

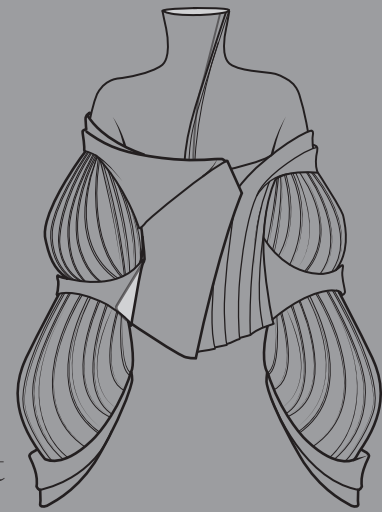
Xiaotong (Alissa) Zhu

Technical Drawing & individual projects

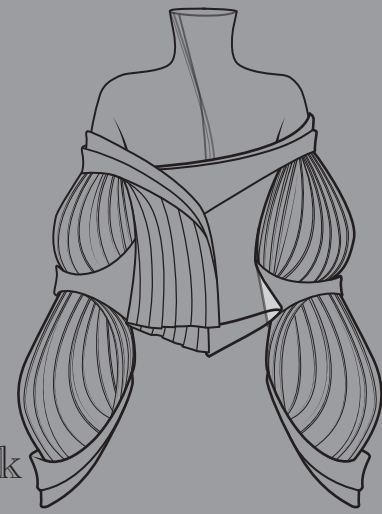


illustration

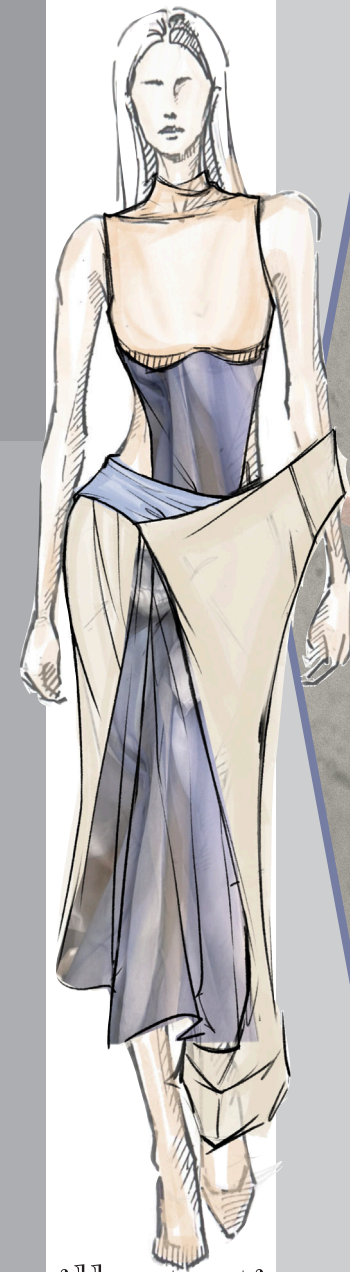
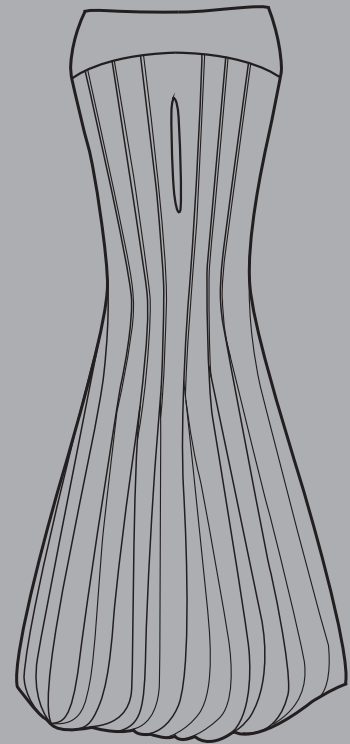
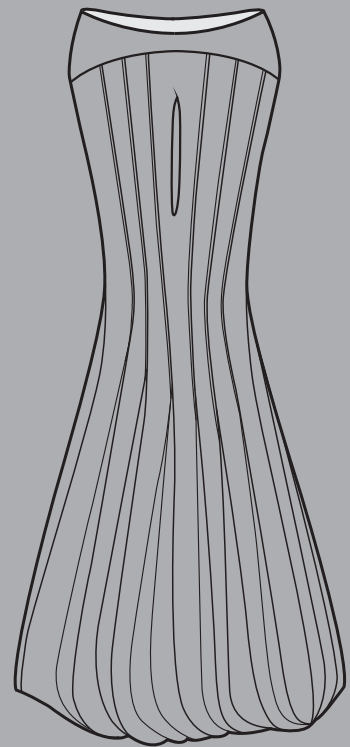
floats



front

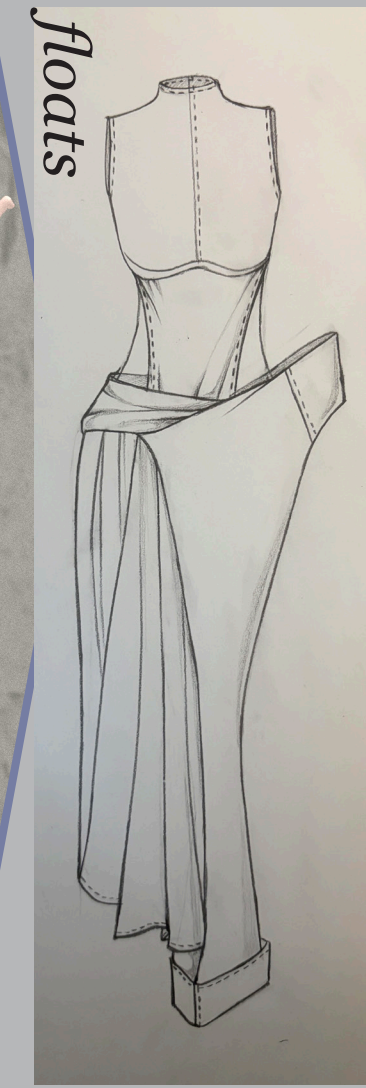


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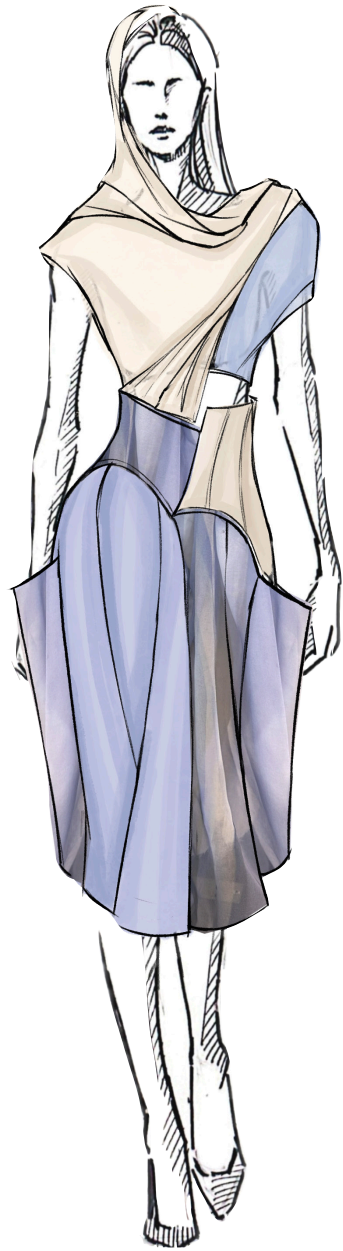
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CLO 3D



