



Woman & Fiction

*BA(HONS) Fashion Pattern Cutting
Year3*

*Student ID: 20013031
Name: Zimeng Ding*

“Women and Fiction”

My inspiration comes from Virginia Woolf’s book A Room of One’s Own. This book explores how women can achieve their rightful freedom and autonomy through the perspective of women and space. This sparked my thoughts, leading me to reflect on how clothing, as an everyday necessity, can express women’s rights and freedom.



As a fashion designer, my brand centers on celebrating women’s rights and freedom, emphasizing empowerment and individuality. The brand philosophy merges functionality with artistry, creating garments that reflect strength and elegance. Positioned in the high-end market, it caters to women who value meaningful design and ethical craftsmanship. My goal is to build a global presence while fostering conversations about gender equality through fashion. I aim to redefine power dressing by integrating historical influences with contemporary aesthetics, creating timeless pieces that inspire confidence and autonomy in every woman.

I conducted my research and reflections through four key aspects:

1. The Space in Woolf's Writing

I visited Woolf's former residence in an attempt to analyze the spaces she depicted. Elements like piles of books and scattered chairs prompted me to think about how women can create their own private space anywhere. I extracted these elements from her space to explore the relationship between space and the human body. Clothing, as a form of soft sculpture, transcends the body, conforms to it, and simultaneously reshapes it.

3. The Emergence of Power Dressing in the 20th Century: Creating a Utopia for Women

The book made me reflect on how, in times when women were denied access to education, men excluded women from the worlds of art and academia. They constructed an academic framework, literary theories, and stylistic techniques based on male perspectives, controlling the definition and interpretation of knowledge and ideas. This led me to question whether power dressing in fashion also followed this dynamic. Inspired by this, I wish to express my thoughts on "women and novels" through a Romantic lens.

2. The History of Fashion and Power

In the history of fashion and power, I discovered that in the 16th century, men's fashion was even more significant than women's fashion. Men used clothing to showcase their identity and social status. Powerful aristocrats would cut open the outermost layer of their garments to reveal the luxurious silk lining underneath, demonstrating their wealth and power. By analyzing these features, I aimed to apply these elements to women's clothing.

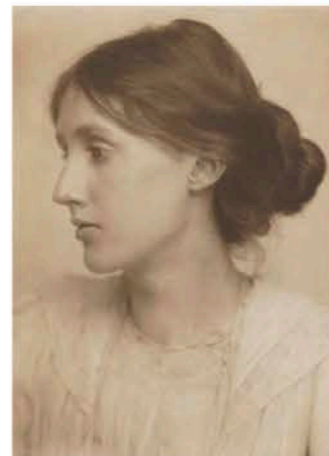
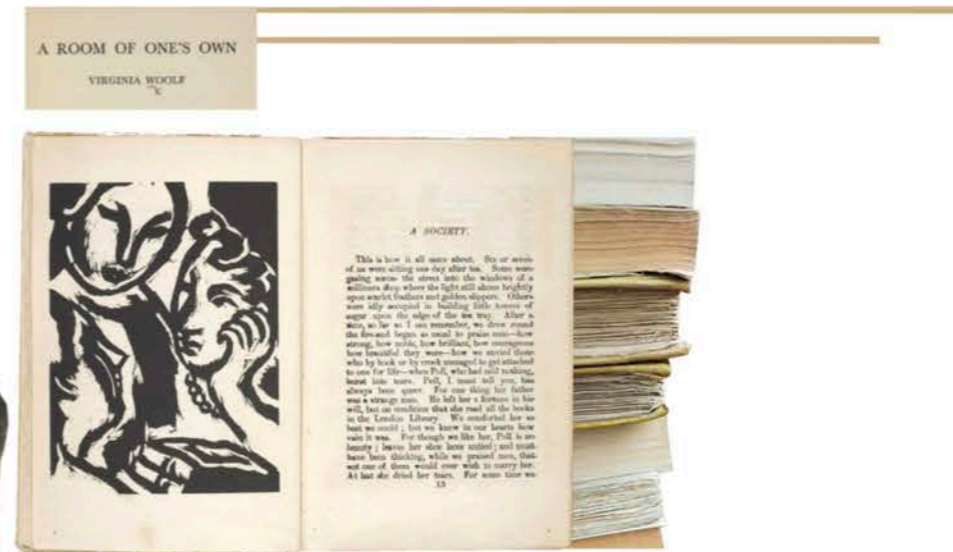
4. Woolf's Vision of Women

I envisioned Woolf's depiction of women through the figure of Margaret Thatcher, embodying a tangible representation of Woolf's "woman." This figure integrates strength and softness, showcasing both resilience and gentleness.

Through these aspects, I aimed to reflect on the interplay between space, clothing, and women's rights, drawing inspiration from Woolf's timeless ideas.



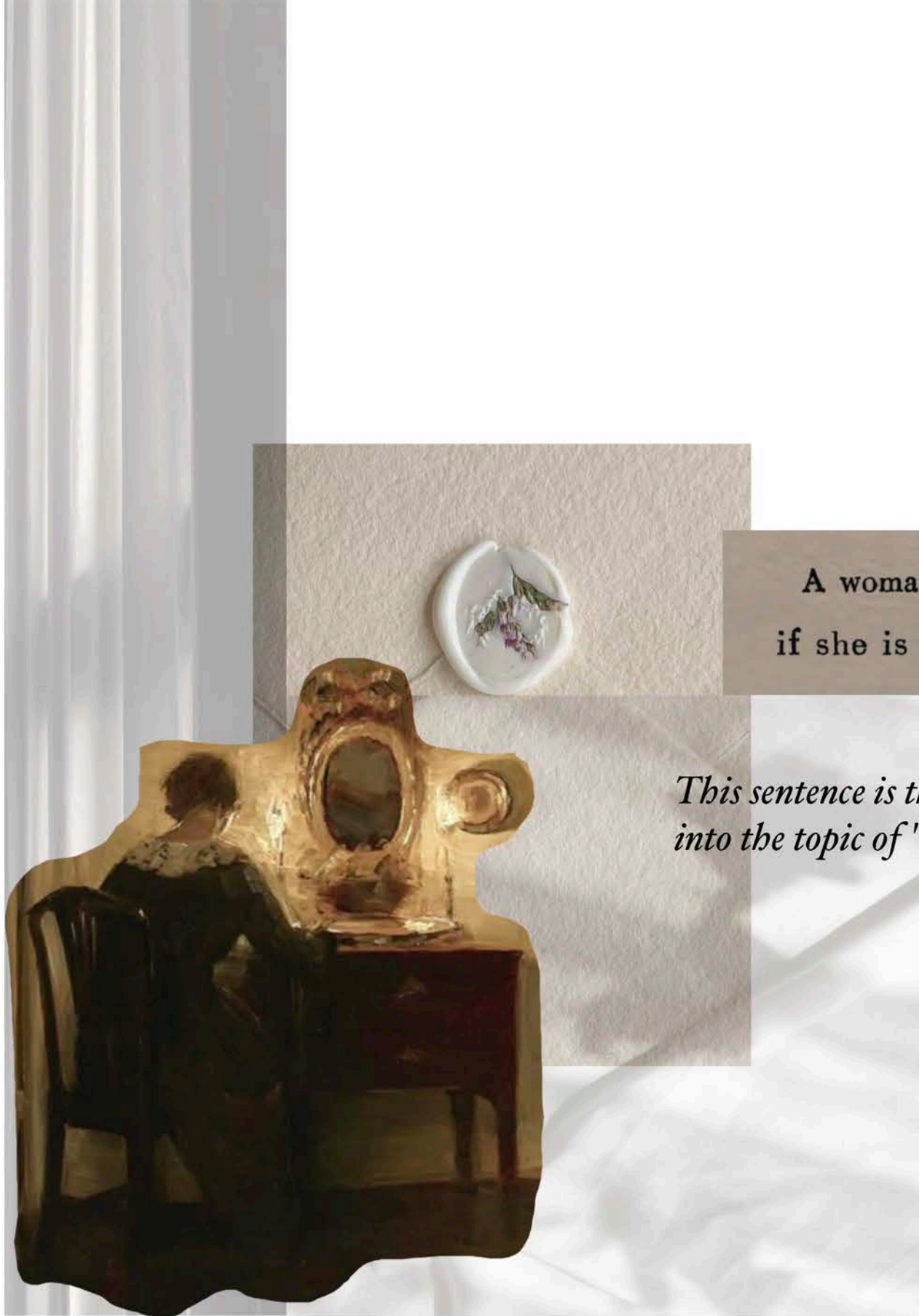
Author—Virginia Woolf



Virginia Woolf was an English novelist and essayist regarded as one of the foremost modernist literary figures of the twentieth century.

During the interwar period, Woolf was a significant figure in London literary society and a member of the Bloomsbury Group. Her most famous works include the novels Mrs. Dalloway (1925), To the Lighthouse (1927), and the book-length essay A Room of One's Own (1929)

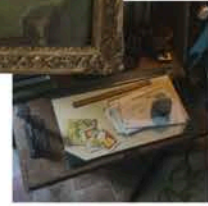
Virginia in her sister Vanessa's painting



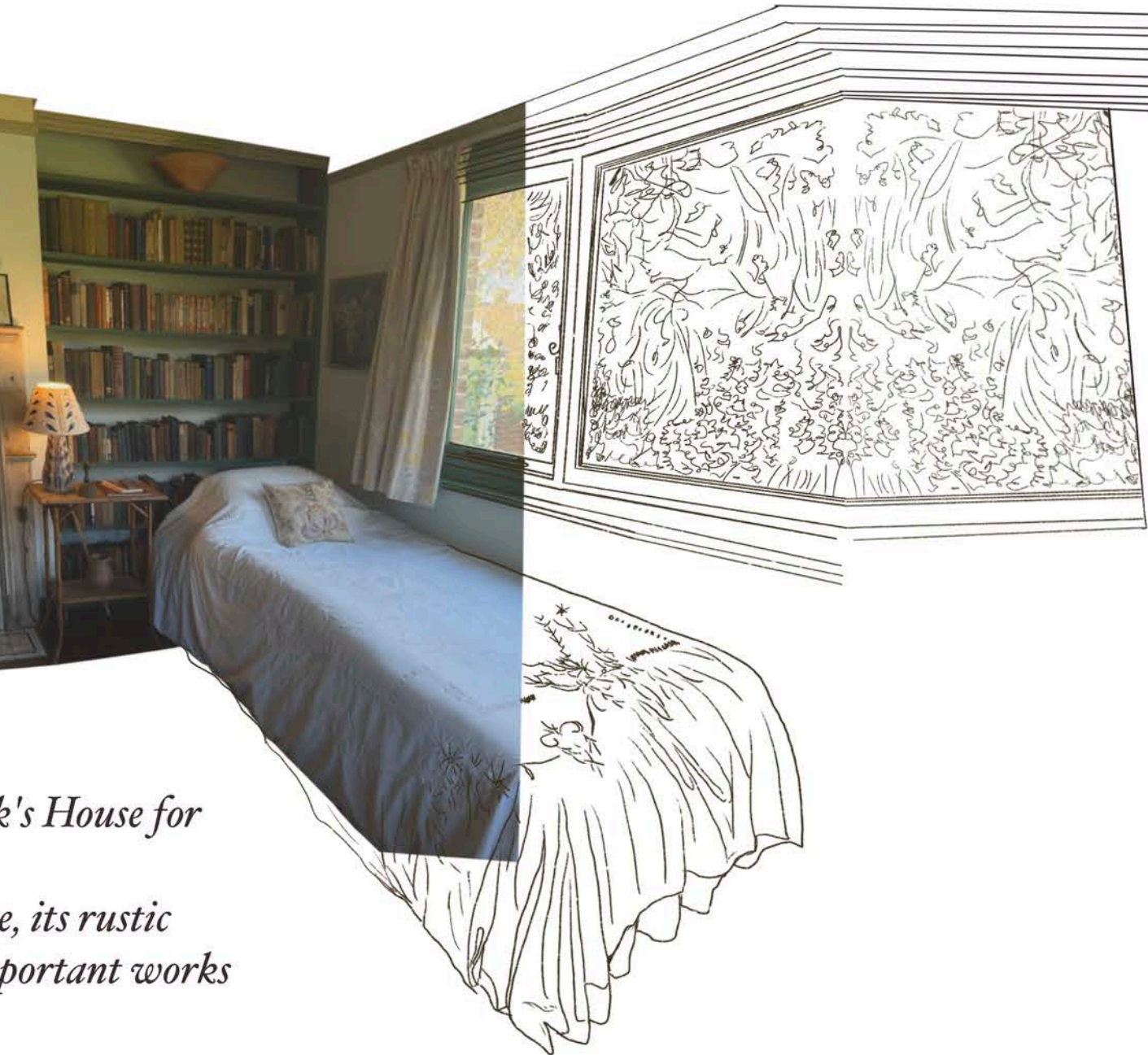
A woman must have money and a room of her own
if she is to write fiction.

