

ME.MO.IR

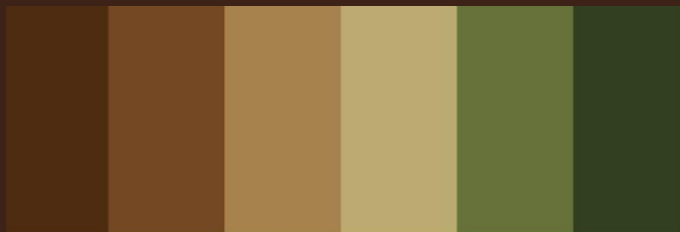


Hello, my name is Vinh Ngoc Tran, an 18 years old fashion designer from Việt Nam and a first year student at HCM city university of technology and education, who sees fashion as a powerful form of self-expression and communication. Deeply inspired by tradition yet drawn to disruption, I reimagines cultural and historical elements through bold, contemporary design. My creations reflects a dialogue between past and present, memory and modern identity. For me, fashion is not just something to wear, but something to feel – a way to connect with heritage while challenging norms. My work aims to make history emotionally resonant and relevant to today's youth. Through this competition, i hopes to share a uniquely Vietnamese narrative shaped by the vision of a new generation.

BRIEF

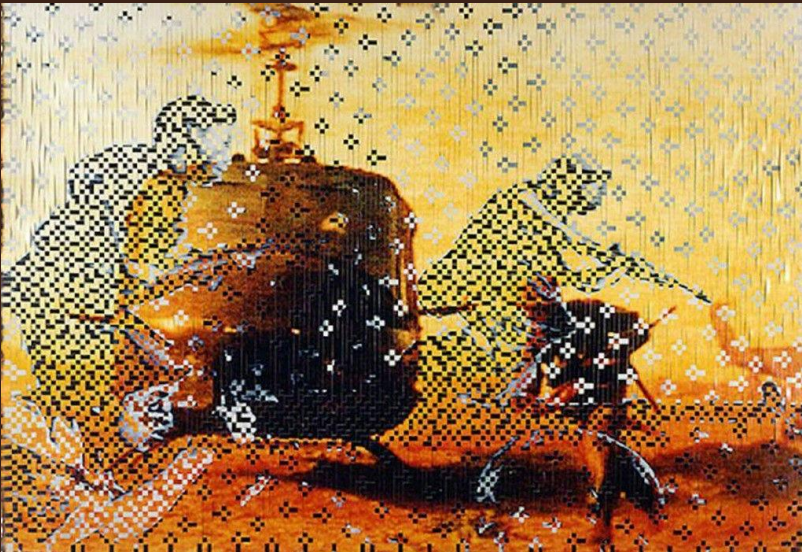
“ME.MO.IR” is a conceptual fashion project that reconstructs historical memory through a personal and emotional lens, inspired by Lê Quang Đỉnh’s Persistence of Memory. The designs reinterpret the Vietnamese military uniform using traditional basket-weaving techniques and hand-treated leather, forming fragmented and asymmetrical silhouettes. These elements symbolize the disjointed nature of memory — where past and present intertwine, reality blurs with imagination. Each piece becomes more than clothing; it becomes a vessel for untold stories, representing trauma, rebirth, and identity.

