



REBALANCE

AW 2026

LUOXIAO ZHENG

25-26 Fashion Design Technology Menswear

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By

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FIGURE 1, PHOTOGRAPHY, LUOXIAO, MODEL SAM, 2025

MA Fashion Design Technology Menswear
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FOREWORD

This project is aiming to discuss the living style of contemporary men. How do those people cover their vulnerability and release their pressure.

Staying strong and hard to meet the hegemonic masculinity creates too much stress for men. Followed by the former research and pattern cutting methods in unit2. This project will focus more on the constration between stressed and stress-releasing men. By showing the concept that men going for vacation and release their pressure, this project will launch a series of vacation garment for those who want to have great moment without any pressure.

This collection aims at transforming the classic menwear into a casual format that shows two identities through reversible cutting method and stripe jacquard fabrics. Furthermore, it makes full use of patterns with straight border to create the loose and casual garment and tour bags, aiming at making less waste.





FIGURE 6 PHOTOGRAPHY, LUOXIAO, MODEL SAM & SERGIO, 2025



FIGURE 4, PHOTOGRAPHY, LUOXIAO, MODEL SAM, 2025

ACKNOWLEDGEMENT

This project has been guided and supported by the London College of Fashion. Special thanks to Darren Cabon for his guidance and support and Sylvia Smith-Fuller for her affectionate companionship and technique support. Many thanks to Damian Fitzpatrick, Navinbhai Patel, Jay Kang and Anthony as well. Thanks for all the staff who supported me in London College of Fashion.

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CONTENTS

PART ONE PORTFOLIO

Introduction

Research

Colour & Fabrication

Pattern Cutting Methodology

Design Development

Line Up

Range Plan

Look Book

Photography

PART TWO COMMENTARY

Introduction

Research

Design Methodology Analysis

Technical Analysis

Collabration

Branding

Fashion Context

PART ONE

PORTFOLIO

1. INTRODUCTION

Men always face pressure in their life, especially from work and career. This unbalanced life has a great impact on both men's physical and mental health. Through the discussion of masculinity and lounge suit, this project encourages people to come out of the pressure of work and realize the rebalancing of life through relaxation.



FIGURE 6, PHOTOGRAPHY, LUOXIAO, MODEL SAM & SERGIO, 2025

2. RESEARCH

2.1 Unbalanced Life



FIGURE 7, UNBALANCED MAN, TARA, 2024

Men always fall into an unbalanced state of life because of work and life problems, and live under pressure for a long time. When a man's life is out of balance, it's not always obvious. (Tara, 2024)

The pressure to advance in your career or reach the next professional milestone can be daunting, but that is only part of the story. You are likely also juggling work responsibilities alongside family commitments, striving to be there for your children and to support your partner. Achieving balance in all these areas is incredibly challenging. And when you focus on ensuring everyone else's happiness, the stress can begin to quietly take its toll. (Anthony)

2.2 Classic Menswear



FIGURE 8, ILLUSTRATION, LUOXIAO, 2025

Classic menswear is a main symbol of men and masculinity. This project researched the classic menswear and then used it as a foundation, thus, it can be a good start point to make a collection that reflecting men's lives and masculinity.



FIGURE 9, MEN IN VACATION, LUKE, 2019

2.3 Men in Vacation

When men want to relax themselves, they always go for a vacation. During the vacation, those men escaped from pressure usually wear casual garments which are always loose and soft. Casual wear provides a sense of stress free and becomes a great choice for men who are suffering from pressure when they are on vacation.

FIGURE 10, SUIT, SKETCH, LUOXIAO, 2025

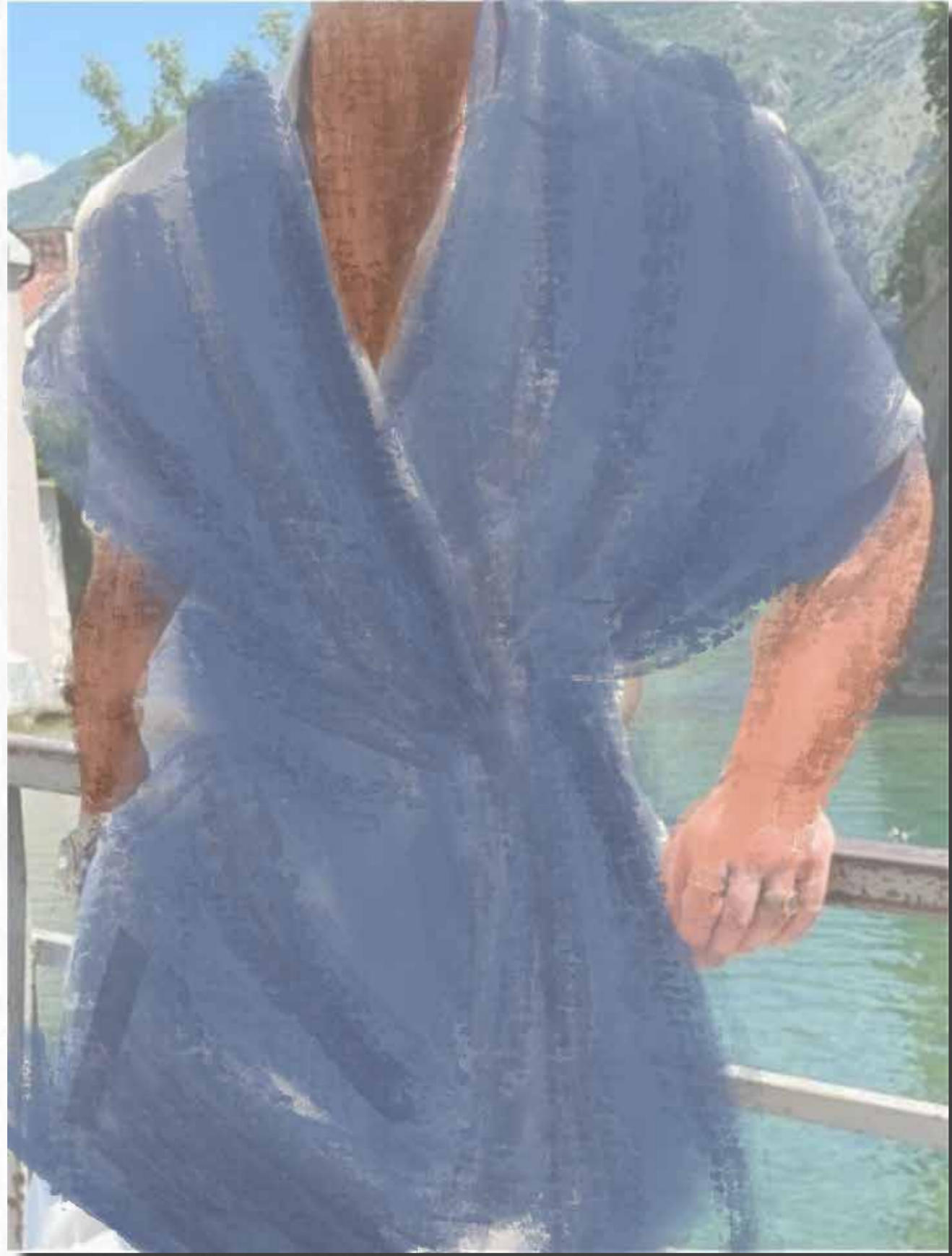


FIGURE 11, MEN IN SOFT PACK, ILLUSTRATION, LUOXIAO, 2025



2.4 Soft Packs on Men

Soft fabrics always create comfortable and relaxing style for men. Informed by it, this project aims to make the whole collection with soft fabrics. Also, to achieve the best effect of soft fabrics, the patterns should be cut big and the garment should be cut loose.



3. COLOUR & FABRICATION



FIGURE 14, RAIL, PHOTOGRAPHY, LUOXIAO, 2025

3.1 Colour Development

The colour of this project is informed by the most classic menswear colour: blue. At the same time, considering the style of leisure and comfort, the composition of colours will focus on natural light colours.

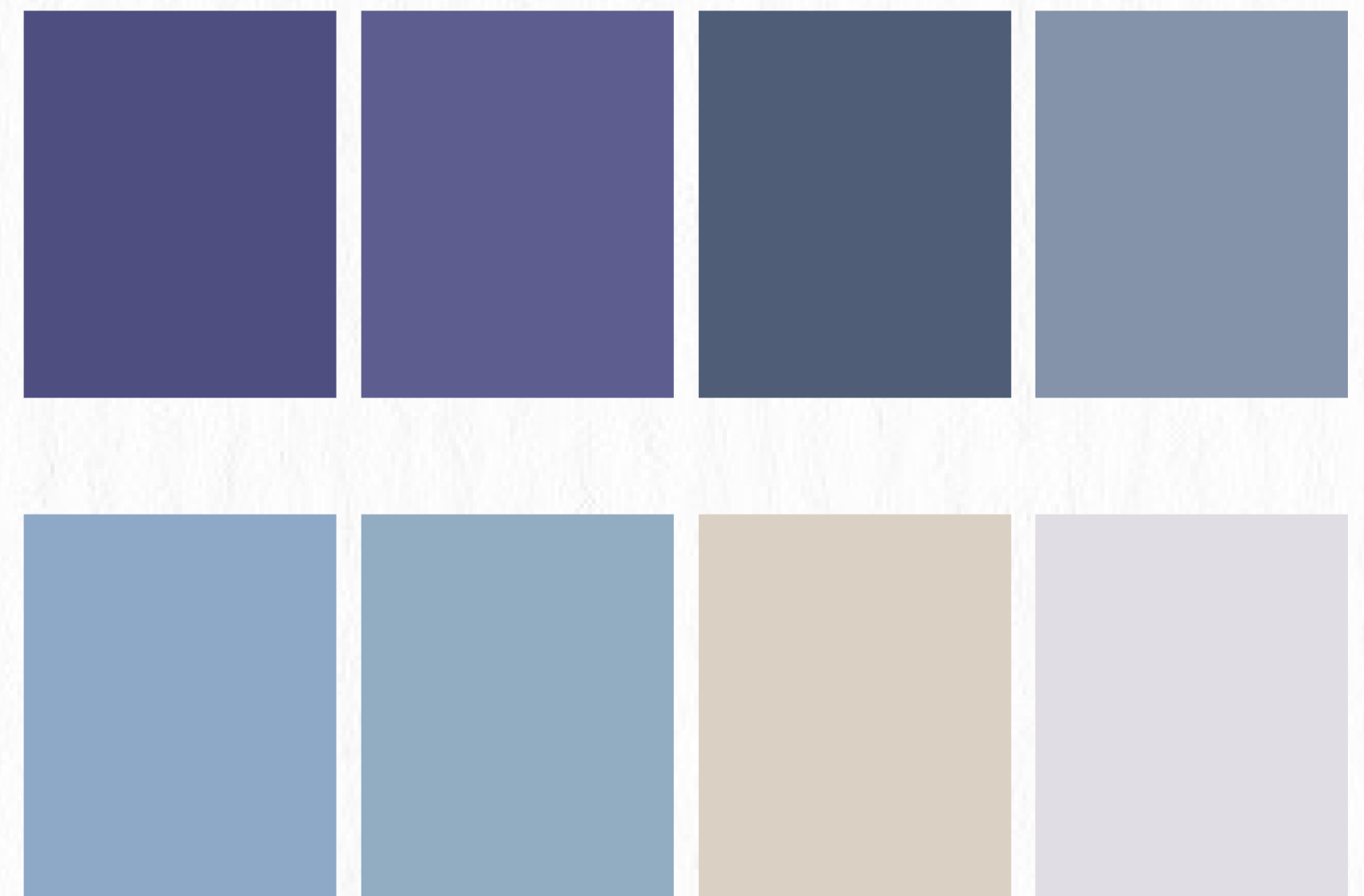


FIGURE 15, COLOUR BOARD, LUOXIAO, 2025

Informed by the interlaced busy life and rest time, the colors are separated by alternating stripes. The virtual boundary also symbolizes the gradually blurred boundary between work and rest in life.

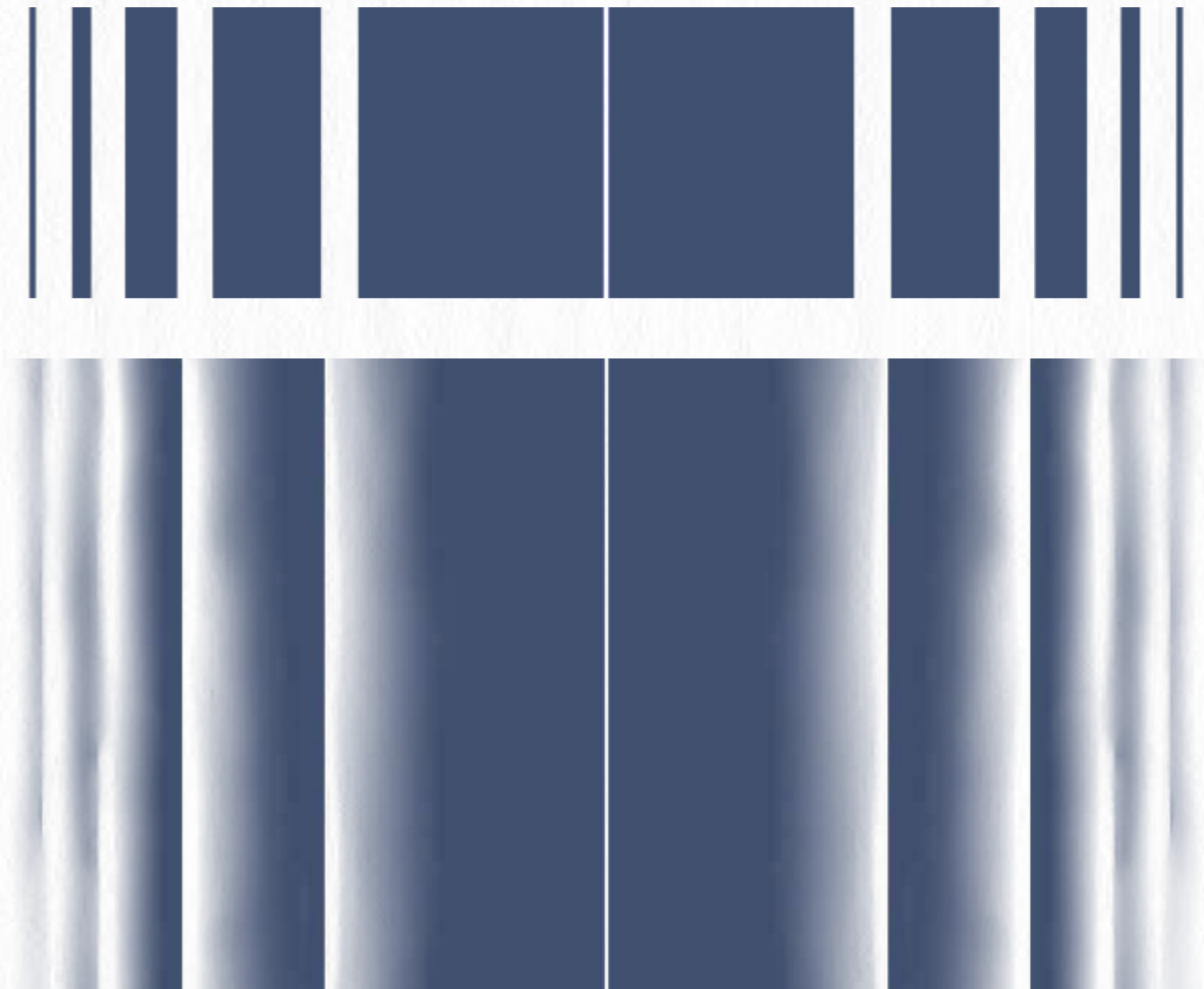


FIGURE 16, COLOUR DEVELOPMENT, LUOXIAO, 2025

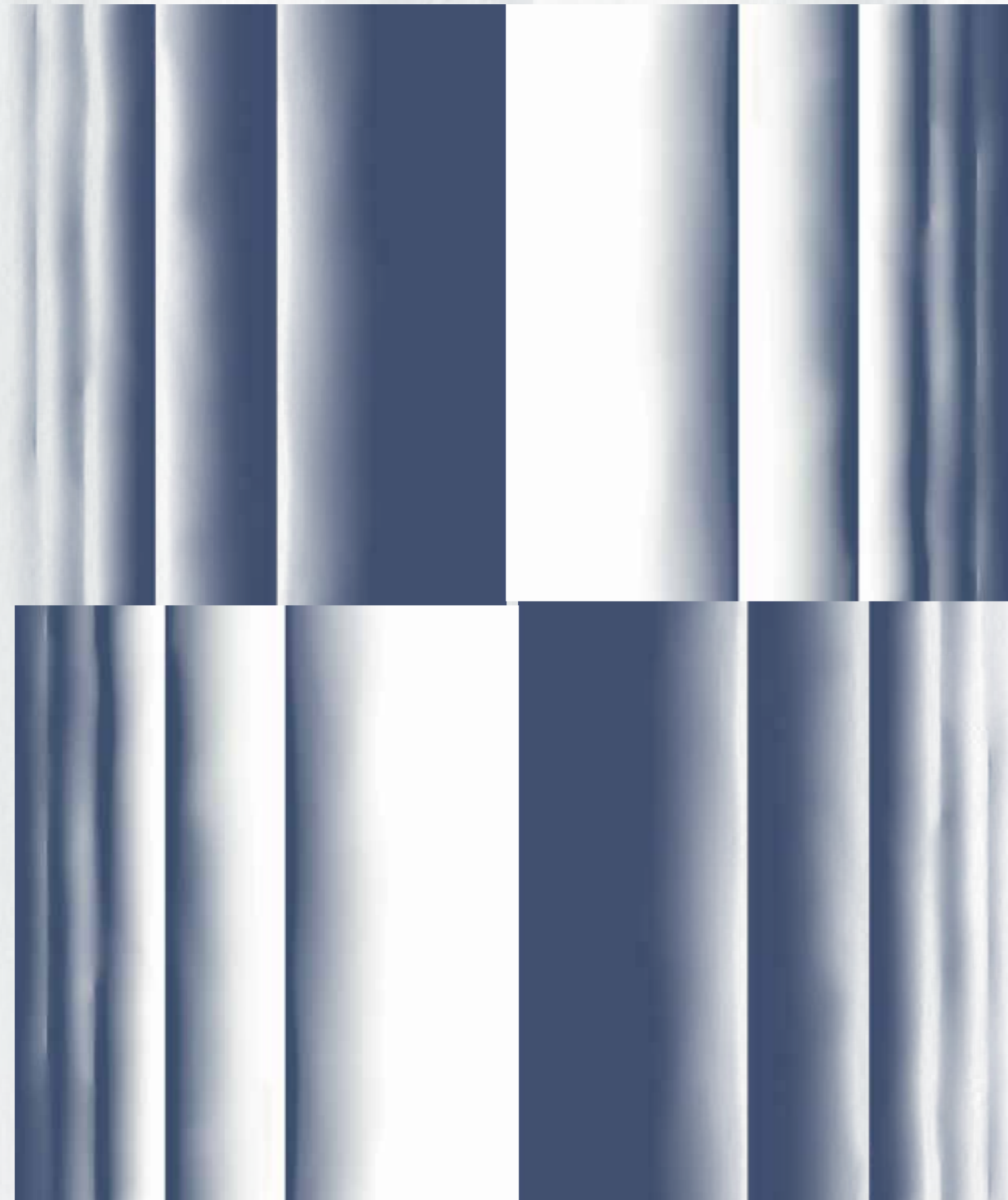


FIGURE 17, COLOUR DEVELOPMENT, LUOXIAO, 2025

When the fading stripes combined with the pattern composed of opposite colours, the colour matching becomes more balanced, so as to achieve rebalancing.



FIGURE 18, FABRIC & YARN, LUOXIAO, 2025



FIGURE 19, FABRIC, LUOXIAO, 2025

3.2 Customised Fabric

Led by the purpose of transferring the colour patterns into reality, this project uses jacquard weaving method and creates a series of unique fabrics.

Through jacquard weaving method, the fabrics show two different sides in opposite colour naturally, responding to the request of colour methodology.

The main fabric of this project are these three fabrics below. Different yarns are woven into three different styles.