*This sentence is the soul of this book. From this sentence, I will start to delve deeper
into the topic of "Women and Poetry".*

Monk's House



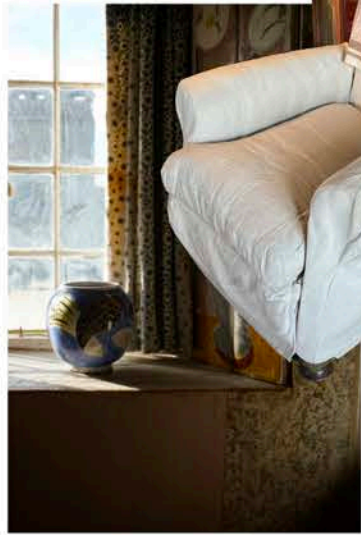
THE TILES AROUND HER BEDROOM FIREPLACE WERE DECORATED BY VANESSA BELL (BRINGING CREATION TO LIFE)



A year after the end of World War I, the Woolfs purchased Monk's House for £700, a cottage in the village of Rodmell in 1919, Though the Woolfs improved the house over their 50 years here, its rustic simplicity and charm was retained. She produced a number of important works at the house like Night and Day & Jacob's Room.

Charleston Farmhouse

In 1916, Virginia's sister, Vanessa Bell, moved with her unconventional family to Sussex. I visited her house and took these photos. The entire house has been meticulously crafted and renovated, with paintings adorning every corner, imbuing the space with a romantic ambiance.



Artists decorate Charleston walls, doors and furniture. Bringing art and creativity to life.



Piles of books are the most prominent shared feature between Monk's House and Charleston Farmhouse. While having one's own room is particularly important, I believe what is inside the room is what deserves more attention.



Collection of chairs in Monk's house & Charleston Farmhouse.

The Emergence of Power Dressing in the 16th Century:



In the history of dress and power, I learned that in the sixteenth century, men's fashion was actually more important than women's clothing. They displayed their status and social standing through their clothing.



HANS HOLBEIN THE YOUNGER
Lais Corinthiaca, 1526



[Powerful aristocrats demonstrated their wealth and status by cutting through the outermost layer of clothing, exposing the luxurious silk lining worn on the inside to show their wealth and status.]

This self-contained aesthetic was originally inspired by war and originated in the late 15th century. By the early 16th century, deliberately slit sleeves became a trend among aristocratic men in Western Europe, used to show off layer after layer of ornate fabrics that were originally hidden underneath flowing outerwear. Soon after, women adopted this deconstructivist trend as well, allowing entire families to display multiple symbols of wealth at once.



Lace represents luxury fabrics. In my historical research I found that aristocratic societies were interested in using a lot of lace fabrics to show their social status. It is a softer way to show your status as opposed to cutting the outside of the fabric.



Power Suit

The modern power suit is less "feminine" and more a derivative of the male dress code.



*I take the element of black and white grid in ancient palaces, which emphasises "rationality and order".
At the same time, it corresponds to the combination of poetry and power implied in Woolf's "Women and Poetry".*



The embodiment of feminine power often has a contrast to the stereotype.

Romantic Period

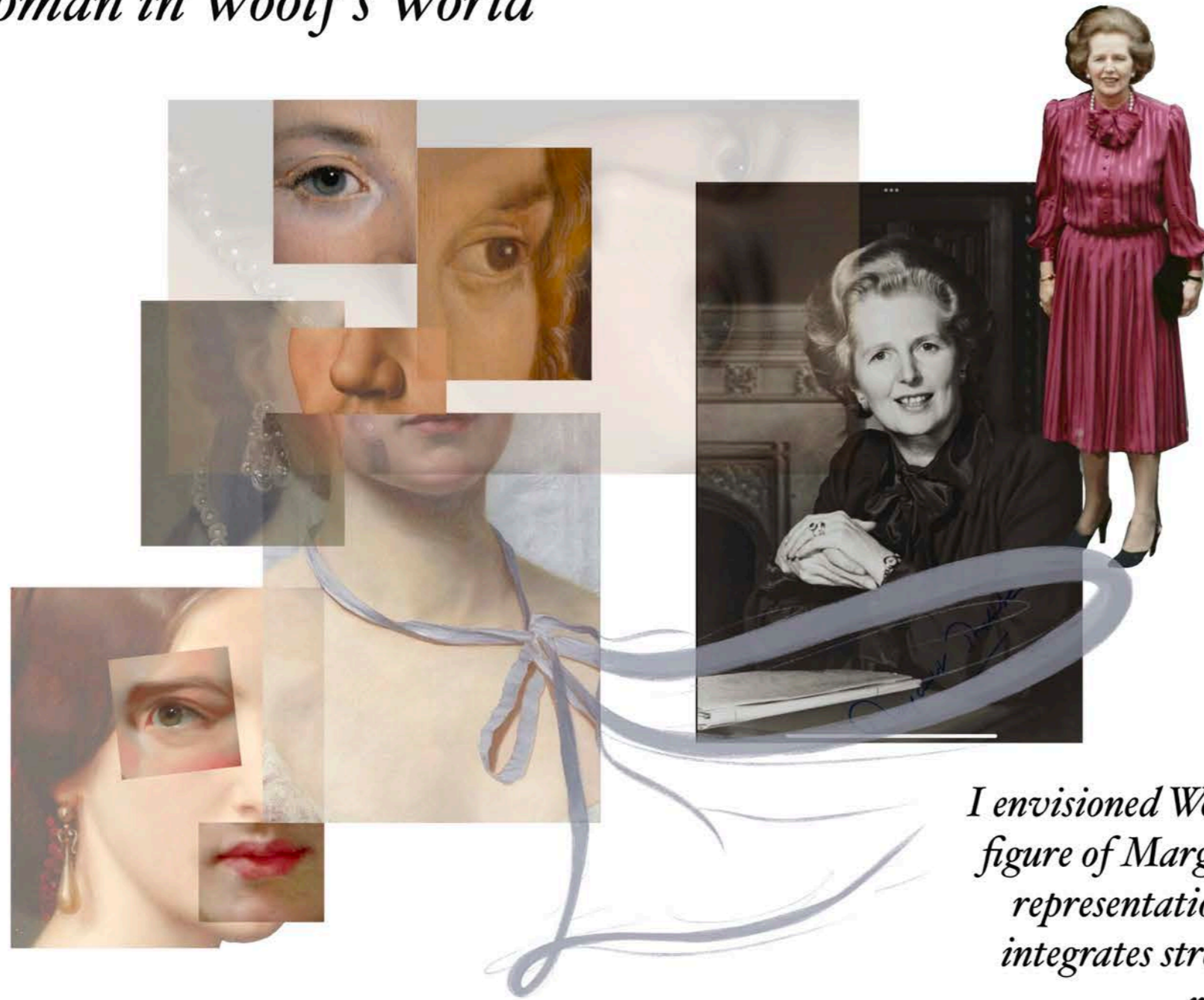


Cinched waist

By combining the female under the Woolf's book with elements of Romantic-era women's clothing, the unique, independent temperament of women is preserved and interpreted more perfectly. Ideal female roles from a female perspective.



Woman in Woolf's World



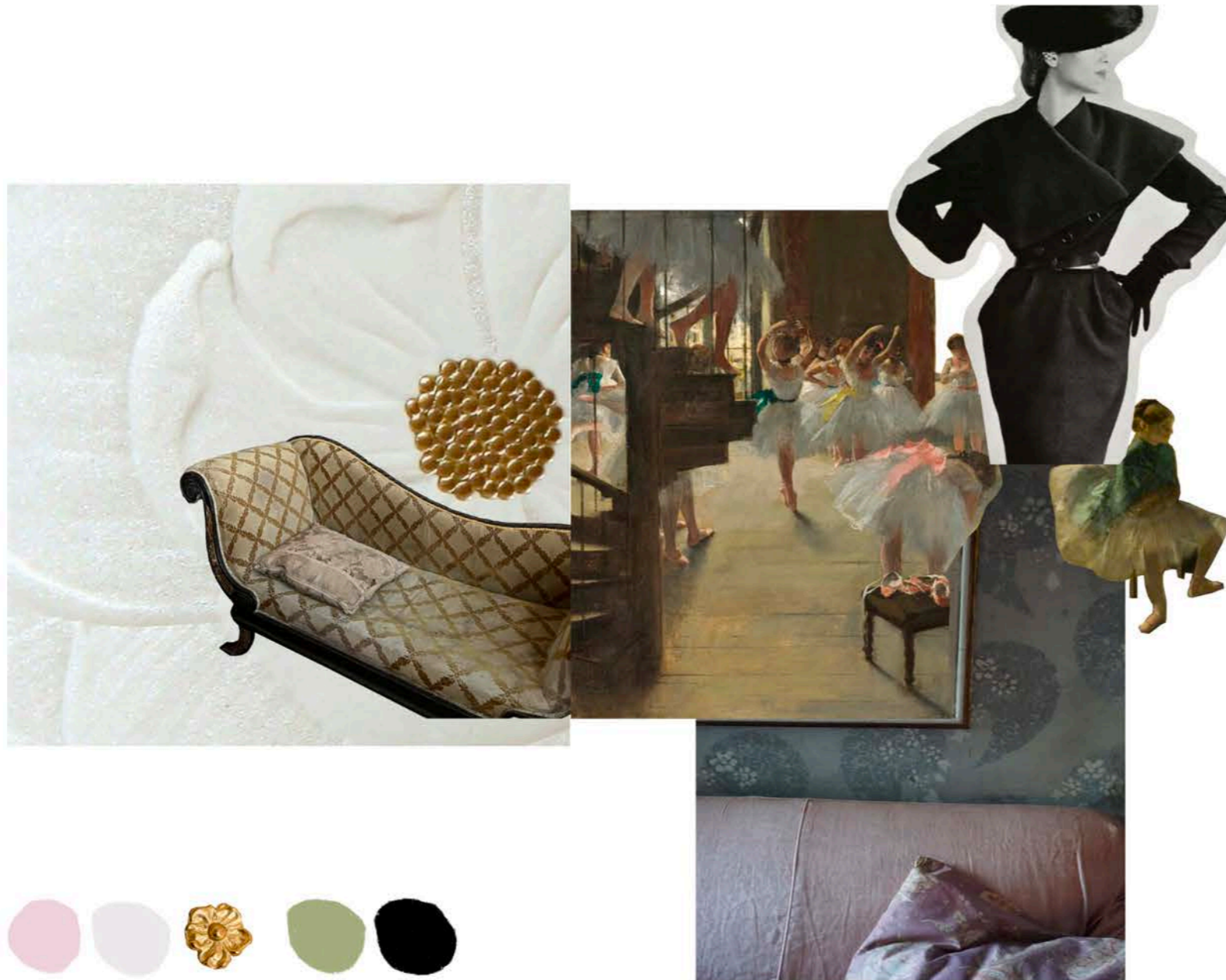
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Femininity in Woolf's writing



Femininity combined with intellectual female power.

