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University
London

**Kingston
School
of Art**

HERVISION PERFUME

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MOODBOARD



When everyone's face and clothes are blurred,
what else can we rely on to identify each
person?



People can still identify people by their sense of smell when all other sensory organs are blinded.

The sense of smell seems to be the medium through which people perceive their souls.

I once heard a very special story about a girl, she smelled her grandmother's distinctive scent on her bedside after she got up. even though it was already the fifth day after her grandmother's death.

As if her grandmother's spirit had been with her in her sleep.

It's like an exclusive bottle of perfume made for her to carry the memory of her grandmother.

people think of you right away when they
smell what belongs to you
everyone, even in every city, has their
own unique smell.



The smellscape is the smell equivalent of a visual landscape.



Everyone smells in
a certain range.



From this girl's memories of her grandmother, I have extracted three representative elements.

Her grandmother was a great smoker, and the first thing that everyone remembered about her was the smell of smoke. So smoke became the first element I extracted, and I drew the different shapes created by gulping smoke to get more inspiration.

ELEMENT 1: SMOKE

How do we RECONISE difference people after

BEING STRIPPED of our VISION?

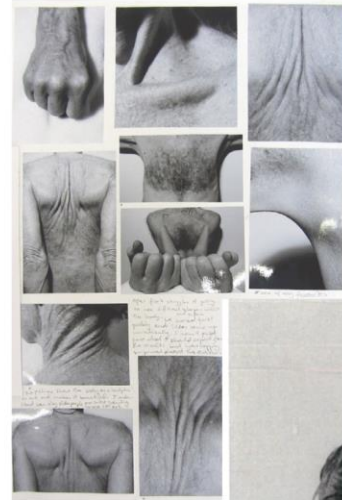




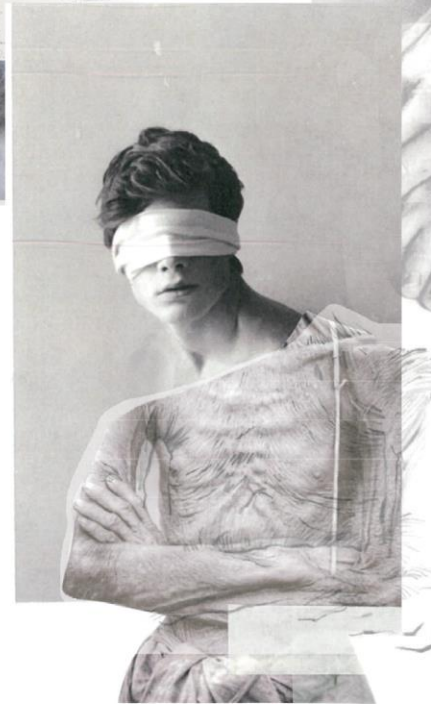
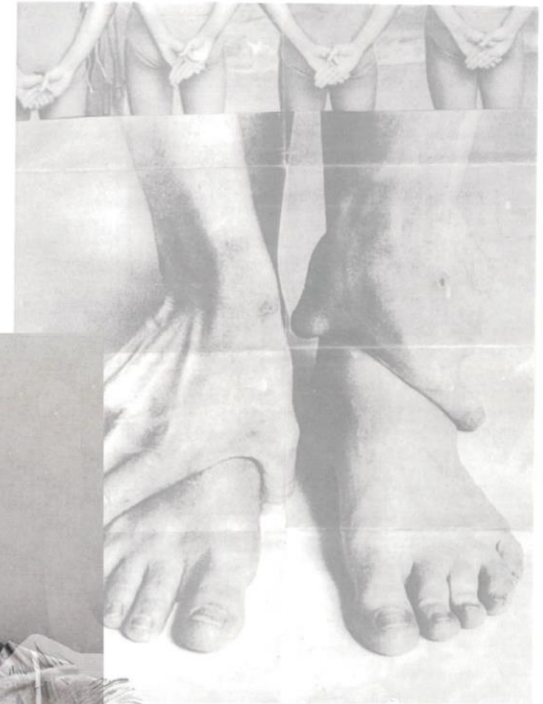
The shape of the arched back



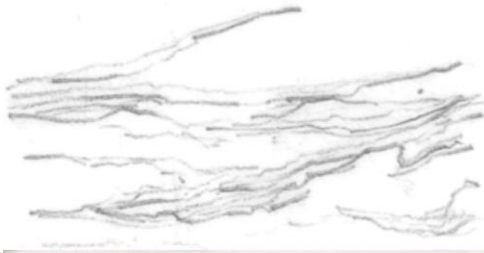
The protruding veins and bones of old people and the sagging skin have a unique shape.



