

ILLUSTRATION 42



ILLUSTRATION 43

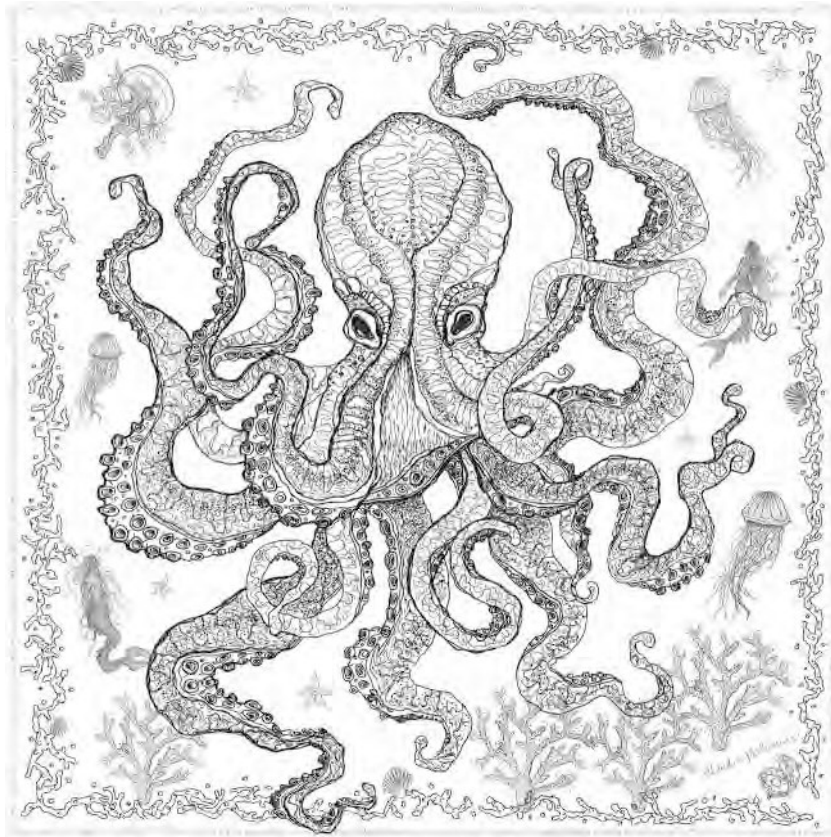


ILLUSTRATION 44



ILLUSTRATION 45

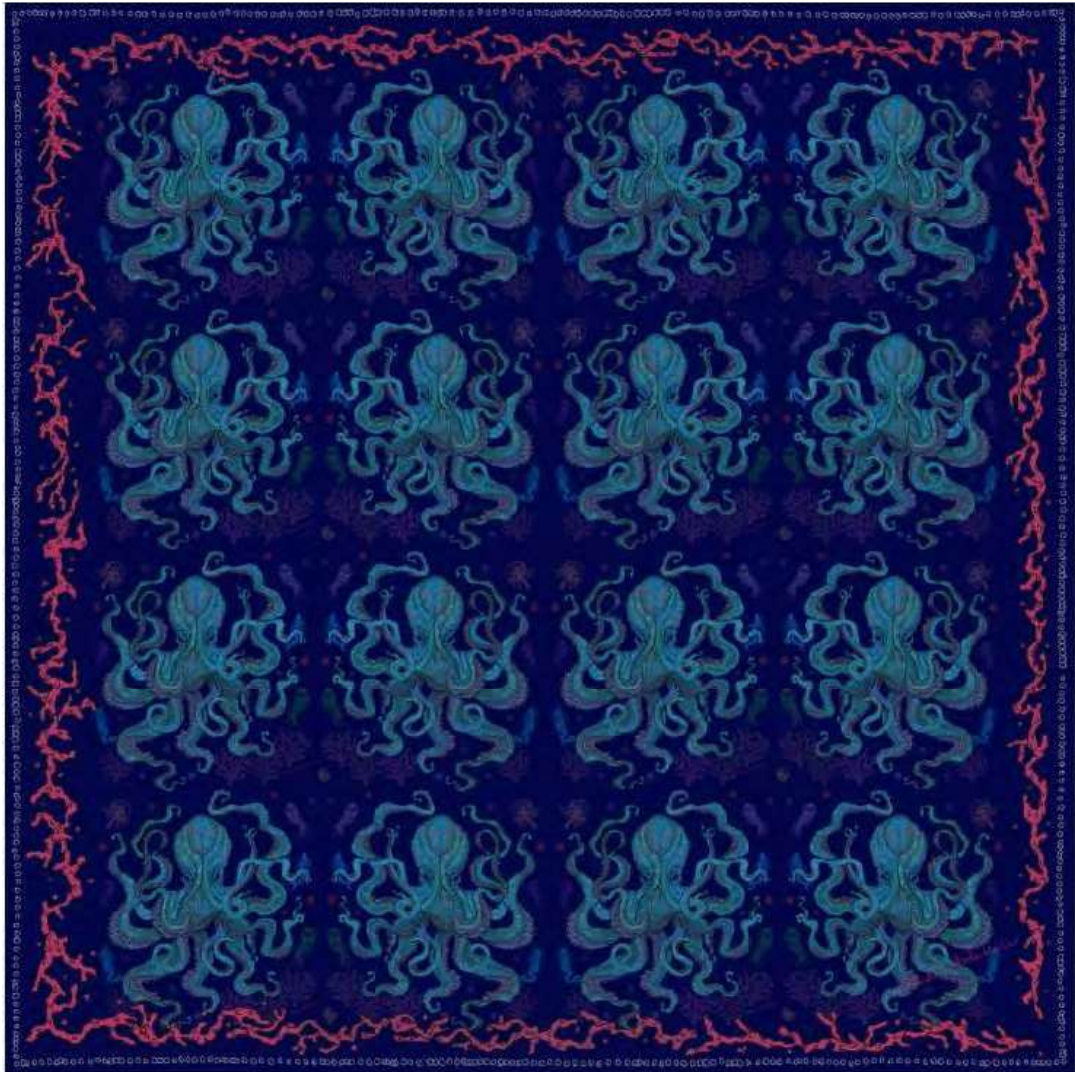


ILLUSTRATION 46

12. LOOKS FROM THE COLLECTION

1. The first silhouette consists of a base, elastic lycra suit, printed with the proprietary report pattern. The suit has zipper on the back, and what's the most important - it covers the entire body - including the feet and hands (profiled sleeves with gloves are an integral part). Neckline is finished with a stand-up collar / mini-turtleneck.

The main element of the silhouette is a thick, oversized puff jacket, also covered with designed by me pattern. It has a high collar, it's fastened with transparent snaps, but you can also wear it unbuttoned. The jacket is made of satin, finished with a decorative lining with a report print.

The silhouette is complemented by a clutch bag with ruffles, fastened with a zipper, with the possibility of wearing it on a decorative holographic metal chain or on a metal wheel, which is a handle. The bag, like the jacket - is puff (filled with insulation) and finished with a lining inside with the print. Both the outside and inside of the clutch bag are made of satin.

The printing technique used in all assortments is digital printing.

Another addition is a 120 cm x 120 cm scarf made of natural silk (satin silk), which appears in the dominant majority of the silhouettes in the collection as a connecting element. The scarf was also covered with an original pattern, and its edge was finished by hand.

The jewelry element is a decorative, large hanging earring, made of iridescent sequins (from the remains of the material used to create some of the silhouettes from the collection - according to the principle of creative use of "waste" of garments production, ie "use - do not throw away"). The form of jewelry refers to structures inspired by the texture of a coral reef.

2. The second outfit consists of a long, very generous chiffon, semi-transparent dress,

printed with an pattern. The bottom, as well as the neckline, is finished with a frill. The upper ruffles, which are part of the neckline, fall freely over the shoulders, forming a semicircular shape. The dress has no sleeves.

An addition to the figure are metallic long gloves in a cool fuchsia color, made of ecological patent leather and a scarf made of natural silk (satin-type silk) 120 cm x 120 cm, which appears in most of the silhouettes in the collection, constituting a connecting element. The scarf was also covered with an original pattern, and its edge was finished by hand.

The jewelery element is a decorative, large hanging earring, made of iridescent sequins (from the remains of the material used to create some of the silhouettes from the collection - according to the principle of creative use of "waste" of production garments, ie "use - do not throw away"). The form of jewelry refers to structures inspired by the texture of a coral reef.

