i.dress

Exploring when fabric becomes garment
by Ina Hjelte
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This work deals with definition of garments. It explores how little changes a piece of fabric needs to still make it into a garment. What is it that defines a garment, is it just that something is done with a piece of fabric or does it need some recognizing of body parts. The aim is to find new ways of construction without using templates and questioning when textile becomes garments by draping and cutting. Through using how clothes are fitted to the body but instead of using pattern templates work from a rectangle and make it fit the body as garment. Working from two-dimension to three-dimensional by the help of the body, going directly from fabric to garment. By defining the essential parts in every garment and cutting holes in a rectangle to highlight a certain body part or letting the body go through different holes to make the fabric turn and drape around the body. Conclusion of the work is that a cut or incision doesn’t always define a garment, that it takes another recognition as well to make the definition. During the development questions have arise as for example how to construct holes in all fabrics and deal with the finishing, how to use raw edges without ripping, how to sew were there is no seam allowance and how to create fabric suited for cutting.

Keywords: Design, fashion, art, body, construction, cut, textile, draping, one-piece, definitions, two-dimensions, three-dimensions
Construction has always been interesting, how things are put together to create a unity and functioning not just in textile materials is part of the curiosity. How garments are constructed has gotten a more central role through the years in the process and while working. Continuing exploring one-pieces encouraged taking that even further this time. Realising that the way to construct clothes doesn’t have to follow the pattern construction manuals, clothes can be three-dimensional from the beginning is something this education taught. A fabric is always two-dimensional but draping fabric or paper directly on the body makes the garment three-dimensional from the beginning. By learning different pattern cutting methods that focus on the three-dimensional form it’s easier change the traditional sight of a garment. This has in different ways always been important in previous work so this time the decision to focus more on that process was given. The aim with this collection is to challenge pattern constructing methods and finding a new way of constructing clothes. According to me the construction sometimes comes after the design is made as a problem solver and not the design part. A good example of others thinking the same and trying to highlight the problem is Maison Martin Margiela with their SS11 collection in 2D with models wearing cardboards covered with textile looking like archetype garments. (Maison Martin Margiela SS11, 2012) When I’m doing the construction I’m doing the design and draw sketches and taking photos happens afterwards. In earlier projects deconstructing garments by cutting up, turning and changing second hand clothes have been a good way of learning how the garments can change with few means. But this is no longer interesting. The new way of deconstructing is more similar to how Steve Jobs and the company Apple Inc. work and argues for. First you come up with or decide the shell or a shape and then make everything work within that shape. (Isacsson, 2011, p 8-9) The shape for this work is the rectangular shaped piece of fabric, everything needed is in that shape, volume, material and shape. I construct garments only by making incisions through cuts or seams by taking away fabric, not by adding parts or more fabric. This method opens up for new shapes and letting go of control, a new way of working and a different view on constructing. An example of a different way of doing fashion by highlight sketching in three dimensions from the beginning and not translating sketches into 3D. That is just the way to work with garments and construction through this work. I know how material acts; I know how to use the bodice, sleeves and detail templates. But what happens when working with rectangles and using other techincs to make the illusion of constructed parts. By starting with a rectangle to create a skirt is a clear connection to Apple’s development of electronics and how you have to dig deep into simplicity, understanding everything that concern the product, and how it’s made to understand its essence to be able to get rid of parts that’s not essential in the skirt. If it’s just a matter of definition, what defines a skirt? Is it the waist, because without a waist is it a dress? How important are the legs for a skirt, does it has to have visible legs to not turn it into pants?
During an internship it became clearer how far away from construction the designer is. This obsolete world where the designer draw sketches of garments and make flat illustrations on a screen that someone else later gives proportions and make three-dimensional by making it into patterns. This is of course a good way for big scale production and it don’t describe how all companies work, even not the company for my internship. Most companies have also ability to experiment in house but big parts of the collection are in fact produced from a two-dimensional sketch and the example is mostly to arouse a discussion about how fashion is made. It's important to question why the designer can’t do the pattern from the beginning, will that change the out coming or what happens when patterns isn’t used, when you go directly from fabric to garment. Frieda Sorber indicates that historically patterns first were used economically to cut out as much garments from one piece as possibly. The rise of industrialization made patterns necessary for production in large scales. Patternmakers on the other hand have always worked directly from the body of the individual client and looked upon as more honourable than pattern cutting (Debe, 2003 p. 10). The intension with this work is not to create customized garment but to work directly from the body. Not using templates of the body but work two-dimensional to three-dimensional with just a scissor.

