

Tia Lian.

Digital Portfolio
Fashion Design BA(Hons)
The University of Salford



MOMENTUM
SS 21
Tia Lian



Each hoop is created in aluminum wire and chiffon coating it. The hoops are attached to light blue leather bely with has a hook and eye fasten at the back.



This garment is mostly created in the light chiffon printed fabric. The weight of the fabric flows effortlessly and beautifully, this is what gives it power.



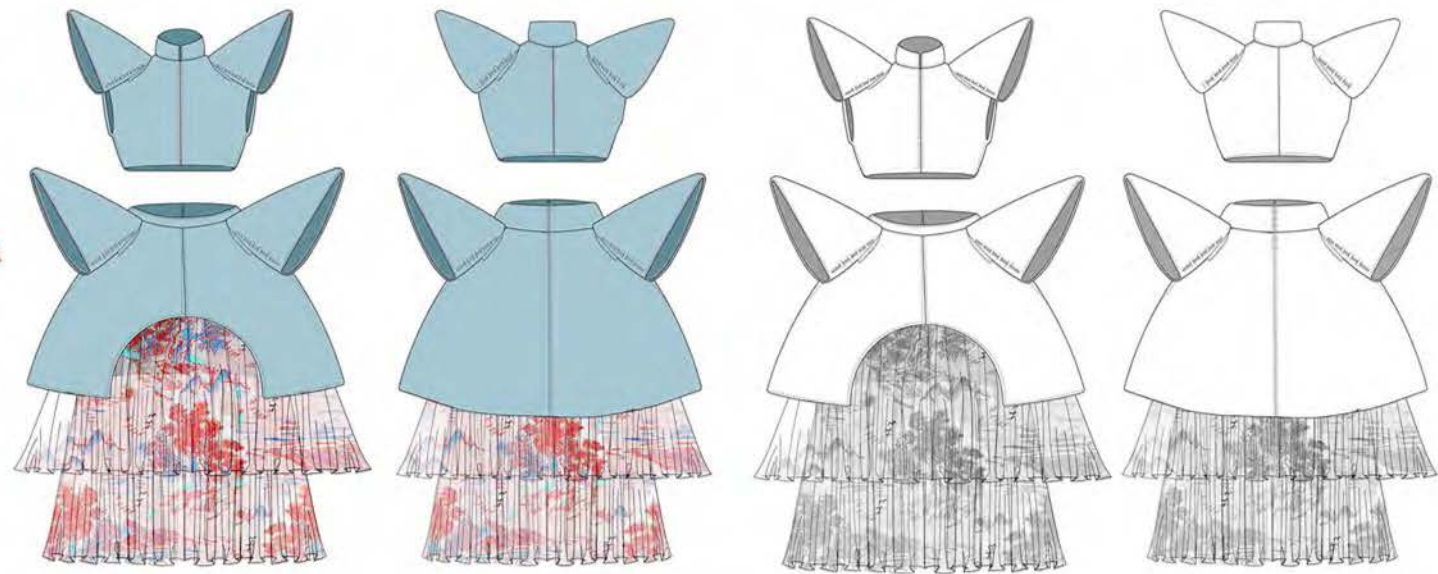
I really like the hand crafted elements within the designs so I will use a lace up texture to help hold shape with the leather but also as a design detail.



Qigong is a simple, direct and effective way to bring balance back into your life.



This final look is created by bonding light blue leather with cotton to hold strong CURVED shoulder pannels. The curved leather pannels layer and add volume around shoulders and skirt.