ELEMENT 2: LOOSE SKIN



The sagging skin of older people is also one of my inspirations, there is a big difference between the folds produced by young people's skin and the lines of older people's skin.

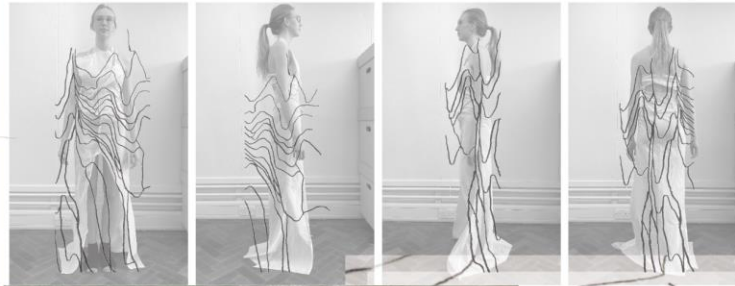


ELEMENT 3: FARMER & FIELD



Her grandmother was an authentic Chinese farmer and the family terraces were where she spent most of her time each day.

So I chose some images of terraces as a source of inspiration and redrew them in pencil to use as a possible print for later.



COLORBOARD



Like smoke exhaling slowly from a woman's mouth, a gradation from dark grey to white was chosen for the entire theme.

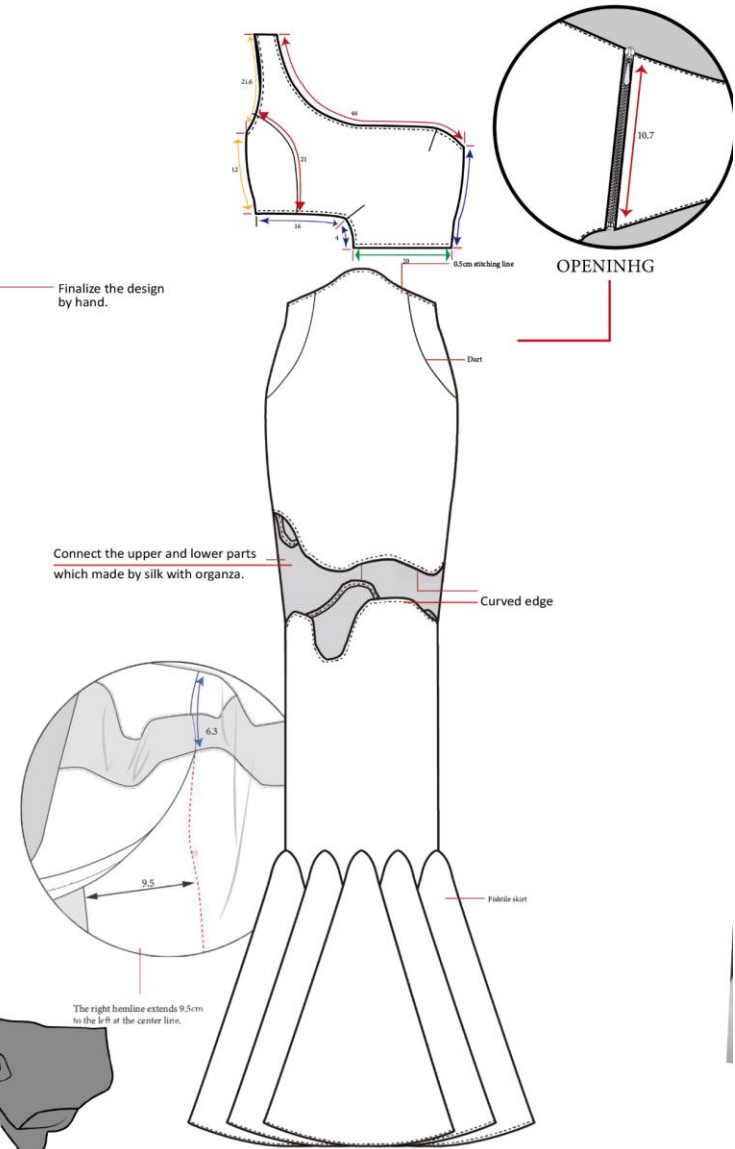


LOOK 1- SPEC PACK

- Fabrc A: Net (Dyeing of some fabrics to greyish purple)
- Fabrc B: Silk Stain (Light Grey)
- Fabrc C: Organza(Grey)



