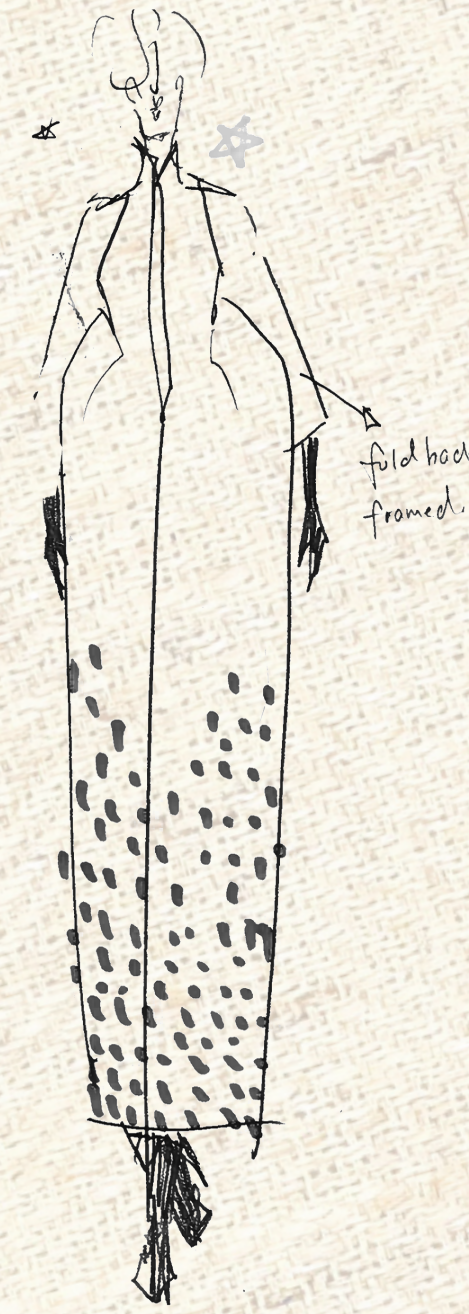
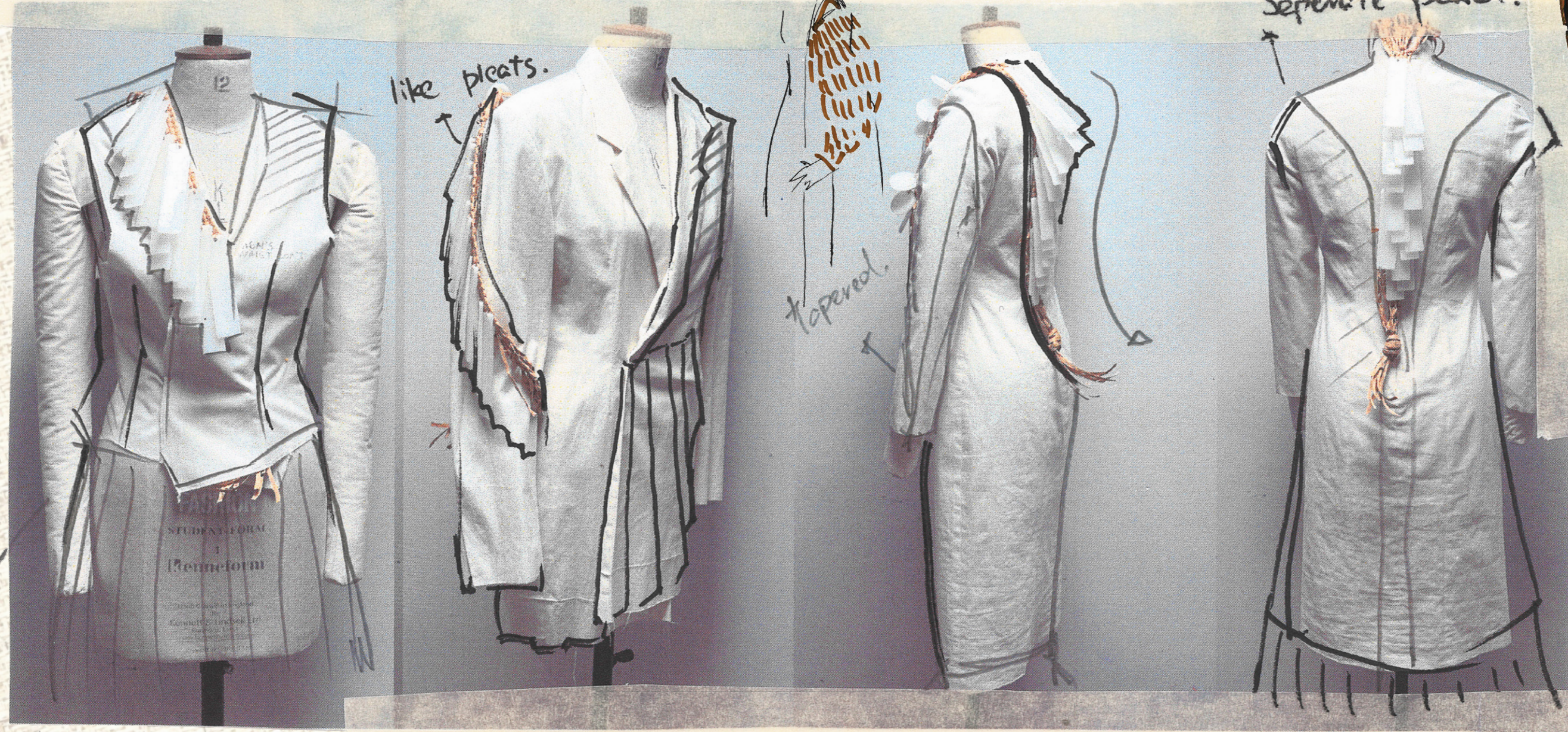


