LOOK IN THE PAST TO DRESS FOR THE FUTURE

THE RELATIONSHIP BETWEEN NOSTALGIC ASSOCIATIONS AND FUNDAMENTAL DEVELOPMENTS IN DESIGN: LINES AND CONSTRUCTION IN COMMERCIAL SPORTSWEAR
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The relationship between nostalgic associations and fundamental developments.
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Abstract:

In sportswear fashion a challenge is to find the right balance between functional materials, new developments and classical tailoring methods. Our everyday life is becoming more active and the differentiation of pure functional active wear and sportswear fashion seems to slowly blend together.

The two main elements that influenced this collection were the balance and the contrast between the 'new' and the 'old'. The collection explores this relationship through investigating the interaction of these two contrasting elements.

The first element, the 'new' is represented in this master degree project by form analysis and work with the body. The human body was analyzed in different projects, with a focus on the boundaries that it creates for fashion. Deforming the natural human shape and creating new forms through collage and draping opened up new possibilities. The collection is strongly influenced by a deconstructional way of working.

The second element, the 'old' is represented by a nostalgic part. By using something old, well known and bringing it into a new context the master degree project gets a second interesting inspiration angle. The challenge was to present something everybody knows in a new, exciting way.

This work explores this relationship through a case study with the Norwegian sports brand Helly Hansen. The brand has a unique history, which so far has hardly influenced the brand’s collections. The goal of this case study was to get the potential out of this heritage.

The different work methods were questioned in relation to the 'new' and the 'old', evaluated and joined at the end to create a new modern Helly Hansen heritage collection.

Keywords: fashion, sports wear, nostalgia, draping, construction and development
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SPORTSWEAR FASHION

Many commercial brands are facing a new angle in fashion that is trying to cover a wider range of customers. A brand that is selling sporting goods is not the same as it was 20 years ago. Sports brands like Nike or Adidas are trying to cover besides sportiness a more casual angle and casual brands such as GAP and H&M are launching training collections. In these collections, the look everybody is chasing for such as hip, modern and sexy is as important as sportiness and functionality. “Let’s drive down to the mall and then decide what to do, to watch a movie, have a beer or to work out at the gym. The new urban youth is ready for anything. So are their outfits.” (Jacob, Sarah 2009). People want to look sporty and be at the same time flexible and spontaneous.

Per definition, fashion design is a realization of a concept or idea without any boundaries. Aesthetic pleasing is often more important than functionality and comfort. In fashion design it needs to be considered who is likely to wear a garment and the situations in which it will be worn. There are unlimited range and combinations of materials and colors to work with. Depending of time and place, fashion design is influenced by cultural and social latitudes. Though most clothing worn for everyday wear falls within a narrow range of conventional styles, unusual garments are usually thought for special occasions, such as evening wear or party dresses.

Sportswear has been called America’s main contribution to the history of fashion design. The word became popular in the 1920s to
describe relaxed, casual wear typically worn for spectator sports. Since the 1930s the term is used to describe both day and evening fashions of varying degrees of formality that demonstrate this relaxed approach while remaining appropriate wear for many business or social occasions. The clothes were intended to be easy to care for, in easily washable fabrics, with accessible practical fastenings, to enable the modern, increasingly emancipated woman to dress herself without a maid’s assistance. “Sportswear exists because American women were the first living the modern, fast life” (Kors, Michael). Functionality and comfort is the main focus.

EXPRESSIVE FASHION DESIGN COMPARRED TO SPORTSWEAR
ROLE OF THE BODY:
Clothing is about bodies: ‘it is produced, promoted and worn by bodies. It is the body that fashion speaks to and it is the body that must be dressed in almost all social encounters’. (Entwistle, Joanne 2000) One aspect that fashion design and sportswear garments have strongly in common is the human body. Fact is that human bodies are dressed bodies. Nakedness is wholly inappropriate in almost all social situations. Different cultures “dress” their body in different ways and the human body gets dressed in different ways depending on activity, weather or social events. It can be through clothing, tattooing, cosmetics, jewellery or other forms of body painting. What all cultures have in common is that dress is a basic fact of social life. Clothing is a way in which individuals learn to live in their bodies and feel comfortable in them. Different techniques of dress produce different bodies. The body appears different depending on what it is wearing. As mentioned by Joanne Entwistle (The Fashion Body p. 139) two examples make this clearer. If you take a design of Comme des Garçons and research the way the garment plays with the body you can see a way of work where the body is covered by draped garments of fluid cloth that does not fit to the conventions of Western Tailoring. The designs often obscure the line of the body. It is creating space and volume between the body and the fabric. Vivienne Westwood’s designs however play more with the conventions of traditional British tailoring and exaggerating them. The designs exaggerate the body’s lines and curves. She sculptures designs from luxurious organic materials like leather, tweed, cashmere, and wool. Favoring timeless shapes from the history of world clothing, her staple silhouettes included ponchos, tunics and kimonos, all of which allowed for ease of movement and manufacture.

FUNCTIONAL CONSIDERATIONS:
Sportswear is a lot about functional considerations. To get the highest amount of comfort, sportswear should be loose enough so as not to restrict movement. Some sports have specific requirements, for example outdoor jackets and yoga equipment. The body needs to be able to move the same way as if the person is not wearing any equipment. On the other hand, sportswear is typically designed to be light in weight and not too loose and bulky around the body if it is not needed. To cover all these requirements special fabrics have to be used. Breathability, moisture transportation and elasticity are almost a must for every garment. New developments like ultrasonic
seams and taped edges are giving a high amount of comfort and do not constrain the body from any kind of movement. In the fashion design you have no limitations in the way you combine materials and what you are using.

DESIGN EXPERIMENTS:
To come back to the Comme de Garcons and Vivienne Westwood example, the attitude of a garment has a lot to do with the lines on the body and the cut lines in the garment.

By creating lines, draped fabric and pleats at the right spot on the body you can give garments a casual/sporty look. A line is a continuous extent of length, without breadth or thickness. A line is taking its start in a point and might be infinite. Lines can be curved or straight according to the movement. They may be out lines to determine shapes, appear as boundaries of any area or serve as a form of internal differentiation. In Fig 10 a very easy experiment shows how different a formal dress jacket can appear depending on the position and the draping of the garment.
Crossing lines, parallel, straight, curved and round ones. Finding new patterns with lines inspired by nature and my surrounding fascinates me. A straight line has a powerful and strong expression. As soon as you bring the pure straight line into a round and soft context it totally changes its expression.

