

# BE CODED

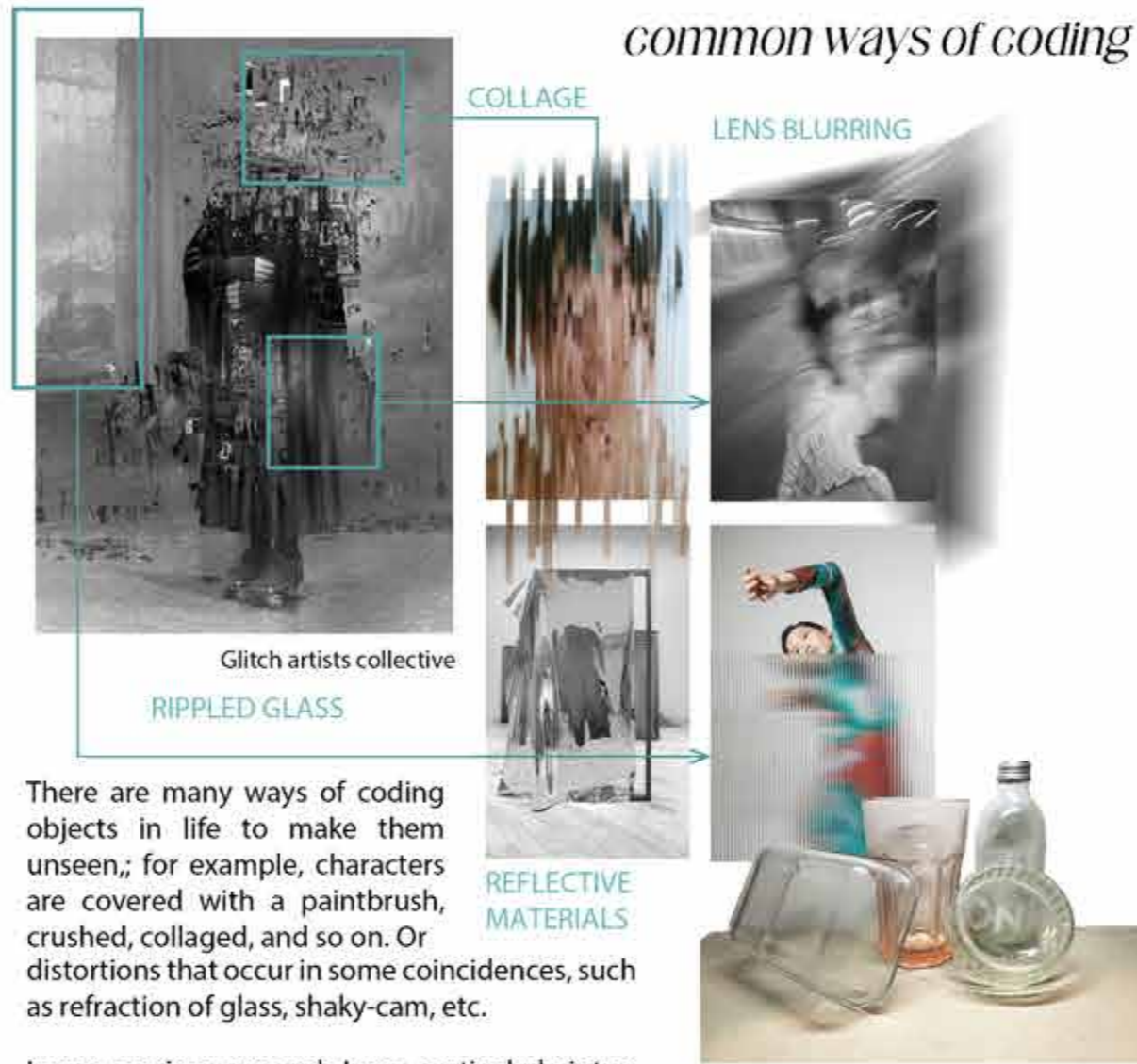


## CONCEPT

Nowadays, social media and companies often use "cloak of secrecy" marketing tactics to attract the interest of users for their own sales and promotional purposes. Blind boxes, article headlines that obscure important information, etc. are all products of this phenomenon.

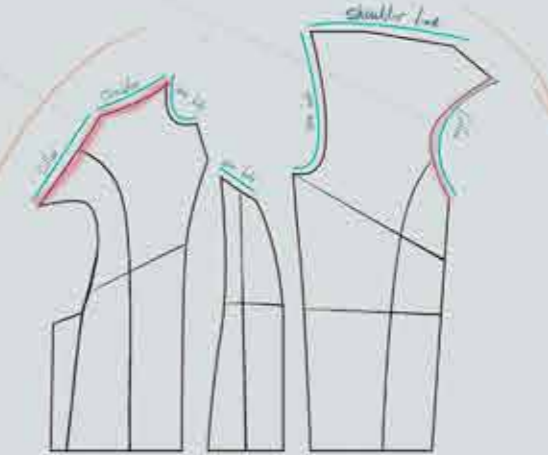
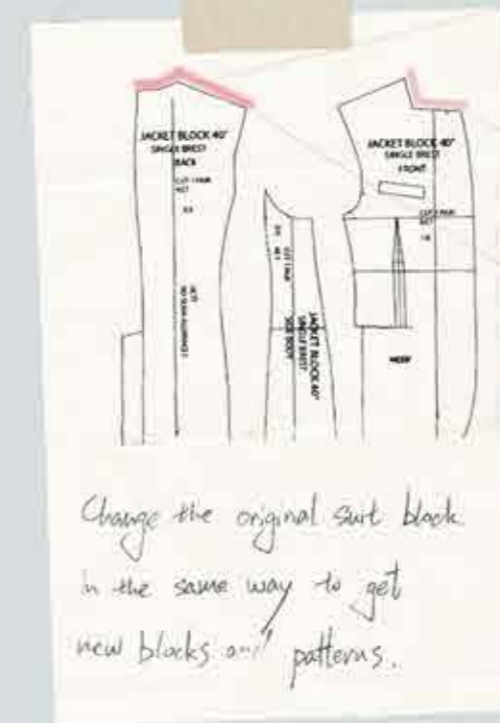
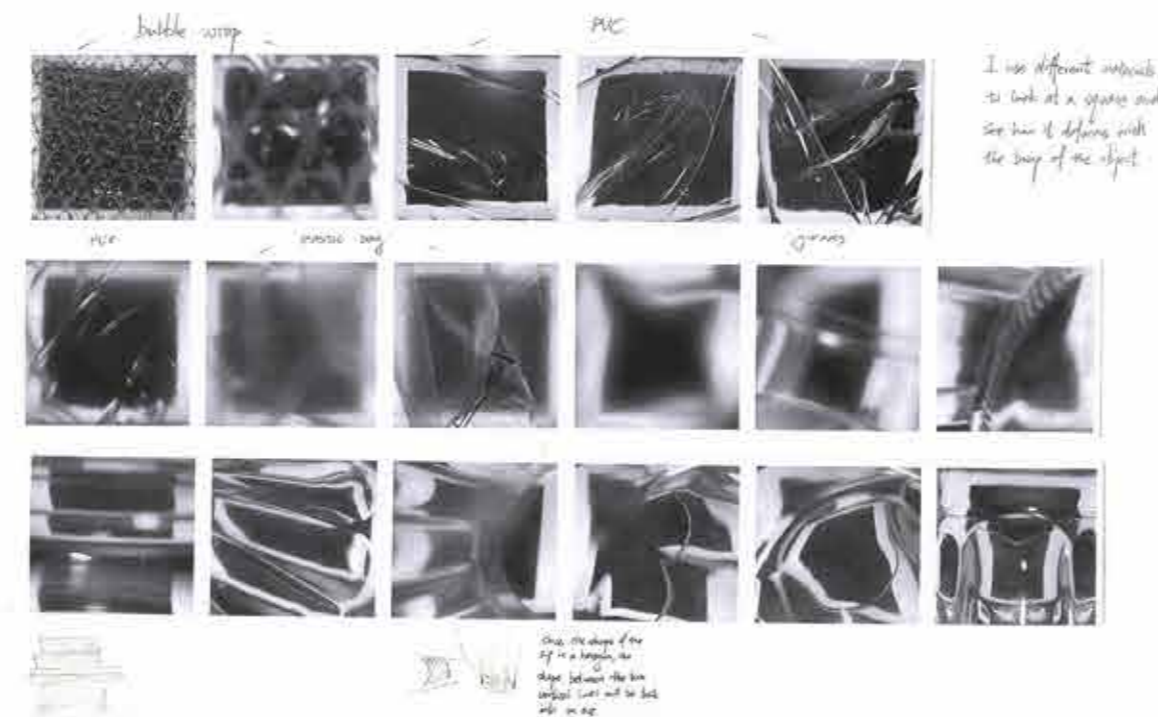
This project aims to explore what lies beneath the veil by examining the phenomenon of everyday coding and the "five tones and five organs" in the context of oriental occultism.