floats





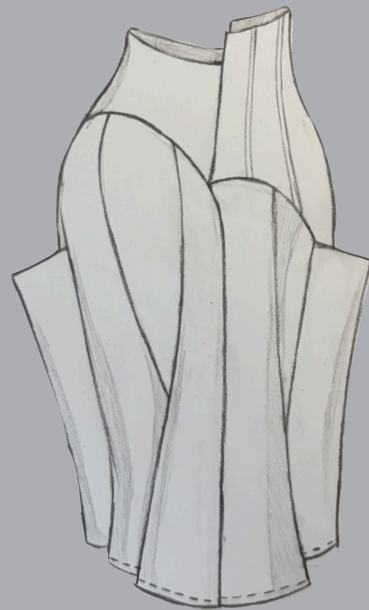
illustration

floats

front



back



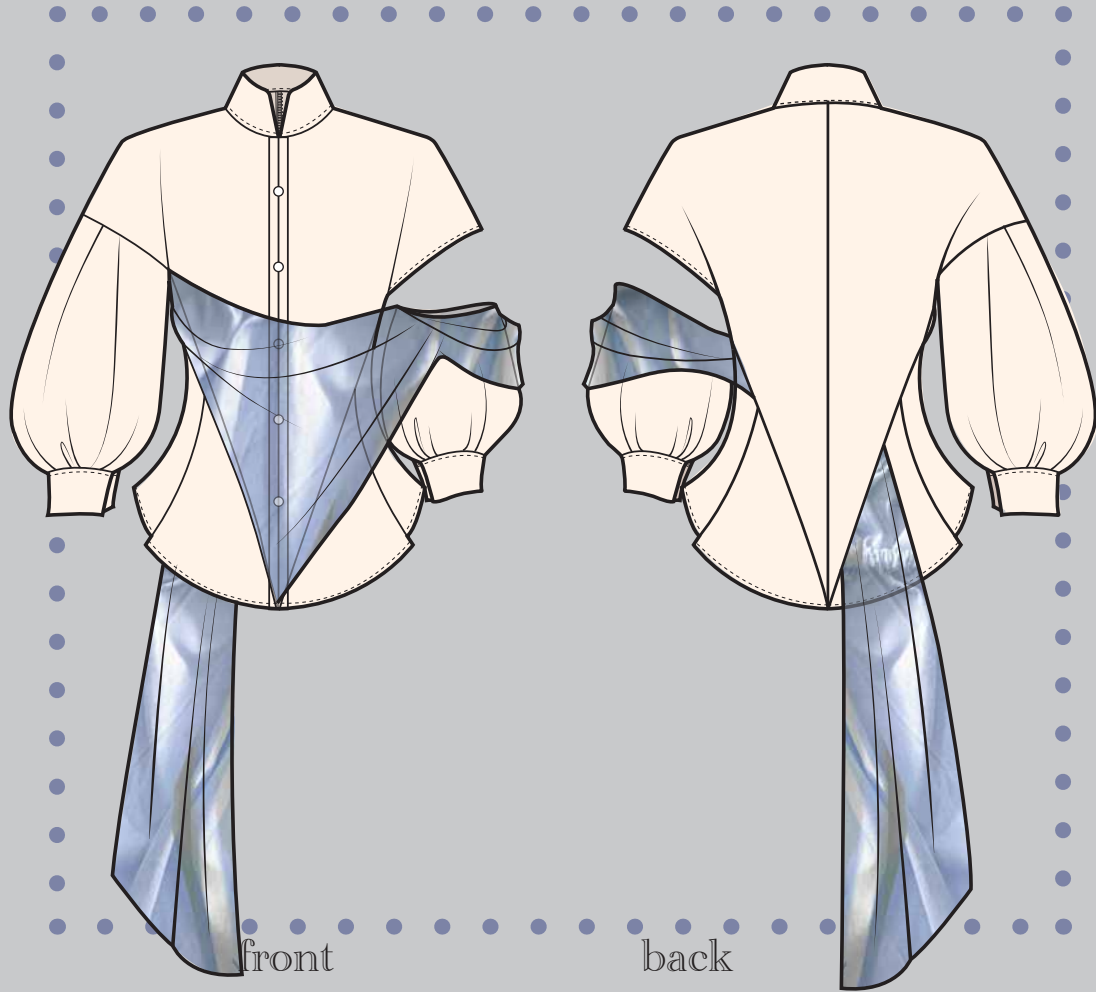
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front

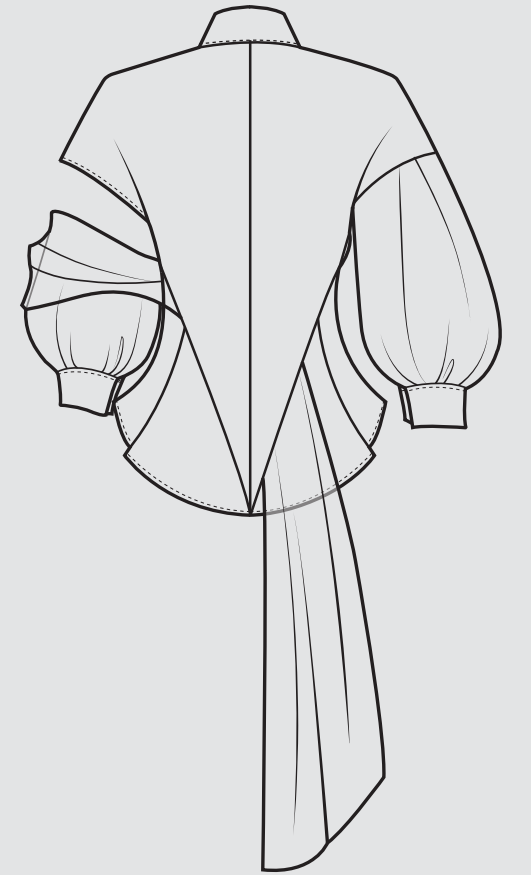
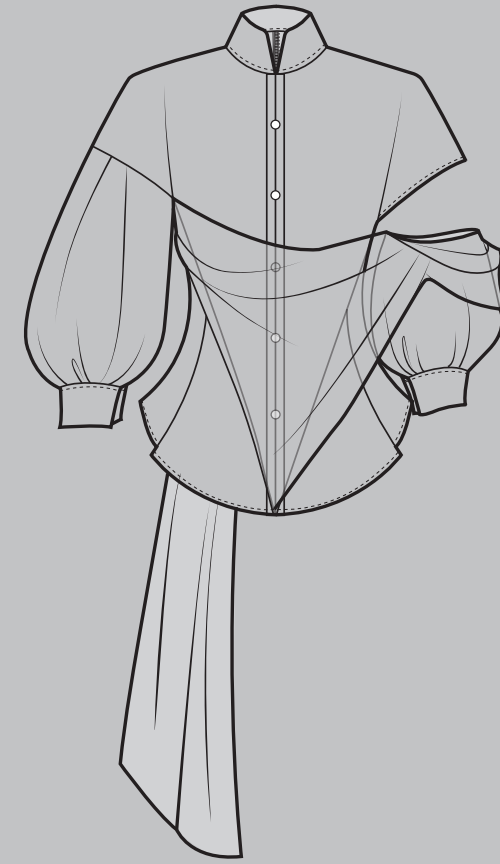
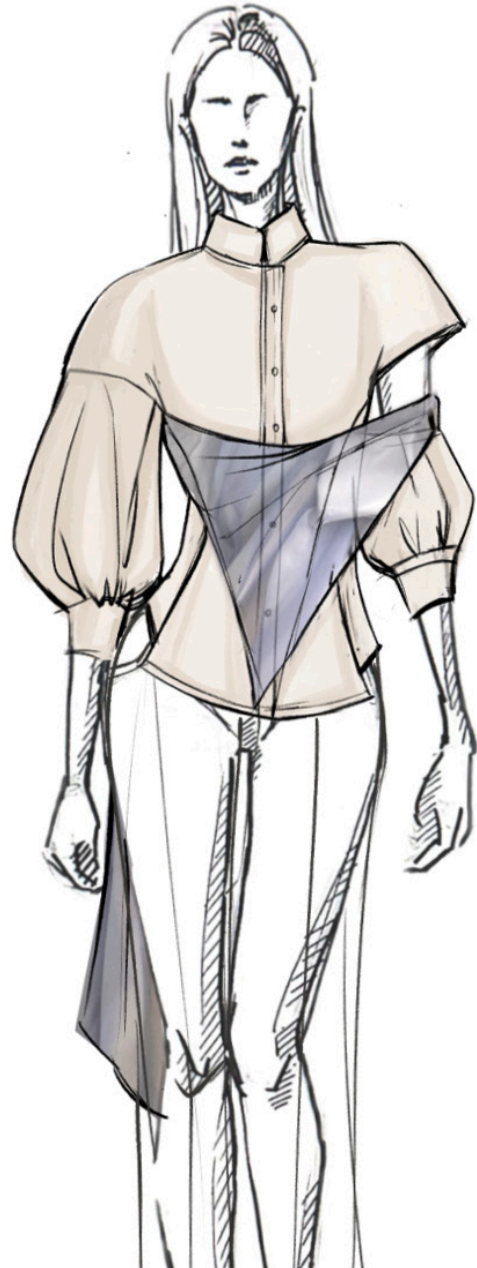