To get a better understanding of how cut lines and specific forms can create a casual/ sporty look on the human body, I experimented with lines. Through various from studies I came to the conclusion that lines appear strong, cold and ordered when they are straight. If you take the same threads and bring them into a new context by forming them around objects in the nature or the human body, they start to tell their own individual stories (Fig 11).

I experimented with layers, abstracted the lines and worked with lines in different techniques: layering, folding, pleating and printing. By working with lines on the body and the dummy, the whole appearance of the body can change depending on where the line, cut or seam is located. It changes the proportions of the body. Proportion refers to the relative size and scale of various elements in a design.
This work concerns the relation between nostalgic inspiration and new developments in form of the construction of a garment. I developed and experienced different ways to work with shapes on the human body and analyzed these ways of working.

**NOSTALGIA AND DEVELOPMENT IN GARMENT CONSTRUCTION**

Nostalgia describes a sentimental longing for the past, typically for a period or place with happy personal associations and memories. The word is related to the Greek and means “homecoming” (Reynolds 2011).

Nostalgia sometimes includes a general interest in past eras and their personalities and events, especially the “good old days”. Nostalgia was literally back in the day’s homesickness, a debilitating craving to return to the native land. During the time, nostalgia also began to be seen not just as an individual emotion but also as a collective longing for a happier, simpler, more innocent age.

Retro is describing a tendency in popular design to look back instead of a progress toward the future. “The term Retro comes from the Latin prefix retro, meaning “backwards, or in past times” (Wikipedia; accessed May 2013).

The nostalgic element in the collection is inspired by the retro trend phenomenon. The retro trend happens in many different areas of our daily life. From the bread rooster we use in the morning to the 60s dress we wear during the day and the retro inspired series we watch in the evening. “Many vintage items were originally mass-produced. However, when rediscovered as vintage, they are desired for the
exact opposite reason namely that the vintage items are considered one-of-a-kind and therefore unique.” (Reynolds 2011).

We have to distinguish between objects that come from a certain era itself like furniture or clothing that experience a revival after a certain time and the purposely marketed items that were inspired from the originals.

“The inner, personal cosmos of today’s human beings – their self-perception, their subjective identity – is no longer based on their family context, or even their place of work, but on their interests, instincts and what used to be called leisure” (Klanten, Ehmann, Schulze 2011).

What is the difference between “retro” and “nostalgia”? As mentioned by Simon Reynolds, retro itself is something of a negative word. Few people like to be associated with it. He experienced that when he interviewed people about retro they could not identify themselves with it even though it was people whose entire lives were dedicated to a particular bygone era of music or subculture. In peoples mind, the word “retro” stands for a surface-oriented atonement to styles and is superficial. Nostalgia however has more like a classic, positive charisma, which people like to be connected with.

Trend is a general direction in which something tends to move or tends to change. Trends are not going out of fashion because we need them in social strategies of communicating affiliation; we use them to avoid boredom or escape the void of postmodern existence. An entire industry is organized around trends. Magazines, TV and social media report about the newest trends and designer and people try to create new trends. Changing to stay in business; fashion trends play into seduction in that changes are necessary to elude saturation and boredom; and we attempt to understand current events and ideals through fashion trends.

The retro trend exists in many different areas in our life. Some have seen this as part of the current vogue for nostalgia while others have interpreted it as a way of bringing history into an otherwise ahistorical present (Welters, Littethun, Abby 2011).

Two points explain the demand for nostalgic products. Firstly, from a situation of unstable economic and political circumstances in which a longing for fixed structures and security is very high and secondly and of the people’s memories of earlier, nicer times of their lives such as to their carefree childhood and their happy youth (Gries 2004). So you can say that the need for „Retro“ is connected to shortfalls in the present. Generational experiences and consumer perception are an important part in the way „retro design“ is received and developed. „Retro“ Design neither tends to idealize nor sentimentalize the past, but it seeks to be amused and charmed by it. If you also have the commercial aspect in mind, retro design is actually more about the present then the past. It uses the past as a tool, an archive. If you look back in fashion design you notice that at one point in the past the inspiration from many fashion designers changed from innovation and futuristic towards a plundering and interpretation of historical styles. For example Courreges’s 1964 Moon collection: It is futuristic and innovative and space inspired. Whereas many later
designers use the past for their inspiration. Vivienne Westwood, one of the main ‘historicism’ designers, once said in an interview: ‘going forward, things don’t just get better - they can get worse. Modern is a question we have to abandon… Fashion might be an important indicator in the sense that there’s something intuitive that people are after. Intuitively, they are going back to things in the past.’ (Westwood, Vivienne)

To reflect a concrete sports brand example it is worth to analyze the Adidas Originals concept. Adidas started as a soccer shoe brand in the early 20s and is mostly known for active wear. 1997 the company decided to found a heritage collection called Adidas Originals that was marked with the trefoil logo. They created a new logo, the performance logo for all the other products to separate these two parts. Adidas Originals has a distinctively retro old school feel and refers strongly to styles from the 1940s to 1980s. “Born in sport heritage but living in contemporary lifestyle” (Adidas Originals; Adidas Originals, Advertising Campaign Celebrates ‘60 Years of Soles and Stripes’, 2009), Adidas Originals is successful in combining pure active sport garments with more fashion-touched sportswear.

“Adidas Originals’ biggest strength and point of difference is the ability of the Trefoil brand to be a relevant part of people’s lives -- in whatever lifestyle they have -- skater, rocker, artist, musician, sneaker head, sports fan whatever,” (Deininger, Hermann,: CMO Adidas Sport Style Division).

**Aim**

The aim of this project is to explore the relationship between nostalgic associations and fundamental developments in sportswear.

How can I work with two loose fragments that influence each other in an unforeseeable way without losing entity? How do people connect to garments they know from the past and how much do they need to be changed to be received as something new but still awake memories. The idea of my work is to combine a traditional way of working, the use of recognizable parts as known materials, colors and forms in combination with a different, new way of constructing garments.
Case study as a design method

"The design process is one of devising and experiencing a process of rapid learning about something that does not yet exist by exploring the interdependencies of problem and solution, the new and the old." (Jones 1979). Designers can follow different methods to get the goal. It is not a search for an optimum solution to a given problem, design is exploratory. By starting a new design task, designers enter an unknown territory and need to explore and discover something new. During the design process, the problem and the solution develop together and explore new and interesting new angles. "As a matter of fact, the solution that I came up with wasn't a solution to the problem at all... But when the chair was actually put together, in a way it solved the problem quite well, but from a completely different point of view" (Davies 1985).

