Welcome to Uchronia

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A small Dictionary

Uchronia:
[derived from Fr. uchronie, derived from Gk. ou-, "not" + Gk. chronos, "time"] a work of alternate history. Hence uchronian, adj., uchronic, adj.
The term uchronia, no time, was invented in the late nineteenth century by the French philosopher Charles Renouvier to characterize a fictitious history of the past written on the supposition that a critical turning point had had a different outcome. (www.answers.com/topic/uchronia-1)

Utopia:
(the idea of) a perfect society in which everyone works well with each other and is happy

Escapism:
when someone avoids an unpleasant or boring life, especially by thinking, reading, etc. about more exciting but impossible activities

Myth:
an ancient story or set of stories, especially explaining in a literary way the early history of a group of people or about natural events and facts

Legend:
a very old story or set of stories from ancient times, or the stories, not always true, that people tell about a famous event or person

Imagination:
the ability to form pictures in the mind something that you think exists or is true, although in fact it is not real or true the ability to think of new ideas

Fantasy:
a pleasant situation that you enjoy thinking about, but which is unlikely to happen, or the activity of thinking itself

(dictionary.cambridge.org)
Abstract

It all started with words.

For as long as I can remember words and stories have been my safe haven. Whenever the demands of the real world feel overwhelming I take my refuge in my imagination. So I decided to base my collection on this world of mine, this haven. The materials and silhouettes describe my world, each outfit describing a different character.

To keep the collection cohesive I have developed a work method based on angular shapes, using both hard and soft materials. The pieces are put together randomly to create interesting structures and shapes. In working with this theme and method I aim to escape a little, and to give myself room to let go of control.

It is my hope and ambition, that this collection will spark something in others, the way my precious stories do in me.
Background

Words have always been important to me. As a means of expression, learning, and most of all, a way to escape. For as long as I can remember I have been intrigued by fairytales, stories, myths and legends. When I was a child my parents read to me, and then, when I could read myself, I read everything I came across. When I didn’t read I fantasised about worlds far far away, with monsters and magic and all sorts of amazing things.

I have always been a good girl, with all things that expression constitutes. Quite shy, ambitious, friendly. The books and my imagination was my way to push my boundaries. That is why this theme felt perfect for this collection. Because that is exactly what I want to do with this project, push my boundaries. There was one thing that made it all come together, and that was when I read the foreword to Seek’s book about Iceland. It was written by a young girl, and it really captured what it is that I love so much about books.

“I have already spent twelve years in this mysterious world and I haven’t seen much of it. But, in this short time in my life, I have experienced maybe the greatest and most important secrets of all: The magic of stories, myths and legends, children of our fantasy, indestructable and never forgotten in the course of centuries.

Why? They open doors to worlds of magic and give us impressions of things so great and unbelievable, that we are not yet able to understand them. They show us the way to places we wish to live in, build us bridges to lands where we could forget our mortal destiny, and take us to worlds full of miracles and magic. Some of the legends and stories give us an idea of where we will go when we go the way of all flesh.

But there is one question:

Does our mind give birth to creatures we fear and love, creatures we can not understand, creatures we are not yet able to imagine? Or do they exist though their stories have already been forgotten? Some things can not be explained, just as there are no real answers to some questions. To know and understand, you sometimes have to hear the words which are not yet spoken, see the painting which was never painted, and listen to the story that has not yet been told.

You will find something if you only see.”

(Cooper and Gorfer, 2008, p.27)
During my three years in Borås I have started to find my aesthetics. I am naturally drawn to a quite simple, minimalistic style. In my previous collections I’ve started integrating non textile materials in my work, something that I feel has taken my work to a new level. After looking through what I have done and listening to the critique of others, I’ve realised that I want my work to be something more. The things I have done before, even if I like them, are a little too simple and too minimalistic. I think that trying to intergrate non textile materials more in the clothes could be one way to take it further, as well as working more with volume and layerings.

