GET YOUR FISTS IN THE SOIL AND PRAISE THY LORD

examines sustainable functions for another workwear

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Let me do my gardening! Let me pluck seashells and plant apple trees! Let me be harsh and stubborn and boring with my knees bleeding and my fists so dirty! Maybe my knees won't bleed but my stomach will be empty some days and I will experience cold winters and hot summers! Maybe that won't happen either but let me wake up to new mornings; work, sleep and sing: Ta-da-ta-da-ta-da.
ABSTRACT
This work examines sustainable functions for another workwear. It argues for a culture shift within many fields: private, politically, global, local as well as in fashion. The background is earth and human beings current situation which needs to be changed in order to create a sustainable living. This is understood in the ecological, sociocultural and economical sustainable model and contextualized for agricultural workwear.

The issue of construction methods in workwear is examined and understood in relationship to the non-rationale and aesthetical function; the need to work and the need to dwell.
New ideas of rationale function workwear is proposed which argues for the need of a greater look upon sustainability and non-rationale ideas within the field of current workwear.

This includes:
2. Aesthetic forms exploring a. Aesthetic as sustainable, b. The two natures of working and dwelling spoken is terms of construction and empty space, c. Different cultures of old and new.

which all are used as expressive research tools to understand different perspectives of sustainable function for another workwear within a culture shift; the background of the past, the beauty of life and finally proposals for a future seen as the ecological age.

KEYWORDS
Workwear, Ecological Age, Fashion, Movement, Culture Shift, Sustainability, Non-rationale, Aesthetic, Beewax Coating, Organic Indigo, Natural dyeing, Military Surplus
I'm shouting and whispering of life and all these many subjects merged into this: life. The big issues and the small, it's so very big and I can't grasp the slightest straw; the fruit of knowledge is vague and foiled in great dim shadows. It's another day, it's a Saturday and it's raining outside. I have friends, I have feelings, I have life and sometimes I realize death so present but in this abstract way which clarifies life even more, as if all things were about living; loving until insanity every kind of what is possible to love; love and give and forgive and never be afraid. All this is about singing; constantly singing. Singing, singing, singing every single moment; lullabies and requiems and choral hymns rising up in the air; the song of life and the song of creation, yes, the praise of creation. And this is mostly just in the corner of the eye, non-present still present; what we know but from where?, the grand knowledge of non-rationale: this is the knowledge of heart.

So open your mouth and sing, sing for sorrows and for joy and whisper your words and shout them out. Just sing, never stop sing because the end of songs will be death, a death that is so much more death than our conception; something deeper than physical non-existence. This is just words, yes truly it is; abstract symbols with beautiful purpose- but listen to the birds, hear them sing! Listen to small acts of everyday love- listen to eager hearts and constant movements of unconscious streams: how beautiful it all will be! And it's so grand; the fact that we are smiling, laughing, crying! Why and how? Universe in time and space is great and grand, accumulating here at this point: why are we existing at all, where is the reason? Why does little bird sing? Little bird maybe know, maybe not. But little bird sings. And the flowers grow.

The issue
We do need a culture shift. Why? In 18th century, economist Thomas Maltus already warned for a imbalance between food cultivation and population on earth. He has so far been proven wrong, even though earth's population since then has increased more than seven times, the improvements in food cultivation efficiency has been maintaining equilibrium between these two factors (Head 2011). Our current issue is found in the development of the efficiency in bringing forth food, a system dependent on fertilizers and pesticides based on oil, or as J.M Benyus (1998) states, "to be growing their crops not so much in soil as in oil". This is worrying by several reasons, not just the expectations of a peak oil scenario (PeakOil 2012), but also how we treat biodiversity and our earth as a mere product. The discussion seems often to be about what to do after we finished earth's resources of oil more than argue whether it is right or not to empty earth's stocks that we are given.

In the Brunel Lecture Series, Peter Head (2011) states that by the year of 2050 everyone of us will have 1,44 hectare land to be supported from. Our ecological footprint today in Sweden is 5,9 hectare per capita (Globalis 2012). These two facts demands the need of a change. But what change? Of course, we need to be more efficient in govern natural capital, producing more with less and consume better and less (WWF 2012). Benyus complicates this further when she argues that our current problems masks the real problems; the issue of petroleum and phosphor fertilizers masks the problem of soil erosion caused by a till agriculture of annuals, whereas pesticides masks the use of monoculture in farming (1998); in fact biodiversity has declined with 30 percent between 1970 and 2008 (WWF 2012).