In the social sciences and life sciences, a case study (or case report) is descriptive, exploratory or explanatory analysis of a person, group or event. (Shepard, Greene 2003). A case study is often a documented study of a specific real life situation and used as a training tool or a research platform for designers. It is required to analyze the prescribed case within a real surrounding. An explanatory case study is used to explore causation in order to find underlying principles (Yin 2009). It is probably comparable with a theatre play with a following discussion. There are actors and there is a problem situation, which is taken as a base for the play. The actors can now (in a certain frame) find the best solution to get a good, creative, interesting and nice theatre play. The goal of a case study is to find a solution for a problem that was...
so far not discussed or not discussed in the right way.
To explore the aim of my master collection in a real case I decided to do a cooperation with the Norwegian sports brand Helly Hansen. By playing with the fine line between nostalgia and modern innovation I wanted to create a collection of garments which is getting the recognition of the ‘old’ and incorporates the feeling of the ‘new’.
The Idea was to work with these two different elements and research how I could combine them, how they would connect to each other and how to create interesting contrasts by working with both in one collection, one outfit or even one garment.

HELLY HANSEN
The story of Helly Hansen started in 1877. The brand has a long and rich history. At the same time Helly Hansen is a very innovative company using cutting edge styles and highly functional garments.

After many years at sea, Norwegian captain Helly Juell Hansen and his wife Maren Margarethe began producing oilskin jackets, trousers, sou’westers and tarpaulins, made from coarse linen soaked in linseed oil. They certainly struck a nerve in the market, because over the first five years they sold approximately 10,000 pieces. In 1878 the company won a diploma for excellence at the Paris Expo, and began exporting its products.

In the 20th century, Helly Hansen made several breakthroughs in product development to complete the layering principle today known as the 3-Layer System™. In 1949 the Helox, a thin sheet of translucent PVC plastic sewn into waterproof coats, took over for the oil

based outerwear and became the must-have protection for outdoor use. With a production of 30,000 coats each month the success was almost immediate.
The original fleece, the fiberpile, was developed in 1961 and has been perfected for almost 50 years since. This new insulation layer was warm, lightweight and fast drying, ideal for wearing under the protective layer. It was soon embraced by workers because it offered extraordinary insulation against the cold and ventilated well during hard, physical work. It even protected against snow and light rain, staying extremely durable and warm after many washes.
The layering story was completed in the 1970s, with the development of LIFA. This wonder-fiber, used in LIFA, kept the skin dry and warm by pushing moisture away from the body, making it the ideal baselayer fabric for outdoor and workwear use. The latest generation of LIFA is still used in our baselayers today.

In 1980, the Helly Tech technology was launched, using both hydrophilic and microporous technology, which meant the apparel was both waterproof and breathable. This meant that anyone who participated in high-activity outdoor sports could expect his clothing to work with them, not against them. The evolution of breathable, waterproof jackets had a profound effect on the outdoor industry. Helly Hansen now produced technical outerwear garments.
The heritage from Helly Juell Hansen is still the cornerstone of the company. The gear is used by world-class sailors, skiers and adventurers who spend their time between human will and nature’s forces, and demand full protection and performance when the conditions are at their worst (hellyhansen.com, accessed May 2013).
By reflecting how the company has integrated its heritage in the collections so far, I realized that there is a huge potential, which has not been used in the past.

It was very fascinating to dive into the history of the brand Helly Hansen and to get the chance to see the archive of the company and use it as a working tool (Fig 13).

Having the above mentioned analyze on nostalgic lines and trends in mind, I researched the Helly Hansen products and defined the most inspiring and distinguished details. By having access to an archive of Helly Hansen’s garments from the 70s until today, it was possible to analyze the history of the brand from a product perspective.

The horizontal stripe on the sailing jackets was a very early-distinguished sign off of the brand Helly Hansen. The most known combination is red, blue and white. Seeing this kind of stripes, people usually have two associations, the Norwegian Flag and Helly Hansen (especially in combination with sailing). The stripes are very dominant. They cut the garment over the chest visually in two pieces.

As mentioned before, Helly Hansen was the first brand that invented the fiber pile. Helly Hansen was producing different garments out of this material: pants, jackets, gloves, etc. Characteristic for these pieces was the edge band around zip and garment edge and the easy construction of the garment. It often consisted of four pattern pieces. Front, back and two sleeves. The garment thus had a very simple and squared look. In general the construction of the garments was not very complicated at that time.

Helly Hansen is also specialized in work wear garments. I found a lot of interesting, old pieces from this section. A lot of the jackets and pants were padded and stitched through in a rhomb from. This looks like a geometrical net covering the whole garment.

Besides big forms, prints and cutline also small details, logos and materials gave me a fruitful inspiration.

**Survey**

To get a better overview of the past of the brand Helly Hansen I conducted a survey. The idea was to get to know peoples memories of the brand Helly Hansen and understand the Scandinavian market through different generations. The goal was to analyse people’s behaviour, their expectations and wishes towards Helly Hansen and create something new out of the information that was gained.

