Trend-sandwich

Exploring new ways of joining inspiration, such as different kinds of trends, through processes of morphing and melding different trendy garments and materials, for new methods, garment types, materials and expressions.

Daniel Bendzovski

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0: ABSTRACT

The aim of this work is to explore the joining of inspiration, such as different garments and materials, in relation to commonly used methods in the fashion industry when it comes to joining of different trends and references such as clashing and collaging. The work proposes a new method and framework for joining inspiration which generates different results depending on what kind of inspiration that is put in to it. A garment can roughly be broken down to a silhouette and shape, materials and details. The material put in to the method and framework is based on information from trend seminars for SS16, because that is how many of today’s trend-oriented fashion brands get there inspiration. Trendy garment silhouettes are mixed through processes of computational morphing in Adobe Flash by a generation of spin in the mixing process were shape hints are used in a new manner. The new generated silhouettes are further developed and materialized through procedures of interpretation and figuration. Different trendy materials are melded in a direct and concrete way through mixed media techniques such as laminating, fusing and vacuum-techniques. The final steps of the method is a garment shape and material synthesis with starting point in the generated shape with the final material. The projects intention is to let the physical experimentation, interpretation and figuration play a central role in the research process for new types of methods, garments, materials and expressive possibilities.

1: KEYWORDS
clashing, collage methods, morphing, interpolation, shape tweening, blending, warping, bonding, fusing, transfer printing, laminating, printed laminate, coated wool, trends, vacuum, vacuumed rip stop over knitwear, fused denim with silk, vacuumed sports fabric over net, laminated fur, laminated sequins, laminated embroidery, thermoforming, relief prints, new sports seam tape, glitter sports seam tape, reflex pin stripe, new methods, new materials and new expressions
2: RESULT
3: BACKGROUND
Throughout history fashion has been and still is an important means for the expression of e.g. identity, social belonging, eroticism, political ideas, power, prestige, status, aesthetic taste etc (cf. Breward 2003; Loschek 2009; Hollander 1993). It serves as a 'fetish or surrogate for, or representative of, the human being’ (Loschek 2009). It is also a commodity and part of capitalism and consumerism (cf. Welters & Lillethun 2011; Loschek 2009). Another aspect is that it is used as an 'alternative media to point out and shed light on different humanistic concepts and conditions’ (Thornquist 2010, p. 9), eco existing research from other fields or to for instance express political ideas, as for instance by Katherine Hamnett with the Save the Sea T-shirt for YOOXYGEN 2010 where the message was written on the garment (Worsley 2011), Vivienne Westwood (cf. Worsley 2011, p. 166).

In the present day with its plurality of styles in fashion and continuous demand for the new, the ambiguous and abused word 'new' seems to have lost its meaning. New can be achieved in a slight change on the already existing, revival of the past in an unexpected combination that has not yet been seen. New can and has been achieved in fashion through styling or in other words 'border crossings', such as by Jean Paul Gaultier and John Galliano amongst others, or 'fashion-crossing' as by Margiela were he for instance 'redesigned a T-shirt, wide-cut jeans and a ball gown from the 1950's to create a new ensemble' (Loschek 2009, p. 113). Elsa Shiaparelli used paradoxes, which also is one of the current mainstream ways of creating the new, and anti-rational impulses of the surrealists as a source of inspiration and method in creating (Breward 2003, p. 71). Other creative methods for creating the new are e.g. through provocation as in for instance the Vulva Dress of Alexander McQueen in his Spring/Summer 1996 collection (Loschek 2009, p. 55). The new can also be created through a kind of paradoxical clash of different cultures as well as through other 'crossings' such as 'context crossings', 'gender crossing', 'ethnic crossings', 'cross-dressing', 'social crossing', 'technical crossing', 'multi-crossings' of e.g sportswear and work wear to street wear etc. (Loschek 2009). Loschek (2009, p. 186) further mentions that 'sampling', as in music, of aesthetic concepts is another way for creating the new that John Galliano among others has used, where he has 'sampled isolated aspects' of for instance ethnic and historical clothing, which together can be perceived as something new. Another fashion designer that has been working with cultural and ethnic clashes is Walter Van Beirendonck. He for instance created strong expressions by clashing two entirely opposite qualities such as darkness in contrast to happy aesthetics. According to Loschek (2009) crossing is one of the oldest ways of creating innovation, the new, or simply the ‘different’.

Vincent Gallo (Howard Stern Show 2004) has called Quentin Tarantino a ‘collage artist’. Martin margiela has claimed that ‘Fashion is a craft, a technical know-how and not, in our opinion, an art form’ (Frankel, S & Neophitou, S 1999), which in my opinion it is like saying that film is not an art form because Tarantino, amongst other directors and filmmakers, is a stylist and a collage artist.