Madeleine Vionnet draped directly at a small size mannequin to create her bias cut in the 1920's and by using the small dummy it gave this work construction or draping principles. Vionnets work is a good example of how the view of garments and different shapes have developed through the years by questioning techniques. As Vionnet refers “a piece of wearing apparel needs to cover the body. A fabric is two-dimensional until a body enters and give its three-dimensional form.” (Kirke, 1998, p. 26) This connects with the aim of not using templates to create shape but instead finding three-dimensions directly on the body. According to Vionnets theory wondering if a body just need one enter point in a fabric for turning it into a garment or is another hole where the body goes out also important?

Issay Miyake’s work, A-POC (A Piece of Cloth) explores this issue from a different perspective but questions how garments are constructed. Miyake wants to do garments with a lot of possibilities so that the wearer can fabricate them into different designs. He also starts with a long rectangular piece of knit fabric with dotted lines so that the wearer can cut out wanted pieces, anything from shirts, pants to even one-piece garments. The computer-rendered patterns are designed to minimize wasted fabric and when the flat pieces of cloth drapes over the body they seem to come to life and accenting the wearer’s figure. (Miyake & Fujiwara, 2001)
The Watanabe dress is another example on further developed construction. (Junya Watanabe, 2012) When starting to analyse the Watanabe dress and realising that it consist of two dresses or two holes that the body goes through and the dress and fabric turns. There is now right side or backside of the fabric or the dress and that made the investigation more exciting. The most interesting about this dress is that it turns and has two sides.

Also Geneviève Sevin-Doerings work has clear references to what this work trying to accomplice. She explores how to cut out and shape new garments on the body without adding extra fabrics to her designs. (Genevieve Sevin-Doering, 2012) This method also reminds a lot of how garments were constructed historically. When humans started to make clothes they were needed for a purpose. They seem to fulfil the demands on simplicity and liberation. They had simple shapes and cuts that gave them opportunity to make use of materials and colours in a personal way. The easy construction gave as well a loose fit but also movement. A tight fitted garment is often only created for one possibility to movement. The first garments were the ones sewed together at shoulders, or the cloak with just a hole that later became tunics when sewed together. This first garments were functional and based on a zero waste principles from a rectangle that comes from the shape of a hide. (Hamre and Meedom, 1980, p. 11-15) The difference that occurs looking at old construction is that instead of taking away fabrics with darts to create shape, which is common in tailoring, they just added materials as triangles to create shape. For example a small neckline become bigger by putting in triangles and our times tailoring starts with bigger holes that closes by the help of darts.

The kimono is also a good example of a garment that's two-dimensional without a body. The kimono is a flat garment with straight lines that becomes three-dimensional together with a body inside creating shape. The kimono is also undone, with open seams and an adjusting belt letting the wearer decide how to wear the garment. (Pettersson, 2011, p.149)

According to me it is important to question the process of how fashion is constructed to develop and show different possibilities of working and giving proposal on changes. When questioning the industry it's important to have a proposal on how to do things differently and by comparing my work with works of those I like what do I want to accomplice? I want a collection that has the same fashion rank as theirs but is constructed differently.
The aim of this work is to explore when textile becomes garment through constructing with cuts.

Exploring when textiles become garments.

**Sketching, Experiment 1:1**

The first way of sketching was to make a picture puzzle out of a square with different interest details or details strongly associated with a type of garment. Trying out different examples of that and thinking of how the result would change by focusing on one detail and then created the rest of the garment afterwards. What details are important for different type of garments? Is it collars, lapels, pockets, necks, buttons and zips and what makes them recognisable? Is it size, shape, placement or combination? By trying these picture puzzles in both fabrics on a half scale dummy and real size gave a really clear image of the silhouette. It became clear that it was the idea of the rectangle I wanted to work with and the details that defines an arm or a leg and not the added ones.

