

*Fashion Designer*

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PORTFOLIO: <https://github.com/junseonjeong/Portfolio>

## **Nobody Rules (2025)**

*:Who owns the female body*

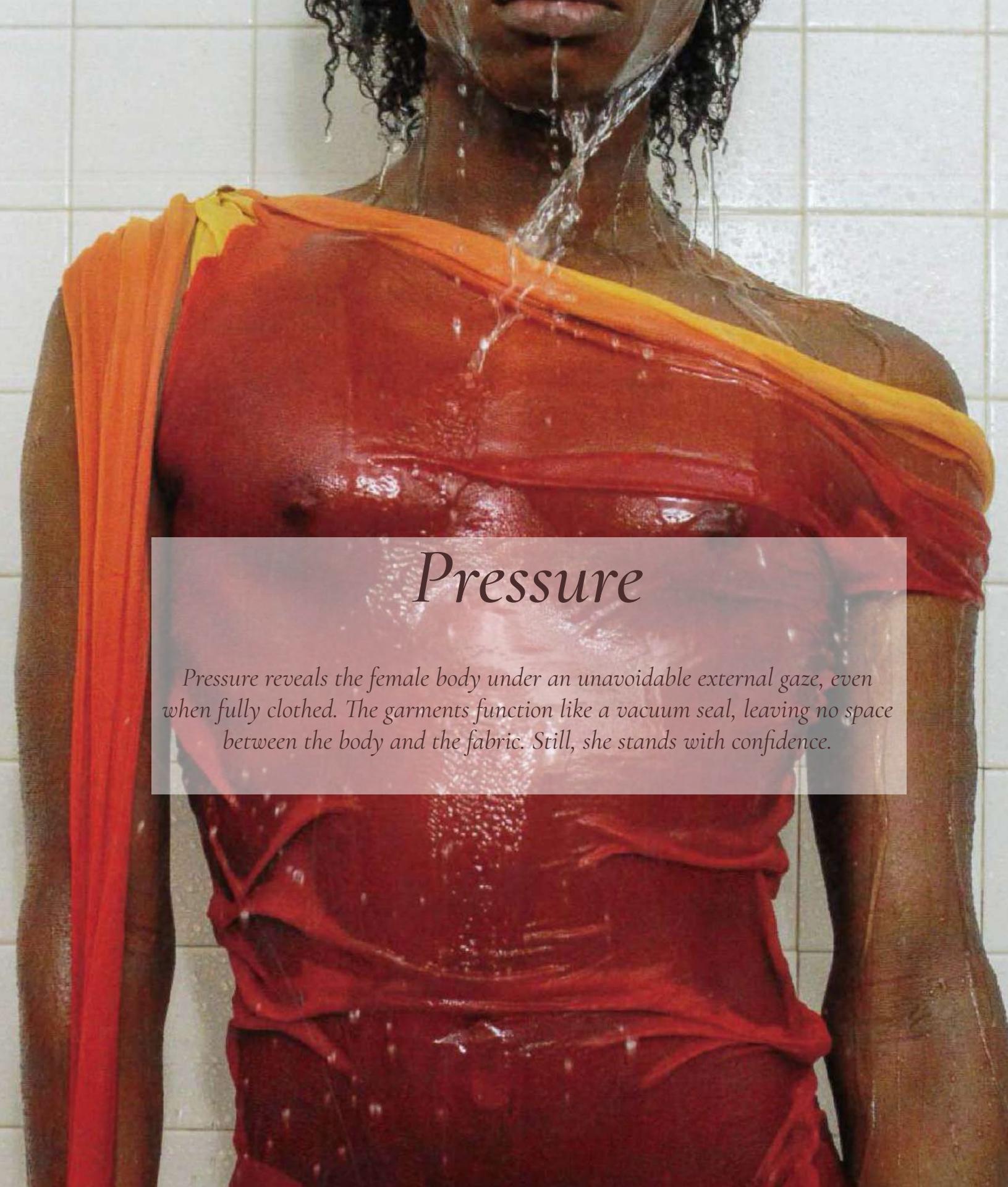
*Pressure – Reaction – Release*

*This project reclaims the female body, shifting it from object to subject. It explores the process of pressure, reaction, and release that women experience under the external gaze. By subverting traditional body types, it creates a new kind of hyper-femininity through contrasting volumes.*



*There's an unspoken rule in photography, not to mention in art in general, that women are not supposed to be, technically speaking, voyeurs—they're supposed to be what voyeurs look at.*

Hilton Als, 'Nan Goldin's Life in Progress(2016)', *The Newyorker* 100



## Pressure

Pressure reveals the female body under an unavoidable external gaze, even when fully clothed. The garments function like a vacuum seal, leaving no space between the body and the fabric. Still, she stands with confidence.

### Experiment: Vacuumed Skin

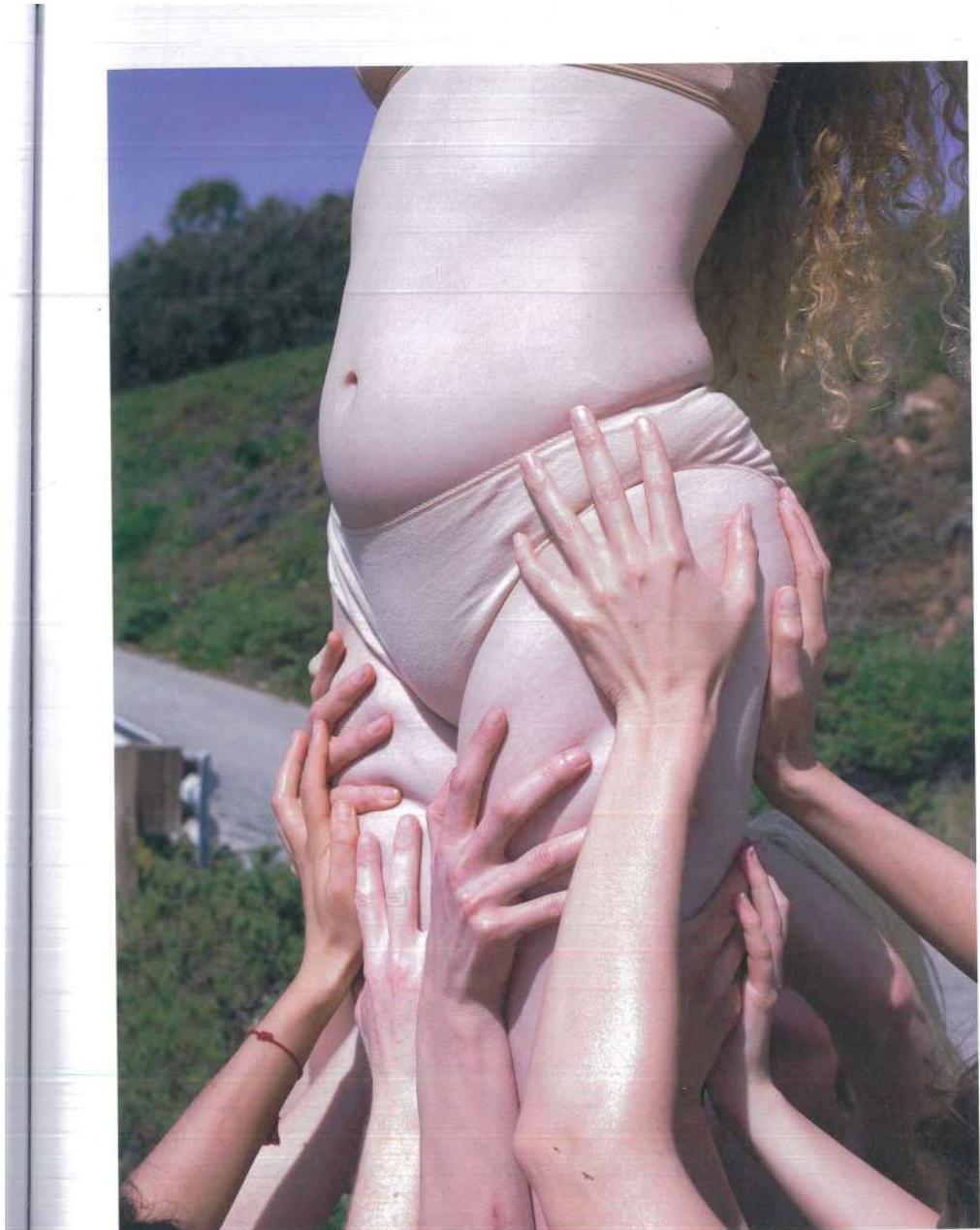
Aimed to create a soaked appearance, so tested materials such as resin and rubber silicone.



