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Biogeometry Science as a New Approach in Fashion Design Field

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ABSTRACT

Energy as electromagnetic waves has primary and secondary effects. Certain shapes have affect the secondary effect either positively or negatively. BioGeometry is dealing with shapes which affect positively on energy. BioGeometry has principles of designs which used during design shapes. Fashion designs also have elements and principles which used during clothing designs. The human body has an open energy system that is in instant exchange on the subtle energy level just as it is in other levels. The first boundary between the body's energy system and environment is on the level of what we aware, as a bounday our clothes affect the energy exchange in both directions. The object of this research is to study how this boundary can affect the quality of energy exchange in order to bring harmony within the human subtle energy system and have positive effect on the vitality, emotional and mental levels. In this research fashion design sketches were drawn. Their energy determined qualitatively, one sketch selected and modified by BioGeometry design principles and then , ten creative fashion designs applied which principles and elements of both BioGeometry and fashion design are analyzed. Further studies needed to complete full observation.

Introduction

To design well you need to have a knowledge of fashion and to be able to make up garments, to have good taste and instinctive flair for color, cloth textures and the ability to sense what is right for the times (Wolfe 1998; Sumathi 2007). Creating an effective design involves the elements of design; color, shape, line and texture; they are the building blocks of design. Designing is a matter of mixing known elements in new and exciting ways in order to create fresh combinations and products,the process of designing is the selecting and combining of the design elements (line, color, texture, and silhouette) according to the principles of design (balance, proportion, emphasis, rhythm and harmony) in order to achieve harmony, which lead to a successful design (Stecker 2008; Jones 2005). Design analysis was from three aspects:

A-The structural. It determines how the garment is constructed or how it is put together to fulfill its function. It determines the structural lines, shapes, and parts in addition to how they will relate to each other, how the garment will fit and where and how it will open and close.

B-The functional aspects. It deals with how something work and perform as well as determining the requirements for what the garment must or must not do functionally. As in this thesis, it expresses to which the designs can provide anti-odor properties to the wearer.

C-Decorative or aesthetic view. It deals with the appearance of the garment. It must agree with the functional and structure aspects of design (Stecker 2008; Jones 2005).

BioGeometry

BioGeometry is Nature's Own Design Language of Shape, Color, Sound, Number, and Motion. It reveals the hidden ways in which nature creates and distributes energy for the benefit of all living beings (Karim 2014a; Karim 2014b). BioGeometry is a science that deals with the Energy of Shape; it uses shapes, colours, motion orientation and sound to produce a vibration quality that balances energy fields.

BioGeometry is the practical application of the new innovative breakthrough science of the Physics of Quality. It offers design language that works on the quality of information exchange between living systems to bring harmony into the subtle energy quality of the environment. This method has proven its efficacy during thirty-five years of research projects all over the world (Karim 2010).

Applied BioGeometry designs resonate with the environment to produce a harmonizing subtle energy quality, which superimposes a balancing energetic qualitative component. This method has proven its efficiency in reducing the harmful effect of environmental pollution on living systems.
BioGeometry is a new field of science that uses specially designed shapes, color, sound, motion and wave configuration, to induce harmony into biological subtle energy systems. The cornerstone of BioGeometry is the One Harmonizing Subtle Energy Quality at the center of the natural forming process (Karim 2010).

The term BioGeometry is a proprietary label that was coined by Dr. Ibrahim Karim. It is composed of the roots: Geo = Earth, Metry = measurement, Bio=life, Geometry = Earth measurement (as in land surveys). BioGeometry = measurement of the life energy ofthe earth (including all life systems within it) (Karim 2010).

To understand the effects of BioGeometrical shapes on the human energy system, we have to recognize that the human body has an energy field around it, which has its own north-south axis. As we move around, the angle formed between our individual axis and that of the earth is constantly changing, and this in turn either strengthens or weakens our energy field. The positive range is very small, vulnerable most of the time, and is a major factor affecting our health and well being.

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BioGeometrically balanced energy, however, considerably strengthens our energy fields to such an extent that we are not detrimentally affected by changes of orientation. In fact, it appears to cancel obvious energy interactions predicted by currently accepted physical laws.

BioGeometrical shapes have three primary vibration qualities (BG3):

1) Negative green.
2) A higher harmonic of ultra-violet.
3) A higher harmonic of gold.

