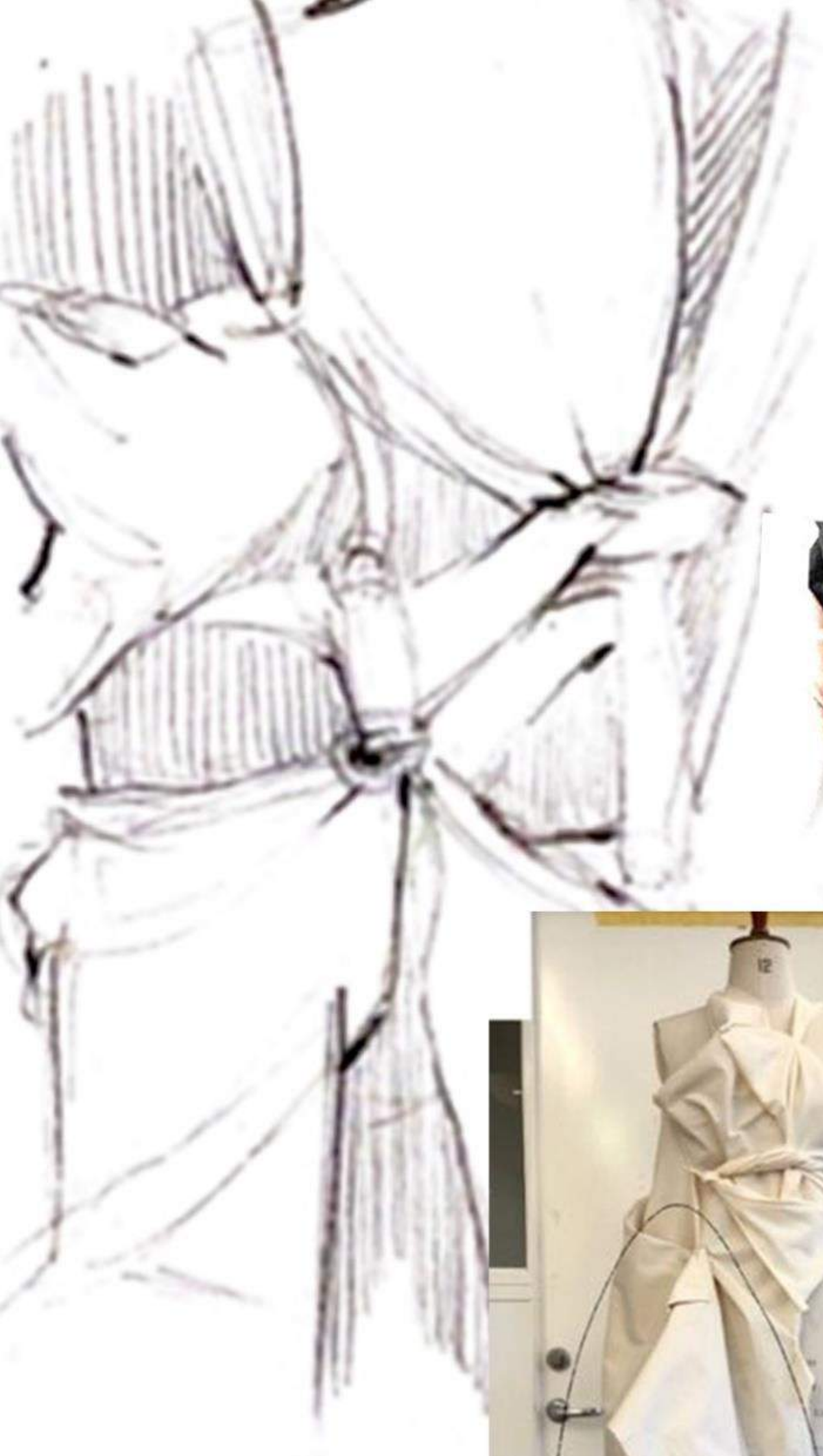


As a crossover point between two main themes, Chinese calligraphy is something that I grew up with, which is deeply rooted in my East Asian gene. Taking inspiration from traditional Chinese poems, I chose themes related with life and death, which is also part of the Zen spirit. Then I used acrylic materials and had them laser cut as individual letters. These accessory-feeling objects further reinforced my concept, and the collection now has the power to speak for itself.