**Experiment 1:2**

Going back to the first sketches finding the box with a neckline and decided to do that, a rectangle that I cut a hole in the middle and pulling it over the head making it into a t-shirt. By draping a collar to the hole and cutting it in two pieces in the front to attach a hidden placket it became a shirt. This unforced simplicity has been the aim, not doing too much, not focusing on every piece to long and learning and accepting that it's okay to work fast and being certain that simplicity is good.

**Details, Experiment 2**

By using and questioning details I experimented with patterns from the Japanese books Pattern Magic (Nakamichi, 2011). The examples in the books are sometimes very strict but the aim was to figure out the construction to be able to copy it in a much easier way. Thinking about how I could use the idea of details to make them work as one without having the function, what is most necessary for making a detail look like a detail?
Draping, Experiment 3
When not using pattern templates of bodies draping fabric on the dummy became the alternative. As Vionnet, I started cutting along the grain line or vertically in big pieces and just small incisions, big enough to get the body or body parts thorough and leaving the rest of the fabric to drape around the body or body parts.

Turning fabric, Experiment 4:1
Doing the Watanabe dress was a good way for learning and understanding the construction, its almost two garment attached to each other and one of them opens/turns inside out as a pocket at the other part. Understanding the construction gave a new input in the process and construction. The Watanabe dress looks really simple at first sight but is really complicated. This is just the feeling needed in my work. The turning of garment is more interesting than the details. The fact that the garments turns around it self or is it the fabric that turns around the body? Conclusion from the dress is that the garment needs to have holes and it needs to turn. How can the work achieve that?

Experiment 4:2
Using a Barbie as a model and just cutting one hole and one line in a rectangular piece of fabric to create a garment that both turns and drapes easy around the body. Trying different ways of placing the Barbie through the holes and cuts to make the garment change and find new shapes. After finding shapes on the mannequin the natural way to continue was trying in full-scale. The silhouette preferred is quite sharp and stiff and close to the body at some parts giving it proportions. To be able to keep the fabric close to the body at some part it need to be modified with darts to adjust to the body but without adding fabric.
Experiment 4:3
To make a skirt the rectangle needed a cut almost in the middle where the waist should go. By cutting another hole for both legs to go through did leave the part between the holes as a small skirt at the back of the legs and all other materials hanging in the front as a drape. The drape falls nice at both sides but the stiffness of the material allows the skirt to keep some of its squared shape.

Experiment 4:4
Just by changing the placement and length of the cuts by centimetres on the first skirt and by entering it a bit differently gave a complete different skirt. To make it more different I also cut away more fabric at the sides to give it other proportions.
The cut, Experiment 5:1
By doing the incision or the cut in a fabric the body has an opening to enter the piece. According to me it’s hard to see this as a garment because of the imprecise definition, you can put any part thorough the hole and that gives the wearer to many suggestions on how to enter the piece. Wanting to be more precise, telling exactly what type of garment it is and how to enter the solution had to be to cut another hole that a different body part can come out from or the fabric piece can turn around. Another solution is to make an incision that gives references to an ordinary garment, for example darts or a shoulder line. The first real garment was based on one cut and one hole and to modifying the piece I cut holes for arms and making a straight back line by taking away all extra material as a dart. The garment wraps and turns around the legs making it feel like a skirt/dress. A later decision was not to wrapping it around the body, the garment is defined anyway because the long back part defines a dress and the armholes a body.

Random cuts on the body, Experiment 4:5
By just taking rectangles and draping on myself, cutting randomly gave a series of experiments that later turned out into new pants, a dress and a new skirt.
Experiment 5:2
Exploring shirts lead to possibilities of constructing collars in different ways. A collar is a piece of fabric that is folded, would cutting a cross give the same effect? Taking away the two incisions that lies in the neck when wearing the cross and making them into a straight line gave a more worked feeling.