Only shapes, which produc energy fields with all three components (BG3), are BioGeometrical. The effect of BioGeometrical energy on health is not specific and not precisely predictable. It appears to amplify and balance the energy fields of the body on all levels, and thereby give the body greater power to heal itself. The healing process resulting from a strengthening and balancing of the immune system manifests differently from one person to the other; certain results, however, have been repeated observed. BioGeometrical shapes balance the body energies on different levels; positive effects are usually felt on the emotional, mental, spiritual as well as the physical level. They have been found to be effective over a very broad range, including the protection against harmful radiation emanating from the earth (believed to be a major cause of cancer) and different types of man-made pollution (Karim 2014c; Karim 2014d).BioGeometry combines the Ancient Egypt Temple Science techniques and principles with Western European subtle energy research and Dr. Karim's discoveries (Karim 2014f). The idea is to balance the energies on different levels in particular space/time and transmute all non-beneficial energies using specially designed shapes, colors, sound, motion. This way harmony will be induced into all living subtle energy systems (Karim 2010).

BioGeometry, the design language of shapes, is the proprietary Science of using the energy principles of BioGeometry to amplify an energy quality manifest in nature that is found in the centers of all energy patterns of shape. This subtle energy quality is at the core of the forming process in nature, and is responsible for maintaining the harmony within energy structures of all systems (animate and inanimate), and providing balance among the different manifest energy qualities of the components of the overall patterns of that system. In BioGeometry, we have developed proprietary shapes and design principles that we use to replicate and amplify this highly beneficial natural subtle energy quality. The shapes interact with the body's own surrounding energy fields, according to the natural laws of harmonics and resonance to introduce the energy quality balancing effect to the body's subtle energy system, and the harmonization of energy interactions with the environment (Karim 2010).

BioGeometry Qualitative Harmonics

BioGeometry Harmonics is a purely qualitative dimensioning system based on the harmonizing subtle energy quality found in earth energy power spots (BG3). It is based on the 'Resonance of Quality' that is expressed in numbers, ratios, angles and other forms; as such they can all enter into several types of resonant harmonic communication (Karim 2010).

The Pythagorean Harmonics system shows the mathematical proportions of strings to produce musical notes as a manifestation of the laws of nature Quality derived from Quantity. BioGeometry Harmonics is Quantity derived from Quality, because it starts with the BG3 quality components of the geometrical centre to detect numerical values that resonate with and manifest this quality. In BioGeometry the spiritual harmonizing subtle energy quality takes numerical forms to manifest in the physical dimension (Karim 2010).

A. Numerical Expressions of the 'One Quality' The Ancient Greeks spoke of architecture as "frozen music", meaning that it is using all the harmonic proportions of music found in nature. Harmony in nature is the result of one Centering energy quality that manifests in an endless number of proportions. It manifests the transcendental divine laws that govern the archetypal forming process in nature. This quality plays a major role in sacred rituals, objects and buildings. It is generally assumed that the Golden Proportion of 1:1.618 used in Sacred Geometry is the main proportion in the forming process of nature. There is a hidden energy quality behind this proportion that is based on the subtle energy quality of the number 16, which manifests BG3. The number 16 is however only one of many numbers that manifest this quality (Karim 2010).

BioGeometry is the science of detecting, reproducing and applying this harmonizing subtle energy quality through a harmonic system of numbers and proportions. All BioGeometry Series are composed of numbers that in any configuration produce the BG3 subtle energy quality. The following series shows the relatively stable numbers, there are however other series targeting specific applications. The first numbers of the BioGeometry Series that share the One Quality of BG3 are: 16, 19, 28, 34, 43, 54, 68, 72, 83, 89, and 99…etc (Karim 2010).

These numbers were used to produce a BioGeometry Harmonic System of numbers, proportions and angles that are used with certain design criteria to produce shapes that induce their inherent harmonizing quality in the environment. The BioGeometry Harmonic System and the forming principles can be applied in any field of design to synchronize the subtle energy quality of the environment into a natural harmony, whether the designed shape is a piece of jewellery, a house or an entire city.The harmonizing effect of BioGeometry designed objects can be measured and the effect on the subtle energy functions of the body can be assessed (Karim 2010).

The BG Harmonic tables as shown in Fig.(1) & Fig.(2) of numbers, proportions, angles, arcs and shapes are dynamic. The basic unit in the table can be set to any dimension, resulting in a greater flexibility of use. The tables are designed to enable them to be modified dynamically to adapt to different uses.