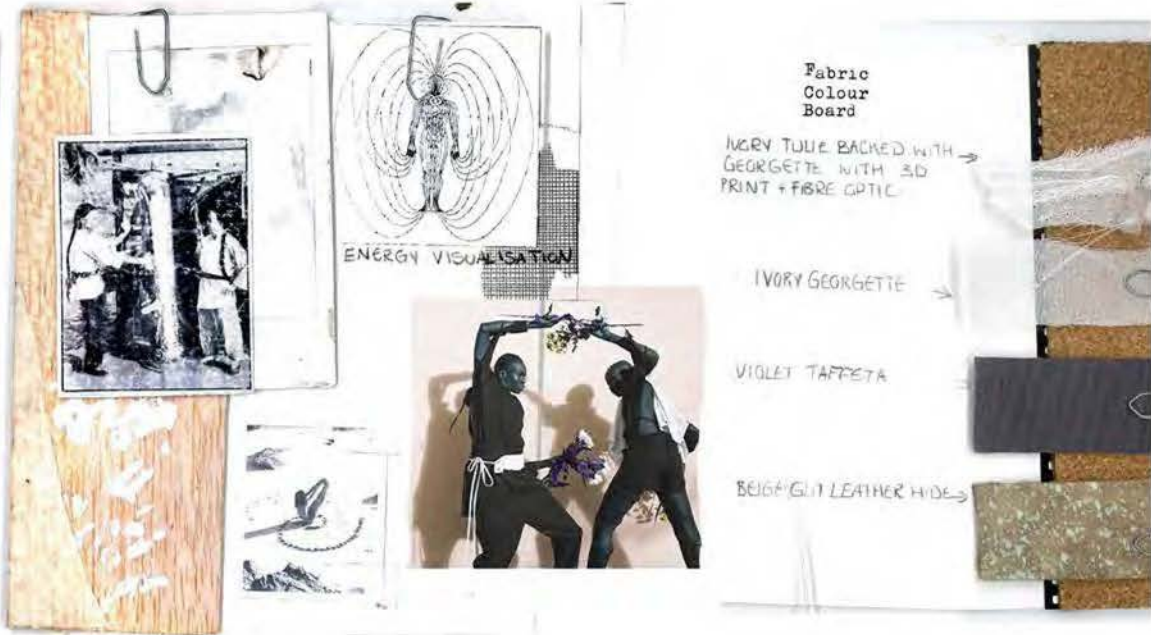


Look 2
Light blue leather panelled
dress with printed red
organza pleat layered
under.

Momentum SS22

Momentum is a collection that aims to capture the juxtaposition of aggression and tranquility generated through training martial arts. The collection aims to deliver energising power through strong silhouettes and delicate intricacies throughout the garments.

Tia Lian



Momentum SS22 / Final Line up
Fabric and Colour

Fluid and agile movements

Strong striking Silhouettes combined with soft delicate design details

SECTION FOUR: MASTERS AND SECRETS

IF MAN WOODEN DUMMY

STRUCTURE RIGID

IDEAS FOR LACE UP TEXTILES

TRASLATE INTO SKETCHES

INITIAL CONCEPT COLLAGES USING MARTIAL ARTS IMAGERY

MOVEMENT EXPERIMENTAL ABSTRACT

FINDING WAYS TO CAPTURE A VISUAL REPRESENTATION OF ENERGY

3D PRINTING

flow

laser cut



Look #1

Initial toile

Laser cut into polypropylene. It is strong yet flexible and 100% recyclable.

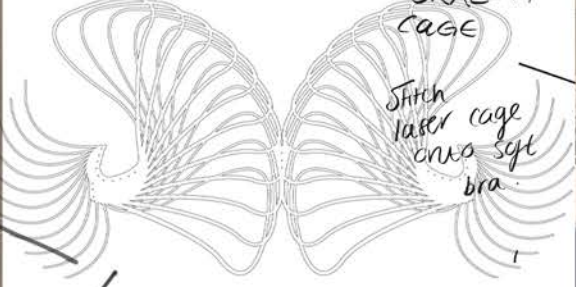
Inspired from bra + corset

LASER CUT BRALETT CAGE

Stitch laser cage onto soft bra



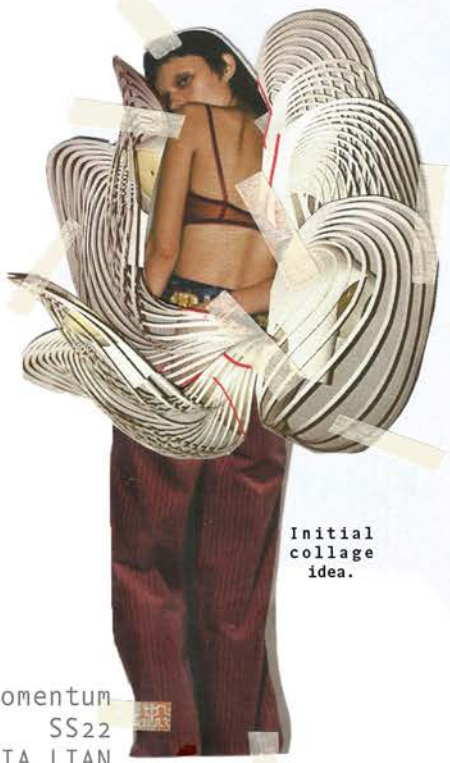
HAND TACK ONTO BRA.