Color Board



PANTONE Black C
PANTONE 10112 C
PANTONE 12-2007 TSX Little Piglet
PANTONE 11-0601 TPG Bright White

Fabric Board



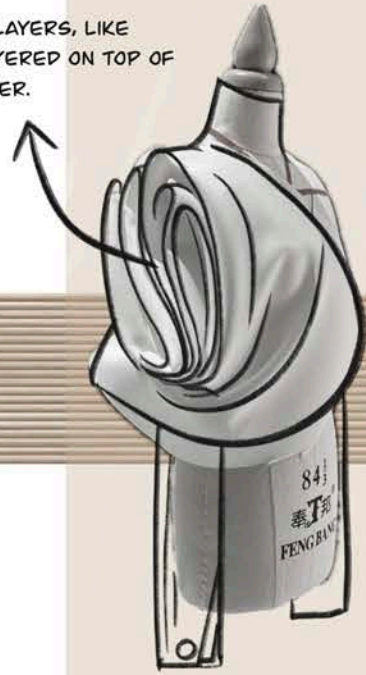
To start with the development, I created more design inspiration by creating some collages.



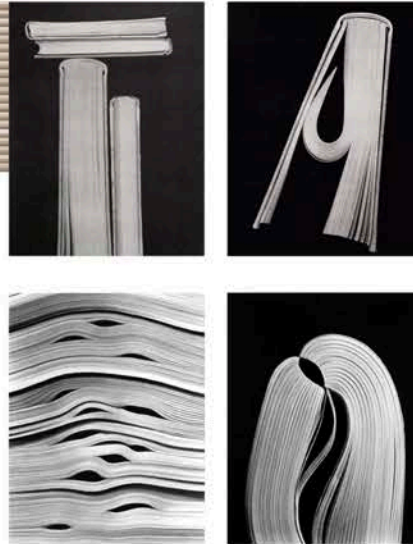
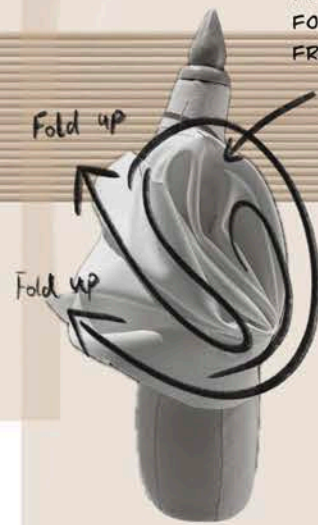


Pleating, draping, and lace elements are interspersed throughout.

FORMING LAYERS, LIKE BOOKS LAYERED ON TOP OF EACH OTHER.



THE FABRIC ON THE SHOULDERS PROTRUDES TO FORM A ROUNDED FRAME.



Simulation experiments with soft single but weighted fabrics.





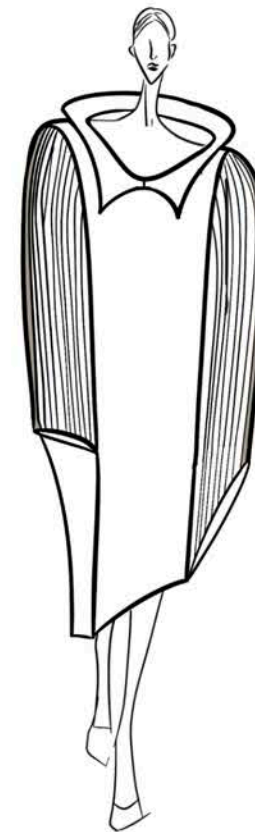
Another element taken from the inspiration of books.

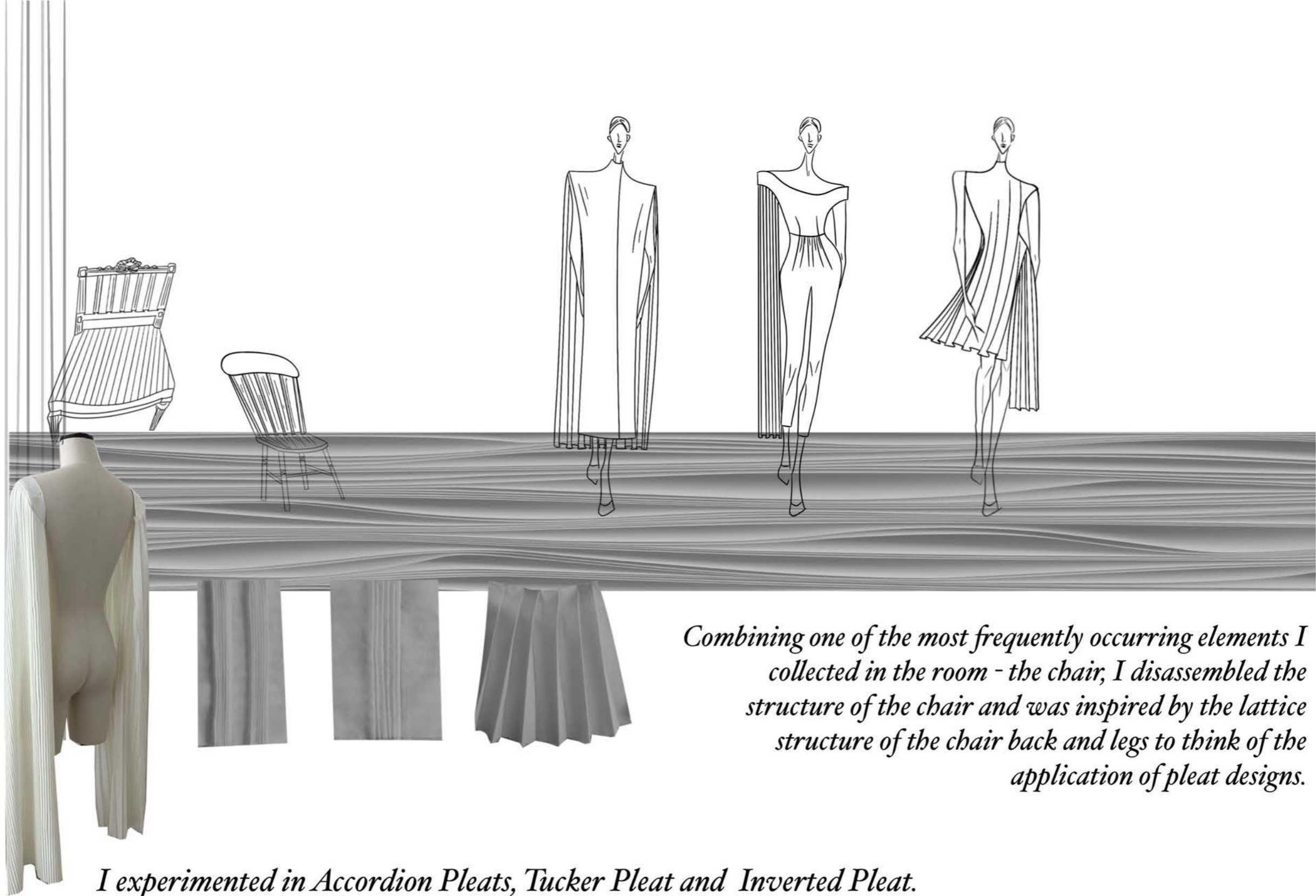
I flip through the book to frame the dynamics of the paper. And apply it to stand-up experiments.



I love the book element of the room in the Woolf room p and I worked from that. Extracting the pleats formed by the pages of the books stacked up.

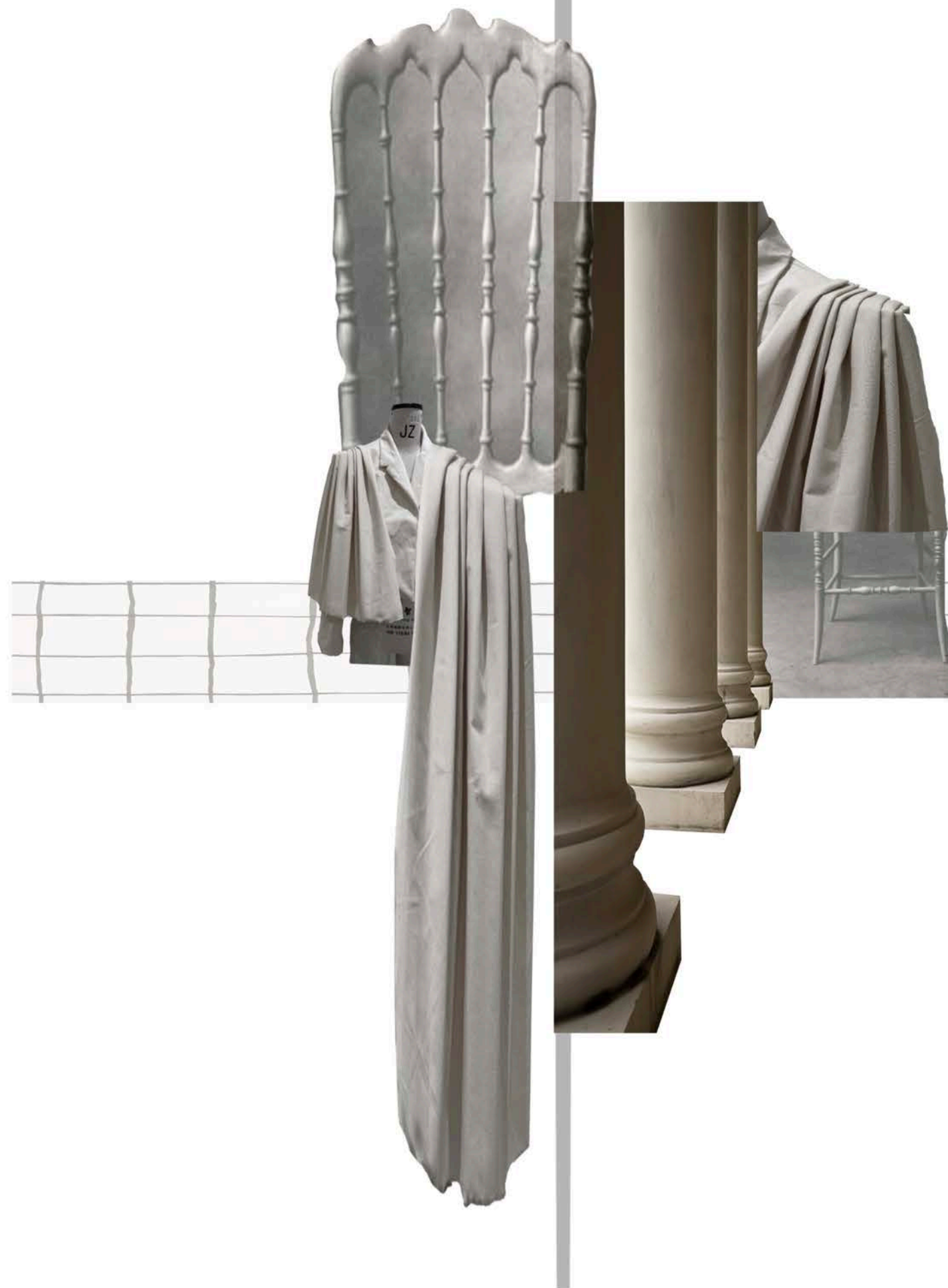
Extract the fold element from the texture of stacked books.