3. The figure number three consists of a huge, oversized, oversize fur (ecological), intensely cobalt-colored. The fur is characterized by very long hair. The inside is finished with a decorative lining, covered with an original pattern.

Under the fur, there is a basic, elastic Lycra jumpsuit, printed with an original report pattern. The suit covers the entire body - including the feet and hands (profiled sleeves with gloves being an integral part of them), it is fastened at the back with a zipper. Neckline finished with a stand-up collar / mini-turtleneck.

A permanent addition is a silk scarf made of natural silk (satin-type silk) with a size of 120 cm x 120 cm, which appears in the vast majority of silhouettes in the collection, constituting a connecting element. The scarf was also covered with an original pattern, and its edge was finished by hand.

The jewelery element is a decorative, large hanging earring, made of iridescent sequins (from the remains of the material used to create some of the silhouettes from the collection - according to the principle of creative use of "waste" of production garments,

ie "use - do not throw away"). The form of jewelry refers to structures inspired by the texture of a coral reef.

4. Silhouette number four consists of a base, flexible Lycra suit, printed with the proprietary report pattern. The suit covers the entire body - including the feet and hands (profiled sleeves with gloves being an integral part of them), it is fastened at the back with a zipper. Neckline finished with a stand-up collar / mini-turtleneck.

The main element of the silhouette is a coat in a classic form of a trench coat, made of thick cotton (smooth linen fabric), printed with an original pattern. The coat has an elongated belt fastened with metal holographic circles and decorative glass metallic buttons. The whole trench coat is decorated with Swarovski crystals, manually introduced into the rhythm of the pattern.

A permanent addition is a silk scarf made of natural silk (satin-type silk) with a size of 120 cm x 120 cm, which appears in the vast majority of silhouettes in the collection, constituting a connecting element. The scarf was also covered with an original pattern, and its edge was finished by hand.

5. The fifth silhouette consists of a basic, elastic Lycra suit, printed with an original report pattern. The suit covers the entire body - including the feet and hands (profiled sleeves with gloves being an integral part of them), it is fastened at the back with a zipper. Neckline finished with a stand-up collar / mini-turtleneck.

The main element of the silhouette is a voluminous, frilled, oversize coat, made of over 40 meters of green fabric, shimmering with lurex thread. Depending on the viewing angle, the material is opal from green to shades of blue. The coat does not have a fastening, it is intended to be worn unbuttoned. The sleeves have been consciously rescaled and lengthened to emphasize the abundance of the form.

A permanent addition is a silk scarf made of natural silk (satin silk) with a size of 120 cm x 120 cm, which appears in most of the silhouettes in the collection as a connecting

element. The scarf was also covered with an original pattern, and its edge was finished by hand.

The jewellery element is a decorative, large hanging earring, made of iridescent sequins (from the remains of the material used to create some of the silhouettes from the collection - according to the principle of creative use of "waste" of production garments, ie "use - do not throw away"). The form of jewelry refers to structures inspired by the texture of a coral reef.

6. The main element of the figure number six is a frill, long-sleeved mini dress in a cool, intense fuchsia color. It was made of semi-rigid taffeta.

The silhouette also consists of lycra leggings, printed with an original report pattern.

The addition are long, flexible gloves made of printed Lycra, as well as leggings and a jumpsuit that appears in other silhouettes.

A permanent addition is a silk scarf made of natural silk (satin silk) with a size of 120 cm x 120 cm, which appears in most of the silhouettes in the collection as a connecting element. The scarf was also covered with an original pattern, and its edge was finished by hand.

The jewellery element is a decorative, large hanging earring, made of iridescent sequins (from the remains of the material used to create some of the silhouettes from the collection - according to the principle of creative use of "waste" of production garments, ie "use - do not throw away"). The form of jewelry refers to structures inspired by the texture of a coral reef.

7. The seventh silhouette consists of a dark green, warm down jacket, hand-decorated with holographic, gasoline-like iridescent beads.

The jacket has pockets and a collar, it is fastened with snaps. Sleeves and bottom possible to tighten with cotton string.

The second element of the silhouette are wide trousers made of satin printed with an original pattern. The legs have a wide, straight form, the waist is elevated. Along the legs, vertically, on the side, there are ruffles (also made of printed satin), which look in full splendor while the model is moving.

