An exploration of mirror illusions in fashion design.
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Abstract

RESULT

1. Introduction to the field
   1.1 Background
   1.2 State of the Art
   1.3 Problem discussion
   1.4 Motive

2. AIM

3. Method and Development
   3.1 Method
      3.1.1 Philosophy and approach
      3.1.2 Strategy
   3.2 Development
      3.2.1 Divergence through Self-Cultivation
      3.2.2 Transformation through adaptation
      3.2.3 Convergence and final selection

4. Result, discussion and conclusion
   4.1 Result: LINE UP
      4.1.1 LOOK 1
      4.1.2 LOOK 2
      4.1.3 LOOK 3
      4.1.4 LOOK 4
      4.1.5 LOOK 5
      4.1.6 LOOK 6
      4.1.7 LOOK 7
   4.2 Result: Description
   4.3 Discussion and conclusion

References
Abstract

This work explores the interactive use of mirrored and reflective materials in the context of fashion. It draws parallels between the way in which it has been used in architecture in comparison to fashion and seeks a way to make a fair translation between the two mediums.

The motive behind this work lies in the curiosity to explore reflective mirror materials in clothing beyond simply as shiny surface materials and aims instead to explore its illusive properties when combined with archetypical pattern prints. This to explore the potential aesthetic expressions it could bring to the fashion field.

Using the theoretical approach of convergence, divergence and transformation by Jones and methods by Thornquist that was slightly modified and reworked to fit the context of this project.

Investigations with the reflective material was tested in different scales, both by draping with the material as is and by cutting and placing it in different ways in relation to the printed textile material. Derived from these experiments a new illusive material was created with special draping and shaping properties that came to define the collection as a whole.

Keywords: illusions, mirrors, reflective, pattern, fashion, design
RESULT

LOOK 1

LOOK 2

LOOK 3

LOOK 4
1. Introduction to the field

1.1 Background

There is no question about the fact that humans have always had a natural fascination with mirrors. If not for vanity or our interest in oneself then purely for its reflective qualities. To be able to see what’s behind you or things you shouldn’t be able to see. Like ghosts. Yes, ghosts. Because people are not just naturally drawn to them simply for of its usefulness. Time and time again they can be seen in horror movies and fairly-tales as revealers of truth – of the other side, of the self or of one’s heart’s desire. Sometimes they are even portals that will take you to other worlds. *Alice Through the Looking-Glass, Snow White* and *Harry Potter* are all examples of stories which features magical mirrors.

Figure 1
Råk-Arkitektur "Camelot at Cockfosters" (2012)

Figure 2
Tham & Videgård Arkitekter "Tree Hotel" 2008-2010
One group of people which has not failed to miss the magical potential of mirrors are architects. Like the possibility to camouflage something into the surrounding environment. Whether it is a building (Figure 1-2) or a sculpture (Figure 3) it can create some interesting hallucinatory effects.
Figure 4

Saya Miyazaki “The Wink Space” 2013
Sometimes when the mirror is not inside of an already existing space, but rather is the space it can form some extraordinary results. A great example of this can be seen in figure 4, “The Wink Space” by Saya Miyazaki from 2013 is a tunnel filled with triangular mirrors put together to form an uneven spiky structure. The space changes as a person steps inside and their image is shattered, “coloring” the space just by moving inside of it.

Figure 5
Swarovski Crystal Dome at Swarovski Kristallwelten in Austria (2012)

Figure 6
Infinity Mirrored Room - My Heart is Dancing Into the Universe by Yayoi Kusama (2018)
Similarly, the Crystal Dome by Swarovski from 2012 also consists of many triangular mirrors, but this time constructed into a sphere with lights in between. The lights shift in color and project imagery that in a similar manner reflects again and again in the space, simulating the experience of being inside of a crystal.

Yayoi Kusama is known for her dots and illusory art. The infinity room My Heart is Dancing Into the Universe (figure 6) was a part of the exhibition The Moment When I Went To The Universe and her My Eternal Soul collection. Here Kusama filled a mirrored room with hanging paper-lanterns which shift in color, which creates an illusion that the space is, as the name suggests, infinite.

