

The motivation for this collection stemmed from the realization that lack of product information is a significant contributor to unsustainable consumption decisions. In response to this issue this collection focuses on treating clothing as a graphic language, without external context, where garments function as symbols that could have an allocated meaning.

My research started with analyzing Gerd Arntz's graphics for lostype, a pictorial language developed in the early 20th century. This led me to the book "A Primer of Visual Literacy" which served as a pivotal literary influence. It introduced the effects of fundamental visual principles such as contrast, color and shape which ruled my design process. During the translation of those principles into clothing the analysis of posture and body language, a form of visual communication, and the exaggeration thereof became a crucial factor in the image of this collection. Erwin Wurm's transformative photographs of clothing morphing into monochromatic shapes on the body served as a visual aid for this translation.

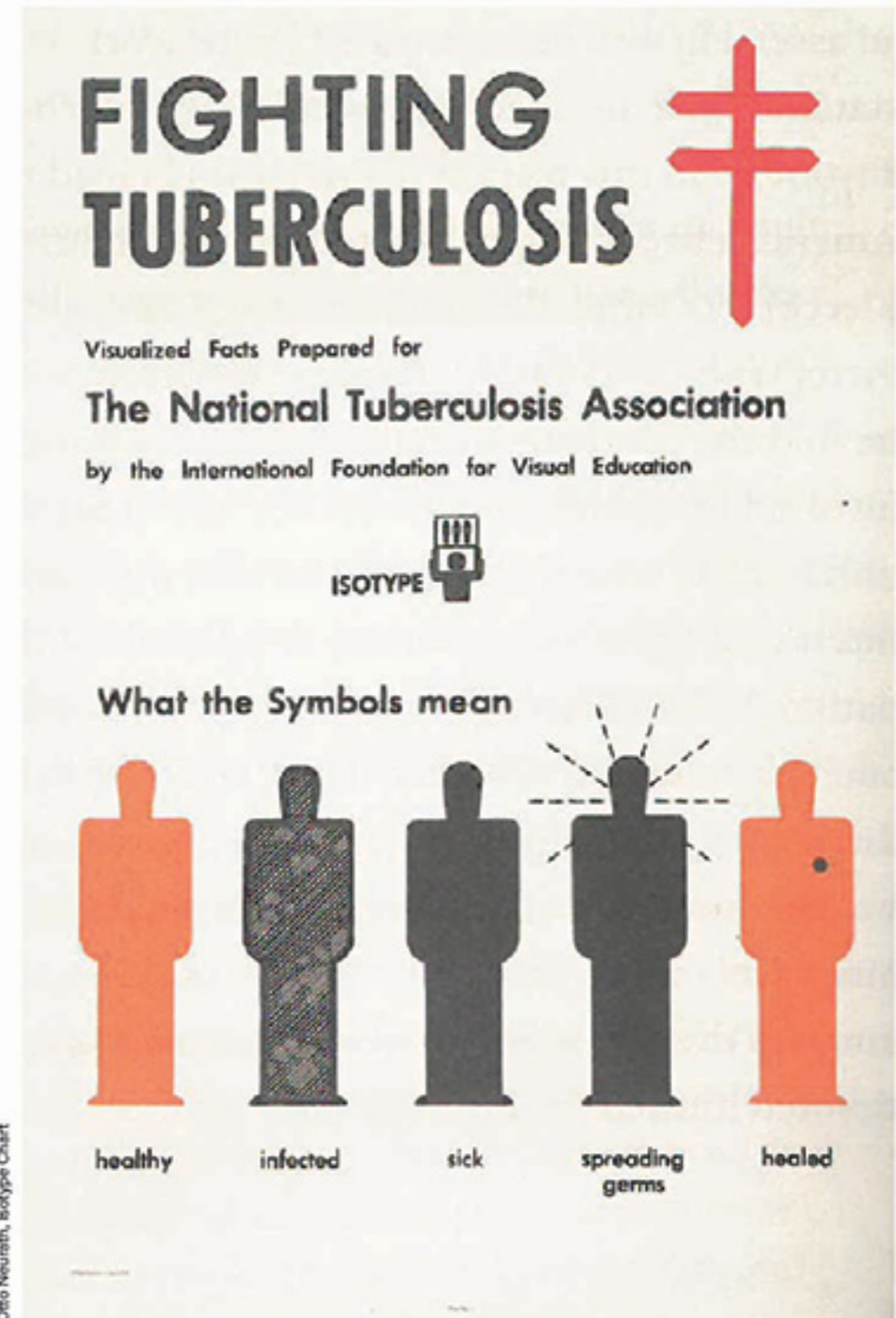
While incorporating visual principles into the designs, the notion of accessibility, wearability and creation of identity occupied an equally important part. I tried to encompass a balance between familiarity, to increase reception and thus access to my work, and novelty. Accordingly, I chose to work closely with archetypes and source garments, which hold pre-existing value and served as templates for my exploration.

With sustainability at the core of this collection, I explored the use latex to substitute artificial, performative fabrics and create organic, waste-free footwear. All fabrics used for this collection were organic, donated from prior employers' deadstock or obtained through donations to the university. Each garment is constructed from a single fabric, resulting in a monochromatic and graphic silhouette. This deliberate choice of fabrication aims to enhance the figurative transparency of each garment, enabling easy categorization for consumers and facilitating recycling practices.