After reading the text Cultural Probes by Bill Gave, Tony Dunne and Elena Pacenti it showed that there are two different ways of asking people. One way is to ask the questions in a way, that you would
<table>
<thead>
<tr>
<th>Gender</th>
<th>What is your first association when you hear the words &quot; RETRO design&quot;?</th>
<th>If you would have to describe the brand Helly Hansen in three words, what would they be?</th>
<th>Do you have any products that are designed in a nostalgic way?</th>
<th>If yes, what kind of products is it and from which brand?</th>
<th>What would be a reason for you to buy a product with a nostalgic vibe?</th>
<th>Do you have any nostalgic association with the brand Helly Hansen?</th>
<th>If yes, what is it? (special colors, details, memories, smell...)</th>
<th>What was your first Helly Hansen product?</th>
<th>Is there any old Helly Hansen product you would like to see being relaunched?</th>
<th>If yes, which product?</th>
<th>Nationality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>Products that are influenced by iconic products from a particular time.</td>
<td>Safety, mountain, ocean</td>
<td>Helly Hansen Navigare Shoes</td>
<td>Good memories.</td>
<td>yes</td>
<td>Orange, navy safety vests in I was a child. Navy packable rain jacket with rainbow edgeband and sailing jackets with yellow hi-vis hood.</td>
<td>Orange, navy safety vests</td>
<td>yes</td>
<td>Navy packable rain jacket with rainbow edgeband and metal ring puller.</td>
<td>Norwegian</td>
<td></td>
</tr>
<tr>
<td>Female</td>
<td>Large prints</td>
<td>Protective Safe outside</td>
<td>no</td>
<td>yes</td>
<td>Old rainwear coats, hats and trousers. Stiff fabric polar tech socks and raincoat</td>
<td>no</td>
<td>Norwegian</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>Old fashioned but trendy again, lacking originality</td>
<td>stylish outdoor dependable</td>
<td>Military-style jacket from GAP</td>
<td>Purely fashion - to be trendy/cool</td>
<td>yes</td>
<td>A red Life half-zip (Charger?) base layer.</td>
<td>no</td>
<td>Don't know the old products well enough.</td>
<td>British</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>Old school, dreaming of the past</td>
<td>Volvo, mainstream, value</td>
<td>no</td>
<td>If it reminds me a good old times or a style that is trendy</td>
<td>yes</td>
<td>Yellow rain hat, Orange fleece jacket</td>
<td>Baselayer yes</td>
<td>If we try to bring old styles to life, copy the success and not break it</td>
<td>Swedish</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Female</td>
<td>old design in a modern context</td>
<td>Functional, Practical, Basic</td>
<td>no</td>
<td>the beauty of it, different design aesthetics, quality, tradition</td>
<td>yes</td>
<td>90's bomber jacket, padded jacket, rain jacket: iconic look PU plastic, retro pile, Early 90's sailing jackets raincoats, kindergarden. blue regular.</td>
<td>probably a full suit kindergarten outfit no</td>
<td>The HH jackets in the music movie to Wu Tang Clan</td>
<td>German</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Female</td>
<td>old fashion in a new twist</td>
<td>confident, quality,</td>
<td>no</td>
<td>better quality, nice fit, good design</td>
<td>yes</td>
<td>8mm pile jacket old fleeces in general, rain coats, t-shirts w HH logo</td>
<td>yes</td>
<td>Norwegian</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>new but old looking</td>
<td>raincoats</td>
<td>no</td>
<td>Style</td>
<td>yes</td>
<td>Rainbow</td>
<td>probably a full suit kindergarten outfit no</td>
<td>Norwegian</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>Iconic</td>
<td>sea, heritage, Norway</td>
<td>yes</td>
<td>HH PU jacket</td>
<td>quality and style</td>
<td>yes</td>
<td>PVC rainwear</td>
<td>Orange life jacket</td>
<td>8mm pile jacket</td>
<td>Norwegian</td>
<td></td>
</tr>
<tr>
<td>Female</td>
<td>bringing design back to life from past times</td>
<td>Norway, heritage and active</td>
<td>yes</td>
<td>Sunglasses, Ray Ban</td>
<td>Perhaps, timeless design</td>
<td>yes</td>
<td>summer memories from my childhood: life jackets, fleece and rain over</td>
<td>Rain coat and life vent</td>
<td>yes</td>
<td>Finnish</td>
<td></td>
</tr>
</tbody>
</table>

Figure 14
understand the test persons surrounding, their feelings and culture or the other way is to ask several people and make the design depending on what people would say. A combination of the two methods was in my case right to get some concrete answers and some less concrete but maybe more creative ones.

To get on one hand informative but also on the other hand surprising results, the questions had to be asked in the right way. You can ask questions in two different ways in a survey: An open-ended question asks the respondent to formulate his or her own answer, whereas a closed question the respondent has to pick an answer form a given number of options. (Mellenbergh 2008). This survey was made with mostly open-ended questions to get a wider and more creative input on the history of the brand Helly Hansen.

A few initial questions were put together for a test round. By looking at the answers, it showed that some questions were asked in a way that already made the answer. Therefore the questions had to be made in a manner that the test person had to think of a few seconds and maybe didn’t exactly know what they should answer. In addition there were also some “yes or no” and “easy to answer” questions to make the test person not being too confused. Three of the most important challenges of a survey methodologist include on how to evaluate and test questions, how to select the mode for posing questions and collecting responses and finally how to identify and select potential sample members. (Groves 2009)

After creating the questions for the survey a method had to be found to spread these questions to the test persons in a good way. Who is going to be asked and how is he or she going to be reached? After a while of research, the webpage “www.docs.google.com” was found. It is a page that helps to create surveys and makes it very easy to spread them to the test persons. The survey is send to the test person by email with a link. There is no need of downloading. The tested person just needs to answer all the questions and press one button at the end. It was very important to create a survey that was easy and fast to answer since people would not take part if it was too complicated and time consuming.

ANALYSES/ CONCLUSION OF SURVEY:

The analyses was done after sending the questionnaire via email to about 120 different people, mainly colleagues, friends and unknown people. The goal was to reach people that all have some kind of connection with the brand Helly Hansen. About 60 people of different age and social status answered. The answers were anonymously, to concentrate on the results that people write.

The grounded theory method seemed to be very helpful for my kind of survey. Grounded theory method is a systematic methodology in the social sciences involving the discovery of theory though the analysis of data (Glaser, Strauss 1967). The grounded theory method is a research method that works in a different way then traditional social science research method. That means instead of a hypothesis, the first step in the whole process is data collection. Within this master process that meant to first get a general understanding of the brand and history with this survey. By analysing what people said to the questions, a general pattern was made. From this pattern
categories were formed which were the basis for the collection and the following design process. The categories in this case were five icon pieces that were the basis of the following design process.

It was interesting to read all the different answers (Fig 14) and it turned out that some questions were more fruitful than others. It was a very good start to open up my mind in order to understand the history of the brand. Especially for me, being German and not having strong childhood memories with the Norwegian Brand Helly Hansen this was important. I evaluated my questions and answers and decided which information I could transfer further. With the survey I wanted to find out which pieces of Helly Hansen were nice and successful items in the past and which ones would be potential for a relaunch.