Figure 7
Iris van Herpen Spring/Summer 2013
However, when attempting to find an equal level of creativity in fashion one might find themselves disappointed. In an early example from 2013 Iris van Herpen (Figure 7) worked sculpturally with mirror fragments in what seems to be a similar manner as Miyazaki and Swarovski. But which eventuated into a completely different result. Similarly, Loewe also worked with shattered mirror pieces in 2016 (Figure 8). Both of these examples demonstrate the crucial difference in which reflections has been used in architecture versus fashion.
1.2 State of the Art

In 2018 the holographic-trend was taken to another level, with Maison Margiela’s Spring 2018 collection in the forefront with their interactive material combinations and reflexes. In the first look in figure 9 one might think that it is a reflective material, when it is in fact a transparent fogged plastic with a print underneath. In their Fall 2018 (Figure 10) they went all in with the reflective surfaces and continued the theme with holographic and iridescent surfaces into their Fall 2018 Ready-to-wear collection (Figure 11).

Figure 9 Maison Margiela Spring/Summer 2018

Figure 10 MM6 Maison Margiela Fall 2018

Figure 11 Maison Margiela Fall 2018 Ready-to-wear
Balmain’s Fall 2018 collection (Figure 12) also demonstrates the power of layering materials when they used a print and transparent holographic material to create an effect.

Figure 12
Balmain Fall/Winter 2018

1.3 Problem discussion

Both Margiela and Balmain makes it evident that the combination of materials can have a strong impact on perception. But it might also suggest that there is a growing interest in interactive fashion design as well as reflective materials. However, the stretch in which these interactions has taken looks weak in comparison to what has been done in architecture. In the latter the hallucinations peek a certain type of curiosity in the viewer, the spaces appear infinite and the architects’ works with the outside as well as the inside. Fashion designers, however, make shiny surfaces.

1.4 Motive

The motive of this work is to question the way in which reflective mirrored materials is used in clothes and fashion. There is a gap in which the illusions architects have been able to create has not been successfully translated. Architects have already seen the potential of working inwards as well as outwards. While in fashion it seems like its use, quite literally, stays on surface level.
The exchange of ideas between fashion and architecture is nothing new. Dating back as far as the first century BC Rome, with Vitruvius theory of beauty and the Vitruvian man (figure 13) where it is argued that the correct construction of a temple can be taught by studying the symmetry of the human body (Vitruvius 1914). From Vitruvius to Hussain Chalayan, in his book Bradley Quinn (2003) reveal several examples from history and today where the two fields, intentionally or unintentionally, purposefully or not, meet and interact. Proving that the two design fields are interconnected in more than one or two ways.

But there are a few key differences between the context of architecture and the context of fashion. In her book When Clothes Become Fashion by Ingrid Loschek (2009, pg. 17) describes that clothing and architecture are similar in the sense that they are both incasing space, clothing as the ‘second skin’ and architecture as the ‘third skin’. Loschek then goes on describing the key difference between the spaces is that “[i]n contrast to clothing, architecture is the encasing of an ‘air space’ in which people spend time, move around and store things. In contrast to architecture, people carry the covering clothing with them.” A structure is static and in one place and is therefore placement and environment matter in its making. Clothing exist in relation a body which you can expect to be in motion and in an ever-changing environment. Since a body is not static and never stays in one place all the time, the translation from architecture to clothing is not directly applicable but must be reworked to fit the new medium.

Whether or not architecture was the direct inspiration like with Iris van Herpen’s 2013 Spring collection, or not like with Maison Margiela’s 2018 Ready-to-wear fall collection, reflective materials is not used the same way in fashion like it is in architecture. Mirrors have one primary use, to reflect what’s in front of them. So why hasn’t that been fully investigated in fashion yet?

It could be argued that there is simply is no use for mirror illusions in fashion. But in the same manner, it could also be argued that there is no use for mirror illusions in architecture either. It doesn’t inherently fill any other function other than aesthetic ones, and yet we see it again and again. Likewise, this work aims to find new and interesting aesthetic expressions rather than functional ones. The final pieces might with the interactive effect of the material end up on the stage, be used in dancing, work as suggestion of camouflage or mainly work as a showpiece of what can be done. But the driving force behind this project is the curiosity to work with a material differently in a seemingly unexplored medium.
When trying to define innovation Loschek (pg. 87) speaks of the relationship between the old and the new by saying that “[s]ome believe that the tyranny of the existent must be overcome, others that the new is always founded in the old […] Breaking with the past in order to arrive at the new is based on the capacity and will to forget. But radical creative destruction is related to the old as well”. To the core the motive comes down to a desire to invent or innovate, to create something new out of something old and to explore and to show the extent of the possibilities of a material. To do that there will both be a necessity to remember as well as to forget in order to create something that is both familiar, and yet completely new.