The silhouette is complemented by navy blue metallic long gloves made of ecological patent leather and a knitted neck warmer, in a dark green shade similar to the jacket, also hand-decorated with holographic, iridescent semicircular beads on the entire surface.

8. The eighth figure consists of a silk dress (satin silk) with an envelope shape. Tied on the side, at the cuffs of the sleeves there are decorative tapes that can be tied or worn freely along the body. The dress is finished with a classic collar, it has wrinkles on the back, which allows for a better fit to the figure. The whole was printed with an original pattern, and the rest in such a way that the two fronts of the dress, overlapping each other, create a harmonious continuing print.

It is complemented by leggings made of elastic Lycra, also covered with a print, and a clutch bag with flounces, fastened with a zipper, with the possibility of wearing it on a decorative holographic metal chain or by a metal wheel, which is a handle. The bag is similarly down (filled with insulation) and finished inside with a lining with an original print. Both the outside and inside of the clutch bags are made of satin.

A permanent addition is a silk scarf made of natural silk (satin silk) with a size of 120 cm x 120 cm, which appears in most of the silhouettes in the collection as a connecting element. The scarf was also covered with an original pattern, and its edge was finished by hand.

The jewelry element is a decorative, large hanging earring, made of iridescent sequins (from the remains of the material used to create some of the silhouettes from the collection - according to the principle of creative use of "waste" of production garments, ie "use - do not throw away"). The form of jewelry refers to structures inspired by the texture of a coral reef.

9. Silhouette number nine consists of a large, oversized sweater, hand-made (using the technique on the forearms) from three colors of worsted wool. Shades of cobalt, purple and blue merge to create a rhythm in the openwork, loose weave of the knitted fabric.

The sweater is complemented by long, flexible gloves made of printed Lycra and leggings made of the same fabric.

A permanent addition is a silk scarf made of natural silk (satin silk) with a size of 120 cm x 120 cm, which appears in most of the silhouettes in the collection as a connecting element. The scarf was also covered with an original pattern, and its edge was finished by hand.

The jewellery element is a decorative, large hanging earring, made of iridescent sequins (from the remains of the material used to create some of the silhouettes from the collection - according to the principle of creative use of "waste" of production garments, ie "use - do not throw away"). The form of jewelry refers to structures inspired by the texture of a coral reef.

10. The figure number ten consists of huge, oversized, oversize fur (ecological), intensely azure. The fur is characterized by very long hair, ending in a darker shade. The inside is finished with a decorative lining, covered with an original pattern. The tenth figure is closely connected with the figure number three, making it a kind of twin pair.

Under the fur, there is a basic, elastic Lycra jumpsuit, printed with an original report pattern. The suit covers the entire body - including the feet and hands (profiled sleeves with gloves being an integral part of them), it is fastened at the back with a zipper. Neckline finished with a stand-up collar / mini-turtleneck.

A permanent addition is a silk scarf made of natural silk (satin-type silk) with a size of 120 cm x 120 cm, which appears in the vast majority of silhouettes in the collection, constituting a connecting element. The scarf was also covered with an original pattern,

and its edge was finished by hand.

The jewellery element is a decorative, large hanging earring, made of iridescent sequins (from the remains of the material used to create some of the silhouettes from the collection - according to the principle of creative use of "waste" of production garments, ie "use - do not throw away"). The form of jewelry refers to structures inspired by the texture of a coral reef.

11. The eleventh silhouette consists of a warm, down jacket in black, hand-decorated on the entire surface with holographic, iridescent, similar to gasoline, semicircular beads. The jacket has pockets and a collar, it is fastened with snaps. Sleeves and bottom possible to tighten with cotton string.

Underneath there is an iridescent (from shades of blue to purple) lycra lama body.

The jacket is complemented by a knitted headband in a shade of black similar to the jacket and navy blue knitted tights, also hand-decorated with holographic, iridescent semicircular beads on the entire surface.

The eleventh figure (mainly due to the jacket and chimney) is closely connected with figure number seven, making it a peculiar pair.

12. The main element of the figure number twelve is a dress made of iridescent lycra (from shades of blue to violet) lama knit. A characteristic feature of the dress is the possibility of mobile tightening along its entire length vertically (including the sleeves) with the help of cotton strings, ended with a metal tunnel. Thanks to this, the person wearing the dress can freely interfere and adjust its length, ranging from mini (maximum tightening) to maxi (minimum tightening).