Survey questions:
1. Gender
2. What is your first association when you hear the words “retro design”?
3. If you would have to describe the brand Helly Hansen in three words, what would that be?
4. Do you have a product that is designed in a nostalgic way?
5. If yes, what kind of product is it and from which brand?
6. What would be a reason for you to buy a product with a nostalgic vibe?
7. Do you have any nostalgic associations with the brand Helly Hansen?
8. If yes, what is it? (Special colors, details, memories, smell…)
9. What was your first Helly Hansen product?
10. Is there any old Helly Hansen Product you would like to see being relaunched?

The most interesting questions were:
Do you have any nostalgic association with the brand Helly Hansen? If yes, what is it? (a special detail, memories, smells)
Is there any Helly Hansen product you would like to see relaunched? If yes, which product?

Summery of the answers and most useful comments:
Orange, navy safety vest when I was a child
Orange, navy pile
Old rainwear (coats, hats and trousers)
Yellow rain coat
Jackets with boarded stripes over the chest
Green padded rhomb jacket
PU plastic jacket
Thermo glove
Lifa baselayer
Crossed sails
Work wear fleeces
TRANSLATION AND DEVELOPMENT
By analysing the survey and following the grounded theory method, it had to be defined what of the results exactly was going to influence the collection. Each of the five icon pieces had some distinctive feature that was taken further to the collection. The survey and its results mostly had an effect on the choice of color, choice of material and some details in the collection. That means also that these three areas are strongly nostalgic influenced.

SKETCHING PROCESS
Sketching is a tool that helps to think and is an important part of the process of designing. Nigel Cross describes the sketching process in his text “designerly ways of knowing” as a kind of “dialogue situation” for the designer. The act of drawing helps to clarify the thoughts. Often also the sketch is the designers goal in a designers process since at the end someone needs to provide a model out of the sketches. The big advantage of the drawing process as a design method is the possibility to plan the collection before the actual producing process has started.
After having clearly defined my inspiration I started to think about silhouettes and the working method. The challenge was to find a balance between being recognizable as Helly Hansen and on the other hand adding new details.
To start with, I used photos of the original icon pieces as a base of my drawings. It was more like an experiment to see how far I can go while keeping a connection to the original. Still I wanted to experiment with new forms and shapes.

It was a good way to start the drawing and working process. I like to work with real photographs and continue with a collage technique (Fig 15). Using this method I was able to choose the details of the original garment that I wanted to keep and play with them. I was scaling patterns up and down, cutting out special details and re-shaping garments by cutting and gluing them together. This method allowed me to work free with my iconic pieces.
Figure 15
NOSTALGIA OF COLORS AND MATERIALS

From the survey it was found that colors like blue, red and white were strongly connected to the brand Helly Hansen and its history. To give it a new angel but keeping the tradition I chose for the three main color shades: Navy, orange and white.

Navy is a dominant color in all Helly Hansen collections. It has a strong connection to the sea and marina and gives a natural base. It incorporates a timeless heritage feeling that fits well to my nostalgic inspired collection. Fluorescent orange is a safety color with high visibility. It has a futuristic notion and is used a lot in workwear garments. The color is also strongly connected to the brand Helly Hansen as the whole life vest program is in this color. The orange is on the one hand a very energetic safety color but can also have on the other hand a warm charisma. White completed my color palette. I needed another base color to bring a balance in my choice. White stands for coldness, purity and cleanness. White and Blue is a very classical combination. In the collection I used different tones of blue to have some variation in the shades. The way the colors are combined is new. By mixing the blue and the white with the bright orange I created a totally new look.

The nostalgic touched neck- and chest label is out of white canvas with a fluorescent orange rubber print that serves as a common link between the different pieces of the collection (Fig 16). It also gives it a general sign off. The logo is the traditional Helly Hansen logo used in today’s collections. It also supports the color story.

In terms of materiality the survey strongly influenced the choice. The result was a combination of different fabrics, different materials and a combination of old and new (Fig 17). I found a lot of old original Helly Hansen fabric and interpreted it in a new way. For example a padded rhomb fabric that was used in a workwear jacket back in the 80s. I used the rhomb structure and knitted it with a thick 100% lambs wool yarn. Through the thick yarn I kept the volume but added a new and interesting appearance.
“Nostalgic design” can be divided into four categories (Fig 18):

(To get a better overview I researched in different design categories.)

<table>
<thead>
<tr>
<th>Design Type 1:</th>
<th>Design Type 2:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low</td>
<td>High</td>
</tr>
<tr>
<td>• Low link to traditions</td>
<td>• Low link to traditions</td>
</tr>
<tr>
<td>• Strong similarity to an existing product</td>
<td>• More focus on memories and associations than on visual link to the original</td>
</tr>
<tr>
<td>• Fashion: The visual similarity to an existing product is obvious but patterns or materials are new. This makes it also easy to see the difference between an “old piece” and a “new piece”</td>
<td>• More focus on memories and associations than on visual link to the original</td>
</tr>
<tr>
<td>• Focus on the product</td>
<td>• Focus on history and story around the product</td>
</tr>
</tbody>
</table>

Design Type 3:
- Low amount of copied details
- High link to traditions
- The new design has not much in common with the old base. It is more the story and the name that gives you the retro feeling
- More focus on memories and associations than on visual link to the original
- Focus on history and story around the product

Design Type 4:
- High amount of copied details
- High link to traditions
- Replica

I regard that my master collection lies between Design Type 2 and 3. It has on the one hand a strong link to different products and details and seeks on the other hand to awake people’s memories with the brand Helly Hansen.
FIVE ICON PIECES

After evaluating the information from the survey, I created my five icon pieces, which were the base of my master collection

PVC RAIN COAT:

Heavy PVC rain jackets are used as a trend piece and in the work wear business. They are 100% waterproof and mostly produced in the color yellow. PVC is standing for Polyvinyl chloride and is a plastic material with a rubber hand feel.

Survey comments:
Which product would you like to see being relaunched?
• PVC Rainwear
• Raincoats with HH Logo
• Yellow Raincoats and the Oil stuff

My interpretation of this product:
• Keep the unique fabric
• Try to get used ‘oil look’
• New shapes, new use

PILE:

Pile is the raised surface or nap of a fabric, which is made of upright loops or stands of yarn. It keeps warm and is a great insulator. At Helly Hansen it was mostly produced in polyester and was well known in orange.