With applying latex onto knitwear, it fills the small gaps in the knit, representing the concept of pressure.

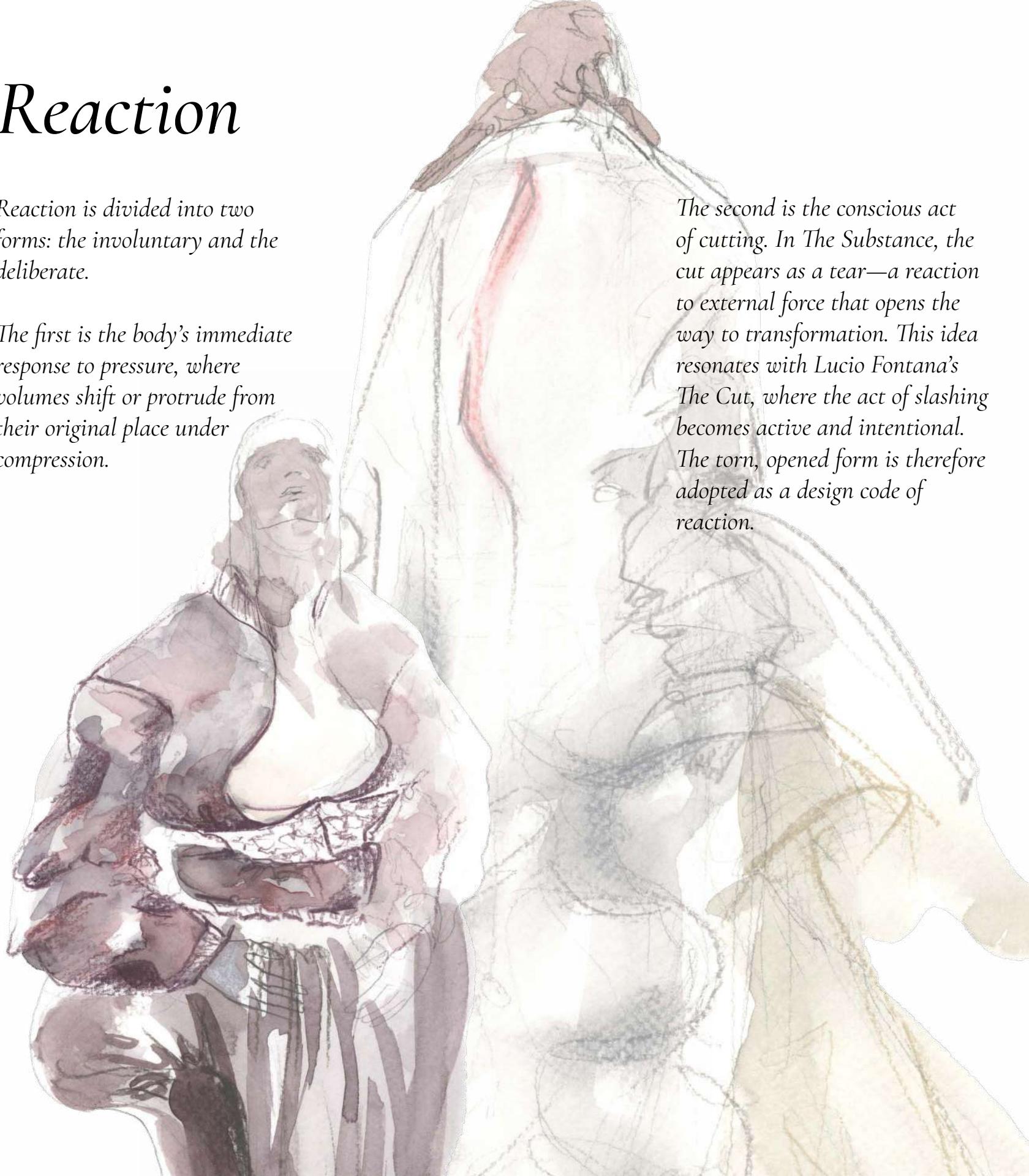


# Reaction

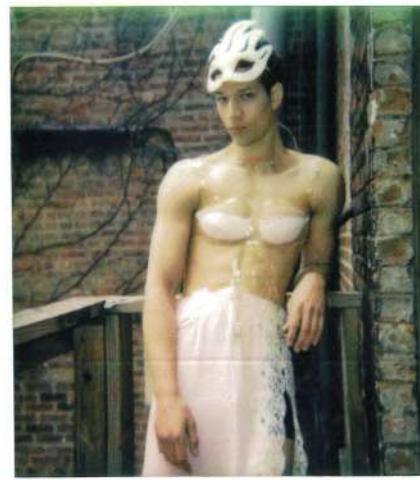
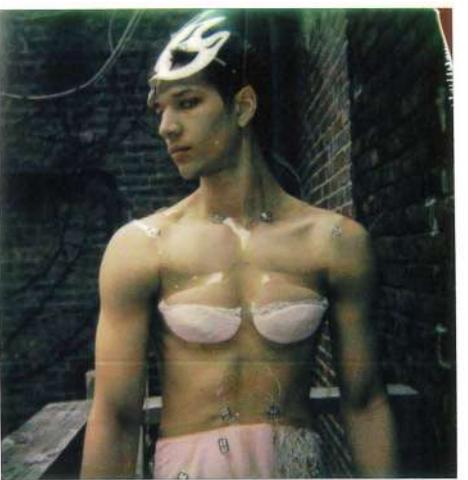
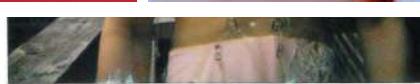
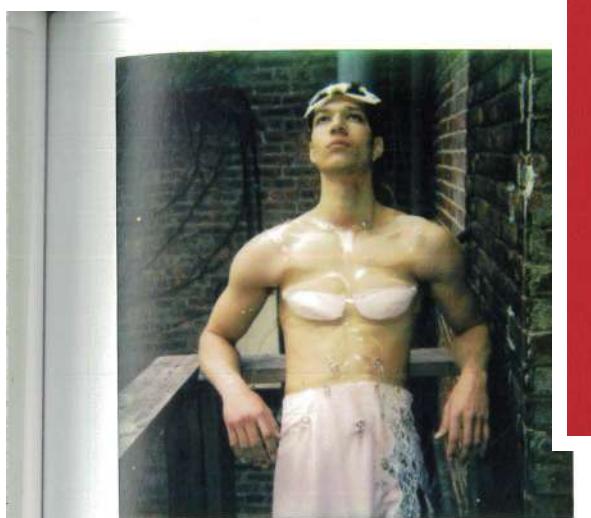


Reaction is divided into two forms: the involuntary and the deliberate.

