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Shiny Things

Decoration as tool and function whilst reevaluating notions of good and bad taste
Titel:
Shiny Things – Decoration as tool and function whilst reevaluating notions of good and bad taste

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1. Abstract

This work is an investigation of how to redefine the perception of decoration. Decorative elements are reinvented as fundamental tools for creating garments and form in a collection of nine outfits. To show the width of what embellishment is able to create, the decorative techniques of all garments are different. The work also deals with the question of taste when it comes to embellishment. By using decorations seen as tasteless the work reevaluates notions of good and bad taste. Materials as sport fabric combined with embellishment trick the eye and all small decorations together form new materials. New ways to use embellishments are explored, and the time consuming techniques are reminiscent of haute couture techniques, but in the designer's own way.

1.1 Keywords

- Fashion
- Design
- Decoration
- Details
- Sportswear
- Craft
- Construction
- Haute couture techniques
- Good and bad taste
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2. Introduction to the Field of Decoration

Decoration is seen as ornamentation. It is a decorative element that lacks constructive function (Dictionaries, 2018). That view grew stronger during the 20th century when the Austrian architect Adolf Loos contributed to this opinion and contempt for decoration in his known and controversial essay *Ornament and Crime* (Loos, 1913). Loos claimed that decoration was considered to be waste of time and it would be harmful to humans (Loos, 1997). Although Loos opinions about decoration were in the field of architecture and it was long time ago, the opinions questioned the need of decoration.

Another opinion about decoration is that less is more. Although decorations aim to beautify there are many thoughts about embellishment, such as too much embellishment can get the opposite effect according to many people (Vocabulary, 2018).

*Figure 1. Example of a decorative element without function.*
A lemon slice made of pearls.
2.1 The Rules of Decoration

The rule of decoration is “something used to beautify” (Dictionaries, 2018). The rule, and a certain hierarchy in fashion, is deeply rooted when it comes to the creative process to make a garment. The most common way is to first construct the form, choose the material and then use some type of embellishment as print, pearls or sequins. This means that decorations are regarded as secondary and purely as decorative elements (Arnbert, 2017, p. 27; Nilsson, 2014, p. 8). Figure 2 shows an example of print as a decorative element, here on a suit. In Figure 3 is an example of decoration as decorative details.

Figure 2. A purely decorative print from Moschino, Resort 2018.

Figure 3. Decorative detail from Prada, Fall 2018.
Decoration is also associated with taste, luxury, time and the woman. A good example is Marie Antoinette and her luxury consumption and gluttony during the French Revolution (Nilsson, 2014, p. 8). She was a fashion queen whose fashion both inspired and threatened, and during the French revolution, her luxury consumption made the French people upset (Historieklotet, 2017).

One field that is still associated with luxury is haute couture. To work with lots of decoration takes time, and it is expensive, so the Haute couture fits decoration well (Lakenya, 2017). Figure 5 shows a dress where it is all about beautiful details, tulle and crystals.

Figure 4. “Luxury”.

Figure 5. Haute couture from Christian Dior, Spring 2018.
2.2 Different Varieties of Decoration

There are many ways to decorate. Humans have always decorated things to be more appealing. Embroidery is one of the oldest embellishment techniques and even if it has been around for several thousand years, it is still one of the most common decoration techniques. One example of more traditional embroidery, a recognizable motif, is shown in Figure 6 (Mundal. 1999, p. 8-9).

Nowadays many ways to decorate exist. Some of the most used beading, working with sequins and crystals, quilting and smocking, exemplified in Figure 7 and 8. The most common is textile printing in different techniques to decorate clothes or fabrics, as shown in Figure 9 (Megyesi, 2015; Briggs-Goode, 2013, p. 26). One brand that has made crystals and rhinestones famous, and is the leader of crystal creations, is Swarovski. To create “a diamond for everyone” was the vision for Daniel Swarovski when he started the brand in 1891 (Swarovski. 2018). That is a good example of what decoration does. Since decoration is to glorify something, a diamond that can be used according to one’s own style, is a perfect example of this.
2.3 Decoration for Creating an Identity

The most common decoration is a chest decoration on a T-shirt, often made by a print technique, as seen in figure 10. A T-shirt is a well-known garment, perfect for showing identity and therefore perfect to decorate (Teunissen, 2013, p. 12).

![Figure 10. T-shirt chest textile print.](image)

Different types of decorations have always been used for showing identity. The human body are a projection area that can get dressed in different characters and codes, visual identity marks that show the surroundings who we are or want to be, or what position or opinions we have. Even if it is not a mandatory to follow trends, most of us are inspired. It shows that we are capable people who are involved in the development of society (Wirén, 2013, p. 9-10).

Some accessories give the wearer a special identity, show economic status or certain social context. Jewellery has strong influence on how to show identity, especially when it is combined with the right clothes, shoes and hair. Jewellery has been trendy throughout history, and will probably continue that way. White pearls, for example, can help create the wearer’s identity. The pearls had their glory days during the fifteenth century and was only for the highest layer of society. Since then the meaning of the white pearls has changed. They became artificial and cheap and their identity changed from luxury to something associated with “bad” taste (Nordiska Museet, 2012). Despite that, Coco Chanel took the fake pearls into fashion again and made them available for ordinary people. All of a sudden, everyone could wear pearl jewellery and that was
not appreciated by the richest. Real pearls are an timeless and classic symbol, and fake pearls are something that comes and goes in trends and lacks value, Coco Chanel gave them a new identity (McDonald).

It’s disgusting to walk around with millions dollars around the neck because one happens to be rich. I only like fake jewellery….because it’s provocative (Coco Chanel).

It is not only the things with which we adorn ourselves that create an identity. The decorative technique can also create identity. In The Subversive Stitch: Embroidery and the Making of the Feminine Rozsika Parker writes about how embroidery has been seen as an expression of being considered femininity instead of considered as art. During history embroidery has been a tool to create femininity and educate young girls to become women. Embroidery was also a symbol for leisure in the higher class of society, showing that the woman of the family does not need to work. Some People, such as Freud, though that embroidery was a waste of time and ‘rendered women particularly prone to hysteria’ (Parker, 2010, p. 5 & 11). Even if embroidery today does not have the same symbolic meaning. It is still associated with femininity.

Josephine Baker was an American dancer that became a great success in the 1920’s in Paris. Baker created her own identity through dance, but also by the costumes she wore. Baker´s costumes were made of everything except fabric, such as feathers, pearls and artificial bananas developed into a skirt, shown in figure 11. Baker became an exotic element, that used uninspected costumes to create identity (Västerbro, 2019).