## RESEARCH common ways of coding

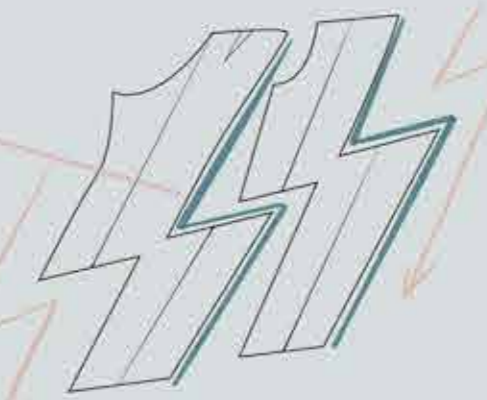
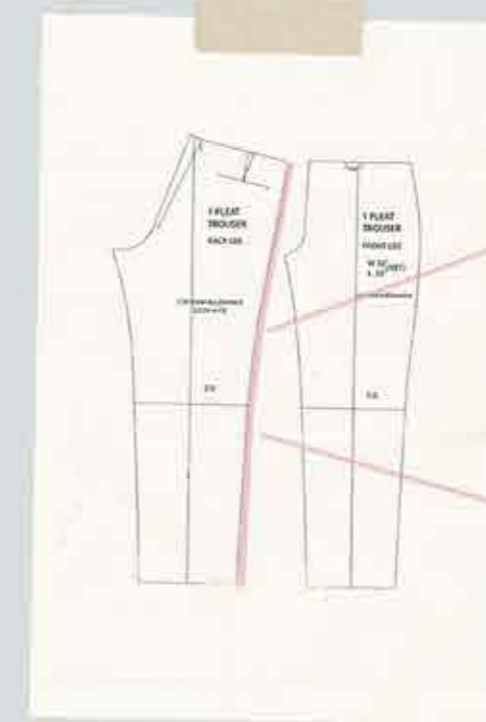


There are many ways of coding objects in life to make them unseen; for example, characters are covered with a paintbrush, crushed, collaged, and so on. Or distortions that occur in some coincidences, such as refraction of glass, shaky-cam, etc.

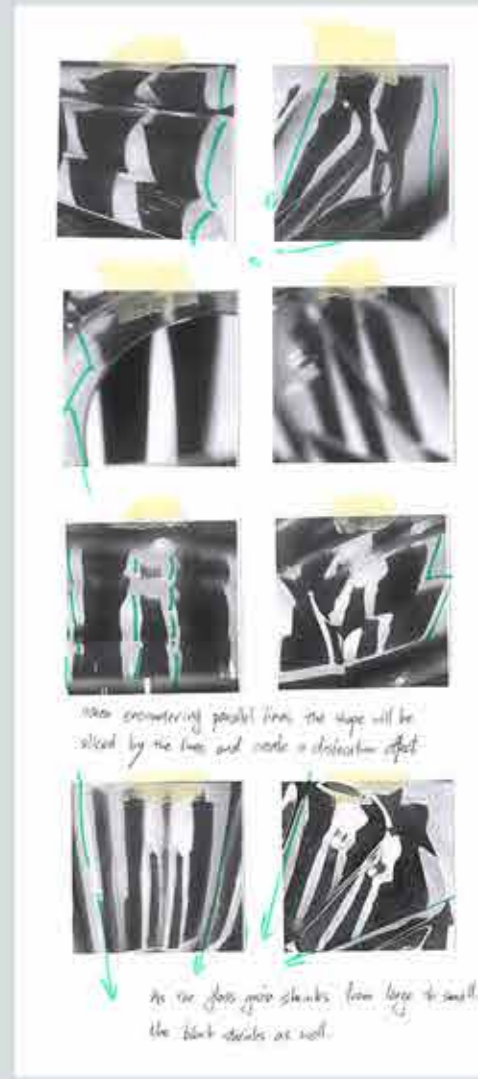
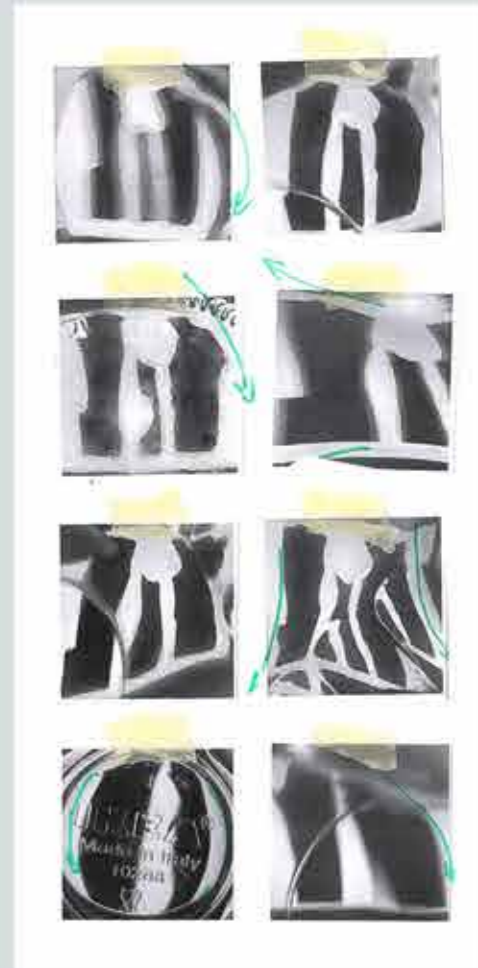
In my previous research I was particularly interested in the state of deformation that glass with patterns produces in objects, and took the next step in this direction with my experiments.



The rounded glass allows the shape of the plate to unfold in an arc.



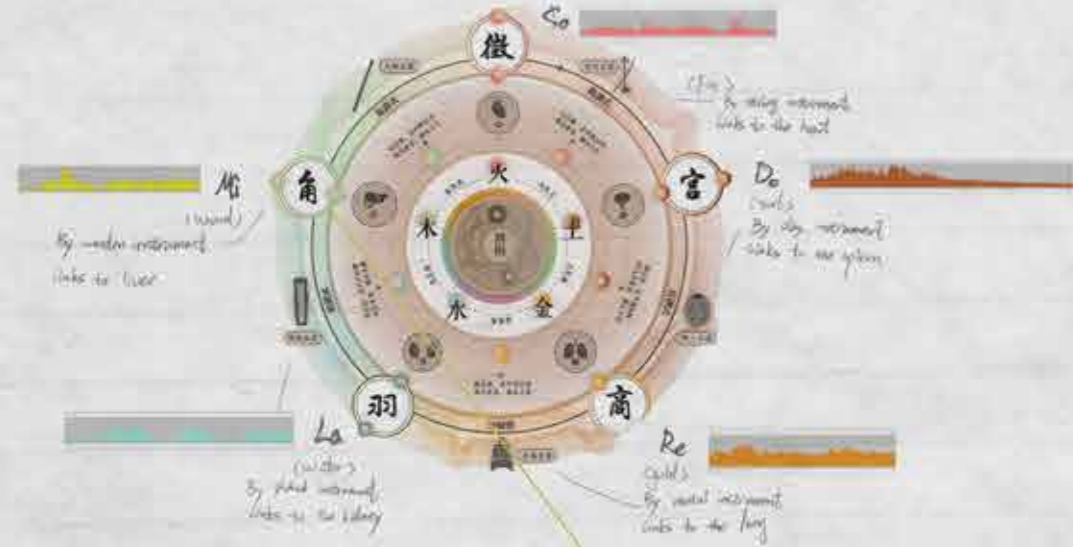
When truncated by glass possessing a straight line pattern, the plate is in the form of a dislocated fold.





# RESEARCH

## The five tones on the five organs



In our traditional Chinese culture, the idea that music can be healing was put forward very early and integrated with traditional philosophical views. For example, in Zuo Zhuan (The Chronicle of Zuo), it is written that listening to music has a therapeutic effect, i.e., "All diseases are born in the qi, but they stop at the sound".

In Chinese medicine theory, the tonal patterns in music are refined and developed into the "five tones theory". The five tones are Gong, Shang, Jiao, Zheng and Yu.