Another thing that I feel I have to work on is my patience when creating a garment. I usually have a clear idea of what I want quite early in the process and then I just want to make it. I need to learn how to give it time, not by working more slowly, the opposite. I need to learn to not be so respectful to the things I work with. To leave my sketchbook and dare to cut something in half and continue to work with it. I have to start looking at what I construct as a first sample, and not be so fixed in my ideas.
Starting out with this project I knew I wanted to work with some sort of fantasy world, or fairytale. Ever since I was a child my fantasy has been my refuge. When things in real life got to complicated, stressful or hard to bear, I always looked to books and stories. The heavier this world felt the more splendid and magical the other world became. It was always a way to release my energies and sorrows and turn them into something positive. And with this collection, that has intimidated me for so long, this is my way to cope. Because, when I’m in my world, I make up the rules. Nothing can touch me. Of course, I am very well aware of the fact that this doesn’t apply when presenting it here. However, it is my hope and ambition that working with this theme can help me be courageous and free thinking and not care so much about what others expect of me. In making this collection I hope to spark something in others, to let them experience what I have. To see the wonders and amazing things that are already within them. Escapism can be something quite marvelous.

Working only from my own imagination means there are no limitations, a thing that is both good and bad. As earlier said, I need to let go of control a little, and what better way to do that than working with this? At the same time no limitations present a difficulty in grounding the collection and making it cohesive. So I needed some sort of visual inspiration, allowing me to show and explain my world, both to myself and to others.

In my imagination there are always certain colours that are present, the colour scheme is quite dark and rich. Different shades of black and deep jewel tones. There is always magic, and nothing is ever what it seems. There is a certain dark side to it, that has to be there, representing all the hard things in the real world, but making them beautiful and fascinating, which makes them so much easier to deal with. In what lies the fascination for gothic art, for the dark and the dreary? “Because conflict equals drama, and there is inherent conflict in the dark, the sinister and the tragic.” (Brom, Gothic Art Now, 2008, p.6) The dark forces of a fantasy world feels easier to take on then all the stress and high expectations I have on myself.
Method/ Design Process

Shaping the World

My imagination has always been very vivid, especially when I read. It is something about what can be read between the lines, something about the story that is not outspoken that triggers my imagination. The more mystery that surrounds the story the more real my picture of it becomes. This is probably why I’m particularly drawn to stories of mystery and magic. Whatever the story, my images of this world have some features in common: colours, mood, some kind of surreal feel. But due to the sheer number of stories that are the pieces of my world, it holds too many references. So the first step was to put together some kind of visual inspiration for this world of mine. Step one was to gather pictures. Because this is a purely fictional place I didn’t have an obvious source of inspiration. I began reading and looking at gothic art as well as looking through Seek’s Volume I. With those pictures as a starting point I continued searching. I let my instincts guide me and gathered pictures with the right feel and colouring. Next came the much more difficult task of narrowing it down.

After gathering my pictures in a collage I started to collect materials and fabrics. I knew that I wanted some non-textile materials and I knew what colours to look for. When choosing fabrics it is always important to me how they fall and move. Especially as I work with clean cut shapes, the movement of the fabric/garment becomes crucial. After finding some materials to work with I assembled them into possible outfits. As I wanted each outfit to be a character, it was important that each material combination felt natural, and that the materials together spoke the right language.
Creating Mystery

Mystery is a central point in this work. The way I chose to translate this into fashion was in thinking and experimenting with how you cover your body. How and what parts of the body are covered are often more intriguing than what is left bare and exposed. It’s the same as with stories, it is that which is not fully told that triggers imagination the most. What creates the most mystery is covering of the face, that is where you see who a person really is. I tried this in many different varieties. But I found that in covering the head and face completely, especially when combined with long fluid clothes, I sent out a message that could be conceived as political, and that is not the point of this collection. I have kept some things that cross the face, but nothing that cover it completely. This is also why I have chosen to work with thin layered fabrics, it leaves you wanting to know if there’s more underneath. It is a main aim to work with the whole body, and not only the torso and legs.

I wanted a variety of cultural influences in my pictures, another thing that creates a mystic feeling. Combining different things with clear references that you would normally not combine creates a surreal atmosphere. I have however leaned towards eastern influences. Partly because of their layered long silhouettes and covered bodies, and partly because the combination with western clothing create an interesting clash.
Inspiration and Influences

The two photographers Nina Gorfer and Sarah Cooper (Studio Seek) have had a big influence on me. It was reading the foreword to their book about Iceland that first captured the feeling I wanted this work to have. Later, while looking through other parts of their work, I found that they have just that surreal feel to their pictures that I’m after. Looking at their pictures makes me feel as if I’m invited to their world for a short while. And that is what I want people to feel when seeing or wearing my clothes, that they have stepped into my world.