handsewn thread bar to secure the letter





simple shapes



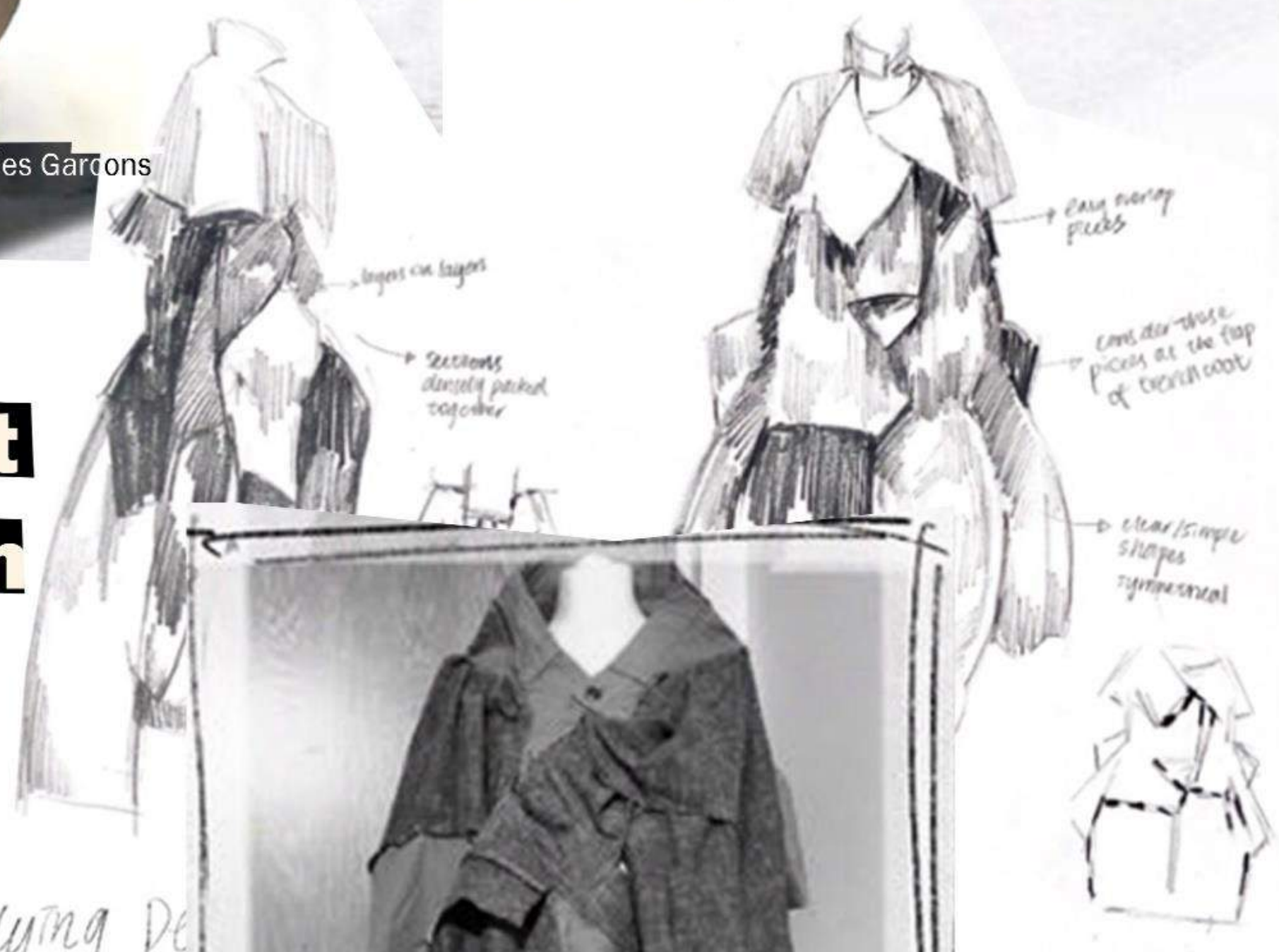
Wrap it up



Deconstruction of Burberry trench coat by Commes des Garçons



DECONSTRUCTION



Studying Deconstructed pieces



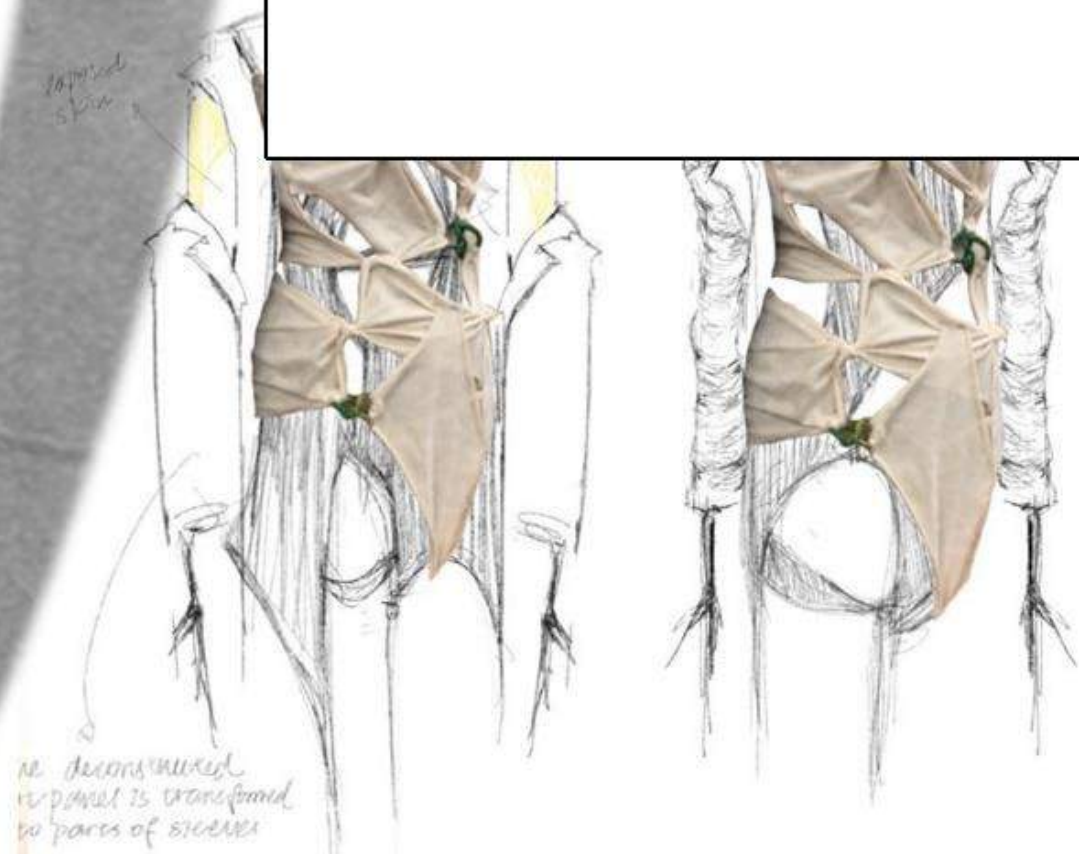
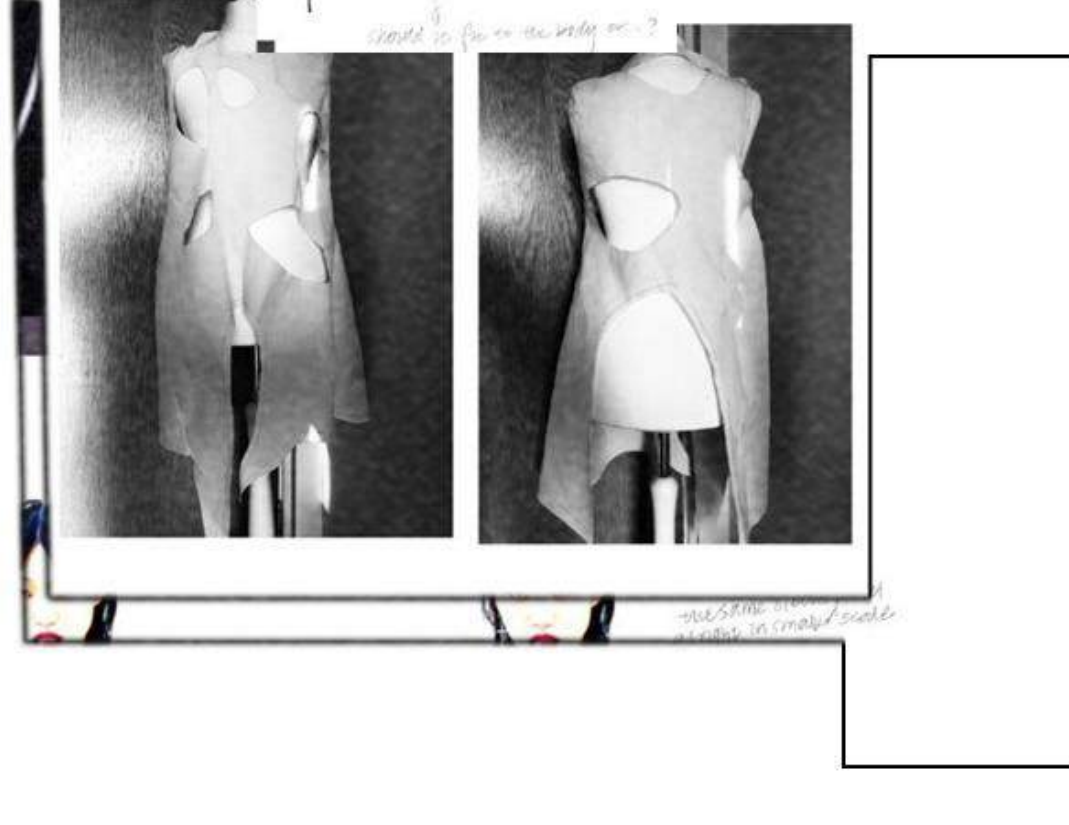
I cut my old clothes and tried to realize the aim of deconstruction. meanwhile, starting to use binding knots to wrap around the body.



Outfit two consists of two pieces, a wrapped top and cut-out dress underneath. The upper one was cut into multiple pieces, identical as shapes like rectangulars, triangles, and then I either tied, made knots or attached onto polymer clay rings or cord, which ended up forming into a proper garment.



