
*LASALLE COLLEGE OF THE ARTS IN COLLABORATION WITH THE MUSEUM AT
THE FASHION INSTITUTE OF TECHNOLOGY, NEW YORK, PRESENT:*



FORCE OF NATURE

**PRAXIS SPACE AND PROJECT SPACE
Institute of Contemporary Arts Singapore
LASALLE COLLEGE OF THE ARTS**

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IN SINGAPORE**
Circe Henestrosa and Tanya Meléndez Escalante

**CONCEPTUALISATION OF
CROSS-POLLINATION PROJECT
AT MFIT**
Tanya Meléndez Escalante

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**FORCE OF NATURE AT THE MUSEUM AT
FASHION INSTITUTE OF TECHNOLOGY,
NEW YORK — CURATED BY**
Melissa Marra-Alvarez

**CROSS-POLLINATION SERIES AT THE
MUSEUM AT FASHION INSTITUTE OF
TECHNOLOGY, NEW YORK — CREATED BY**
Tanya Meléndez Escalante

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FORCE OF NATURE



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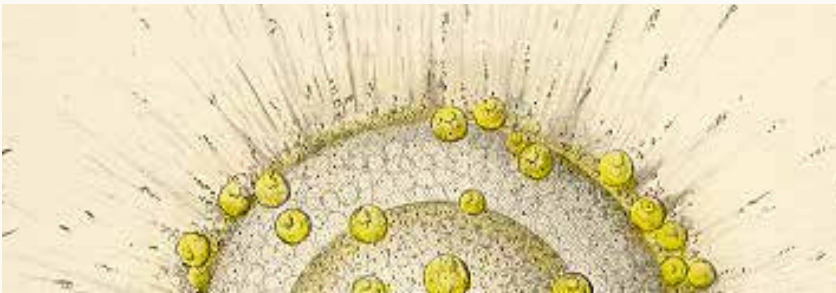
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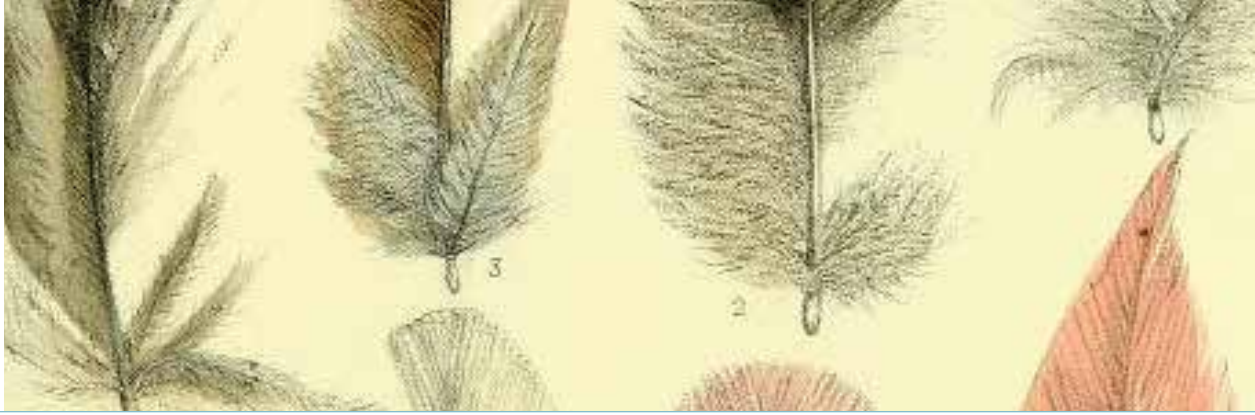
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I.

INTRODUCTION

DR. VALERIE STEELE

DIRECTOR AND CHIEF CURATOR

THE MUSEUM AT THE FASHION INSTITUTE OF TECHNOLOGY



Faune de la Sénégalie - ALPHONSE RÉMEAU DE ROCHEBRUNE, 1884

The Museum at the Fashion Institute of Technology is thrilled to be collaborating with LASALLE College of the Arts and Hongik University on a Cross-Pollination workshop designed in conjunction with MFIT's exhibition *Force of Nature*. Our mission is to educate and inspire diverse audiences through innovative exhibitions and projects (such as this collaboration) that advance the knowledge of fashion. College years are a time of experimentation and growth. This project will connect design minds across the globe. The exchange of ideas and insights is a rewarding experience, whereby students and professionals learn from each other.

The Cross-Pollination series has allowed The Museum at FIT to establish collaborations with various educational institutions around the world. Part of FIT's vision is being a truly global institution where students are encouraged to cross traditional disciplinary boundaries to stimulate creativity. I am proud that The Museum at FIT can contribute to this vision.



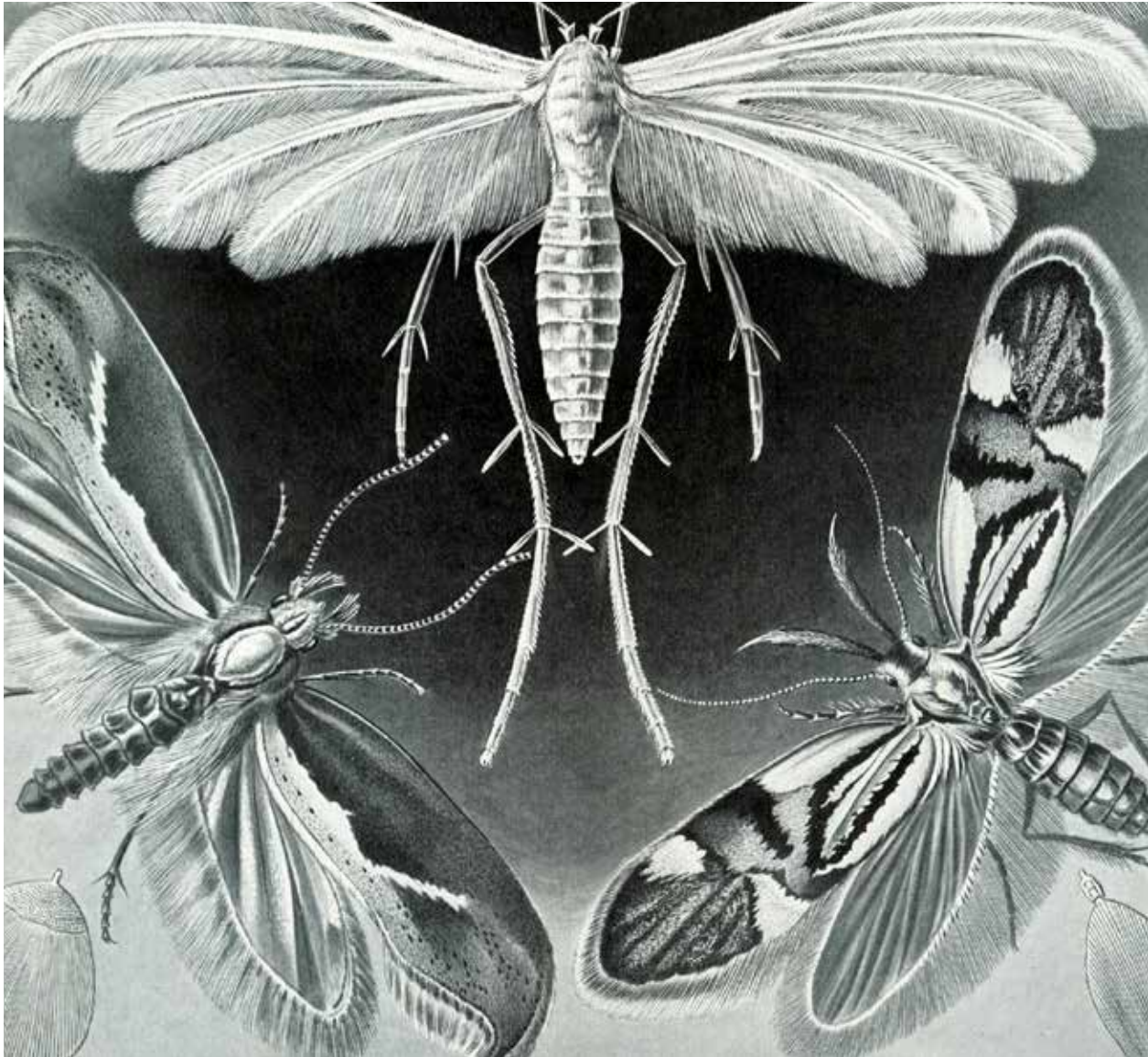
I.

PREFACE

NUR HIDAYAH

DEAN, FACULTY OF DESIGN

LASALLE COLLEGE OF THE ARTS

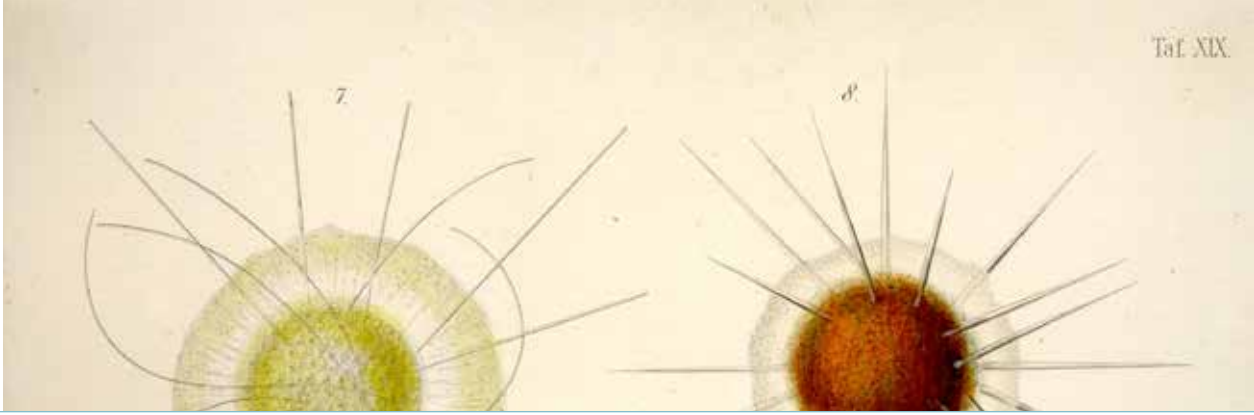


Tineida ERNST HAECKEL, 1904

The Faculty of Design at LASALLE College of the Arts positions all the Design programmes to contribute globally to the development of the creative sectors.

The Design programmes focus on the different artistic practices of the creative industries as well as on the dynamism of the evolving design culture in Singapore, the region and worldwide. One of our primary initiatives is to enhance and increase industry collaborations and institutional partnerships internationally to provide our students the opportunity to become globally connected and relevant.

Force of Nature is a project organised in collaboration with The Museum at the Fashion Institute of Technology (FIT) in New York, this exhibition presents the research and works by students from LASALLE's School of Fashion, the School of Contemporary Music, the Puttnam School of Film and Animation, as well as students from Hongik University, South Korea. Originally curated by Melissa Marra-Alvarez, the exhibition *Force of Nature* shown at the Museum at FIT in New York, spans from the 18th century to the present, revealing how nature has influenced fashion. Our students in Singapore responded to Melissa's curatorial stance looking at the topic of nature in Singapore and the region creating a pedagogical Cross-Pollination between our students in Singapore and the educational team at FIT in New York. This project bridges the learning experiences of different creatives in different locations with different experiences and as a result, contributing to an intercultural and international dialogue.



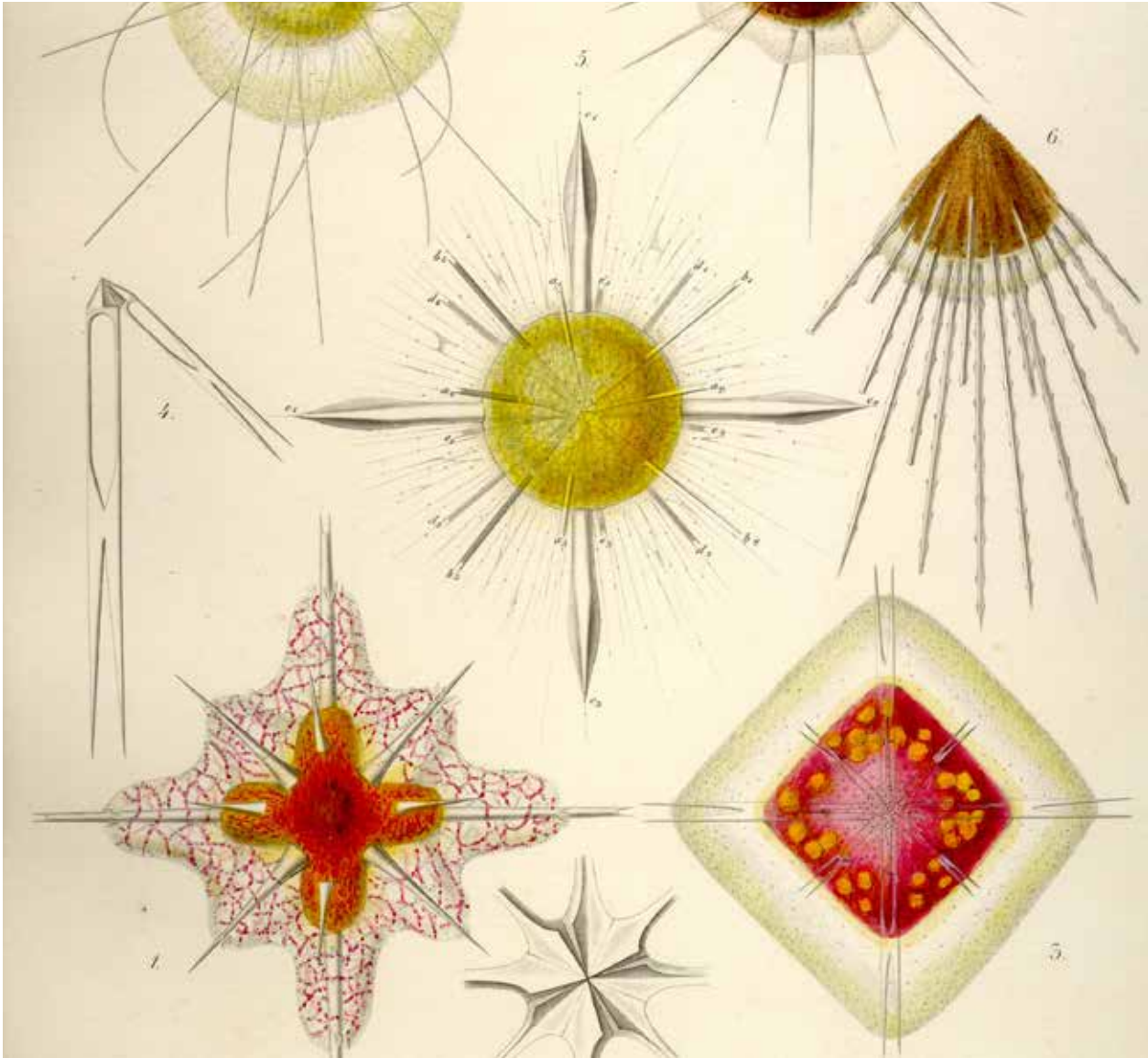
I.

PREFACE

CIRCE HENESTROSA

HEAD OF THE SCHOOL OF FASHION

LASALLE COLLEGE OF THE ARTS



Die Radiolarien ERNST HAECKEL, 1862

Fashion education has evolved rapidly to meet the changing needs of the industry globally. Fashion has increasingly become an essential medium to communicate different narratives. It is a vehicle to develop ways of portraying, to reimagine ways to explore innovative ideas, processes, and business models. The School of Fashion at LASALLE College of the Arts offers a critical and multidisciplinary environment for students to collaborate and challenge the preconceived notions of the fashion industry to create new possibilities. We train creative individuals to become competent storytellers, image-makers, curators, and producers. We adopt curatorial practice within our curriculum to foster the ability to observe, analyse and evaluate objects in their material culture through different lenses, and interpret these objects with coherent and exciting narratives and communicate these to different audiences.

This project is a cross-disciplinary inquiry into a subject that is so important today; Nature. We are honoured to have developed this exclusive partnership with the Museum at the Fashion Institute of Technology (MFIT), New York. The Cross-Pollination workshop was conceived with the idea of connecting students and professionals from New York to other cultures around the world using original exhibitions at MFIT as the inspiration. This book documents the journey and creative processes between our staff and students with Melissa Marra-Alvarez and Tanya Melendez Escalante, Associate Curator and Senior

Curator of Education and Public Programs at MFIT, respectively. The students responded to Marra-Alvarez's exhibition *Force of Nature* shown at MFIT, with their interpretations of Singapore's, Korea's, and South East Asia's natural and local environments through the fashion language. I would like to thank Dr. Valerie Steele, Tanya Melendez Escalante and Melissa Marra-Alvarez for making this project possible here in Singapore.

I hope you find inspiration from this journey as it has created an important experience for all of us.

INVESTIGATING NATURE

Victorian culture fostered an understanding of nature based on intensive investigation, with everything from ocean life to microorganisms under examination. The knowledge acquired through empirical research, aided by refinements in technology, was used to catalogue and organize the natural world.

The microscope revealed hidden worlds to naturalists such as Ernst Haeckel. Also an artist, Haeckel illustrated his discoveries in his seminal book, *Art forms in nature* (1899-1904). By introducing these forms and structures to the general public, Haeckel significantly influenced design disciplines, including fashion, and helped to bridge the gap between art and science for future generations.

FORCE OF NATURE, MUSEUM AT THE FASHION INSTITUTE OF TECHNOLOGY (FIT) — CURATED BY MELISSA MARRA ALVAREZ

Ecosystems, plants and animals in Southeast Asia, such as the hornbill and common rose butterfly, have also been recorded and conceptualized using similar systems of categorization. The students' research and designs address these systems, and combine art and science through close reference to local flora and fauna.





A.