Again, we need a culture shift. Not just an easy adaptation from conventional to organic which we often seems to be willing to do when possible: we still drive cars but bio-fueled, we climate compensate when travelling with air plane and we have the possibility to buy organic cotton t-shirts very cheap today, as an example 99 SEK for an organic cotton top in H&M:s spring collection 2012 (H&M 2012). As already stated, we can't keep up with our current consumption, organic or conventional, since we already today uses the resources of 1,5 planet and will use 2 planets by the year of 2030 if things won't change to the better (WWF 2012). Thus, a culture shift could be seen as a needed movement into an ecological age, which is different from both the industrial as the former agricultural. A culture where 80-100% of every products needs to be sustainably sourced (Head 2011), which argues for new ideas and proposals in every field that there is: politically, private, global, local and of course, one of many, in fashion.
The great hunt for function

The function of cloth could be seen as manifold; primary the practical as a shelter, secondary the aesthetic and the social. These functions seem often to be put aside in benefit for the market: the market’s role is to be a channel for to the demands of buyer and give opportunity for a seller to fulfil these demands. The sellers on the market, brands, creates new demands or shift them towards their own products trough branding and advertising (Klein 2001). This could be seen as a shift in function: were the function of clothes more and more is seen as business rather than the original functions as practical, aesthetic and social. The current trend of fast fashion is a clear example of meeting the demands of the customer while at the same time creating these demands, where “the goods have a short-life cycle measured in months or even weeks” (Larsson, Ogheden 2009). All these functions have to be considered when speaking in terms of sustainability, and that’s why only a convert to organic cotton in production won’t make a garment sustainable if there is a lack of sustainability in the rest of the chain. If sustainability is seen as a framework, different functions are working in a hierarchic order, dependent and subordinated each other. For instance, as argued in image 5 the ecological functions is superior to the sociocultural function which is superior to the economical functions. A sustainable economical system is not sustainable if it draws down ecological resources.

Here focus will be upon workwear since it as an archetype clearly holds a practical function. All clothes has, more or less, a practical function but as long as our private stocks of clothes is more of a result of a business function rather than functions we has a need for, considering different occasions of social and performing activities and continually maintaining the garments, one will easily question the practical functional of a garment.

Workwear on the other hand is primary invented and developed for the practical function: protection, comfort and adjustments to a certain job. Therefore one could argue that workwear has a practical function which is sustainable, which also makes it interesting as a subject to examine. How this is executed and what the physical outcome will be is however up for discussion. What is interesting is the possibility to include several functions within the process to reach a greater view upon the sustainability issue; which concerns ecological, economical and social functions. Or to put it as Benedict: “Therefore the brethren ought to be employed in manual labour at certain times, at others, in devout reading” (Benedict & Gray 1700)

The ten rules of Biomimicry

1. Diversify and cooperate
2. Use waste as a resource
3. Gather and use energy efficiently
4. Optimize not maximize
5. Use material sparingly
6. Clean up, don’t pollute
7. Do not draw down resources
8. Remain in balance with the biosphere
9. Run on information
10. Use local resources

6. (Benyus 1998)
Sustainable aesthetic?
This work argues that artefacts has an aesthetic function which needs to be considered, where the materialistic idea alone is not enough in satisfying the needs of mankind. Nature is a good example containing both a practical and an aesthetic function. The knowledge of rationale and non-rationale is merged together within the experience of nature. So, if the aesthetic is important and needs to be considered, how will aesthetic be sustainable? Is the key to add values that is sustainable within the aesthetic frame? A great example is the Japanese aesthetic tradition of wabi-sabi, often described as the aesthetic of the imperfect.

Wabi really means ‘poverty’ or negatively, ‘not to be in the fashionable society of the time’. To be poor, that is, not to be dependent on things worldly- wealth, power and reputation- and yet to feel inwardly the presence of something of the highest value, above time and social position, this is what essentially constitutes wabi. (Suzuki 1993)

Another example of the aesthetic of Wabi-Sabi is the conception of cleanliness which do differs from a traditional western view. In the novel, In praise of shadows, originally published 1933, Junichiro Tanizaki (2001) states that “it’s something unsanitary about Japanese aesthetic”, a distinction between what is bacterially unclean and what is only unclean to the eye, a distinction we westerners often tends to miss out.