FADING STRIPES

Component: mixed wool & silk

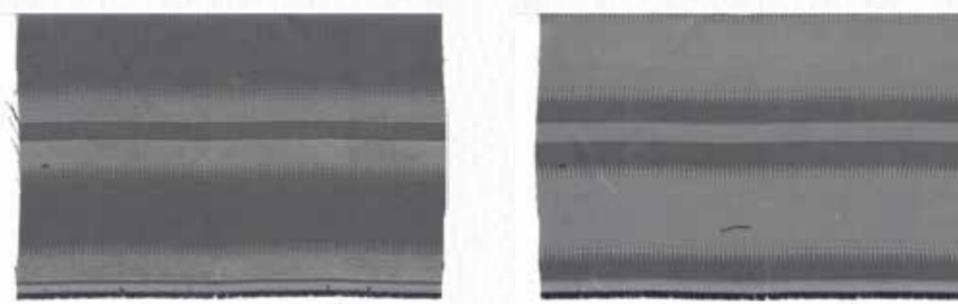


FIGURE 20, FADING STRIPES FABRIC, LUOXIAO, 2025



TWILL STRIPES

Component: mixed wool & silk

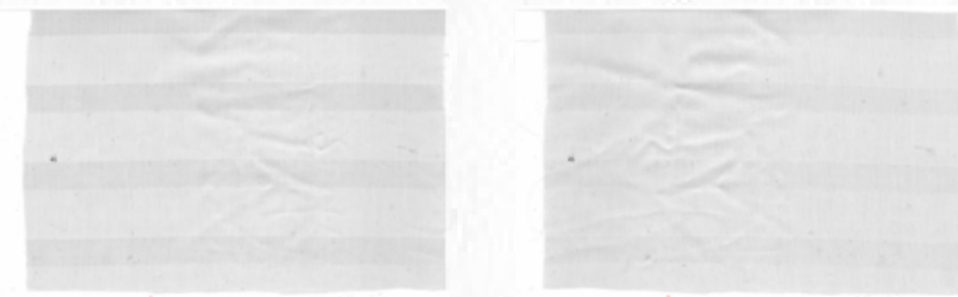


FIGURE 21, TWILL STRIPES FABRIC, LUOXIAO, 2025



WIDE FADING STRIPES

Component: mixed cashmere & silk

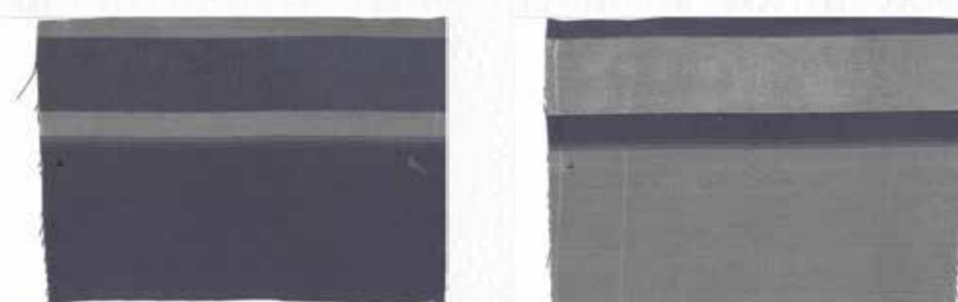


FIGURE 22, WIDE FADING STRIPES FABRIC, LUOXIAO, 2025



FIGURE 23, FABRIC DETAIL, PHOTOGRAPHY, LUOXIAO, 2025

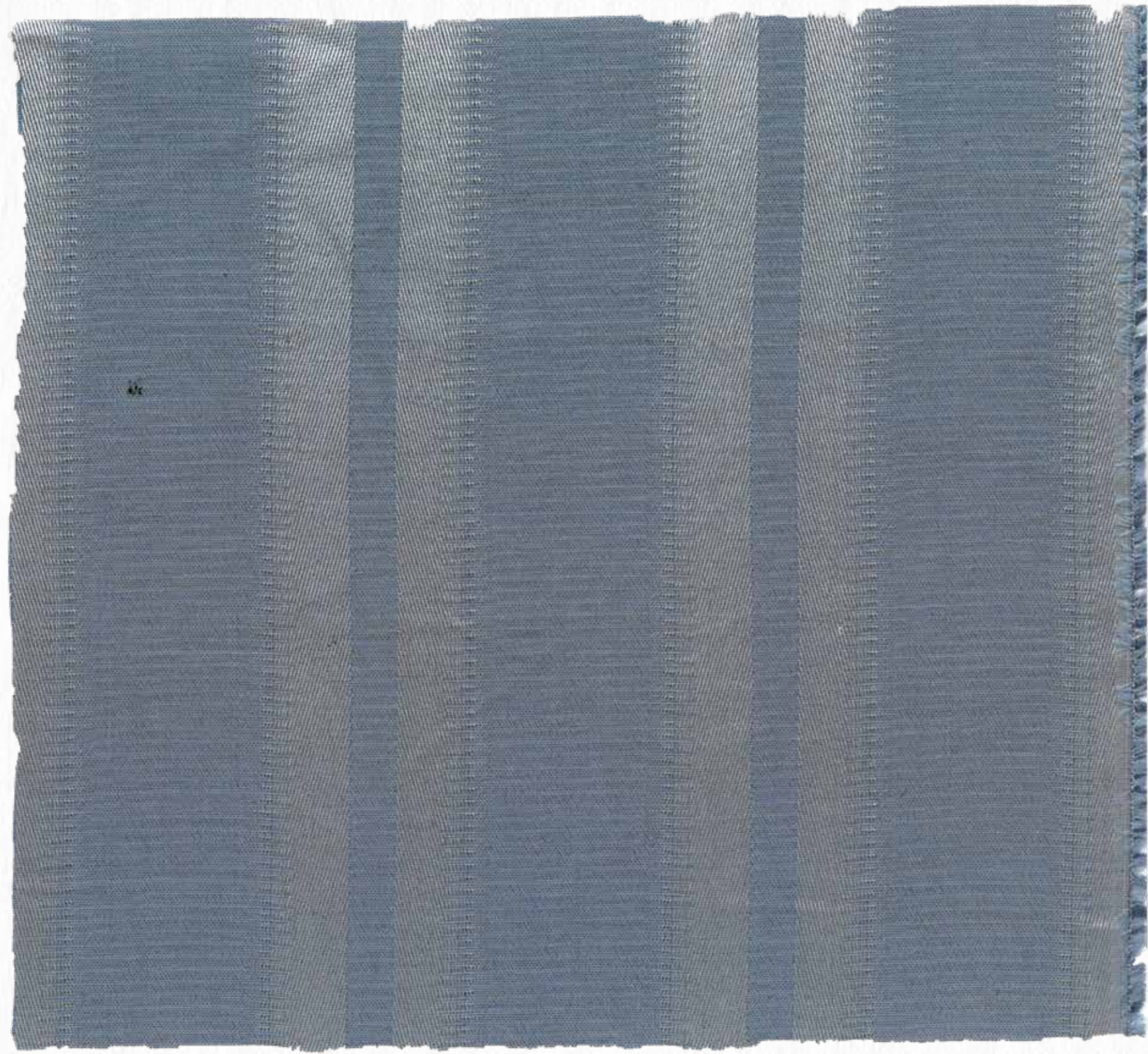


FIGURE 24, FABRIC PATTERN 1, LUOXIAO, 2025

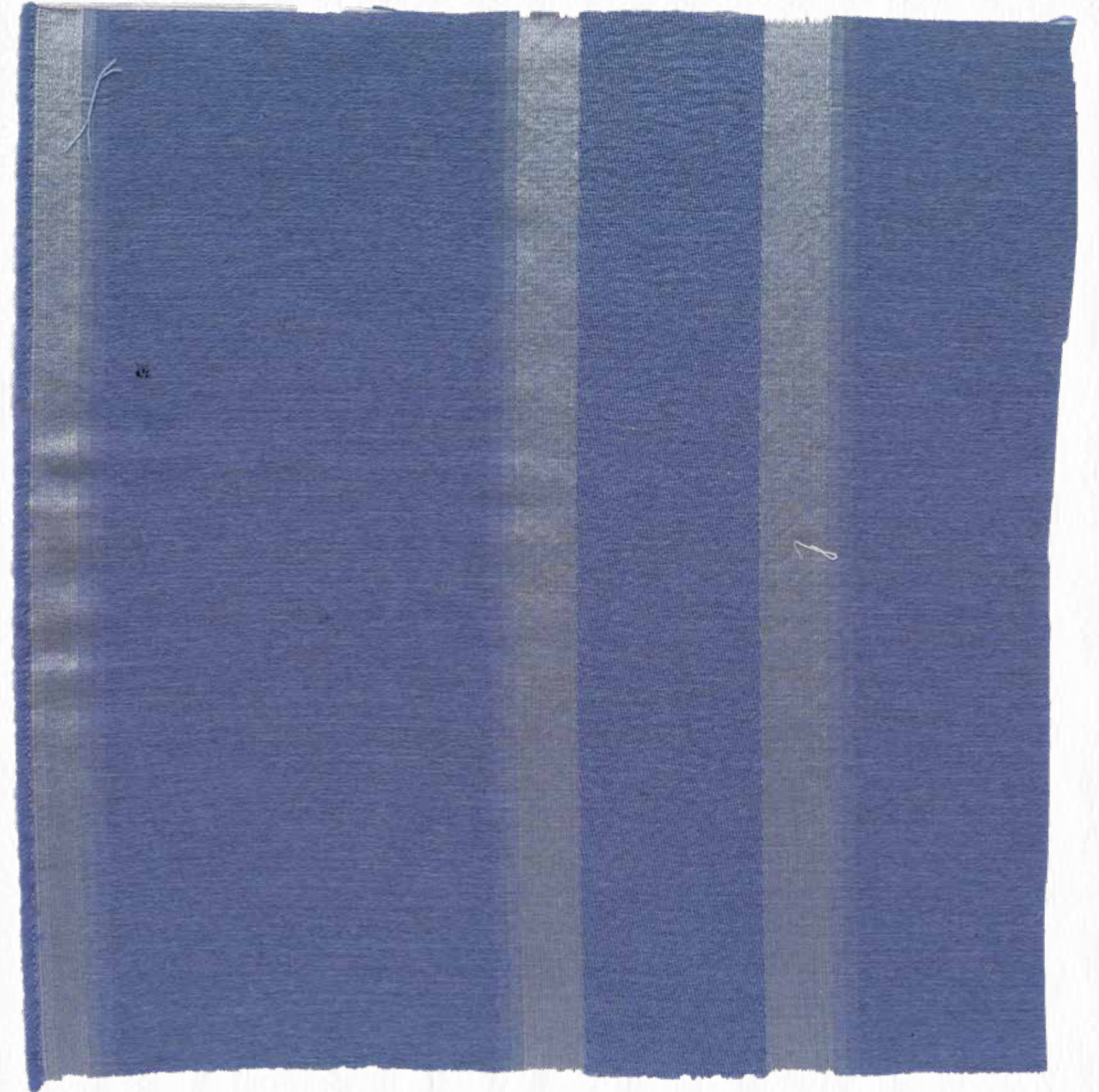


FIGURE 25, FABRIC PATTERN 2, LUOXIAO, 2025

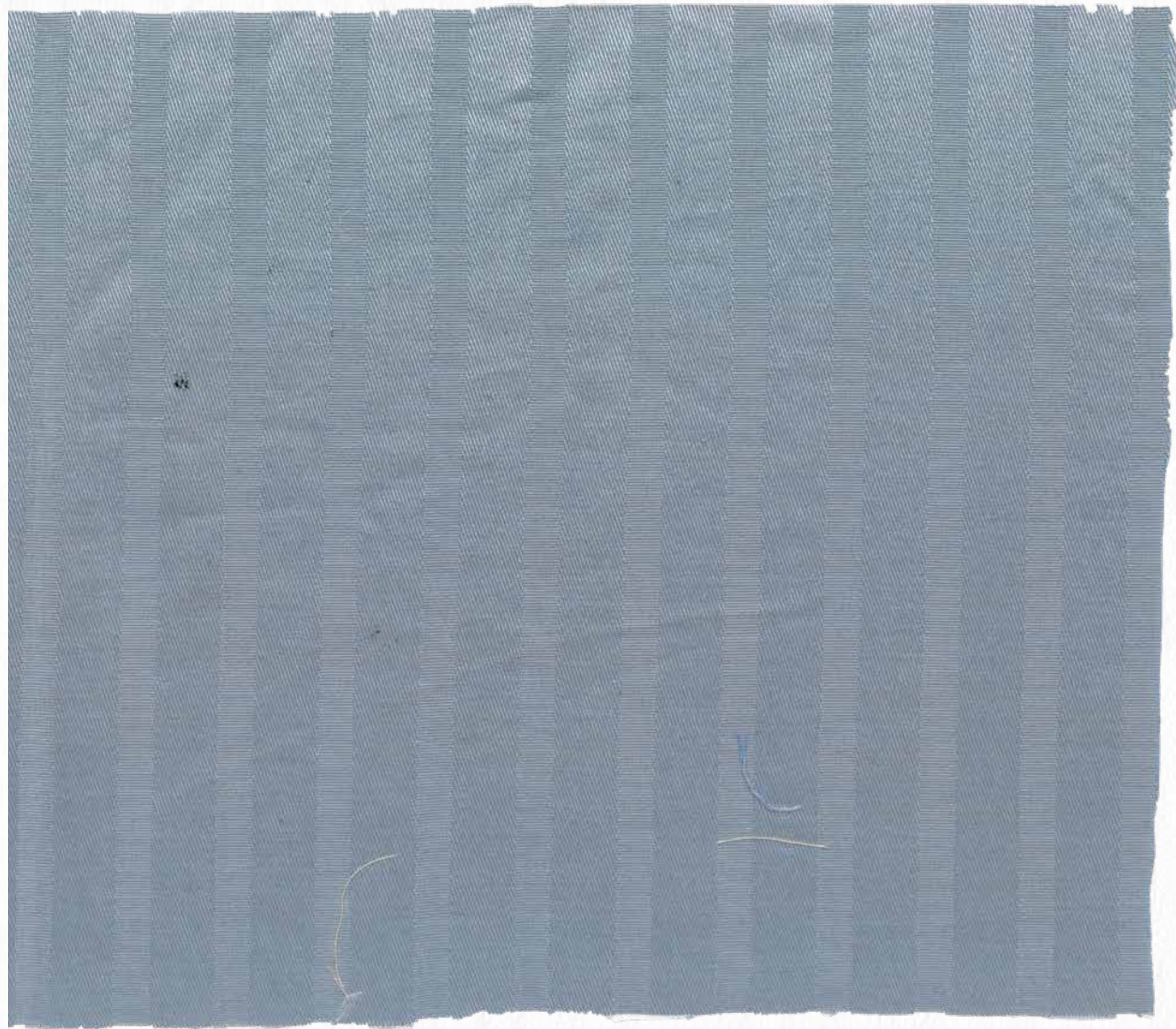


FIGURE 26, FABRIC PATTERN 3, LUOXIAO, 2025

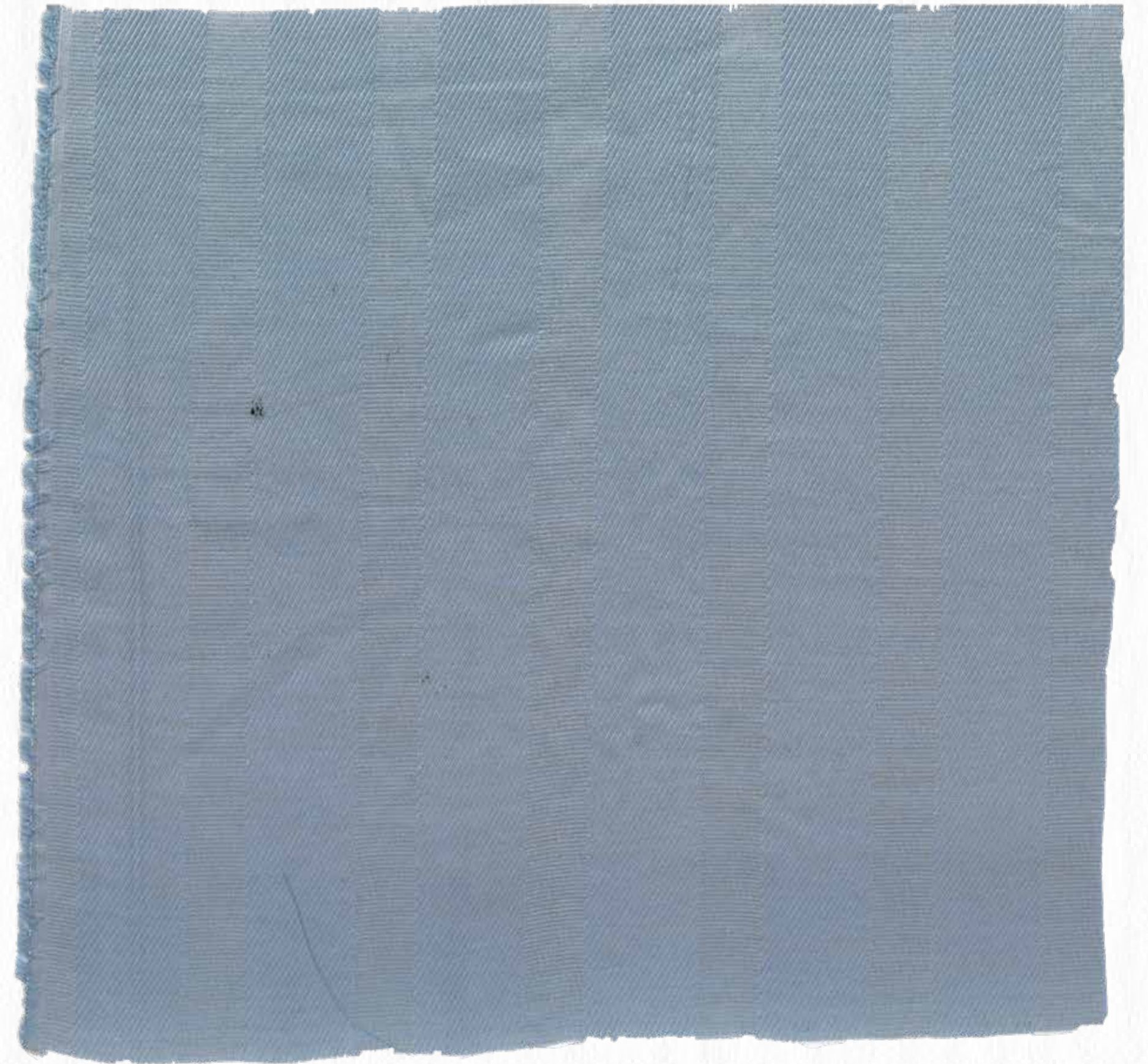


FIGURE 27, FABRIC PATTERN 4, LUOXIAO, 2025



Drapability of the fabric matters as well. In order to make comfortable casual garments, the fabric needs to have the characteristics of light weight and good drapability. Through weaving with silk, the fabric in this collection shows great drapability and meets the requirement.



FIGURE 28, DRAPING FABRIC, PHOTOGRAPHY & SKETCH, LUOXIAO, 2025



FIGURE 29, DRAPING DETAIL, PHOTOGRAPHY, LUOXIAO, 2025



The clothing made of soft and light fabrics shows a strong sense of comfort. At the same time, the good drape further strengthens the relaxed and comfortable atmosphere. The clothing composed of these special fabrics successfully creates a strong leisure and vacation atmosphere.

FIGURE 30, PHOTOGRAPHY, LUOXIAO, 2025

4. PATTERN CUTTING METHODOLOGY



FIGURE 31, ILLUSTRATION, LUOXIAO, 2025

4.1 Cutting Methodology Overview

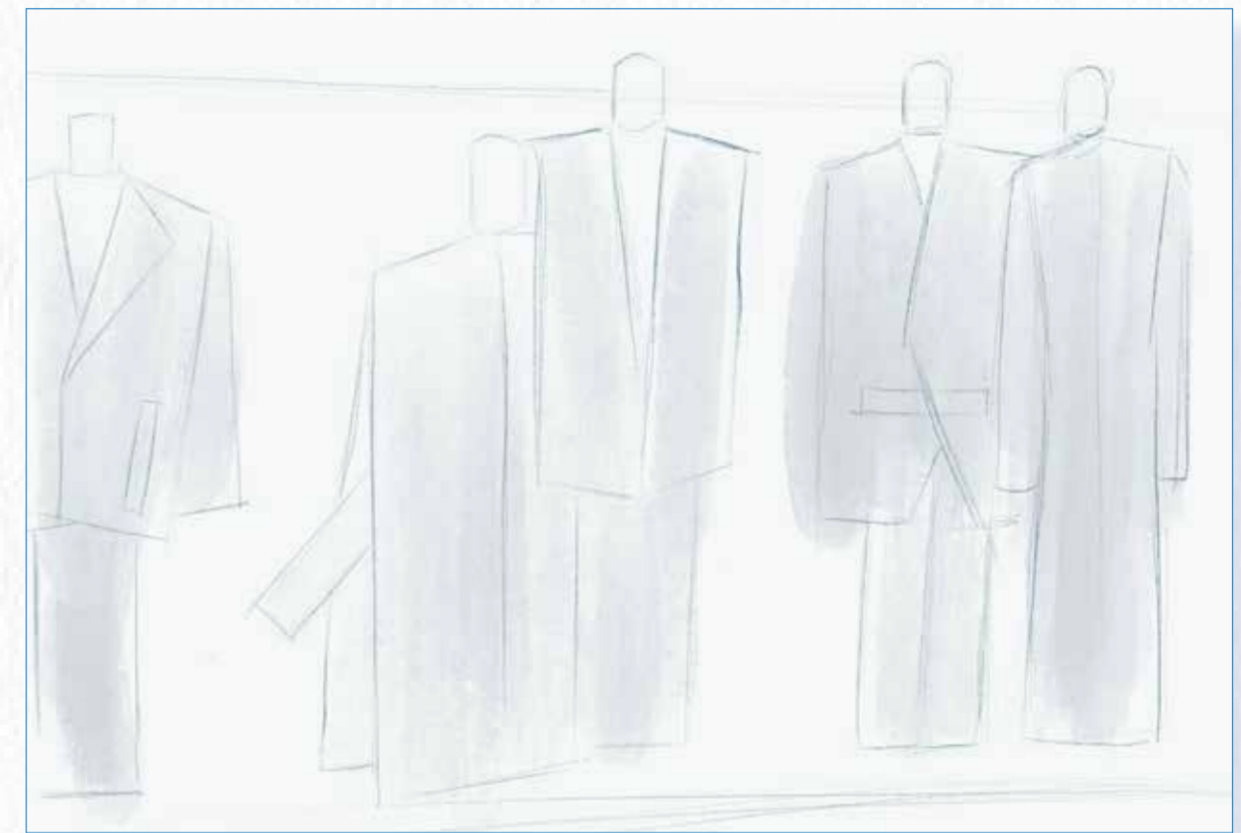


FIGURE 32, MEN IN STRAIGHT GARMENTS, LUOXIAO, 2025

In this project, the main pattern cutting methodology is using straight cutting to make a reversible collection. Informed by the reversible seams, the body of the garment is joined with the straight lines, so the patterns are cut into straight edges.

