





SS21 WOMENSWEAR

This collection is womenswear positioned in the luxury market.

The main theme of this collection is "The connection between mothers and daughters".

Establishing a "connection" with others is a basic emotional need of human beings.

However, my own mother-daughter relationships the most personal relationships between women (Wenzel, 1981, p.57) increasingly make me feel depressed or even painful. Consistent with the idea from the essay And the One Doesn't Stir without the Other, I feel like after the departure of daughter to her mother, the mother's personality becomes pale and personhood becomes nought. In our patriarchy society, women's sole functions are regarded as mothering. The infinite circle of being mother's daughter and daughter's mother occurs to all women. Mother's infinite contribution overwhelms me which make me feel daughter is an extension of the mother's life, and the destiny of losing separate identities in the relationship despairs me.

In my collection, I will explore the whitewashed mother-daughter relationship and decipher the ties, desire and love of women to mothers through fashion design practices. I wish my design could encourage both mothers and daughters to be independent individualities so that they will not lose the real relationship between two separate-whole women.

Besides, learning from traditional handicrafts, this collection will help to expand the cultural heritage of the community, thereby enhancing its history and sharing it with more people. Out of my interest and love in old craftsmanship techniques, I will bring in delicate craftsmanship in my collection to make each piece unique labour of art. Inspired by the construction method of Japanese samurai armour, I will combine traditional methods with modern methods of fabric manipulation. I believe time-consuming handcrafting could serve as a bond between the producer, the material, and the user which bring warm and solace to our fast-moving lives.

Bibliography:

Wenzel, H. V. (1981) 'Introduction to Luce Irigaray's "And the One Doesn't Stir without the Other" ', Journal of Women in Culture and Society, Vol.7 (1), pp.56-59

Irigaray, L. and Wenzel, H.V. (1981). 'And the One Doesn't Stir without the Other'. Journal of Women in Culture and Society, 7(1), pp.60-67.

Gender: Womenswear

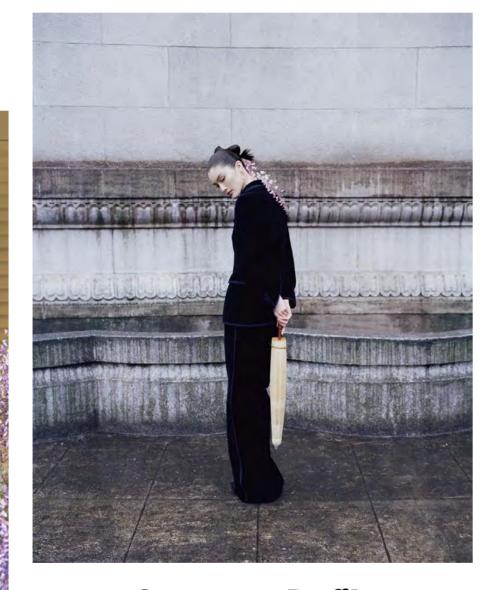
Age: age inclusive (around 25-55)

Market level: Luxury

Personality:

Independent females who have strong selfbeliefs, soft interiors and free spirit

Shopping channels: boutique stores, concept stores, Mid-end and high-end department stores or shopping mall, online luxury fashion platform



Consumers Profile

Style preference:

Feminine

Timeless
Soft and free silhouettes

high quality

Shopping motivations: Internalized luxury consumption, ethical consumption, unique design with exlusivity among others, brands with strong design signature, a high level of quality, long-lasting style (reference: Luxury Fashion Retail Management, 2016)

Consumption Needs: the value higly wearable, exquisited craftsmanship(long time spent), eco-friendly, a design helps keeping their inner peace and confidence in the fast moving society



SCARCITY & SUSTAINABLE LUXURY

Rarity is an instrinsic feature of luxury, essentially because of its focus on craftsmanship and small runs of high quality products. Creating product scarcity is a well-established practice for luxury companies, which enableing premium pricing. At the same time, it also means that it will contribute to reducing the use of limited-available natural resources and the activities in supply chian. Therefore, "Luxury is inherently distinct from the mass-market throwaway culture" (Joy, 2013)

In this collection, I propose to establish "Techno-scarcity" which refers to the process of ongoing innovation that can differentiate one company's offerings from those of its competiters. For luxury brands, there are four types of approaching to "scarcity" identified by Janssen et al.(2014) -Natural scarcity, Techno scarcity, Limited edition and Information scarcity.

