Degree Project at the Swedish School of Textiles
Master Programme in Fashion Design

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CUT.SUCTION.REMOVE.SUCTION.SEW.

How to provoke compassion, rejection and attraction at the same time in a ready to wear collection?
I just see a bright light. I try to remember where I am. What happened? I know something is wrong. I am so tired. I hear someone counting 12, 13... The voice sounds familiar but strangely modified. 14, 15... it seems so far away.

When I wake up I will be another person. No one will ever laugh about me again. It will hurt. I am not afraid. Nothing can hurt more than words. Rejection. I want to be normal. I am already so far. Only one more step.

What if I am not strong enough? All the hopes. Waiting. I have to make it. All the care I am not ready to leave, not now. Not after all this. I have to be strong. I have to be strong!

Cut.
Suction.
Cut.
Suction.
Remove.
Suction.
Sew.

Green. The colour of heaven? I try to move my head. Pain. I know I am not alone. I feel so weak, defenceless. How could everything run out of control? Nothing will ever be the same again. I cannot move, my body is heavy but I don’t belong to my body. Not anymore.

I see a green surface. Could it be a ceiling? Or is it a floor? Am I upside down? Panic. I lose my orientation. How old am I? What is happening to me?

The shadows are moving. They are. Aren’t they? Changing figures. Big teeth. A long hat. Is this a stick? It looks like an elephant. A classic statue rotates. Fast, faster. I close my eyes. I see pain signals flowing through my veins. They are shooting in my brain. Constant. I want to scream but I am mute.

I want to move but it hurts.
I am scared. I open my eyes. I see white. Who is this woman? Her eyes are staring at me. She says something, I don’t understand. Sounds like a song. Echo. Her mouth moves in slow motion. Her teeth are immense. I wish I could escape. Her hands approach my head. Her fingers are claws. Don’t touch me. Go away. Don’t touch my head.

She leaves. I am alone in a room with strangers. I know there is at least someone else. I close my eyes. Escape.
DESIGN IDEA
CUT.SUCTION.REMOVE.SUCTION.SEW

How to provoke compassion, rejection and attraction at the same time in a ready to wear collection?

ABSTRACT

This project is dealing with the human body and surgical modifications. I am wondering how to achieve the aim of provoking compassion, rejection and attraction in one collection. I would like to deeply move the sensation of your own body by showing deformed and reconstructed bodies. Cut off body parts and re-sew them somewhere else… I want to show something that is considered to be disgusting in a context where you would not expect to meet it. Furthermore, I would like to show that anything that looks normal disgusts you in an abnormal size or position. I want people to discover such elements at a second glance and I chose this theme also in order to provoke myself. I was wondering how it would affect my work by choosing a topic that irritates myself.

The background for this project is built on a two year research and I am going to highlight the decisions along the way. I do relate my work strongly to Matthew Barneys way of creating and I got influenced by his aesthetics. But also the methods I used were significant for my end result which I am showing in form of clinical reports in which each character and its personal story is described. This report ends with a discussion part where I evaluate the result and my competence.

Table content
- Design idea
- Abstract
- Background
- Aim
- Human body
- Inspirations
  - Writing
  - Story
  - Biomimicry
  - Matthew Barney
- Method
  - Mood board
  - Collage
  - Smocking
  - Prints
  - Silicon
  - Resin
  - Light
- Result
  - Outfit 1-12
- Discussion
  - Styling
  - Reflection
BACKGROUND

Before starting my studies at the Swedish School of Textiles I did men fashion with a special focus on gender and material questions. I raised discussions about how a specific female garment could transform into a male garment as for instance the negligee. My main focus, though, was on to the materials. I made a suit out of pvc and welded the seams. I melted fake hair in plastic and combend it with a fragile silk material. The curiosity for new combinations within materials and new techniques were the main reasons for continuing my studies at the Swedish School of Textiles.

«From my Master studies I expect to be able to have and take the time to investigate in my design skills, to bridge up my textile knowledge and develop material experiments. I am also interested in smart textiles but mainly in smart solutions with light. It is also important to reflect on, where I am in the fashion system and to figure out how and where do I want to work. »

At the beginning of my studies at the Swedish School of Textiles I had the chance to take the introduction courses in weaving, knitting and printing. Furthermore, whenever there was a workshop about a new technique, smart textiles or programming I participated. The new knowledge also brought a lot of new opportunities.

The Master programme is divided into 4 projects. The first three projects are a preparation for this work, the Master Thesis.

In the first project I had the time to experiment with various materials. I started to work with wire gauze, silicon and photoluminescent pigments, while visually my main inspiration was jellyfish. The results were 3 voluminous silhouettes and a suggestion of what could be worn under the first wire gauze layer: tight jersey dresses.