The Internal Canon of Chinese Medicine (Nei Jing) classifies the Horn, Gong, Shang, and Feather as wood, fire, earth, gold, and water, thus connecting the five tones with the five organs, and the doctrine of "five organs in harmony", i.e., the Gong sound enters the spleen, the Shang sound enters the lungs, the Horn sounds the liver, the Chant sound enters the heart, and the Feather sound enters the kidneys. These five modes can be abstracted into five different musical colours under the effect of association and flux. The "Guide to Disease Detection" suggests the nature of the five tones in terms of expression and colour: Horn sounds for the Liver, "sad and elegant"; Chanting sounds for the Heart, "male and clear"; Gong sounds for the Spleen, "slow and slow"; Shang sounds for the Lungs, "quick and cool"; and Feather sounds for the Lungs, "quick and cool".



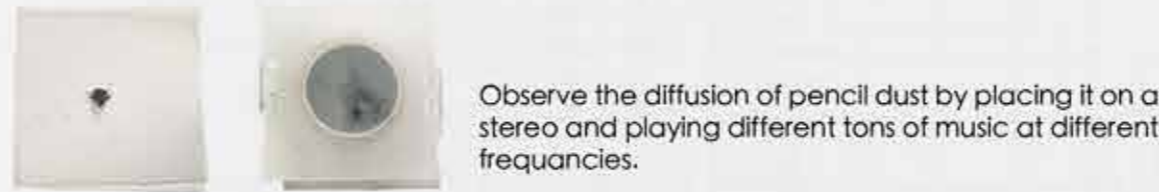
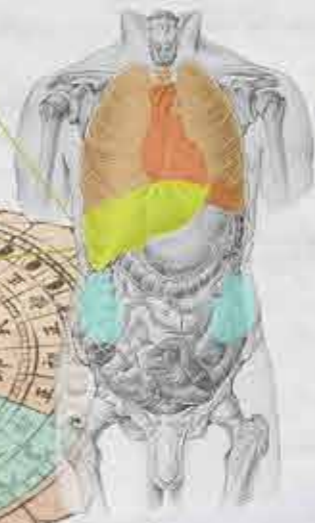
### Liver

The Liver is the main regulator of Qi, and it likes to be organised but does not like to be depressed. The liver can regulate the flow of qi, regulate emotions, promote digestion and absorption, and maintain the operation of qi and blood.

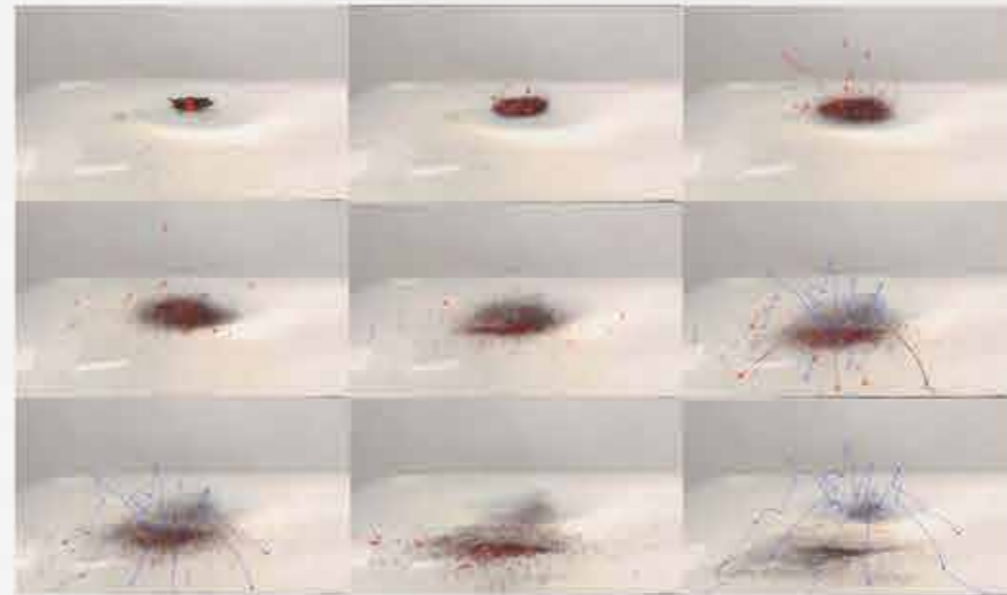
Common discomforts: fullness in the chest, depression and unhappiness, irritability, dizziness, headache and distension, bitter taste in the mouth, dysmenorrhoea, dryness in the eyes, etc.

Scales belonging to the Liver: angular, Horn-tone music, the melody of springtime, the sprouting of all things; and the vibrancy of life, the tune is friendly and refreshing, and has the characteristic of "wood", which can enter the liver.

Appreciation: "Gusu Xing", "Jiangnan Silk and Bamboo Music", "Spring Breeze".

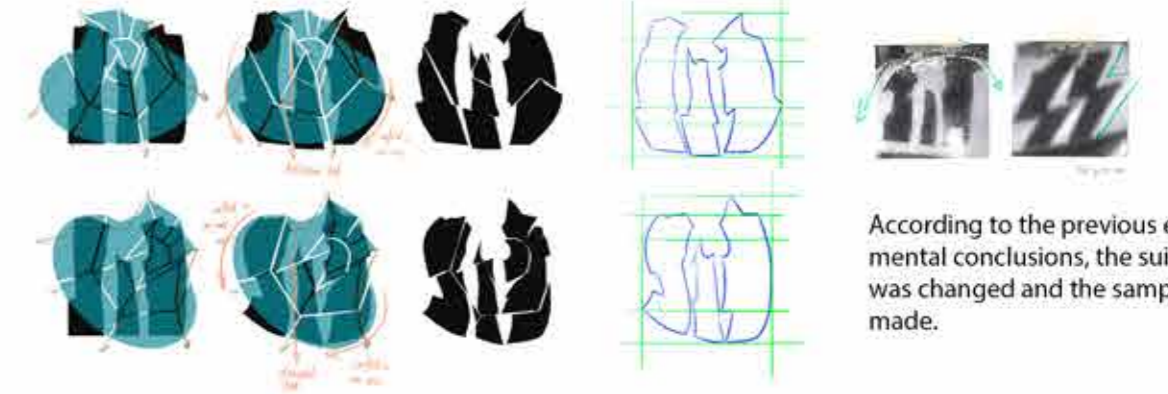


Observe the diffusion of pencil dust by placing it on a stereo and playing different tones of music at different frequencies.



By observing the diffusion of particles in several groups when playing music in the key of "wood", a general three-dimensional model was analysed and a trajectory of the particles spreading upwards to its peak, and finally falling and spreading in one direction, accompanied by a smaller shock.

