

Harmony

Ching-Ju Lisa Lo, University of California, Davis

Keywords: Ready-to-Wear, couture techniques, textile innovation

1. Design Mentor Statement

This work was to design garments that interpret Chinese traditional costume into modern style targeting 20-30 female consumers. This piece was one of her collection for the senior fashion show. I was the advisor for the class and the fashion show and her collection was amazing. By meeting the purpose, her collection showed successfully at the fashion show and received many complements from the visitors and external judges. She extremely worked hard to develop the concept, design, and make into a real product. The reasons for choosing this work were: 1) quality: the quality of the work was excellent with his tremendous efforts and time to make this dress; 2) cohesiveness: The design concept, design, and the construction techniques were all very cohesive and very precisely constructed. She used Chinese traditional fabrics of Hakka, which is the name of a Chinese ethnic group of Han Chinese, who are believed as originated in north central China (Constable, 2005). The Chinese traditional fashion was interpreted into modern and romantic style and the back cutting lines symbolizing the Chinese character represent the concept and the style of modernized Hakka; 3) aesthetic properties and visual impacts: The Hakka fabrics were distributed in balance, and the white color emphasize the red color and matches well with the prints. The layers of the skirt are creating the romantic rhythms and the silhouette is young but also very romantic that is wearable for parties and events. The cutting lines and closure at the back are nicely placed on the back with gold strings. The crop top and the high waist skirt make the proportion of the wearer looks better. Her pieces were in very high quality and fashion designers and curators really loved her collection.

2. Statement of Purpose

The name proposed for this dress is *harmony*; it is to symbolize the cross-cultural influence in fashion to produce a pleasing effect. It showcased the blending of the past and present. Traditional print is mixed with western modern fashion, which makes it perfectly incorporated into the dress. At the same time, it is an introduction to fashion in Hakka culture. As soon as the audience saw this dress, they can feel the strong presence of eastern culture in the dress. With this traditional textile, the modern elements were embraced to Chinese characters like cut out in the back. Not only the traditional fabric is seen – it is marvelously incorporated to the whole image. It is a fresh look on the ancient traditions. The value of the historical heritage is connected with the flow of time. The mix with the larger occupancy in the bottom part of the dress portrays the western fashion influences. This unique dress embraces the bridge between the eastern and western cultures through the bonds between the aesthetic and fashion unions.

3. Aesthetic Properties and Visual Impact

The dress is compelling due to its harmony created by the contrasts. The combination of the eastern and western cultures was already considered. Another powerful impact to the brightness of this dress is created by the specific combination of colors. For instance, red and white combination offers the

passionate and purity feeling for the audience. The traditional fabric print is very feminine and connected it with the white organza – which makes the whole image very playful – folds and different length levels of the skirt create lots of movement and flows through the design.

4. Process, Technique, and Execution

The Hakka individuals are called "individuals from the visitor families" are an imperative minority "ethnicity" in southern China, talking a particular dialect, and living in unmistakable however irregular groups in Guǎngdōng Province and, to a lesser degree, Fújiàn and Táiwān Provinces and at times somewhere else (Constable, 2005; Huang, 2001). Táiwān was a piece of Japan. The populaces around them are alluded to in English as "Punti" individuals, actually "locals" suggesting that they were there first and that the Hakka are intruders (Huang, 2001). For this dress, the red Hakka textile was used with the white organza loosely draped bottom and gold strip to secure the top part. The reason why I choose to use white and gold is because not only they go well with the red traditional Hakka textile but also it portrays the idea of western culture influence on eastern fashion. This image, so far, emphasizes the acceptance – “guests” by “locals” and mutual acceptance of the eastern and western cultures.

5. Cohesion

Cohesion here is provided by the contrasts that add each other with the opposite meaning – however, all these create a harmonious overall look. The dress is very feminine – there are folds of light white organza, open pieces of the back part of the top, flowers as the print which represent cultural and historical heritage. Red color is energizing and vital; white is pure and tender. Having the two inches printed textile at the edge of the organza, it serves as framing for the artwork. It also helps visualizing the movement and captures the flows of the organza.

6. Originality and Innovation

The dress is original due to the mixture of the styles, textures, techniques, colors and even cultures. Even though it may seem hard to develop something new in the existing world of fashion, the new combinations may indeed enhance the new look. Red stripes with Hakka print that shape the folds of white organza are evidently new. They shape a holistic image, as the top is created from the same media, which makes the design well balanced. The design for this dress is inspired by the culture and the past.

7. Measurements and Dimensions

Bust: 33”, waist: 25”, hip: 35”, and total length: 65.5”

References

- Constable, N. (2005). *Guest people: Hakka identity in China and abroad*. Florham Park, NJ: University of Washington Press.
- Huang, C. M. (2001). Fashion or compensation: The developments of multicultural education in Taiwan. In C. A. Grant & J. L. Lei (Eds.), *Global constructions of multicultural education: theories and realities* (113-130). London: Lawrence Erlbaum Associates.