The results of the silicon experiments were organic forms, which light up in the darkness. The connection of transparent silicon and photo luminescent pigments turned out to be an interesting application for fabrics. This project has been a comprehensive preparation for the result in project 2. After the presentation, I started to reconsider the wiregarments’ shapes. I decided to keep on working with two of them and created new wire volumes, which are more garment like. I defined the «second skin»—jersey dresses with afterglow elements. While joining units, I chose to add other materials—a transparent polyamid fabric and wool yarn.

During the second project process I realised, that I am with extremes. The most obvious example is the investigation with darkness and light. The photo luminescent elements do not appear pretty and rather unremarkable during daylight, but as soon as the light goes off they are glowing and suddenly become the highlight of the silhouettes. Another example is the green yellowish silicon on the white dress. While the silicon reminds of snot and stands for dirtyness, the dress is super-white, clean and elegant. Hence, ther is a transformation of something that seems to be disgusting into something beautiful. Furthermore, the decision to show parts of the inner body—which normally is isky and eye cathing at the same time for me—illustrates the fascination of extremes.

After project 2 I figured out that my main interest lies in irritating and that I have not reached that goal yet.

After my exhibition in the Borås Art museum I also realised that the wire gauze material worked better as hanging sculptures and lamps than on the body. That is why I changed my direction and I decided to focus more on the expression of my work. I realized that I need an inspiration source that triggers my imagination more than the abstract Jellyfish. I need to have a deeper content in order to get a stronger expression and that is why Matthew Barney became an important reference.

In order to challenge myself I extended my work for project 3 and chose a theme that irritates me. I started dealing with the loss of body parts. Amputation has always been one of my biggest fears and the human body and body parts became the centre point of my project. During that period I was supposed to pay special attention to the methods I use. The curiosity of trying out new methods within this particular theme built the preparation for my thesis work. The results of project 3 were six prototypes, each presenting a different character. I divided them into groups of amputee or surgery victims, mostly dressed in skin colours and smocking parts that indicate scars. Other victim parts are deformed bodies, displaced body parts through digital prints or shapes, statue shape and skin-look-alike elements.

The committer elements are the green colour, checked fabric, meat print, apron, afterglow and resin accessories.

I chose this subject in order to push myself further. Deformation is a subject I am interested in, but at the same time it triggers some really uncomfortable feelings…
I observe it on myself that I tend to forget the other aspects of the human body. That it is not only a tool and more valuable the closer it gets to the right measurements. Always taking in consideration that I am working in a field where the human body becomes a landscape and you would not be able to say where it belongs to at the first view and whether it is a female or a male body. The fascination stays even after knowing which part it is and this fact makes the work interesting. Another project which is also very absorbing is a collaboration of my friend together with two other artists. JocJonJosh are using their own naked bodies to create sculptures. One of my favourites is the sculpture where they back each other creating the silhouette of an elephant. It is fascinating how pure and funny this constellation of three naked guys acts. And I caught myself trying to find out which body part belongs to which body. I do see myself working like the Australian artist Lucy McRae but instead of creating end re-shaping the human body for pictures, I do translate my visions into actual garments.

I would like to express the awareness of the similarity and diversity of our human body and let people reflect on what they consider as normal or ideal. I do like the moment when you detect that an irritating silhouette consists of a body part which is normal. I realized that I started to work in this direction already years ago. My Degree work at High-school was a serie of close up photographs of the human body. The challenge was to show body parts as a landscape and you would not be able to say where it belongs to at the first view and whether it is a female or a male body. The fascination stays even after knowing which part it is and this fact makes the work interesting.

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Lucy McRae straddling the worlds of fashion, technology and the body. As a body Architect she invents and builds structures on the skin that re-shape the human silhouette. Her provocative and often grotesquely beautiful imagery suggests a new breed; a future human archetype existing in an alternate world.

The body is my main tool to construct and deconstruct garments and obviously a sensitive path to go. Dealing with this theme brings me out from my comfort zone and provokes new approaches to design a collection. Personally I have a strong relation to my own body and only the idea of losing or having displaced body parts frightens me deeply. During my research I found out that there are people with opposite desire, the desire to get rid of healthy limbs.

**THE HUMAN BODY**

Designing clothes has always something to do with the human body, since it is the medium showing the creations....

The body is a field which everyone can relate to. One of the first things we learn in our life is to control and be aware of our our body. Step by step we learn how to grab, crawl and later walk, talk, write etc. It is a long process to figure out how to control our body. One of the first memories I have from my early childhood is, when my parents teached me how many fingers and toes I have. When I got dressed they would count my fingers and toes- to check if we are none missing. I learned how to point my nose and I got to know that everyone has the same amount of eyes, legs, arms and ears no matter which age or gender we have. I started to take it for granted that each body part is always situated at the same position without exception- until I was confronted with an exception. All I relied on fell apart. The order I build up in my view of the world got disturbed. I cannot say if the reason of this intense sensation came because there was not anyone in my closer environment with a handicap or if it is a natural reaction in the process of growing up.

