



OVID

The manifestation of the new Body

" I cannot feel my hands anymore , where are my feet .
What's happened to me? " .

- Franz Kafka , The Metamorphosis .





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Abstract

New appearance, character, or circumstances is resulting from metamorphosis.

The word metamorphosis, which has its origin in three Greek words:

1. the prefix meta- comes from a Greek word meaning “beyond” or “change.”
 2. the root morph comes from a Greek word meaning “shape.”
 3. the suffix -osis comes from Greek as well, and means “state or process.”
- Thus, the English word metamorphosis would etymologically have something to do with the “process of changing shape.” The process of transformation - a profound change - from, structure, or substance an immature form to an adult form in two or more distinct stages in the life history of an organism. Many people think that the essential task of philosophers is to provide metaphysical doctrines; some even say that this is the only justification for the existence of philosophers which Existentialism needs to discover it. A person is best when struggling against their individual nature, fighting for life, dealing with what they are at the moment. All these willingness to have inside changes is just to reach the growth, the profound transition. This metaphysical system leads to a new direction of their perfection. This perfection prepares a armed new layer, safe and protected and turns up with re-borning.

On the other side of this concept there is “Visual metamorphosis” which is the term, we use to indicate shape-shifting in art. It allows an artist to transform a shape, representing one item into a similar or something else in surreal world. This trend, in turn, allows one meaning to be hidden behind another. Although metamorphosis may directly refer to the biological transformation of insects, animals, or plants, it may figuratively represent many other things that undergo sequencing, phases, or progression of one sort or another. In this respect, The object passes from the level of annihilation to a cognition of existing. we may refer to anything that goes through a transition.

Clearly, the insects-inspiration is a risky one, because the majority of people, even designers find them disgusting or even frightening, on the flip side they maybe find them as a source of inspiration.

The Metamorphosis is charged by the cognition of power, as the object is trying to be considered by oneself, it makes it to feel independent and powerful. This ability refers to the process of changing body shape, sometimes permanently, but more commonly as a temporary shift by a god, another divine being, or someone using magical authority. That's why in mythology they are presented as a god or goddess. But why they are frightening or at least trying to be shocking?

Alexander McQueen said “ I want people to be afraid of the women I dress”. That would be the answer to the question what make them to be powerful? Is that really power?

On the top of that, each object after the process of metaphoric, passing a annihilation of life, and dying, reaching a new life rising. A veritable phenomenal body-to-body, derives not only from our recognition of the immanence of a difference, as the basis of all identity but also from our humble and necessary acknowledgment of the annihilation. This is how to experience a sudden change, a need to ‘becoming-other’, while everything goes to pieces and is built up new structure.

To sum up, all these changes cause by a metaphoric process which leads to re-borning a new object. after all, there is a question, Is that beautiful? This beauty carries the same form of body which is expected to be?

In this paper I have used this concept to remind not only their hidden beauty but also the hidden concept of these small creators. To reach new identification of beauty, ugliness through the frightening forms or even disgusting?

What we have called beauty in fashion is that really the invisible ugliness in form which is transformed to this visible beauty? as Alexander McQueen said “ I think there is beauty is everything. What “ normal people would perceive as ugly, I can usually see something of beauty in it “. And finally I would try to answer all these question and reach the point of these thirty's concept. This collection included seven dress considered as Funeral ceremony for the for S/S 2018 collection in terms of the trend of this year.

A s t r a t t o

Dalla metamorfosi scaturiscono nuove apparenze, caratteri o circostanze.

La parola “metamorfosi” trae le sue origini da tre parole greche:

Il prefisso meta-, che deriva da una parola greca che significa “al di là” o “cambiamento”

La radice morph che deriva da una parola greca che significa “forma”

Il suffisso -osis derivante anch'esso dal greco, che significa “stato o processo”

Pertanto la parola “metamorfosi” sarebbe etimologicamente legata all'idea del “processo di cambiare forma”. Il processo di trasformazione – un cambiamento profondo – da struttura o sostanza immatura ad una forma adulta attraverso due o più fasi distinte nella storia di un organismo.

Molta gente ritiene che il compito essenziale dei filosofi sia di fornire dottrine metafisiche; alcuni affermano addirittura che questa sia la sola giustificazione per l'esistenza dei filosofi, che l'Esistenzialismo ha il compito di scoprire. Una persona è al meglio di sé quando lotta contro la sua natura individuale, per la vita, confrontandosi con ciò che è in quel preciso momento. Tutta questa volontà di un cambiamento interiore è mirata al solo raggiungimento della crescita, della transizione profonda. Il sistema metafisico conduce le persone in una nuova direzione della loro perfezione; questa perfezione crea un nuovo strato armato, sicuro e protetto, e si traduce in rinascita.

A fianco a questo concetto c'è la “metamorfosi visiva”, che è il termine che utilizziamo per indicare i cambiamenti di forma nell'arte. Essa permette ad un artista di trasformare la forma, rappresentando un oggetto in uno simile o in qualcos'altro in un mondo surreale. Questa tendenza fa sì che un significato possa essere nascosto dietro un altro. Sebbene la metamorfosi possa essere direttamente riferita alla trasformazione biologica di insetti, animali o piante, può altresì rappresentare in senso figurato molte altre cose che supportano sequenze, fasi o progressioni di qualsivoglia sorta. Da questo punto di vista, l'oggetto passa da un livello di annichilimento ad uno di cognizione di esistenza. Qualsiasi cosa fa riferimento a una sorta di transazione. Chiaramente il paragone con gli insetti è rischioso perché la maggior parte delle persone, anche gli artisti, li trovano disgustosi o addirittura spaventevoli, ma possono trovarli anche una fonte di ispirazione.

La metamorfosi è potenziata dalla consapevolezza del potere, in quanto l'oggetto cerca di essere considerato per se stesso, e questo lo fa sentire indipendente e potente .

Questa abilità si riferisce al processo di cambiamento della forma del corpo, a volte in modo permanente, ma più comunemente come uno spostamento temporaneo di un dio, un altro essere divino o qualcuno che usa l'autorità magica. Ecco perché nella mitologia sono presentati come un dio o una dea. Ma perché sono spaventosi o almeno provano a essere scioccanti? Alexander McQueen ha dichiarato: "Voglio che la gente abbia paura delle donne che abito". Questa sarebbe la risposta alla domanda che cosa li rende potenti? È davvero potere?

Quest'abilità fa riferimento al processo di cambiamento della forma del corpo, a volte permanente, ma più spesso un passaggio temporaneo proveniente da un Dio, un altro essere divino o qualcuno che utilizza la propria autorità magica. È per questo motivo che nella mitologia sono rappresentati come dèi o dee. Ma come mai fanno paura o per lo meno provano a spaventare? Alexander McQueen dice “Voglio che le persone siano spaventate dalle donne che vesto”. Sarebbe questa la risposta alla domanda su cosa li rende potenti? È questo vero potere?

In più, ogni oggetto dopo il processo metaforico passa da un annichilimento della vita e muore, sorgendo a nuova vita. Un vero fenomeno corpo-a-corpo deriva non solo dal nostro riconoscere l'immanenza di una differenza alla base di tutta l'identità, ma anche dal nostro umile e necessario riconoscimento dell'annichilimento. Questo è il modo in cui fare esperienza di un cambiamento improvviso, un bisogno di “diventare altro”, mentre tutto cade a pezzi e risorge in una nuova struttura.

Per riassumere, tutti questi cambiamenti sono causati da un processo metaforico che porta alla rinascita in un nuovo oggetto. Dopo tutto, c'è una domanda: è bello? Questa bellezza porta in sé la stessa forma del corpo che ci si aspetta?

In questo lavoro ho utilizzato questo concetto per ricordare non solo la loro bellezza nascosta ma anche il concetto nascosto di queste piccole creature. Per raggiungere una nuova identificazione di bellezza, il brutto attraverso forme che fanno paura o addirittura disgustose?

Ciò che definiamo bellezza nella moda è davvero la bruttezza invisibile trasformata in bellezza visibile? Come dice Alexander McQueen “Penso ci sia bellezza in ogni cosa. In ciò che gente comune percepirebbe come brutto, io riesco solitamente a vedere qualcosa di bello”. Infine cercherò di rispondere a tutte queste domande e fare il punto di questo thirty's concept.

Questa collezione include sette vestiti considerati come cerimonia funebre per la collezione P/E 2018 in termini di trend per quest'anno.



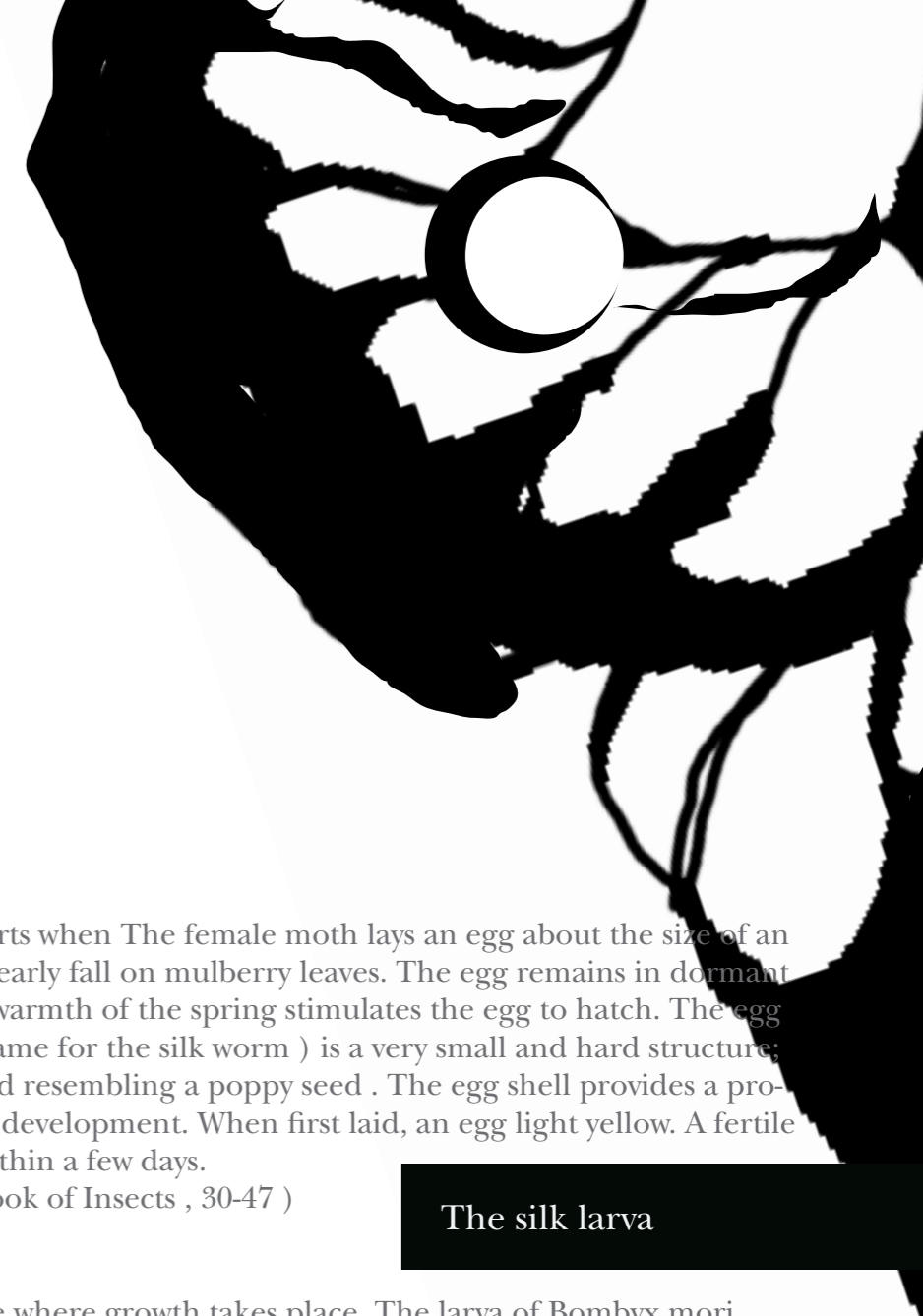
“ It seemed to him that he was being shown the way to the unknown nourishment he had been yearning for ” .

-Franz Kafka , The Metamorphosis .



Life - cycle of the silk moth

The metamorphosis of a Silk Moth



The silk ova

The life-cycle of a silk moth starts when The female moth lays an egg about the size of an ink dot during summer or the early fall on mulberry leaves. The egg remains in dormant stage until spring arrives. The warmth of the spring stimulates the egg to hatch. The egg of *Bombyx mori* (The Latin name for the silk worm) is a very small and hard structure; about the size of a pin head and resembling a poppy seed . The egg shell provides a protective covering for embryonic development. When first laid, an egg light yellow. A fertile ovum darkens to a blue-gray within a few days.

(Wade , The Science Times Book of Insects , 30-47)

The silk larva

The larva is the vegetative stage where growth takes place. The larva of *Bombyx mori*, commonly called a silkworm, is host specific to mulberry. During growth, the larva molts 4 times. The period between successive molts is called an instar. The silk worm, upon hatching, is about 1/8th of an inch and extremely hairy.

Young silkworms can only feed on tender mulberry leaves. However, during the growth phase they can eat tougher mulberry leaves as well. The larval stage lasts for about 27 days and the silkworm goes through five growth stages called instars, during this time. During the first molting, the silkworm sheds all its hair and gains a smooth skin.

The silk Pupa

As the silkworm prepares to pupate, it spins a protective cocoon. About the size and color of a cotton ball, the cocoon is constructed from one continuous strand of silk, perhaps 1.5 km long (nearly a mile). The silk cocoon serves as protection for the pupa. Cocoons are shades of white, cream and yellow depending on silkworm genetics. After a final molt inside the cocoon, the larva develops into the brown, chitin covered structure called the pupa. Metamorphic changes of the pupa result in an emerging moth . If the silkworms are allowed to mature and break through the cocoon, the silk would be rendered useless for commercial purposes. So the encased insect is plunged into boiling water to kill the inhabitant and dissolve the glue holding the cocoon together. The end of the silk is then located and the cocoon unwound onto a spindle to be made into thread.