3D PRINT Sample

← IVORY GEORGETTE

← IVORY TULLE BACKED WITH GEORGETTE WITH 3D PRINT + FIBRE OPTIC.



Initial collage idea.



Juxtaposition TRADITIONAL CRAFTMANSHIP with ADVANCED TECHNICAL PROCESSES

USE WAX THREAD HAND STITCHED OVER

Smaller STITCHES TO SUPPORT SHAPE

LASER CUT PIECES INSERTED INTO TOP

WAX THREAD looped around

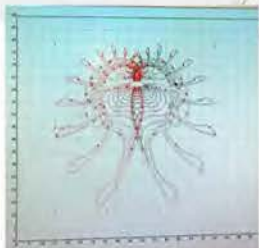
LASER CUT PIECES DRAPE DOWN OVER BODY TO CREATE A RIDDLING EFFECT OVER BODY.



Strong striking silhouettes combined with soft delicate design details

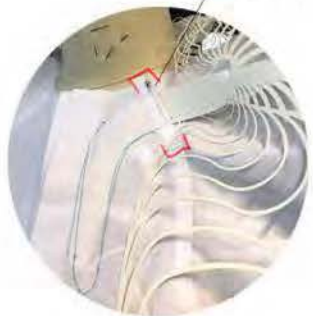


Fluid and agile movement.



VIOLET TAFFETA

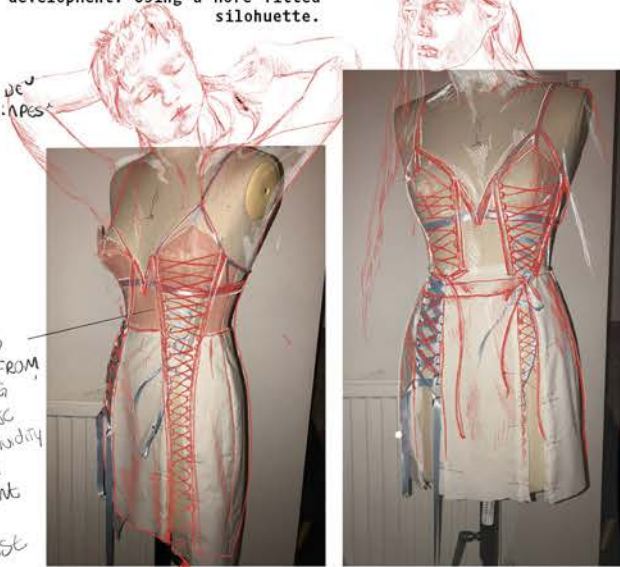
Poly propylene panels are fitted into the seams with a small belt loop on the inside of the top.



Lazer cut file.



Initial ideas for skirt development. Using a more fitted silhouette.

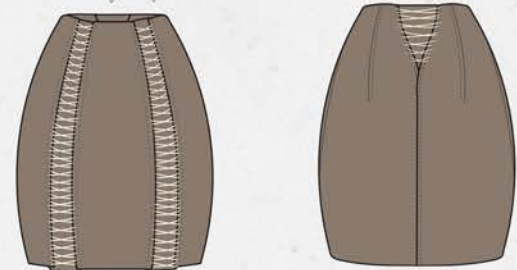
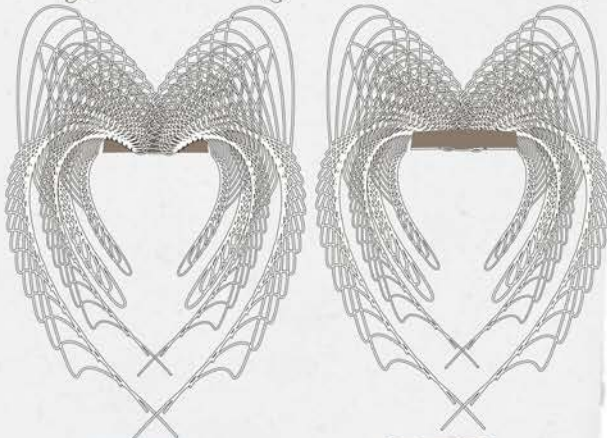


The feminine shape pulls through a lighter silhouette with fine detail but upholds impactful delicate elements.



3D printing fused between netted fabric with fibre optic added to capture movement when worn

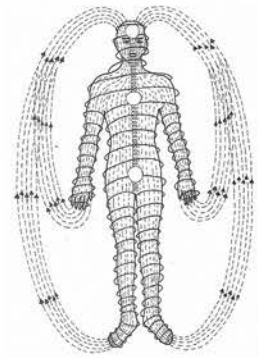
HARD LINES FROM BONING Juxtapose with fluidity of the garment



← IVORY TULIE BACKED WITH GEORGETTE WITH 3D PRINT + FIBRE OPTIC.