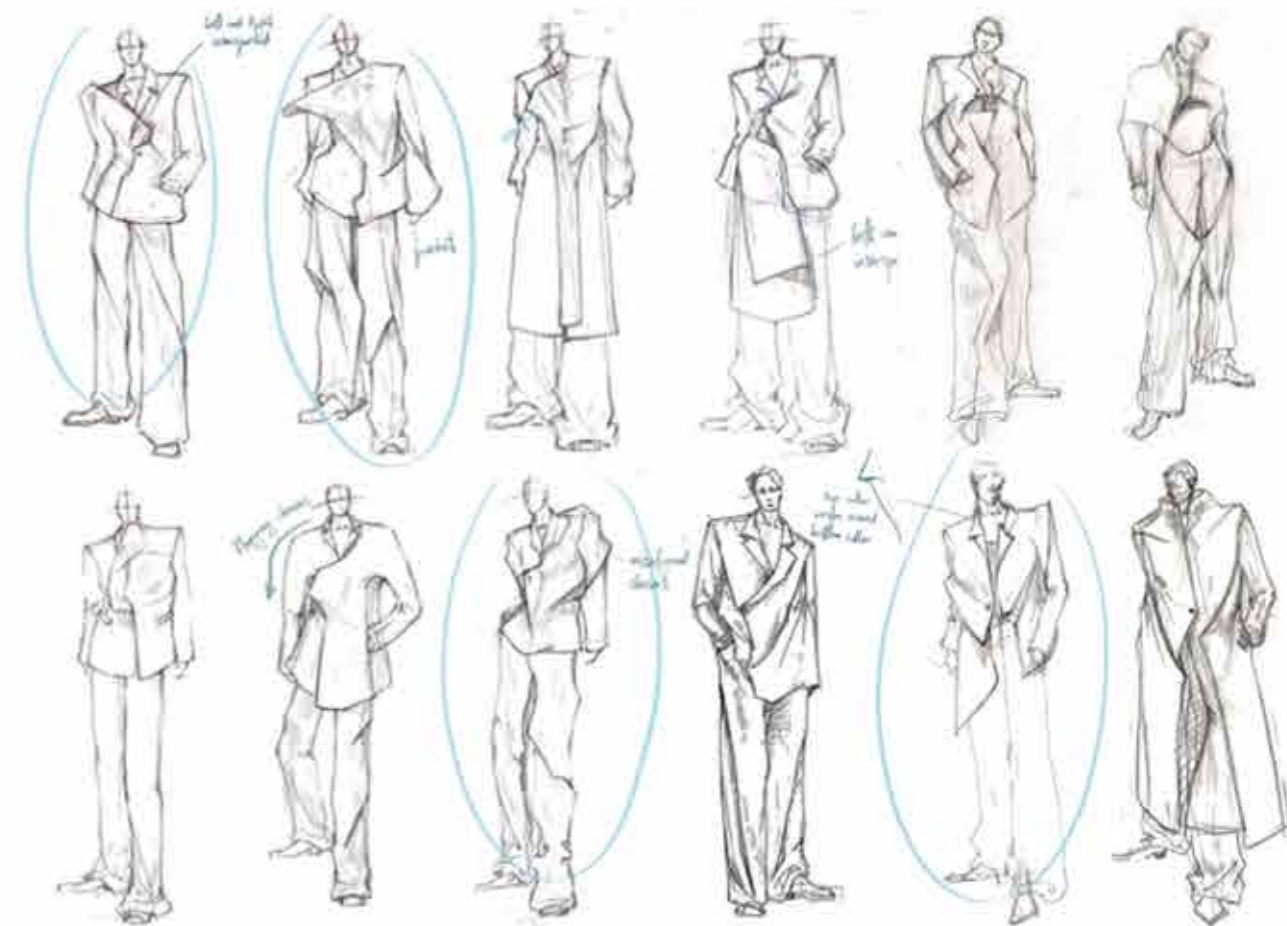
## Applied to pattern changes



According to the previous experimental conclusions, the suit plate was changed and the sample was made.

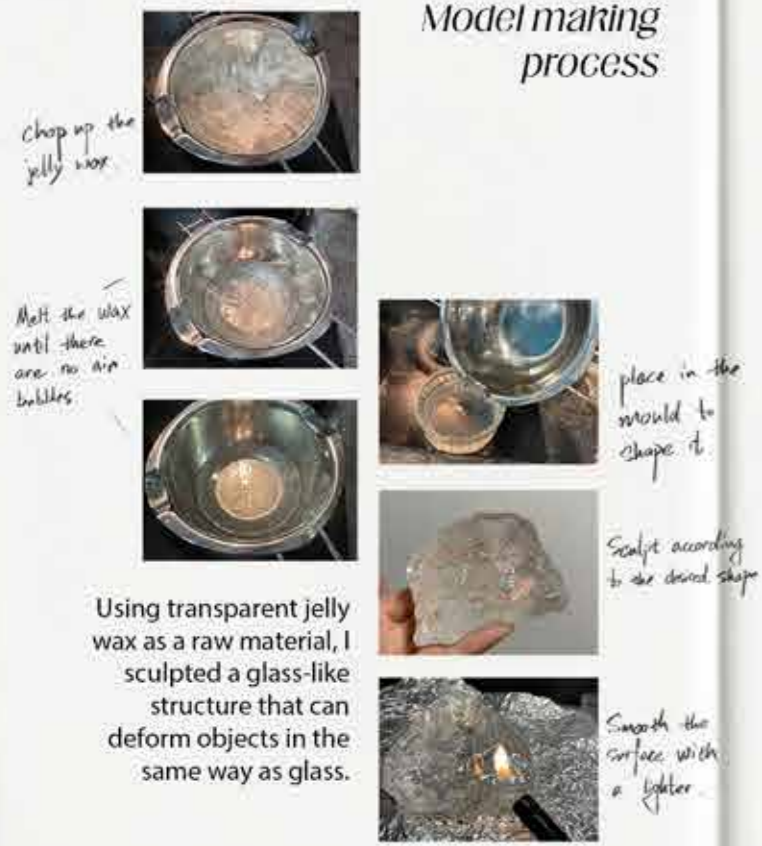


## Sketches





Model making process



Chop up the jelly wax.

Melt the wax until there are no air bubbles.

place in the mould to shape it.

Sculpt according to the desired shape.

Smooth the surface with a lighter.

Using transparent jelly wax as a raw material, I sculpted a glass-like structure that can deform objects in the same way as glass.

3D model of the sound structure



I carved a volcano-like structure out of jelly wax from a previous sound experiment and used it as a medium through which to view the suit behind me to get a series of deformed structures.

3D model of the sound structure

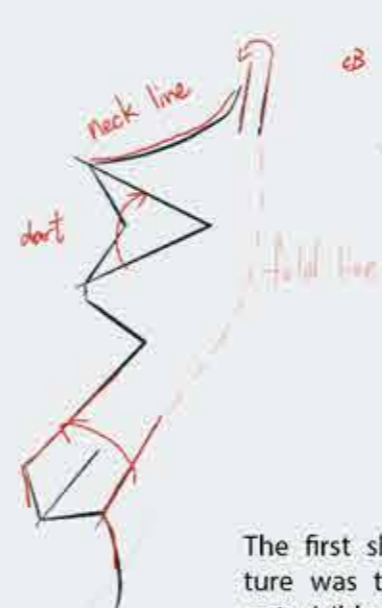
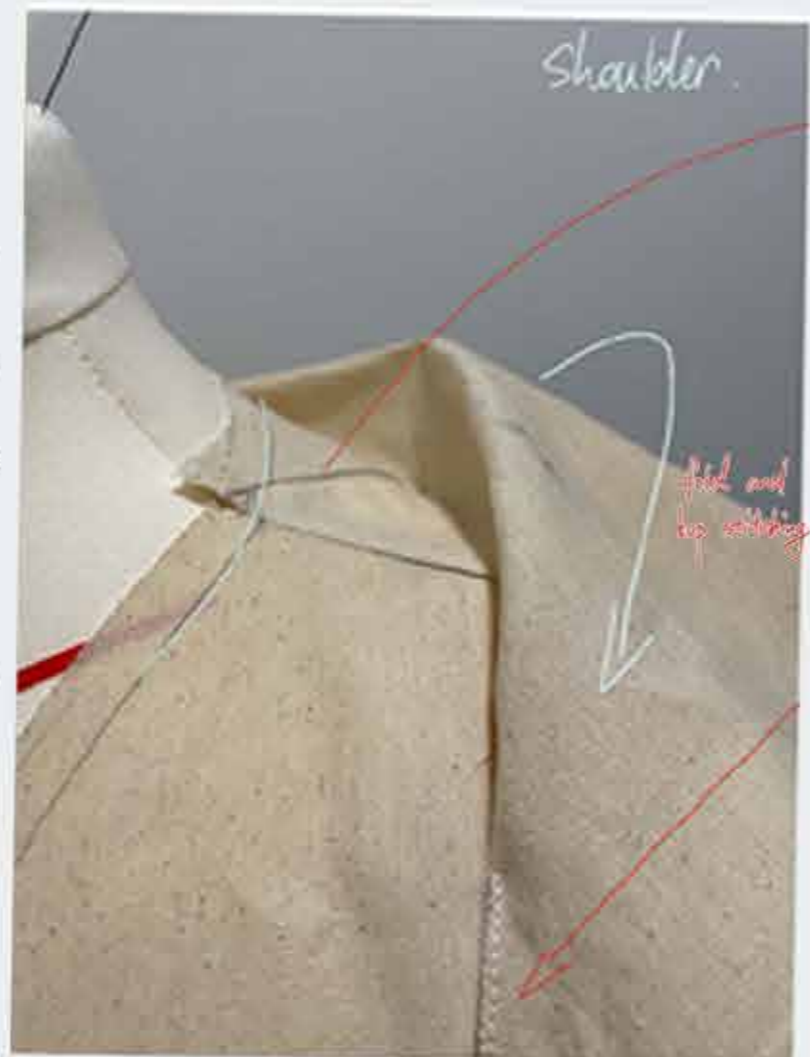


Observe the prototype suit through the created diorama and observe the deformation of the suit.



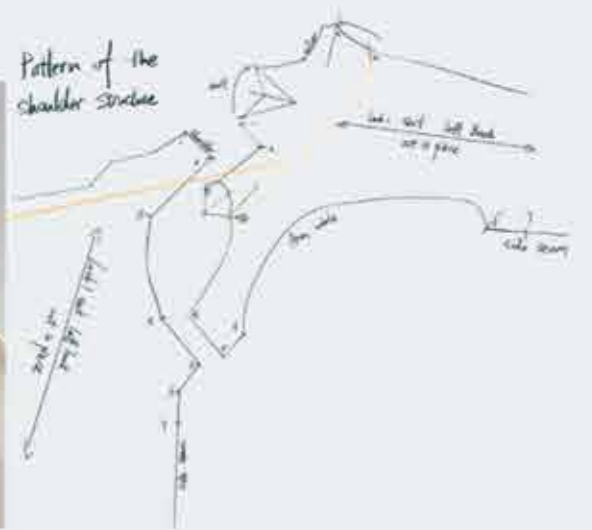
corner with relatively gentle undulations

Pattern cutting & draping experiment



The first shoulder structure was too small and not visible enough, so it was enlarged on the plate. Add volume along the fold line.