The neckline is finished with a high, rolled wide turtleneck.

The dress is complemented by long, flexible gloves made of printed Lycra and leggings made of the same fabric.

A permanent addition is a silk scarf made of natural silk (satin silk) with a size of 120 cm x 120 cm, which appears in most of the silhouettes in the collection as a connecting element. The scarf was also covered with an original pattern, and its edge was finished by hand.

The jewellery element is a decorative, large hanging earring, made of iridescent sequins (from the remains of the material used to create some of the silhouettes from the collection - according to the principle of creative use of "waste" of production garments, ie "use - do not throw away"). The form of jewelry refers to structures inspired by the texture of a coral reef.

13. The thirteenth silhouette in full splendor presents the basic, elastic Lycra suit, printed with the proprietary report pattern. The suit covers the entire body - including the feet and hands (profiled sleeves with gloves being an integral part of them), it is fastened at the back with a zipper. Neckline finished with a stand-up collar / mini-turtleneck.

A permanent addition is a silk scarf made of natural silk (satin silk) with a size of 120 cm x 120 cm, which appears in most of the silhouettes in the collection as a connecting element. The scarf was also covered with an original pattern, and its edge was finished by hand.

The jewellery element is a decorative, large hanging earring, made of iridescent sequins (from the remains of the material used to create some of the silhouettes from the collection - according to the principle of creative use of "waste" of production garments, ie "use - do not throw away"). The form of jewelry refers to structures inspired by the texture of a coral reef.

14. The fourteenth figure consists of a frilled knee-length dress with long sleeves, made of iridescent lurex threads in three colors - green, blue and purple. The shades merge

into each other, changing their face depending on the angle of viewing. The fabric was subjected to an actor's surface shaping process - in the first stage, its cut strips (prepared for frills) were pleated into approx. 1.5 cm folds, then sewn at the bottom with contrasting threads, and finally ironed to create a decaying fan. The texture of the dress was inspired by the structures present in the coral reef.

A permanent addition is a silk scarf made of natural silk (satin silk) with a size of 120 cm x 120 cm, which appears in most of the silhouettes in the collection as a connecting element. The scarf was also covered with an original pattern, and its edge was finished by hand.

The jewellery element is a decorative, large hanging earring, made of iridescent sequins (from the remains of the material used to create some of the silhouettes from the collection - according to the principle of creative use of "waste" of production garments, ie "use - do not throw away"). The form of jewelry refers to structures inspired by the texture of a coral reef.

15. The fifteenth silhouette consists of an intensely blue, tulle, voluminous in the form of a frilled coat, which can also be a dress (after using a belt). The whole texture is made of narrow frills that cover the entire coat.

Underneath, there is a basic, elastic Lycra suit, printed with an original report pattern. The suit covers the entire body - including the feet and hands (profiled sleeves with gloves being an integral part of them), it is fastened at the back with a zipper. Neckline finished with a stand-up collar / mini-turtleneck.

A permanent addition is a silk scarf made of natural silk (satin silk) with a size of 120 cm x 120 cm, which appears in most of the silhouettes in the collection as a connecting element. The scarf was also covered with an original pattern, and its edge was finished by hand.

The jewelery element is a decorative, large hanging earring, made of iridescent sequins (from the remains of the material used to create some of the silhouettes from the collection - according to the principle of creative use of "waste" of production garments, ie "use - do not throw away"). The form of jewelry refers to structures inspired by the texture of a coral reef.

16. The figure number sixteen consists of a large, oversize maxi dress, made of embroidered multi-colored fabric and vertical flounces made of green fabric shimmering with lurex thread. The frill material, depending on the viewing angle, opalescent from green to shades of blue.

The shapes of the three-dimensional applications embroidered on the base fabric of the dress refer to the tabs on the octopus's tentacles, similarly to the form of the bottom finish - which are topped with "rolls" freely falling to the ground like tentacles.

The dress has long sleeves, while the neckline finish remains smooth - v-neck.

A permanent addition is a silk scarf made of natural silk (satin silk) with a size of 120 cm x 120 cm, which appears in most of the silhouettes in the collection as a connecting element. The scarf was also covered with an original pattern, and its edge was finished by hand.