2. AIM

The aim of this work is to explore distortions and illusions in fashion through the combination of reflective mirror materials and archetypical patterns with the intent to find new expressions.

3. Method and Development

3.1 Method

3.1.1 Philosophy and approach

When trying to define what a design method is one might find that there’s a broad spectrum of which how this could be described, considering that there is an infinite amount of ways one could go about designing something. In his book Design Methods John Chris Jones (1992) adopt a broad perspective and describes a design method as “any action one may take while designing.” (pg. xxv) By that definition, a method is a method as long as it drives the work forward. It is the tool which you use to bring your work to life and does not in itself possess a bias in which method should be used for which type of work. Using a stapler to hammer a nail into the wall is a way of doing it whether or not it is the most effective one. But who knows, it might also be a way to arrive at some unexpected and interesting results. That way, as this
collection will dive into unexplored territory, it could be beneficial to keep an open mind rather than being too fixed into one idea too early.

In his book Jones later on describes the three-stage process divergence, transformation and convergence. Divergence being the stage in which the mind should be the most open. In this work this stage will take the form of brainstorming through fitting, draping and experimenting with the material in whichever way that comes to mind. During the transformation process these experiments will be carried out and tested further, the problem is being defined. This is the stage in which things are being created and produced. During the convergence stage finalized decisions are made, the stage which the mind so to say should be the most closed.

3.1.2 Strategy

As a starting point this project will be kick-started by using a re-written variant of the method “Self-Cultivation” from Artistic Development in [Fashion] Design by Clemens Thornquist (2010, pg. 41). The new version will go as follows:

1. Collect material from previous/old works
2. Reflect on what was interesting about the work
3. Experiment with the old idea in combination with other ideas (old and new), garments, materials, colors, and so on.
1. Collect material from previous works
   - This could be images like the ones in figure 14-16, full collections, fabric materials, garments, toiles, sketches, etc.

2. Reflect on what was interesting about the work
   - Try to think through different perspectives. What was the initial interest for you about the work? Has that changed? What other things could be explored within the same technique/area?

3. Experiment with the old idea in combination with other ones (old and new), garments, materials, colors, and so on.
   - Uncontrolled experiments, with whatever comes to mind and is available. “Experimental brainstorm.” You can do this process with several old works and then try to combine them or just try it in combination with new ideas.

To continually drive the work forward another method by Thornquist will be applied. This time the one called “Substituting situations” that can be found on page 73. The idea of this method is to “open up the expression of one situation by moving its function to another.” Even though the original version of the method mainly referred to an active function (Thornquist brings up an example of turning the act of serving at a restaurant into a dance) that’s not to say it can’t be used for aesthetic functions as well.

Alas, this method has also been reworked to fit the project:

1. Focus on the function of a material in one medium
   - How reflective materials is used in architecture

2. Move the function into a new medium
   - How is it used in fashion? Reflect on how it could be used differently.

3. Rework the old expression of the function into the new
   - How can the function it has in architecture be fairly translated into fashion?
   - Consider the difference the shift in medium makes. What rules have changed? Investigate.

4. Use this new perspective to make clothes for the initial situation
   - Create form and clothing derived from the investigations in 3.

Instead of environment and people, we have body, garment, material, color and print. The focus will therefore shift and be to work inwards, rather than outwards – or towards the body/garment rather than away from it.
3.2 Development

3.2.1 Divergence through Self-Cultivation

Experiments were made using the form the architecture-project in combination with other things (figure 17). First a printed piece from the mid-term project and later colored stickers and colored see-through plastic. By letting the garment closer to the body color the inside-space of the outer garment, or the lining, it becomes an almost direct translation of “The Wink Space”. This process also resulted in some interesting suggestions of garment form that was lined out for potential future reference.
3.2.2 Transformation through adaptation

Figure 18
Forming the reflective mirror-material into a cylinder proved an effective way to create an illusion that interacts directly with the print underneath, as seen in the development in figure 18. Suggestions of solutions of building around the cylinder with fabric was also made, either through a construction or with padding. However, more time was spent building the construction around the cylinder than creating the actual illusory-effect. Therefore it cannot maintain as the main focus of this project.