FRONT

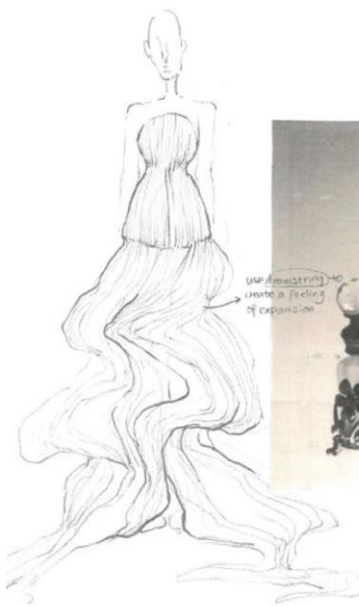


BACK



Starting at the shoulders, the colour of the dress fades from dark grey to white, like the fading of smoke exhaling from the mouth.





printed georgette.
(CONTRADOS).
£15/m.
(DARK GREY to WHITE)



polyester LINING
£15/m.

THE PROCESS OF LOOK 2.



Finished the Look 2's underwear
by final fabric.

spent 6 hours.

The chest is the most important part,
Where the most effort is spent.

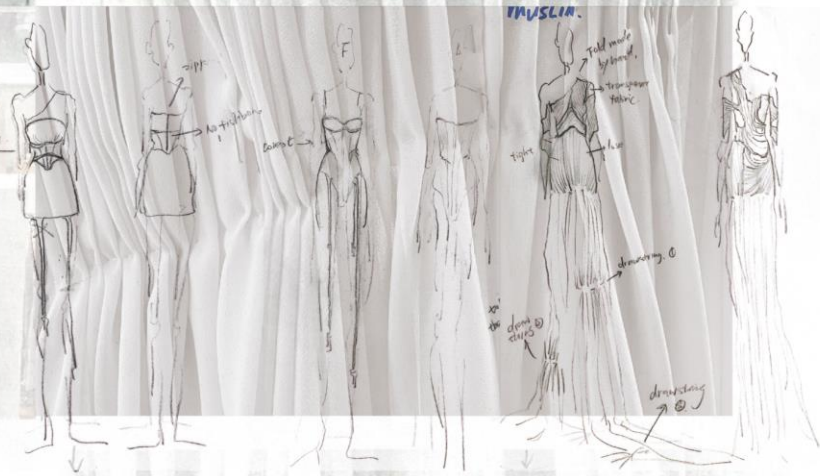
HAND FOLDED
FROM TOP TO
BUTTON.

spent almost a week.



spent 2 days.

FOLDED according to the drawing.



Lingerie manuscript.