Shape through darts, Experiment 6:1
A different garment was made out of almost a square piece of fabric that draped around the Stockman mannequin by fastening one edge at the centre front line and the other one at centre back. At the shoulder I took away extra fabric as a big dart to define a shoulder. To fit it to the body I cut away fabric in the neck hole and put in an extra dart for the shape. By making a horizontal cut above the waistline half way trough the torso created an opening for the arm and by sewing a dart along the side to fit the lower part close to the torso a jacket/blouse was defined. This is the type of compromises I have allowed myself to do during the process to make the garments more suited for the body and a fashion context.

Experiment 6:2
A pair of pants was created with the same technique to try out the theory. By using the square again but this time draping it around the body as a skirt and then cutting a hole for one of the legs to make it come out. By taking away some extra fabric around the cut and by sewing those parts together would that make it into pants? Is the key to a pair of pants that you can see a leg, that the leg is defined?
Experiment 6:3
Continuing with the jacket technique was a way to construct more garments with shoulders and in different ways attach sleeves to the toiles. Using smaller rectangles sewed together as cylinders and attaching them to the cut under the arm gave almost the same shape as a sleeve. By placing the cut higher at the body the arm came out higher up and the sleeve became longer and more defined. But looking at them together with the rest of the garments that have a more flowy silhouette they seemed too stiff and compact. There is something strong and soft in the other shapes, they have a hard softness. Conclusion is that it’s hard to get good shoulders in other ways than the normal one.

William of garments, Experiment 7
Draping from two rectangles a full long completely straight skirt with seams in the sides and fitted to the body in the waist was a try out to further explore the problem of pants. By cutting two vertically incisions in the skirt at centre front and centre back almost all way up to the crutch was an attempt to give the illusion of legs. Trying to sew the legs together with inner seams didn’t provide anything so the decision was made to leave them just hanging for a flowy feeling. Having a contrast colour on the inside of the pants only visible in movement would give the pants an extra cut. All the garments behave very different in movement, they are different from all angles, and that makes them ideal as show garments. Seeing them from the front is not always fair, it’s not just the fabric and the construction that turns, the outfit does that as well.
Knitting, Experiment 8
Investigating what to do in the knitting lab without attaching extra material gave the idea of a complete knitted garment, two coloured where the colour of one of the sleeves continues over to the bodice without seams. The best way to do that is a full garment knit and a completely straight model with just openings for arms and neck. The sweater starts being knitted from one of the arms and goes over to the bodice where it changes colour and continue to the other arm.

Styling suggestions, Experiment 9
Styling the collection with ordinary clothes from a wardrobe was a way to show how the garments in the collection can be combined in other outfits. According to me that gives a hint on how the collection could be commercialised when mixed with other garments. This styling gives a completely different collection, some of the styles are very beautifully composed but they look very alike what fashionable people are wearing at the moment. You can easily get the same look by taking clothes directly from my wardrobe and put them together. Therefore present the collection with only garment created after the method is most suitable to make a statement about different ways of construction and a new view on fashion.
Since always working in shades of black the use of colour in this project and trying big colourful volumes felt like a good challenge. Noticing that you can hide a lot of drapings and volume behind the black colour made volumes in colours more interesting, black is more forgiving and reduces the impression of much fabric. This is very obvious in Yohji Yamamoto's work when he uses big amounts of fabric without losing the body. (Zoot Magazine, 2012) Colours that don't take consideration to garments, which continues beyond parts became a good inspiration in the work and block colours then seem to be a good way of colouring the collection. To really highlight the cut and how the fabric turns around the body the usage of double coloured fabrics would make it extra obvious. Combining it with garments that have different blocks could make even the colour into a cut or incision. Yohji Yamamoto argues through his work the importance of fabrics and their ability to embody a garment. He puts a lot engineering in every fabric he uses and are very involved in the process by collaborations with small textile industries. (Salazar, 2011, p.14) Looking at Yamamoto's work has helped collecting fabrics that give something more to the garment, fabrics that have qualities that strengthen the cut or the shape. The limitation of techniques encouraged ways to create own materials easily and by fusing different materials together fabrics was given new qualities and colours as “double coloured fabrics”, “woven jersey” or “viscose with heavier drape”. To be able to have raw cuts polyester fabrics would be the best solution to prevent edges from ripping or other materials that don’t rip easily, for example felted wool. But polyester fabrics have the tendency to look dead and have a stiff touch. The materials that the cut needed was more flowy and easy to drape with and they’re for polyester blends became a solution. Blends with cotton or other natural fibres is softer and have a luxurious touch but still works to cut with heat so that the polyester melts and locks the other fibres without ripping. Also by experimenting with fusing and combining different fabrics the result became the same as a blended material. A light weight viscose or cotton fabric fused together with a stretchy jersey or a mesh with polyester or elastan melted almost as good as a polyester blends. This opened up for colour combinations as well, to create own colour combinations making fabrics two-coloured to really highlight how the materials turned around the body and showing the cut.