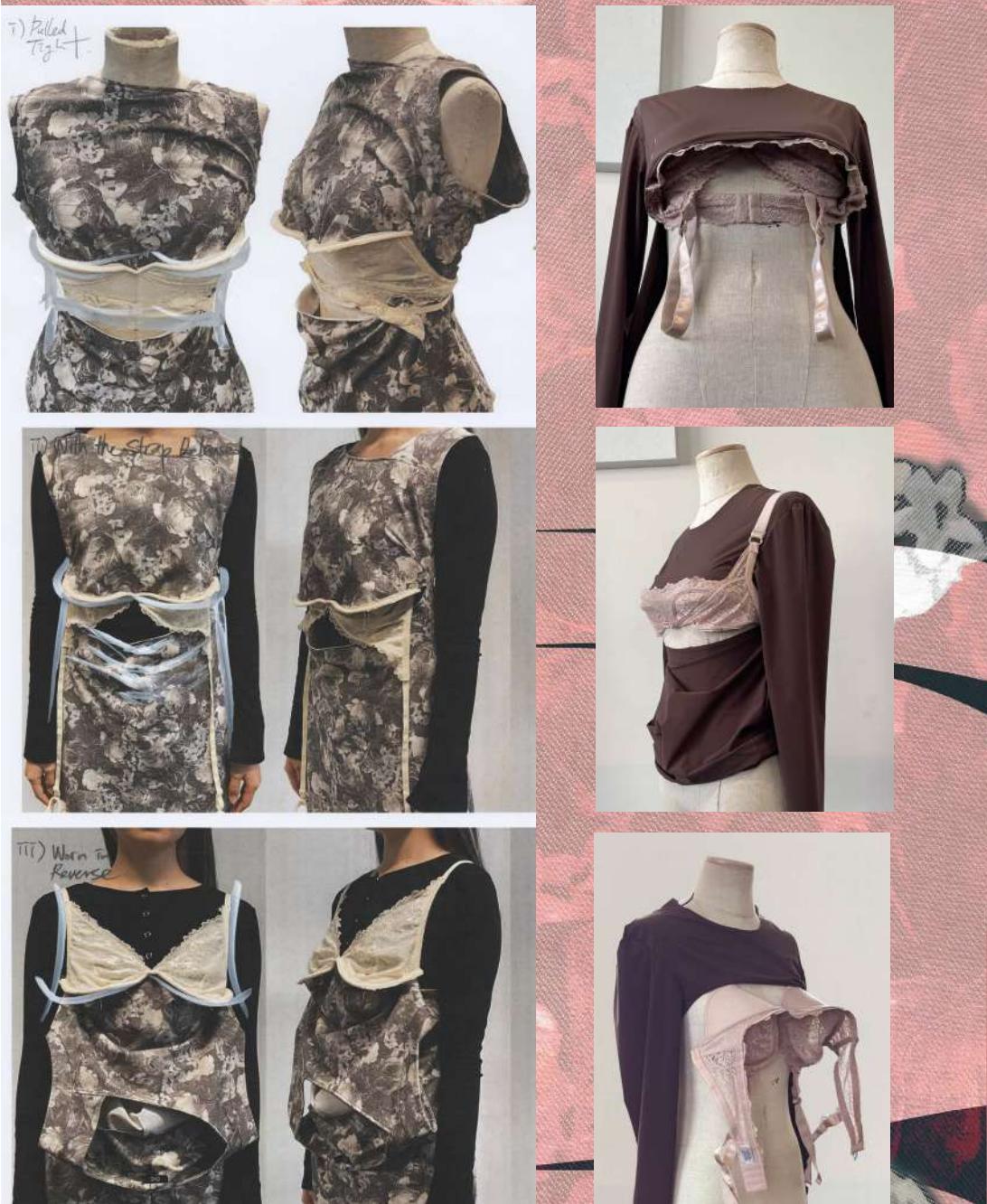
The first is the body's immediate response to pressure, where volumes shift or protrude from their original place under compression.



The second is the conscious act of cutting. In *The Substance*, the cut appears as a tear—a reaction to external force that opens the way to transformation. This idea resonates with Lucio Fontana's *The Cut*, where the act of slashing becomes active and intentional. The torn, opened form is therefore adopted as a design code of reaction.



Kewin ears dress CHRISTOPHER KANE and boxers CDLP



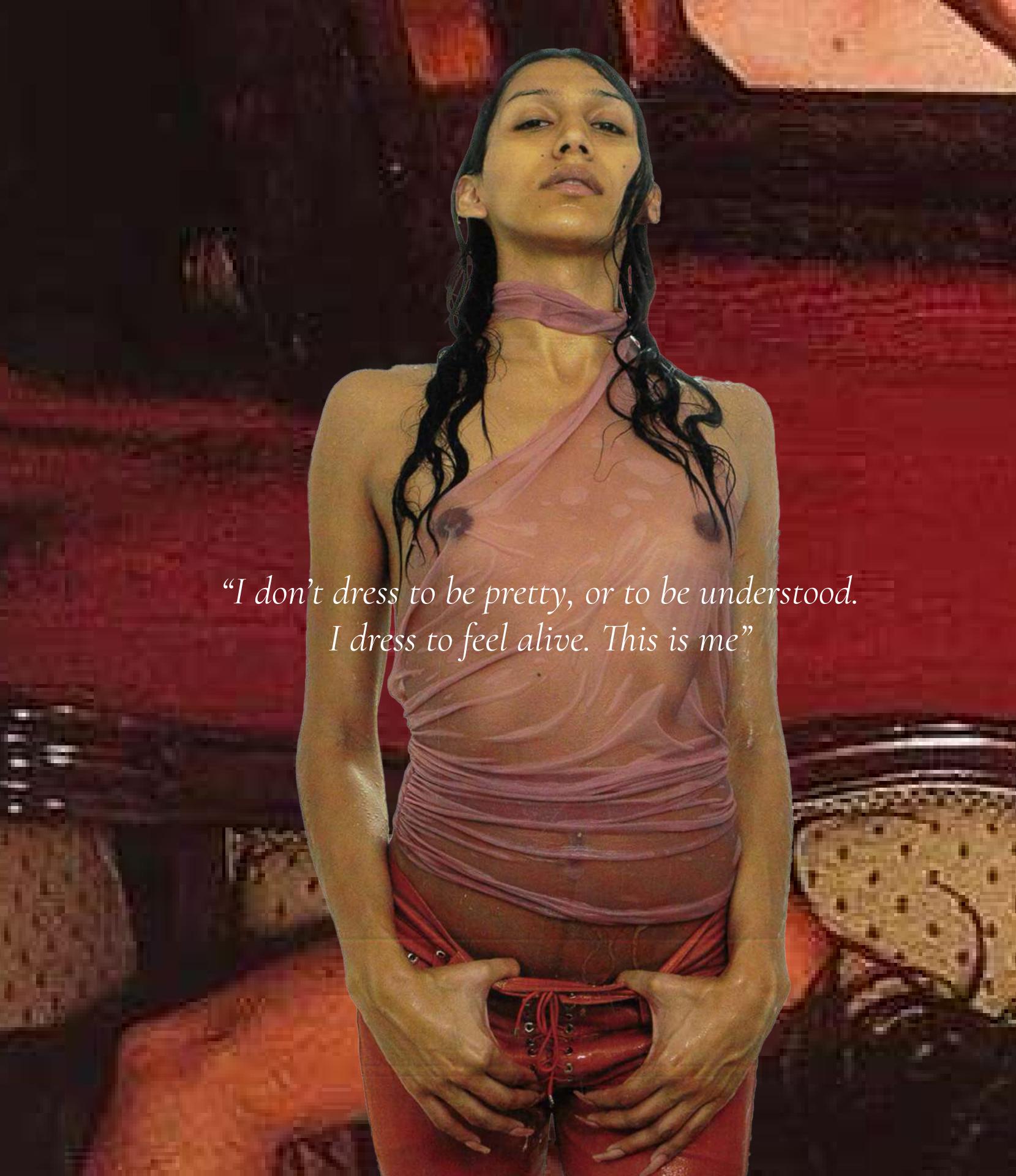
### Experiment: The Cut and Lingerie of Reaction