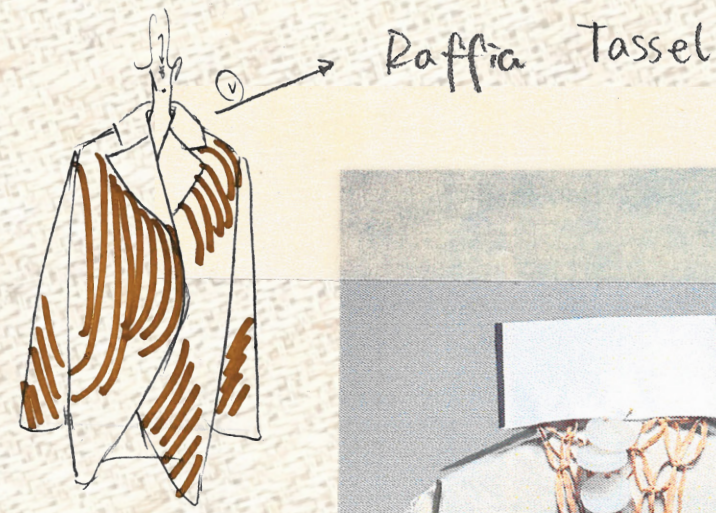
STAND



Framed silhouette

FRAMED

\* Make sure there's still sound effect while positioning the wax piece

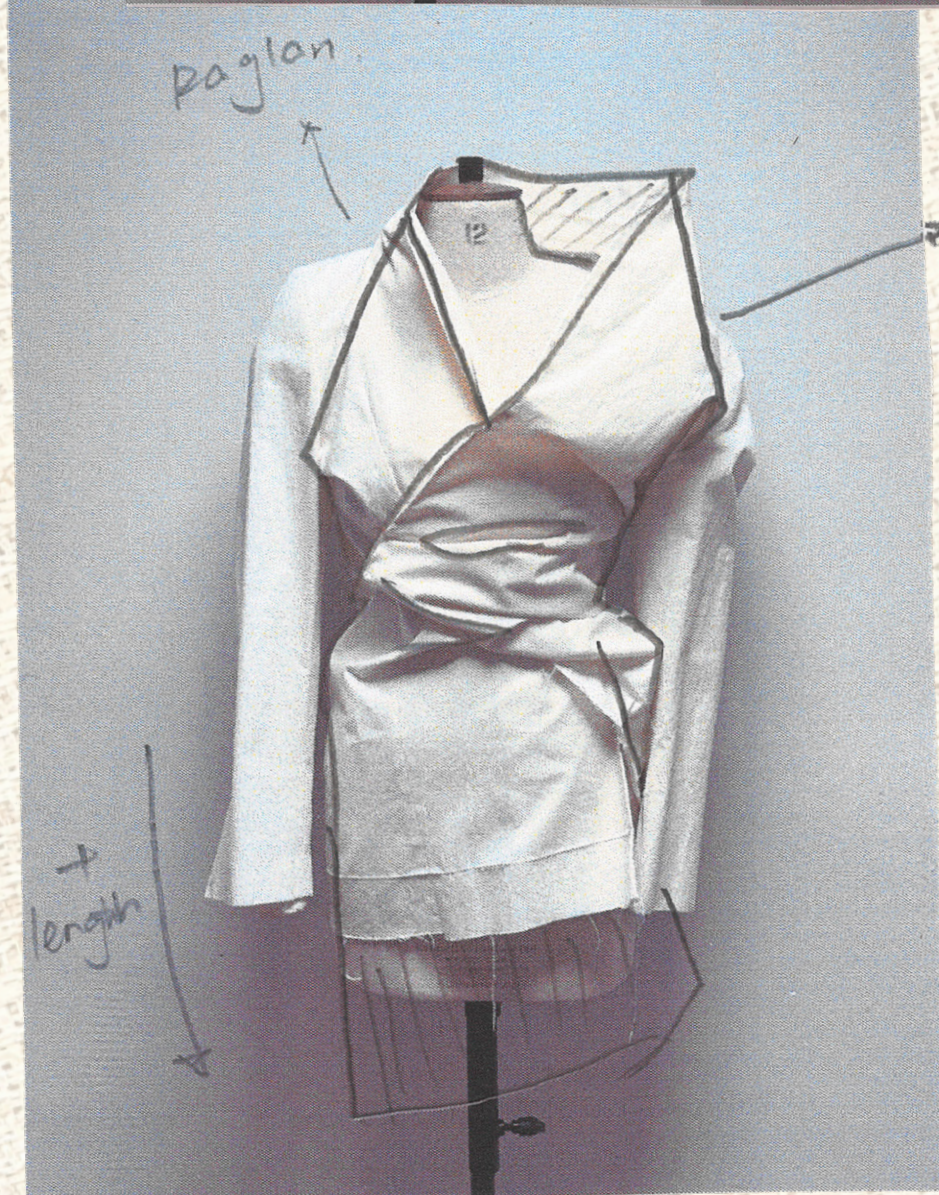


AS DECORATION

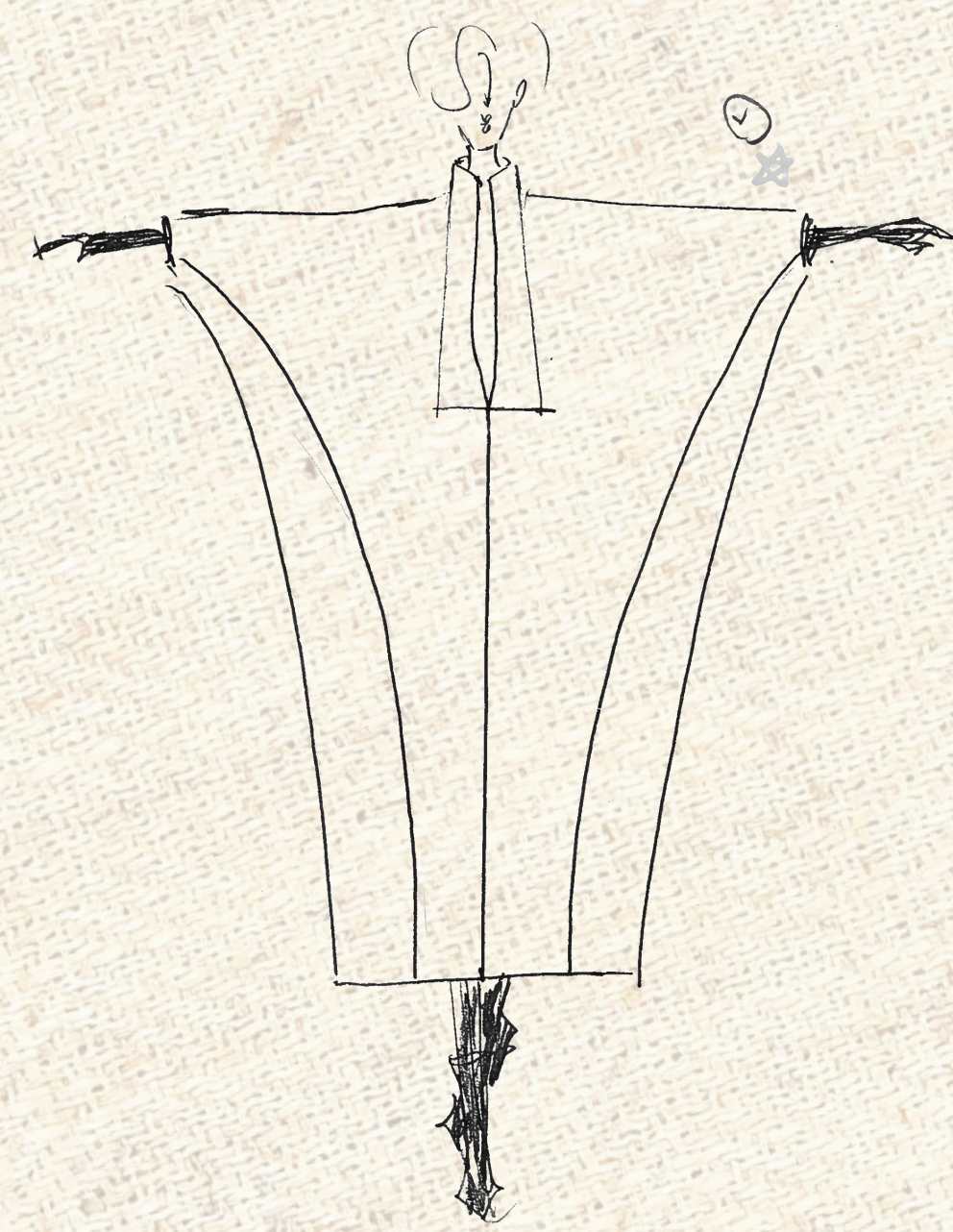
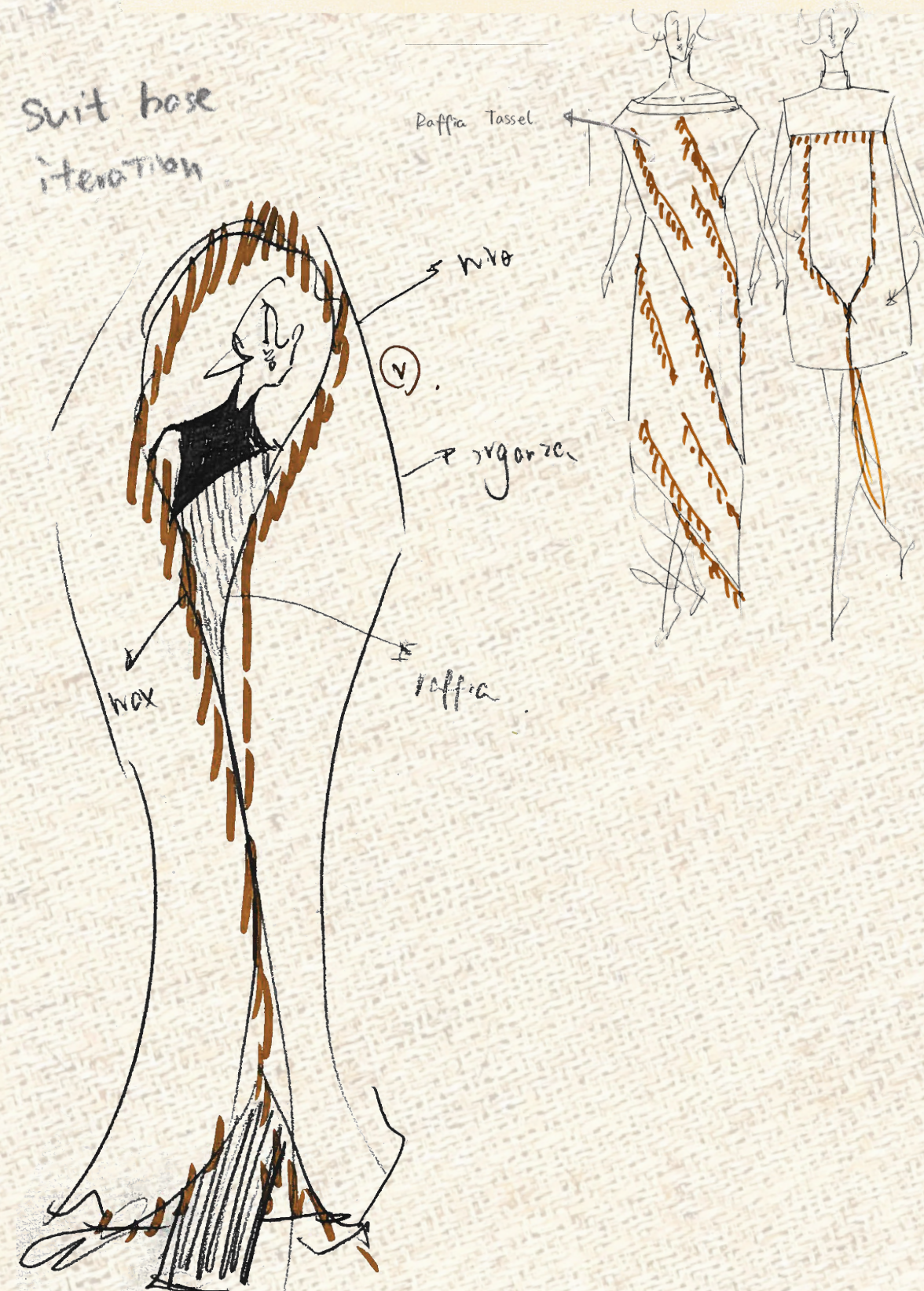
Test on base prototype