Figure 11. Josephine Baker wearing the banana skirt.
2.4 Good and Bad Taste

Questions about taste are central when it comes to decoration. The taste of people diverse and there are many ideas of what is good or bad taste. The subject is discussed throughout the book *Svensk smak* (Swedish taste, author’s translation) written by Zandra Ahl and Emma Olsson. They claim that good taste only belongs to a few and that taste is about gender. Men stand for the good taste, the clean lines and the crucial decisions, while the design of women is reduced to decorative novelties (Ahl & Olsson, 2001). The human eye does not care about trends and what is seen as modern and good taste. It is always drawn to beautiful things and especially glittery items states Ylva Sandgren, who writes a PhD about glitter’s effect on humans (Sandgren, 2017; Carlson, u.d).

When it comes to Kitsch these thoughts about bad taste are clear.

Kitsch - Art, objects, or design considered to be in poor taste because of excessive garishness or sentimentality, but sometimes appreciated in an ironic or knowing way (Dictionaries, 2018).

This is a debated topic and an area in which the artist Jeff Koons is working. Koons focuses on some of the most unexpected objects and typical standards of 'good taste' (Gagosian, 2018). Figure 12 is an example of Koons’ work, the famous sculpture of a balloon dog and tulips in high gloss polished metal.

*Figure 12. Jeff Koons’ sculpture of a balloon, a dog and tulips.*
3. State of the Art

3.1 Cover Everything with Decorations

As previously mentioned, the purpose of decoration is to transform something to be more beautiful and attractive to the eyes (Dictionaries, 2018). Some designers use decorations for more than that. Fashion designer Ashish covers everything with decorations such as crystals and beads. Especially sequins have become his hallmark, which is clearly visible in figure 13 and 14.

Figure 13. Detail images of Ashish, Spring 2015.  
Figure 14. Detail images of Ashish, Fall 2016.
Design duo The Blonds use decorations to create a feeling of luxury. They describe their collections as “glamorously over the top with a rebellious twist” (The Blonds, 2017). They mould bodies with decorations and they think of every detail of the outfit. Big parts, or the whole body, are covered with decorations as shown in Figure 15 to 17 (The Blonds, 2017).

Figure 15. Nails decoration from The Blonds, Fall 2019.  
Figure 16. Wig of chains of The Blonds, Fall 2019.  
Figure 17. The Blonds, Spring/Summer 2015.

At the Higher Seminar the design duo Marques' Almeida¹ talked about the importance of creating personality through garments. The things you create give a certain attitude, which also can be connected with decoration since we adorn ourselves to show who we are or want to be. Designers can play with personalities and attitudes. The collections of The Blonds are examples of how designers can use people’s desire for luxury when they create outfits. Ashish' Fall 2016 collection is an example of how he creates individuality with decoration as a tool. 50 different types of fringes, crystals, beads, and sequins, in a monochrome colour on each outfit, create the individual characters’ certain attitude that tells a story, shown in figure 18 (Leitch, 2016).

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¹ Marques' Almeida, fashion Design company, Higher Seminars, open lecture, Swedish School of Textiles, 2018-10-16.
Ashish also works with messages. He uses text but also decoration techniques that put the decorations even more in the centre. In Ashish’ Fall 18 collection he treats the subject of good and bad taste. An example from the collection is shown in figure 19 (Leitch, 2018).

The brand Moschino communicates messages through details in a more direct way. Since Jeremy Scott took over as creative director the brand’s collections have questioned, and made fun of, our way of living by using details on garments. See figure 20 to 22 (Pike, 2015).

This shows that decoration can be an effective way to show off something or communicate things the creator thinks are important. People see the message and react to it. These designers’ decorations are the real focus, but they do not create form or change more than the surface of the material.
3.2 Reverse Decoration

There are artists that change the surface more to send out a message. The collage artist Sara Shakeel works with eye-catching glitter to communicate and mould messages in a type of reverse decoration. She creates collages of female bodies and highlights things we often want to hide, such as nose bleeds and allergies, showed in figure 23, and replaces it with something more 'beautiful' as flowers or glitter. Shakeel also strengthens her messages by working with her images. It is similar to the use of photo filters in social media nowadays. Photo filters can decorate, beautify or make us look fun in a more or less ironic way. The filter adds something extra to our appearance, and we do not have to settle for how we really look. We can hide behind extra glitter.

Figure 24 shows one of Shakeel’s most known works. Natural stretch marks on a female body have been exchanged with glitter (Roelich, 2017). This work is a reaction against all the edited female bodies and goes under the title Subliminal Messages as shown in figure 25. Shakeel expresses:

> We’re on a mission to inspire you to feel unashamedly confident in being yourself, to love you, for you and embrace your “flaws”. [...] Because f*ck perfection, it doesn’t exist (Shakeel, 2017).

This is a clear example of how to use decoration in another way than only to beautify.

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Figure 23. Allergies.  
Figure 24. Stretch marks.  
Figure 25. Subliminal messages.
Another effective way to mould with decoration and create more than a beautiful detail is to mix embellishment techniques. The artist Ana Teresa Barboza uses two surface techniques, embroidery and colour imagery, and sometimes graphite drawings to create both 'decoration' and 'not only decoration'. Decorations are textile print that tell most of the story, but also create the background. Not only decoration means that when Barboza mixes embellishment techniques, something happens with the work. The techniques complement each other and the layers create a new structure and more deep in the three-dimensional surface. The decoration techniques therefore do something more than only beautifies. As Shakeel, Barboza works with fragmentations of the female bodies, but Barboza modulates and sculpts bodies and investigates how we create identities with them. In Figure 26 and 27 are examples of how the techniques are mixed, and of how she modulates and sculpts human bodies, (Gutierrez, 2017).

Figure 26. Ana Teresa Barboza. Textile print and 'ongoing' embroidery on a female body.  Figure 27. Ana Teresa Barboza. Textile print and embroidery.
3.3 Fool the Eye

Jessica Hemmings\textsuperscript{2} talks about details in her higher design seminar (2018). Hemmings states that things are not always what you think they are, and that our eyes need to work harder to understand what we really see when it comes to decorative details. In Figure 28 we think we see a vase made of porcelain, but actually it is made of soap.

\begin{figure}[h]
\centering
\includegraphics[width=0.7\textwidth]{image.png}
\caption{Meekyoung Shin – Translation, Vase series.}
\end{figure}

\textsuperscript{2} Jessica Hemmings, Textile writer, Professor of Crafts & Vice-Prefekt of Research at Academy of Design & Crafts (HDH), University of Gothenburg, Higher Seminars, open lecture, Swedish School of Textiles.
Liza Lou’s work *Kitchen* is another example of that things are not what they seems to be. At first glance, we think it is a normal kitchen, but Lou’s kitchen is made of millions of tiny glass beads. It became so packed with details that it took five years to finish. Here the beads are in an unexpected context and create a new dimension of what pearls are able to create. Lou’s intention was to create a sparkling and beautiful familiar everyday situation. She wanted to show how time consuming a woman’s work can be, but also valuable. This thought goes back to how people have looked at embellishment historically. Something that beautifies, but without noting how much work it takes to complete it (Istvan, 2017).

