



PORTFOLIO

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INLOOP

RESEARCH QUESTION

To what extent can existing digital fashion accurately represent the structural and aesthetic reality of crochet, and how can that knowledge be translated into accessible technology that serves the crochet community?

A PROJECT WITH 2 AIMS

A five-look digital couture collection testing whether existing simulation software can accurately represent crochet's physical structure. The five garments trace a single healing journey, from heaviness and withdrawal toward full bloom and joy, each look marking an emotional stage through stitch, silhouette, and a chromotherapy-grounded colour progression. Beyond the collection itself, the project argues crochet is a genuine, evidenced practice for mental wellbeing, and aims to draw people into taking it up themselves. It's presented as an interactive game where visitors move through five rooms, discover hidden free patterns through a treasure hunt, and encounter crochet's role in mental wellbeing embedded directly into the experience.

The InLoop platform: a consumer-facing co-design website built specifically for independent crochet artisans. Clients browse a catalogue, customise garments panel by panel, and see exactly what they're commissioning — live pricing, materials, and production time — before an order is placed. The platform protects the artisan's time, makes their labour visible and valued, and closes the communication gap that has historically forced makers to spend unpaid hours on physical sampling just to show a client one small variation. It replaces guesswork and unpaid labour with a shared, transparent process, so no product is made until both artisan and client are certain.

The trickiest part is usually colour. Since customers order online, the colour they see on a screen can sometimes feel different in real life, even if it's technically the same shade.

Yes I do! I find it tricky to explain sizes to clients and why they're different prices. This is challenging over the phone when you can't see the product in real life

I think it's important that makers can set boundaries and decide which elements can be changed and which are essential to the design. That way customers get creative freedom, while the original concept of the product stays intact.

Most customers choose from designs I've already made and ask for small adjustments, such as a different colour, size, or a detail from another bag.

I also prompt them to take screen shots of anything they like on my page to help get an idea of what they're after

virtual bag builder would be great where you can pick size, shape and yarn colour/s so you can see a visual of what you're getting

3. What would make custom orders less stressful is a configurator where customers can see realistic yarn colours and customize a bag within predefined options.

Yes I accept custom orders, it gets messy when people want alterations to a picture they provide but don't know enough about crochet to know how it works.

I don't really show options at the moment as I've only been making one offs. If I did I would show a bag, then samples of different colours of wool.

Instagram DMs from a few crochet businesses . . .



PART ONE

WHO HEALS WITH CRAFT?

The audience for this project is not a demographic bracket but a behaviour already happening at national scale. A 2024 Anglia Ruskin University study, analysing 7,182 UK adults through the Taking Part survey, found engaging in creative activities like textile craft predicted subjective wellbeing above and beyond factors like age, health, and employment, roughly on par with having a job. Separate 2025 research from Hobbycraft and Mind found 8.8 million UK adults already use creative activities to manage their wellbeing, and 72% believe arts and crafts should be formally recommended by healthcare professionals.

Textile craft skews toward a particular audience: women take up embroidery, crochet, and knitting at markedly higher rates than men, using it for relaxation more than twice as often. Groups like Liverpool's Woolly Wellbeing, where members describe it as having "saved my life", show this in practice.



AUTOETHNOGRAPHY

Autoethnography positions the researcher's own lived experience as primary research data, the foundation from which inquiry begins. For this project, that foundation was built during the most difficult period of my life.

In 2023, I was involved in a serious accident that left me bedridden for three months. Unable to move freely, study normally, or engage with the world in the usual ways, I found crochet. What began as something to do with my hands became something I could not have anticipated. It kept me mentally present when everything else felt suspended. The progressive visible output, something growing from nothing, gave me a sense of agency and purpose at a time when I had little of either.

I was bedridden again for two further months in 2024, and crochet was there again the same way. I made pieces for friends and family, small gifts, careful decision-making, skill-building. The stress reduced noticeably. I was learning constantly, and that kept my mind forward-facing during a period that could easily have consumed it. It was during this time that people began asking me to make things for them. What started as private recovery became something larger: a practice, a skill, a question about how it could be supported, digitised, and shared.



Dopamine dressing is the practice of deliberately choosing clothing that sparks joy or personal meaning to trigger dopamine release and improve emotional state. It surged into fashion vocabulary around 2020–2022 as a post-lockdown response to monotony, coined by fashion psychologist Dawnn Karen in *Dress Your Best Life* (2020), and characterised by bold, saturated colour over muted minimalism.

Colour is never absent from this collection, even at its heaviest. Look 1, marking the start of the healing journey, is built from dark, muted tones, but made up of many colours held close together, not one flat shade. Even withdrawal, here, is not colourless.

Chromotherapy uses colour to influence mood: blue calms, yellow lifts, warm saturated tones energise, muted neutrals ground. Harper's Bazaar (Adhav, 2023) documented a Covid doctor advised to wear yellow, reporting a mood lift. This isn't carried by the garment alone. Each room in the walkthrough is lit to match its look, so Look 1 sits inside a contained space and Look 5's saturation floods the room, a visitor experiencing colour as environment, not outfit.



PART ONE



THE VISUALS

Flowers, the main motif of the collection, appear as emotional elements, built directly into the garment architecture, representing growth, renewal, and the idea that healing blooms slowly, stitch by stitch. Colour moves progressively across the collection, opening from muted earthy tones into full saturated joy. Silhouettes are extreme and sculptural: oversized volumes and dramatic drapes that mirror how overwhelming emotions feel in the body, but are constructed entirely from something gentle and handmade. Every stitch choice is intentional: dense, tight stitches carry emotional weight and heaviness, while open, airy stitches feel light, free, and expansive. Textures are not portrayed as mere decoration, but as feelings we feel.

COLOURS

Look	Emotional State	Chromotherapy Saturated Palette	Stitch Type
1: Heaviness	Nervous System Contraction / Overwhelm	Muted, earthy, stabilizing neutrals	High-density, tight, thick Single Crochet (SC) or heavy stitches
2: Unravelling	The First Exhale / Shift	Slight warm shift, introduction of soft hues	Integration of open-work, chain-spaces, or filet crochet
3: Softness	Neurological Safety / Grounding	Balanced mid-tones, soft pastels	Structural introduction of multi-tonal granny squares & textures
4: Bloom	Expansive Recovery / Awakening	Bold, proud, activating high-saturation tones	Multi-directional, non-linear architectural flower motifs
5: Joy	Dopamine Release / Liberated Wholeness	Full chromatic saturation, bold primary/secondary contrasts	Hyper-expressive, maximalist fringe and loose, open stitch arrays



STITCHES USED

Single Crochet

Double crochet

Triple Crochet

Dragonfly Stitch

Solomon Stitch

Mesh Stitch

Polka-dots Stitch

Popcorn Stitch

Ridge Stitch

Camel Stitch

Flower Stitch

Waffle Stitch

Moss Stitch

Filet Crochet

Granny Squares





Video Link:

[Video](#)

CLICK!

PART TWO

WHY IS THIS IMPORTANT

Digital fashion has been praised as a possible answer to ethical concerns by reducing waste and encouraging conscious consumption, but in practice, it continues serving the same industrial clients. It remains consistent in the same part of the Industry.

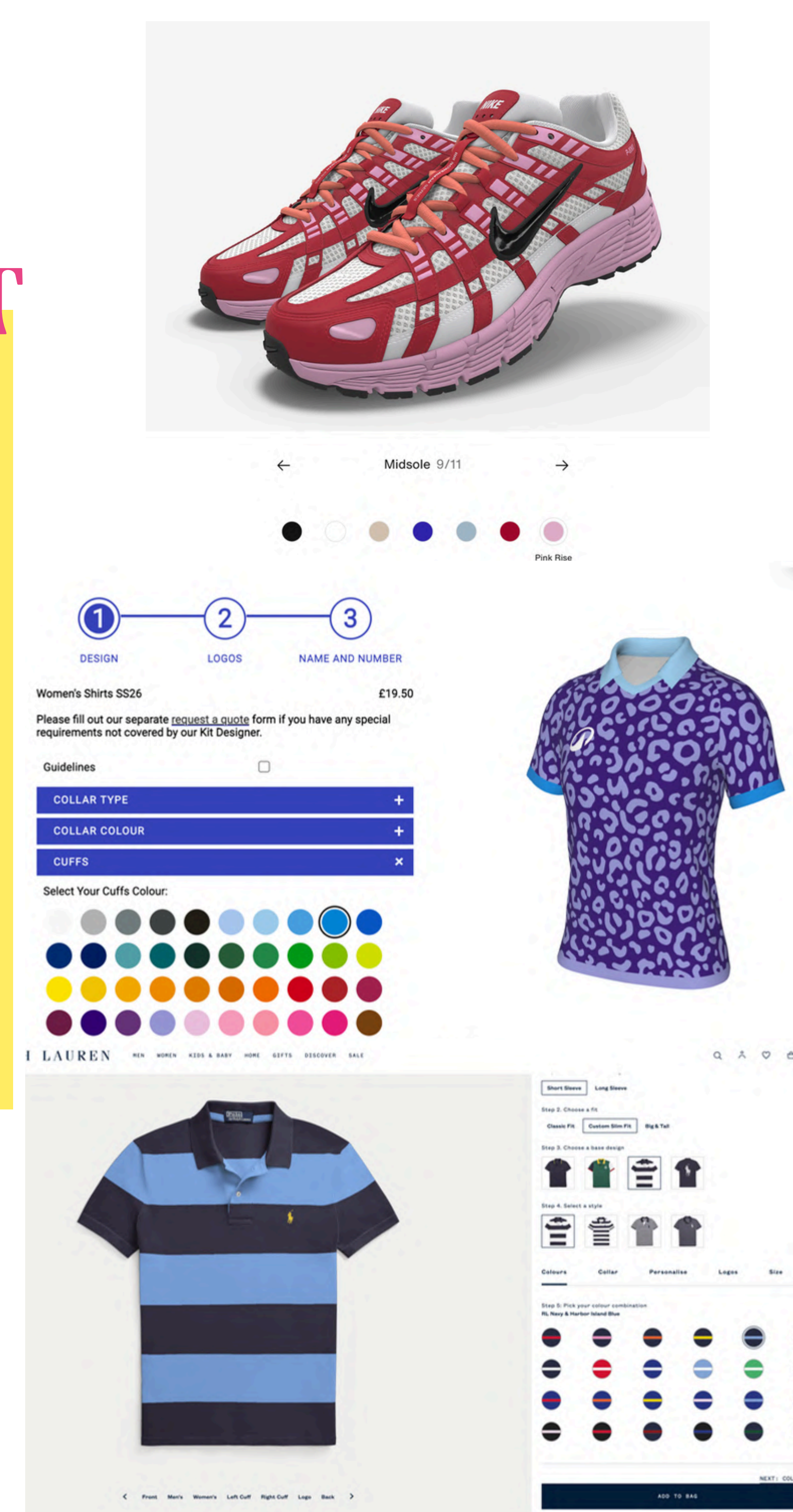
It matters because the hand-craft side of the industry has not benefited at all from any of the Infrastructure. There is a lot of development and Improvement In the software, and they keep releasing new versions and updates now and then, but It Is sad to see no Improvement In terms of expanding their service somehow to the craft community.

It matters because when we talk about saving such crafts, we should also actively take steps to keep them alive and more easily helpful to the makers, and we, as the digital fashion industry, should also take steps to expand our services beyond wovens and machine knits.

It matters because the digital fashion Industry has also expanded to virtual garments and try-ons, so why are we not trying to expand to such handicrafts?



I want to create an online platform called InLoop, where customers can play around with a catalogue of basic items and customise them block-by-block before they are even made.



The fact that no brand has taken the initiative to help artisans in such a way is the main focus and primarily where the project sits. Yes, some brands allow customers to customise before production, which helps in reducing wastage and producing products that might not sell out later, but there are none supporting the craft sector.

There are also very few to none who have explored crochet In the digital fashion space so this gives me more room to explore things by myself without getting Influenced by previously existing work.

IS IT ORIGINAL?

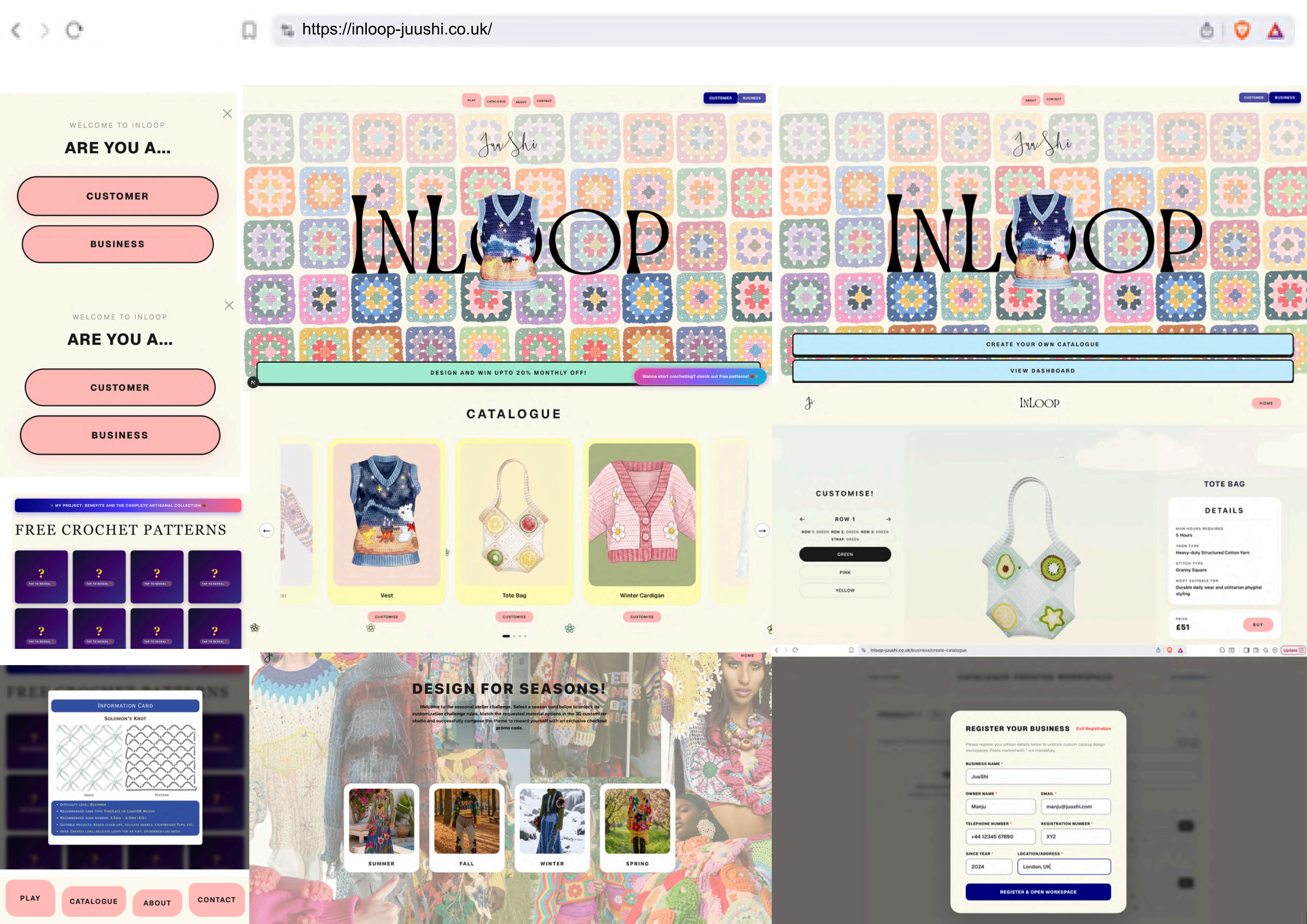
CO-DESIGN

Co-design ensures InLoop's platform is built with, not just for, independent crochet artisans and their clients. By putting real users into the decision-making process, the platform moves beyond generic e-commerce templates, becoming infrastructure genuinely shaped around bespoke craft, protecting the agency and visibility of the artisan throughout.



CLO 3D MODELS

PART TWO



THE THREE ACTS

The Three Acts

The Concept

This collection stages three psychological moments where digital anonymity removes social consequence and the performed self dissolves, surfacing what was suppressed beneath. **Online disinhibition**, the documented phenomenon where anonymity strips away the social architecture keeping certain behaviours in check — is the observed reality this collection responds to. Rather than representing these states abstractly, three garments function as projective instruments, staging the structural conditions of psychological breakdown so viewers locate themselves within the split between external performance and hidden interior life.



The Tarot

Tarot functions as structured ambiguity: specific enough to trigger psychological response, open enough to refuse fixed meaning. Archetypal symbols remain intentionally unclear, forcing viewers to complete interpretation themselves. The gap between card imagery and personal reading becomes the point—revealing unexamined aspects of viewer's own psychology through their unique, inevitable misreading of intentionally ambiguous symbols.



The Projective Tests

Ambiguity triggers apophenia, the brain's compulsive pattern-finding in ambiguous stimuli. When presented with unclear visual information, analytical mind cannot immediately categorize, creating information vacuum. The brain resolves this tension by projecting internal models onto the interface, filling gaps with unintegrated psychological material: suppressed fears, unexamined desires, hidden aspects of self. Viewers unconsciously reveal interior worlds through interpretation, making the ambiguous image a diagnostic mirror of their own psyche.



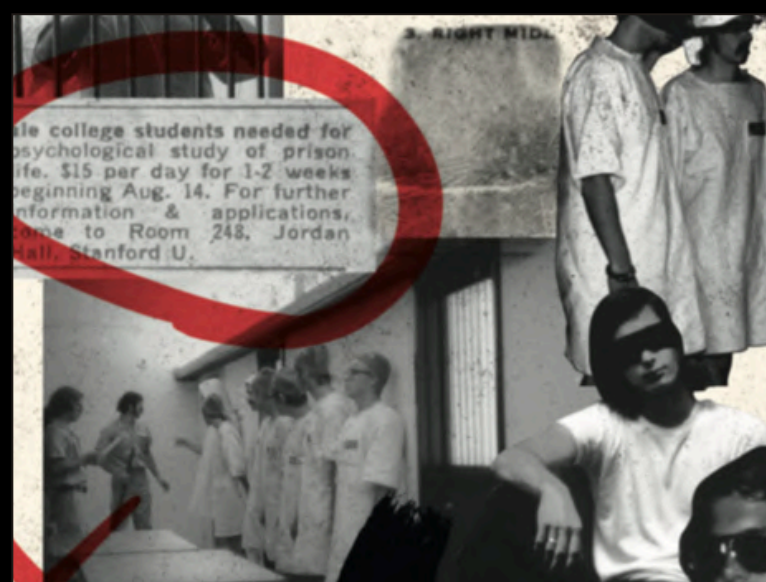
The Jungian Shadow

Shadow encompasses everything consciousness has excluded from official identity—traits misaligned with performed Persona, constructed for social approval. Contrary to popular belief, Shadow contains not merely destructive impulses but also unrealized potential, suppressed creativity, authentic feelings deemed unacceptable. Integration of Shadow—acknowledging these "inconvenient" aspects—becomes prerequisite for psychological wholeness and genuine self-knowledge rather than performed identity.



The Case Study

Stanford Prison Experiment



These three cards sequence the psychological journey of de-individuation across digital anonymity. Moon-Tower-Devil mirrors the observed phenomenon: initial denial (maintained persona despite awareness), sudden crisis (when anonymous conditions remove social consequence), and full absorption (identifying completely with surfaced Shadow). Together, they visualize three distinct moments where the performed self fractures, revealing hidden interior life through structured Tarot symbolism.