CRAFTSMANSHIP & SUSTAINABLE LUXURY

Sustainable luxury would not only about more respect for the environment and social development. But it will also be synonym of culture, art and innovation of different nationalities, maintaining the legacy of local craftsmanship. It helps to rescue and expand the culture heritage of communities enhancing their history and share it with the world. (Amarilla et al., 2020)

In this collection, I will highlight the craftsmanship in designs. In the fast moving society, the impotance of craftsmaship seems easy to be ignored. However, the basics of luxury is the combination of aesthetics, beauty, craftsmanship and quality. It is the quality and craftsmanship of the luxury products that providing them the sense of timeless, which remains desirable genetation by generation. Expanding the lifespan of products is also one of the effective approaches for sustainability.

Bibliograph

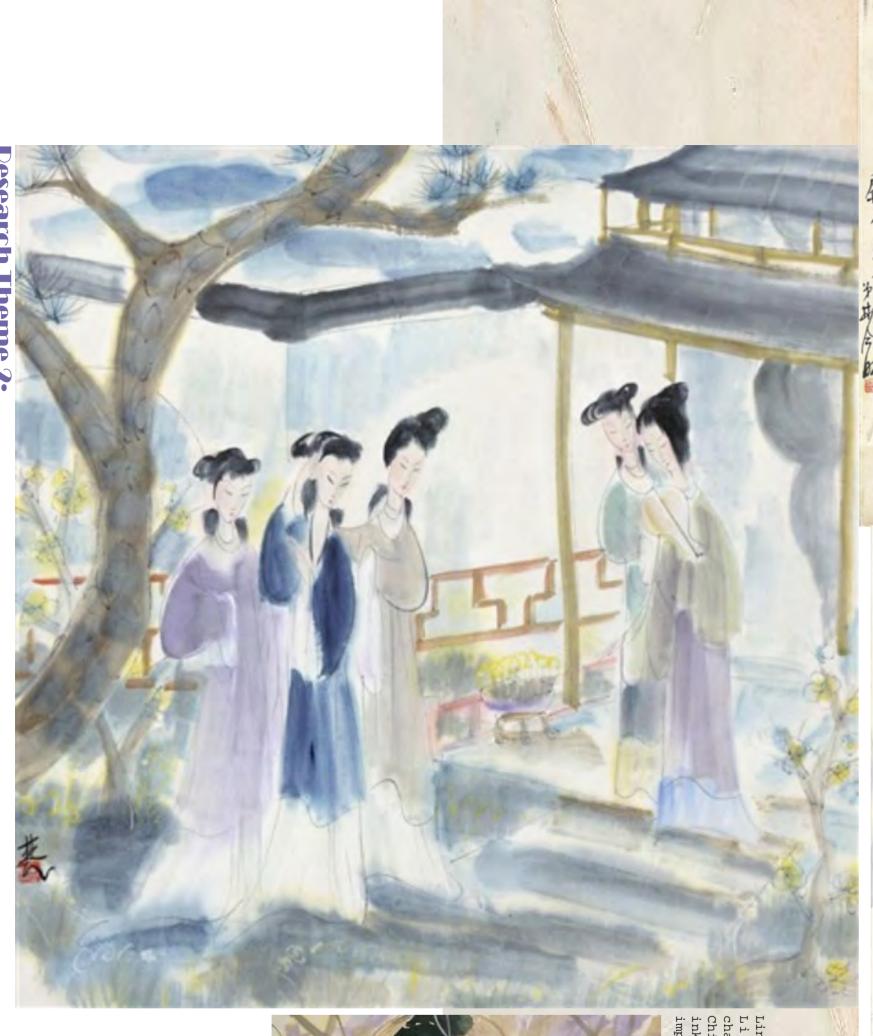
Joy A. (2013). Fast fashion, luxury brands, and sustainability. The World Financial Review. Availiable at: http://www.worldfinancialreview.com/?p=738 (Accessed: 12/11/2020)

Janssen, C., Vanhamme, J., Lindgreen, A., & Lefebvre, C. (2014). The catch-22 of responsible luxury: Effects of luxury product characteristics on consumers' perceptions of fit with corporate social responsibility. Journal of Business Ethics, 119(1), pp.45-57.

Amarilla R., Gardetti M.Á., Gabriel M. (2020) Sustainable Luxury, Craftsmanship and Vicuna Poncho. In: Gardetti M., Goste-Manière I. (eds) Sustainable Luxury and Craftsmanship. Environmental Footprints and Eco-design of Products and Processes. Springer, Singapore. Availiable athttps://doi-org.ezproxy.is.ed.ac.uk/10.1007/978-981-15-3769-1_2 (Accessed: 12/11/2020)



Research Theme 2: Clasical Oriental Elegance



This research reflects my connection with my cultural background. The ladies in these traditional Chinese paintings show the elegance of the oriental style, embodying a vague and subtle feminine beauty.

The ladies in Lin Fengmian's paintings embody the image that I think represents the soft temperament of women well. The nuance of paintings conveys dreamy aesthetic affects overall visual aesthetic of my design.