But still I am questioning what the human body is and which ideal we suppose it to be in our society- always taking in consideration that I am working in a field where the human body becomes a tool and more valuable the closer it gets to the right measurements. I observe it on myself that I tend to forget the other aspects of the human body. That it is not only a facade of an ideal where we fit in or not but a part of our individuality with unlimited variations.
I watched a documentary ( Süddeutsche Zeitung TV, Gestörte Identität, die krankhafte Sehn- sucht nach einem Leben im Rollstuhl ) about BIID. A woman with the wish to be lame and a young man, with the desire to amputate his legs from the knees down, were interviewed. It was really interesting when the woman talked to a friend, who was handicaped after an accident, about her identity disorder. I expected the friend to be mad or blame the destiny for this unfairness, but he was calm and tried to understand her.

In the reportage transsexuality was claimed to be the most comparable „disorder“ to BIID. The research and the knowledge about the existence of BIID is at the very beginning and there are ethical questions about potential surgeries to be answered. I was watching this documentary with two friends and one of them asked whether we believed that it really exists. I was rather baffled that he raised this question. I do believe that it exists and it shows that there are countless varieties of how human beings perceive their own bodies.

I do not know if it is only a question of time until amputations of healthy limbs will be accepted or not but one chapter in the documentary was about people with BIID who tried to get involved in an accident in order to lose their legs as for instance by laying on a rail track. Apart from the big risk it is also unfair to involve innocent people. Is the border between deciding to have bigger breasts, less fat, another sexe or to just get rid of a healthy limb blurry or is there a huge gap?

CREATIVITY AND PERVERSION

(Perversion is a concept describing those types of human behavior that are a serious deviation from what is considered to be orthodox or normal. Although it can refer to varying forms of deviation, it is most often used to describe sexual behaviors that are seen by an individual as abnormal, repulsive or obsessive. Perversion differs from deviant behavior, since the latter refers to a recognized violation of social rules or norms.)

wikipedia.org

I read the book Creativity and Perversion in order to get in touch with some provocative examples from the art field. Even though I am not very familiar with the psychological area and it is sometimes hard to agree or disagree on some points, it has some very interesting topics. I was fascinated by the various examples, even though sometimes my imagination was so strong that I could hardly continue to read. In one topic the author writes about Caligula and describes some examples of how he behaved as a hybris, playing games with human beings in circus maximus or the marriage with his own sister. It is horrible but fascinating how someone does not know any limits. However, in the creative field limits are mostly a topic to explore.
HOW DO INSPIRATIONS RELATE TO MY OWN WORK?

In this chapter I am showing which inspirations are important for my project.
As a fashion designer I am used to working a lot with visual material. Most of the discussions are based on pictures and images, especially in the beginning of a process when I want to explain my vision. But this time I also worked with texts and writing which turned out to be a surprisingly fruitful source. The lecture about Biomimicry inspired me more in the way of thinking because we got zoomed out from our daily scenery.

Another source of inspiration is the artist Matthew Barney. He inspires me on different levels. What is important in his, as well as in my work, is the background story. It is not necessary that the story is obvious and recognizable at first sight and a lot of elements are decoded but the story, which is also the meaning, helps me to frame my project. In all of Matthew Barney’s work the human body plays a big role and he is not afraid of breaking taboos. Last but not least his expression and image language are just amazing and move me deeply.

WRITING

There is always a point in a design project, when in comes to the writing part. I have to admit that it is not my favourite one. Previously I started with writing and summarizing my project at the end, when it is hard to reconstruct initial thoughts but also inbetween steps and I had not as much time as I needed.

In this project we had to submit some assignments at an early stage in the process and that helped me a lot.

But also the Design Seminar with Johan Öberg about writing changed my mind and working process. He reminded me that I should see the writing as a support of my work and that it sustains the whole process. Then he talked about different types of writing. For instance narrative writing as a reflection, diary as a self-reflection, art writing and writing about your writing etc. The thought that, as a writer you invent the reader was interesting, too. You have the power of leading him or her but at the same time he or she guides you because you want him or her to understand what you write about.

We had a discussion after Johans lecture and each of us was supposed to give a statement about writing. I was honest and said that I do not really like to work on my report and that it always costs me quite an effort to get started. And although I know that it is a tool to explain and show the background of my work, it feels like it is an additional task to fulfil the „real“ work- my collection.

He suggested to approach the writing part like all other materials, like if I would explore a certain knitting technique for example and that I should start writing right now.

And so I did.