The silk Cocoon

Cocoon is the stage in which the larva spins silk threads around it, to protect itself from its predators. The larva traps itself inside the cocoon in order to pupate. The color of the cocoon varies, depending upon what the silkworm eats. It can range from white to golden yellow. The second molting occurs inside the cocoon, when the larva turns into a brown pupa. It takes about 2-3 weeks for the pupa to metamorphose into an adult moth.

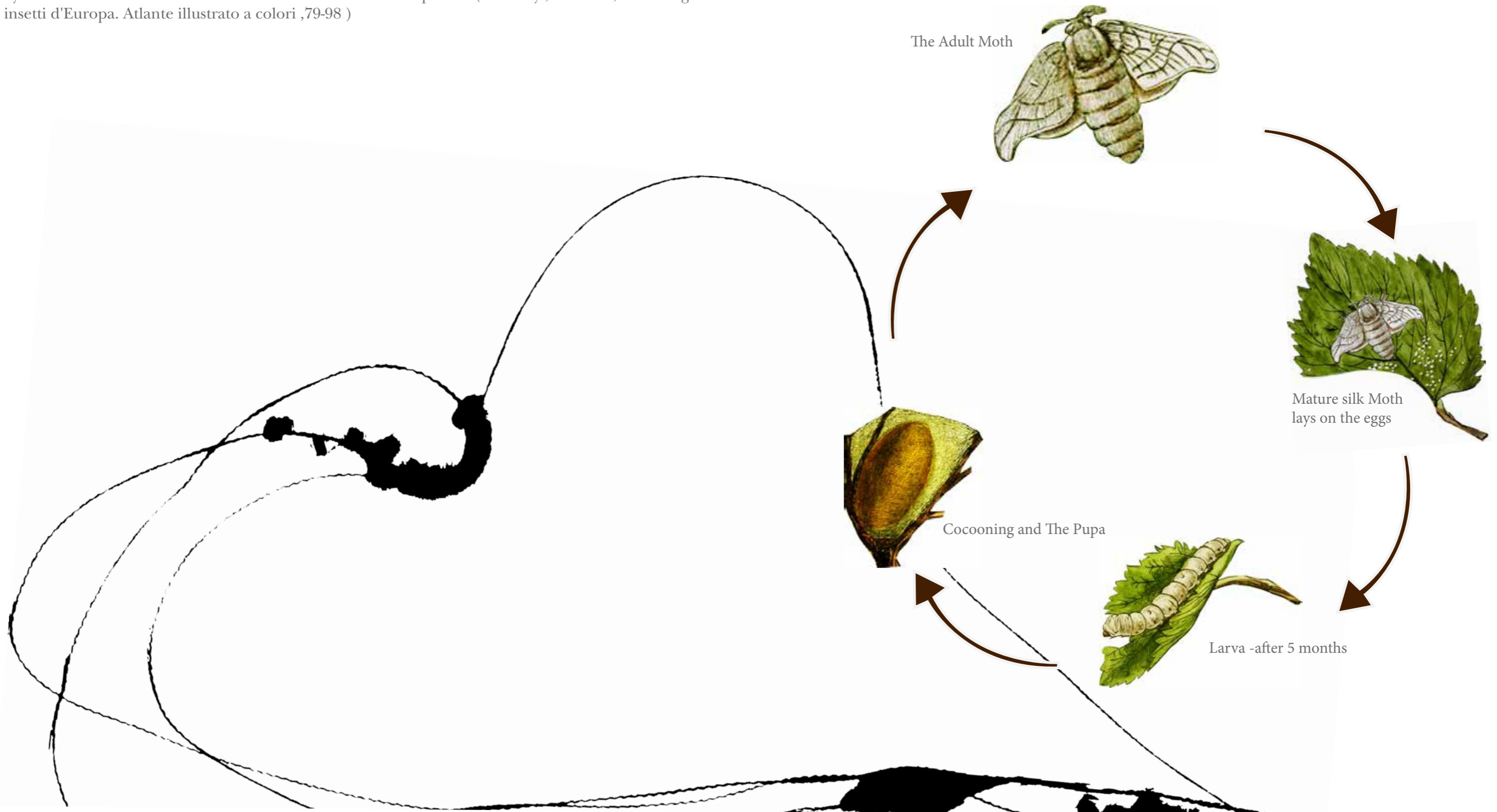
This insect is also called the silkworm-moth and the mulberry silkworm. Male and female moths are flightless and lack functional mouth parts. The moths differ in morphological features. The female has a larger abdomen whereas the male has a much larger pair of antennae. The life cycle of *Bombyx mori* demonstrates the most advanced form of metamorphosis. (Chinery , Micheal ,Guida degli insetti d'Europa. Atlante illustrato a colori ,79-98)

1.1

The chronicle of a silk moth life

The process of Life to death

The process of death to life



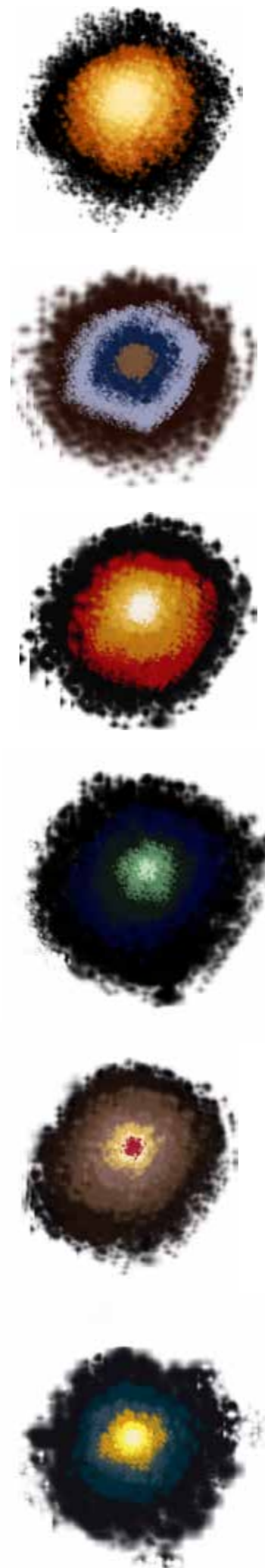
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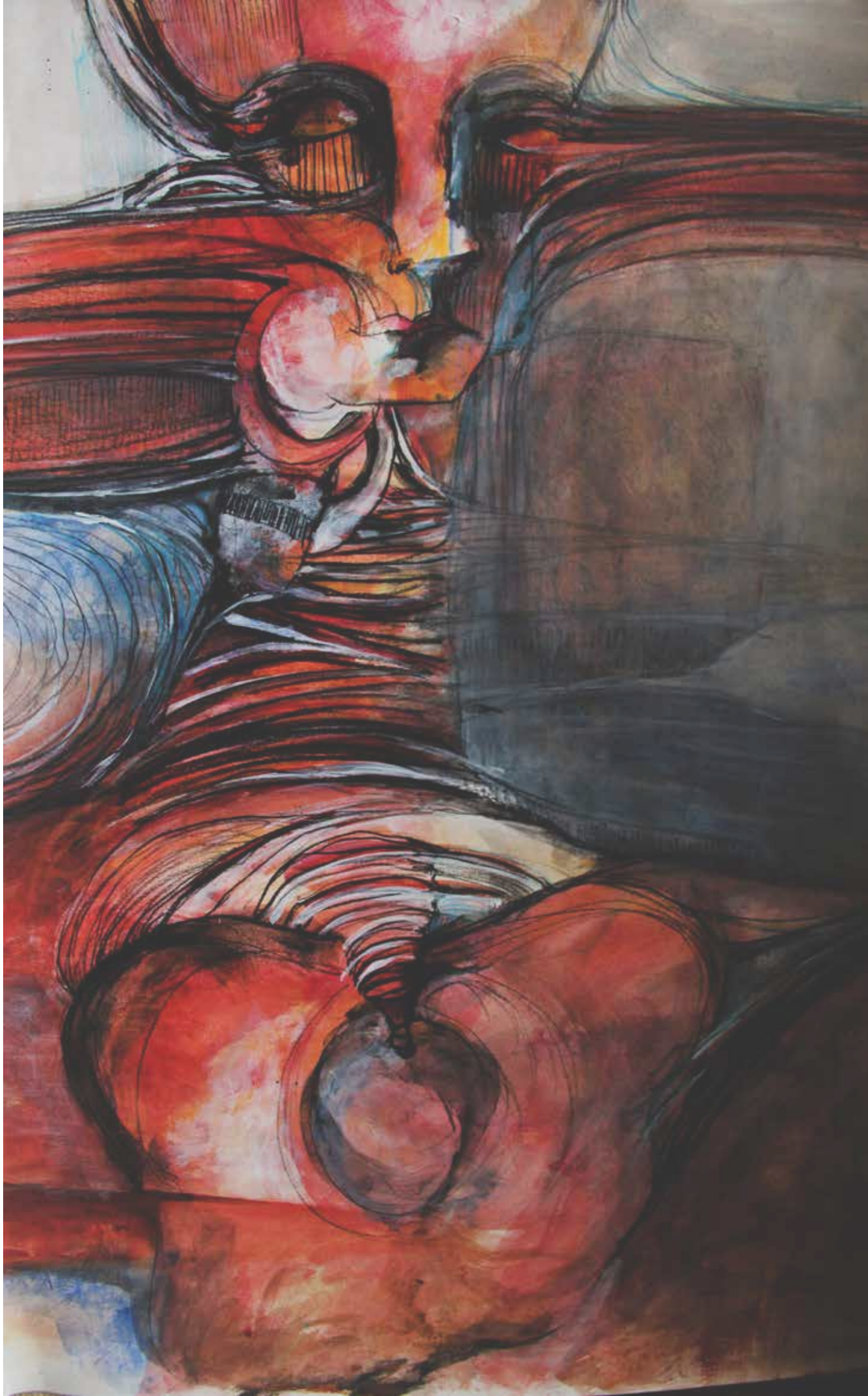
The Mature Silk Moth





Color Palette





Meta
Morph
osis
&
FaShion

The thirties concept inspiration
futuristic Design

“As Gregor Samsa awoke one morning from an uneasy dream he found himself transformed in his bed into a gigantic insect. He was laying on his hard, as it were armor-plated, back and when he lifted his head a little he could see his domelike brown belly divided into stiff arched segments on top of which

the bed quilt could hardly keep in position and was about to slide off completely. His numerous legs, which were pitifully thin compared to the rest of his bulk, waved helplessly before his eyes... ” .

- Franz Kafka , The Metamorphosis



“ Was he an animal or human , if music could captivate him so ? ”

- Franz Kafka , Metamorphosis .

The Thirties' concept - Metamorphosis

Metamorphosis is an elusive and multi-layered term. In biology, it relates to a complete change of form through successive transformative stages in the lifespan of an organism, such as the miraculous transformation from caterpillar to butterfly. The term also has magical connotations that relate to the inner psychological 'transformations of being' and identity. So it seems likely that the question is one which it is particularly difficult to answer neutrally, dispassionately. Many people think that the essential task of philosophers is to provide metaphysical doctrines; some even say that this is the only justification for the existence of philosophers which Existentialism needs to discover it. 'A person is best when struggling against their individual nature, fighting for life, dealing with what they are at the moment to reach the revolution of life'. they believe. (Ryan, The Mystery of Metamorphosis: A Scientific Detective Story, 45-79)

Going through the literature, The story of "Metamorphosis" story by Franz Kafka can be a very good example of it, which is talking about a very normal person called Gregor Samsa, a traveling salesman wakes up one morning and find himself transformed into a giant insect. Gregor is shut off from any communication, and Kafka wanted him to be in position like that to exaggerate him to fight to seem normal. But many people, including many philosophers, think that all metaphysical doctrines are spurious; some have even called them meaningless. Metaphysics has a unique power to attract or repel, to encourage an uncritical enthusiasm on the one hand, an impatient condemnation on the other. All the more reason for giving, if possible, a neutral and dispassionate account. (Ryan, 105)

Besides, a metamorphoses can be considered as a object trying to be Considered by oneself, It might be said, at least, to minimize the differences between being by oneself and being with other as the object is going to have both mentally and bodily manifestations. This a revolutionary of their life leads to a new direction of their perfection. What's more, metaphysical system brings about arming with new layer of life, safe and protected though, struggling with changes inside to reach the growth. It turns up with re- birning.