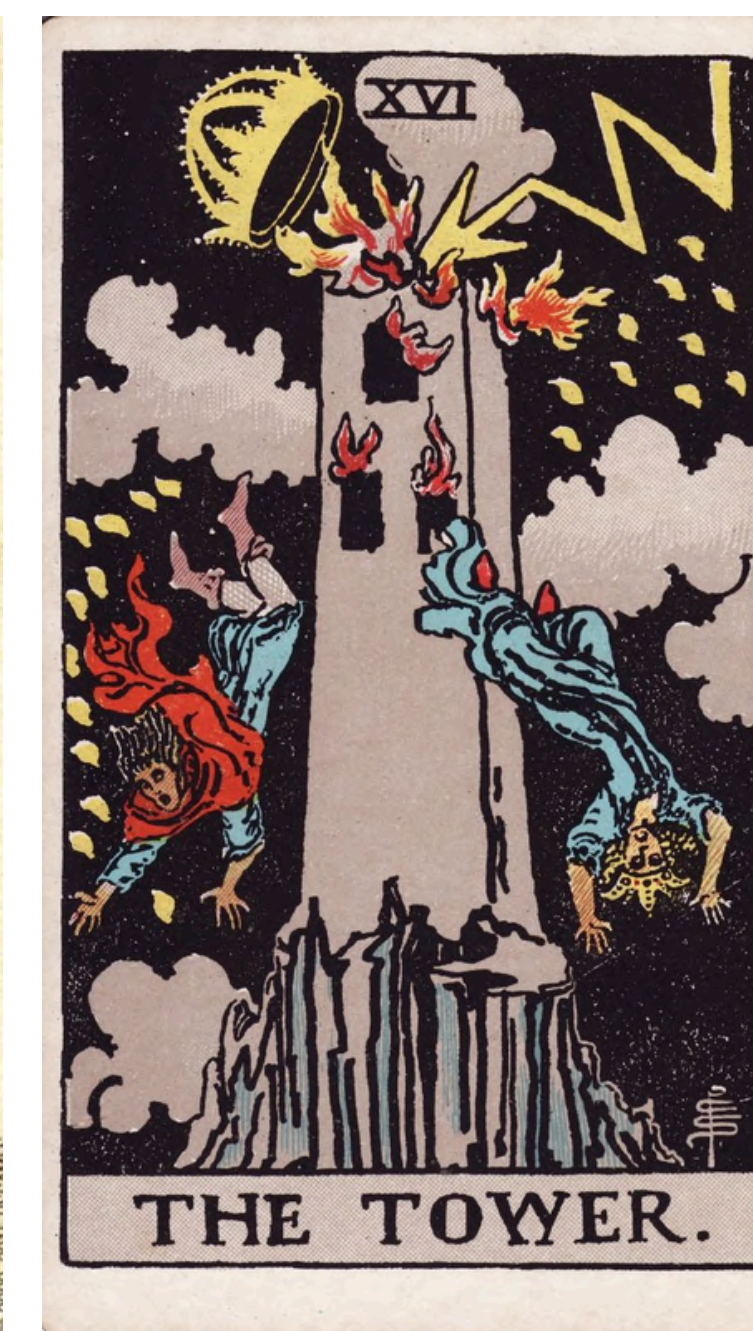
The Mood

Celestial imagery visualizes deceptive illumination. Blank, identical faces represent de-individuation, identity dissolution revealing universal patterns beneath uniqueness. Tarot cards establish psychological vocabulary. Disintegrating tower structure symbolizes Persona collapse. Theater audience emphasizes performance paradigm: remove witnesses, remove behavioral constraints. Red organic forms suggest visceral Shadow emerging. Gold ornament transforms bondage into aesthetic. Black clothing represents full Shadow identification. Together: anonymity enables psychological unraveling.



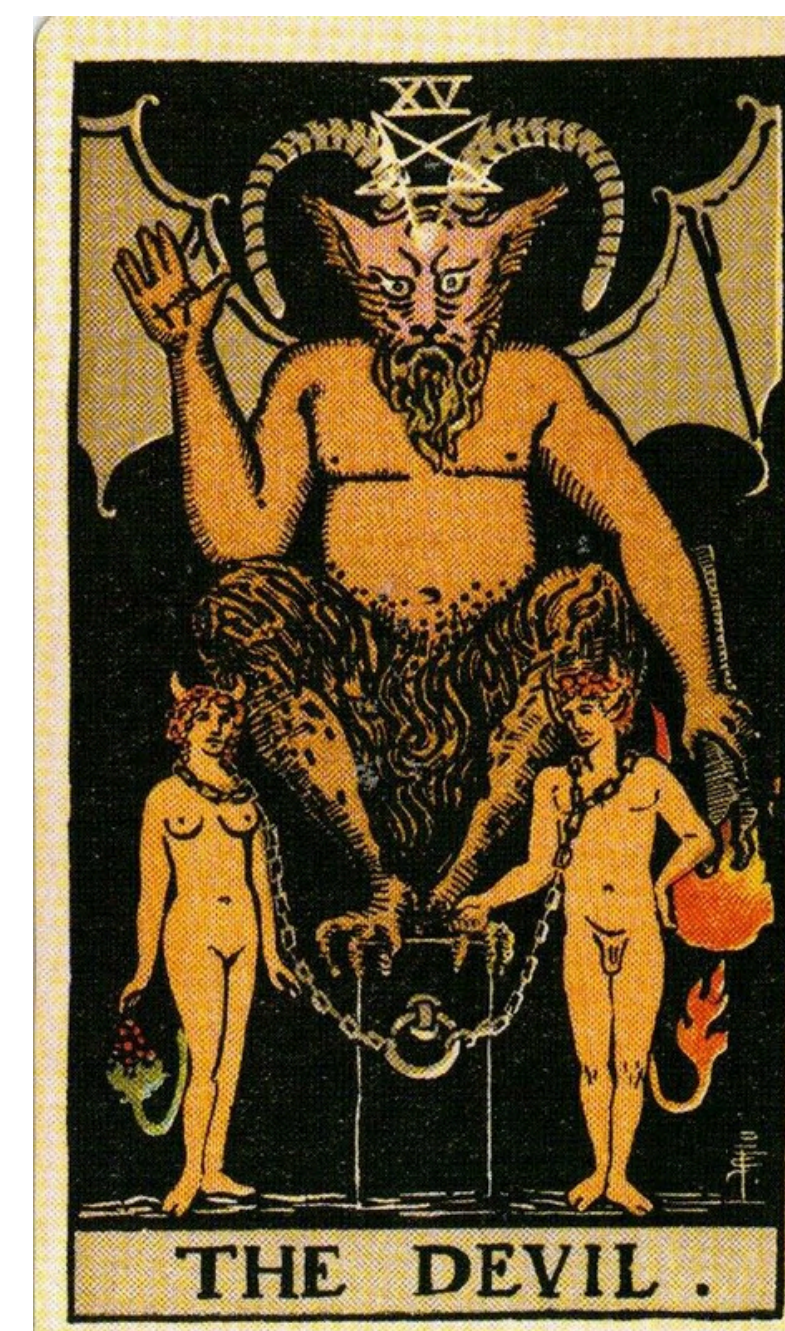
The Moon

Represents denial and unconscious content. The Moon illuminates night's deceptive shadows, reflecting others' light rather than producing its own. Associated with illusion, intuition beneath surface, and the persona's comfortable falseness masking deeper material.



The Tower

Symbolizes sudden destruction and necessary upheaval. Lightning strikes established structure, forcing exposure of what was hidden. Represents crisis as catalyst—the moment denial becomes unsustainable and collapse forces confrontation with suppressed reality beneath the facade.

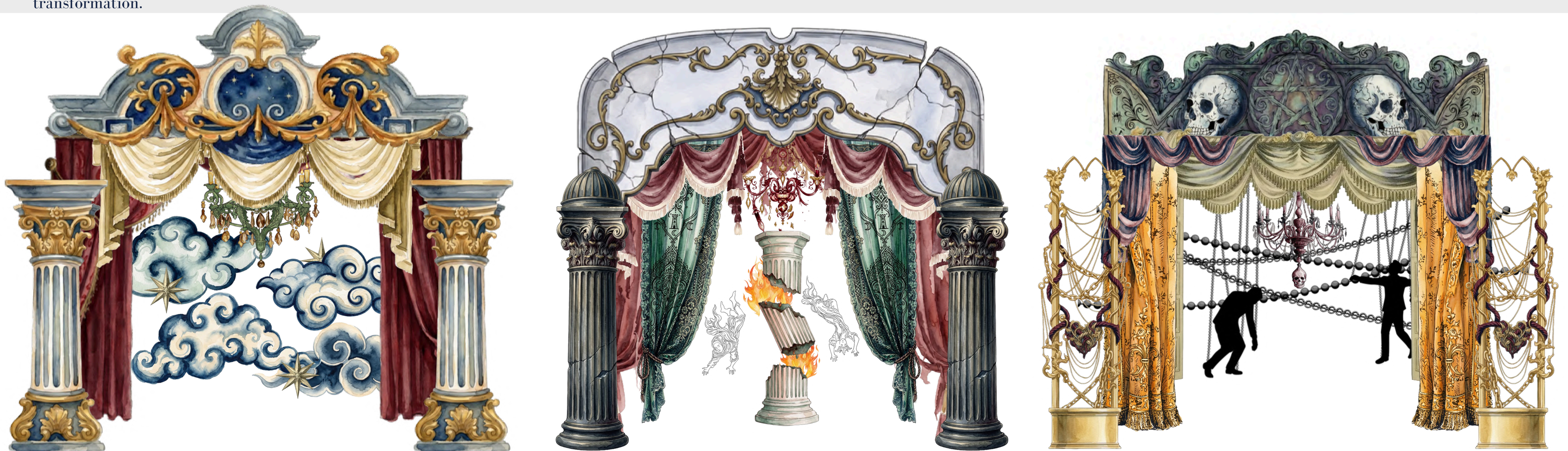


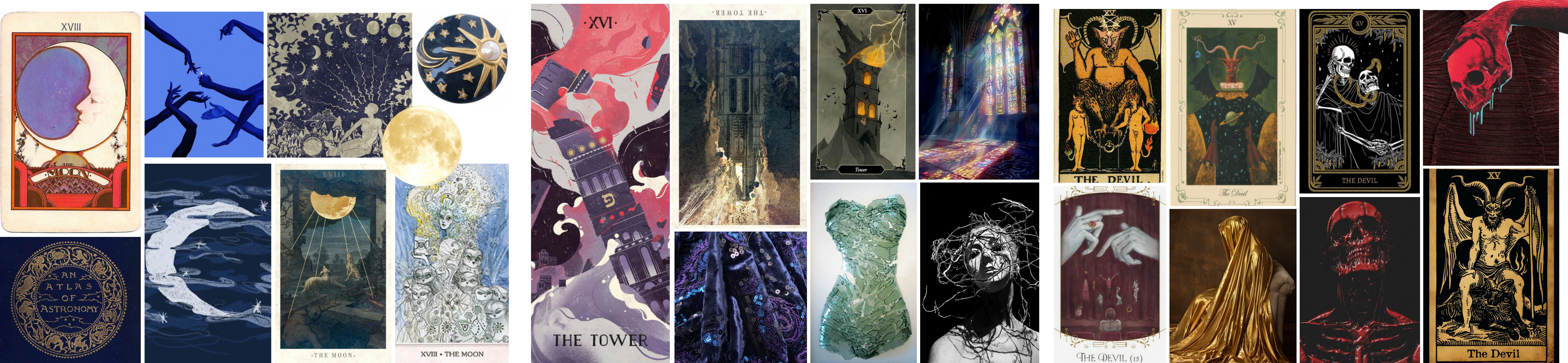
The Devil

Embodies bondage and willing imprisonment. Shows chains as ornament, freedom rendered invisible through comfort. Represents identification with suppressed aspects—when denial fails and Shadow integration doesn't occur, possession replaces awareness. Captivity becomes identity.



Paper theatre represents the most honest form of theatrical presentation—it makes no attempt to disguise its own construction. The audience sees edges of cardboard, acknowledges illustrated flatness, recognizes deliberate artifice. This transparency is essential to The Three Acts' concept. Each stage shares identical structural logic (proscenium arch, flat painted surfaces, theatrical depth) but distinct visual language. The Moon stage dresses in celestial elegance; Tower crumbles with broken walls; Devil luxuriates in baroque ornament. This modularity argues psychological states share structural similarity—all are performances, all constructed—yet manifest through vastly different aesthetics. The stage architecture remains visible throughout. The garment changes; the theatre persists. Consistency reveals variation; stability highlights transformation.





Moon Silhouette



Layered cape silhouette envelops body completely in concentric tiers creating concealment. High neck restricts throat. Floor-length proportions maximize coverage. Iridescent surface masks depths beneath.

Tower Silhouette

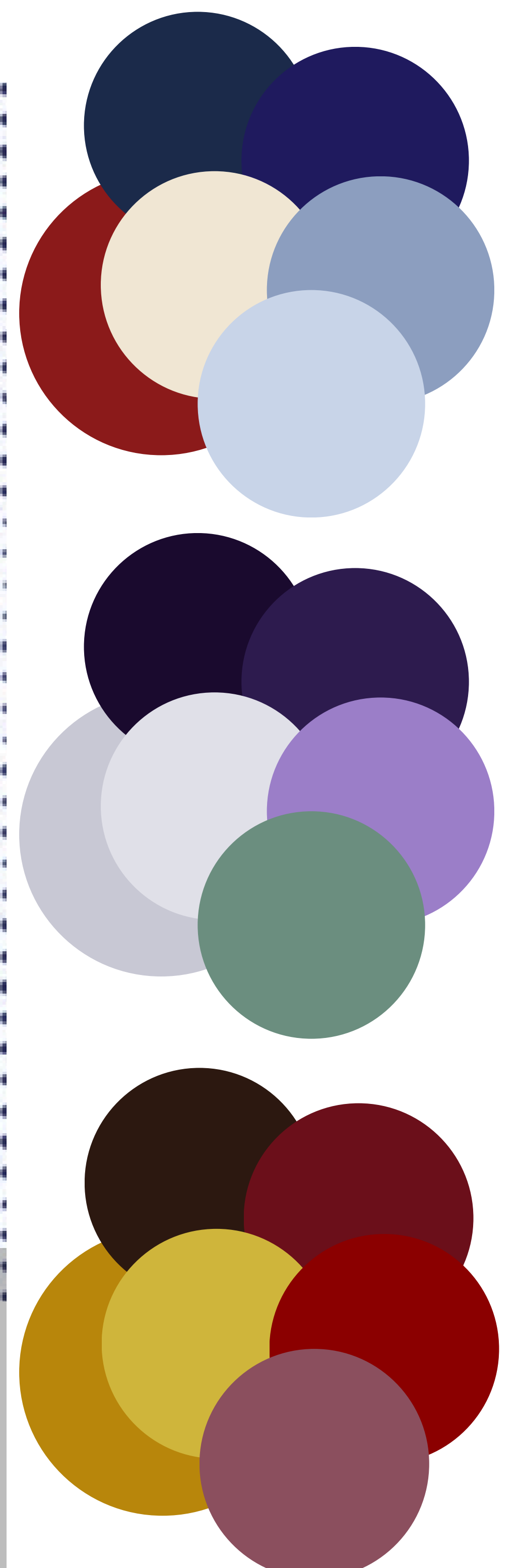


Fitted corset top transitions dramatically into distressed, cascading drapery. Structure begins intact then disintegrates downward. Broken glass visible through boning. Silhouette moves controlled to chaotic.

Devil Silhouette

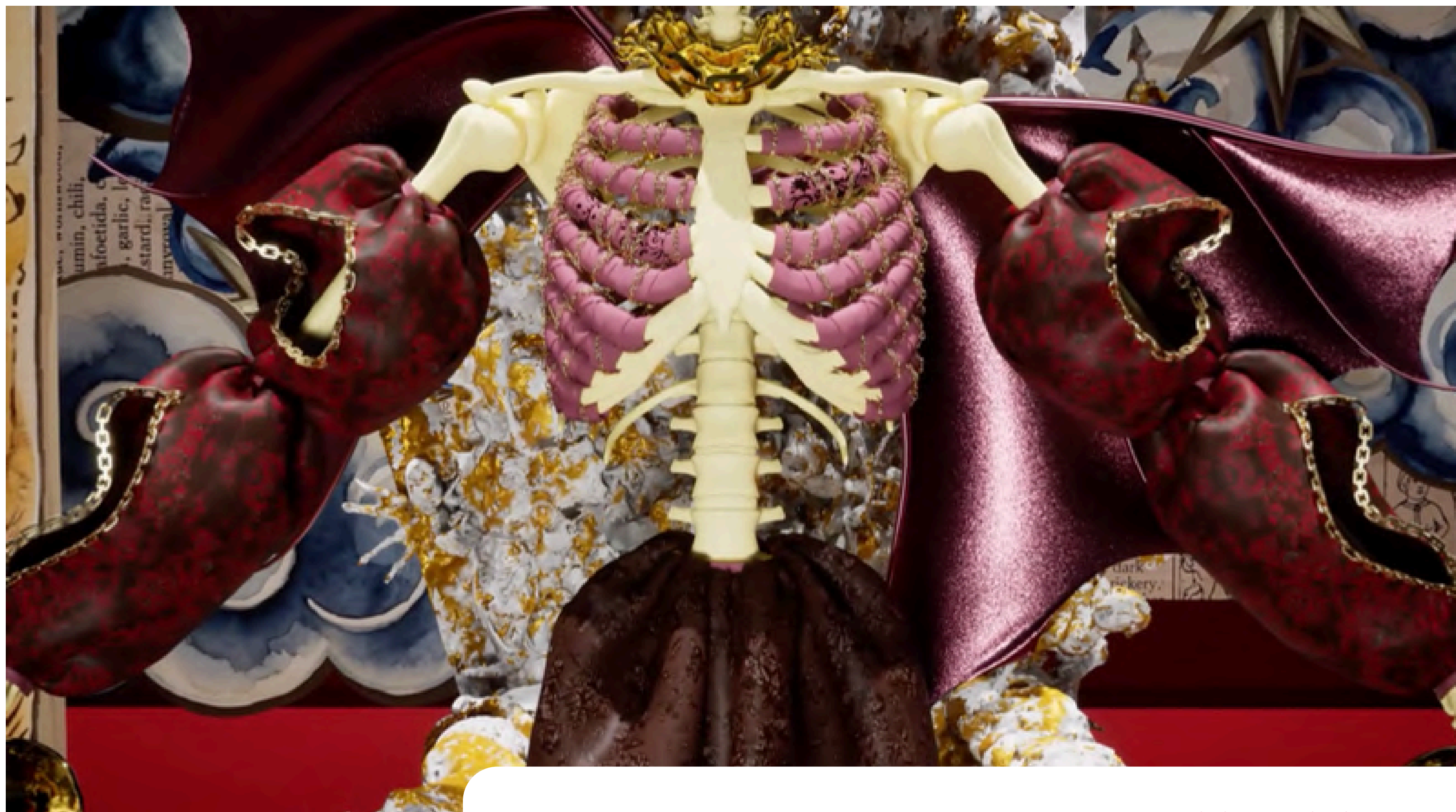


Skeleton avatar creates exposed, transparent silhouette. The corset goes around each rib, extremely tight. Chains drape across. Silhouette suggests simultaneous imprisonment and elegance captivity rendered as aesthetic.