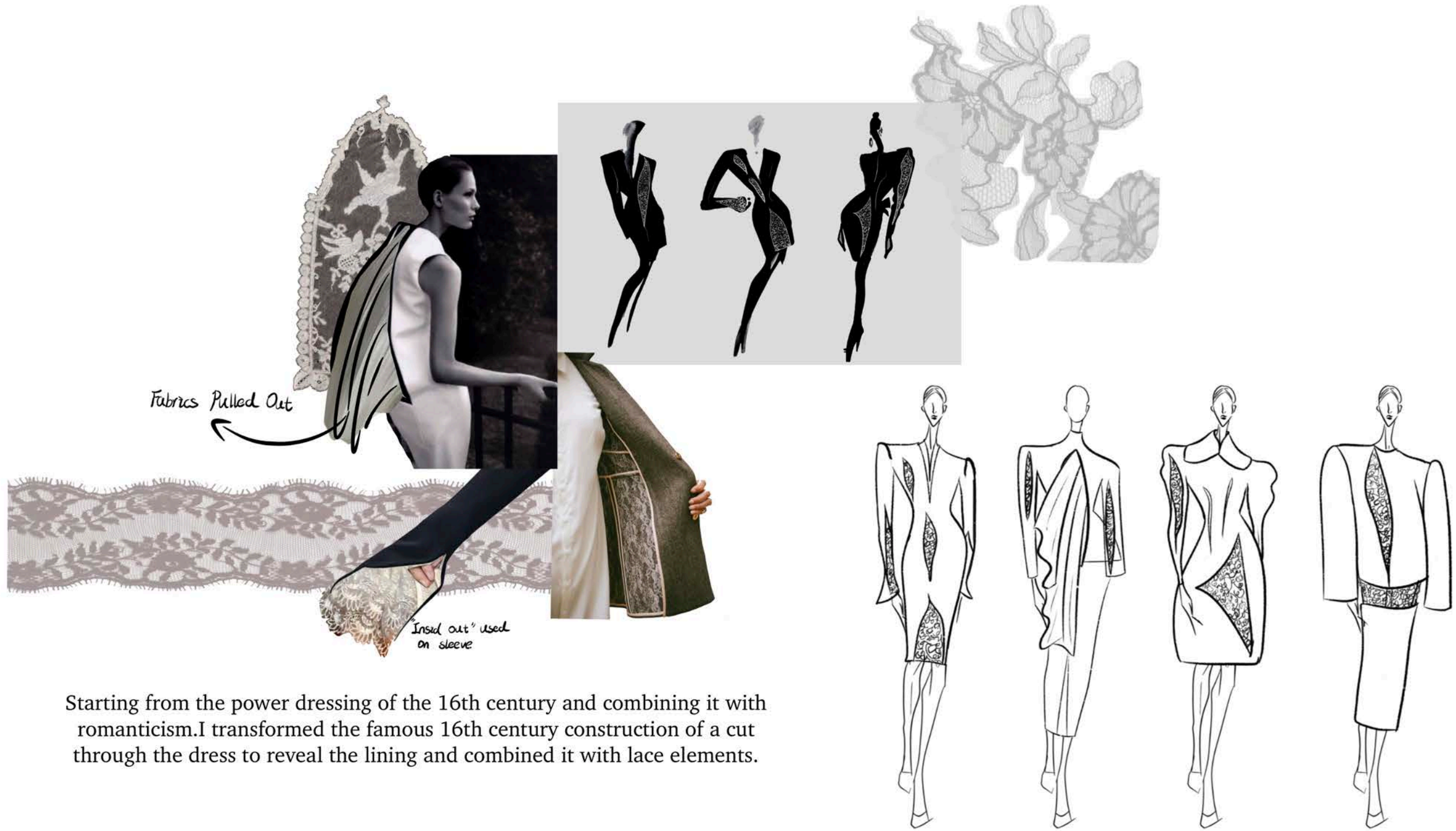
Combining one of the most frequently occurring elements I collected in the room - the chair, I disassembled the structure of the chair and was inspired by the lattice structure of the chair back and legs to think of the application of pleat designs.

I experimented in Accordion Pleats, Tucker Pleat and Inverted Pleat.

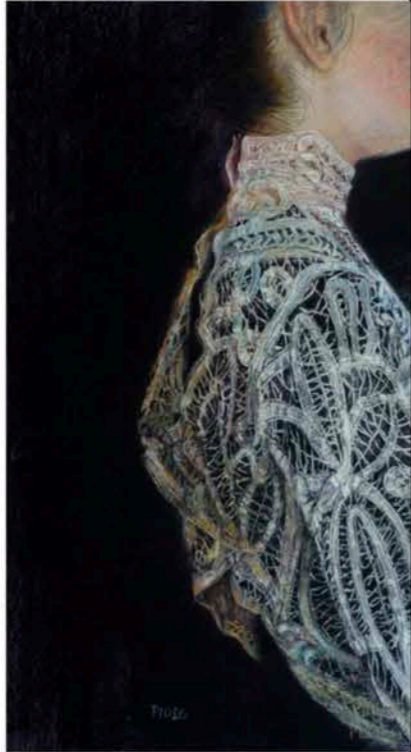


Continuing my 3D experiments on the railing structure, I used stacked up fabrics to simulate the look of stacked pleats.

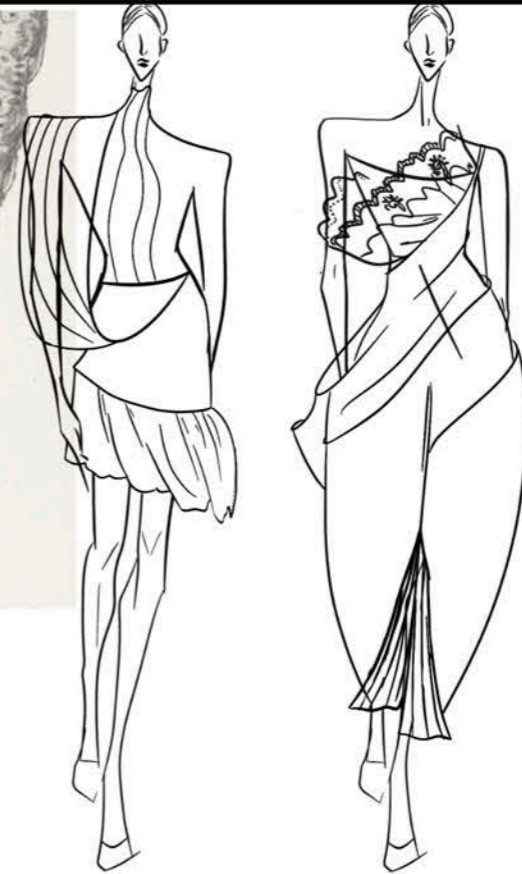
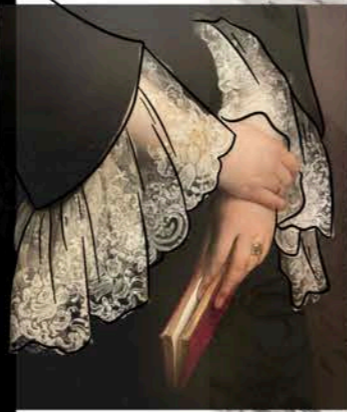




Starting from the power dressing of the 16th century and combining it with romanticism.I transformed the famous 16th century construction of a cut through the dress to reveal the lining and combined it with lace elements.

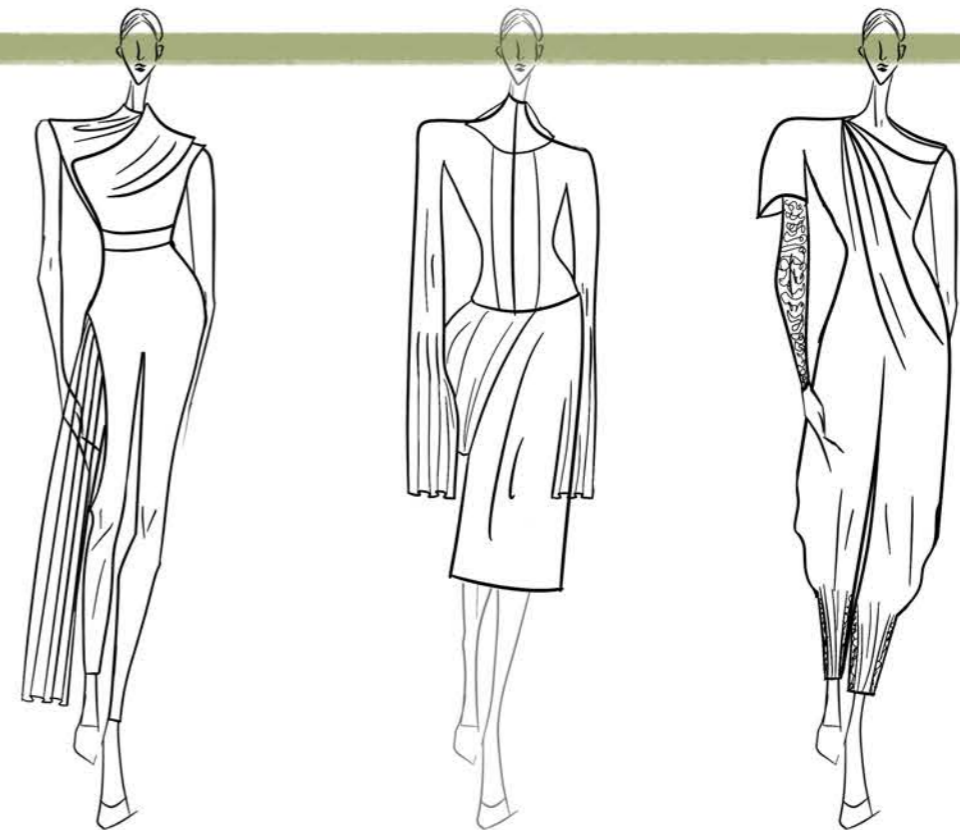


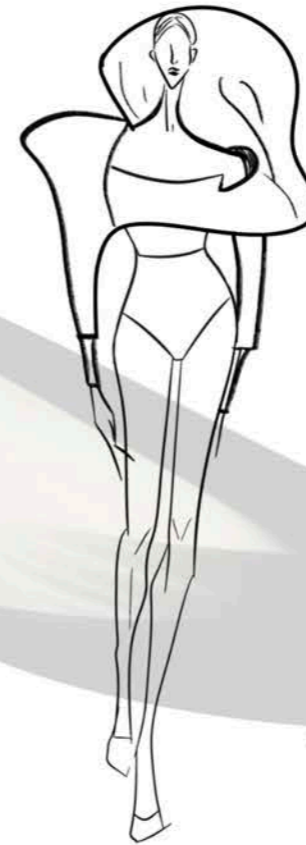
In characterising the 16th century display of rights, I have focused on its female dress. In this experiment, the words "cut, slashed" were replaced by "exposed, pieced". This experiment allows for a softer representation of the lace fabric.





