- An inner void -

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Abstract.

The main idea is to examine the space between the body and the garment. To highlight the inner void that is in between.

By pushing lines away from the expected and recognized positions.
I emphasize parts and make them stand out from the body.

By using supporting materials my method has been to construct volume in the garment instead of building up a construction which is filled inside.

The choice of denim as the main fabric in this collection is because of how it is affected by the body.

The result is a collection of garments that both highlight and obscure the lines of the body.
Background;

Clothing, a protection for the body,
an external shell.
A distance to surroundings.

To hide and emphasize the body,
create curiosity.

To be observed, sited and placed in a social circumstances,
positively and negatively.

Historically, the volumes in various forms have been used in most common parts like shoulders and waist.
The volumes purpose has been more an issue of status and in a way to control the body shapes.

Crinolines and high coiffures was the way to elongate the female body.
References to how other designers have worked with the volumes and space in between;

Issey Miyake, women’s shirt, fall winter 2000. photograph: Firstview.com

T-shirt in protective padding;

I like the expression and the line of outline of the t-shirt.

With this method; fill up the inner void with another material get the vision of the garment to look more smoother.


The dress is made of two layer of fabric tere the seams that are glued together and in between filled up with air.

I like that it creates a void but the inner layer of plastic becomes an internal vacuum to the skin.

(Extreme beauty: the body transformed, MMA/Yale, Fourth printing, 2008, page 95.)
Idea;

The space between the garment and the body.
An inner void.
The area in between.

It is about pushing parts of the garment away from the body.
And in the same time, let the garment have its recognition left.

The gap that get formed in between; it unites but in the same time separates the body from the garment.

A survey on to understand the relationship between and the question is how they are related to each other.

By moving parts away, I will emphasize this space and accentuate the separation between these two structural elements. The Body and the garment.

The space in between, like your own space;

It is about what happening underneath, when the space expands.

When you wearing a single piece or pieces in layers, when it forms and act as a second skin.

And when the body affecting the fabric, make wear and trace.

This concept is about the garment as a case. A controlled volume that control and shape the outlines.
Method;

My starting direction was to find a method to construct volume in different lines.

I have swerved from the way crinolines are build, with ribbon and corsets, a common method to shape the body and silhouettes back in the days.

Crinoline; is something that is construct as an outstanding and carrying form that are placed in under the garment.

I have been focused on how I can control the volume by processing the fabrics, put different types of stiffness into the material and the construction of the garment and combine these two elements together and make this inner void.

The choice of denim as the main fabric in this concept, I think its interesting how the material is affected by the body. And that make it more interesting for me and I will look closer into how it perceived and being used. It is about finding other way to work with it.
Supporting materials;

Plastic material that has been used as the shell for the construction.

It's appear like is hard but it is to a certain part formable and soft.

T-shirt, outstanding shoulder. My first attempt, I pushed the left shoulder straight up away from the expected shoulderpoint.

Process with the plastic material to shape and control the volume.
Supporting materials;

Rigid-ribbon has been a tool to strengthen the seams and to keep them circular shapes.
Supporting materials; Techniques

I have primer-coated material with strengthening chemicals like Acrylate Performax and PVA Lefasol to boost up the stiffness and make the fabric to stands up by itself.

Coating with; Lefasol PVA
Method; Spray

Samples of different hardness of PVA

Dress coated with acrylate Performax. To make the volume stands out by itself.
Pre-Facts; Denim.

A rugged cotton twill textile, in which the weft passes under two or more warp threads. Denim is usually coloured blue with indigo dyeing. (http://en.wikipedia.org/wiki/Denim, may 2011)
The name denim comes from a French town called de Nîmes. (http://en.wikipedia.org/wiki/Jeans, may 2011)

Development and processing of materials;

- Plain denim fabric
- dyed with reactive dyes
- colored with pigmentcolor
- coated with Lefasol PVA chemical
Reflections

The garments obscure the lines of the body and in the same time highlight part that stands out and creates an inner void between these two element.

By coating fabrics with various chemicals and used the rigid-ribbon to build up the volume has worked out good. I think it can develop more and may find a way to have a quicker technique. Instead of coating Acrylat Performax was the spraying technique with Lefasol PVA, it became more stable which resulting in a more balanced expression.
Sources;

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