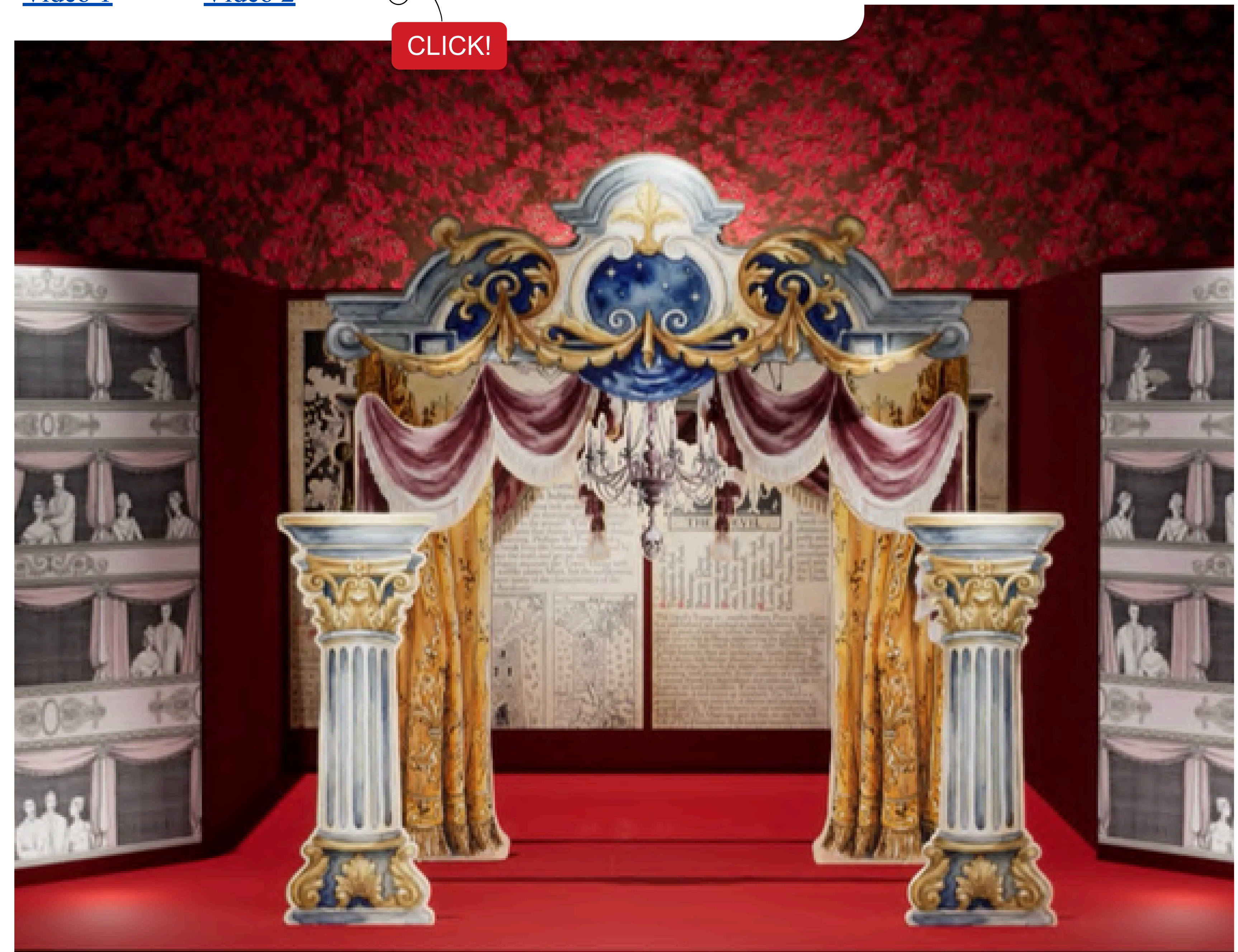


Video Links:

[Video 1](#)

[Video 2](#)

CLICK!



ETERNAL CHRONICLES

BRAND RESEARCH

Founded in 2011 by Hankook Kim in Seoul, Gentle Monster is less an eyewear brand than a philosophical experiment conducted through product. Its origin was a structural gap: the global luxury eyewear market designed exclusively for Western facial geometries, ignoring the lower nose bridges and broader cheekbones common across Asia. GM built its frames around Asian anatomy first — then expanded globally without diluting that founding precision.

What separates GM from every luxury competitor is its refusal to behave like one. No sales. No promotions. No discounts. Ever. Stores function as rotating art installations — themes change every 25 days, with robotics, pastry chefs, and media artists hired alongside fashion designers. The product is secondary to the encounter.

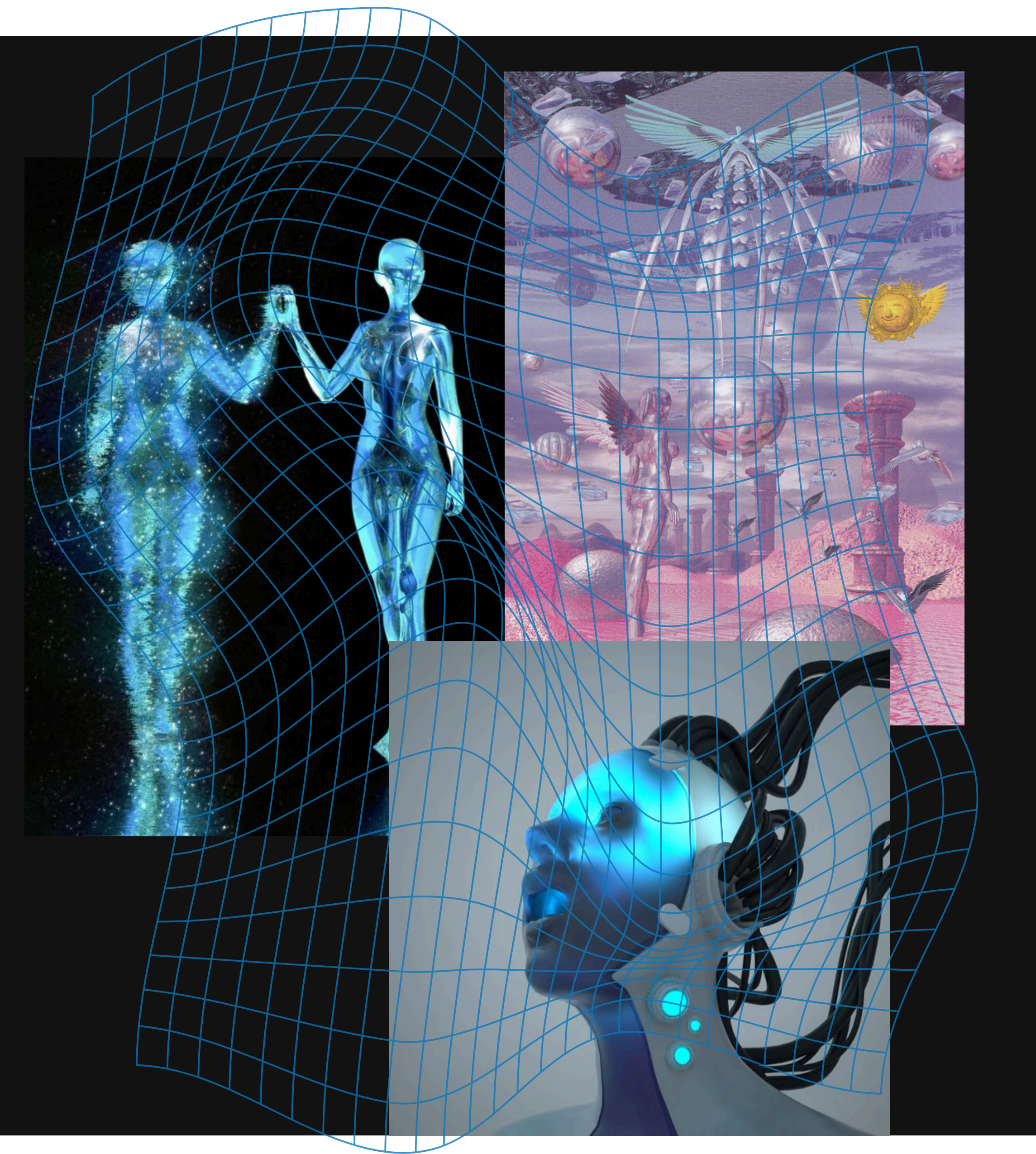
Distribution is deliberately limited. Exclusivity comes from design integrity, not restricted access. Every frame ships with an authentication card linked to CODE PINK — a proprietary anti-counterfeit portal that doubles as a brand ritual. Verification is framed as an invitation into the world, not a security check.

The brand's Instagram and digital campaigns (including a mobile game and virtual worlds) generate organic reach through spectacle rather than advertising spend.

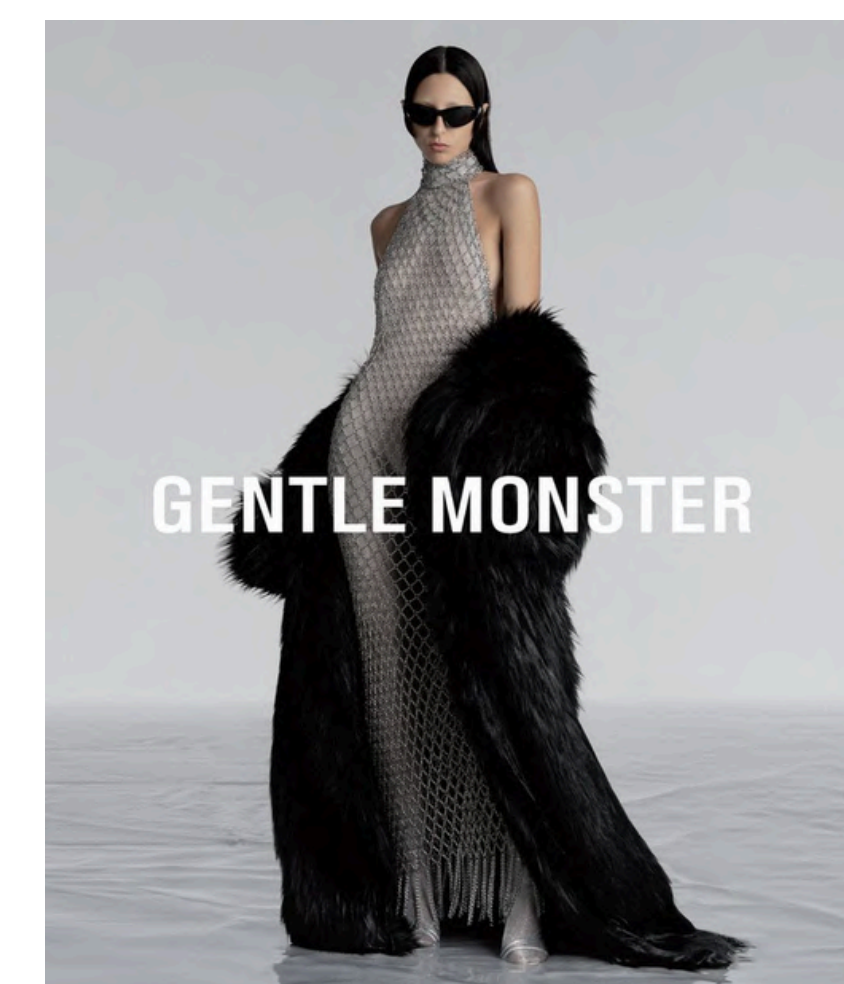
AESTHETIC, THEORY & DESIGN DIRECTION

The visual goal of this project is simple: it should not feel like it belongs to the present. Not nostalgic, not trend-driven — just genuinely ahead. The futurism we were drawn to is organic, not clinical. Things glow, grow, and move. Frames look evolved rather than manufactured. The key qualities we returned to throughout: organic shapes over rigid geometry, light used as texture rather than illumination, movement that drifts and breathes rather than operates, and a timelessness that refuses to feel definitively 2025.

This futurism is not chrome surfaces and floating blue screens — that version feels exhausted. What interested us was a future with warmth and mythology to it, where technology disappears into the object. The Chronoverse runs a backwards clock. The Resonance absorbs bluetooth headphones seamlessly into the frame. The Kaleidoscope shifts colour with a dial. In each case, the technology is fully absorbed. You don't interact with it like a device. You just wear it. The world inside the store should feel alive in a way that is difficult to immediately explain — and even harder to forget.



FOR ASIANS, BY ASIANS



KALEIDOSCOPE

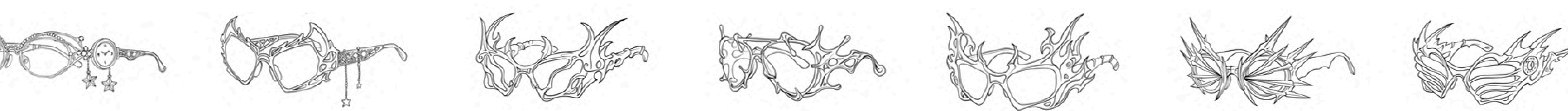
The Kaleidoscope is a dual-lens chromatic frame using an updated version of anaglyphic colour-filter technology. Each lens is independently switchable — left and right can each be set to red, green, yellow, cyan, blue, or magenta, producing a wide range of chromatic combinations. The frame is a large, round geometric form — oversized circles sitting slightly below the brow line, referencing 1960s avant-garde optical fashion. The acetate contains dichroic pigment that produces a rainbow effect as light strikes it from different angles. The temples are wide and flat. Rooted in anaglyphic optics developed by Wilhelm Rollmann in 1853, the technology works by having each lens transmit only its own colour and block its complementary — so each eye receives a different image from a specially encoded display. The holographic display is encoded with multiple chromatic layers; each lens combination unlocks a different visual experience not by changing the display, but by changing what each eye can receive from it.

CHRONOVERSE

The Chronoverse is an oversized shield silhouette — a single continuous arc from temple to temple — from which flame-like acetate forms erupt outward at the bridge, rims, and temples, twisting as though the material itself is in motion. Every angle gives a different shape. At the left temple, where the sculptural forms are most concentrated, sits a miniaturised clock dial, perfectly circular and flush with the frame. The hands move counter-clockwise. It keeps accurate time, just backwards. That contrast is what makes the frame work: the wildest and most precise elements occupy the same space simultaneously. The dial doesn't feel added — it feels like the reason the whole thing exists. The chaos has a centre, and the centre is a clock running in reverse. Everything around it erupts outward; the clock simply sits there, unhurried, doing exactly what it does.

RESONANCE

The Resonance is a wide geometric frame with temples significantly thicker than conventional eyewear — the additional mass entirely structural, housing the audio delivery system. The frame front is a flat, slightly angular rectangle referencing 1980s power-dressing eyewear, deliberately elevated. Temple width increases progressively from the hinge outward, creating a trapezoidal profile that positions the speaker membrane at the precise angle needed for open-ear sound delivery without occlusion. Three of the six holographic avatars surrounding the central lotus wear the Resonance, all facing inward toward it. In the hologram, the frames are sound-delivery devices for the installation's atmosphere — the figures wearing them appear to be listening to something the visitor cannot hear. On a visitor's face, the same frame becomes a Bluetooth audio device delivering any sound they choose. The same object, two contexts, two completely different relationships to sound.



OBJECT THAT CARRIES PHILOSOPHY

While the early-2020s fashion landscape was saturated with nostalgia — Y2K, cottagecore, gorpcore — Gentle Monster's response is futurism with memory. The Chronoverse embodies this precisely: it moves forward physically while counting backwards conceptually. The object performs the argument rather than illustrating it.

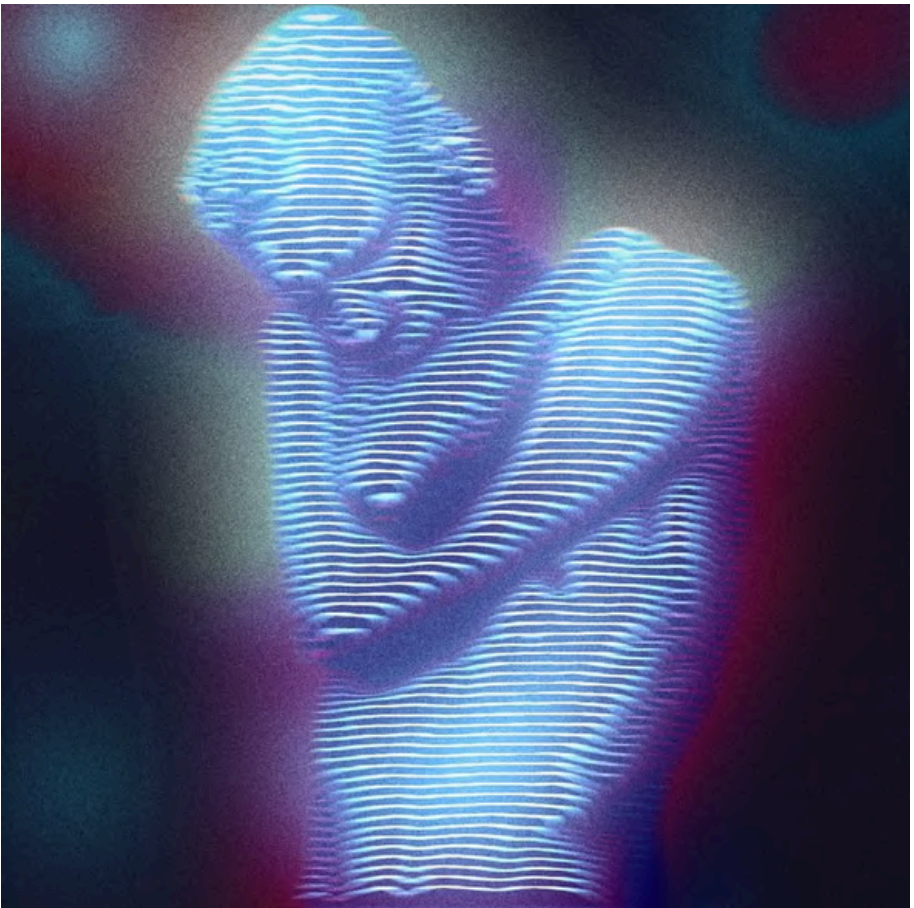
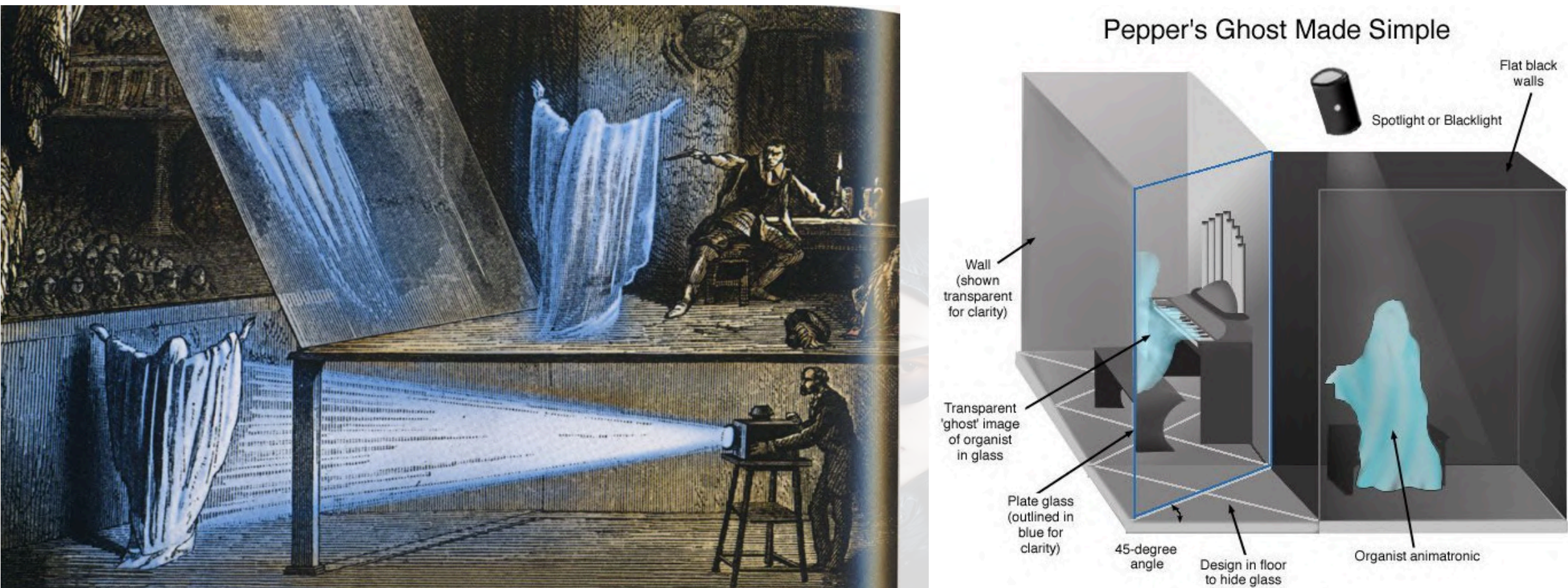


THREE CONCEPTS, ONE UNIVERSE

The three frames are united not by aesthetic similarity but by philosophical complementarity. Each addresses a different fundamental disorientation. The Chronoverse argues that linear time is a convention — the brand runs its own clock, backwards. The Kaleidoscope argues there is no single truth of perception — different lenses, different worlds, same hologram. The Resonance argues that knowing is not visual but haptic, acoustic, embodied. Together they form a complete argument. The three frames do not sell vision correction. They sell a revised relationship with existence — which is the only thing Gentle Monster has ever truly sold.

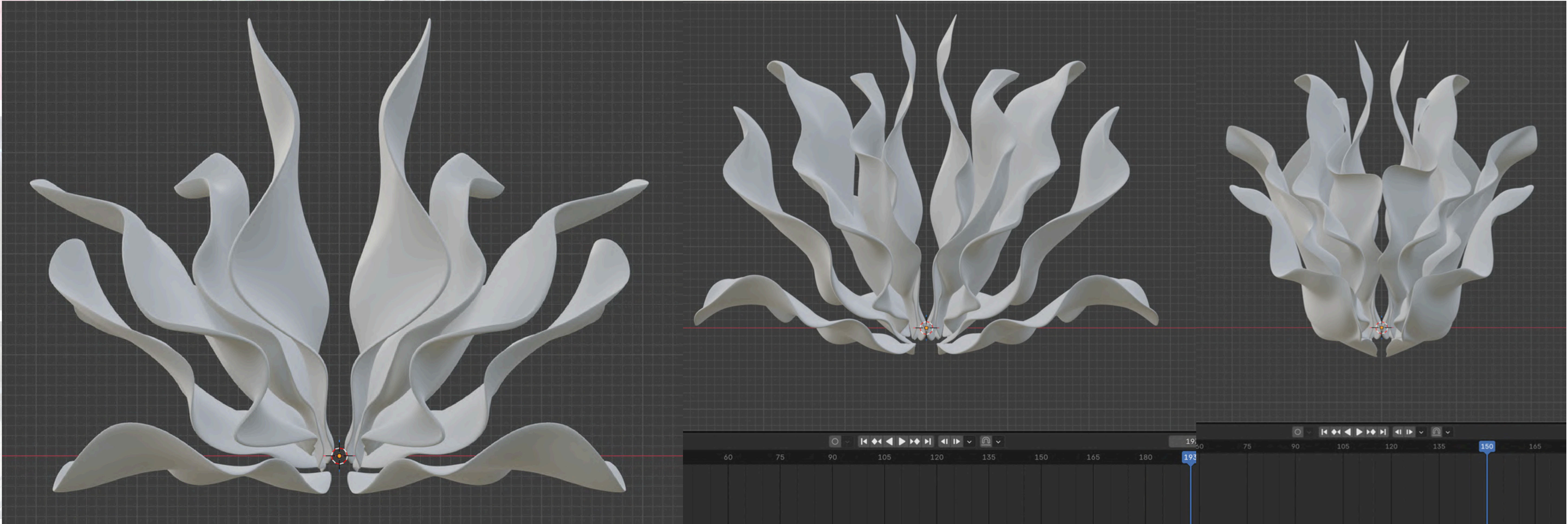
HOLOGRAMS

The word "hologram" in retail almost always means Pepper's Ghost — a 2D projection reflected off angled transparent foil, creating the illusion of a floating image. True holograms require laser-recorded light fields and rarely exist outside research labs. This project uses Pepper's Ghost deliberately, for its capacity to make light feel alive.



THE LOTUS

The lotus is one of the most semantically dense symbols in Asian cultural and religious history. In Buddhist iconography, it represents emergence through difficulty — the flower grows from muddy, opaque water but blooms into clarity above the surface. For Gentle Monster, this is not decorative symbolism. It is autobiographical. The brand emerged from a structural gap: centuries of European-designed eyewear had ignored Asian facial architecture entirely. That exclusion is the mud. The lotus at the centre of this retail environment is the brand's self-understanding made spatial — it grew through difficulty into something that now commands the global luxury market. A still lotus would be a different object. It opens. It closes. It occupies time, not just space.

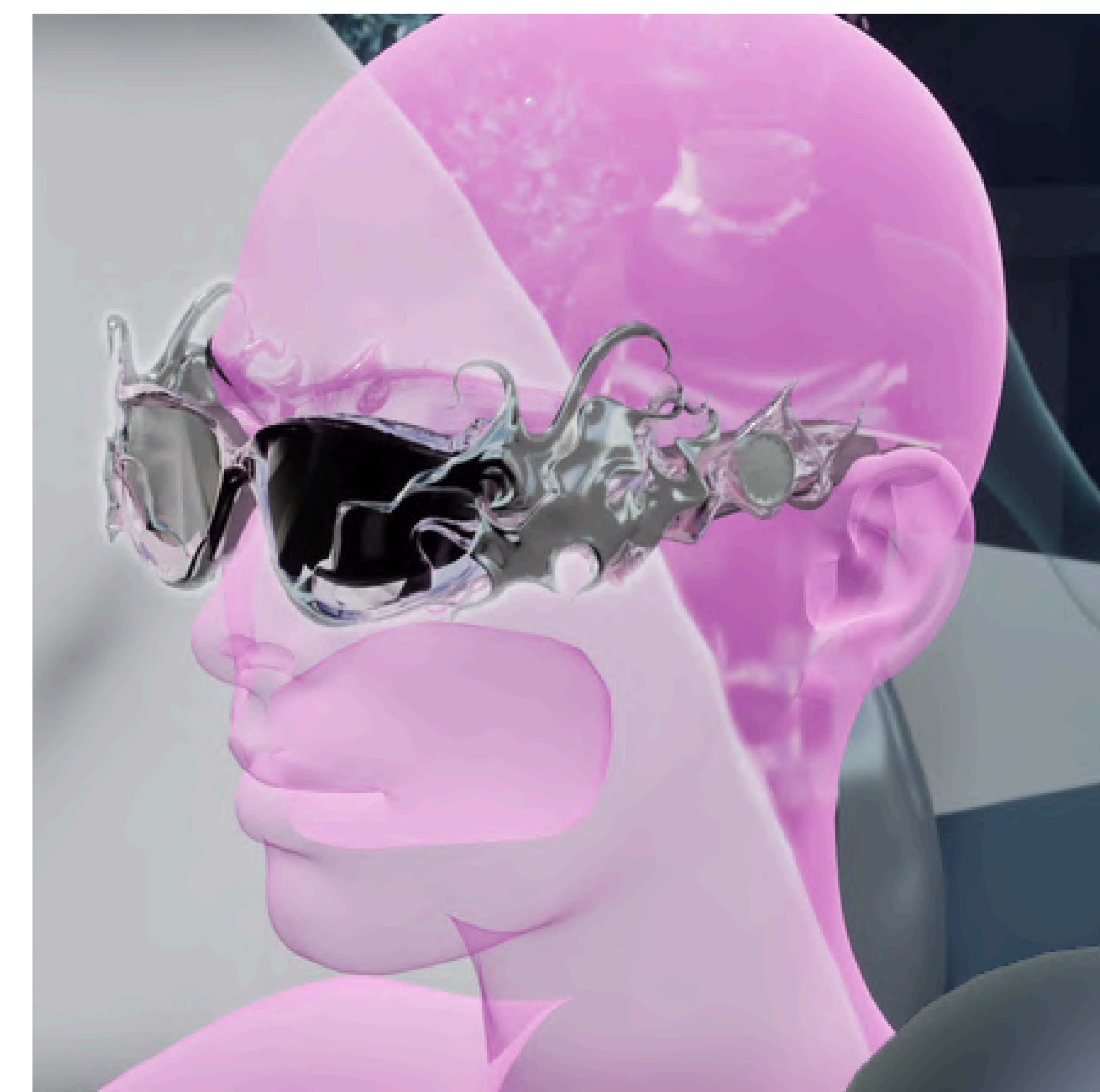


PODS

Four translucent enclosures sit at the store's edges, each housing a Kaleidoscope frame. A visitor steps inside, puts on the frame, and turns the dial — the lens shifts colour and the holographic environment responds to match. The pod makes what would be a product trial into a private, deliberate experience.



STORE IDEATIONS



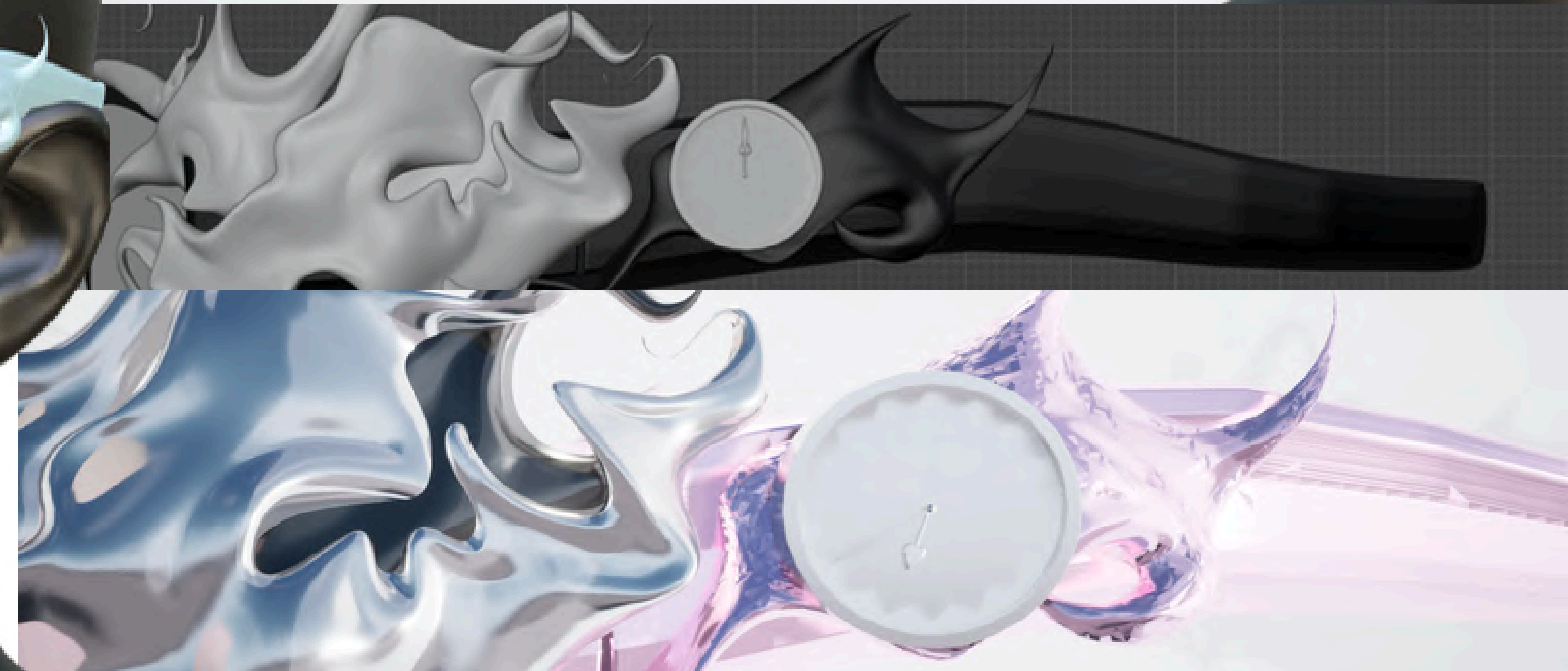
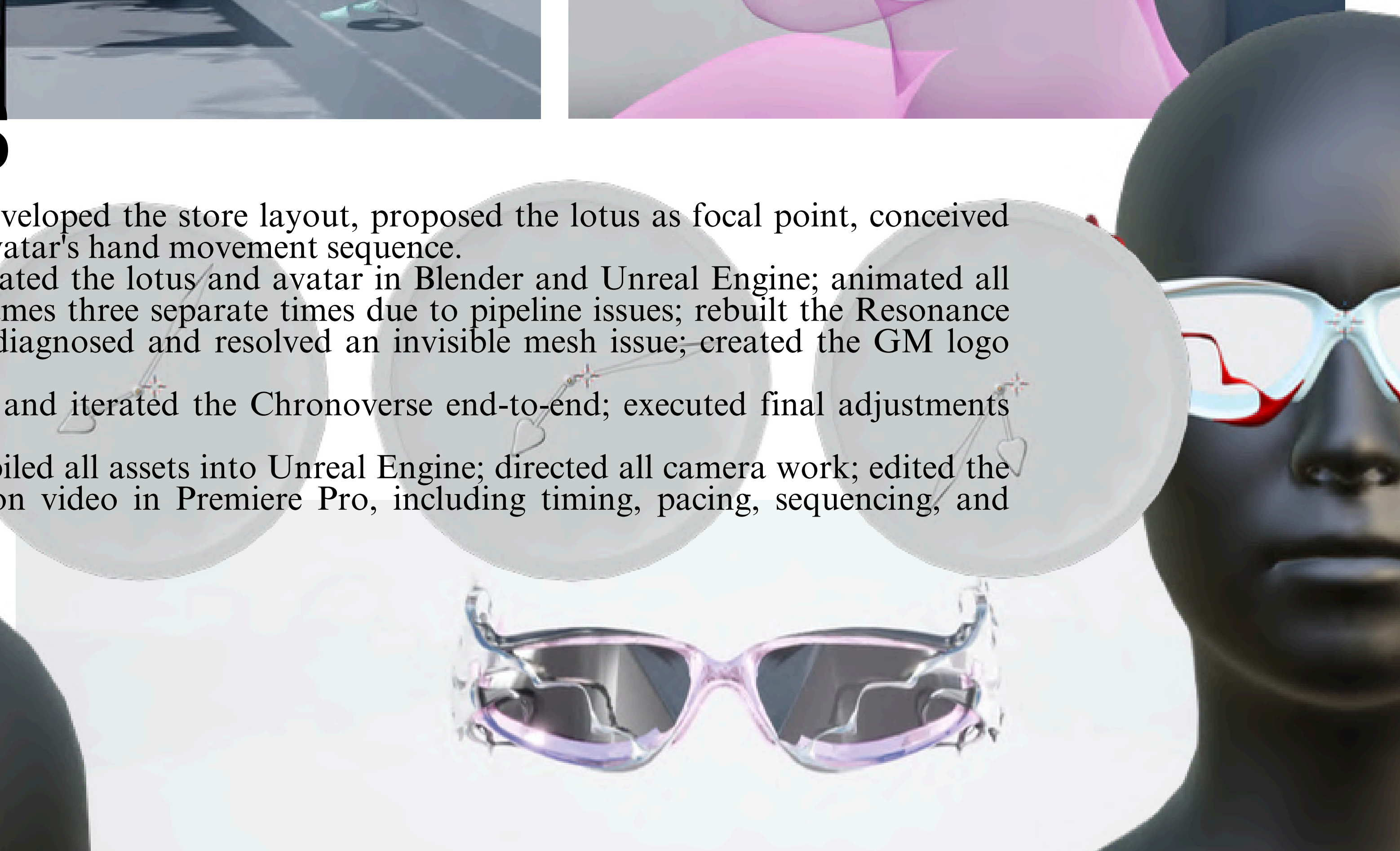
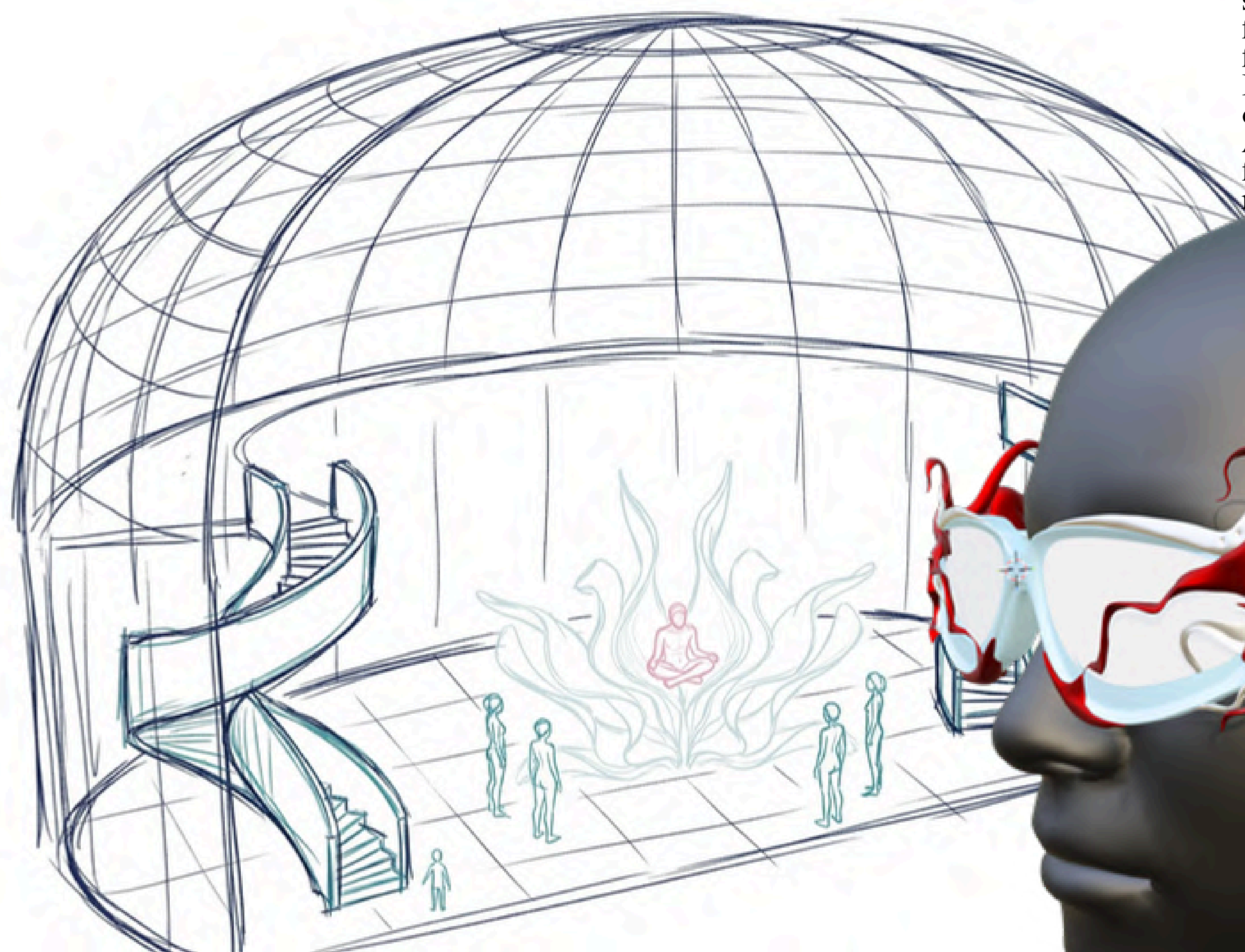
MY IDEAS

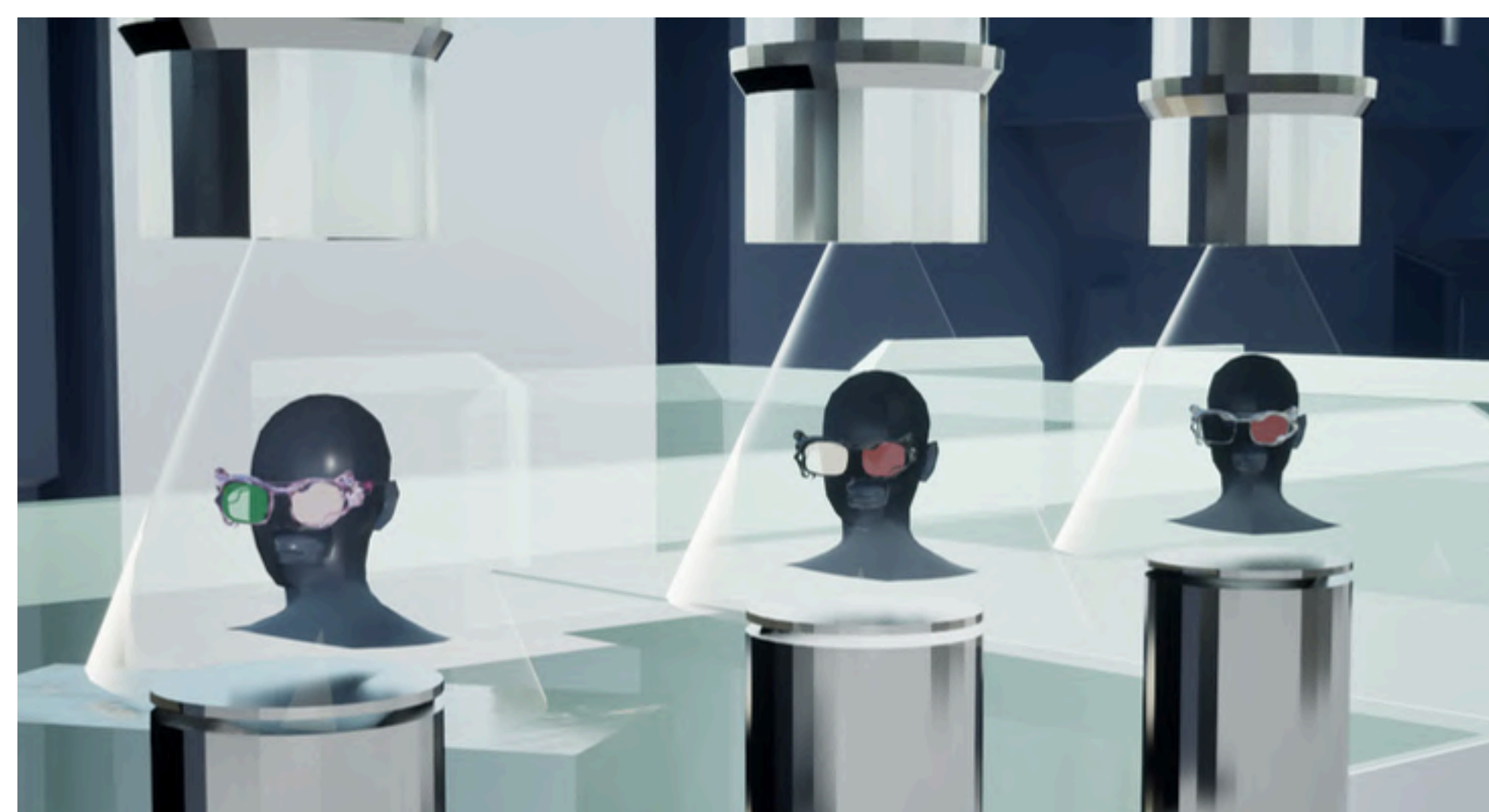
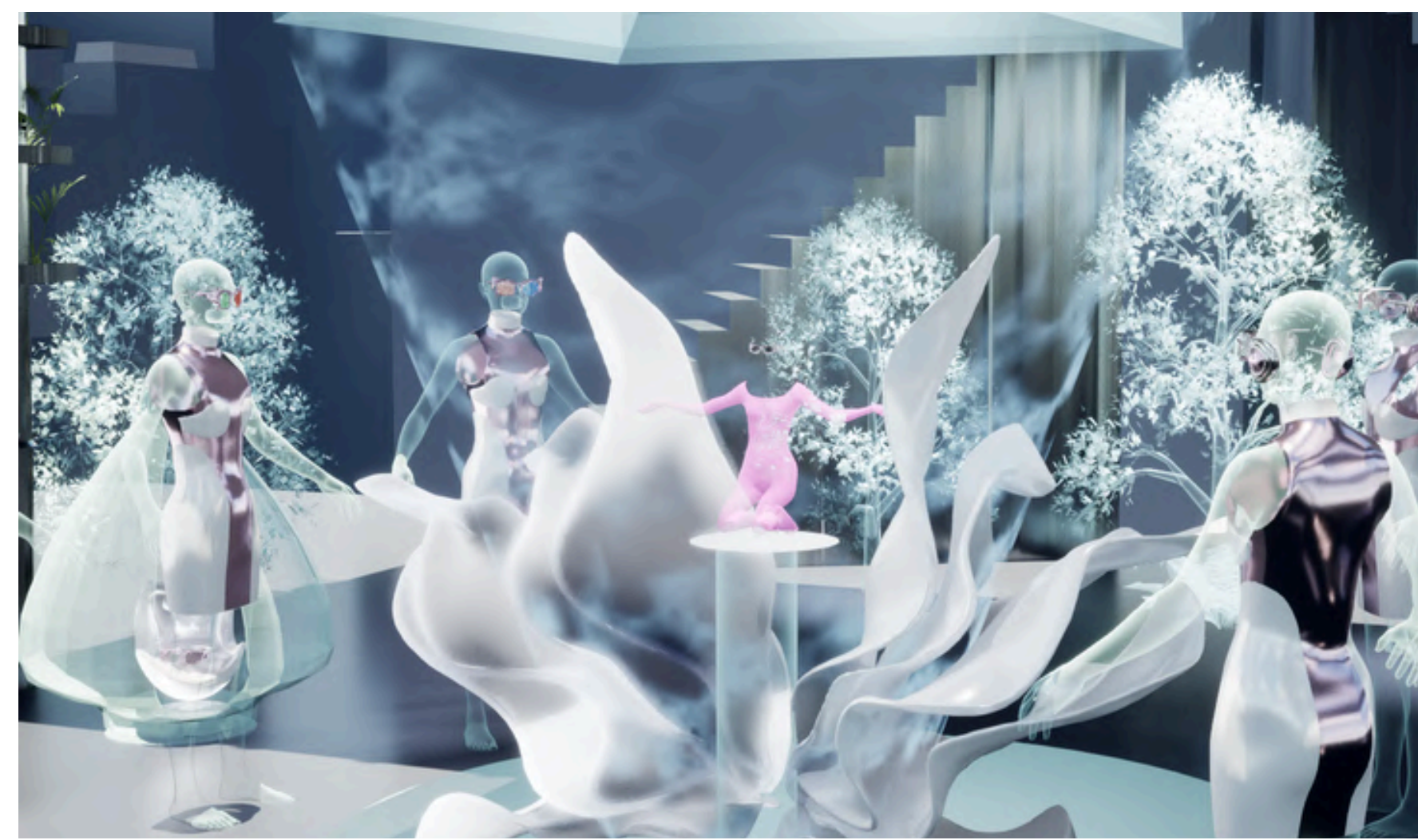
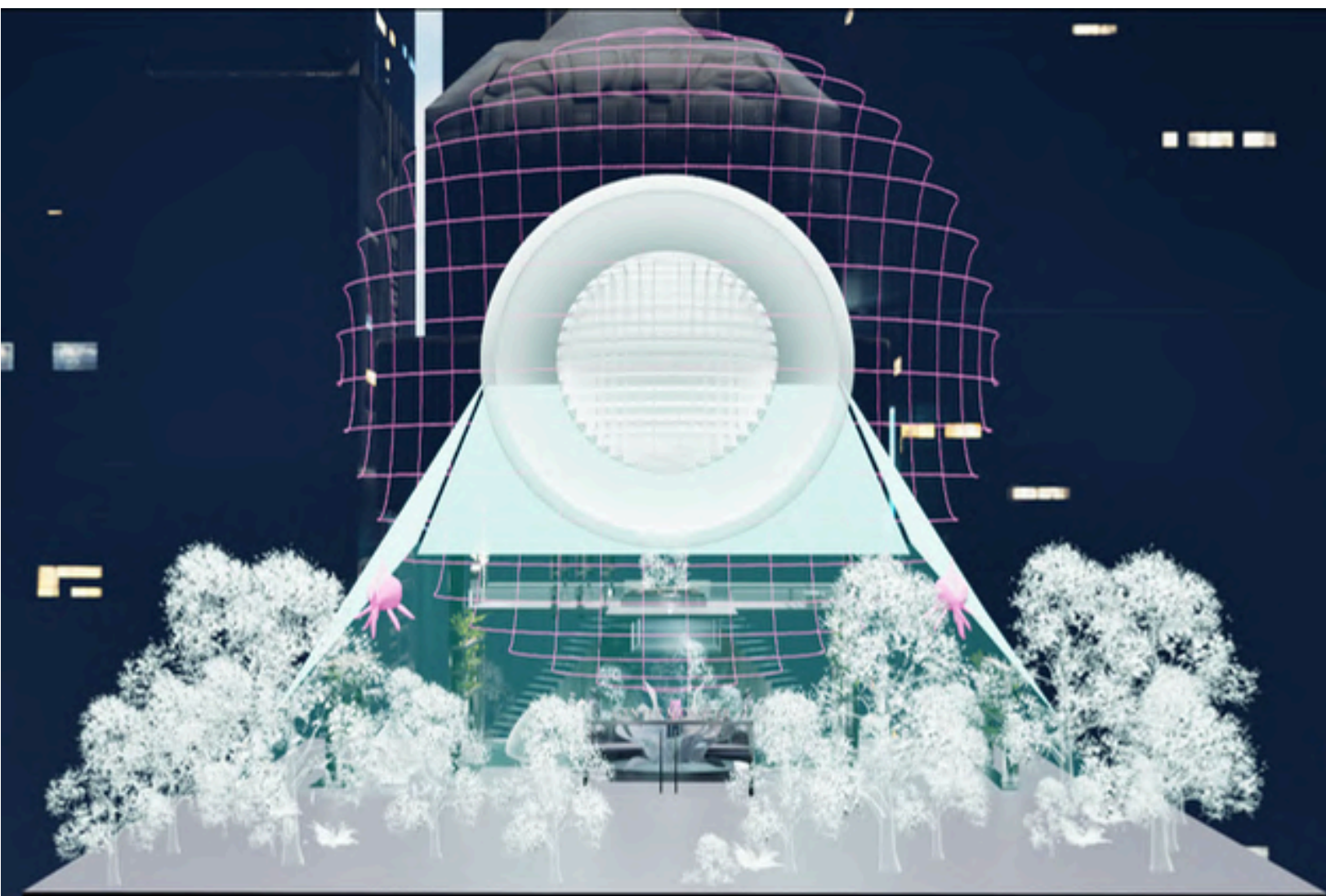
Concept & Ideation: developed the store layout, proposed the lotus as focal point, conceived its animation and the avatar's hand movement sequence.

3D & Animation: animated the lotus and avatar in Blender and Unreal Engine; animated all six head figures and frames three separate times due to pipeline issues; rebuilt the Resonance frame's material slots; diagnosed and resolved an invisible mesh issue; created the GM logo from scratch.

Design: conceptualised and iterated the Chronoverse end-to-end; executed final adjustments on the Kaleidoscope.

Assembly & Post: compiled all assets into Unreal Engine; directed all camera work; edited the final five-clip submission video in Premiere Pro, including timing, pacing, sequencing, and music.





Video Links:

[Video 1](#)

[Video 2](#)

CLICK!



SUBSTRATE

OVERVIEW

The primary aim of this project is to redefine the goals of digital fashion. It is to actively deconstruct the often-unseen process and translate it into a self-explanatory product. The core artistic output will be a 3D garment that transcends the traditional boundaries of completion. This ensemble will deliberately unify both the finished product and the raw, deconstructed process within the same visual setting. By fusing these opposing states, we shift the fundamental value proposition from the final item to the inherent beauty and complexity of its turbulent creation.

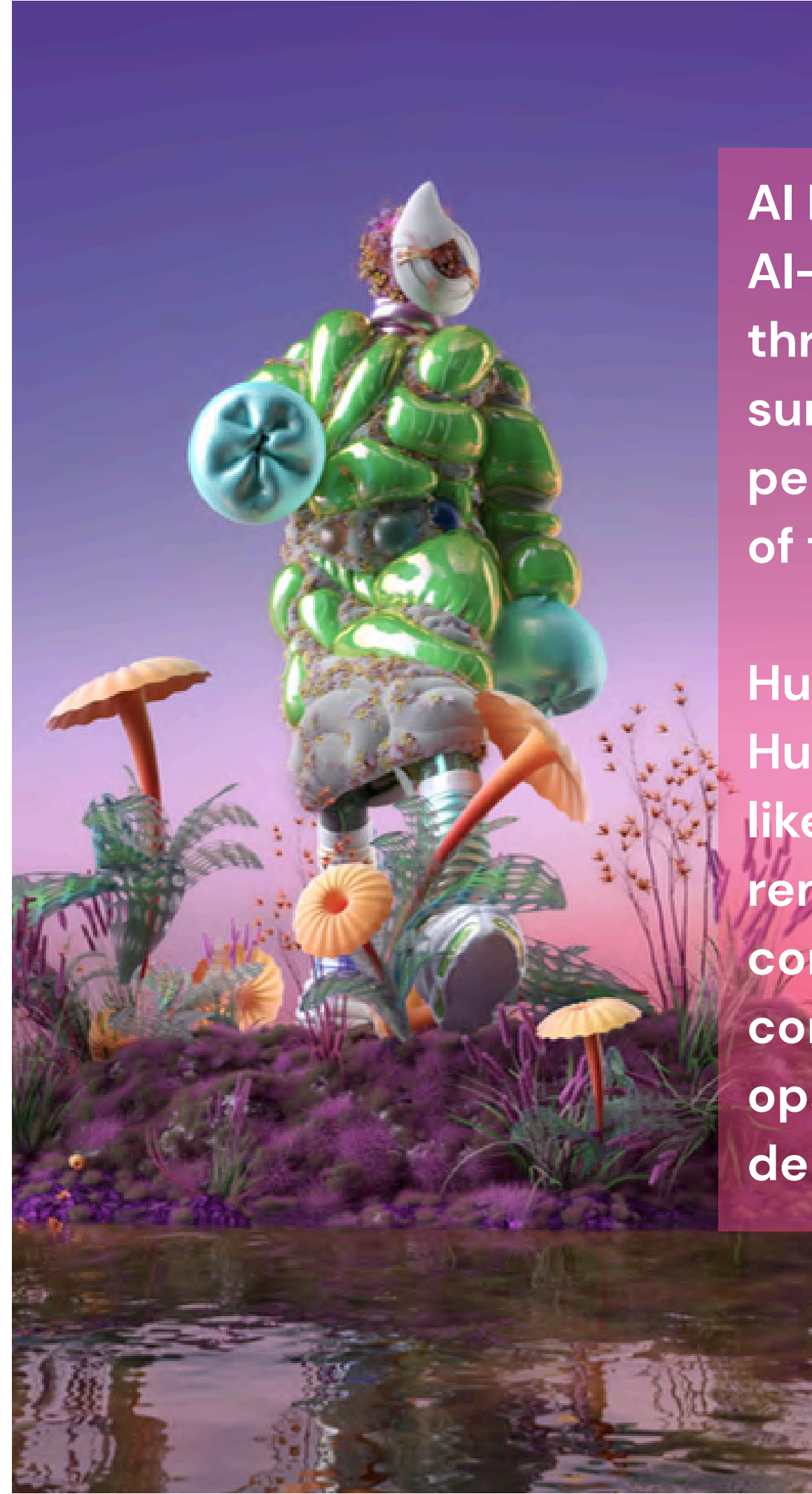
Digital fashion is currently dominated by commercial hyper-realism. The gap between a final 3D model and its behind-the-scenes conceals any real understanding.

The environment for virtual apparel thrives on perfected, market-driven standards. This dominant aesthetic demands strict concealment, blocking any glimpse into digital fashion's pre-production scenes. A deliberate visual separation exists between the final output and the production techniques essential to its execution. This suppression of the actual development effort prevents critical scrutiny by anyone watching. The final output consistently masks the difficulty of the complex technical labor used to stabilize the image. Such visual opaqueness stops users from truly grasping the computationally expensive nature of these virtual assets.





fashion photo white, black, chrome multi-layered fur composition dynamic, fashionable and unusual pose. the thin, weightless silhouette of long-haired albino, holding a voluminous round gold watch, wrapped in a tight-fitting long floor-length dress with a torn bottom made of cotton boxes. folds wrap the figure in a cocoon in a spiral, fractals of cotton and silver mink folds, the face is covered with a black spider web, long legs.thick heels, haute couture fashion, art,uhd 4k 3d



CURRENT SOCIAL SETTING

AI Digital Fashion:
AI-generated fashion achieves perfect visualisation immediately through text commands, without any processing visible on the surface. Programs such as Midjourney and DALL-E generate perfect images of clothing within seconds, influencing the trend of thinking that digital design is easy.

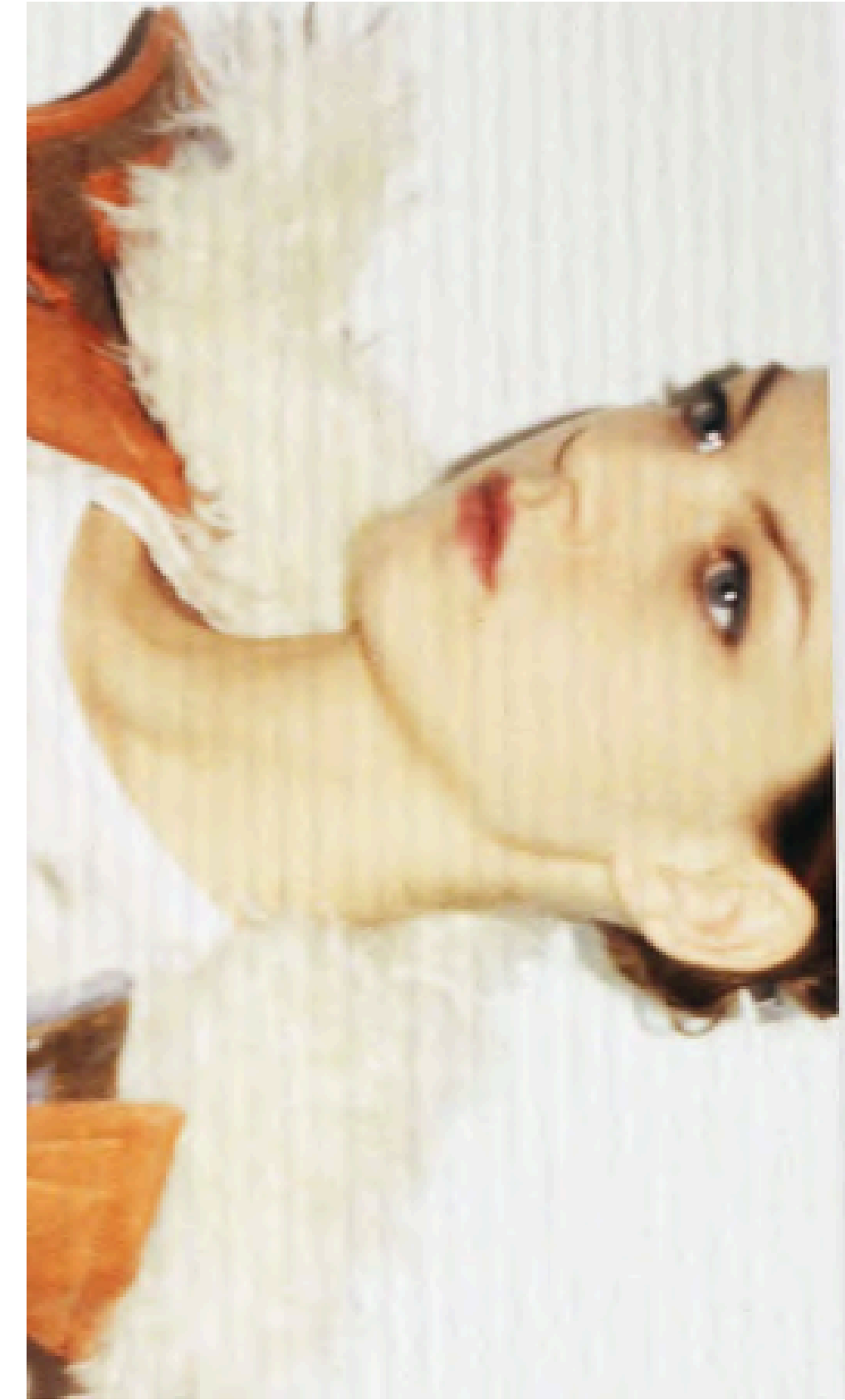
Human-Made Digital Fashion:
Human-made digital fashion involves intensive manual labour like 2D pattern drafting, precise stitching, fabric physics, and rendering. Each aspect requires hours of adjustments and computational resources. This process-heavy reality contradicts the seamless final output, creating the visual opaqueness my project aims to expose and critique through deliberate deconstruction.

Deconstruction fashion, a design philosophy and aesthetic movement in the world of clothing, emerged during the late 1980s and early 1990s. It is characterised by an intentionally unfinished appearance, showcasing raw edges, exposed seams, asymmetrical designs, and distressed textiles. Deconstruction fashion challenges conventional ideas about how garments should be constructed. Fashion designers associated with deconstruction include Martin Margiela, Yohji Yamamoto, Dries Van Noten, Rei Kawakubo, Issey Miyake, and Rick Owens. This movement arose as a rebellion against the prevailing high fashion of that era. Moreover, deconstructionism aims to dismantle binary oppositions and hierarchies, emphasising the interplay and interdependence of seemingly opposing elements. In fashion, this translates into blurring the distinctions between high and low fashion, formal and casual wear, and other traditional fashion dichotomies. Martin Margiela, a pivotal figure in deconstruction fashion, had twin obsessions with dissection and reconstruction, embodying the philosophy of dismantling binary oppositions.



DIFFERENCE IN DECONSTRUCTION STYLES

Each designer deconstructed fashion from a completely different entry point. Margiela focused on labour and honesty — making the internal external. He exposed seams, linings, and darts, treating the finished garment as a diagram of its own construction. Repurposed found objects showed that clothing is a product of time and effort, not just newness. Rei Kawakubo focused on form and the body. Her approach was confrontational and sculptural — deliberate distortion, padding in unnatural places, extreme asymmetry. Less about revealing construction, more about warping the normative body ideal entirely. Deconstruction, for her, meant shattering Western standards of beauty and symmetry. Yohji Yamamoto focused on narrative and societal codes. Voluminous, predominantly black, asymmetrical shapes that float away from the body prioritised freedom over definition. By stripping away colour and structure, he questioned the rigidity embedded in Western tailoring and pioneered the concept of genuinely unisex clothing.



KEY ELEMENTS OF DECONSTRUCTION

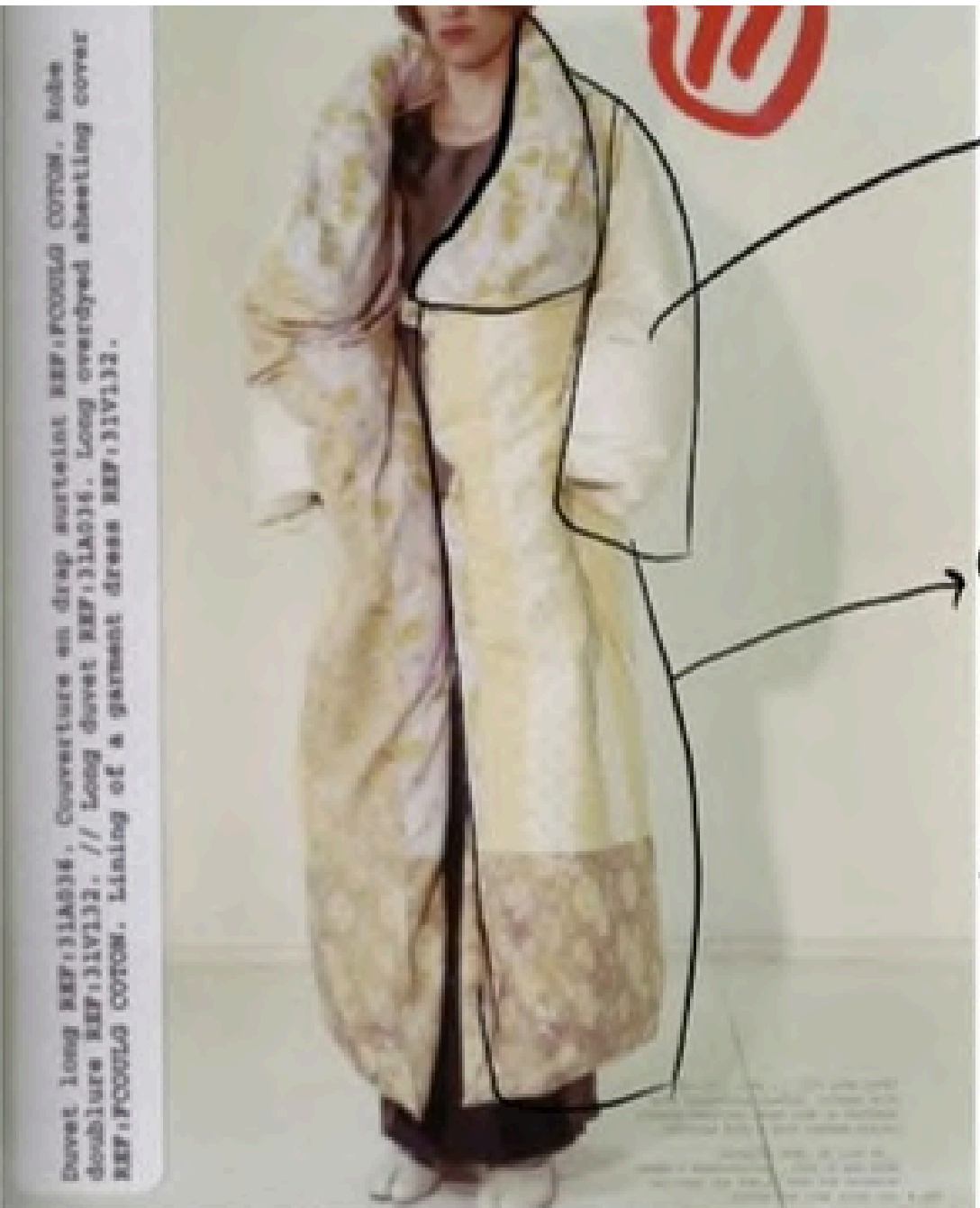
AI Digital Fashion:
AI-generated fashion achieves perfect visualisation immediately through text commands, without any processing visible on the surface. Programs such as Midjourney and DALL-E generate perfect images of clothing within seconds, influencing the trend of thinking that digital design is easy.

Human-Made Digital Fashion:
Human-made digital fashion involves intensive manual labour like 2D pattern drafting, precise stitching, fabric physics, and rendering. Each aspect requires hours of adjustments and computational resources. This process-heavy reality contradicts the seamless final output, creating the visual opaqueness my project aims to expose and critique through deliberate deconstruction.

The deconstruction movement repositioned fashion as critique. Beginning in the late 1980s, a group of designers began treating the unfinished garment not as a problem to be solved but as the most honest version of the object. Exposed seams, raw hems, inside-out construction, and asymmetrical silhouettes were not aesthetic accidents — they were deliberate arguments about what clothing conceals and what it could instead reveal.

Three designers define the movement's breadth. Margiela approached it archaeologically — sourcing discarded garments, dismantling them, and rebuilding them as something with a visible past. Kawakubo approached it physically, distorting the body's outline until Western ideals of proportion became unrecognisable. Yamamoto approached it socially — using volume and the rejection of colour to quietly dismantle the gendered and class-based codes embedded in tailoring.

This project draws on all three, but most directly on Margiela. A detailed study of his output through the early 2000s informed the silhouette language developed here — then translated from physical construction into a digital workflow, asking what deconstruction looks like when the material is geometry rather than cloth.



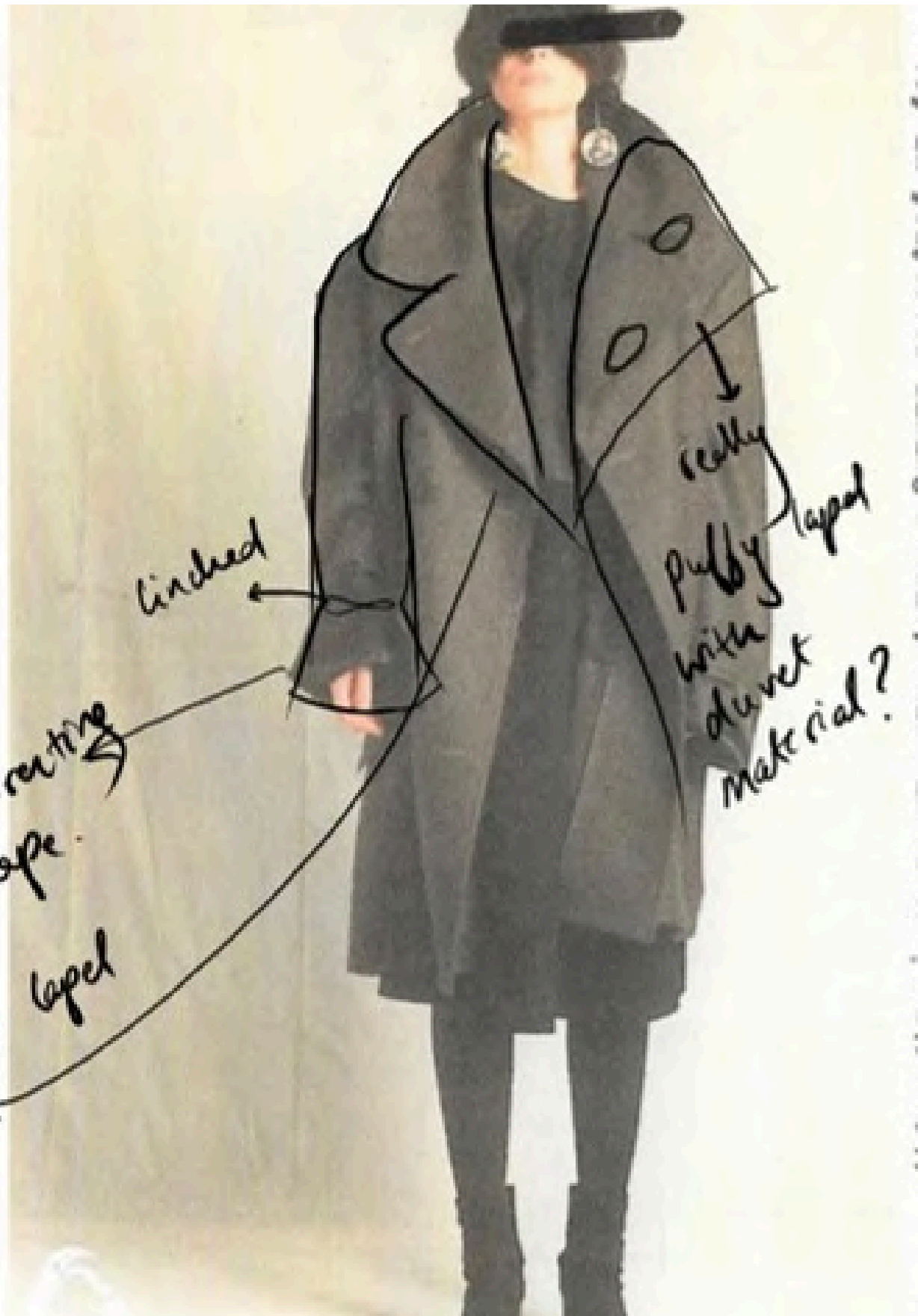
Very puffy and quilted looking silhouette.
collection made out of comforters, duvets and duvet covers.
→ combining various elements of all his collections to create one garment.



oversized buttons (size of the palm)
Size also oversized (one/two sizes big)



To match with the proportions of doll's clothes (scaled up version)



lined
interesting shape
oversized lapel
really puffy with duvet material?



Shape of actual doll's clothes.
Ply too big
interesting collar.



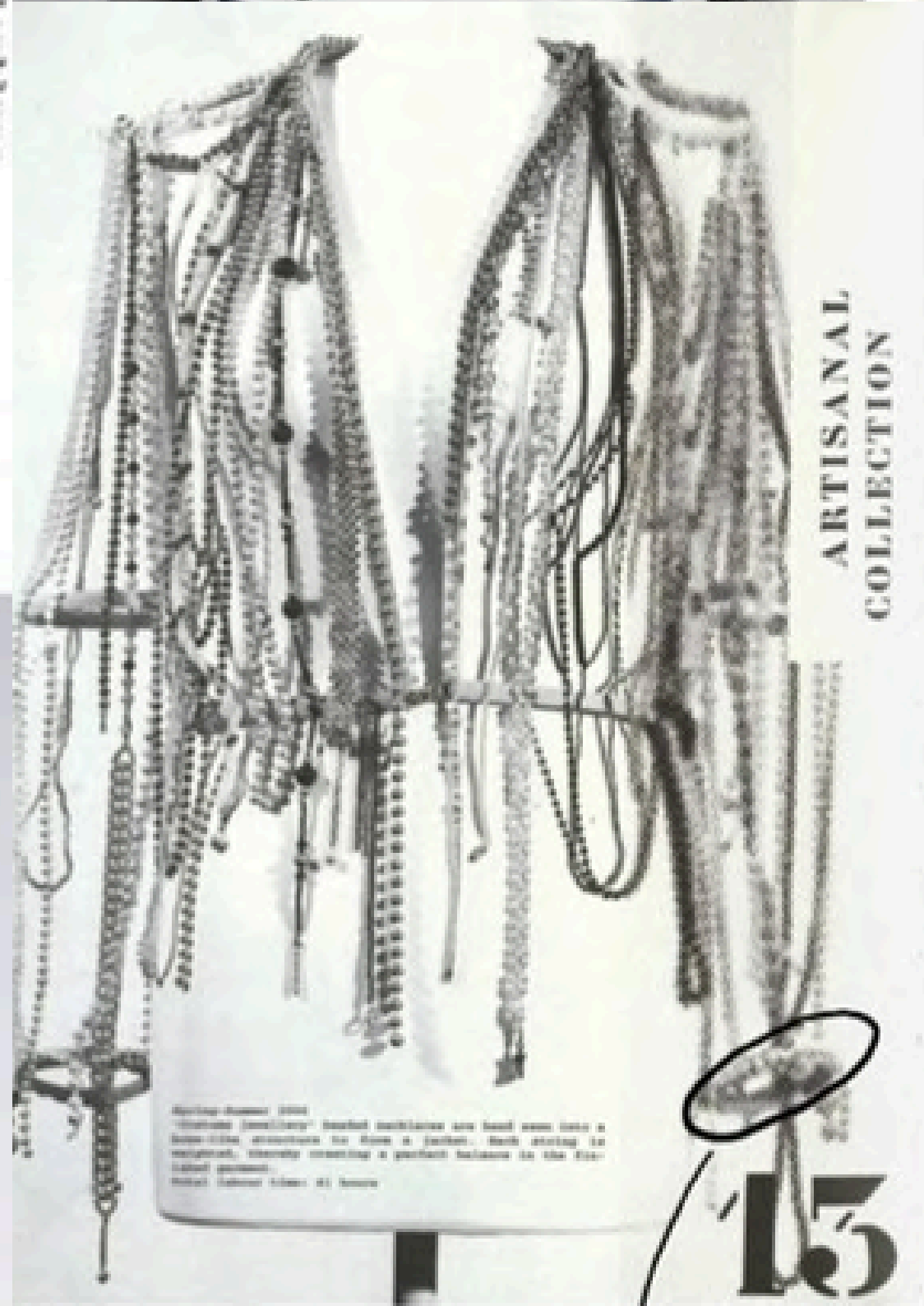
Darts placed outside.



Surrealistic influence
- Eyes were painted black under the glasses.



oversized zipper.
No waistband?



few attached, few falling.



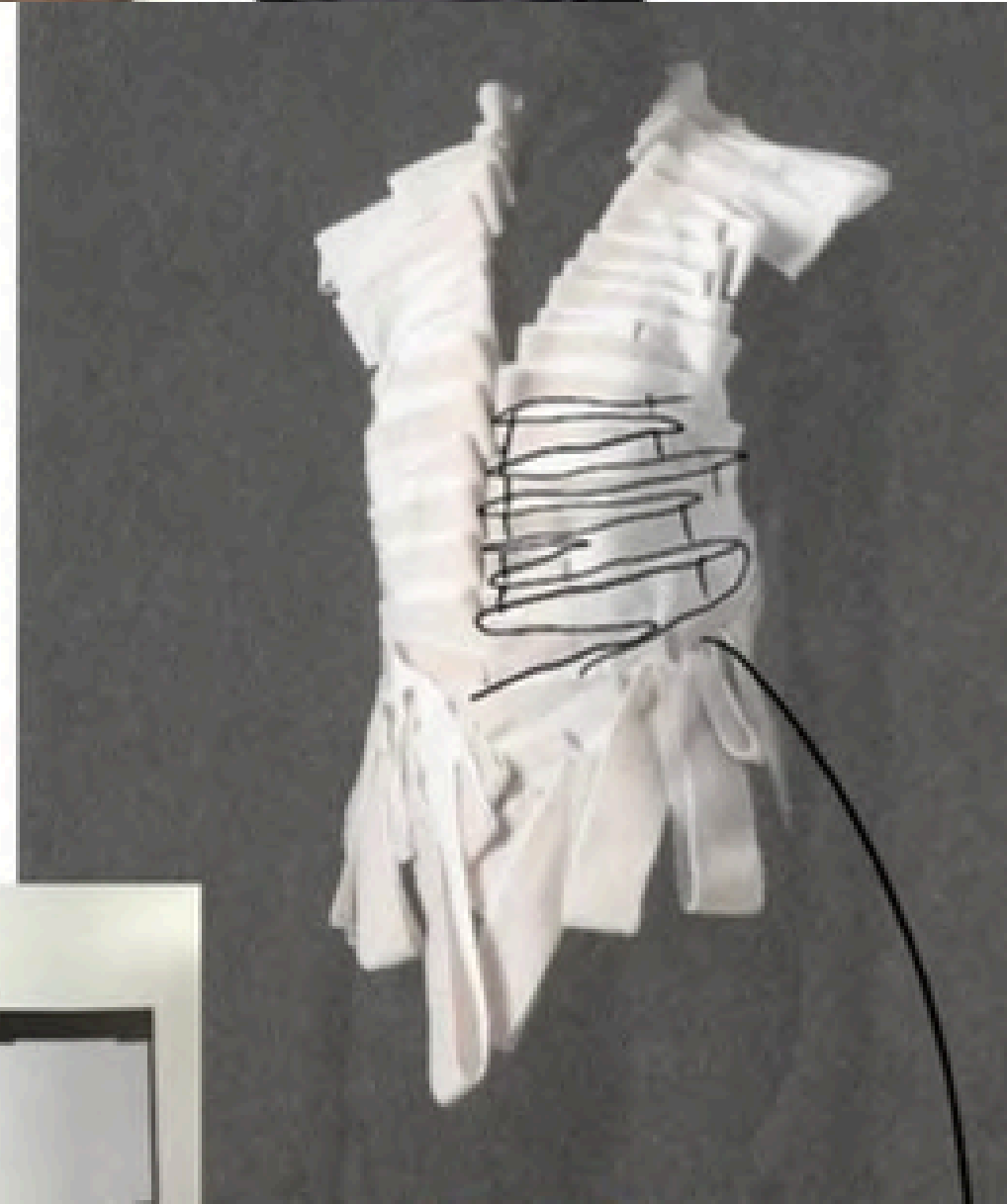
Ring at wrist to hold the pearls/strings
Sandal straps.



Textured fabric manipulation

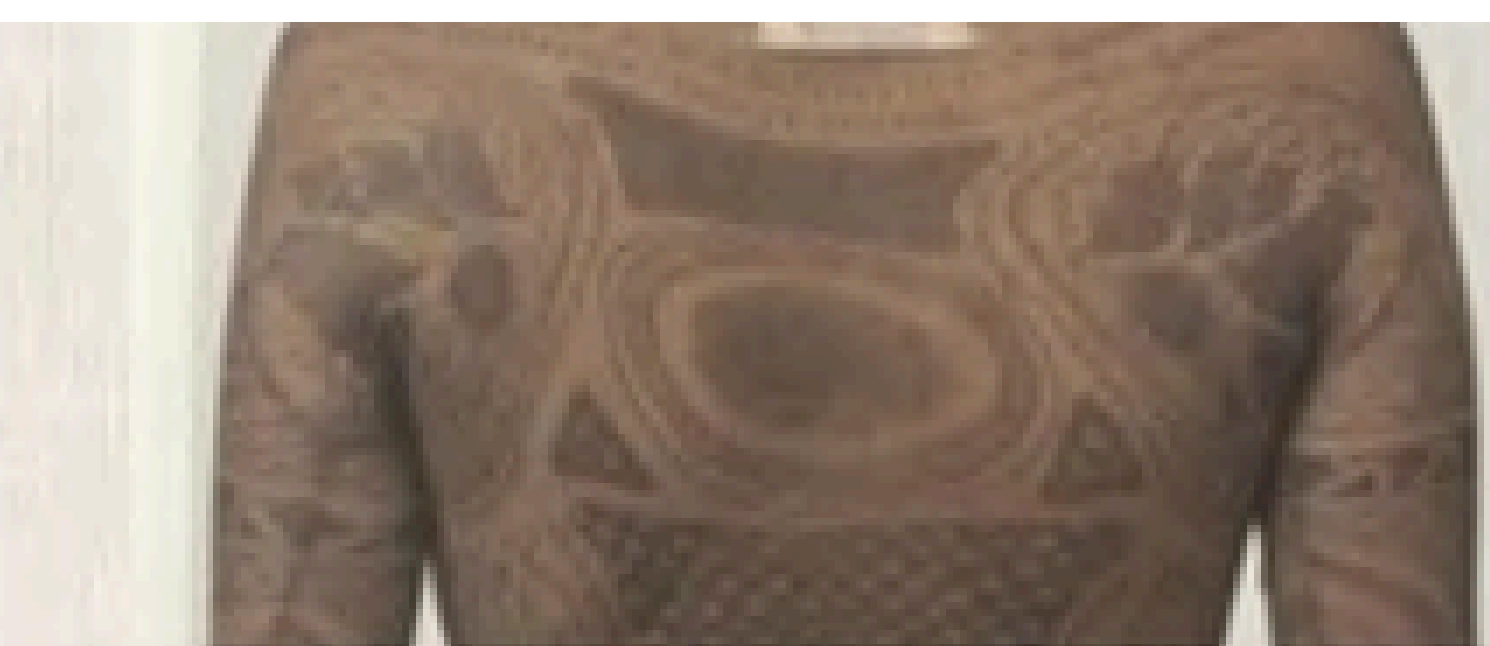
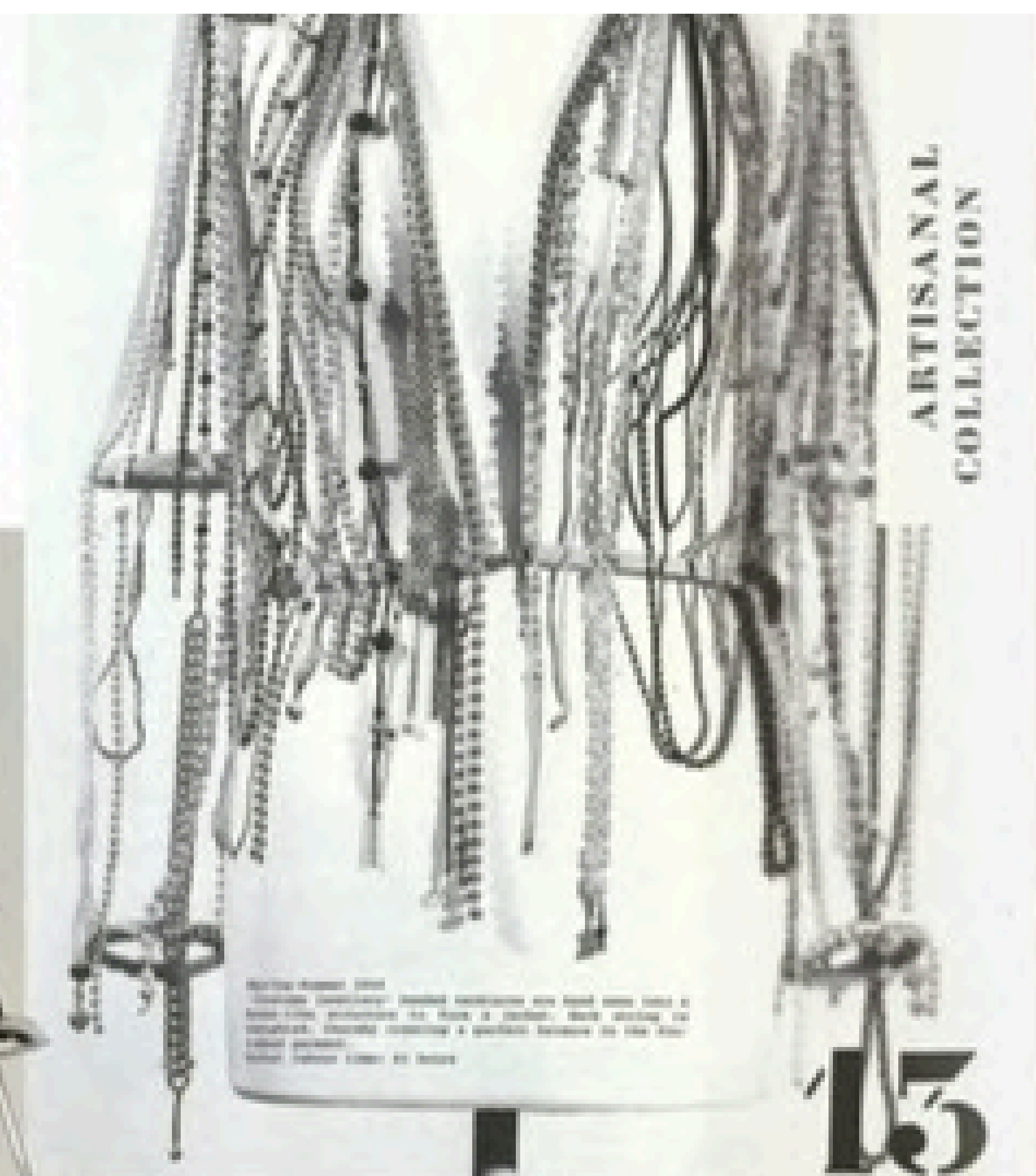
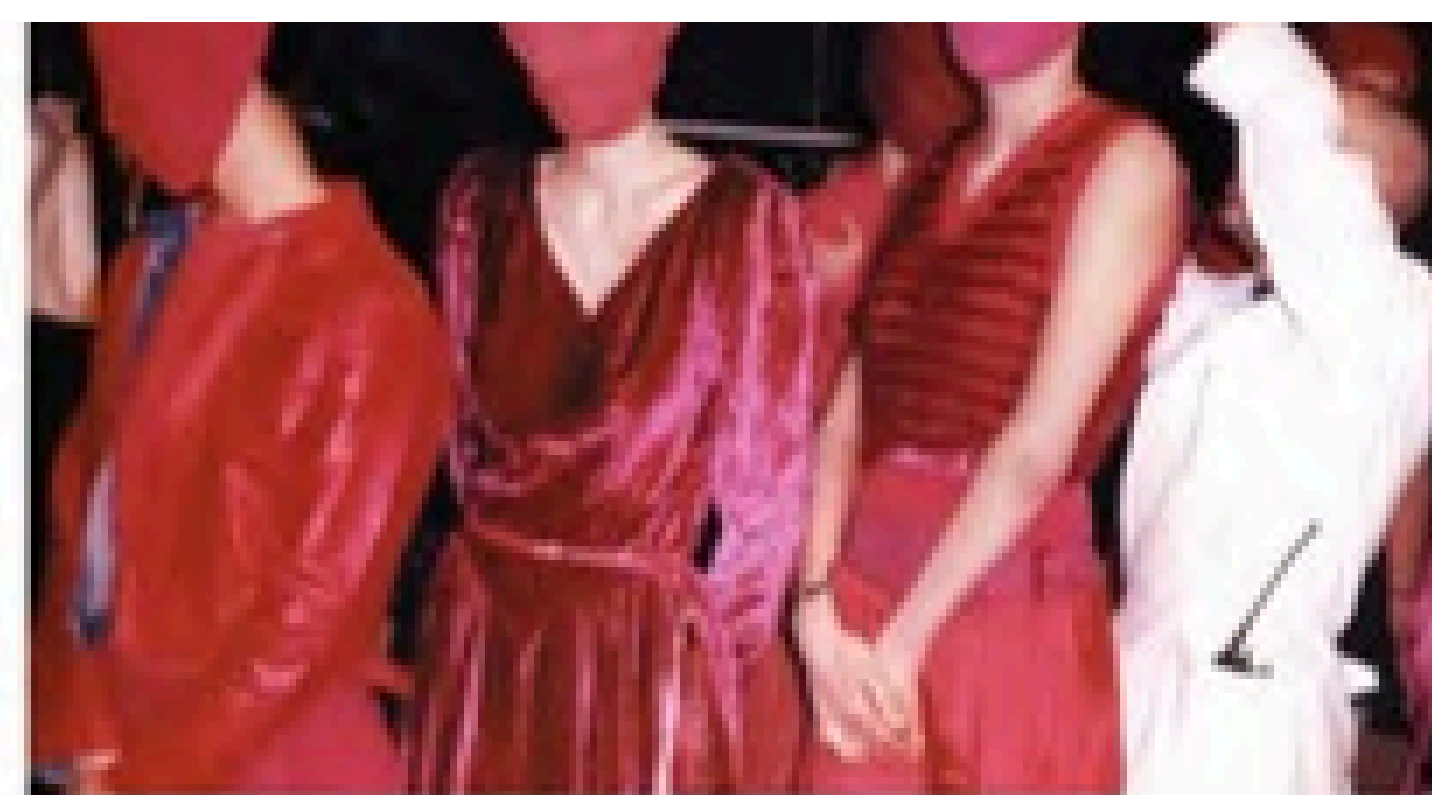
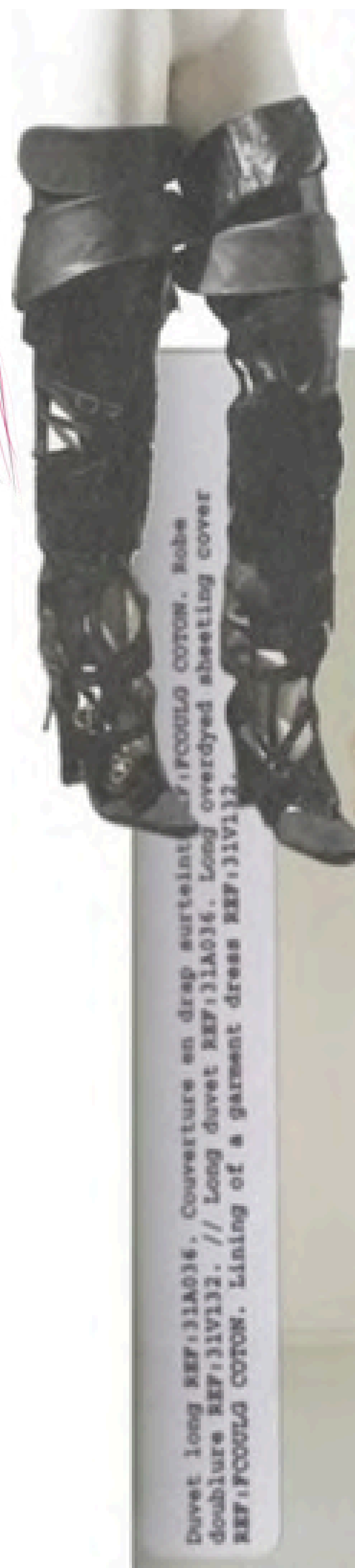
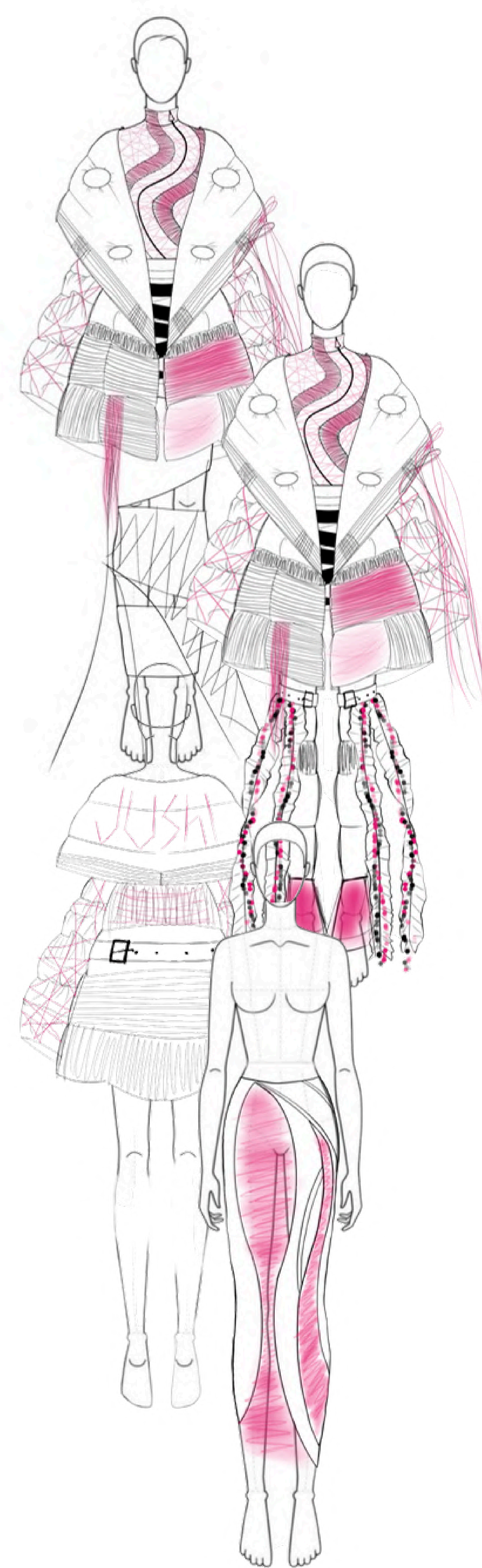


