

Haotong Eleanor Zheng
Portfolio



MICHEL FOUCAULT

A History of Insanity in the Age of Reason

The collection was initially inspired by "Madness and Civilization" by Michel Foucault. In the book, Foucault discussed that the history of madness is an monologue of age of reason, but madness itself is silent, it is an rebel of rationality to irrationality.

Through violence in punishment and treatment, madness can be taken dow and everyone can become a qualified product of civilization. Although being repelled from civilized society, there's space to allow madness to live in literary art works. However, it is probably the only realm that allows madness to live. Therefore, in my collection, I want to celebrate madness and allow abnormal to have a little freedom. I looked into the portrait of madness in old gothic horror films such as Dracula, Bride of Frankenstein, The man who laughs, Jekyll and Hyde etc.

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It's interesting to see that the characters with insanity are often the villains or the bad guys in the story. In my opinion, villains usually come with great charms. Sometimes we are obsessed with the villains because they are fascinating.

Different from how madness is restrained in reality, these characters are beyond norms as they are celebrating their madness and unusual, ignoring the rules of the society.

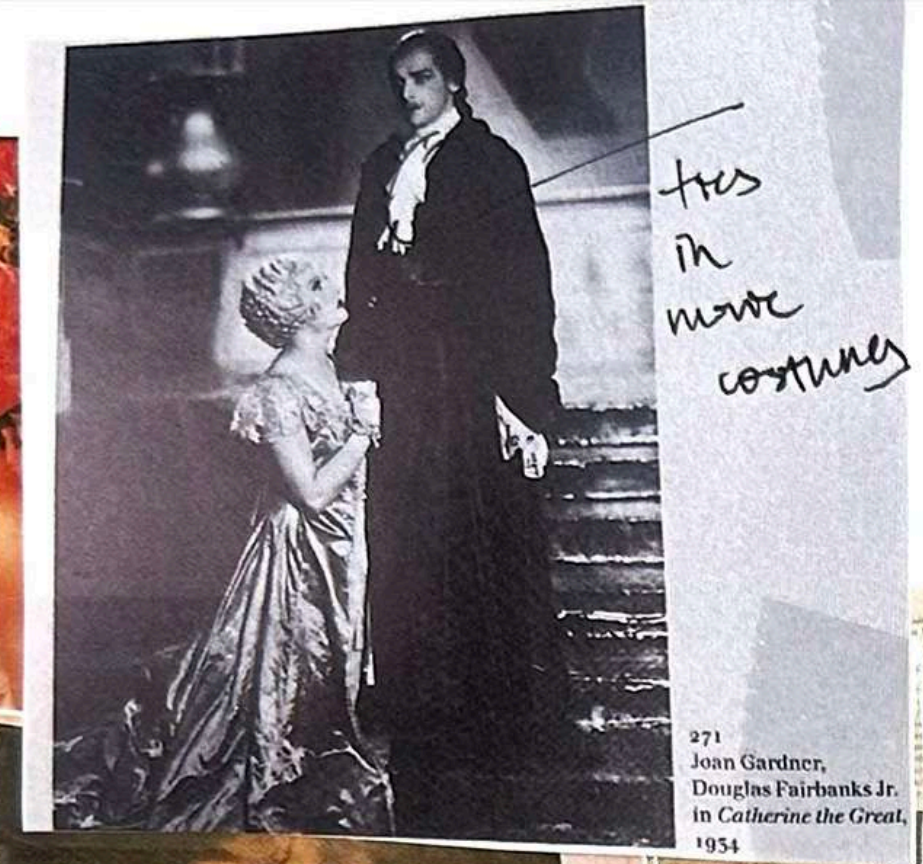
The elements of wrapping and tying come from the idea of restrain and control, as how madness is considered in the reality. The original inspiration was an old clinic garment I found, with tying on the back. I want to emphasize and add volumes on the ties, but the design evolves more freedom as I shifted them from the back to the front to allow models to adjust the tightness by themselves. Instead of completely being restrained, I think there should be enough freedom to let madness move around instead of being constrained.

The collection has 9 looks including 4 menswear and 5 womenswear, two of which are a pair/twin set with one main look because of the two sides of characters in horror movies that are often seen to have insanity. Since the color palette is very monochrome, I want to mix with different materials on the straps and ties to build up layers and shades of the colors. I also choose to keep the silhouettes of the garments to be elegant and classic, while leaving the wraps as raw edges to make a comparison.





handed it in it... while BLITZ was seen as... developed its own identity... ed it up, and that was a big... ecause The Face had quickly... ed a kind of iconic status.