17. The seventeenth silhouette consists of a jumpsuit made of cotton covered with an original pattern, fastened at the front with a covered zipper and a long, wide belt at the waist, finished with iridescent metal wheels. The suit has wide, straight legs and long sleeves.

The top layer is a very long, spacious tulle coat, which has been shaped to create a spatial texture, reminiscent of the coral reef structures. The sleeves of the coat have a semicircular shape, they cover the hands, falling loosely.

A permanent addition is a silk scarf made of natural silk (satin silk) with a size of 120 cm

x 120 cm, which appears in most of the silhouettes in the collection as a connecting element. The scarf was also covered with an original pattern, and its edge was finished by hand.

The jewellery element is a decorative, large hanging earring, made of iridescent sequins (from the remains of the material used to create some of the silhouettes from the collection - according to the principle of creative use of "waste" of production garments, ie "use - do not throw away"). The form of jewelry refers to structures inspired by the texture of a coral reef.

18. Silhouette number eighteen consists of a long-sleeved dress made of embroidered multi-colored fabric, whose three-dimensional applications with their shapes refer to the insets on the octopus's tentacles. The applications have been additionally enriched with decorations with holographic, iridescent, similar to gasoline, semicircular beads.

The dress is complemented by a knitted chimney for the head and navy blue knitted tights, also hand-decorated on the entire surface with holographic, iridescent semicircular beads.

19. The nineteenth figure consists of a silk dress with a very simple form - two square scarves were sewn only on the sides and on the top (leaving openings for the arms and head) - in order to present the original print pattern. Thanks to this, the fabric freely drapes over the body, making it possible to read the print in full splendor.

The dress is complemented by a knitted chimney for the head and navy blue knitted tights, hand-decorated on the entire surface with holographic, iridescent semicircular beads.

Another addition are long flounce gloves with a printed Lycra knit.

20. The main element of the figure number twenty is a navy blue ruffled blouse with long sleeves, made of semi-rigid taffeta and a skirt made of material embroidered with large, oval sequins - iridescent in various colors - from blue, through green, gold and pink, depending on viewing angle and light.

The silhouette also consists of lycra leggings, printed with an original report pattern, and a silk scarf made of natural silk (satin-type silk) 120 cm x 120 cm, which appears in most of the silhouettes in the collection as a connecting element. The scarf was also covered with an original pattern, and its edge was finished by hand.

The jewelry element is a decorative, large hanging earring, made of iridescent sequins (from the remains of the material used to create some of the silhouettes from the collection, including the skirt from the nineteen silhouette, in line with the principle of creative use of "waste" in the production of clothing, i.e. " use it - don't throw it away "). The form of jewelry refers to structures inspired by the texture of a coral reef.

21. The figure of the twenty-first consists of wide trousers with spacious legs, made of material embroidered with large, oval sequins - iridescent in various colors - from blue, through green, gold and pink, depending on the angle of viewing and light.

An additional element is a basic, casual t-shirt in navy blue, with an original print made using the plastisol thermal transfer method.

A strong addition are long, ruffled gloves with a printed Lycra knit.

A permanent addition is a silk scarf made of natural silk (satin silk) with a size of 120 cm x 120 cm, which appears in most of the silhouettes in the collection as a connecting element. The scarf was also covered with an original pattern, and its edge was finished by hand.

The jewelry element is a decorative, large hanging earring, made of iridescent sequins (from the remains of the material used to create some of the silhouettes from the collection - according to the principle of creative use of "waste" of production garments, ie "use - do not throw away"). The form of jewelry refers to structures inspired by the texture of a coral reef.

22. The figure number twenty-two consists of a large, oversized sweater, hand-made

(with the technique on the forearms) from worsted wool in an intense fuchsia color. A characteristic feature of the sweater is an openwork, loose knit weave.

The sweater is complemented by long, flexible gloves made of printed Lycra and leggings made of the same fabric.

The dominant accessory is a knitted headband, hand-embroidered entirely with large, oval sequins - iridescent in various colors - from blue, through green, gold and pink, depending on the angle of viewing and light. Sequins come from the remains of the material used to create some of the silhouettes from the collection, according to the principle of the creative use of "waste" of production clothes, ie "use - do not throw away".

The outfit twenty-first is closely connected with figure number nine, making it a peculiar pair.