← IVORY GEORGETTE

← BEIGE GLIT LEATHER HIDE



155



Fukai, A., & Kyoto Fukushoku Bunka Kenkyu Zaidan. (2006). Fashion: From the 18th to the 20th century (Icons). Köln; London: Taschen.

Borenan, T. (1730). A description of three hundred animals, viz. beasts, birds, fishes, serpents, and insects. (p. 155). London: The British Library.



Borenan, T. (1741). Curiosities in the Tower of London ... The second edition. [By Thomas Borenan, J.]. London: Tho. Borenan.

To the AUTHOR
Of the
CURIOSITIES
In the
Tower of London.

Amusement and instruction, teaching and delighting

This body of research has been mainly inspired by the works of Thomas Borenan, a children's author from the 1700s. He pioneered the way childrens literature progressed by breaking away from spelling books and religious books to create amusing and appealing picture books to engage children.

He followed the notion that to create for youth you must create in a way a child does; not afraid to break the rules.

Too rigid precepts often fail,
Where short amusing tales prevail.

A 3 That



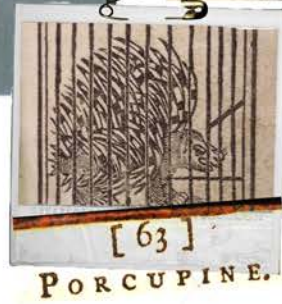
Experimentations with layers of fabrics with lace manipulation and embroidery on the stand



MINI
ROCK IN
BY
BAG



ORGANZA
TOP
LAYERED
UNDER
EMBROIDERY
BROCH
DETAIL
RUFFLE
SHOULDER
COTTON
WITH
CONTRAS
TOP
STITCH
RUFFLE
CUFF



EMBR
IDED
ANIMAL
MOTIF
TONE
LAYERED
BENLATH



TONE
RUFFLE
HOOD
ANIMAL MOTIF
EMBROIDERED
WHEEL
HOWLS
INTO
COLLAR
QUILTED
GILET
DROP
SHOULDER
EMBROIDERED
DETAIL



HOWLS
INTO
COLLAR
EMBROIDERY
DETAIL



Fashion : From the 18th to the 20th century (Icons). Köln : London: Taschen.



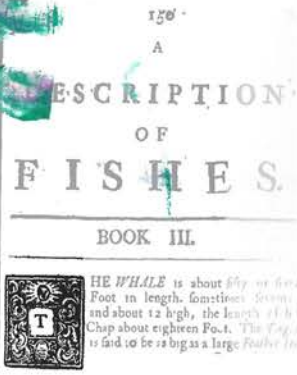
« Dress (robe-à la française) (Detail pages 32/33) c. 1760 (fabric c. 1750) French »

49

A WHALE



Boreman, T. T. (1730). A description of three hundred animals, viz. beasts, birds, fishes, serpents, and insects. London: The British Library. "A WHALE."



Embroidered whale motif paired with a leather green skirt that has layers that drape over one another. Styled with a light pink cotton vest with a insect block print.



« Stomacher 1720s-1730s »

White linen with Chinese-style floral embroidery in silver and silk threads; decorative lacing; whalebone inside; lining of homespun linen with two loops at sides. Inv. AC2221 79-9-28



[vii]
Where any curious
things are found.

1734
A DESCRIPTION OF
THREE HUNDRED ANIMALS
A REPRODUCTION FROM BRITISH
LIBRARY



COTTON LINEN

COTTON LINEN

COTTON ORANDIA



ORANDIA

Large ruffle dress created in silk organza and worn with ruffle satchel in light pink leather. The Hat is inspired by a fun combination of fish taken out of Thomas Boreman's Description of FISHES Book III, page 166.

MADE USING
GLASTIC AT BACK
TO SLIP
EASILY ON
ARM

ARM
WUFF
ACCESORIE



FRONT VIEW



BACK VIEW

SACHEL
BAG ACCESORIE
CREATED USING
LEATHER AND
SITS OVER SHOULDER





A playful colour pallet is key in this spring summer collection, highlighting joyful expression through application of bright pinks and leafy greens. Fabrics have a hand craft feel to them, drawing upon traditional embroidery and print techniques to create depth into the materials.