MOODBOARD





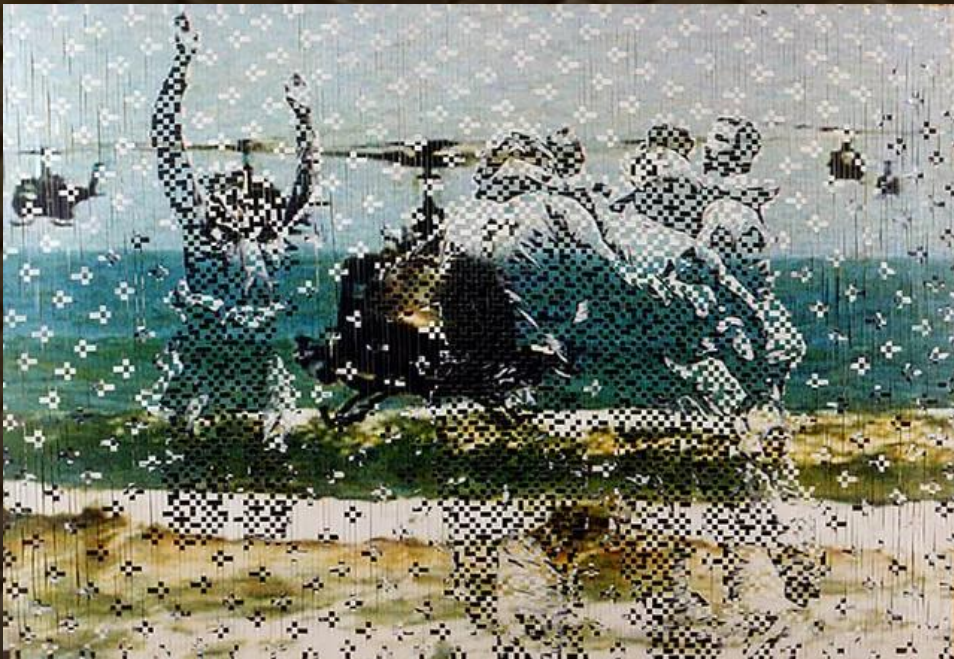
Lê Quang Đỉnh is a Vietnamese visual artist, born in Hanoi, raised in Southern Vietnam, and later emigrated to the United States. His work *Persistence of Memory* explores the blurred boundary between remembering and forgetting, between personal memory and collective history. Using a photo-weaving technique-interlacing images of war, Hollywood films, and everyday life-he creates fragmented, shifting visual surfaces that mirror the way human memory functions: partial, unstable, and constantly reshaped by time and perspective. Rather than retelling history, Lê Quang Đỉnh poses a deeper question: Are the things we remember truly ours, or merely stories passed down and imposed upon us? In the space between remembering and forgetting, he opens a quiet terrain where each viewer is invited to confront their own fragments of memory, and to reconsider identity and place within a history that is, by nature, incomplete.



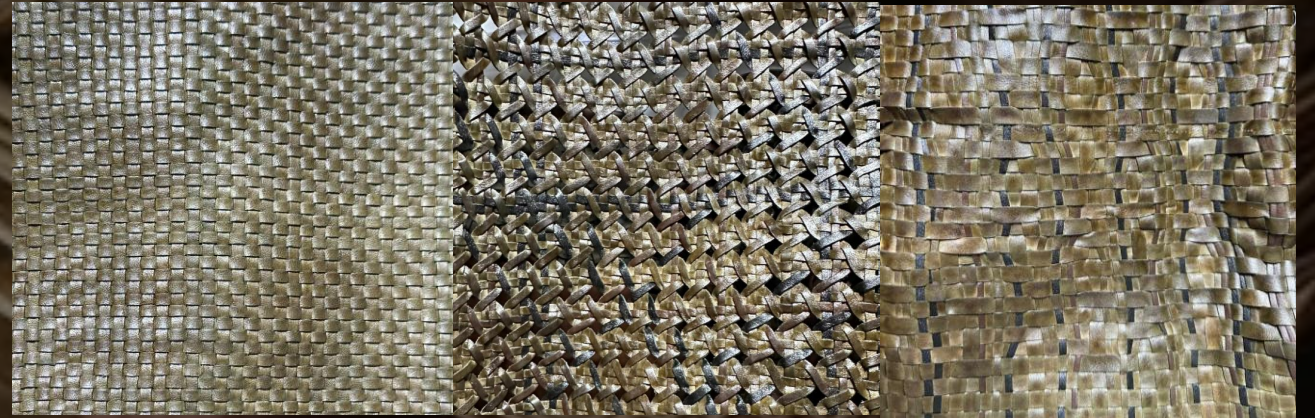
Are the things we remember truly ours, or merely stories passed down and imposed upon us?



Lê Quang Đỉnh employs “photo-weaving,” a technique where two images are cut into strips and interlaced by hand, echoing traditional Vietnamese mat weaving. This method creates fragmented visuals that act as a metaphor for memory—layered, fractured, and ever-shifting. By blending traditional craft with modern imagery, he constructs imperfect memories where remembering and forgetting coexist in constant tension.



Textile manipulation

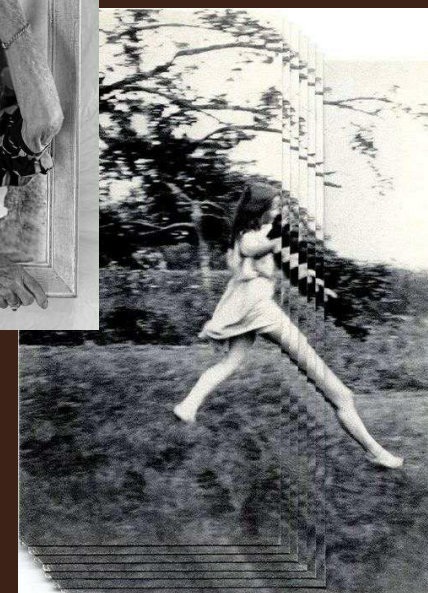
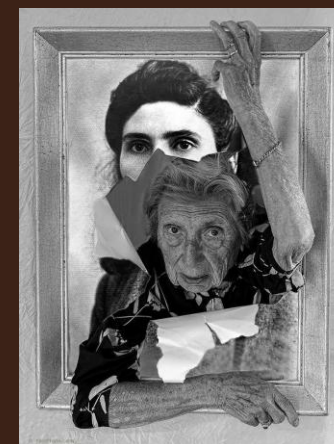