ties in movie costumes

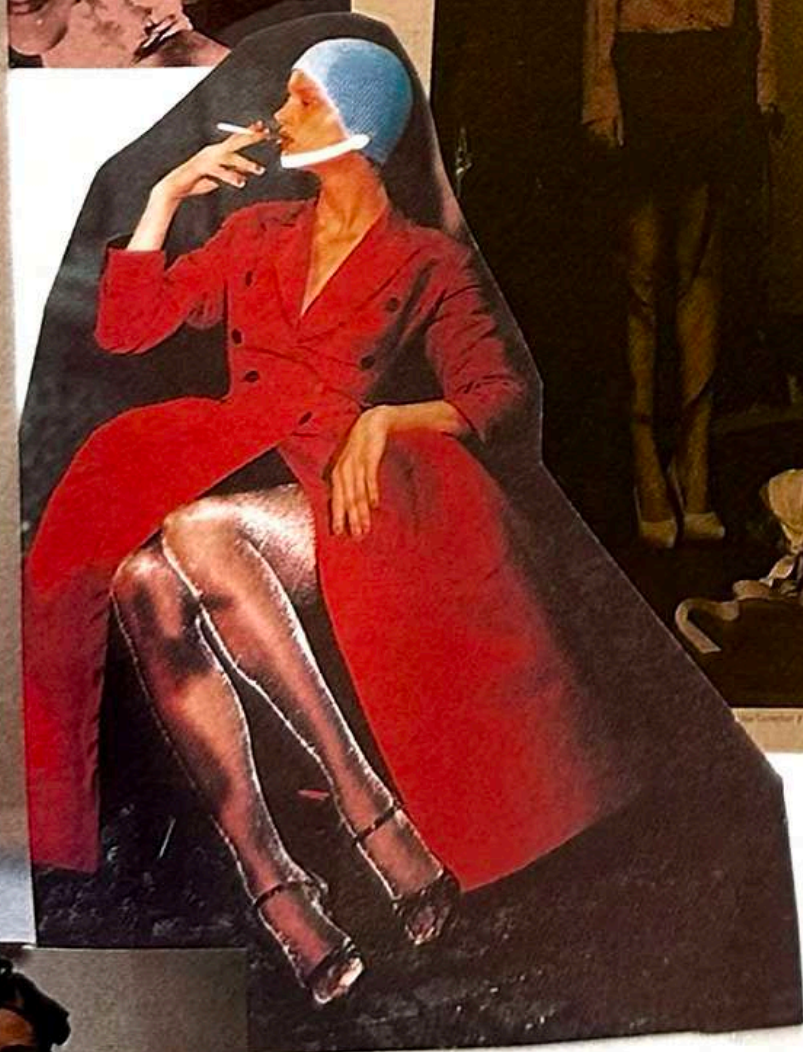
271 Joan Gardner, Douglas Fairbanks Jr. in Catherine the Great, 1954



emporté de Mariot par Sarah Moon pour Moon/Marie-Claire (1971)



tensions



Spiannarelle



Tris di pasta



Mummy parts from Helmut Lang

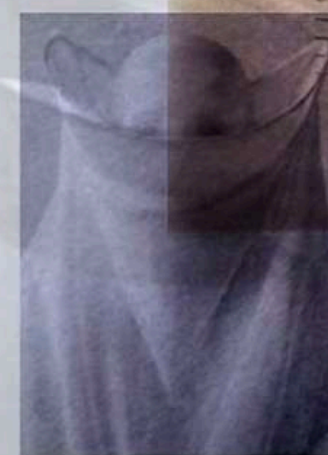


Garment research
How to use ties, colors & bandages
to create tensions & emotions