back





illustration

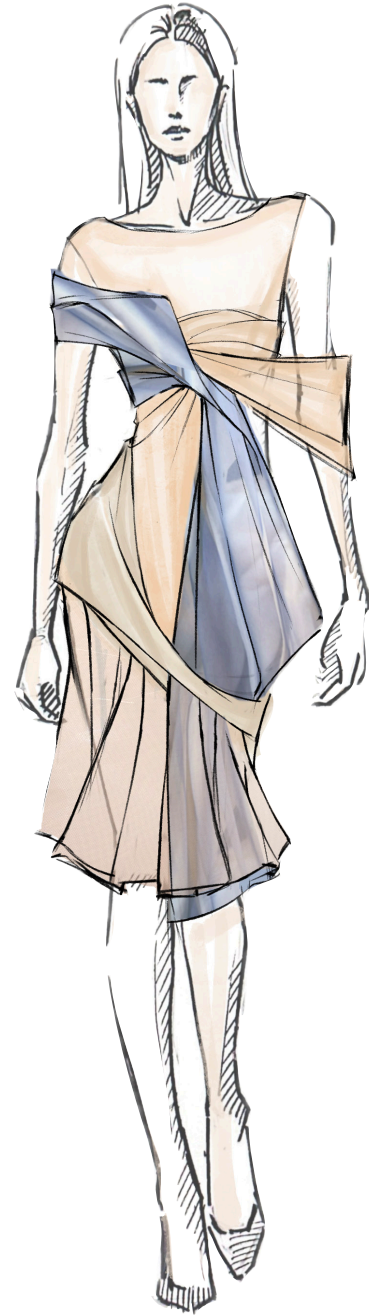


flats

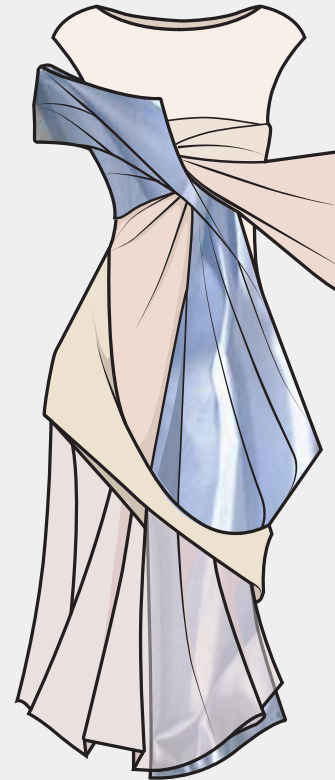


front

back



illustration

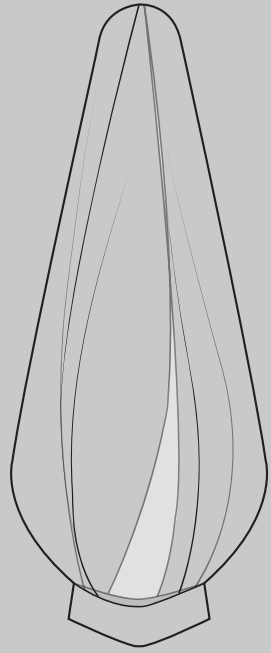


Inspiration

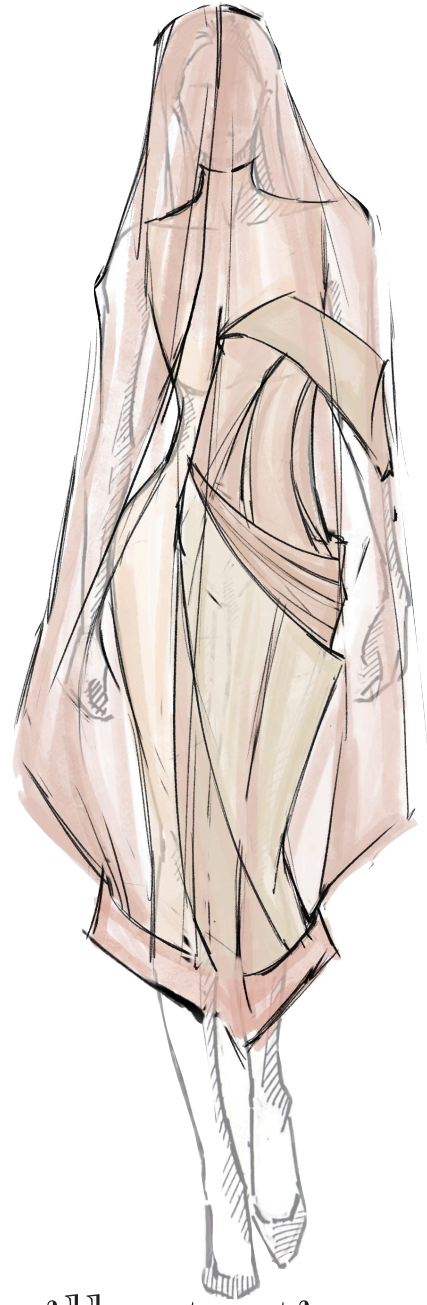
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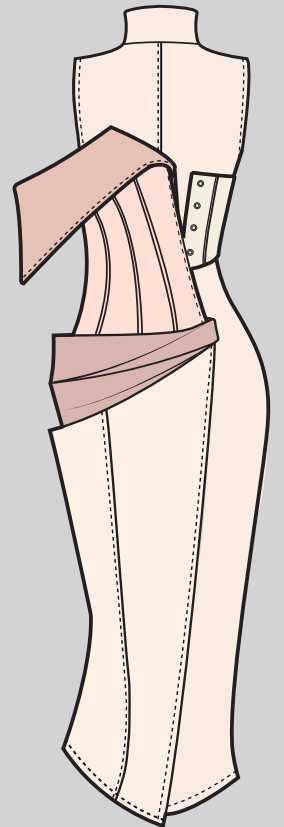
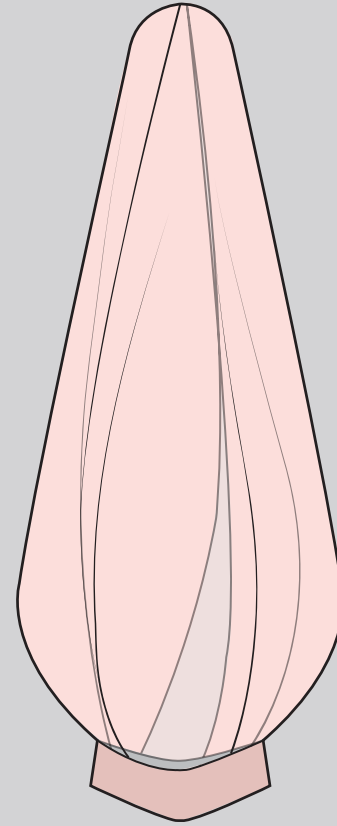
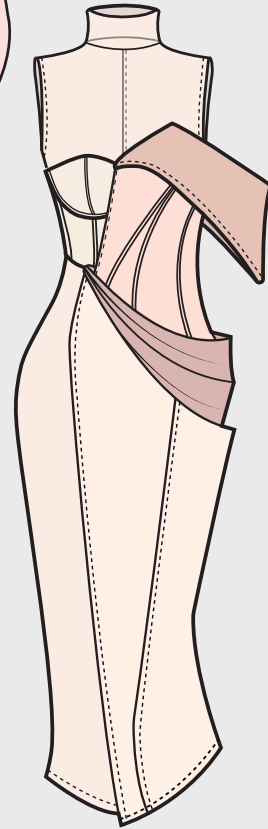
