Progression of ancestral brutalism
- Exploring the possibilities and potentials of narrative materials and surfaces in archetype garments

Bachelor of fine arts in fashion design
Degree work

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Abstract

The background to the work is the sense of loss of emotions and sensory outputs, replaced instead by intellectual distance. Within the fine arts, clean and flat structures function as a narrator for the clean, modern and high-tech society. A society with a hygienic fear of death, illness and chaotic structures. The aim of the work is through the material and in symbolism inflict the hidden, the other side, the darkness and death, in strict and formal mens archetype garments. Two sides: one strict, formal and orderly is put in relation to a chaotic one and should have the function to highlight and contrast each other. The methods have been to work with a set frame of shapes, garment archetypes, and to interpret these in unusual, and for the aim narrative materials. The strict and formal side is firstly represented by classic elements, archetypes like the smoking shirt, the smoking trousers, the belt and other classic male elements. The chaotic side is represented by the sense of organic materials; fish leather, deer skin, goat skin, blood, and narrative imagery in prints. These materials and elements are to be seen as both an interpretation of classic garments as well as new materials put in relation to classic materials and garments. Where something is suppressed, there comes the backlash, and in my work the black metal subculture – as defenders and breeders on death – stands as a symbol, an archetypal imagery for the chaotic side. The conclusion of the work is a referential, symbolic and emotional driven collection.

Keywords

Fashion design, archetypes, symbolism, death, black metal
Result - Overview
Introduction and motive

The background to the work is the sense of loss of emotions and sensory outputs within the fine arts, as well as in society in general. Subjects within the fine arts are replacing intimacy, material sensations and authenticity with a rapid flow of images, empty of emotions and replaced with distance and meta-discussions. I see this as boring and empty, whatever the intellectual capacity. Juhani Pallasmaa writes in the book ”The Eyes of the Skin: Architecture of the Senses” that

”Beyond architecture, contemporary culture at large drifts towards a distancing, a kind of chilling de-sensualisation and de-eroticisation of the human relation to reality. Painting and sculpture also seem to be losing their sensuality; instead of inviting a sensory intimacy, contemporary works of art frequently signal a distancing rejection of sensuous curiosity and pleasure. These works of art speak to the intellect and to the conceptualising capacities instead of addressing the senses and the unrelated imagery leads only to a gradual emptying of images of their emotional concept. Images are converted into endless commodities manufactured to postpone boredom; humans in turn are commodified, consuming themselves nonchalantly without having the courage or even the possibility of confronting their very existential reality. We are made to live in a fabricated dreamworld.” (Pallasmaa p. 34).

The aim of the work is to stand as a counterweight to society’s distancing of sensual and emotional elements, and to create an expressive and emotional driven collection. Something that is to be lived, and not just observed; the sensation of the material against the skin, the undeniable smell. Pallasmaa continues in the same book:

”The flatness of today’s standard construction is strengthened by a weakened sense of materiality […] Natural materials express their age and history, as well as the story of their origins and their history of human use. All matter exists in the continuum of time; the patina of wear adds enriching experience of time to the materials of construction. But the machine-made materials of today – scaleless sheets of glass, enamelled metals and synthetic plastics – tend to present their unyielding surfaces to the eye without conveying their material essence or age. Buildings of this technological age usually deliberately aim at ageless perfection, and they do not incorporate the dimension of time, or the unavoidable and mentally significant processes of aging. This fear of the traces of wear and age is related to our fear of death. (Pallasmaa p.32)

My work is not afraid of death. The modern society is led by a hygienic fear of death, and of our ways of not dealing with it, instead hiding it behind mental institutions and clean houses, which affects the culture at large. Culture, according to sociologist Zygmunt Bauman in his book ”Mortality, Immortality and Other Life Strategies”, is first and foremost driven by our knowledge of death. Though, in our rational society, there is no place for death, instead we rationalise it. Hence, culture is stagnating. Death has ”got its own place in the social space, a secluded spot, it has been in the custody of selected specialists who boast scientific merit: it has been placed in a mental space inhabited by illustrated and knowable objects and events, it has been linked to a network of technologies and practices with measurable effectiveness and efficiency, it has lost its metaphysical aspects” (Zygmunt Bauman, p. 192, my translation).

This fear of death is something I want to explore and express through contrasts of the strict and the wild; something brutal, something raw and equally something ageless yet in touch with death. In this sense, as the modern art and architectural constructions hide and deny death to a large extent (in terms of materials and shapes) modern society and modern art escape to an intellectual discourse rather than
deal with strong emotions and dilemmas; the current "over-emphasis on the intellectual and conceptual dimensions of architecture contributes to the disappearance of its physical, sensual and embodied essence. Contemporary architecture posing as the avant-garde, is more often engaged with the architectural discourse itself and mapping the possible marginal of the art than responding to human existential questions. This reductive focus gives rise to a sense of architectural autism, an internalised and autonomous discourse that is not grounded in our shared existential reality” (Pallasmaa p.33).

This sweeping emotions, closeness, the death under the carpet, is to me in strong relation to the neglecting of the other senses than the visual. Endless scrolling of images rather than physical closeness, and physical illness, is a way of keeping life clean, orderly, strict and in a distance. Susan Sontag is quoted in the same book by Pallasmaa, where she has made perceptive remarks on the role of the photographed image in our perception of the world. She writes, for instance, of a "mentality which looks at the world as a set of potential photographs”, and argues that "the reality has come to seem more and more what we are shown by the camera” (Pallasmaa p.30-31); the endless amount of fashion blogs, of internet communities without any physical presence create distance.

Further, anthropologist Ashley Montagu is quoted: "[w]e in the Western world are beginning to discover our neglected senses. This growing awareness represents something of an overdue insurgency against the painful deprivation of sensory experience we have suffered in our technologised world.” (s.37) Instead, like in old religious rituals, I want to attack all senses. Zygmunt Bauman continues further: "The focus of the nourished fears of decadence and the putative agents of decay is an entirely rational addiction. Or rather it is a necessary condition in order to be able to keep alive the fictitious assumptions that makes the rational conduct possible and thus something that is unconditionally associated with modernity” (Bauman p.193, my translation).

Hence, my work should stand in opposition to modernity in that sense, and embrace the decay, embrace the reasons for the flat, the loss of natural materials, the loss of emotions, the denying of death, and to explore and express the neglected senses of materiality and death into ordinary clean structures.

Bauman continues further: "The price for the specifically modern way to deal with death anxiety – to keep mortality institutionally and mentally stored and keep it there - is a constant demand for the “dangerous other” as carriers of infectious and deadly diseases. Where there is demand, there will soon follow a range” (Bauman, p.193, my translation). There are certain elements, or call it subcultures, that function as this "dangerous other", that actually breed on death, through lyrics, music and graphic imagery; this work derives from, and is channelled through, the early nineties subculture of Norwegian black metal, though without a dogmatic or religious agenda but of the unique seriousness and spirit to it. It should all be about that "estrangement from spiritual knowledge [which] is the source of a very deep sadness and alienation. I think that is fundamentally what black metal is all about, […] an artistic movement that is critiquing modernity on a fundamental level saying that the modern world view is missing something. It’s missing acknowledgement of a spiritual reality” (Interview with Aaron Weaver,http://www.brooklynvegan.com/archives/2009/05/an_interview_w_13.html).
The focus of the work is to interpret the classic mens wardrobe in unusual materials and let the materials function as a narrator of what I want to express. My work deals with garment archetypes such as the shirt, the suit jacket and the suit pants. The archetype for the strict and orderly. The materials I have chosen to work with, and to interpret these archetypes in, are organic and tactile materials such as deer skin, goat skin and other organic materials. Common materials for the archetypes, such as wool and cotton, are also included elements in the collection, to function as “the other side” or “the normal side” of the ordinary mens wardrobe and to be put in contrast to and highlight the narrative materials.

The chosen archetypes: The smoking shirt, the suit jacket, the coat, the pleated smoking pants.

In the same way as my chosen garment archetypes are given a strong reference to the classic male wardrobe, I am using image archetypes within the black metal scene. This is a way to put the two sides next to each other and to highlight one another as strong opposites; the strict, formal and orderly, uniform-like and the chaotic side of darkness and death; the white and the black, the bright and the dark, life and death. I believe the two sides highlight each other in the best way if one side is the set frame of archetypes, the other total death.
Arketypal black metal imagery

Aaron Weaver, philosophical leader of the band Wolves in the throne room, puts the dilemma of the rootlessness and this mentioned distancing in the modern world into beautiful words:

"Mainstream culture is always rootless, it’s always moving onto the next thing, one musical trend after another. One celebrity scandal after the other. And black metal, the way we see it, is trying to move in the opposite direction, to try to move slower, to try to become deeply engaged with one thing rather than skim over a thousand things. That idea, which is really inherent in black metal, fits in very closely with our wider life philosophy […] And the reason that I think this has happened is because black metal really addresses something that’s fundamental to our age, and to the spirit of this particular moment in time as society is transforming so quickly into something that is completely mediated by technology. As people live their lives more and more in an almost virtual reality created by the internet and created by media, and combine that with the standard sort of banality of the everyday physical existence of modern life, it just stands to reason that the collective unconsciousness is going to rupture and spew forth something like black metal, which is the exact opposite of all those things I was talking about. It’s primitive, it’s backwards-looking, it’s conservative, it extols tribal values, it’s deeply connected to place, as opposed to floating around the ether of the internet, you know, the way pop music would be. I think that it’s really responding to an unconscious need on the part of humanity to have a counterbalance to the realities of modernity at this point in 2011(Interview with Aaron Weaver, http://www.madeloud.com/articles/interviews/end-wolves-throne-room)."
Aim
This works aim is to explore the possibilities and potentials of narrative materials and surfaces in archetype garments.

Development
The general working method has been to construct the garments in the same way as if they were to be in the standard materials, that is wool or cotton, and to see the outcome of this.

Trying unusual materials in the archetypes gives the set frame of the garment a new ways, or no ways, of movement. The given shape, the traditions in the construction of a pair of suit pants or a suit jacket is put in contrast to the material. The narrative sense of the material, as of wanting to express a certain thing, is presented in this given shape according to traditions. The choices have been to put emphasis on the strict and formal cut to the garments no matter what material.

Starting point - The archetypes

The suit jacket
Starting with the suit jacket, I had to consider certain practical problems when transferring the pattern into garment: the chosen material for the suit jacket is goat parchment skin. The method of sewing was to wet the fabric, sew and then let it dry on a dummy. When dry the material is completely hard, almost without any range of motion at all. That is, the first problem to deal with was how to be able to put the jacket on and still keeping true to the reference. I solved it with lowering the armhole to be able to “step into” the jacket, and at the same time not lose the shape of the archetype.

Reference
Here, a classic cut suit jacket transferred into deer parchment skin.
The suit pants

The pants reference is a pair of pleated smoking pants, with high waist for the strictness and formality.

When constructing the pants no material consideration was included, instead the tension and the excitement were to see the outcome of the archetype in the chosen material. The critical narrative materials chosen for the pants are deer parchment skin and woolfish.

Toile. Finding the right cut, waist line and length for a formal and strict suit pants.

Variation of the pleats.
A whole deer parchment skin placed flat on the table with weights.

A pair of traditionally constructed, pleated suit pants.
In deer parchment skin.
The fish leather pants are made out of ten whole woolfishes, which are first sewn together piece by piece to create a whole flat fabric. Wanting to minimize the visible seams, the best way to do this was to attach them placed on top of each other, the wrong side on the right side with as little seam allowance as possible (here I had to consider each fish since they are all a bit different from one another) to make a whole flat fabric.

Making the pieces into a fabric.
The shirt
The white shirt is to be put in relation to the narrative materials, to function as a contrast, a strict and formal element to the wild. Firstly I am using the smoking shirt, but a shirt with a high stand collar is also included. The liturgic collar for example, since the pastoral reference is a strong one which connotes strictness and formality. This is also why the colour white is quite dominant in the collection. It is a good element to put in contrast to both other materials and colours. It makes the other elements clearer and more visible when put in contrast to.
The coat

There is the narrative materials and there is the narrative prints, wherefore to vary the outer garments the decision to make the coat in an all over print was made.

Toile

Reference

Coat in digital printed cotton fabric.
Additional garments

Some garments were added to have the same aim as the archetypes, to be put in relation to. A polo shirt and a classic top were then included.
Dealing with symbolism

Working with symbolism I have looked into designers dealing with the same issues. When it comes to symbolic features of the animal-like and death, Alexander Mcqueen comes strongest to mind. What I do like about the symbolism in his work is the clear, yet metaphysical and sublime outputs, and the ”contrasting forces of life and death, of lightness and darkness” (Andrew Bolton, p.13). The clear visual, yet tactile driven pieces. The strong emotional driven concepts, or as he puts it: ”I don’t want to do a cocktail party, I’d rather people left my shows and vomited. I prefer extreme reactions.”
I do too. Driven too by narrative elements, and of telling some sort of story. He, the great fashion narrator of British history, tells me to tell something – if only from my point of view – about modernity.

As he used and built his collections around certain historical or up-to-date references to create a symbolic world of his own, my personal references drive me. This works symbolic driving force is death, and to tell the story of how it is hidden. To me, the black metal culture stands as a threat to everything that denies death, to me these references lie close to my heart, and ”my heart is in my work” (Andrew Bolton, p.12).

Exploring black metal references then, in the clearest and most understandable way (to put it in a fashion context), I am looking into the stereotypes, the archetypes, in the same way as using garment archetypes; the flirtation with death, the corpse paint, the suffering faces, the fury, the wild, the animal in man.
That’s the story.
Illustration nr 1.
Illustration nr 2.
Illustration nr 3.
Illustration nr 4.
Illustration nr 5.
Illustration nr 6.
Pattern report of 5x2 metres
Experiments/Printing and material treatment

Different printing techniques and material treatments have been used to express the meeting between the strictness and the chaos, the infliction in the archetypes.

Wanting to use as many organic and chemical free elements as possible, the way of dyeing has been important to consider. One way has been to only use colours that effect the fibre (reactive dyes) and do not disappear when washing. Another way has been to only use the amount of colour required for the considered print to be of good quality.

Reactive dyeing bath have been used when required certain colour. When looking for a darker or more subtle nuance, natural products like coffe, tea or blood have been used.

Experiment nr 1.
Printing with reactive dyes and ausbrenner on jersey fabric. Trying different colours. Fabric composition: 50% cotton, 50% polyester.
Test failed due to too low amount of colour.

Experiment nr 2.
Using colourful reactive dyes on an ausbrenner prepared fabric. And let chaos control. Fabric composition: 40% linen, 30% cotton, 30% polyester.
Test failed due to wrong colour nuances.
Experiment nr 3.
Dying an ausbrenner prepared fabric with reactive dyes for the cotton – and linen fibre (colour bath) and disposition dyes for the polyester (space dying). Printed with ausbrenner in action painting technique.
Fabric composition: 40% linen, 30% cotton, 30% polyester.
Test failed due to unwanted reactions of the material; I wanted the colours in the different fabric composition to blend more with each other.

Experiment nr 4.
Denim printed with reactive dyes in action painting technique.
Fabric composition: 100% cotton.
Test failed due to material damage while washing.

Experiment nr 5.
Printing with ausbrenner on poplin fabric.
Fabric composition: 50% cotton, 50% polyester.
Test succeeded due to good print result.
Experiment nr 6.
Printing with reactive dyes and ausbrenner on jersey fabric. Trying different colours.
Fabric composition: 50% cotton, 50% polyester.
Test succeeded due to good print and colour outcome.

Experiment nr 7.
Digital printing with reactive dyes on cotton fabric.
Fabric composition: 100% cotton.
Test succeeded due to good print and colour outcome.
Another symbolic element is the blood. Above all this is a clear reference to death itself, hence the importance of using real blood and not just make an illusion of it. This has also to do with touch and smell. And, no matter what the symbolic capacity of the blood, it might be considered disturbing. The clearest and most expressive way of using it has been to put it in contrast to the colour white and to the strictness of the garments, hence the choice was to put the blood on a pair of white suit pants and on a white shirt.
Experiment nr 10.
Burning of a pair of denim trousers.
Fabric composition: 100% cotton.
Test failed due to unwanted result; the fabric totally fell apart after usage.

Finally experiment nr 5, 6, 7, 8 and 9 were chosen because of the good outcome and of how they work with other elements in the collection.
Comments to the archetypes

A way of highlighting the archetypes in the narrative materials have been to try modifications of the archetypes in the narrative materials; as the working method has been to place the narrative materials in a set frame, constructed in the same ways of the archetypes, I then tried to follow the material instead of the construction method. Perhaps this could be another way of making the differences even clearer and in that sense highlight both elements.

Other materials and garment types were also considered; garments not regarded very clearly as an archetype but could have the same function: to highlight the rest of the garments and to show how other elements could be included in the same collection.

Experiment nr 1.
Draped waistcoat of fish leather. Here the raw edges of the fish are kept but shaped the garment with a clear reference to a waistcoat.
Fabric composition: 100% cod
Test denied; the result spoke another language than the collection, it was a part of another story.
Experiment nr 2.

Put next to the suit pants constructed as an archetype, this could be a way of letting the material show it’s actual shape, it’s raw and animal side. Again, to highlight and to be highlighted, by the archetypes, this could be an interesting comment to the rest of the work.

Experiment nr 2.1. Denied

Experiment nr 2.2. Denied

Experiment 2.3. Denied

Experiment 2.4. Approved
Experiment nr 3.
A heavy knit sweater with no reference to anything strict or formal could function as “another” garment that could be put next to the more obvious conceptual elements. Approved.

Finally experiment nr 2.4 and 4 was chosen because they were considered to be the strongest comments to the archetypes.

The conclusion of the experiments are as follows:

1. Colours are crucial for the right expression.
2. Do not turn down a colour before you see it in relation to another colour.
3. Experiment with different kind of materials and try the same colours to discover interesting differences.
4. Try different expressions, that is different unexpected elements and put them together. One element by itself is hard to judge. Styling is therefore crucial to discover new interesting meetings and combinations; in materials, colours, treatments as well as in garment combinations. I believe this is important too in my work: the contrast of two opposites which highlights each other. Try different, unexpected combinations.
5. Try unexpected fabric treatments. It leads you further.
Experiment nr 1.
Trying out colour combinations, scales, sizes and knits. Difficulties with finding the right size and scale to make the pattern as clear as possible yet with the right hand feel. Looking for a quite loose product yet with a clear enough pattern.
Fabric composition: 40% cotton, 40% wool, 20% other.
Test denied.

Experiment nr 2.
Problems with translating the hand drawn illustration to knitwear.
The illustration lost focus in terms of size, scales and colour choice.
Fabric composition: 20% wool, 60% cotton, 20% lurex.
Test denied.
Experiment nr 3.
Still difficulties with finding the right scale of the pattern, and the right colour combination for the best result. Fabric problems with knitted holes.
Fabric composition: 20% wool, 60% cotton, 20% lurex.
Test denied.

Experiment nr 4.
Getting a bit satisfied with the balance of the colour combination, pattern scale and hand feel.
Fabric composition: 60% cotton, 20% wool, 20% lurex.

Finally experiment nr 4 was chosen due to best result. This experiment reached the wanted result since the print was the most visible and the strongest visually.
Styling as a method of letting the pieces go and to create new and unexpected combinations within the collection, as well as styling with other garments and see how they work together.
Outfit nr 1.
Suit jacket in 100% goat parchment skin

Polo shirt in 50% cotton/ 50% polyester. Ausbrenner treated.

Suit pants in 100% cotton denim. Treated with blood.
Outfit nr 2.
Smoking shirt in 100% cotton poplin.

Suit pants in 100% cotton.
Outfit nr 3.
Suit pants in 100% cotton velour. Printed.

Heavy knit sweater 60% cotton, 20% wool, 20% lurex.
Outfit nr 4.
Suit pants in 100% wool.

Shirt in 100% cotton poplin.

Coat in 100% cotton.

Suit pants in 100% wool.
Outfit nr 5.
Suit pants in 100% deer parchment skin.

Smoking shirt in 50% cotton/50 polyester.
Ausbrenner prepared.
Outfit nr 6.
Jacket 100% cotton denim. Treated with blood.

Smoking shirt in 100% cotton poplin.

Suit pants in 100% woolfish.
Outfit nr 7.
Smoking pants in 100% cotton denim. Printed.

Top in 100% silk. Printed.

Top in 100% deer parchment skin.
Discussion and reflections

I always had a quote in mind while doing this, a quote by the author Siri Hustvedt when talking about Stig Dagerman:

"After a page, I’m so sucked in. And I think it’s interesting to ask ourselves: why? It’s not the metaphors….it’s not the symbolism, it’s not the blocks, it’s not the colours….what the hell is it? You know, what makes a great book, a great book? And, reading it, I thought to myself, you know, every great work of literature, the book knows more than the writer…And he let it go”
(http://www.youtube.com/watch?v=itvArAsFLi4&feature=related)

To me that says it all. No matter what symbols might say, or how well it’s made, if it doesn’t suck you in, I have failed. And what I was looking for was never anything particularly intellectual. Just the hint of something that could struck a chord, an emotional chord, of something.
I believe that certain stories are told by themselves, and in this work I sometimes felt like a spectator. There was nothing I could do. Suddenly a piece of garment was made, and I had little to do with it. I guess that was the seduction of the material I was looking for. As being a mediator of something bigger.

That materials can function as a narrative element I am sure of, however does one’s own story live next to it, trying to catch up. To me, this work has been dealing with personal and subtle ramifications of interpretations. Sometimes the material goes it’s own way, talking about other things. Then you have to step back and have a look, and ask: what do you want? And can we meet somewhere and share the same agenda?
Other times it’s all good, and we’re on the same burning path. That’s when it means something. That’s when I believe I have something to say. Or at least deliver some sort of emotion to someone. Cause that’s what it’s all about.

I believe the potential for this method may also be it’s limitations. The deeper you dig, the closer you get. And sometimes it’s dangerous and stagnating to dig too deep, sometimes it’s liberating. It’s a discussion with the material. Sometimes you should decide, and sometimes be led. There is most certainly a technical limitation when it comes to dealing firstly with an idea, and not with fit. When it’s about pushing the idea, something else often gets missing. In this case the commercial value when it comes to the different skins.

What I found interesting, and what could be helpful, is to have something that makes the decision for you. In a way I had that with the archetypes. Something that decides the shape. Often that’s when the material speaks the most; being locked into something. It’s wrong in a way, and that’s when the expression is the strongest. And sometimes the weakest. You just
I guess this was also something I didn’t consider that much before choosing certain materials. It just felt exciting and right for the story to tell. I wasn’t sure exactly why all the time. Maybe that’s good, and maybe I could have looked deeper into the symbolism of certain things when wanting to make a statement. But on the other hand, maybe then it would have been too obvious, too much of a cliché.

I believe when working as some sort of a narrator when making fashion, you should be brave. I wish I was braver. And I wish the world was. Since in a sense this is how commercial companies work, don’t they? Selling you a story, an identity?
References

Literature


Net sources


http://www.youtube.com/watch?v=itvArAsFLi4&feature=related


Picture 2: http://www.savilerowco.com/content/products/m/f/j/mfj208nav_a_p.jpg


Picture 5: http://katatonia.musica.mustdie.ru/Dead3.jpg


Critics on “Peqoud”
Degree work of Jonas Collberg

Making comments to this work from an aesthetic point of view is rather interesting, since the roll of the designer is governed by equally many people as there are outfits. And the tutor’s voice and others to that. Who is to blame or to praise?

However, looking at the result, the work I believe is of good quality in general. It is of good craftsmanship.

I believe it is interesting to look at this work in many different perspectives and in different stages of the interpretation.

The result is a rather literal translation of the sketches. Which is not to blame, since that was the assignment. If the designer would have been given somewhat more of a freedom to change the sketches, or maybe just total freedom from the beginning, as soon as the sketches were done, I believe the result would to be something different, since the stages of interpretation would have been several. And I believe the discussion of translation problems then could have reached even further.

It’s not just the different interpretations made by others after a given description of a character, though, but also the designer’s choice of which interpretations he found the most interesting. And what did he have in mind when choosing the specific descriptive words from the novel?

Seeing the result as it is, without the references, it’s a rather various mix of materials, shapes, and surfaces.

Well then, why not? This might be as good as anything else, though, following the design process and the given instructions that with the seventh outfit do a comment to the work, I believe that this comment fails to stand as what it’s supposed to be: a comment. It disappears in the midst of all differences.

Realising this I instead wanted a clearer distinction from the comment to the rest of the collection. There are certain elements, certain interpretations, that are more equal to one another, that speak the same language in a way in terms of materials and colours. I’m primarily referring to outfit nr. 1, 2 and 6. I want to keep the mood in these outfits, though lighten them up with other, brighter and more colourful, colours.

And with more contrasts between the materials, colours and surfaces. And to work further with layering. I would like exaggerate the rough tendencies and to contrast this with something more strict. I choose to remove outfit nr 3, 4 and 5 completely and to create three new outfits with references to the three kept ones.

Outfit nr 7, the comment, I choose to do with a clear distinction from the rest of the outfits: black, in a plastic and hard material.
For a continuation of the work:
As problems with interpreting a text into something visual due to peoples different conceptions and references, I’m thinking this work could be a comment to peoples equally different perception of garments. And for a future continuation of the work I’m thinking of broaden the survey, though make it as a survey around garment interpretations, instead of centering it around a character.
The new survey will then consist of people with a larger range of age and occupations. I believe the interpretations then will differ more.

Result Overview
Restyling

Outfit 1.
Kept as it is, though with a “crazy leg”.

Outfit 2.
Kept almost as it is. New shirt in pinkish cotton, golden waistcoat in emeralds and stones.

Outfit 3.
Big heavy knit cardigan, suit jacket, waistcoat, smoking shirt, black pants.

Outfit 4.
Big heavy knit cardigan with golden emeralds, knitted sweater, knitted pants.
Outfit 5.
Coat in leather underneath, suit jacket, leathercoat. bare breasted.

Outfit 6.
Same jacket as in outfit nr 1, though with golden and green emeralds, smoking shirt, worn leather coat.

Outfit 7.
Black plastic pants, black polo sweater, black plastic coat.