Garment research - symbols

shapes like bandages



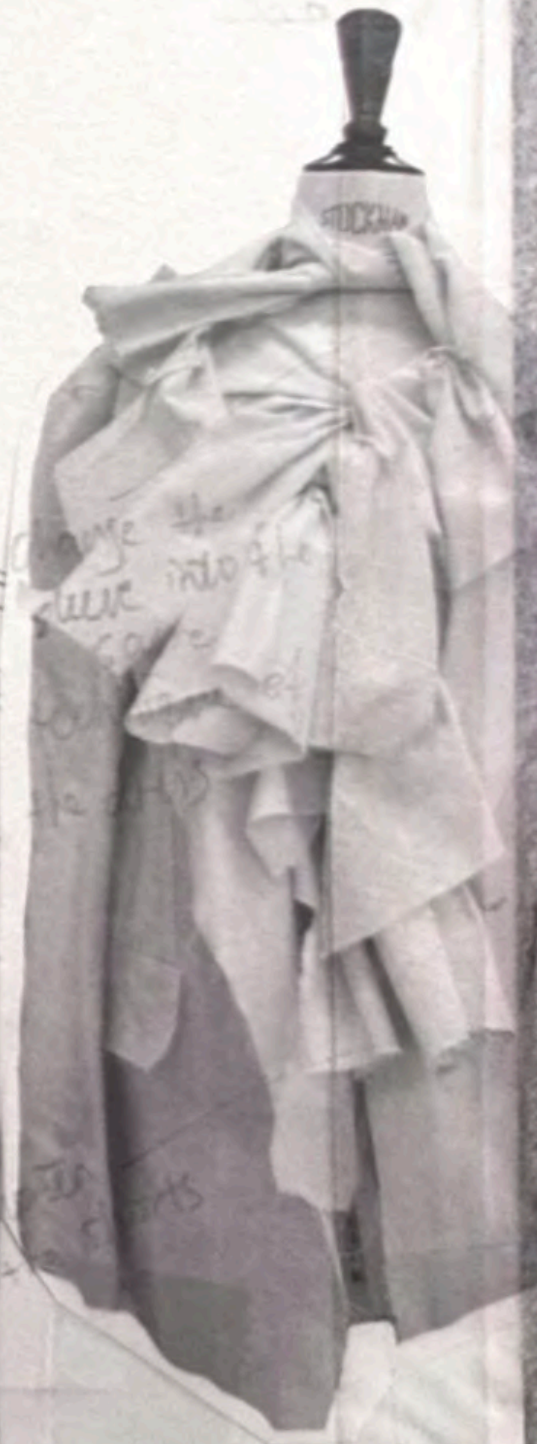
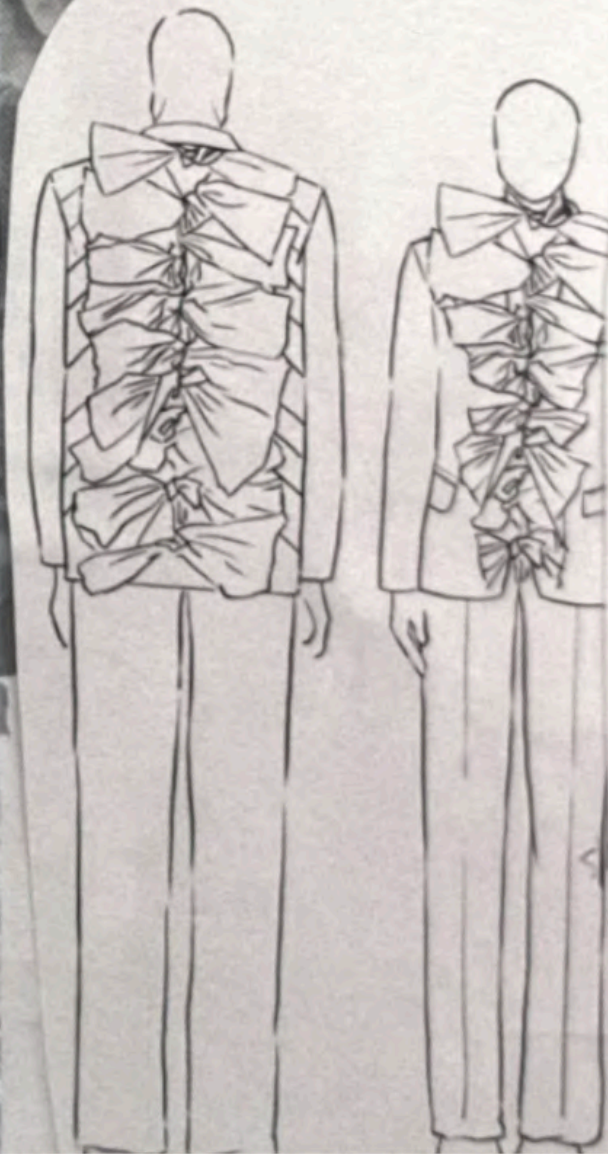
coat for outer wear





Fold and slash ~~into~~ ^{into} one side and insert the other.
Leaves no seam on the inside and side. Hand finish everything