There are also a couple of fashion designers that have been an inspiration through the course of my work. Viktor & Rolf have a special ability to create worlds around their collections. There is a playfulness and a positivity to everything they do which I admire. Haider Ackerman always inspire me with his simplicity and amazing drappings. He makes beautiful, feminine clothes without turning them girly or too romantic. I have also looked at Hussein Chalayan for his innovations. He always seem to push the boundries of the possible. Even if he is mostly acknowledged for his mechanic dresses and furniture that turn into clothes, he also makes beautiful wearable clothes. In keeping the rest of his collections simple, you see the showpieces even more.
The World

When trying to form and visualize this world I worked mainly with pictures. The words however are always present and are the base of this work. I have chosen a city as the scene of my story.

This is a place that is quite isolated from others. People from all over the world have gathered here, and all the cultures have mixed. Different elements from all the cultures have lingered, reflecting in the way people dress. The center of the city is highly evolved technologically. The center is quite gray and dark with high buildings far above the ground. The city is built of concrete, stone, and glass. It is majestic and intimidating. The sharp shapes of the mountains by the horizon have lent inspiration for the buildings.

There used to be more cities like this. But one after another they have fallen. This is one of the last outposts of the old world.

Between the city and the mountains lies a great forest. Wild things reside here, both animals and humans. The outskirts of the city are poor, and crumbling. The people living here are in much closer proximity to nature, living together with it.

Through these garments I want the wearer to be able to bring a part of their fantasy world into this one. Nobody else needs to know, as long as they do, and are constantly reminded that there is more than meets the eye.
Shapes

After revivieving my previous work I concluded that I wanted to try and work with more angular, sharp shapes, and take that in as a complement to my soft flowing lines. I don’t want to leave the softness completely, but I want it to evolve into something more. For a seminar this winter I did a volume study of a building by Antoine Predock. The building really caught my eye with its assymetrical angles. I first built a replica, or more like an interpretation of the building that I looked at from different angles and studied in different ways. I then connected the shape to the body. First in quick collage sketches, and later as a full scale experiment on a dummy.

What is really interesting about this shape is the perfect assymetry. It looks completetly different from every direction. This is also something to keep in mind during my work with this collection; an awareness of symmetry. I also think that these shapes could be the perfect complement to the soft feminine lines that come so naturally for me. The next step would be to find a way to combine this method with textiles and with the body. Working with these shards, I realised that they are very relentless in their meeting with the human body, they are in the shape that they are, regardless of the body underneath. This is very interesting to me, and pretty far from how I usually work. I just needed a way to make them express what I wanted them to.

This is definately a technique that can be used throughout the collection, not as a main theme but as a method of getting there. To keep the collection cohesive, and not allow myself to much control I used this work method on all characters and all materials, hard or soft.

All the previous experiment and garments where translated to this method. In working like this the garments kind of form themselves, and that forces me to loosen my grip a little.
Sketching

Another thing that came from the volume study was a new way of sketching. I often get caught for too long in my sketchbook, finishing my designs on paper before I even begin to try them out for real. This has sometimes resulted in problems as I wait too long to start working threedimensional, and I don’t know if the shape actually work. For this project I have worked more with 3D sketches and experiments, in full scale. And then used a collage method to assemble the experiments to outfits. This was a great way to work for me. I quickly got a realistic view of how the garments would look.
Charachters

All the charachters/ outfits are part of my fantasy world, as well as parts of me. Some of the charachters represent a more general idea of a person or concept, while some of them feel more like actual persons. All of their attributes are things that reside in me, however differently prominent. Some traits I wish I had. Maybe they are there, stirring underneath the surface.

How each of them came to be I cannot quite answer. Some of them were just there when I started looking through my pictures and fabrics. They are probably the ones with the clearest connections to me. Some of them are based, however losely, on charachers from books I’ve read during this process.
The Authority: Controlled, strict. Living by the law, she is the law. On the outside everything is control, on the inside she is always afraid. What if someone sees what she really is? That it is all a charade? So she puts on an ever sterner face. No one will ever know.

This is the heaviest and most controlled out of all my characters. Thick materials, leather and velvet creates an almost shell-like silhouette. There is still a lot of movement in the velvet creating a slow and heavy flow as she walks. The leather jacket is tight and strict. The shoulders are built out and up using thick cardboard for support.

Using iron jewellery and a leather and denim jacket this character get an armored appearance. Underneath are multiple layers of soft, delicate fabrics, flowing as she moves.
The Architect: The Designer of it all. Laying the foundations of the city. Everything is planned out in her head. She is strong, professional, resolute. She knows what she wants and she knows how to get there. She knows every turn of the city, every street. It is always with her. She is the city.