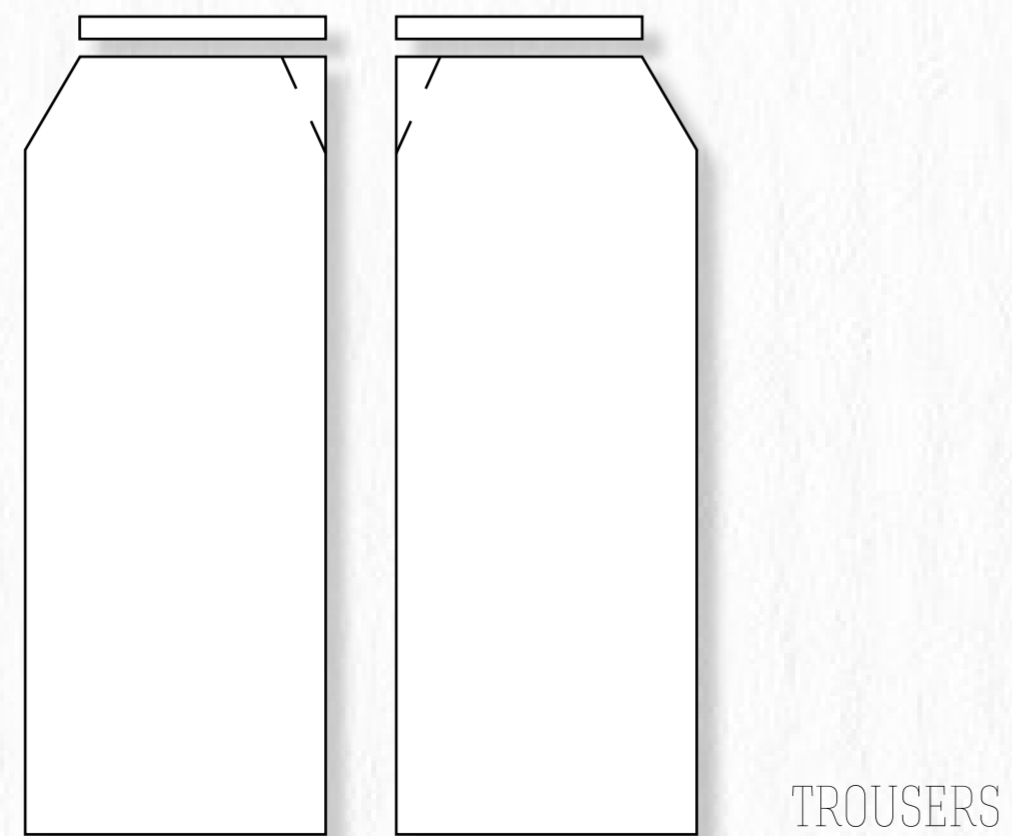
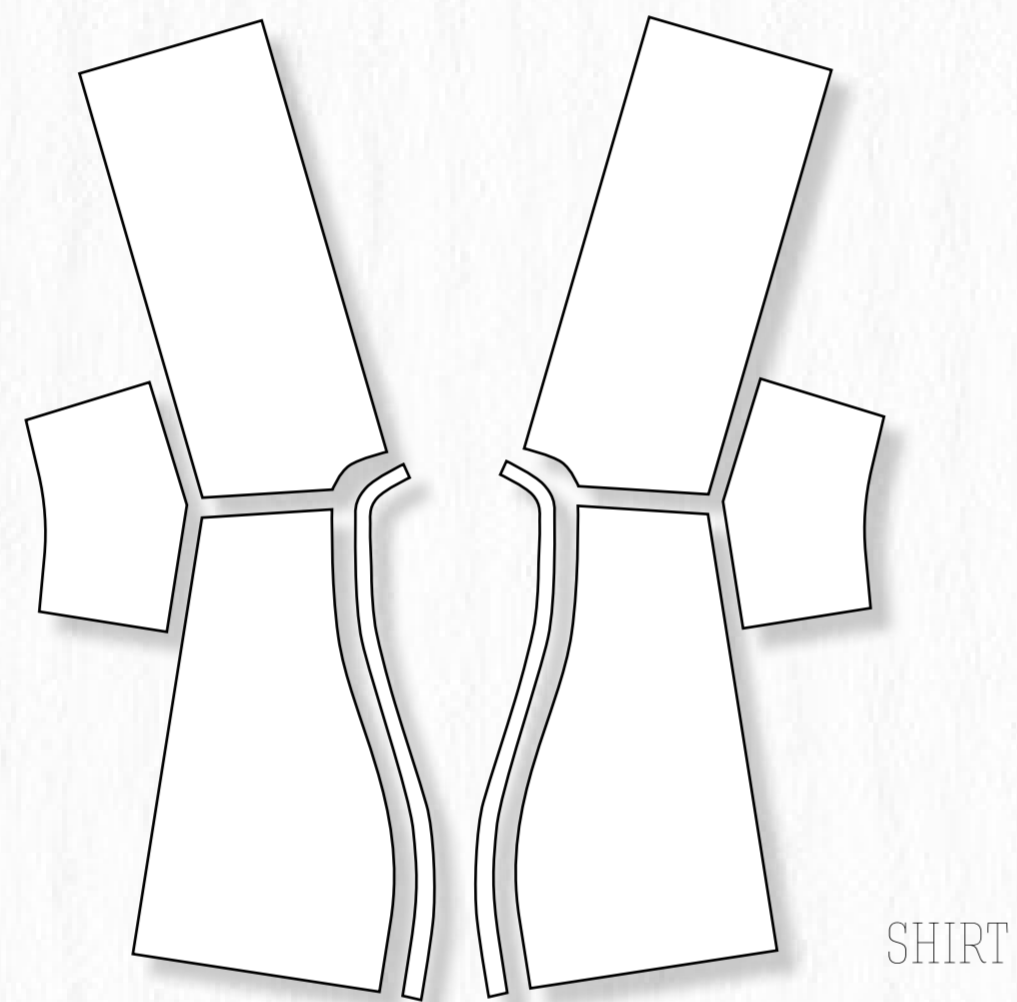
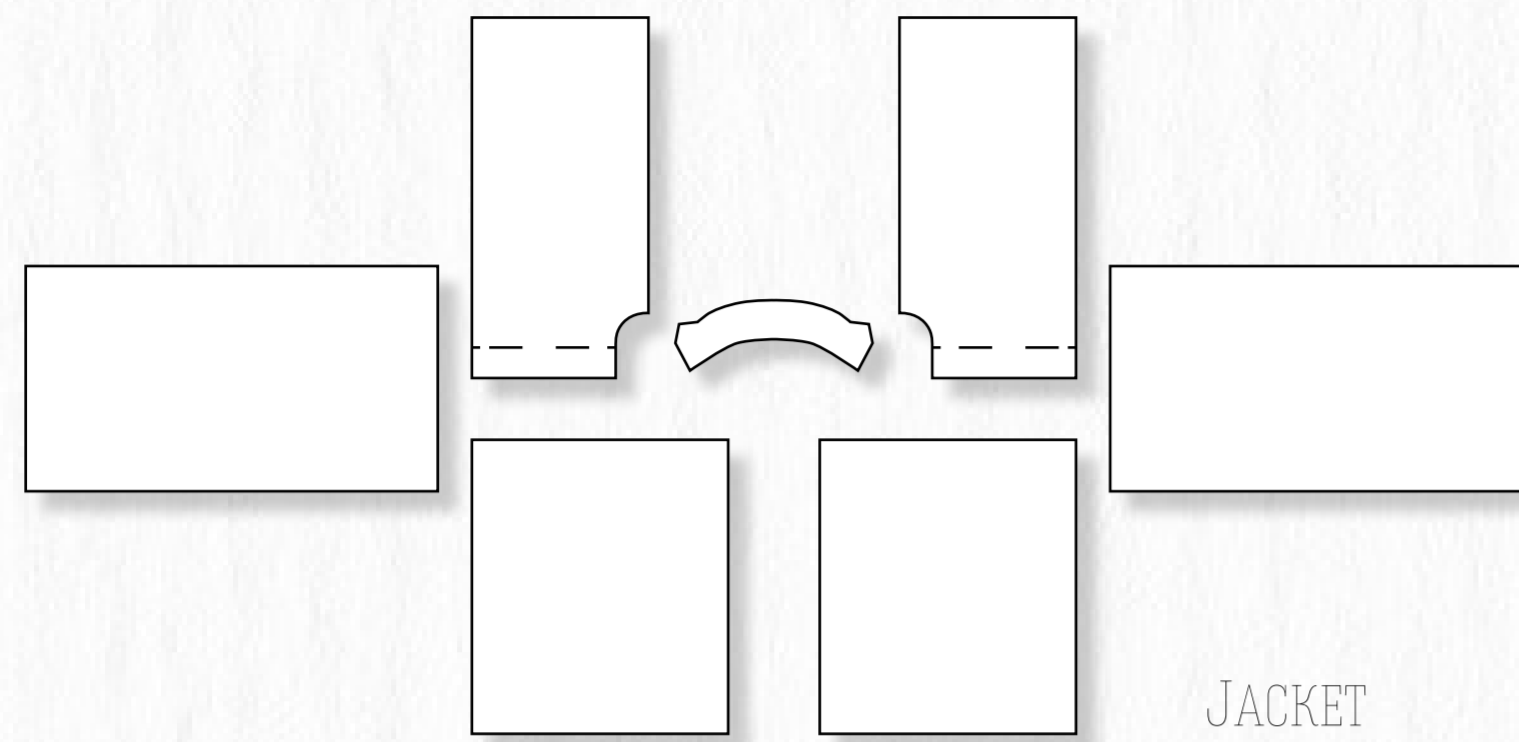
The pattern of the garment is divided into two flat parts: sleeve and body. Both of them are cut follow the direction of stripes and joined at straight armholes.



FIGURE 33, PATTERN DETAILS, LUOXIAO, 2025



FIGURE 34, PHOTOGRAPHY, LUOXIAO, 2025



In the pattern of jacket, two different ways are used: One is dividing the body part into two parts as it is needed to extend the front piece to make the lapel. (see figure 35) Another one is cutting the front and back in only one piece. (see figure 38)

And in the pattern of shirt, the main goal is to make the side seam straight following the same cutting method in jacket. To make the shirt more fit, the shoulder line is cut into a bias line to fit the shape of men's shoulders. (see figure 35)

Also, straight lines are used in the cutting of trousers. Crotch is cut into a lower triangle shape to achieve the goal of straight line and ensure sufficient space for activity the same time.