CURATORIAL PRACTICE IN EDUCATION

MARTIN BONNEY AND TANYA MÉLENDEZ ESCALANTE

LECTURER, LASALLE COLLEGE OF THE ARTS

SENIOR CURATOR OF EDUCATION AND PUBLIC PROGRAMS, THE MUSEUM AT FIT



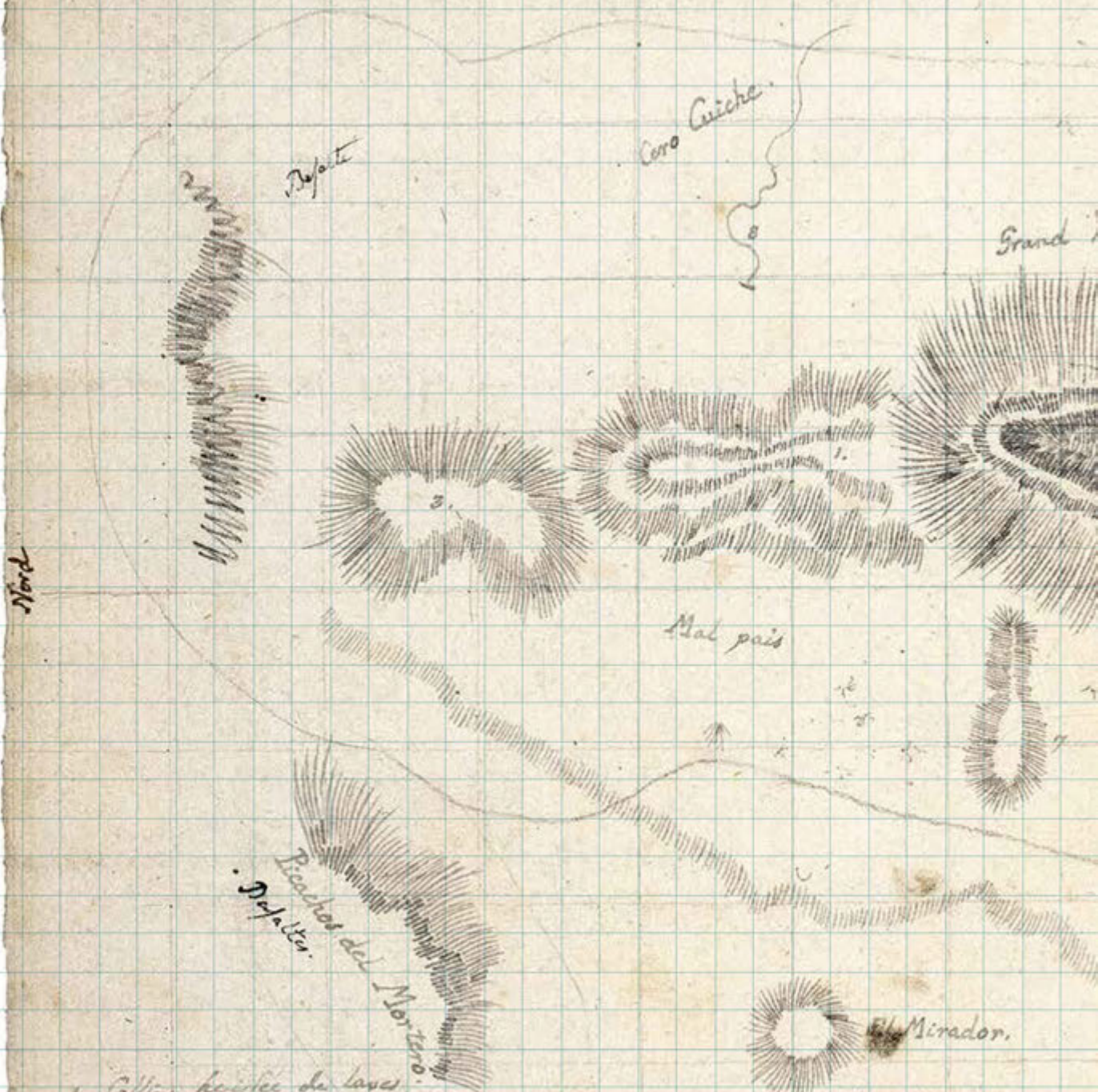
In a 2015 issue of ICOM Education, scholar Ricardo Rubiales García Jurado explained that today, museums are social entities, constructed and deconstructed by audiences. The role of the museum thus “consists not only in displaying, exhibiting or conveying information but in facilitating encounters, dialogues: exchanging, sharing.”¹ That is a vision for museums at large, but how is a fashion museum to facilitate dialogue and exchange? Additionally, how can a fashion museum that is part of a college community foster the integration of its collections into the curricula? These were questions that the members of the education department at The Museum at FIT (MFIT) asked themselves when first envisioning a workshop for college audiences. The aim was opening the doors of the museum to educators and students as a starting point for project-based learning experiences.

MFIT's first Cross-Pollination workshop took place in 2009 with a focus on building bridges among students of the creative industries from around the world. Since the first collaboration, students have been tasked with producing original work by delving into MFIT's exhibitions that explore the history of fashion. The creations can range from designing a collection, photographing a fashion editorial, to writing curatorial texts and organizing exhibitions. All Cross-Pollination workshops have been different from each other, adapting to the varying narratives of the exhibitions, but also to the specific needs of the educational partners that MFIT has worked with. One ongoing thread has been that fashion exhibitions enable students to observe cultural production as part of their everyday life. *Force of Nature* is the fourth Cross-Pollination workshop, organized in conjunction with the MFIT exhibition of the same title (May 30 – November 18, 2017). The show was curated by Melissa Marra-Alvarez, inspired in part by the work of naturalist Alexander von Humboldt (1769- 1859), who “characterized the vast

diversity of nature as an interconnected global force. He also believed that imagination was essential to experiencing and understanding nature.” The ideas of interconnectedness and imagination are at the center of the workshop. While previous workshops focused on politics, ecology, and artistry, the collaboration with LASALLE College of the Arts centers around the natural world, how people interpret natural phenomena and relate to it.

LASALLE students have greatly benefited from taking part in the Cross-Pollination workshop. It has allowed them to engage in a global conversation surrounding fashion, the natural world, and education. A cosmopolitan and multicultural country, Singapore thrives on diversity, much like New York City. Additionally, in Singapore there is the contrasting twist of its specific social and cultural considerations. Thus, the project expanded the students’ possibilities: while located in Southeast Asia, they shared information and best practices with professionals in the New York institution.

IX 154

C. de S^{ta} Trés.

1. Colline hérissée de laves.
2. Volcan étroit sans bouche
3. Volcan dont le Crater s'est comblé,
4. Plus haute Cime neppure
5. Grand Crater dans lequel nous descendîmes le 19 Sept 1803
6. Cratère le plus enflammé
7. Collines encore à la suite de l'Hacienda étroit adoffée.
8. environs de Sierra de Cuzcamba et el Pedro.

Sierra de Cuzcamba

Conference calls and sharing design ideas, allowed for communication to flow with the educational team at set periods of the research stage. This broke down the barriers of locations, bridging an exchange of cultural interpretations.

The themes posed by MFIT set new and exciting challenges for students that fuelled the energy and creative drive for their innovative responses. The exhibition provided the students with a comprehensive scope of the history of western understanding of nature from the eighteenth century to the present as expressed through fashion. From that starting point, they generated appropriate and necessary topical solutions, reinterpreting fashion from their geographical location. Having to incorporate insights of an exhibition held on the other side of the world was an enlightening experience, not only for the students but also the academic team. Marra-Alvarez's curatorial voice is clearly addressing a mainly western audience where the exhibition in Singapore is localised and

appropriated sharing personal and cultural connections to the creations that were created. The students rethought the culture and history of dress presented in the New York exhibition into new garments and fashion products for a Singapore lens. This exchange of pedagogical experiences and dialogue has enriched the project as a whole. The resources used in the New York exhibition are critical to the fashion industry, highlighting iconic artefacts and documenting how society's understanding of nature has permeated fashion design. This knowledge has then be rearticulated and used to support the work that was generated by the LASALLE students, shifting the perspective of the western eye to eastern interpretations, generating a new angle of inquiries into fashion and nature from curatorial practice.

This approach to research provided the students with a novel understanding of their local environment, of fashion, and of the natural world; while generating new insights of a global

industry by addressing the major concepts within the exhibition, from their perspective in Singapore.

Through questioning nature from our region allows students to expand the curated work in New York bring a sense of local language to the way people interpret natural phenomena, recording special elements of social and cultural life that are discussed without translation, being a form of communication to the Southeast Asian eye and heritage.

As in previous Cross-Pollination workshops, curatorial processes were utilized in the classroom experience, using visuals of the objects from the MFIT exhibition, students developed narratives appropriated for Singapore context generating garments, accessories that responded to the story itself. Transposing the traditional processes of using an existing object to generate the narrative for an exhibition.

A new conversation forms, through the narrative to objects that become arranged, and presented to the public. For the students and professors in Singapore, objects become a vessel of values from a past life. Given that the objects were fashionable garments, these values were amplified fully supporting the narrative and starting point. The exhibition in Lasalle and this publication provided a new level of interpretation of the MFIT exhibition. The research became an integral part of the creative process, exploring the past, present and the future. Students learned to observe their environment (natural and social), and to use scholarly texts, museum collections, and the work of professional designers, to further their understanding of the topics addressed by *Force of Nature*. The participants were able to select appropriate elements to generate tangible responses to their natural environment building on the original conversation with a local twist.

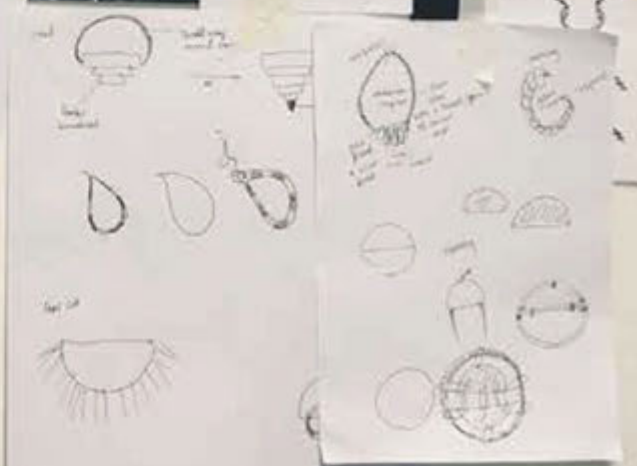
SCIENCE OF ATTRACTION

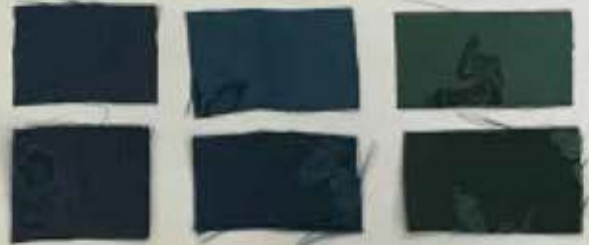
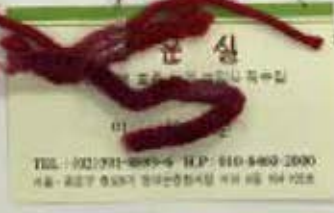
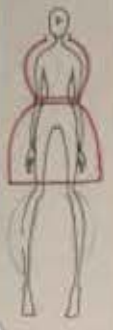


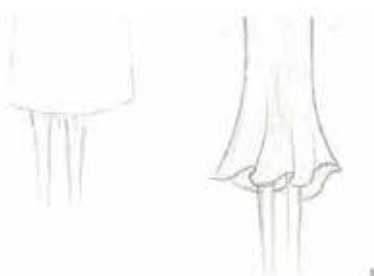
PSYCHOTROPICAL MOODBOARD



Sketches of the firefly anatomy







I chose this image because of the detail and color. The texture near the eye is very interesting as patterns, motifs, or texture.

Second Moodboard



← Sperm whale Fin

← Head of sperm whale



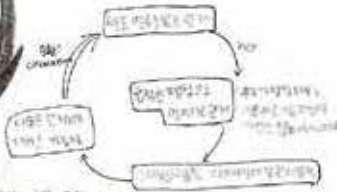
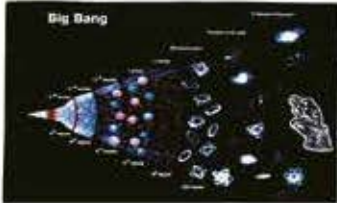
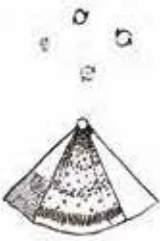
↳ Get rid of this. Means nothing.

The student exhibition, showcases research and works that includes animation, fashion design, textiles, and accessories, this allowed students from LASALLE's School of Fashion, developed with students from the School of Contemporary Music, the Puttnam School of Film and Animation, and Students from Hongik University, South Korea to generate social, environmental and artisanal responses towards flora and fauna. The student's original work was organised in the four themes: Investigating Nature, The Science of Attraction, Metamorphosis and lastly Fashioning a Future, all underpinned with a Southeast Asian context exploring the relationship between the natural world and fashion design.

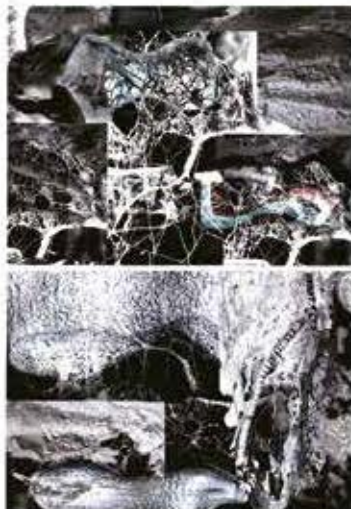
REFERENCE

- ¹ Ricardo Rubiales García Jurado "Reflexiones desde la educación contemporánea - el visitante en el centro de la acción museística." Icom Education. Issue 26, Edizioni Nuova Cultura, Roma 2015. Page 43 <https://drive.google.com/file/d/oB8yHu7SudP4kNHVQRoJzeWc5ZVE/view>

Translation by Tanya Meléndez Escalante



Handwritten text in Arabic script, possibly a description or explanation related to the diagrams.





B.

FORCE OF NATURE

MELISSA MARRA-ALVAREZ

*ASSOCIATE CURATOR OF EDUCATION AND PUBLIC PROGRAMS,
THE MUSEUM AT FIT*



The Museum at FIT exhibition, *Force of Nature*, examines how the beauty and complexity of the natural world has inspired fashion for centuries.

Designers often reference the natural world—its flora and fauna, geology, and physical processes—to create wildly imaginative designs. The exhibition is organized into ten sections, each focusing on a distinct facet of the complex relationship between fashion and nature.

Garments, textiles, and accessories, exclusively from MFIT's permanent collection, illustrate for example, how principles in the natural sciences, such as the dynamics of sexual attraction, have informed fashion.

While nature has inspired both art and fashion for centuries, we often think of the fields of art

and science as disparate. In truth, they have long developed and existed collaboratively. It was Leonardo da Vinci (1452–1519) who said “Those who are inspired by a model other than nature, a mistress above all masters, are laboring in vain.” Naturalist Alexander von Humboldt (1769–1859), the father of ecology who recognized the diversity of nature as an interconnected whole, believed that imagination was essential to truly experiencing and understanding nature.

Justifiably, the natural world was celebrated as a thing of wonder during the Enlightenment. As scientists explored foreign lands, discovering new plant and animal species along the way, views about humankind’s place within nature were forever altered. In the 18th century a fascination with botany was expressed via elaborate floral textiles, which often depicted native plant species alongside exotic ones.

This preoccupation with nature continued into the nineteenth century, with everything

from ocean life to microorganisms under intensive examination. This furthered the appropriation of natural objects as forms of adornment.

Refinements in technology such as the microscope, revealed hidden worlds to naturalists such as Ernst Haeckel. An accomplished artist, Haeckel rendered his discoveries in the form of illustrations for his seminal book, *Art Forms in Nature* (1899–1909). By revealing minute forms and structures found in nature to the general public, Haeckel significantly influenced design disciplines, including fashion, helping to bridge the gap between art and science for future generations. Since then, natural forms have continued to inspire designers such as Jeanne Lanvin, Christian Dior, and more recently the design trio ThreeASFOUR.

Historically, the sexuality of plants and the symbolism of flowers such as roses and

orchids, have also been explored through dress. A 1950s evening gown by Charles James with a petal-like stole, for instance, bestows upon its wearer a sensual elegance by deliberately transforming her into a flower. Discoveries relating to the greater universe and the physical forces that created it, have similarly inspired extraordinary designs. Maria Mitchell, the first female astronomer in the U.S., once noted that science is “not all mathematics, nor all logic, but it is somewhat beauty and poetry.”

Today, the natural world continues to serve as a catalyst for artistic expression. As Alexander McQueen expressed, “I have always loved the mechanics of nature . . . my work is always informed by that.” More importantly, science and technology are playing key roles in transforming the negative impact that fashion has had on the environment. An interest in biomimicry, which involves employing design principles that mimic natural phenomena, is facilitating a renewed connection to nature; one that repositions humans as part of an



interconnected whole. Moreover, designers such as Stella McCartney, are for example increasingly engaging in more sustainable practices or helping to bring awareness to conservation issues.

Doctor, dancer, and first African American woman in space, Mae Jemison, understood art and science to be “avatars of human creativity” and thus, to be manifestations of the same thing. When I conceived of the idea for *Force of Nature*, I intended to demonstrate how nature serves as a catalyst for designers’ artistic expression, while establishing an environment within which interdisciplinary thinking among students and visitors was encouraged. By showcasing natural phenomena in an innovative context relating to fashion, I wanted to show how inextricably linked humans are to nature. Given this profound connection, what can we learn about ourselves and our societies by examining our relationship with nature?

“science is not all
mathematics, nor
all logic, but it is
somewhat beauty
and poetry.”

MARIA MITCHELL

The Cross-Pollination Workshop between LASALLE College of the Arts and The Museum at FIT (MFIT) provided an ideal opportunity to cultivate this potent synergy between science and creativity. Guided by the theme of *Force of Nature*, teams of second year students in two of LASALLE’s undergraduate programs, Fashion Design and Textiles, and Fashion Media and Industries, adopted an interdisciplinary approach using fashion to examine the cultural and natural landscape of Singapore. Teams selected one of four platform concepts in



the FIT exhibition, to serve as a springboard for their ideas. While *Force of Nature* focuses mainly on Western society's relationship to the natural world, it was inspiring to see how LASALLE students were able to examine the same concepts through the lens of Singapore's cultural and natural histories. It is precisely this exciting blend of science and imagination that I had hoped to encourage through my exhibition.

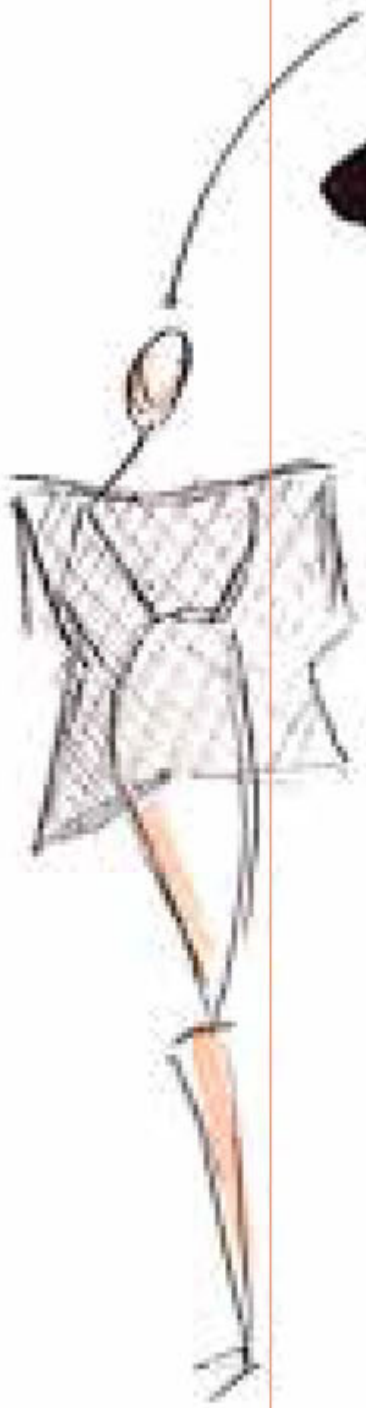
The exhibition platform titled, "Investigating Nature," examines the intensive investigation of forms and mechanics of the natural world. Drawing on this concept, one team of LASALLE students designed a capsule collection which contemplated biophilia, a hypothesis which suggests that humans possess an innate tendency to seek connections with nature. Other groups found metaphors within the botanical landscape of Singapore. One likened the behavior of some parasitic plants to the fashion industry's exploitation of their country's natural resources, while another group explored the "deception" of some species of orchid, which

deftly mimic insects and other animals. The native saga tree inspired the work of yet another group, which incorporated the shape and structure of its seed pods into their designs. In Singapore, the oriental white-eye is a bird commonly kept as a pet. The intricate nests constructed by this species, was the inspiration for a collection of hats created by one group. Another focused on the behavior of the pistol shrimp, which uses its claw to produce a cavitation bubble that effectively stuns its prey. This led them to develop ideas of functionality and utility, expressed in their designs.