Lin Fengmian
Lin is a piorneering Chinese paicharacterized by the hallmarks of tradit Chinese painting's perspectival and stylink brush technique, which also utilizing impasto, colours and boldness of Expression

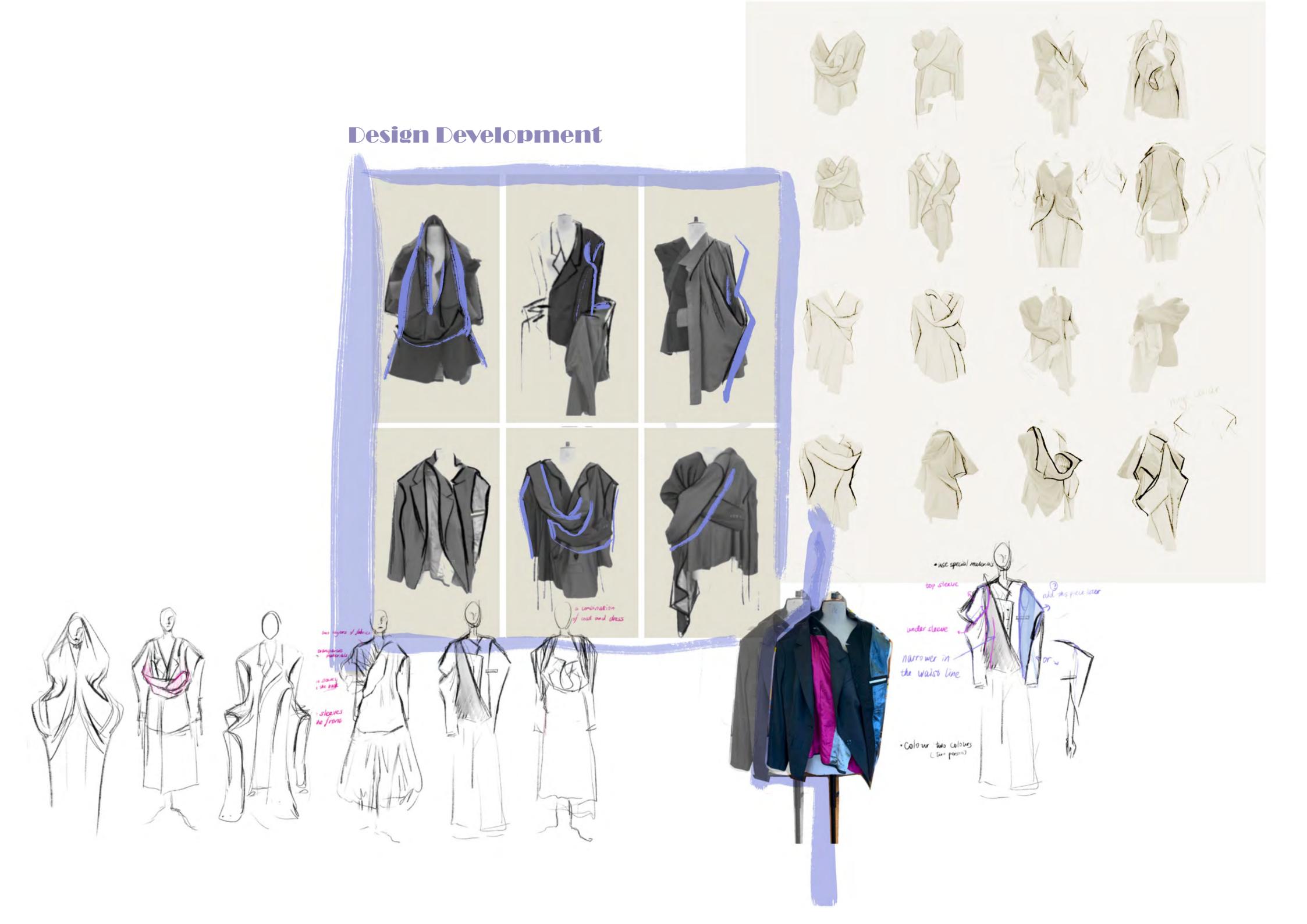






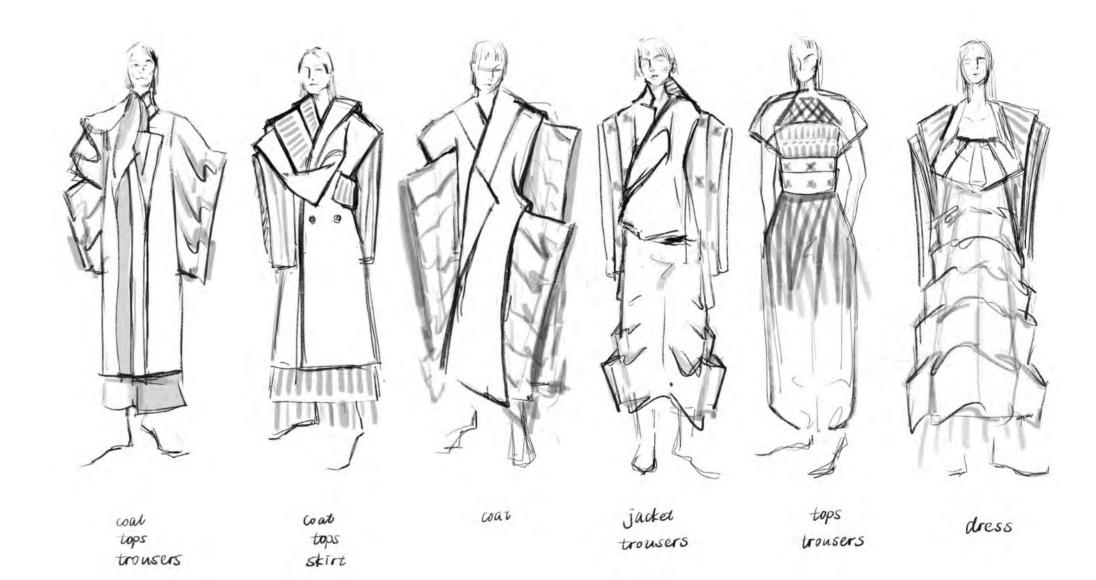


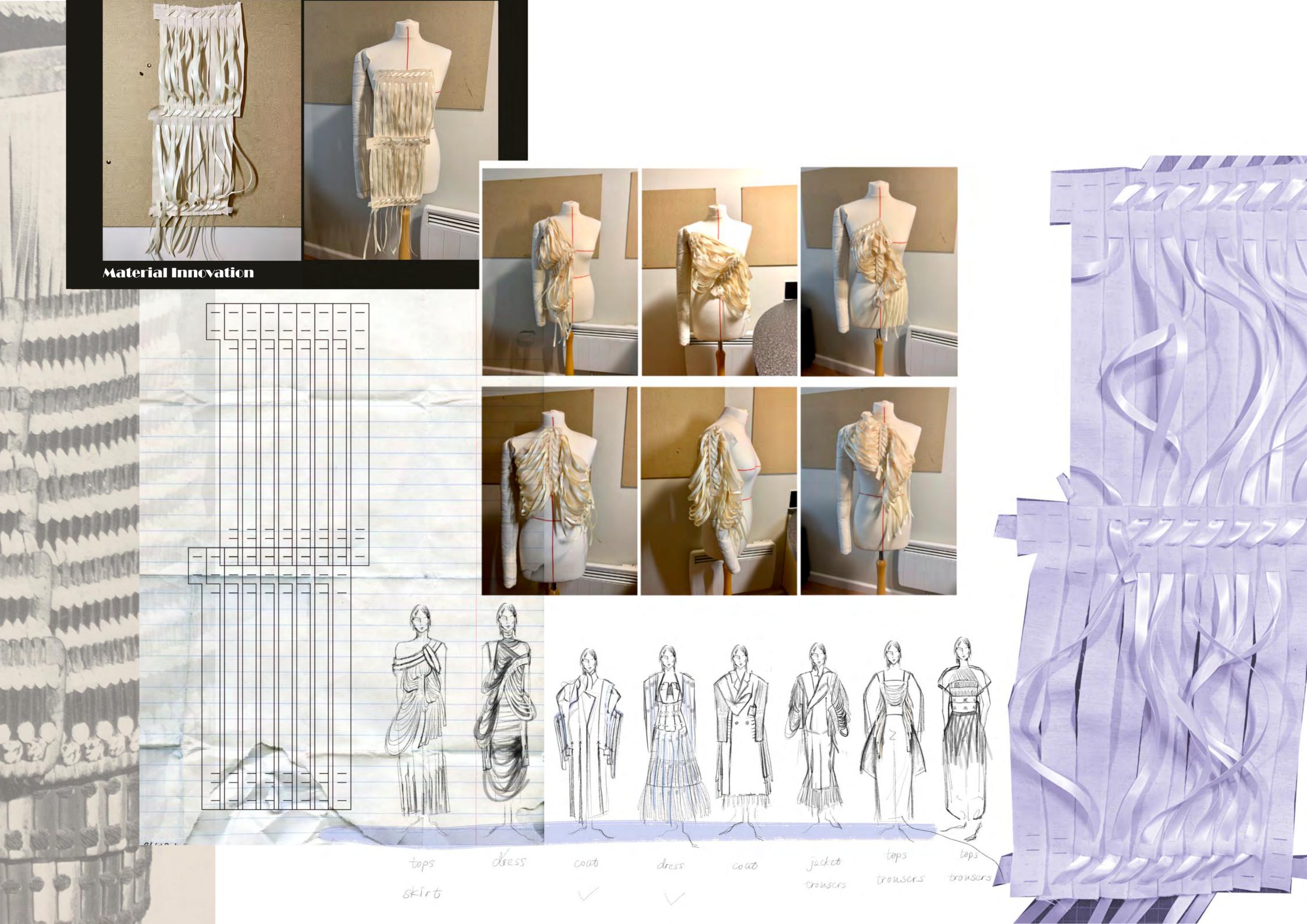
I began to develop my outfit one based on this design