Susan Collis’ works also fool the eye. Collis uses everyday objects used for construction but does them in valuable materials. In figure 31 is an example of a normal screw made of 18-carat white gold, white sapphire, turquoise and onyx. She works with different techniques and strategies to achieve the shift of perception and uses traditionally valued materials and decorative properties to questing what we really sees (SEVENTEEN, 2009).
3.4 Grand Decorative Detail

The design duo Viktor & Rolf have an eye for decorative details. They do not base their garments on a detail, but work with a relationship between the construction of the garment and the decorative detail. As Ashish and Sara Shakeel, they work with different contexts. Viktor & Rolf’s contexts are issues they see in the fashion world.

Viktor & Rolf’s decorations become something extra, impossible to miss. Figure 32 to 35 show clear examples of how bows, ruffles, textile prints and artificial flowers are set in focus. In these examples, the decorative detail takes over and becomes the primary focus with the construction as the steady base. Even if decorations are the focus, some are only attached to the garment and have not been the starting point of the creative process (Verner, 2017). The messages are new but the way of using decoration is old.

This investigation shows new possibilities in the fashion world. Decorations are not only attached or used as embellishment. They are the focus and lead the design process in an innovative way from the first detail to the finished garment and they are not always what they seem to be. Decorations create form and set the rules.
4. Design Program

The rule of decoration is to beautify things but decoration can be used for other purposes. This design program will give examples of new possibilities of decoration and redefine decoration as a fundamental notion for form. Decorations are the primary focus and starting point instead of embellishment added to garments. In theory, a garment has to be functional, and decoration is associated with ornamentation, not with function. In this design program traditions are turned upside down and the construction of garments begins with the details, they become the function.

*Figure 36*. Rhinestones.

*Figure 37*. Rhinestones sewn to the fabric.

*Figure 38*. The rhinestones create the form of the fabric and become the focus.
4.1 Decoration as the starting point

Decoration is seen as details added after the design process (Arnbert, 2017, p. 27). The intention of this project was to reverse the most common way to use decorative details. The investigation studied what happened because of different placements of decorative elements on the body. Decorations were attached first, and then fabric was added and developed into a wearable ‘form’. Figure 39 to 48 show examples of the sketch process. In *Designing Design* Jones describes this idea of how to use details:

> The strategy for converging on the general form of the design is more likely to be right if it begins with the details, the mass of seemingly confusions, seeks a new order (Jones, 1979, p. 145).

*Figure 39. The decorations that were used.*

*Figure 40-53. Sketch developments.*
4.2 Decoration on Decoration

This project challenges the rule of decoration. The intention was to explore how decoration can be used as function. Print is one of the most common decoration techniques and therefore the process starts off in print but then takes an unexpected turn when embellishment is used as a tool to create form. The print was a decorative print picturing up scaled pearls, examples in figure 54 to 56 (Briggs-Goode, 2013, p.26). Pearls are beautiful but to many, a sign of bad taste (Ahl & Olsson, 2001). It has big potential to change the focus from a detail to the main expression, since its strong radiation. To challenge the function of decoration real pearls were added on top of the printed pearls, to change the form of the print and create shape for a body, shown in figure 57 to 61. During this project, a question arise. Which is now the real decoration when it is both pattern, but also the original decoration added on top of the pattern?

Figure 54. Original pearl pattern.
Figure 55. Digital printed pearls, water manipulated and burned out.
Figure 56. Transfer printed pearls.
Figure 57. Real pearls are added.
Figure 58. The shape of the fabric begins to change.
Figure 59. Result.
Figure 60 & 61. Sketches on manikin. Form is created only by pearls.
4.3 Context

Decoration is a perfect platform to communicate something. Humans like decorations and use them in different ways, on both bodies and clothes to make themselves more attractive, hide something or to show identity. Decoration therefore has a relation to the human body (Nilsson, 2014, p. 12). In this design program the use of a context is important because the aim is to challenge the purpose of decoration. The context becomes a framework, knitting together the subjects explored.

It is also possible to put function into a context. In her Doctor of Philosophy Thesis *Undo Fashion: Loose Garment Practice* Rikarda Bigolin discusses the subject of how to place function into a context. She states that methods and contexts are used to produce embodied garments and a way of communicating is shown and experienced through it (Bigolin, 2012, P. 41). In this design program, function is placed in a context of tasteful or distasteful. It fits as context because people’s taste diverse even though our eyes like beautiful things. People react on decoration and have strong opinions, especially when it comes to sparkling items, since it often associated with too much and a tacky taste (Ahl & Olsson, 2001). Furthermore, who decides the line between good and bad taste? Figure 62 to 65 show earlier project that all have strong contexts, made up of different decorations.
The work, *K.J.L*, was an investigation of how decoration as focus can be used within a context. The aim was to challenge the rule of decoration and let things normally used as embellishment change role from being a detail to the main purpose within the context of alter egos. Based on the method Alter ego described in *Artistic Development in [Fashion] Design* three alter egos were created (Thornquist. 2010, p. 21). All alter egos were based on how family and friends describe the designer of the project. For each garment, one sort of decoration, and one technique, was selected. Properties of decorations and techniques created shape in both fiction and real manner. The process is shown in figure 66 to 77.
Decoration technique: smocking with rhinestone stripes.

Figure 66. Alter ego one.

Decoration technique: embroidery in layers

Figure 70. Alter ego two.

Decoration technique: only decoration, own version of crystals.

Figure 74. Alter ego three.

Figure 67. The starting point.

Figure 71. The starting point.

Figure 75. The starting point.

Figure 68. Close up of the decoration that forms the garments.

Figure 72. Close up of the decoration that forms the garment.

Figure 76. Close up of the decoration that forms the garment.

Figure 69. Finished result.

Figure 73. Finished result.

Figure 77. Finished result.
4.5 Fused Together

The earlier projects discussed is the framework for this design program. The methods and motifs have been developed and defined through the described projects. Even if decoration is the focus, there are relationships between context, fabric, technique and expression. Fused together they lead the experiment further even if it sometimes turns out in an unexpected way. The research project shows that decoration can be more than a decorative detail, as shown in figure 78.

The design program also deals with the question of taste. The question has an origin in how decorations are valued, and the relationship between decorations that are seen as “beautiful, interesting, strange, unappealing intriguing, etcetera (Malmgren de Oliveira. 2018, p. 48 & p. 456). This design program can be described as re-invention of decorations as guideline.

*Figure 78.* Shows how just one sequin can be the tool to create form.