‘Apart from fur, leather, rubber, and other so-called nonwovens, the substance of clothing - for which the collective term is material - is usually woven, that is it is a textile’ (Loschek 2009). Just like paint in painting, ‘fabric is the medium for the tailor, and the medium of clothing is thus its substance’ (Loschek 2009, p. 15). As Breward (2003, p. 63) argues, the physicality of clothing has however to a large extent ‘escaped analysis in recent appraisals of the fashion system’. What I think is interesting is that the materials and techniques used in creating fashion and clothing have remained quite the same since far back in history (cf. Hollander 1993; Breward 1995; Arts et al. 2009) despite its fundamental role in the enabling of its existence. Breward (2003, p. 63) further argues that the garments incorporation into consumption has transformed them to ‘temporary receptacles of floating meanings which historians and critics are far more likely to seek in the circumstances of their inception, manufacture, representation, or use than in the original object’. As a consequence the theory of dress has primarily been concerned with the study of dress from different aspects of culture and economy etc., which mismatches the theory of dress outside of dress in fashion theory building a similar relationship like the one between art and art history (Thornquist 2012, p. 11).
Fashion is utilized as a context where existing research from other fields is echoed, to 'shed light on different humanistic concepts and conditions' or being 'reduced to a tool or method for science' (cf. Thornquist 2012, p. 9). To some extent art too still serves one of its historical functions to comment on existing science, enriching research processes of other fields by for instance 'framing new agendas', 'designing unorthodox approaches', 'helping researchers to become aware of unrecognized perspectives' (Wilson 2010), highlighting and developing new alternative ways to 'problematicize' and 'communicate' (Hughes et al. 2011) findings etc. What if,

'Fashion would neither be an intrigue, nor a show, nor a scoop, nor a performance but an engaged, and at the same time, carefree experience, a research on form an matter, a medium that would be so efficient that it would need no other spokesman than itself' (Rachline 2008, p. 116-17).

Perhaps a step in this direction could be to set free 'clothing as applied art from the demand for application' (Loschek 2009), utilitarian goals and goals for profit as it is with art in some cases (cf. Wilson 2010, p. 12). If the art forms are freed, if science is freed, artist can for instance 'undertake to develop tools that help to realize specific artistic goals or satisfy intellectual curiosity' (Wilson 2010, p. 12). Wilson (2010) argues that artists can develop both existing and own research, develop existent or invent new technologies. I think it is of great relevance that we do not forget to develop the art forms, e.g. sculpture, painting or film etc., to deepen our understandings of what it is that we are doing, why we are doing so, as well as how we are doing it, instead of living on 'the fruits of research' (Wilson 2010, p. 16) from other fields.

To avoid drowning in revivals of the past and instead of utilizing fashion where we overlook its potential as an 'expressive language in it self' (Thornquist 2010, p. 7), I think it is important to recognize the art form as a 'science or knowledge in and for itself' (cf. Thornquist 2012, p. 9), as with art in general, to decrease the split between art and science. Through new studies in and through dress, of dress, techniques and methods we could develop the medium of dress for new aesthetic possibilities, expressions, models and understandings of dress and conceptual understandings which are essential for the survival of the field as well as for the 'development of knowledge at large' (cf. Thornquist 2012, p. 9-11). Instead of a science of art I think it is important that we engage in an art science (cf. Thornquist 2012).
4: BACKGROUND TO CURRENT DESIGN PROGRAM AND DEGREE WORK

My previous projects during the Master have been a continuation of previous work and my current Ma degree work is a kind of synthesis of these aspects of design that I have been working with for some time now.

Second year mid project: The work explores the relationship between body and dress through molding techniques in leather.
Third year degree work: Explores the development or trends and stereotypes.
5: DESIGN PROGRAM

The general and main goal of my design work is to explore new ways to manipulate existing materials as well as joining different materials in new combinations and finding new ways of joining. The purpose is to find new properties of existing materials and also to develop interesting combinations of materials with new features, functions and expressions in relation to body and form. The work is practice based and its intention is to let the physical experimentation play a central role in the research process (cf. Thornquist 2012; Landgren 2011; Koskinen et al. 2011; Binder et al. 2011; Hannula et al. 2005) for increased understanding, new types of methods, garments, materials and expressive possibilities.

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I have dealt with this In previous projects during the Master primarily through heating, bonding and laminating, using transfer printing techniques, pleating heat cabinet, heat gun, hot melt adhesives etc.

Issey Miyake is one example of a fashion designer that has achieved technical development through experimentation with new fibers and construction that has generated new types of garments and expressions in fashion, which for instance further also has challenged contemporary female body ideals (cf. Worsley 2011, p. 181).

In the first project I developed a new way to construct a shoe in a stiff woven sports fabric without any seams by utilizing the fabrics sublimation properties. The tool used was a heat gun and a shoe last.