Usually I write or draw my ideas only in my scrapbook, which is really private, and I do not have to care about whether someone else could follow my thoughts or not. But with the assignments I knew that someone else needs to understand what my project is about. This forced me to figure out and decide on some important things while writing and reflecting about it. I now have a new method of explaining my vision, additional to pictures and references. And I found my own style of expressing because I tried not to think of what is expected from me but how this writing exercise can be useful in my process.

The strongest example is the story I wrote about a space where my project takes place. With this story you get the picture of the feelings and mood I am dealing with in my project. It also gives a hint of colours and shapes. To visualize a scene where my collection fits in helps me to frame it. It is also a basis for a storyline and characters, which become outfits. In my collection I am dealing with the human body and surgery modifications. It is not supposed to be a critique on plastic surgery. I would like to deeply move the sense of your own body by showing deformed and reconstructed bodies.

In my garments I am cutting off body parts and re-sew them somewhere else. I am using the smocking technique to indicate scars and cuts. Digital prints are even more direct. Mint green outfits make you think of hospitals and leather represents skin but also a high quality and exclusive material. And in the end it is still a ready to wear collection.

BIOMIMICRY

Biomimicry or biomimetics is the examination of nature, its models, systems, processes, and elements to emulate or take inspiration from in order to solve human problems. The term biomimicry and biomimetics come from the Greek words bios, meaning life, and mimesis, meaning to imitate. Other terms often used are bionics, bio-inspiration, and biognosis.

Before we had the lecture with our guest teacher Anna Maria Orru, where she explained the principle of Biomimicry, I found something very interesting on designboom.

A project called Bio-Couture, that investigates in textiles grown by bacteria. It is a fantastic idea and project, which shows an alternative to the common consum/waste tradition in the textile industry. But also the skin like aesthetic of this bacterial textiles is very interesting for my project.

I contacted Suzanne Lee, the project leader but there is no way for a collaboration or visit at the moment.
The idea of creating moving pictures that show the different characters of my garments, linked me back to my initial inspiration source: Matthew Barney. After seeing his exhibition „Drawing Restraint“ this summer, it was suddenly so obvious: this is the strength in expression I have been lacking. What attires me the most, are the figures (some genderless) he creates in combination with the white vaseline/resin material. I also like that he questions restrained sexual demands.

The gender question has concerned me for years and even if this is not the main topic in my project it pops up from time to time. What I found really interesting is, that in the last Haute Couture Show A/W 12, Jean Paul Gaultier used a male model, Andrej Pejic to show the last outfit, the wedding gown. He is a model for woman and man fashion and with his attitude he makes you believe in both. I like the idea of being able to wear whatever I like without the need to occupy a male or female role. Even though I call my collection woman’s wear I am absolutely sure that Andrej and Matthew would wear my outfits with the right attitude.

I remember that I was also very touched by „the order“, a part of Matthew Barney’s Cremaster cycle, I used to see a few years ago. There he succeeds showing unlovely elements in a very attiring and interesting way. I am talking about Aimee Mullins with the transparent leg protheses. The thing about her is, that I cannot help looking at her missing legs and feel sorry for her. Even though I know I have no right to feel pity. On the other hand I admire her strength and beautiful appearance and I love the „glass shoes“. She made me think of my own taboos and the bad feeling I get when I am confronted with amputation. That is why I chose this topic in my collection, to challenge myself and break my own taboos.

My interpretation of protheses and the glass shoes is shown in the accessories. The other element that obviously fascinates is the prolonged „tongue“ of Barney. I am not sure if it is really a tongue but it seems to be a part of his body but this part should not be there according to my body perception experience. And the blood around his mouth let me think of pain. I am fascinated/interested and feel the animus at the same time. That is how I came up with the idea of putting body elements on body parts where they don’t belong.
Methods

MOOD BOARD

Significant and helpful for my project is the mood board. I use the wall at my working space for inspiring pictures and materials. The wall—by replacing, adding, taking away and putting pictures in a new order or twist them around—changes its face almost every day, depending on where in the work process I am.

At the beginning I collected mostly strong images. I picked them under the following aspects: uncanny, ugly (esthetic), bodysystems, expressive shapes, sausages, colours, surgery, Matthew Barney and Richard Serra.

The first selection was quite big and my wall became an inspiration board which not only I liked to look at. Even though it was a big collection I was pretty clear in my colour choices.

I also tried to place the pictures in a special order, which means I put the images that inspired me for their structures (textiles) on the right side, the uncanny and surgery pictures (feeling) in the middle and inspirations from Matthew Barney and Richard Serra (expression) on the left side. This first array helped me to understand the pictures and use them in the right manner.

Step by step I figured out what is important for which purpose and sometimes I had to be radical and throw things out.