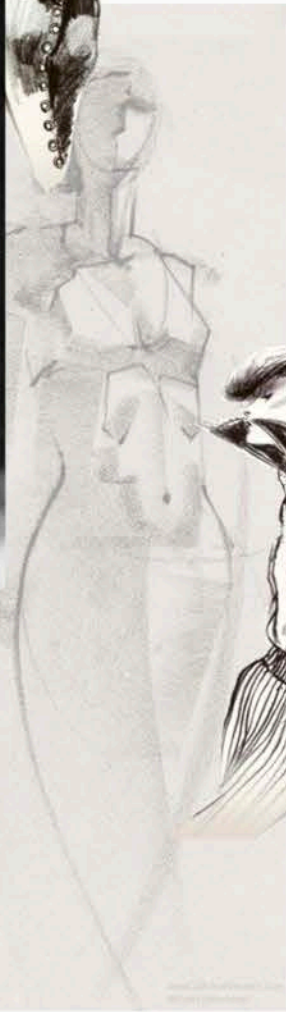
"Revealing, Splice" was further investigated with the addition of 3D draping experiments.

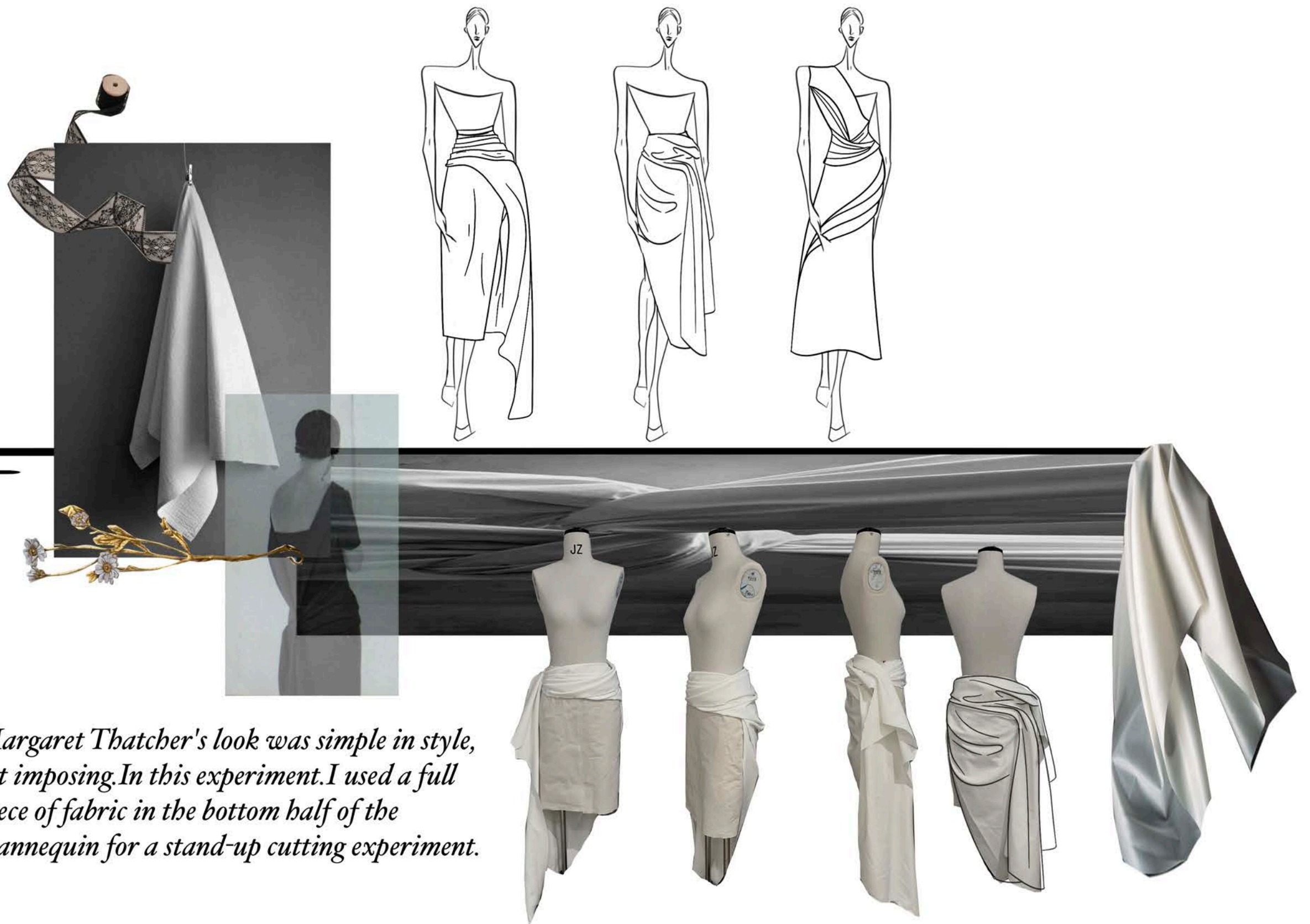




Margaret Thatcher as a woman in my mind from Woolf's writing. She carries a gentle quality along with her toughness. I extracted the elements of bows that are often found in her outfits. I experimented with bending, twisting and out of the body.

The image of a tough woman. I tried to draw a sense of femininity and strength from using a minimalist line structure.





Margaret Thatcher's look was simple in style, yet imposing. In this experiment, I used a full piece of fabric in the bottom half of the mannequin for a stand-up cutting experiment.

Coming to modern women's dressing. I use large frames and structures to allow the fabrics to try to stand on their own but be held up by the body to create a shape.



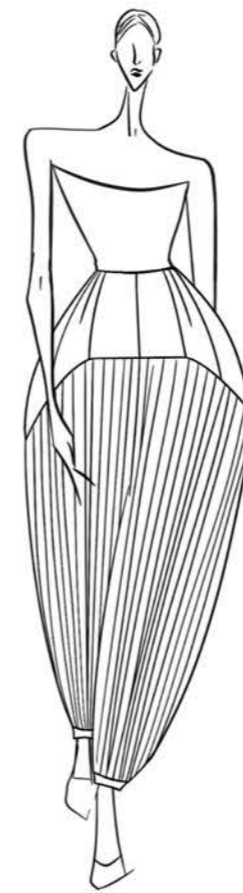
Trying to use a piece of fabric and cut it to create a three-dimensional look. Th

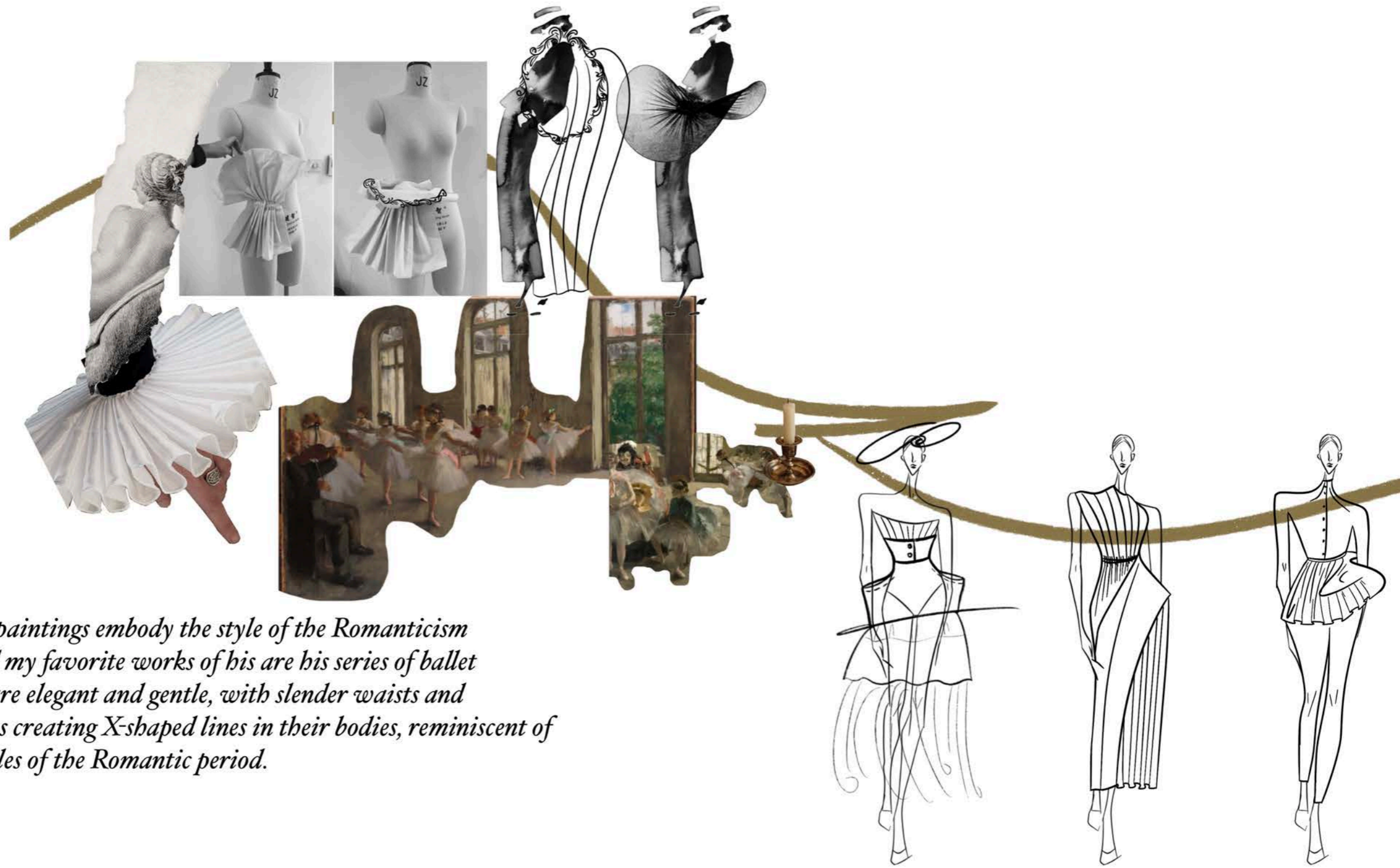


This experiment excited me because it opened my eyes to a different perspective on women's rights-based dress. She broke away from the traditional image of the "power dress" that is born from the male perspective.



I added the folded pleat element to the mix.