Framed Silhouette

This concept comes from an experiment on the mannequin, where I placed jute fabric behind a suit. It created a structure that extends beyond the body, forming an external frame. This relates to the idea of Suzhou garden framing, where a window captures distant landscapes and brings them into a defined spatial view, as if the outside scenery becomes part of the interior composition.



Suit base iteration



FINAL COLLECTION LINE UP



**Hand Woven Raffia**  
**Printed fake fur cork**  
**Wax Blocks**  
**Raffia Knots**



**Wax blocks(Charcoal)**  
**Essential oil**  
**Silver rings**  
**Polywool**



**Stitched raffia texture**  
**Printed fake fur cork**  
**Polywool**



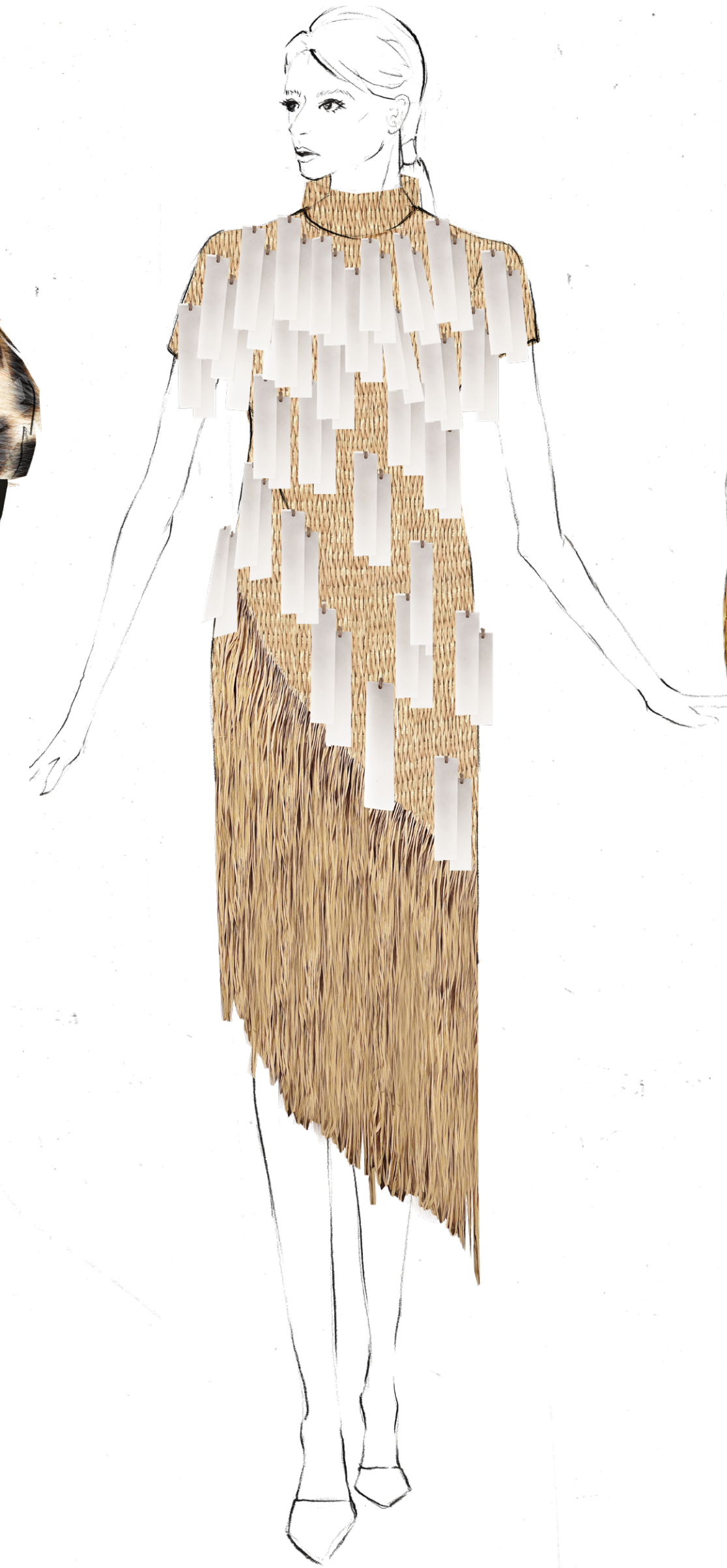
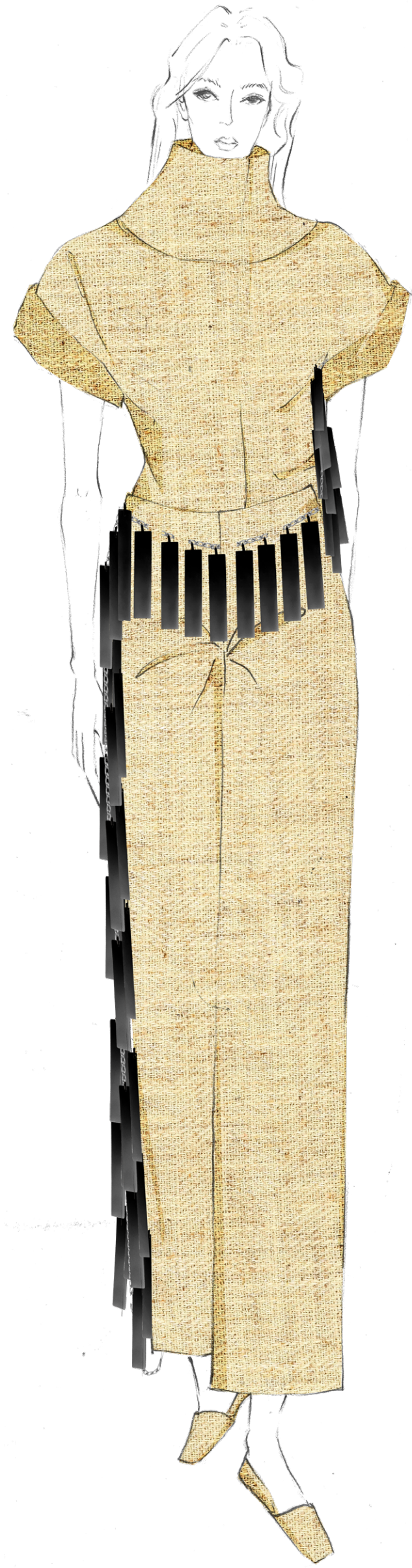
**Fully sustainable**  
**printed fur**