FIGURE 35, PATTERN LAYOUT, LUOXIAO, 2025

FIGURE 36, PHOTOGRAPHY, LUOXIAO, 2025



FIGURE 37, PHOTOGRAPHY, LUOXIAO, 2025

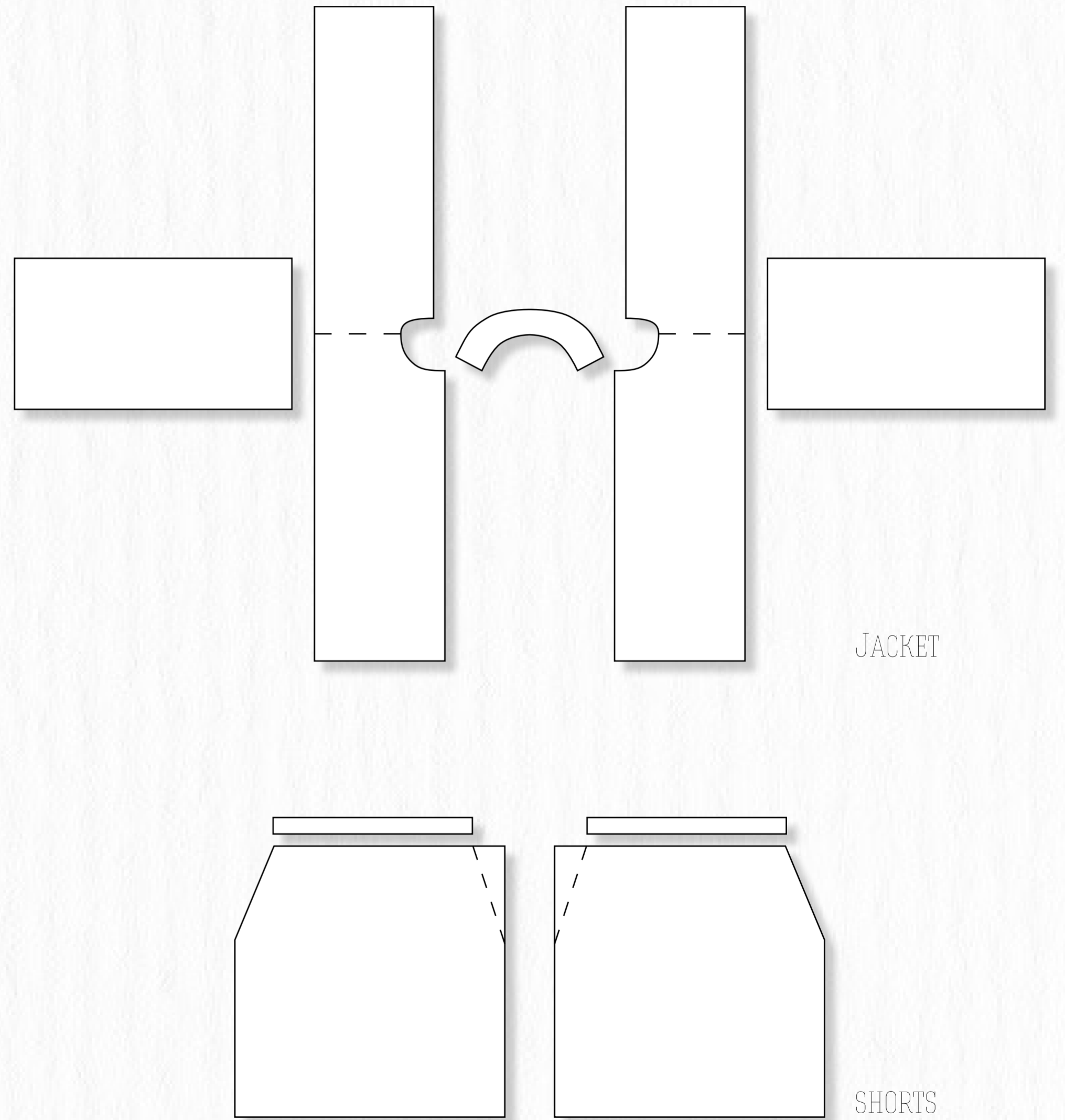


FIGURE 38, PATTERN LAYOUT, LUOXIAO, 2025



FIGURE 39, GARMENT LAYOUT, LUOXIAO, 2025



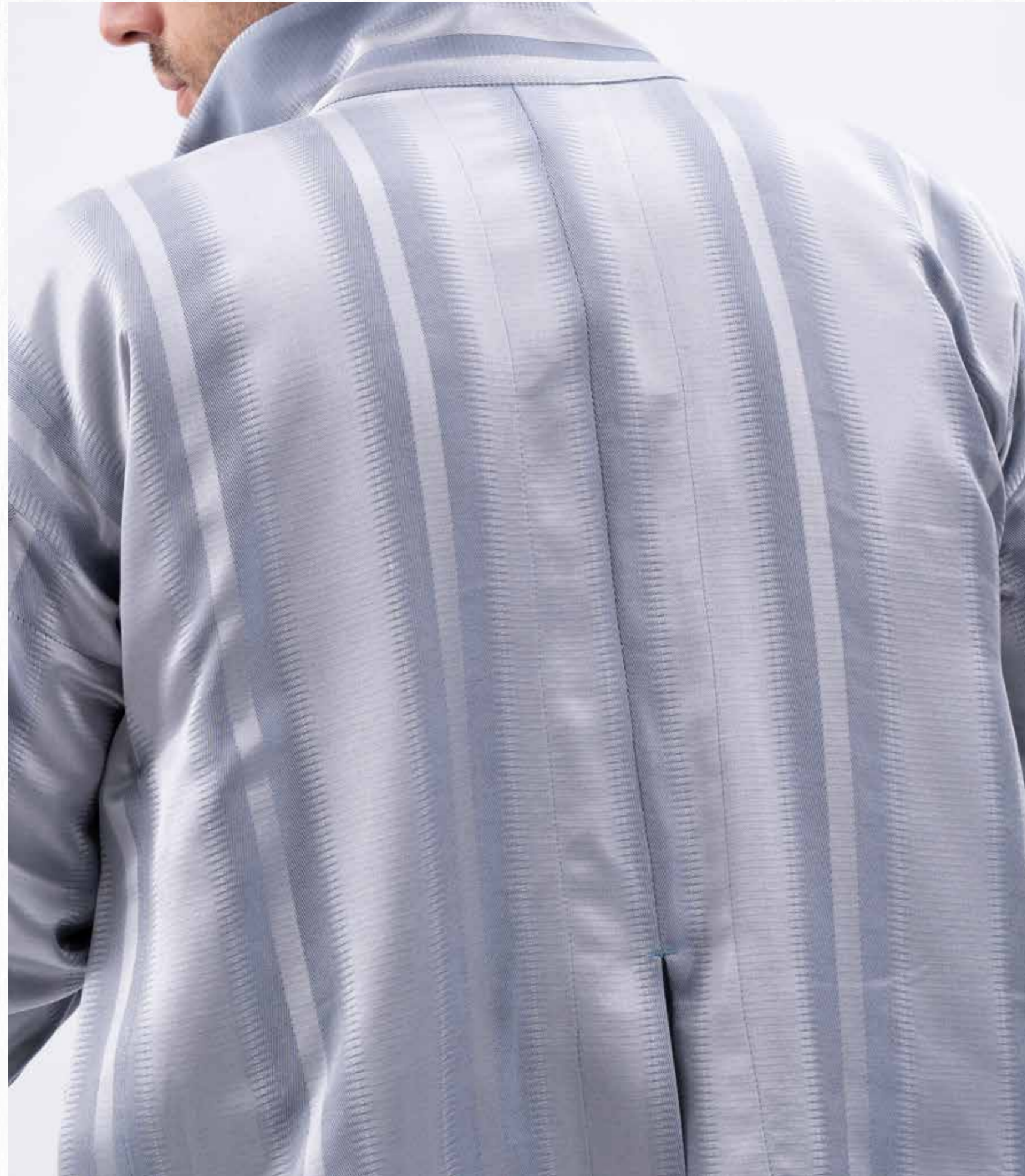


FIGURE 40, SEAM DETAIL, LUOXIAO, 2025

4.2 Details

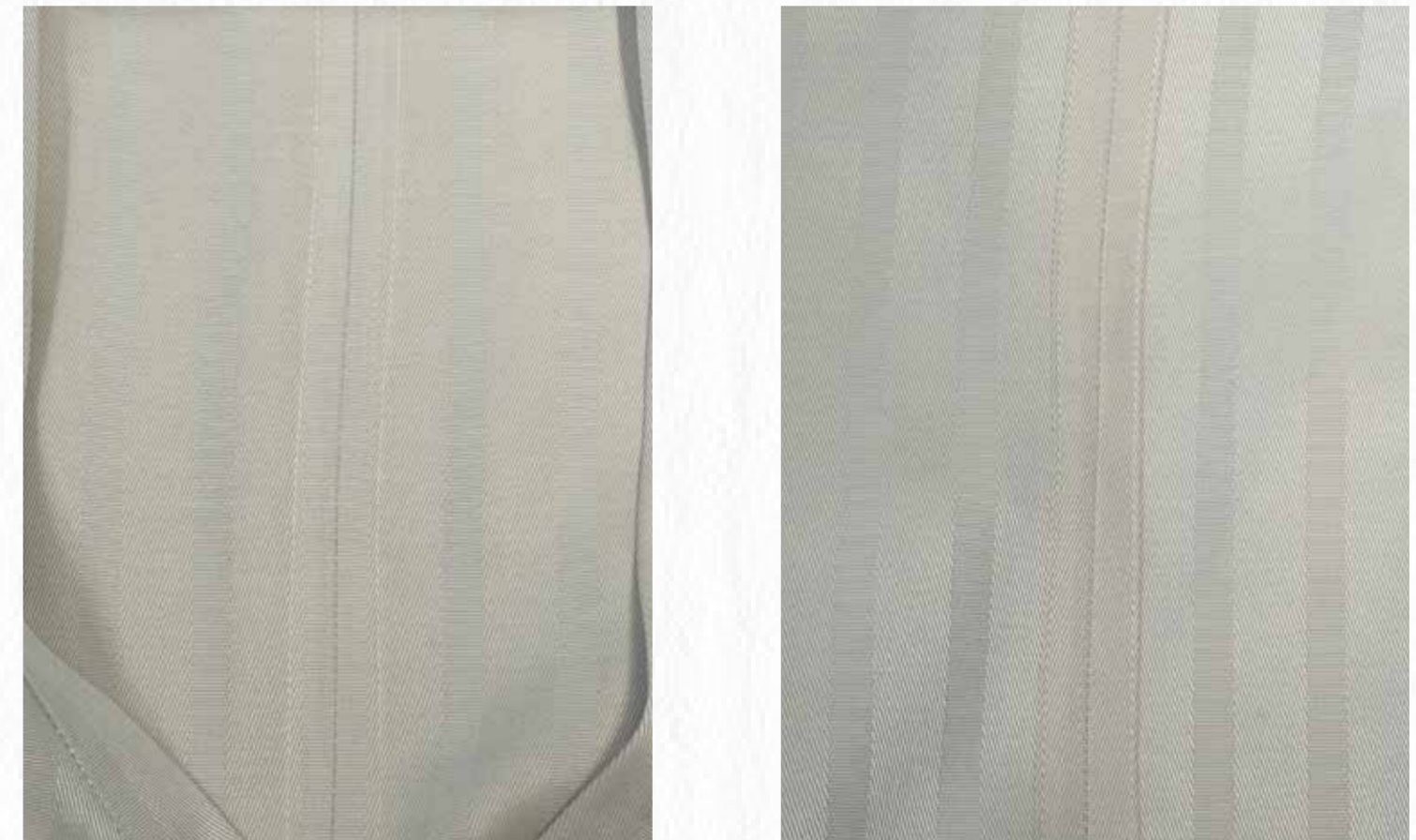


FIGURE 41, SEAM DETAILS, LUOXIAO, 2025

The seams are made into different widths in one method, double fold the seam allowance to clean the edges. Thus, both sides of the seam will be clean and beautiful.



FIGURE 42, PHOTOGRAPHY, LUOXIAO, 2025

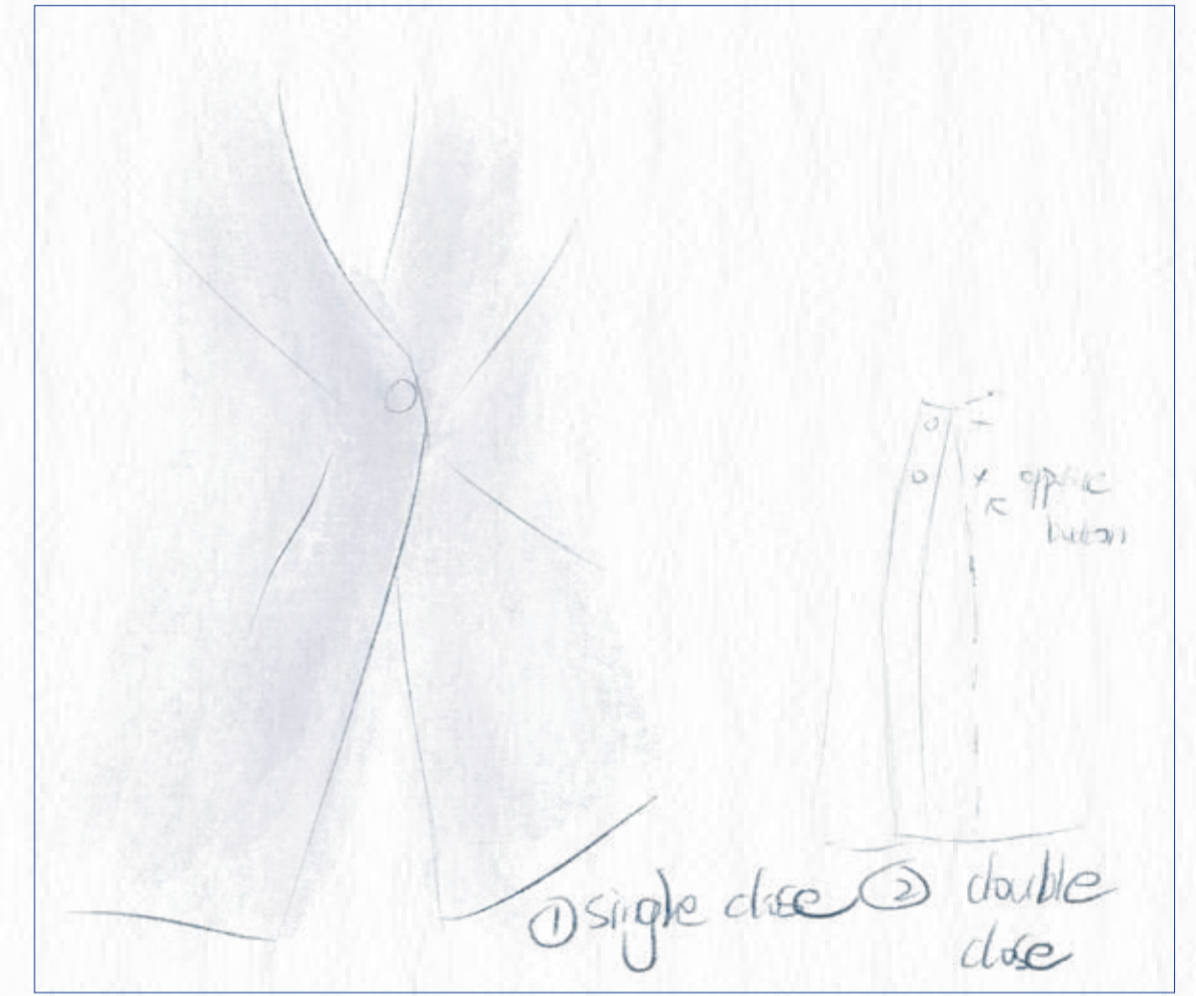


FIGURE 43, DETAIL & SKETCH, LUOXIAO, 2025

In order to reduce the volume created by square patterns and shape the body. Buttons are used to close the wide parts that are needed to be narrowed.

Put the buttons on the separate side seam to achieve the purpose of waist retraction by button up. (see figure 37)

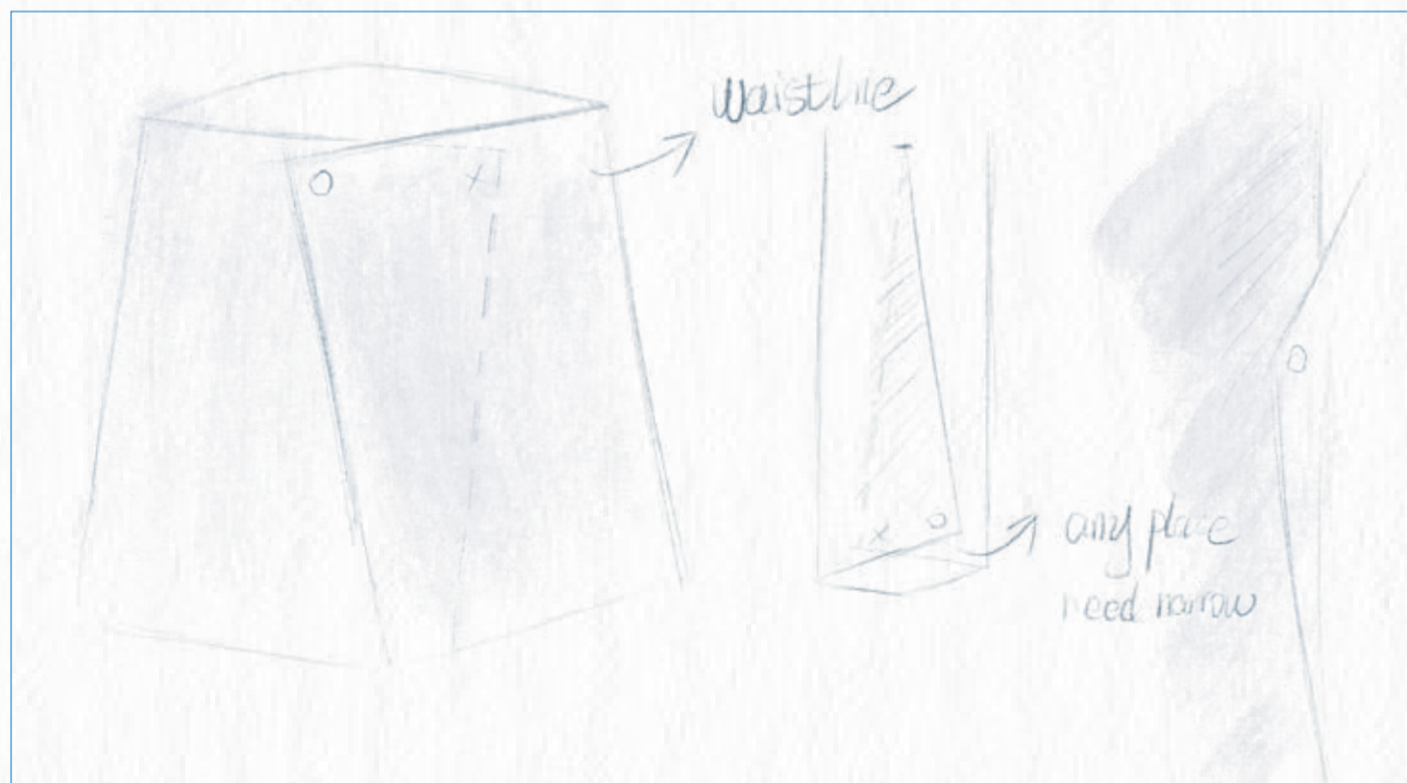


FIGURE 44, DETAIL & SKETCH, LUOXIAO, 2025

Another way to eliminate the margin is by overlapping the edges. This way can be used anywhere need fastened. For example, use overlap to make fly on trousers. (see figure) Or it can be used to fasten the sleeve. (see figure)



FIGURE 45, SLEEVE DETAIL, LUOXIAO, 2025

5. DESIGN DEVELOPMENT

5.1 Sketches

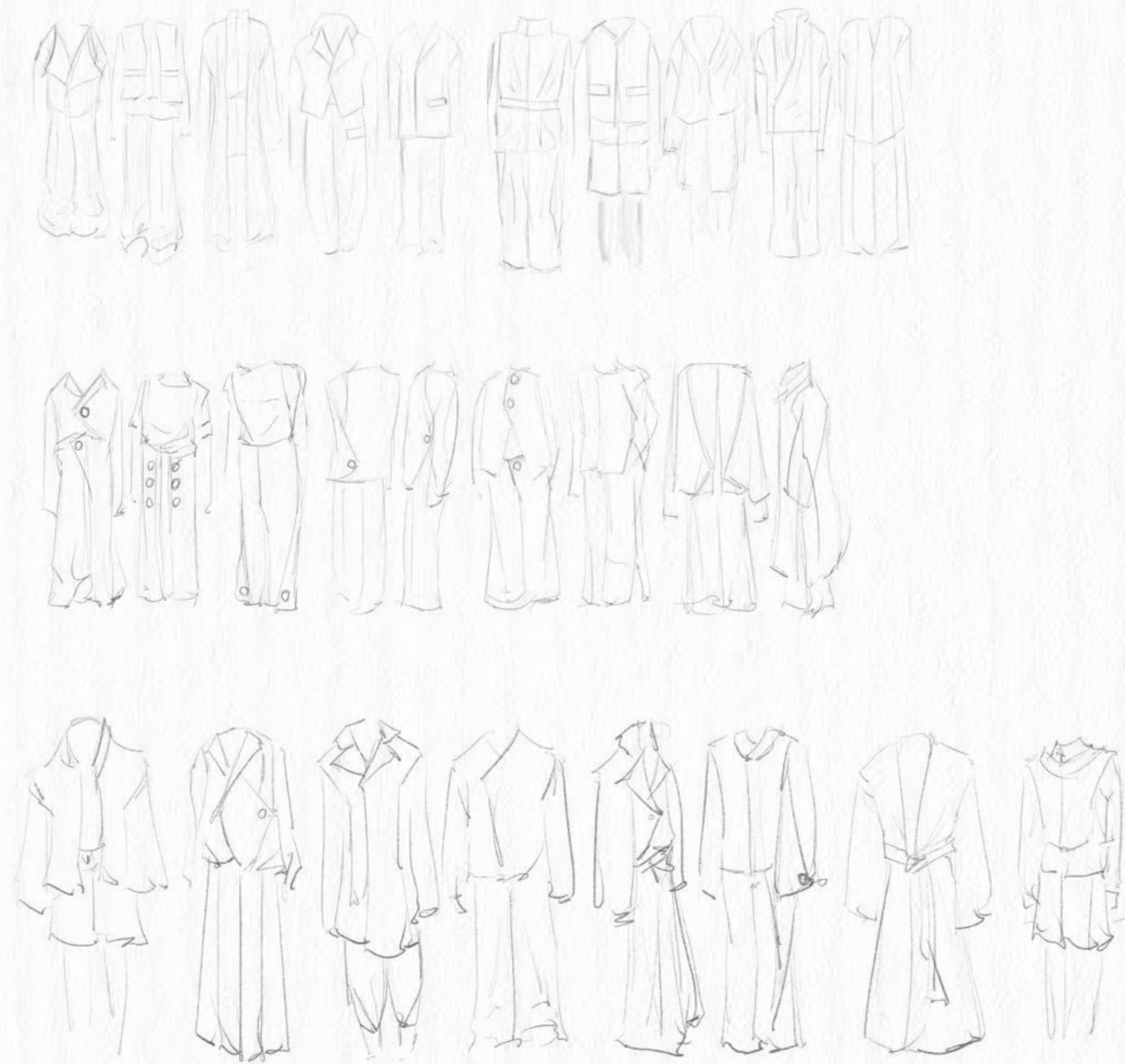


FIGURE 46, SKETCH DEVELOPMENT, LUOXIAO, 2025



FIGURE 47, COLOUR SKETCH DEVELOPMENT, LUOXIAO, 2025

5.2 Final Fitting & Key Look



FIGURE 48, KEY LOOK LAYOUT, LUOXIAO, 2025



FIGURE 49, FINAL FITTING, LUOXIAO, MODEL ROBERT, 2025

5.3 Trimmings



Buttons
 Type: Shell, Poly, Horn
 Selected size:
 Coat 24mm
 Jacket 20mm, 18mm
 Shirt 11mm
 Selected colour:
 Coat Navy, Grey
 Jacket Navy, White
 Shirt Light blue

FIGURE 50, BUTTONS, LUOXIAO, 2025

Threads
 Brand: Gutermann
 Type: Cotton Thread, Sew-all Thread



FIGURE 51, THREADS, LUOXIAO, 2025

5.4 Easy Life Style



FIGURE 52, FOLDED GARMENT, LUOXIAO, 2025



FIGURE 53, GARMENT IN SUITCASE, LUOXIAO, 2025

Ironing is a very important thing when traveling. This project is proposing a easy way to go for traveling by useing simple structure in collection. In this way, the garments will be folded easily into square shapes and put into suitcase easily.

It will be quite exciting to put on holiday outfits as soon as possible. In this way, extra time for ironing will not be needed anymore, only thing needed is putting on the garments and enjoy the holiday.

This project proposes a relaxing life style as well. The comfortable and relaxed life attitude needs to be mentioned more in men's life. Through using loose fit and simple structure, this project creates a comfortable atmosphere that allows every man to feel relaxed.



FIGURE 54, PHOTOGRAPHY, LUOXIAO, MODEL SAM, 2025

6. LINE UP

6.1 Toile Line up



FIGURE 55, TOILE LINE UP, LUOXIAO, 2025

6.2 Line up Development



FIGURE 56, LINE UP FIRST STAGE, LUOXIAO, 2025



FIGURE 57, LINE UP SECOND STAGE, LUOXIAO, 2025



FIGURE 58, LINE UP FINAL, LUOXIAO, 2025

6.3 Photography Line up



FIGURE 59, PHOTO LINE UP RIGHT SIDE, LUOXIAO, 2025



FIGURE 60, PHOTO LINE UP WRONG SIDE, LUOXIAO, 2025

7. RANGE PLAN

JACKET



LOOK 3
Jacket
Colour



LOOK 7
Jacket
Colour



LOOK 8
Jacket
Colour

COAT



LOOK 4
Coat
Colour



LOOK 6
Coat
Colour

WAISTCOAT



LOOK 2
Waistcoat
Colour



LOOK 5
Waistcoat
Colour

SHORTS



LOOK 2
Shorts
Colour



LOOK 3
Shorts
Colour

SHIRT



LOOK 1
Shirt
Colour



LOOK 2
Shirt
Colour



LOOK 4
Shirt
Colour



LOOK 5
Shirt
Colour



LOOK 6
Shirt
Colour



LOOK 7
Shirt
Colour



LOOK 8
Shirt
Colour

TROUSERS



LOOK 1
Trousers
Colour



LOOK 4
Trousers
Colour



LOOK 5
Trousers
Colour



LOOK 6
Trousers
Colour



LOOK 7
Trousers
Colour



LOOK 8
Trousers
Colour



FIGURE 61, PHOTOGRAPHY, LUOXIAO, MODEL SERGIO, 2025

8. LOOK BOOK



FIGURE 62, LOOK 1 RIGHT SIDE, LUOXIAO, MODEL SAM, 2025

LOOK 1



FIGURE 63, LOOK 1 WRONG SIDE, LUOXIAO, MODEL SAM, 2025



FIGURE 64, LOOK 2 RIGHT SIDE, LUOXIAO, MODEL SERGIO, 2025

LOOK 2



FIGURE 65, LOOK 2 WRONG SIDE, LUOXIAO, MODEL SERGIO, 2025



FIGURE 66, LOOK 3 RIGHT SIDE, LUOXIAO, MODEL SAM, 2025

LOOK 3



FIGURE 67, LOOK 3 WRONG SIDE, LUOXIAO, MODEL SAM, 2025



FIGURE 68, LOOK 4 RIGHT SIDE, LUOXIAO, MODEL SERGIO, 2025

LOOK 4



FIGURE 69, LOOK 4 WRONG SIDE, LUOXIAO, MODEL SERGIO, 2025



FIGURE 70, LOOK 5 RIGHT SIDE, LUOXIAO, MODEL SAM, 2025

LOOK 5



FIGURE 71, LOOK 5 WRONG SIDE, LUOXIAO, MODEL SAM, 2025



FIGURE 72, LOOK 6 RIGHT SIDE, LUOXIAO, MODEL SERGIO, 2025

LOOK 6



FIGURE 73, LOOK 6 WRONG SIDE, LUOXIAO, MODEL SERGIO, 2025



FIGURE 74, LOOK 7 RIGHT SIDE, LUOXIAO, MODEL SAM, 2025

LOOK 7



FIGURE 75, LOOK 7 WRONG SIDE, LUOXIAO, MMODEL SAM, 2025



FIGURE 76, LOOK 8 RIGHT SIDE, LUOXIAO, MODEL SERGIO, 2025

LOOK 8



FIGURE 77, LOOK 8 WRONG SIDE, LUOXIAO, MODEL SERGIO, 2025



8. PHOTOGRAPHY



FIGURE 79, PHOTOGRAPHY, LUOXIAO, MODEL SERGIO, 2025



FIGURE 80, PHOTOGRAPHY, LUOXIAO, MODEL SERGIO, 2025



FIGURE 81, PHOTOGRAPHY, LUOXIAO, MODEL SAM, 2025



FIGURE 82, PHOTOGRAPHY, LUOXIAO, MODEL SAM, 2025



FIGURE 83, PHOTOGRAPHY, LUOXIAO, MODEL SAM, 2025



FIGURE 84, PHOTOGRAPHY, LUOXIAO, MODEL SAM, 2025



FIGURE 85, PHOTOGRAPHY, LUOXIAO, MODEL SAM, 2025



FIGURE 86, PHOTOGRAPHY, LUOXIAO, MODEL SAM, 2025



FIGURE 87, PHOTOGRAPHY, LUOXIAO, MODEL SAM, 2025



FIGURE 88, PHOTOGRAPHY, LUOXIAO, MODEL SERGIO, 2025



FIGURE 89, PHOTOGRAPHY, LUOXIAO, MODEL SERGIO, 2025



FIGURE 90, PHOTOGRAPHY, LUOXIAO, MODEL SERGIO, 2025



FIGURE 91, PHOTOGRAPHY, LUOXIAO, MODEL SAM, 2025



FIGURE 92, PHOTOGRAPHY, LUOXIAO, MODEL SAM, 2025



PART TWO

COMMENTARY

1. Introduction

1.1 Background

In the development of human society, men bear the responsibility of supporting the family which has been developed into a regular request for men. (Jan-Benedict, 2023). And under these requirements, men should not express their vulnerability and weaknesses and pretending they are strong. Even though this phenomenon has begun to change, men are still the main part of supporting a family. In this context, men are under great pressure at work. Unhealthy lifestyle and unhealthy stress relief make men fall into serious health issues (Geneva, 2021). Therefore, how to balance work and rest and reasonably release pressure has become an important subject for men to learn. In order to achieve the goal of rebalancing the relationship between work and life and combining the two different roles, men need to learn more reasonable ways to relax and release pressure in a stressful work and try to take off everything they need to carry, express themselves.