Figure 19 shows further experiments with smaller triangular spaces in combination with lights and fabric pieces. Creating a kaleidoscope-effect that could be used either as a single construction piece or several pieced together to create a 3D-surface. But after some testing in a smaller scale (figure 20) it is clear that it has to be scrapped from this particular project due to the difficulty of merging the shapes together.
The material was tested against a print at first in a bigger scale, but was too thin to hold a durable shape on its own. Therefore, test in a smaller scale was made that proved to be much more successful, as shown in figure 21. Smaller prices was sewn into the fabric, able to stand on their own and creating a magnificent delusional effect in the print that changes depending on the angle.
As demonstrated in figure 22, when the material was made into a bigger piece it was evident that it possessed some great draping and shaping potential. This opens up for further investigations in combination with other prints and material qualities. The technique of creating the material is quite time-consuming and might limit the amount of fabric that can be produced for each outfit.
Figure 23 is a collection of experiments working with the mirror foil as it is. The highly reflective property of the material makes itself very interesting on photo, as well as highly interactive with the environment live. However, once there has formed a crease in the material it cannot be undone. So the more one moves in the garment the more creases there will be, slowly destroying the material and downgrading its reflective properties. Moreover, once draped on the body in the desired shape it is nearly impossible to take it down unchanged and make it into a useful and especially sustainable garment. The reflection that creates the interactive illusions is the main focus of this project. Since the garment and its primary use, to reflect, is not sustainable this method is not a fair translation to fashion from the architectural use.
Going back to working small again, in figure 24 small pieces of the mirror foil shaped like drops were cut out and placed on a rain-poncho. When an umbrella with a blue inside was placed above the head they would color the drops. The result is dependent on the interaction between the umbrella and the mirror foil. The effect however is purely decorative and might not offer much variation.

All the experiments shows a number of different ways on how to adapt the illusory effect of reflective mirror materials into the context of clothing and fashion. In the final step a technique will be selected and used to form the final pieces.
3.2.3 Convergence and final selection

Because of its draping and shaping possibilities, the technique of sewing strips of mirror foil into the printed material was selected for this work (figure 22). During this stage of the process follows the development of each of the 7 looks.

LOOK 1

![Figure 25]
Figure 26
Figure 27 Look 1 Front, side, back
The development of the first look (figure 25-27) started with the tartan-pattern, and the disruptive effect the mirror foil had on the straight structure of the pattern. Following the theme of “straightness”, long strips of foil was placed vertically on a pair of pants. By cutting half of the pant that was not covered in foil shorter the straightness of the material became further enforced. The curvature of the leg creates an interesting effect where the patterns fades out into “waves” along the curve.

When making the top the inner seam of the sleeve and the sides was left open to avoid the effect of the curve and instead show the effect of the material when kept straight. At first a bigger piece of mirror foil was glued onto the front and back, only to be removed again later on when it wouldn’t stick properly and would smudge way too easily.

In the final presented images on model (figure 27) the pants was turned with the original back to the front. This way it looks like a full straight pair of pants from the back but is soon revealed to be half-cropped in the back, it looks more natural on the body as well as making it possible for the model to sit down if need be.
LOOK 2

Figure 28
Figure 32 Front, side, back
During the development of the second look (figure 28-32) the theme of structural pattern was carried over, but this time with black and white stripes. The material was tested and draped in several different ways against the body before arriving to the final result. Quickly in the draping process it was discovered that the material possessed some great illusory properties without any manipulation. Therefore it was carefully tested against the body in simple forms as seen in the first set of images in figure 28. The material was simply put around the body and then small gatherings were made in the area between the pelvis and arms, creating a suggestion of form. This is how the top part was found. Similarly two smaller panels of the material was put against the legs, tightened in some places while let loose in others. As seen demonstrated with pen-marks at the ends of figure 30 this created the most interesting expression.