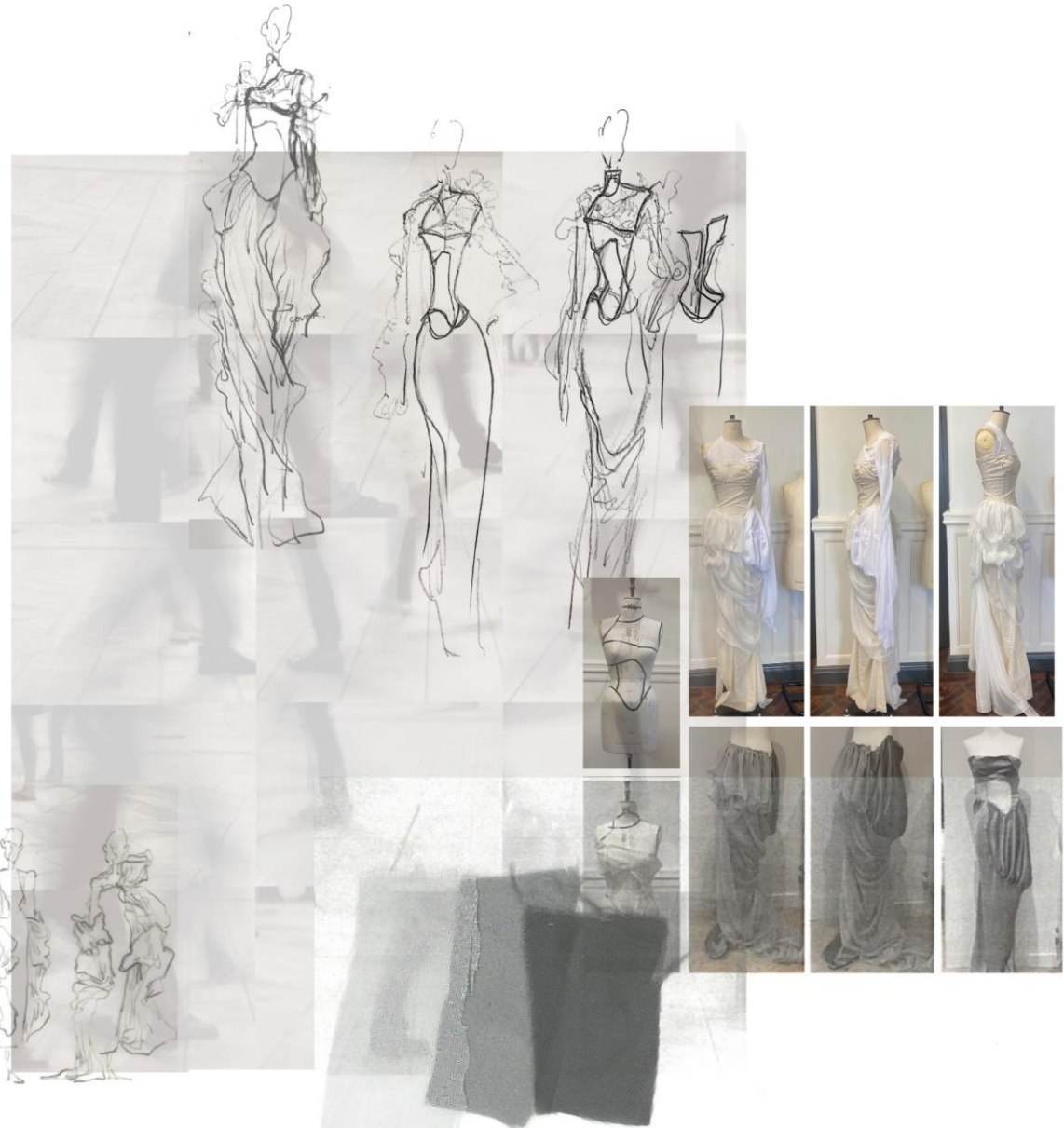
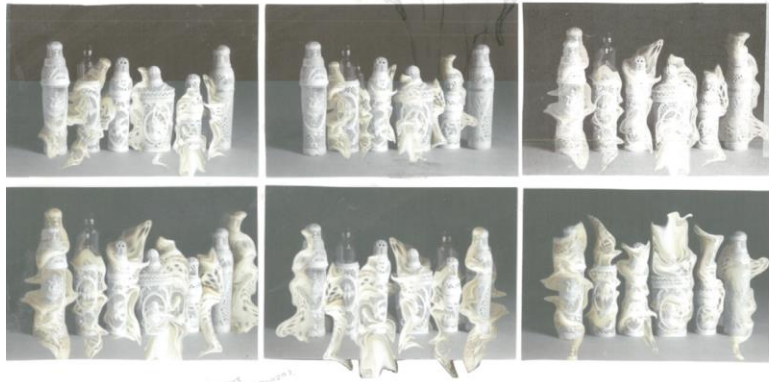
DRESS manuscript.

use pins to fixed the
fabric before hand sewing.
(To minimise the impact of the pins
on the fabric, hand stitching
should be done at the same time)

LOOK 3

In the 17th century, smelling salts were considered to be a 'medium for awakening the soul'.

And I was able to create a new silhouette by distorting the original shape of the perfume bottle and the smelling salts bottle to simulate the shape of the soul that was thought to be attached to the body.