1.2 Aim

To create a reversible collection using innovative reversible cutting techniques and use jacquard to show the complex intertwined relationship between work and leisure. The collection utilises classic men's colours to express masculinity, paired with soft fabrics to create a contrast between a hard, masculine body and a relaxed, soft silhouette. This collection aims to evoke a sense of relaxation for the hard-working wearer.

1.3 Objectives

- To conduct a critical overview of the subject drawing on literature and visual research in order to create a description of a man living under pressure but still seeking relaxation.
- To develop a reversible cutting method and foundations based on literature and practical research in order to enrich the frame of silhouette and details.
- To find a characteristic colour that represents men by drawing on historical literature research and generate this colour into a colour form that shows complexity of unbalanced life. Make it into textile patterns and present it by reversible jacquard fabric in two different sides.
- To make a relaxed atmosphere that encourage men to take leisure time based on visual and literature research. Use soft fabrics and loose silhouette to enhance the comfortable feelings.



FIGURE 94, PHOTOGRAPHY, LUOXIAO, MODEL SAM, 2025



FIGURE 95, PHOTOGRAPHY, LUOXIAO, MODEL SERGIO, 2025

2. Research

2.1 Auto-ethnographic Research

I have been asked to be an excellent person since I was a child. I need to know how to be strong, hide weakness and strive to make progress. Gradually, I learned these qualities and grew into a man. But as I grew older, I began to think that maybe just learning this is not enough. Therefore, I began to doubt whether I needed to maintain this attitude forever. I began to reflect on what caused my state. As research deepened, I found that this is a traditional idea about masculinity, which requires men to become the one who support of the whole family. But at the same time, men seem to have become robots, without emotion, and just keep working. This is a very interesting phenomenon, so I decided to further investigate the relevant content.

2.2 Literature Review

To achieve the goal to relate this project to contemporary men's lives and masculinity tightly. This project will research the development of men's characters in family and how does hegemonic masculinity come into being in history, analyse the current situation and difficulties faced by men and how they deal with these stress in modern society.

2.2.1 Developing process of men's character in society

Start with the historical reasons, according to Jan-Benedict (2023), at the very beginning, hunter-gatherers society, the social structure was simple and egalitarian, and gender power was quite balanced that time..

The dynamics of gender power relations evolved concurrently with advancements in agricultural technologies. A pivotal development was the introduction of the animal-drawn plow in Southwest Asia circa 6000 BC, which significantly enhanced land cultivation capacity. However, the employment of traction plowing necessitated substantial physical strength, a requirement predominantly associated with males, thereby influencing the societal roles and gender power structures of the period (Jan-Benedict, 2023).

With the development of agriculture and animal husbandry, those who could provide more labor especially men became owners of social resources, leading to the formation of a patriarchal society. Men are not only owners of power, but also tools of production. Which Indirectly lead to the male situation in the future. Thus, men become increasingly important in gathering the living resources as the human society develops (Ruth, 2022).

2.2.2 Men's current situation & Hegemonic masculinity

After the auto-ethnographic research, I found that men like me will be influenced by their elders and take masculinity as a necessity for success. Hegemonic masculinity reinforces a framework that promotes traits such as emotional restraint, assertive aggression, intense competitiveness, and the pursuit of dominance as societal norms (George & Waltz, 2021). As the demand of hegemonic masculinity develops, men are forced to hide their weakness and work hard to get more living resources and prove they are success.

Research demonstrates a significant negative correlation between conformity to these dominant masculine ideals and psychological well-being, with higher adherence associated with greater susceptibility to depression, increased anxiety, and a higher likelihood of engaging in interpersonal violence (George & Waltz, 2021).

According to Erving Goffman (1969), everyone in the society act like an actor or actress, uses the performance to hide the true identity. The hegemonic masculinity has developed into the rule that how men performance themselves and mask themselves.

Thus, in order to achieve career success and to get more living resources, men pretend to be someone who meets the requirements of hegemonic masculinity. These men who grew up with this demand pretend to be strong, pretend they are the people with great power that can carry everything.

2.2.3 health issues of men

Maintaining this state and working for a long time will lead to an increase in mortality. "Long working hours led to 745 000 deaths from stroke and ischemic heart disease in 2016, a 29 per cent increase since 2000" (Geneva, 2021). Even worse, since pandemic, the way people work changed, and the boundaries between home and work blurred (Geneva, 2021). Which may increase the burden of work.

In addition, maintaining emotional stability while working with high intensity also causes great harm that not only physically but also psychologically to men. From a physical point of view, whether it is to keep an action for a long time or repeat it, it will do great harm to the body. And from the perspective of mental health, maintaining a high degree of concentration for a long time will have a serious negative impact on mood. Therefore, under the pressure of the demand of hegemonic masculinity, men are facing the dilemma of dual mental and physical health, which becomes a serious problem.

On the other hand, research shows that tourism vacation has a certain positive effect on alleviating emotional problems and physical fatigue (Sarah, 2025). Also according to Sarah Paper (2025), going for vacation has a lot of advantages. The first one is releasing stress. Vacations increase pleasant emotions while reducing depression. Furthermore, knowing you have a vacation, or a break in the future makes it easier to feel better during stressful and mundane days.

And the second one is motivating the mind. Chronic stress can impair your ability to complete tasks and lead to memory issues. Taking regular breaks acts like a tune-up for your brain, helping to boost mental health and cognitive function. Employees who prioritise relaxation often experience less burnout and tend to be more creative and productive compared to those who overwork themselves without sufficient rest (Sarah, 2025).

These studies shows that fatigue and health problems caused by long-time work can be achieved by resting and relaxing, and require men to find a balance between work and resting to establish a balanced lifestyle.

2.3 Fashion Context

2.3.1 Colour

Colour is a powerful communication tool and can be used to signal action, influence mood, and even influence physiological reactions. Blue represents wisdom, reason, peace which are required in hegemonic masculinity. People often describe blue as the colour of stability and safety (Kendra, 2024).

blue is not easy to obtain technically at past, as woad grew in Europe but was not a powerful dye and indigo which came from India was very costly (John, 2015). It made blue a rare colour in cloth which means only powerful and rich men can wear the garments in blue.

Navy, one colour of the blue family, was first used in UK' s Royal Navy uniform in mid-eighteenth century. And no one can predict that navy blue is now everywhere and became a universal symbol of style and authority of menswear (Giovanni, 2024).



FIGURE 96, NAVY, LUOXIAO, 2025

2.3.2 Stripes

According to Savile row company (2023), Men's striped shirts have been a wardrobe essential for decades, and understandably so. They are timeless, versatile, and universally flattering. Available in a wide range of styles and colours, striped shirts are an excellent addition to any gentleman's closet. Whether you're aiming for a formal appearance or a more relaxed smart-casual look, there's a striped shirt to match your personal style.

As for history, striped shirts for men have a long history, with the earliest examples believed to date back to the 16th century. Initially, these shirts were predominantly worn by sailors, fishermen, and other working-class individuals who required garments that were both practical and durable. The stripes were often bold and vibrant, allowing wearers to stand out in a crowd.

By the 19th century, striped shirts began to enter mainstream fashion. At this point, they became associated with leisure, as affluent men started wearing them while enjoying time on their yachts or relaxing at home. This led to their adoption by the upper class, who viewed them as symbols of wealth and status.

The popularity of striped shirts continued into the 20th century, becoming a common sight among men from various social backgrounds. In the 1950s, the “greaser” subculture embraced striped shirts, incorporating them into a tough, rebellious style.

Today, striped shirts are a fundamental element of men's fashion, appearing in settings ranging from the office to the beach and bars. With a diverse array of styles available, it's easy to find a striped shirt that suits your personal taste. (Savile row company, 2023)

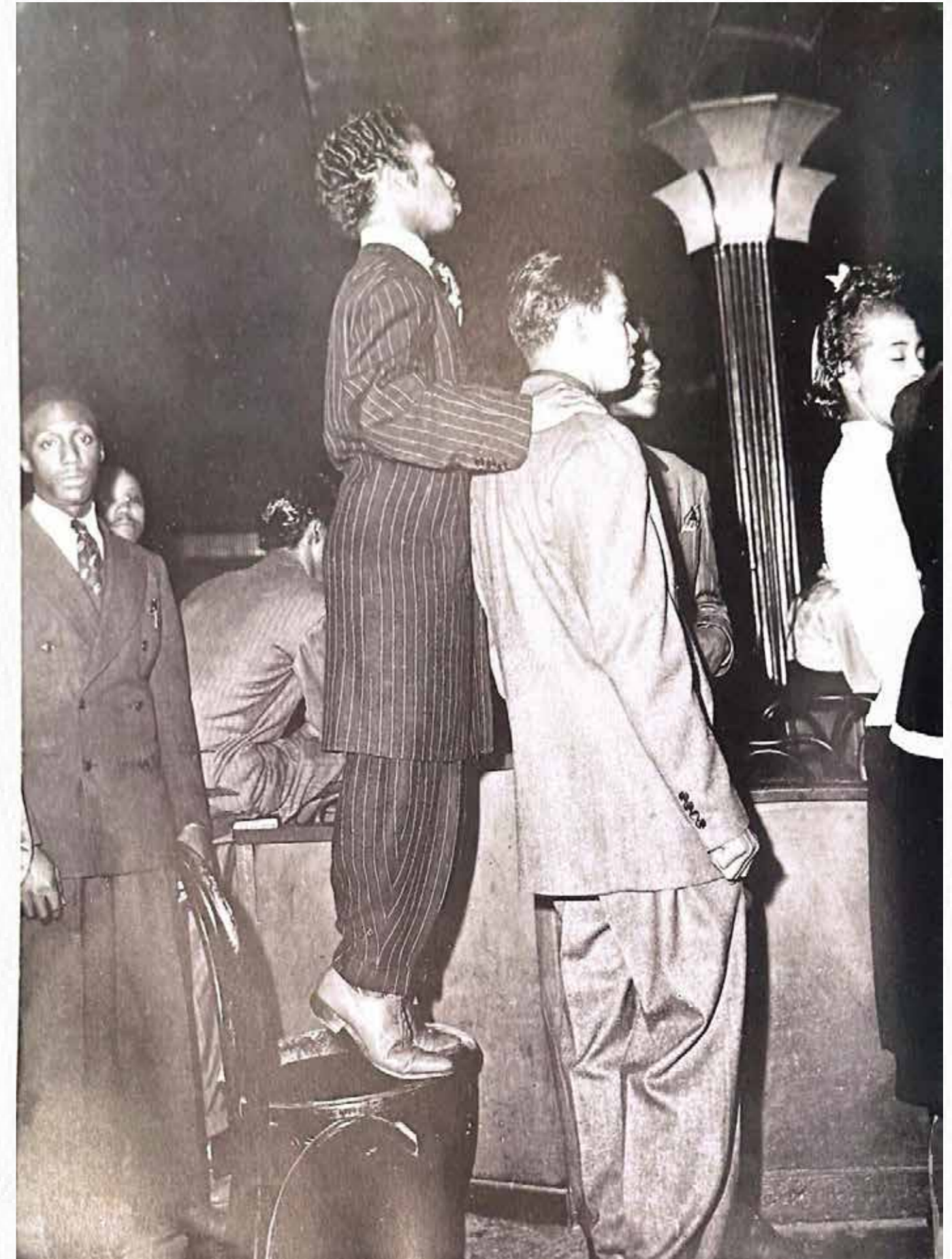


FIGURE 97, MEN IN STRIPES, A HISTORY OF MEN'S FASHION, CHENOUNE, 1993

2.3.3 Lounge suit & Pyjamas

Casual suit is a kind of dress that is very suitable for vacation. This style of dress weakens the tough silhouette of traditional men's wear and provides a relaxed and casual feeling for men. In my research, I found that Armani was the first classic men's wear brand to use thin shoulder pads to modify the silhouette. In Armani's design, they transformed the original square and firm shoulder shape into a thin and flexible shape, and used soft skin friendly fabrics to make the whole suit more light.



FIGURE 98, DOLCE & GABBANA, 2025



FIGURE 99, GIORGIO ARMANI, 2024

In Spring 26, Dolce&Gabbana made striped clothes in the style of pyjamas. The relaxed atmosphere combined with traditional striped clothes made the original rigid striped clothes more energetic.

"In Italy, every man owns a pajama set, which doesn't mean they eventually sleep in it. It's part of the wardrobe as a symbol of decorum and good manners, passed down from childhood." (Tiziana,2025)

Also in Spring 2025, Giorgio Armani, they also use striped fabrics with different textures to present their leisure and comfortable style. Textile with high-end materials, and combine striped fabrics and non striped fabrics to create a high-level sense of leisure. Moreover, relaxation is still an important part of Zegna's design. It can be seen that the combination of high-quality fabrics and leisure style has a clear market and is worth further development.



FIGURE 100, PHOTOGRAPHY, LUOXIAO, MODEL SAM & SERGIO, 2025

3. Design Methodology Analysis

3.1 Pattern Cutting Methodology

To make a reversible collection, the most important thing is to make the seams reversible. As the research goes, press the seam allowance is the most common way in making the seams. Based on this, I decided to go deep into this method to make the folded seam allowance clean. The easiest way to do that is to fold the edge of the seam allowance and stitch it to the body. According to the idea of make clean edge of folded seam allowance, I started the test of making the reversible seam. After different tests, I find that making the seams into straight line is the only way to make seams in different width. Thus, cutting the patterns in straight borders became the start point of this project.

The next step to extend this methodology is to use the patterns with straight borders to make the whole body. To achieve this goal, I decided to divide the body into several parts that can be connected by straight lines. Referencing the ancient garments with large pieces, I decided to divide the jacket/coat into two parts, main body and sleeve. Then, followed the shape of the jacker/coat, I adjust the classic patterns of shirts and trousers into straight borders, and these three pieces became my key look.

3.1.1 Key Look Pattern Layout

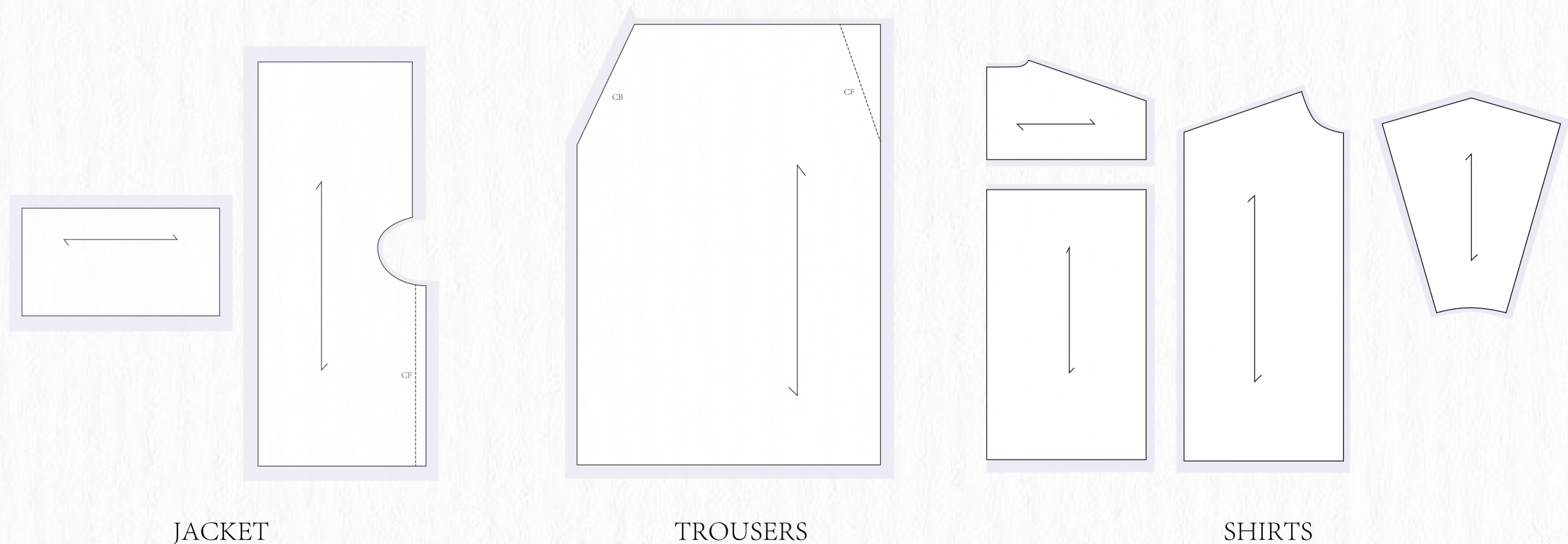


FIGURE 101, KEY LOOK PATTERN LAYOUT, LUOXIAO, 2025

3.2 Colour and textile pattern design methodology

In view of the fact that blue has been proved to be an important part of classic men's clothing in the research on classic men's clothing, this project selected blue as the main colour and developed a further colour use methodology based on blue.

In order to show the sense of unbalance in life, I choose to mix the two colours together to create a feeling that the boundary between work time and rest time is very fuzzy. The first colour is blue, as the traditional colour of men's clothing, which perfectly conforms to the representative of working time. The other colour is white, which symbolises the natural and primitive desire with pure undyed white as the representative of leisure time. The mixed colour of the two colours symbolises the chaotic and intertwined life state of men in today's work and leisure time.

Considering the following three aspects, in the further development of colour methodology, I made the colour into the shape of gradient stripes. First, stripe is a classic element of traditional men's clothing. The use of stripe patterns can further strengthen and emphasise masculinity. Second, the shape and cutting of the plate are mainly straight lines. The use of striped patterns can effectively combine the colour methodology and the plate cutting methodology, making it a more complete whole. Third, in men's life, work and rest take turns like stripes, but never intersect, and together form the life of modern men.

In the presentation of stripe patterns, I choose to use jacquard. The reasons for using jacquard fabric are as follows. First, in jacquard fabric, warp and weft are intertwined to form two completely opposite patterns, which strengthens the integration of two different living conditions and makes them more closely connected. Second, jacquard weaving can create richer fabric texture and details, making the fabric more textured.