Taking inspiration from previous experiments, I used pattern cutting and draping to achieve the desired structural effect. In this shoulder structure, I used draping to create extra bumps and dislocations in the shoulder structure by folding and adding provinces.



Sleeve structure



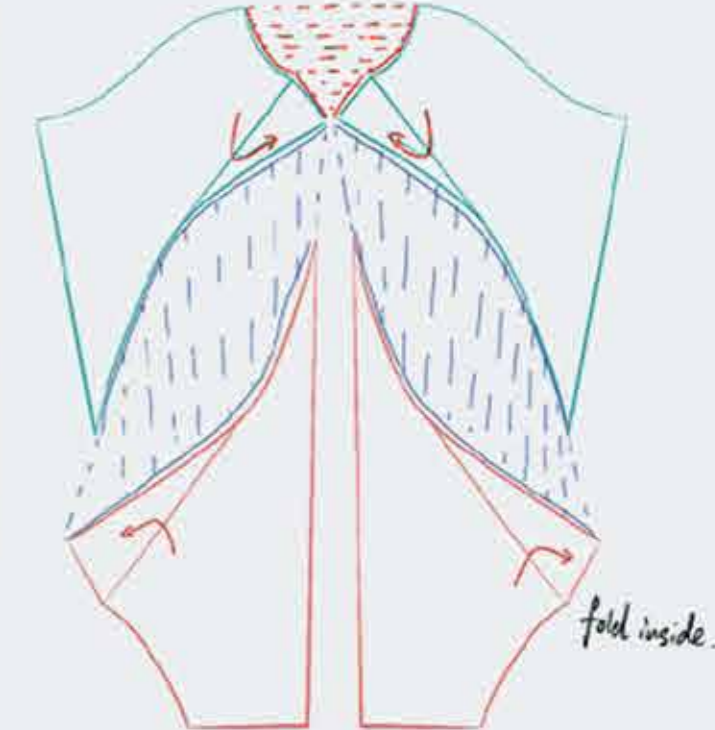
For the sleeve structure, I used a flat alteration to create a three-dimensional mismatch between the top and bottom of the sleeves.

I divided the original sleeve plate into four pieces, top, bottom, left and right, and added layers and folds to give the sleeves a three-dimensional, staggered look.

Pattern



sleeves pattern.





Sketches



Undulating curves conceal in final lines, all over the body

Spreading new ideas



Tried to apply the details of the prototype to the rest of the costume and drew some sketches

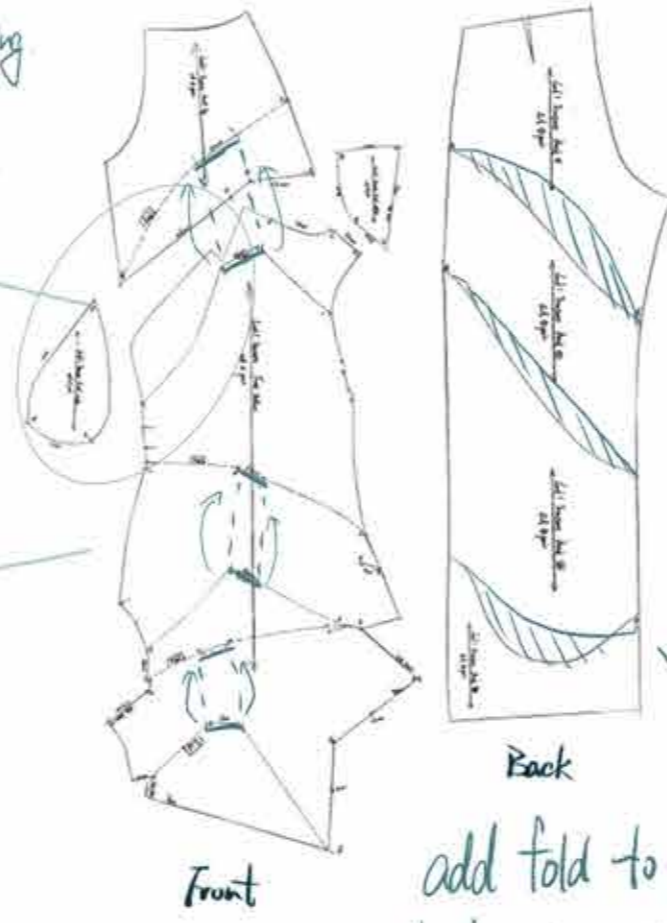


Pattern development & fitting

Outlook 1

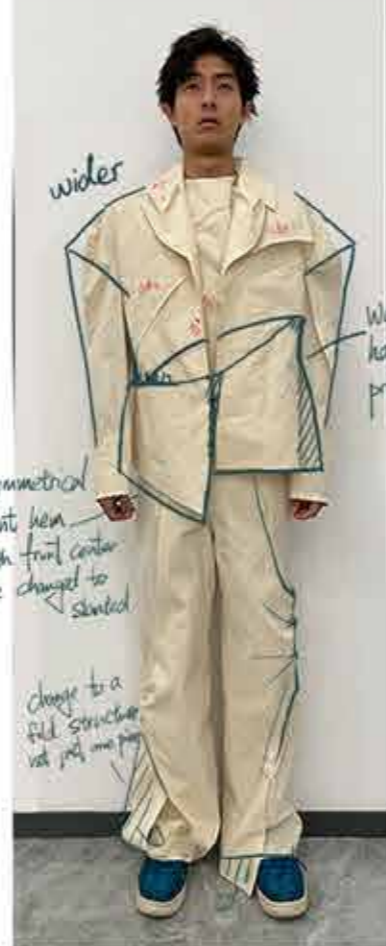


The folded pile is not large enough. The structure is too flat.



add fold to the back, echoing the front

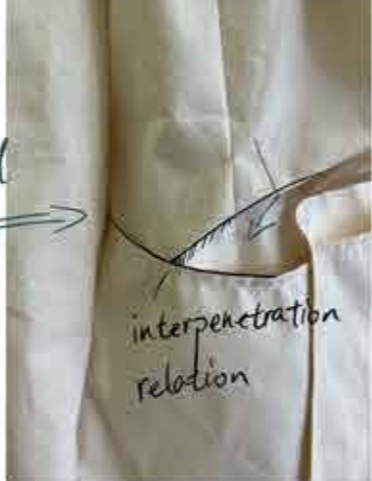
Outlook 2



Asymmetrical front hem with front center line changed to slanted. Change to a fold structure not just one piece.

Jacket

upper collar cover the lower one



In the first version of this suit, I achieved the effect of multiple parts of the garment being misaligned in sketch by stacking different layers, but found that it lacked a bit of three-dimensionality, and then adjusted the plate by using a combination of folding and layering.