In the second project I continued working with thermoplastic materials with an intention to explore new possibilities in conventional apparel textiles in relation to conventional garment construction were the material and technical experimentation went hand in hand with garment-construction and shape explorations, which moreover has looked the same for a long time throughout history (cf. Breward 2003; Hollander 1993; Loschek 2009). In this project I took advantage of the fabrics thermoplastic properties as well as their capacity to shrink when heated to over 200 degrees, similar to a shrink wrap technique but with fabric. Others that have worked with molding are designers such as Alexander McQueen who has created a variety of molded female torsos in different materials, such as leather and plastic (cf. Knox 2010). Another Designer who has molded torsos in plastic is Issey Miyake in his 1983 collection “Love and War”.
Example of sublimation through heat with heat gun (Authors images)

Examples with molding thermoplastic materials into shapes by heating it up with heat gun and stretching it over a shape (Authors images)

Examples of melted padding with iron and heat gun (Authors images)
Examples of stretched melted padding with iron and heat gun. Lines and prints used to clarify the technique the (Authors images)

Below are related works from different fields.

Alexander McQueen SS 2000/ FW 2007
(Knox 2010, p. 28 & 79)

Issey Miyake’s molded plastic bustier, from “Love and War”, 1983 (Smith 2006)

Thermoformed food tray (Runex n.d.)

Shrinkwrapping of helicopter with Flame heat gun
(BotMultichillT 2003)

Molded felt lamps (Grozdanic 2014)

Thermoformed chair
(Eumenes n.d.)

‘3D-TRPC made by thermoforming of deep draped multilayer fabric woven in hybrid yarn’ (3D Light Trans n.d.)

Headliners (Mistra-Autex AS n.d.)
In the third project I worked with bonding of materials creating relief structures, printing over and through layered materials and bonding materials in positions by letting hot melt adhesive melt between two layers of fabric while they are rolled on a fabric role, creating a swerving fabric with the intention to generate new forms and expression similar to how Issey Miyake has been working with materials in relation to form.
Lining fused with satin, which commonly is used in for instance gowns of different sorts. Shoulder pads are bonded to the material with a transparent plastic foil at random placements. Drape and behavior of the new material blend is explored through draping and placing the shoulder pads were they belong on the body. (Authors images)

Below are related works from different fields.

Experiments on Heat-Setting (Loy 2013)

Thermoforming with heat and pressure which distorts the material (foam-fabric) to a pre-defined shape by using thermo-adhesive films which bind together the different layers (Thermoforming n.d.)

Eugene Van Veldhoven 2002, metallic foil transfer print on cotton jacquard weave (Sarah et al. 2005, p. 78)

Mohair weave fused with a metallic transfer print by needlepunching (Sarah et al. 2005, p. 78)
6: FASHION AS COMMODITY AND TREND
Whether then new innovative or marginally different it serves as a driving force of consumerism and ‘should not necessarily be judged as a socially positive value, or at least it should certainly be evaluated critically’ (cf. Loschek 2009, p. 94).

Broadly speaking some people have a need to stand out, others have a need to blend in. The constant creation of ‘new’ looks and styles created by fashion is used as fuel in this, metaphorically speaking, cat and mouse game (cf. Bond 2014). A garments fashionability could be likened to a quality ‘whose absence leave a costume as lifeless as a corpse’ (Breward 2003, p. 64).

7: GENERAL TREND THEORIES
Trends come and go. Many times during our history humans have dressed up and looked the same. Styles have been changing more or less all the time and retrospectively seen one may even laugh at the way they looked in the past, even if we are behaving in the same way today.

Fashion design, (Jones 2005, p. 20)
When it comes to trends different kinds of categories are for example called fads, classic fashions and fashions and style features (Jones 2005, p. 49).

“Examples of fads: Gypsy tops, hot pants, bondage pants, wind pants, puff skirts, mens' polo-neck shirts, knitted ties, clogs, body piercings, bumbags, fishing hats, skirts worn over trousers, fluorescent colors” (Jones 2005, p. 49).


“Examples of recurrent fashions and style features: The trousers cuff, broad/narrow shoulders, belted waists, batwing sleeves, bows and frills, platform soles, cowboy boots, the beret, striped knitwear, capes, breeches, animal prints, florals, bias-cutting. Pink, turquoise and green” (Jones 2005, p. 49)
THE BUBBLE UP AND TRICKLE DOWN EFFECT
The bubble up and trickle down effect are two examples of how a trend could start.

The trickle down effect is when something is worn by high culture, for example movie- and pop-stars and gets adopted by those who associate with them. Eventually the trend reaches the general public and the low culture.

The bubble up effect is when a trend starts from the opposite side by the general public and the low culture and climbs up to the middle market that gives the trend a name. Eventually the trend is made in expensive versions and is sold in exclusive shops, and is very likely to be worn by the high culture.