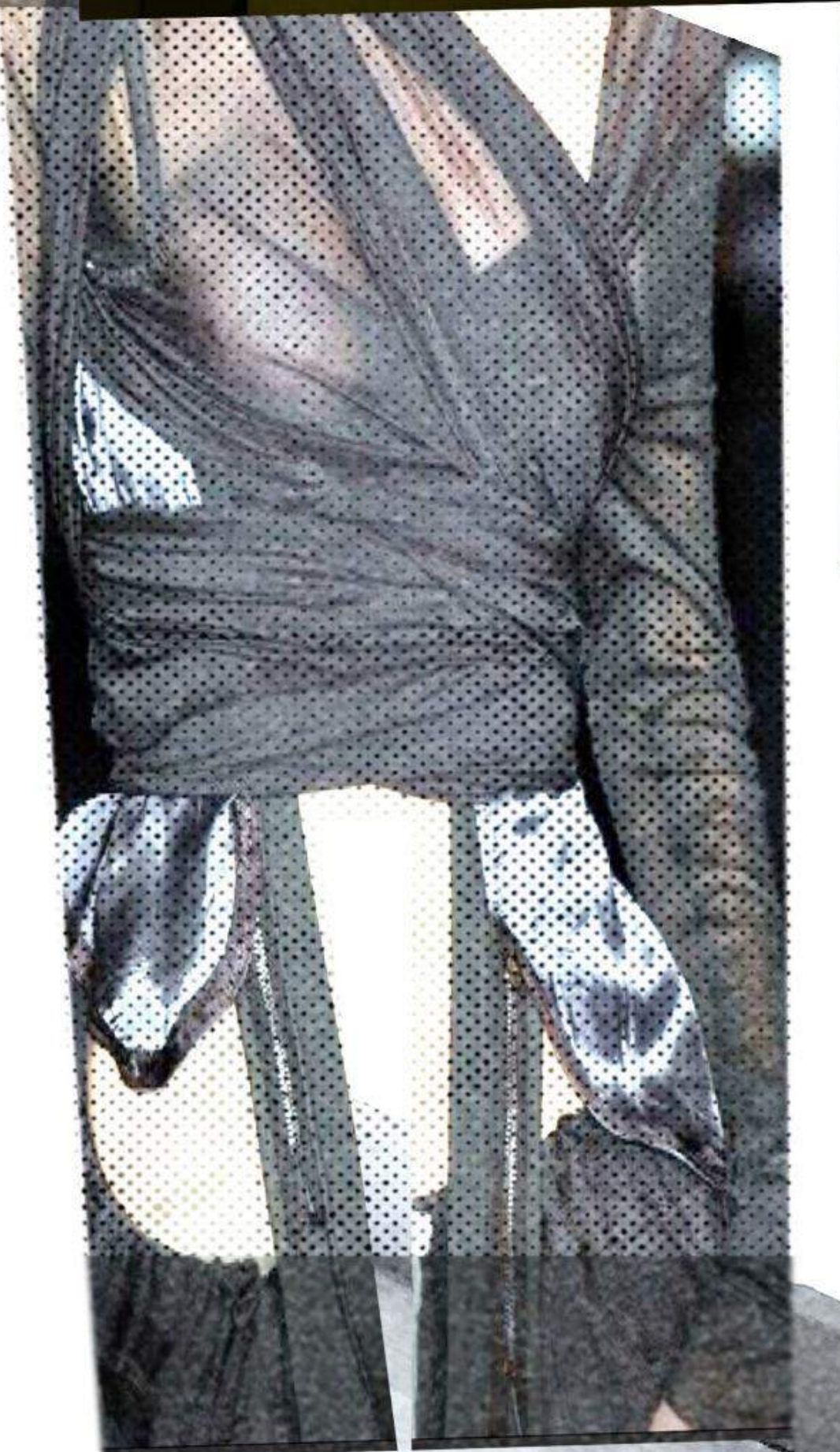
cut this into pieces



the construction is not as intended to parts of pieces

Fitting

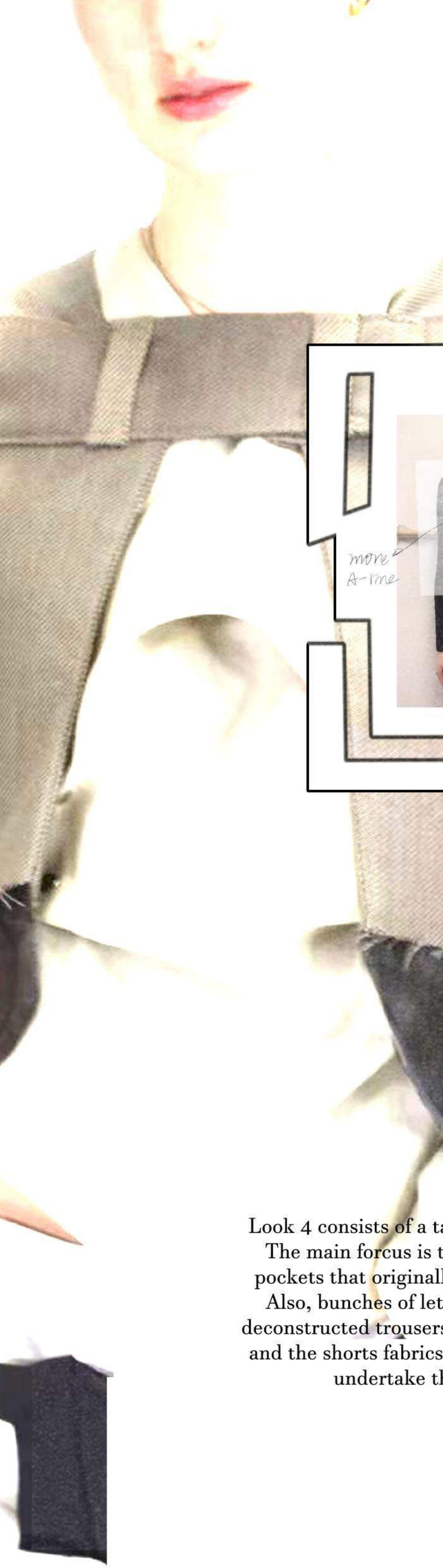




LOOK 2 Development



This second outfit consists of two pieces: the bottom is a dress designed based on outerwear coat, the top one is a woven tighten dress, tied at the back with a bunch of calligraphy letters.



not "properly" wearing clothes



falling down, making something symmetrical

transfer lapels?



the knee is too girly

The trousers have two parts: I used wide leg trouser patterns for the bottom part and as for the upper one, it's a pair of shorts combined with deconstructed elements.



Look 4 consists of a tank top, a shirt and trousers. The main focus is that the top has a pair of side pockets that originally belong to the bottom part. Also, bunches of letters go like fringes down the deconstructed trousers, they are secured by eyelets, and the shorts fabrics are double-faced in order to undertake the weights from the perspex.



LOOK 4 Development



Manufacture Development



These fabric swatches include two major types of materials: jersey and woven. The stretch ones are used to reflect the notion of "chaotic tension".