20th century
1930s
1940s

use the white
silk to make
it stiff

use the
white
silk

like to the front

slash the back into
different panels,
sew each panel together
and tie at the end

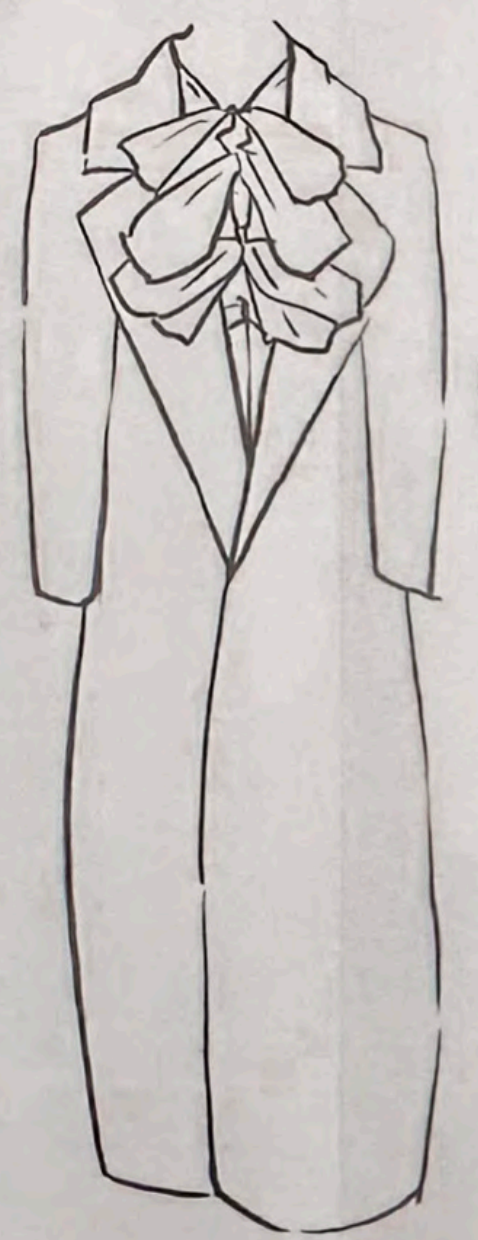




could
more
ties
wider
and bigger



sews the shirt to the facing