The simplicity of this pattern makes it so even a slightest change is immediately recognized. A pair of leggings and a polo-shirt was used as a base to create additional confusion in combination with the illusory material, which was left to be hanging freely in some places to show the effect while tightened in others to create expressive form. When the mirror foil is forced to lie down when tightened it even creates another layer of reflective stripes on top of the already existing pattern. The fabric is a thin polyester crepe so the drape behaves completely differently from the stiff tartan fabric in look 1. In movement the material makes it so that it the pattern itself looks like it is in motion, which is why it was important to keep some free-flowing areas for this look.

Depending on the length and shape of the model however the pants might appear straighter on some, while curved on others. As seen in figure 32 this model has longer and wider legs than the model used to drape the garment. On the other end, using a model of a bigger size created another stretch of the jersey shirt underneath, making the width of the stripe scale with the body. Neither of these is an immediate problem since it only creates a flexibility in the way in which the garment might present itself without interfering with the aim of this work.
LOOK 3

Figure 33
Figure 34 Front, side, back
The initial idea for the third look (figure 33-34) was to use different types of checks in one look. Quickly however, the idea of the green checked jacket was saved for later so that pattern could be explored in its own look. The mirror foil material is placed at the end of these pants, creating a heaviness and the impression of the pattern falling apart. From some angles the pattern even appear striped instead of checked. The stiffness of the material is good at holding itself up. In top the shape is enforced and held up further by the mirror foil pieces that has been sewn onto the front, back and sides.

In the beginning it was planned that the pants was going to be sewn together in the sides down to where the foil panels are. This was instead exchanged for strings that are to be tied in the sides for the sake of not forcing the very first few panels too much against the body. This also allow more movement for the panels when the model is in motion so that the illusion might become more evident to the viewer, as well as for allowing them to be worn by models of different sizes.
The development of the fourth look (figure 35-38) was directly derived from the original experiment with this technique. By using a flower pattern and a different drape in the material it creates a new expression.

In the first fitting with the test-material the form came out very expressive and followed the shape of the body. When tested out again the shape at first turned out less expressive. This can be seen in the difference between the first and the second set of images in figure 35. As the material was let go, and became less forced the form was once again allowed to come through. In the final result the drape created a suggestion of an exaggerated hip and then cross screw itself way down to the floor. The reflection of the pattern can be seen in between the layers (figure 37).

It was paired with a top that is similar in construction as look 1 with the tartan pattern. The difference being the end of the sleeves that was replaced with a gathered form similar to the ones in the pants.
LOOK 5

Figure 39
The original idea for this look (figure 39-41) was to create several layers with the technique, and to work with what happens when the material is mirrored against itself. Hence openings were made to create a depth to the overall look. In movement it makes it so that the pattern itself looks like it is in motion. It was paired with the cylinder-top that was developed in black in the transformation-stage because it resonates well with the idea of the dot and the inside which mirrors against itself again and again. And since the bottom top is made out of rectangular pieces the squared top made sense shape-wise as well.

In the beginning the idea was that several patterns would be incorporated into the same look. This however, was abandoned to make the line-up clearer by letting each look represent its own separate pattern.

The red bottom piece was first made into a dress, but then changed to pants in order keep continuity with the other looks as well as subverting the expectation of what kind of garment are to be made with this type of pattern. When stood with the legs together the garment might appear to be a dress, but when separated it is revealed that it is in fact just a really big pair of pants.
LOOK 6

Figure 42
Figure 46 Front, side, back
In the 6th look (figure 42-46) the stiffness of the material in combination with the foil was used to create form by bending the material like a fan. By placing them on the hips and shoulders it would exaggerate that particular shape of the body. The front of the top was in a later stage lengthened at the front (figure 45), imitating the v-shaped neckline as well as enforcing the shape of the exaggerated hips even further. While it was kept short in the back simulate the waist line that has been reoccurring in the previous looks. This look represents a more classic flower that stands in stark contrast to the previous one, look 4.