Notions of beauty and attraction in the natural world, and how these relate to fashion design, are examined in an exhibition platform titled the “Science of Attraction.” This became a departure point from which students developed unique designs of their own. I was delighted to see how it fueled teams’ design ideas relating to symmetry, fractal patterns, the Golden Ratio, and bioluminescence, as well as Charles Darwin’s theories of sexual selection, directly.

Singapore's shrinking populations of fireflies, whose soft glowing is a form sexual signaling, provided one group of students with the inspiration for a collection of jewelry. This was in turn used to raise awareness about the need for conserving fireflies in Singapore.

Because of a designer's ability to transform beauty and the body through dress, fashion has drawn comparisons to metamorphosis, the biological phenomenon of transformation. Those students who chose "Metamorphosis" as their concept, used their designs to explore the metamorphosis of butterflies, moths, and other arthropods, as well as the shapes and textures of their cocoons. One team, for instance, used the chrysalis of the Common Rose, a species of butterfly native to Singapore, to inform designs for a collection of handbags. More generally, the concept of transformation was also referenced in connection to geology, and the changing land masses of Singapore. This was reflected in designs featuring "undulating stitches" and gradually changing ombré dye patterns.





Focus on the sleeve





08

09

10

Force of Nature concludes with a platform titled “Fashioning a Future,” a review of fashion’s impact on the planet. I thought it was critical to note that while nature influences fashion, fashion too continues to have a direct impact on our natural world. While the latter has been largely detrimental, today designers and companies are increasingly adopting practices that take a more responsible and respectful attitude towards the planet. The student projects based on “Fashioning a Future” produced imaginative collections that reflect on the importance of preserving the traditional crafts of ancestors, which were more respectful of nature, or aim to bring awareness to environmental issues such as the pollution of the world’s oceans, and marine conservation. Others took a more specific approach, examining coral reefs and the unique ecosystems of Chek Jawa, the 100-hectare wetlands located on the south-eastern tip of Pulau Ubin. Fittingly, their designs incorporated the use of natural and sustainable materials.





Fashioning a Future

Mindmap

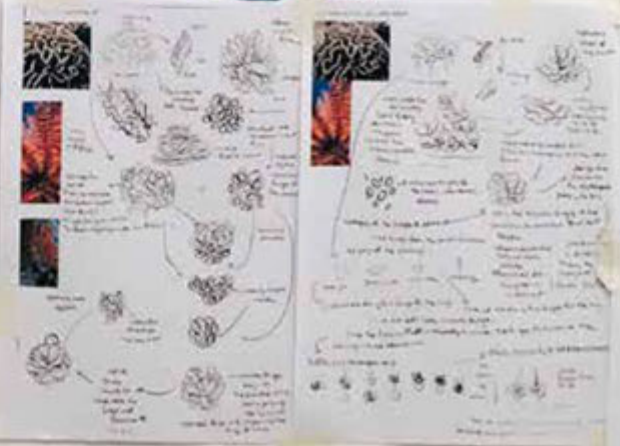


ENVIRONMENTAL CONSCIOUSNESS

Handwritten notes on yellow sticky paper. One note says "The idea was to create a fashion line that is environmentally friendly." Another note says "Clear structure, strong blocks." There are several other smaller notes with various ideas and observations.



Market Research Summary
 A handwritten summary of market research findings. It includes sections for "Market Research Summary" and "Key Findings". The text is written in a clear, legible hand.



Handwritten notes and color swatches at the bottom right. It includes a legend with colored dots and corresponding text, and some additional notes.

Participating in this global exchange, which was inspired by MFIT's *Force of Nature* exhibition, was a gratifying experience. I was impressed with the LASALLE students' ability to incorporate their own reflections on local environments into the ongoing dialogue between fashion, nature, and science, and to use these in the synthesis of creative designs. The idea that nature represents an "interconnected global phenomenon," is central to the MFIT exhibition. The cross-cultural dialogue and sharing of ideas born of this collaboration with LASALLE's students, clearly exemplifies this interconnectedness, and demonstrates the importance of understanding humankind's place within our natural world.



THEME ONE

INVESTIGATING NATURE





PROJECT
No

001

COLLECTION NAME

Decay of Beauty

INSPIRATION

Aging and Decay

STUDENTS

ANUSHKA VERMA

DURVA SIMONE BOSE

TANYA SINGH



‘Decay of Beauty’ identifies and highlights certain forces of nature prevalent in every living being - decay. We focus on the ageing population in Singapore and the physical and psychological devastation that comes with neglect and frailty of age.

We examine and take inspiration from various other living beings to capture the different notions of decay. The changes that leaves and flowers go through when they wither and lose their colours in the winter, is parallel to our ideas of how the human skin wrinkles and becomes translucent over time.

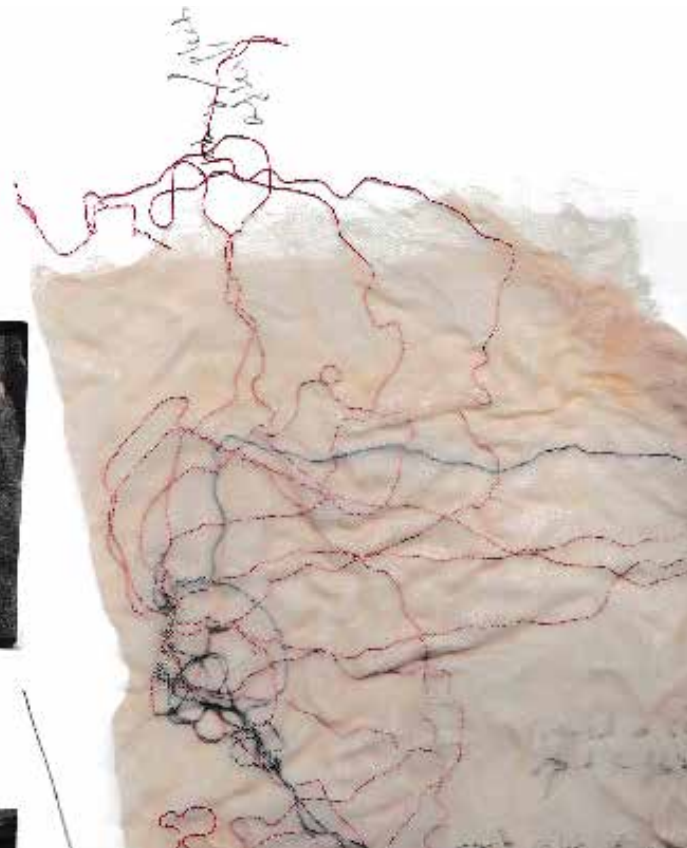
These metamorphic stages of decay through old age is recorded visually and translated into craft and textiles from the region. Utilising knitwear and print, we question form and embody certain physical attributes about the skin such as its translucency, and the shape and texture of the wrinkles. The loss of physical and emotional

form is evident through muted colours and striking accents, juxtaposed with strong lines in our silhouettes, and enriched with textile manipulation techniques.

As nature is always recognized for its beauty, we want to shed light on the unpleasant truth about the impermanence, but more importantly the unpredictability of such forces of nature. Singapore, as the ‘garden city’, pays great attention to its flora and fauna, and we wish to extend that care to its elderly, who make us appreciate another of nature’s gifts—life.



threads and
we give to
ends





I saw this art installation at Carole, reminded of our loose threads concept



two beads half way

PROJECT
No

002

COLLECTION NAME

Entwined

INSPIRATION

Botany

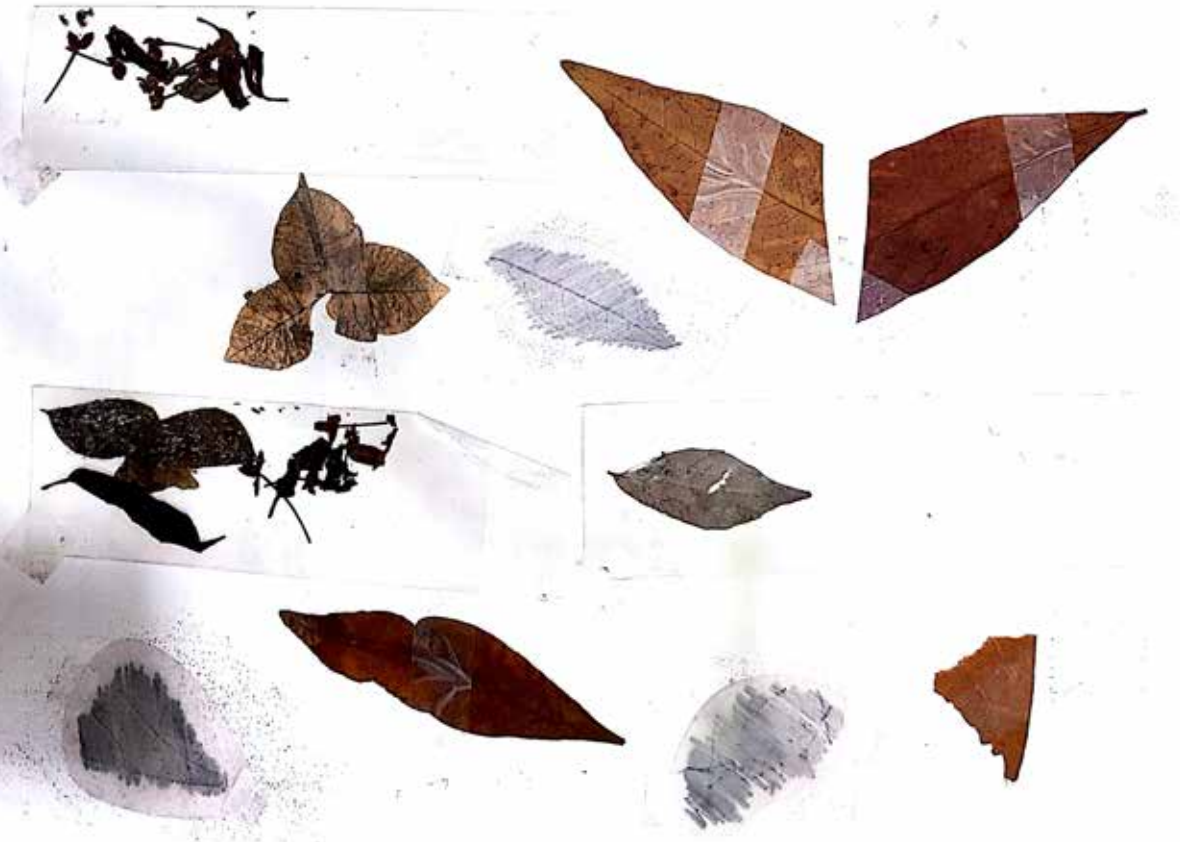
STUDENTS

LIM WAN LIN

MELISSA LIM XUE MIN

NG JIA MIN

NG WAI YARN



Entwined explores a segment of the botanical world, bringing to light nature, fashion, and our relationship with the environment through the narrative of plants and the botany that surrounds us from the perspective of Southeast Asia.

This investigation of the botanical world begins with a visual study of seeds, roots and the decay of various botanical plants found in Southeast Asia. The saga seed was investigated for its physical features and cultural values in our region. Upon the study we uncovered a lack of social responsibility and environmental issues towards nature in modern life. The values that made the seed desirable have hindered its ability to mature into a sapling due to human interruption. Our role in the fashion industry can be considered as a parasitic one, as we take from the social ecosystem, while sapping and exploiting the natural environment.

We have used this notion to study the haustoria root, which saps and deprives nutrients from its host plant.

The diverse inspirations are unified with abstract printed textiles and wavy pin tucks as key elements of the collection. Textiles are a representation of the pods that encase the saga seeds, as well as the presence of haustorial roots which bind and constrict its host.

The study of plant structures have been interpreted into elongated and oversized silhouettes, representing the languid nature of plants. Dark grey hues flow through the collection, signifying the tainted impact which humans have on the environment. Pale blues contrast the dark base, signalling hope and positive energy. The calm color palette is punctuated with red and highlights of silver.



Sampling
Area 1013

— raring (throughout)
— knife pleats, shirred pleats, trapezoid pleating, white tucks



Design Development



vertical & 4mm



horizontal wrapping to chest

vertical pleat or relaxed look



attached on the belt seam

vertical pleat that can be manipulated up or down?

oversized fit to emphasize the draping or relaxed effect of the coat? but it may too troublesome to wear?

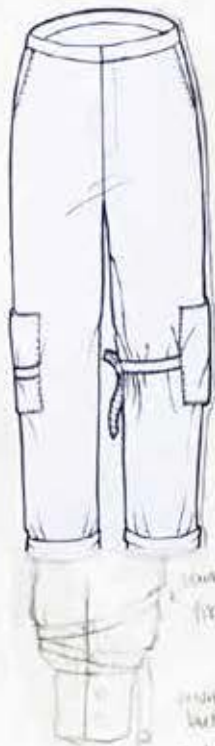
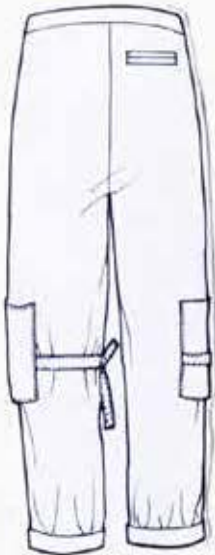


strap attached & secured w/ buttons?

slits or patch on straps to allow the strap to slide through?

attach long strips from waist? removable or hidden

Question - Functionality?



look on (red pocket)

look on buttons or too gimmicky?



attached with fabric?



possibly using elastic thread



Maybe in elastic to convey how it pinches "sucks" or restricts the hand from fully growing / being.

double bands!

super close fit to show restriction: would it constrain or be too binding / uncomfortable in the wearer?



will this pull the shoulder & sleeve in?



using drawstrings in the ribbons does that lock the features?

idea of encircling or restrain caused by parasites



vertical drawstring placement will it cause gaps in the placket area?



PROJECT
Nº

003

COLLECTION NAME

Kisah

INSPIRATION

The Banyan Tree

STUDENTS

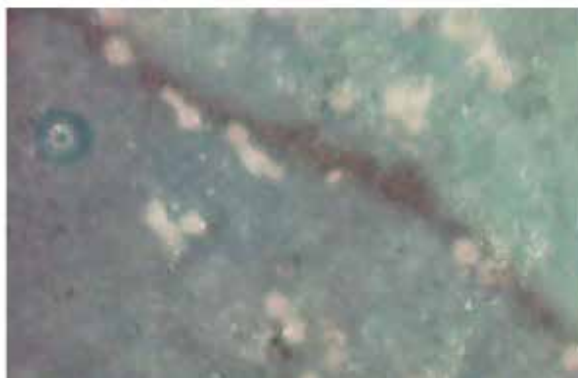
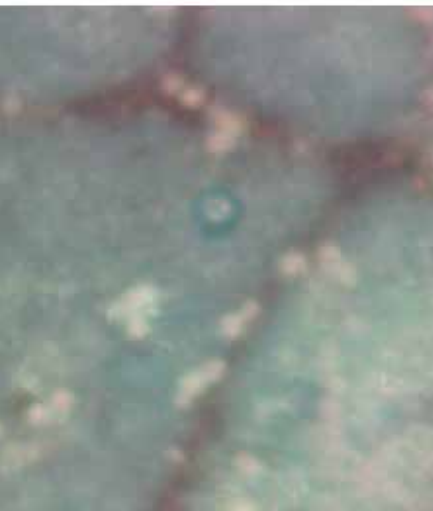
ANN-MARIE YEO HUI XIAN

JOAN TAY JIE YIN

KELVIN NG CHOON HEAN

TASHA ARORA

ZHANG BIWEI



The theme Investigating Nature led us to investigate myths, religious beliefs and folklores. Kisah means stories in Bahasa Melayu—the official language of Singapore. We chose the Banyan tree as it appears in numerous local and regional symbolism. The Banyan tree is non-native to Singapore, but has been adopted into our culture; like many other species and cultural practices. The team is looking at how the stories, physical characteristics and spiritual elements of the Banyan can inform our designs that will serve as a spiritual connection to Mother Nature and encourage psychological health and wellness. Seeking to rebuild the intimate relationship between people and the natural environment, we hope to inspire our community to embark on a journey of exploration with us.

Our collection takes inspiration from the surfaces of the banyan tree, in order for the products to convey a sense of safety and comfort—as though they are being enveloped and sheltered by the banyan tree.





PROJECT
No

004

COLLECTION NAME

Peruse

INSPIRATION

Orchids

STUDENTS

MA JIUSI

NICOLE LONG HUILE

RENEE SYAZA DIYANAH BINTE MOHAMED LATIFF

VIVIAN CHAN HUIXIN



Looking at Investigating Nature we looked at the idea of observing and also being deceived by what we investigated. We explored sexual mimicry — a mating strategy inherent in orchids. The flower appeals to animals or insects to pollinate them by mimicking the appearances of the opposite sex—this mimicry is deceptive because the orchids often offer no nectar reward in return, and their sublime and uncanny resemblances are more often than not what it seems at first glance.

Our collection takes inspiration from the Orchid, delving deeper into the deceptive nature of sexual mimicry inherent in orchids. Inviting the viewer to look closer beyond first glances—what contains on the surface might just be entirely different—a cover full of naivety; a camouflage of lines, colours and layers.

“look closer.”



The Ophrys Apifera

Close up of the Ophrys orchid



FALSE APPEARANCES

(Final illustration #1)

THE ILLUSTRATIONS ARE DERIVED FROM THE AUGMENTED VIEWS OF THE OPHRYS ORCHID — EXPLORING CHARACTERISTICS OF SEXUAL MIMICRY SUCH AS LINES, LAYERS, AND YELLOW BLOTTY PATTERNS THAT ARE PRESENT IN OPHRYS ORCHIDS.

