

Vanh
Tu



DURING A VISIT TO THE COMPLEX OF HUÉ MONUMENTS, I WAS DRAWN TO THE REPETITIVE PATTERNS EMBEDDED THROUGHOUT THE ARCHITECTURAL SPACE, FROM WINDOW GRIDS TO ORNAMENTAL DETAILS.

BEYOND THEIR VISUAL APPEAL, THESE PATTERNS LED ME TO QUESTION THE PEOPLE AND CULTURAL LIFE BEHIND THEM, WHY REPETITION IS SO WIDELY EMBRACED, AND WHERE THIS TENDENCY ORIGINATES.

IN MANY ASIAN ARCHITECTURAL CONTEXTS, REPETITIVE PATTERNS EXTEND BEYOND DECORATION; THEY ARE CLOSELY TIED TO IDEAS OF ORDER, HARMONY, AND CONTINUITY. REPETITION ESTABLISHES A VISUAL RHYTHM THAT STABILIZES SPACE, REFLECTING A WORLDVIEW THAT VALUES BALANCE AND ENDURING STRUCTURE OVER TIME.

YET THE SENSE OF PERMANENCE THESE PATTERNS SUGGEST IS NOT ABSOLUTE, IT IS SUSTAINED THROUGH INTENTIONAL REPETITION, REVEALING HOW HUMANS CONSTRUCT STABILITY WITHIN AN EVER-CHANGING WORLD.

FROM THIS PERSPECTIVE, THE COLLECTION APPROACHES REPETITION AS A STRUCTURAL SYSTEM RATHER THAN A SURFACE ELEMENT. THE DESIGNS ARE DEVELOPED THROUGH RECLAIMED LEATHER OFFCUTS SOURCED FROM WORKSHOPS, REFINED INTO MODULAR UNITS AND ASSEMBLED THROUGH INTERLOCKING TECHNIQUES TO CREATE GARMENTS THAT ARE BOTH FLEXIBLE AND STRUCTURALLY COHERENT.

THE SURFACE IS FURTHER EXPLORED THROUGH A COMBINATION OF PROCESSES, INCLUDING LASER CUTTING TO ACHIEVE PRECISION AND RHYTHMIC REPETITION, 3D EMBOSSING TO RECREATE ARCHITECTURAL DEPTH, AS WELL AS ENGRAVING AND SCULPTING TECHNIQUES TO ENHANCE MATERIAL EXPRESSION.

AT THE SAME TIME, THE COLLECTION REFLECTS MY PERSONAL DESIGN APPROACH, SEEKING A BALANCE BETWEEN STRUCTURE AND EMOTION, TRADITION AND INNOVATION, IN ORDER TO CREATE GARMENTS THAT ENDURE BOTH AESTHETICALLY AND FUNCTIONALLY OVER TIME.

THROUGH THESE METHODS, PATTERNS ARE NOT MERELY APPLIED TO THE SURFACE, BUT BECOME INTEGRAL TO THE STRUCTURE AND SPATIAL COMPOSITION OF THE GARMENT WHERE REPETITION IS NOT ONLY SEEN, BUT CONSTRUCTED, WHILE ALSO QUESTIONING THE PERMANENCE IT APPEARS TO PROMISE.



HELLO, I'M VINH TRAN, A SECOND-YEAR FASHION DESIGN STUDENT AT HO CHI MINH CITY UNIVERSITY OF TECHNOLOGY AND EDUCATION. MY WORK FOCUSES ON REINTERPRETING THE FAMILIAR, TRANSFORMING CULTURAL REFERENCES AND TRADITIONAL FORMS INTO CONTEMPORARY EXPRESSIONS. I SEE FASHION AS A LANGUAGE, WHERE MATERIAL, FORM, AND CONSTRUCTION COMMUNICATE BEYOND WORDS. RATHER THAN EXPLAINING MY DESIGNS, I ALLOW THEM TO SPEAK AND ENGAGE WITH THE VIEWER DIRECTLY. THROUGH THIS APPROACH, I EXPLORE THE BALANCE BETWEEN TRADITION AND MODERNITY, STRUCTURE AND FLUIDITY, CREATING GARMENTS THAT FEEL BOTH GROUNDED AND EVOLVING.