of the coat, turn it into
1 piece



dropped shoulders



hidden shirt under
the lining

make the shape to
loose fit
slash from the back,
shows the train
beneath



add collar stand and tie in the front



drop the shoulder line
neck line to 2cm
normal shirt pattern
on the back

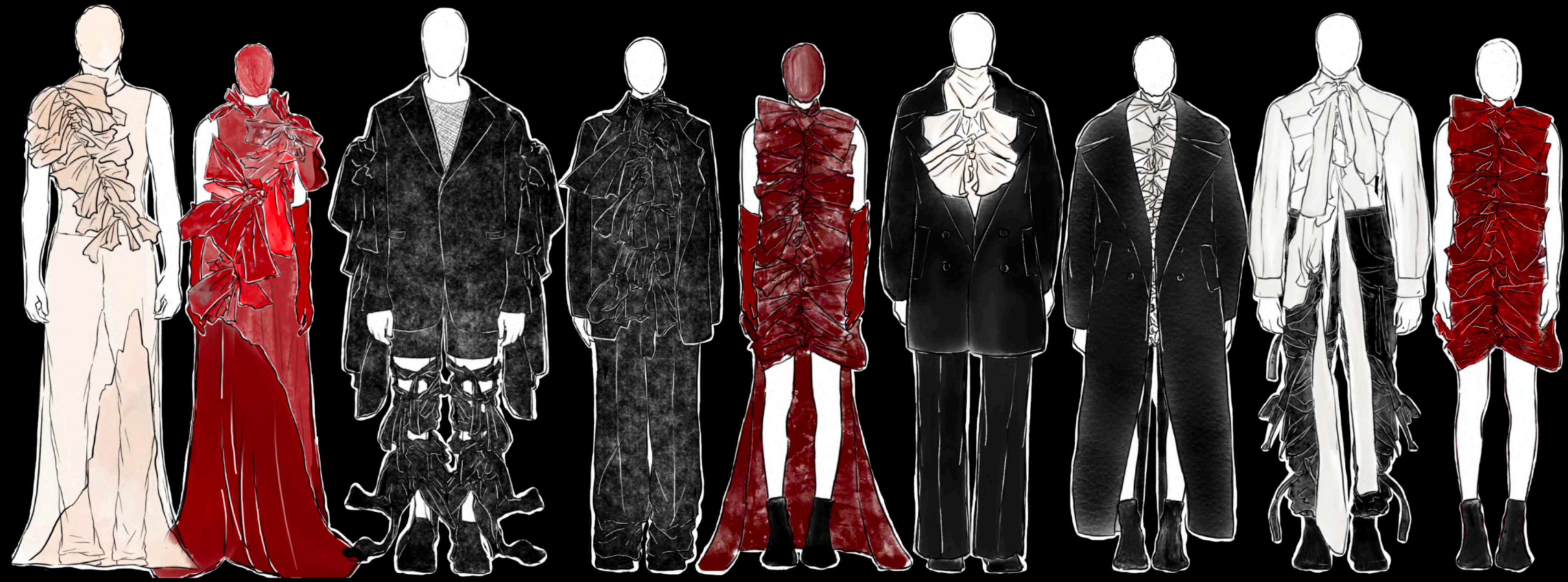
add more straps
back of + to

leather

collar + 7.5cm slash into panel Do not pleat



Line up

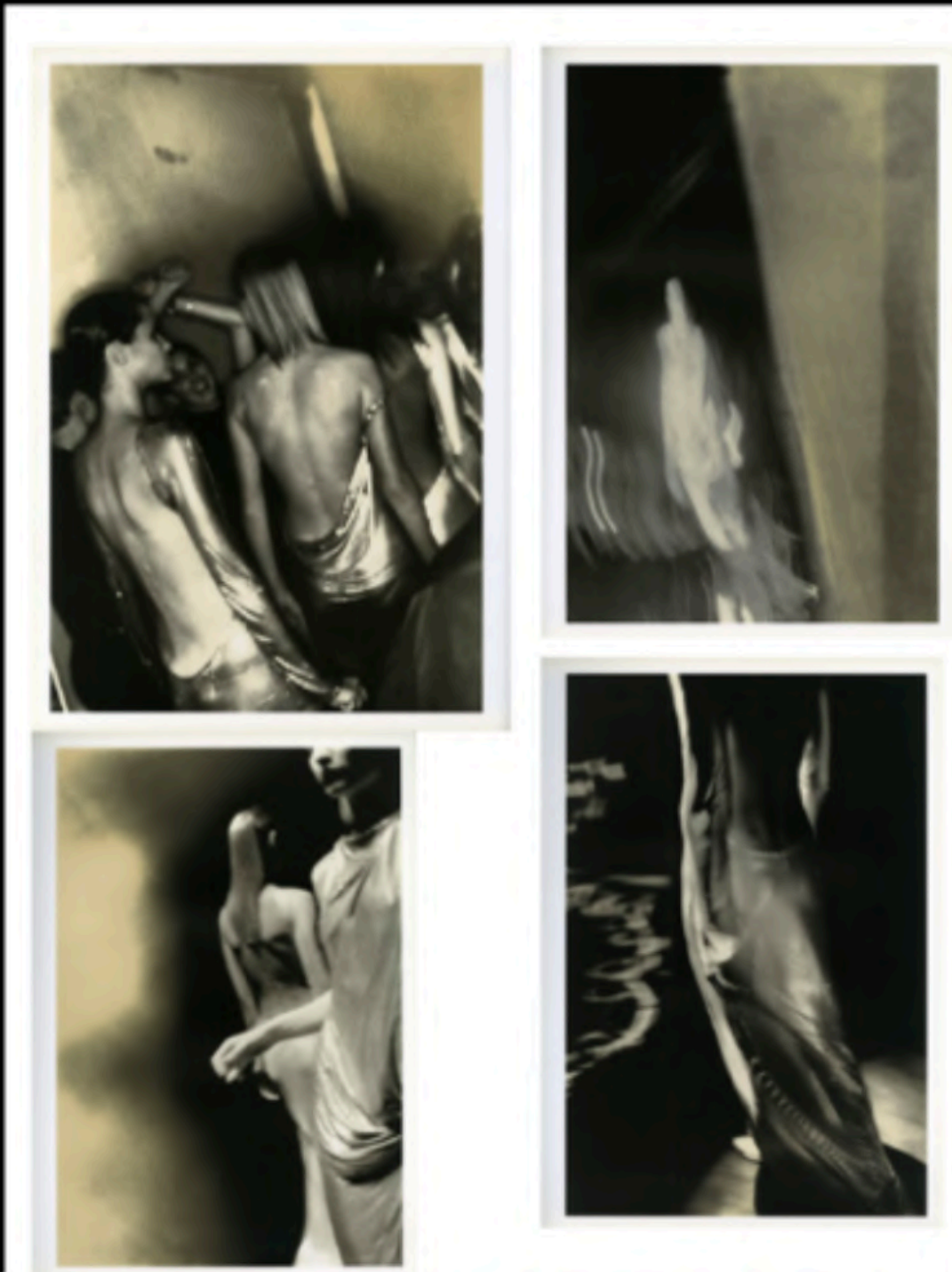


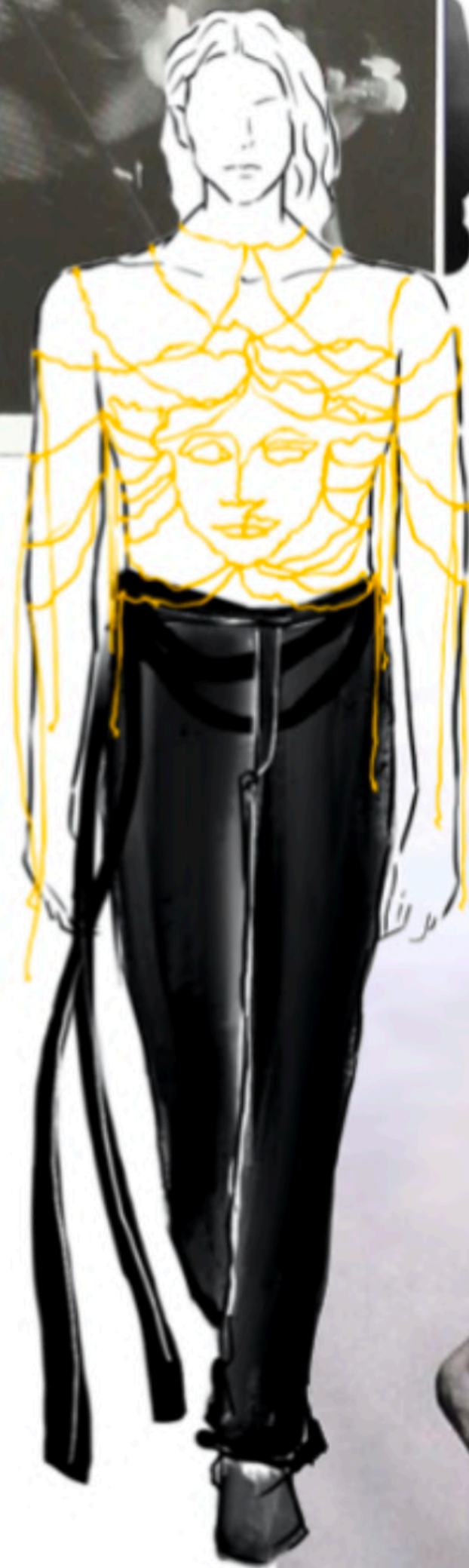
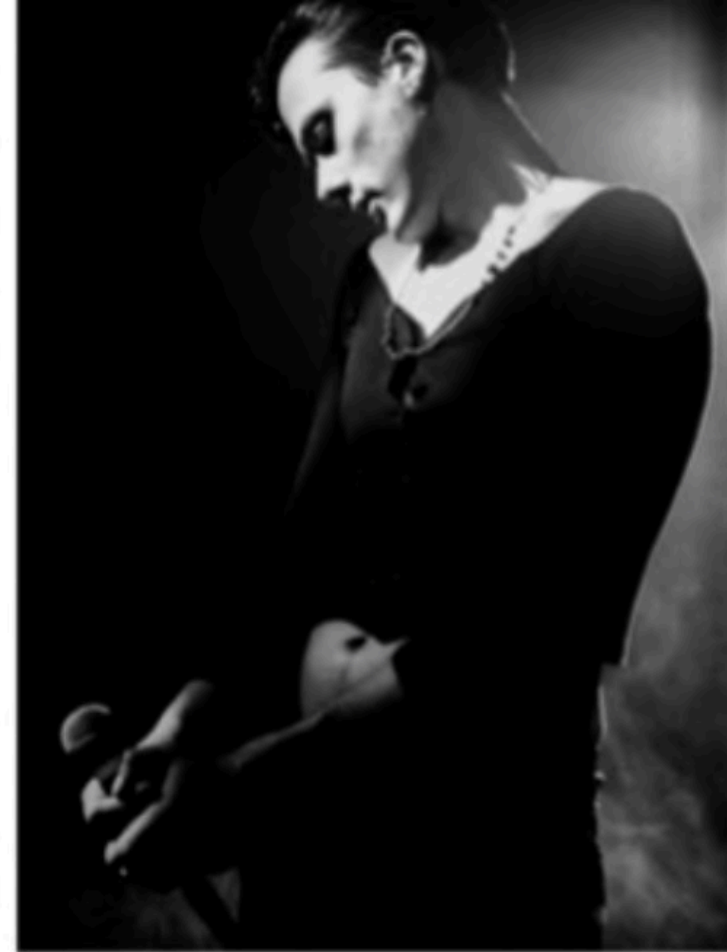