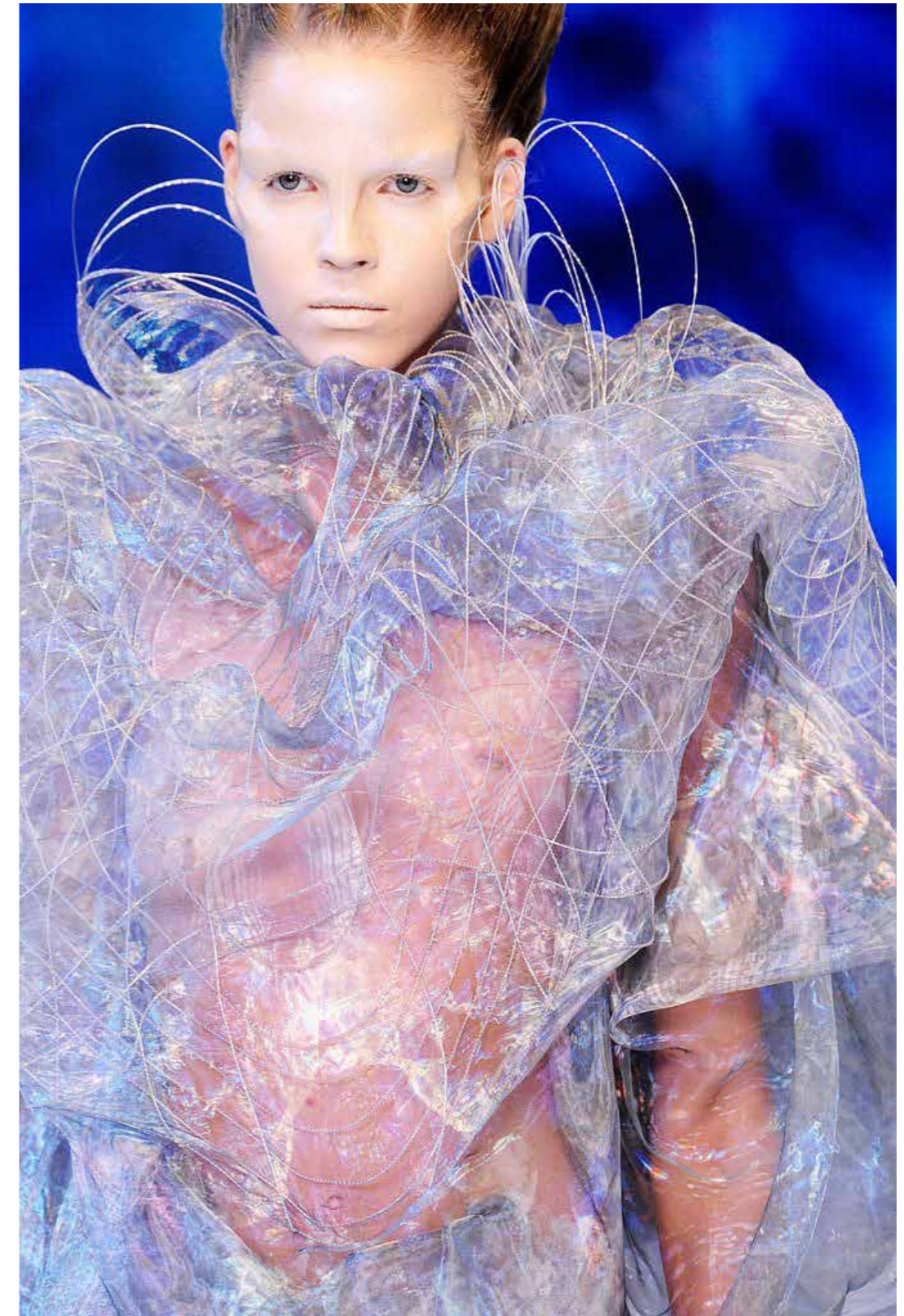


2.1



Visual metamorphosis is the term we use to indicate shape-shifting in art. It allows an artist to transform a shape representing one item into a similar shape representing something bizarre and beautiful. This process can be considered as perfection which sometimes is a sort of "dark romance". Alexander McQueen can be a good example of making a "dreamy nightmare" of art in fashion. He said "give me time, and I will give you the revolutionary". With his dark glamour while he designed a poetic, invisible beauty, transformed in non-human body dresses. He said "I think there is beauty in everything. What "normal" people would perceive as ugly, I can usually see something of beauty in it." women with sex-doll lips and sometimes painfully theatrical costumes ugly and misogynistic. (Flemming, Metamorphosis: 50 Contemporary Surreal, Fantastic and Visionary Artists, 30-76)

Plato's Atlantis
Alexander McQueen
S/S 2010 ready-to-wear collection



Alien-looking models caked in make up, with eyebrows blanked out and heavily braided hair pulled into cone shapes. The collection veered from brightly coloured prints inspired by butterflies, moths, beetles and giant squid, to grey and black leather dresses and golden dresses that looked almost transparent.



“Everyone has a dark - side , they sometimes try to hideI guess that makes it more attractive ” .

- Alexander McQueen

2.2

METAMORPHOSIS ROMANTICISM

The fearless warrior princess - exaggerated red lips dancing tragically to manifest their beauty

This shape - shifting from an ugliness to beauty , can be called as " Romanticism metamorphosis " . chaos and degradation are turned into a sort of harmonious pandemonium, so to speak, by means of a powerful alchemy: an amazing spectacle of fashion art. As stated by Peter Greenaway, art is about ‘trying to find some order in the chaos’. In fact, Nietzsche’s claim is that in genuine tragic works of art, the Dionysian and the Apollonian principles cross-fertilize one another, so that the metaphysical horror of existence is simultaneously revealed and made bearable; the ravages of intoxication are transfigured by dreams; and the sublime is beautified by the evil of appearances. In sum, as tragedy—and by extension, any genuine work of art—makes this possible, it is only as an aesthetic phenomenon that existence and the world can be eternally justified. (Flemming ,98)

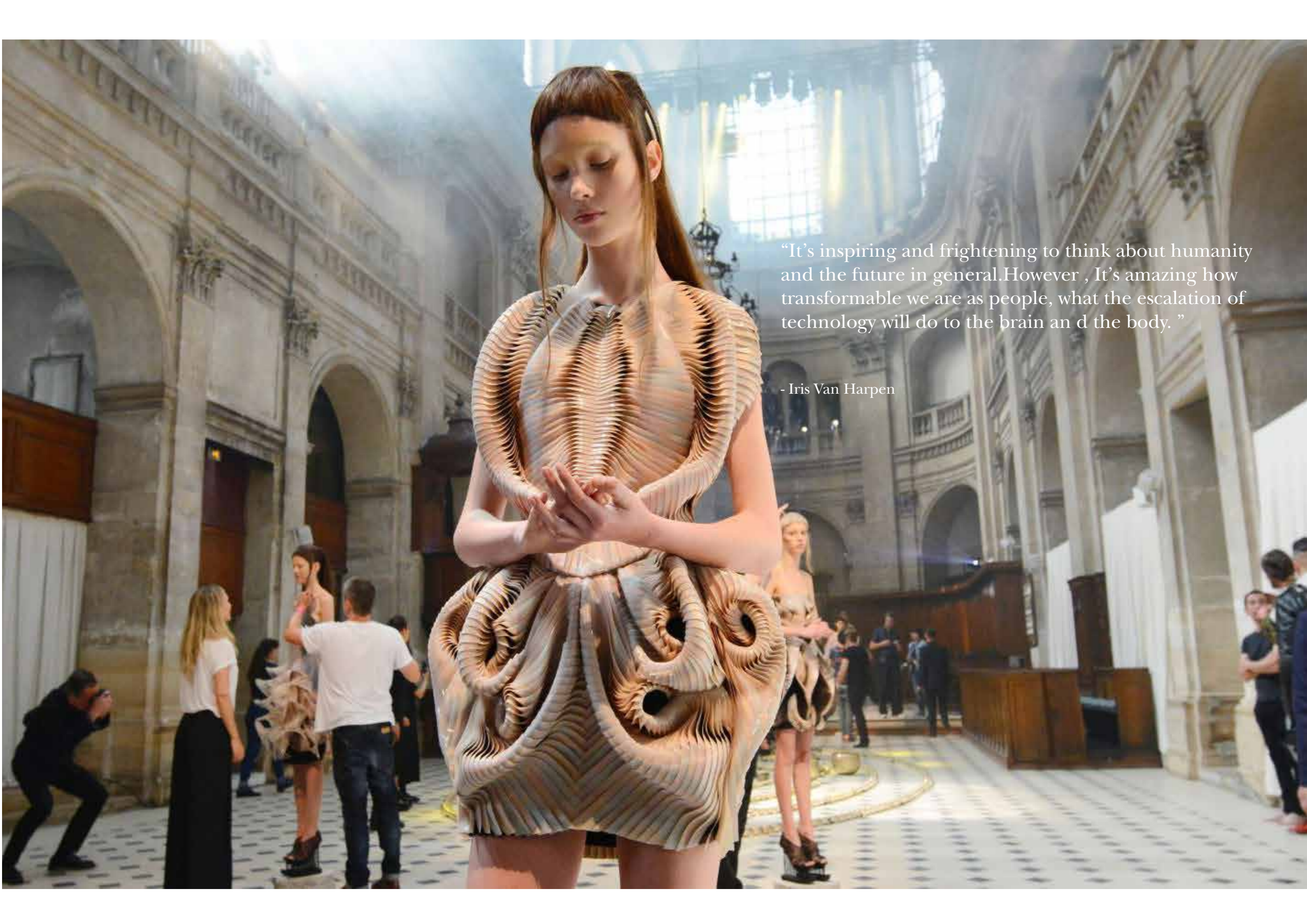
The process to enrich the woman’s identity as they wear the clothes , they transformed to disagreeable look which brings about a certain hardness and powerful look as can be called “ Ironic look “. Finding an Immortal and invisible beauty in ugliness is “ romantic metamorphosis “ for some of the designer such as British designer –Alexander McQueen who has reached his aesthetic in metamorphosis to an powerful – tragic beauty from ugliness. (Flemming ,105)

METAMORPHOSIS TECH

Smart fabrics and 3D printed layers on shape-shifting



The Life of Forms in Art, are in constant change not only in the mind of the artist but as they are transmitted from one work of art to another in their subconscious world of design .Here the metamorphosis lays on a form undergoes in “ Iris Van harpen” designs. She says “ for me fashion is an expression of art that is very closely related both to me and to my body .I see it as an expression of identity combined both with desire and moods.” (Quinn , , Textile Futures : Fashion , Design and Technology ,Berg Publisher , 76 -93) Here's no denying that the technology world is obsessed with fashion. Iris van harpen in her Vogue interview said , " My general idea of fashion is pretty abstract: It's more than a garment, and it's more than a commercial product. Fashion is really an interconnected thing. It's very locked down in its own system and in its own world, and I really don't think about it in that way." Going beyond the reality and reach the unconscious world . (Flemming ,107-110)



“It’s inspiring and frightening to think about humanity and the future in general. However, It’s amazing how transformable we are as people, what the escalation of technology will do to the brain and the body.”

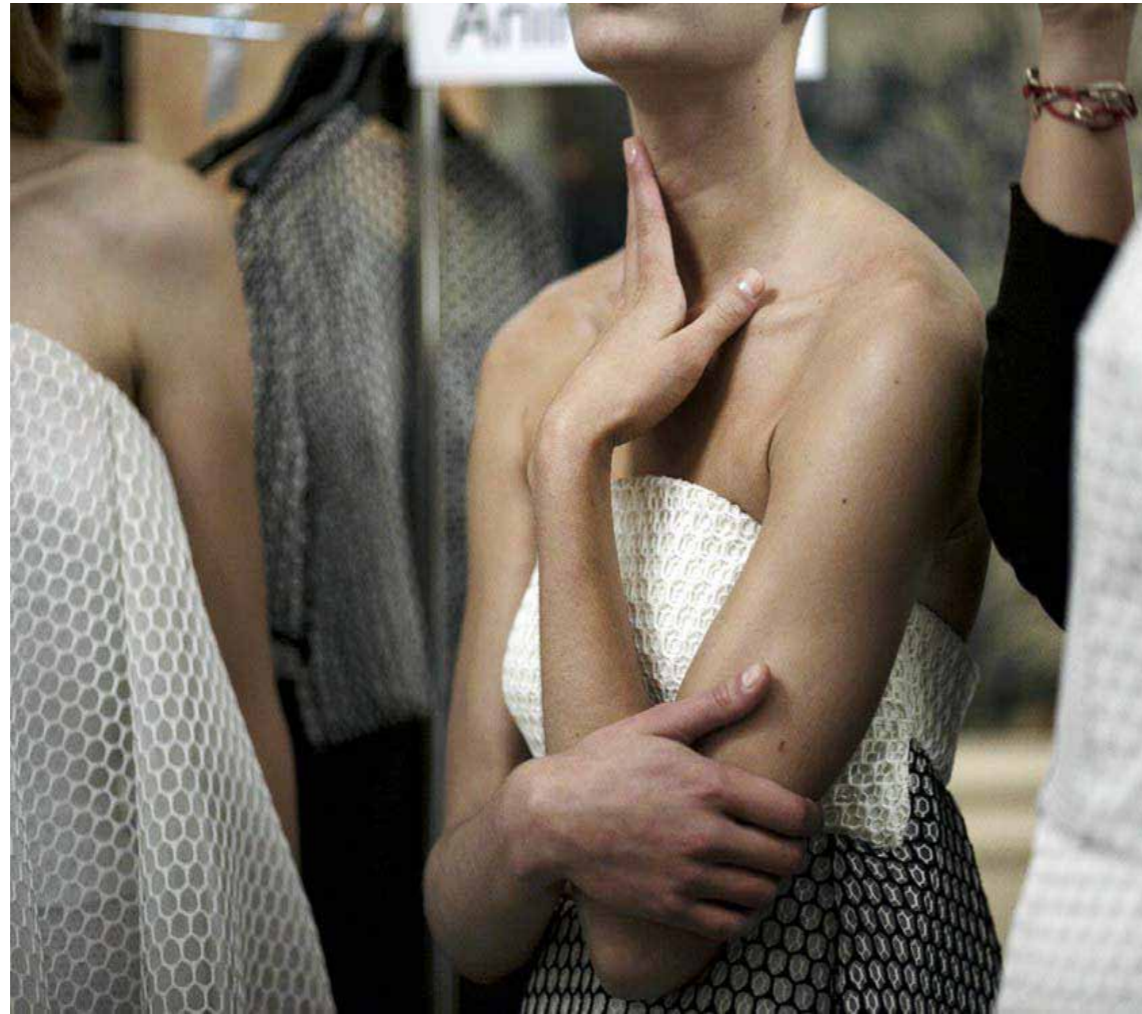
- Iris Van Harpen

she creates a modern combination cutting edge technology with innovative materials. Inspiring the architecture of insect exoskeletons and delves into notions of modifying the biosphere of other planets to resemble that of the Earth—in fact, her collection Hacking Infinity explores the possibility of new geographies and our place within them. No matter the theme or collection, van Herpen’s creative aim is always accomplished: abolishing the boundaries between nature and technology.

“ I find the beauty in the continual shaping of chaos which clearly embodies the primordial power of nature's performance.“ , she Dutch designer said .