Eon



THE ARCHITECTURAL COMPLEX OF HUE WAS PRIMARILY CONSTRUCTED IN THE EARLY 19TH CENTURY UNDER THE NGUYEN DYNASTY, FOLLOWING A MASTER PLAN BASED ON SYMMETRY, CENTRAL AXES, AND HIERARCHICAL SPATIAL ORGANIZATION. STRUCTURES ARE ARRANGED THROUGH CLEAR LONGITUDINAL AND TRANSVERSE AXES, COMBINED WITH THE REPETITION OF COLUMNS, ROOFS, AND DECORATIVE ELEMENTS, CREATING A CONSISTENT AND CONTINUOUS VISUAL RHYTHM. BEYOND AESTHETICS, THIS ARCHITECTURAL ORDER REFLECTS CULTURAL VALUES OF BALANCE, HARMONY, AND SUSTAINABILITY. THIS CONTROLLED REPETITION FORMS A STRUCTURAL SYSTEM IN WHICH EACH ELEMENT EXISTS BOTH INDEPENDENTLY AND AS PART OF A COHESIVE WHOLE.

RHYTHM

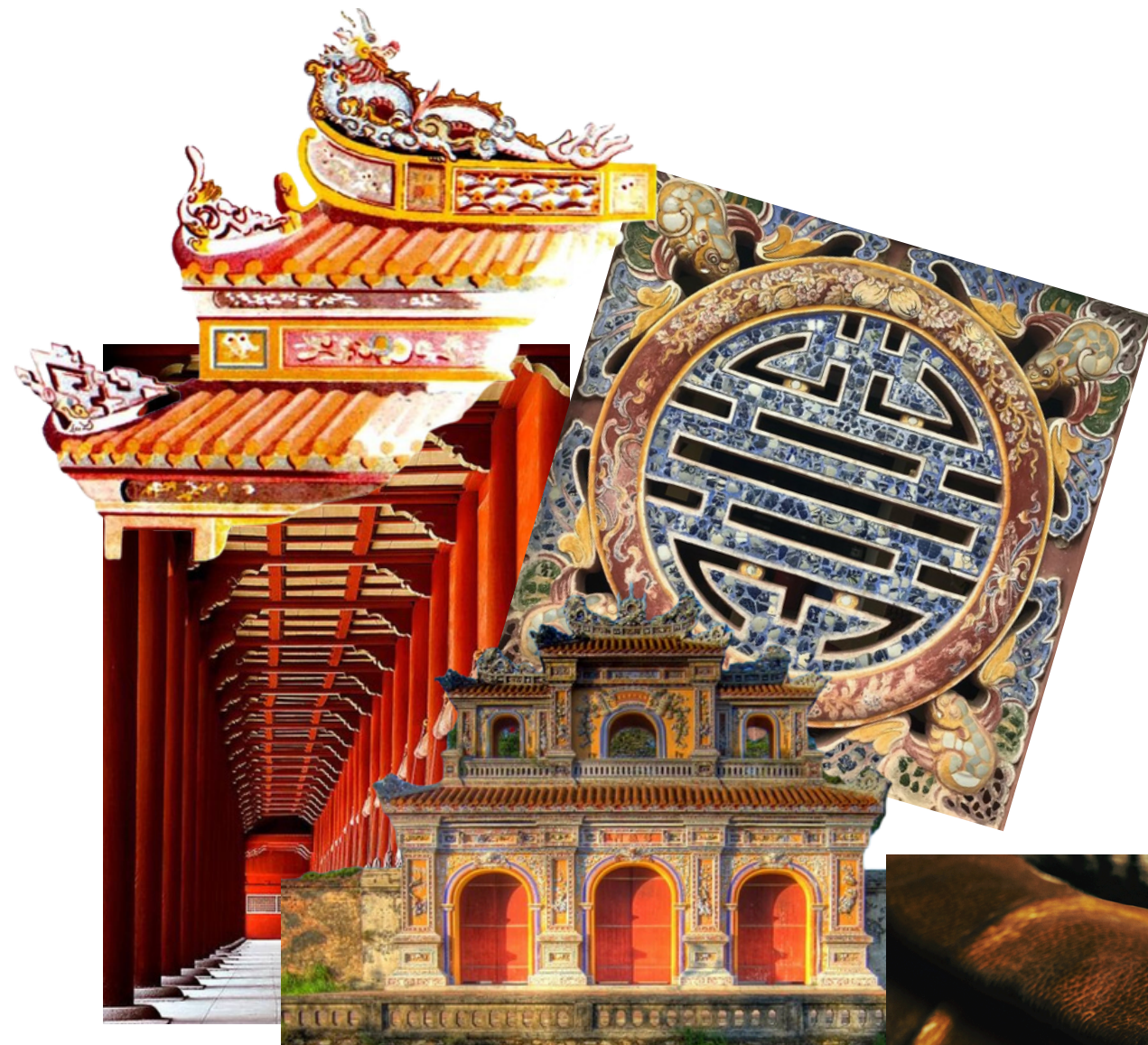
REPETITION

SYMMETRY

LAYERED

INTRICATE DETAIL

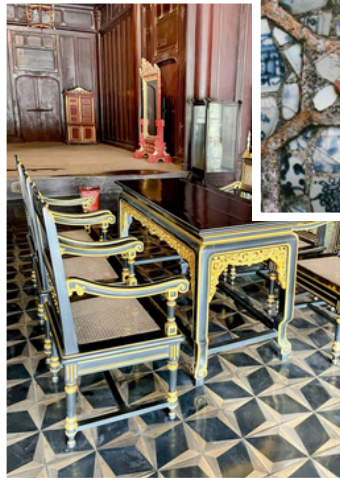
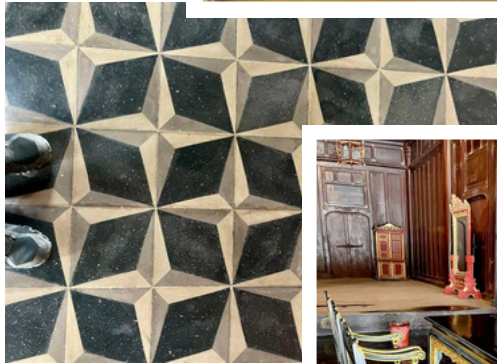




TEXTILE MANIPULATION



3D EMBOSSING



TEXTILE MANIPULATION

WEAVING, CHAINMAIL LINKING

INTERLOCKING



SILHOUETTE & CONCEPT DEVELOPMENT

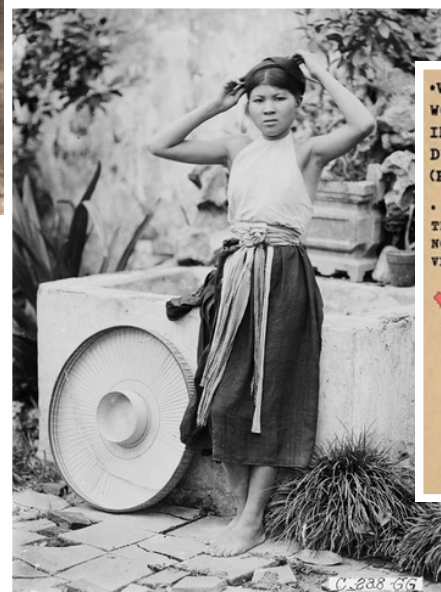