The pants were kept open on the inside, keeping the theme of open seams and panels. This was also done with the sleeves like it has in previous looks. The open sleeves were lined with a somewhat less reflective silver plastic as a final finish.
Figure 49
The 7th outfit (figure 47-51) started with the idea of fitting the technique into a recognizable modern garment, picking the bomber jacket as the one to approach since it is a well-known garment type of today. From the start the reflective part was focused on the arms, since it is the place on the garment where the sensitive mirror foil will receive the least damage. Some foil pieces were also placed on the front as a suggestion of a pocket. To be able to make the foil bend around the curve of the shoulder the strips were cut down to the base as seen on the fourth picture in figure 48. During the process of trying to find the right shape for the arms an interesting shape with a peculiar illusory effect was found, that is made by pinching together the sides of a 30x30 piece of the finished material, see the last three pictures in figure 49. This way of working with the material reflects the aim of this work very well, and it was therefore decided that it should be investigated further, repeated several times in one material. When placed on the body it almost gives off the illusion of something growing out of, or trying to break out from the print. For a close up see the last image in figure 50.
4. Result, discussion and conclusion

4.1 Result: LINE UP

Figure S2 Line-up in final presentation order
In figure 52 the looks have been put in the order of presentation rather than the order of construction. Therefore some of the looks does not have the same numbers as before. In the following pages the looks will be referred to in the order of presentation and not the order of construction. Look 1 and 7 was put first and last since they are similar in pattern and color. Both having a structured pattern and green tones. Look 7 was placed last since it is one of the stronger looks that is also somewhat different from the others. Look 2 and 6 are both flower patterns. Look 6 works best next to look 7 because of the stark green. Look 2 and 7 are too similar both in the brightness of the colors and draping technique used on the pants. With look 1 having some red in it also works very well next to look 2. Look 3 and 5 are the black and white looks and was therefore placed on either side of look 5, which is very peculiar in comparison with the other looks and therefore works well in the middle.
4.1.1 LOOK 1

Figure 53 Front, side, back

Figure 54 Close-up Tartan Top

Figure 55 Technical drawing Tartan Top

Figure 56 Sleeve detail specification

Figure 57 Materials:
4.1.2 LOOK 2

Figure 58 Front, side, back

Figure 59 Close-up Flower Top

Figure 60 Technical Drawing Flower Top

Figure 61 Sleeve detail specification

Materials:

Figure 62
4.1.3  LOOK 3

Figure 63 Front, side, back

Figure 64 Close-up Striped-foil-top

Figure 65 Print

Materials:

- 125 cm
- 300 cm

Figure 66
4.1.4 LOOK 4

Figure 67 Front, side, back

Figure 68 Close-up Dotted pillow-top

Figure 69 Technical Drawing Dotted pillow-top

Materials:

Figure 70
4.1.5 LOOK 5

Figure 71 Front, side, back

Figure 72 Close-up checked panel pants

Materials:

Figure 73
4.1.6 LOOK 6

Figure 74 Front, side, back

Figure 75 Close-up Look 6

Materials:

Figure 76
4.1.7  LOOK 7

Figure 77 Front, side, back

Figure 78 Close-up Silk foil bomber jacket

Figure 79 Technical drawing Silk foil bomber jacket

Materials:

Figure 80
Figure 81 Print for lining

Figure 82 Cut down

Figure 83 Sleeve construction description
The final result of this collection is a demonstration of 7 different ways on how to work with a very particular technique using mirror-foil

LOOK 1: Using long straight pieces to create a stiffness in combination with the tartan pattern. The illusion becomes the most apparent in the action of the model turning around, making the reflection of the pattern move upwards the reflective standing pieces until they fade out and reveal the shiny mirror foil.

LOOK 2: Creating a suggestion of form through pinching some of the foil-panels together, in combination with a modern flower pattern. The illusions can be seen in the places where the material has been gathered and the pattern spreads out like stains of paint in the creases.

LOOK 3: Suggestion of form through tightening and loosening, as well as through the placement of the black and white stripes. Similarly to look 1 the illusions become the most apparent when the models turns, especially in the back where the foil pieces are placed vertically. The very logical structure of this pattern, only using black and white makes it easy to recognize when the pattern is out of place. As seen in the close-up figure 64 the otherwise straight stripes has been skewed by the mirrors.

LOOK 4: Letting the dotted pattern being mirrored against itself again and again by using the inside. This is a very direct reference to Kusama’s work, both by the use of pattern as well as being a wearable infinity room. The illusions appear the most in movement and when viewed from different angles, like from underneath or above.