This project is a collaboration between Parsons Paris and the iconic Italian fashion house, Versace. In the project, I am assigned to study two archive pieces from Versace, the Comma Dress worn by Christy Turlington from FW 1990 collection by Gianni, and the dress worn by Naomi from SS 1998 collection by Donatella. For this project, I want to bring the sexiness of the comma dress into menswear by showing gender fluidity, combining the beauty of both masculinity and femininity and study the relationship of revealing human body and garments. During — into Prince's wardrobe, as Prince was the iconic figure of having the beauty of both masculinity and femininity. I also look into the Greek mythology statue and study the drape of cloth as Greek mythology has always been one of the most important Versace's references. The final looks includes three pieces: A top with draped opening back, a classic men's shorts with draped trains and a body jewelry with my interpretation of the Medusa -Versace's iconic logo.

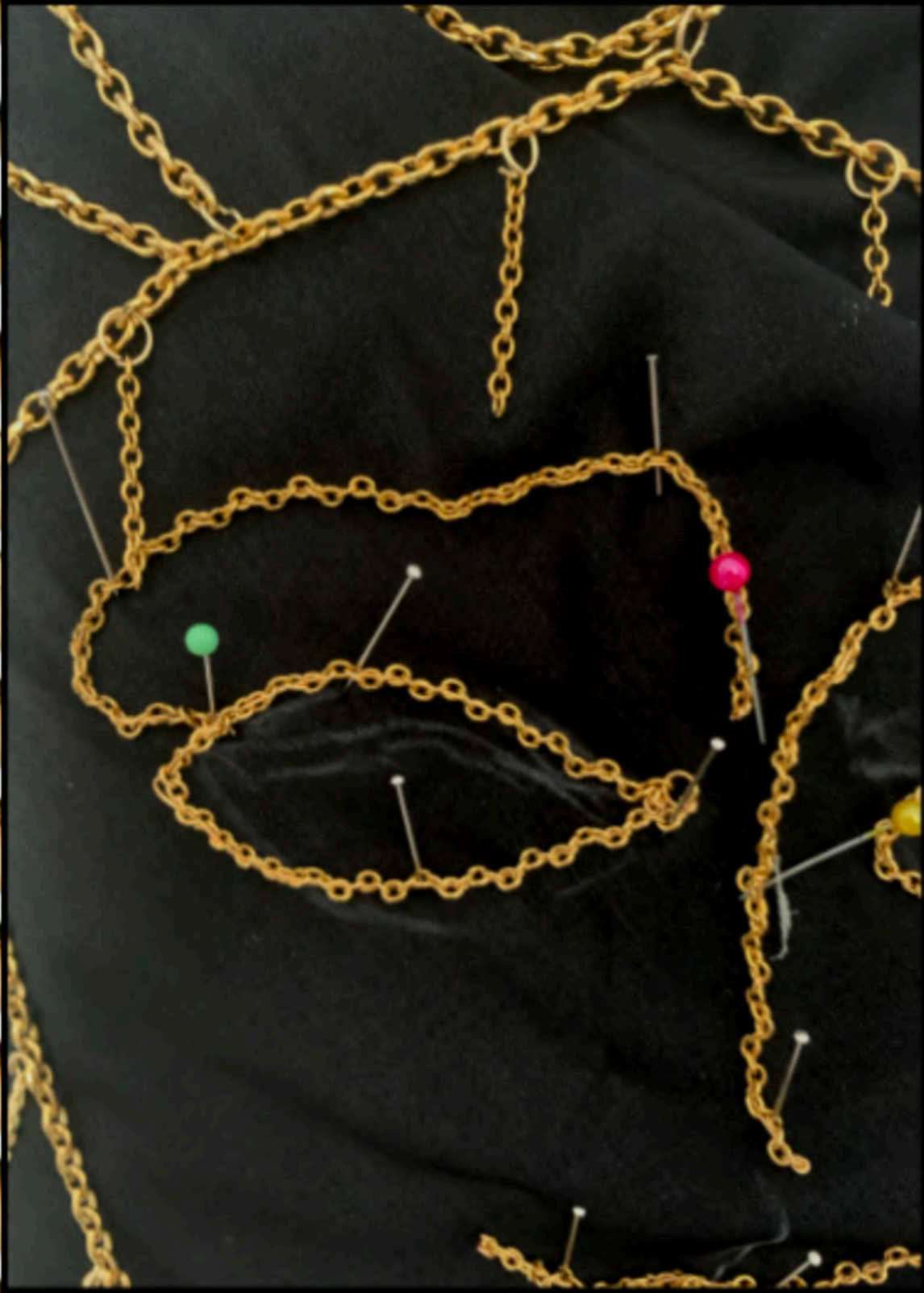
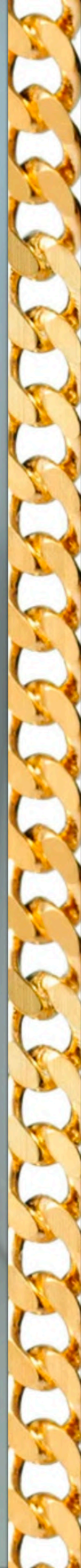