Lingerie serves as a design code of femininity, while the cut becomes a self-imposed reaction to pressure. Their combination embodies both constraint and liberation at once.

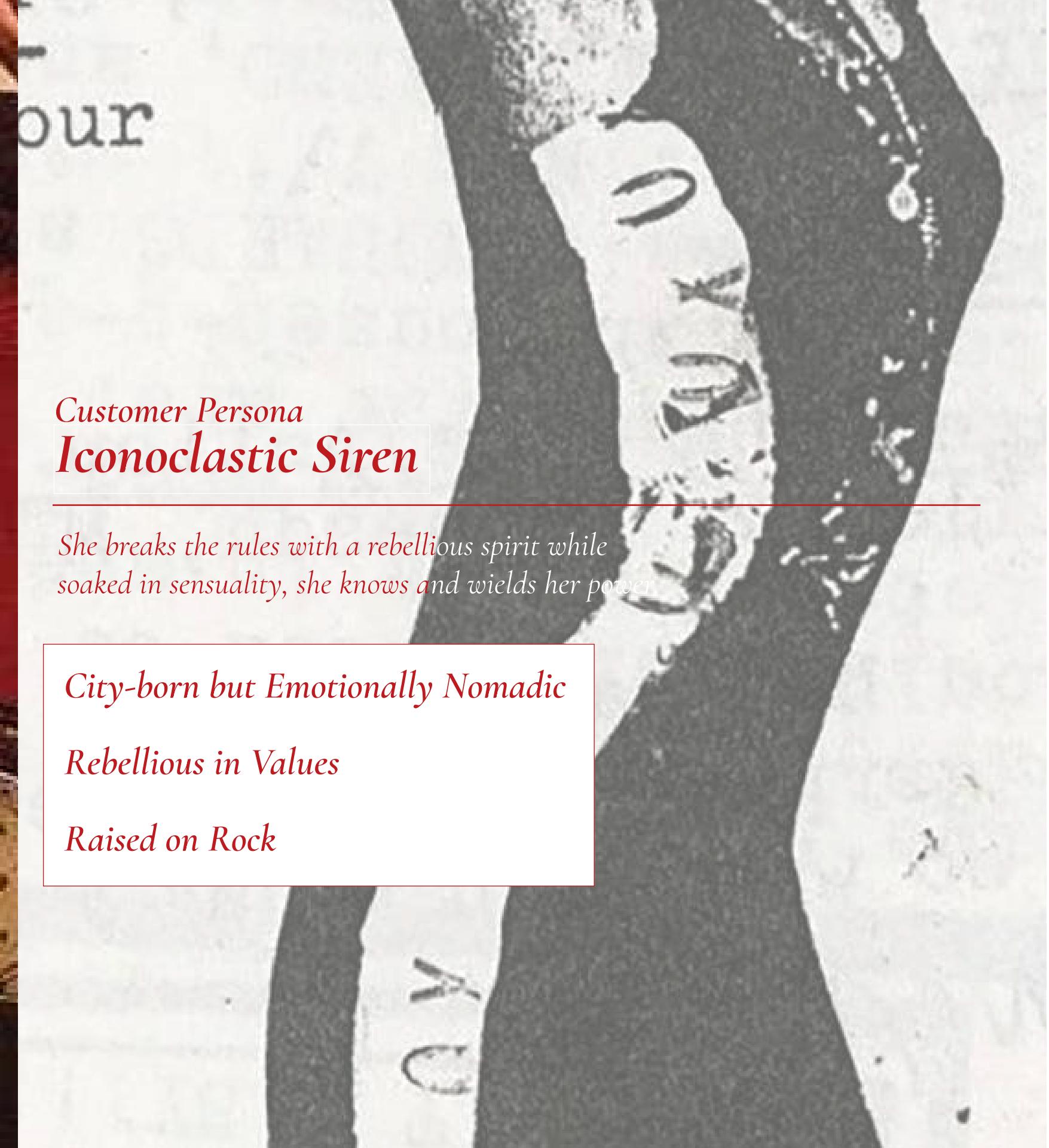
### Print Development : The Memory of Femininity

The idea begins with the cut and the flower. The flower is used as a code of femininity, drawn from vintage garments. The openings let flowers break through, revealing an unhideable femininity. The subtle blooms inside each cut stand as the lasting memory of femininity.





*"I don't dress to be pretty, or to be understood.  
I dress to feel alive. This is me"*



*Customer Persona*  
**Iconoclastic Siren**

*She breaks the rules with a rebellious spirit while  
soaked in sensuality, she knows and wields her power*

*City-born but Emotionally Nomadic  
Rebellious in Values  
Raised on Rock*

Material · Color Board



*Illustration; Collection Line up*



*Commercial Line up(Merchandising)*



### Look1



### Treatment Development

Resin was applied while preserving the mannequin's shape in full detail. The mold was then taken directly from the mannequin to reveal the gap that emerges when the piece is worn on a real body.



### Treatment Development

Rubber silicone was used to evoke the effect of the body being clung to. It was applied along the paper mold under the fabric.

### Look2

Design codes of Reaction are used ; the cut for the center back and shift of volume for sleeves