ARTISANAL COLLECTION

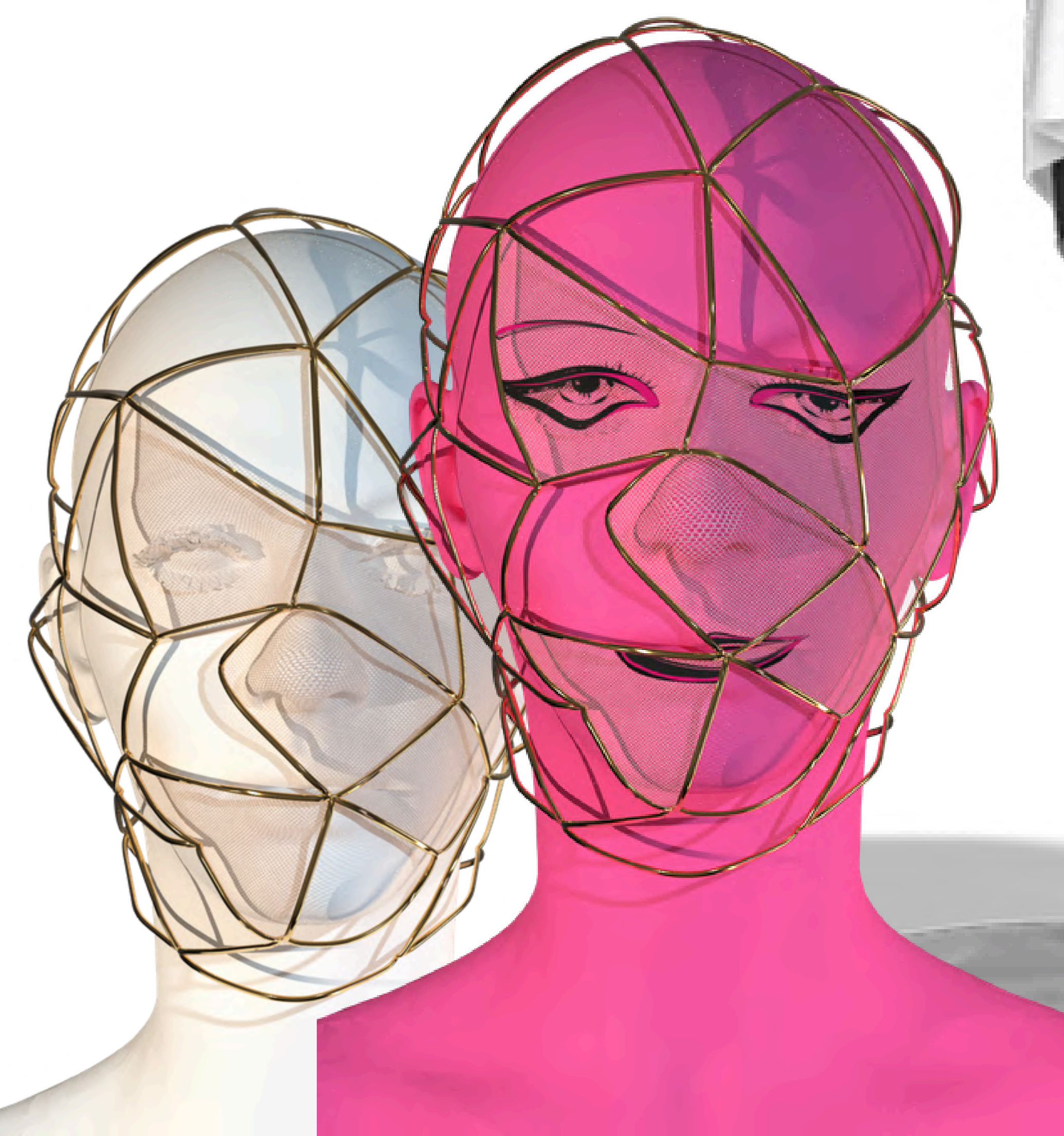


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MATERIALS

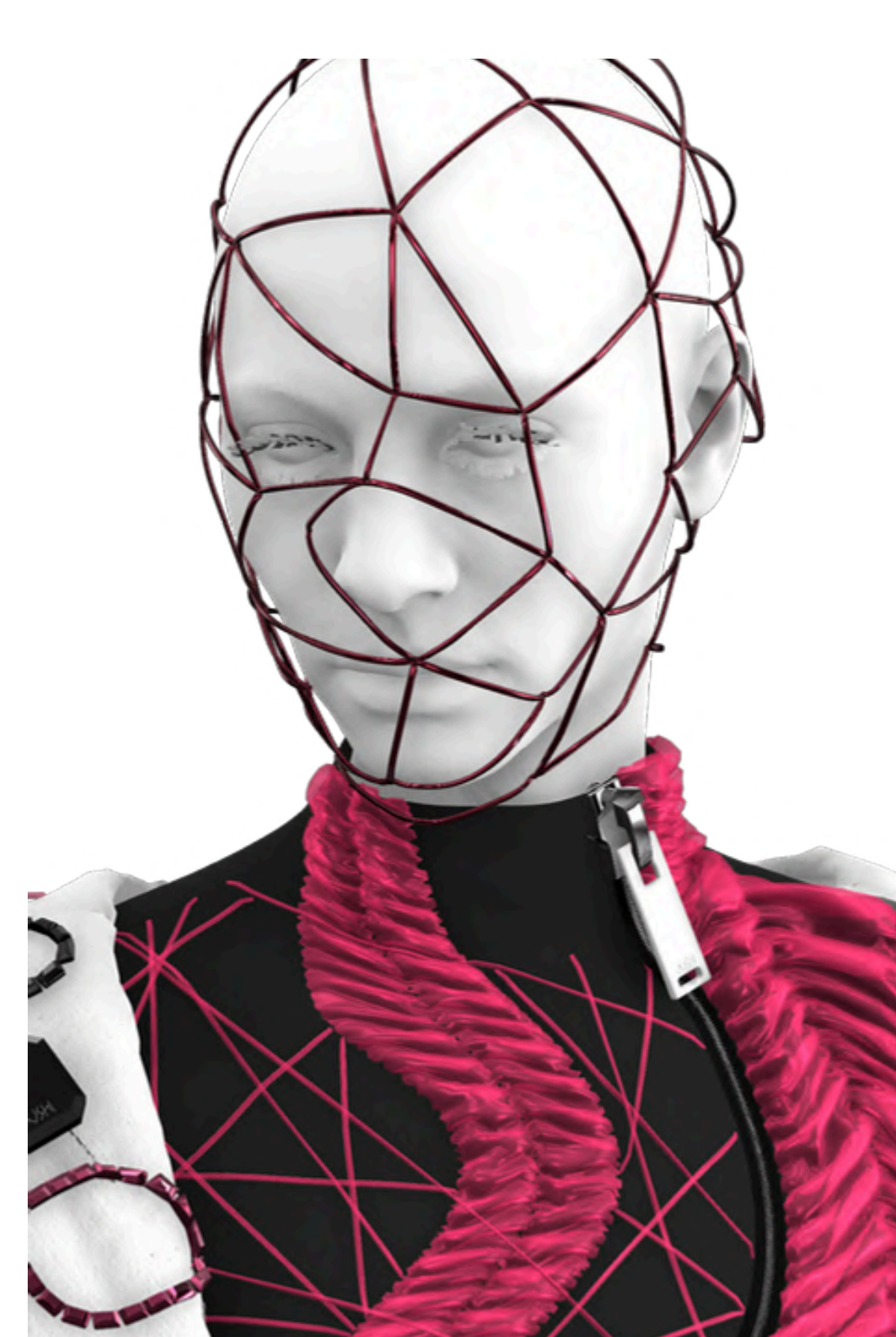
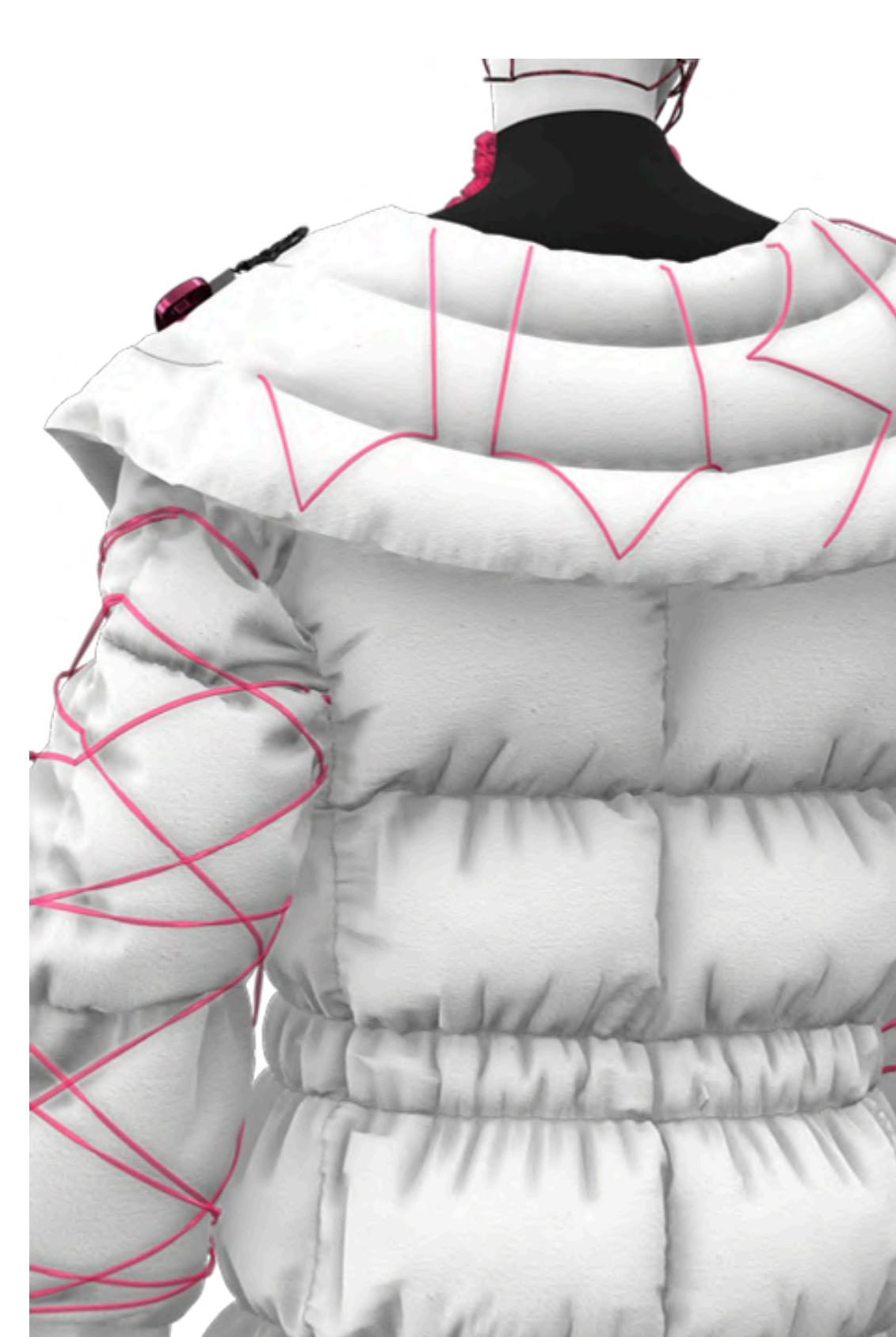


Collection Martin Margiela Automne-Hiver 1999, look 11



DECONSTRUCTED VER.

FULL VER.

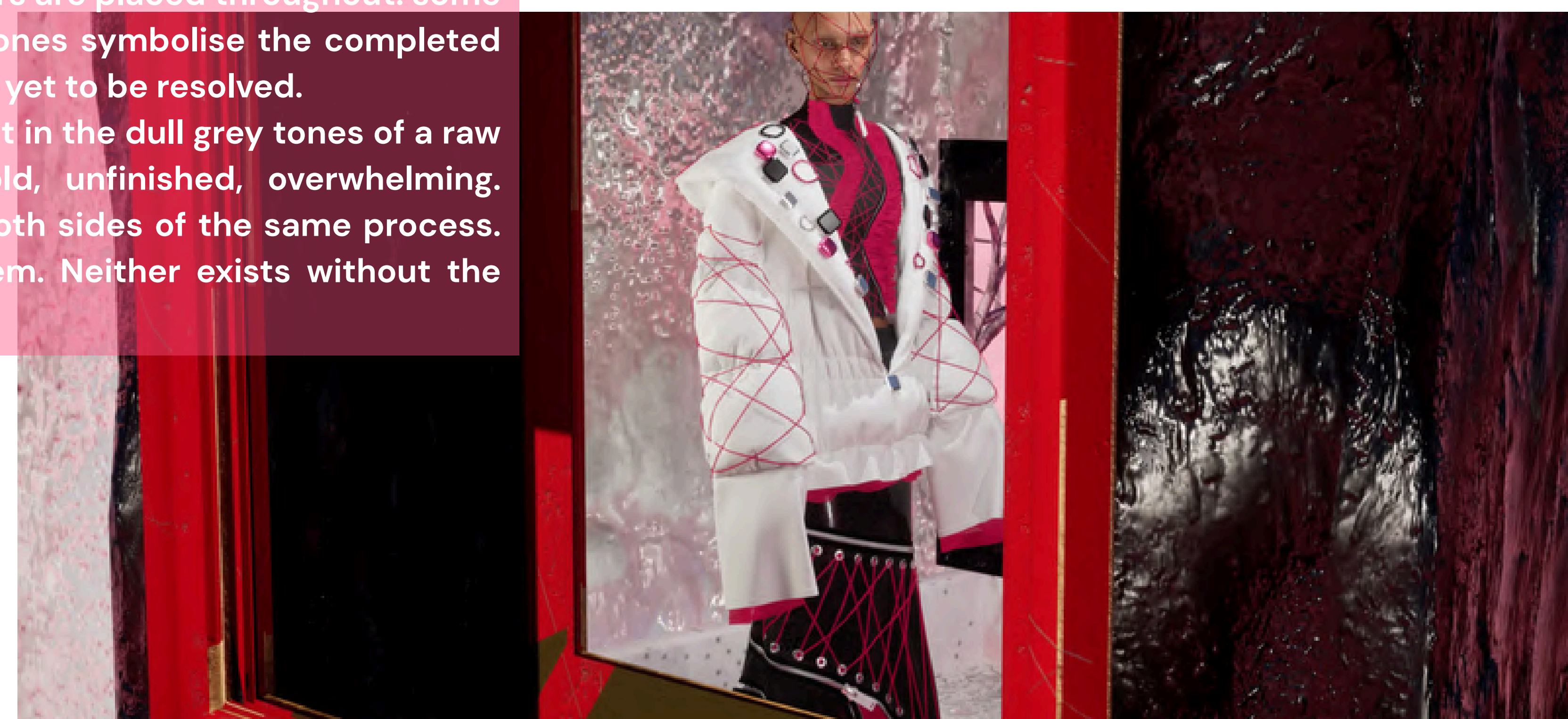
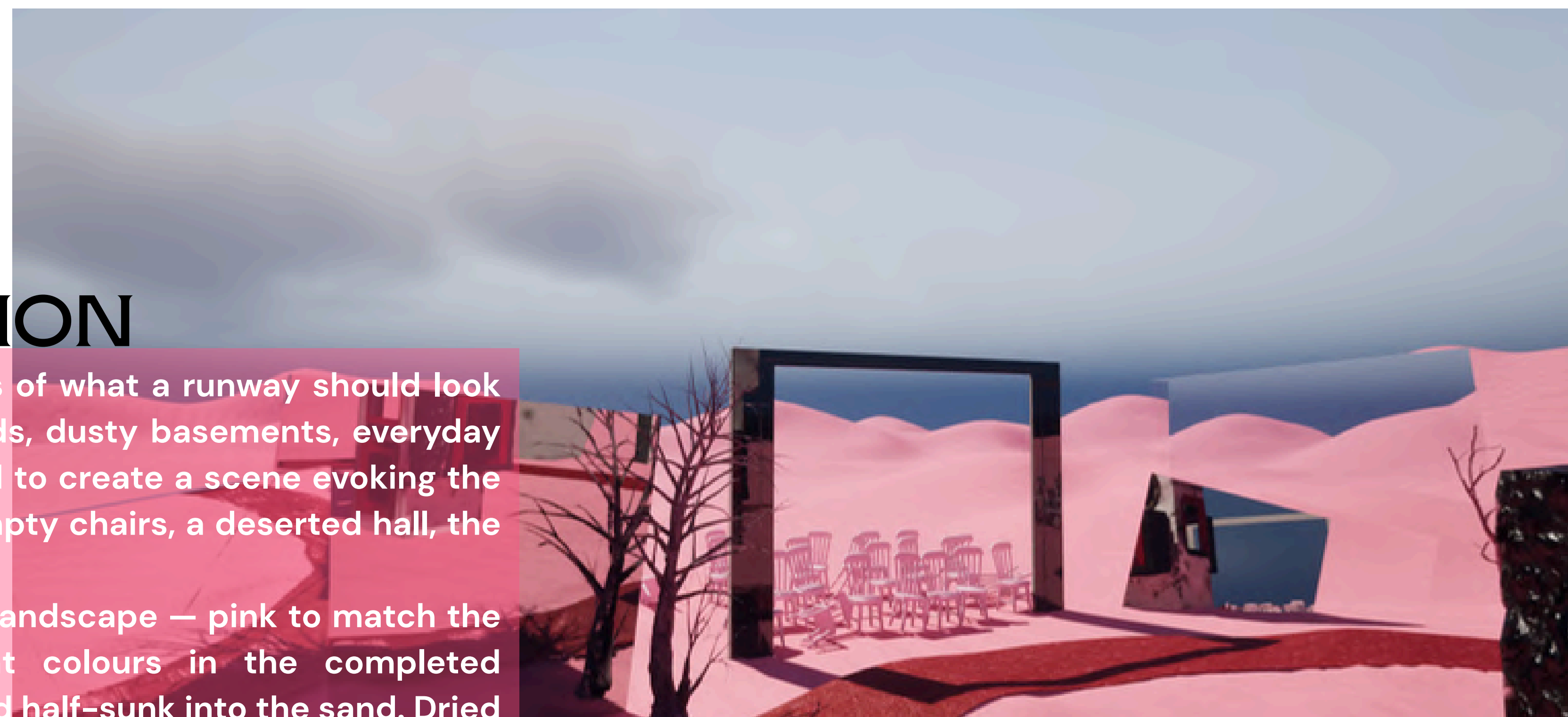


SCENE IDEATION

Margiela never followed the rules of what a runway should look like — neighbourhood playgrounds, dusty basements, everyday places. Inspired by that, I wanted to create a scene evoking the quiet after a show has ended: empty chairs, a deserted hall, the sense of something just finished.

The scene is a pink sand desert landscape — pink to match the brand identity and the accent colours in the completed garment. Chairs are scattered and half-sunk into the sand. Dried trees. Harsh desert lighting. Mirrors are placed throughout: some intact, some broken. The intact ones symbolise the completed process; the broken ones, what is yet to be resolved.

A second scene mirrors the layout in the dull grey tones of a raw 3D modelling workspace — cold, unfinished, overwhelming. Together the two scenes show both sides of the same process. The camera moves between them. Neither exists without the other.



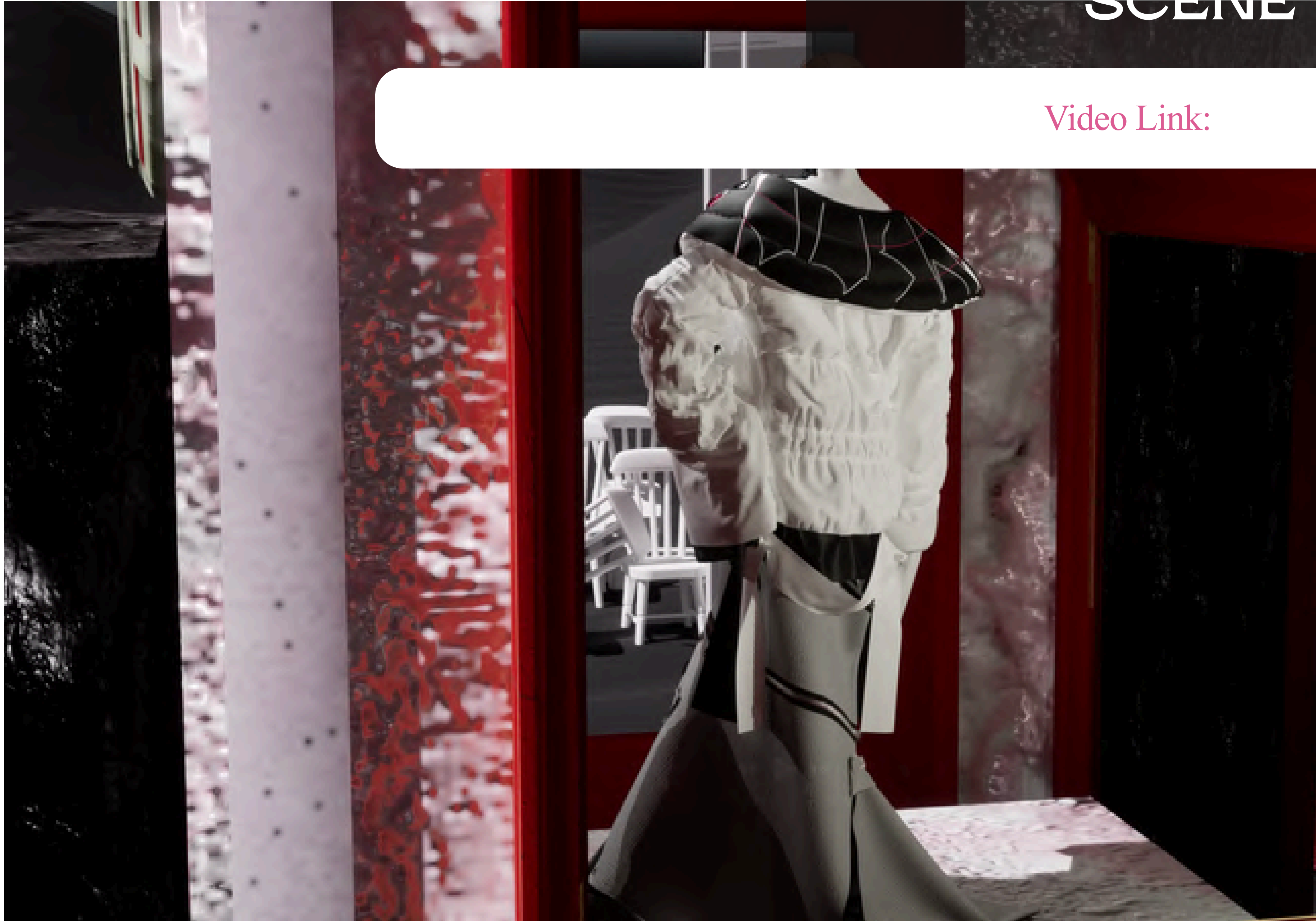


SCENE 2

Video Link:

[Video](#)

CLICK!



THANK
YOU

For more projects: [Portfolio Website link](https://www.behance.net/Manju_Shree_C) https://www.behance.net/Manju_Shree_C