From sustainability point of view the work has been considered as a zero waist method, which is a flattering comment but not the intention. Zero waste fashion is products or clothing that generate little or no textile waste in their production (Wikipedia, 2012) Historically the zero waste principle was the only way for making garments and as the work has clear historically references to the rectangle piece of fabric as a starting point I still think that it’s important to mention that it was not the reason to working with the rectangle. The rectangle that the work refers to is mostly not the full width of a fabric and leaves a lot of waste in that way as well even if the chosen fabric has zero waste when turning it into a garment. But in fact all the garments demands more fabric than a regular or common skirt or t-shirt would need, for example the felted wool coat in the collection demands two and a half meters of fabric and
few full long coats require that amount of fabric. Therefore it’s hard for me to claim that this is a zero waste method but I can see the potential in continuing this work with that approach to make a statement on producing with no waste.

**Result**

A new technique for constructing garments. By using the shape of a rectangular piece of fabric and work with the volume in that shape by cutting up holes for the body to transforming fabric to garment. The result is that a garment needs at least two holes to be defined. It needs an entering hole and a different point where body parts can come out from to make a definition of a certain garment. Some of the garments also need a detail that strengthen the definition for example a waist or a sleeve opening and they might need a dart to help the shape fit to the body. It’s very important that the method and the way of cutting is clear but it’s also important that the garments have the same function and appearance as ordinary garments and are suited as fashion. The context is fashion, constructing fashion in a different way and that means that the collection belongs in a show with models in movement that shows the garment from three different angles. Its important that they are new in a fashionable way but at the same time has some recognition. Noticing that the line-up seen from the front is not showing the collection in best way is a good result of the aim to construct and see garment from a new view. All outfits have a block missing or in a different colour and it’s often more visible from other angles than strait forward. The collection seen from the side or from the back is important to really see the garments and their way of turning and therefore do the collection needs to be in movement.

**Rationale**

By choosing which experiments to continuing working with became the way of building the collection. That indicated the way to go and what was most interesting. The final collection is based up on these experiments.

Experiment 1:2 gave different tops because it’s way of highlighting the head and arms/ shoulders by not closing in the side.

Experiment 4:2 gave understanding for how fabric and garments turns around the body between two cuts and how to use double coloured fabrics to get a better effect on the turning. This lead to development of own materials and how important darts and fitting the fabric to the body is for the shape and definition of garments. Just cutting two holes and letting the body go through did not always function as a garment, adjustments were needed to get shape.

Experiment 4:3 developed the experiment from 4:2 into a defined garment, the first skirt. This was a good balance between theory of turning fabric and an actually defined garment.

Experiment 4:4 continue to develop different types of skirt from the same principle but with a different shape to show the variation within the shape or garment.
Experiment 4:5 were a good way of cutting in series without thinking about result until after the cutting was made. That showed how I had developed an understanding for material and for my own technic but could use what I learned to challenge the method. This became a knitted dress that combines two colours in one shape and the cut highlights the change of colour.

Experiment 5:1 forced decisions about having holes for letting body parts out to turn fabric into garment. Without giving the wearer indication about which body parts the garments were suited for gave to many suggestions about what the fabric was. I decide to make visible armholes, neck openings and centre back line created out of darts to take away fabric.