BioGeometry Modulor BGM 1-3

Base unit: 1 Scale = 0,1

BG No.	0,10	1,60	1,90	2,80	3,40	4,30	5,40	6,80	7,20	8,30	8,90	9,90
1												
16		25,60	30,40	44,80	54,40	68,80	86,40	108,80	115,20	132,80	142,40	158,40
19		30,40	36,10	53,20	64,60	81,70	102,60	129,20	136,80	157,70	169,10	188,10
28		44,80	53,20	78,40	95,20	120,40	151,20	190,40	201,60	232,40	249,20	277,20
34		54,40	64,60	95,20	115,60	146,20	183,60	231,20	244,80	282,20	302,60	336,60
43		68,80	81,70	120,40	146,20	184,90	232,20	292,40	309,60	356,90	382,70	425,70
54		86,40	102,60	151,20	183,60	232,20	291,60	367,20	388,80	448,20	480,60	534,60
68		108,80	129,20	190,40	231,20	292,40	367,20	462,40	489,60	564,40	605,20	673,20
72		115,20	136,80	201,60	244,80	309,60	388,80	489,60	518,40	597,60	640,80	712,80
83		132,80	157,70	232,40	282,20	356,90	448,20	564,40	597,60	688,90	738,70	821,70
89		142,40	169,10	249,20	302,60	382,70	480,60	605,20	640,80	738,70	792,10	881,10
99		158,40	188,10	277,20	336,60	425,70	534,60	673,20	712,80	821,70	881,10	980,10

Fig 1. BG harmonics table1

BioGeometry Lambdoma BGL 2-3

Base unit: 10 Scale = 1

BG No.	10,00	6,25	0,53	0,36	0,29	0,23	0,19	0,15	0,14	0,12	0,11	0,10
1												
16		100,00	8,42	5,71	4,71	3,72	2,96	2,35	2,22	1,93	1,80	1,62
19		118,75	10,00	6,79	5,59	4,42	3,52	2,79	2,64	2,29	2,13	1,92
28		175,00	14,74	10,00	8,24	6,51	5,19	4,12	3,89	3,37	3,15	2,83
34		212,50	17,89	12,14	10,00	7,91	6,30	5,00	4,72	4,10	3,82	3,43
43		268,75	22,63	15,36	12,65	10,00	7,96	6,32	5,97	5,18	4,83	4,34
54		337,50	28,42	19,29	15,88	12,56	10,00	7,94	7,50	6,51	6,07	5,45
68		425,00	35,79	24,29	20,00	15,81	12,59	10,00	9,44	8,19	7,64	6,87
72		450,00	37,89	25,71	21,18	16,74	13,33	10,59	10,00	8,67	8,09	7,27
83		518,75	43,68	29,64	24,41	19,30	15,37	12,21	11,53	10,00	9,33	8,38
89		556,25	46,84	31,79	26,18	20,70	16,48	13,09	12,36	10,72	10,00	8,99
99		618,75	52,11	35,36	29,12	23,02	18,33	14,56	13,75	11,93	11,12	10,00

Fig 2. BG harmonics table 2

B. The Physics of Quality of Numbers and Angles: The Physics of Quality opens new doors to the measurement and understanding of the qualitative interactions in almost any field of life. Polarities, body postures, geometrical shapes, letters, words, and materials and so on, all have a qualitative dimension through which we can have a deeper understanding of their inner workings (Karim 2010).

1. Number of Objects: The number of similar objects in a space will give a certain energy quality to that space.

2. Placement: The location of each object in a group of objects gives it a distinct subtle energy quality in addition to the one resulting from the total number which is shared by all objects in the group.

3. Dimensions: The dimensions of objects play a role in affecting the subtle energy quality; they enter into proportional relationships with other objects.

4. Proportions: The proportions of an object or that between different objects play an important role in the subtle energy quality.

5. Numbers and Biological Functions: Each of the numbers in the BG series has its own resonance with biological functions and laws of nature, which gives each number in the series its own identity in addition to the fact that they all manifest the BG3 quality.

6. Angle of Rotation: The angles of rotation within any type of design play an important role in the resulting subtle energy effect of the object on the surrounding.

7. Angle of Placement: The angles of placement of objects in relation to other objects play a role on the overall subtle energy quality (Karim 2010).

BioGeometry Design Principles

The application of the BioGeometry Design principles creates awareness of a centre of rotation or a central axis of the design. The centring process is fully achieved when the BioGeometry Harmonic Proportions are applied together with the Design Principles to achieve the BG3 subtle energy quality (Karim 2010).

A. Rotation: The principle of rotation is a method of activating a centre in the design to create the BG3 quality. When the rotation is applied according to specific angles from the BioGeometry Harmonic System, the BG3 energy quality will fill the whole design creating the Centring effect that is the main criterion for the harmonizing effect in the environment. Rotation in both directions can be used, but the final effect should be clockwise and balanced as shown in Fig (3).