The Architect has the city plans on her trousers. That way, the city is always near her, no matter where she is. The jaquardknitted trousers transcend into a pair of what appears to be, heavy shoes. But seen from the back she almost seems to flow as the heels are made from plexi glass. The jacket has strong shoulders and clearly marked seams, accentuating the cuts. Underneath is a layered chiffon blouse.
The Birdkeeper: The birds are the only animals left within the city. The birdkeeper lives on the rooftops, making sure the birds are safe. She sees them as the last glimpse of the old world, so she desperately tries to hold on. Slightly mad, but with a kind heart. She’s the guardian of the rooftops, friend of the skies.

This character began with the hat. Originally made from balloons, it is now covered in oak panels. Allowing the Birdkeeper to melt in among the jagged rooftops of the city. She is dressed in multiple layers as she spends her time high in the air. The silk trousers and chiffon dress moves in the wind as the jacket keeps her warm.
The Book Thief: Lurking through the streets at dusk. She has one sole mission. To make sure no book gets lost or forgotten. Even if it means stealing them. She is not evil or cruel, she never steals from people who appreciate what they have. All she wants is to keep the words and stories alive.

The Book Thief needs to be agile to manage a quick escape, which is sometimes necessary. Shorts and a wide shirt allows her the movement she requires. Her heavy boots keep her steady on the ground, while the long coat offers camouflage and warmth, as well as cover and transportation for her treasures.
The Illusionist: You can never trust your eyes while you´re around the Illusionist. Making you see what she wants you to see, usually she makes you see yourself. She lures, pulles and seduces. You fear her, but still, you can´t look away.

Reflecting everything around her the Illusionist is both facinating and intimidating. Her long sweeping dress shimmers past when she moves, just like she does. Every time you think you know what she´ll do or where she´ll go, she does the complete opposite.
The Hunter: Hunting at dawn, while the sky is red. Camouflaged by her quarry and the forest that surrounds her. Strong. Fearless. Thinks like an animal. Living by impulse. Both a part of society and not. They need what she captures but she follows her own rules.

The Hunter is strong and wild. Strips of fur knitted together with mohair builds volume as well as offers protection from the cold nights. Tight suede pants, a chiffon dress and a velvet belt is enough during the day.
The Spirit: She is a being of the forest. She only floats past. Always there. Never there. Eternal. She is what connects people with nature, what reminds them.

The inspiration for this character came from a book called "The Girl with Glass Feet". (Shaw, 2009) It is not this kind of fairytale at all, but it sparked an idea about glass shoes. Shoes that make it seem as if the person wearing them floats above ground. And that is exactly what the Spirit does. As soon as you catch a glimpse of her, she’s gone. Melting in with the air and the forest. The long dresses are made from two types of chiffon and a shimmering white organza.
Realization

I started out with an idea of what I wanted to create. Sometimes just knowing I wanted it to be some kind of dress, others knowing the general shape I was after, and other times with a clearer view of what I wanted the garment to be. I simply started cutting out irregular, angular shapes, and then sewing them together as they fit. This created interesting forms in the fabrics. Depending on the fabric used these forms took on different expressions. When working with these kinds of shapes many of the silhouettes where loose and flowing, which I wanted them to be. But to achieve a better whole as a collection, I needed some pieces that were more constructed and fitted. In these cases I first constructed a basic shape, and then combined it with the cuts. Integrating the shape of the garment in the graphic cuts.
Design Development

Working with the shards in non textile materials together with fabric was both very fun and extremely timeconsuming. I eventually found that the best way to create a good shape was to make decisions as I went along. It was impossible to decide on a shape beforehand and then make it. If one angle became slightly too wide or too narrow, it didn’t add up. So I just cut out one shape at the time, patiently, letting the pieces tell me what they wanted to become. When translating these pieces to the actual material, the same problem presented itself once again. I now know that the best way to work with this is to have a kind of goal when it comes to volume and placement on the body, and let the rest grow as it pleases.
When working in fabric this method was very unpredictable. The minute I started thinking and tried to construct the shapes, they fell flat. I just cut out random edgy shapes without measuring, and then, while sitting by the sewingmachine, put them together as they fit. After putting a few pieces together it was easier to start working on the dummy. First figuring out what type of garment I wanted to make and placing the pieces on that part of the body, continuing to build from there. Sometimes it turned out good at once, sometimes it didn’t. The downside of this method is, that when it doesn’t turn out the way I wanted it to, it was pretty much time wasted, since it was difficult to use the piece as a starting point of something else.
Difficulties and Design decisions