Resembled the articulated shells of insects





“ Combination of meaning the human and the insect world....I want to create a world suits for my fauns to live ” .

- David Laport



All of us will experience regarding to transformation happens several times during our lives, exchanging one identity for another. Any transition serious enough to alter your definition of self will require not just small adjustments in your way of living and thinking but a full-on metamorphosis , of re- borning to have a new life .

David Laport is a good example of giving a new life when he came up with his new collection .His collection released the first without a title, which was inspired by little bugs. Much like flower petals (his last collection) , insect wings have their own interesting structures and patterns. Laport:"That year I was working on trying to develop my own type of lace, but during that process I became fascinated by the wings of flies. They're so beautiful! So then I started dissecting insects, because I also their furry legs were also really interesting for me." The contrast between the hairy bodies and transparent wings is a concept Laport worked into the materials and colors of his new collection. The creations existed out of different parts and fabrics. Leather combined with a see-through fabric and a finishing touch based on a spider web. He used the lightness of feathers and wings in comparison to the heaviness of leather. For instance, a dress with a touchable outer structure and fluid underside, next to a sort of furry creation that recalls the billowy techniques used in his earlier collection. The fabrics are alternately soft, furry and transparent, then hard and polished as glass, all these sharp contrast are used to demonstrate beetle's shell. Despite a lack of explicit references to insect-like shapes. (Belshaw , Annihilation: The Sense and Significance of Death ,26-34)

Laport still managed to design a collection that, for all its subtlety, is unmistakably insect-sequel. A veritable phenomenal body-to-body , derives not only from our recognition of the immanence of a difference , as the basis of all identity but also from our humble and necessary acknowledgment of the annihilation .This is how to experience a sudden change , a need to 'becoming-other' , while everything goes to pieces and is built up new structure. That's why his design has become his ' faun " .



METAMORPHOSIS PROTECTIVE

“The Flower of the evil”, this is how they called this. “WFyodor Golan” Autumn/Winter 2012 Ready-To-Wear Collection came up with the girls with green glittery skin, tribal-style piercings and hair slicked into intricate designs. The pair, Israeli-born Golan Frydman and Latvian Fyodor Podgorny, made waves with their innovative catwalk show at London Fashion Week. Golan studied at the Institute Marangoni in London while Fyodor studied at the Royal Academy of Fine Arts in Antwerp, before moving to London where they both met.

Between them, the two, who launched their label in 2010, have a wealth of experience to pour into their own brand, having worked with Richard Nicoll, Alexander McQueen, Raf Simons and Issey Miyake. (Eco, On ugliness, 34-56)

The designers said they have found inspiration in insects which change themselves for protection. Utilizing biology and research from insects from beetles to butterflies, microscopic detail is explored and dissected, they said. Focusing on their construction and innate qualities, these are evolved into the pattern process to create fragility and strength reflecting the creature itself in the aesthetic. The collection was rich in so-called peasant detailing, given depth and form with braids, traditional weaving and the handicraft techniques that have become FYODOR GOLAN's trademark. Both creative and personal provide the designers with their work ethic. “We love to explore opposites rather than similarities, it’s just something that is a part of our brand. We’re like Jekyll and Hyde.” These contrasting ideas are at the heart of a brand philosophy that is summed up in just three words: “



Expressive



Femininity



Sexual



Emotional

METAMORPHOSIS EXAGGERATED

Photographer Paul Scala teams up with makeup artist Victoria Baron for Surface Color, a beauty story inspired by the colors and textures of insects.

Exaggeration, oversized clothing has become a trend in fashion as that makes something seem better. Extra and extra long wings for this collection, covering the hands, command attention while remaining indifferent to what's considered normal. This is the exact moment when a person would be mesmerized by the design or meaning. The transformation of the design from a human being to one kind of insects, moth or beetles or even butterflies may seem exaggerated and disgusting sometimes. Their character analysis of clothes in "The Metamorphosis" is charged by their cognition through insects, is like they have identified with them, to fly, make a net, sometimes frightened from human beings as they would kill them. This is how an artist makes a visual therapy by transformation of the faces in colors.





“ What I called “ Laid formel “ , is something not-attractive or even disgusting which makes us feel irritating or terrifying , However , It is also true that if we are looking for the meaning what is beauty or what is disgusting , we need also to go through the time which we are talking about .

Let me ask you ,what do you mean by " beauty " , "elegancy " in thirties century ? ” (Eco, 95)

METAMORPHOSIS MYTHS GODESS



“ He is stuck on his hard, convex back. He tries to scratch an itch on his stomach ,He touches himself with one of his many new legs ” .

- Franz Kafka , Metamorphosis

Photographer and graphic designer “ Laurent Seroussi “ combined the beauty of the human female form with fascinating, symmetrical, and leggy bug bodies in this project entitled Insects. The fantasy creations incorporate sleek female figures blending with the bodies of insects in extremely realistic and well-photoshopped depictions. According to his bio, “Laurent Seroussi's multifaceted imagery brings together his background in both graphic design and moving imagery mixed with mythology as it seems was trying to make new goddess by his creating body-transformation.

Seroussi personifies the insects that crawl or fly around us by merging strong bodies, human faces, and the fine details of these segmented creatures. As the feminine faces glance over their shoulders or close their eyes with sleek and sensual expressions, Seroussi romanticizes the small creatures that we otherwise chase out of our lives and our homes.(Hamilton , Mythology: Timeless Tales of Gods and Heroes , 107 - 160)

Metamorphosis is a key element in mythology. This ability refers to the process of changing bodily shape, sometimes permanently, but more commonly as a temporary shift by a god, another divine being, or someone using magical powers. For instance, in Hindu myth, “ Ganesha “ acquired his elephant head after being decapitated by his father Shiva and therefore needing a replacement. In many cultures, divine figures share human and animal attributes; for example, the Celtic horse goddess “ Epona “ and the horned god “ Cernunnos “. (Hamilton , Mythology: Timeless Tales of Gods and Heroes , 196)

Talking about Greek mythology, The first story was the one of Arachne. Arachne was a mortal, who was a great weaver. She was the best of all the mortals. She even thought she was as good as one of the gods. Nobody was as good as the gods at anything. She thought she was as good as the god Athene. Athene was the god of arts. When Athene heard Arachne say she was better than her, Athene challenged Arachne to a contest. The winner would chose the losers punishment. Arachne accepted and went first in the competition. Hers was very beautiful, but she was no match for Athene. Athene was weaving about things that happened to the gods. While the crowd watched Athene, Arachne new that she had lost, so she went and hung herself. She soon shriveled up and had eight legs. That is how the Greeks explained the way spiders came to be. Another example of metamorphosis is Zeus. Zeus was the king of all gods. He had probably the most changes in Greek mythology. He was always changing to get a girl to marry him. The most important change was when he got his first wife Hera. Zeus had ask Hera to marry him every year for three hundred years. One stormy night Zeus changed into a pigeon, and flew onto a window seal near Hera. She let what she thought was a helpless little pigeon in through the window. She did not know it was Zeus at the time. Hera petted the bird and told it she loved it. At that time Zeus changed into himself and Hera had to marry him. That made her the queen of all gods. The Greeks believed in having many wives. And the sneaky god Zeus was he had over one hundred wives, none of them where as important as Hera.

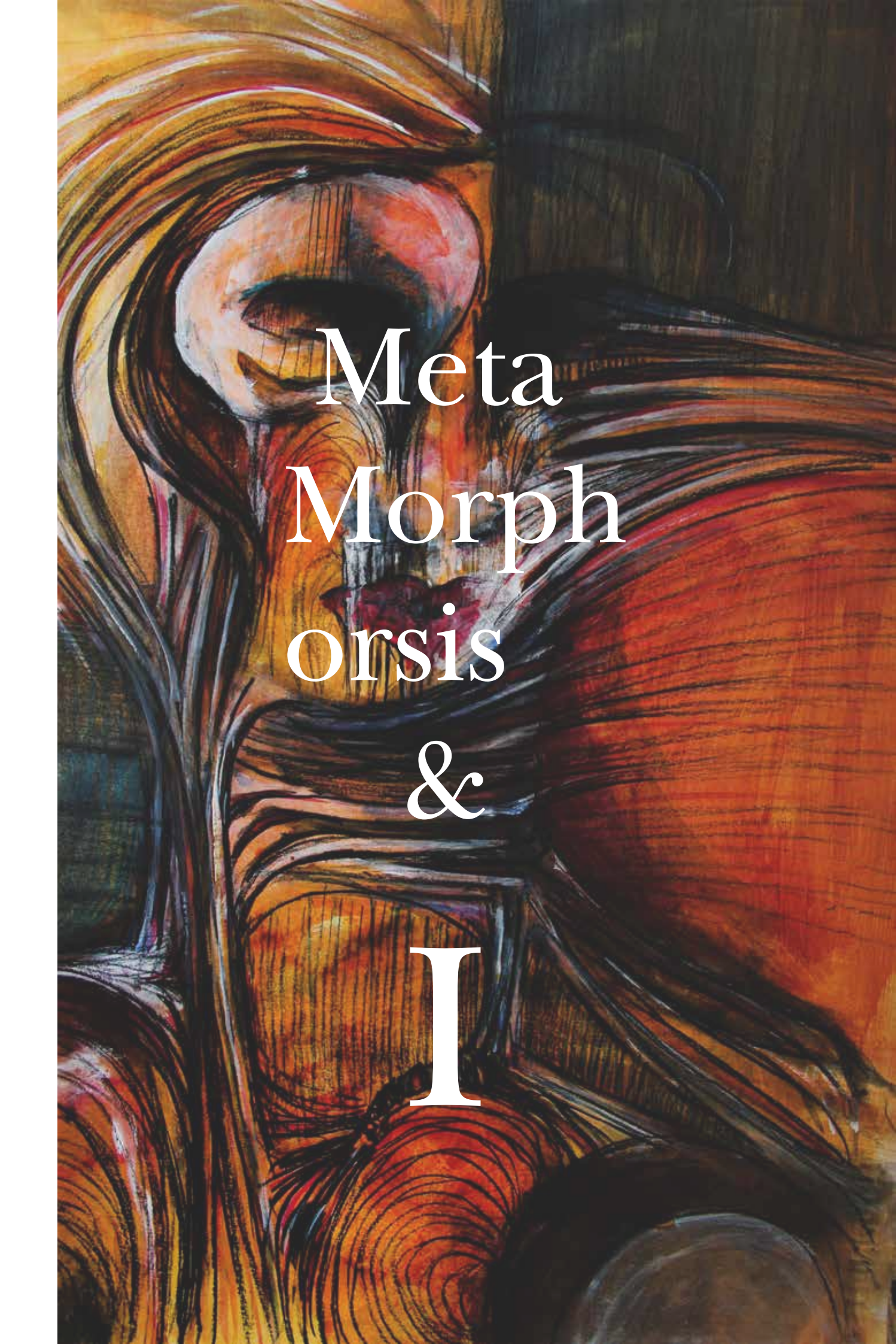
There are a loads of example in mythology which is talking about transformation in which The gods could not appear as themselves in front of mortals. Their beauty would kill the mortals if they saw a god. If somebody poor comes to your door and ask you for food you should give it to them, because it might be a god in disguise.

As well as the human/animal boundary, this artist tried to break this boundary .(Hamilton Mythology: Timeless Tales of Gods and Heroes , 201 - 220)



“ Was he an animal, that music had such an effect on him ? ”

- Franz Kafka , Metamorphosis



Meta
Morph
osis
&

I

Fascination by Conversion

“I cannot make you understand. I cannot make anyone understand what is happening inside me. I cannot even explain it to myself” .

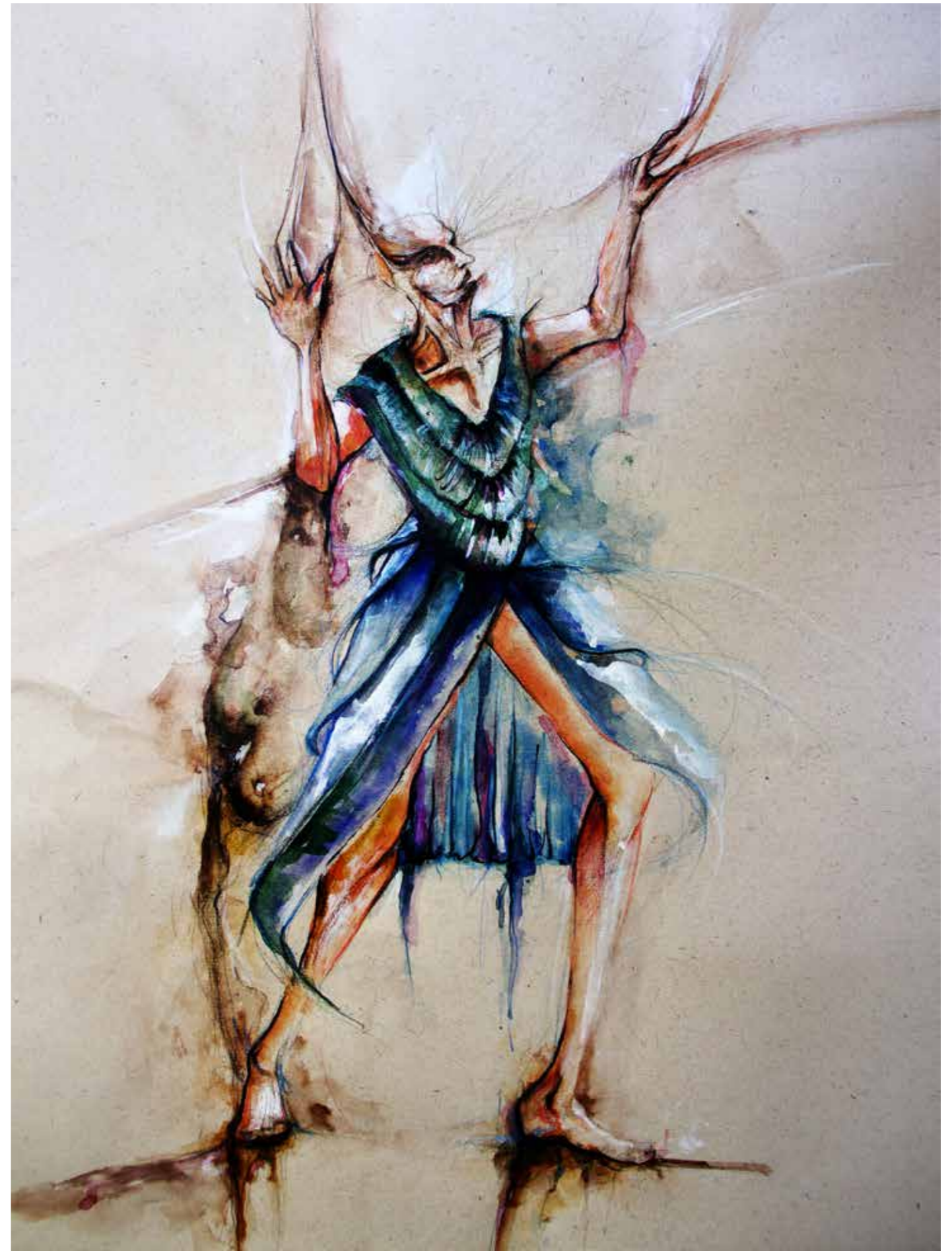
- Franz Kafka , The Metamorphosis

3.1

h y p o t h e s i s

This is how a metamorphoses develop his life by transforming

Each dress represents a broad fashion concept or ideal that defined an era. When we are talking about futuristic era in fashion we cannot just talk about the technology but we need to go through the concept, new inspiration points more deeply to find details which are not discovered before, to make art to transform to new era .
The " OVID " collection is try to discover new era of looking at new point of view of the insects which have been considered less , throughout the fashion era to create new human-body design by transforming the clothes , to reborn new era.