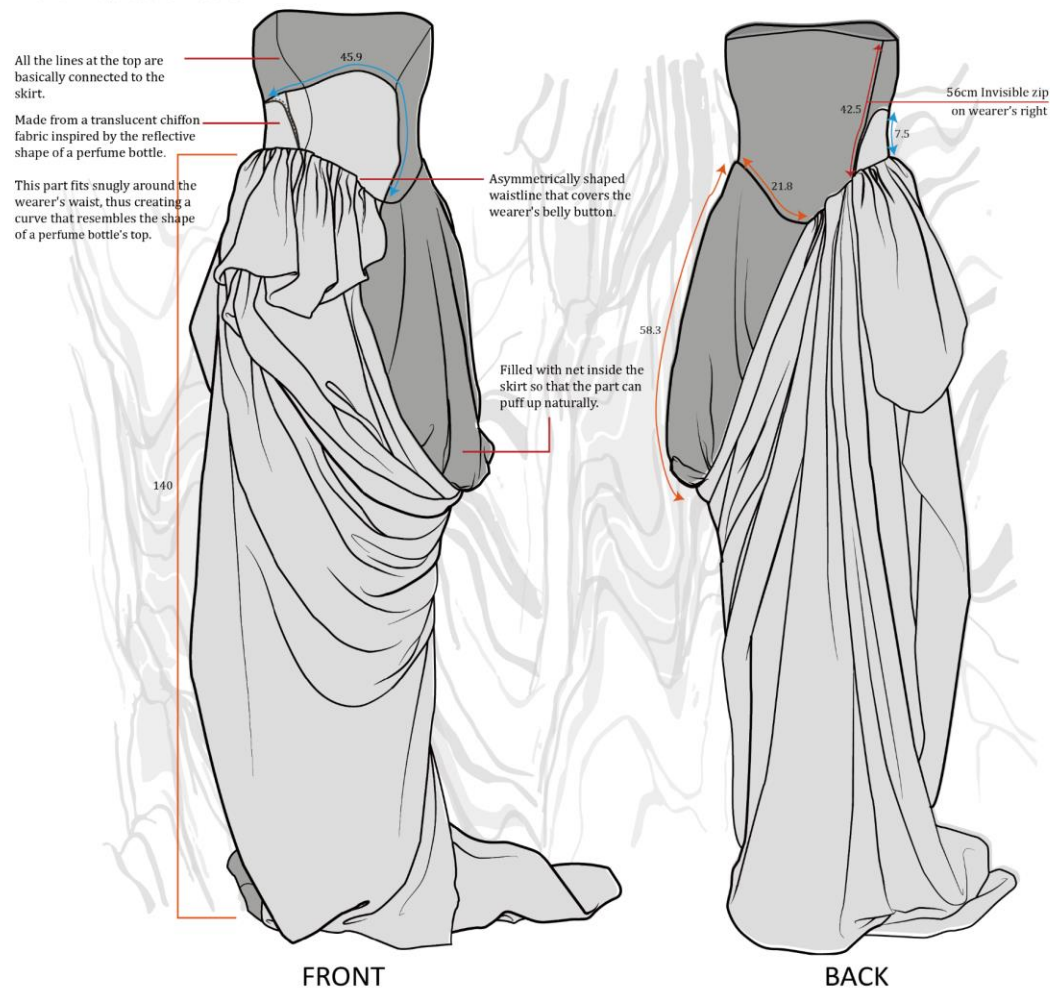


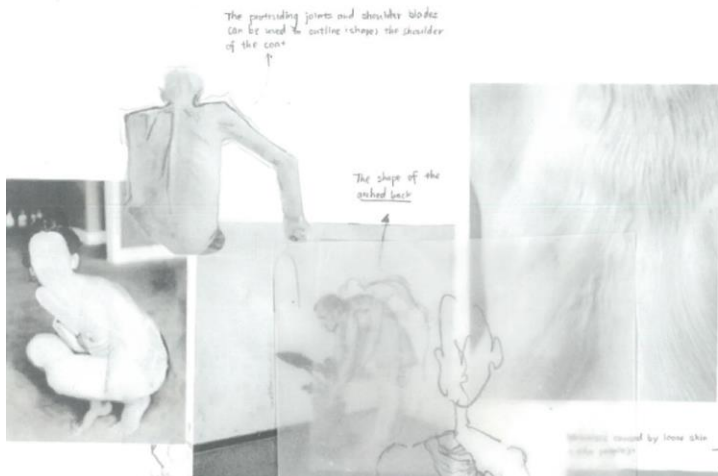


LOOK 3 - SPEC PACK

- Fabric A: Stain Silk (Dark Grey)
- Fabric B: Polyester Chiffon (Light Grey)

The main inspiration of LOOK 3.