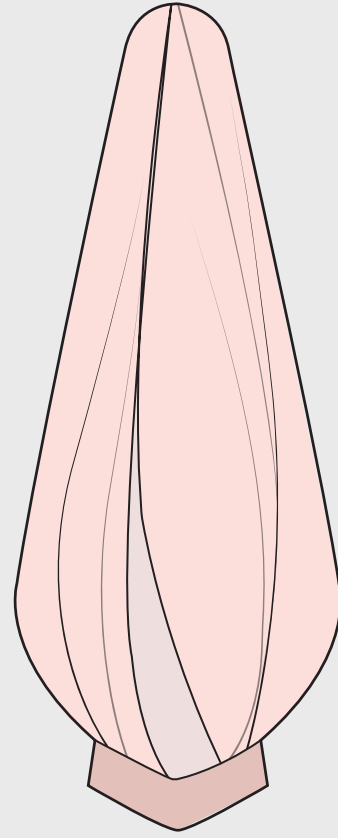
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back



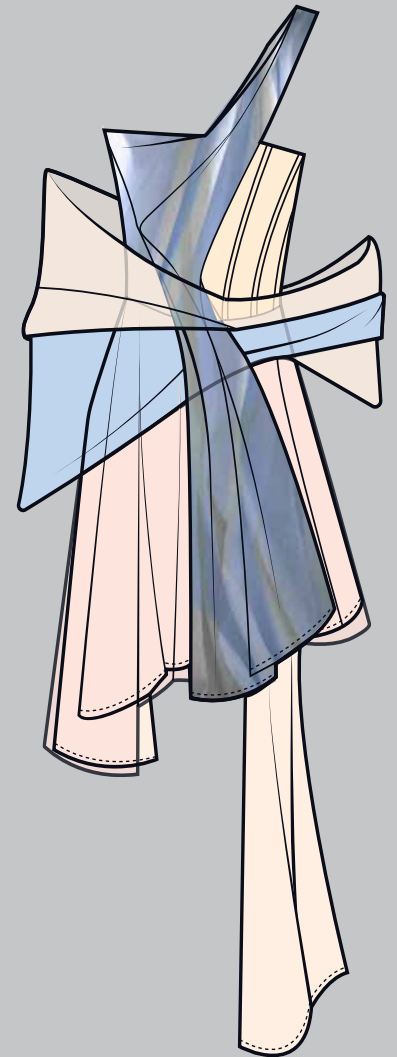
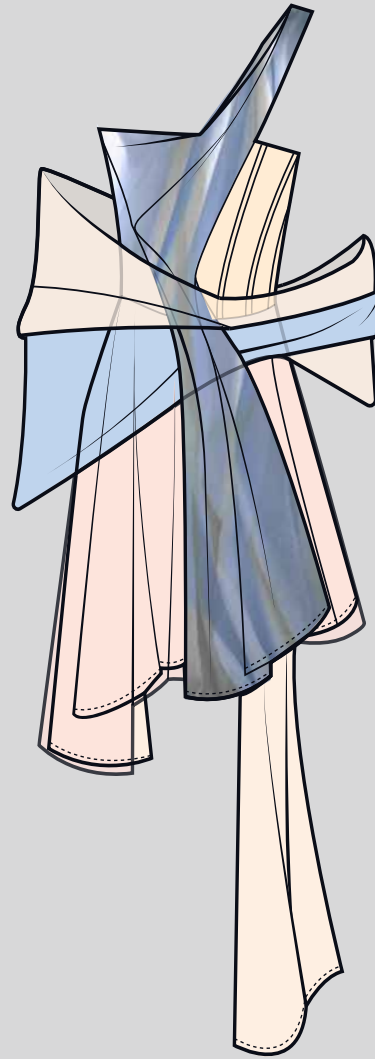
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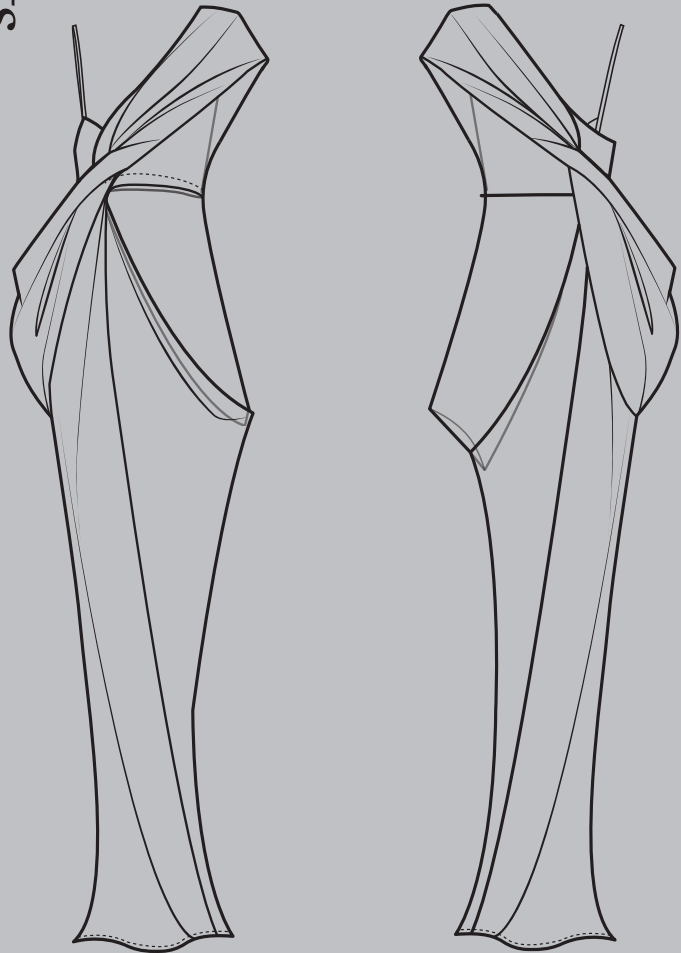
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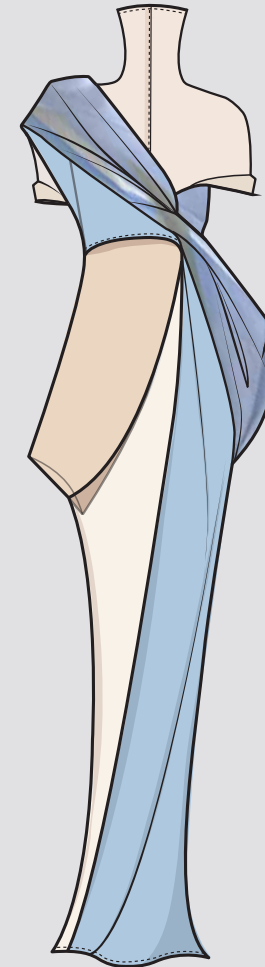
illustration