Charles Oliver Moor



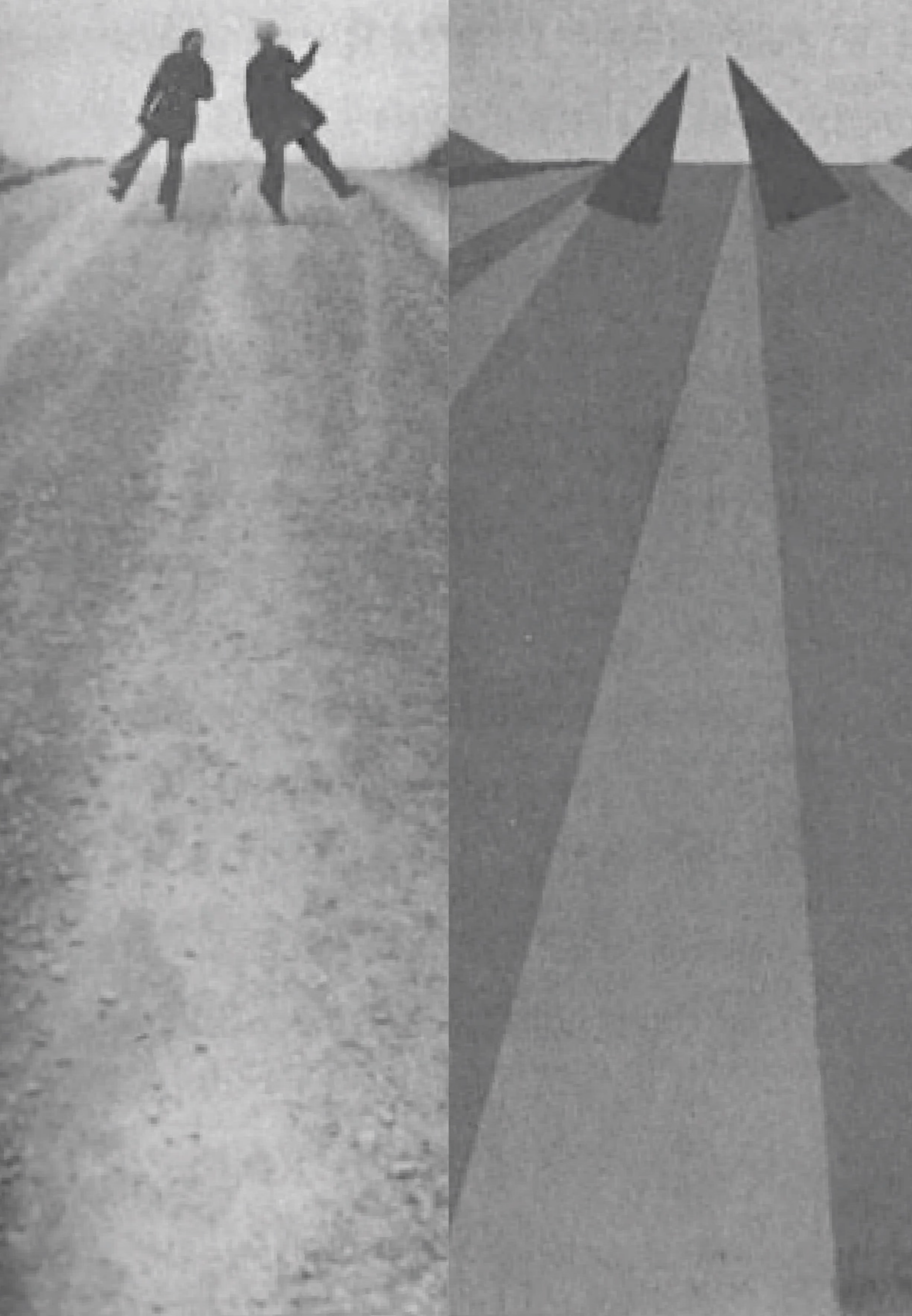
Hiroaka Ohya, The Wizard of Jeanz



Otto Neurath, Isotype Chart



Otto Neurath, Chart

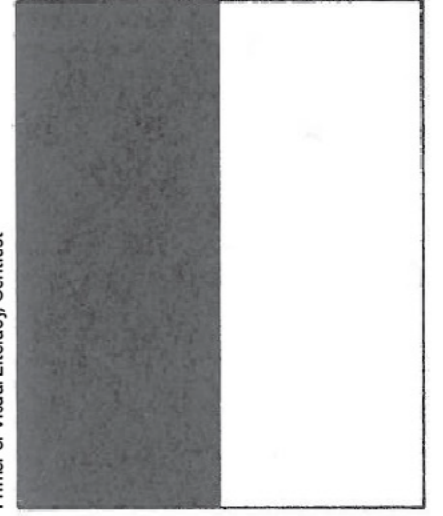


Primer of Visual Literacy, Shape Approximation