Survey comments:
Which product would you like to see being relaunched?
• Pile with updated functions
• Old work wear pile
• 8mm pile jacket
My interpretation of this product:
- New interpretation of the fabric and its look
- New function
- New shapes
- Keep of details like edge band around zip and edges

**PADDED THERMO JACKET:**

This jacket has a cult status in Denmark at the moment. Every show that had some left overs is sold out and it has a huge request. It is a padded polyester jacket with elastic cuffs used as an insulator.

Survey comments:
- Which product would you like to see being relaunched?
- Green padded Workwear Jacket

My interpretation of this product:
- Rhomb form as base
- New shapes
- New material

- Different versions

**NAVIGARE LIFE VEST:**

The navigare life vest is one of the most common vests in Scandinavia. Most people remember this vest from sailing trips in their childhood. Helly Hansen is still producing the style in a modern version.

Survey comments:
- Which product would you like to see being relaunched?
- White, orange navy safety vest which reminds me of my childhood

My interpretation of this product:
- Use of the distinctive form
- New use of material
- New function
“KELLY” COAT:

Helly Hansen’s rainwear was very famous in the past and is still an important part of the collection today. This coat got very famous because Grace Kelly was wearing it on a photo shoot and gave the coat the nick name “Kelly Coat”.

Survey comments:
Which product would you like to see being relaunched?
• Long rain coats
• Raincoats (oversized)
• Yellow Rainwear

My interpretation of this product:
• New interpretation of the A-Shape
• New material

• Combination of the Helly Hansen stripes and the rain coat

By having the icon pieces as my base for the collection I created first five direct interpretations. The idea was to built around them a whole collection.
**FUNDAMENTAL DEVELOPMENT/ CONSTRUCTION:**

Garment construction was an important part of this collection next to the nostalgic influence. Draping and working loose with different materials was as important as getting the historical details of the brand Helly Hansen. By analysing the results of the survey, it was clear that on some garments the fabric was the key detail that people saw as the distinctive detail. So the result of this information was that the fabric was fixed for some of the designs before starting to think about the form. An exciting aspect was that my usual way of working had to be changed. Instead of having an idea of a specific form and a silhouette, making the first sketches and then starting to think about the material I had to change my kind of working. By having the chance of getting some sample yardage it was an interesting experiment to work free on the dummy, with the real fabric, and get like this to the final results. In terms of development in fashion design it is often about the use of color and material, however in this part of the master collection the development was about new construction and forms. Focus was not on the fabric, since this was kind of set from the start, it was more about shape and the construction. To bring it all to a point, you could say that the color, material and some details were strongly influenced by the nostalgic Helly Hansen history, and the garment construction, some of the silhouettes were new developed and explored through the process. The combination of these two angles was rich in contrast and tying back to my aim for this collection.

How to combine flat geometrical forms with the human body and release the power of the original form? This sequence is an example on how I combined flat geometrical shapes with the human body. By using different rectangles, sewing them together and putting them on the human body (Fig 25). I created a coat that has a more organic then straight appearance. During the first round, I put the pieces randomly together and placed them in different ways on the dummy. By playing with different options I started to pick out the lines and forms that I liked the most and took it further to the next round. By doing this process several times I finally reached the form I was searching for. The pattern was still dominated by straight cut lines (Fig 26).
LINE UP TESTS
After finalizing all my products I made some styling tests (Fig 27). Since I had two different parts of inspiration and also two different ways of producing and sewing my garments it was now time to bring them together and check if there was enough balance. I did not want to abstain from styling the outfits and regard styling a collection as very important. For me, styling pieces complete, the look. Part of this method was to test and evaluate the garments on the human body. The interaction between body, form, movement and nostalgia had to be evaluated; the feeling of the form on the body. By photographing the experiments, a comparison and evaluation of the experiments in relation to each other was possible. By arranging and rearranging the garments a sketch towards a meaningful whole also evolved.
RESULT

COLLECTION OVERVIEW:
“Look in the past to dress for the future”
9 Outfits; technical drawings and photo shoot pictures
Figure 28
Polyester/Cotton Mix
burn out effect

100% Polyester
heat debossed rhomb forms; quilted fabric
OUTFIT 1

The base of this outfit is a loose draped and a high waist short. The top consists of a polyester cotton mix, treated with a burn out technic. It has two different orange tones and small HH signs are spread over the whole fabric. It is slightly see-through and loose fitted. It has no arm seams and is asymmetrical. The front part has two layers of fabric, one attached to the side seams and one hanging partly loose. The short has a big 2:2 rib waist-band and an orange contrast color zip centre back. The pant consists of a quilted, heat-debossed rhomb form fabric. This fabric is used in several pieces in this collection. It reminds of and is inspired by the work wear padded thermo jacket introduced above as one of the five icon pieces (please see p. 33). It is a polyester fabric with padding in between. Through little dots the fabric is melted together, so no quilting stitch lines are visible on the fabric. The short was the first piece that was finished during the production process. After fitting it on a model the need for a voluminous, draped asymmetrical top was obvious. I added some bright orange styling elements to complete the outfit. The big collar is inspired by the Helly Hansen safety vest often used for sailing.

OUTFIT 2

The aspect of straight lines on the human body is explored in this outfit. It consists of an ankle long blue dress and a white coat with a reflective waist belt. The dress is loosely draped out of a light blue polyester fabric. It has a black shock cord as a waistband. The shock cord is led through a bright orange tunnel in the back of the dress. The fabric of this dress is slightly shiny, has a nice drape and is moving loosely in the wind. The shape is very wide but through the waist-band it gives a very feminine silhouette. By adding the orange pop color on the back of the dress it gets a sporty hint. At the beginning of the design process, the dominant colors were dark blue, orange and white. After a while I noticed that I needed another tone so I introduced the bright blue tone of the dress. The white PVC coat is a loosely fitted piece with a big orange/silver reflective waistband that is partly led through the inside of the coat. It has a big hood and hand pockets with contrast color pocket fabric. Orange contrast stitch is used on some parts of the jacket. By starting with big fabric squares sewn together to a bigger piece (please see page 30), I researched how these straight squares react with the organic forms of the human body. I worked directly on the dummy and used several proto rounds until I had collected the right details I wanted to use.
Figure 31

100% Polyvinylchlorid (PVC)

Figure 32

100% Polyamide
OUTFIT 3

100% Polyester
heat debossed rhomb forms; quilted fabric
The quilted, heat-debossed rhomb form fabric is the key element in this outfit. As in outfit one the fabric is a polyester fabric with a light padding in between. Through little dots and heat the fabric is melted together and is inspired by the old Helly Hansen thermo work wear jacket. The idea behind this design was to keep the distinctive fabric and design new shapes out of it. I changed the size of the rhomb but besides that I tried to stay as close as possible to the original fabric. The sleeveless one-piece garment has a big centre front vision zip and a self-fabric waistband with bright orange contrast color edge. The inner seams are piped with orange contrast fabric and get visible when folding up your legs. The orange neck-piece is a styling element to complete this outfit. By braiding tubes of fabric sewing them together to a big necklace the association to big ropes was intended. The shoes that are used in several outfits in this collection are rubber boots. I cut the boots and made loafer out of it.