Was she an animal , can she fly too ?

The Insect - Ish Inspiration



An insect - human face with jeweleries



Trapped in non-humanbody
Prepare to metamorphose , to die , to born twice

3.2

Moodboard and key design elements



Death
romanticism
Expressive and Emotional
Sexy and femininity
Re-born
existence
Exagrating the shape
What is beauty?
Surrealism
Weak and powerness
Bizzare and beautiful
Trapped in a non-human body
reality and dreamy
Considered by oneself
Time
Fighting of life
Dreamy nightmare
Dark Romance
The process of Death to life
The process of life to death

Death
kafkaesque
Illusion of reality
Chronicle of life
the continual shaping
The Transformation of Being
Perfection
magnifying
To be armed with new layer
A metamorphoses

Growth
morphing humans into
absorbance
Human existence
Inventing a subconscious world
Futuristic
transformation
Safe and protected
Fears
Metaphorsis
Invisible beauty
a revolutionary
New body , new life

“One morning, as Gregor Samsa was waking up from anxious dreams, he discovered that in his bed he had been changed into a monstrous Insect...”

3.3

This Funeral ceremony collection is called " OVID "
The monifestation of new body .





Metamorphosis is an absolute process of
L i f e t o d e a t h

&
D e a t h t o l i f e

OVID

Publius Ovidius Naso known as Ovid , was a Roman poet who lived during the reign of Augustus. he is often ranked as one of the three canonical poets of Latin literature. The book “The Metamorphoses (Books of Transformations) is a Latin narrative poem by him which is Comprising fifteen books and over 250 myths, a series of transformation stories and myths .



Metamorphoseon libri
 First published in 8 AD / Latin Lan.

D
I
V
O

The Ovid collection is designed for the S/S 2018 including seven high dresses for the funeral ceremonies following the color trend of the year with the insect inspiration , to be more specifically “ The silk Moth “ .

Each dress carries the insect color palette with it’s own key elements of the mood board.

The aim of this collection is not only presenting the new design clothing but also is trying to present the new-look of funeral clothing design regarding to fashion futuristic movement by both a slight human body transforming to a new body (manifestation) and presenting a new way of color palette.

This transformation is a result of metamorphosis of the clothes’ design. Besides this collection includes the wearable dresses and can be also considered as high fashion as a matter of fabric quality and the unique design.



The Funeral clothing

Tradition in funeral outfits

Knowing what to wear to a funeral can be confusing. Today's traditional explain of this occasion seems to be more casual attire than in the past.

When dressing for a more traditional, formal funeral, It's recommended to be conservative.

Proper Funeral Attire for Women

- Choose a subtle color. Wearing black or any other understated color, such as gray, navy, or taupe to honor the deceased and show support for the family and close friends. This is definitely not a time to wear loud, splashy colors that call attention to you.
- Wearing conservative. Funerals tend to be solemn events so it's essential to dress and behave in a conservative manner that reflects a reverent attitude. Conservative dress might include a nice business suit or a simple dress with a sweater or blazer. Take care to cover your shoulders and knees. Pass on the cocktail party look and opt for a more sedate appearance.
- Wear a hat. Hats give a polished look and will complete the ensemble in a classic yet stylish way, however the hat should not be gauche, outlandish, or big enough to obstruct the view of those sitting or standing behind you.
- Tone down the jewelry. Many stylishly elegant women will want to include their jewels, even during a funeral. It's not good to go with too many rings, bracelets, and necklaces. Again, you want to reflect a mourning spirit without sacrificing style.
- Use shoe sensibility. A funeral is not the time to choose stilettos, strappy sandals, or shoes that are notoriously uncomfortable (no matter how fabulous they look). You are headed in to a high stress situation, and the last thing you want to worry about is foot pain or discomfort.

Colors of Mourning around the world

In many parts of the world, black is traditionally the colour of death, mourning and funeral fashion, but it is not the universal colour of mourning everywhere. Donning dark colours for mourning has been strongly associated with death and loss for centuries in the west and is a practice believed to date back to the Roman times.

In Western cultures, black clothing was worn as a social symbol to let others know a person was mourning. The answer to why is black has the easy answer which is that we wear black because that's just the way it's always been – and for all intents and purposes, for most of us that's true. The tradition of black mourning clothing in the West dates back to the Roman Empire, when the family of the deceased would wear a dark-colored toga, called a toga pulla. This tradition persisted in England throughout medieval times, when women were expected to wear black caps and veils when their husbands passed away.

The custom of wearing black funeral attire goes back to the days of the Roman Empire when they would wear dark togas as a symbol for mourning. The popularity of wearing black skyrocketed during the Renaissance and throughout the 19th century, especially for women. During mourning periods and funeral services, mourners wore everything from clothing and headdresses, to unique jewelry, such as lockets and brooches, that kept pieces of lost loved ones' hair close to the heart. Interestingly enough, in rural parts of Latin America and the Mediterranean, widows will also wear black for the remainders of their lives whereas other family members wear the color for an extended period of mourning.

In much of continental Europe however, widows in the deepest mourning period wore white, a tradition that held on in Spain through most of the 1500s. French queens prior to the Revolution also wore white while in mourning.

purity. Therefore, in countries where Hinduism and Buddhism are practiced more prevalently, it would not be uncommon to witness a funeral where everyone wears white. In Japan's past, a country where a combination of Shinto and Buddhist beliefs are practiced, people commonly wore white suits or kimonos. Nowadays, however, most Japanese people have transitioned to wearing black funeral attire like their western counterparts. One religion, Islam, remains neutral when it comes to what color should be worn at funerals. In lieu of a focus on clothing color, attendees are expected to not wear any elaborate jewelry as well as dressing modestly as is standard in Muslim tradition.



“ How about if I sleep forever and forget all this nonsense ” .

- Franz Kafka , Metamorphosis

The color black relates to the hidden, the secretive and the unknown, and as a result it creates an air of mystery. It keeps things bottled up inside, hidden from the world. In color psychology this color gives protection from external emotional stress. It creates a barrier between itself and the outside world, providing comfort while protecting its emotions and feelings, and hiding its vulnerabilities, insecurities and lack of self confidence. In color psychology, black means power and control, hanging on to information and things rather than giving out to others. Black is intimidating, unfriendly and unapproachable because of the power it exudes. It can prevent two-way communication because of its intimidation. The salesman wearing all black will make a lot of sales, but no friends! It radiates authority, but creates fear in the process. Fashion has changed how to wear in any occasion, as this is not the fixed color, fixed outfit, like to wear head-to-toe black.

While and black is the traditional color of mourning in the West, while many other countries around the world have different customs. In "India" and "China", for example, the traditional color of mourning is white. White has been representative of purity through many centuries and in many parts of the world such as Indian Hindus wear white because it's the color of purity. The presence of youth at a funeral, whether as the deceased, a mourner, or in a participatory capacity, is often distinguished by white as a symbol of innocence and purity. The attire of women as well, while commonly dominated by black in mourning, often has been accompanied by white accouterments such as hats, accessories, or the trim of a mourning dress.

Other example can be the funeral for "King Leo V" of Armenia featured a procession clad entirely in white. The funeral was held in 1393 in Paris, France, where King Leo V died in exile.

In 1962, "Wilhelmina", who had abdicated the throne of the Netherlands in 1948, was given a white funeral in respect for her spiritual belief that earthly death was the beginning of eternal life. This has become a tradition with the Dutch royal family, exemplified in 2004 when Queen Juliana's daughters all wore white to her funeral. Queen Fabiola wore white in 1993 at the funeral of her husband, King Baudouin I of Belgium.

Flash forward to England during the Victorian era, where women were expected to dress in mourning for up to four years. However, once she entered what was known as "half mourning" – a year after being widowed – the bereaved could incorporate purple or gray into her wardrobe, these two color are still for the half mourning. Prior to this era, formal mourning was largely reserved to the upper classes. But with the birth of the middle class during the industrial revolution, the practice grew and spread throughout the society.

Because funeral customs in the US tend to closely mimic those of the UK, the tradition of black mourning attire crossed the Atlantic, and by the late 1800s had become so firmly entrenched in our own culture that department stores like "Lord & Taylor" had entire mourning departments to meet this demand.

Today, while these traditions have persisted in the US and Western Europe, other cultures and non-western religions naturally maintain their own rich traditions, many of which incorporate a wide variety of other mourning colors.

Additionally, yellow or gold color has long been a color of mourning in "Egypt" as it is associated with both the sun and the gold used with so many mummies and sarcophagi. Red is a common funeral color in "Ghana" among native cultures. The Catholic Church has introduced the use of purple in mourning in many countries influenced by the religion.

The White

Purity and Rebirth

However, talking about White mourning dress, In indigenous Australian culture, widows traditionally wore white mourning caps, or 'kopis' made from plaster. Worn throughout a grieving period which could last anywhere from a week to six months, the thickness of the plaster could represent the depth of the widow's sorrow. At the end of her mourning period, the kopi would be placed on her husband's grave. People in Eastern Asia wear white mourning clothes as a symbol of purity and rebirth. In Cambodia, the official religion is Buddhism, a faith which believes that when someone dies they are reincarnated, in a circle of life. The family of someone who dies wear white in the mourning process in the hope that their loved ones are reborn again.

The idea of white mourning, otherwise known as *deuil blanc* in French, was formed during the 16th century when white was worn by bereaved children and unmarried women. The trend soon became a custom for the reigning queens of France, which inspired Mary, Queen of Scots (1542-87) to follow suit after the loss of three immediate family members within a period of 18 months.

Before Queen Victoria died in 1901, she left very detailed instructions of how she wanted white to play a part in her funeral. Not only did she wear her white wedding veil over her face, but she also requested white horses and a white pall over her coffin to be part of her send off.

The Red

honour and patriotism

Red has different meanings, according to different cultures. In China, red symbolises happiness and is a colour that's strictly forbidden at funerals. In South Africa, red has been adopted as a colour of mourning, representing the bloodshed suffered during the Apartheid era.

After the death of South Africa's national football goalkeeper and captain, Senzo Meyiwa, mourners packed a football stadium in Durban, dressed in red, while paying their respects to their national hero.

Nobel Peace Prize winner, Archbishop Desmond Tutu also wore red, in tribute to Nelson Mandela, at the former South African president's funeral in 2013.

The Rainbow Nation's colour of mourning also takes up a section of the South African flag, with the red representing its struggle for independence.

The Purple

the colour of spirituality

During Easter in Guatemala, Catholics mark Holy Week by reenacting the days leading to Christ's crucifixion and resurrection. During the Procession of the Holy Cross on Good Friday, men and boys dress in purple robes and hoods as a sign of mourning and a symbol of the pain and suffering of Christ.

Many devout Catholics in Brazil also wear purple, alongside black, while mourning the loss of a loved one. In fact, it can be considered disrespectful and unlucky to wear purple if you are not attending a funeral, as the colour has a sacred, devotional meaning to it.

In Thailand, purple defines sorrow, and is reserved for widows to wear while mourning the death of their spouse, while other funeral mourners are required to wear black at the funeral.

The Gold

A journey to the afterlife

In ancient Egypt, gold was associated with eternal life and the all-powerful god Ra, whose flesh was believed to be formed from the precious metal. Imperishable, and indestructible, gold was the colour of royal mourning. As magnificent treasures discovered in ancient Egyptian burial chambers have revealed, Royals and well-born ancient Egyptians were well-prepared for their journey into the afterlife. It was believed that after their death on earth, kings and queens would assume their status as deities, with the famous gold death mask of boy king Tutankhamun reflecting his own place in the heavens.

The Grey

grieving in Papua New Guinea

In Papua New Guinea, grey is the colour that comes from a light, stone-coloured clay that women apply to their skin, after the death of their husband. As seen in the picture above, this woman is also wearing numerous loops of grey, grass seeds. Every day, the woman removes one of the necklaces. The mourning usually ends when the last loop is taken off, usually nine months after the man's death. The woman pictured above has few necklaces on, suggesting she's nearing the end of her mourning period.