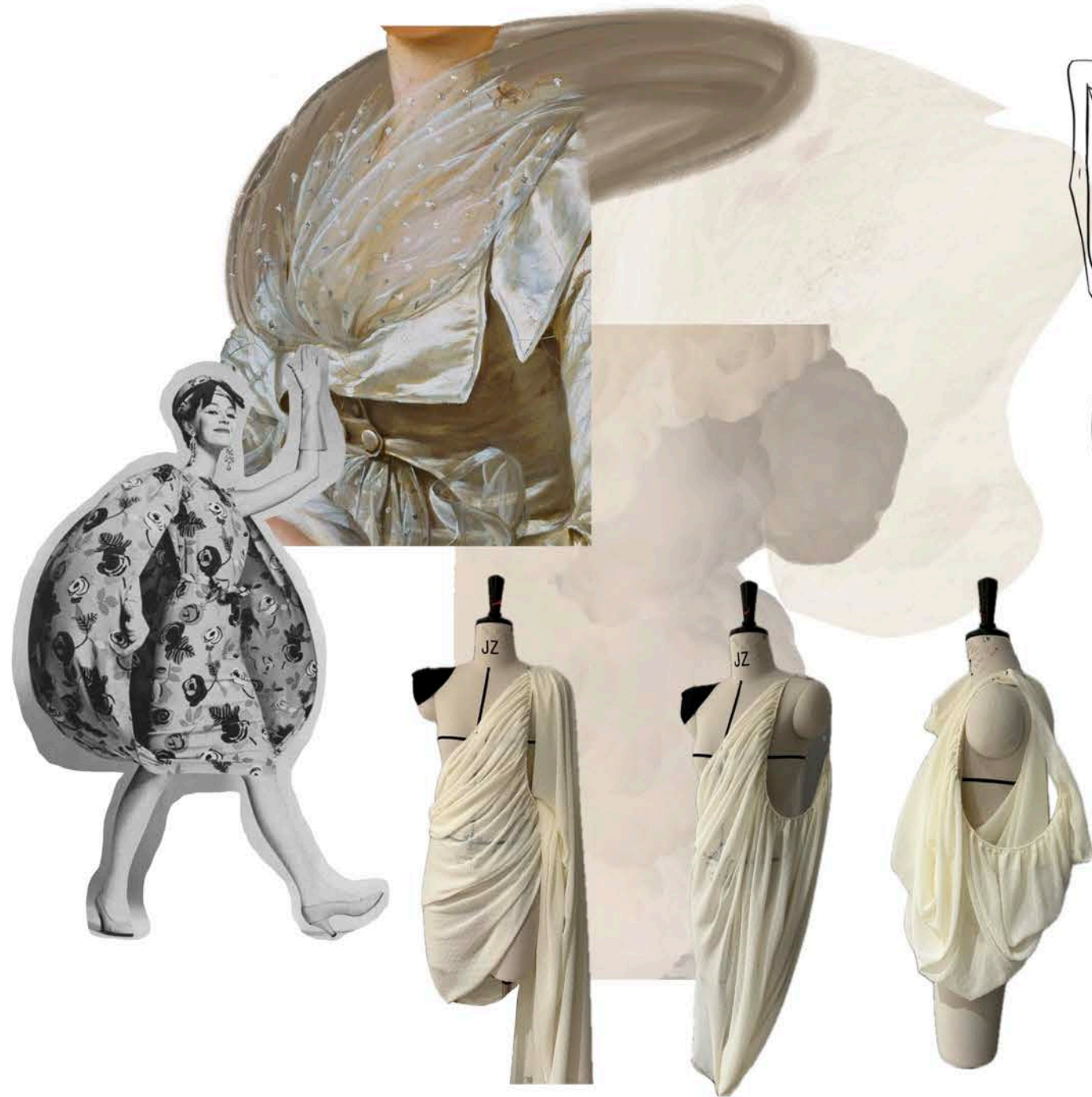


Edgar Degas's paintings embody the style of the Romanticism movement, and my favorite works of his are his series of ballet dancers. They are elegant and gentle, with slender waists and emphasized hips creating X-shaped lines in their bodies, reminiscent of the clothing styles of the Romantic period.



Extracts from Romantic Elements.





Beyond the Romantic element. Detaching the fabric from the body echoes the sense of "space" in the book "A Room of One's Own".

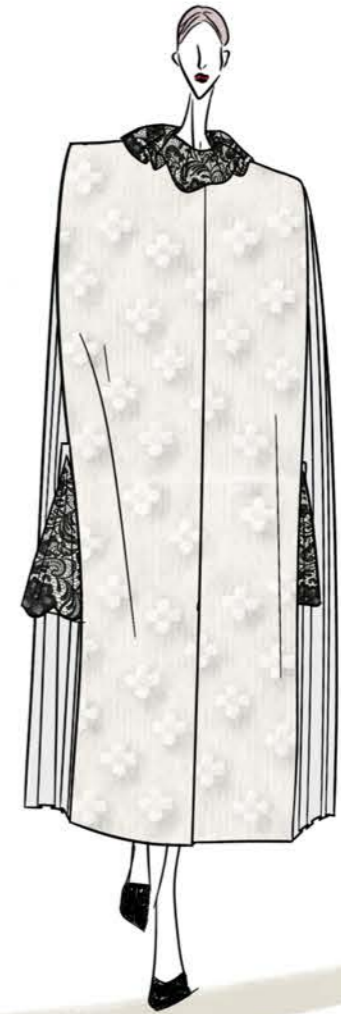
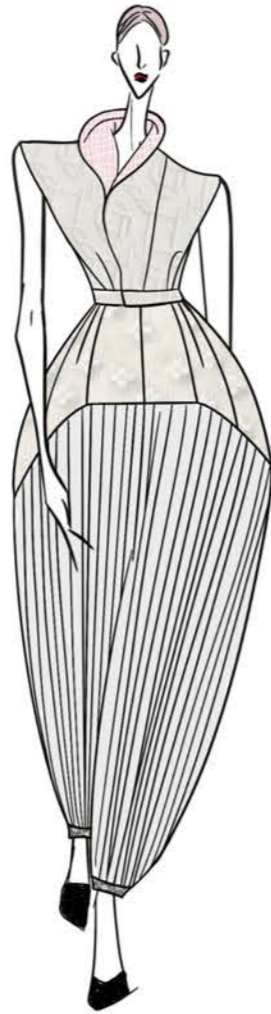
More experiments were conducted by placing them in different location.