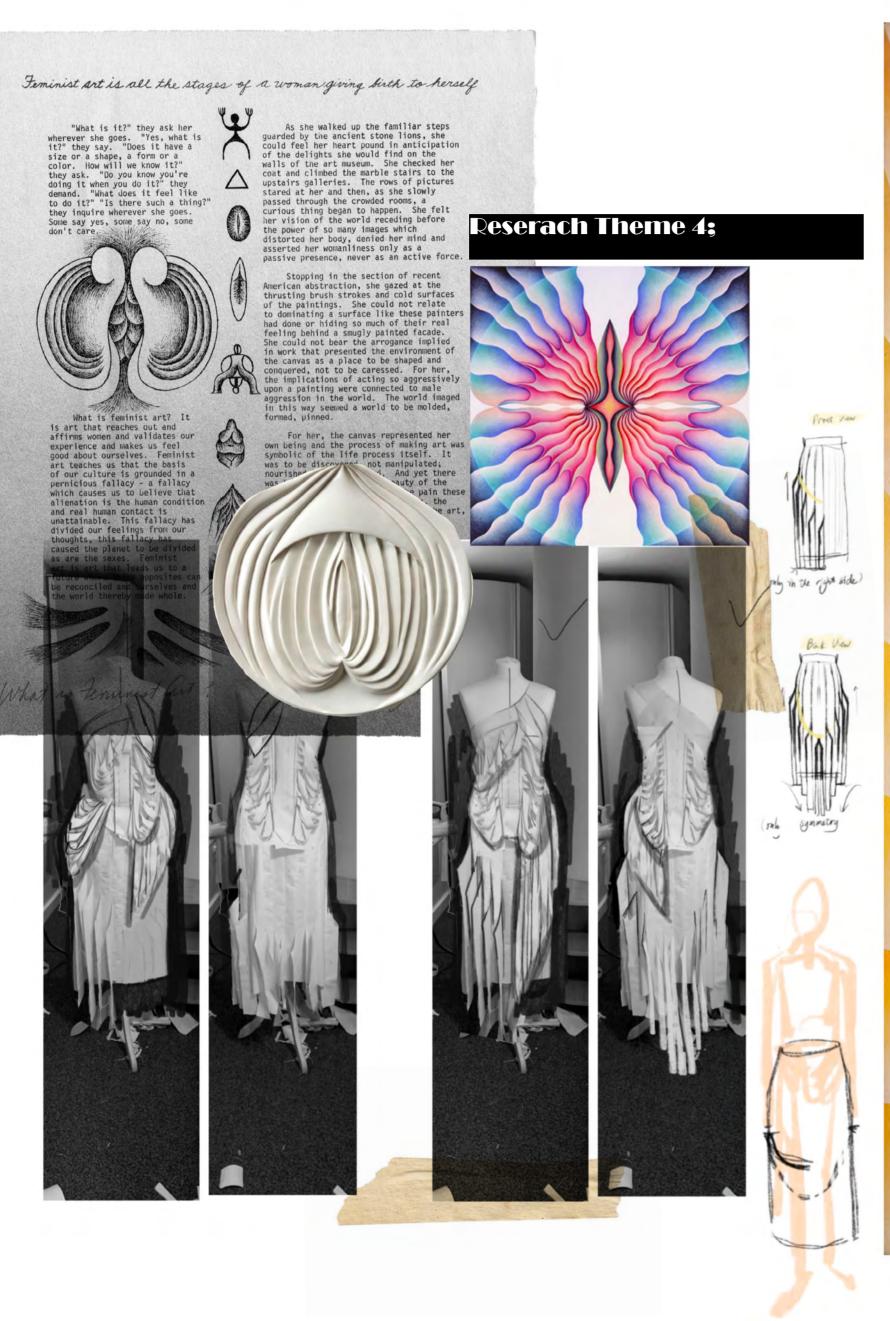
Pre Line-up

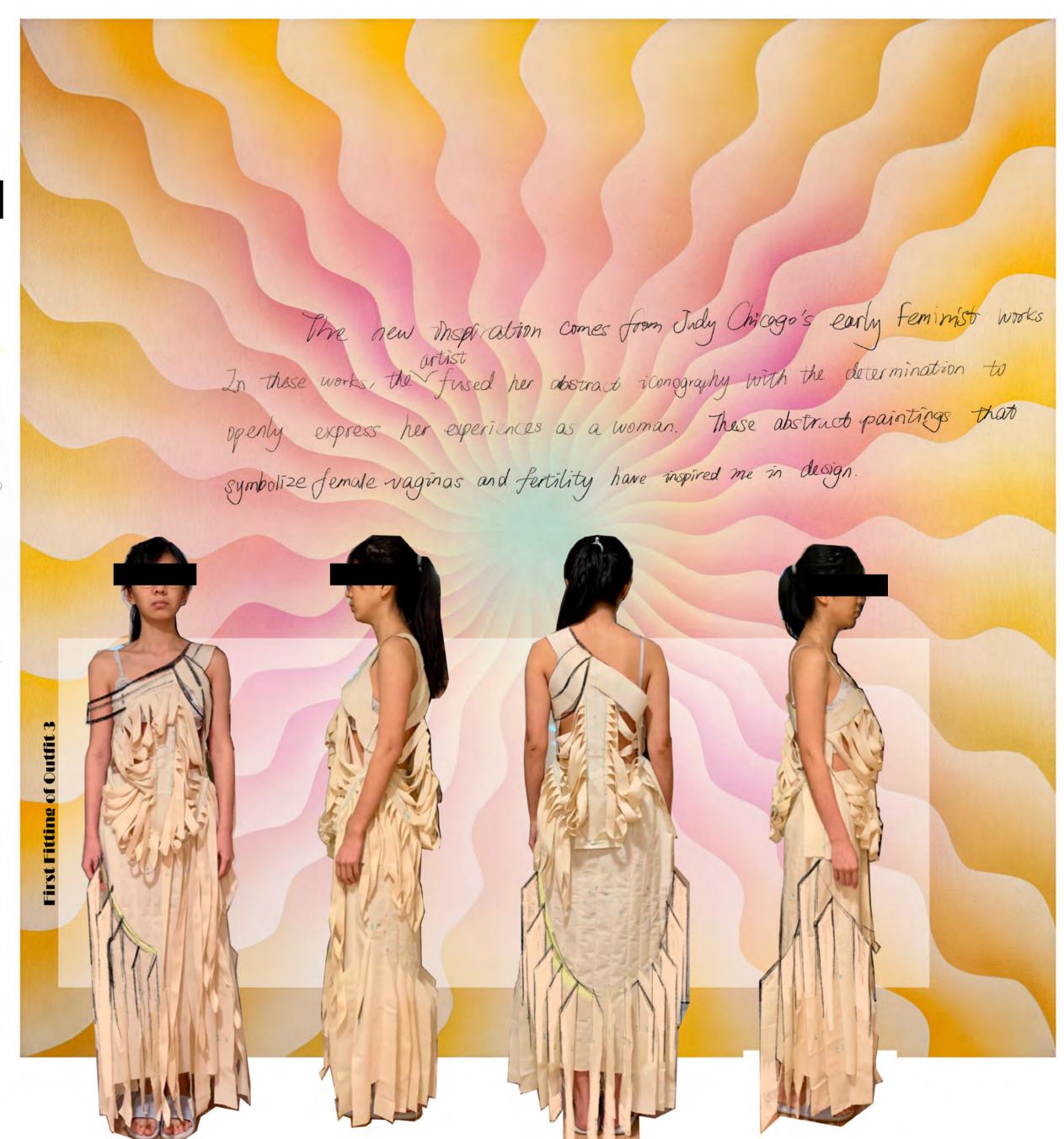


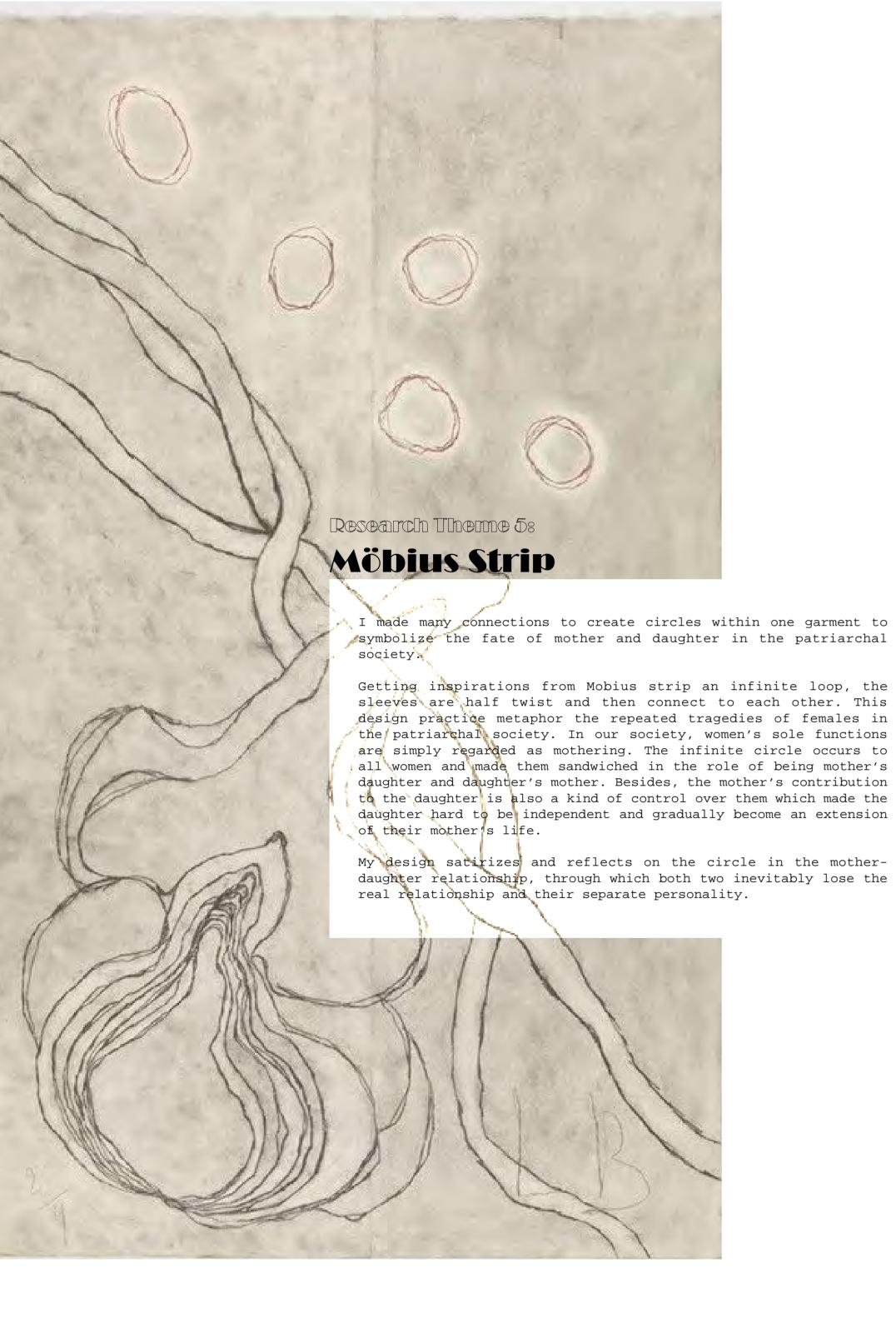