add shoulder pad

dot with this trapezoid part

Fold more clearly

The structure behind is a part that sort of comes of a pop in the middle

Patterns





### Outlook 2 Inside

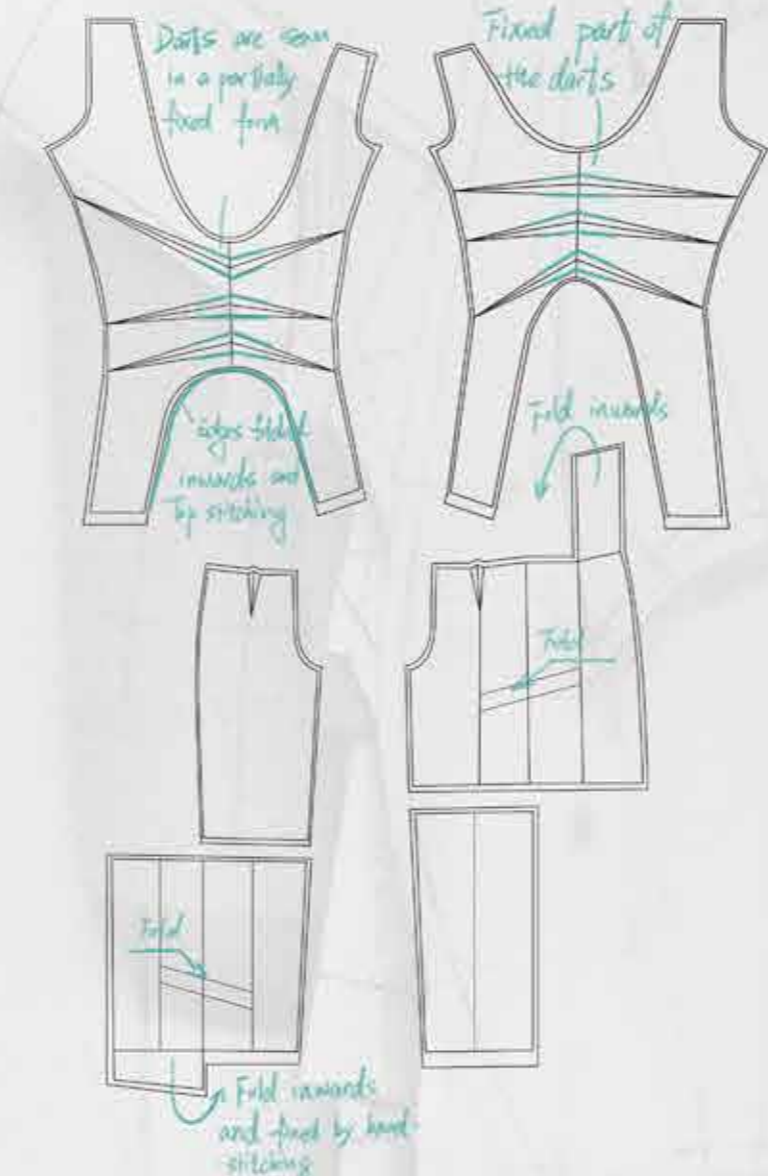
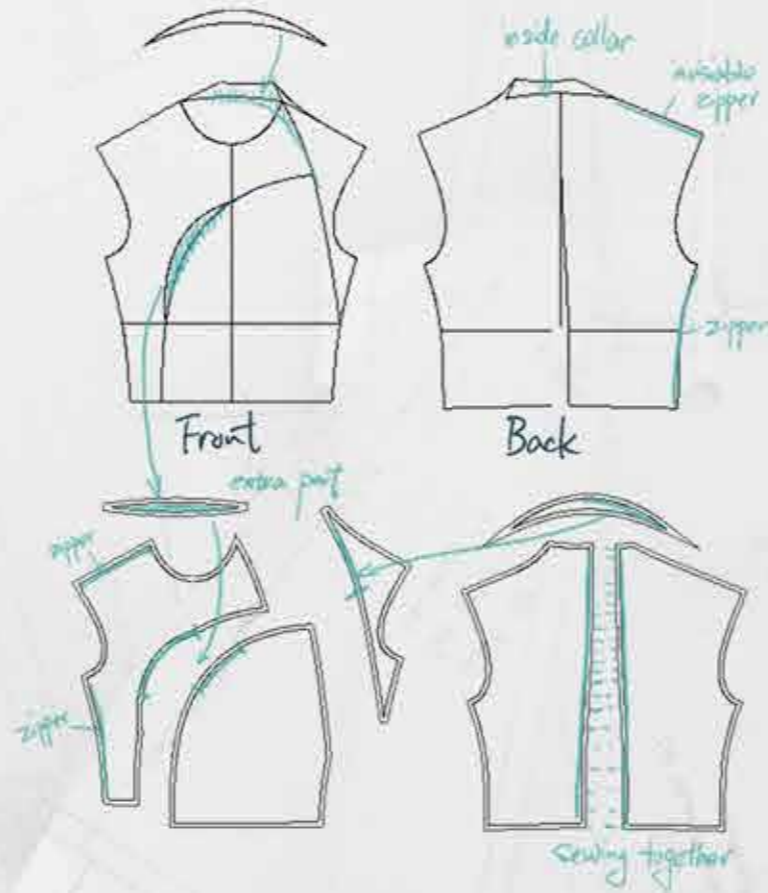


Add lining inside to hold the fold shape of the outside piece



Embossing on the inside of the folded portion makes the folded edges more defined, while adding bonded lining to the upright structure as a way to support the structure.

### Patterns



### Outlook 2 Trousers



The upper left part of the trousers and the hem part of the right leg are designed with the same flap structure. In order to achieve this structure, I have divided the inner trouser leg into two parts, the top and bottom.



Outside part of the trousers.

### Outlook 3

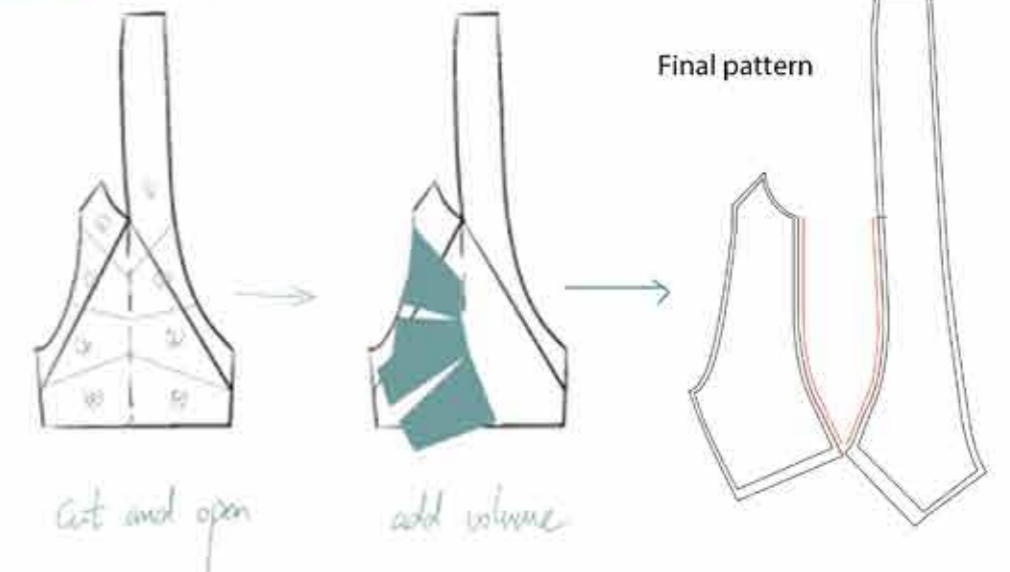
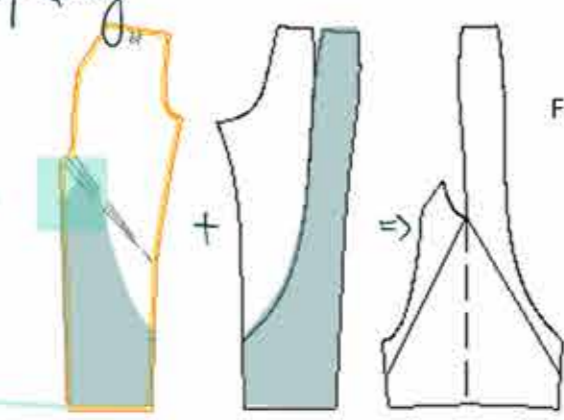


The coat in this look is a three-dimensional design that covers part of the face, making sure the collar is high while still retaining moveable space for the head.

### Outlook 3 Trousers



Fold and top stitching

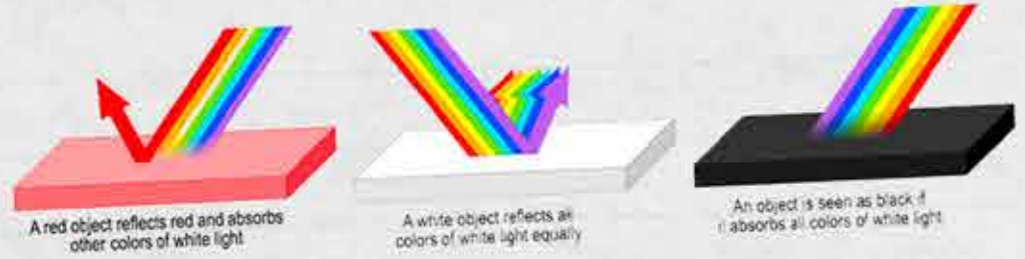


The first version of the sample I made, the outer layer of the trousers didn't achieve the stacked look that I drew in my sketches, but rather looked like simply two layers of the same trouser legs set together, so I decided to add volume to one side of the outer layer of the pastern, turning what was originally a one-piece pastern into a two-piece one, creating a natural stack.



# COLOR

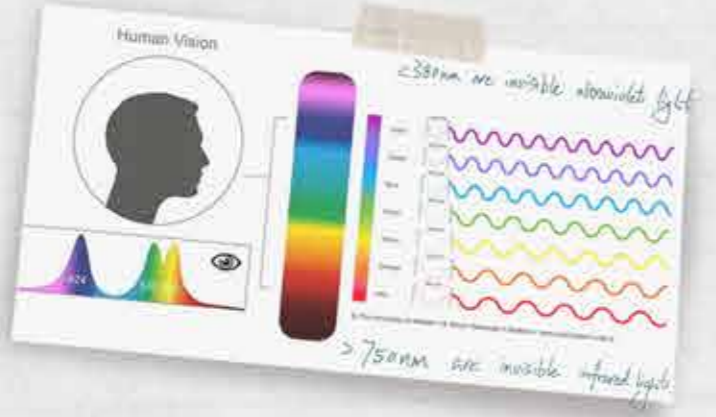
## What is color?