The Fursleeves for the Hunter have been trouble from the start. Mostly because I stepped away from my sketching method. The draping I used for the sketch was in chiffon on a small dummy. It was, for obvious reasons, very difficult to get the same effect in a smooth, heavy fur as in a light chiffon. I tried to build it up in different ways to achieve the right kind of volume. But it still looked to smooth. Padding it just created a padded fur jacket. Not what I wanted at all. I wanted the sleeves to feel light, airy and wild. I thought I might try to combine the fur with other materials to make it lighter. I also tried knitting it. This brought air and structure into the fur, and got it away from the classic and too lady like look. I decided to combine it with knitted strips of mohair too further fill it out and build on to the volume. I constructed the basic shape out of two squares in organze, to keep the form stable.
Accessories and hardware

When working with the non-textile materials I used the same method as with fabric. Cutting out shapes, often using cardboard for the model, and piecing them together afterwards. In some cases, i.e. the wooden hat for the Birdkeeper, I built it directly in wood using a previous experiment with baloons as a basic shape. This often proved easier when working with hard materials. As all the angels have to come together in the end, it was better to make the pieces as I went along, fitting them to the previous shape.
The Birdkeepers hat started out as an experiment with balloons. When I decided on this method of my work, the balloon hat didn’t really fit in. I really liked the shape and size of it and decided to try and translate it to the shard technique. I first started covering it with small pieces of cardboard, but soon realised this was futile. It was way too timeconsuming and translating it to the actual material would be near impossible. So instead I made the model and the real thing at the same time. The pieces of wood are fastened with a clear two component glue. It was only possible to cut out and attach one piece at the time. I then had to wait about 30 minutes before measuring out and cutting the next piece. Needless to say, this took a while. But the result was worth the wait. Even though the hat is slightly heavy, it rests quite securely on the head.
Finishing

I have chosen a raw edge finish for many of my garments. The world I describe is dark and sinister. As many of my fabrics are typically luxurious materials, I didn’t want to finish them in the most traditional, clean way. Then it would just be pretty silk dresses. I wanted to create a tension against the material itself, without leaving it looking sloppy.

As for the joints of the shards they have in some cases just taken the shape and look that the material gives them, and what means of connecting them best suits the material. (Again i.e. the hat). I have then tried to adjust the other pieces to get a good allover look. In the hat the joints are clearly marked due to the glue holding the pieces together. I have incorporated this in other pieces and garments to soften the transition from hard to soft. The architects jacket has clearly marked seams, angular shoulders, but still in a soft fabric.
Result

I have made a collection based on my own imaginary world, that I call Uchronia. Each of the outfits represent different characters in this world, as well as different sides of me. To create a cohesive collection I have developed a construction technique based only on angular shapes, working in both textile and non-textile materials.

The characters can be divided into three categories. The Authority, the Guard and the Architect represent a higher class, and a higher sense of control. The garments feel more dressed up and strict. The colours and materials are dark and elegant.

The Birdkeeper and the Book Thief are people of the streets. This of course reflects in their clothes. The colours are softer, more washed and warm, as are the fabrics. The silhouettes are loose and feel more like everyday clothes.

The Illusionist, the Hunter and the Spirit stand for the wild and magical. The uncontrolled and uninhibited. They are by choice not really a part of society. They come and go as they please and follow no rules but their own.
The Authority

*Leather jacket* Black leather jacket with built up shoulders. Visible seams and metal zipper.

*Trousers* Black cotton velvet trousers. Based on four diamond shaped squares that create pocket like shapes in the bottom. Originally based on arabic harem pants.
The Guard

Leather jacket Dark blue leather jacket lined with denim. The jacket consists of irregular shapes, attached only in the corners, leaving the dress underneath visible. Metal zipper in front.

Trousers Dark blue polyester chiffon trousers. Based on the same shape as the trousers for Authority.

Jersey Dress Asymmetrical layered dress in thin, partly seethrough jersey.

Jewellery Iron jewellery for the face. Connected by thin chains. The Iron has been treated with heat to achieve an irregular colouring.
The Architect

Jacket Black and white asymmetrical viscose/ polyester jacket. Thick shoulderpads to create an angular shape. Black shiny piping in all seams to highlight the cuts. Metal zippers in the sleeves.

Trousers Black and white jacquard fineknit trousers in polyester and cotton. Pattern inspired by the architecture of the city. Metal zippers in the bottom.