Geometrical forms and especially the rhomb form is a central theme through the collection. My goal was to express the rhomb forms in different technics. The key piece in this outfit is the knitted wool coat. It is knitted in 5 GG and has reversed cable knit structure. Through this knitting pattern the rhombs are discrete visible. The coat has 2:2 rib details on the shoulder, neck, bottom hem and cuff. The shoulder detail, the rib neckline and the pocket construction are inspired by the thermo jacket described on page 33. The round hand pockets are piped with a contrast color edge band and also the big blue plastic buttons are attached in orange contrast color. Besides the coat the outfit consists of a loosely draped viscose singlet and cotton polyester half-length tights treated in burn-out technic. The singlet has no sleeves and big pleats on the shoulder. The pant and the coat were finished first during the production process. After having the first line up test on a person I noticed that something loosely fitted and asymmetrical was missing. The result was the viscose top, which is completing the outfit. The model is wearing rubber boots with a contrast color shoe tip.
OUTFIT 4

Figure 34

Polyester/Cotton Mix
burn out effect

100% Wool
reversed cable knit

100% Viscose
100% Polyester
heat debossed rhomb forms; quilted fabric

100% Polyvinylchlorid (PVC)

84% Polyester/16% Elastan

Figure 35

OUTFIT 5
This collection has three main fabrics that appear in several outfits and are strongly inspired by the five Helly Hansen icon pieces I described in my previous text. It is the padded rhomb fabric, the fibre pile and the white PVC fabric. In this outfit I managed to bring them all together. This outfit consists of different pieces. The blue legging is covered with a short dress. The quilted- rhomb material and a fibre pile are creating an interesting combination in this garment. It has an asymmetric closing flap centre font and a plastic buckle for adjustment. This plastic buckle is also used in outfit 9 and has a strong connection to the brand Helly Hansen and to one of my icon pieces (please see “Kelly Coat” p. 34). On top of the dress the model is wearing a white PVC jacket that is covered with orange color pops. I tried to keep the heavy look of the traditional Helly Hansen PVC rain jacket. Inside the jacket you can find the rhomb fabric as a lining. On the brim, on the hood and at the hand pockets I am playing with making the inside visible on some parts of the jacket. The top layer is an orange voluminous jacket with a high neck construction, a tight waistband and ¾ arms length. Straight lines on the human body were the main inspiration. This jacket was draped and constructed on the dummy.

The dominant piece in this outfit is the orange down vest that was inspired by the classical floating vest of the brand Helly Hansen which is one of my icon pieces. The down is hold together by down proof polyester rib stop. The vest has on the upper part (above the belt) 10cm wide pipes that are filled with down and on the lower part down filled squares. The division is needed to prevent down migration. For closing I chose a vislon zip. The vertical striped belt has a big black plastic buckle. The armhole is covered with a dark blue edge band. The cotton/ elastane mix dress is a piece that can be worn in different ways. Either you wear it as a dress or as a folded up “double singlet”. On the white part of the dress is positioned in discharge printing quality the Helly Hansen “twin sail” logo.
100% Polyester ribstop
goose down filling

96% Cotton/ 4% Elastan
screen print

Figure 36

Figure 37
OUTFIT 7

96% Cotton/4% Elastan
screen print

84% Polyester/16% Elastan

100% Polyester
heat debossed rhomb forms; quilted fabric
Leggings, printed cotton dress and quilted vest are the three elements of this outfit. The legging is a soft polyester elastane mix with a comfortable wide elastic waistband. The fabric is slightly brushed on the inside and gives a cosy, warm hand feel. On top the model is wearing a cotton dress with a print of the Helly Hansen “twin sail” logo in discharge print technic. The belted vest has an orange contrast fabric on the inside and has big oversized hand pockets. A white band is following the whole edge of the garment. The vest was the first piece I finished on this outfit. The idea was to have a piece you can style and wear in different ways. If you keep it open and do not add a belt, you create a very wide and open silhouette but if you style it with a belt (like I did for this picture) you create a very feminine, tight waisted silhouette. With the waist belt you have different options to style the big front flaps. All nine outfits have the white orange logo patch. It is attached on the garment mostly on the upper left chest and keeps the whole collection together (please see p. 29).

Fibre pile is the main element of this outfit. The above knee ending, sleeve less dress has a 20 cm vislon zip centre front and the arm opening is framed with a white edge band. The neckline is connected to the traditional Helly Hansen fibre pile. The waist adjustment is a shock cord with a rubber stopper. The bag and the hat are styling elements. The side split is giving the dress a sporty touch and the edge is covered with a white lycra band. The challenge with this piece was to give a traditional well known piece a new touch and keeping the main elements as the fabric and the neck construction. Fibre pile is a special knit that provides good insulation because of the sickness of the layer. It allows fast heat exchange and transportation of perspiration. It is very warm, comfortable to wear and has a strong connection to the brand Helly Hansen.
OUTFIT 9