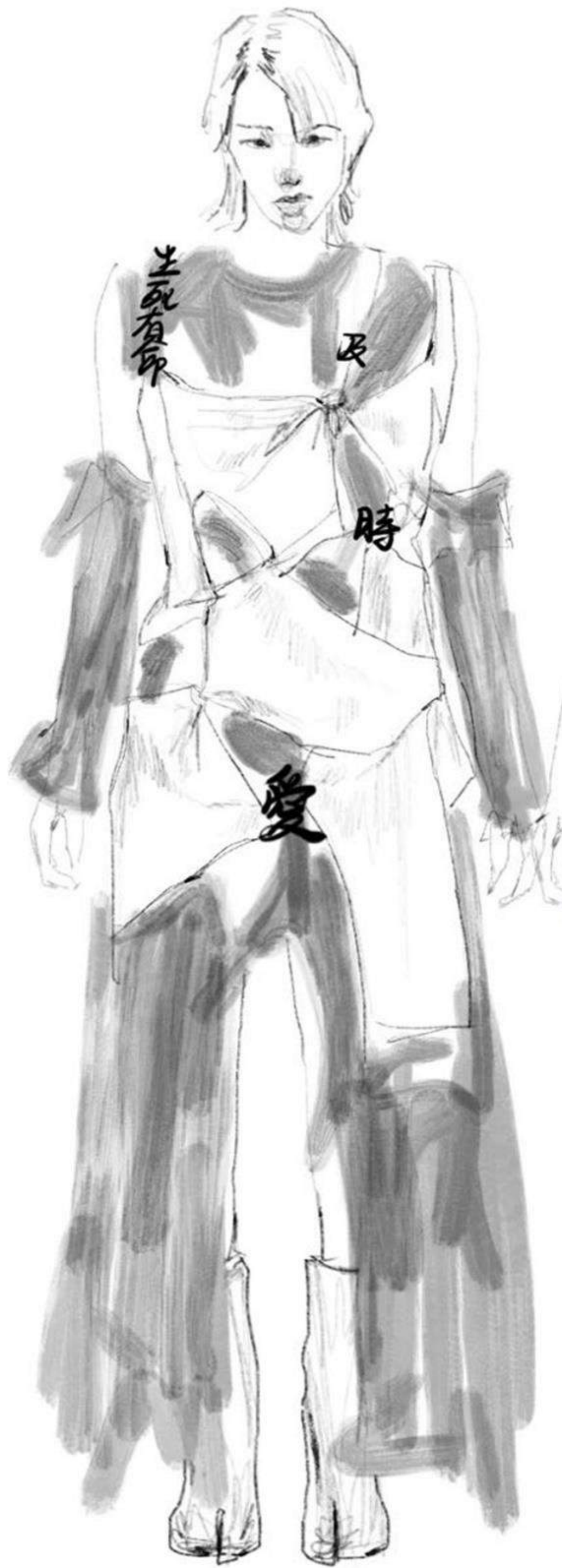
My fabric/ color board is largely inspired by a sense of decadence characteristic of the Japanese aesthetic. The subtle light reflection presented in traditional tea house leads to light and harmony tone change in color palette. I introduced high-end outwear fabrics such as tailored suiting, this not only responds to my obsession about 90s Japanese fashion, but also helps to deliver a strong message that I would like my customers to fill their wardrobes with "classic and casual" clothing.

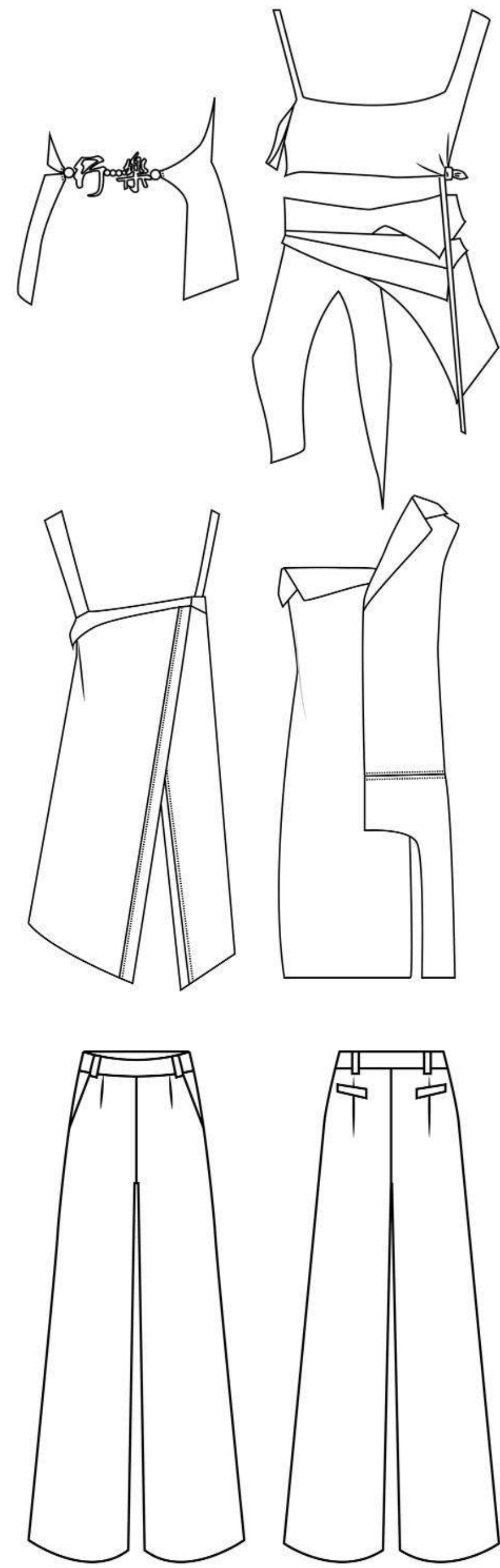


I began using some of my final fabrics to do an earlier testing.

