



2PM

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Keywords: couture techniques, textile innovation, new technologies

**Design Mentor Statement.** The purpose of this work was to create a collection entitled “ANDROGYNE” for the student’s senior fashion show. I was the advisor for the class and the show. His collection was successfully display at the fashion show and received many compliments. He worked hard to develop the concept and design. The reasons for choosing this work were: 1) quality—the quality of the work was excellent and his efforts in making this piece were tremendous; 2) cohesiveness—the concept and design purpose was to create new insight into stereotypes of gender by creating genderless fashion. He tweaked the body by drawing upon inspiration from the male muscle shape. The garments can be worn by both genders as well; 3) aesthetic properties and visual impacts—the garment silhouette was very fascinating and unique with an interesting use of thick and thin combined materials. The neoprene fabric on the chest was interesting as well with its curved and round shoulders. The patterns on the sleeves and pants were recreated uniquely. The waistband was attached with raw edges and fabrics smoothly blend the top and bottom; 4) research-based—this garment was created based on research, interviewing people about their perception of gender, fashion style, and bias. All recorded interviews were played at the fashion show in the background. It was very stunning, and all the visitors were thrilled about his collection and how his experimental designs were successful. His collection was chosen as the final session, given his strong designs, high quality, and in-depth thinking about the design concept. His collection also delivered to the fashion industry a consideration of the biases on gender and fashion.

**Statement of Purpose.** The purpose of this design is to explore the relationship between gender stereotypes, gender expression, and gender identity within clothing. This garment, 2pm, is the first female garment of the collection, ANDROGYNE. The name 2pm represents a metaphor between gender and the cyclical nature of time. The “feminine” embodies the PM and the “masculine” embodies the AM. Both of these fluidly run into one another as time passes; each share the same positions on a clock. This metaphor attempts to step away from the idea of a gender binary. Throughout history, many shifts have changed within fashion with women’s fashion silhouette’s often featuring the shape and body of the woman whilst men’s clothing often presents status and power. However, recently, there have been more trends for women “borrow”

from the men's section. The article *Tomboy Chic: Re-Fashioning Gender Rebellion*, states that the tomboy movement rose to contain adult female masculinity because it "would suggest a powerful sense of female agency" and "shatter the mandate for compulsory heterosexuality and female subordination" (Skerski, 2011). People are often very uneasy and have anxiety over non-compliance with gender. Paired alongside the feminist movement, women are now more than ever reclaiming a sense of power and masculinity.

***Aesthetic Properties and Visual Impact.*** This is a piece that heavily borrows from male figure stereotypes and the shape of body builders. The garment plays on the idea of the hyper-muscular male and attempts to borrow this silhouette and force it upon a woman. The use of neoprene, a synthetic rubber material often found in wetsuits adds to the bulk and overall athletic visual. Finally a mask is worn to hide the identity of the wearer. Often times, if the clothing or body shape is not an obvious sign, the face is used to determine the gender of someone and my piece robs this identifying feature from the viewer. The pants have a very frayed edge and are held up with a white rope to help emphasize the ruggedness and rustic feel of the garment.

***Process, Technique, and Execution.*** Building off of the idea of muscles, the shape of the bicep and thigh were emphasized in particular. The sleeve pattern was cut and manipulated such that the "muscle" of the garment lined up along the bicep of the wearer if she were to flex her arm. Along the interior of the seam a casing was sewn to allow boning to run through the arm, which was used to create the shape of the muscles while still being very flexible. A similar technique was repeated for the pants.

***Cohesion.*** The use of highly contrasting material and color (or lack thereof) helps bring the cohesiveness of the garment and concept together. The use of black and white, thick and thin, smooth and rough fabrics all help depict the idea of a binary. The garment seeks to be the balance between the two as it transcends gender boundaries.

***Originality and Innovation.*** Androgynous fashion is not necessarily new. Some people would refer to unisex fashion as a subcategory of this area as well. What makes the garment unique is that it does not attempt to cater to both genders at the same time. The piece specifically selects one gender and then appropriates the silhouette of the opposing gender. It seeks to find the future of genderless fashion rather than fashion that encompasses all current genders.

***Measurements and Dimensions.*** Bust 36.75", waist 32.5", and hip 38.5"

Reference

Skerski, J. (2011). Tomboy chic: Re-fashioning gender rebellion. *Journal of lesbian studies*, 15(4), 466-479.

