

LOOK BOOK



GARDEN OF LIGHT:
Observing Shadows



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Roof Tiles

Come from ancient wisdom
and their arrangement reminds me of armor



观 影

● Garden of Light: Observing Shadows

This project draws inspiration from Suzhou gardens. I was deeply captivated by the garden designers' design philosophies and the philosophical duality they embody. I aim to create a collection that explores the interplay between "being perceived" and "actively perceiving," connecting the wearer and viewer, as if both were immersed within the garden itself.

The title Garden of Light reflects my interpretation of garden elements. Garden designers employ techniques such as borrowed scenery, hidden views, and winding paths to reveal the beauty of each element while guiding movement through space. However, everything casts a shadow, and the interplay of light and shadow, the tree shadows, flower patterns, and rippling water, evokes a dynamic beauty that engages the senses. Observing these shadows allows me to imagine touching the leaves, hearing the subtle rustle, and sensing the tranquility of a solitary boat drifting through the water.

Beyond the visual rhythm, what fascinates me most is the garden's perceptual logic. Designers use paths, light, and structure to guide visitors' experiences, allowing meaning to emerge through movement. In traditional Chinese thought, "perception" is a state of resonance between human and object. Unlike viewing a static painting, the garden emphasizes sensory interaction, where subject and object constantly exchange roles, much like the visitor navigating between autonomous observation and guided observation.

I aim to incorporate the natural elements and the philosophy of gardens into clothing through a perceptual approach. Not only can the wearer actively perceive the clothing, but they can also become the object of perception in the eyes of others. Through the interplay of light, shadow, and texture, the collection creates a multi-sensory experience (touch, sight, sound, and subtle spatial awareness) gently guiding both wearer and viewer into a shared rhythm of perception, evoking the experience of the garden.

栏前细数游鱼

亭中待月听风

Leaning on the railing
I count the drifting fish
In the pavilion
I await the moon and listen to the wind



Bamboo

Bamboo is the listener of the Chinese garden the rustling leaves carrying the quiet voice of the landscape



Shadows

Catching the shapes of shadows preserving the fleeting beauty of nature

移步換景

步移景異

Perception in Motion



All images taken at the Humble Administrator's Garden 040925

● **Perspective from Garden Designers**

Sensory experience is the ultimate goal of my entire project, because it elevates the experience of "garden" to a truly perceptual level. I don't want to simply reproduce the form of a garden, but rather hope that viewers can enter a spiritual garden through touch, smell, sound, and visual depth. In traditional Chinese thought, perception is not a one-way observation, but a resonant state of mutual influence between people and scenery. This understanding informs my approach to design: the wearer actively senses the garment while simultaneously becoming the object of others' perception.

● **1920 Shanghai**

As a native of Shanghai, I wanted to incorporate Shanghai elements into my graduation project, so I focused my research on the cheongsam and Qi Pao of the 1920s. It emerged during the city's internationalization process, combining Chinese and Western cultural elements with historical texture, while also sharing a common lineage with Jiangnan clothing.



Craftsmanship

Lady Robe
Also an 'official' version of Shanghai Qi Pao

An



63 Chinese man's silk velvet vest, c.1900. The Museum at F.I.T. 69.218.9. Gift of Jack Lener Larson. Photograph by Irving Solero.



From The Book «CHINA CHIC»



Old images collected online

揚子飯店舞廳禮聘
徐來女士主辦
黎錦暉先生領導
清風舞樂隊
 每夜演奏最新中西名曲
 新配中國舞曲與眾不同
 並請聲樂名家歌唱助興
 每逢星期三·六·日·三天有茶舞
 請著名歌舞明星表演
 午餐一元二角五分 晚餐二元

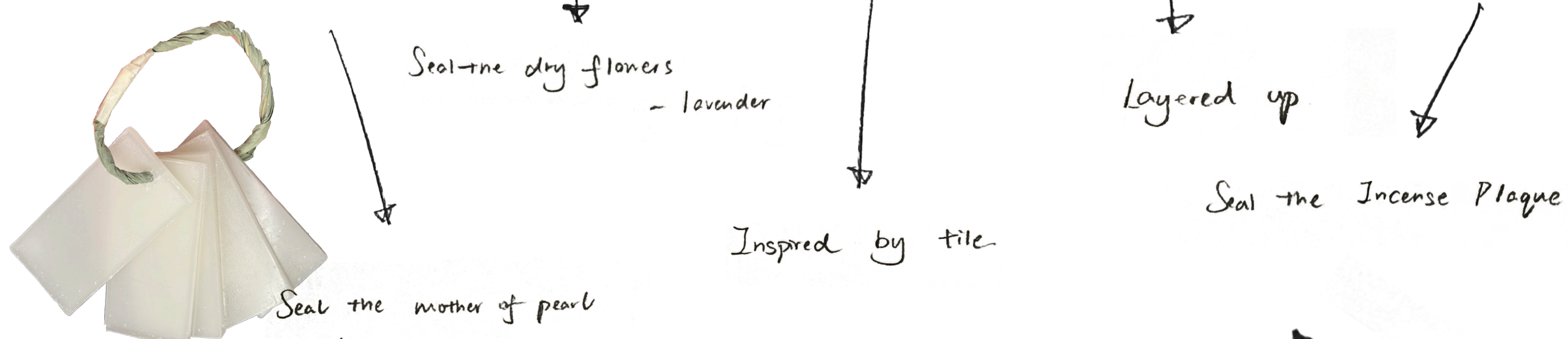




All Primary Experimenting Photos

Molding and casting

I melt wax over a foil-lined pot, pour it into molds, and let it set. Essential oils added during melting release subtle fragrances, creating a delicate sensory experience.



Raffia Weaving Technique

I explored a traditional raffia weaving technique found in hat-making books. The plaited strand also suggested a neat finishing detail, adding rhythm and a slight sound when in motion. I experimented with different colours, widths, and both straight-grain and Diagonal weaving techniques to test subtle variations.



MATERIAL BOARD



Previous Work Response ●

My material development also centered around wax within a fully sustainable system using squid bone, copper wire, raffia, charcoal powder, and bamboo silk. These materials created subtle sensory moments, like the clink of wax piece or the soft friction of squid bone and wire, echoing natural sounds. I carried them forward, bring it into the Garden scene, the wax sound are now the rain falling onto leaves, the gradient of light passing through the glass windows, or the sound of wind when sitting inside the pavilion in the middle of the lake.





● Collaging Garden Elements

I created collages using garden elements—mountains, rocks, water, patterned windows, plaques, and architectural fragments—to pair with the vest structure. The aim was a quiet yet tense visual atmosphere, gentle and restrained in tone. I sketched over the collages with my material ideas, imagining combinations of sustainable fur, wax, structured wrappings, organdine, and organza to express fluidity, drifting light, and the layered perception of a classical garden.



signed windows

COLLAGES / SKETCHES