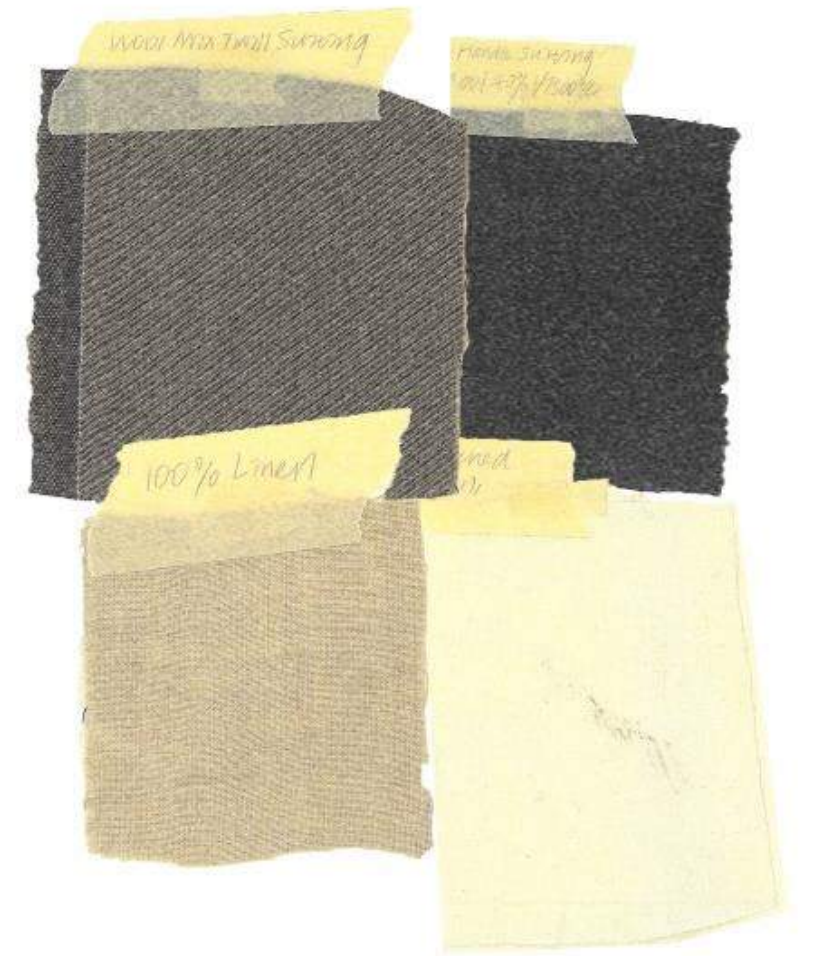


LINEUP

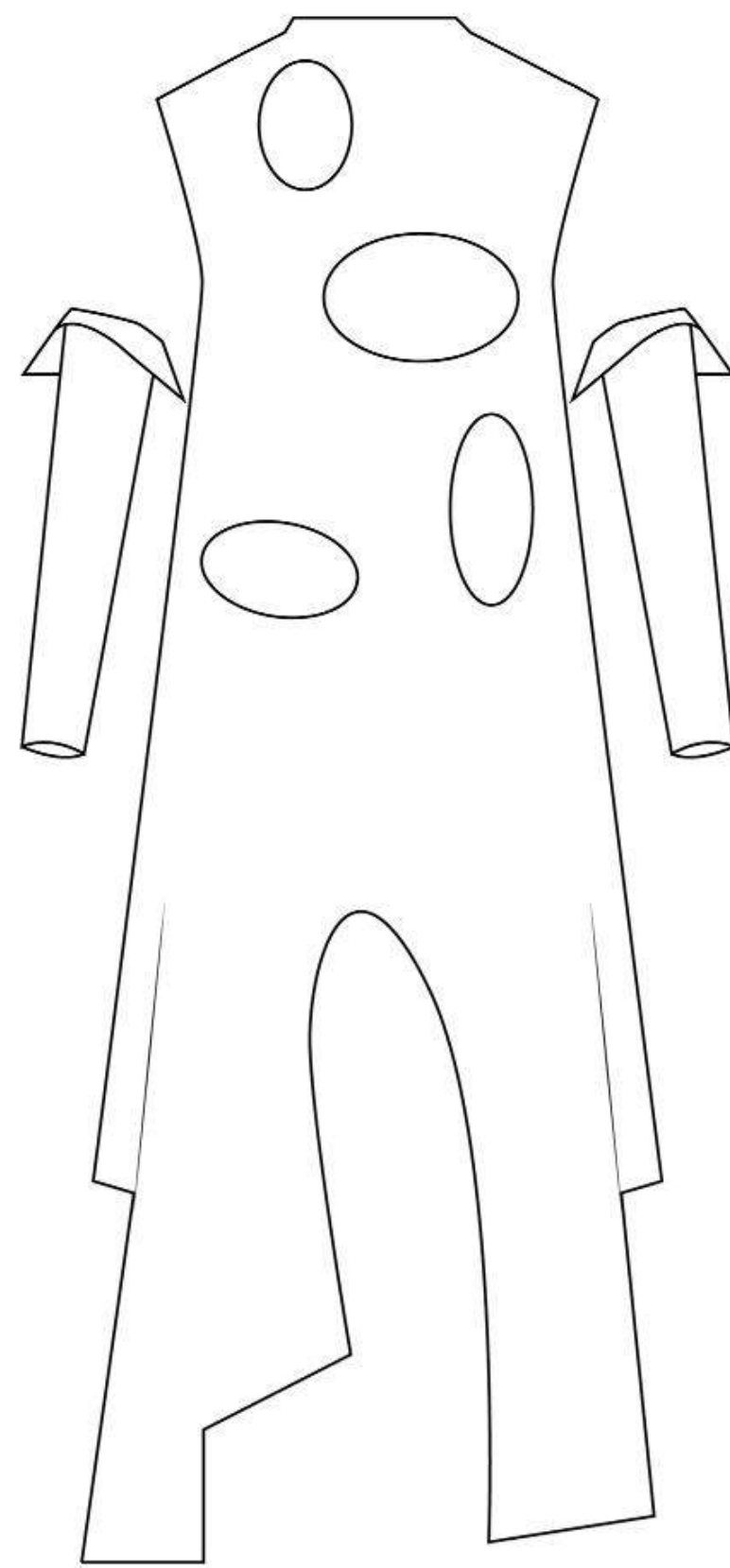
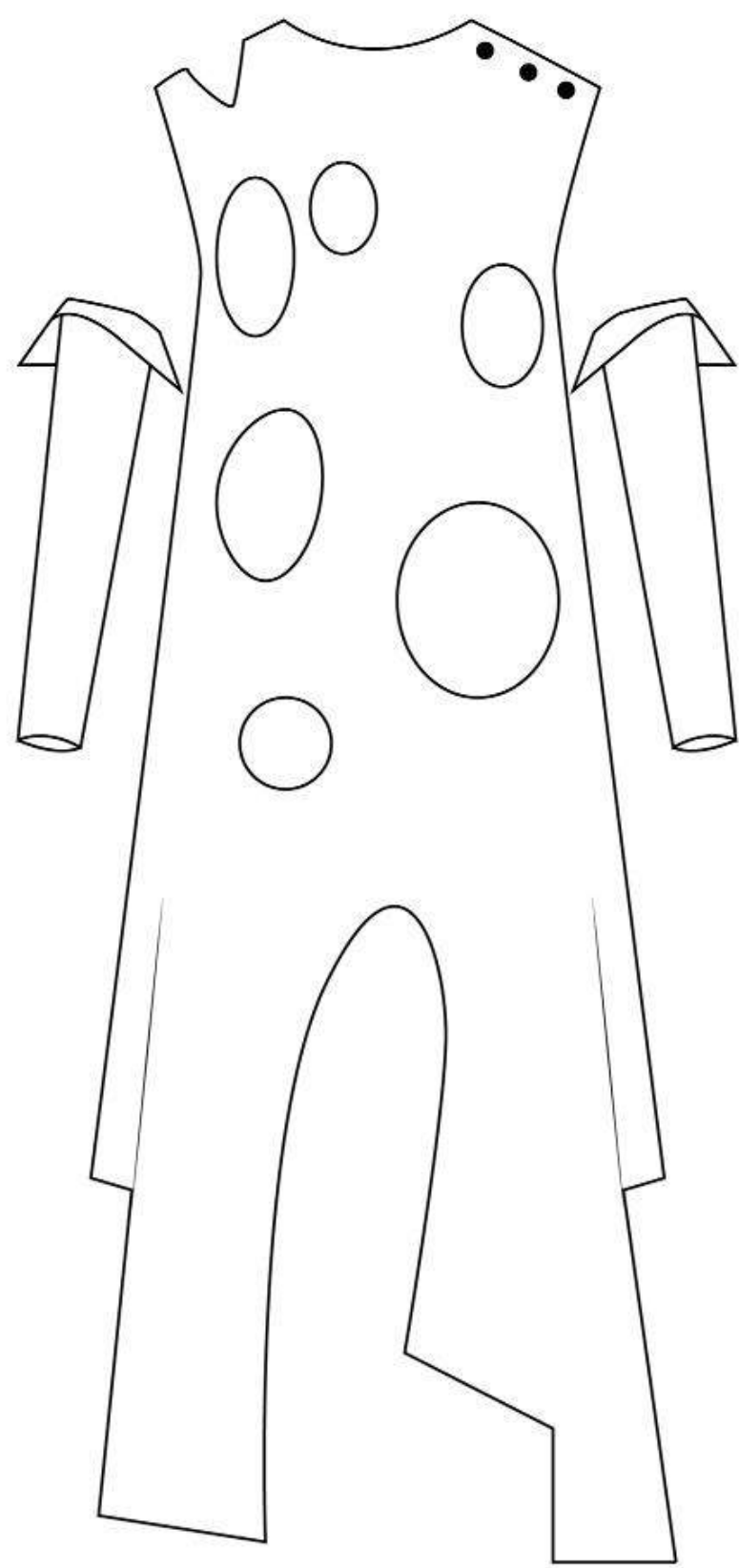
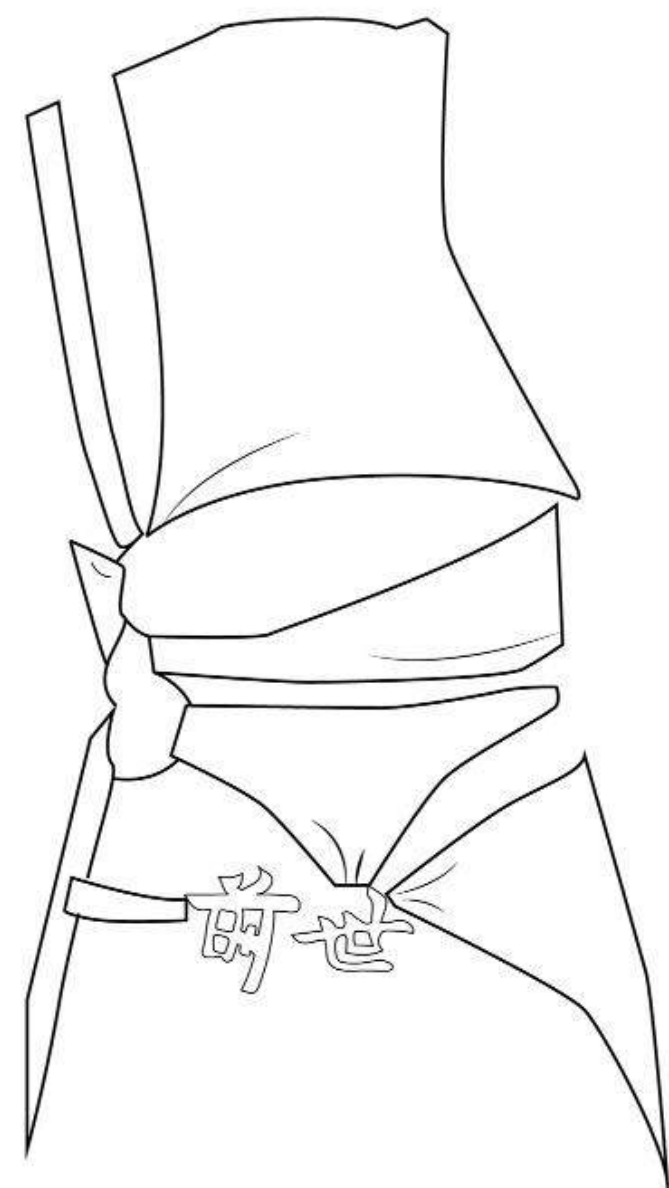