INSPIRED BY NGUYỄN DYNASTY DAILY WEAR, WHERE MENSWEAR EMBRACED OPENNESS AND FUNCTIONALITY WHILE WOMENSWEAR EMPHASIZED LAYERING AND CONCEALMENT. THESE CONTRASTS ARE REINTERPRETED TO CREATE A BALANCED SILHOUETTE BETWEEN EXPOSURE AND COVERAGE.



GENDER DUALITY



TENSION & RELEASE



•VIETNAMESE WOMEN'S COSTUMES IN THE NGUYEN DYNASTY (1802-1945)• (Part 1)

• COSTUMES IN THE NORTH - NORTH CENTRAL VIETNAM



ELONGATED VERTICAL FORM



FROM WASTE TO PATTERN



INTERLOCKING TESTING

WHILE STUDYING THE ORNAMENTAL SYSTEM OF THE IMPERIAL CITY OF HUÉ, I BECAME INTERESTED IN HOW REPETITION AND STRUCTURE CREATE A SENSE OF VISUAL BALANCE ACROSS ARCHITECTURAL SURFACES. THIS OBSERVATION LED ME TO REFLECT ON THE PHILOSOPHY OF YIN-YANG.

YIN-YANG IS AN ANCIENT EASTERN PHILOSOPHY THAT EXPLAINS THE WORLD AS A SYSTEM OF INTERCONNECTED OPPOSITES. LIGHT AND DARK, SOFT AND HARD, STILLNESS AND MOVEMENT ARE NOT SEPARATE OR CONFLICTING FORCES, BUT COMPLEMENTARY ELEMENTS THAT DEFINE AND COMPLETE EACH OTHER. BALANCE IS THEREFORE NOT A FIXED OR PERFECT STATE, BUT A CONTINUOUS PROCESS OF INTERACTION AND TRANSFORMATION BETWEEN THESE DUALITIES, WHERE HARMONY EXISTS THROUGH CHANGE RATHER THAN STILLNESS.