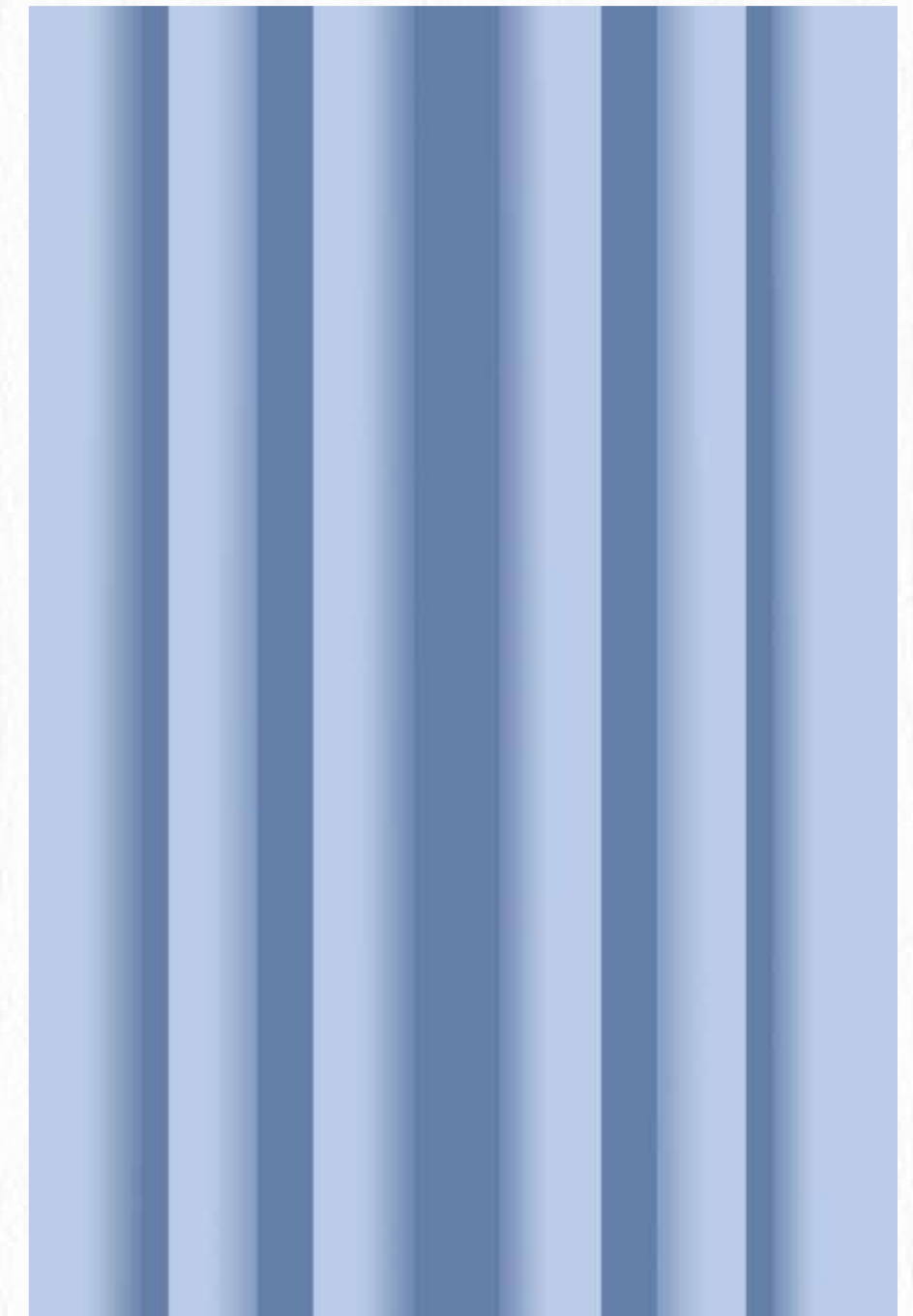
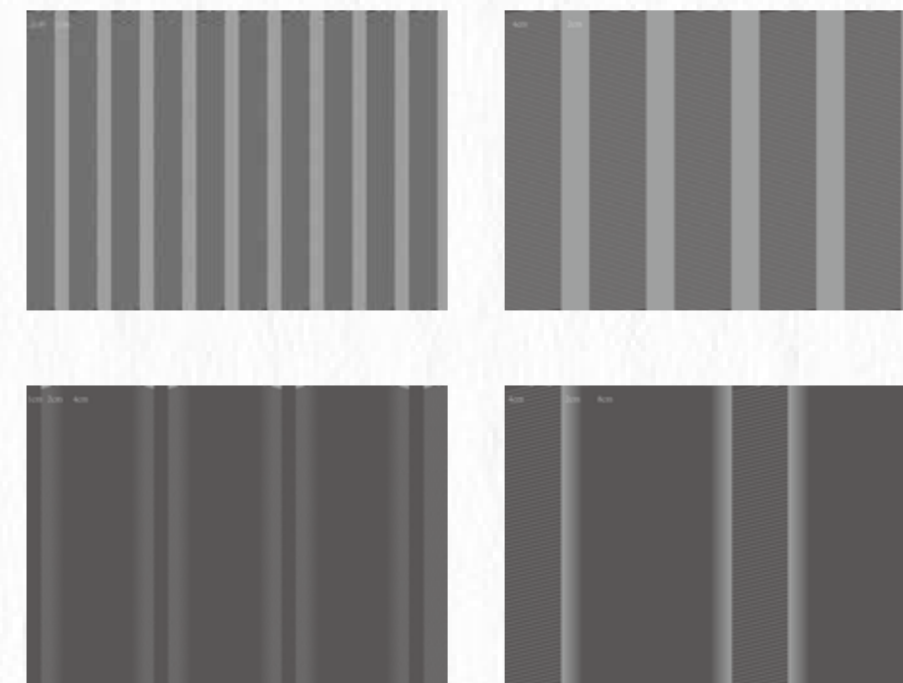


FIGURE 102, JACQUARD PATTERN, LUOXIAO, 2025 FIGURE 103, COLOUR STRIPE, LUOXIAO, 2025

The following is the specific jacquard design. First, the stripes with different widths are combined to represent the uneven distribution of life time and rest time. Second, mix twill and plain weave to distinguish between different stripes and emphasise the complexity of different living conditions.



FIGURE 104, FABRIC IN JACQUARD PATTERN, LUOXIAO, 2025

4. Technical Analysis

In this project, the main process methods are divided into the following aspects: reversible structure, fusing, and styling details.

4.1 Reversible Structure

4.1.1 reversible seams

In this project, in order to ensure that both sides of the garment are clean and tidy at the same time, all seams and hems use the method of double folding and suture fixation to clean the raw edges, and use 45 degree splicing at the corners to ensure the overall cleanliness of the garment. In some areas, such as York and the collar, double-layer fabrics will be used to wrap it, which is combined with the main methods to achieve the flippability of all stitches.

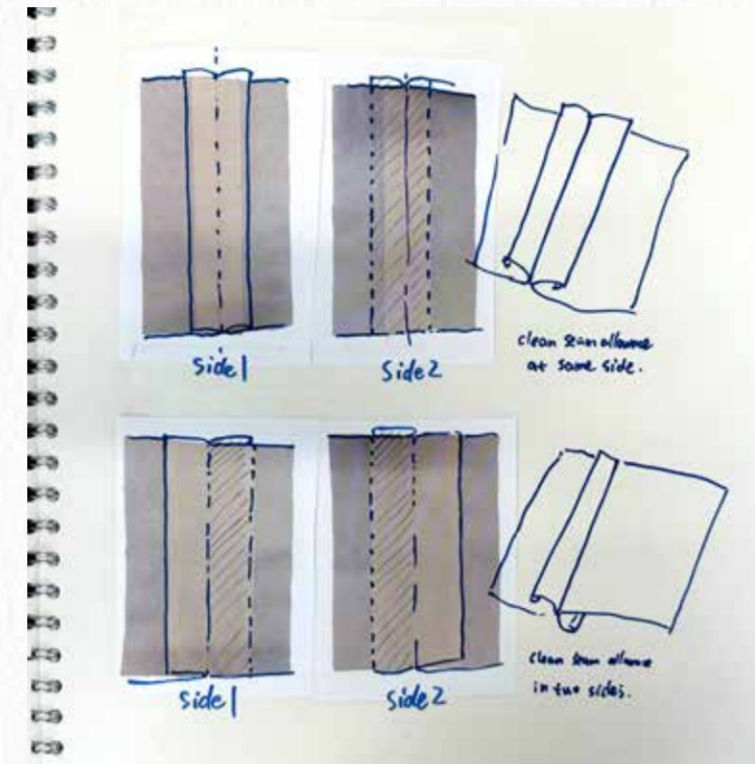


FIGURE 105, SKETCH, LUOXIAO, 2025

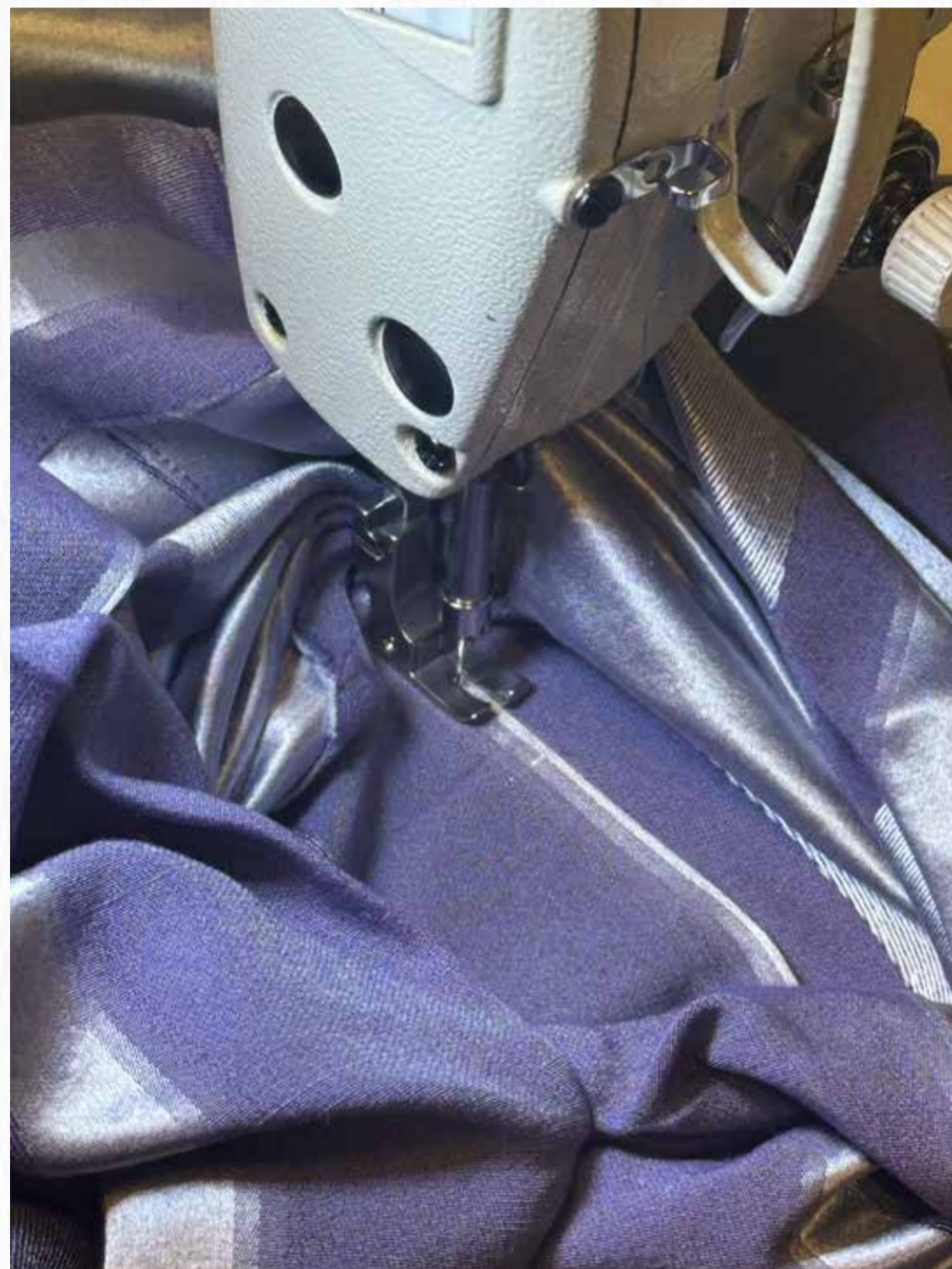


FIGURE 106, MAKING PROCESS, LUOXIAO, 2025



FIGURE 107, PHOTOGRAPHY, LUOXIAO, MODEL SERGIO, 2025



FIGURE 108, POCKET DETAIL, LUOXIAO, MODEL SERGIO, 2025

4.1.2 reversible pocket

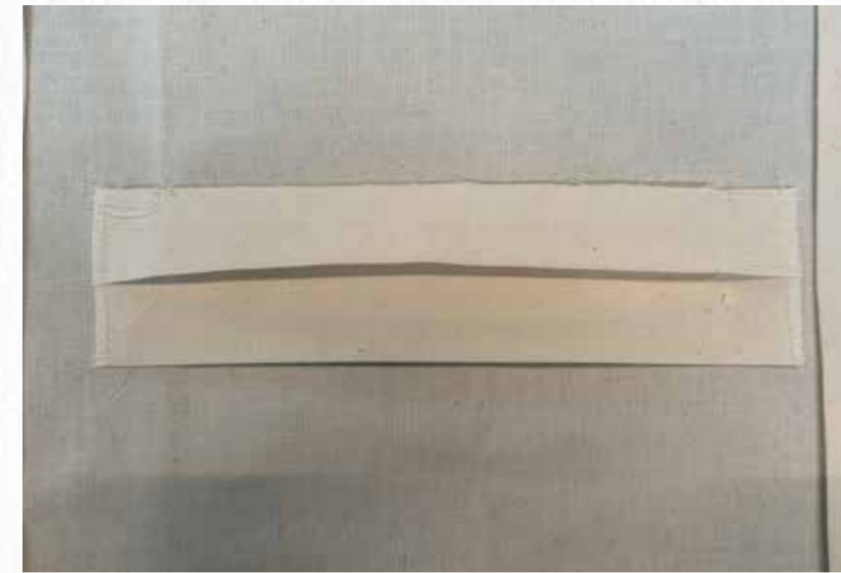


FIGURE 109, TOILE POCKET, LUOXIAO, 2025

In this project, the pocket should achieve the goal of two-sided availability. The main process is to combine the pocket opening of the welt pocket with the patch bag, and use the patch bag as the pocket cloth on the other side to realise the purpose that one pocket can be used from both sides. At the same time, under the guidance of this method, different use forms suitable for jackets, pants and shirts have been developed. At the same time, the back structure of the pocket opening of the thread embedding bag is refined to achieve a clean and beautiful effect.



FIGURE 110, POCKET IN MAKING, LUOXIAO, 2025

4.1.3 reversible collar and lapel

In terms of collar, the project mostly uses stand collar structure to avoid folding structure, so as to achieve better effect when the clothing is turned. On the other hand, the flippability of the connection part between lapel and collar is transformed, and the original lapel is changed into a vertical collar structure and connected through buttons, so as to ensure the flatness of lapel when the garment is flipped.

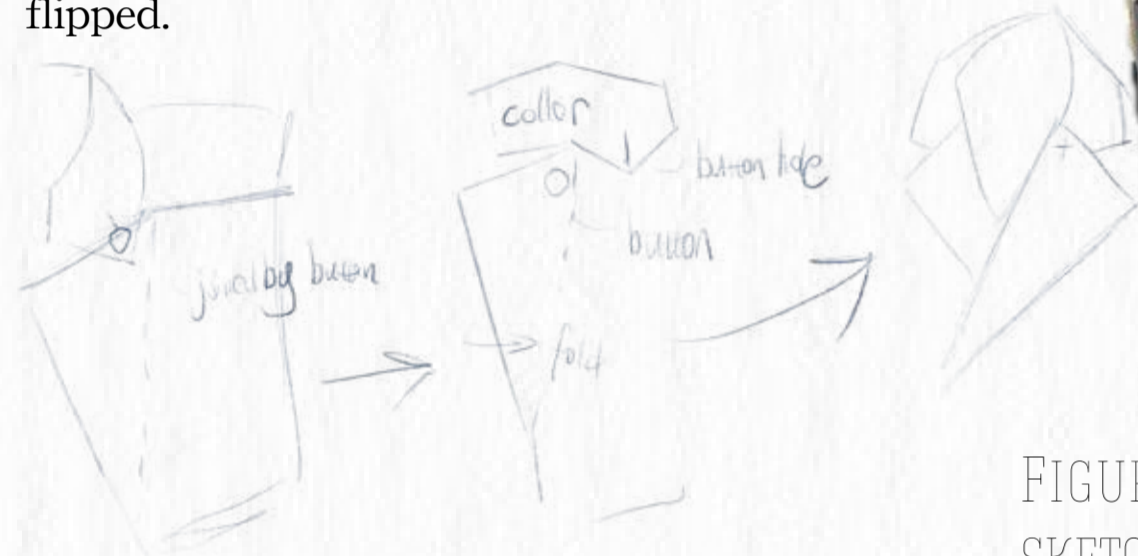
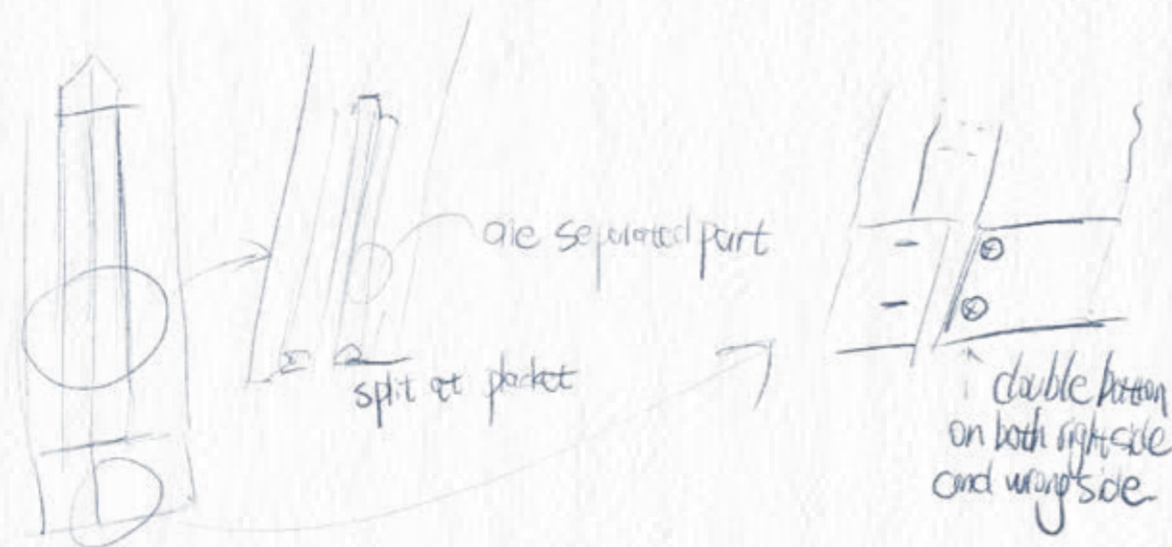


FIGURE 111, COLLAR & LAPEL DETAIL WITH SKETCH, LUOXIAO, 2025

4.1.4 reversible placket



In terms of the structure of the placket on sleeves and other parts, the project uses two pieces of fabric as the main part of the slit, folds the fabric into the same shape in the same way, and finally stitches it to achieve the reversibility of the placket.

FIGURE 112, PLACKET DETAIL WITH SKETCH, LUOXIAO, 2025

4.2 Fusing

After experimenting with different adhesive fusing, the project chose to use light and thin fusing to strengthen the stability of clothing edges and parts requiring buttonholes, while using more stiff fusing to strengthen the fabric of neckline and collar. When necessary, two kinds of fusing should be combined to achieve better outcome.