FROM ACCEPTANCE TO OBSCOLESCENCE
Another general way of identifying a trend from beginning to end is the theory called "From acceptance to obsolescence" (Jones 2005, p. 52). This theory is a clear example of how a trend becomes mass-copied. A new look first appears on the runway. Then it reaches the fashion leaders and after that it is worn by the fashion-conscious, who are trendy and conscious of the trends thanks to the magazines etc. The trend then reaches the fashion followers (the general public), who talk about clothes importance more out of a general perspective, what one should wear. Buy this time the trend is no longer interesting to the consumers that are moving on to the next trend.
Another aspect of this occurrence is that the fashion-shows are instantly accessible at the internet during and after a show which enable companies such as H&M and Gina Tricot etc to pick up on the new trends which then can reach consumers after a few weeks, resulting in a ‘fast fashion’ (cf. Reinach 2005).

8: TREND FORECASTING METHODS
A garment, certain combination of garments or style, print or color can be trendy and un-trendy. Trends play a big part in what many of today’s fashion designers create, in what is consumed, taste and perception of garments (cf. Jones 2005) as well as interests, choice of inquiry and cultural development in general (cf. Spindler 2013).

Trends can for instance start at the street and get picked up by big fashion houses. Bloggers can create and participate in the dissemination of trends. Depending on where and who we are we pick up on different trends. There are for instance long termed macro-trends, and short termed micro-trends (Giertz-Mårtenson 2006). There are trends relevant for a small group of people, city, thread on Instagram, blog or genre etc. There can exist several trends at the same time on the street, in a group of people and the catwalk is good at mirroring this and the other way around.

Some brands are more trend oriented than others. One way for companies to find out what the trends for the coming season will be is with the help of for instance trend forecasters and market researches. Even though a lot of brands and designers take part in the same trends, shared by the same forecasters everyone has their own way of interpreting the material.

Trend forecasters and forecasting agencies to have their way of interpreting and communicating their findings, which according to Li Edelkoort is the only creative part in what a forecaster does, since their job is not about inventing a trend that does not already exist in society (Giertz-Mårtenson 2006, p. 33). Giertz-Mårtenson (2006, p. 28) argues that forecasting is about ’finding the seasons nerve’, finding the right zeitgeist, or ’finding what is smoldering’ as Margareta van den Bosch (Kellberg 2006) once expressed it.

What is recurrently stated amongst some leading forecasting agencies, e.g. Promostyl, Nelly Rodi, Peclers, Li Edelkoort and Cai Bond, is that they study sociocultural developments in society to give their clients a general picture of what signals that actually are floating around in society (cf. Promostyl 2014; Nelli Rodi 2014; Peclers 2014; Bond 2014; The business world's trend prophet 2008; Giertz-Mårtenson 2006).

Giertz-Mårtenson (2006) states in her report that the goal of the search is to map what is going on around us, in everything from fashion, entertainment, media, architecture, gardening, interior to food. Li Edelkoort mentions that fashion is not only a phenomenon in itself but a important element in everything regarding culture (Giertz-Mårtenson 2006; cf. Spindler 2013).

Cai Bond (Treijs 2007) states that most of the available trend monitoring and declarations in fashion magazines, blogs, trend sites, are shameful and have not even raison d'être. Giertz-Mårtenson (2006) also agrees in that fashion magazines etc. who turn to consumers should not be seen as real actors in the field. Cai Bond further mentions that it must exist an sociocultural root and knowledge regarding the sociocultural development as well as cultural, economical preconditions, political as well as historical expertise to understand the development of design, technology and the market to predict the future (Treijs 2007; Bond 2014).

The French company Nelly Rodi (2014) indicate that they monitor aesthetic signals and sociological information such as consumer attitudes in relation to the economic context, what the markets looks like and what makes them go forward, principal influences, emerging aesthetic trends as well as who the current talents are and what they do. The company cooperates with sociologists, philosophers, anthropologists, economists, semiologists, designers and trendsetters who monitor changes in society, 'formulate potential scenarios and write detailed analyses supported by research' (Nelly Rodi 2014). They assimilate and organize the first found signs, then formulate potential scenarios of the type and direction of future attitudes, behavior and innovation which in the end become their forecasting material.
Many of the fields practitioners agree in that intuition, feel and the gut-feelings also play a big role in finding signals, directions and trends in society and it is common that they seek within themselves (Giertz-Mårtenson 2006; ). They also agree in that searching is a constantly ongoing process where intuition is used as a tool in deciding the relevance in the information they daily face, were some things pass and other things remain. A number of practitioners, including Giertz-Mårtenson, believe that it may be an innate ability but that it could be trained as well. Giertz-Mårtenson (2006, p. 32) calls it 'trend hearing' which in Swedish means 'trendgehör'.

Li Edelkoort for instance mentions that she exercises her intuition as an athlete and that it has become stronger and stronger over the years (Giertz-Mårtenson 2006). She further says that she relies primarily on her intuition to guide her, that an idea sometimes just pops up in her mind and that she often continues to gather information around a subject without knowing she is doing research (Giertz-Mårtenson 2006, p. 26; The business world's trend prophet 2008). She travels half the year and uses awareness of the political climate and its developments as well as societal movements and changes as tools in her research (Rohwedder 2009; The business world's trend prophet n.d.). She further mentions that,

“I observe and interpret people's behavior and moods and note down what I see. I act as a catalyst for the spirit of the day and turn it into trends as early as possible.” (The business world's trend prophet n.d.)