LINE UP I

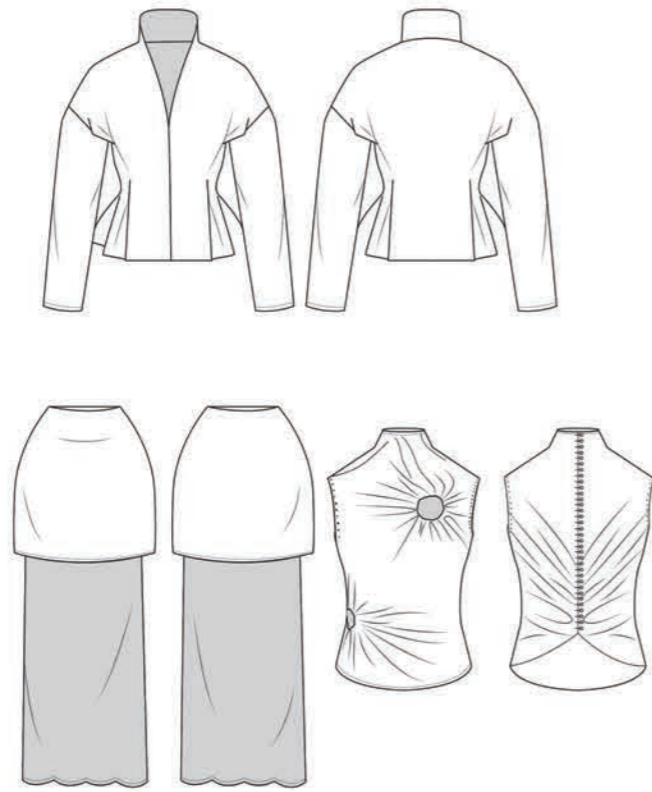


LINE UP 2

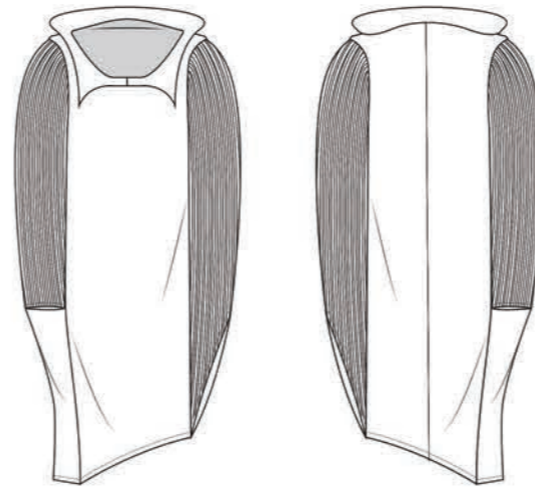


**Range
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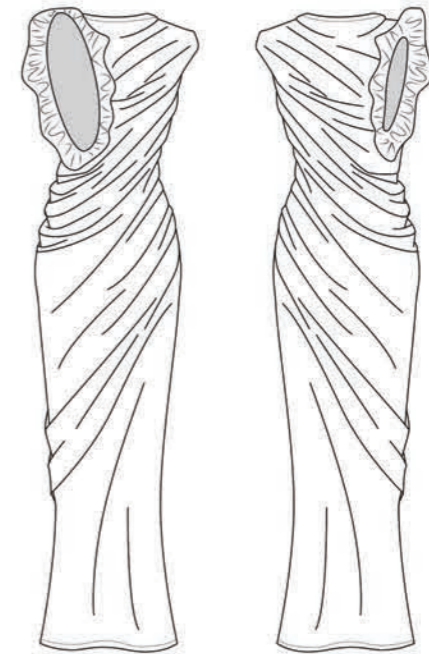
Suit 1



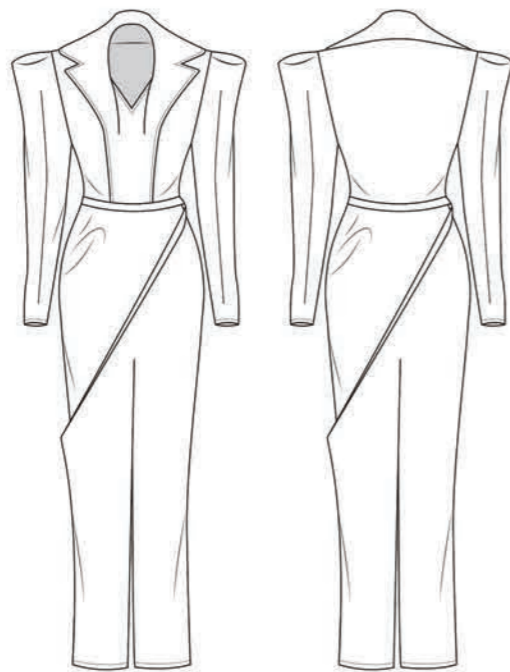
Suit 2



Suit 3



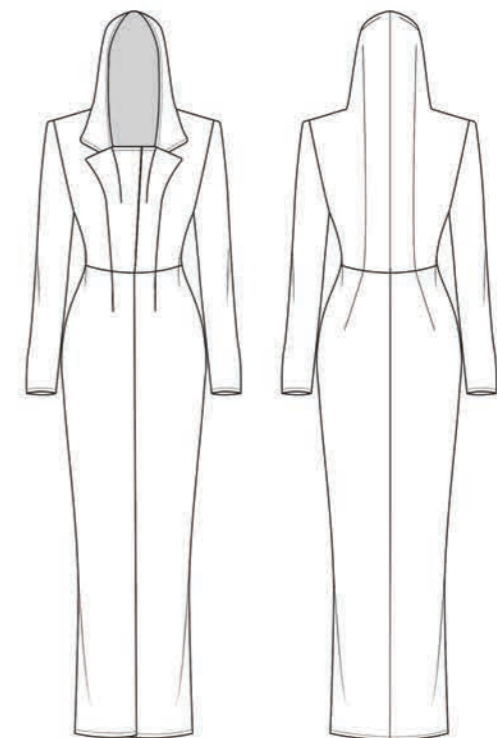
Suit 4



Suit 5

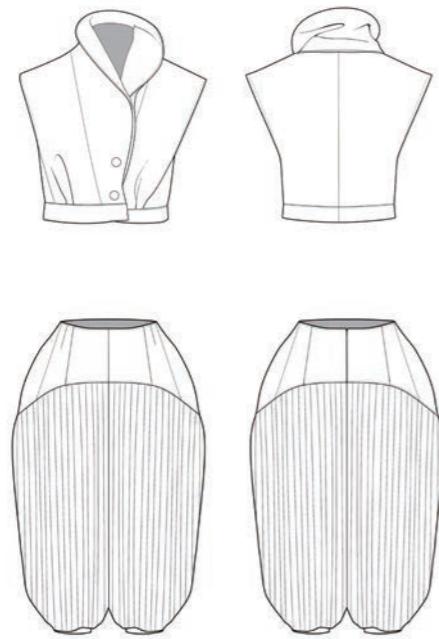


Suit 6

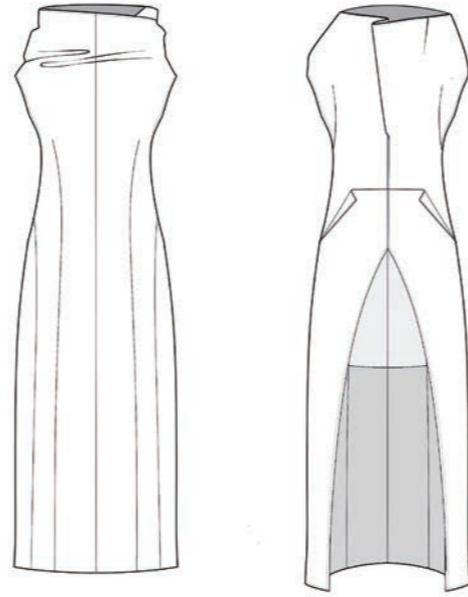


**Range
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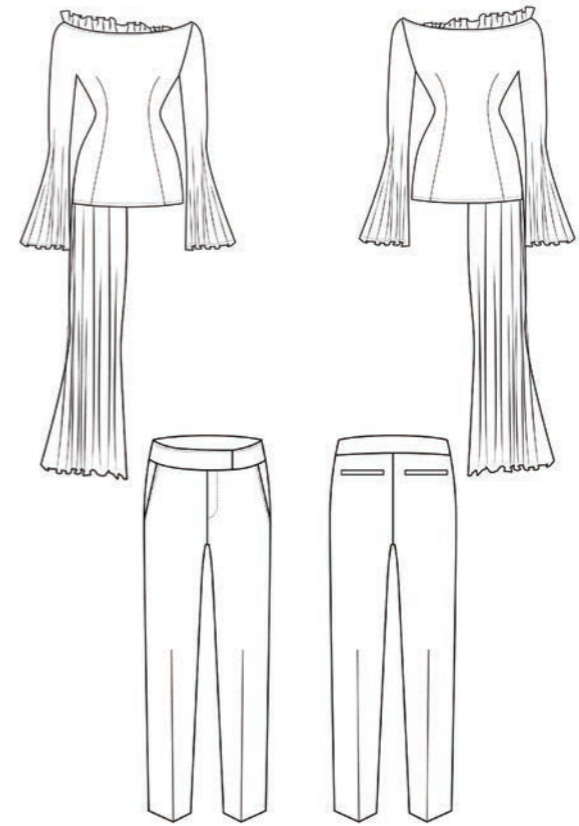
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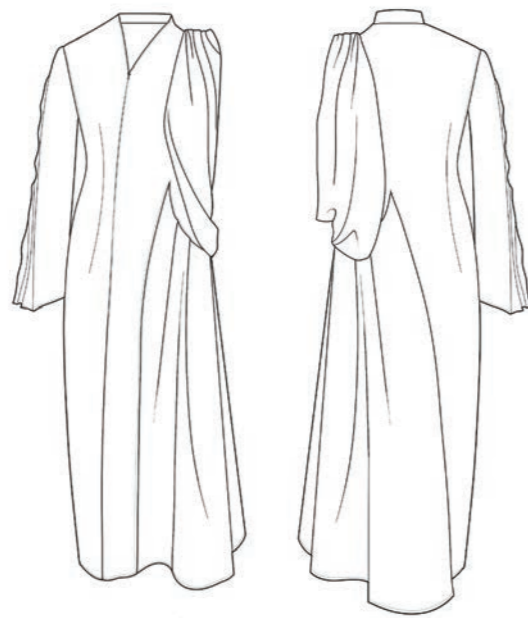
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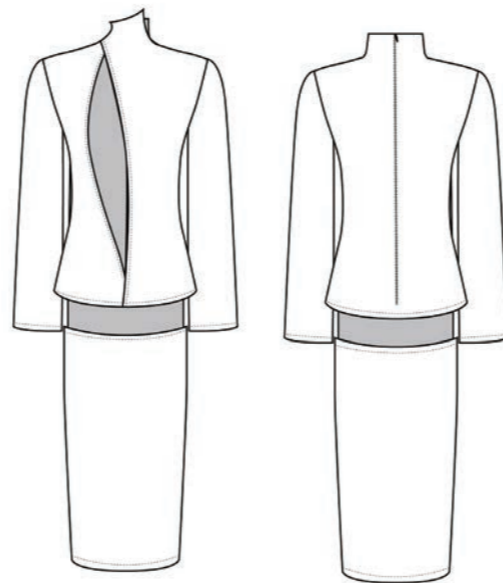
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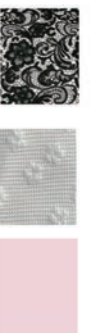
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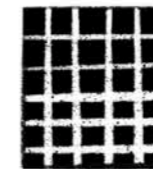
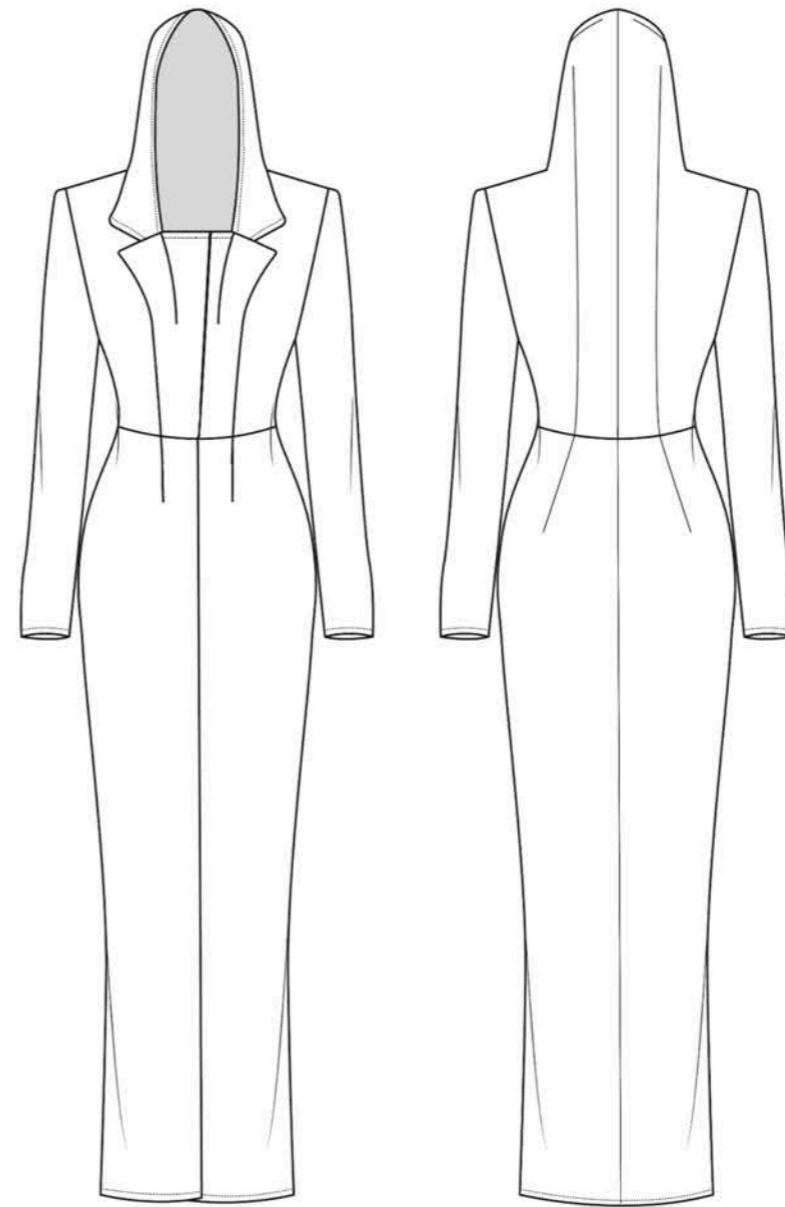
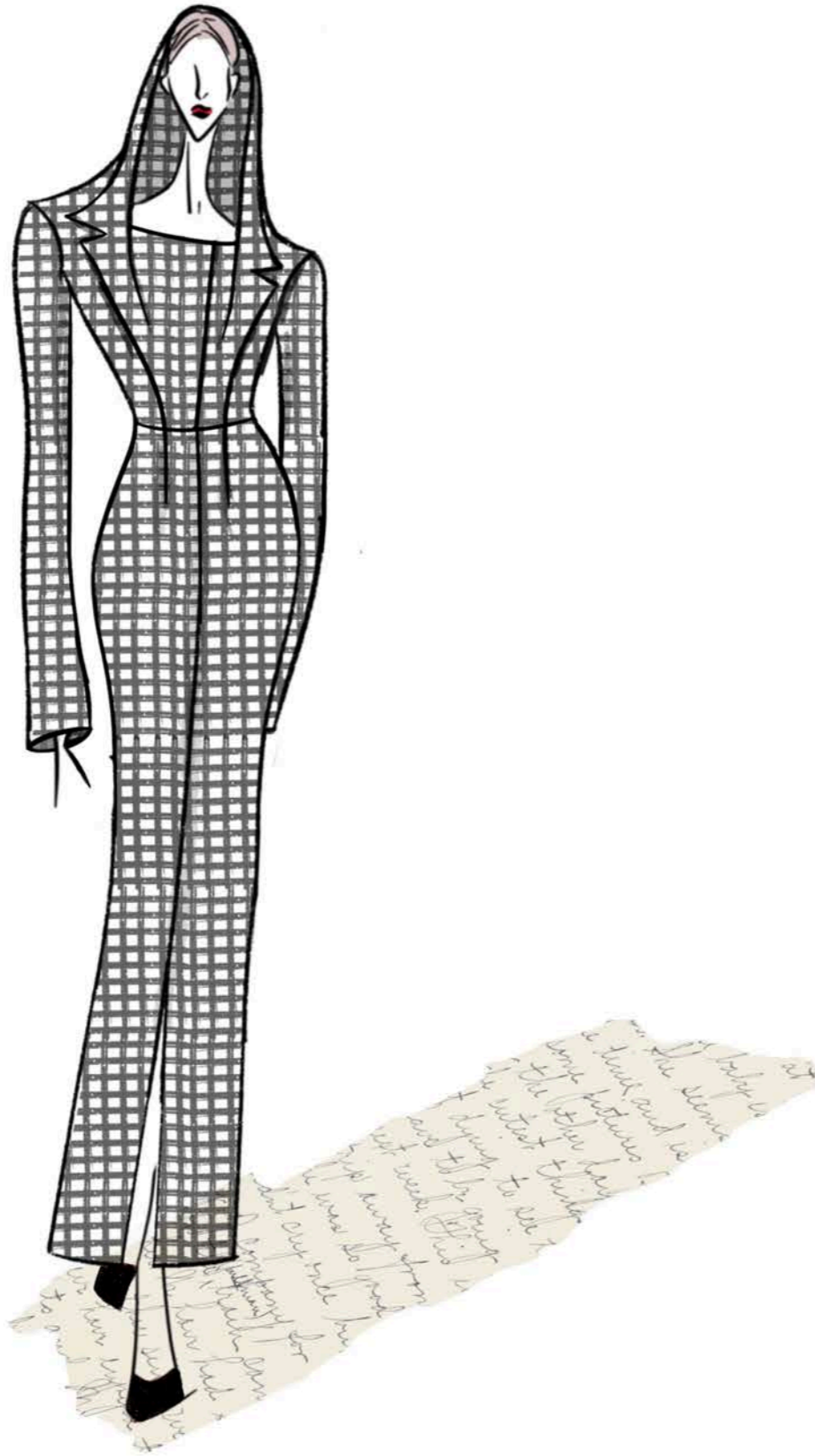
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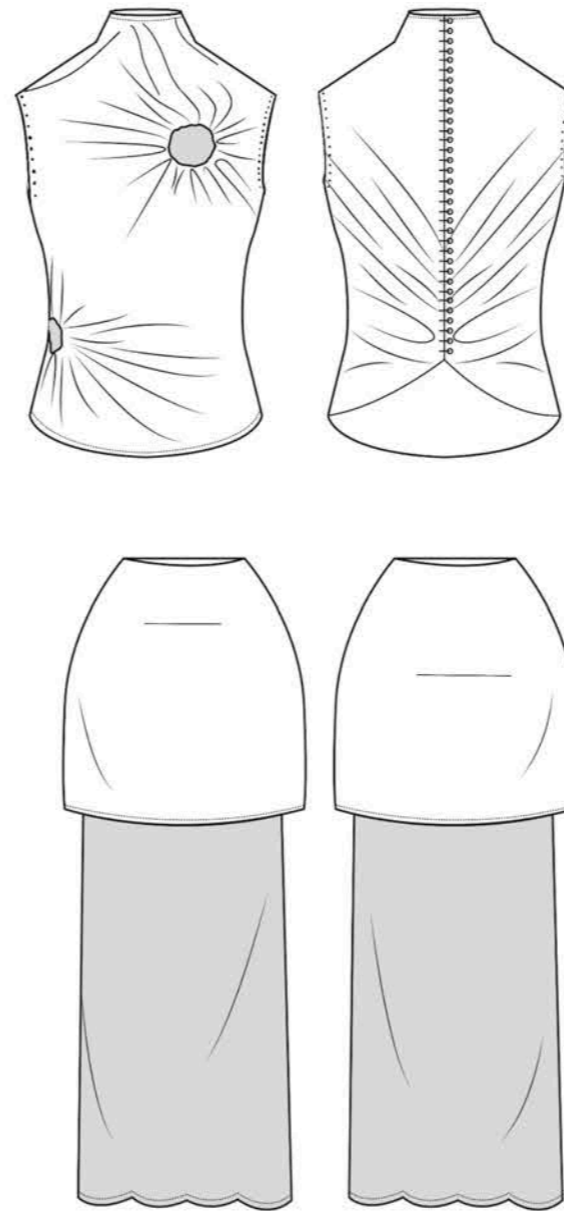
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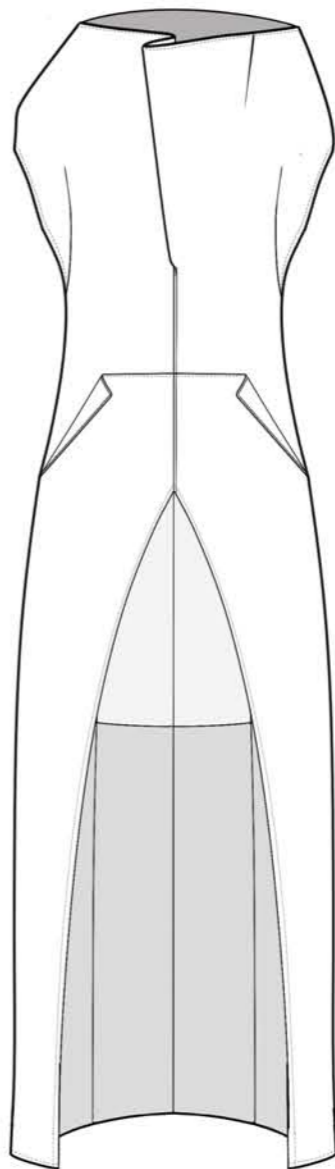
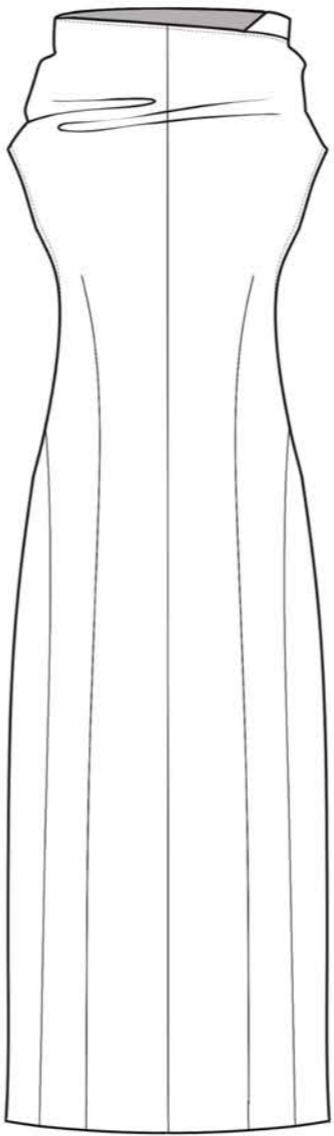
Presentation Sheets I