August Sander, People of the 20th Century



Primer of Visual Literacy, Contrast



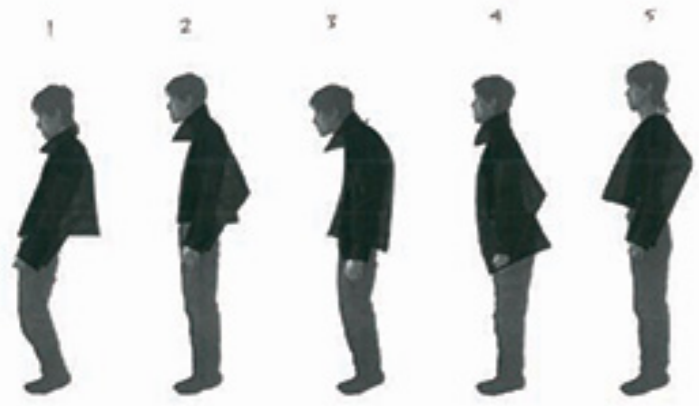
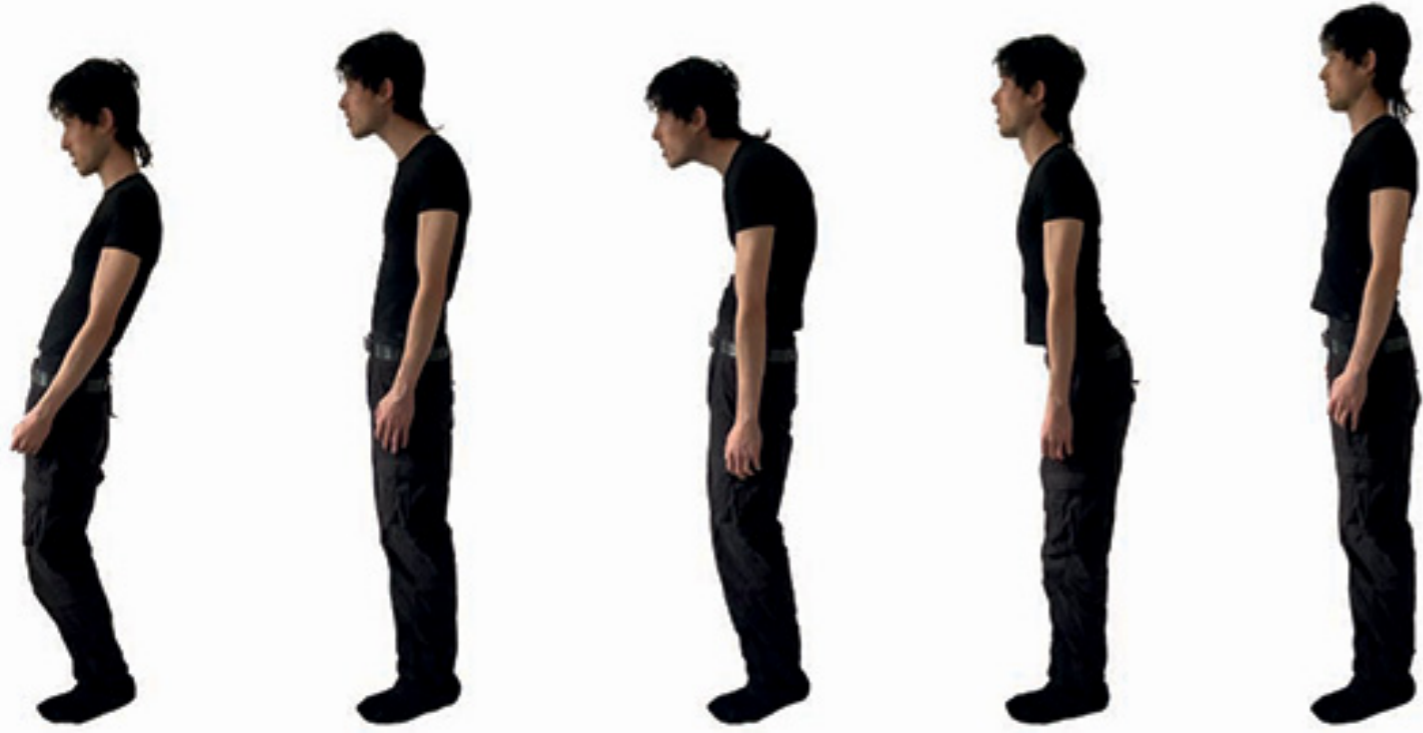
**CONTRAST IN TONE**  
With tone, the relative lightness or darkness in a field establishes the intensity of contrast.