100% Wool
felted

100% Polyester

96% Cotton/ 4% Elastan
screen print

100% Polyester

Figure 42
OUTFIT 9

This outfit is built up of a loose, A-shaped, orange skirt, a singlet and a big coat on top. The polyester skirt is draped and voluminous. It consists of several layers and has an invisible zip centre back. It has straight white stitch lines spread over the whole fabric. The singlet is a cotton/ elastane mix with a print of the Helly Hansen “twin sail” logo in discharge print technic. The wool coat has a big oversized hood and is made in a woven, felted wool quality. It has a self-fabric belt and plastic buckles for closing. The contrast color stripes are woven in the fabric. On the skirt I tried to repeat the same working method that I used on the white PVC coat in outfit five. So the aspect of straight lines on the human body is explored in this garment as well. I started by sewing straight stitch lines on the fabric and draped it on the dummy. I used several rounds to get the perfect silhouette I was aiming for. To support the heavy medium coat I needed something voluminous that would not disappear underneath. The wool coat was one of my first designs of the collection. The first idea was to use the well-known Helly Hansen stripes in a new way. Helly Hansen is using the “Berge Viking stripe” usually on jackets over the chest. I changed the typical white/blue/white stripe to a new design and placed it on the lower part of the garment. Working with wool comfort and warmth was one of the main focuses on this garment. By playing with different volumes on the body it became an interesting outfit.
Reflection and conclusion

To relate flat fabric to a three-dimensional form of the human body is the basic principle of clothing construction. Creating a women’s collection for my master degree I faced several challenges and interesting aspects that inspired me during this process. My experience of six years of education certainly helped me to organize the whole project and let me trust in my competencies. This master degree collection was a project that comprised the whole process of concept phase, coordination of the production and organization of a photo shoot. Overall it was a great experience to work in cooperation with a successful and global oriented brand like Helly Hansen and being able to produce parts of my collection under actual production conditions. I learned how to handle a product from the first sketch to the final product. Thus the project helped me to gain a much better understanding of the producing process within our company. Moreover, it was a great experience to be responsible for the entire production process. Being able to combine the freedom of the university and working for the brand Helly Hansen at the same time was a great chance but also challenging. I faced a double demand: creating something new and interesting enough for the school project but staying commercial enough for a brand like Helly Hansen at the same time.

The aim of this work was to explore the relationship between nostalgic associations and fundamental developments in sports wear. When reviewing the work at the end, I feel that two main challenges on my way to achieve this goal need to be discussed more in detail:
Finding a good communication method with Asian factories and defining missing contrast and excitement within the collection after the first round of garment production.

Communication method:
By getting the chance to develop some pieces of the collection with factories in Asia, a big communication challenge had to be overcome. The collection had to be planned in a smart way to keep the pieces on the one hand simple enough to make sure the workers in the factory understand the idea but on the other hand different enough to fit to the master collection. “Fashion is, above all, a business” (Welters, 2011). In general the whole clothing industry is dependent on a fast and efficient way of working. Due to deadlines and delivery times often time for discussing problems in the production process is missing. By working with a commercial brand like Helly Hansen, time constraints were part of the whole process of getting the garments for this collection produced. Thanks to Internet and express delivery services communication even with overseas countries has become much easier within the last years. (Welters, 2011). Thanks to communication via Internet, the production has become a global enterprise. Companies like Helly Hansen try to keep prices low and quality high. This is the main challenge for the company’s product development team. Helly Hansen is producing two collections a year with around 600 pieces. The pieces of my collection had to be squeezed in this tight time frame.

Even though most user of our garments spend a lot of their time in movement, many manufactures still create garments for a static body (Wang 2011). This is related to the communication method western companies have with Asian production factories. Designers often have great and innovative ideas but when it comes to the production process designs have to be simplified due to cost, avoidance of miscommunication, time or because the idea is not commercial enough. The communication part when working in a company is difficult and different from the production and communication experience you have as a student at school. The interaction between Asia and Europe works mainly via email and needs explanatory drawings. The designer has an idea, makes the first loose sketches and then nails the design down to a flat two-dimensional drawing. As Nigel Cross discusses in his text about design methods, the designer’s usual goal at the end of a design process is to provide sketches that provide a model of the object (Cross 2007). So often the focus is on the drawing and the design but not so much on the communication. Combined with some close up drawings, technical details, measurements, trim and fabric specification and sometimes pattern, the whole “tech-pack” is sent to a factory in Asia and gets produced. Very seldom the factory has some questions and comes back to the designers before starting the first prototype. During my master process there was only time for one sample round. As a consequence the communication had to be perfect within the first round. Even though all colors, fabrics, patterns and measurements had been provided some surprises occured when the samples came back from production. As Katy Chapman discusses in her article about the garment production process, it is often not the designer’s fault, it is more often that the designer does not know what information fac-
It starts a circle of misunderstandings and this causes friction on the designer side and on factory side (Chapman 2011).

Collection line-up method:
After getting back the produced garments the need of draped, loose, asymmetrical pieces was clear. By putting all the garments on a human body and trying different combination possibilities it was a line-up check for the whole collection (pp. 37-38) The volume balance within the outfits was not there yet. By keeping the designs quite simple and easy to produce, the pieces looked flat and similar. The garments usually have a front and a back part with a side seam.

“Cut and join flat pieces of fabric to assemble into a three-dimensional garment. Take the pieces of a three-dimensional garment apart and flatten them, to get individual pattern pieces. (…) You can create a garment by cutting, moving and reassembling the pieces of a garment, just like the pieces of a puzzle. (Tomoko Nakamichi). By following this method and working quite free with fabrics and the dummy the whole collection started to loosen up and got more interesting.

According to J.C. Flugel, the three main purposes of clothes are decoration, modesty and protection. The probably most important purpose is the protection part. But how often do we ignore the protection because we are thinking about the look? Wearing open shoes in a winter night with a big down jacket on top for example. However, this unbalanced mix of garments and the contrast that occurs by such a combination makes it interesting. This kind of tension came up in my last process by adding the missing, draped garments and styling the outfits with some styling-elements.

As mentioned above the main challenge for me was to know, how I could combine and balance the two main points of inspiration: “nostalgic associations” and “new trends”. Throughout my thesis I noticed that these two aspects are indeed compatible. The two elements complete each other and support or increase the effect of one another. The products which are linked to my draping research are much more voluminous. They break the classical lines of the straight garments and create in this way the excitement that is needed.

A future step could be to discuss with the marketing team of Helly Hansen the potential of this collection. For me it is clear that the collection the way it is now could never be part of the normal Helly Hansen collection. Even though this master collection is pretty wearable it is already too crazy for a commercial brand like Helly Hansen. However, I think my collection could be a great opportunity to show people within the company possibilities to play with the brand’s identity and its history. I could image to present it on one of our next sales meetings just to open people’s minds and encourage people’s imagination.
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• Fig 14 Füting E., 2012, www.docs.google.com
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THANK YOU

TO:
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