The mood board also helped me to get an overview. On some days I put all experiments with materials on the wall for a reality check. The thing with images and inspirations is, that it they often just stay in my head and the actual trials do not really represent my vision. In a way I could say that my material samples lost against my inspiration wall and I am glad that I started to do this reality checks in an early process stage.

The wall represents my project in so far that it is an ongoing process in which it is never to late to change, twist, and replace elements but the main theme will always guide the direction.

Another positive aspect of using the big wall is, that together with my desk and shelves it creates a strong room atmosphere. It makes it easy to delve into my project every morning by entering my room, which is my own little world.

What I also realised whilst working with my wall is that it is not enough to simply use strange materials and call it irritation. It is much more interesting to use common textiles in an unexpected modification.
In order to find my own expression and shapes I used the method of making out of body parts I found in fashion and lifestyle magazines. I set the frame by only choosing naked body elements such as arms, necks but also entire naked bodies etc. I cut them by following the lines created by shadows in order to get unexpected shapes.

I chose to glue the examples on paper with the same size to be able to compare them and put them into a mobile line up. This method helped me to visualize some garment ideas, but also to find new creations. Another aspect of this method—I was not conscious about while doing it—is that I am creating new bodies. I am a hybris.

“Hybris means extreme haughtiness or arrogance. Hybris often indicates being out of touch with reality and overestimating one’s own competence or capabilities, especially for people in positions of power.”

It is like trying to be God. Or to bring a disorder to the world like Satan—depending on what you believe in. Still, I feel that it is against my moral and ethic understanding to create new species. Even knowing that the purpose was simply to find new shapes for my collection, I felt like doing something forbidden. This special mood made me provoke myself and let me be braver in my compositions.

After the collage session I took my time to analyze the collages. I chose some elements and translated them into garments by sketching more technical drawings. While drawing, I thought about possible materials, techniques and shapes. It takes the artistic expression down to a realistic garment. The problem here is that the gap between the two different methods is big and mostly the collages are more interesting than the translation. To develop these two methods I tried to work back and forth and during the last 3 months I made different collages and drawing sessions. These drawing sessions were especially helpful to compare the design ideas for one sketch.

I changed my line up at least three times. First its expression was rather theatrical, then it turned into a reduced wardrobe and finally I came back to the initial collages. I am glad that I found the way back to the collages I did at the beginning and I believe that all the drawings in-between are very useful. For my next project, though, I hope to realize at an earlier stage that the strong ideas are already there and that I should focus on them.
SMOCKING

Smocking is a technique that allows me to play with a textile surface. I can modify textiles into three-dimensional surfaces, manipulate the colour density or shape it with smocking. I tried to explore this technique in different applications and dimensions to find surprising results. It is a tool to drape but also to create surrealistic elements. Surrealistic in a way that you see a structure, that is messy and regular at the same time. The eye cannot catch how and where the structure comes from. Furthermore, the floating appearance reminds me of Dalí's paintings or moments when a memory or a thought is blurred. It is very important to zoom in, by exploring many varieties on small scale and then to zoom out to the big scale. Thus, I tried to be generous but still pay attention to important details. This handicraft technique requires a lot of time and luckily I had an intern who helped me to develop and find out new patterns for smocking. I like the handicraft aspect, which, compared to mass production, allows me to work with more unique and special elements.

Another reason why I like this technique is that my hands are occupied and I move on with the collection while my brain is structuring the project. I work with my hands while I am planning my collection. In this way I „double“ the work and it turns out that I love the result of smocked structures.

The appearances diversify between organic structures, scars, scarred tissue or shaping units.

PRINTS

Since I wanted to show something disgusting in another context to make it acceptable I had this idea of a flesh print. At first sight you would not realize that the motive shows the inner side of a body, what we consist of but a redish textile. If you look again you see the flesh. I cannot predict others' reactions but in my environment, which includes professors, technicians and classmates, it varies. Some feel disturbed and do not want to look at it again. The funny thing is, that it is not even flesh. I took the picture from a risifrutti (rice milk with jam) but even when I tell them the uncanny feeling stays. I chose to print on silk. Silk is an expensive material that you normally take special care of and don't want to get dirty while the movement of the silk supports the organic pattern. Having this print on a silk dress, which is supposed to be pretty makes it interesting.

Another silk dress is printed with a blown up finger/foot pattern. It is not obvious at first sight and I like people to build their own story of what it is. One of my favourite pieces are the finger pants. Seeing them moving you get the feeling of two big fingers approaching you. For me, though, it is not only an uncanny but also a funny appearance and it reminds me of the hand sign you do when you want to communicate walking.
SILICON

As I did not succeed to control the silicone material during the last projects, I decided to change my technique and started to work with moulds.