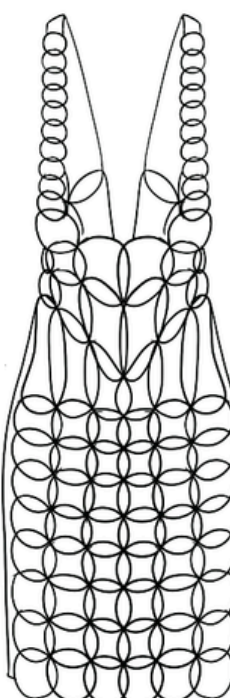
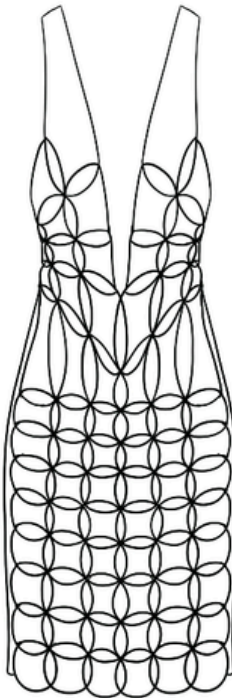
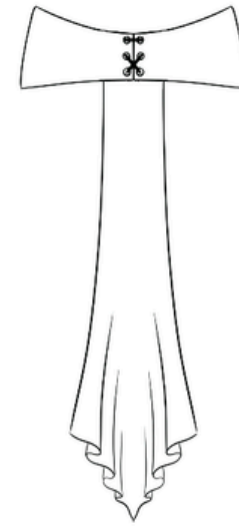
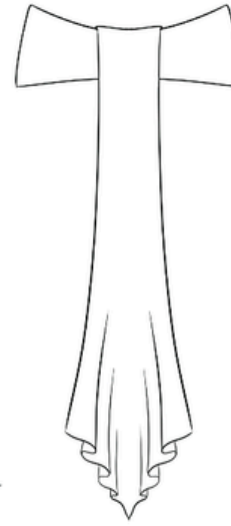
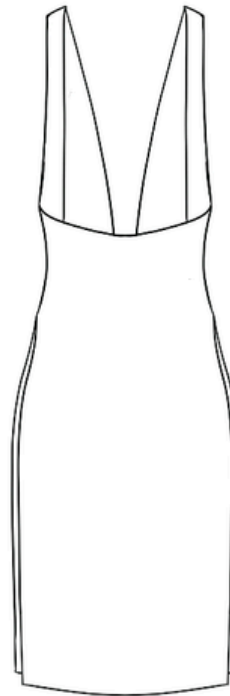
FROM THIS PERSPECTIVE, YIN-YANG BECOMES A FRAMEWORK FOR UNDERSTANDING BALANCE NOT ONLY IN PHILOSOPHY BUT ALSO IN DESIGN THINKING, WHERE CONTRAST IS ESSENTIAL TO CREATION. IT SUGGESTS THAT OPPOSITES CAN COEXIST WITHIN A SINGLE SYSTEM WITHOUT ELIMINATING EACH OTHER, FORMING A DYNAMIC EQUILIBRIUM SHAPED BY TENSION AND RESOLUTION.



SKETCHES



FLAT SKETCHES



TRONG QUÁ TRÌNH THỰC HIỆN ĐỀ TÀI, TÔI ĐÃ CÓ MỘT SỐ ĐIỀU CHỈNH NHẪM PHÙ HỢP VỚI ĐIỀU KIỆN THỰC TẾ. BAN ĐẦU, THIẾT KẾ DỰ KIẾN SỬ DỤNG TÔNG MÀU DA THEO Ý TƯỞNG BAN ĐẦU, TUY NHIÊN DO KHÓ KHĂN TRONG VIỆC TÌM KIẾM CHẤT LIỆU CÓ MÀU SẮC TƯƠNG ĐỒNG, TÔI ĐÃ THAY THẾ BẰNG BẢNG MÀU VÀNG, ĐỎ VÀ XANH LÁ LẤY CẢM HỨNG TỪ MÀU SẮC ĐẶC TRƯNG CỦA KIẾN TRÚC CUNG ĐÌNH HUẾ. BÊN CẠNH ĐÓ, HỆ THỐNG HOA VĂN ĐƯỢC PHÁT TRIỂN TỪ CÁC MÔ-TÍP LẶP LẠI TRONG HOA VĂN TRUYỀN THỐNG VÀ ĐƯỢC XỬ LÝ BẰNG KỸ THUẬT CẮT LASER NHẪM TÀI HIỆN VẼ ĐẸP CỦA HOA VĂN CỔ DƯỚI GÓC NHÌN ĐƯƠNG ĐẠI, GÓP PHẦN LÀM NỔI BẬT GIÁ TRỊ VĂN HÓA TRONG THIẾT KẾ.