Dries Van Noten, 1999

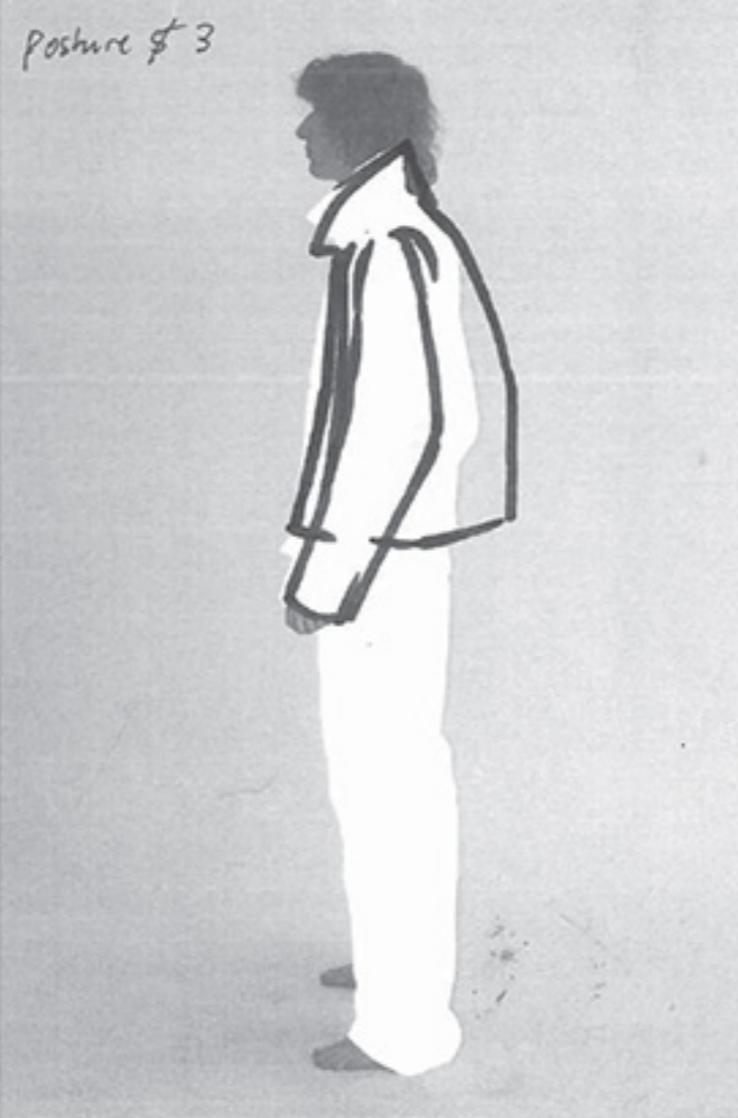


Erwin Wurm, Red

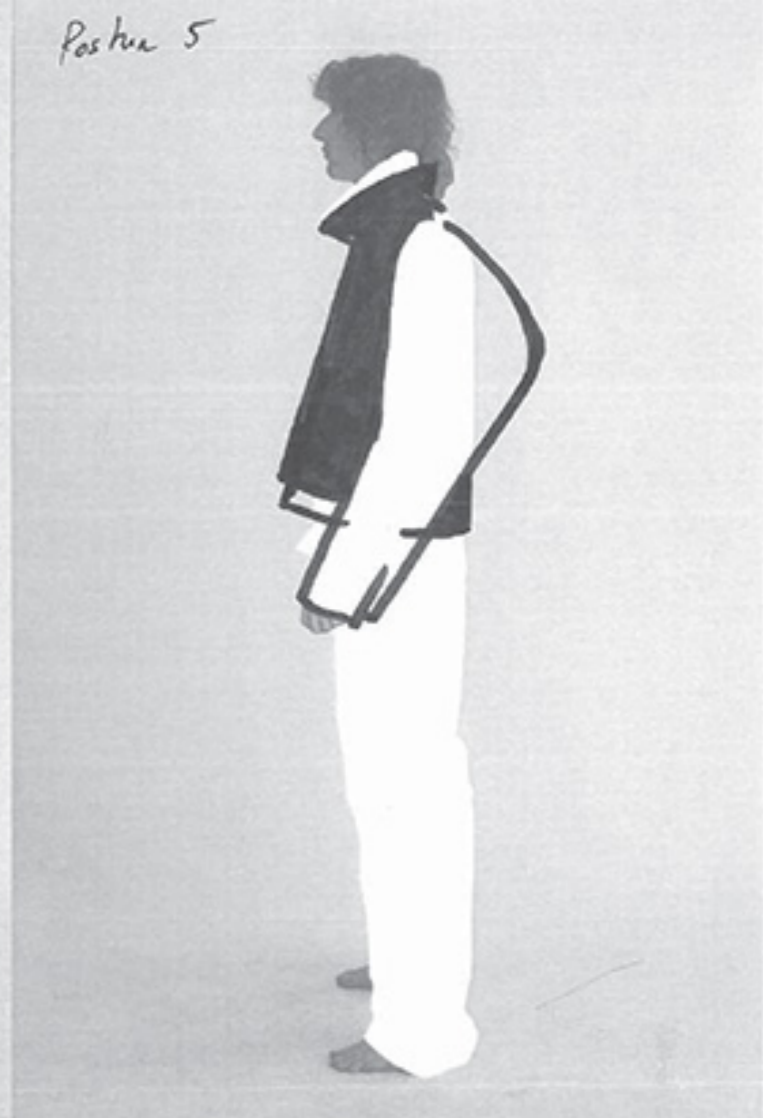




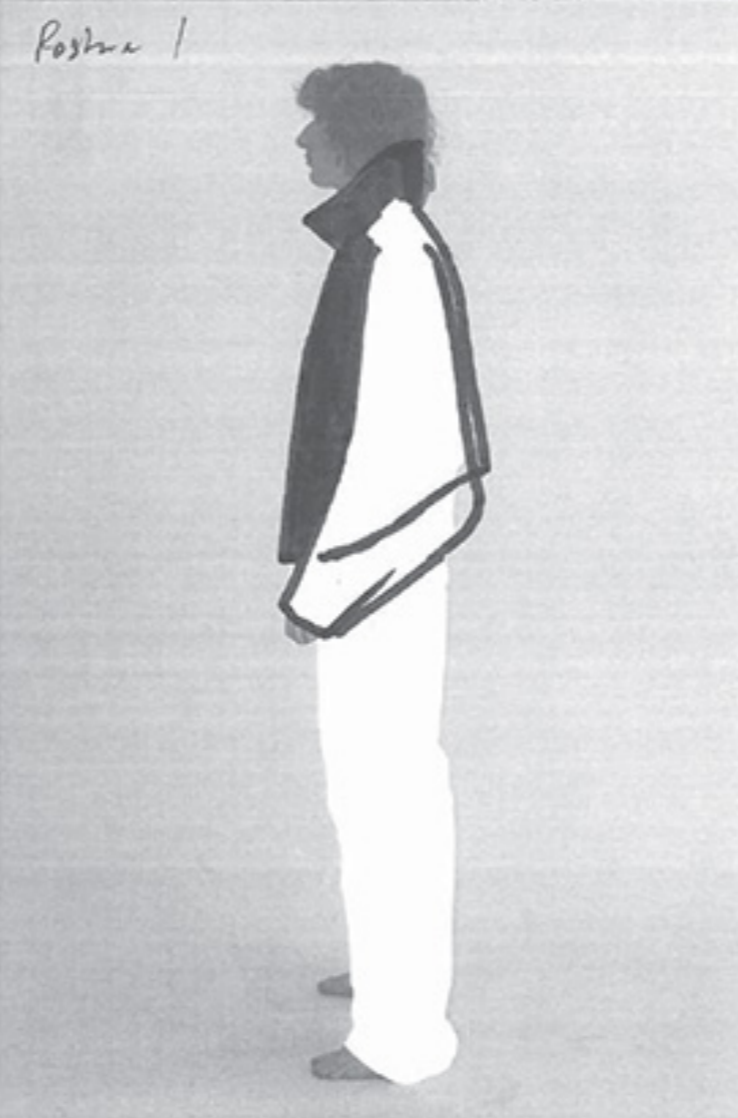
Posture # 3



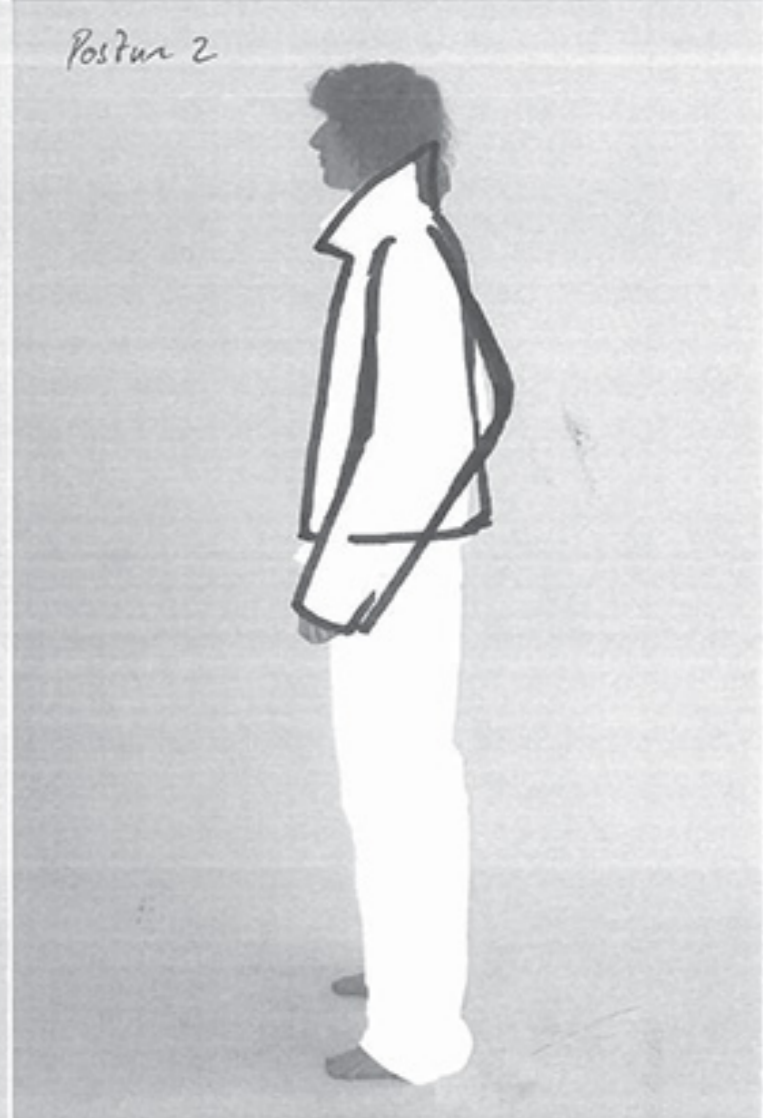
Posture 5



Posture 1



Posture 2



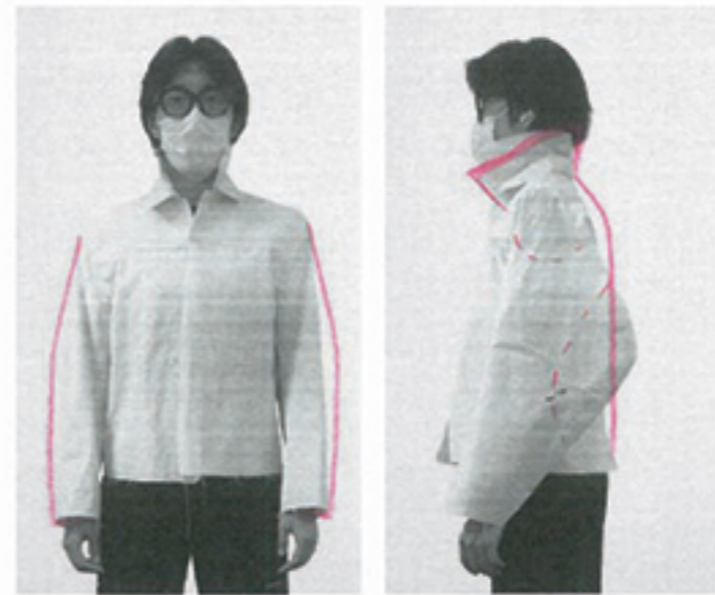
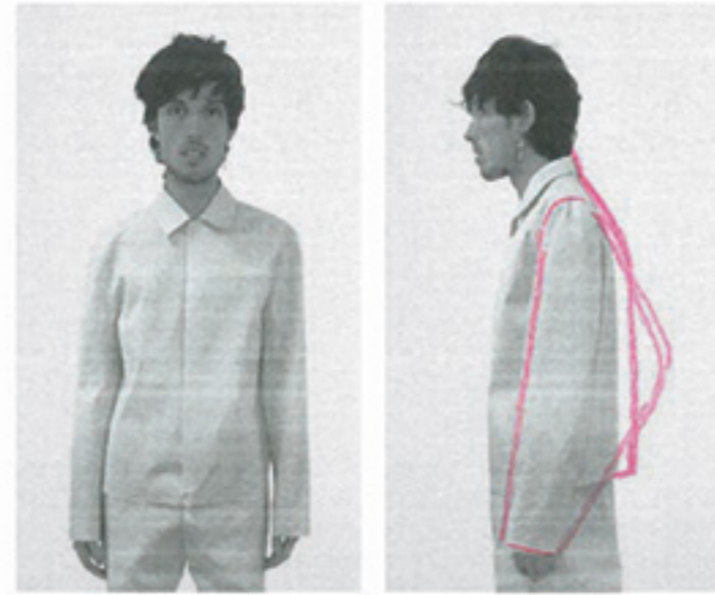
SHAPE 2  
OUTERWEAR



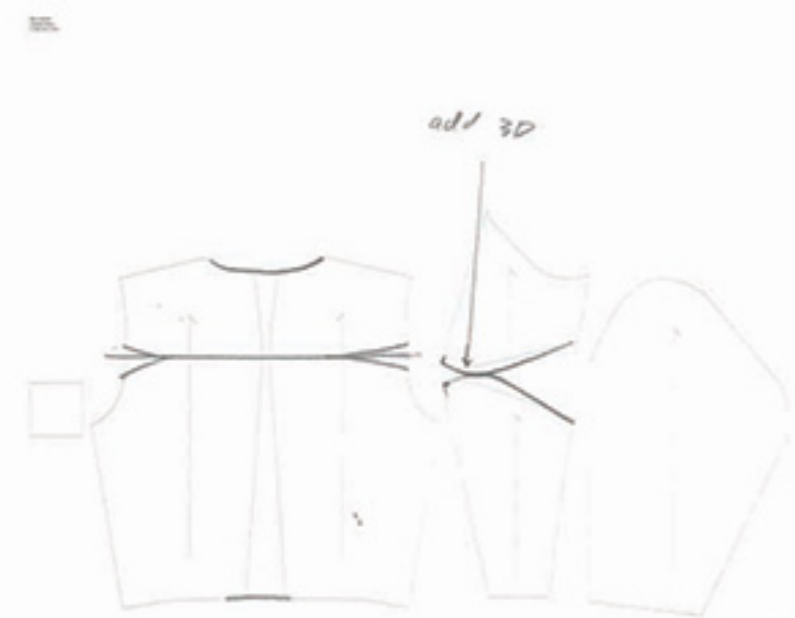
Fabric:  
Composition:  
Color:  
Topstitch:  
Details