The material of the moulds is plaster and I create them by applying the plaster on a doll. It feels like a medical procedure. The main focus of reproducing is made on the breast and shoulder parts. The transparent silicone is mixed with photo luminescent pigments, which glow in the dark and it will be a part of the green hospital outfits.

RESIN

Another experimental material for accessories is a transparent resin, which I also mixed with the photo luminescent pigments. The aim is to use the rigid material for the heels of shoes I want to develop. I also thought about jewellery, such as a necklace with a reproduced neck part. Unfortunately does the plaster not work for resin moulds.

LIGHT

Somehow light always sneaks in to my projects. Even though it is not of my top priorities in this work I think it supports my idea of irritating and having an uncanny appearance. Light has its own life and it highlights parts in the darkness. I decided to apply the light elements only in my four green outfits, which are the creators of the deconstructed bodies. Light is also a symbol of technology and power.

Additionally to being a student I am also one of the founders of Saturday Light Fever (SLF). My partner Evelyn and I decided to collaborate in projects, which are all about light. We participated in a Design Challenge at the TEI’11 Conference. The result was a super-hero light dress. I wanted to integrate one aspect of this dress in another context, in my ready-to-wear collection. I am talking about the EL stripes on the back that create an x-ray feeling. I am trying to find a suitable solution for a jacket. Since my aim is to be consumer friendly I am working with a detachable system that allows the wearer to Wash and wear the jacket without the electronics, too. The EL stripes are controlled by a textile push button and programmed with Arduino on a flexible Seeduino board.
<table>
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<tr>
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<th>No: 751222-1012</th>
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</thead>
<tbody>
<tr>
<td>position:</td>
<td>surgeon</td>
</tr>
<tr>
<td>experience:</td>
<td>career in the University Hospital</td>
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</tbody>
</table>
| condition: | silk taffeta.  
| | EL stripes. |
| Note: | perfectionist. demanding. severe.  
| | if she or anyone does something wrong she gets  
| | angry and her rips would light up. |
staff  no: 771013-1008

position:  surgeon assistant

experience:  career in a war zone. lost her two shanks.

condition:  polyester. lamb skin protheses.

note:  due to her experience no771013-1008 has some social issues. she is harsh with the patients but precise in the surgery room.
<table>
<thead>
<tr>
<th>staff</th>
<th>no:791209-1004</th>
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</thead>
<tbody>
<tr>
<td>position</td>
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<tr>
<td>experience</td>
<td>career in nursing home</td>
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<tr>
<td>condition</td>
<td>smocking stitches on the back</td>
</tr>
<tr>
<td></td>
<td>lamb skin.</td>
</tr>
<tr>
<td></td>
<td>silicon with afterglow</td>
</tr>
<tr>
<td>note</td>
<td>No791209-1004 has back problems. She can’t carry heavy things. She never talks about her past.</td>
</tr>
</tbody>
</table>
staff no: 870322-1011

position: cutter

experience: career as a butcher

condition: digital pigment prints on denim.
coated polyamid.

note: she is in a very good body condition. got recently finger transplantation on her legs.
no: 900724-1001

surgery: cut off left arm. legs flipped over shoulder
replaced legs through donators fingers.
re builtin right shoulder with own fat.

treatment: digital pigment print on denim.
coated polyamid and silk

result: patient no900724-1001 has problems with the new legs.
Her body is rejecting the donators fingers.
no: 800126-1002

surgery: left and right arm amputation.

transplantation of skin gained from abandoned arms and
her healthy feed as well as from lamb skin.

treatment: smocking technique for stopping the blood flow.
silk.reactive print. stuffed lamb. velvet

result: the patient lost a lot of blood that is why the stit
ches were made quick and big. there will always be a
remarkable scar tissue. the patient’s focus is now on
the feed. No 800126-1002 has some undefined nightmares
but otherwise calm
no: 851127-1003

surgery: left and right breast amputation.
lost a lot of blood

treatment: 134 stitches with the smocking technique.
silk. reactive print

result: the scar will stay big and reminds the patient of what ones was there. she had trouble to accept her lost and feels less as a woman. But recently she moved on. She has only twice a week nightmares. usually about a baby it is about a baby that bites her in the breast. she is stable now but still fragile.
<table>
<thead>
<tr>
<th>no: 830403-1005</th>
</tr>
</thead>
<tbody>
<tr>
<td>surgery: upper part of the body transplantation.</td>
</tr>
<tr>
<td>skin transplantation on thigh.</td>
</tr>
<tr>
<td>treatment: stuffed viskose. reactive print</td>
</tr>
<tr>
<td>stuffed lamb skin.</td>
</tr>
<tr>
<td>result: the donator of the upper part of the body is a latin american. now she wants to be called rodrigo.</td>
</tr>
<tr>
<td>her thighs are still swollen and the colour got dark.</td>
</tr>
<tr>
<td>we are trying to keep them.</td>
</tr>
</tbody>
</table>
no: 860612-1006

surgery: cut off arms. legs flipped over shoulders
replaced legs through donators fingers.
rebuilt shoulders with own fat.

treatment: digital pigment print on denim.
stuffed lamb leather

result: since the donator of the fingers was female,
patient no860612-1006 behaves like a woman. she
lost her genitals.
no860612-1006 is normally calm but moves the new legs
from time to time in an uncontrolled weird way.
no: 890916-1007

surgery: legs flipped over shoulders
reconstructed right shoulder.