To discuss these conceptions is of great importance since the greatest energy costs of a garment is found within the period of consumer use. The carbon footprint of a load of laundry, washed at 60 degrees and dried in a combined washer-dryer is 3,3 kg CO2 (Berner-Lee, Clark 2010). An outcome of our western view upon aesthetic and in this case our conception that very white equals clean, is the optical brightening agents which doesn’t add anything for the real cleanliness of the garments but to create an optical illusion. It’s not really known whether these agents are harmful for the environment, but we do know that they are very difficult to bio-degrade and that substances of the agents have been found in codfishes. It’s a game with nature where we don’t really know the outcome for the benefit of our aesthetic values.

The conception of beauty is of greatest importance when arguing about artefacts and sustainability. Sadly a possible outcome when admitting that our pursuit of beauty is vanity and non-sustainable is to simply reject the aesthetic values and create artefacts which only holds a practical function. I argue that this will be a dead creation and therefore not sustainable. A greater option would be to shift our conception of beauty to values that fit better with a shift towards an ecological age. Fridh (2004) describes an alternative, rooted in the Zen tradition of Japan, named the fundamental subject, which is, Asymmetry, Simplicity, Naturalness, Subtillius profundity, Freedom from being attached to anything and Stillness. Adding these values in the research of aesthetic could bring new inputs in the sustainable field. An old input is the boro-tradition found in Japan, a mix between the aesthetic of wabi-sabi and the conditions of simple-living farmers. Patched and sown together pieces of home-spun hemp and rags of cotton is the foundation that made the certain outcome of these garments, and aesthetic built on necessities and close attachment to the earth.
EXPERIMENT NUMBER ONE: 
DIFFERENT SPACES UPON BODY SEEN AS AESTHETIC AND MOVEMENT

searching for the fundamental subject, which is following:

Asymmetry
Simplicity
Austere Sublimity
Naturalness
Subtlilisin Profundity
Freedom from being attached to anything
Stillness
(Fridh 2004)

The foundation of western aesthetic in clothes is the construction and a relation to the body which could be described as fit. Pattern pieces is often constructed to follow the body in an upright standing position were extra fabric is cut away. Here the cloth could easily be seen as a tool, a resource to create a garment, and not be held as having great value in itself, which could be compared to traditions were every bit of the cloth is precious and therefore cuts are avoided as much as possible. The outcome of this way of making garments often result in an aesthetic that could be described as empty space or negative space, were the space between the garment and the body is a vital part if of the aesthetic.

To argue for the sustainability in one shape rather than the other might tend to be a non-rational discussion, which indeed is an important aspect. Perhaps we can't reason for an sustainable aesthetic with words, it might be beyond us, which is not the same thing as not important to examine, or rather, experience.
11. Square Top: Empty Space
Pleated Trousers: Empty Space
12. Square Top: Empty Space
Shorts: Fit

13. Leggings: Fit
14. Square Dress: Empty Space

15. Suit Jacket: Fit
**EXPERIMENT NUMBER TWO: CONSTRUCTION FOR MOVEMENT**

In order to create a sustainable design process all functions within has to work together in a sustainable way. Thus, the function of aesthetic has to correspond with the rest, which in workwear primary is the practical function. The garment is expected to handle tougher conditions and not tear apart. This is often solved material ways, as for example uses the Swedish workwear company Blåkläder Cordura® fabric as reinforcement at selected areas where tearing often occurs (blaklader 2012). What many manufacturer misses is the availability of movement within the garment. When a garment doesn't follow the movement of the body the fabric will be stressed which will decrease the durability. This issue is often examined and worked trough at the stressing of fabric when bending the knee, as shown in image 16.

Theoretically this can be explained that the body has several measurements which can be stretched when moving and bending parts of the body. When bending the knee the length of the knee will increase which a pair of trousers often doesn’t consider. For great freedom of movement the trousers has to consider all these factors in order to prevent tearing.

Trousers often tends to have a restriction of movement when, as in image x.x stretching the length of the measurement z, where the width of the thigh and the crotch is to short. This can be solved with extra width as described in image 17.

If the construction considers the different movement possibilities of the body the risk of friction will decrease. The actual shape -square, circle or something else- of the garment could be anything or everything if the shape considers the movements of the body.

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16. The improvement of knee movement for trousers.  
17. The improvement of croth movement for trousers.  
18. The required measurements for movement  
19. The required measurements for movement in 2d construction
20. Tear point and lack of availability in movement due to construction

Different constructions for movement: jacket

The classic western sleeve is not made for great movement, it's constructed for a proper look. In some jackets - military, outdoor - gussets in armhole is added to improve movement. This will affect the look and give it a more flat sleeve look. The flat sleeve construction is more fitted for movement, a method that has been used in many cultures and ages (Broby-johansen 1978). This method is also able to be modelated and improved.