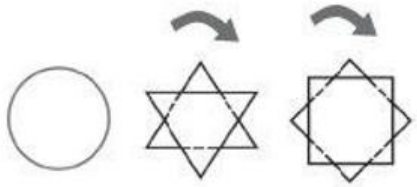


Fig 3. Rotation in BioGeometry

B. BioGeometry Color Placement: A very special form of rotation is created through color placement. Color samples are rotated at certain angles to the N-S direction and to each other to create virtual axes that produce the BG3 quality in the centre of the design. The BG3 area around the centre can then be spread to produce the centering effect through fine-tuning by measurements. This fine tuning of the angles can be achieved through the use of the BioGeometry Harmonic Tables. This system of placement can be applied to any object where the shape enters into play.

C. Interfacing: One of the methods that allow form or shape to create a harmonizing energy is the principle of Interfaces as shown in Fig. (4), an interface is the boundary between two things, where one goes into the other. We have two levels of boundaries: The first and simple boundary level is what you find whenever two surfaces of different materials meet in a straight line. These two surfaces have different energy qualities, so they create a boundary where we can find the subtle energy communicative quality (Negative Green) of a carrier wave.

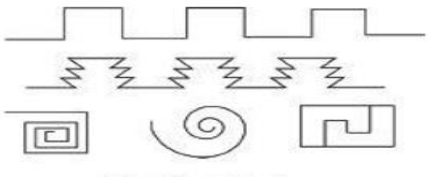


Fig 4. Interface in BioGeometry

The second level is when the boundary between the two materials is curved to form an interface. An interface usually creates an awareness of several interactive centers in the shape of the boundary. A double interface is even more potent as it creates two centres. By using the proportions and angles, or other components from the Qualitative Harmonic System of BioGeometry, we achieve the centring quality where the BG3 spreads through the whole design.

D. Shifting: When planes are superimposed in a form of shifting as shown in Fig(5), they create an impression of a third dimension of depth on a two dimensional plane, one or more central axes are created that produce the BG3 quality. Applying the BioGeometry Harmonic System to the shifting process produces the BG3 Centring effect.

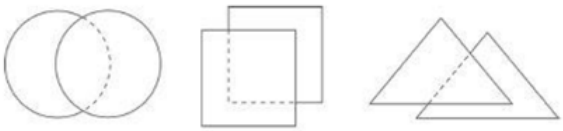


Fig 5. Shifting in BioGeometry

E. Transparency: This is an advanced form of Shifting or Rotation that is used to form the grid on which a design was made and is then only evident in the background of the design as shown in Fig.(6).

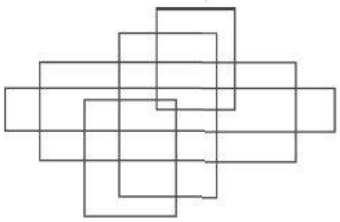


Fig 6. Transparency in BioGeometry

The object of this research is to study how this boundary can affect the quality of energy exchange in order to bring harmony within the human subtle energy system and have positive effect on the vitality, emotional and mental levels. To achieve these object, fashion design sketches were modified by BioGeometry design principles and then applied with uncolored 100% cotton fabric to to amplify and balance the energy fields of the body on all levels and give body greater power when the BG3 spreads through the whole body.

Experimental work

Materials

Fabric -100% cotton fabric (plain weave)

Accessories: -Different shapes of small wooden and plastic units and buttons.

-Colored cotton threads for emboridory.

Methods

-Fashion designs sketches was drawn taking into account fashion design elements and principles.
-One sketch selected and modified by BioGeometry design principles and then.
-Ten creative fashion designs applied which principles and elements of both BioGeometry and fashion design are achieved.

BioGeometry Fashion Designs

Design (1 main design)

Design 1 Pants design with pants suspender reshaping the traditional pants design.

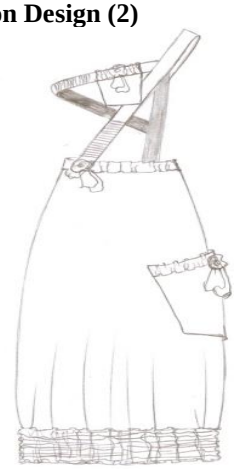
Functional and structural aspects

Functional and structural aspects in these design achieved in:
- Pants with complete leg length providing full covering protection.
-untraditional pocket shape with decorative elastic band adds more beneficial usage.
- Elastic waist band add more comfort and fitting.
- Diagonal pants suspender for more comfort fitted dressing.
- Leg cuffs with elastic seam lines add more fitting and eye movement effect with resulted fabric folds gathering.