flats



illustration



Inspiration

flow, self authored narra-
tive

INVISIBLE SPACE

My deep admiration for fascination with the vibrant energy of Hong Kong sparked my strong interest in the city and its culture. Then when I eventually visited Hong Kong, I discovered that behind its bustling prosperity, there seemed to be hidden, invisible narrow spaces waiting to be explored.

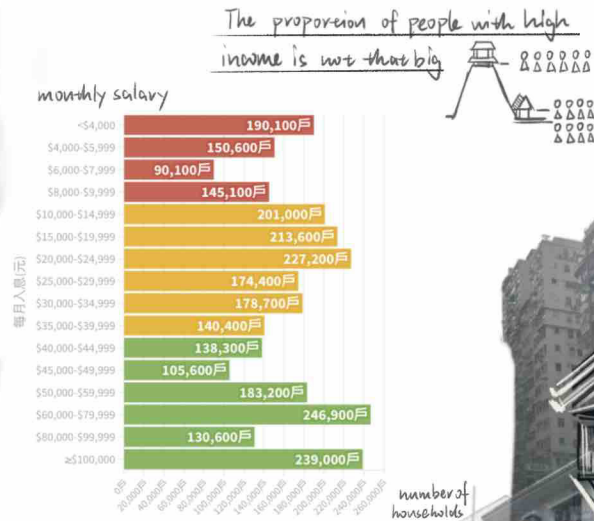
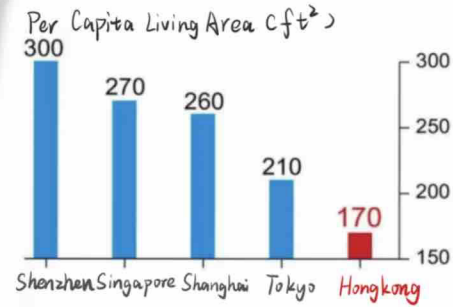


Driven by curiosity about the challenges of living spaces, I delved deeper into Hong Kong's housing issues. My research revealed a stark disparity between the rich and the poor, hidden beneath the city's surface prosperity. This experience reshaped my understanding of Hong Kong, challenging my earlier perceptions.

RESEARCH

After conducting secondary research, I realized that against the background of Hong Kong's housing prices being among the highest in the world for a long time, there are still many Hong Kong residents in a relatively low-income situation, which means that they have to face enormous pressure on their housing and living expenses.

After deciding to develop this project, I came to Hong Kong in person and took some pictures which are used to complete these collages.



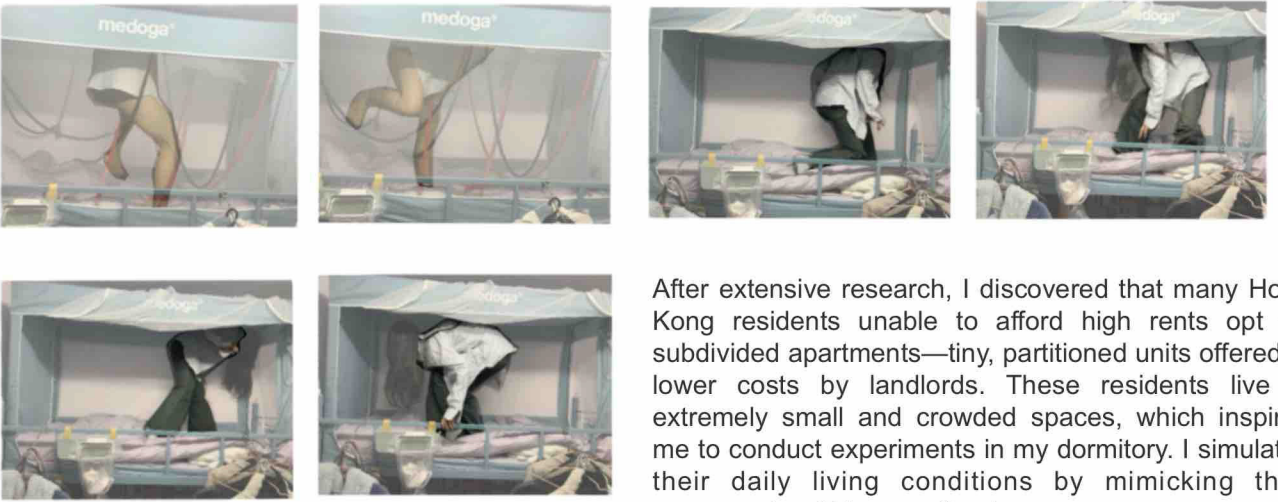
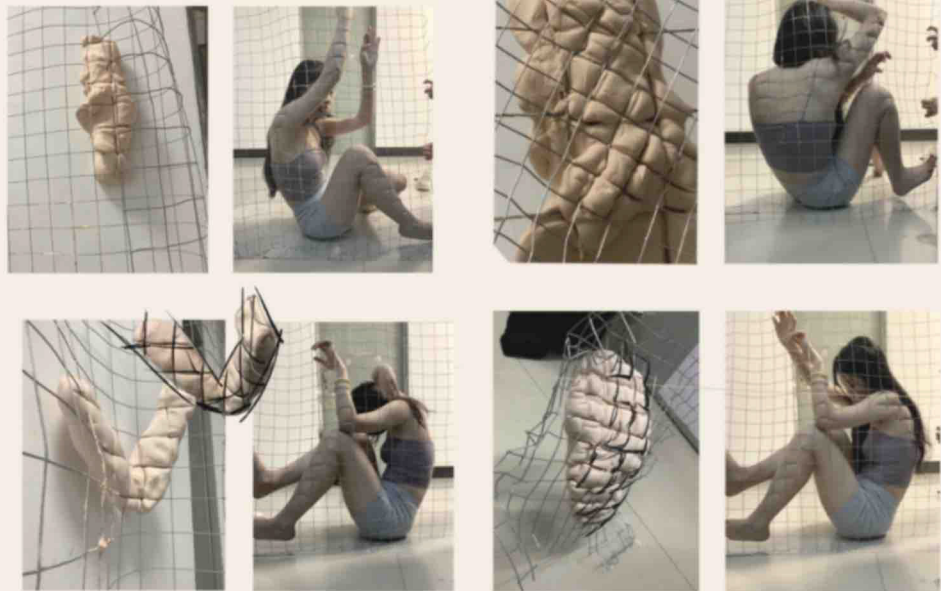
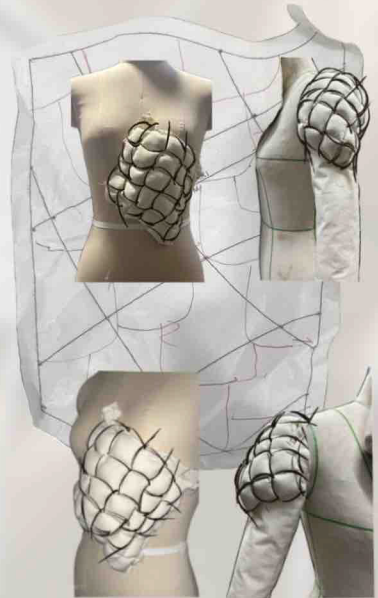
I put the survey data together to highlight the pressure brought Hongkong's extremely high housing prices that is omnipresent in people's lives.