*Figure 79.* Close up of the sequins stripes that hold up the fabric.

*Figure 80.* Finished result that shows that sequins can be the only thing that creates form.
5. Motive and Idea Discussion

5.1 Decoration is Only Beautiful Details

The most common way to work with design is to first construct the form, choose material and then use some type of embellishment as print, pearls or sequins. This means that decorations are regarded as secondary and purely as decorative elements (Arnbert, 2017, p. 27). It applies to something already existing to make it 'interesting', as in figure 81. The figure shows a small detail that decorates the neck of a top.

Figure 81. Error detail by Adererror.
Even if designers and artists use decoration in many ways, the rule of decoration seems hard to change. It is still “something used to beautify”, a decorative element that lacks constructive function (Dictionaries, 2018). The time-consuming work when almost everything is made by hand, high costs and decorations strong relationship with the Haute couture can be explanations of why decorations are not used in other ways than to beautify (Lakenya, 2017). It is also technically challenging to get around the deeply rooted relationship between function, construction and decoration and put the decoration in focus instead of using it as an applicant detail (Lindqvist, 2015. p.11).

It is also more the rule than the exception that decoration is a surface decoration, but designers challenge this in different ways (Arnbert, 2017, p. 27). Ashish, The Blonds, Moschino and Victor & Rolf really put decorations in focus and communicate messages. Other artists and designers manipulate the surface of the fabric and garments in new ways, as Shakeel's reversed decorations. Another example is the result of Barboza’s mixed embellishment techniques. Still, none of them uses decoration as function or lets a decoration create form where a detail leads the process from detail to garment

There are designers that point at new possibilities. Marques' Almeida³ speaks about a way to make a new twist in the field of decoration by using unexpected mixes from different fields, for example couture mixed with sportswear. They think that even if it seems messy with many different elements, it will make sense in the end. In her PhD Acts of Seeing, Seeing as a Methodological Tool in Fashion Design Stephanie Malmgren de Oliveira discusses the act of seeing, and how it guides the designer throughout the design process. The act of seeing is not related to perception but to imagination. The designer’s inner eye sees something and the designer can build upon that vision (Malmgren de Oliveira, 2018, p. 31). A designer that listens to the inner eye and places trust upon it can challenge the rules of decoration and create in new ways. The way to work with decoration described in this report will go further than earlier mentioned designers and artists and open up for new possibilities in design.

³ Marques' Almeida, fashion Design company, Higher Seminars, open lecture, Swedish School of Textiles, 2018-10-16.
5.2 The Context Beautiful or Ugly?

Even if designers challenge the rule of decoration most of them hold on to the aspect of beauty. Probably because the human eye likes beautiful things. Ornament history even describes decoration as the earliest expression of human intrinsic pursuit of beauty (Ahl & Olsson 2001; Dictionaries, 2018). Since the eye is drawn to decoration it is a perfect platform for communication. Previously mentioned designers and artists have used a context. Ashish communicates through sequins and Moschino through symbols. The Blonds uses decorations associated with luxury while Shakeel moulds reversed decorations on female bodies. Barboza creates identities with mixed textile techniques and Viktor and Rolf use big decorations to react to different issues in the fashion world. All of them work within the context of good or bad taste, but since is diverse it is nearly impossible to draw a line between beautiful and ugly. Therefore, the context fits this investigation well since it wants to question rules of decoration.

*Figure 82.* 'Ironic' text that often appears on glittery things and is placed in the field of bad taste.
6. Aim

The aim of this work is to redefine decoration, reinventing decorative elements as fundamental tools for creating garments and form whilst reevaluating notions of good and bad taste.
7. Method

7.1 Own it!

Sometimes a project needs to have a subject that its creator is the master of that no one can take away from him or her or know more about. It will be a safe card for the designer (Nordengen, p. 143). The investigation must not be easy to perform, but usually a project is not better just because it is more complicated. In Artistic Development in [Fashion] Design Clemens Thornquist presents the method *Me, myself and I* that involves this aspect of the process, and how to do “artworks for itself” to develop yourself and your persona (Thornquist, 2010. p. 157). In this work *Me, myself and I* guides the selection process and helps the project to develop the idea of when decoration crosses the line and becomes distasteful instead of beautiful.
7.2 The Questions

Our brain is very complex and in our work it sometimes complicates things for us, (Nordengen, p. 143). Questions appear such as “What am I doing?” Who am I? Where am I going? Is there a meaning to it all? (Muratovski, 2016, p. 193). In Research for designers Gjoko Muratovski writes that designers should ask themselves these questions in their process. It makes the designer stop, reflect and observe the process to find a way to continue or to create new possibilities. The applied research method Conducting action research starts with these questions. One benefit of using the method is that the idea of the work must not be clearly formulated from the beginning. The method also allows the designer to ask several questions that the designer needs to face during the work (Muratovski, 2016. p. 128-129; p. 193).

In this project Conducting action research is used in two ways. It helps the designer to question the work and find new solutions of how to create with decoration in focus. Questions asked to others and people’s opinions also lead and question the process. People are for example invited to react on different sorts of decoration and their reactions are observed. Others are encouraged to write down answers of questions, such as, what is the first thing you think about when you hear the word decoration?

![Image of question card](image1.png)  
*Figure 83. The question asked to others to answer.*

![Image of anonymous answers](image2.png)  
*Figure 84. Some of the anonymous answers.*
7.3 Trust your Instinct

Two other methods used for this work are *Solitude and rhythm* and *trust your instinct*. With *Solitude and rhythm*, you go into the music that creates your own space, without the rest of the world. The method makes it easier to just trust your instinct and not worry about every step of the design process (Thornquist, 2010. p. 43 & Solnit, p.11 -12). To trust your instinct sounds easy, but it is not always as easy as you think. Doubts often make you hesitate, even if a subconscious mind leads you in the right direction if you listen to it. One example is when something is supposed to be done or used in a way, or is considered more right than other alternatives. In fashion, print and beads are often seen as nothing more than decoration techniques, but in this work, they the focus and starting point. The work starts with a decoration that leads the process and creates the form of the garment. The sketching process will have a three-dimensional expression with the decoration both as focus and constriction method. There will be many try-outs made by different decorations, materials and techniques. By time the samples need to be evaluated to fit the aim, and challenge the rule of decoration. In figure 85 to 87 there are examples of these choices.

*Figure 85. The first selected samples to take further.*

*Figure 86. Development and variations of the previous samples.*

*Figure 87. More focus on development and variations of samples.*
7.4 Small Scale Sketches

Decoration samples tested on a small-scale dummy. The aim is to see how the material samples behave and which shapes they can create with only decoration as a tool (Thornquist, 2010. p. 157). These sketches are also the starting point to enlarging samples to 1:1 scale on the body. A selection process points out the samples with the possibility to reach the aim. Small-scale tests are necessary in work with decoration techniques. Most take a lot of time so it is time saving to work in a small scale and see if they can be developed further. In figure 88 to 93 are some of the small scale sketches on manikin that show this method.