PROJECT
Nº

005

COLLECTION NAME

Code 301

INSPIRATION

Pistol Shrimp

STUDENTS

AMANDA MIKAYLA LIM

MAY MYAT NOE NAING

MEGAN YONG HUI MEI

SAMANTHA TAY SHU QING

VANIA CANDINEGARA

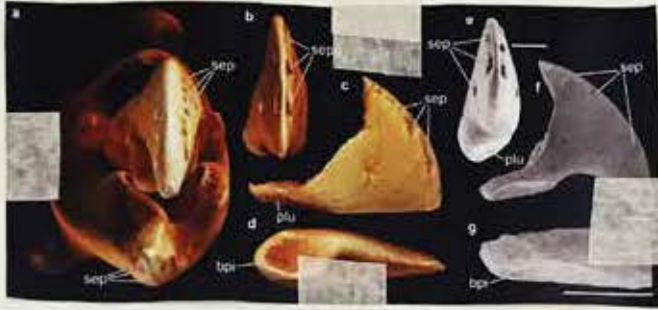


By Investigating Nature we were drawn to the feisty Pistol Shrimp, spotted in Pulau Tekukor, an island off Singapore. The 2-5cm sized shrimp is equipped with an unusually large claw that snaps and shoots out a jet of water from a socket in the claw at the speed of 62 miles/ hour, resulting the formation of cavitation bubble. When the bubble collapses, it creates a loud bang, together with an instantaneous flash of light with the extreme temperature up to 8540°F.

Our collection was inspired by the effects of Pistol shrimp's claw mechanism. The whole process of the collapse of cavitation bubble and its effect are the inspirations behind this collection. Code Red by CODE301 aims to be epidemic and redirect the CODE301 users to be the new generation of change in the trend-driven society.

2 cm

Heat Light Sound



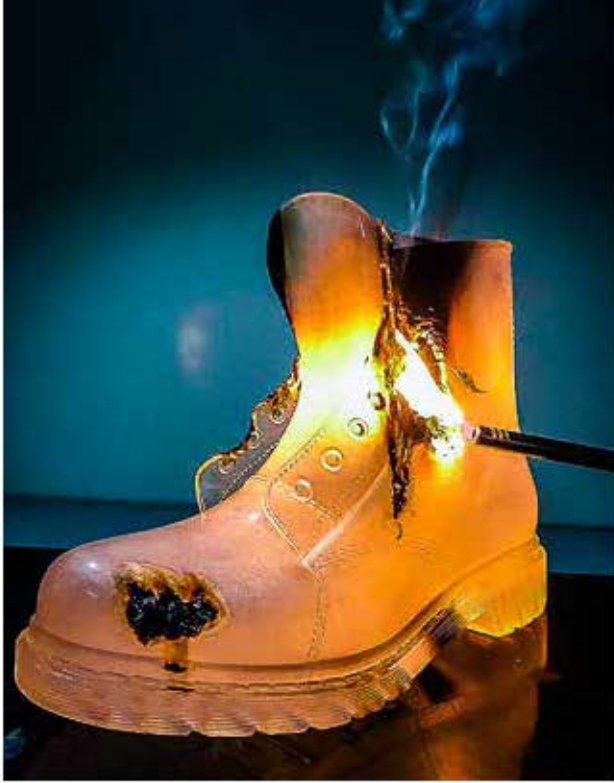
Sonoluminescence



Pressure



-0.78 m
-0.29 m
+0.21 m
+0.71 m



PROJECT
Nº

006

COLLECTION NAME

Aden

INSPIRATION

Saga tree

STUDENTS

AMABEL CHANG HUI ZHEN

ANDREA LIM

ANG WEN JUAN MADELINE

LIM YIN YU JASLYN

VIVIA CALLISTA



Our collection was inspired by one of Singapore's heritage trees, the *Adenanthera Pavonina*, also known as the saga tree. Many associate the saga tree with its vibrant little red seeds that fall from its pods. Historically these saga seeds were used as a counterbalance for gold due to its uniform weight and also consumed as food. In Singapore, the saga seeds are also known as “mutual love beans”. These seeds are often collected in large quantities by man to be presented to his love interest as a token of love and affection, but the pods that held these seeds are mostly disregarded.

Adopting the observational approach from Investigating Nature, we were fascinated by the beautifully coiled forms of the pods following the energy exerted in the release of the seeds. This transformation was translated to our product design through the reformation of sustainable materials such as used plastic. Under heat, the discarded plastic materials become moldable into new shapes and forms. The repurposing of the plastic creates a new

life and appreciation for something discarded and disregarded by man. We find this to be a beautiful metaphor in challenging the current discourse on our relationship with nature.





PROJECT

No

007

COLLECTION NAME

Biophilia

INSPIRATION

Singapore Flora &
Fauna

STUDENTS

AZFAR

FLORENCE

MEHER

XINFANG



Singapore is an exemplary biophilic city, due to the nation's effort to restore, conserve and include nature alongside urbanization. However, this is but an idealist scenario. A seemingly picturesque image of Singapore as seen from the eyes of a foreigner. The unfortunate truth of Singapore's relationship with Mother Nature is one based on exploitation and loss.

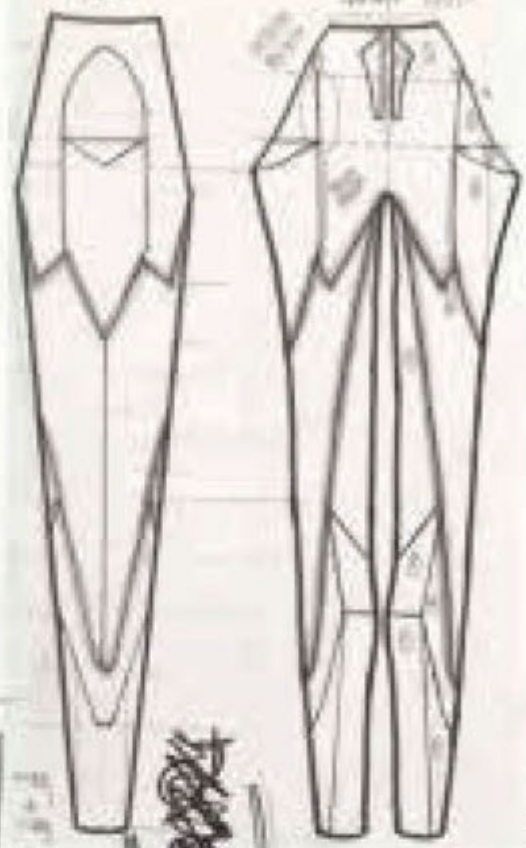
Biophilia Hypothesis suggests an innate need to seek reconnection with other life forms. Through Investigating Nature, the group centers on endangered species of flora and faunas in Singapore.

The research direction looks, firstly, at our individual history and experiences with the selected species. We identify and recognize the harm befallen on the now endangered species due to the country's years of urban progress. In our rendition of Biophilia, the proposed lineup is design-driven by two factors – to invoke a deep sense of melancholy by putting forth the problematic relationship Singapore has with

Nature; and, to metaphorically create a new life for the lost as it is resurrected into garments and adorned. To modernize the nostalgic past, the construction elements integrate a visual similar to that of traditional clothes yet crafted to suit the contemporary time.



100% Viscose for
comfort and
soft touch, as well as
some stretch, for
easy wear.



Internal
pocket with
zipper for
extra security.
→
Dresses a bit
loose, but not
too baggy.



Handwritten notes:
The trousers are made of 100% viscose.



**FINAL
LOOK #6**

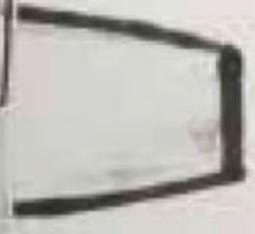
DE MATERIAL, 100% VISCOSA PER
COMFORT E SOFT TOUCH. AL
COSTRUIRE, 100% VISCOSA PER
LA RESISTENZA. PER IL
COMFORT, IL TESSUTO È
LIEVITO IN TUTTO IL CORPO
DEI PANTALONI / CUC. PANTALONI



100% VISCOSA PER
COMFORT E SOFT TOUCH.
AL COSTRUIRE, 100% VISCOSA
PER LA RESISTENZA.



100% VISCOSA PER
COMFORT E SOFT TOUCH.
AL COSTRUIRE, 100% VISCOSA
PER LA RESISTENZA.



PROJECT

No

008

COLLECTION NAME

1200°

INSPIRATION

Volcanoes

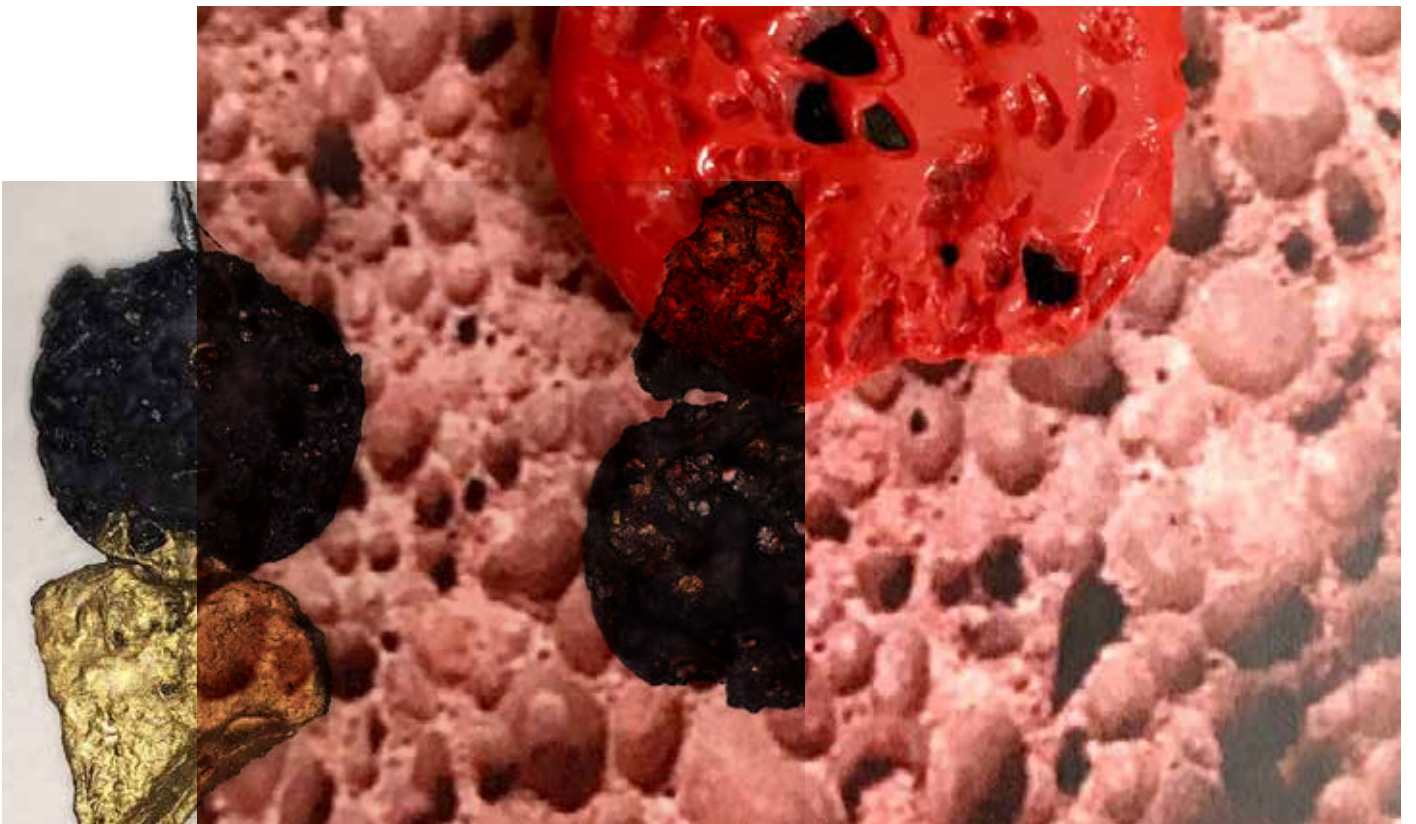
STUDENTS

YASHASWI KHAITAN

TEJASWINI SINHA

SNIGDHA JAIN

CHEAH CHZE YING PEARLY



The theme Investigating Nature led us to look into volcanoes—a natural phenomenon which is both destructive and constructive in nature. We conceptualized the brand 1200 degrees; an homage to the highest boiling temperature of the lava. We want to promote the long lost connection with nature in this fast paced man made world and to bring awareness to the surrounding volcanoes through a regional lens. The geography of Indonesia is dominated by volcanoes yet Singapore on the other hand is only surrounded by them.

Our collection takes inspiration from the beauty, not the destructive aspects of a volcanic eruption such as the creation of conditions conducive to life. Our fashion jewelry takes the raw, unpredictable and dynamic attributes of volcanoes, creating products that inspire with their unconventional beauty. The use of raw volcanic rocks and semi-precious stones creates a connection to the residues of nature.

Surreal Dismantling Edgy





PROJECT

No

009

COLLECTION NAME

Fei

INSPIRATION

The Oriental

White Eye

STUDENTS

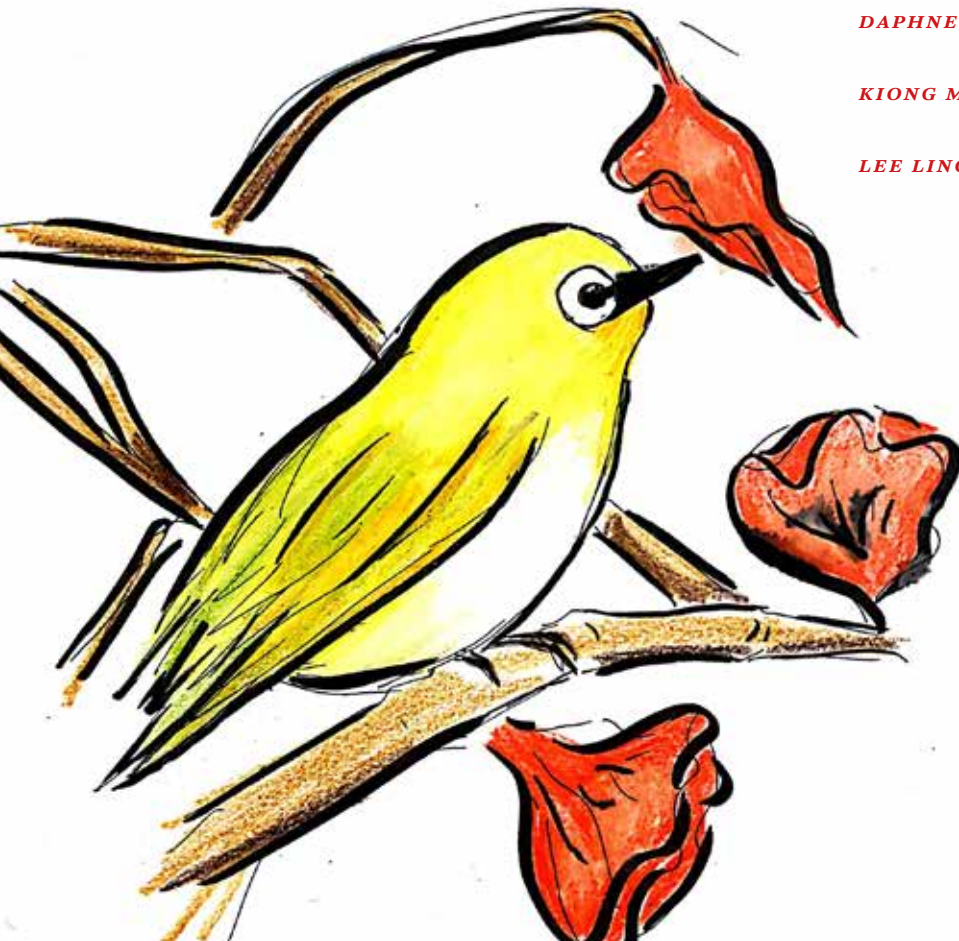
CHERIE TAN HUI BIN

CINDY PRISCILIA

DAPHNE TEO WEN SHUAN

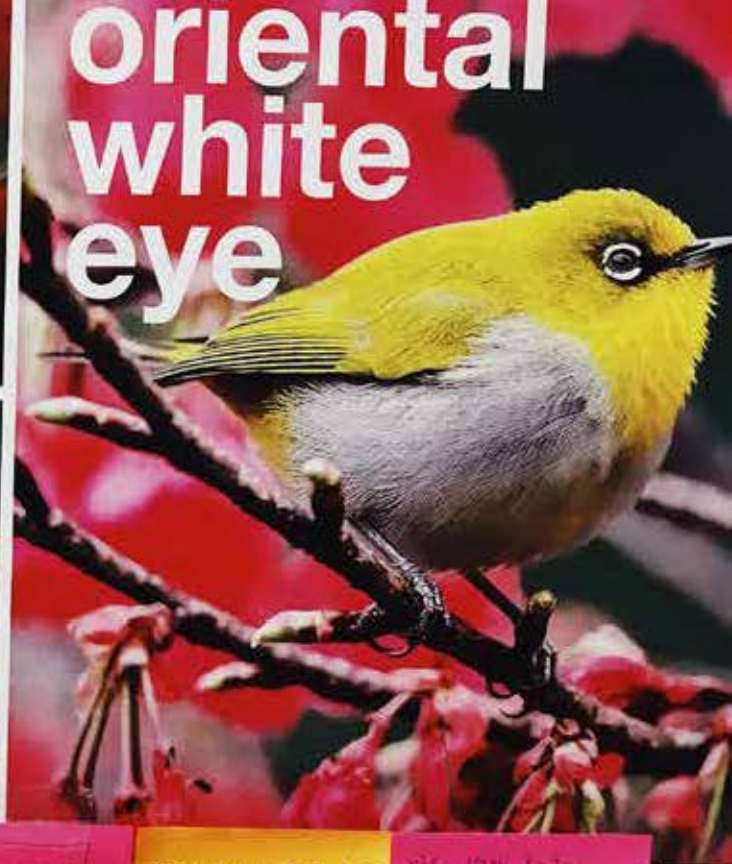
KIONG MIN YI KIMBERLY

LEE LING WEI CHLOE



Fei is a brand that encourages youth to break free of society's limitations, to not be caged up by other people's expectations and societal norms, but rather express themselves freely. Our debut collection is inspired by the native Oriental White Eye. Easily identified by the white ring around their eyes and yellow body, these birds are known for their curious, energetic and sociable nature. However, being the #1 caged bird in Singapore, their plight and behavior are reminiscent of creative millennial today where they feel limited by societal norms and want to express themselves freely.

The main items in this collection features three bags and other accessories. The key details — yellow pleats and white ring, would mimic its physical characteristics. From the pleated designs that symbolises the layering of feathers, the movement of the pleated fabric imitates how their wings spread when they take flight.



MAY BE SMALL
 BIRDS - SOFT ANIMAL BODY TO MANIPULATE
 STILL ~~PROBABLY~~ IN HALF
 DUE TO CONSERVATION
 IF I CALLED BIRD IN SINGAPORE
 HIGH DEMAND

NO FREEDOM!
 * No biological bird in Singapore
 * Flightless

SOCIABLE
CURIOUS
ENERGETIC

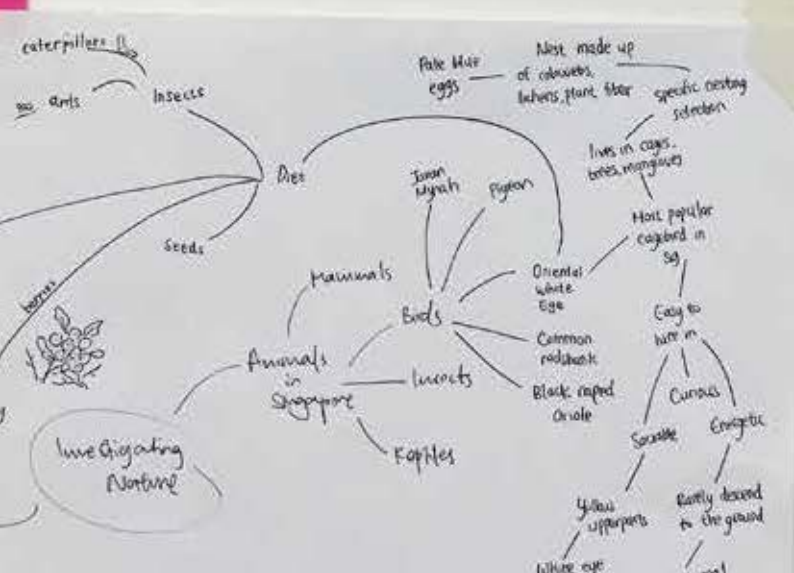
ORIENTAL WHITE-EYE
 WAS A COMMON RESIDENT IN THE MANGROVES
 DISAPPEARED IN 1970s
 BUT IN 2000 REINTRODUCED
 THROUGH THE SINGAPORE
 BIRD SOCIETY
 SO AS TO RESTORE IT

Spot them!
 * white eye ring
 * shades of yellow in plumage
 * sexes look similar

movement
 * Highly aerial
 * rarely descend to the ground
 * moves swiftly without stopping

look
 * resembles the common TOULOU BIRD
 * TOUNGUE IS BUILT UPWARD
 * SINGING AND FREQUENT
 * HIGH BEHAVIORAL PLASTICITY
 * MOVES FROM ONE TREE TO ANOTHER

Highly active
 + small
 + friendly chirps
 Youthful



Public development consultations

- part of embedding techniques - priced
- Embroidery
- Barbed
- Baseball caps - can be expanded into scarf

COMMERCIALISM - why do birds pick away?

Even work

- Disruptive ecology
- price points
- stores
- experiment

Branding development

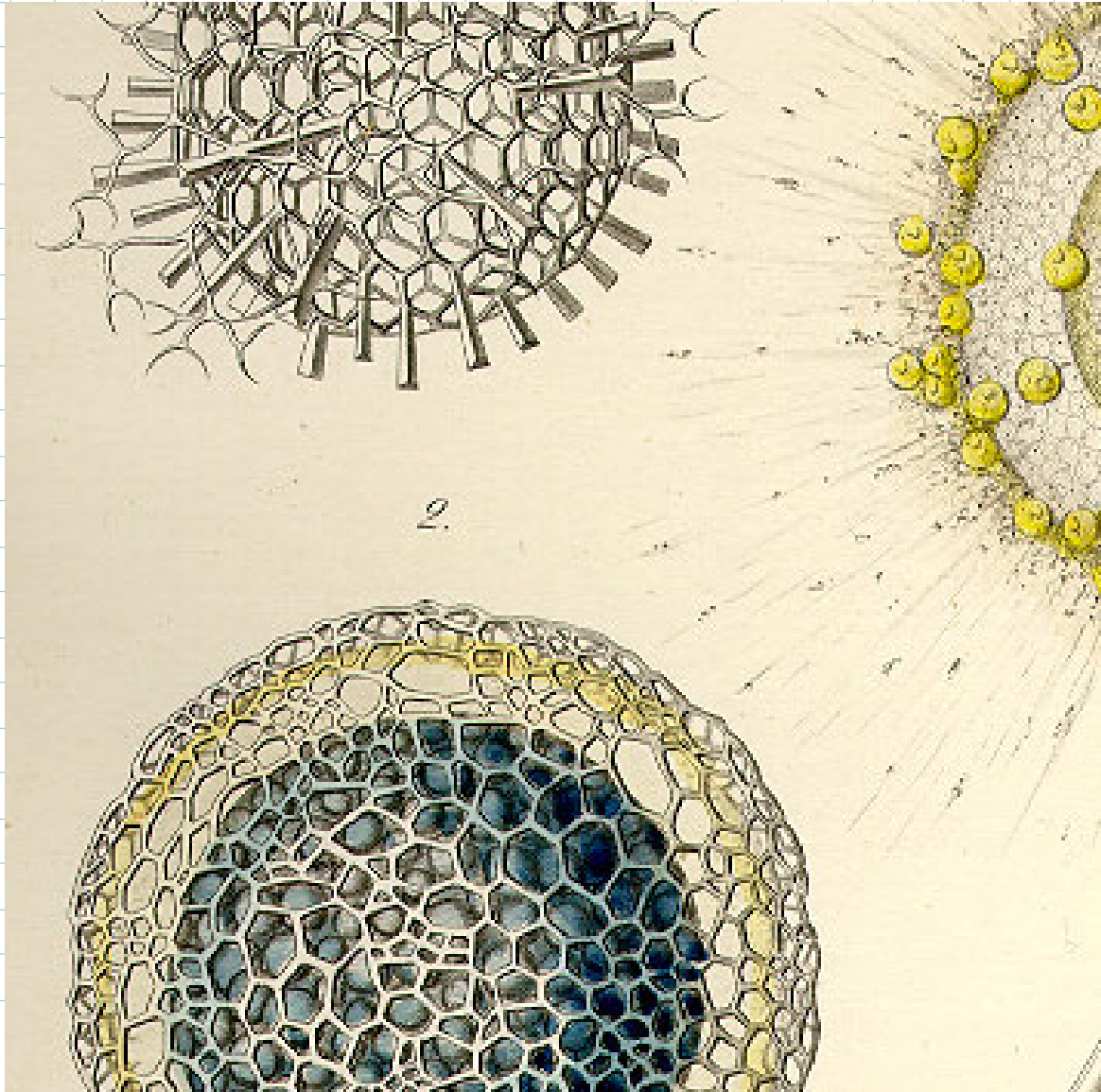
- * 5 aspects
- Logo (make it obvious that it is an accent)
- color palette



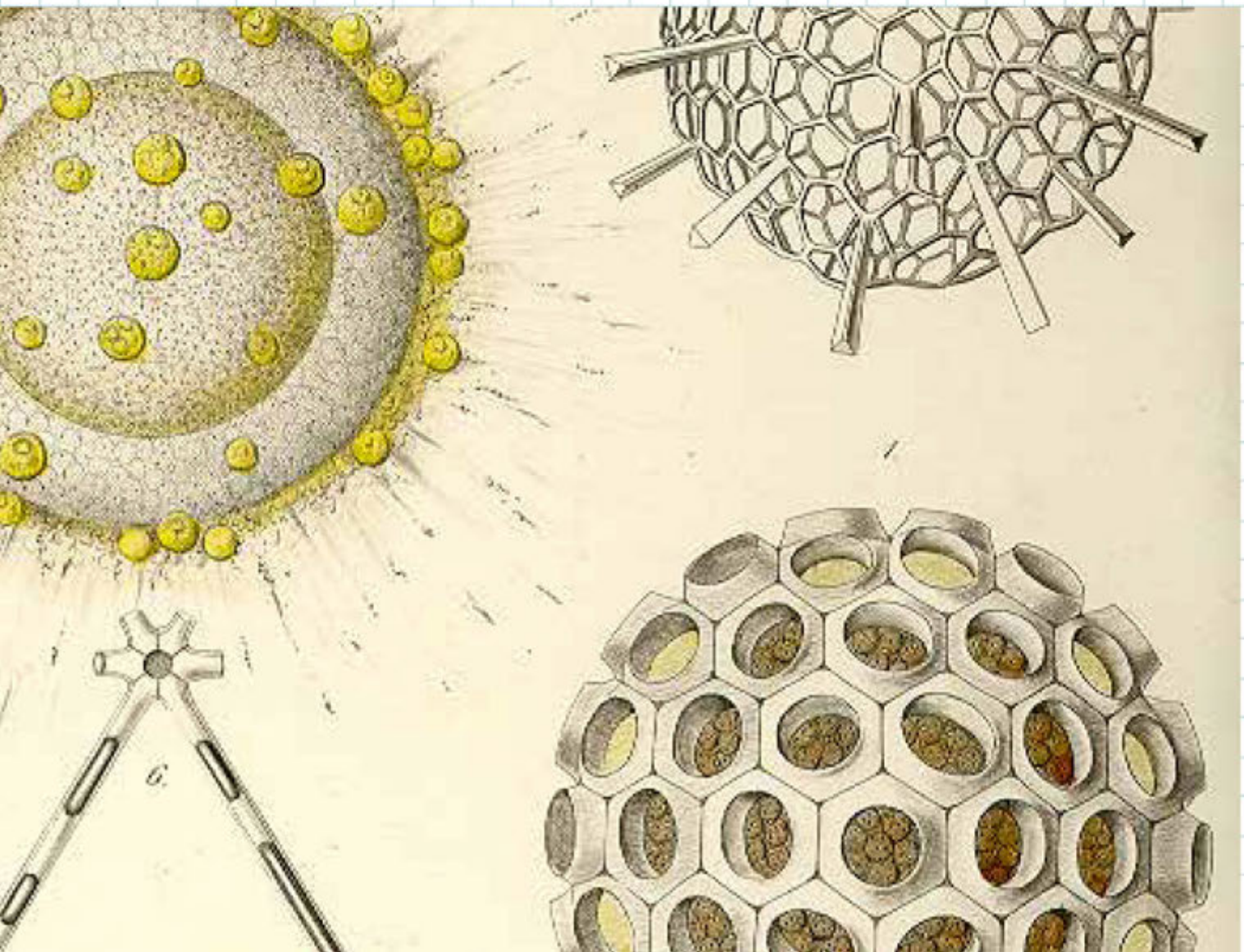


THEME TWO

**SCIENCE OF
ATTRACTION**



Ectinosphaera siphonophora ERNST HAECKEL, 1862.



PROJECT

No

010

COLLECTION NAME

Lustre

INSPIRATION

Fireflies

STUDENTS

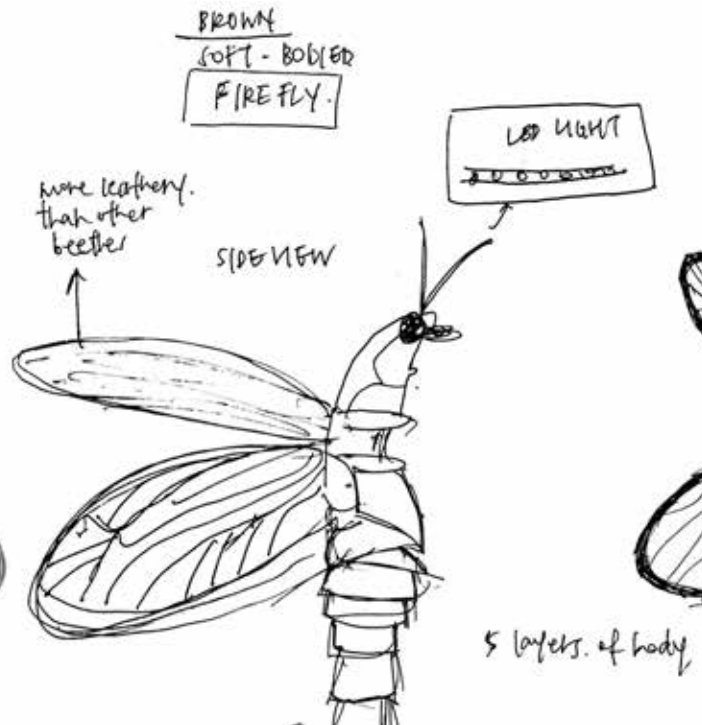
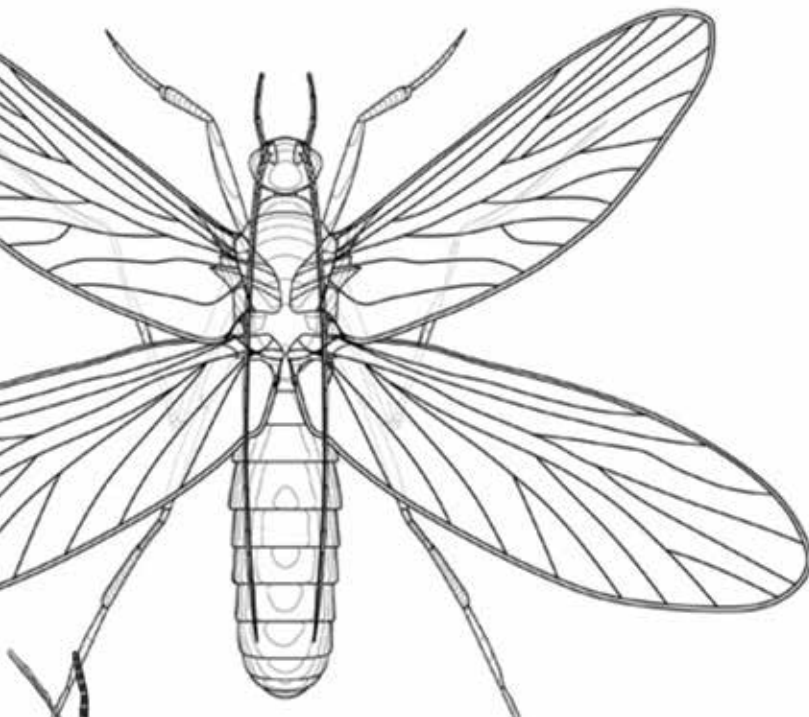
CARMEN SOON KANG LING

DENISE GOW JINGYI

FATIMA CHAUDHRY

JOELLE CECILIA QUEK SZE THENG

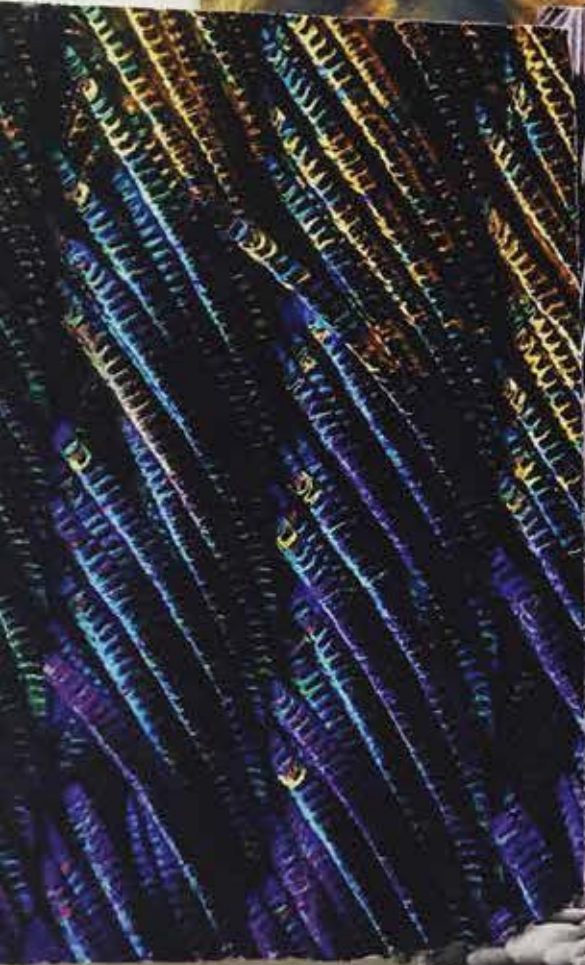
MICHELLE CHONG XUE YI



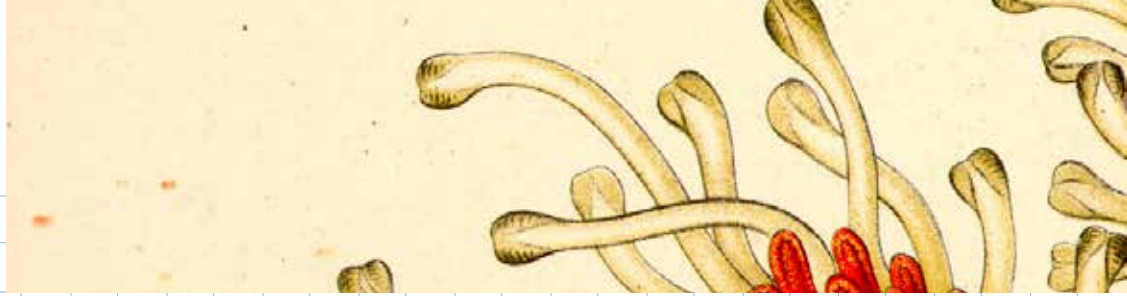
Singapore is home to over 90% of Southeast Asia's ecosystemic variety. One of those are fireflies, which are the inspiration for LUSTRE's debut collection. Inspired by the Science of Attraction we looked at how the mating rituals and habitats of fireflies are adversely affected due to light pollution and urbanisation.

Our collection was driven by our hope to bring greater awareness of the animals and insects we, as a collective human species, have endangered. Drawing inspiration from nature, the collections are created with the desire to play a part in helping Mother Earth preserve her beauty and wonder.



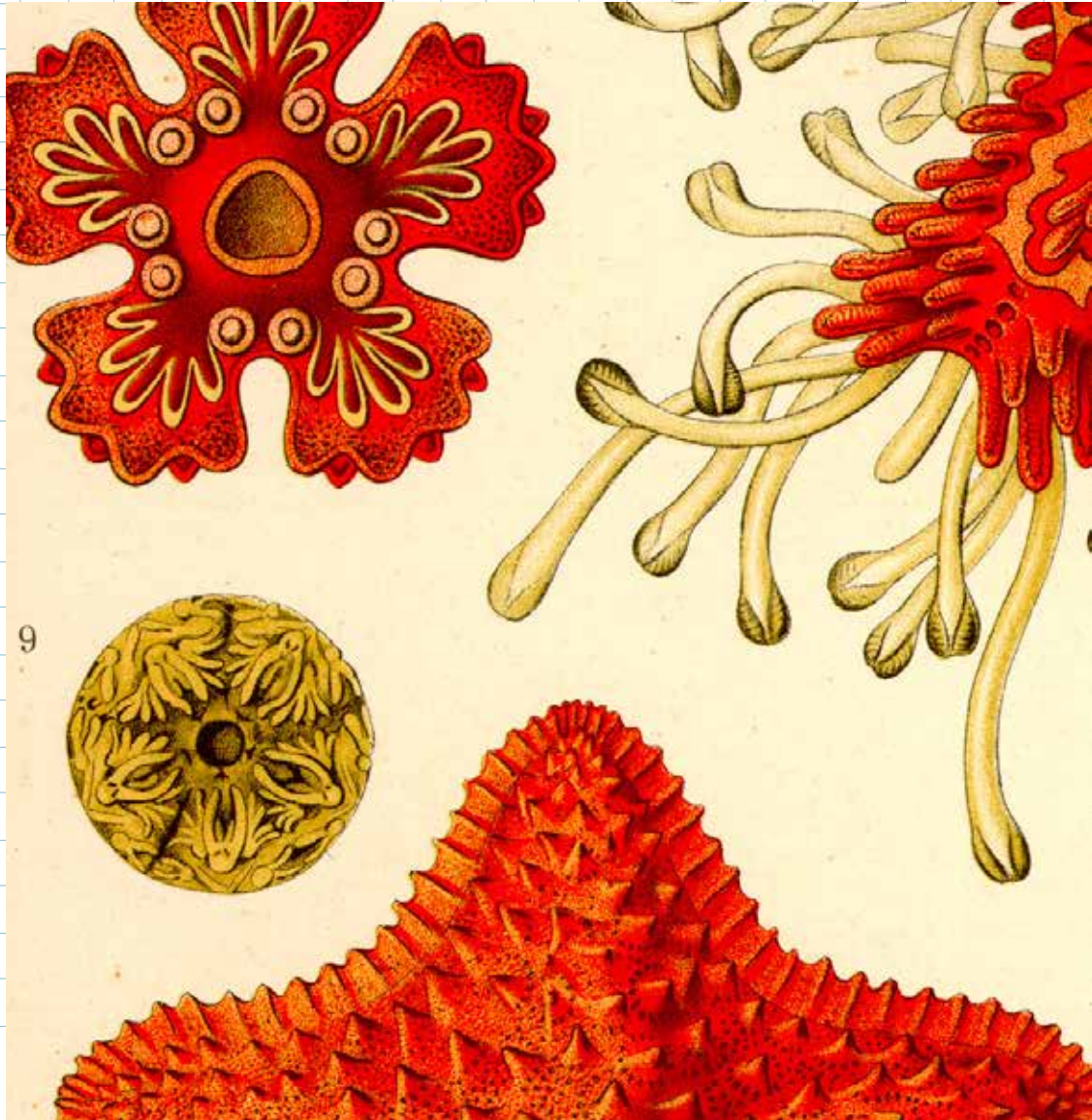


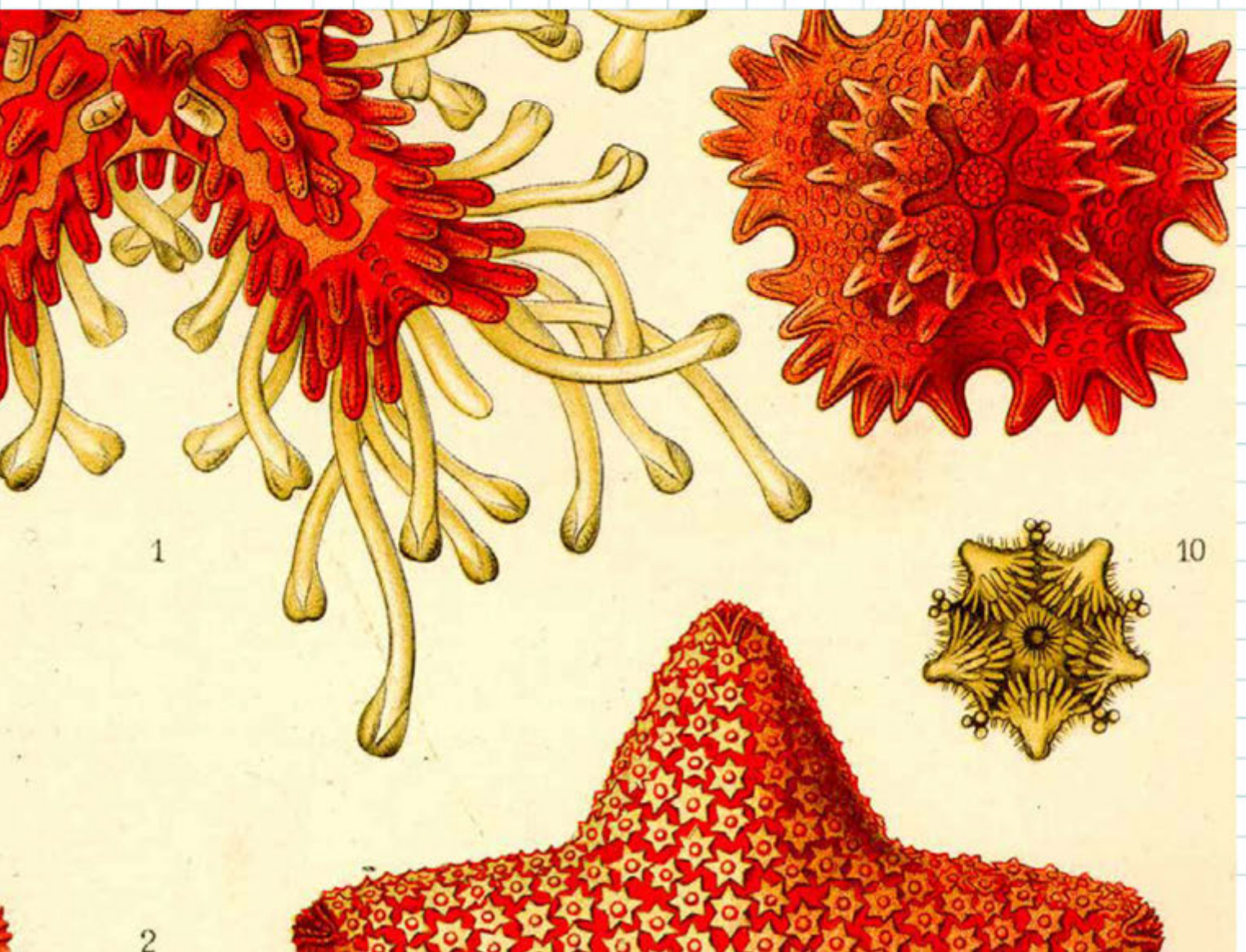
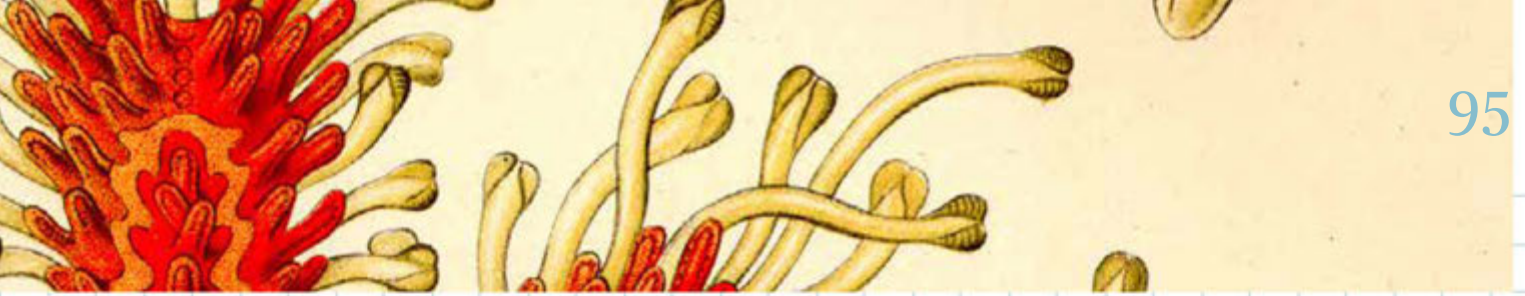




THEME THREE

METAMORPHOSIS





PROJECT
No

011

COLLECTION NAME

Becoming

INSPIRATION

The Common

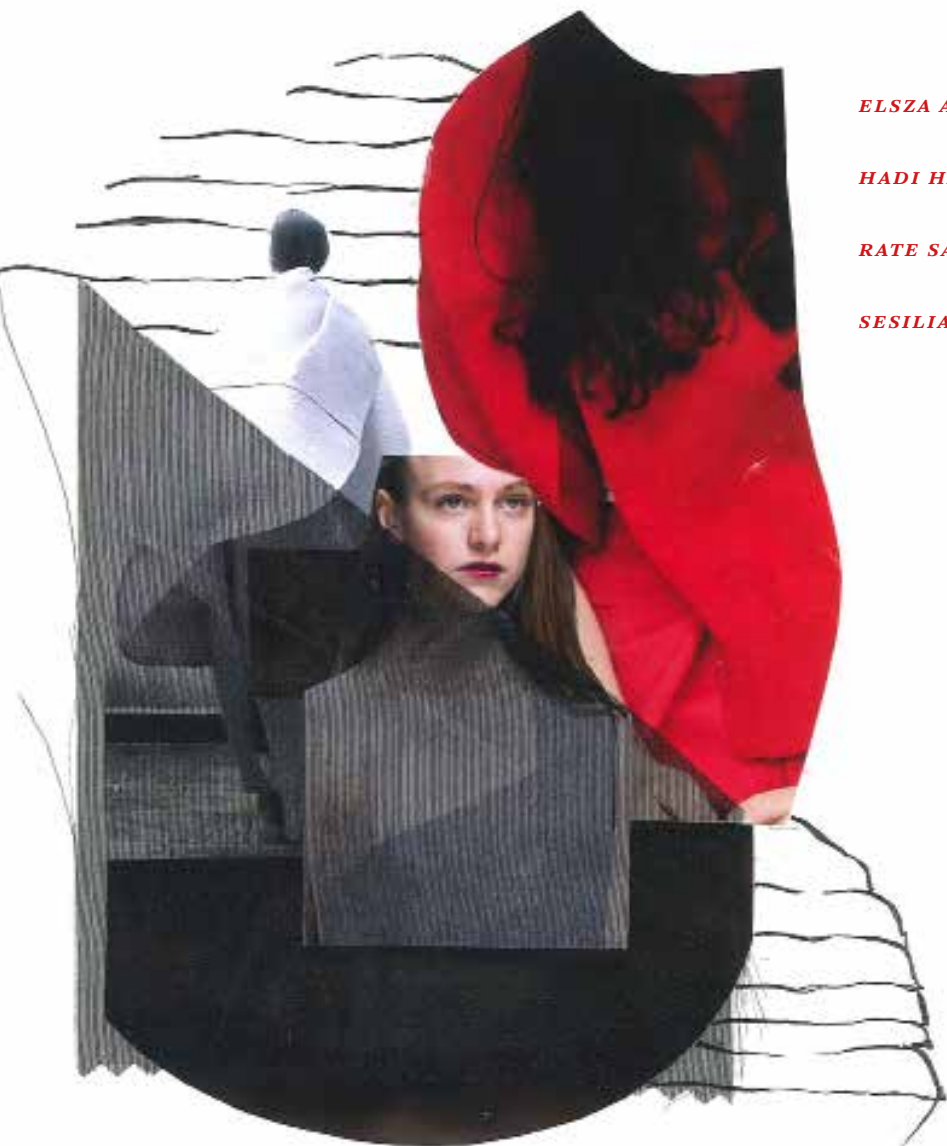
Rose Butterfly

ELSZA AMAZING KHOESBIN

HADI HAYAT HAZWAN BIN HANAFI

RATE SAMARADIVAKARA

SESILIA KATERINA DEPARI



Studying the organic growth of lepidopterans as inspiration for their physical aspects, “Becoming” explores the science of symmetry and geometry behind nature’s most beautiful two-winged insects: the Common Rose Butterfly and Death’s-Head Hawkmoth found locally in Singapore.

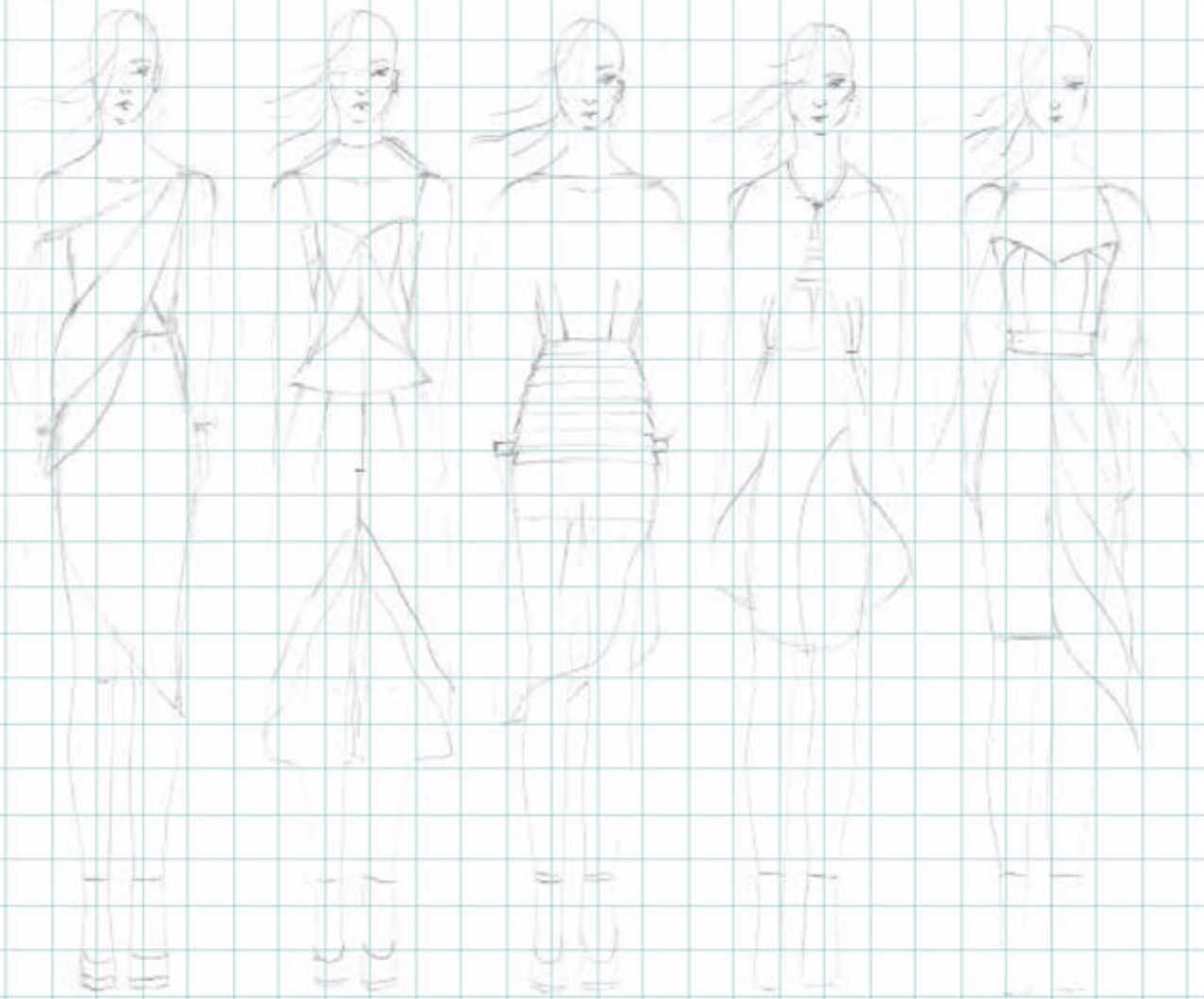
The Common Rose Butterfly is a medium-sized butterfly found mainly in forests surrounding in Southeast Asia. Their bodies are bright red, while their wings are black with contrasting red and white patterns. This Common Rose Butterfly has also emerged as Singapore’s national butterfly representing part of the local cultural identity.

The Death’s Head Hawkmoth has a distinguishable skull pattern across their wings. Their ability to squeak loudly if disturbed is often associated with the most sinister of connotations. The ominous presence in the

film “The Silence of the Lambs” is a notable work within the last century that uses the moth for its symbolism.

The collection investigates these creatures from the pupal through to the metamorphosis process of a final butterfly, using the Golden Ratio to question the geometrical aspects of moths and butterflies. This allows us to respond to the silhouette and form of our garments with new textures, surface designs and proportions taken from our observations. Underpinning the visual observation with cultural and conceptual notion of the stillness of time, represented by the thin shells of chrysalis and cocoons that embody the epitome of metamorphosis through to the transformation of winged creatures that have fascinated people for centuries.







PROJECT
No

012

COLLECTION NAME

Terra Firma

INSPIRATION

Geology

ANDRIC CHIA QI RONG

ZHANG YUEHAN

PHANG HONG XIN

JIANG LING



Terra Firma is a collection that fuses the physical characteristics of Singapore's geology and foliation process of metamorphic rock as an understanding of global change and how our identity is formed. The regional and cultural exchanges has shifted along with historical events, adopting and reinterpreting western influences along with the Southeast Asian heritage in Singapore much like that of how the rock formation is settled and trapped over vast periods of time.

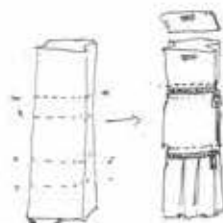
Singapore is known for its reclaiming of the land and growth in size. This transformation of the landscape with artificial material is connected to the advancements that occurred in the fashion industry. The use of new technologies that have changed the way we use and interact with fashion garments and the natural world around us, has inspired the collection, Terra Firma. Within this work we have used a range of natural and man-made materials that represent the change in time and cultural shift to symbolise

the Southeast Asian growth and developments. This balanced with contemporary design aesthetic and use of traditional crafts to document the new layers of formation that happen in the fashion industry and nature, much like the recorded layers of foliations.

This documentation of the landscape and our culture is supported by a historical reference using regional silhouette's to reflect the multicultural rich, modern Singapore and our place geographically, to produce a contemporary design collection that questions the use of material, the effects within our environment and nature, and how we interact with fashion design in modern life.



The Rock is craggy and breaks into long, fragmented pieces of smaller rocks.



the choice of color

Gradient in color. Grey. High contrast 31%
 All of fabric, subgradient achieved at the upper area.

Mainly Earth Tone color, adding a bit of Red/Orange. Since the stones in Singapore have a slightly reddish tone. Also to work as a highlight, Brown/Earthy colors.



Detachable 3D structured Bag pockets

Inspired by the Rock I found a fast saving pack.



I like the way of putting tailored shirt and a more sporty casual pants together. It's a bit behind formal wear and sports wear which I think showcases the concept of "Having Nature around us when in a urban city".



The loose weave fabric gives a sense of Decaying and changing.

Rugged texture from "fraying"

on how to combine and transition formal wear

Explore



Just, baggy pants tied up/elastic Band cut/ tucked into Boots. Inspired by military training.

PROJECT
No

013

COLLECTION NAME

Inavouée

INSPIRATION

The Common

Rose Butterfly

JUSTINE MARIE CLARK JACELA

KIMBERLY TAN YI XUAN

ID NASIR TALIB



Inavouée wants to challenge conventional notions of beauty. Our interest is in exploring the atypical. This philosophy guided us as we studied different types of metamorphosis that can be found in Singapore. In our search, we learnt about Singapore's national butterfly, the Common Rose. The life cycle of the butterfly is something most of us learn about in school and we decided to take a closer look at the different stages.

Our collection takes inspiration not from the beautiful butterfly itself, but the chrysalis; the hardened protective cover of the butterfly pupa. The choices of shapes, materials and fabric manipulations used in the designs of our bags were inspired by the changing chrysalis over the different stages of metamorphosis. We have used different materials to mimic the chrysalis in its different stages: opaque, translucent and transparent. We present raw and imperfect beauty, challenging conventional notions of beauty.