DEVELOPMENT



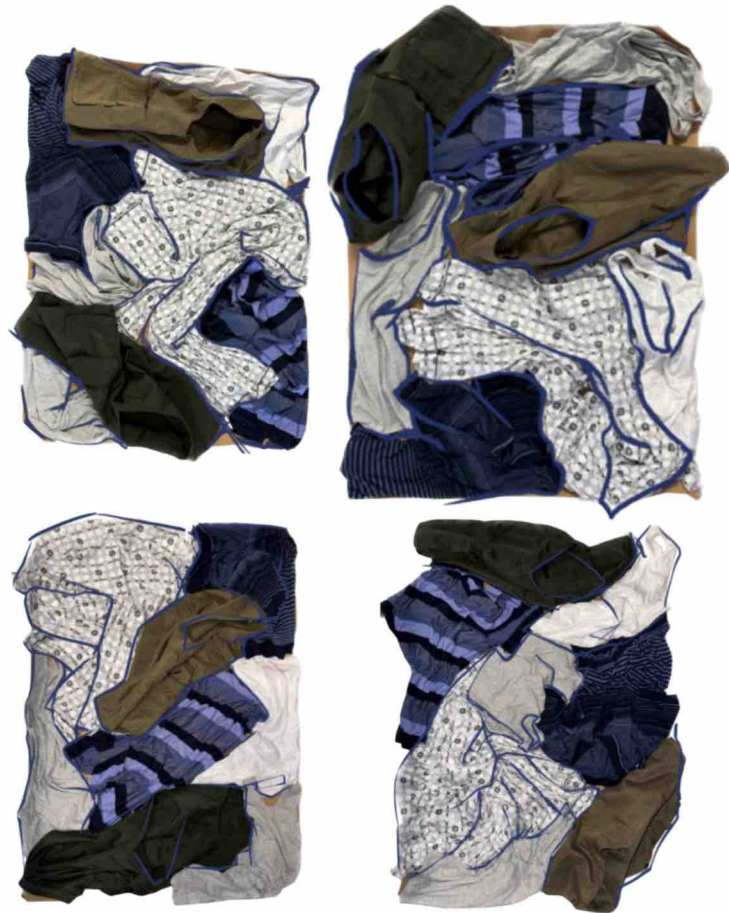
I used clay, iron mesh and my own experiments to simulate the squeezed state of people living in subdivided housing.



After extensive research, I discovered that many Hong Kong residents unable to afford high rents opt for subdivided apartments—tiny, partitioned units offered at lower costs by landlords. These residents live in extremely small and crowded spaces, which inspired me to conduct experiments in my dormitory. I simulated their daily living conditions by mimicking their movements within a confined space.

EXPERIMENT





DEVELOPMENT

My experiment was inspired by the sculptures of Chinese artist Liu Qing, which evoke feelings of crowding and suffocation when multiple people share the same space.



To reflect the mobility challenges faced by residents in subdivided housing, I simulated these dynamics using clothing commonly worn by lower-class workers. The rectangular kraft paper beneath symbolizes the confined, enclosed spaces of subdivided homes. And this concept also became the foundation for my next phase of draping experiments.

DRAPING EXPERIMENTS

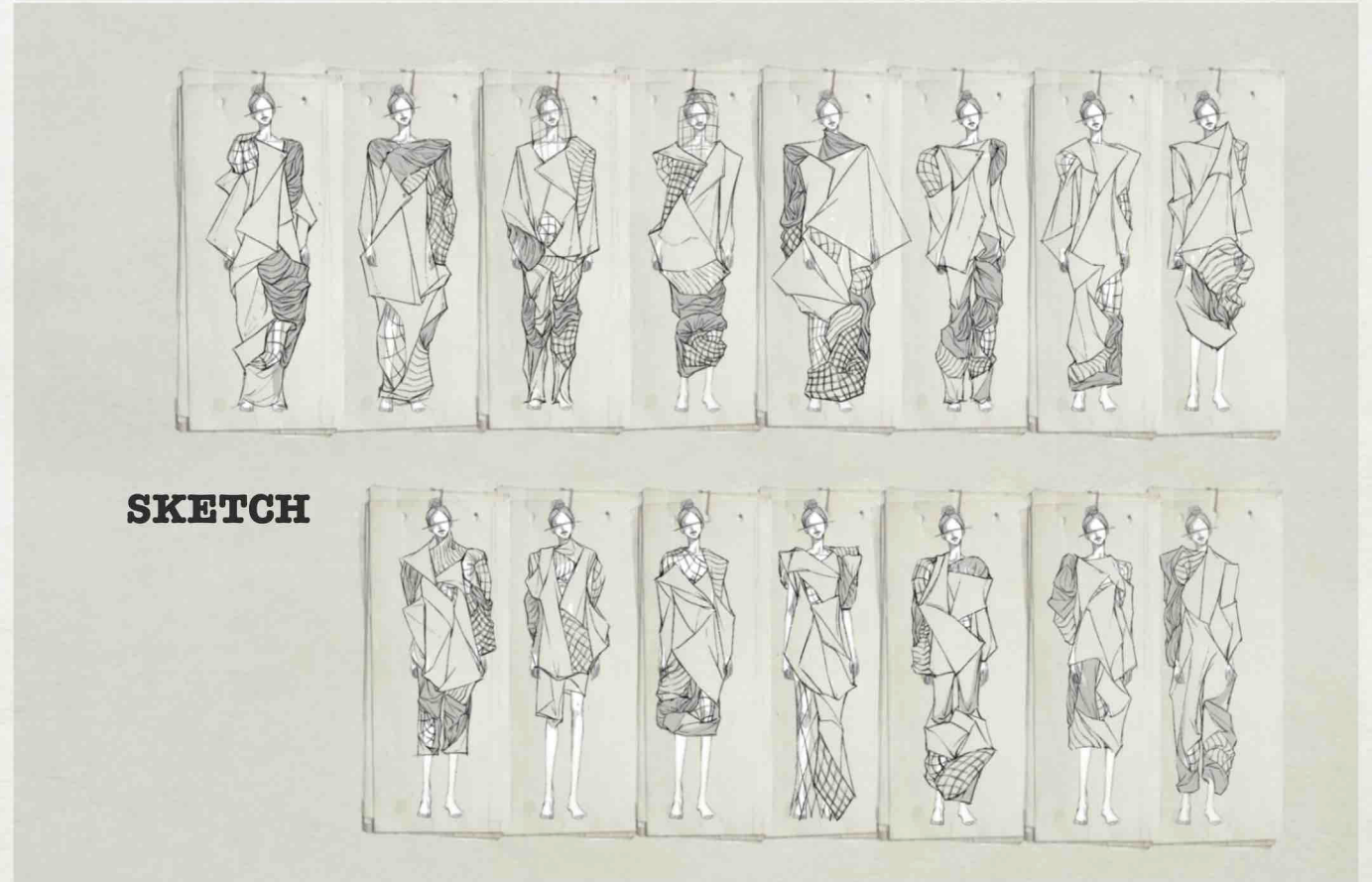
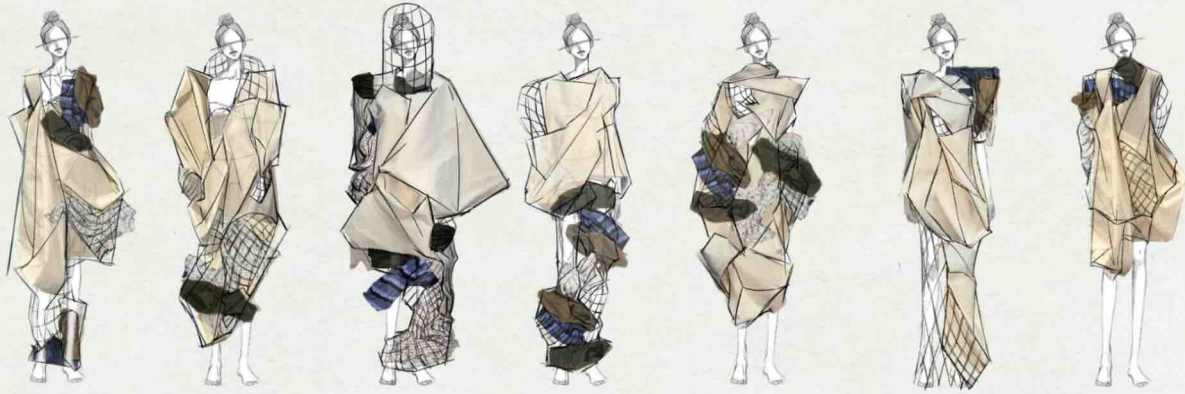