Figure 88. Pearls gathered with three layers of fabric.

Figure 89. Pearls on stripes that shape wind and waterproof fabric in big pleats.

Figure 90. Pearls in a regular pattern become irregular because the different lengths of the pearl stripes that connect the three pieces of Lycra fabric

Figure 91. Sequin stripes connect four pieces of polyester fabric in an irregular pattern.

Figure 92. Only pearls embroidery creates shapes in an irregular pattern.

Figure 93. 10 meters of sequins become a net.
8. Development

All samples show how to create form which is what decorations as focus, what this design program strives to do. Depending on the technique, the samples are divided into three groups Gather, Connect and Alone. All three put decoration in a new focus and challenge the traditional use of decoration because all of them are able to create form. The benefit of these methods and try outs will be a kind of frame for the work to stay within. Examples of the three groups and of how the techniques are used are shown below.

**Gather:**
In this group, decorative elements are used to construct the fabric through gathering in different ways. The intention is to create form.

**Connect:**
Decorative elements connect fabric. They are the only connecting points of the fabric and hold it together as seams normally do, and that creates form.

**Alone:**
In this group, only decorative elements, such as pearls or sequins, create the form of a garment. The decorations can get help from other materials to stay together, for example different threads, but they are secondly.

*Figure 94. Pearls drape wind and waterproof fabric.*
*Figure 95. Example of sketch on half scale dummy.*
*Figure 96. Sequin stripes in an irregular pattern connected to two pieces of mesh fabric.*
*Figure 97. Example of sketch on half scale dummy.*
*Figure 98. Sequins drape a regular pattern of tread. The pattern becomes irregular.*
*Figure 99. Example of sketch on half scale dummy.*
8.1 Materials

To become more independent, decorations might need contrast. The types of decoration used in this collection are associated with eveningwear, so as for contrast, materials associated with function were tried. Decoration on sportswear is often logos, or otherwise decoration has a function. They can make the wearer less warm, accentuate muscles or make you look like a fast runner. Fabric can also trick the eye, like the vase made out of soap. At a far distance, you think the garment is made of nice satin fabric, but when you get close, you can see that it is Lycra used for swimwear. To see which fabric that complements the decorations a material study was made. One decoration technique was used on different materials. Some examples can be seen in figure 100 to 103. In this study, it became clear that unexpected materials, such as sport material, gives decoration one more dimension. See examples in figure 102 and 103.

Figure 100. Satin duchesse.  
Figure 101. Lace.  
Figure 102. Lycra.  
Figure 103. Outdoor wind and waterproof fabric.
8.2 Line Up Development

*Figure 104-112.* The first line up. The samples of material and decoration technique that were selected to continue with, and develop into garments.

*Figure 113-121.* The samples began to develop into small scale try outs.
Figure 122-130. The small scale try outs, and the samples, began to develop into garments.
Figure 131-175. Line up development.
Figure 176-184. Finished line up.
8.3 Gather - Rhinestone Chains on Reflective Material Jacket

*Figure 185.* Pearls gather lack fabric in a regular pattern.

*Figure 186-189.* Sketches on half-scale dummy with the sample shown in figure 185. The sample can easily be formed into a new shape by this technique.

*Figure 190.* The combination of rhinestone and reflecting material fits the investigation better. There will be different combinations of numbers of rhinestone chains, from one to five.

*Figure 191-194.* Sketches on half-scale dummy. Try outs to decide the form for the decoration technique.
Figure 195-197. The rhinestone chains are sewn by hand with 6x6 cm distance between the lines. The fabric collapses and the pleat becomes irregular. The pattern is dependent on how many rhinestone chains that are attached.

Figure 198. Example of the reflecting effect.

Figure 199-209. Development of the rhinestone and reflecting jacket. Now there is about 60 meters of rhinestone chains attached.

Figure 210. The inside of the jacket.

Figure 211 & 212. The rhinestone chains also create the drawstrings.
Figure 213-218. Different try outs for finding the best decoration technique for trousers that fit the jacket. A net is selected.

Figure 219. The net will be made of rhinestone chains, which gather the fabric together.

Figure 220 & 221. As a base for the net, sports pants were made in an outdoor wind and waterproof fabric.

Figure 222-234. Process of the making of the rhinestone net trousers.
8.4 Connect – Bodysuit Lace with Studs

Figure 235. Lace is a typical decoration. This lace is selected because of the cheap expression, mainly because of the silver thread embroidery. It also has resemblance to 'skin' look, almost as if the skin is the decoration.

Figure 236 & 237. The lace is layered and connected with studs.

Figure 238. The different studs that are used.

Figure 239-241. A bodysuit in the same lace is developed as a base for the connection of lace and studs. The jumpsuit has some sport elements, a hole for the thumb and tensioning devices under the foot.

Figure 242. The lace was draped on the bodysuit.

Figure 243-245. The expression became too unclear. Instead, different hand out cut flower patterns of lace are attached to the bodysuit with the studs.

Figure 246. Example of a hand out cut lace flower application.

Figure 247. Screws on the backside of the studs. They attach the lace.
Figure 248-261. Development of how the lace becomes connected with the studs.
8.5 Connect - Embroidery Banana Patches and Pearls Lacing

Figure 262. A decorative banana patch becomes the starting point.

Figure 263-265. Regular pattern parts of a tight top are cut out.

Figure 266-272. Sketches on half-scale dummy with small decorative banana patches.

Figure 273. Different types of banana patches are made.

Figure 274 & 275. Both hand and machine made embroidery are used.

Figure 276. The finished banana patches.
Neckline and folding seams are made on the pattern pieces.

Development of how the banana patches are attached. They form the pattern pieces. The patches are sewn on to the fabric by hand.

Try out with padding inside the banana patches, to create a more three-dimensional effect.

Process of how the padding is sewn on the banana patch and then seams are sewn again.
Figure 296-305. Development of the new banana patches with padding attached. They form the pattern pieces in the same way as before. The patches are sewn to the fabric by machine.

Figure 306. Since the mesh has holes and is stretchy, it is possible to use pearl stripes as anchors. Nothing needs to be sewn together to create form.

Figure 307 & 308. Try outs of a whole outfit.

Figure 309. The pattern of the trousers.

Figure 310-312. Since the pearls are in the wrong colour they become spray painted in a banana yellow colour.
Figure 313-320. Development of the making of trousers. 24 meters of string in two different sizes of pearls is used.
8.6 Gather – Pearl Tracksuit

Figure 321. Lycra fabric and the off-white pearls are selected to be developed further by gathering technique. The piece of fabric is 1x1.5 meter.