23. The main element of the figure of the twenty-third is a down coat made of a fabric decorated with double-sided fine sequins - on one side they are blue, and on the other side, iridescent in various colors - from blue, through green, gold and pink, depending on the angle of viewing and lights.

The coat has a large shawl collar and is finished with a decorative satin lining printed in an original pattern. Tied at the waist with a wide belt, the cuffs have also been supplemented with an additional binding.

Under the coat, there is a basic, elastic Lycra suit, printed with an original report pattern. The suit covers the entire body - including the feet and hands (profiled sleeves with gloves being an integral part of them), it is fastened at the back with a zipper. Neckline finished with a stand-up collar / mini-turtleneck.

A permanent addition is a silk scarf made of natural silk (satin silk) with a size of 120 cm

x 120 cm, which appears in most of the silhouettes in the collection as a connecting element. The scarf was also covered with an original pattern, and its edge was finished by hand.

The jewelry element is a decorative, large hanging earring, made of iridescent sequins (from the remains of the material used to create some of the silhouettes from the collection - according to the principle of creative use of "waste" of production garments, ie "use - do not throw away"). The form of jewelry refers to structures inspired by the texture of a coral reef.

24. The last - the twenty-fourth figure consists of a set entirely made of material decorated with large oval sequins - on one side they are blue, and on the other side, iridescent in various colors - from blue, through green, gold and pink, depending on the angle looking and light.

The set consists of wide pants with generous straight legs, a mini tunic with long sleeves and a longer cape with a sleeve to the elbow. All layers form one spatial whole.

The dominant accessory is a knitted chimney - a mask for the head that covers the entire face (leaving openings for eyes and mouth, finished with beads), fully embroidered with the same sequins as the entire silhouette. They come from the remains of the material used to create some of the silhouettes from the collection, incl. the entire figure of the twenty-third, in line with the principle of the creative use of "waste" of production clothes, that is "use - do not throw away".

As we stay connected in today's world, we are increasingly moving relationships into the virtual sphere. This trend has been evident for years, but it has been greatly amplified by the Covid-19 pandemic, during which social media and instant messaging became the primary form of contact, including in the professional sphere.

Today's consumers are changing in step with the changing world. They are no longer passive consumers but more active and conscious prosumers. They pay great attention to the fashion designer's credibility and values represented by the brand, while also considering product quality and the ethical aspect of fashion. They are increasingly vigilant Web users, who do their research and compare.

Social media and fashion interact intensively with each other. The role of social media in the process of fashion design should not be limited only to providing creative inspiration – the complex tools and features of websites allow designers to conduct research, analyse and obtain information about the structure and needs of the audience. They also give insight into customer opinions and attitudes towards the brand. Therefore, they are an ideal tool for making contact with recipients in order to create designs better adapted to the recipient group's requirements and establish relations with it.

A sign of our times, especially during the coronavirus crisis of 2020 and early 2021, is a growing distrust towards imposed norms, including towards the dictatorship of trends and patterns in fashion. The aim of my work was to tune in to the recipient and allow him/her to have a (controlled) influence on the product designed for him/her. In my work, I prove that there exists an alternative model of clothing design based on the idea of an 'open work' described by Umberto Eco, enabling today's viewers and artists to work together to produce a form rooted in mutual interaction between the artist, the viewer and the work. I think that the issue of deliberately 'opening' the work has never been so necessary, especially in the fashion industry. Social media and technology that we use every day are the perfect tool for this, which can be successfully utilized in the process of designing clothes.

The most important stage for me was the one where I communicated with the audience through social media in order to invite them to intervene and co-create the blueprint of the collection's design (according to their preferences and needs). Audience participation was the missing part of usual relationships between fashion designers and potential clients, where the fashion designer was much more of a dictator (imposing trends) than an open collaborator. When working on my PhD collection, the process of customer collaboration and mobilization was as important to me as the final shape of the work itself. By final shape, I mean on the one hand, the effect of that collaboration, the visualisation of the research (that is, the relationship with the group), and on the other hand, the result of my work and my individual design solutions.

The type of relation between the creator and the viewer that I tested in the course of the work is the result of the needs of the changing world, the way in which art, fashion and the design process must adapt to the present times. This is an opportunity to build a new kind of relationship between the designer-artist and the client-public, a new relationship between contemplation and enjoyment of the work which is a clothing collection.