LOOK 5: Purposeful placement of the mirror foil pieces to accentuate certain parts of the garments. In this case the ends of the pants as well as, front, back and sides of the top. Similarly to look 4 the illusions become the most striking from stark angles and in movement, as seen in the pants of figure 72 where the model is walking against the camera and one leg appears striped and the other checked.

LOOK 6: Pinching together the top of the piece, creating a “fan”-shape, purposefully placed to accentuate certain parts of the body. In this case the shoulders and hips. The illusory effect appears the most in the hip-pieces when viewed from different angles.

LOOK 7: Adapting the technique to a recognizable garment as well as a continuation of the technique used in look 2, but this time in smaller pieces and repeated like a pattern. The cut down mirror-foil pieces that covers the arms of the jacket makes the pattern extend itself above its original flat surface. The technique used on the pants of several repeated smaller pieces creates an almost disturbing illusion of something growing or trying to break out from the pattern. The green adds to this effect because of its association with something that is organic.

Because of the properties that the created material (with combined foil pieces sewn into fabric) this work very much became an investigation in form as well as finding different illusive effects. These effects however became the most striking in movement and when the viewer comes up close. Making the live experience of these garments as well as film the most suitable and striking way to present them.
4.3 Discussion and conclusion

The aim of this work was to explore distortions and illusions in fashion through the combination of reflective mirror materials and archetypical patterns with the intent to find new expressions. The motive was derived in a curiosity to work with a material, and purpose of that particular material, that was seemingly unexplored in the context of fashion.

As previously mentioned the use of mirrors as tool to create illusions have been frequently used in architecture. Partly because the use of space opens up to a huge variety of different options with working both with the outside space as well as the inside space without interfering too much with function. Even if a building is covered in mirrors solely because of the aesthetic, the chance of it interfering with its function - to have people and things inside of it, moving, working, living and so on - is very small. However when this translated into clothing, there is a problem, a few actually. But all problems there is can be broken down into two main problems. One, people tend to move a lot more than buildings, and two there is a shortage of easy to work with highly reflective mirror materials to make clothes out of.

The mirror foil used in this work is called Mylar, which was used purely because of its highly reflective properties and because it is thin enough to cut with a regular scissor. This material is not easy to come by, but have to be bought online, more often than not overseas. Moreover it is also very sensitive. One touch of a finger and there is a fingerprint on it for all eternity and if a crease is formed it will never be flat again. In comparison to architects, who can just use regular mirrors that is very well fitted for their medium, can be washed, doesn’t crease and is not dangerously sat on top of a living human body accommodated with ten fingertips and constantly moving in whatever direction it pleases - it is safe to say that its usefulness in fashion still has a long way to go. In architecture the aesthetic function doesn’t get in the way of its actual function, which is unfortunately the case in fashion. Good thing functionality wasn’t the focus of this work. But it begs the question if it could be? If a material were to be created, a form of textile, which had the same highly reflective property but without the creasing and smudging it would without a doubt be possible.

During the development a number of experiments were made showing different ways to work with the material using its interactive properties. Those experiments along with the final result shows that it is entirely possible to create illusions in clothing using mirrors. The reflective mirror illusions might not be ready for the commercial market just quite yet. But this work might just have paved the way for future magic to be made.
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Student opposition

#InBed by Elin Arvidsson

Rearranged Line-up with added comments

Black is reoccurring in looks, shoes, panties and in look 4 as a garment, in look 7 in a full outfit. Maybe add more black in one more look? For example as an accessory in look 2 (in this line-up).

Moved look 5 to in between look 1 and 2
Creates more harmony

Embroidery at the back could also be brought to the front
Comments

Putting the original look 5 in between look 1 and 2 to avoid having two similar colored looks next to each other, that way it creates more harmony. Look 7 stand out from the others in several ways, which is good since it creates a certain expectancy. Seeing that there already is a few added black accents however, like in the original look 3 as well as shoes and panties this collection might benefit with some more added black. Maybe in the shape an accessory.

In this work Elin has paid a lot of attention to detail, for example in the embroideries and making her own shoes. In the original look 4 there is one of these embroideries on the back of the shirt, while the mask has been sewn to the front right boob as if it got stuck. A nice detail could be to also bring this embroidery to the front of this look where the transparent material from the mask gets stuck.

Overall I think the work is very clear and does a great job to intentionally look unintentional, which is a very difficult thing to do.