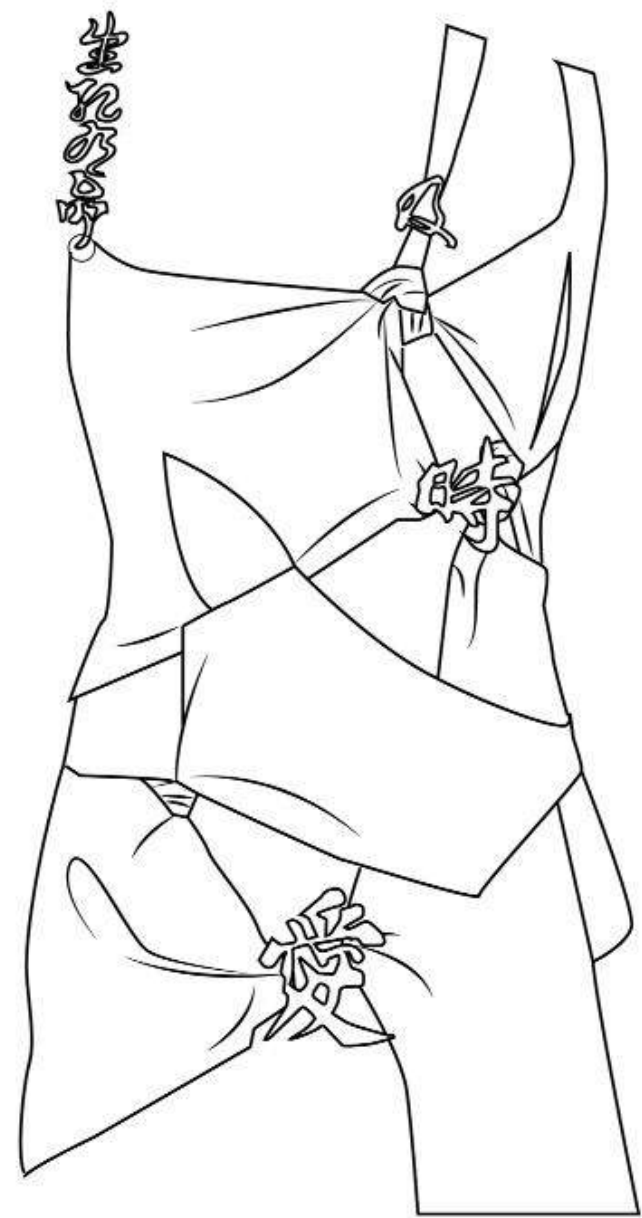
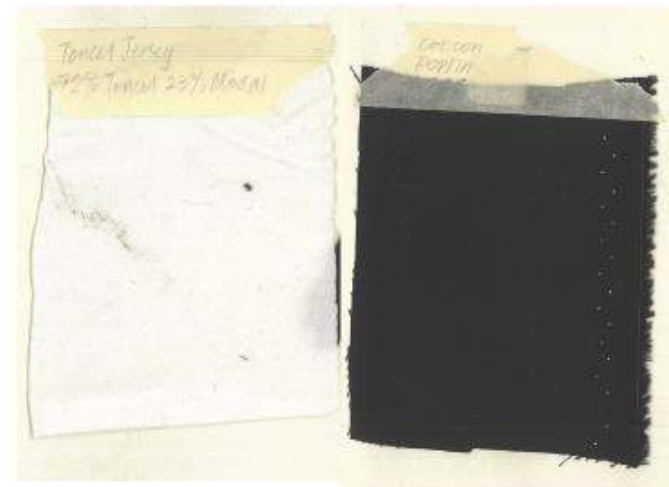




LOOK 2



LOOK 1







Design: Chenwei Yuan
Photography: Chenwei Yuan
Retouch: Chenwei Yuan
Assistant: Niamh Charlotte, Faith Hare
Model: Mina Pabuccuoglu

Design: Chenwei Yuan
Photography: Chenwei Yuan
Retouch: Chenwei Yuan
Assistant: Joyce Zhang
Model: Hanne Dearden