The 'colour' of an object is the wavelengths of light that it reflects. This is determined by the arrangement of electrons in the atoms of that substance that will absorb and re-emit photons of particular energies according to complicated quantum laws. So tomatoes are red because the pigment atoms in the skin absorb photons of all energies except those that correspond to red wavelengths of light, which they reflect back to your eye.

## Human visible color

The human eye's visible light range of 380nm to 750nm, more than 750nm is human invisible infrared light, but human beings also often use this invisible light to complete the observation of special objects.



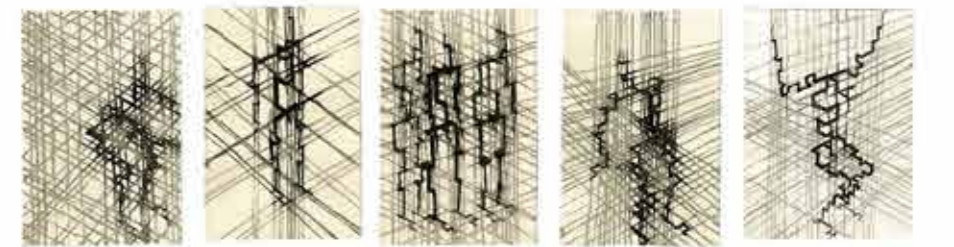
## Principles of Infrared Photography



# MATERIAL DEVELOPMENT



Based on the deformed shapes obtained from the previous experiments, the fabrics were modified by combining the knitting method to create a "coded" effect.



Antony Gormley



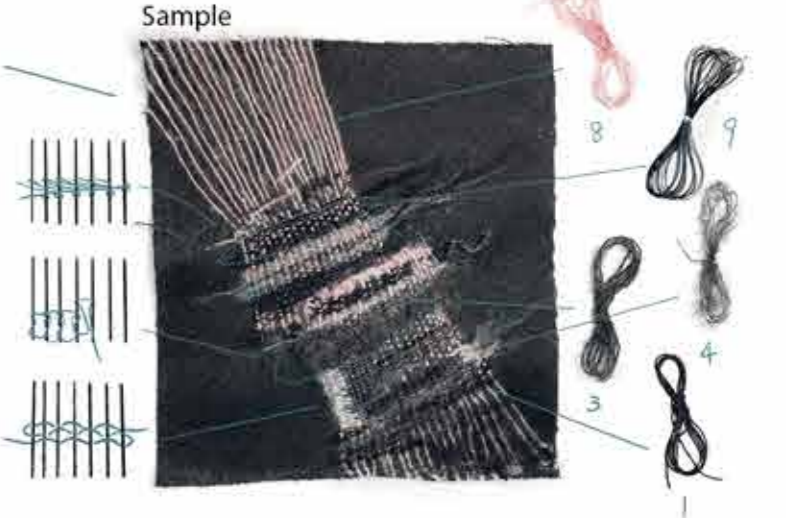
1-2 Embroidery thread, 3-8 Mohair, 9-10 Leather thread, 11 Webbing, 12 Polyester braid, 13-14 Copper wire



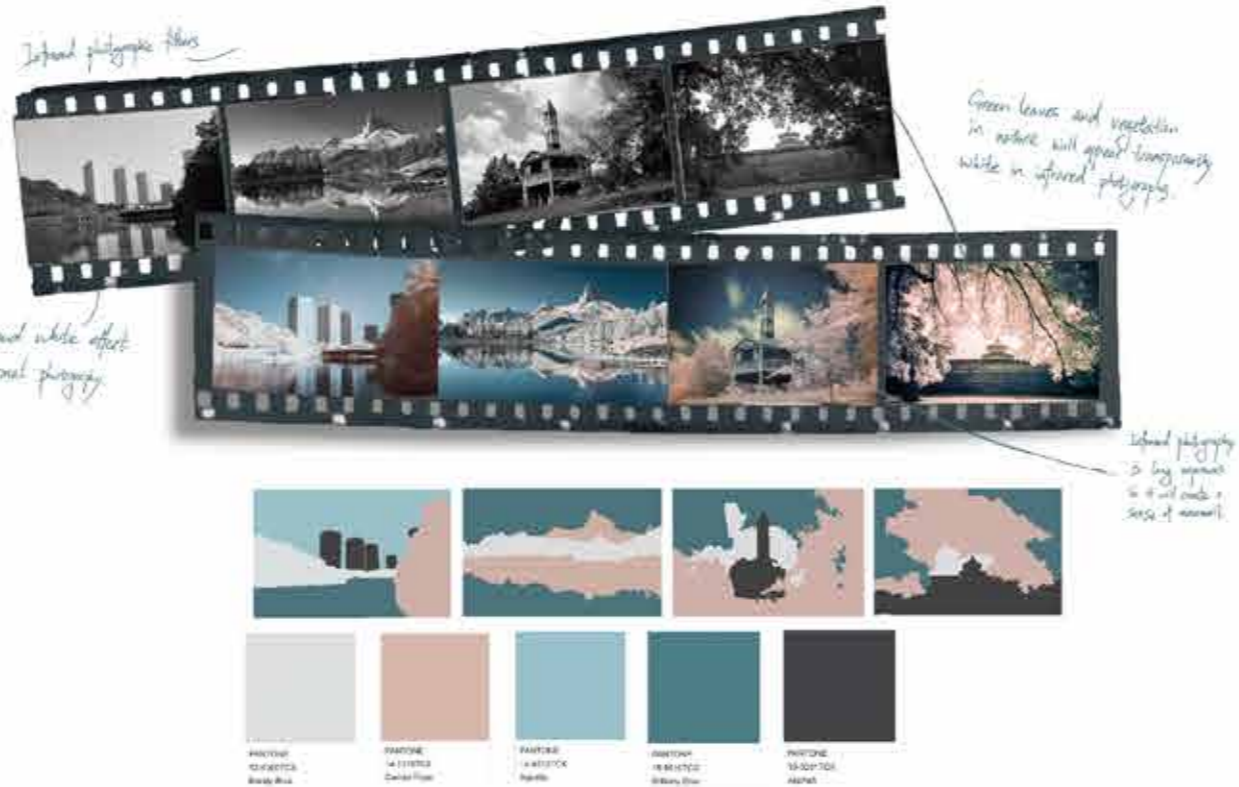
Different threads were woven according to the irregular shapes derived from previous experiments. Bright pink colours were used as warp threads, hidden from view



left some of the weaving to open to create a hollow effect. Felt the knitted fabrics together with the less woolly fabrics first. The fabrics are connected by embroidery using the same yarn. Finally, felting the fabric with colored wool to give it a natural transition.



Sample



Infrared photography is the process of achieving special effects by capturing infrared light that is invisible to the naked eye. The wavelengths used for photography range from about 700nm to about 900nm.

## FABRIC

Suit fabrics	Tweed worsted	Tweed & wool knitting	Weaving	Double-faced tweed
1	4	7	9	11
2	5	8	10	12
3	6	7: Fabric supplier: Liang Xin Woollen No. JKH1062 150cm width 100%W 410g/m2	9: Fabric supplier: Shangpinghui No. CTN230042 150cm width 62%C 35%T 3%SP 131g/m2	11-12: Fabric supplier: Yongle Fabric No. H1688 150cm width 100%W 850g/m
1-3: Fabric supplier: Seven wool 150cm width 70%P 30%W 28%V 2%SP. 210g/m2	4-5: Fabric supplier: Yongle Fabric 150cm width 100%W, 400g/m2	8: Fabric supplier: Hongyixing Fabric 147cm width Wool 220g/m2	10: Fabric supplier: FOEN No. FE1-0010660105 150cm width 71%W 24%P 5%A 330g/m2	
	6: Fabric supplier: Xueqin Fabric 150cm width 70%W 400g/m2			



Connecting the two pieces of fabric by felting first.

Felt the wool on top

Combine fabric with another fabric. Felt more bits of wool for a more natural blend.

Join the two fabrics with weaving and felting them.