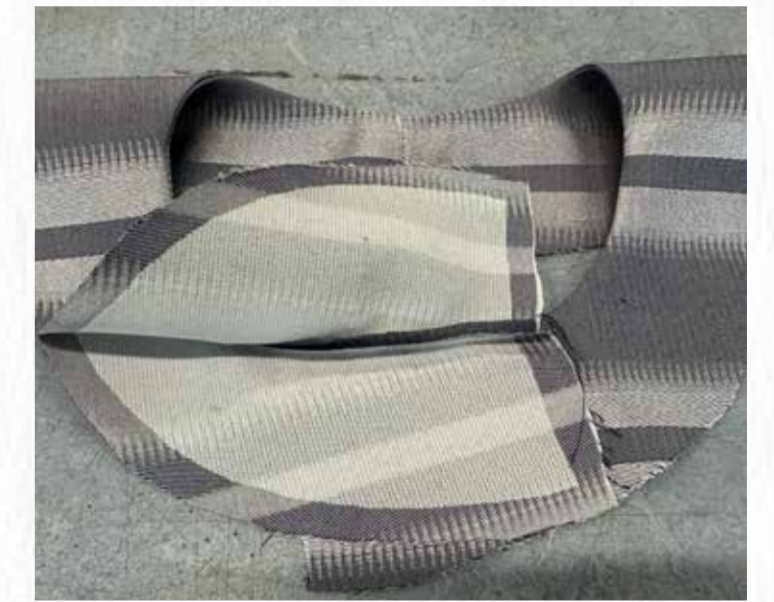
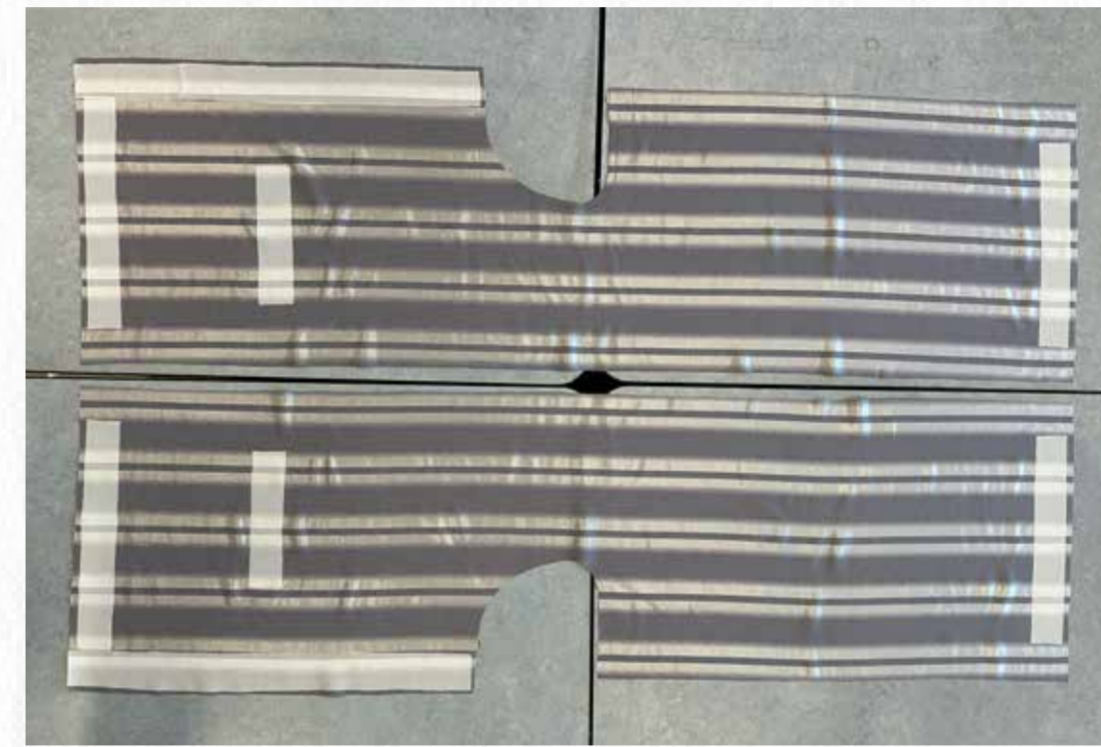


FIGURE 113, FUSING DETAIL, LUOXIAO, 2025

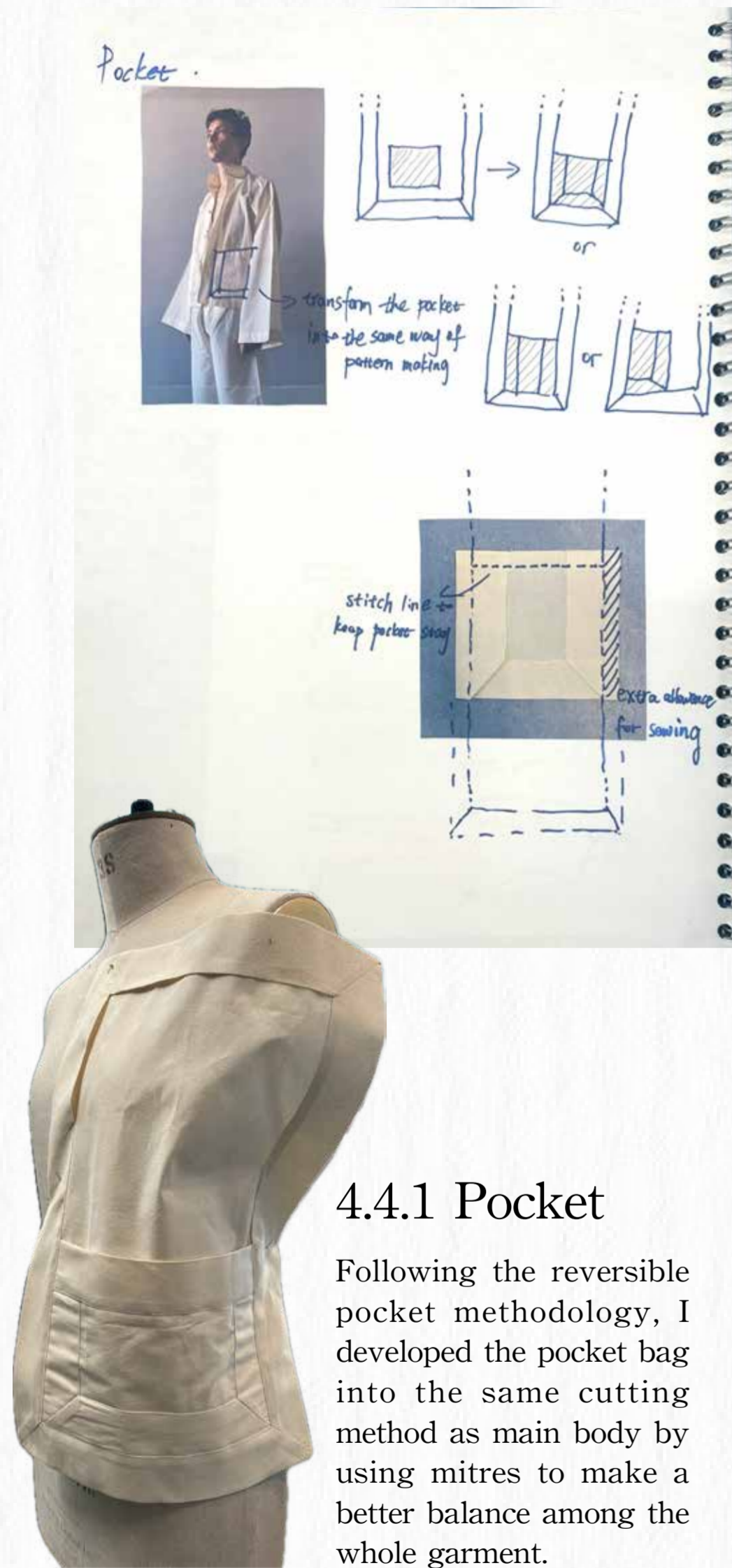
4.3 Volume



Because the project uses single-layer fabrics with straight cutting, in order to ensure the beauty of both sides, the use of darts is no longer feasible. In order to deal with the clothing allowance generated in cutting to achieve the purpose that the clothing is more suitable for human body, the project uses the way of overlapping parts to tighten the allowance generated by cutting. For example, the method of overlapping is used in the position of the pants placket and the side seam of the jacket, and the symmetrical two buttons are used to fix it, so as to ensure the flippability and reduce the margin at the same time. At the same time, in order to ensure the consistency of the overall clothing style, the project has made slits in all the side seams of the clothing to achieve the purpose of uniform style.

FIGURE 114, BUTTON DETAIL, LUOXIAO, 2025

4.4 Toile Development



4.4.1 Pocket

Following the reversible pocket methodology, I developed the pocket bag into the same cutting method as main body by using mitres to make a better balance among the whole garment.

4.4.2 Collar & Lapel

As the single layer lapel has been reversible already, so different connecting ways between collar and lapel are used to achieve the goal of reversibility.

Two ways are used: one is connect collar and lapel with button, and another one is making two separated parts.

Collar and Lapel

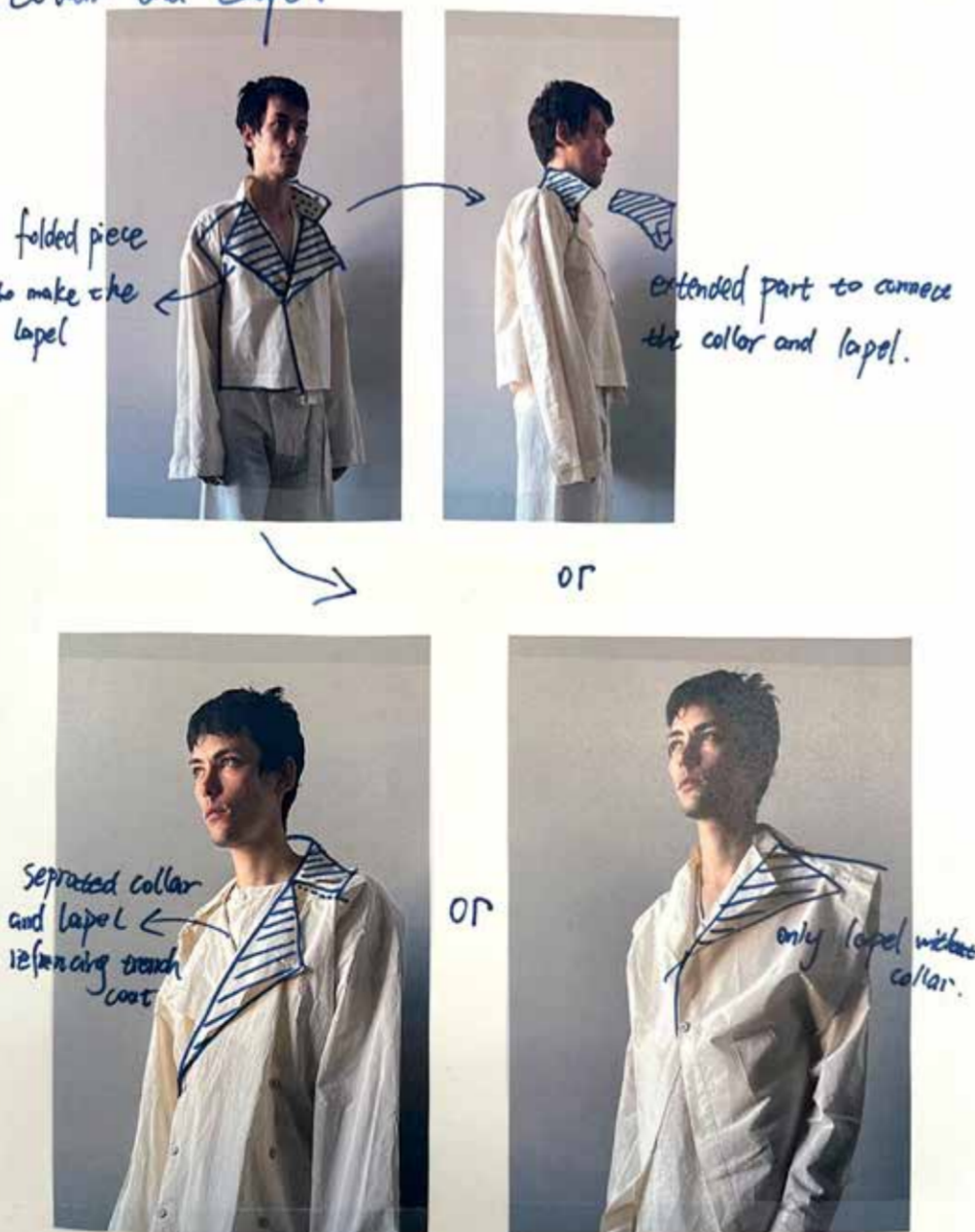
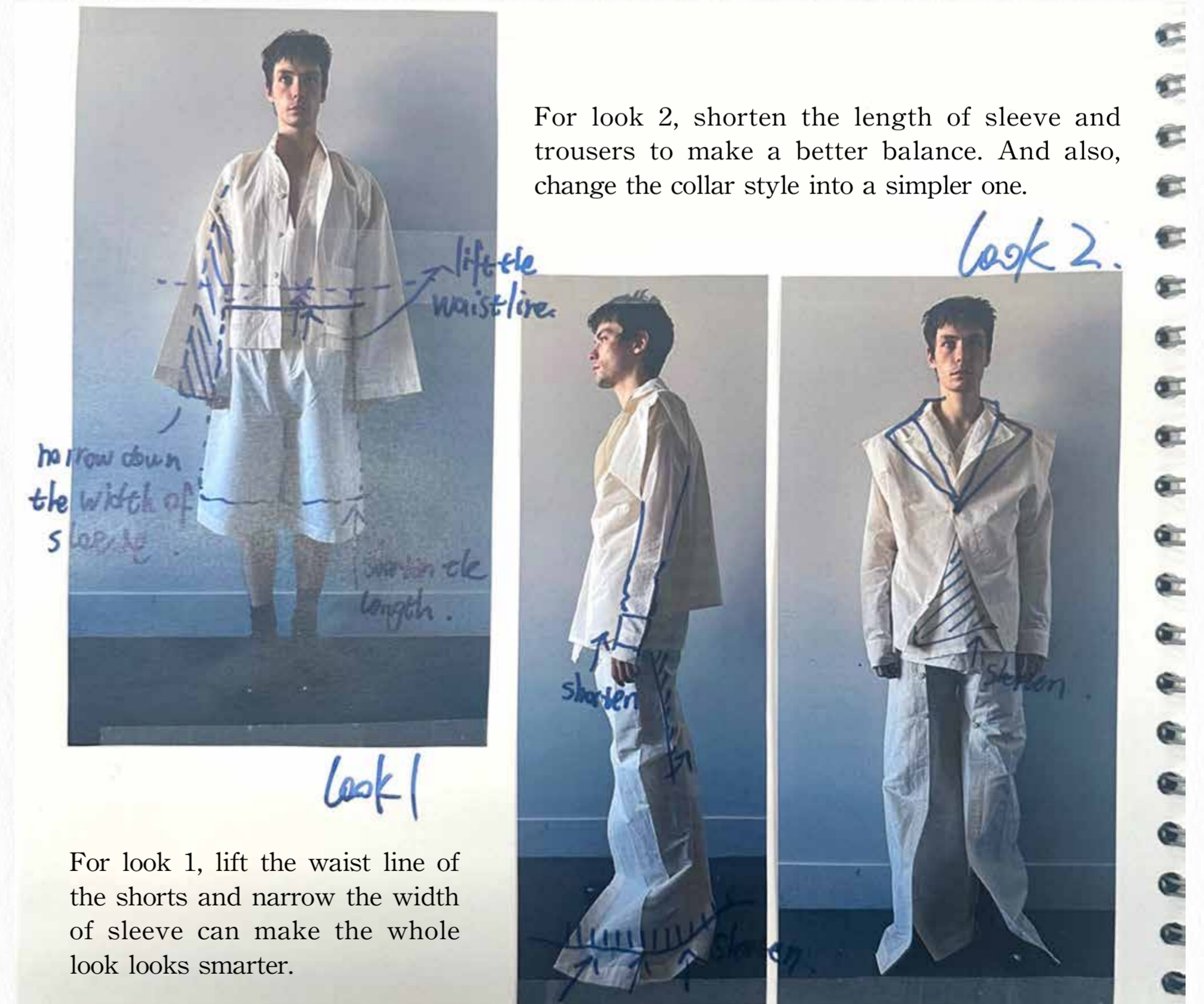


FIGURE 115, SKETCH IN DETAIL, LUOXIAO, 2025



FIGURE 116, PATTERN LAYOUT & ARRANGEMENT, LUOXIAO, 2025

4.4.3 Fitting Adjustment



For look 2, shorten the length of sleeve and trousers to make a better balance. And also, change the collar style into a simpler one.

For look 1, lift the waist line of the shorts and narrow the width of sleeve can make the whole look looks smarter.

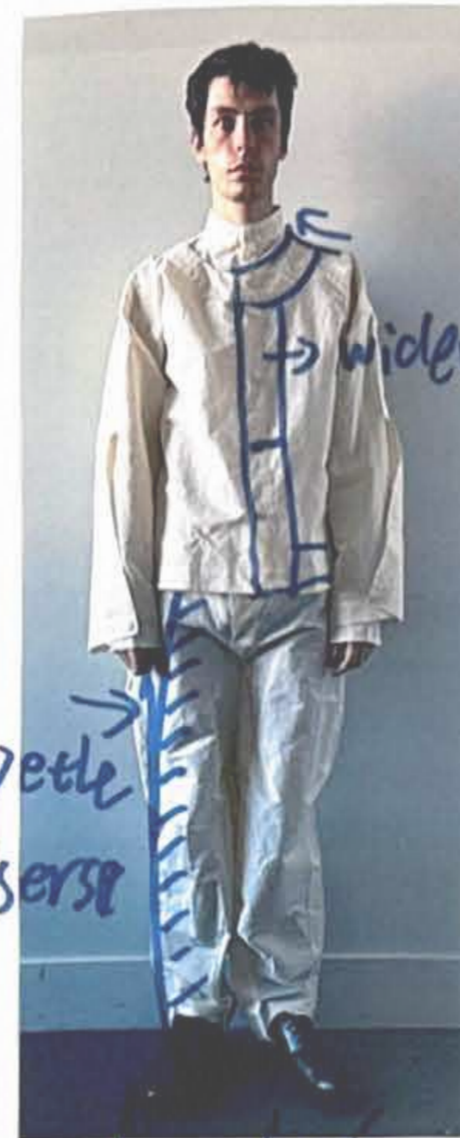
FIGURE 117, TOILE ADJUSTMENT, LUOXIAO, 2025



look 3



look 4



look 6



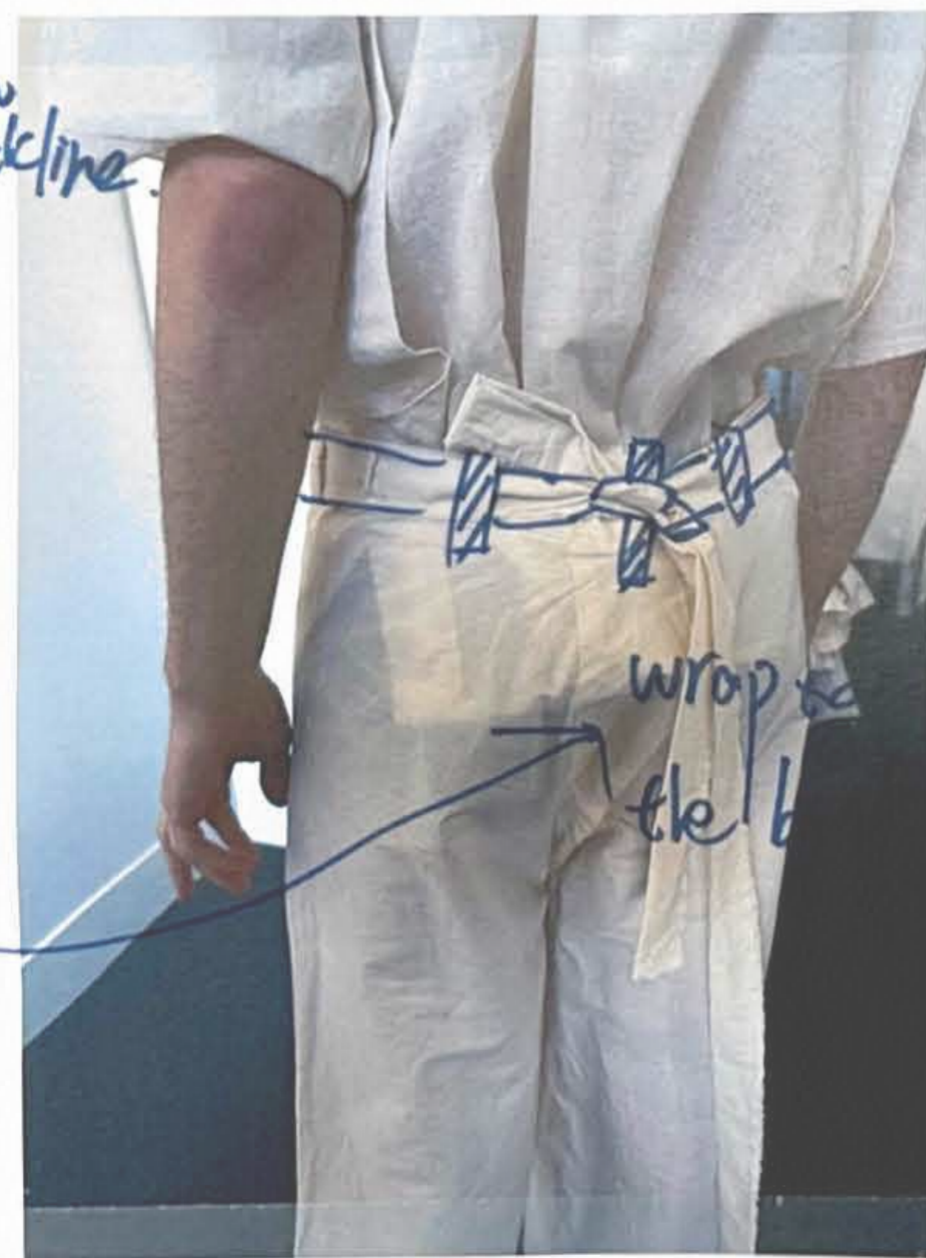
In look 3, look 5 and look 6, neckline should be adjusted to fit the body to keep the garment steady but soft.

Also for look 4, look 7 and look 8, the length should be adjusted. To enrich the whole collection, garments in different length is needed to make and create a better balance.

For belt, both trousers in look 5 and coat in look 7, loops should be add to ensure the specific part tight. Construction between tight and loose can make a better impression.



look 5



look 7



look 8

5. Collaboration

In order to achieve the jacquard fabric design, I found a textile factory to cooperate. Try to use different yarns and different patterns for testing.

5.1 yarns

In selection of yarns, I draw on the natural fibres that have been used in classic menswear for a long history. Wools and cashmeres are often used in tailored and luxury menswear. Thus, they become my target.