Experiment 6:2 were a try-out to create pants without using curved cuts. Legs are the definition of pants and working with that definition by cutting out a leg from fabric and shaping a second leg with the existing fabric I created a pants-skirt.

Experiment 7 was a second way of creating pants without curved cuts and a different approach of the illusion of legs. By draping rectangles to the body and cutting them open to appear as legs and to show the wearers own legs I want to refer to pants. If it’s the fact that you can see straight through the garment between the legs or that the legs of the wearer is visible that makes it into pants is still unclear to me but makes the garment more interesting.

Experiment 8 was a way for me to apply my method on other materials than woven. How would a complete garment knit made out of a rectangle look like. This was a great experiment and gave me the opportunity to change colour freely on the garment and “cutting” in knitted without ripping.
Burgundy T-shirt in spandex

Burgundy/grey double fused skirt, one side polyester/cotton mix and the other side mesh
Different colour

Hole for legs

Waist

Different colour
Tube knitted dress two coloured,
Lime green and Burgundy

Mesh underpants also in Burgundy
Burgundy wool coat with hidden placket

Mesh underpants also in Burgundy
White blouse with hidden placket in viscose

White/lime green double fused skirt, one side polyester/cotton mix and the other side jersey

Accessories: White balconette top
Different colour

Hole for right leg

Waist

hidden placket stitched to CF

CB

CF

23
Burgundy t-shirt in chiffong

Grey pants-skirt in wool

Accessories: Burgundy balconette top

Polyester chiffong

Wool
Shoulder
Sleeve opening

X
Y

X
Y

fusing

X
Y

X
Y

CB

CF

25
White longer dress in polyester/cotton mix

Grey mesh pants, 4 cuts

Grey mesh underpants
Lime green and burgundy whole garment knitt

Lime green jersey pants with cut CF and CB
During this project I found that my technique reflected against the aim when feeling limitations in some of the garments. There are garments that can’t be constructed in the developed technique. For example finding a way with few cuts make pants with a real crutch has been hard to accomplish during this work without adding extra fabric. Geneviéve Sevin-Doering for example has developed her techniques and has different ways of doing cuts. By changing the look of the cut she gives the incisions more shape and can experiment more freely with shapes and can construct other detail that this work can accomplish in just vertical or horizontal cuts. Also by cutting away different shapes that aren’t geometrical you get different shapes of the fabric than rectangles and that also gives another expression. An organically shaped cut also opens up a different incision and making more of the garment turn around itself. I found Genevieve’s work very late in my process and felt that this opened up so many new possibilities for the future. Genevieve’s work is good to use when comparing it to this works cuts and by evaluating the method. But for this work I consider that it was good to only focus on two types of cuts during a small collection. A bigger limitation during the whole project is the choice of materials. If I could as Yamamoto be involved in the making of fabric and control the characteristics of the fabric I would have more freedom in materials that performed as I would have want them to do. I wanted this collection to have a sophisticated feeling and therefore choosed not to use polyester materials that according to me give the hint of plastic and a very stiff touch. These criteria’s therefore made my decision easy and made me choose polyester fabric blended with natural fibres that don’t melt as good but have a nicer touch. This limitation did also encourage me into doing new materials, which turned out to be an important part of my work and development. Fusing materials gave me new possibilities but did also help me to really demonstrate my working method and how the fabric turns around the body and showing that the garments are one-pieces.

One of the things that I question through my method is the system being used in fashion companies today, based on that the design part and the realisation is totally separated from each other. First of all the sketch is drawn and later on the design is realised in a pattern on the other side of the world. This distance often makes communication harder and also cultural differences makes the process more difficult than it has to be. Also the translation from one idea in 3D from the designers point of view through a two-dimensional sketch and than realised in three-dimensions again can be hard. This is of course a slightly exaggerated picture of the fashion industry, most companies work more freely and have possibilities to experiment more with the garments. I understand the reason for doing things this way when doing big scale production but I still think that it’s important to questioning the way fashion is constructed to develop different ways of doing fashion and garments. I believe that it would be easier if the sketch was made in three-dimensions from the beginning and if the designer took greater part in making the construction as well. The ideal would be not sending sketches back and forth, instead making the construction simultaneous as making the sketch. That would also make the production be situated closer to the designer and not far away. From an eco-
nominally point of view off course production is situated far away but from a design view I’m not sure that the distance and cultural different is best for the evolution of design.