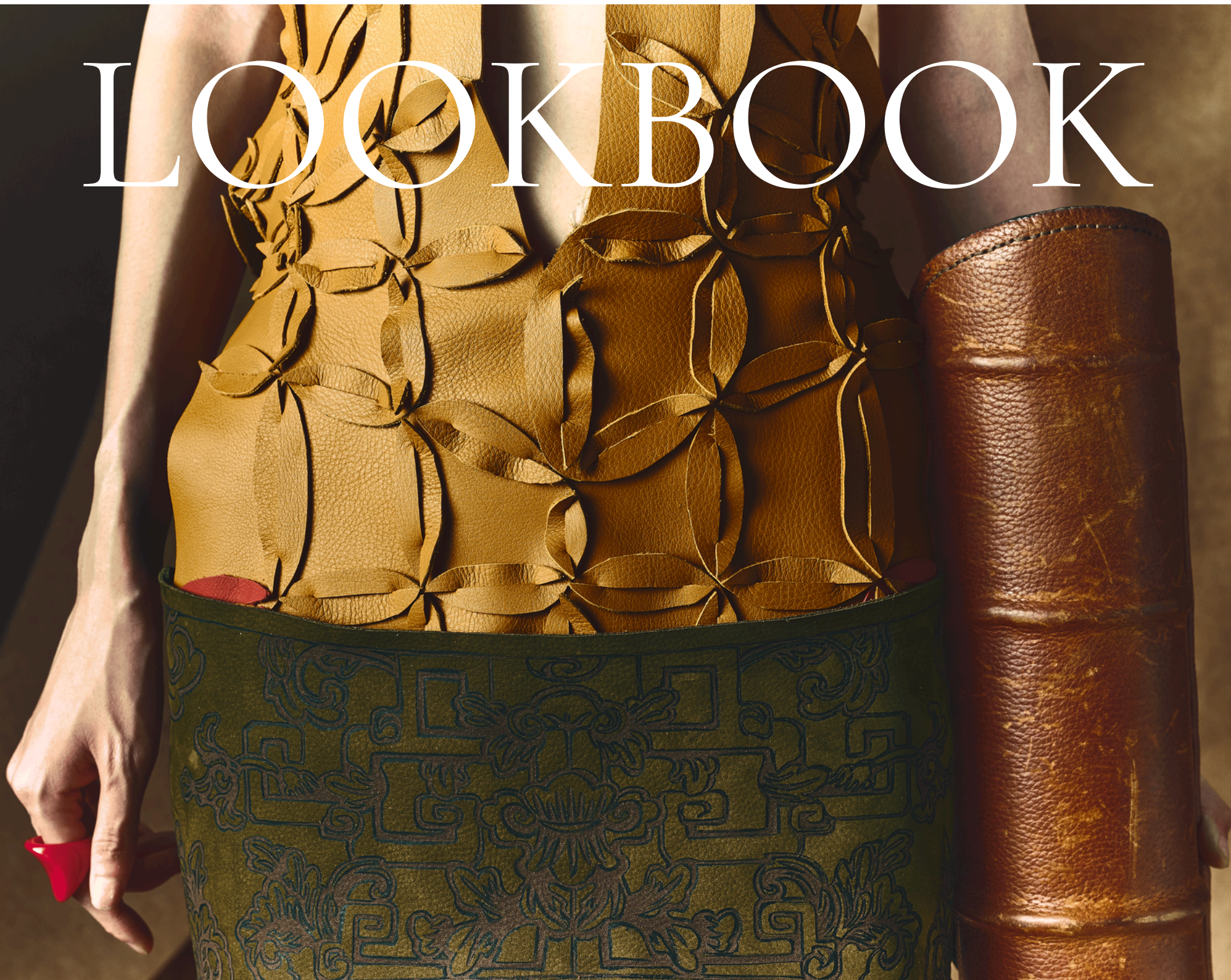
MAKING
PROCESS

LASER CUTTING

PATTERN
MAKING

FTTTING IN
REAL MATERIAL

LOOKBOOK













BAG COLLECTION