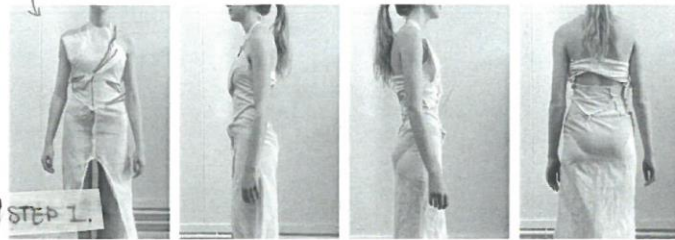


LOOK 4



Look 4 is inspired by the lines formed by the sagging skin on the hands of older people and incorporates elements of smoke. From top to bottom, it looks like a gradation from skin lines to smoke.

The first time to fit on the model. (Normal shape).

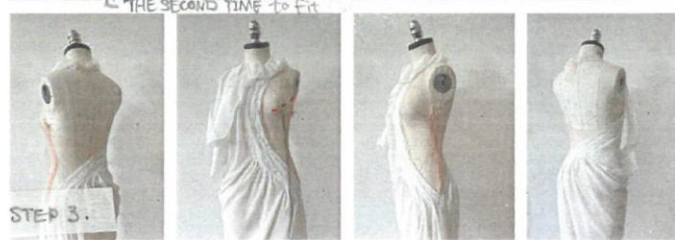


← spent 4 hou



Removal of exc space.

← spent 2 hou



← spent 3 days

add a dart to make garment become more fitted.

LOOK 4 - SPEC PACK

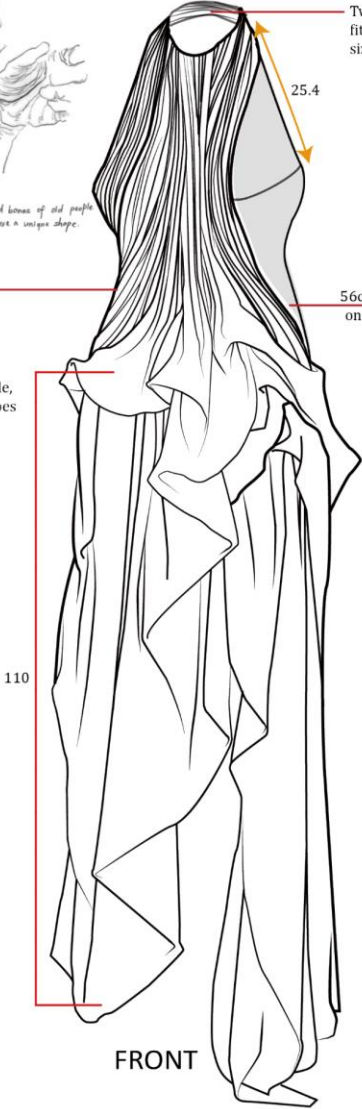


The protruding veins and bones of old people and the sagging skin have a unique shape.

Hand-folded pleats are used to simulate the folds of the skin, most of which do not need to be hand-sewn in place due to the way they fit the side curves of the body.

In order to make the net part more invisible, the underwear part of the entire Look 4 does not use any hemming techniques.

- Fabric A: Georgette (Printed)
- Fabric B: Net



FRONT

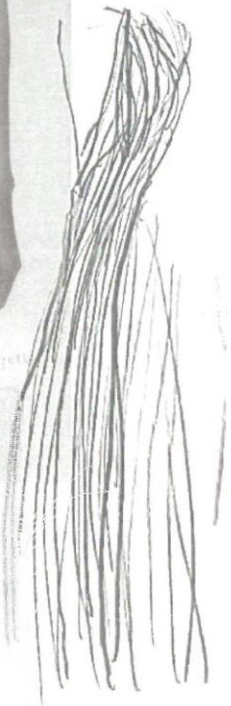
Two pairs of buttons for ease fit for wearers of different sizes.