Figure 322-324. Sketches of different trousers.

Figure 325-330. Sketches of different tops.

Figure 331. A buckle makes it possible to get in and out of the forms.

Figure 332. The buckle fits best on the hip on the chosen trousers wrapped around the manikin. See figure 363.

Figure 333. Tests of how the pearl stripes will go through the buckle. They will go the same way as stripes normally do.

Figure 334. The first step to attach the pearls to the fabric on the manikin. The piece of fabric is 1x1.5 meter.
Figure 335. Some parts of the fabric are draped between the pearls where the pearls attach to the fabric.

Figure 336. Try out of which size of beads to use. The smallest beads were chosen.

Figure 337. The buckle becomes a natural starting point for the pearls instead of a randomly selected start.

Figure 338. Six pearl stripes attached to the fabric. Three sizes of pearls create the tracksuit.

Figure 339. Development of how to attach the buckle to the fabric.

Figure 340. The tracksuit has sport references, for example the lines on the sides of the pant and the arms.

Figure 341. During the gathering process, the fabric goes from flat to a dummy.

Figure 342-346. The legs attach with elastic thread and pearls. Each leg is created separately and then they are attached.
Figure 347. A cut half through the square piece of the fabric creates an opening in the centre front.

Figure 348. The top got seven buckles in the same way as at the trousers.

Figure 349 & 350. Development of how to attach the buckles to the fabric.

Figure 351. All pearls stop at different places on the fabric during the shaping.

Figure 352. The top with seven buckles becomes too messy.

Figure 353. Two buckles and eight pearl lines are removed. The expression becomes clearer.

Figure 354. The backside of the top. The pearls start from the buckles the same way as on the trousers.
8.7 Alone - Pearls Suit

Figure 355. Pearls create shapes in irregular patterns.

Figure 356-359. Sketches on half-scale manikin with the sample from figure 355.

Figure 360. Sketches with pearls that create shapes by themselves.

Figure 361. Cuffs were created. They refer both to garment and necklace.

Figure 362. A buckle is placed at the centre back. It makes it easier to get dressed.

Figure 363. One problem with this sample is that the pearls split over the arms. A mix with the technique above will be a better fit for this sample.
Figure 364. Cuffs and waistband made of pearls

Figure 365. Different sizes and shades of white pearls.

Figure 366. Many different forms of embroidery were created.

Figure 367. Process of neckline.

Figure 368. The separate parts of embroidery are attached to the waistband.

Figure 369-374. Ongoing process of pearl embroidery to create a sweatshirt.

Figure 375 & 376. Close up of the process of pearl embroidery.

Figure 377. Try out of the pearl sweater. The top neckline pearl line needed a stiff thread. Otherwise, the sweater grew and fell off the body.
Figure 378-384. Ongoing process of pearl embroidery to create the trousers.

Figure 385-387. Try out of sweater and trousers to see how they work together.
8.8 Connect - Rhinestone Hoodie

Figure 388. Rhinestones connect the fabric pieces.

Figure 389-392. Sketches on half-scale dummy with the sample from figure 388.

Figure 393-398. Sketches of development of a hoodie. Starting point from lines common on sportswear hoodies.

Figure 399-402. Development of the previous try out that became to flat. A more draped expression with the same lines as previous will be developed. The green jogging fabric with green rhinestones is selected for this garment.
Figure 403. Pattern parts from common sportswear hoodie with some decorative lines are cut out.

Figure 404 & 405. Rhinestones are sewn on hand. They connect the pieces of fabric.

Figure 406-427. Development of how the hoodie is made and pieces of fabric connected with rhinestones.
Figure 428-435. To develop panties, colours and fabric are tested under the hoodie. Sequins in multi colours and black lace are selected.

Figure 436 & 437. A sport bra was made in the same fabric as the panties.

Figure 438-444. Finished sport underwear. They are worn under the hoodie.
8.9 Alone - Sequin Ribbon Top

*Figure 445.* Sequins drape a regular pattern of elastic tread. The pattern becomes irregular.

*Figure 446-450.* Sketches on half-scale dummy. Try outs to decide the form for the decoration technique.

*Figure 451 & 452.* The elastic thread is tied together and creates squares of 6x6 centimetres.

*Figure 453.* Fifty meters of elastic thread is used for a net of 1x1.5 meter.

*Figure 454-455.* Sketches on dummy with the elastic net.
Figure 456. Sequins are tied to the net. The elastic net is used as a base, with the sequins draped over.

Figure 457 & 458. Process of how the thread is used to tie the sequins together.

Figure 459. Development. About 100 meters of sequins were used for this net.

Figure 460. Close up of the finished net.

Figure 459. Development. About 100 meters of sequins were used for this net.

Figure 461-472. One more net was done using the same technique. Sketches on dummy with the sequin net.

Figure 473. A Stop is attached at the end of the elastic strings. The silver stop is selected.

Figure 474. The arms have functional stoppers attach to the elastic strings. They can regulate the width of the arms and make them stay up.
Try out of trousers to the sequin net top.

A more regular construction of the drawstring was selected, and long legs on the trousers.

The drawstrings are placed in the middle and will be the only seams that create the trousers.

Try outs of different bands for the drawstrings.

Two different nets create a deeper three dimensional effect then one net. A purple net will be made. The technique is almost the same, but this net is without the elastic thread.

Example of small scale try out of the purple sequin net.
Figure 486-491. Process of how the purple net is made. The net will be 120x120 centimetres.

Figure 492-504. The purple net will be constructed into a top in the same way as the other and knot together with the turquoise net.
Figure 505 & 506. New material try outs, neoprene and chains.

Figure 507. The pattern construction of the trousers.

Figure 508-516. Development of the trousers.
8.10 Gather - Tinsel Puffer Jacket

Figure 517-523. Try outs with different colours and fabrics filled with tinsel garlands.

Figure 524-526. Channels of eight centimetres have been sewn in the mesh fabric. They are filled with 4 to 8 meters of tinsel.

Figure 527. Sketch form.

Figure 528-530. Process of the filling of the puffer coat.

Figure 531. Close up of the filling. There is 4 to 8 meters of tinsel garlands in every channel.

Figure 532. Try out with zipper. Another method to close the jacket will be chosen.

Figure 533. Red details fit well.
Figure 534 & 534. Process of the filling of the puffer coat.

Figure 535-537. Try outs with a hoodie.

Figure 538-541. A hoodie is made in the same technique as the jacket. The hoodie has a drawstring in the opening of the hood, as a sport puffer jacket.