Final Line Up







Ungrammatical anatomies are very odd. The body or garment become the site of interplay for two different anatomical modes: a "norm" and a aberration.

The juxtaposition of using different media in creating these can highlight the evolution of design languages such as advanced technology colonized fashion.

3D PRINTED SAMPLES



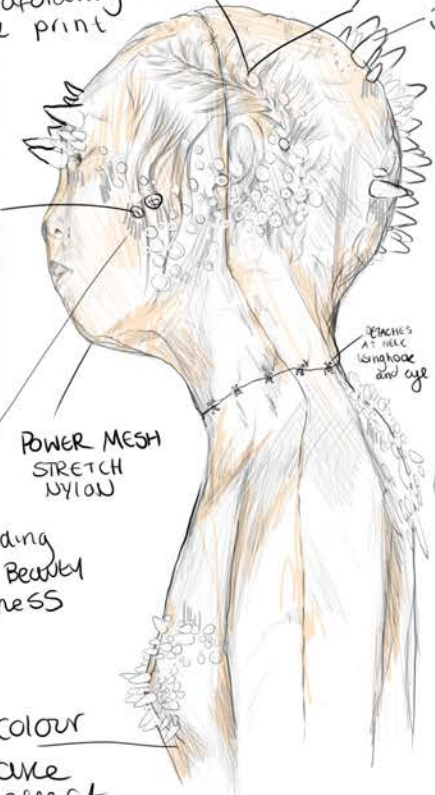
TRAP FABRIC IN BETWEEN THE PRINTED LAYERS TO ATTACH THE GROWTHS

SHOWS HOW GROWTHS EVOLVED

HERE I LIKED THE SCAFFOLDING INSIDE THE PRINT



3D PRINTED "GROWTHS"



ELASTIC ZIP DOWN BACK

ADD BEADING JUXTAPOSE BEADLEY + UGLYNESS

FLESH COLOUR TO MAKE SKIN EFFECT

(ADD FABRIC SAMPLE WITH BEADS)







KAGURA AW20/21
The Kagura mask, the object of focus which inspired me to develop an entire collection in an attempt to deliver 'God like entertainment' through movement and drama, in line



The photoshoot for the final look captures the elegance and intensity of Kagura Theatre. The translation of 'God like entertainment' is pulled through in striking visuals of the crystal white snow against the depth of the midnight black nylon coat. The model's movements are fluid and agile complimenting the research born out of the theatrical movements of Shinto ritual dance.



Exploration of exaggerated puffer coat. Wadded in feathers and pulled in to create a striking silhouette.



Quick SAMPLES OF STAND WORK USING ROPE + MEMORY FOAM

Samples of balaclava, made in stretch lace lycra for practical fit and comfort.