The whole design reflect simple casual pants design with diagonal suspender confirming feeling of continuity by pleasing rhythm arrangement of decorative fabric flower shape.

Inspired designs by applying BioGeometry design principles to drw nine design sketches to provide a complementary source of BG3 qualities as a long term of environmental support for the body's energy system.

BioGeometry Fashion Design (2)



Design 2 Inspired skirt design with applying BioGeometry design principles.

Functional and structural aspects:

The functional and structural aspects in these design achieved in:
- Untraditional pocket shape added on skirt side and on skirt suspender adding more beneficial usage with decorative elastic band.
- Elastic waist band give more ease and fitting effect.
- Diagonal skirt suspender adding more comfort fitted dressing.
-skirt hem cuff which also add more fitted dressing and eye movement effect with resulted fabric folds gathering.
- Three decorative fabric flower shapes confirm informal balance

Inspired skirt design modified by BioGeometry design principles confirming the min lines of the main design (design 1) with a decorative added suspender pocket confirming informal equilibrium balance and tasteful harmony.

BioGeometry Fashion Design (3)

Design 3 Inspired dress design with applying BioGeometry design principles.

Functional and structural aspects

The functional and structural aspects in these design achieved in:
- Diagonal unusual one shoulder suspender which confirming decorative and functional design elements and add casual fashion trend to a dress design.
- Dress hem cuff with elastic seam lines which add more fitting and eye movement effect with the resulted fabric folds gathering.

Inspired dress with shoulderless cut modified by BioGeometry design principle with the diagonal suspender shape of the main design (design 1) adding the fashionable silhouette. Different lines directions are mixed producing various excited eye movement.

BioGeometry Fashion Design (4)

Design 4 Inspired skirt design with applying BioGeometry design principles.

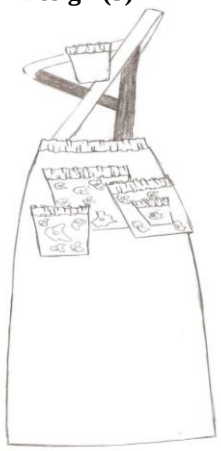
Functional and structural aspects:

The functional and structural aspects in these design achieved in:
- Untraditional pocket shape added on skirt side and on skirt suspender adding more beneficial usage with decorative elastic band.
- Elastic waist band give more ease effect.

- Diagonal skirt suspender adding more comfort fitted dressing.
- Skirt hem cuff which also add more dressing fit and add more and eye movement effect with resulted fabric folds gathering.
- Colored button groups on pockets area which add pleasant eye movement and confirming design balanced harmony.

Inspired modified short skirt design by BioGeometry design principle confirming the main lines of design 2. This design is similar to design (2) with a little different added details as it is a short skirt with a pleasing harmony effect of added colored buttons groups on pockets area to amplify and balance the energy quality when the BG3 qualities spreads through the whole design.

BioGeometry Fashion Design (5)



Design 5 Inspired skirt design with applying BioGeometry design principles.

Functional and structural aspects

The functional and structural aspects in these design achieved in:

- Untraditional pockets gathering added on the front and on skirt suspender adding more beneficial usage with decorative effect.
- Elastic waist band give more ease effect.
- Diagonal skirt suspender adding more comfort fitted dressing.

Inspired modified fitted skirt design by BioGeometry design principles confirming the main lines of main design (design1) with adding pockets group to amplify the BG3 qualities by the centering resulted from pocket's transparency and shifting, also pleasant harmony and visual depth at pockets area created.

BioGeometry Fashion Design (6)

Design 6 Inspired skirt design with applying BioGeometry design principles.

Functional and structural aspects:

The functional and structural aspects in these design achieved in:

- Untraditional pocket shape added on skirt suspender adding more beneficial usage with decorative elastic band and colored buttons group.
- Elastic waist band give more ease effect.
-Diagonal skirt suspender adding more comfort fitted dressing.

Inspired modified skirt design by BioGeometry design principles confirming the main lines of the main design lines (design1) with pleasant balanced eye movement with added colored decorative units.

BioGeometry Fashion Design (7)

Design 7 Inspired skirt like pants design with applying BioGeometry design principles.