SOURCE GARMENT  
PRE-COLLECTION

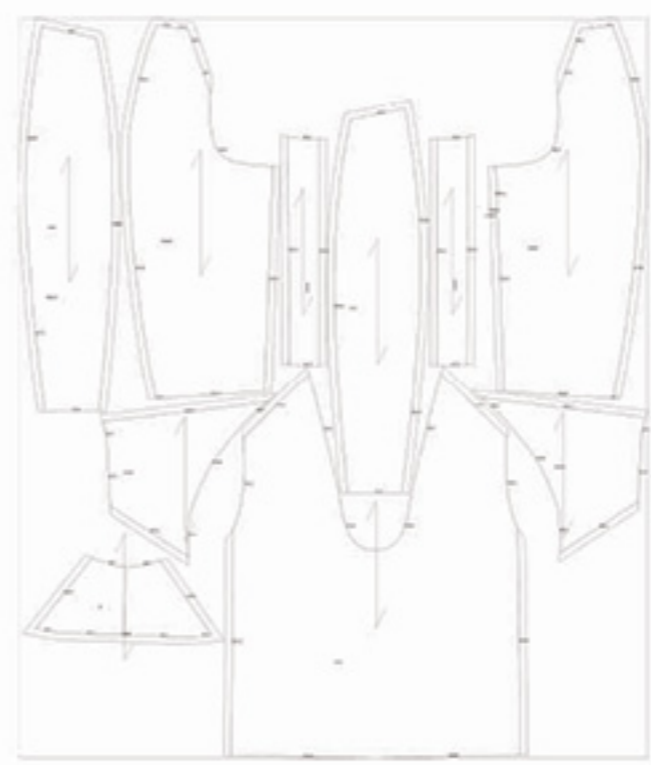
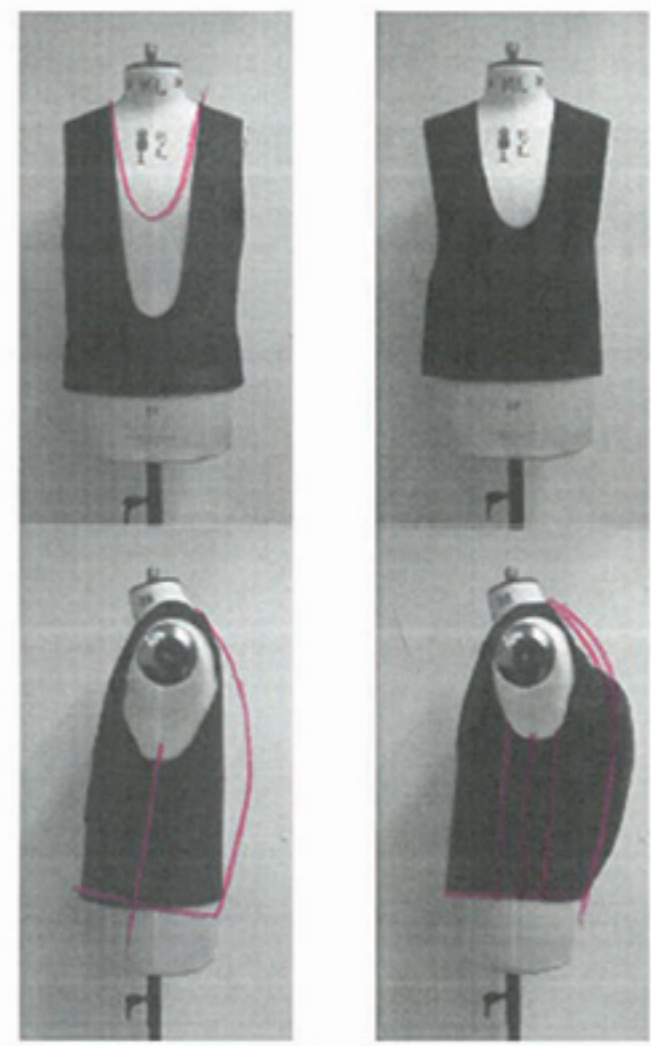
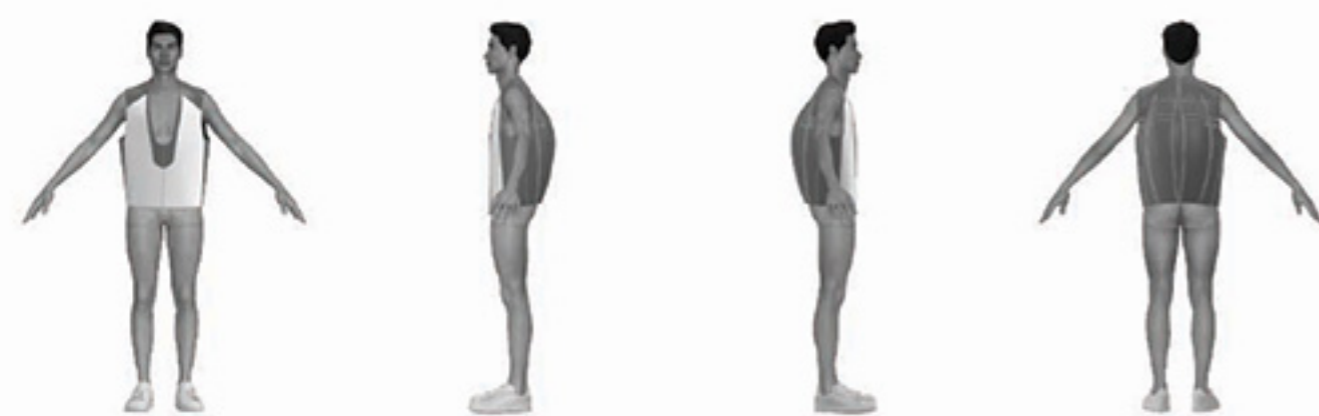


Source piece

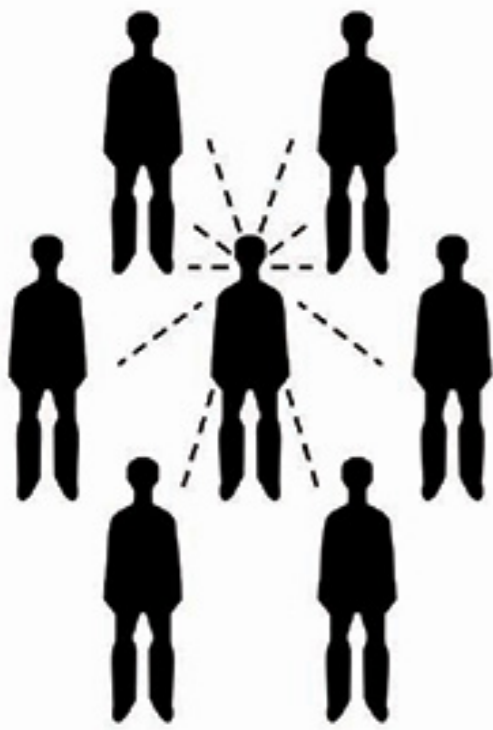
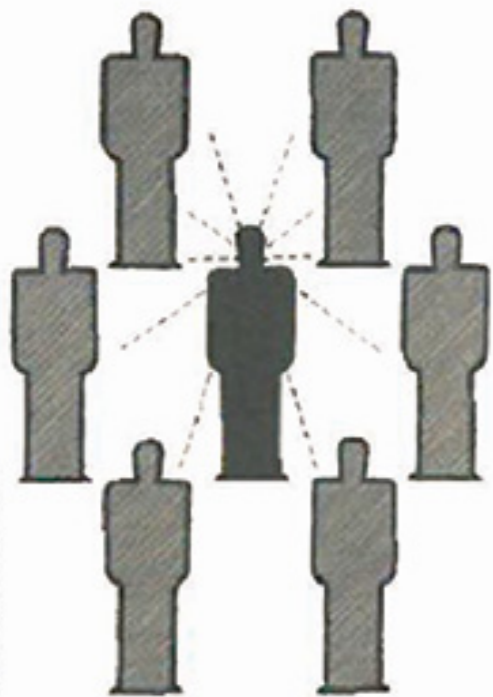