Hooded Blouse Assymetrical layered hooded blouse in two different chiffons. One black in polyester and one black and white patterned in silk.
The Birdkeeper

*Jacket* Black and offwhite asymmetrical bomber jacket in raw silk. Fully lined with black lining. Metal zipper in front.

*Dress* Assymetrical layered dress in two different fabrics. Both polyester chiffon, one solid offwhite and one beige printed.

*Trousers* Assymetrical layered trousers in beige silk. Wide trousers underneath and four irregular square pieces on top, fastened in the waistband. Hidden zipper in back.

*Hat* Angular hat made from oak panels fastened with clear epoxy glue.
The Book Thief

Coat  Assymetrical coat in washed out black polyester. Lining made of pockets the size of books.

Shirt  Assymmetrical shirt in beige/ grey viscose. Based on the same shape as the coat. Buttoned in front.

Shorts  Assymetrical shorts in beige raw silk.

Shoes  Angular, collapsed shoes in leather made from an old, worn leather jacket.

Pict. 21
The Illusionist

Shoulderpiece  Assymetrical shoulderpiece made of plexi glass covered with dark grey reflective film. Connected with small silver rings and chains.

Dress  Assymetrical layered dress with a train in dark grey shimmering polyester in different qualitys.
The Hunter

**Bolero Jacket**  Knitted bolero jacket in mohair and a shredded fur coat. Lined with dark red polyester organza.

**Dress**  Assymetrical dress in spacedyed dark red polyester chiffon.

**Corset**  Red velvet corset/ belt.

**Trousers**  Fitted dark red faux suede trousers.
The Spirit

*Dress* Assymetrical layered dress in green and offwhite polyester chiffon and white polyester organza.

*Necklace* Necklace in plexiglass and silver chains going around the body.
Positioning

I work mostly with wearable clothes. Most of these I view as more dressed up items, much due to the material in which they are made. Some however are more everyday kind of clothes. Then there are the showpieces. Because I want this to tell a story, some things are needed that are not so easily defined. These I view in a more catwalk/exhibition perspective. Many of the accessories, for example, are not so easily worn.

Due to the movement of the garments they could work in a stage perspective as well. But then probably more towards theater than dance. As the garments are constructed now, they are not adjusted to extreme movement, some are quite strict and restrained.
Reflection

My main ambitions for this collection was to force myself to loose control a little, to work with the entire body and to tell a story. Even though the story is very important, it also had to work as a well composed fashion collection. This has been a struggle throughout my work, to combine these two elements. If I had only focused on telling a story, this could have easily turne into stage costumes, and that was never my intention.

In using this kind of workmethod I have been forced to give up some control. The garments are very hard to predict when working like this. Though it has been very good for me it has also been very hard, and sometimes frustrating. As said I often get a quite clear picture in my head of what I want to make, and in working like this I´ve had to try and put those images off. I have definately found shapes and constructions that I wouldn´t have otherwise. And I feel it is a method that could be developed further.

The sketchmethod using collages is definately something I will take with me from this. It is a very good way to define the garments to myself and to explain them to others. And in doing it this way, to know that they actaully work. Further proof of this are the issues I had with the fur sleeves for the Hunter. The draping was in chiffon in a small scale, a material nowhere near what I wanted for the finished piece. I had big dificulties in getting that shape how I wanted it. Surely part of it was that fur was a new material to me, and I didn´t know how to approach it.

Overall, this has been intriguing, scary, frustrating and amazing. I have come further then I thought I would and learned a lot, both new ways to work and how to assemble a collection, as well as things about myself. It is best concluded in the words of Markus Zusak:

“I have hated the words and I have loved them, and I hope I have made them righ.” (Markus Zusak, The Book Thief, 2007, p. 532)
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Pict. 5: SEEK Volume 03: Qatar, 2008, Picture 14
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Pict. 6: SEEK Volume 03: Qatar, 2008, Picture 1
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Pict. 7: Lady Hawk, SEEK for Vision
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Pict. 8: Once Upon a Lover, SEEK for Två Dagar GP Posten, 2009
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http://img440.imageshack.us/i/predockmcnamara02yfl.jpg/
(09-12-09)

Pict. 16: McNamara Center, Antoine Predock
http://img440.imageshack.us/img440/1703/predockmcnamara03on1.jpg
(09-12-09)
Pict. 17-24: Collection pictures. Photo: Agnes Thor

Pict. 25: Catwalk picture from London Fashion Week. Photo: Clemens Thornqvist