Conclusions and summary

Trend forecasting agencies also have agents spread around the planet that monitor different channels in different contexts and media, from for instance street styles to food and bathroom interiors but there is a difference between scouts and analysts (Giertz-Mårtenson 2006). The scout registers and reports what currently is, similar to a journalist. The user of such information buys himself a confirmation on the trend markets daily data, of what is floating around, a summary from a fashion-week and its highlights or the hottest brands at the moment etc. If one is looking for an explanation for how and why the fashion looks as it does and were it is heading one should turn to analysts who according to Giertz-Mårtenson (2006) uses their 'trend hearing' and sociocultural research to catch signals and the zeitgeist. The analyst digs deep into lifestyles and society to find tendencies and readable patterns. Intuition plays a big role in the analyst’s work and she wants to understand what is going on in order to be able to know and catch which directions society and its individuals are taking. These patterns then get analyzed and transformed to a inspiring interpretation and knowledge which prepare for the future (Giertz-Mårtenson 2006, p. 47).

9: COMMERCIAL FASHION AND ITS INSPIRATION

What is happening in the industry amongst trend-oriented brands is a jumping from one trend/trends to the other, which they materialize and showcase in and through their collections (cf. e.g style.com; nowfashion.com). Despite all different brands with their own signatures and interpretations of what's trendy, the outcome of trend-oriented fashion-brands is often relatively homogeneous when it comes to physical, technical as well as methodological aspects (cf. Loschek 2009; Style.com SS15). A common occurrence during a fashion week season is that the majority of all trend oriented brands display variations on the same trends. Since there mostly often exist several trends at the same time another common occurrence is to have several trends in the one and same collection and outfit. The way that they are materialized in and through their collections differs from brand to brand, but the difference is subtle and it is quite rare with for example new types of garments, textiles or ways of joining inspiration.

Methods used when joining inspiration, such as for example different kinds of trends, are usually collage methods or diffuse in-the-mind-clashings, so to speak, where one is inspired by different things and synthesize them into something that has a little bit of each (cf Loschek 2009).

An example of this could for instance be Riccardo Tisci for Givenchy who often works in this kind of way. He says that the inspiration for the resort 2010 collection generally is about North Africa, Morocco, Algeria, arab-elegance, baroque, metallic like gold chains, masculine, chic, Michael Jackson, Axl Rose, David Bowie, young and street as well as elegant and couture (Givenchy Resort 2010; Mays Powell 2009; Exclusive Interview with Riccardo Tisci for Givenchy 2009). Other collections by Tisci were the mixing is clear is for example in the Givenchy AW13/14 and SS15 collection.
Nicolas Ghesquiere (2014) is another example were he in an interview describes his inspiration for the AW14/15 collection for Louis Vuitton. He says that he approaches Louis Vuitton like a wardrobe and that the silhouette was about a ‘sense of melange, of mixing things’. He wanted the collection to be effortless, beautiful, easy to grab and wear, contemporary, authentic but also functional and innovative.

Raf Simons for Christian Dior in the SS15 collection has been working in the same methodological manner and mentions in an interview that,

“...very abstract, like the first outcomes. I think they are like simple modern looks and there was a suggestion of the past by adding a certain fabric. Further on in the show it is also very much linked to how things were constructed in the past”. In this collection we even injected a lot of things that have nothing to do with Christian Dior, like the skater-pant or an easy sweater for example, to just have a bit more juxtaposition of garments that can have very different kinds of aesthetics, but I also think that is how women these days are dressing themselves” (Simons 2014).

In Blanks (2014) review of The Christian Dior SS15 collection he believes

‘Finding the future in the far past—it’s a challenge that would engage an artist in any arena. But addressing that challenge in everyday clothes produced a new poetry...Simons simply chose to ride the time machine a little further back. He paired his gilet with Bermuda shorts’.

The collection expressed a clinical white futuristic aesthetic (looking very much like the futurism in the 60's) which had gotten “infected” (Blanks 2014). It included 18th and 22nd century references like floral jacquard, sprigged florals, chintz, cotton smock, broidery anglaise, 'bed shirts in some highwayman's fantasy' in 'a wicked combination of the virginal and the salacious' (Blanks 2014). It also referenced an 18th century court coat, Christian Dior's original Bar silhouette, pale shapely linen coats, highwayman garments and satin linen gilets and tank tops, all which Simons played with in a fastidious and minimal manner.