---

treatment: transparent coated polyamid. floating silk.
lamb leather. smocking on polyester.

---

result: the reconstructed upper body part cures quite well.
even though it opens sometimes. the patient is happy
with her new shoulder but her bowels run aout of
control. she covers her scarred legs with a pe layer.
no: 810904-1009

surgery: Cut off right arm and part of the left upper body

part


treatment: smocking technique.

lamb leather

result: to achieve the perfect shape of a Greek statue

patient no 810904-1009 wanted to remove two rips.

she lost too much blood and her left arm and part of

her left side got infected. she is still recovering.
no: 830605-1010

surgery: amputation of left and right shank.
breast and left shoulder transplantation

treatment: velvet, lamb skin, transparent polyamide, silicon

result: no 830605 did not accept the loss of her shanks. she still feels the pain and demands for new leather prostheses in her own skin colour.
DISCUSSION

How do the result relate to the design idea and aim?

The design idea was to touch your sensation, stimulate your imagination. I wanted to design garments, that look cool or nice, but bring as well an uncanny or irritating feeling with.

The biggest challenge was for me to find the balance between both. I think in some garments I reached my aim... For sure I have some really nice looking outfits but I cannot judge if they also trigger your imagination. Another problem is that I was dealing with this theme for a certain time. It still challenges me but not in the same way as in the beginning and I think I got used to it.

How did the chosen method work to reach the aim? How can you work with other methods?

The most significant method in this project is working with collages. This method suits the theme and it not only helped me in visualizing a certain expression but also left me space for interpretation, which was interesting and challenging.

Sketching on paper is good for visualising varieties but I often stick too close to the body and I need other inputs to trigger my imagination. I think for me it is important to have a method that leads me to unexpected forms. The smocking technique is important for the three dimensionality of the material.

I think my biggest problem is to find interesting silhouettes. In my next project I am going to do the experiment with only abstract forms and see what happens.

Through the writing part I realized that having a story and a content behind each garment helps to frame and conceptualize.

How and when did you make choices that are important to the result?

I was supposed to propose the Line up for this collection and I was told to reduce some elements. That helped me to focus and figure out what is important. And from that point I could go back to my collages with another view and concentration. This focus made my Line up stronger.

To make a movie helped me to visualize the mood and the characters that are in each outfit.

Describe how your final work relates and differs from others work in the same field?

I referred to Matthew Barney and Lucy McRae who are important to understand the theme and the aesthetics in my work. But they are artists and their aim is not to create a design for the fashion market. For me it was very important to show that I am able to transfer such a big topic into a ready to wear collection.

From my field I am working like Hussein Chalayan. He is able to design ready to wear collections but has also the possibilities and the freedom to collaborate and do more experimental projects with integrated techniques as well as art movies and exhibitions.

During the two years of my studies I realized that I really like to work on projects with people from other fields involved, such as textile designers or engineers. I enjoy it when everyone contributes his knowledge, but for me it is also important that I keep the freedom of designing the actual garments or prototypes. I figured out that it is easy for me to take the leader position but the projects succeed only with everyone’s passionate participation.

In the future I would love to keep doing interdisciplinary projects beside my own fashion collections.

I am mostly interested in smart textiles projects and short movies.

How would your product/work be realized/produced depending on application and number?

My collection is reproducible but I see it rather in a limited edition. The material choices and techniques I use indicate that we are not talking about a low price segment. The place I would sell my collection are concept stores, such as Collette in Paris.

I have also some garments which could be part of a special edition of bigger and more commercial brands. With my finger pants I could for instance imagine to collaborate with Diesel.

Reflect on your own level of knowledge and competence?

I think one of my strongest points is having a vision and refreshing ideas. On a professional level it would mean coming up with a new concept. I have also no doubts in choosing materials and colours. As I mentioned before, it is no problem for me to be in the leader position and make decisions. My knowledge in material and techniques is broad and I am always curious about new things.

However I am not the person who is able to concentrate on only one element. I need to combine different techniques and materials and I think that makes my work interesting.