Alexander McQueen funeral - 2010



Alexander McQueen funeral - 2010

However in Fashion everything has transformed, the territory of both use and symbolism, the design and the colors of mourning. It breaks the limits as they have gone further than classical in comparison with the past. While the black is still used as a conservative color through this ceremony, it can be seen that this color is always combined with other light color.



The Material

The silk family

Silk

Silk is a natural protein fiber, some forms of which can be woven into textiles. The protein fiber of silk is composed mainly of fibroin and is produced by certain insect larvae to form cocoons. The best-known silk is obtained from the cocoons of the larvae of the mulberry silkworm *Bombyx mori* reared in captivity (sericulture). The shimmering appearance of silk is due to the triangular prism-like structure of the silk fibre, which allows silk cloth to refract incoming light at different angles, thus producing different colors.

Silk is produced by several insects, like silk worms but generally only the silk of moth caterpillars has been used for textile manufacturing. There has been some research into other types of silk, which differ at the molecular level. Silk is mainly produced by the larvae of insects undergoing complete metamorphosis, but some insects such as webspinners and raspy crickets produce silk throughout their lives. Silk production also occurs in Hymenoptera (bees, wasps, and ants), silverfish, mayflies, thrips, leafhoppers, beetles, lacewings, fleas, flies, and midges. Other types of arthropod produce silk, most notably various arachnids such as spiders.

The Taffeta

The fine, crisp plain-woven fabric with a faint weft, or filling-way, rib due to the greater number of warp threads than filling threads. It frequently has a lustrous surface. There are two distinct types of silk taffeta: yarn-dyed and piece-dyed. Yarn-dyed taffeta has a stiff handle and a rustle known as scroop, or froufrou. It is used for evening dresses and for underskirts for couture dresses in chiffon or georgette and is also used for academic hood linings. Piece-dyed taffeta, which is soft and washable, is a favourite fabric for linings. It is also used for electrical insulation, and a particularly strong form was much used for parachutes during World War II.

The Satin

Is a weave that typically has a glossy surface and a dull back. The satin weave is characterized by four or more fill or weft yarns floating over a warp yarn or vice versa. If a fabric is formed with a satin weave using filament fibres such as silk, nylon, or polyester, the corresponding fabric is termed a satin, although some definitions insist that the fabric be made from silk. If the yarns used are short-staple yarns such as cotton, the fabric formed is considered a sateen.

A satin fabric tends to have a high luster due to the high number of floats on the fabric. Many variations can be made of the basic satin weave including a granite weave and a check weave. Satin weaves, twill weaves, and plain weaves are the three basic types of weaving by which the majority of woven products are formed.

Satin is commonly used in apparel: women's lingerie, nightgowns, blouses, and evening gowns, but also in some men's boxer shorts, briefs, shirts and neckties. It is also used in the production of pointe shoes for use in ballet. Other uses include interior furnishing fabrics, upholstery, and bed sheets. (Hallet and Johnson, 130-150)



“the blend of absurd, surreal and mundane which gave rise to the adjective "kafkaesque” .

- Franz Kafka , The Metamorphosis .

The manifestation of new body

The insect

The Silk Moth

4.4

Materials

Silk - Tafetta plus the fur

Key elements

Time , Growth , kafkaesque

Recommended Color palette

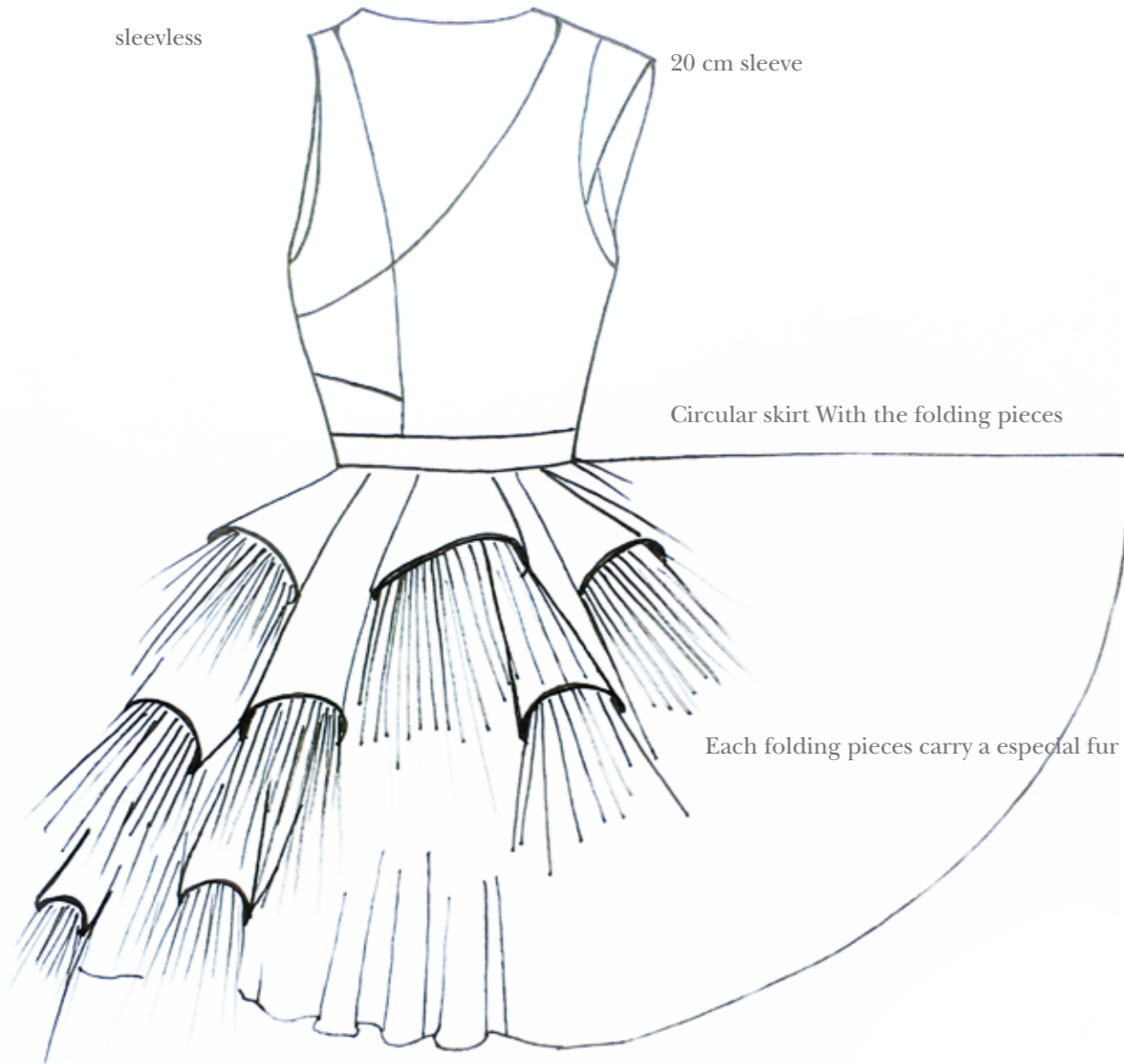


sleeveless

20 cm sleeve

Circular skirt With the folding pieces

Each folding pieces carry a especial fur



The insect

The Silk Moth

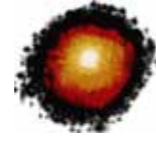
Materials

Silk - Tafetta plus silk and Silk threads

Key elements

Dark Romance , Death , Growth ,safe and protected

Recommended Color palette



The triangle cut

The circular cut

Circular skirt with the gathering belt

The tough and removable cape

Tough gathering silk in the bottom



The insect

The Silk Moth

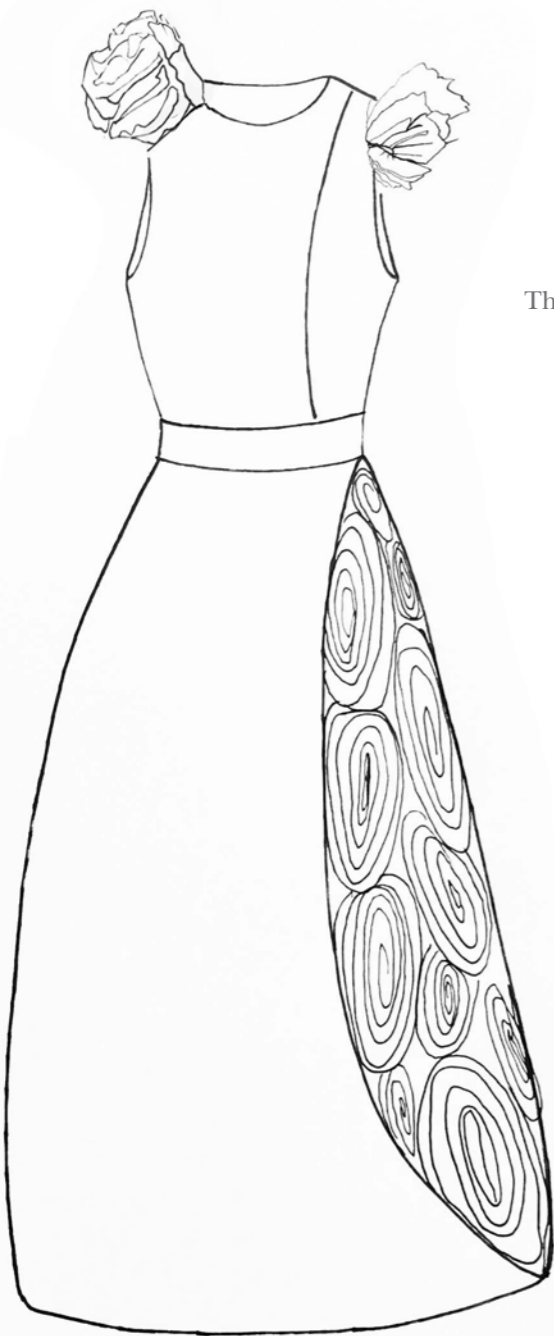
Materials

Silk - Taffeta

Key elements

Trapped in a non human-body , reality and dreamy , Time

Recommended Color palette



The taffeta folding upon the sleeves and the neck



The taffeta folding between the cut upon skirt



The insect

The Silk Moth

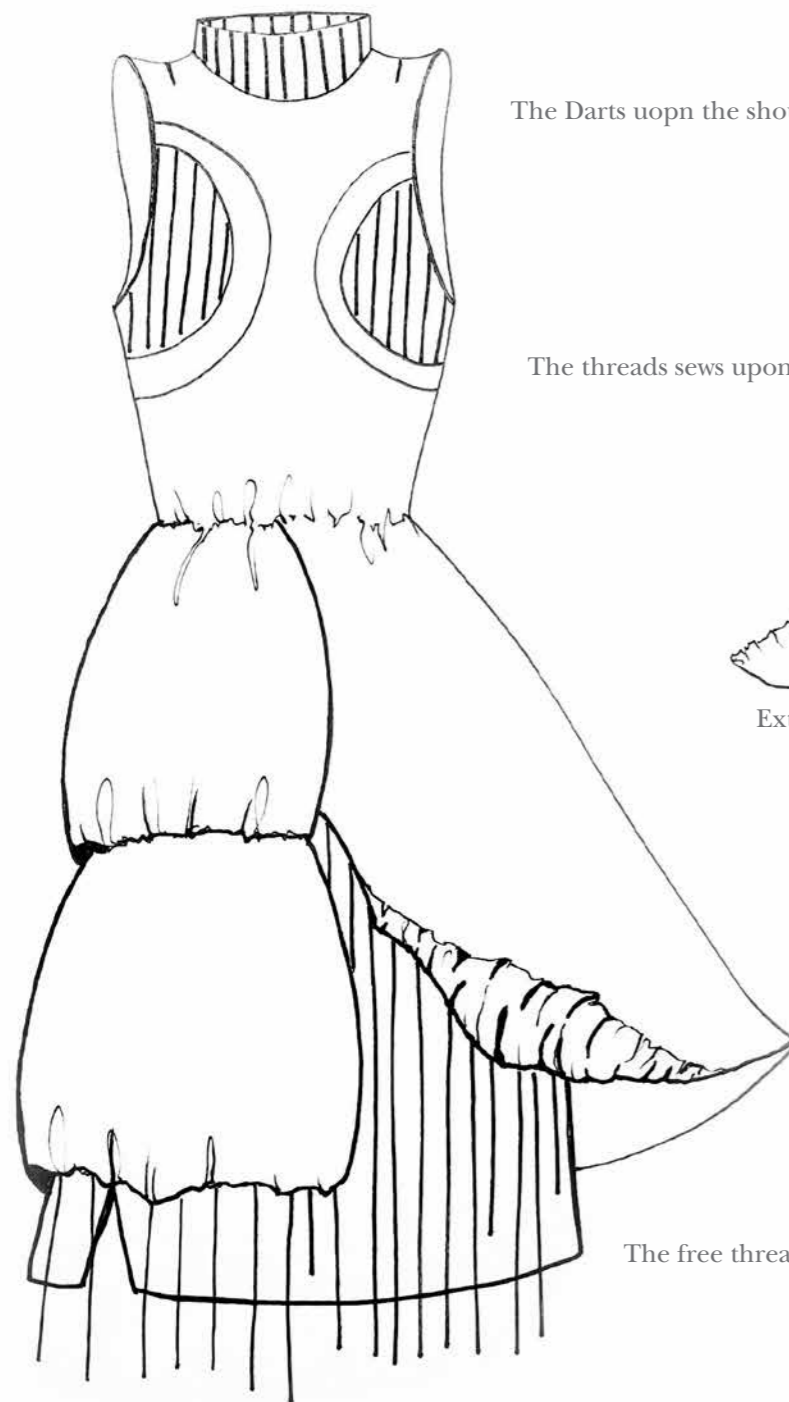
Materials

Silk - Tafetta plus Silk threads

Key elements

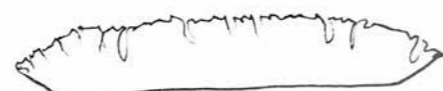
Dark Romance , Death , considered by onself