Other important aspects of how the effect was created was by the futuristic soundtrack and the set that looked like the bedroom in the end of the movie 2001, A Space Odyssey by Kubrick (Blanks 2014), located in the Louvre's Cour Carrée in an almost invisible mirror-tent, perfectly reflecting its surroundings. I think it is interesting how this collection is a outcome of a styling and revival of the past, but almost fools you in its strikingly fresh expression as if it is something newer than it actually is.
For the season Spring 2015 Ready-to-Wear there were a few obvious trends that were showcased amongst a majority of brands. Some big trends were denim, patchwork, checked fabrics, army influences with related garments and details such as pockets and colors. Another big trend was 70's influenced, from hippie to 70's jet-set with related garments, cuts and proportions, bell bottoms, flowery prints, embroideries, lace, suede, fringes etc. A common accessory this season was a archetypical gold/silver chain in scaled alternatives and colors.

In Chanel SS15 by Karl Lagerfeld some the above mentioned trends were showcased in a sequential manner throughout the collection with an addition of the brands and designers signature.


Kenzo SS15 showcased minimalistic 70's influenced garments, such as wide bellbottoms, a form of lace were the pattern consisted of letters spelling Kenzo in a continuous pattern and fabrics with cutouts made with a laser-cutter in layers, sometimes in a bonding with an unexpected fabric. A lot of brands had created lace-fabrics with their own patterns instead of using ready made lace. Marc Jacobs SS15 was obviously inspired of army garments and literally copy pasted archetypical army garments and selected trendy related details that in some of the looks were scaled in size and unexpectedly placed. The collection also contained some small flower-embroiderries on some of the pieces. Christoph Lemaire's women's- and men's-collections for SS15 contained some of the seasons trends, garments, fabrics and prints, such as the hiking jacket, with a touch of his own signature aesthetics. Leonard SS15 had designed suspender pants made in a denim-patchwork with flower prints among other similar items made in the same methodological manner. Céline SS15 was too strongly influenced by the seventies. Alberta Ferretti SS15 demonstrated lace dresses that were strongly influenced by the 70's together with vests and bags in suede with fringes and braids as well as other garments with flower and fringe applications. Stella McCartney SS15 showed some 70's influenced styles in a fastidious and minimally composed manner such as for instance a flared top and pants with upscaled lace details. Viktor & Rolf SS15, Nina Ricci SS15 and Cacharel SS15 showcased flower printed dresses and garments. Walter Van Beirendonck SS15 men's for instance included a bomber-jacket clashed with a type of tailcoat/morning coat in a third unexpected fabric as well as slightly redesigned kimonos etc. Matthew Williamson SS15 and for instance Giambattista Valli SS15 had created strongly 70's influenced garments such as bellbottoms, flared tops and dresses and sets with a touch of jet-set or safari as well as lots of flowery prints. Alexander Wang Pre-Fall 15 hade done some clashes of two different garments, such as a Army jacket to a skirt, Bomber-jacket with a army-jacket with square-pockets or a pair of suit trousers with a tailored coat. Maison Martin Margiela Menswear Spring 2015 and Artisanal Fall 2011 are two other examples of collections were deconstruction/reconstruction and clashing of garments with accessories.
Maison Martin Margiela Menswear (Fall 2014) and Artisanal (Fall 2011) are two examples of collections where the Maison has worked with deconstruction/reconstruction of garments and bags. It is very much a joining, clashing of deconstructed of garments with accessories where the shape and construction of the garment dominates the form of the new garment, dealing more with sewing up an existing garment in the material of cut up bags or just using the details for aesthetic purposes.

In the Alexander Wang (Pre-Fall 2015) collection it is more about merging two garments in a less obvious way that the previous examples. The joining of different garments or making of one garment with the color and details of another in a distorted way (the green skirt) seems to be a kind of reconstruction-morph. For the rest of the styles it looks more as a copy pasting of details and references from one garment to another where the initial garments shape is retained.

In the Walter Van Beirendonck Menswear (Spring 2015) collection there was sense of mixing things. In the left image the garment looks like a clash between a bomber jacket and some kind of tailcoat/morning coat.
Other brands such as Alberta Ferretti SS15, Sacai SS15, Junya Watanabe AW13, Rodarte SS15 etc. have joined several trends into the one and same garment in a simple and obvious collage-like manner (cf. Loschek 2009) with the brands and designers' signature added.

Alberta Ferretti SS15 showcased for instance a pair of bell-bottoms where the top of the pants are made in denim, the middle in a lace fabric with flower motives designed by the company and the end of the pants in a transparent fabric among other similar things in the same methodological manner. Sacai SS15 showcased e.g. army coats with details from other types of trendy garment with an addition of cutouts in lace. She also designed a lace-fabric out of an archetypical checked fabric with embroidered cutouts in order to create her own lace, among other similar items created in the same manner. Junya Watanabe Fall 11 and 13 and as well as Rodarte SS15 also used collaging or 'sampling' (Loschek 2009) as method in an obvious way were different garment types and details as well as fabrics were mixed.