Final

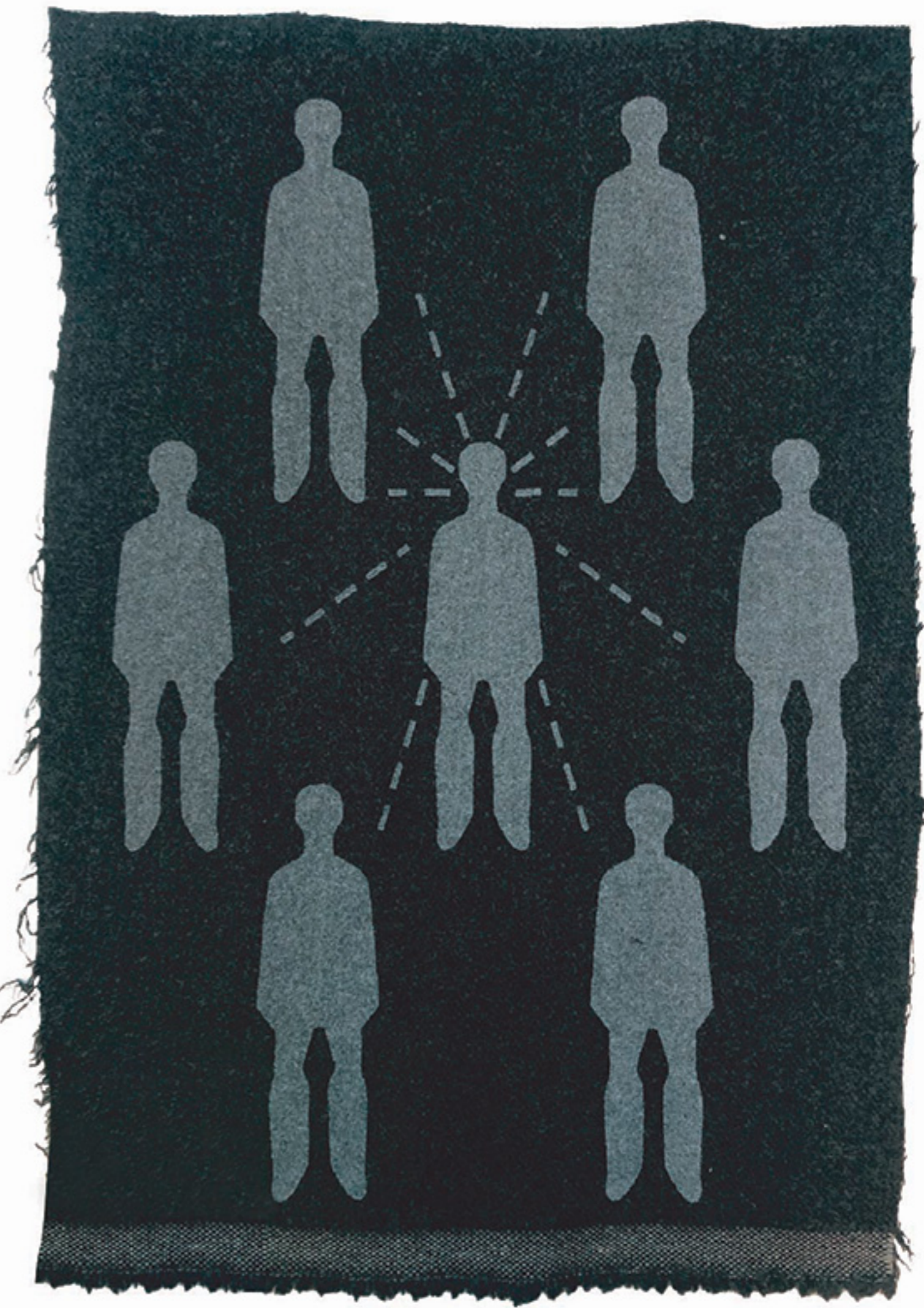




Otto Neurath, Isotype Chart



A grid of colored fabric swatches, likely for a textile design project. The grid is 4 rows by 3 columns. The columns are labeled with yellow sticky notes at the top: '1. PINK', '2. PINK', and '3. PINK'. The rows are labeled with yellow sticky notes on the left: '1. PINK', '2. PINK', '3. PINK', and '4. PINK'. Each cell in the grid contains a small square of fabric in a different shade of pink or light gray.





FABRIC SPECIFICATIONS  
AND FINISHING

by @The\_Figures  
Material: Cotton  
Color: Navy-Black, Cotton  
Pattern: Patchwork-Geometric

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