vemod(en)
-A tribute to the perfect error.
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Abstract
In this collection I have explored the paradox of perfection. The collection is an epic tribute to my prior self and discovers how the unperfect can be transformed to something, perceived, perfect. I flirt with my past obsessions in finding mathematically measured legs, exact tailored arms and perfectly fitted stockings. In a fun, poetic and melancholy way I invite the viewer on a highly visual voyage to my childhood where the obsession of finding costume perfection was a ritual part of my dressing sessions. In my collection “Vemoden” the act of control becomes visual through statuesque frozen looks, where the previous unperfect becomes perfection.

Aim and Design idea
I’m making up with my former perfection mania in my childhood, where the garments took control of me and I tried to take control over them. It was a constant battle that never ended—until now. In this collection I take the full control and turn the obsessions into perfection, through using wardrobe basics and twist them in unexpected ways, all referring to my childhood issues.

Keywords
Control
Perfection vs. non perfection
Pastel
Misfit
Childhood
Obsession
Twisted fitting
Frozen movements
Dreamy
Background
As a little girl I had this thing about getting dressed perfect. The fitting of my garments took over my life, especially the mornings. Every getting-dressed-procedure was a battle, with the whole family invited. I never won.

It was about pure perfection and control in every millimeter. My shoestrings were perfectly adjusted to measure the exact same length and my stockings I always zealously wanted to end horizontally just under my knees. I remember wearing this cord jacket and a pair of gloves and I couldn’t stop being annoyed about the gap between the to garments, and the fact that they didn’t move simultaneously in the same direction. As soon as I started to move, my command disappeared. The fabric started to wrinkle up and the seams started to twist around my body. I remember the feeling of frustration when I was no longer in control over the meta me, my second skin that decorated my body.

The images below are from a movie that my mom recorded on a trip many years ago. The girl in the pictures is myself as a six year old, who is very frustrated about not getting the perfect bow and exact endings on the socks. When I watched the movie I heard myself whining about the shoestrings and the fact that I couldn’t get them to look perfect.
Concept

Control - Twisting & Misfit
In my childhood there were extremely many things that could go wrong when it came to the garments and its fit. I therefore decided to select some parts that I’ve chosen to focus the most. These parts are the twisting and the misfit.

After discussing my former obsessions with my family members, I realized that the problem wasn’t really that the sweater got twisted a few centimeters around my body or that the stockings didn’t end at the exact same spot at my legs. It was all about the lack of controlling the fit.

Since this is my own collection, I’m being able to control the design and everything about it. Therefore, like a therapy I’m making things purposely twisted. I now have the possibility to take control over the former uncontrolled. This by purposely tailoring the twist and the misfit into the design, in both cuts and details.

Chaos
Chaos had a disproportionate space in my life as a child. When the garments didn’t fit, as I wanted, I lost control and the chaos was a fact. By now using these chaotic moments as an inspiration for my design. I’m being able to create a controlled chaos in my design.

Frozen movements
One solution to the problem as a child, was to be still. For that reason, I want to translate this frozen feeling into parts of, or whole garments in the collection.
I have looked a lot at different steeped shapes, such as statues and ornaments in plaster and clay etc, to be able to post as a cast expression in some selected parts of the collection. What I like most is the resistant shapes with it’s either very glossy or plain matte surface.
Aspects of time
Time
Initially I created a timeline based on my prior assumptions of the design process. As these have developed through my design process I haven’t been able to fully stick to my original time plan. I had to make space for my ascetic experiments and the material exploration to finally end up with cuts and materials that was necessary for the collection and the story I want to tell through it.

Artistic methods
To create a feeling of perfection I have added one more dimension in my design. I have looked at, what I find is perceived perfect, in statues and other frozen elements such as ornaments in gypsum and clay. This I did to create a molded approach in my looks that is significant for perfection.
Methods
Sketching methods
Starting off with this collection my aim was to start the process by sketching the total line up, and then create the actual collection from these sketches. Due to the fact that this collection descends from my experienced past, the process has grown in an organic way and has developed throughout the process. Both actual silhouettes and materials have evolved as the design of the collection has proceeded.
Theese sketches below are not very similar to the final result but are one important part my the process.
Creating methods
Throughout my design process I have explored various techniques to find the right method and material to create a stiff and constant material that can visualize my controlled misfit.
I have used different types of clay and acrylate to fixate the textiles. I ended up using a foamy acrylate that simplifies to freeze the garments in different shapes and movements by making the textile stiff.

When I found the perfect uncomfortable look, I decided to either freeze it by sow it together with an under garment that's not twisted, or by using the acrylat I described earlier.

This is an example of how I froze part of a garment (in this case a collar).

The pink collar is before and the white one is the after picture.
One of my key shapes for the collection is “the twisted shape”. Therefore I have put a lot of effort in finding the right method to create a believable twist in the fit, that doesn’t feel forced or contrived. The twist had to be created already in the pattern construction to become a natural part of the tailoring.

I have collected inspiration partly from the book “Pattern Magic” which is a cult pattern-cutting book from Japan. (Pattern magic, 2010-10-04, Tomoko Nakamichi, ), in this I could strengthen my pattern method and by using different techniques in transformation the pattern from its original shape to create a new pattern.