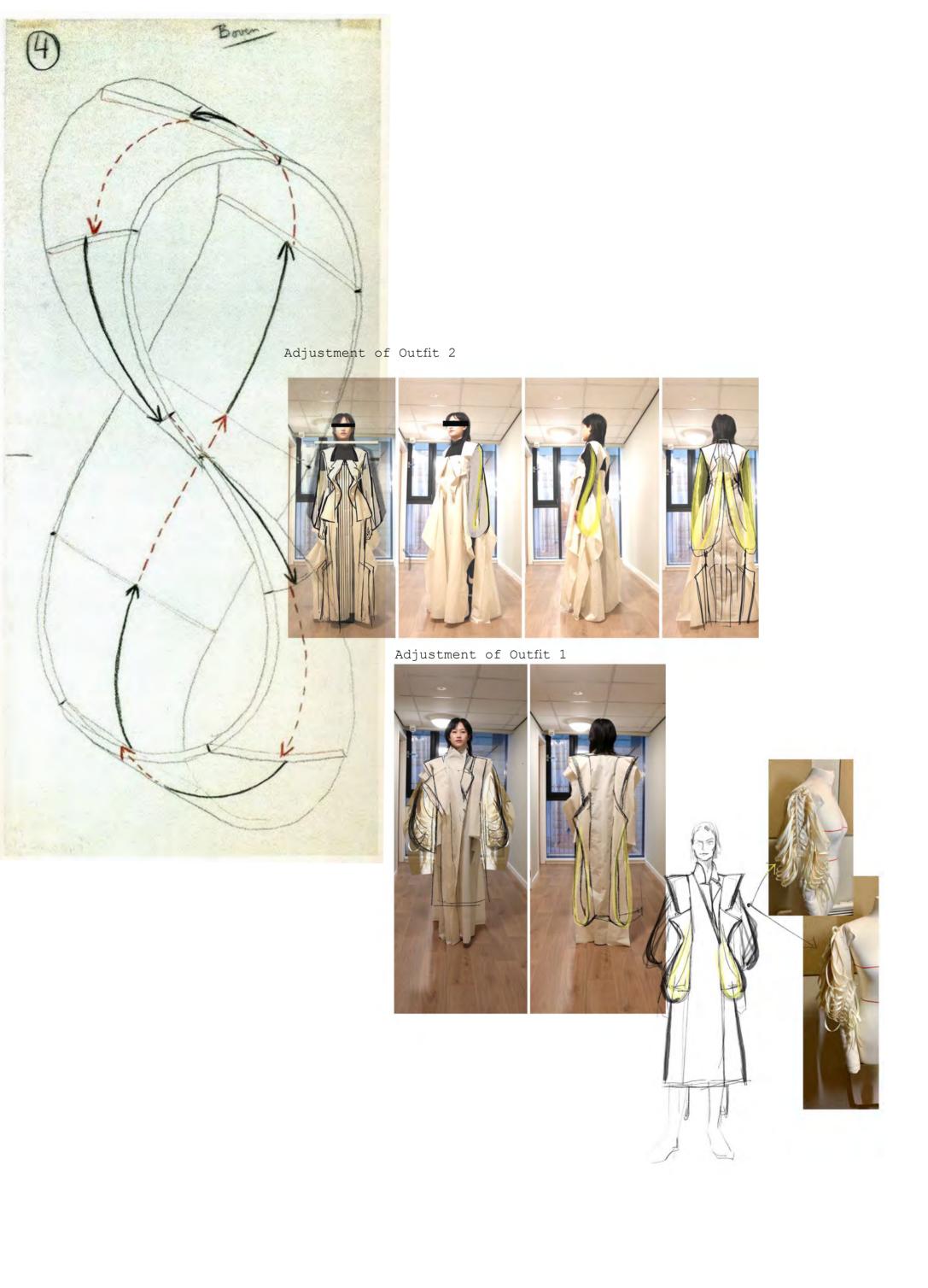
Prototyping Development















Prototype Development













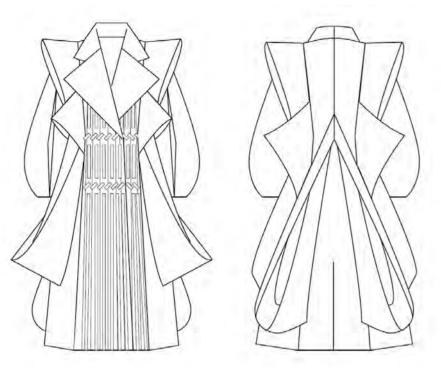