Figure 542-545. Rhinestones are developed with buckles for closing the jacket and to attach or remove the hoodie.
8.11 Alone / Gather / Connect - Sequins on Sequins Sweatshirt

**Figure 546 & 547.** Iridescent cellophane got laminated making the cellophane harder and suitable to make sequins of.

**Figure 548.** The laminated cellophane is laser cut into a sequin form.

**Figure 549 & 550.** The sequins attach to the fabric with a pin gun.

**Figure 551-555.** Samples of sequins in different shapes and sizes. Ordinary round sequins in different sizes are selected since they are most recognizable.

**Figure 556.** The sequins will be attached on a sequin fabric in the same iridescent colour.

**Figure 557.** Process of the scale of the sequins.

**Figure 558-560.** There will be five different sizes of sequins varying from 2 to 10 centimetres. The sequins will be mixed so they do not end up at the same place.
Figure 561 & 562. Regular pattern parts of a sweatshirt with raglan arm are cut out.

Figure 563-565. Cuffs are attached to get more references to a sweatshirt.

Figure 566-580. Development of the sequin sweatshirt.
Fabrics have been tried for trousers to the sequins sweatshirt, but it is a difficult to select fabric since the fabric needs to be in a light colour and not take too much attention.

Figure 581. Mesh did not work since the expression become too soft and insipid.  

Figure 582. White “lack” fabric reflects the sequins.  

Figure 583. To make the trousers more sporty zippers will be attached.  

Figure 584. Pink neon zippers are selected and will be attached.  

Figure 586 & 587. The zippers are sewed in the middle front and in the legs.
8.12 Accessories

In this project, the expression of the whole outfit is important. Accessories as shoes and bags are items often used when you decorate yourself, and add to the final touch of an outfit.

Figure 588 & 589. Flat shoes make the expression of the whole outfit too flat, and sneakers are expected in a sport context.

High heels are selected for all the looks to twist concept even more, since high heels and sport clothes is not a given combination, even if sportswear nowadays can be seen as everyday clothes. The high heels also takes the question of good and bad taste further because of the unexpected combination.

Figure 590-594. Development of how the fringes knot to the shoe band. The fringes create movement, and become a contrast to the more static tinsel jacket.
**Figure 595.** Fluff is glued to shine high heels.

**Figure 596-602.** Development of how to cover the whole shoe in fluff. The fluff shoes make a soft expression to the studs.

**Figure 603-605.** A much too big bow is sewn onto the high heel. The pearls need contrast and to strengthen the aim something that is often seen as 'tasteless' must be added.
Figure 606-611. The net shoes became to flat so crystals for a chandelier are attached to create movement. They are worn to the rhinestone hoodie that has an understated expression and needs something 'extra'.

Figure 612. Shoe line up.
The inspiration for the bag is the oversize 2000s IT-bags. They were debated and people had opinions about them being good and bad taste. The bag was the centre of the decoration, and created the whole outfit.

*Figure 613.* Paris Hilton and Kim Kardashian carry matching oversize *Louis Vuitton* bags.

*Figure 614.* Silver reflect material was taped to neoprene fabric.

*Figure 615 & 616.* The construction of the bag before any decoration technique treatments. The bag size is 100 x 80 Centimetres.
Figure 617-622. The rhinestones create the shape of the bag by smocking technique. The rhinestones were not visible enough so the expression was not good enough. Another technique for the bag was chosen.

Figure 623 & 624. The bag still has the same construction. Instead of the rhinestones, green pearl stripes create a drawstring and shape the bag.

Figure 625 & 626. Chains mounted through eyelets construct the handle for the bag.
Figure 627 & 628. Since the bag is in monochrome silver, it needed something to break it off and fit the aim even more. Therefore, a sequin oversize heart keychain was made and attached to the bag.

Figure 629 & 630. At the bottom of the bag, five studs are fixed. Then the silver material will not become so worn out.
9. Result

The result of this investigation is a collection of nine outfits, shown in line up figure 631 to 639. These finalised outfits are based on redefined decoration. Decorative elements have been used as fundamental tools for creating garments and form whilst reevaluating notions of good and bad taste.

All outfits are made in different techniques based on the three groups Gather, Connect and Alone, presented in development. This creates a special identity for each outfit, but also holds the collection together, since there are some recurring tendencies throughout the collection. They are the context of sport material, volume of the silhouettes, colours and decorative elements.

This work proves that decoration can do more than only be a beautiful ornament, but still be beautiful. As we have seen decoration can both be functional and create shape. It is also possible to create a garment out of a decorative element, `such as a pearl. In the pearl suite look 5, the pearls are the main focus and lead the process from start to finished garment.

This work also has a strong relationship to the haut couture field. Both have the same base, long time process and common techniques, but in this investigation, materials and techniques are reinterpreted and made in their own way, and not according to traditional rules. The outfits are wearable and possible to wear on stage, but also on an ordinary day if the wearer wants be the centre of attention. Even though the garments are wearable decorations do not lose their shine.

When it comes to the notions of good and bad taste, the investigation is based on peoples’ opinions. The collection shows that it is almost impossible to draw a line between good and bad taste, but opinions can be reevaluated. During the time of creating the collection, there have been so many opinions about the garments, details and decorative elements. The collection shows that decoration considered as bad taste can become great in the right context or combined with the right garment.
9.1 Line up
9.2 Outfit no 1. Rhinestone Chains on Reflective Material Jacket
Jacket

Material:
- Reflex polyester fabric
- 100 meters of rhinestone chains
- Monofilament thread

Decoration technique:
- Gather with rhinestone chains in folding construction

Trousers

Material:
- Technical outdoor wind and waterproof polyester fabric
- 20 meters of rhinestone chains
- Monofilament thread

Decoration technique:
- Gather with rhinestone chains in a net construction
9.3 Outfit no 2. Bodysuit Lace with Studs
Bodysuit

Material:
- Lace
- 380 pieces of studs

Decoration technique:
- Hand cut out lace in flower patterns in different sizes connected in layers with different studs

Shoes

Material:
- Fluff
- High heels
- Contact glue

Decoration technique:
- Fluff glued over the entire high heel
9.4 Outfit no 3. Embroidery Banana Patches and Pearls Lacing
**Top**

**Material:**
- Lycra fabric
- Banana patches

**Decoration technique:**
- Hand and machine made embroidery patches
- Banana patches are hand embroidered to the fabric to connect and construct the top

**Trousers**

**Material:**
- Mesh fabric
- Approximately 24 meters of pearl string

**Decoration technique:**
- Lacing with pearl string through the mesh holes connect and construct the trousers
9.5 Outfit no 4. Pearl Tracksuit

Figure 673-683.
**Top**

**Material:**
- Lycra fabric
- Approximately 250 pearls
- 5 buckles
- Elastic pearl thread

**Decoration technique:**
- Gather the fabric through pearls with the buckles as starting point

**Trouser**

**Material:**
- Lycra fabric
- Approximately 450 pearls
- 1 buckle
- Elastic pearl thread

**Decoration technique:**
- Gathering of the fabric with pearls that start from the buckles
9.6 Outfit no 5. Pearl Suit
**Sweater and trousers**