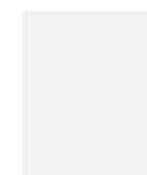
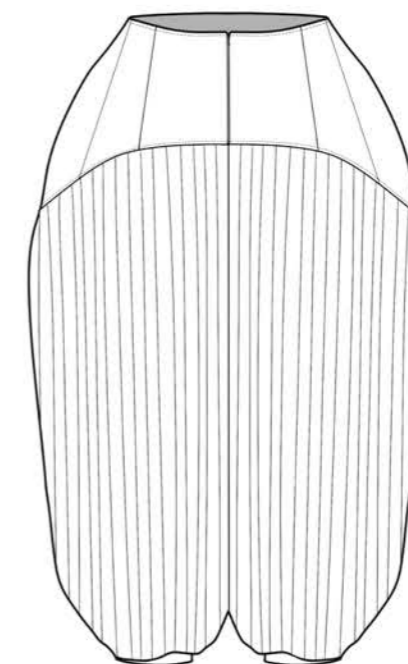
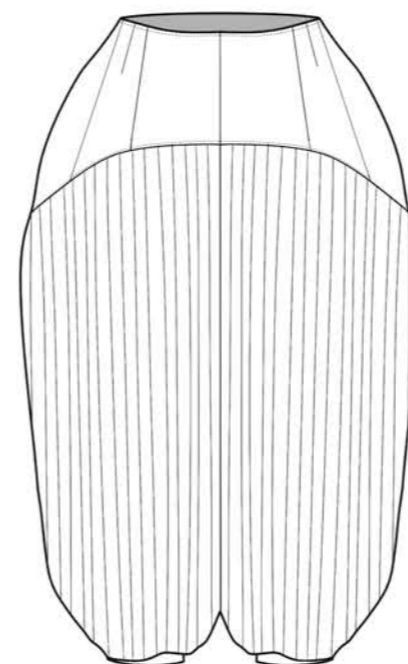
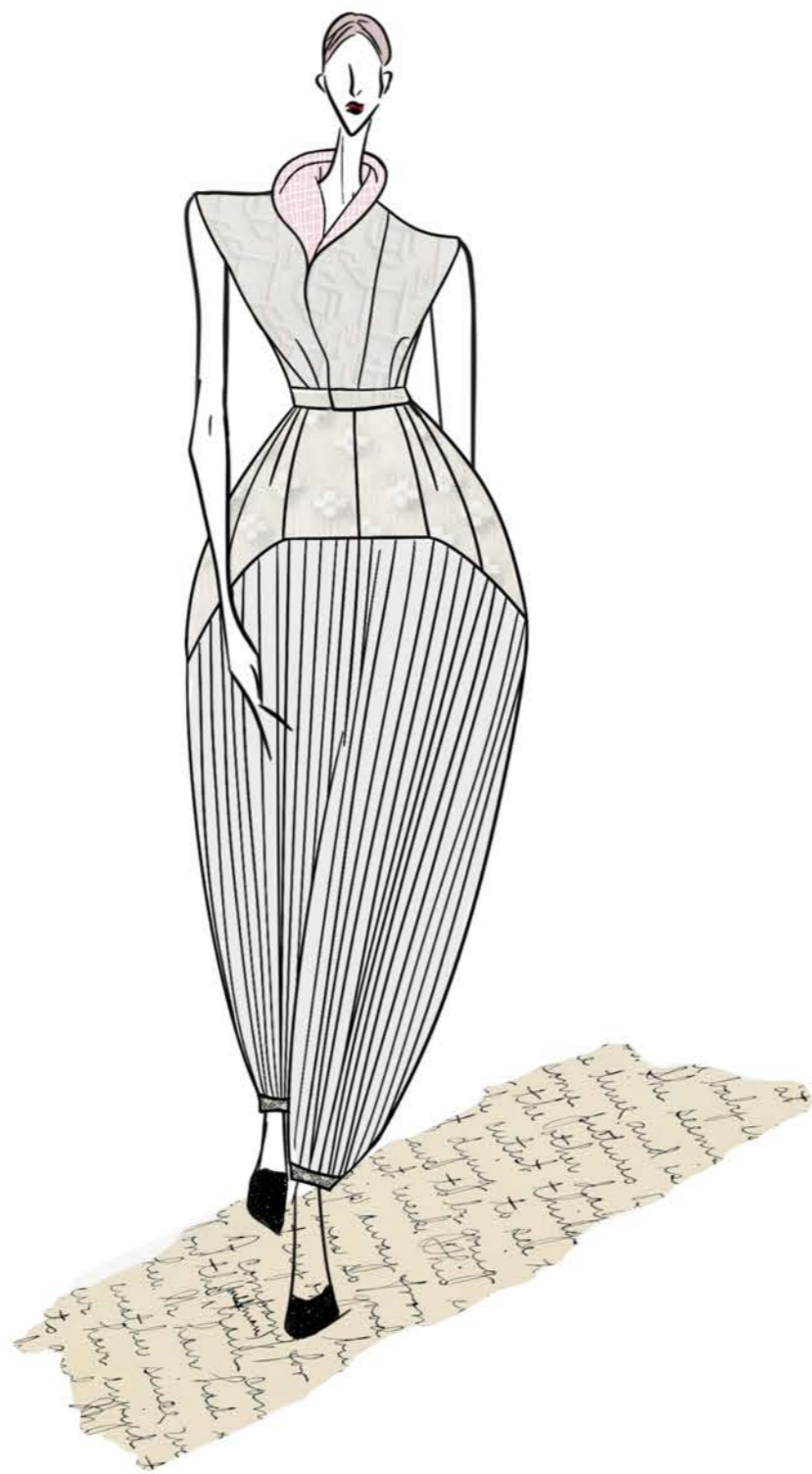
Presentation Sheets 2



Presentation Sheets 3



Presentation Sheets 4



Presentation Sheets 6