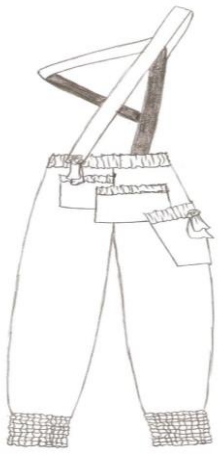
Functional and structural aspects

The functional and structural aspects in these design achieved in:

- Untraditional pocket shape added on skirt side adding more beneficial usage with decorative elastic band and decorative fabric flower shape.
- Elastic waist band give more ease effect.
- Diagonal skirt suspender adding more comfort fitted dressing.
- Skirt leg cuffs which also add more dressing fit and eye movement effect with resulted fabric folds gathering.

Inspired skirt like pants design modified with BioGeometry design principles wich confirmes the main lines of the main design (design1) and colored units in the suspender which creates excited eye movement with centering effect of its arrangement to amplify the BG3 qualities.

BioGeometry Fashion Design (8)



Design 8 Inspired pants design with applying BioGeometry design principles.

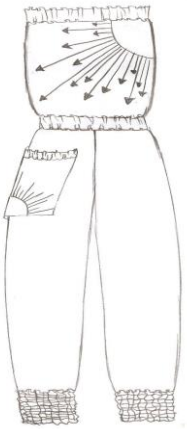
Functional and structural aspects

The functional and structural aspects in these design achieved in:

- Elastic waist band give more ease dressing effect.
- Leg cuffs with elastic which add more fitting and eye movement effect with resulted fabric folds gathering.
- Untraditional pockets gathering added on the front adding more beneficial usage with decorative effect.

Inspired pants design modified by BioGeometry design principles with a little differ from the main lines of the main design as three pockets added in the crotch area with pleasant spacing placement to confirm one of the BioGeometrical principles and recreate the centering effect of shifting and transparency which radiates the harmonizing energy qualities.

BioGeometry Fashion Design (9)



Design 9 Inspired jumping suit with applying BioGeometry design principles.

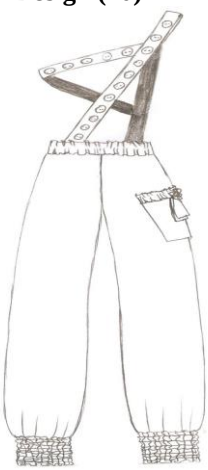
Functional and structural aspects

The functional and structural aspects in these design achieved in:

- Elastic waist band give more ease dressing effect.
- Untraditional pocket shape added on leg side adding more beneficial usage with decorative elastic band.
- Leg cuffs with elastic seam lines which add more fitting and eye movement effect with resulted fabric folds gathering.
- Chest elastic band added more fitted dressing.

Inspired modified jumping suit design by BioGeometry design principles confirming main lines of main pants design (design1) with colored embroiders threads represented in a pleasing arrangement of chain stitch lines which amplify BG3 qualities and take eye at the whole design.

BioGeometry Fashion Design (10)



Design 10 Inspired pants design with applying BioGeometry design principles.

Functional and structural aspects

The functional and structural aspects in these design achieved in:

- Elastic waist band give more ease dressing effect.
- Untraditional pocket shape added on pants side adding more beneficial usage with decorative elastic band.
- Leg cuffs with elastic seam lines which add more fitting and eye movement effect with resulted fabric folds gathering.

Inspired pants design modified by BioGeometry design principles confirming the main lines of the main design (design 1) with a balanced eye movement resulted colored decorative units added on the suspender which ampilify BG3 qualities and take eye at the whole design.

Applied BioGeometricl fashion design products

Applying BioGeometry principles and harmonics , along with the methodology behind them, invented to produce a qualitative energy balancing effect on biological systems, be it human beings or otherwise. These results in a positive effect on biological functions, either preventative or healing, and protection from environmental energy disturbances, these products are an integration of these design principles.

Applied fashion design (1)

Applied fashion design (1main design)

Aesthetical aspects

The decorative elements achieved in the design through;

- Unusual pants suspender with flower,
- Repeated fabric flower shapes,
- Gathering folds effect in waist area and leg hem area,

These elements with vertical, horizontal and diagonal design lines confirmed informal balance value and give pleasant harmony effect.

Applied BioGeometricl fashion design (2)

Applied BioGeometricl fashion design (2)

Aesthetical aspects

The decorative elements were achieved in this design in:

- Three repeated fabric flower shapes.

- Gathering folds in the skirt waist and hem area.
- Embroideries chain stitch added on the suspender.

These elements with vertical, horizontal and diagonal design lines confirmed informal balance value and give pleasant harmony effect.