**Material:**
- Approximately 10000 pearls
- Elastic pearl thread
- Monofilament thread

**Decoration technique:**
- Pearl embroidery

**Shoes**

**Material:**
- Polyester satin
- Vlieseline
- High heels

**Decoration technique:**
- Big bows are made and then connected to the high heels
9.7 Outfit no 6. Rhinestone Hoodie
Hoodie

Material:
- Polyester fabric
- 300 rhinestones
- Monofilament thread

Decoration technique:
- Rhinestones connect and construct the pieces of fabric

Underwear

Material:
- Sequin fabric
- Lace
- Stretch lining

Decoration technique:
- Doubling of the sequin and lace fabric.
- Facing sewn with stretch lining

Shoes

Material:
- Chandelier crystals in plastic
- High heels

Decoration technique:
- Crystals connected to the high heels.
9.8 Outfit no 7. Sequin Ribbon Top

Figure 706-716.
Top

Material:
- Approximately 400 meters of sequin stripes two different types
- Approximately 100 meter of elastic string
- Polyester thread
- Metallic stoppers
- Drawstring stoppers

Decoration technique:
- Net construction by tying

Trousers

Material:
- Neoprene fabric
- Chains
- Eyelets

Decoration technique:
- Chains are connected through the eyelets as a type of lacing
9.9 Outfit no 8. Tinsel Garland Puffer Jacket

Figure 717-727.
**Jacket**

**Material:**
- Mesh fabric
- 276 meters of tinsel
- Rhinestones
- Buckles
- Polyester binding

**Decoration technique:**
- Gathering and filling of tinsel
- The centre fronts connect through rhinestones buckles

**Shoes**

**Material:**
- Polyester decorative yarn
- High heels

**Decoration technique:**
- The decorative yarn is knotted to the high heels wrist band and creates fringes
9.10 Outfit no 9. Sequins on Sequins Sweatshirt
**Top**

**Material:**

- Sequin fabric
- Iridescent cellophane
- Laminating plastic
- Pin gun
- Mesh fabric
- Cotton cuffs

**Decoration technique:**

- Hand made sequins in different scales connect to the sequin fabric through a pin gun

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**Trousers**

**Material:**

- Lacquer (lack) fabric
- Three zippers

**Decoration technique:**

- Regular sewing of leggings.
Bag

Material:
- Silver mirror sticky tape material
- Neoprene fabric
- Keychain
- Studs
- Eyelets
- Four meter of pearl strings

Decoration technique:
- The silver mirror material sticky tape to the neoprene, then shaped by gathering with pearl strings

Keyring

Material:
- Sequin fabric
- Filling
- Chains
- Keychain

Decoration technique:
- Regular sewing of a heart shape form and stuff with filling
10. Discussion & Reflection

This work presents an exploration of how to redefine decoration whilst reevaluating notions of good and bad taste. The work reaches the goal the investigation was aiming for because the collection proves that decoration can do more than only beautify things. In this work, the decoration is the constriction method that leads the whole process from an embellishment to a finished garment, and really puts the decoration in focus, by redefining and reinventing the traditional purpose of decoration.

This collection shows a new way of ‘Haute couture’ technique that pushes the boundaries for decorations. All garments have a relationship to ‘Haute couture’ since they have decorative elements and everything is made, or sewed, by hand. The time-consuming design process with hand out cut small pieces, pearls, crystals and embroidery strengthens that relationship. In Haute couture, decorations beautify but in Shiny Things, the design process also emanates from in decorations. Decorations create form and function with a modern expression. Another difference is the choice of materials. Cheap materials, or cheap looking materials, are not used in the field of Haute couture, but in this collection, they are the main materials. Therefore, the outfits in the collection cost less to make than traditional Haute couture, which makes garments produced this way an option for ordinary people that want to wear something extra.

All outfits are made in different techniques so it can be hard to keep them together as one project. There are different opinions about this kind of projects since many people think that it should be one technique repeated in different ways in one collection. The designer for this project has another opinion and thinks that every outfit should have their own embellishment technique. Also, why not show that it is possible to work with more than one technique and learn to master them all, and at the same time keep the work together as one investigation. To be able to keep them together there must be some equal element. In this work, besides the decorations, a sports context holds together the collection. The choice of sports materials combined with decoration fit the investigation well since this type of fabrics is not associated with the sorts of decoration used in the collection. Sports materials also have other advantages. They can easily trick the eye due to contrast and details. For example, Lycra, normally used for swimwear, looks as satin fabric from a
distance. It is also interesting to play with the concept of good and bad taste in a sports context where we normally do not see this type of decoration.

It is difficult to work with decoration in a context, and balance between too much and good taste embellishment. Conducting action research done during autumn was valuable for this project. The answers and opinions guided the selection of decorations, gave ideas of opinions of good and bad taste, and led the working process. The choice of embellishments, materials and colours are all connected to the answers of those questions. The subject of good and bad taste is impossible to avoid in this type of work, but in Shiny Things elements of bad taste or kitsch are transformed into good taste. Outfit no 3. Bodysuit Lace with Studs is good example of how the crossover of materials with cheap expression becomes a garment with an expression of good taste in this collection.

Haute couture is seldom sustainable, and Shiny Things is not an exception. Parts of the decorations must be replaced with time, since some of them cannot handle too much pressure. This is also common in Haute couture. Garments are often used for a while and then they end up in a museum. This would fit Shiny Things since it can never be, nor has the intention to be, mass-produced.

Timeframes do not fit this type of method and techniques because it is difficult to speed up the process from sample to garment and not only for the craft. The designer can only delegate parts of the process to another person, because it is hard to know in advance how the decoration behaves or how the form of the garment ends up. This can be a problem when it comes to fashion. This collection is made for a runway context with the intention to be the midpoint, but the work could also be applied to commercial context by smaller changes. Ready to wear garments can be done with less decoration attachments by hand, but decoration would still be in focus and form the garment. Less work sewn by hand will solve the time problem. The collection can also take another direction and become an art piece, with more relationship to Haute couture, instead of wearable clothes. Some are already on the verge, such as the suit made of pearls. However, these garments are for a person that likes to be seen, shine and be the centre of the room. Therefore, it fits the music scene well.
How *Shiny Things* is presented in images is important. Considering that, the collection deals with the question of good and bad taste, the usage of photo filters becomes interesting. Extra decorations, beautifying, glitter or all of it, in a more or less ironic way question good and bad taste even more. Examples of filter that has been used for presenting *Shiny Things* in public are shown in figure 739 to 753.

*Figure 739-753. Different types of photo filters that have been used.*
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