I need to have a story behind a collection or outfit and I rather have to kill some ideas than add more. I still need to work on my concentration skills and dare to work with fewer elements. The shapes could sometimes be more generous.

Further research and what needs to be developed and learn more about?

The coat with the integrated EL stripes is an early suggestion how to combine the technical part of this kind of light into a ready garment. I would also like to develop my ideas for the shoes and collaborate with professionals.
STYLING

With this styling I wanted to prove that my garments are actually ready to wear. I chose to combine some key garments with three different styles. The classical style with a timeless Burberry trench coat, a grey men shirt and Acne Boots. The Vintage style with a leather jacket from the early 90s and a knitted cardigan from the 70s. The Street style with a Denim jacket from Mango, Denim Trousers from Zara and Melissa Patchulli shoes.

It was no problem to combine my garments and I think they work good in all styles. However I feel like they are more sharp in my collection suggestion. From the styling results I prefer the combinations with the Vintage leather jacket because it enhances the key pieces and with the shoulder pads and the leather material it suits perfectly into the collection. I like especially the combination with the beige/red leather dress because it highlights the deformation of one shoulder.

Interesting is also the combination with the Melissa shoes. The colours beige and red and the silicon material fits perfectly into my collection. But I am even more happy with the plaster shoes I created. The material let you think of hospital and pain but they are in a pumps shape. With a white background they blend in and the feed disappear. As if they were cut off

ACKNOWLEDGEMENTS

The support from my parents, Ikea Schweiz, Marti Stiftung and the no-fee policy of the Swedish School of Textiles allowed me to pursue the Master programme of fashion design at the Swedish School of Textiles and study there the last two years. It was an extremely intense and fruitful time which opened my horizon in an immense way. The newly gained knowledge and the possibilities at this school made this project happen. I would like to thank all the people who kept believing in me and my design skills. Many thanks to my supervisors Stefanie for focusing on the proportions, to Maja for asking the right questions, to Kajsa for analysing my methods and especially to Clements for pushing and involving me in other projects. Thanks to Catrin, Elsa and Helena for technical support.

Thank you to my family for supporting me in everything. Thank you Sam for believing in me and for being so patient! Marianne, thank you for cooking, cleaning, grocery, driving, sewing, ... and for becoming a really close friend! I would like to thank my classmates for all kind of inputs and the great time we spent together. Salisa, thank you for staying the long nights with me at school, for making sure we drink enough coffee and a special thanks for the yoga sessions. Zizi thank you for being my model number one. Thank you Anna Madella for taking care of everyone and joining me to any kind of sportive activities. Evelyn, thanks for connecting my ideas and being my SLF partner. Thank you Sarah for speaking out and being clear. Faseeh thanks for the visits in my room and the honest comments. I also thank Anna L for the good suggestions and for bringing me closer to the Swedish culture, Pattra being joyful, Marta for sharing research, Mako and Lotta for bringing new life, Simone for helping me with the text. Thanks you Marjan for your support and the new project, Rodrigo for your chest, Ruben, Javi and Mika for technical support.

My friends at home for visiting, skyping and not forgetting me.
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Essential words

Silicon

(Latin: silicium) is the most common metalloid. It is a chemical element, which has the symbol Si and atomic number 14. A tetravalent metalloid, silicon is less reactive than its chemical analog carbon. As the eighth most common element in the universe by mass, silicon very rarely occurs as the pure free element in nature, but is more widely distributed in dusts, planetoids and planets as various forms of silicon dioxide (silica) or silicates. In Earth’s crust, silicon is the second most abundant element after oxygen, making up 25.7% of the crust by mass.

Photoluminescence

(abbreviated as PL) is a process in which a substance absorbs photons (electromagnetic radiation) and then re-radiates photons. Quantum mechanically, this can be described as an excitation to a higher energy state and then a return to a lower energy state accompanied by the emission of a photon. This is one of many forms of luminescence (light emission) and is distinguished by photoexcitation (excitation by photons), hence the prefix photo-. The period between absorption and emission is typically extremely short, in the order of 10 nanoseconds. Under special circumstances, however, this period can be extended into minutes or hours. Ultimately, available energy states and allowed transitions between states (and therefore wavelengths of light preferentially absorbed).

Electroluminescence

Electroluminescence (EL) is an optical phenomenon and electrical phenomenon in which a material emits light in response to the passage of an electric current or to a strong electric field. This is distinct from black body light emission resulting from heat (incandescence), from a chemical reaction (chemiluminescence), sound (sonoluminescence), or other mechanical action (mechanoluminescence).

Electroluminescent devices are fabricated using thin films of either organic or inorganic materials. The thin film layers contain a bulk semiconductor (or host material for organic electroluminescence) and a dopant which defines the visible color emitted. The semiconductor needs to have wide enough bandwidth to allow exit of the light.