Picture from the book Pattern magic. Here you can see the shifting in the pattern.
This has been a long procedure that has demanded several testemonials to finally end up with the result I strived for. This was done, not only by using new ways of creating pattern, but also by making some final adjustments when the garment was actually finished. It’s very important for me that my collection doesn’t perceive as it is styled twisted. I want people to understand that there is something strange with the construction of the garments. These garments are not supposed to be able to be fitted “perfect” following the body. They will be twisted or skew however you place them and never perfectly symmetry.

Three different techniques to get a twisted garment.

1. Twisting a t-shirt
2. Draping a t-shirt
3. Painting out twisted seams on a t-shirt
Resources
Finding myself, the hunt for perfection - Tim Walker/kort/ psykologi, vad är essensen bakom temat, varför denna obsession, Johan Cullberg is a Swedish psychiatrist, psychoanalyst and author, who said.

-Human life is lined with mental health crises. Some triggered by the sudden and unexpected, others belong to the normal life. The crisis is often a prerequisite for development and maturation. Quote( Johan Cullberg, Kris och utveckling, 1980-01-01). I think that this period for me, was a part of my personal development and maturation. This was a way for me of finding myself and the hunt of control and perfection. Am I still searching? Are we all searching for perfection? And what is it?

What is perfection anyway? Is it to fit in? To match your clothing with your surroundings, or to look like everyone else? Given how similar we dress in Sweden, one might think that the most important thing is to look like everyone else.
What is the perfect design? In this collection I treat the miss fitted garments and my previously experienced defective. Can I now convert this into something perfect by consciously designing the defect, or requires that I add the classic “perfect colors” on my twisted clothes? Or is it purely the context that makes perfection complete?

Development
What is perfection?
For me these pictures are a perfect illustration of what perfectionism is. This is also an exciting encounter in the theme for my collection – Perfection in minor.
I find the interpretation of this illusion interesting. It creates a surface, flawless and perfect, yet it leaves the beholder with a bitter taste. It gives a feeling that something is hiding underneath the polished facade. It leaves us in the borderland between a fairytale in pastel and a reality in minor.
These pictures are also my color chart for my collection.
Perfection
Is this perfection?
For me these pictures are a perfect illustration of what
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the theme for my collection
– Perfection in minor.
I find the interpretation of this illusion interesting. It
creates a surface, flawless and perfect, yet it leaves
the beholder with a bitter taste. It gives a feeling that
something is hiding underneath the polished facade.
It leaves us in the borderland between a fairytale in
pastel and a reality in minor.
Does perfection really exist, or is it pure happiness
that we’re all looking for?

These pictures are also the palette of the color chart
for my collection.

(Film, Tim Burton, 1990, Edward Scissorhands)
Details and techniques
I have purposely decided not to use an overload of details, this to highlight the error details in the cuts. The few details used, are mainly to clarify the steady shapes of ornaments in my looks.

Composition
I am using classic wardrobe garments as a base for my collection. This to highlight the unique twists and designed faults.

Silhouettes
In this collection the silhouettes strives to describe the misfit and the twist combined with a statuesque look. I have started off in the classic shapes from the wardrobe classics and through development of these distinguish the transformations. The silhouette also contains of contrasts between the stiff and expected with the twisted, to emphasize my message of controlled error.

Colors
In the color palette I want to clarify my message of perceived perfection. I am using pastels and various monochrome settings for the different seven looks. The colors are inspired by the classic American perfection. Through the colors I want to create a feeling of sarcastic beauty and an undertone of melancholy.

Details and techniques
I have purposely decided not to use an overload of details, this to highlight the error details in the cuts. The few details used, are mainly to clarify the steady shapes of ornaments in my looks.
Detailed design process
I want a cast expression in my collection with as few seams as possible. Soft draped and hard constructed garments shall be the two most important components in my silhouettes, with focus on the material and patina. Below you can see some samples of garments in the middle of the “acrylat process.”

Acrylat with added color.

Here I will fix the akrylatet in an oven

Coloring fabric
Toiles
Below are some toiles I made in the hunt of perfection or defection.
Result
This final work is not only a seven outfit collection, it is also a material for discussion regarding the controlled/uncontrolled, the expected/unexpected. It is a visual voyage to my childhood and the desperate hunt of costume perfection. I learned a lot not only of the design process in this exam, but also about myself and my childhood behavior. I have taken over the complex control and I leave the reflections to the beholder.
Reflection

I thought for a long time during the process, that my work was all about that finding the perfect from the past and make a collection that was based on how I would have wanted the garments to feel. Now with the complete collection in front of me, I realize that what I've really done is a transformation of what used to be the errors with my clothes, to beautifully detailed and interesting new styles. I made it a lot more complicated than needed. I was looking for something not existing. Something only existing in my head, many years ago. What perfect was for me then, was never in real life. I was looking for a feeling, a frozen pose, that never became reality.

The ideal was there right in front of me. It was all the twists and the non-control of certain things in my past, that are interesting for me now. Maybe this even could be the new perfect for me, now when I've had re-created it. My personal experiences and memories, led me to the perfect the errors.
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My family, who stood up with me during these years of obsession.