The jacket from the company Arc'teryx is one of this improvements, where the foundation of construction method is the flat sleeve rather than the western. The Arc'teryx jacket is a shell jacket made of Gore-Tex fabric, taped seams and silicon zippers. It has great performance: lightweight, water and wind proof, breathable. The issue is the ageing: an Arc'teryx doesn't age, but if it does and one needs to mend it, it's very difficult, all details and seams are special and difficult to treat yourself. You will need to let someone else do this instead of eg. replacing your own button. This is maybe not a problem but it requires good channels for this kind of services. It could be compared with old cars that you can fix yourself and new cars which needs hi-tech computer service.
22. Four different constructions of elbow for extra movement.

EXPERIMENT NUMBER THREE: RESTRICTIONS AND MOVEMENT

A construction of garment instead of just using squares is decreasing the surface area of the fabric which may ease movement. Another way might be to restrict different parts of the garment in order to create selected parts for movement.

23. Space and restriction at waist
24. Overall: Different freedom of movement and stretch points with or without waist belt

25. Overall: Restriction at waist, wrists and knees
EXPERIMENT NUMBER FOUR: BEAUTY - USAGE AND TIME

Background

The carbon footprint of a load of laundry:
0.6 kg CO2e washed at 30°C, dried on the line
0.7 kg CO2e washed at 40°C, dried on the line
2.4 kg CO2e washed at 40°C, tumble-dried in a vented dryer
3.3 kg CO2e washed at 60°C, dried in a combined washer-dryer
(Berner-Lee, Clark 2010)

Searching for the fundamental subject, which is Asymmetry, Simplicity, Auster Sublimity, Naturalness, Subtilisin Profundity, Freedom from being attached to anything, Stillness (Fridh 2004).

So we can find and embrace beauty - in Swedish: skönhet, a perfect word consistent of all good things.

261. A pair of Jeans worn for four years and continually patched

27. 08/01/2012: White Cotton shirt
28. 24/04/2012: White Cotton shirt worn every day since 08/01/2012

I read an article about Wabi-Sabi which argues that it’s not an aesthetic of “unclean” beautiness, it’s rather another conception of cleanliness. We often define cleanliness in terms of refined and pure -chemically sanitary-, while in the Japanese aesthetic there is a clear distinction between what is dirty and what is just worn.
29. Cotton working trousers from Blåkläder, parts reinforced with Cordura® fabric, in production 2012 (Blåkläder 2012)

30. Working trousers from Japan, early 20th century, made of hand-spun hemp and continually patched (Koide 2008)

**RESEARCH - MATERIAL**

*Background:* After reducing, all new products need to be 80-100% sustainable sourced (Head 2011).

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3. Gather and use energy efficiently,
4. Optimize not maximize,
5. Use material sparingly,
6. Clean up, don’t pollute,
7. Do not draw down resources
8. Remain in balance with the biosphere
9. Run on information,
10. Use local resources (Benyus 1998)

Two different paths:
First hand – New fabric and fibers produced sustainable.
Second-Hand – Military Surplus, Discarded, Lost and Found.

31. Lost and Found
1. Organic Silk 2. Organic Hemp 3. Cloth found on a heath 4. Cloth found in the woods
9. Cloth found in the woods 10. Sweater found close to a dump 11. Umbrella found in a ditch 12. Blanket found close to a dump
13. Post sack found in the woods 14. T-shirt found close to a dump 15 Cloth found on a heath

The organic fabric is sourced from Sonjas Textilatelje and Nordic Naturefiber

1. Rain Poncho, military surplus 2. Gore-Tex Bivi Bag UK military surplus 3. Cloth, Swedish military surplus, Bag, Swedish military surplus
14. Towel, discarded item from Skogome Laundry
RESEARCH/EXPERIMENTATION SUSTAINABLE DYEING AND COATING

Jeanette
She told me about water and frequencies. “It’s all about frequencies”, she said, and water of course. Her studio was smelling of fermented leaves, she already warned me, but I found it pleasant. On a shelf several jars were standing, filled with liquids consisting of organic mysteries. Fermented red cabbage, acorn, peels of pomegranate. Some were also containing pieces of fabric. “It’s all experimentation”, I was informed. Or rather, empirical investigations based on knowledge of the stomach. We do not know what’s going on. Nor does the scientists. It just happens. And it is so wide and complex. She told me the story of the two Turkish ladies who bought the same dye stuff in a store. Afterwards, they went home to their villages where the first lady achieved great brilliant colours while the second lady never managed to perform a single nuance on her fabrics. Again, it’s all about the water. And the soil. But really what makes a different?, hard to tell. She showed me her raw flax yarn, dipped in woad. Sparkling blue-green. And so firm. Great frequencies. She could tell by the eye. And the scientists had confirmed her statements. Great frequencies, great conception of movement.