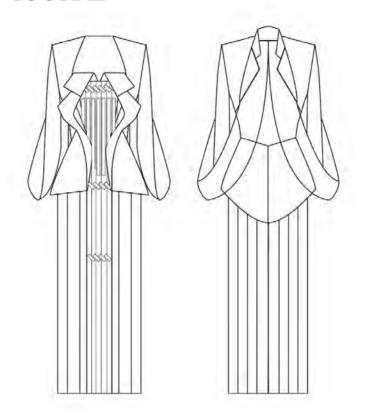


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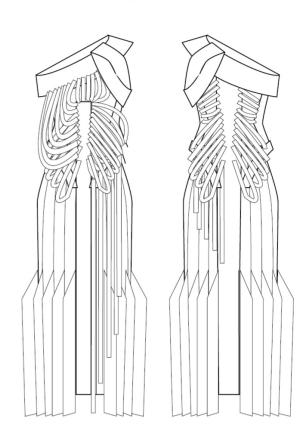
look 1

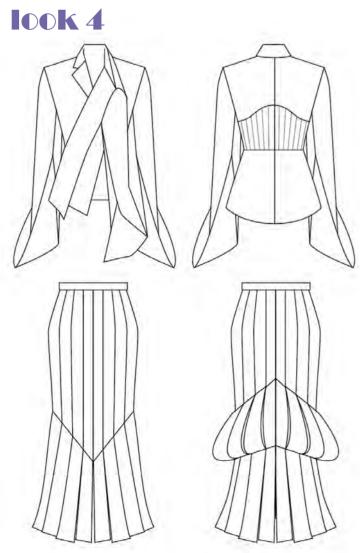


look 2

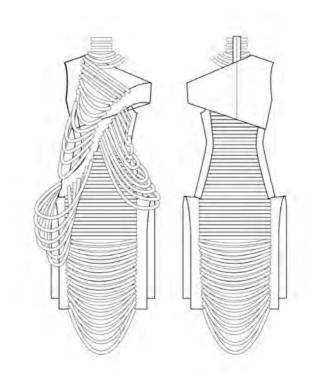


look 3





look 5



look 6