FIGURE 119, YARNS, LUOXIAO, 2025

In textile, all warp yarns are white silk, which are made by using different weft yarns. In the selection of weft yarn, I chose wool yarn and cashmere yarn. The finer wool yarn can be used to make light shirts and casual coats. The thicker cashmere yarn is suitable for the fabric of coat.

Also, in the test, I tried to use two different colours of yarn together, so that the same fabric can show different colours at different angles. When it is used in light and thin clothes, it can enhance the special visual feeling when it is floating. At the same time, due to the characteristics of silk, the lines composed of warp silk will be more shiny, which is different from warp yarn composed of wool or cashmere. At the same time, because of the stripes of different widths, the overall fabric will also show a matte state on one side and a more shiny state on the other.



FIGURE 120, FABRIC PRODUCTION, LUOXIAO, 2025

6. Sustainability

The project responds to sustainable development from two aspects.

First, the target output of the project is reversible clothing using jacquard fabric, which means that the two sides of the clothing will show different shapes. In the study, it is found that the same garment can be transformed into two different styles through the flipping of the garment, so that the same garment can adapt to a variety of different occasions and slow down the speed of people losing interest in clothing. So as to reduce people's demand for clothing and indirectly achieve the purpose of sustainability.

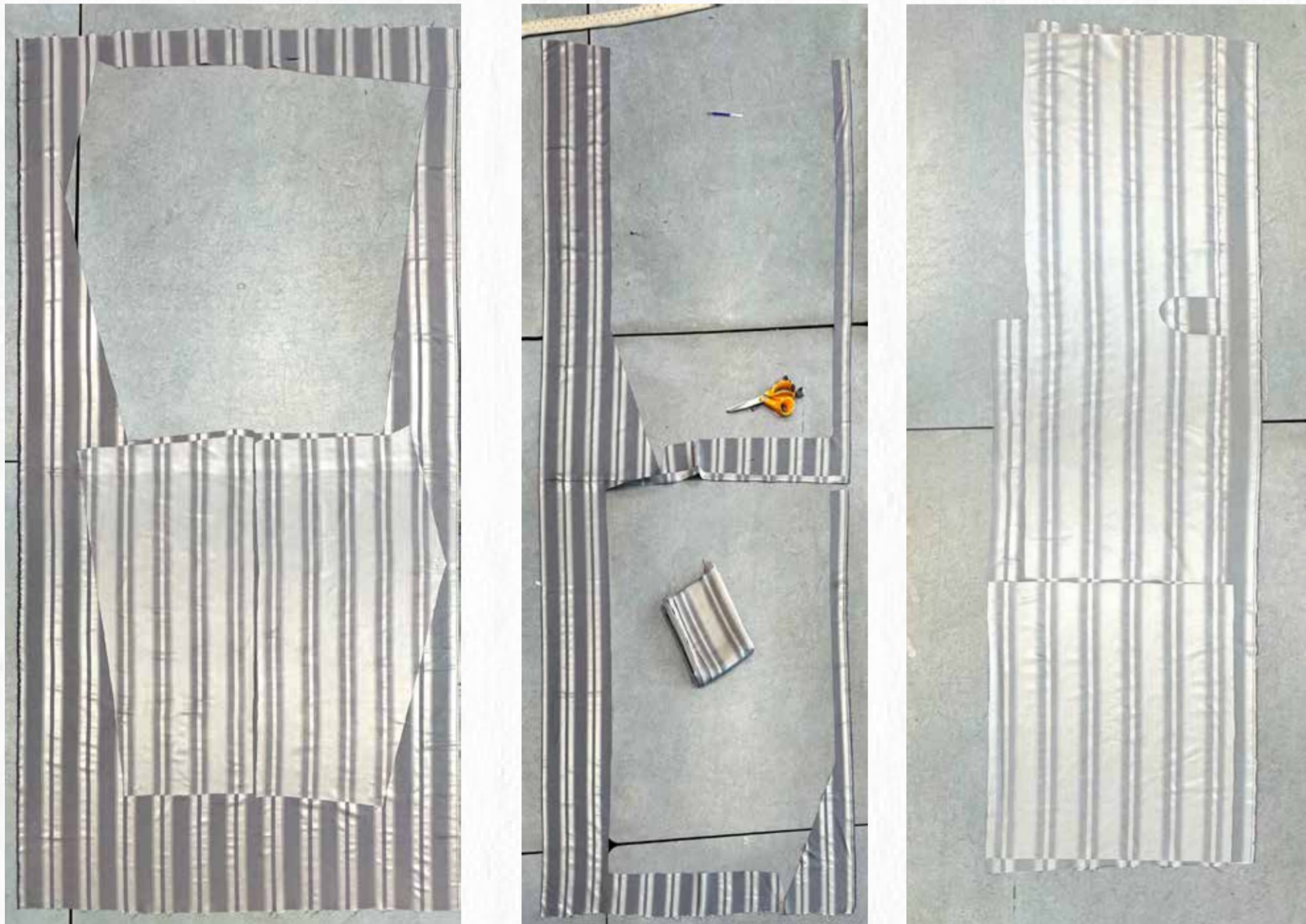


FIGURE 121, CUTTING, LUOXIAO, 2025



FIGURE 122, PIECES, LUOXIAO, 2025

The second aspect is to reduce waste in the production process through the exploration of cutting methods. Because the project uses a straight-line cutting scheme, it can be found in the experiment of the arrangement that the combination of straight lines will effectively reduce the waste of cutting. At the same time, in terms of size design, try to match the width of the fabric, 114cm, to maximise the use of the fabric. (see figure 121) At the same time, due to the demand corresponding to the stripe pattern generated during the cutting of striped fabrics, some striped fabrics will still be left in the cutting process. Obviously, the strip fabric still has strong process-ability. For example, the remaining strip fabric can be combined to make a travel bag. Here are some ideas for this realisation method. (see figure 123)

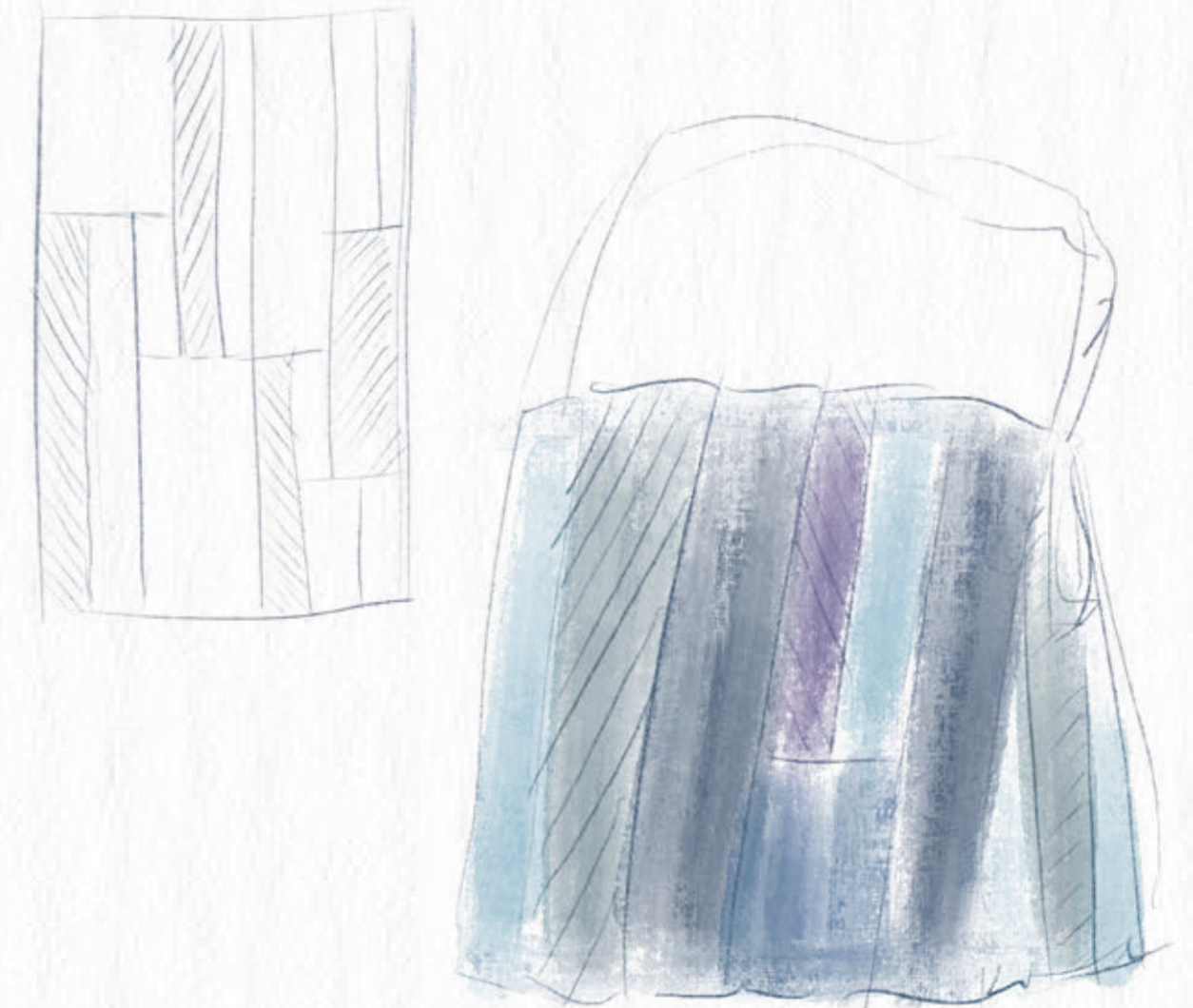


FIGURE 123, BAG SKETCH, LUOXIAO, 2025

7. Branding

CLV Chen brand focuses on the use of high-quality fabrics for more detailed clothing design. Through the innovation and improvement of Chinese traditional clothing structure, we can make leisure style clothing more suitable for modern society.

Considering that the customer group has a higher degree of pursuit for the clothing itself, the brand will not use large area labels for identification, but show the brand characteristics by marking in the corner and using tags to emphasise the brand content. In terms of packaging, more attention is paid to the creation of high-class atmosphere, and brand building is carried out in parts other than clothing.



FIGURE 124, LABEL, LUOXIAO, 2025

7.1 Market Positioning

This season's works are aimed at those who demand high-quality leisure life and leisure equipment, and anchor the market on the old money style leisure clothing. In terms of differentiation, the work forms competitiveness through the use of fabric materials and the innovation of casual clothing version, and focuses more on holiday use scenes, aiming to provide a set of high-grade clothing suitable for leisure and vacation.



FIGURE 125, PHOTOGRAPHY, LUOXIAO, MODEL SERGIO, 2025

8. Conclusion

This is a very challenging but worthwhile journey. Although I encountered many failures and setbacks along the way, it also taught me how to communicate with the audience through fabric, resulting in a complete and reasonable commercial design piece.

Design Exploration

Throughout the design process, I found myself trapped in a complex misunderstanding, repeatedly encountering issues in the use of methodology. The application of pattern cutting methodology should not be rigid or independent; rather, it should serve the garment itself. During this process, I gradually realised that, for clothing, the final presentation is paramount; even the simplest patterns can yield beautiful effects. This requires a thoughtful understanding of aesthetics, where scale is crucial. Initially, I was obsessed with using my cutting methodology to create garments with a strong sense of "design," breaking away from traditional clothing silhouettes. However, this tendency made my designs overly complicated, thus losing their beauty. I began to consider that perhaps simplicity in construction could be more effective, and I adhered to this principle in the final design of this collection, aiming for optimal results through clear and straightforward design methods.

At the same time, integrating the design methodology of the entire project within a unified framework proved to be quite challenging for me. In the design process, I needed to effectively combine various components of a design piece, finding a balance among patterns, fabrics, and cutting designs to closely link these elements together. This was both an interesting and challenging task. Fortunately, after continuous revisions and adjustments, I successfully connected all design approaches using the concept of "straight lines," completing this challenge.

Time Management

In my previous design practices, I often faced issues with time management. This time, I attempted to improve my time management model, but the results still fell short of perfection. The main problem was a two-week delay caused by fabric production occurring between the toile and final production, as I had not decided on my final fabric before the toile fitting. Even though I decided on my fabric immediately after the toile fitting and submitted a production plan to the factory, this still resulted in a significant loss of time. Due to the factory's production scheduling issues, I had to endure additional waiting. Additionally, the overall delay in the production schedule caused me to miss the final tutorial, which was a considerable regret. The time constraints also led to some shortcomings in the quality of the production.

Deficiencies and Regrets

Although the final presentation is quite good, there are still some shortcomings. First, the production of accessories remains inadequate; even though I have proposed the creation of a travel bag, the outcome of the garments alone feels somewhat monotonous. Given sufficient time, the same design methodology should be applied to accessories design and production to enhance the product line. Second, the craftsmanship in details is lacking; while the structural techniques of this collection are very simple, there are areas that could be refined to make the entire piece feel more complete. For example, the pockets are somewhat loose and the interior of the pockets lacks aesthetic appeal. This could lead to practical usability issues that need further improvement to meet market demands. Third, the final silhouette did not undergo further refinement or processing; due to time constraints, I only went through one fitting, resulting in many detail dimensions not being adjusted appropriately. Thus, I had to work with approximate sizes, lacking a unique aesthetic design. Fourth, there are limitations in the planning of styles; due to academic requirements and time constraints, the final number of looks is capped at eight, and the variety of garments does not seem rich enough. As a product plan, it is still incomplete. With a more comprehensive fabric reserve and design methodology, this project could have achieved a richer and more complete product output.

Career Planning

My career planning for the future can be roughly divided into two different directions: employment and entrepreneurship. Regarding entrepreneurship, this collection serves as a great starting point. Although I do not hold an optimistic attitude towards the future development of the brand, this work has laid a solid foundation for brand positioning and style, providing potential for continued development. I recognise that establishing a brand in today's competitive market is fraught with challenges; thus, I remain cautious about the trajectory of my entrepreneurial ambitions. Nevertheless, I am committed to refining my vision and improving my designs over time.

However, due to the significant pressures emerging brands often face in the market, I believe a more strategic approach is to first engage in design-related professions, with employment as the primary goal. Gaining hands-on experience by working as a designer in a fashion company or in related roles for clothing product planning can provide invaluable insights into the operational rules and logic that govern the clothing market. This phase is crucial for understanding industry standards, consumer preferences, and effective marketing strategies.













Additionally, I plan to utilise my spare time to continue developing my personal brand, treating my personal work as a part-time endeavour alongside my formal job. This dual approach allows me to experiment with my creative ideas without the immediate pressures of full-time entrepreneurship. Furthermore, it gives me the opportunity to build a portfolio that reflects my evolving style and vision. Once I have accumulated relevant channels and resources and my professional network expands, I will consider transitioning my focus back to my personal brand. At that point, I aim to refine my offerings and enhance my market presence, thereby pursuing better development opportunities for a more sustainable and impactful brand.











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Appendix

Cost Sheet

Category	Item	Code	Colour	Fabric	Fabric Supplier	Fabric Cost (GBP)	Trimming Cost (GBP)	Manufacturing Cost (GBP)	Total Cost (GBP)	Whole Sale Price (GBP)	Gross Profit (GBP)	Retail Mark Up	Mark Up Price (GBP)
<i>Jacket</i>		AW26JK01	Grey blue	Wool & Silk	Shengchao Silk LTD	54	4	150	208	347	139	3	1,041
		AW26JK02	Grey blue	Wool & Silk	Shengchao Silk LTD	54	2	120	176	293	117	3	879
		AW26JK03	Grey Purple	Wool & Silk	Shengchao Silk LTD	54	4	150	208	347	139	3	1,041
<i>Waistcoat</i>		AW26WC01	Light blue	Cashmere & Silk	Shengchao Silk LTD	126	4	90	220	367	147	3	1,101
		AW26WC02	Light blue	Wool & Silk	Shengchao Silk LTD	36	2	75	113	188	75	3	564
<i>Shirt</i>		AW26ST01	White	Wool & Silk	Shengchao Silk LTD	72	2	105	179	298	119	3	894
		AW26ST02	White	Wool & Silk	Shengchao Silk LTD	45	4	120	169	282	113	3	846
		AW26ST03	Beige	Linen	Misan	80	1	105	186	310	124	3	930
		AW26ST04	Beige	Wool & Silk	Shengchao Silk LTD	54	1	120	175	292	117	3	876
		AW26ST05	Grey blue	Wool & Silk	Yixiang Silk LTD	22.5	4	120	146.5	244	97.5	3	732
		AW26ST06	Light blue	Wool & Silk	Shengchao Silk LTD	36	1	90	127	212	85	3	636
		AW26ST07	Light blue	Wool & Silk	Shengchao Silk LTD	45	4	90	139	232	93	3	696

Category	Item	Code	Colour	Fabric	Fabric Supplier	Fabric Cost (GBP)	Trimming Cost (GBP)	Manufacturing Cost (GBP)	Total Cost (GBP)	Whole Sale Price (GBP)	Gross Profit (GBP)	Retail Mark Up	Mark Up Price (GBP)
<i>Coat</i>		AW26CO01	Light blue	Cashmere & Silk	Shengchao Silk LTD	378	2	195	575	958	383	3	2,874
		AW26CO02	Blue	Cashmere & Silk	Shengchao Silk LTD	336	5	210	551	918	367	3	2,754
<i>Trousers</i>		AW26TR01	Bluish violet	Cashmere & Silk	Shengchao Silk LTD	126	3	90	219	365	146	3	1,095
		AW26TR02	Light blue	Wool & Silk	Shengchao Silk LTD	27	2	90	119	198	79	3	594
		AW26TR03	Bluish violet	Cashmere & Silk	Shengchao Silk LTD	210	2	135	347	578	231	3	1,734
		AW26TR04	Light blue	Cashmere & Silk	Shengchao Silk LTD	210	2	135	347	578	231	3	1,734
		AW26TR05	Grey blue	Wool & Silk	Shengchao Silk LTD	63	3	150	216	360	144	3	1,080
		AW26TR06	Grey blue	Wool & Silk	Yixiang Silk LTD	30	2	120	152	253	101	3	759
		AW26TR07	Grey Purple	Wool & Silk	Shengchao Silk LTD	63	2	135	200	333	133	3	999
		AW26TR08	Grey Purple	Wool & Silk	Shengchao Silk LTD	63	2	135	200	333	133	3	999

LUOXIAO ZHENG

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EDUCATION BACKGROUND

UAL: London College of Fashion (LCF)

Major: **Fashion Design Technology: Menswear (MA)**

Time: lasting

Donghua University (DHU)

Major: **Fashion Design and Engineering (BA)**

Main courses: garments structure design, fashion photography, fashion marketing

Time: 2019-2023

Rewards: **Emerging Donghua top15.**

PROJECT EXPERIENCE

Personal project

1. **Otaku** (2021)

A series of fashion designs reflects self-thinking. Uses traditional Chinese fabric *Xiangyunsha* to make a new style of tradition.

2. **Look up to the Universe** (2021)

A series of fashion designs including shoes design shows the aspect that humans will never forgive to explore the unknown. Uses electronic technology in the printing and colour design. Individual work on the footwear design.

3. **Peace Island** (2022)

A series of fashion designs including accessories shows the peace island from everyone's heart. Uses the simulating operation in Houdini and CLO 3D. Design and create the jacquard fabric in this project.

4. **Fashion Fever** (2024)

A fashion design concept shows the conflicts between the fashion industry and the natural world by using the CLO 3D to show it in virtual clothing.

Collaborating project

1. **CIXI** (2023)

The costume design for the opera called *CIXI* presented at Shanghai Theatre Academy (STA), as one of the designers' team that directed in some process details, and also took responsibility for The manufacture of the costumes.

2. **ABSOLUTE** (2022)

A sample of the fashion magazine called *ABSOLUTE*. Worked as the chief editor and in charge of the layouts.

WORK EXPERIENCE

Main director in the Department of Literature and Art of the Student Union.

(2019-2021)

Worked in the student union for two years and took responsibility in the department of literature and art for one year. Directed one welcome party, and two opening stages. Organised one singing competition and an arts' fair.

Assistant in the fashion show of Diana Vreeland China.

(2022)

Worked as a volunteer and helped with many things. Set up the venue, guided guests, and provided logistics for the ordering event.

We media as an Instagrammer @chenzhilv0625.

(lasting)

Upload photos as a photographer and small videos of fashion design. Running as one personal mark.

SKILLS

Design tools: **Photoshop, Adobe illustrator, Procreate, CLO 3D**

Office tools: **Excel, Powerpoint, Word**

Media tools: **Lightroom, DaVinci, Adobe Audition**

Soft skills: **Arrange ability, Communicate ability, Research ability, Hard-working**



FIGURE 126, PHOTOGRAPHY, LUOXIAO, MODEL SAM, 2025



FIGURE 127, PHOTOGRAPHY, LUOXIAO, MODEL SAM & SERGIO, 2025