Garments are also mostly viewed from the back and the front making the sides as a natural place to put seams because of nothing else happens there. My way of doing garments puts more focus on other angels of a garment, the most important thing doesn’t always happen at the front or back. Maybe it’s the silhouette from the side for example on one of my skirts that’s the most interesting. That silhouette has a heavy front with a lot of fabric draping but at the back the garment turns into a short skirt showing a lot of leg. According to me this is an important part of the discussion of how we construct and look upon fashion. The aim was to make garments in a different way and inspired by pattern cutting methods that focus on other sides of the garments I wanted to do something similar. The fact that the collection is not always best viewed from the front is sometimes a limitation but also a result of what I wished do accomplice. I wanted a collection that was different and has other sides than back and front, which needs to be viewed in movement.
References

Debo, K, (2003), Patronen = Patterns, Antwerp, Gent: Ludion,


Picture References

Picture nr 1

Picture nr 2

Picture nr 3

Picture nr 4

Picture nr 5

Picture nr 6

Picture nr 7

Picture nr 8

All other pictures were taken by the projects author.
Appendix

Critique of Mr Johan Nordberg's work Contour

This work explores morph animation of archetypical garments. Johan uses a software programme that calculates the way between two garments to explore new shapes. When using this software program Johan also explore a new way of sketching in 3D, something that isn’t done in fashion before but is used in other design field such as architecture and product design. He uses this new method to question if the ways we sketch, construct and produce garments effect how we define garments. According to me this is a very relevant discussion in fashion, it is very focused around the sketching and the animation, he uses only the product being made in the animation and combining them with each other to create a collection. By questioning the production and the creating in fashion you bring something new to the discussion of fashion and what fashion is. By attaching buyers or consumers you don’t get a change, they don’t have the ability to change as the producers have. This is a new way of seeing products that we are use to and what comes out different by sketching different. By using Adobe Flash as a method Johan consistent explore his idea imitated to 2D but in a perfect world with no time limitations it would have been perfect to sketch 3D.

I consider that he found a good balance in other ways to communicate the three-dimensions by including the body and the space between the two-dimensional shapes and the body and in that way explore the aim. When it’s the depth that differs 2D from 3D I somehow find that the most interesting with the work and the ones that lacks the depth is the ones I want to restyle. For example outfit nr 3 that has the negative shape and mostly references to a skirt and placed at the lower part of the body is to flat in my point of view. It has potential to communicate 3D, through its negative space and by revealing the background and the body inside the garment but by covering it in fabric it becomes flat, why? My second question regards outfit nr 5 and the placement. I have noticed that only one third of the morph experiments have references to a skirt, as soon as the sleeves come in it becomes shapes associated to the torso. But why is this shape places below the shoulders? What does that communicate? Also in outfit nr 7 I question the flatness, I don’t see what the plastic hanging over the Plexiglas provides. The 2D feeling is very clear and visible through the project anyway and doesn’t need to be strengthening further. I would like to see more of the three-dimensions and when the garment communicates with the space around and with the body within instead of covering it up. Could you create a garment that is the background? How would that look? Is the whole image then the garment? I also question the need of pants in this last outfit, this is a new type of archetype garment never used in the morph. Why not just use the skirt again but as a flat 2D piece? The origin skirt is also modified to a longer version is it a special reason to that or just a fashion purpose? That the long skirt is more common used now? I consider that Johan’s sustainability discussion shouldn’t be about eco friendly materials but rather discuss how his new view on garments could be adapted by the industry to make a difference in how clothes could be produced.
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Could you create a garment that is the background? How would that look? Is the whole image then the garment?

I also question the need of a pant in this last outfit, this is a new type of archetype garment never used in the morph. Why not just use the skirt again but as a flat 2D piece?

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