I conducted a draping experiment using negative cutting using pieces obtained from last experiment.

DETAILS



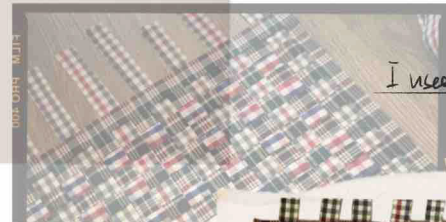
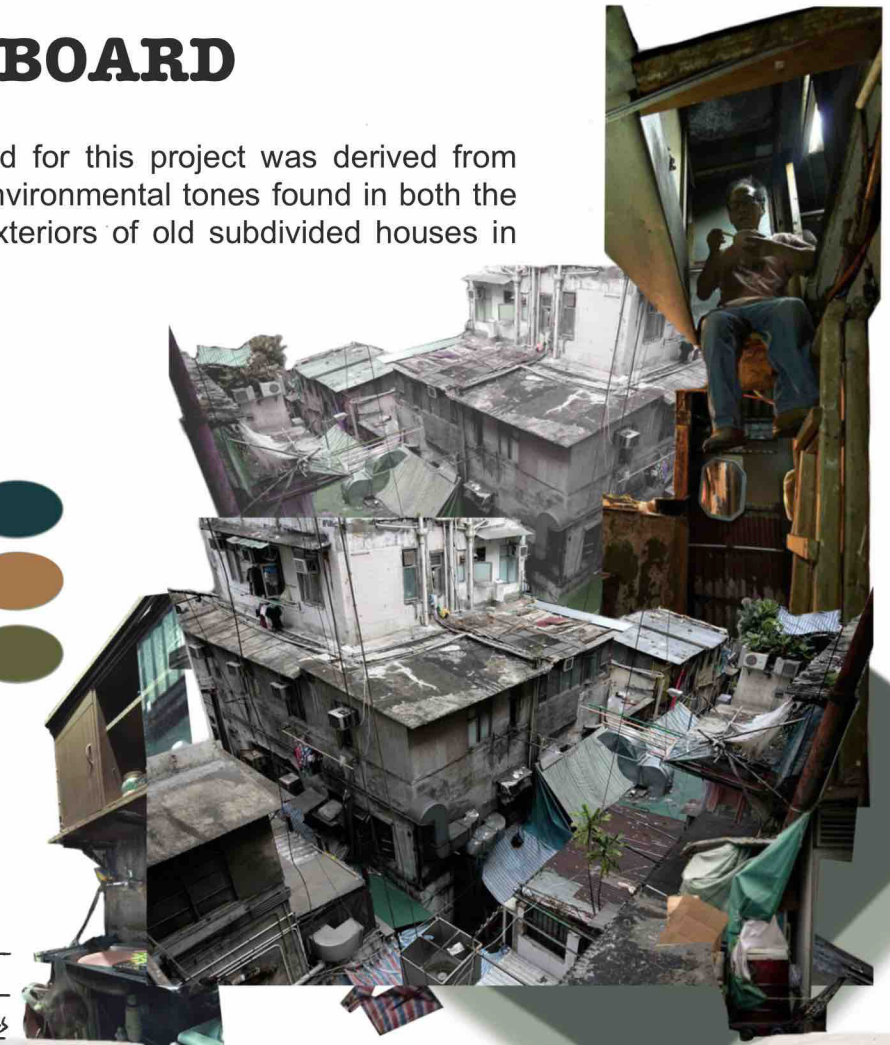
DEVELOPMENT



SKETCH

COLORBOARD

The color board for this project was derived from the common environmental tones found in both the interiors and exteriors of old subdivided houses in Hong Kong.



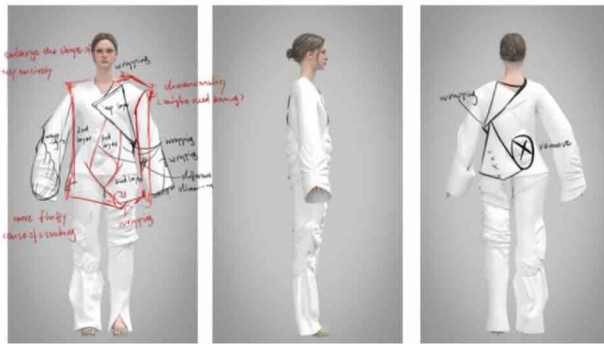
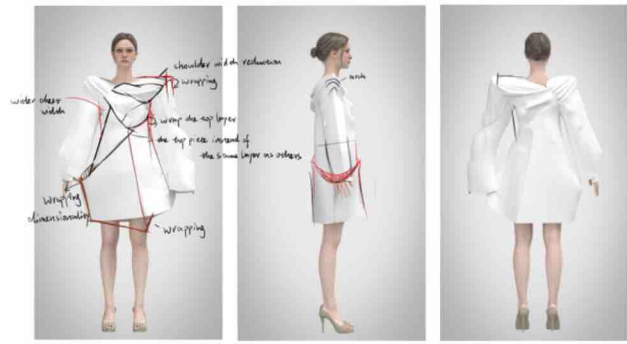
*I used several kinds of fabrics
to finish this
re-making process*