Recommended Color palette



The Darts uopn the shoulders

The threads sews upon the cut



Extra cut with two-sided gathered

The free threads sews in inner skirt



The insect

The Silk Moth

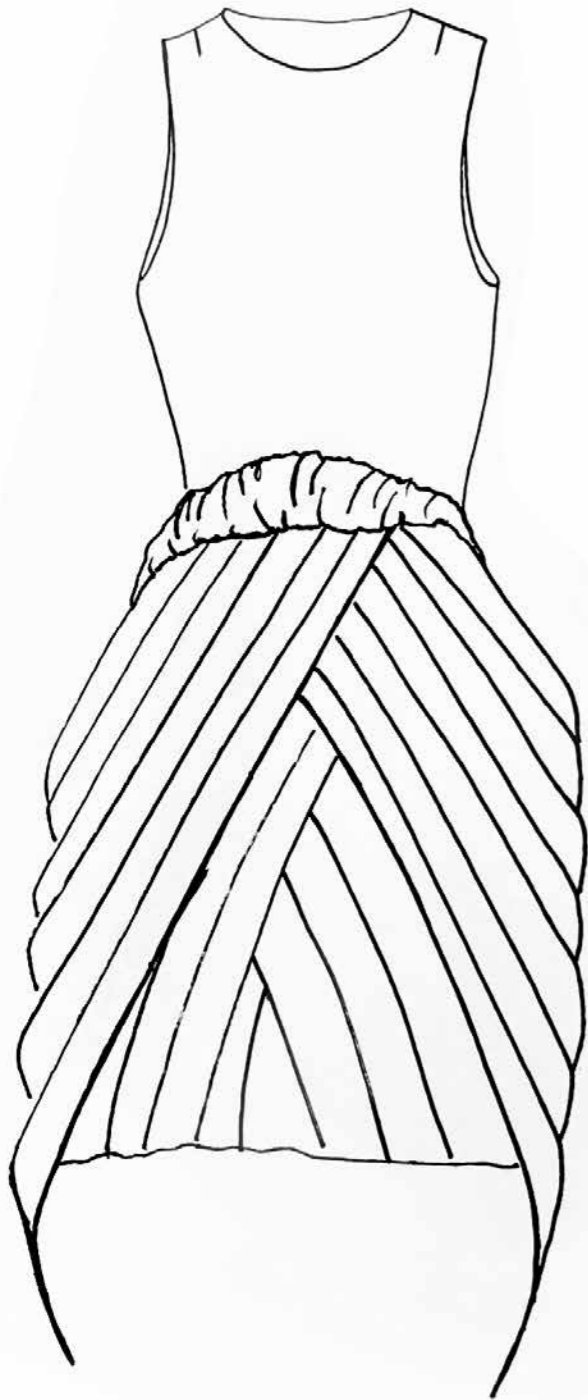
Materials

Tafetta -Silk plus silk

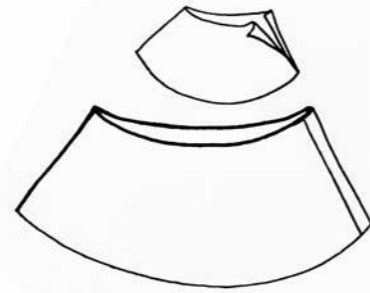
Key elements

Bizzare and beautiful , Exaggrating , Time

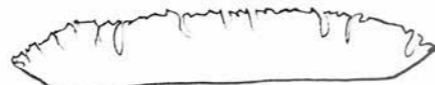
Recommended Color palette



up-side-down pleated



The Twins cape



Extra cut with two-sided gathered



The insect

The Silk Moth

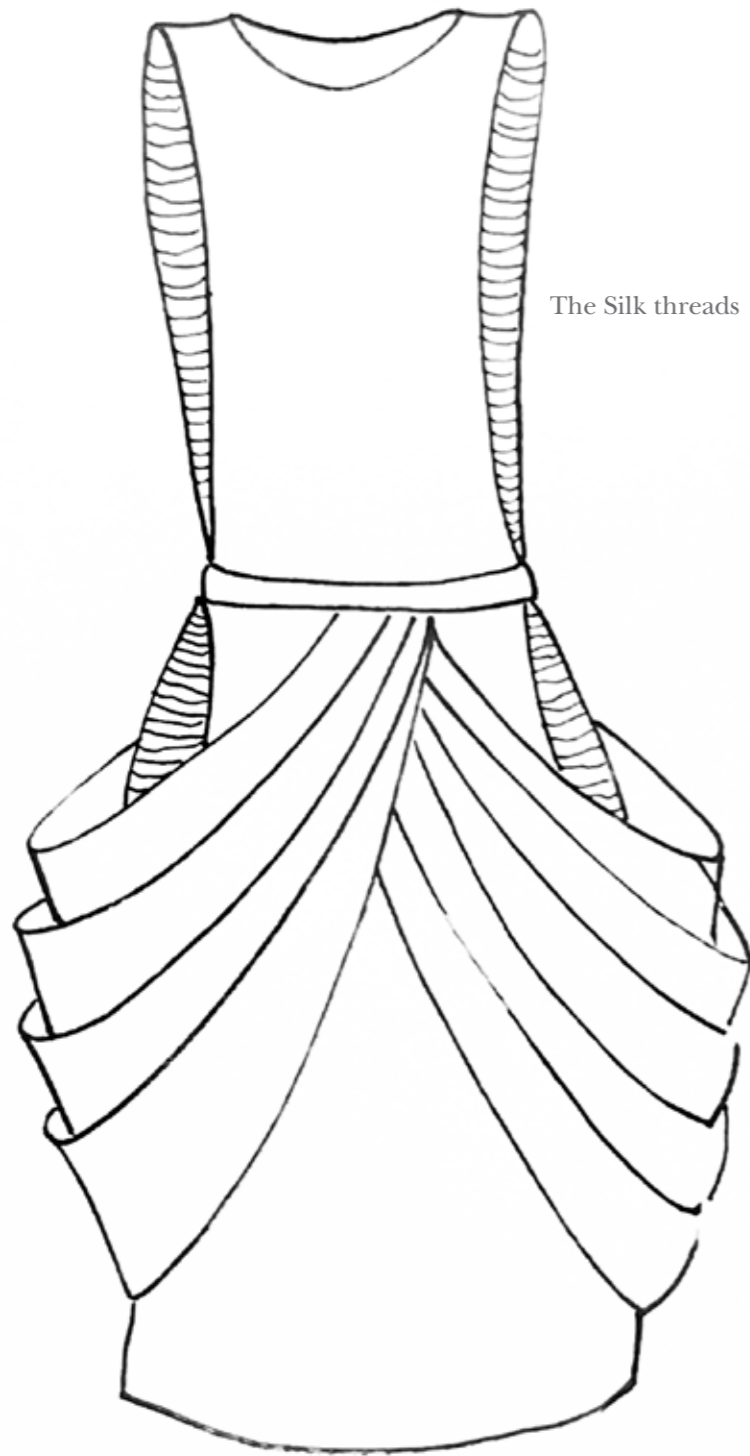
Materials

Tafetta -Silk plus silk and silk threads

Key elements

Dark Romance , Death ,Time ,Invisible beauty

Recommended Color palette



The Silk threads

The Yoked skirt with up-side-down pleat pieces



The insect

The Silk Moth

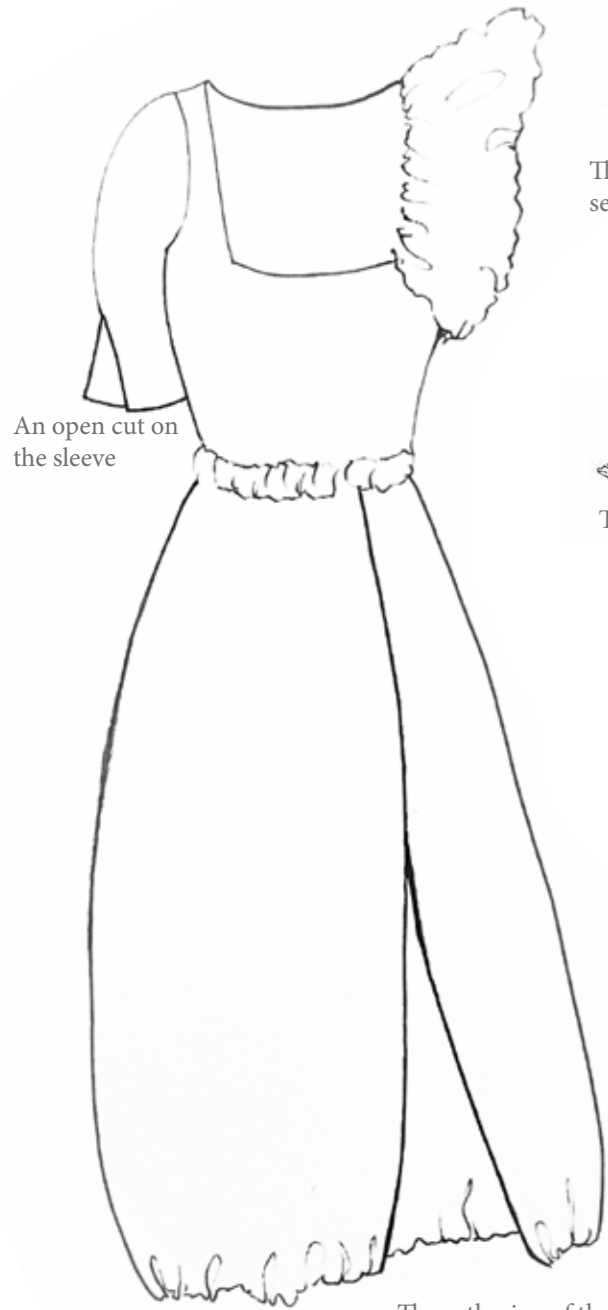
Materials

Silk-Tafetta - plus Extra silk pieces

Key elements

Dark Romance , Invisible beauty , Inventing a subconscious world
Death ,Perfection

Recommended Color palette



An open cut on the sleeve

The Gathering silk (with the cocoon-shaped) sewd on the sleeveless part



The Belt - Extra cut with two-sided gathered

The Back

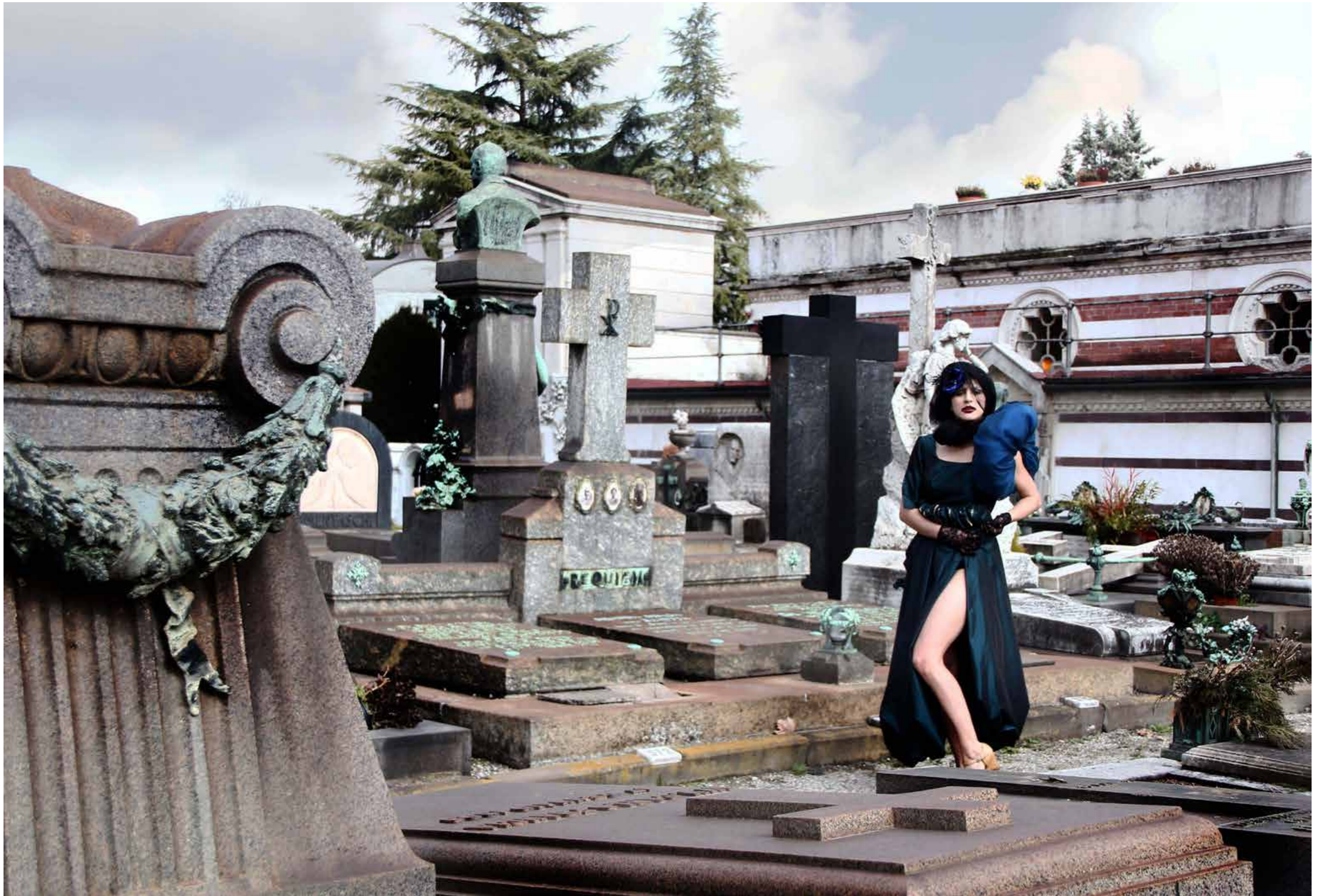
An open cut



While the belt continues to the one side

The gathering of the full - circular skirt





Dark Romance
Invisible beauty
Inventing a subconscious world
Death
Perfection



The Ovid Online

Cyber - Business

The Online Fashion Retail Industry, particularly, seems to be doing well. Over the past few years, lot of money has been invested into fashion retail businesses like Moda Operandi (\$46 million), Nasty Gal (\$49 million), ShoeDazzle (\$66 million), Beach-Mint (\$75 million) and Gilt Group (whopping \$236 million). Valuations of these companies might seem inflated, but these companies are growing fast with the help of clear revenue stream and a value proposition that's beyond price advantage. But while some companies in Fashion technology are successfully raising more money and growing, there is another segment that's struggling to survive. These businesses are stalling because of their inability to adapt to the shift in the media consumption behavior of the consumer.