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Look3

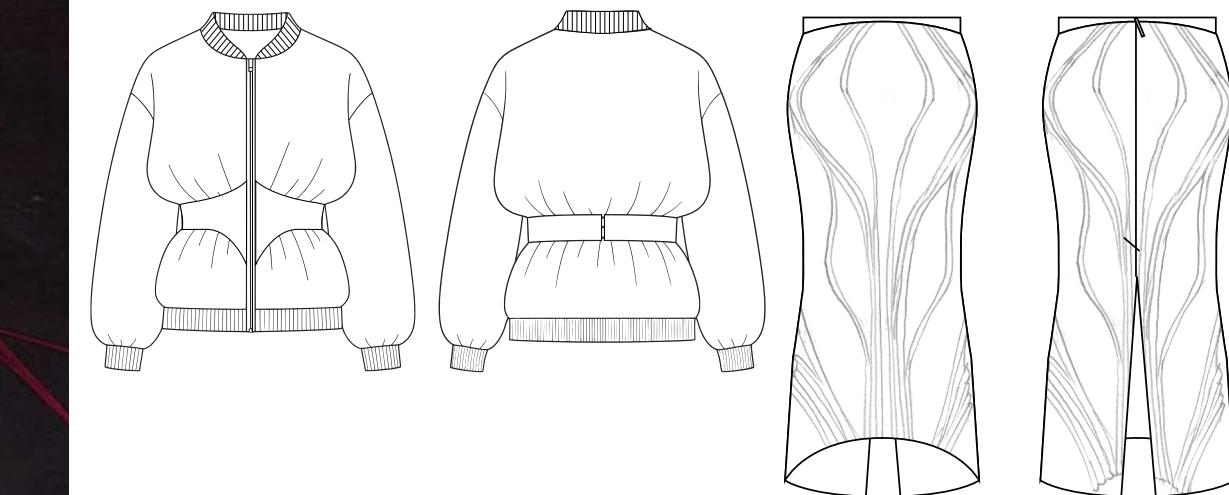
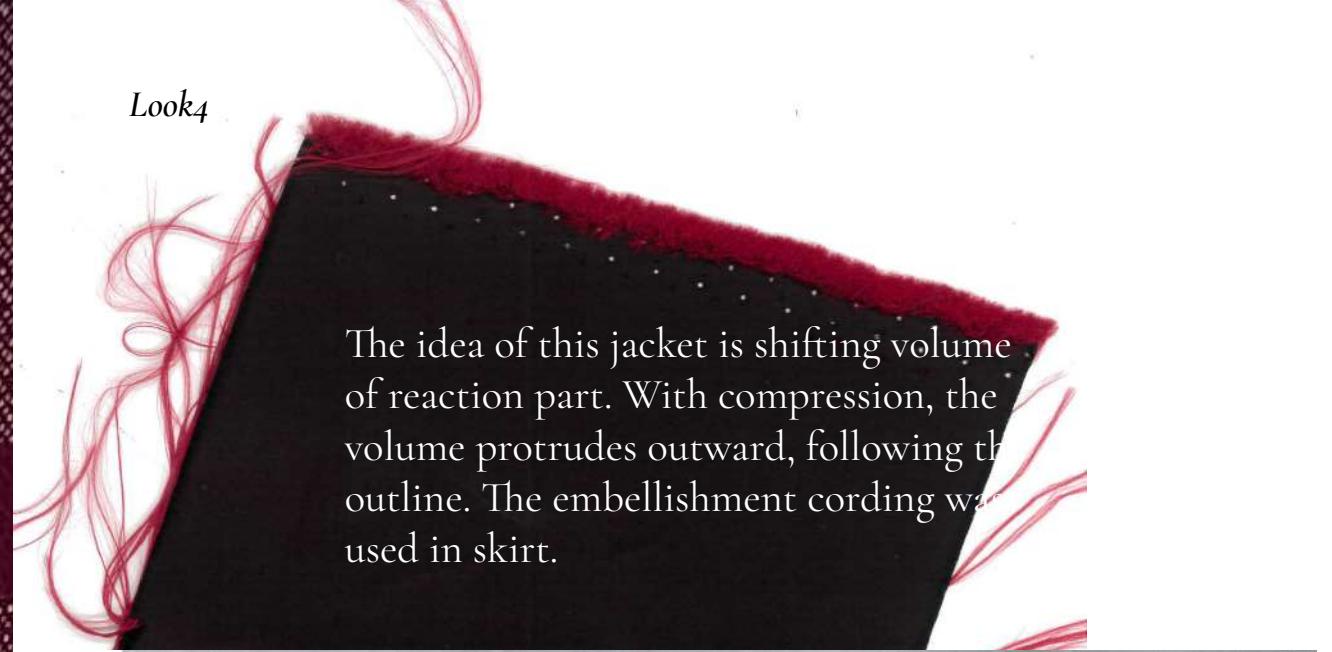


### Knit Development

Developed Knit body suit which is single jersey with dropped needles and applied latex on.



Look4



Look5



### Knit Development

Single jersey drop stitched knit halter top. Yarn is mixed with viscose and cotton for gauge 7. To express volume bursting from the chest, the front panel was knitted at twice its usual size. After doing finishing, latex was applied on it. Single latex piece was attached on the bottom.



ADD LATEX  
PIECE

After Drying,  
Flat latex were added behind  
(3 layers)

Latex on the Bust  
to hold the Volume

Look6



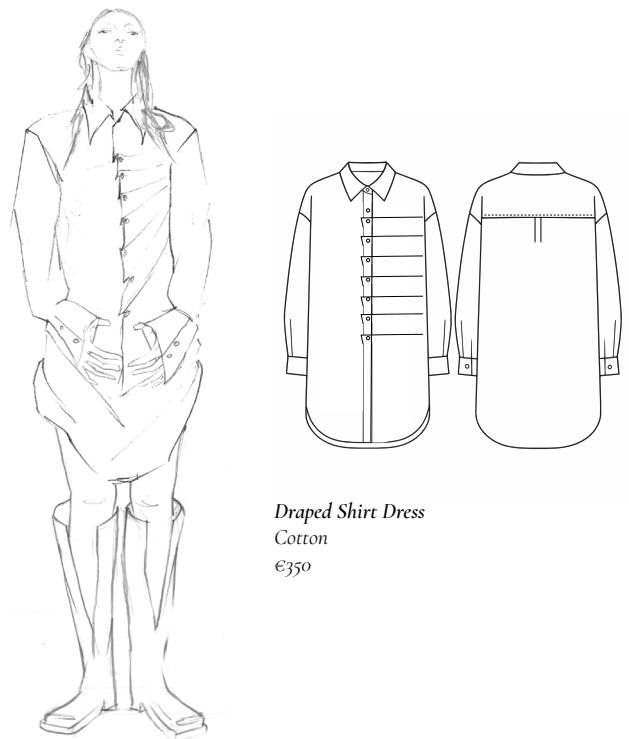
STT.



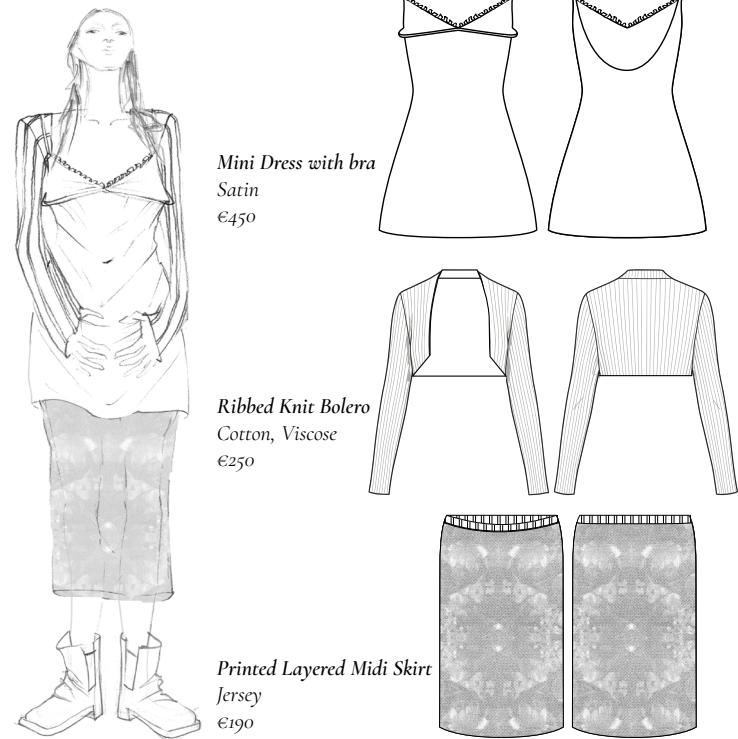
To make the volumary skirt, added gros-grain  
to hold the draped volume.