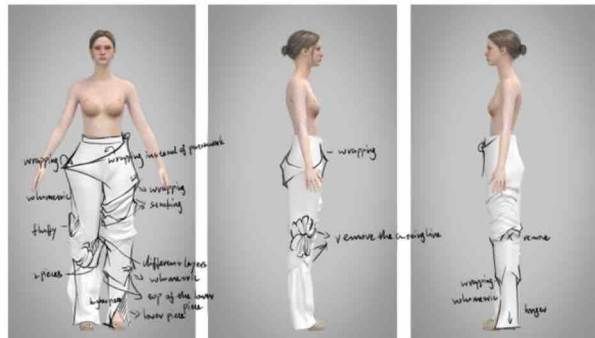
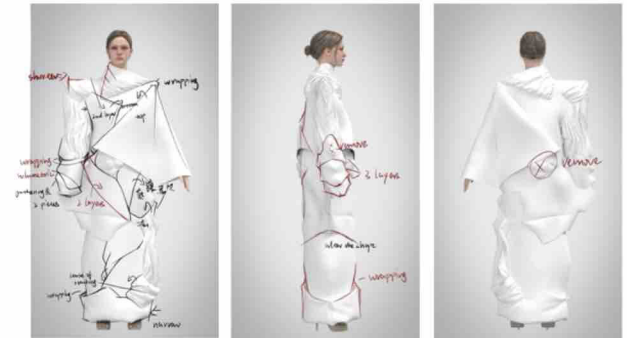
I carried out a series of woven and faded fabric experiments inspired by the plastic sheds commonly found in the old streets of Hong Kong.

TEXTILE

FINAL LINE-UP



FITTING



LOOK2



LOOK1

LOOK3



SHOOTING











NIGHT WITCHES

My inspiration stems from the witch hunts that began in the late 16th century and lasted for nearly a century. Through my research, I discovered that this irrational movement was driven by patriarchal leaders' fear of strong, powerful, and reputable women.

I also learned about the first all-female military aviators of the 20th century, who emerged during World War II due to a shortage of manpower. These women were labeled "witches" by some scholars influenced by entrenched patriarchal ideologies. This led me to focus my research on an all-female night bomber regiment, known as the "Night Witches" by the German army, one of the first female air forces in history.



RESEARCH

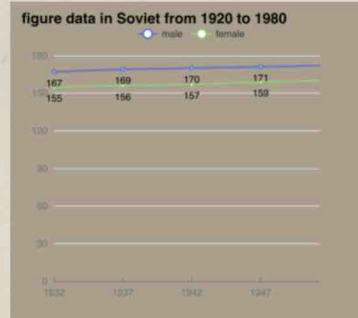


Through researching historical data, I found that the female pilots did not have uniforms specially designed for them, so they could only wear handmade uniforms designed for men when they fought, because the size difference was too big, and they could only use cotton and fabrics to fill the gap between their ill-fitting clothes and their bodies, which triggered me to think about the differences between men's and women's clothing and body shape and to conduct a series of researches based on this.

This led me to think about the differences between men's and women's clothing and body image, and to conduct a series of research based on this



Распределение российских мужчин по росту					Распределение российских женщин по росту				
Год рождения	← Низкие	Медиа	Высокие →		Год рождения	← Низкие	Медиа	Высокие →	
1992	164	169	173	177	182	185	191		
1987	163	168	172	177	181	186	190		
1982	163	168	172	177	181	185	190		
1977	163	168	172	176	181	185	189		
1972	163	167	172	176	181	185	189		
1967	162	167	171	175	180	184	188		
1962	161	166	170	175	179	183	187		
1957	160	165	169	173	178	181	185		
1952	160	164	168	172	176	180	184		
1947	159	163	167	171	175	179	183		
1942	157	162	166	170	174	178	181		
1937	156	160	164	168	173	176	180		
1932	155	159	163	167	172	175	179		



I did researches about the details of accessories of Soviet Air Force uniforms and extracted some interesting structures from them to facilitate the next step of this project.



I further investigated the specific structures of women's clothing and men's uniforms they normally wear, and combined them with the data on the average size of men and women in the Soviet Union during World War II to make patterns of women's skirts and men's uniforms of the Air Force, which in order to further explore the huge differences in sizes and body types between men and women.



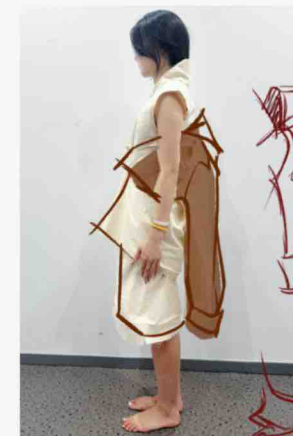
DEVELOPMENT





DEVELOPMENT

Through second-hand research, I explored popular women's dresses from the 1940s and 1950s, as well as classic Soviet Air Force uniforms. I extracted patterns from these garments to create prototypes and conducted a series of experiments highlighting the differences between men's and women's clothing. From these studies, I developed the silhouettes for the final pieces.



I used calicos to reproduce the classic uniforms of the Soviet Air Force in the 1940s and the common skirts of women in the same period.



DEVELOPMENT



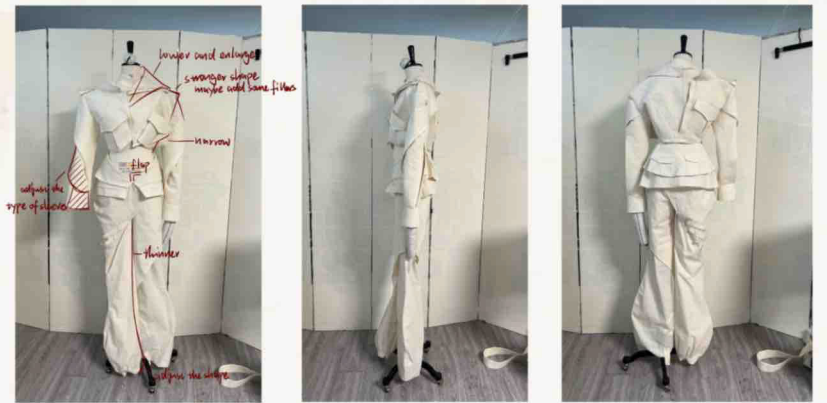
DRAPING EXPERIMENTS

Using prototypes I had previously created, I carried out draping experiments, cutting the materials into multiple pieces and reassembling them in different configurations.



FITTING

LOOK1



LOOK2



LOOK3



TEXTILE



After finishing the fabric with disinfectant and repeatedly coloring it with dye, I used a tool to polish its surface.

COLORBOARD



Using rust dyeing and aging techniques, I transformed the fabrics into various forms. Building on this, I developed the color palette for the project, drawing connections to my earlier research on men's and women's clothing from the 1940s and 1950s.

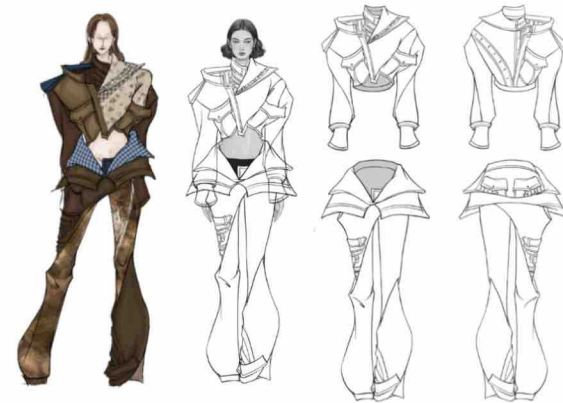


I also extracted common plaid and floral patterns from the most popular womenswear at that time.



SKETCHES

FINAL LINE-UP



SHOOTING