Traditional Vietnamese weaving is an age-old craft deeply rooted in agricultural life and rural culture. From making everyday items such as baskets, trays, conical hats, and sedge mats, to woven bamboo walls, the Vietnamese have developed a wide variety of weaving techniques, including diagonal weave, lattice weave, and “nong mot” (alternating weave). Beyond its practical function, weaving is considered a form of folk art—one that reflects meticulousness, patience, and structural thinking. The interlaced and overlapping patterns, repeated rhythmically yet flexibly, embody Eastern philosophies of harmony, interconnectedness, and the cyclical nature of life and nature.

In his series of works, Lê Quang Đình presents the idea that our memory is never a unified whole. It is formed from fragments-personal experiences, collective narratives, fleeting images, and unnamed emotions. These pieces do not follow a linear order but are stitched together uniquely by each individual: incomplete, broken, yet still meaningful. The act of piecing memory together is a process of reconstruction-not to perfect the past, but to locate the self within layers of disrupted time.



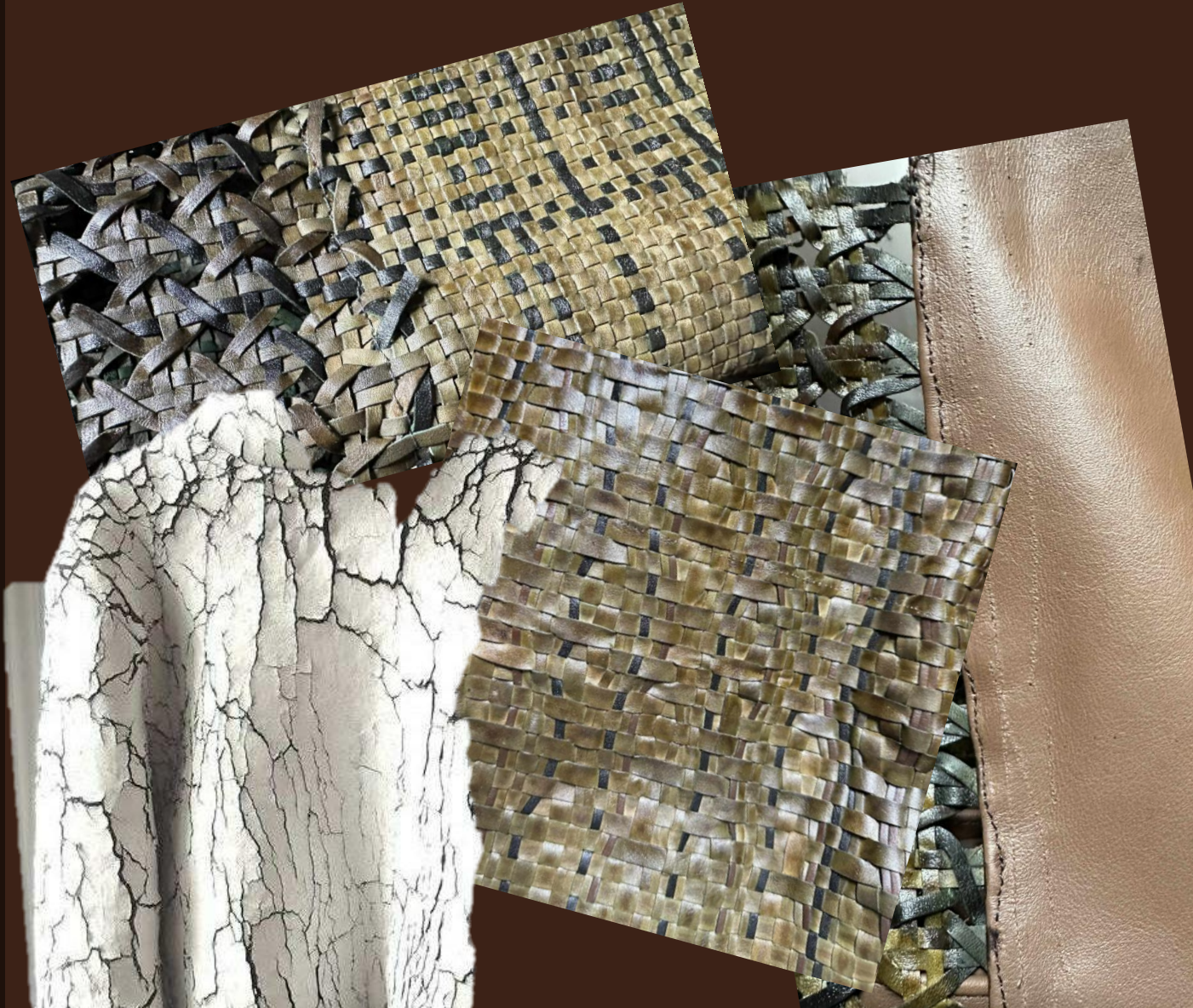
Textile manipulation



Wabi-sabi is a Japanese aesthetic philosophy that embraces the beauty of imperfection, impermanence, and incompleteness. It values simplicity, the passage of time, and the traces left behind by wear and age. Rather than hiding flaws, wabi-sabi sees them as an honest part of beauty-raw, quiet, and deeply human. In this design, I intentionally leave visible uneven stitches, open needle holes, and mismatched seams as a way to express memory-not as something whole, but as something fragmented. Like our experiences, memories are sometimes joyful, sometimes painful, often unclear. These “imperfections” are not mistakes, but emotions sewn into the garment, giving it depth, vulnerability, and a sense of time lived.