**Fully self woven raffia**  
**Printed woven cork fabric**  
**Wax blocks**  
**Essential oil**



**Printed woven cork fabric**  
**Raffia Knotting**  
**Sustainable fur**  
**Wax with pearl**



LOOK 1

"THE CORK DRESS"  
CORK · WAX · RAFFIA



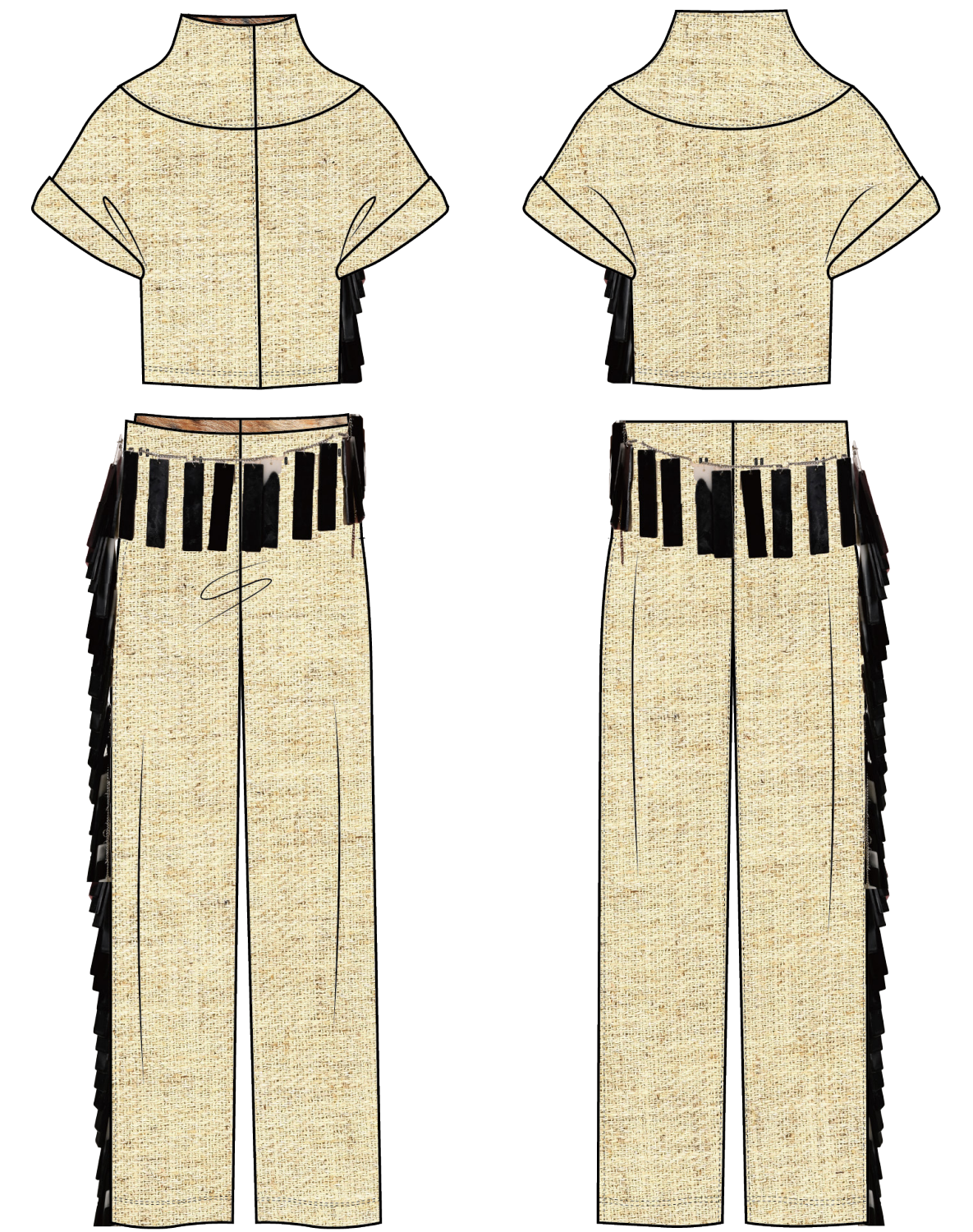
LOOK 2

"THE COCOON COAT"  
CORK · LINEN · RAFFIA



LOOK 3

"THE TOP-DOWN SUITE"  
LINEN · CHARCOAL WAX · CORK



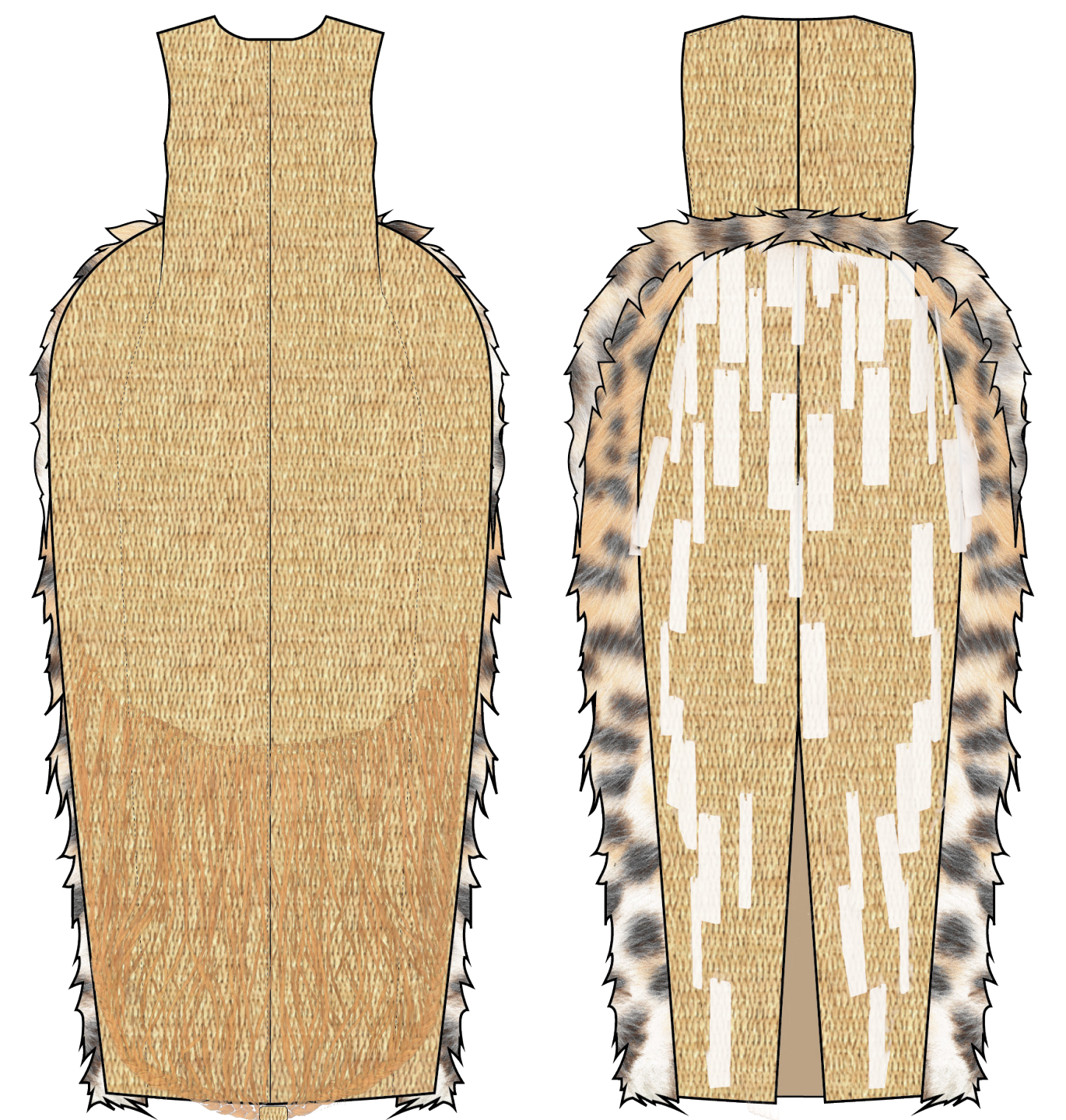
LOOK 4

"THE FUR SUITE"  
SUSTAINABLE FUR



LOOK 5

"THE RAFFIA WAX DRESS"  
HAND-WEAVED RAFFIA · CORK · WAX

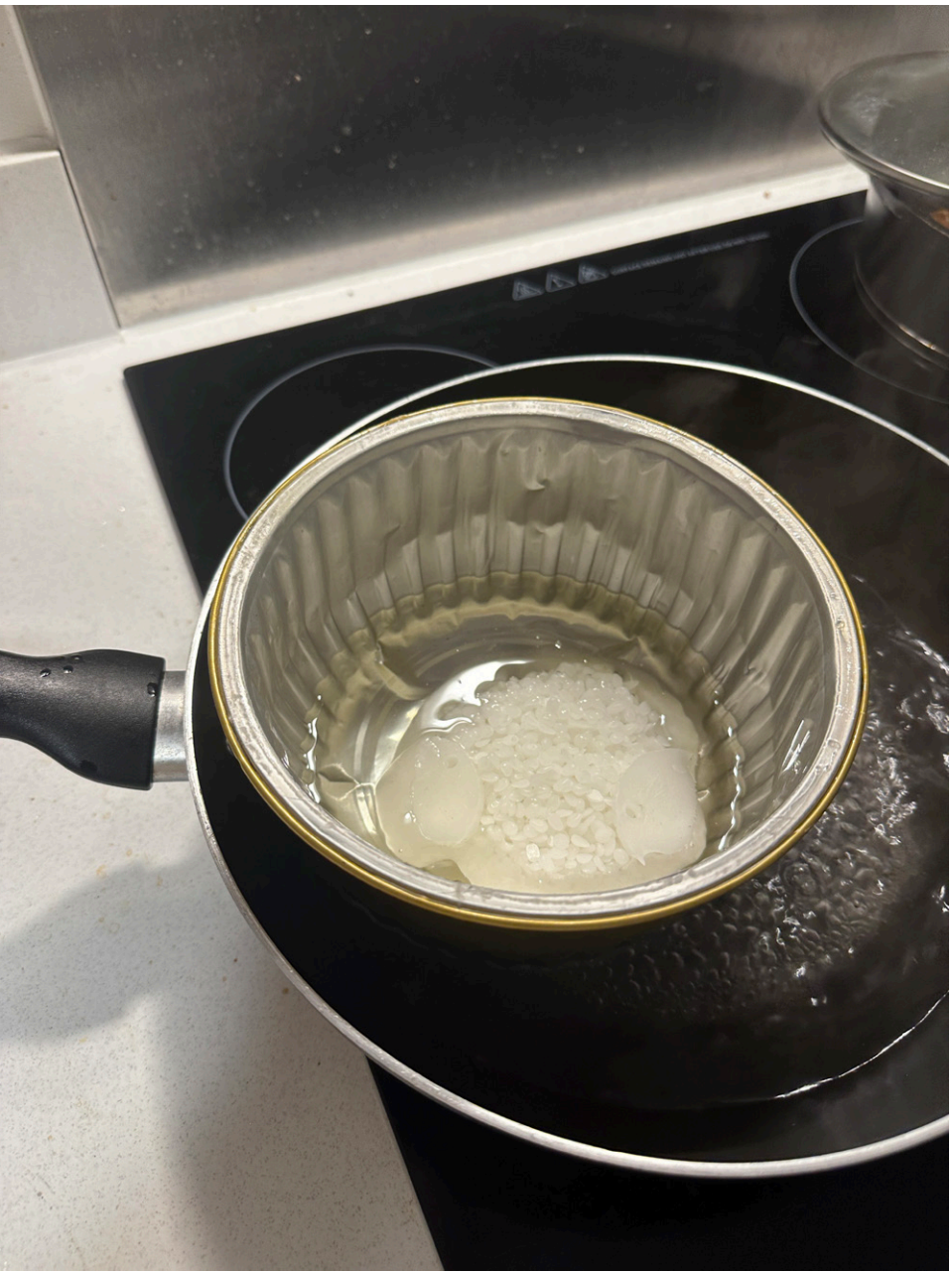


LOOK 6

"THE FRAMED DRESS"  
CORK · WAX · RAFFIA · FUR

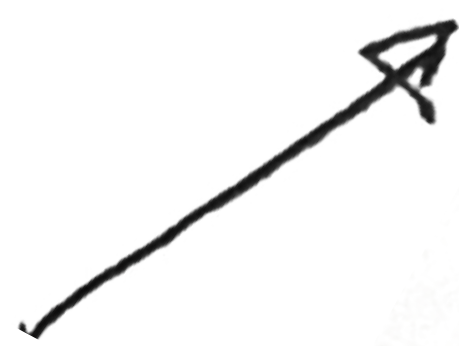
RANGE PLAN



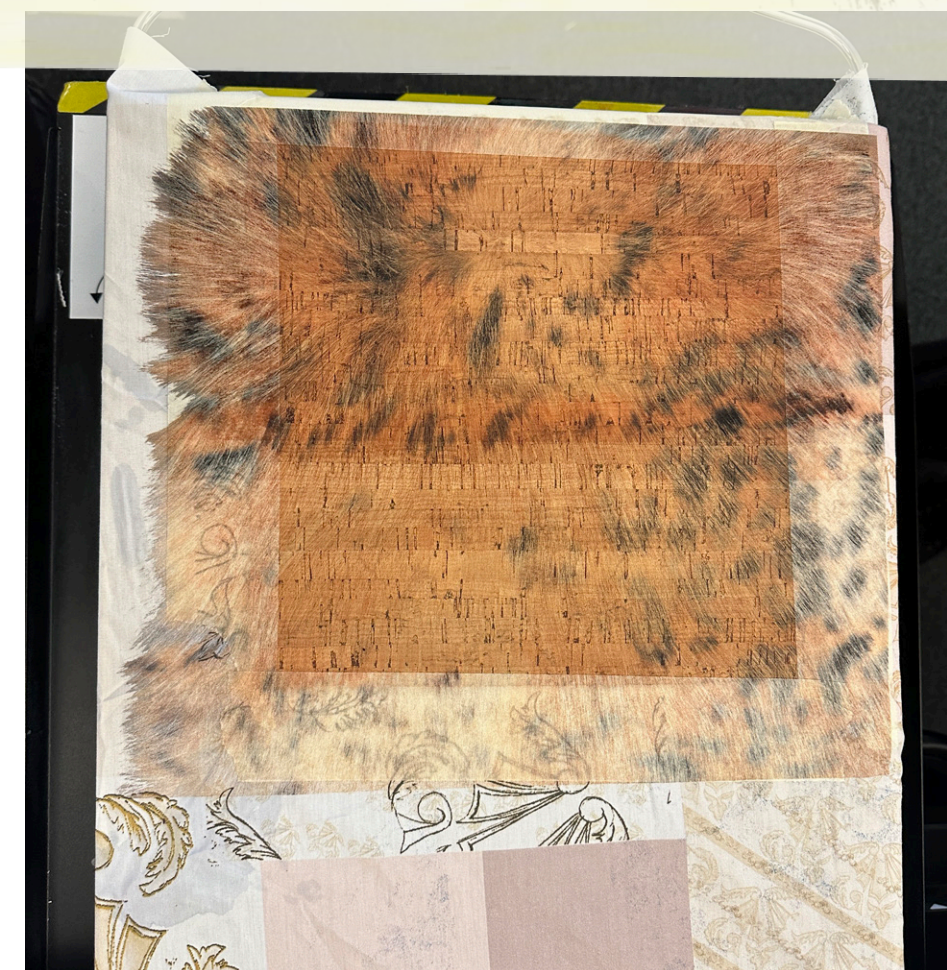


## ● Wax Experimentation

Due to its fragile nature, I introduced wooden wick inserts to test whether they could reinforce its structure. However, this approach was unsuccessful, as the inserts disrupted the smooth surface of the wax during moulding, causing chipping and fragility.



By mixing charcoal powder into melted soy wax and pouring two colours simultaneously into a self-developed