Certainly, the model of clothing design based on communication with the audience through social media will stay with me permanently. The research conducted during my work and the resulting new design experiences have strongly influenced me as an artist, often forcing me to change my thinking about artistic clothing and my current creative habits. My goal after finishing the work is to continue testing the new system of design process management, in the long term, and hopefully – in a reality free from pandemics.

This table lists the questions from pages 135-138 in alphabetical order, in the original Polish on the left and their English translation on the right

Klimat którychlat przemawia do Ciebie bardziej?	Which decade do you think had a more appealing climate?
Co sądzicie o rękodziele (ubraniach robionych na drutach, szydełku, ręcznie wyszywanych)? Uważacie, że warto zapłacić więcej, żeby mieć takie rzeczy, czy lepiej kupić większą ilość ubrań za tę kwotę, np. w sieciówce?	What do you think about handicrafts (knitted, crocheted, hand-embroidered garments)? Do you think that it makes sense to have such things, or is it better to buy more clothes for that price, e.g. in a chain store?
Czy styl podziwiasz, kogo uważasz za ikonę stylu?	Whose style do you admire, who do you consider a style icon?
Powoli zaczynają nam się kształtować pierwsze założenia wspólnej kolekcji. Teraz musimy doprecyzować kolory. Chcielibyście, żeby nasza wiosenno-letnia kolekcja miała: nasycone kolory czy zgaszone kolory?	Our collection is slowly taking shape. Now we need to specify the colors. Would you like our spring-summer collection to have: saturated colours or faded colours?
Chcielibyście, żeby nasza kolekcja miała kolory: zimne/ciepłe?	Would you like our collection to have cold/warm colors?
Jeśli chodzi o formę ubioru, to wolicie blisko ciała/oversize?	Do you prefer tight-fitting/ oversized clothes?
Kolory: jakie wolicie: pastele/soczyste?	Colours: which do you prefer: pastel colours/ intense colours?
Faktura	Texture
Jeśli chodzi o tkaniny, to wolicie gładkie czy z wyraźną fakturą?	Do you prefer fabrics with a smooth or strong texture?
Gdzie najczęściej kupujecie ubrania? Internet/sklepy stacjonarne	Where do you most often buy clothes? Internet / regular shops
Skąd wolicie czerpać wiedzę inspiracje na temat mody? Z magazynów i książek/z internetu?	Where do you prefer to get inspiration about fashion? magazines and books / the Internet?
Czy kupujecie jeszcze drukowane magazyny modowe typu Elle, Glamour, Vogue? TAK/NIE	Do you still buy printed fashion magazines like Elle, Glamour, Vogue? YES/NO
Ile zazwyczaj jesteście w stanie wydać na ubrania miesięcznie? Poniżej 500 zł/powyżej 500 zł	How much do you usually spend on clothes per month? Less than PLN 500 / more than PLN 500
Czy staracie się kupować ubranie odpowiedzialnie, tzn. myśląc przy tym o ekologii i etyce fair trade? Tak/nie obchodzi mnie to	Do you try to buy clothes responsibly, i.e. keeping in mind ecology and fair trade ethics? Yes / I don't care
Gdzie wolicie kupować dresy i odzież domową? Projektanci/sieciówki	Where do you prefer to buy tracksuits and home clothes? Designer outlets/ chain stores
Na jaki sezon wspólnie zaprojektujemy kolekcję? W jakich ubraniach czujecie się najlepiej? Wiosna/lato; jesień/zima	Which season will we design the collection for? What kind of clothes do you feel best in? spring summer; autumn winter
Jaki styl wolicie? Glamour/minimalizm	Which style do you prefer? Glamor / minimalist
Jaki style wolicie? Retro/futurystyczny	Which style do you prefer? Retro / futuristic
Jakie stylizacje podobają wam się bardziej? Dziewczęce/sexy?	Which style do you prefer? Girly / sexy?
Starasz się być na bieżąco z nowościami w modzie? TAK/NIE	Do you try to be up to date with the news in fashion? YES/NO
Jaki masz stosunek do ubrań, które nosisz? POWAŻNY/Z HUMOREM NA LUZIE	What is your attitude to the the clothes you wear? SERIOUS / CASUAL AND HUMOROUS