BioGeometrical applied design elements:

- Interface is the boundary between two things where one goes into the other which achieved in the skirt suspender creating an awareness of several interactive centering qualities when the BG3 spreads through the whole design.
- BioGeometrical Qualitative Harmonics expressed in the value of numbers 16, 19 applied in chain stitch lines on skirt suspender and value of number 16 applied in the skirt hem cuff elastic seam lines.
- The physics of quality of numbers and angles represented in pocket dimensions 37.89-29.64-15.37-15.37.

These applied elements to amplify and balance the energy fields of the body on all levels and give body greater power when the BG3 spreads through the whole body.

Applied BioGeometricl fashion design (3)

Applied BioGeometricl fashion design(3)

Aesthetical aspects

The decorative elements were achieved in this design in:

- Straight lines of chain stitch made by cotton threads on the suspender.
- The repeated of fabric flower shape.
- One shoulder suspender with straight diagonal design lines.

these elements emphasize pleasant design harmony and confirming design informal balance.

BioGeometrical applied design elements

- Interface is the boundary between two things where one goes into the other which achieved in shoulder suspender creating an awareness of several interactive centering qualities when the BG3 spreads through the whole design.
- BioGeometrical Qualitative Harmonics expressed in the value of numbers 16, 19 applied in chain stitch lines on dress shoulder suspender and value of number 16 elastic seam lines applied in dress hem cuff.

These applied elements to amplify and balance the energy fields of the body on all levels and give body greater power when the BG3 spreads through the whole body.

Applied BioGeometricl fashion design (4)

Applied BioGeometricl fashion design (4)

Aesthetical aspects

The decorative elements were achieved in this design in:

- Colored button groups on pockets area which add pleasant eye movement and confirming design balanced harmony.
- Unusual diagonal skirt suspender shape.
- Gathering folds in the skirt waist and hem area.

These elements with vertical, horizontal and diagonal design lines confirmed informal balance value and give pleasant harmony effect.

BioGeometrical applied design elements

- Interface is the boundary between two things where one goes into the other which achieved in the skirt suspender creating an awareness of several interactive centering qualities when the BG3 spreads through the whole design.
- BioGeometrical Qualitative Harmonics expressed in the value of numbers 16, 19 applied in button groups in pocket's area and value of number 16 applied in the skirt hem cuff elastic seam lines.
- The physics of quality of numbers and angles represented in side pocket dimensions 43¸ 68, 23¸2, 24, 21- 24, 21.

These applied elements to amplify and balance the energy fields of the body on all levels and give body greater power when the BG3 spreads through the whole body.

Applied BioGeometricl fashion design (5)

Applied BioGeometricl fashion design (5)

Aesthetical aspects:

The decorative elements were achieved in this design in:

- Decorative colored wooden units in pockets area.
- Pockets layout which add valuable rhythm effect.
- Unusual diagonal skirt suspender shape.

These elements with vertical, horizontal and diagonal design (l) lines confirmed informal balance value and give pleasant harmony effect.

BioGeometrical applied design elements:

- Interface is the boundary between two things where one goes into the other which achieved in the skirt suspender creating an awareness of several interactive centering quality when the BG3 spreads through the whole design.
- BioGeometrical Qualitative Harmonics expressed in the value of numbers 19 applied in colored wooden units groups in pocket's area.
- Pockets shifting which create an impression of a third dimension of depth and create more central axes that produce the BG3 quality.
- Pockets transparency which is an advanced form of shifting or rotation which creating an awareness of several interactive centering quality when the BG3 spreads through the whole design.

These applied elements to amplify and balance the energy fields of the body on all levels and give body greater power when the BG3 spreads through the whole body.

Applied BioGeometricl fashion design (6)

Applied BioGeometricl fashion design (6)

Aesthetical aspects

The decorative elements were achieved in this design in:

- Decorative colored wooden units collected with colored thread in waist area.
- Decorative colored wooden buttons in pockets area.
- Unusual diagonal skirt suspender shape.

These elements with vertical, horizontal and diagonal design lines confirmed informal balance value and give pleasant harmony effect.

BioGeometrical applied design elements

- Interface is the boundary between two things where one goes into the other which achieved in the skirt suspender creating an awareness of several interactive centering qualities when the BG3 spreads through the whole design.
- BioGeometrical Qualitative Harmonics expressed in the value of numbers 16 of wooden buttons in the pocket area and the value of number 19 of wooden decorative units in waist area.
- The physics of quality of numbers and angles represented in pocket dimensions21,18- 16,74- 21,18- 15,37.

These applied elements to amplify and balance the energy fields of the body on all levels and give body greater power when the BG3 spreads through the whole body.