mould, the material naturally develops subtle tonal transitions, creating unique depth and texture in each cast.



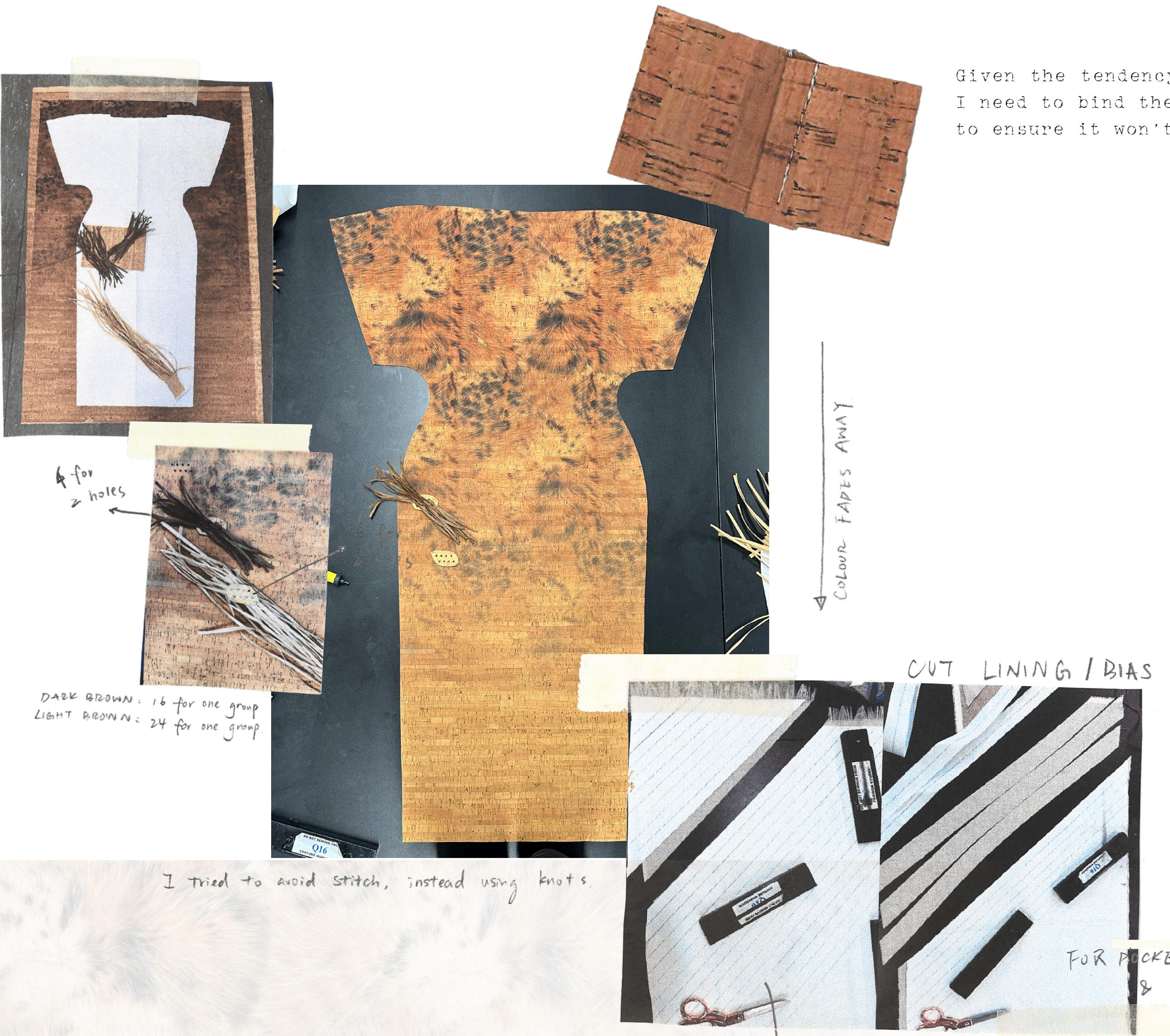
## ● Digital Print Development

The digital print process was explored through two variations, focusing on contrast and light-based effects. However, the process revealed limitations due to the small size of the printing machine, which restricted scalability and flexibility. As a result, I plan to further develop this direction using sublimation printing to achieve a more refined and adaptable outcome.