Gender Fluidity

- Bring sexiness of the connoisseurs into menswear
- Look into masculines as males
- Masculinity & Femininity







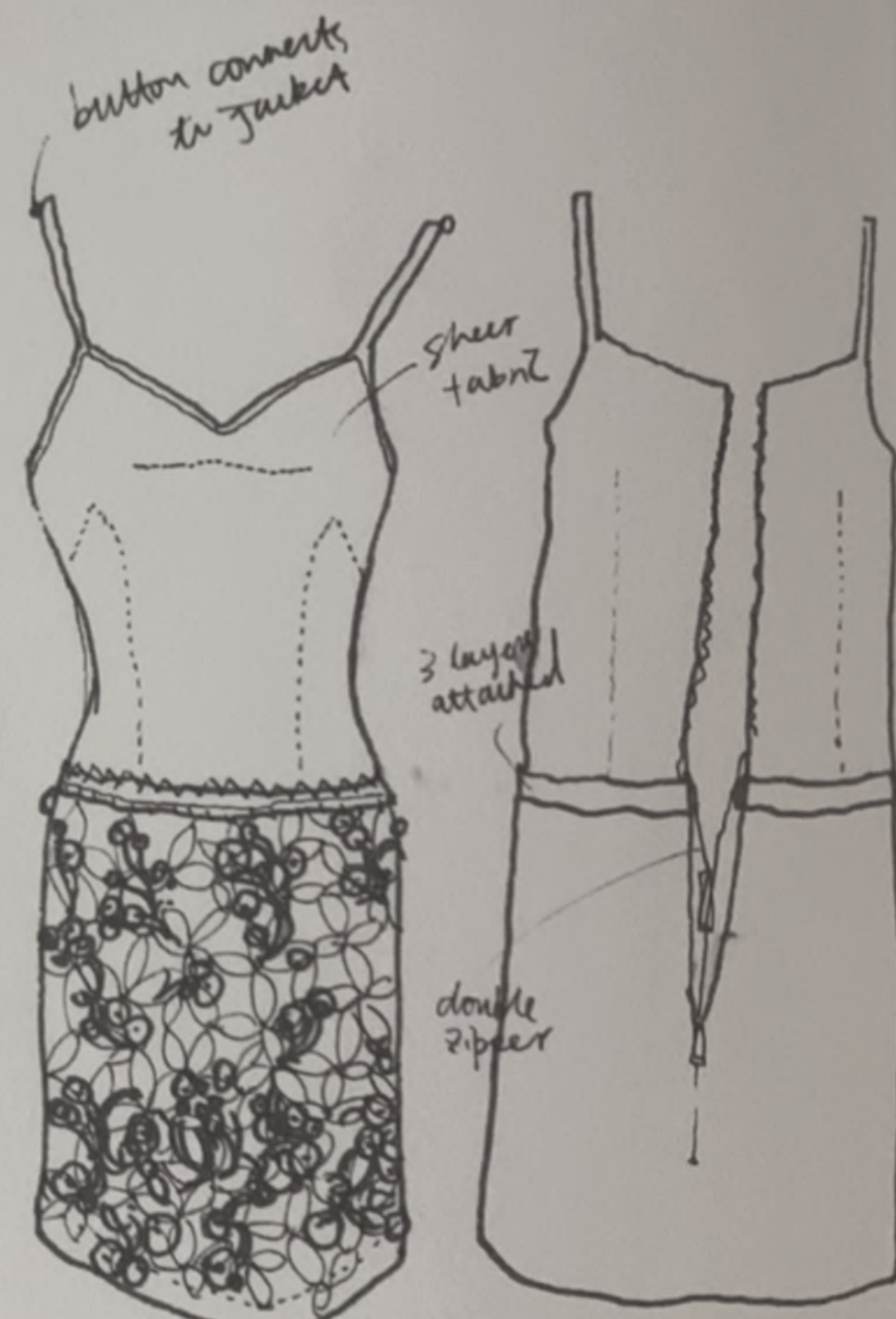
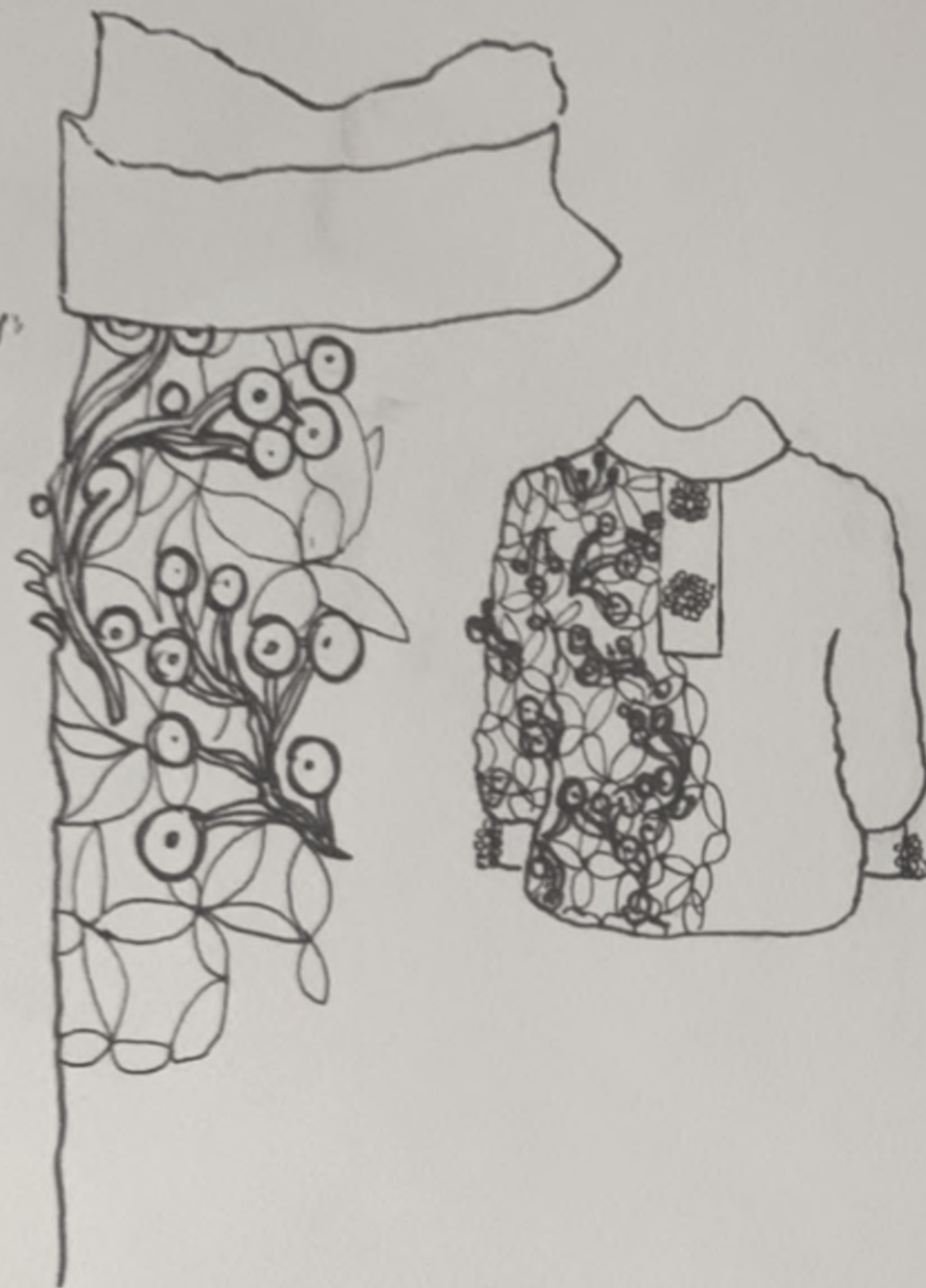






Idea:
Tuxedo collection
Helmut Newton
"Le Smoking"
Archive references
Silhouette of tuxedo
and bones
Embroidery bones
and Floral
applique

Yves Saint Laurent 1963
Archive



The project is a focused collaboration across Paris Galleria and Maison Lesage. In this project, I am assigned to study Yves Saint Laurent and one specific vintage archive (SS 1963) from Paris Galleria as well as combining the embroidery technique from Maison Lesage. The goal is to re-create a look inspired from the DNA of Yves Saint Laurent and my own aesthetic. I chose to study on the most famous "Le Smoking" silhouette, focusing on the femininity and the details of the vintage piece, combining my inspiration from the monster's bone structure from The "Resurrectionist: The Lost Work of Dr. Spencer Black." I want to create a suit that balance the softness and thickness of the fabric, shows both masculinity and femininity.



- double breasted jacket
- le smoking vestes
- blouse (nattes)



Le smoking
XL & Body Cathou