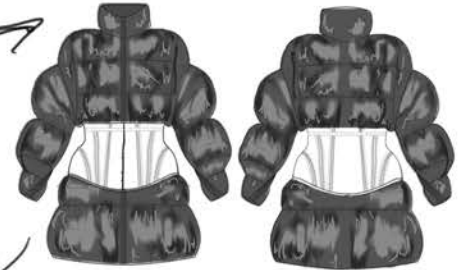
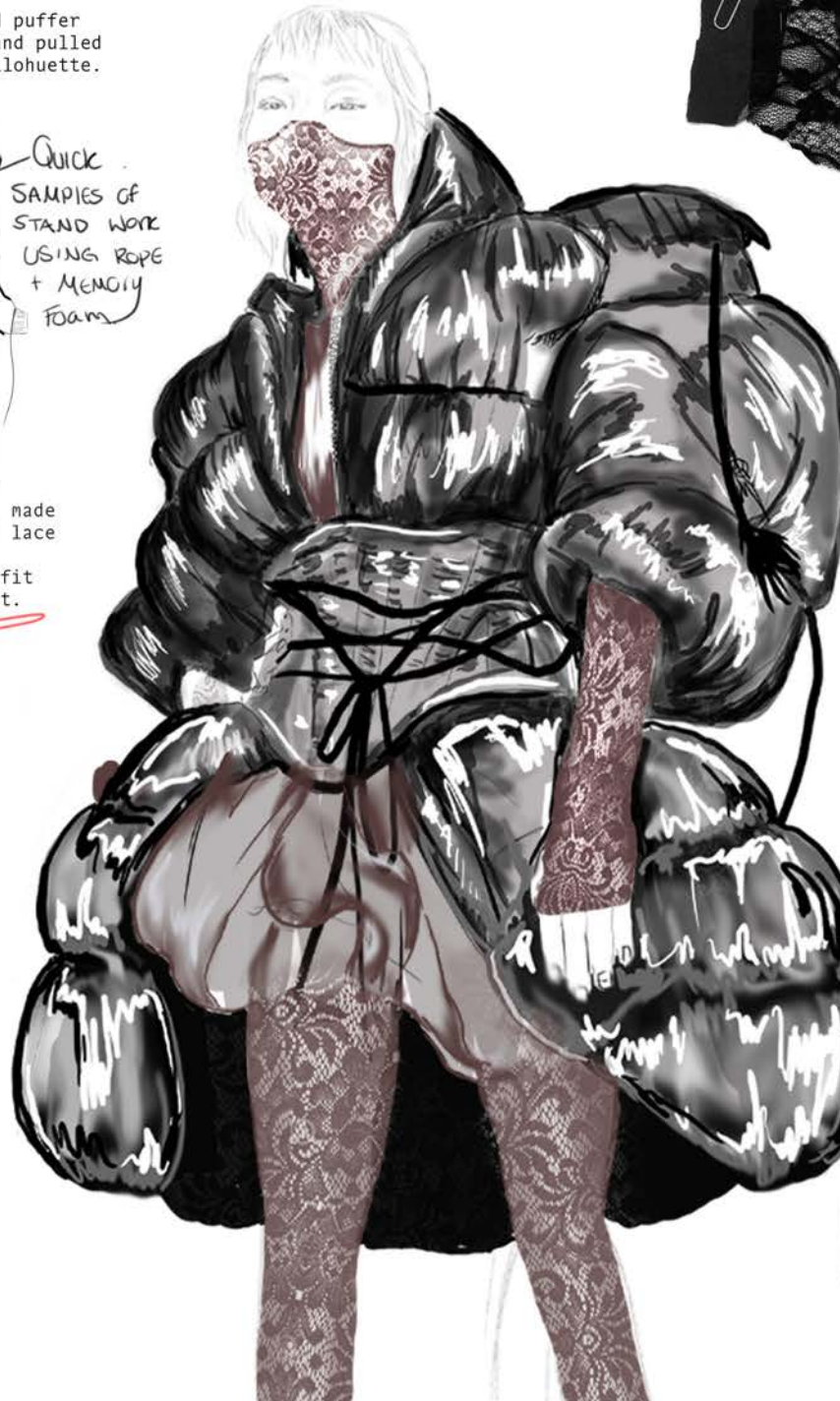
ADD PARTS FOR FIT

ZIP RUNS DOWN BACK

ADD WIRE TO HOLD

HOOKS OVER EAR

SMOOTH SHAPE



TECHNICAL DRAWING ADJUSTING ALTERNATIVE HEMS



TRANSLATE INTO STAND WORK + SKETCHES



EMBED CHANNELS + ADD VOLUME



MAKE SHORTER LINING FOR ROLLED HOOD

ADDING GATHERED SEAMS PULL NECK IN



NEED TO RE-DO AND ADD EXTRA VOLUME

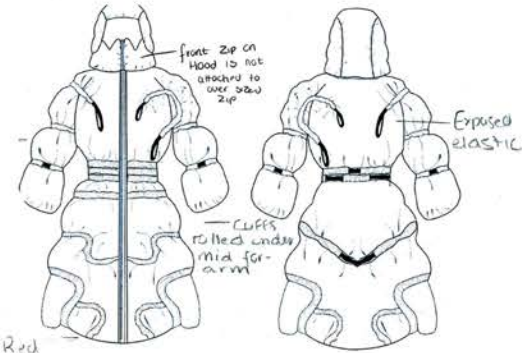
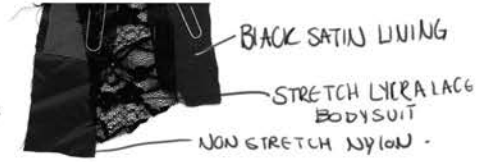


Exposed ELASTIC



This toil was initially made by adding the channels for the elastic on top of the block. This still distorted the silhouette but also shrank the size in doing so. For my next toil I will have

Toile #2
Pannels have ben slashed and spread outwards to allow for elastic gathers to be put in the seams whilst maintaining its large proportions.



Red & lining

Lining pulls coat wires to create balloon shape

Channels were pulled in in different ways



SEAM PUCKER

Lace texture to contrast with stretchy nylon and elastic

Black lace bodysuit