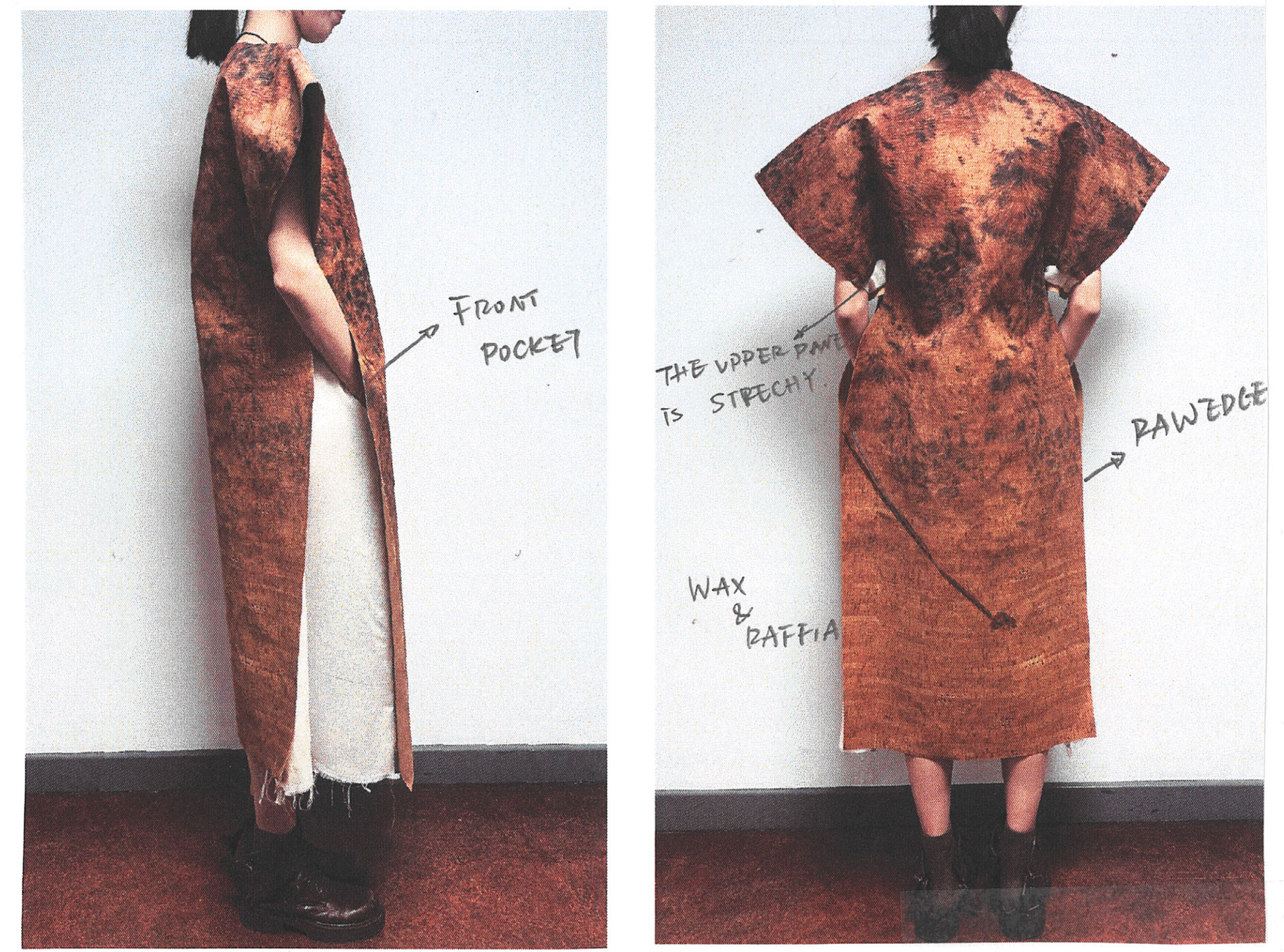
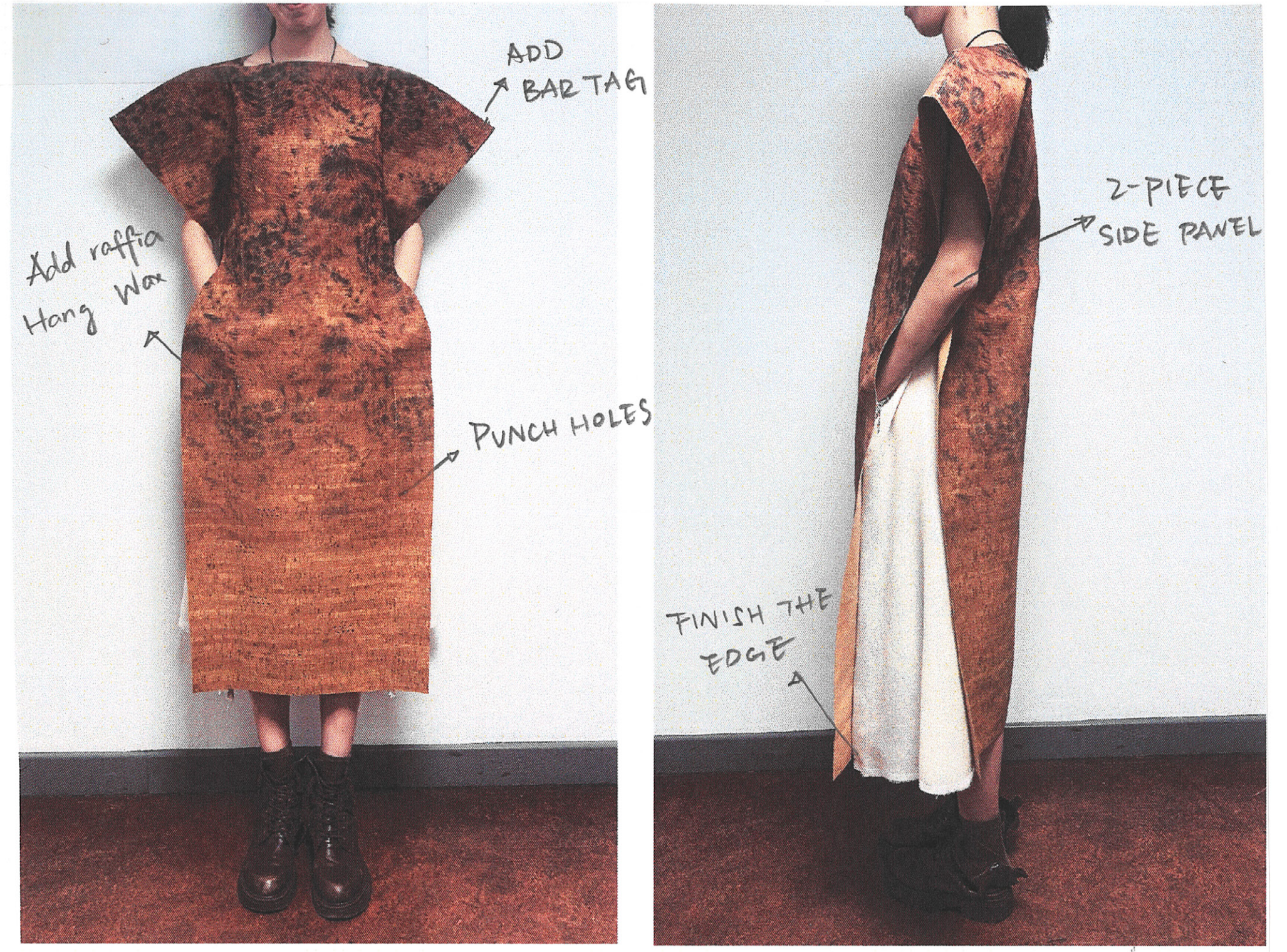


**Fabric Properties**

Given the tendency of pure wool fabric to unravel. I need to bind the entire fabric with linen binding to ensure it won't be damaged while wearing it.