Applied BioGeometricl fashion design (7)

Applied BioGeometricl fashion design (7)

Aesthetical aspects

The decorative elements were achieved in this design in:

- Decorative colored plastic units added in the skirt suspender.
- Unusual skirt leg cuffs with elastic seam lines.
- Skirt side pocket with elastic band and decorative flower fabric shape.

These elements with vertical, horizontal and diagonal design lines confirmed informal balance value and give pleasant harmony effect.

BioGeometrical applied design elements

- Interface is the boundary between two things where one goes into the other which achieved in the skirt suspender creating an awareness of several interactive centering quality when the BG3 spreads through the whole design.
- BioGeometrical Qualitative Harmonics expressed in the value of number 16 applied in the number of colored pleastic units in the skirt suspender and also applied as number of elastic seam lines in leg cuffs .
- The physics of quality of numbers and angles represented in pocket dimensions 29,64- 24,41- 11,53- 11,53.

These applied elements to amplify and balance the energy fields of the body on all levels and give body greater power when the BG3 spreads through the whole body.

Applied BioGeometricl fashion design (8)

Applied BioGeometricl fashion design (8)

Aesthetical aspects

The decorative elements achieved in the design through;

- Pockets gathering in the front
- Repeated fabric flower shapes
- Gathering folds effect in waist area and leg hem area,

These elements with vertical, horizontal and diagonal design lines confirmed informal balance value and give pleasant harmony effect.

BioGeometrical applied design elements

- Interface is the boundary between two things where one goes into the other which achieved in the skirt suspender creating an awareness of several interactive centering qualities when the BG3 spreads through the whole design.
- The physics of quality of numbers and angles represented in middle pocket dimensions 21, 1 -25, 71 -21, 1 -25, 71.
- Pockets shifting which create an impression of a third dimension of depth and create more central axes that produce the BG3 quality.
- Pockets transparency which is an advanced form of shifting or rotation creating an awareness of several interactive centering quality when the BG3 spreads through the whole design.

These applied elements to amplify and balance the energy fields of the body on all levels and give body greater power when the BG3 spreads through the whole body.

Applied BioGeometricl fashion design (9)

Applied BioGeometricl fashion design (9)

Aesthetical aspects

The decorative elements achieved in the design through;

- Chain stitich lines in the pocket and front of the jumping suit
- Gathering fabric folds effect in waist area and leg hem area

These elements with vertical, horizontal and diagonal design lines confirmed informal balance value and give pleasant harmony effect.

BioGeometrical applied design elements

- The physics of quality of numbers and angles represented in pocket dimensions 35, 36 -25, 7 -29, 64 -25, 7.
- BioGeometrical Qualitative Harmonics expressed in the value of numbers 19, 16 applied with colored cotton threads as chain stitch lines in chest pocket area, also value of number 16 of elastic seam lines at leg cuffs.

These applied elements to amplify and balance the energy fields of the body on all levels and give body greater power when the BG3 spreads through the whole body.

Applied BioGeometricl fashion design (10)

Applied BioGeometricl fashion design (10)

Aesthetical aspects

The decorative elements were achieved in this design in:

- Decorative colored wooden units added in the pants suspender.
- Fabric flower shape in the pocket

These elements with vertical, horizontal and diagonal design lines confirmed informal balance value and give pleasant harmony effect.

BioGeometrical applied design elements

- Interface is the boundary between two things where one goes into the other which achieved in the skirt suspender creating an awareness of several interactive centering qualities when the BG3 spreads through the whole design.
- BioGeometrical Qualitative Harmonics expressed in the value of number 16 applied in the number of colored wooden units in the pants suspender and also applied as number of elastic seam lines in leg cuffs .
- The physics of quality of numbers and angles represented in pocket dimensions 38,89- 21,18-19,3 - 21,18-19,3 .

These applied elements to amplify and balance the energy fields of the body on all levels and give body greater power when the BG3 spreads through the whole body.

Conclusion

As balancing the activities of daily life, achieving harmony with our inner and outer environment, humanizing modern technology is a part of BioGeometry's goals, applying BioGeometry principles and harmonics , along with the methodology behind them, invented to produce a qualitative energy balancing effect on biological systems, be it human beings or otherwise. These results in a positive effect on biological functions, either preventative or healing, and protection from environmental energy disturbances, the object of this research is to study how this boundary can affect the quality of energy exchange in order to bring harmony within the human subtle energy system and have positive effect on the vitality, emotional and mental levels. In this research fashion design sketches were drawn. Their energy determined qualitatively, one sketch selected and modified by BioGeometry design principles and then , ten creative fashion designs applied which principles and elements of both BioGeometry and fashion design are analyzed. Further studies needed to complete full observation.

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