**Conclusions**

The common denominator between the above mentioned brands seems to be that they are busy with the endeavor of developing fresh contemporary expressions through unexpected or trendy clashes of garments, details, fabrics and influences. Collage- and 'sampling'-methods (cf. Loschek 2009) are commonly used by trend-oriented fashion houses, as well as non-trend-oriented houses, with new trends (often revivals of the past) and inspiration as fuel each season were the combination of inspiration that is that is being clashed is what is new and not the way it is done. Therefore see a relevance in investigating how inspiration could be joined in a new methodological and technical manner in order to develop new types of garments and expressions.
Intertwined garments in an direct and simple manner (Comme des Garçons Fall 2006)

Joining different garments through demonstrations and placing parts of one garment on another, printed as well as physical references such as buttons and a rough relief (Comme des Garçons Fall 2009)

Two silhouettes in the one and same garment (Comme des Garçons Fall 2012)

Shoe details on bag and Thermoformed structure on the dress (Alexander Wang SS 15)
10: JOINING OF DIFFERENT INSPIRATIONS

Other more technical ways that artists and designers have worked with joining of different references compared to the above mentioned are through prints that fade from one motive to another, materials that fade from one to the other by e.g. a felting technique or by coating, bonding, embossing or melding different materials.

Alexander McQueen, Mary Katrantzou and Maurits Cornelis Escher are examples of artists that have worked with different print motives that fade/transform from the one to the other (see images below)

Jean Paul Gaultier SS 2000, Shaun Samson AW 2011 and Alexander Wang have both worked with fades from one material to another (see images below). In Alexander Wangs collections for Fall 2011 / Fall 2014 felting and stitching techniques have been used for creating fades between two materials. ‘Although the applications may be new, felt and felting techniques are almost as old as… well, almost as old as sheep’ (Van Veldhoven, E n.d.). The textile designer Eugene Van Veldhoven has combined traditional and modern techniques to create interesting felt applications as motifs on coated materials, felted solocone, handpainted cotton, lasercut and transferred onto cotton tulle and Combining coatings and relief effects etc.
Alexander Wang and Stomatex LTD are examples of work that has worked with thermoformed structures (see images below). I find these techniques interesting because one fabric can be changed and new structures added, giving one material new aesthetic possibilities and is therefore an interesting alternative when it comes to joining different kinds of garments and qualities into something new.

Mary Katranzou SS15, Chanel AW 14, Alexander Wang AW 14, MM6 Fall 2014 and Maison Martin Margiela AW 15 are designers that have melded different materials. Chanel AW 14 have printed over pleated fabric both with a color print and a black latex print. Mary Katranzou SS15 have joined layers of different lace in to the one and same fabric. Alexander Wang AW 14 has bonded a knit with leather on top, creating a relief. Maison Martin Margiela AW 15 have put one fabric on top of some of the garments details, creating a relief of buttons. MM6 Fall 2014 have coated a fabric so that the details underneath are made visible similar to the SS 2003 collection, were 1980’s shoes were worn under lycra tights and outlined in charcoal (Maison Martin Margiela 2009, p. 303).
Xiao Li SS 14 / AW 14 and Balenciaga Fall 2014 have both been working with knits coated with latex. Bethan Jones has in her MA Textiles 2014 been working with process of combining two materials to create new ones. According to me there is still great potentials in techniques such as for instance laminating, how far can one go? Eugène Van Veldhoven is a textile designer that has been working with laminating of wool and other materials into interesting hybrids. In the example below glass pearls are laminated to the surface of the woolen tweed but what if the glass beads were not glued on the fabric but instead put between the laminate and the fabric? What is the potential in laminating different fabrics and things together to create new materials, functions and expressions? Or what about joining more than just two or three different materials and references into something new? I believe there are still great discoveries to be made if one twists and turns these interesting techniques and tries slight new angles and approaches on how to use them.
Another technique that I see a great potential in when it comes to joining different things but that has not been developed that much in and through fashion design is the vacuum technique. It is broadly used in different professions with different purposes. I see a connection between the vacuum technique and the thermoforming/heat press. Examples of designers that have worked with it in different ways are Maison Martin Margiela SS 2011, Iris Van Herpen AW 14, Chanel AW 2014 and Marieke van Geffen 2014 (see images below).

3D Sublimation Vacuum Heat Transfer (Dongguan Shenghua Sublimation Printing Machine Equipment Co., Ltd. n.d.)

