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Entwistle mentioned in her article that “the idea of fashion/dress as situated bodily practice acknowledges a very basic sociological tension between structure and agency” (40). Clothing and fashion are expressions of personal identity and agency. As a Chinese, I want to base my design on some characteristics of traditional Chinese culture. Clothing and fashion are representations of gender as a social concept, projecting our gender consciousness and our place as gender subjects in the world. I hope the clothes I design can break the cognition of gender dualism. Evans and Thornton mentioned in their article that Vivienne Westwood emphasized that female characteristics are the embodiment of female power (58), so I hope to show female power by incorporating female characteristics into my clothing piece.

The foundation of my outfit is a man's white shirt. Since style changes in men's fashion are not as varied or frequent as those in women's dressing styles (Conekin 458), men's shirts can be seen as the foundation of men's fashion styles. Therefore, the male shirt in my work represents masculinity and male hegemony to some extent. From the front of the shirt I designed, the element of dudou is the most obvious feature. Dudou is the close underwear that protects the chest and abdomen in Chinese women's traditional dress. According to Chinese historical records, its origin can be traced back to 818 BC. The function of the dudou is similar to that of the bra, and the shape is roughly diamond-shaped. The appearance of the dudou element reflects the deconstruction of the traditional way of dressing in the form of

underwear on the outside, and the application of this element in men's clothing is also a breakthrough for the gender binary. As well, using a traditional Chinese dudou instead of a bra is to reflect my culture and identity. I used black lace and floral cloth to make the shape of the dudou, both of which are very common elements in women's clothing and can be representative of women's characteristics in social norms. There is also a Yin and Yang logo on the front. Yin and Yang is an ancient Chinese philosophical concept and it is a very important part of Chinese culture. The ancient Chinese abstracted all kinds of opposite and interrelated phenomena in nature into the concept of Yin and Yang. Yang and Yin can refer to male and female, respectively, and the sign of the combination of Yin and Yang represents the indivisible and interdependent characteristics of masculinity and femininity. Through this logo, I want to emphasize the breaking of the gender binary, just as the shirt I designed is a combination of masculine and feminine characteristics.

On the back of the shirt, there is a huge bow of black lace at the top. My initial idea was to make the bow big enough to give a feeling of wings from the front. However, due to limited materials, the final effect was somewhat different from the design draft. While bows are a common element in both men's and women's clothing, for men they are usually worn on formal dress. My design shows that bow ties can be used in different types of men's and women's clothing and should not be restricted by gender. The bottom of the back of the shirt is also decorated with lace, which echoes the bow on the top. There are artificial flowers on the back of the shirt, which I designed to “grow” from the inside of the shirt. Flower decoration is also slightly reflected on the side and front. Flowers symbolize the vitality of women's power, and breaking free from the male shirt represents the breaking of male

hegemony.

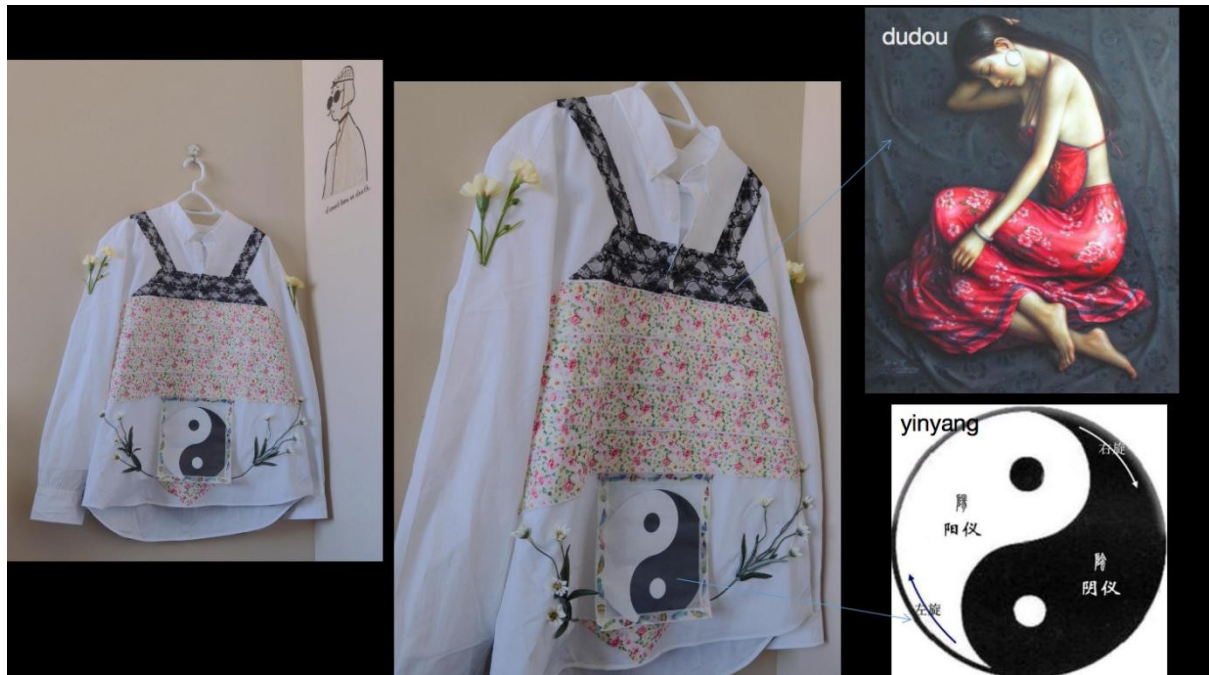
Appendix



Design draft



Original clothing



Front design



Back design



Front on model



Back on model

Works Cited

- Conekin, Becky. "Fashioning the Playboy: Messages of Style and Masculinity in the Pages of Playboy Magazine, 1953-1963." *Fashion Theory*, vol. 4, no. 4, 2000, pp. 447–66, doi:10.2752/136270400779108672.
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