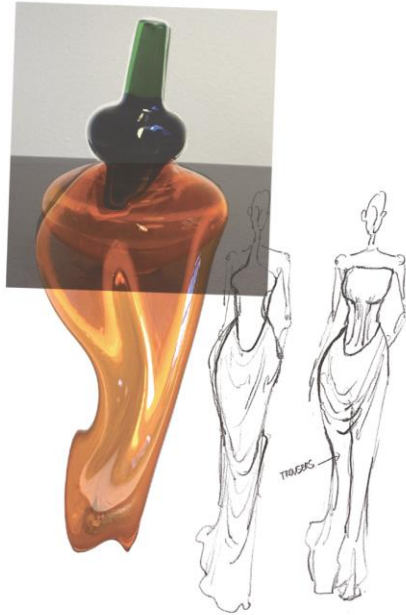
56cm Invisible zip on wearer's right



BACK

The use of transparent net as a base for the entire garment and the malleability of the net also allows the underwear of LOOK 4 to fit better.



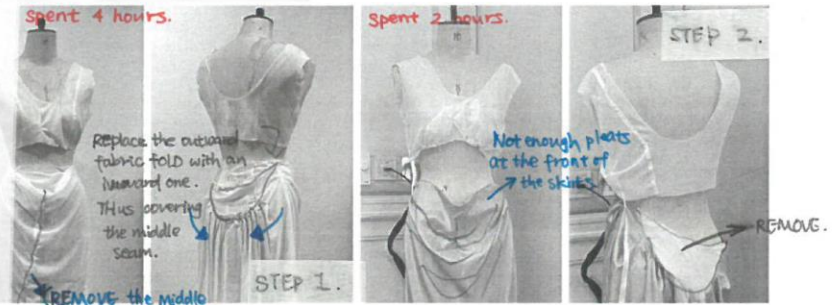


LOOK 5



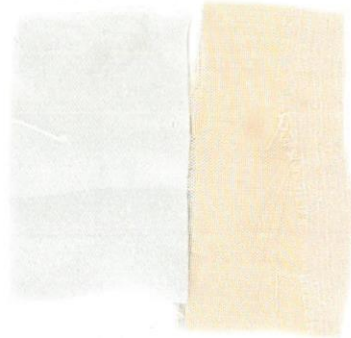
The jacket was inspired by the smell of smoke that wrapped around her grandmother's body, as if it enveloped her entire being and left a smell even after she left, like a long trailing trail.

The skirt was inspired by a perfume bottle that had been distorted using Photoshop, and the silhouette was superimposed on the bottle to create the distinctive curves that were the source of the skirt's silhouette.



Silky stain
£9.9/m

Can be replaced when ←
customers order.
(REPLACE with silk)



Silky chiffon
£38/m

The PROCESS of producing Look 5. (Modification of the shape of the skirt through vertical cutting).

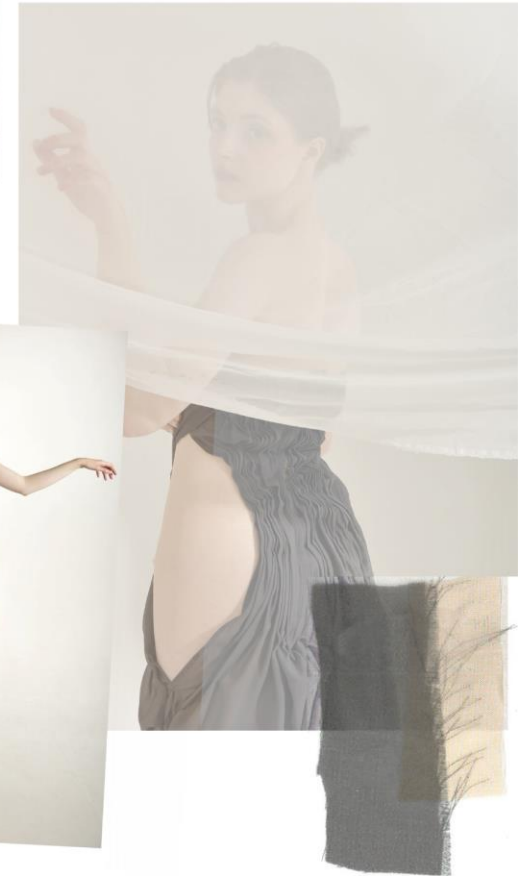


LOOK 6



Look 6 developed from a sudden inspiration. When I was twirling the mannequin in look 2, I was amazed at the beautiful shape the hem of look 2 formed as a result of my movement, like smoke flowing downwards.

As with each of the previous outfits, I have used the technique of hand pleating and hand sewing to complete the outfit.



FINAL LINE UP