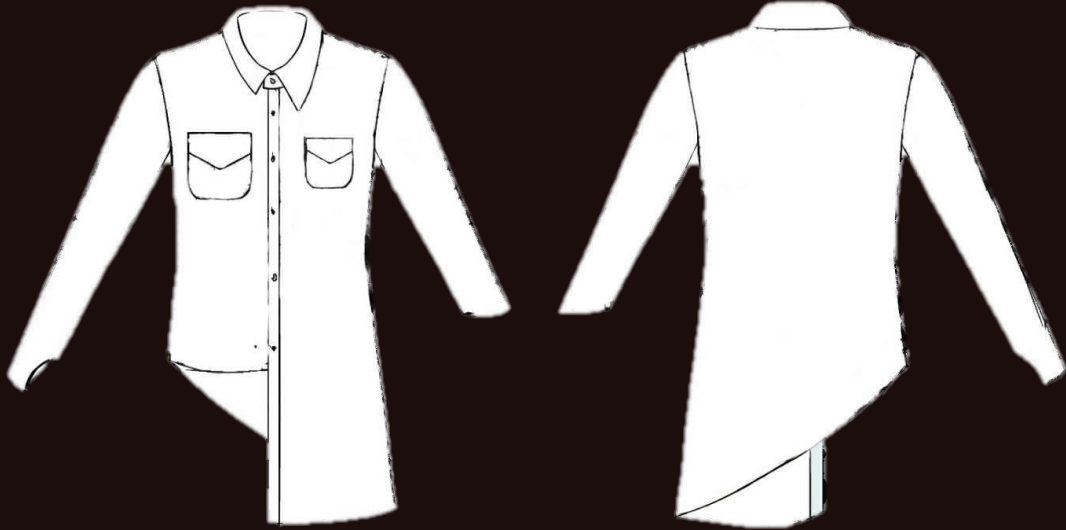
Textile manipulation





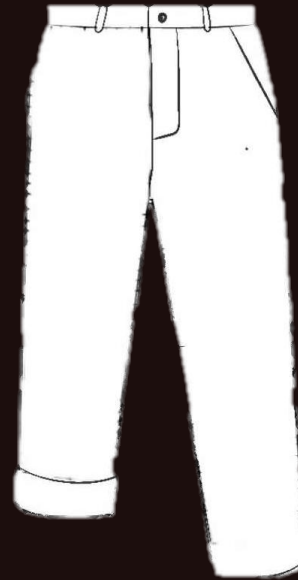
SKETCHES

FLATS



Front

Back



Front



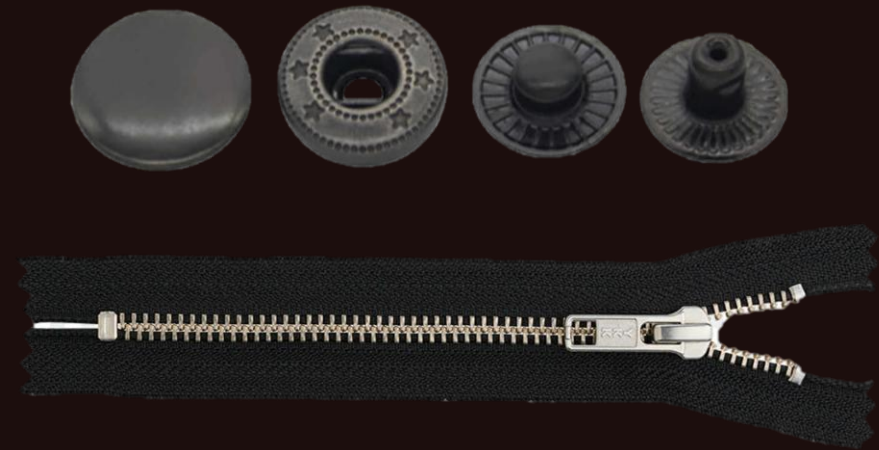
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SPECIFICATIONS

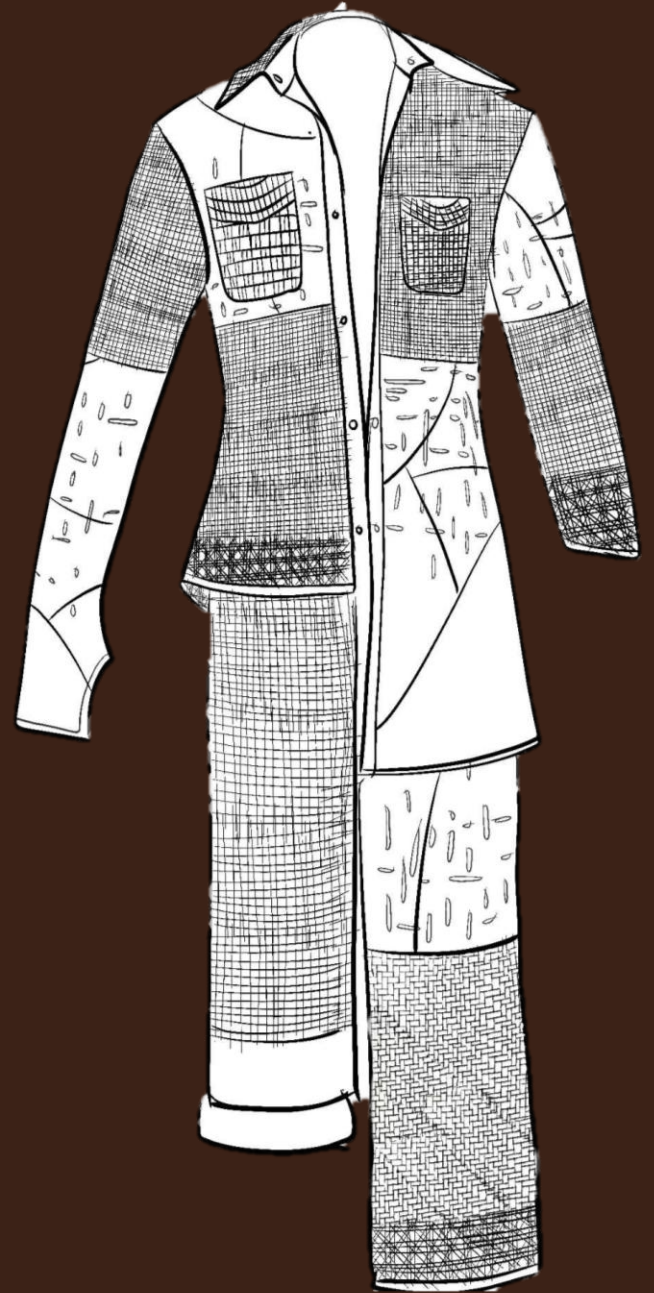
FABRIC:



MATERIALS:



FINAL DESIGN:



RECYCLABILITY



Leather weaving techniques not only enhance the durability and flexibility of fashion pieces, but also open up creative opportunities for recycling and repurposing. Once a woven leather garment reaches the end of its primary lifecycle, its components can be disassembled and reworked into new functional objects such as belts, storage baskets, pillow covers, or handbags. This adaptability reflects the high **recyclability** of woven leather, making it a sustainable choice in fashion. The modular nature of weaving allows materials to be separated with minimal waste, extending the lifespan of the leather and supporting a circular design approach that minimizes environmental impact.

MY DETAILS:

