Under con-structure
explores how structures can form garments

Degreework
Bachelor of fine arts in Fashion design

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Abstract

For this project I want to cheer my subconscious passion for animals and use them as inspiration and as a starting point. Animals are mostly interesting in the project when it comes to their surface and their structure. The work has been a development of structures and techniques in an experimental way of working with textiles and mixed media on garments. The aim is to explore how structures can form garments.

Comparing to a traditional design process this work is explored by a reversed design method where the material are formed into shapes or modules and then put together as a garment. So the form has been secondary to the surface structure of the garments.

It is also important that the collection urge viewers to touch and feel the structure and hopefully also encourage people to understand and get involved with the fabric and what it’s maid of.

The work shows that structure in textile is a lot about levels and layers in the surface area. The investigation in the work is about creating a three-dimensional feeling that is almost like a landscape to explore. During the process it has been found that it’s a thin line between when the garment has a specific surface structure and when it is a garment decorated with modules of a certain material.

For me this could be a neverending life project. A project that can continue into several outfits in various techniques and materials but the idea could be developed by putting up rules like using only waste material or material that has been given to you.

Keywords:
Fashion, structure, design, tactile, art, textile techniques, artswear, repetition, mixed media
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Introduction and motive

By looking back on my previous work it's possible to see a lot of animals figure in different ways, especially in the inspiration for varied projects. So in this project I want to bring that just blown secret forward, my subconscious passion for animals, and using then as inspiration and as a starting point for my work. My interest in animals comes to their surface and their structure and with that in my mind I have tried to developed my own structure and techniques in an experimental way of working with textiles and mixed media on garments.

By looking at ('struktur' 2011) you can read that structure is about putting smaller units together in order to build a larger collection. This way of thinking can be applied to almost all collections but for my project the building of the fabrics by modules and units is the essence of my work and the form of the garment is decided after the structure is created.

There is also another way to look into structure, if you read KEEP toolkits website, they describe that a structure of an animal are cells group into tissues and those in various combinations make up an organ which together with other organs compose an organ system. So the structure in this case has nothing to do with the surface layer but my work is close to this anyway.

By using a material/piece (=cell), and group that into formations/combinations (=tissue) and combine this with other elements in order to form an outfit (=organ). This different outfits may vary quite a lot from each other but together they form a wholeness, a collection (=organ system).
A more functional related way to work with textile and their structure is the way biomimetics does it. Biomimetics is about imitating a structure from the nature in order to get the same function. For example the grip fastener which is created from the structure of the burr plant, ('Biomimetik' 2011).

There are also designers who take inspiration from nature and animals, for example Camille Cortet. Mitsios (2010) have an article about this Amsterdam based designer from France whose main inspiration almost always comes from nature. She likes to work with some kind of relationship between humans and animals. For example the article highlights her work about transformation where she tries to emulate when the snake is shifting its skin as a comment on how we humans like to change and adapt styles and trends to make transformations in our appearance.

She also constructed leg wear to reflect that many people use leggings as a second skin and these after awhile get worn out and needs to be changed as the skin on some animals. She has also done a project with collars that was about birds way of changing its form in order to get attention from a potential partner; the project is called Birds&Seduction.
A designer that goes even more for the mixed media experimental way that fascinates me is Rowan Marsh, Black (2006, pp. 106-109). His ways of combining pattern fabric with 3D structures and his process orientated way of working engage and motivate me. It’s also interesting to follow the work of Jennifer Maestre who gets her inspiration from the sea world in her work with 3 dimensional sculptures made out of pens or metallic nails as seen on Jennifer Maestre’s website (2008).

I found it fascinating to try to work with unexpected materials and combinations and try to get a new appearance by using so many of the same products together as Maestre does. Also Nick Cave have made a lot of styles in that manner, by repeating and multiply a unit into a garment. But by my early experiments I realized that for me it’s important to have a base of textile materials and techniques that can be combined with other substances. Otherwise it’s easily became hard for me to be able to focus right and the outcome was therefore not inspiring enough.

My aim with this work is to be in some kind of experimental field of fashion even if the silhouette and form of the garments may be of a more simple and conventional shape. I would like that some of my structures feels and experiences like a landscape and brings you the same feeling as when you realize that a TV game have new scenes and locations if you go through the shortcuts.

When reading Leventon (2005) describing artwear and also when looking at works from assemblage artists I realised we have a lot in common. Assemblage, according to ('assemblage') is about putting different types of pieces together. It’s about working with a 3 dimensional collage, to form a unit. However the line between 2 and 3 dimension is really thin within this category. It's also said that the materials used and the work should be somehow “founded”. My collection does not entirely relate to that part because of my wish of a textile base but it’s definitely a part of my work and something that could be developed and more integrated in the future.

But the main thing about assemblage is that it has the same feeling of going in to a landscape. It is also important that my collection urge viewers to touch and feel the structure and hopefully also encourage people to understand and get involved with the fabric and what it’s made of.

Interesting works of others. To the left Rowan Marsh take advantage of the pattern to enhance the structure. To the right Nick Cave’s button suit.
Leventon (2005, p. 22) starts to describe the genre of artwear as really hard to define and that it has changed a lot during time, she also points out that the name of the genre is changeable. Some call it artwear, some wearable art and some call it art to wear. Long time ago it was strongly connected to the arts and crafts movement and almost stood for an opposite to fashion but slowly from late 1970’s it turned more and more towards fashion. A main reason for that was because the artist got more and more comfortable for being associated with fashion (p.11).

According to Leventon (2005 p.8) is the original meaning of wearable art: “handmade textiles, created from traditional processes, which were then made into one-of-a-kind clothing by the textile artist”. But she also rises that people, who connect themselves to artwear of today, are not afraid of using new technology and technique or non-textile materials in their work (p.71).

Earlier the artwear-artist mostly showed their work on a hanger or a doll in order to get maximum display of the textile. Distinction from today when many of the artists want to see the interaction between garment and body. Nowdays Leventon (2005 p. 11) means that the borderline between fashion and artwear is so diffuse and there is no certain technique or material that is connected with either of the “disciplines”. So by reading her book I found my own definition of artwear when it’s associated with fashion.

For me it is when a creator, who is passionate about textile, uses different materials and techniques to form interesting fabric and texture in order to see it relates to the human body.

Fantastic example of how pieces of material can create something else when its put together in different formations. Above a “fur jacket” made out of safety pins.

**Development**

When stepping back from my work I see that in my process only the best, in my opinion, experiments have been used and developed into new structures instead of searching for new animals for each structure as was my thought at first. So the work becomes more an investigation instead of the qualities in the elected animal’s structure. The animal experiments were the take-off and after that the experiments have developed further based on the different results.

During the process I have experimenting a lot with different materials and techniques but still within a base of textile. Even if materials that usually not appears in clothing such as plastic play balls, different metals, glass crystals and fishing wire are used a lot. For example I have chosen to drape the plastic balls into a metal tricot that’s made out of copper and brass. That brings a more textile and organic vibe into the garment instead of attach the plastic balls by gluing directly to each other. It also gives a harmony in the expression because the different colors of the balls all get the same finish and coating with a metal shine.

To the right are different experiments that have been taken away during the process. The yellow is a patchwork of a material I have developed on an industrial knitting machine where I have plated fishing wire and cotton. To the right is a weaving experiment with jeans combined with copper thread (thickness 0,10). In the middle is sliced tubes draped into formations and in the bottom is small rolled pieces in different length and colors of a fabric made out of cotton and flax sewed together at bottom.
More examples of deselected experiments.

In the top left colored puff print wrinkled with a balloon. Blue left slices of polyester organza in different shapes and sizes sewn on top. Whole sample A4 format.

In middle, knitted experiment in wool with additional sewing.

In the top right knitted rolling edges in glow in the dark on fishing wire so only the lines remain in the dark.

Down right different knitted metal in root formations interlaced together.
It's almost like my animals have mutated. New structures have been possible to develop by my new knowledge in how the techniques and materials can be used. The mutations (Wikipedia 2011) in the cells starts with the same DNA and along the way of repeating and renew itself at some points for different reasons or by mistake takes a new turn and become something else. Sometimes, most often, it becomes something negative that is not good for the outcome. But in order to repeat and renew over and over again it at some points become something new that has a good quality and starts to be used instead of the starting point or the traditional way of doing it.

To be able to decide what kind of garment or form the structure is most suitable in or how the outfit should look like I realized that a much bigger piece of the fabric is needed to start working with it on myself or a doll. It was hard for me to make any sort of toile or sketch by hand because the structures and the fabric I have created have its own life and appears very different depending on how it's been used.

I always started with the intention of making the "real" garment. All though some of the experiments that was started to transform into a real garment were later taken away because it was clear it was not working in a bigger scale. This kind of experimenting way of working has really engaged me but it is also unfortunately a bit time consuming. One of my biggest problems in this project is that many of my visions takes a lot of time to complete.

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This way of working, build up the garments along the way and let the fabric and structure guide me through that, is really a challenge for me and my need of control. It's necessary to start work on a lot of different structures at the same time and the working name of the collection, "Under con-structure", really explains how I been working. Everything is under process at the same time, somehow starting on all outfits but finished none.

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Pictures from draping with one of the fabrics which shows the importance of working with the fabric instead of working after a sketch. A whole new world of opportunities and possibilities was discovered while working with it.

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During my process I have tried to work as narrow as concentrating on one technique or phenomenon, like Issey Miyake (1989), by concentrating on the rolling edges.

In knitting fabrics you more or less always get rolling edges in the end or in the sides of the fabric and this fact is something that all manufacturers tries so hard to get around by treating the fabric in a lot of different ways before, during and after the making of the fabric. This is processes that takes a lot of time, costs and is environmental unfriendly. I don’t mean that my experiments could have solved that kind of problem but maybe point out the possibilities.

Is it possible to use the fact that the edges want to roll and create something from that? By looking into this a lot of new structures and ways of working with, especially knitted fabrics, came to my mind. But I also tried to work with this rolling edges in a bigger scale and see if it could be used as a construction method or if the rolling could be more integrated with the body not just on the surface. But after time of trying I came to the conclusion that this trace was voided for me. It really got me somewhere with the rolling edges as method for creating surface structure but to work only with the rolling edges as my main focus just block me.

A main part of my process happens in the different labs while working and developing fabrics. Usually the inspiration and ideas for my next test and experiment comes to my mind while working practical with the material. I spend a lot of time by the industrial knitting machines and by a lot of trial and error figure out what works and doesn’t. For example one development first started with a glow-in-the-dark material (showed on page 13) where in the dark the material only would look like lines. Unfortunately the material didn’t worked in daylight so instead I tried to develop it further and starting to make a lot of rolling edges after each other and then change the thickness and gaps between them. And one of my structures were created.

The structure contains of ends of fabric that is knitted with a calculated distance to each other so that they lie almost in touch. But still that much of a distance so it’s possible to recognize some kind of bumpy surface. In order to enhance the three dimensional feeling some of the rolls are in the same color as the bottom fabric so on a range it almost looks like that row is replaced by a flat part. For that reason I really want to show the selvedge of the fabric.

Experiments with fishing wire and yellow cotton (showed on page 9) led me to the twists that are made out of fishing wire and lurex thread. By working with fishing wire it was found that the corners making this kind of twists. So I developed the twists on purpose and repeated them to a large piece of structure (showed on page 15). By trying different ways of forming the twists in both controlled and uncontrolled ways and also in different colors it came to me that the one in white/transparent fishing wire and lurex fading in different shades was the best combination for my aim. It really gets the formation of a big fur but it’s so obvious that it is made out of plastic. The white/transparent against the lurex creates a great set-off that makes it possible to put the twists in different directions and different tightness in order to create hues and life fullness into the plastic material. The twist looks best and becomes closer to my vision if they are placed on a white bottom.

I see structure (meaning in textile business) as something that is applied on the surface. For me it’s mainly surface that has some kind of rousing expression and consists of layers or different levels to make a depth in
AIM: explores how structures can be build up and formed into a garment.
the surface. If you get close to it (how close
depend on the fabric) you see that its
differences in the altitudes, that the surface
has a three dimensional feeling and
appearance. It can be both a smaller
component that repeats to create this
landscape or it can be a lot of different
elements that is collected and put together
in order to form a composition. Repeating of
an element is a central part of my project and
the structures that I like are often in some
way repeats of a module or a block.

But while working with the different
material it became clear to me that it is not
only a specific shape for each structure that
is needed, also in which way of repeating
and building the structure is important.

For example is the fishing wire twists a
structure that is really made from scratch.
Starting from two types of yarn into knitted
tubes according to a pattern for knitting and
by 5 steps by hand turned into twists and then
attached tightly together to form the
structure. But on the other hand I have also
worked with plastic eyes for pottering and
simply just made a fabric out of putting them
side by side. So there was the piece
readymade, but for another purpose.
Somewhere in the middle I found my structure
made out of glass crystals. There the pieces
also are made for another purpose but, by me,
put together in different modules and then
combined into a structure for my garment.

As a structure “in between” in this aspect is the plastic balls.
That is a piece made for a specific purpose but
by treating them, wrapping them in a
certain way in metal tricot, they also
suit my purpose.

Lucy McRae is a designer/innovator who also
works with repetition a lot. I think she
really manages well to keep that balance
between structure and form so both are
interesting but the focus is on the structure.

I can relate my project a lot to what Lucy
McRae and Bart Hess work with. For example
they have worked with an inflatable related
element, balloons, but played around with that
as deflated and more as pieces or modules into
a form on a body.

In my experiment with inflatable structure I
instead worked more with taking advantage of the
bubbly and round form to get from blow in
air to a form. And then made cuts into a
bigger part of an inflatable area to exaggerate
this phenomenon.
A major decision have been about how much of the body that should be covered in structure and how much that should be left out. Should I combine the structures with more traditional garments or should the structures be combined with each other in the same outfit? Or if I should clearly by styling bring my starting point back, the animals, by making sterile animal masks or have obvious animal references on footwear.

After some styling tryouts I decided to go all in on the structures and mostly use fabrics which have been created by me. Another important step is to decide how much of the garment that can be in a flat surface. It is a thin line if the whole garment isn’t covered in the given structure the garment have a tendency of becoming a garment just decorated with a structure and not build up by it.
Conclusion

In general I have not worked actively with any sustainability aspect. It’s not been any parameter while the decisions in the process have been taken. The materials that has been used such as cotton, plastic and glass is not so environmental friendly. It has also been used a lot of material in many of my outfits which cost more for the environment than if I had used a little. On the other hand my garments are nothing that can be mass-produced which is a main problem in the industry otherwise.

But I can see this project being developed into a more sustainable approach in the future. If rules were established in the project that it only (or almost only) was allowed to work with material that is someone else’s waste. I think the idea also could be a good way to challenge yourself because then it wouldn’t be possible to choose whatever material you like to work with, but you have to find solutions for the material that is available.

During the work some structures have been taken away which I think don’t encourage people enough to touch them and to be curious of how it’s put together or what it contains of. Some experiments have also unfortunately been taken away because of the time and money aspect. For example the slices of polyester organza (showed on page 20).

It has also always been an aspect that some structures already been made or decided and because of that some structures been taken away in order to what more the collections needs. Therefore I for example chose not to work with the knitted fabric showed in the middle of page 20 because it turned out to be too similar to the structure with rolling edges.

In my opinion some of the experiments also turned out to be too discrete in their expression and did not ask for enough of attention to be a part of my collection. Like the puff print on the metal tricot (down left) and the blend between steel and wool (down right).

Some experiments did not appear as I thought when they were put in a larger scale and were therefore also taken away, for example the fake pleated fishing wire/cotton fabric. (Picture below)

Another reason for deselection of some of the material is that I found them most suitable for an installation, without a body to present it on. For example the metal bands twisted and turned into different abstract forms (close-up picture showed on page 21), I think it would be really beautiful hanging with back lighting in a light space with only raw shoulder pads attached to show a shadow of a body.

For that reason I don’t think that the metal band-structure belongs in my collection because I want to present my outfits on a body.

All different experiments I have chosen to gather in my collection are all in some way showing a three-dimensional structure and have a surface containing different layers and levels. I hope that the center of attention will be the surface and how it has been built up and that the form of the garment is a tool to show the best of the structures qualities.
Summation of the 7 selected structures

The rolling edges in outfit 1 have a bumpy surface and look even more three-dimensional than it does further away because of the color choice. The structure really comes through because of the selvedges of the fabric show and absorb attention.

Outfit 2 has a much calmer appearance than the other outfits but the structure is still very strong. It’s a good example of layering, when the floatation’s at some places lie flat and where the fabric is caved in it forms curves of yarn where you can see that each square contains a lot of yarn threads and that they have different textures.

The over 500 plastic play balls forms together outfit 3 and is an obvious three-dimensional structure. Each ball is a unit but creates a large wholeness together thanks to the top coating of metal tricot. Even if not the whole body is covered with balls the remaining parts of the body are not concurring with the balls. In fact I think it just make the balls take more of the “space”.

In outfit 4 the twists totally takes over the person wearing it. It’s an organic structure that actually has a wave-like movement when the person is in motion which gets the focus.

A flatter structure is the one in outfit 5 where the plastic eyes don’t give so much of a three-dimensional surface but I really think they have another dimension. It is a layer difference between the transparent plastic cover and the black pupil but the way it creates a structure when the mobile pupils get in movement is the main attention. It is a round piece but together they form a more angular expression because the fabric only can collapse between the eyes.

For outfit 6 the garment gets its structure when it’s inflated. It’s made out of coated material suitable for this purpose and bonding with ultrasound bonding. The garment has some cuts in order to show the quality of the technique. Because when it’s taped down at some places it creates rounded bulks in the surface.

In outfit 7 is the glass crystals the main focus and they also connect with previous outfit in that angular sense.

For this outfit the structure is only on one garment but I think it works as a whole anyway. The reason for that is because the pants somehow have the same shininess and are also transparent as the crystals even if they are flat. So the material in the pants enhance the quality of the crystal structure.
Result and overview

I have in this project investigated how garments can be built up instead of constructed in a traditional way and that a lot of material, not only textiles, can be used for wearing.

Fabric made out of cotton. Knitted so that every colour is a rolling edge in different length. Matching difference between the rolling edges so that they all fit to lay after each other. The structure is knitted in rectangular pieces which is formed as a garment like the sketches above show. Joined by handstitching.

Underpants made out of black elastan and cotton.

Fabric with the knitted structure

Knitted in rectangular pieces about 90 * 40 cm. Draped into a garment, shown above.
Fabric made out of float stitch by weaving. Fabric draped and hand stitched into the form as showned and attached on top of an overall. The leg part belongs to the construction of the overall.

Bounded edge and shorts made out of double layered stainless steel single tricot, thread thickness of 0.15. The double layers are attached to each other with seams as showned. The grey area show where the balls are attached closely to each other to form the structure.

Soft material hand sewned around scye.

Under garment made out of skin toned elastic tricot.
Twist sewn tightly to each other and on top of each other so it covers the whole garment and stand out because of the mass. Twists are made from knitted fishing wire and lurex thread into bands which are manipulated and fixed by stitching into twists. Bottom fabric is white three threads fleecy tricot of cotton.

Twist sewn tightly to each other and on top of each other so it covers the whole garment and stand out because of the mass. Twists are made from knitted fishing wire and lurex thread into bands which are manipulated and fixed by stitching into twists. Bottom fabric is white three threads fleecy tricot of cotton.

Sofia Bahlner
Outfit no.4

Moonboots in two parts, all covered in twists. Sole of the shoe in harder material.

Grip fastener for attachment.

Tight leggings in transparent stretch fabric.

Concealed placket button fastening with snap fastener.

Whole jumpsuit covered in plastic eyes with mobile pupils.

Eyes attached with double-coated adhesive tape.
Sofia Bahlner  
Outfit no.6

Areas not possible to inflate

Cuts to create the form

Hoodie construction when it is deflated.

7 mouthpieces attached to inflate the hoodies different cells.

No side seam.

Sofia Bahlner  
Outfit no.7

Padded

Concealed placket button fastening, formed as showed

Concealed placket button and belt loops on the inside.

Hanging crystals in a row following the line

Double layered jacket with plastic pieces in between where heavy crystals are attached. Crystals covering the whole jacket in different formations.
Reflection

I have come to the conclusion what structure in textile, for me, is about levels and layers in the surface. To create a three-dimensional feeling that is almost like a landscape to explore. It is also important to realize how strong this structure must be in order to take the focus from the form or the shape of the garment. It has also become clear to me during the project that some structures are more suitable for a specific shape than others and the importance of listening to the movements and directions in the fabric while deciding its form on the body. It has also become clear that I think it is important to try to challenge myself and to bring the best out of the material.

I also think that this kind of reverse design method as I have applied in this project is beneficial to use to accomplish the kind of result I was aiming for.

I can’t see no use in making toile’s or advanced sketches when it is so hard, almost impossible, to imagine how the fabric will look when it comes to the bigger scale or when it’s draped on a body. In some way it is somehow that project that made me see a lot of opportunities to create something unexpected if the goal on how the outcome should look like were defined. It would probably look too controlled and forced. This way of working is of course uncontrollable but that also means that it is very free and I think that shows in my result.

My work shows that by such an easy method as repeating, many kinds of materials can be used divided into chapters. It is possible to use the choice of material I have made. So for my work, there are no set rules about the kind of material that is "allowed" to use. In that sense it can narrow the project and be developed further because of the limitations. Another way to work this project further would be by using material from one outfit and try to create other experiments with the same base. It could also be a development of the project structures out there to be discovered by hand. During this time, it is still a lot of potential for my work. It is possible to work with sound effects for my outfits. Because I think it is hard to understand the qualities that they have in movement in just a picture. I have not used any kind of sound effects so far. But I would like to produce some kind of movie with my outfits. Because I think it is important to try to challenge myself and to bring the best out of the material.

Almost during my whole process I’ve had men’s wear in my mind and I still see my collection as a unisex collection. I do think that the forms and structures get more abstract and focused if they are presented on a woman. But if someone would style it differently I wouldn’t mind. It also important not to focus hard on which gender I present it on because the major interest in the project is to follow the structure and materials will.

I see this project as a never-ending project, especially since the collection have been divided into chapters. It is important to see this project continue for a long time ahead. Like a life-size tapestry project that can be continued and transformed. It is though necessary to investigate how the units, modules or formations should be put together in order to make the best out of the material.

Even if it’s not possible to work with all this kind of machines as I have been doing during this time, it is still a lot of potential for my work. It is possible to work with sound effects for my outfits. Because I think it is important to try to challenge myself and to bring the best out of the material.

I would like to continue with a base in the textile field but it does not mean it has to be made out of textile material. It can just be applied in a textile way. Maybe it is sewn together with a textile technique or dyed with textile color?

I would also like to produce some kind of movie with my outfits. Because I think it is hard to understand the qualities that they have in movement in just a picture. I have not used any kind of sound effects so far. But I would like to produce some kind of movie with my outfits. Because I think it is important to try to challenge myself and to bring the best out of the material.

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Hopefully some of the outfits could be applied and used in exhibitions and museums but also in styling reports in magazines or used by artists. But I do see that there are limitations in using some of my outfits because of their weight, space consumption and also because some of them are fragile.

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Picture references

2. http://epigenome.eu/sw/2,8,715
3. 'Snake&molting legwear', photo (c) Vincent van Gurp http://camillecortet.com/snake viewed 28 nov 2011

Authors own pictures:
Front page
All resultpictures (page 6 - 12 and 36)
Fabric scans
Pictures numbered:
2, 4, 7, 9, 10, 11, 13, 14, 16, 18, 19, 20
and fullside pictures on page: 3, 5, 13, 21, 26, 27, 30 and 35.

Appendix: Pictures page 51 by Erik Josefsson

Picture references

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Appendix: Pictures page 51 by Erik Josefsson
Appendix

Critique of the work “progression of ancestral brutalism” by Erik Josefsson

I think Erik’s work is really interesting and a work that highlights the importance of material choices. That even if the form/shape/ construction of the garment is quite conventional its impression can be change dramatically by the material. I think you really catch that in some of your pants, for example the one made of parchment skin and the ones made out of wolfish skin.

In your work there are fantastic illustrations! I believe these really set a mood in the work which I found to be really honest and true to you. I do think that the prints in ausbrenner work for your collection but in the same time I think it is a pity that the great wealth of details gets a bit lost. That’s really good in the coat and it’s a good choice I think with the construction of it. I like that it still suited really well but contains of large pieces so the print have space to show off.

You talk in the report about that you want to work with the strict part of a men’s wardrobe and use typical garment from that such as the smoking shirt and trousers and mix that with a more chaotic side represented by the material I form of fish leather, deer and goat skin and blood. You mention that this two different sides as you divided them in to will be in contrast to each other and also highlight each other. I was thinking how it would be if these two sides somehow instead of contrasting each other could integrate more and make these two forces join in some sort of coalition or fusion. Maybe it not has to be in so many outfits but as a supplement for the collection.

Like if you still work with these types of garment but “destroy” they even more. For example you could really torn some of the garments apart or in some other way distort these strict elements from a certain garment. Like for example your own experiment with burning, maybe it is possible to get an outcome that you find pleasing if you try it out more, I can also think of refer back to this strictness of the original garment, let say a smoking shirt, after it’s been demolished by styling it with a proper tie that is still really intact and nicely made. Then by styling I think it would also create a kind of contrasting between your elements but in another way. My question for you Erik, is how you have been think about styling except from your shoes or do you think it is unnecessary? Would the styling item come more from the strict side or from the chaotic side?

Materials more mashed and destroyed and bring back the starting point in the choice of garment by styling. And the styling part is remained untouched, perfectly made and clean. For example it could be a smoking hat, a golf cap, a tie, a bow-tie, a saved placket, a crisp white handkerchief or a walking stick.