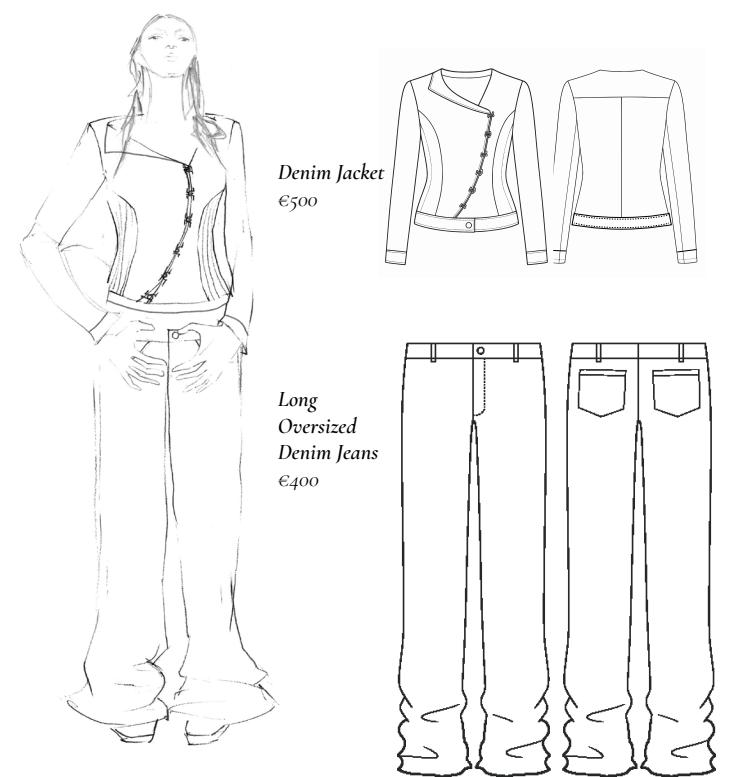
Merchandising Look1



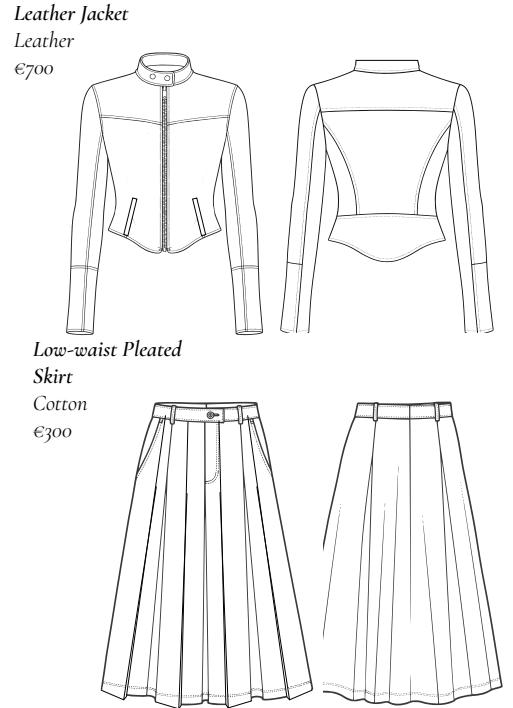
Merchandising Look2



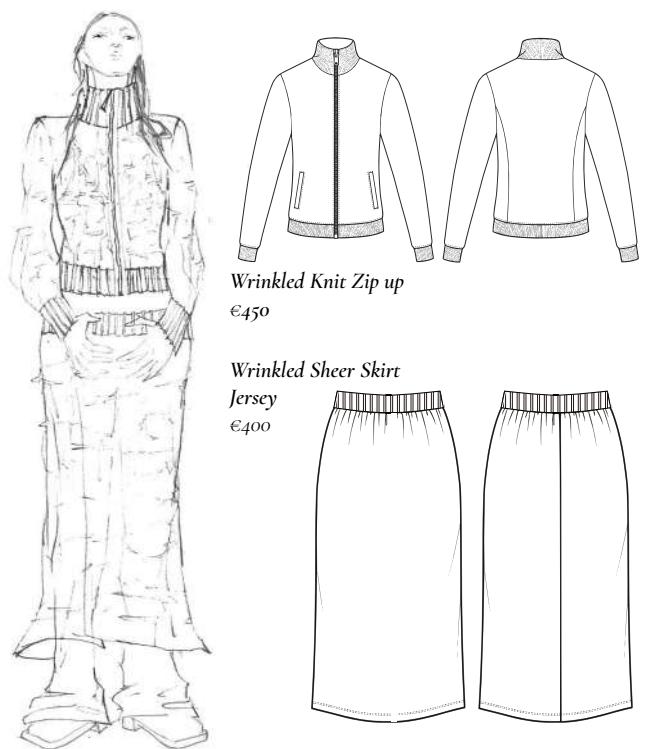
Merchandising Look3



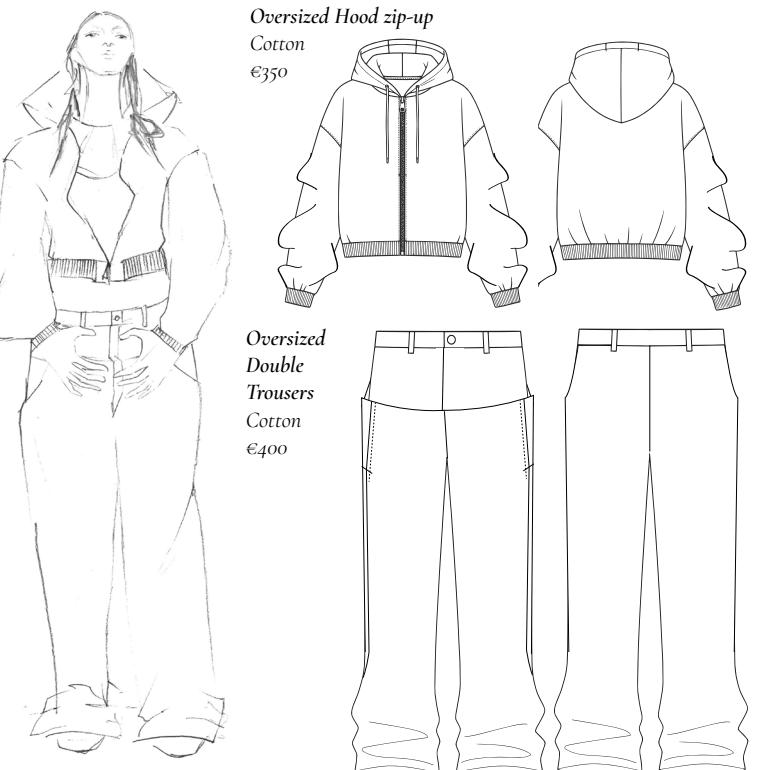
Merchandising Look4



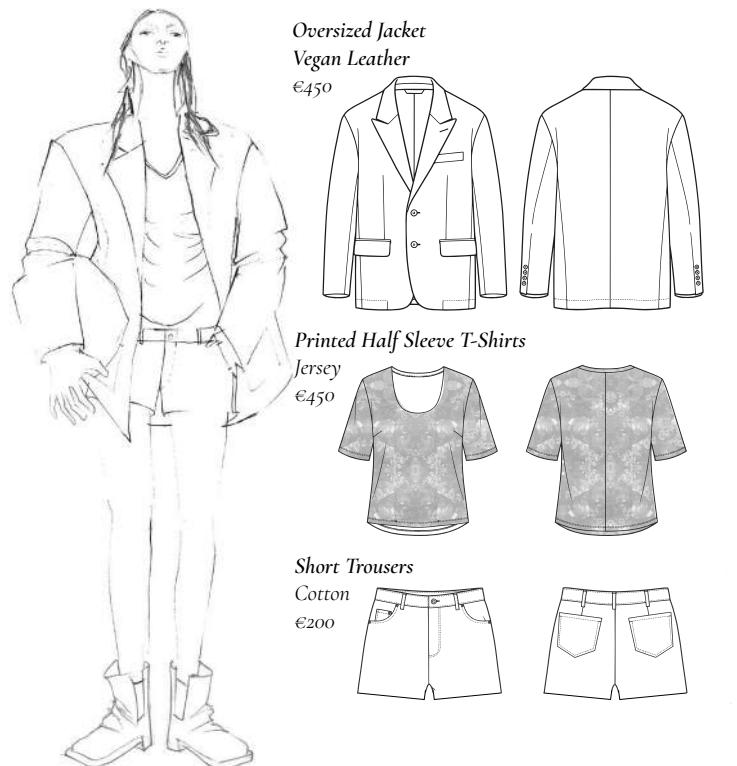
Merchandising Look5



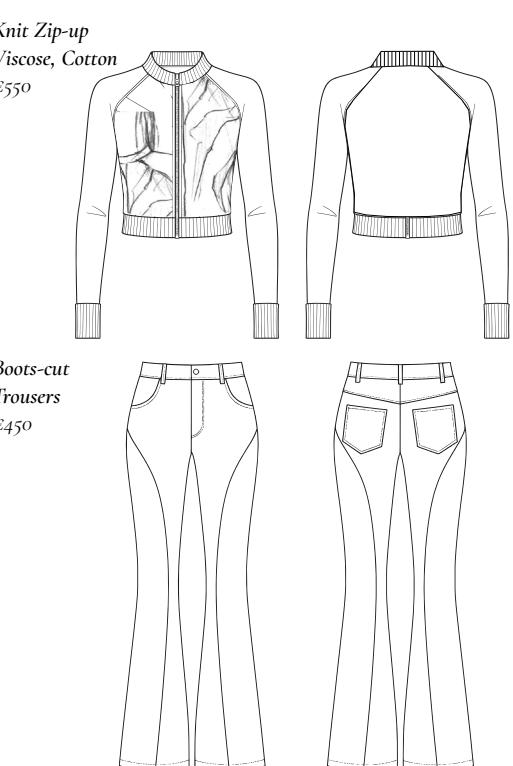
Merchandising Look6



Merchandising Look7



Merchandising Look8



*Shooting*



Concept: Crowded Elegance



## CROWDED ELEGANCE(2024)

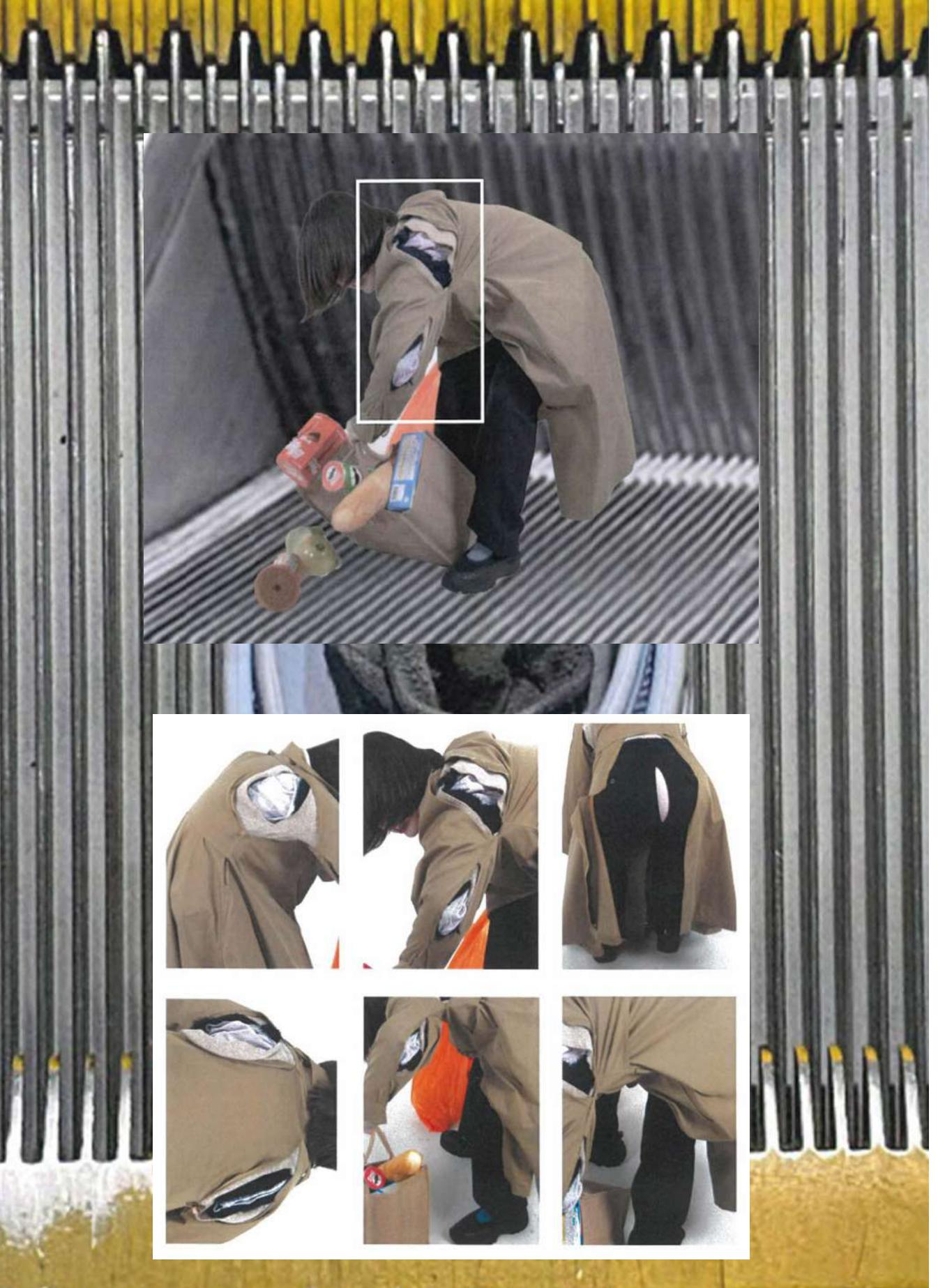
Why do extravagant garments often become a burden in everyday life?

This capsule collection captures moments when clothing clashes with reality. For instance, bulky coats crushed in a packed subway, fabrics soaked and flailing in the wind, or hems caught in escalators on rainy commutes. It is a study of how garments interact with the body not in idealized settings, but in motion, in weather, in rush hour. Through this, I explore the tension between visual volume and practical constraint.