Dye

looks like melanin



Fabric manipulation



Research notes of cocoons
 - different stages of the common wasp pupa
 - let few areas of the butterfly in it (around Transition) and pupa
 - last stage
 - when all the butterfly is out of the shell (last transparent)

COLOUR



DYEING AND COLOURS



REMAP

- the paper has

PROJECT
No

014

COLLECTION NAME

Morphing Nature

INSPIRATION

Evolution

GAYLE SOONG YING LIN

SANDY ONG SIN YEE

RENA KOK WAN QI

SOPHIE THI



Modernity has brought us a sense of instantness in emergency of thinking and emergency of acting. Though, Eckhart Tolle, in his 'Stillness speaks', is calling upon the lost art of contemplation within and without, the ability to see not only the form but the life with the form. The form despite its inertia, is moved by the forces of nature in a dynamic of growth and adaptability. The same rules apply to any living organism evolving with its surrounding.

By identifying the beauty, the complexity of growth within a living organism in relation to its ecosystem, we have established our designs based on versatile seams and expandable textiles. Our collection 'Morphing Nature' unveils the idea of transformability through pieces of fashion that are reversable, and changeable in shape as well as in design. Attention has been brought to textiles that explore the layered structure of the skin as a compilation of surfaces in constant renewal.



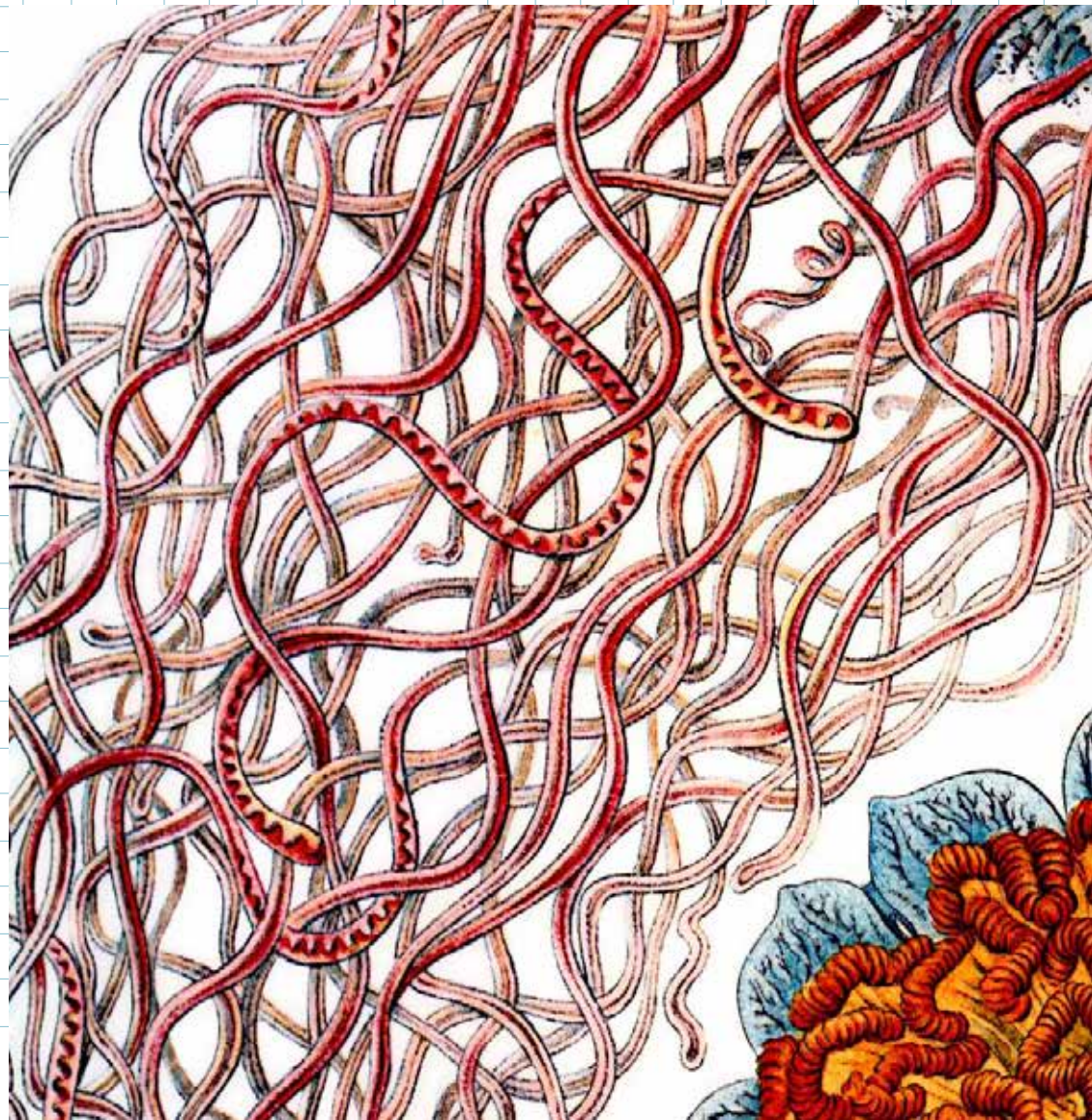
The use of ceramics is informed by its remembrance of a return to the primary state of nature which is the fusion between dust and water, unifying the collection as a whole.



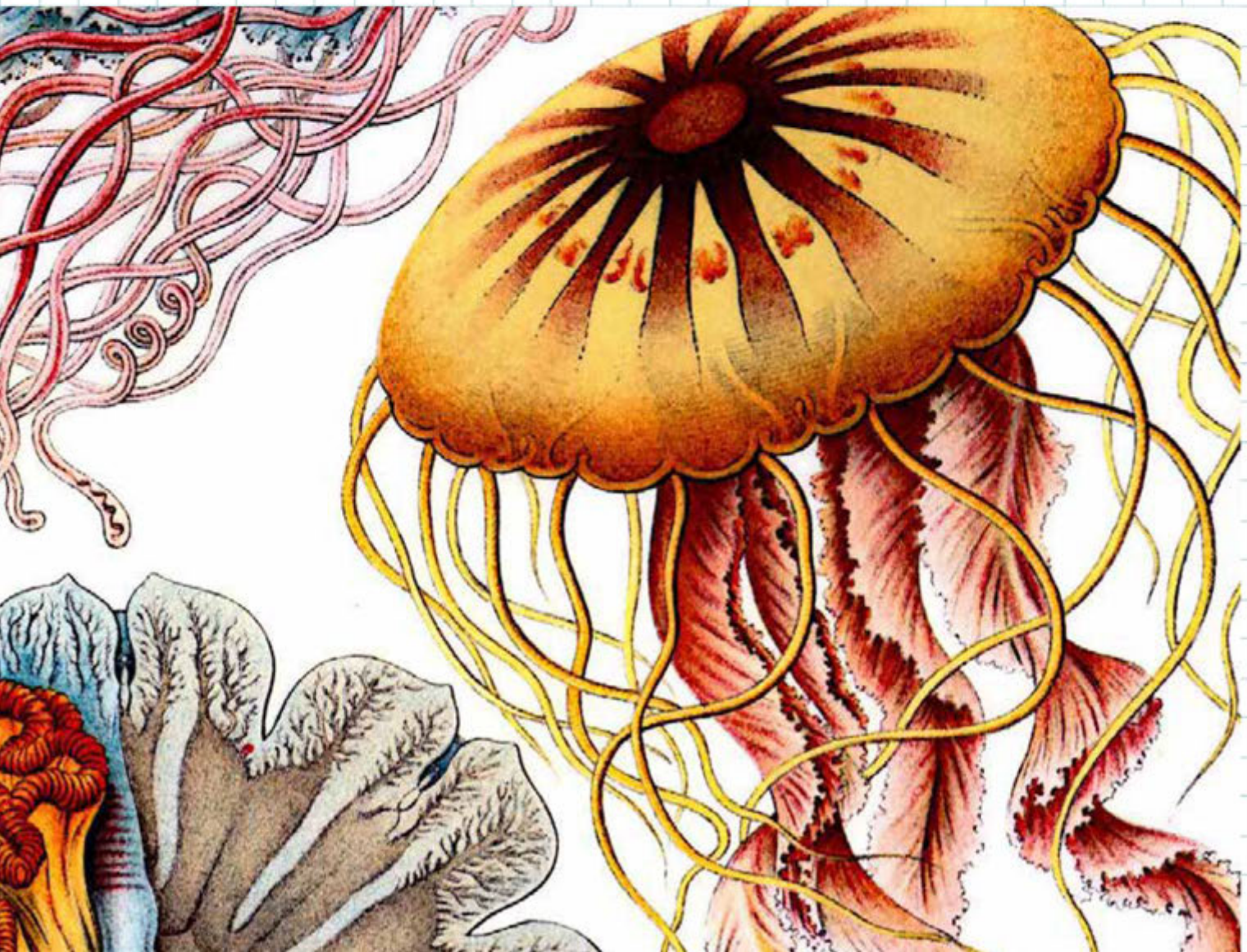


THEME FOUR

**FASHIONING
THE FUTURE**



Discometidae ERNST HAECKEL, 1904



PROJECT
Nº

014

COLLECTION NAME

Ardeur

INSPIRATION

Corals

STUDENTS

CARMEN LOW BAO YI

JOSEPHINE NG XIU WEN

WONG QI YUAN

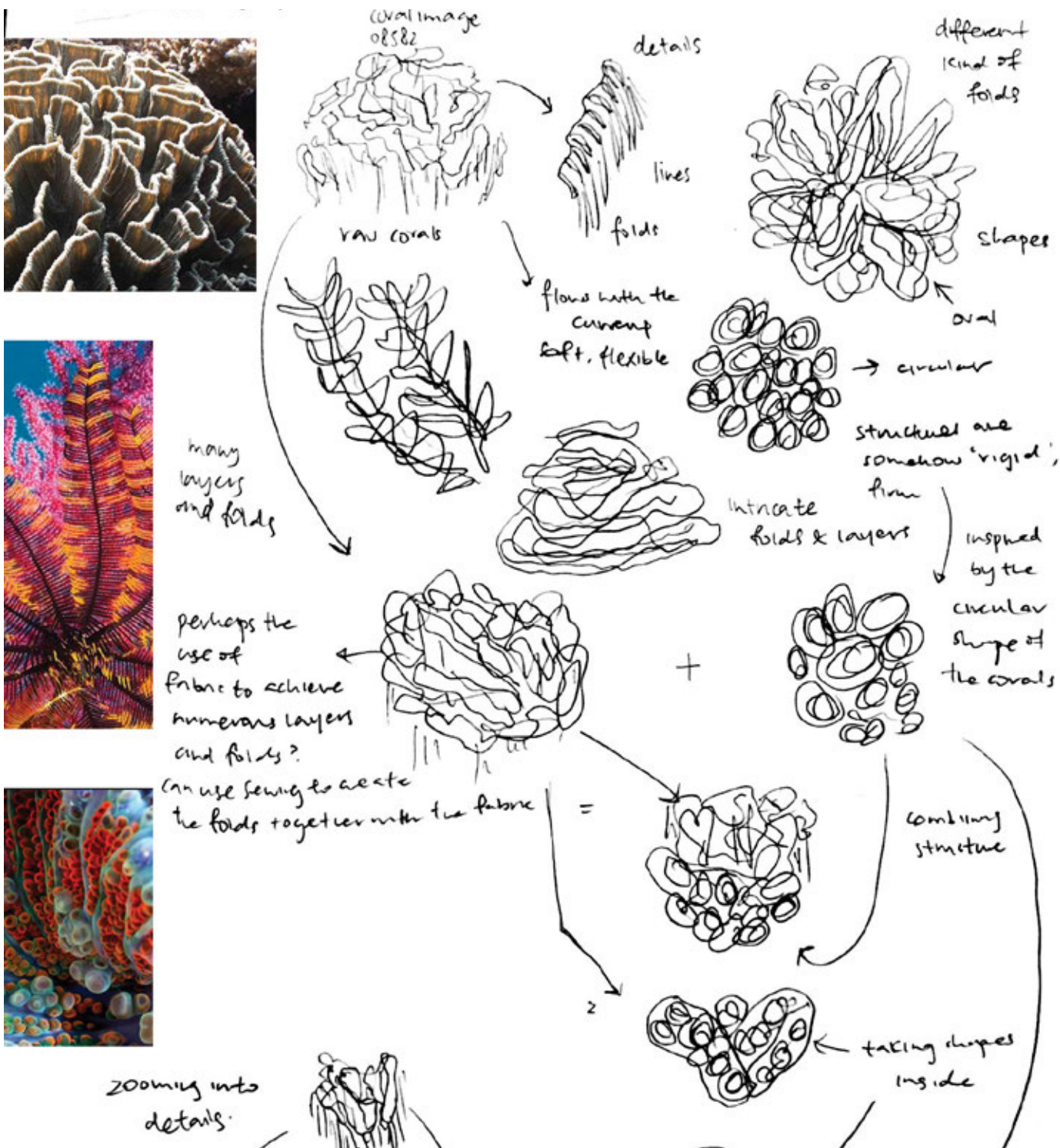
YEO RONG RONG

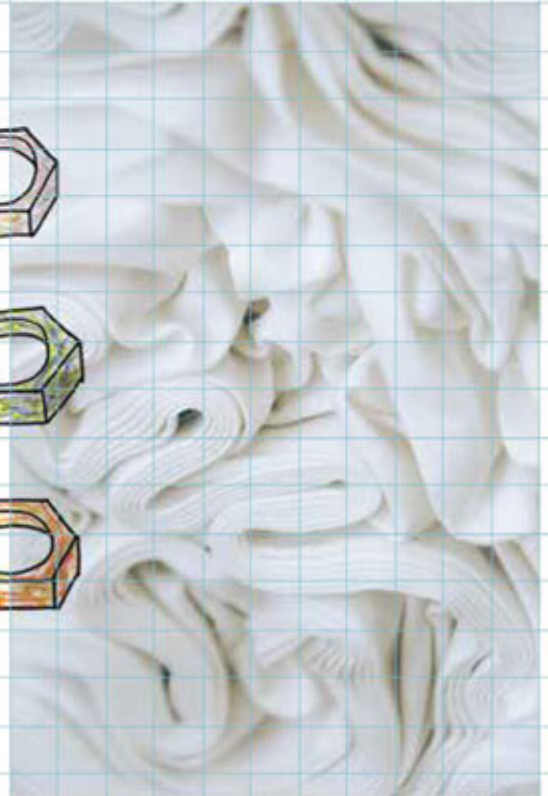


More than 70% of the earth's surface comprises of water, however large parts of our underwater world remain out of sight and out of mind. Our research took us to one of Singapore's richest nature sites, Chek Jawa, which has several ecosystems that are possibly the last of their kind. In recent years, the escalating death of corals, also known as coral bleaching, has been a growing concern as these sea creatures play a crucial role in the ecosystem as the natural habitats for other marine life.

Our collection was inspired by these corals. Often associated with vibrant colours, the decolourisation of corals has now become a common sight. We aim to raise awareness of this ecological devastation by contrasting the original colours of coral and those that are bleached. Visually, this is conveyed by our richly coloured and all-white fashion artefacts. Beyond raising awareness, we hope to play an active role in the urgent need for change. In our conceptualisation of Fashioning a Future, the idea of sustainability has been ingrained within

the creative process. For our collections, we have chosen to work with eco-friendly materials such as bio-resin and recycled materials to produce products that are conscious and thoughtful.





PROJECT
No

015

COLLECTION NAME

Arhat

INSPIRATION

Luo Han Fish

STUDENTS

REBECCA EU

JEREMY

TASMIN

YOVIE



For us, the theme Fashioning a Future encapsulates the episteme of Singapore—a man-made city-state which balances the beauty of nature with futuristic constructs.

We referenced Buddhist Arhat philosophies of arriving at “oneness” or the “perfected person”. Our message is one of self-acceptance and reflection: “You are whole, you always have been”. We set out to revive uniquely Southeast Asian artefacts by representing their elements in contemporary fashion. True beauty in Arhat means knowing perfection is not something that can be calculated. It is realised over the course of time.

Our collection takes inspiration from a man-made ornamental fish; the Flowerhorn Cichlid. It is affectionately known as the Luo Han in Southeast Asia. Luo Han is the Chinese term for an Arhat. The fish was created by cross-breeding Cichlid families for aesthetic value.

“You are always
whole, you always
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Our collection takes inspiration from a man-made ornamental fish; the Flowerhorn Cichlid. It is affectionately known as the Luo Han in Southeast Asia. Luo Han is the Chinese term for an Arhat. The fish was created by cross-breeding Cichlid families for aesthetic value.



Bag Try-Out with gold foil and gold thumbnails before the acrylic



Final Bag Sketch

Drawing direct reference from the affectionately known Luo Han Fish, with laser-cut piece of acrylic to assemble the scales of the fish. Attached is a strap made of rope with scales texture, alongside with a tassel bag charm.



PROJECT

Nº

016

COLLECTION NAME

Jubi Lee

INSPIRATION

Marine Pollution

STUDENTS

NATHANIA SILVA KARTA

RUBY CHAIRANI SYIFFADIA

SANYA KOHLI

SILVIA SANUSI

After visiting the Lee Kong Chian Natural History Museum, we saw an exhibition on a sperm whale that was found dead in the coast of Singapore due to marine pollution. The curator explained how the whale had consumed plastic debris unknowingly. Over time, the sperm whale known as Jubi Lee, died of starvation because she has mistaken debris for her regular diet. The plastic waste found inside the whale's digestive system was displayed in the exhibit. Seeing the scraps she has ingest made us realize how a small object can have a fatal impact on a large being.

We are saddened to know that we have involuntarily become part of her death. We recognize our crucial role to protect the ocean instead of deteriorating it and its beings, hence why it is important for us to bring light this issue by centering our collection in relation to the theme of Fashioning the Future.