Today, we're spending big chunk of our lives staring at our computer and mobile screens, soaking more information than probably our brain can process. The impact of this changing pattern in content discovery and consumption is big, especially in the fashion industry. Today, we're what we share and this is what's building identities of individuals and brands. If you can be the source of new fashion ideas and inspiration, you can be the fashion; people will follow you and buy from you.

Looking at companies such as NastyGal, digital-driven fashion brands, selling clothing directly to the consumer at high gross margins, without fixed retail costs and above all - low customer acquisition cost because of Social Media. These companies are targeting the new age Internet generation while taking a dramatically different approach. They have re-defined fashion retail by mastering what runs the internet - 'the content'. They sell more than just clothes, they sell online fashion experience. With the power of curated content, these companies have become a stamp of approval for their customers for fashion discovery. These new wave fashion retail companies share a common trait; they are tech savvy and understand how to leverage the 'new' internet and especially social media as a marketing & distribution channel. (Burns and O .Bryant , , The Business of Fashion: Designing, Manufacturing, Marketing 50-78)

But first, let's talk about the fundamental difference between the business of selling fashion and clothing. The business of selling clothes runs on the equation of need or demand; demand for 'nice' & 'affordable' clothes which can be bought conveniently from the comfort of home using the internet. On the other hand, the business of fashion runs on the 'desire to be in vogue'. Both these businesses have different audiences and require different styles of marketing. Perceived value is essentially two of the major differentiating factors between both. (Burns and O .Bryant , 97)

The key to building successful e-commerce businesses lies in creating a life time customer value so that customers not only come back for more but also share their experience with their friends and family on Social Media. (Agins , The End of Fashion: How Marketing Changed the Clothing Business Forever , 67-97) In Fashion retail industry, brands set the foundation to build lifetime customer value on the things such as:

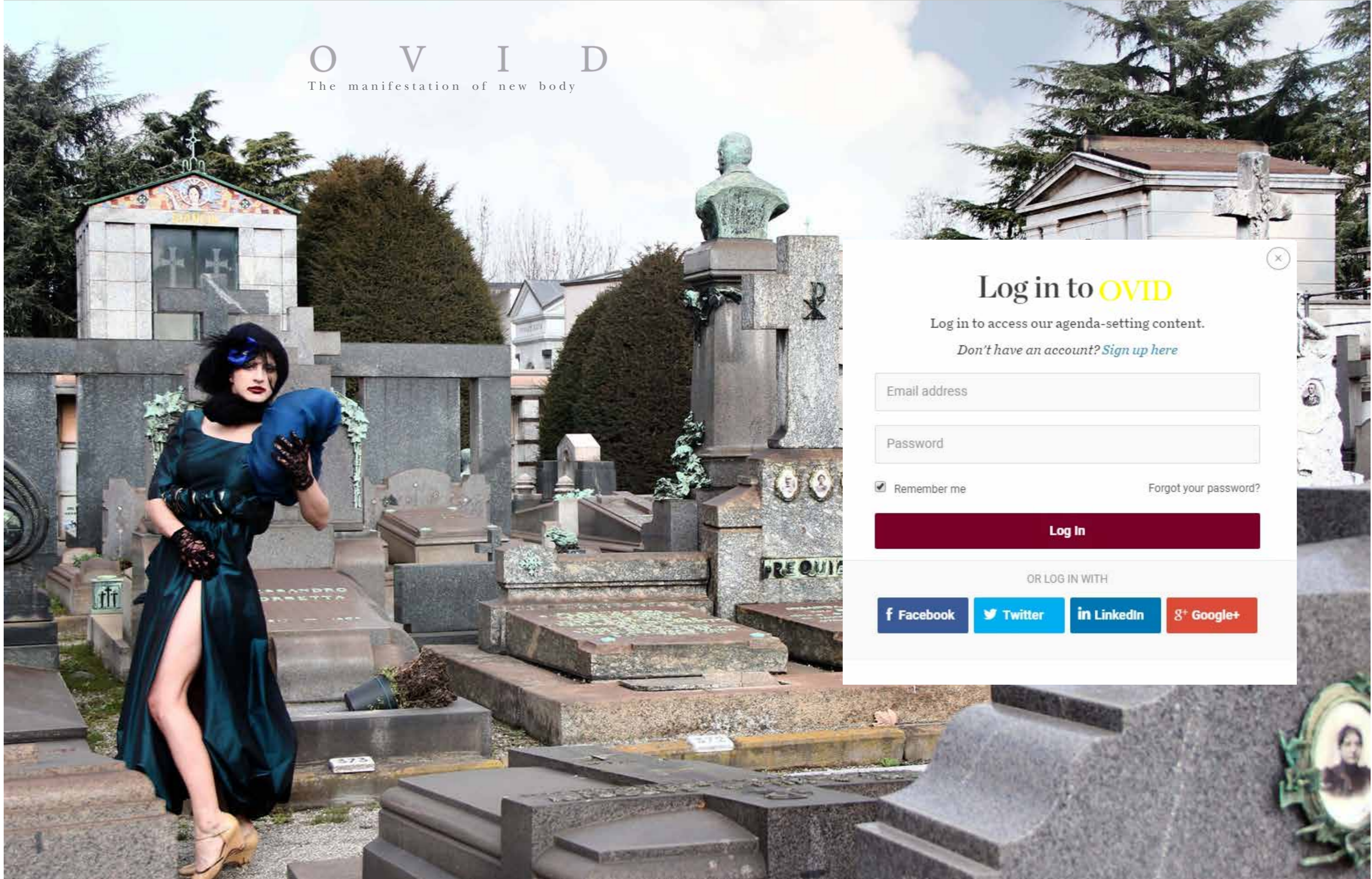
- Perceived value
- Personalized Shopping Experience
- Honest, Openness & Realness
- Fashion Supply Management
- Involving their customers - Crowd-sourcing

The Ovid Online

This platform will be created to dedicate for buying the funeral clothing .After signing in , the person will have the access to the model and it's further information .As these clothes are designed with the especial concept and they carry the special model so for the person would be hard to buy her clothe fitted to her body so ,the special part of this website is that , the person can insert her body - measurement to have her clothe fit .

OVID

The manifestation of new body



Log in to OVID

Log in to access our agenda-setting content.

Don't have an account? [Sign up here](#)

Email address

Password

Remember me

[Forgot your password?](#)

Log In

OR LOG IN WITH

 Facebook

 Twitter

 LinkedIn

 Google+

My Ovid



code 07
Silk-Tafetta - plus Extra silk pieces
The color palette



Add to bag

Measure your Size

S M L XL



My Ovid

My measurment - new

Height

Ft. In.

Bust

Inches

Waist

Inches

Hips

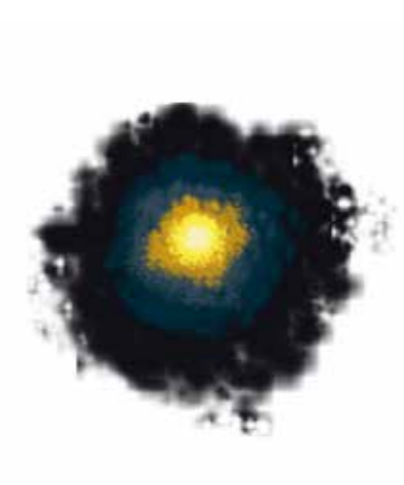
Inches

Bra

Inches



Color - new



Body Color

Sleeves color



Make it Private

Edit

ask an appointment with stylist

Save

save and buy

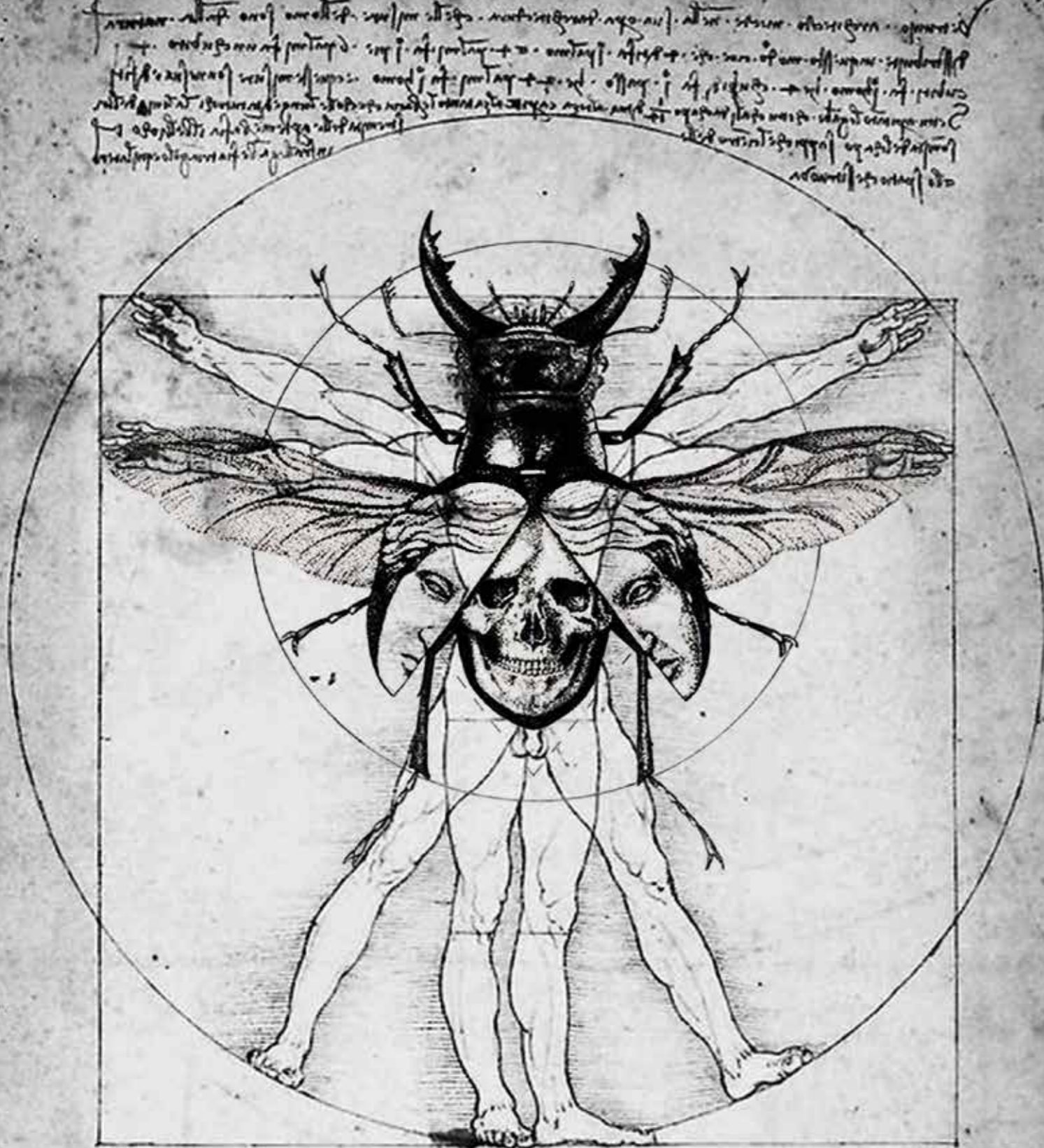
share my look



Showing product packaging gives customer glimpse into product's delivery experience and delivers everything which customers can expect from a high fashion store. From the embossed pattern on the paper, to the crisp foiled logo and high quality boards and papers, to the hand finishing and fabric accessory ranges.

Here , after buying online the customer will recieve her clothe in that elegant packaging with the gold-ish logo on .





Conclusion

Living in the age of time-to-time revolution in Fashion , bring about a sort of freedom for designer to change anything to transform anything to make creativity . I t's a cliché to say that fashion is shifting—fashion always shifts. It is, by its very nature, malleable and mutable, each season transforming itself, and hopefully you, into something new. Besides , Fashion customers don't want to just make choices between looking good and staying connected to technology , but also they are seeking to have their personal experience by wearing a clothes which can we call it “ Humanization “? . Talking about metamorphosis is not just about making huge changes in form ,texture and design in general , but also is about making life , changing the trends in society , client’s needs to humanize to be more specific or even like the Kafka’s story the way of any communication.

Designers need a Unique power to attract or encourage people to change and it can be a way to reach the perfection from an ugliness to beauty .The meanings of beauty , ugliness has been changing all the time .what is really ugliness in this era in which art can make everything possible ?

Are these invisible beautie which has turned to an ugliness through these years ? These changes can be invigorating in Life as a of Forms in Art which are in constant change not only in the mind of the artist but as they are transmitted from one work of art to another in their subconscious world of design They can reset the eye. Really great fashion can shift not just the what but the why, altering not only the physical form of the clothes on your back but the psychological ramifications of wearing them. Fashion can shift perceptions of the self.

In sum up , Any transition in presenting alters the definition of self will require not just small adjustments in your way of living and thinking but a full-on metamorphosis , of re- borning to have a new life .

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A close-up photograph of a spider web, likely a funnel web, with a complex, funnel-shaped structure. The web is illuminated with a mix of warm yellow and cool purple/pink light, creating a dramatic, ethereal atmosphere. The threads are thin and delicate, forming a dense, interconnected pattern.

" I find beauty in the grotesque " , A.MCQueen said .