Concept Development



*Concept Development*



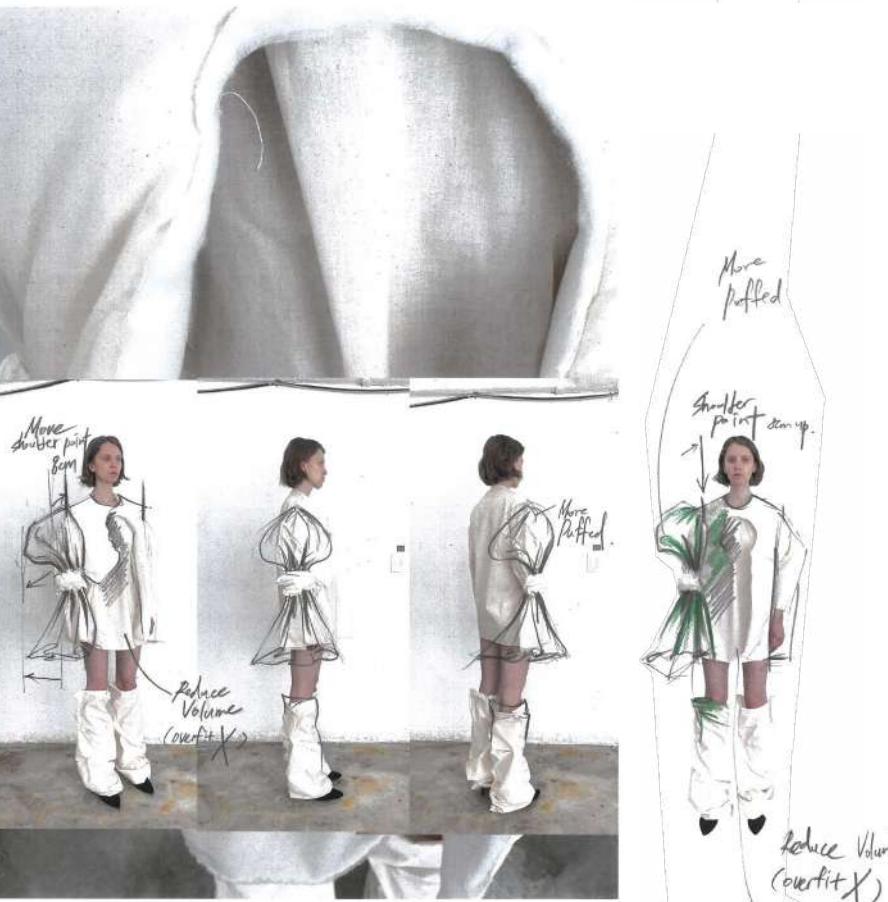
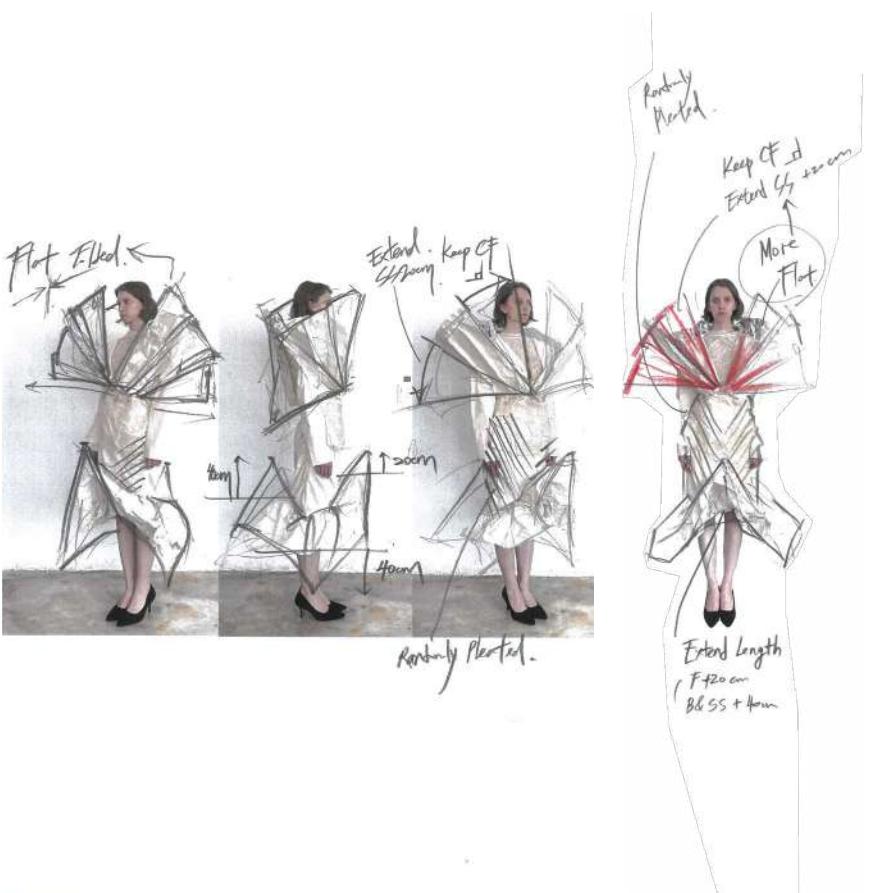
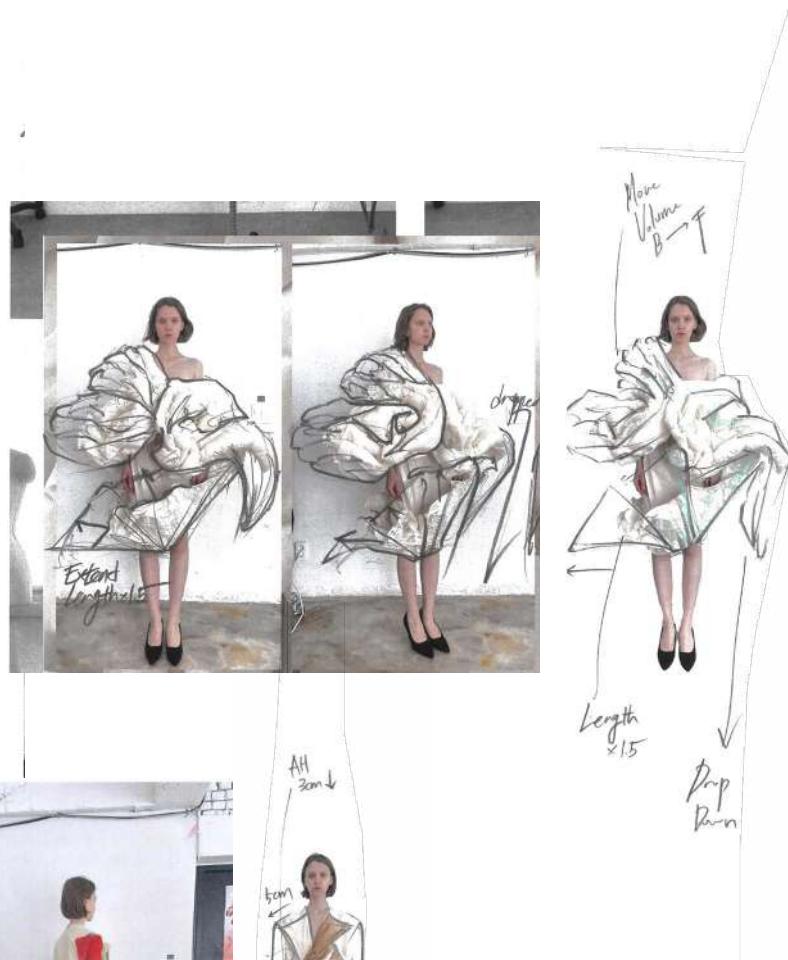
*Line up and Fabric Board*



## Making Process



## Making Process



*Shooting*