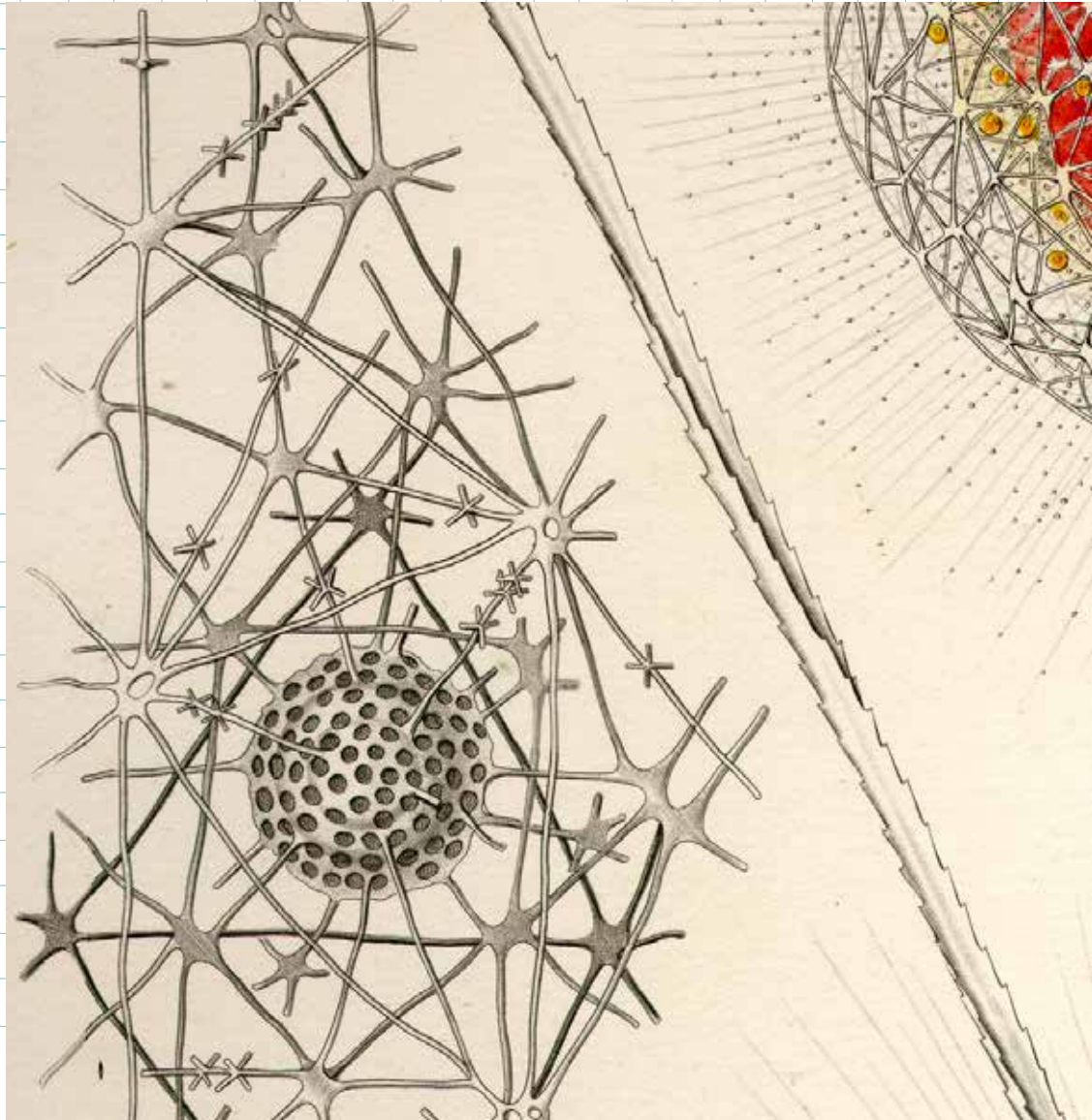
By adopting the name Jubi Lee, we introduce a collection that brings social understanding on the importance of protecting our marine life.

With a sustainable and honest conscience, Jubi Lee strictly uses linen; a biodegradable and organic fabric for this Spring/Summer 2018 collection. The silhouette for this collection is highly inspired by the contour of the sperm whale, which is reflected with the used of fluid ruffles taken from the tail and boxy forms adopted from rectangular shape of its top half. Not only that, we want to reflect the state the whale was found through the color palette for this collection. She was found washed in her own blood, the blue and whites of her skin covered in layers of red.

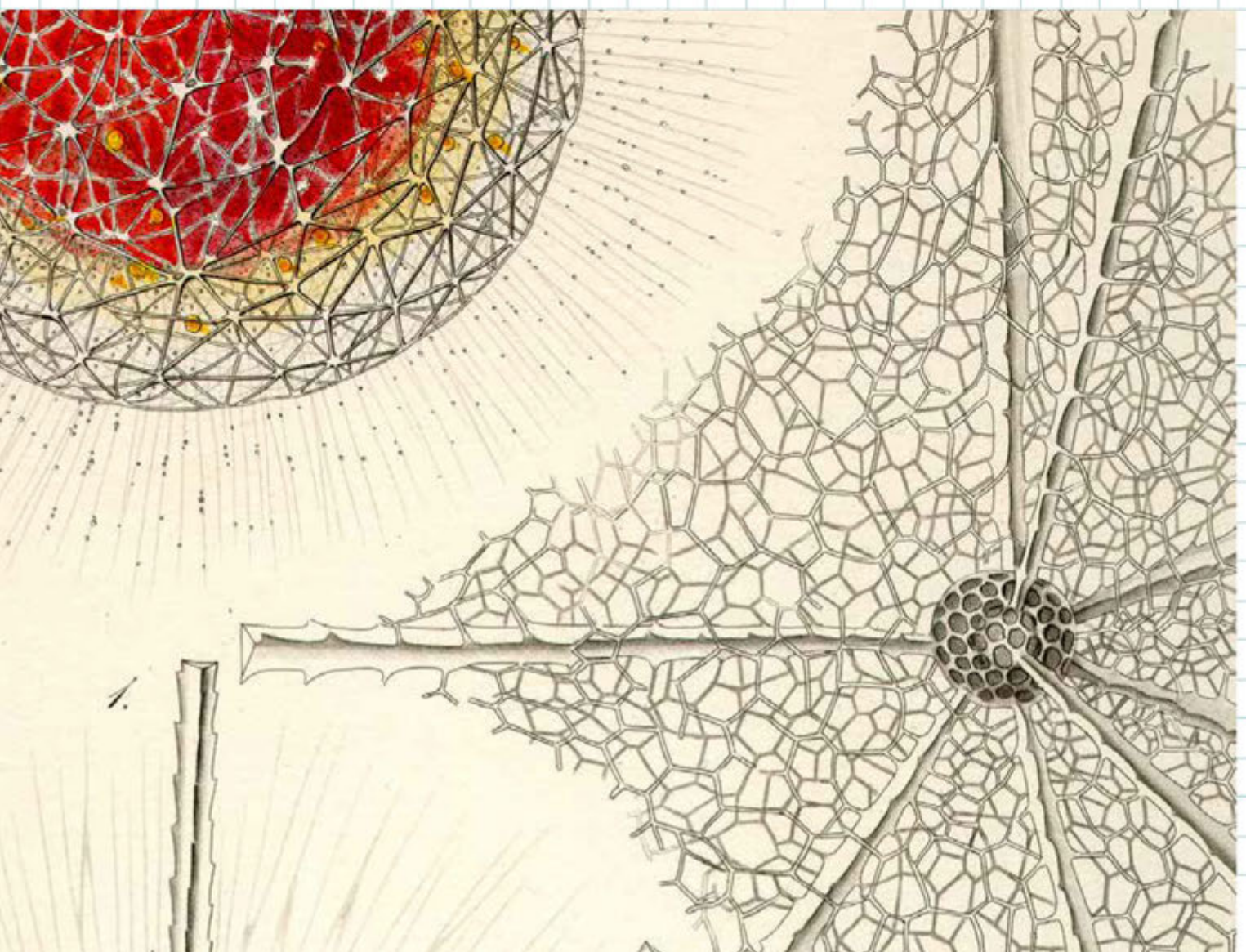


WORKS FROM

HONGIK UNIVERSITY



2.



BORUM LEE

L'ALIENA



CRUDE BRUSH STROKES
SCRIBBLED LINES
VIBRANT BUT CHILD-LIKE COLOR
SPLATTERED PAINT

SIGNIFICANT FEATURE THAT SHOWS THE
CONFUSION BASQUIAT HAD.

SINCE MY 'MISS MISERY' ARE YOUNG
LADIES WITH SIMILAR CONFUSION AND
FRUSTRATION, I DECIDED TO DEVELOPE
THIS FEATURE OF BASQUIAT'S PAINTING
AS THE EMBROIDERY^{NO} PAINT DESIGN FOR
OVERALL COLLECTION.

EMBROIDERY/ GUTTA PAINT





KIM EUN CHAE

UNIVERSE - HUMAN BEING







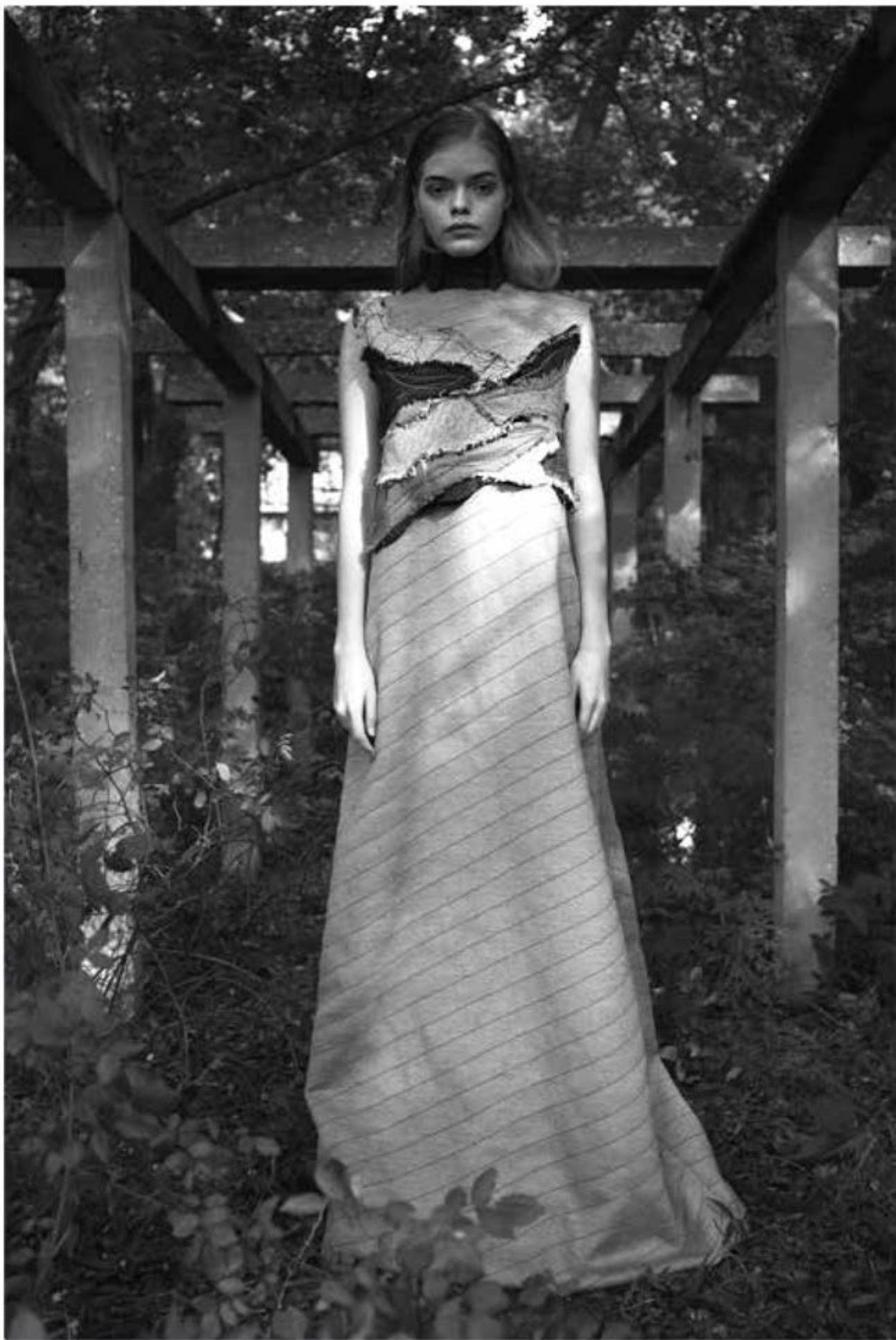


NAIJING LIU

RE-MIX







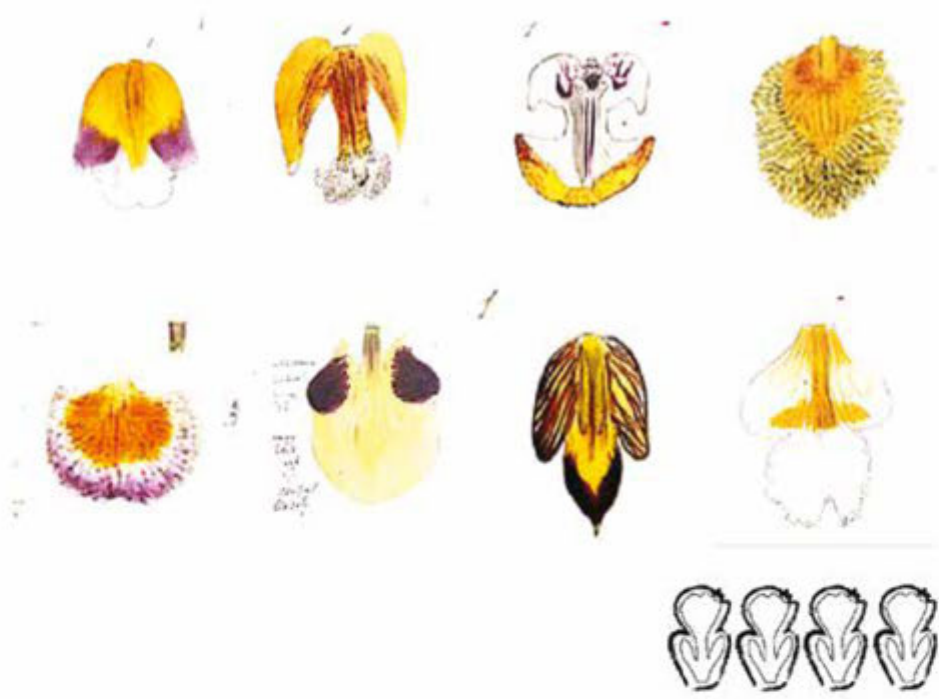


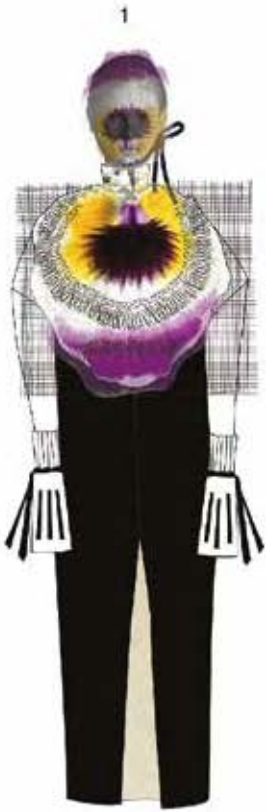
SEOJEONG LEE

BOTANICAL GARDEN:

in Her Process of Maturing



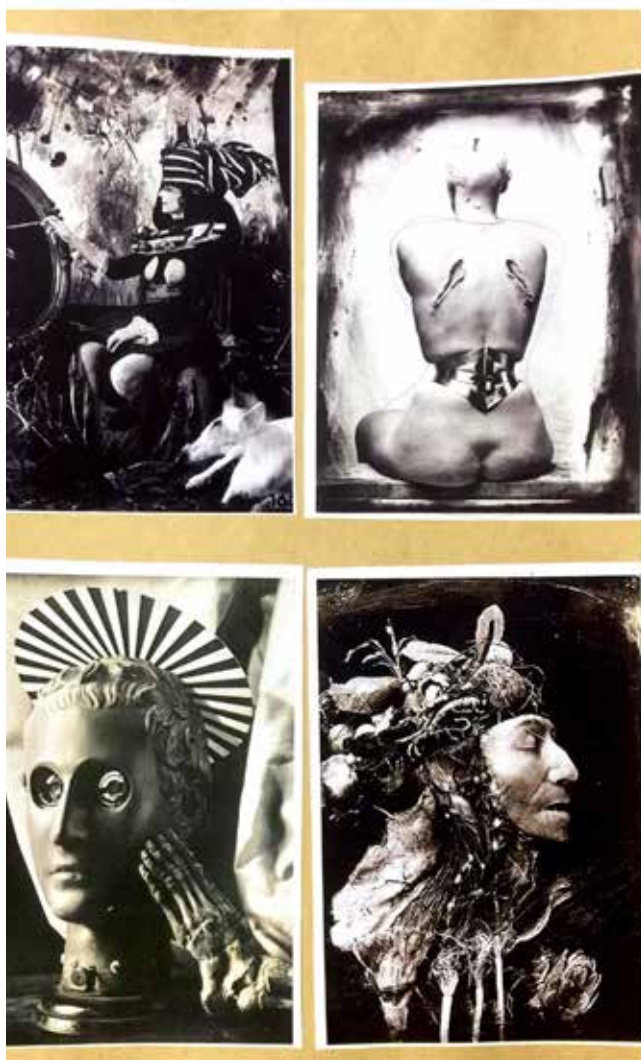






YIYING HE

FREAKS









DASEUL KIM

MY COVERING:

Mix of Korean and Guatemalan
Traditional Clothing





1. Silhouette



2. Coloring



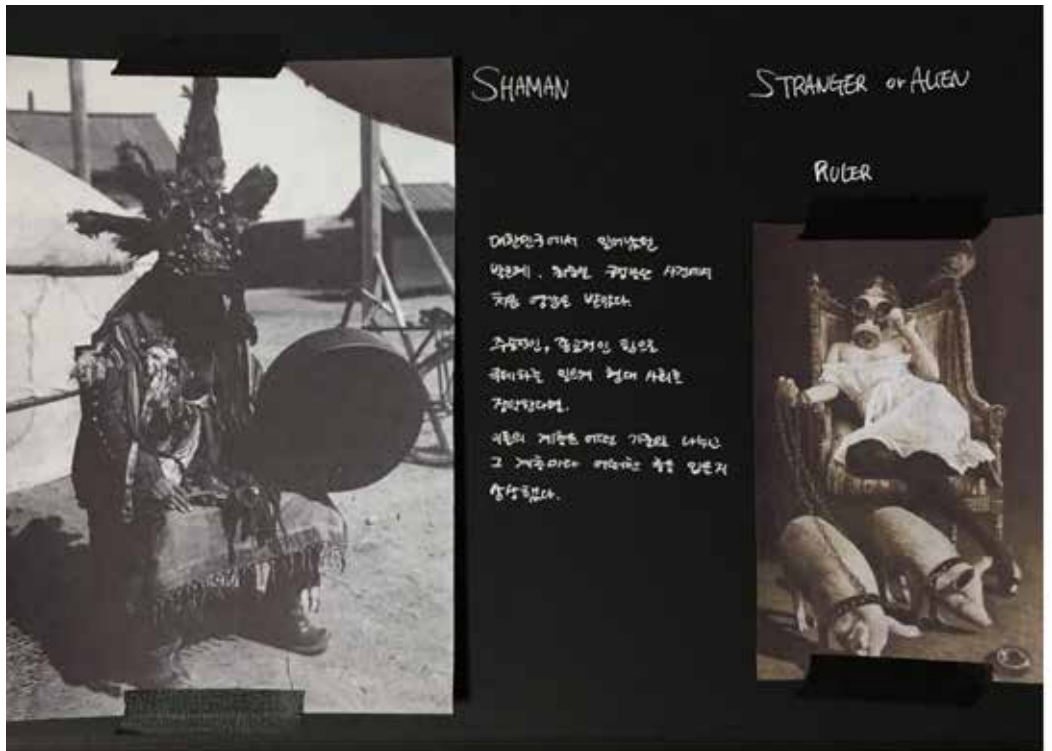
3. Final Design





LEE SEUL JO

PRESENT SHAMAN STRATUM











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