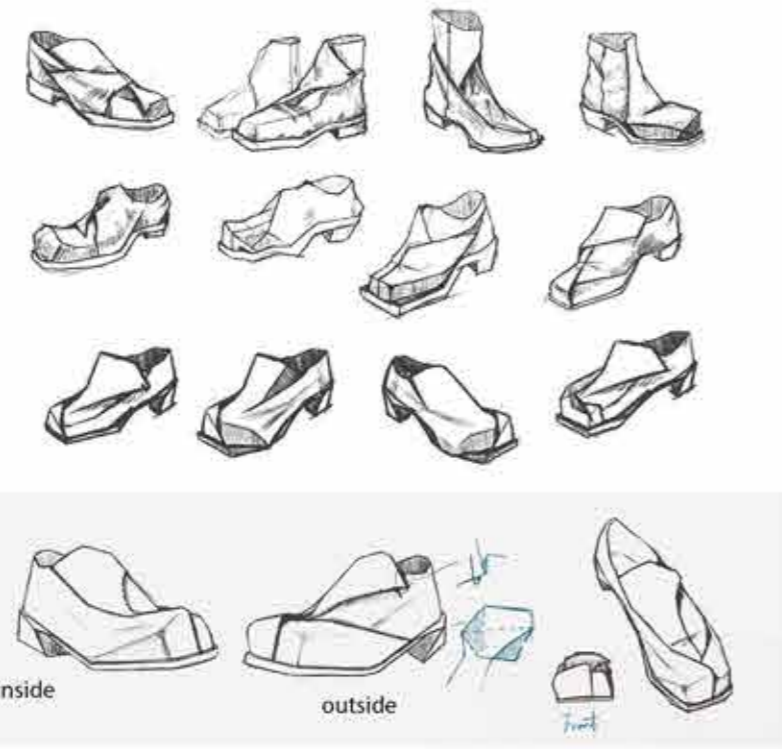
Join the two fabrics with weaving



# ACCESSORY/SHOES



I use the same method of looking at a suit to see how the structure of a shoe changes in structure under a 3d model.



Three views of the final design



The shoe construction consists of two layers, an inner layer that fits the last and an outer layer that is turned and folded in the wrong direction.



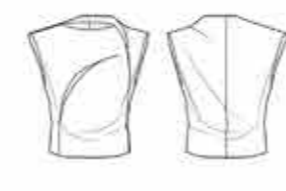
The shoe's last is a square toe shape with a thicker and slightly upturned toe.



# LINE UP



## GROUP 1 / VEST



VT\_01



VT\_02

## GROUP 2 / KNITWEAR

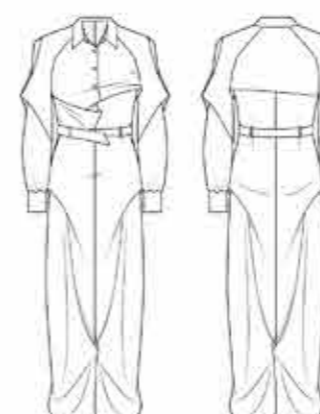


KW\_01



KW\_02

## GROUP 3 / JUMPSUIT



JS\_01

## GROUP 4 / TROUSERS



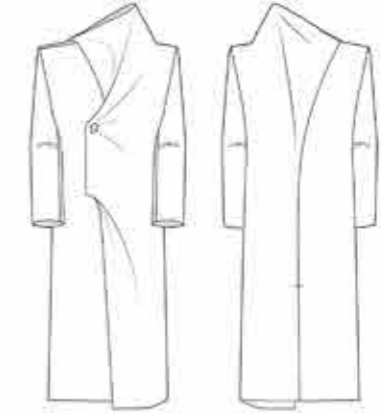
TR\_01

TR\_03



TR\_02

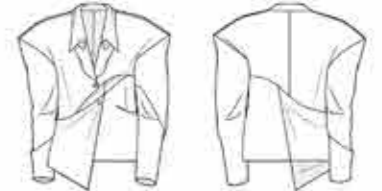
## GROUP 5 / OUTERWEAR



CO\_01



CO\_02



JKT\_01



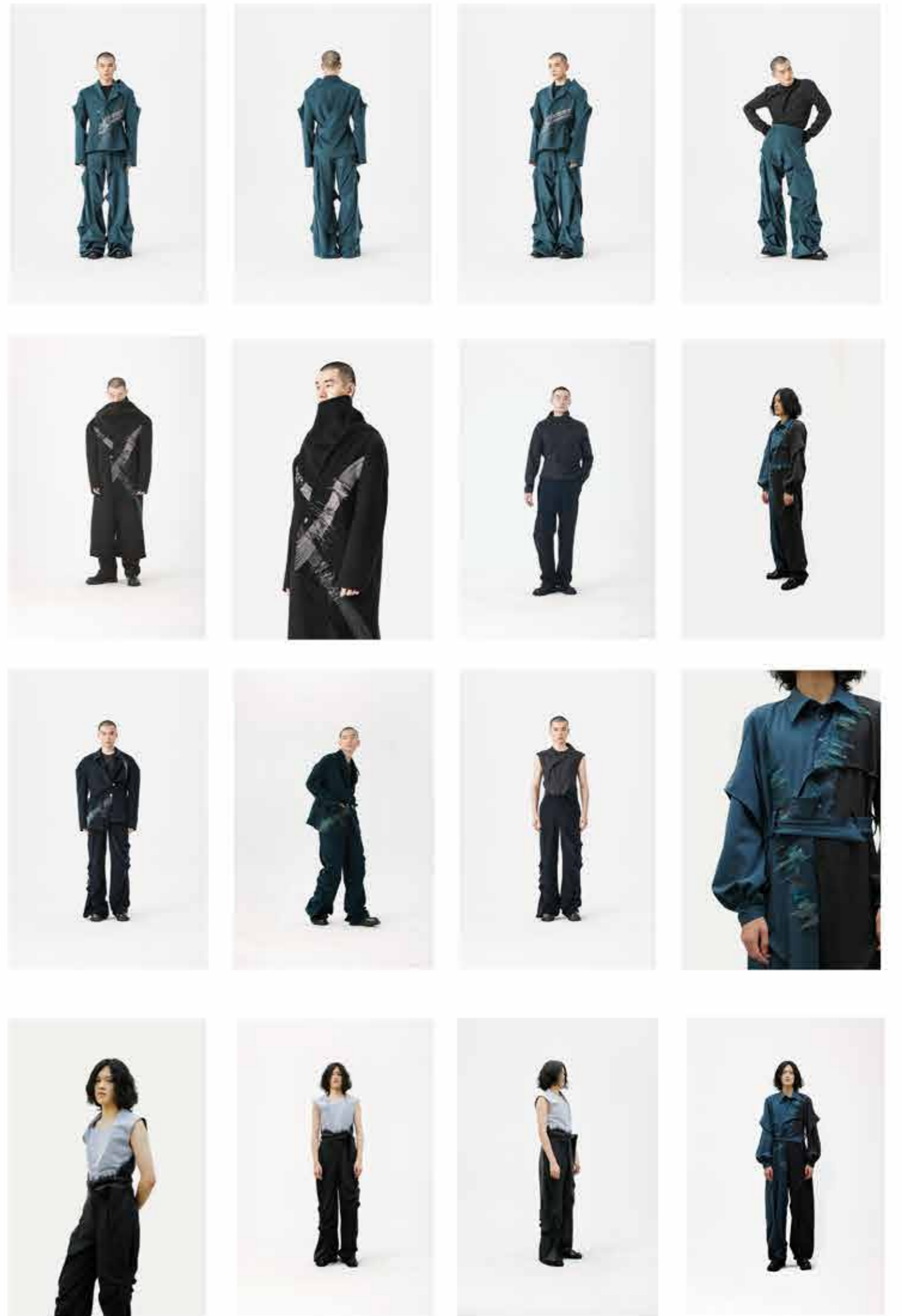
JKT\_02





**Designer:** Tian Qiu  
**Photographer:** Liu Sheng  
**Models:** Songyuan, Derek

LOOK BOOK







**Designer:** Tian Qiu  
**Photographer:** Liu Sheng  
**Models:** Songyuan, Derek





-Left  
Figure 001. Liu, S. (2024) Outfit5 [Photography]. Edinburgh.  
-Above Left  
Figure 002. Tian, Q. (2024) Outfit5 detial [Photography]. Edinburgh.  
-Above Middle  
Figure 003. Tiu, Q. (2024) Outfit1 [Photography]. Edinburgh.

-Above Right  
Figure 004. Liu, S. (2024) Outfit1 [Photography]. Edinburgh.  
-Right  
Figure 005. Tiu, Q. (2024) Outfit3 detial [Photography]. Edinburgh.





Figure 00.6 Liu, S. (2024) Outfit4&6 [Photography]. Edinburgh.



-Left  
Figure 007. Liu, S. (2024) Outfit6 [Photography]. Edinburgh.  
-Right  
Figure 008. Liu, S. (2024) Outfit4 [Photography]. Edinburgh.

**Designer:** Tian Qiu  
**Photographer:** Liu Sheng  
**Models:** Songyuan, Derek