And then she told me of the art of dyeing. When it became large-scale industry. And yes, the industry demanded synthetic colours, more efficient and sustainable. The art of natural dyeing is simply not suitable within large-scale production. It’s locally and small-scale based. So what to do? She did choose the latter. Because the large-scale industry in itself will never be sustainable.
BIO-ORGANIC INDIGO DYEING

Recipe
2 parts Ground Indigo
1 part Ground Madder
1 part Wheat Bran
4 parts Soda

Keep it warm at 37 degrees for a week (use a fish tank heater). Dip and dye
(Aurorasilk 2012)
39. All swatches dyed with Blue Brazilwood

Second line from left, all swatches dyed with Pomegranate and Alun: 1. Towel, military surplus, 2. Discarded Bed Sheet
Third line from left: 1. Towel, military surplus, dyed with Acorns and Alun, 2. Organic Hemp. dyed with Acorns and Alun, 3. Towel, military surplus, dyed with Acorn, 4. Organic Hemp. dyed with Acorn
Fifth line from left: 1. Discarded Bed Sheet, dyed with Gallnut and Rust, 2. Organic Hemp, dyed with Gallnut and Rust, 3. Towel, military surplus, dyed with Gallnut and Rust, 4. Organic Hemp. dyed with Gallnut and Rust.

40. Process: Upheated wax in liqued form have been applied to cloth and impregnated with the help of a heating gun. The Beewax is organic and the paraffin used comes from candle spill material. The question mark is the Flax oil which is considered as good for the environment, but still contains some metals. This is not really mandatory but speeds up the process of drying.

First line from left: 1. Table cloth, military surplus, Beewax and Flax oil, 2. Table cloth, military surplus, Beewax, Paraffin and Flax oil, 3. Cotton, Beewax and Flax oil
Second line from left: 4. Calicoe Cotton, Flax oil and Beewax, 5. Bed sheet, discarded item from skogome laundry, Beewax, Paraffin and Flax oil, 6. Table cloth, military surplus, Beewax and Flax oil
Third line from left: 7. Calicoe Cotton, Partly waxed with Beewax and Flax oil and dyed in Indigo, 8. Bed sheet, discarded item from skogome laundry, colored with soil, Beewax, Paraffin and Flax oil, 9. Rain Poncho/Tent, military surplus, Beewax and Flax oil

Result: Rainproof, Windproof and more tearable.
RESULT: SEVEN OUTFITS AND THIRTEEN PIECES
PHOTO IN MOVEMENT AND TECHNICAL DESCRIPTION OF EACH GARMENT
The skirt are made of organic hemp dyed in reactive colors. It’s constructed as a square with waist belt adjusting the size. Darts are added to give more movement for knees. A hidden pocket is placed in the right side and a visible with extra space on the left side.
The trousers are made of military surplus table cloth, dyed with indigo and coated with beeswax and paraffin. They are pleated in front in order to create more movement, whereas movement is restricted at the back of the knees and the ankles with straps. Waist is adjusted with straps. Hidden pockets on each front side, wide side pockets and pockets for kneepads.
The trousers are made of military surplus table cloth, dyed with indigo. Pockets are coated with neewax and paraffin. They are constructed for great movement in several directions. Details are choosen for working conditions: front pockets, front pockets that is possible to hide, knee pocket with space for pens and phone, pockets for kneepads and a D-ring.
The overall are made of discarded bed sheets coated with neewax and paraffin. It's wide but restricted at waist with a belt, which also carries the weight of heavy things stuffed in pockets. Side pockets below waist, kneepockets at each side, two pockets at the back, and pockets for kneepads.
The dress is made of discarded bed sheets and things found in the forest and other locations, some parts have been patinated with grass. It's constructed as a square with one big pocket in front for harvesting season.
The jacket is made of organic cotton canvas, coated with beeswax and paraffin. It’s constructed after a Arc’teryx jacket for great movement. Cuff lining and bottom lining is reinforced with military surplus PVC-coated cotton raincoat for extra protection. It has zippers from YKK in front and at front pockets, ventilation in sides and adjustable hood and waist.
The jacket is made of Coated Water and Windproof Polyester Fabric with silicon zippers. It's constructed with squares and triangles inspired by Japanese working coat and has good movement. It has two pockets at front. A hood is to be attached and adjustable straps for waist and hem.
The shirt is made of a discarded bed sheet and then worn for four months every day without laundry. It's constructed with squares and triangles and wide in order to gain movement and be airy.
The shirt is made of grandma's uncle's bed sheet. It's constructed as a classical shirt but with generous width. It has a hidden pocket on each side.