**LOOK 1 THE CORK DRESS**

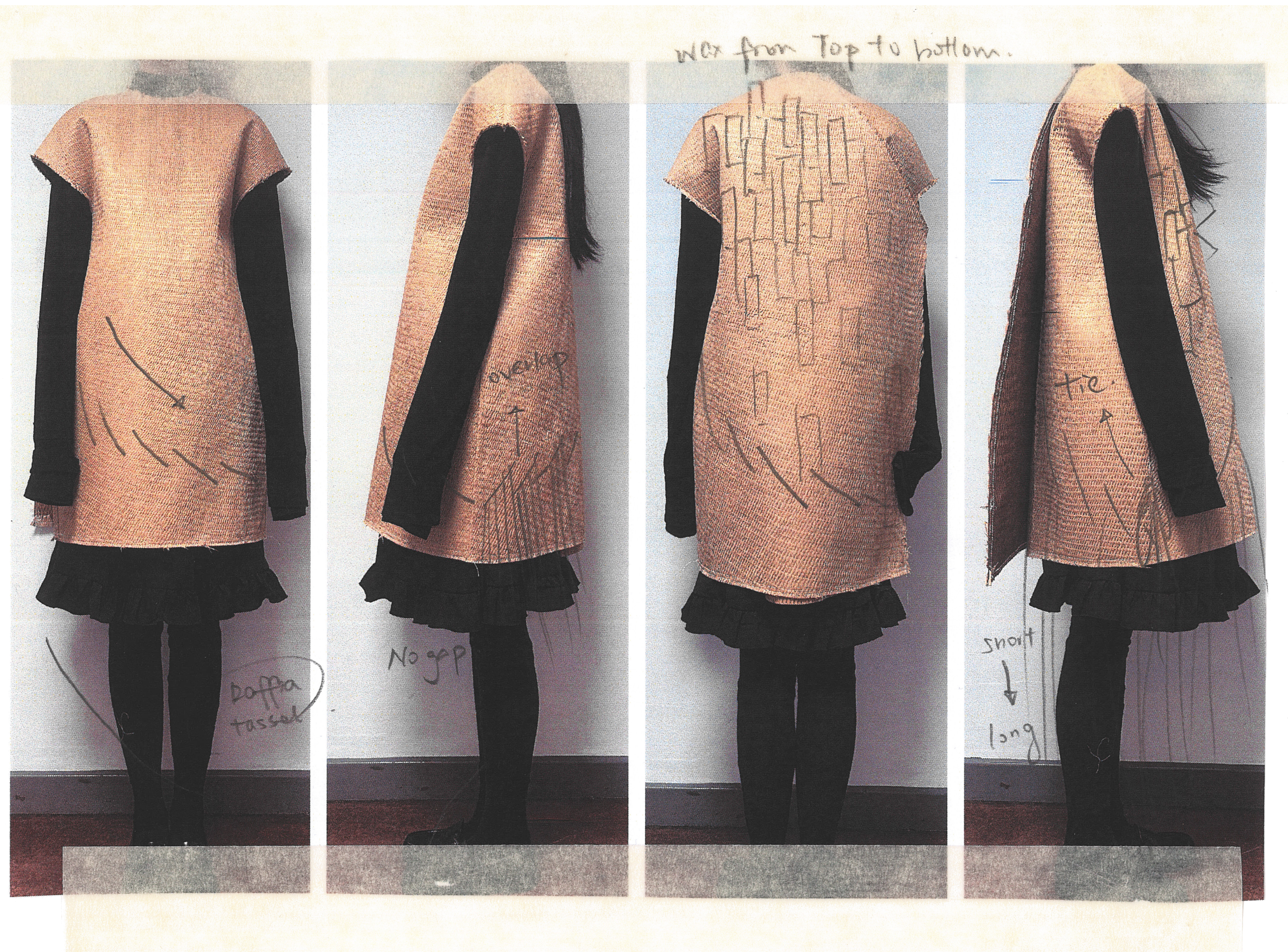


This look is one of the most representative pieces in the collection. Further development will include adding holes on both sides of the garment to create a symmetrical decorations. Wax elements will be attached using raffia knots, enhancing the visual rhythm and reinforcing the handcrafted quality.

**Detail Considerations**

Linen binding was used to complement the wool's colour and reinforce the edge. I developed custom linen bias bindings and integrated in-seam pockets at the front for functionality. Careful consideration was given to the placement and colour of wax and raffia, exploring both linear and scattered arrangements before selecting the most balanced composition.





The fabric got twisted because of the technique  
vertical strand getting less from right to left.

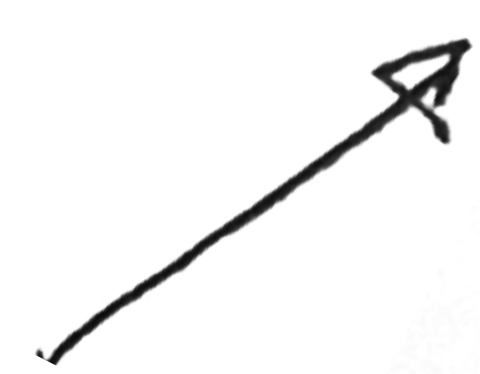
## Raffia Fabric Development

This fabric was entirely handmade and highly time-intensive. Across three panels, it required approximately 2000 metres of raffia. The process involved fixing the fibres in place, stretching them with cardboard clips, and then weaving them manually in both horizontal and vertical directions. Each panel took around 12 hours to complete. Maintaining consistent tension was crucial—any imbalance would result in irregular and unstable surface textures.



## Fabric Stabilisation

Although the raffia textile has a soft and tactile quality, it is too fragile to support wax attachments. To resolve this, I fused it onto a cork base fabric, allowing it to hold its shape. Sampling was conducted to test effective wax application methods. After fusing, I reinforced the edges with two rows of heavy denim stitching to prevent further fraying, while intentionally preserving a raw edge to enhance the texture.



## Raffia Tassel Application

The raffia tassels were applied in gradually descending curved layers rather than a single defined line. Each strand was carefully cut to consistent lengths before attachment. This process used approximately 1600 metres of raffia (20 rolls) and took around 20 hours to complete, including preparation and placement.



This look explores the maximum potential of wax as both a visual and sensory element. I aimed to amplify its presence through movement, allowing the pieces to collide and produce a crisp, water-like sound in a garden. Raffia was added to introduce a softer, rustling sound. These elements create a layered auditory experience, making this look the sensory peak of the collection.



LOOK 5 THE RAFFIA WAX DRESS