Trouser and hat is made of sackcloth quilted with grass.
DISCUSSION

Material ways
The collection consists of thirteen pieces; three is made of new organic cloth, two of military surplus which have been refined, two of second-hand fabric, and one a mix between a discarded bed sheets and cloth found little bit here and there in public spaces. All fabric used for toile making and experiments have been sourced of either discarded items or dead stock.
Perhaps this balance is proper for a design work in order to be sustainable since the contrasts of new and old needs to be present (Fletcher).

If fashion is to be seen as a form of art, it's certainly one who requires a lot of resources. Our availability to create is very dependent on cloth; cloth which other people will produce, people in countries with lower economies which makes it possible for artists like me to create without any tougher restrictions. Cloth is seen as a tool that anyone has the possibility to consume according to the idea of the work. Fashion could be seen a form of industry-art, more or less dependent on the industry and welfare. What if fashion was more of an non-industry art? Where artist needed to gather or produce there own material. Or what will happen if our current welfare and economical advantage disappears? Will fashion as an form of art form exist at all, or will it only be consume oriented? Is the democratic form of fashion, the availability for many to consume new cheap clothes very often, possible in an equal and sustainable world?

At a smaller scale, what if the toile cloth students use for their design experiments at school was sustainable and locally sourced; rather 200 sek per meter than 10 sek, maybe more. One might argue that this will decrease the freedom of artistry; yes maybe, but what if this is the only sensible way to go? Perhaps we need to be more trained in our artistic development to work under certain conditions where in fact not everything is possible to do; this has to lead to refinements in other areas to still be able to create great art. Nature is a well-known but also good example of an artist using resources sustainable but still nuanced.

Dyeing
During the development of the project different natural dyeing method on cellulose based material has been executed. This has given various results where the Indigo dyeing gave the greatest result in color strength. The issue of natural dyeing is wide and quite undiscovered (Cardon); not to say that natural dyeing hasn’t been practised for thousands of years, but undiscovered in modern times with modern instruments. When the natural dyeing methods were replaced with syntethical ones it was infact often an ecological improvement, since the natural dyeing methods used within the industry required a lot of resources. The issue of modern natural dyeing, if this will be a sustainable option, is to create resource-efficient methods.

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All images not referred belongs to the author


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The collection express clearly a result of the method, second-hand fabric from homely environments which have been constructed according to their physical preferences; the full size of the fabric constructed with simple and smart cuts. It’s well composed and has a good rhythm.

I do miss clearity in Josefin’s own opinion; the opinion she argues for in the introduction part. What is Josefin’s opinion about A HOME? Is it good or bad? What does this all mean? I miss more extreme alternatives of the subject: in order to give the discussion more clearity.

What will happen when you really, really wears your entire home? Not just parts, selected metaphorical elements. No, until that extreme, so one can tell that this person really defines her home in her clothes.

1. The home as the Functional; perhaps not the very technical, rather smart simple function (using her sourced fabric) that works together with her method (squares and simple cuts).
2. The Metaphysical (where your heart is)
3. The home as Attachment to Things (western consumerism idea of freedom and availability), or the home as defining who you are (trough, again, consumerism)

I miss spaces for carrying the frying pan and the pillow, I miss protection for cold, wind, rain, heat. I miss the tent-discipline, I miss the extreme, ten layers of fabric (maybe that is what you need, or how much do you need, really? To define your home, to really be comfortable with what you have... a pile of clothes... or to refer to Sannah Kvists picture All I Own...). Where is the nomad (old-school or neo), the homeless, the middle-class (house, car, Falkenberg) and the anarchist (the monk)?

Maybe Josefin has right when defining her current collection, that this might be too many directions for the work, but I do believe this will fit since she already created a strong background for the idea and new perspectives: her current collection. Or perhaps just one of these ideas will be enough as a contrast to the already given proposal in the collection.