Vacuum Frame Press with silicone membrane. Typical applications are: ‘pressing veneers on flat and curved surfaces, bonding aluminum sheets to foam insulation, application of plastic laminates to countertops, production of veneered table tops, manufacturing parts for musical instruments, laminating curved chair backs over a form, manufacturing silicone heaters, manufacturing solar panels, thermoforming plastics, prosthetics, autoclave operations and sublimation processes’ (Vacuum Laminating Technology Inc. n.d.)
11: COMPUTER SOFTWARES, 2D AND 3D MORPHING

Computational morphing techniques in relation to how form has been dealt with in a fashion context, when joining different garments, interests me because it deals with the melding of different 2D and 3D shapes into new while the techniques and methods used by fashion designers are more based on rough clashes of items as in the above examples (cf. Comme des Garçons; Junya Watanabe; Rodarte etc.). In some cases computational morphing has the ability to calculate/ animate the in between shape between two or three shapes, were the formula of is written by the programmer, meaning that there perhaps is no universal correct in between shape of two objects.

In computational terms this is usually called morphing, interpolation, shape tweening, blending and warping of shapes etc.

Some popular 3D animation and 3D design softwares are for instance 3D Studio Max, Inventor, Houdini, Maya and Blender etc. The current state of morphing 3D shapes in the available computer softwares at the market is that it is not yet possible to morph two objects in a automatic way in a automatic process, neither objects of similar or different typology. What is possible with today’s technology is to make up the in between shapes by your self or morph between two objects with similar typology where you also have to decide which points of the two objects you want to meet each other in the process. This is time-consuming and requires a lot of pre knowledge. There is research being done in the topic but its fruits are not yet available for a broader mass, e.g. the work of Abgottspon (2011) which deals with the integration of FRep modelling functionality based on a Maya plugin into Houdini and its node-based environment.

2D morphing can be classified in two categories, image-based and geometric-based approaches (Sompagdee, n.d.). When it comes to image-based 2D morphing there are some mainstream softwares, for example Morpheus Photo Morpher and FantaMorph, which basically work by raising and lowering the opacity of two images while at the same time stretch and shrink the images so that selected points meet in the in between images. Therefore images with similar typology work the best in these kinds of morphs, such as different faces or a human face with a animal face etc. Morphing of images or details that are to different does simply not turn out successful, credible or even strange for that matter.

When it comes to geometric-based approaches Adobe Flash is one available 2D animation software that generates good geometric in between shapes and compared to 3D morphing or 2D image-based morphing it is not as time consuming. The drawbacks are that it is only an abstract outline that is being morphed, similar to the outline in 2D-flat-sketch production data that commonly is used in the fashion-industry.

Work that has been done in fashion when it comes to assisting morphing process in computer softwares is for instance by Johan Nordberg (2012). He to simulated 2D morphs in Adobe Flash and his focus was on the morphed definition and of garment through morphed silhouettes and reference, discussed on the body. He also developed some models were depth was added to the silhouettes in another Sketch-Up 3D software which then were extruded and made in to a full scale warble pieces (cf. Nordberg 2012).

The notion of 3D-scanning a garment in to a computer software is nothing new. A 3D morph, 3D shape or any kind of shape, could easily be converted to a polygon mesh that consist of triangles, as opposed to pixels in 2D imagery, which then easily could be flattened to a 2D pattern that can be printed or laser cut and later rebuilt. This is commonly done in for instance product design when making fast prototypes as well as finished design. Examples are the wolf sweatshirt or the 3D paper sculptures by Bert Simons (cf. Akcauli & Kocyigit n.d.; Simons 2007) which are created in the described manner. In Simons work this is done by mapping a human head in the software Blender and then printing the polygon patterns on paper (Simons 2007).
This algorithm juxtaposes and mixes parts of different chairs/objects creating new combinations. ‘3D Topology-varying shape blending’ (Alhashim et al. 2014)

Juxtaposing and mixing of parts creating new combinations (Xie et al. 2014)

Maya based FRep modeling functionality integrated into Houdini (Abgottspon 2011).
Regenerative Morphing (Shechtman et al. 2010)

(FantaMorf 2010)

Analog metamorphosis made with dough (Englehart 2011)

Morph simulated in 3D Studio Max (thepixelhive 2010)

(Lee et al. 1999)

(Simons 2007)
'Shape Tween' between a jacket and a skirt silhouette, animated in Adobe Flash (Nordberg 2012)

Hair Interpolation for Portrait Morphing (Weng et al. 2013)

As-Rigid-As-Possible Distance Field Metamorphosis (Weng & Chai et al. 2013)
3D data is turned into 2D sewing patterns (Akcauli & Kocyigit n.d.)

‘Shape Tween’ and color mix animation, (Adobe Flash)

(Parus 2005)

(Turk & O’Brien 1999)
AIM:
This work explores new ways of joining inspiration, such as different kinds of trends, through processes of morphing and melding different trendy garments and materials, for new methods, garment types, materials and expressions.
13: METHOD, GENERAL REVIEW

As Koskinen et al. (2011, p. 48) mentions ‘a successful constructive program participates in public discourse and interprets society rather than acts as a legislator’. The ‘research object’ (Hannula et al. 2005) is based on a common stagnant methodological occurrence in the field of fashion and textile design, computer graphics as well as music and film etc (cf, Loschek). It interprets as well as develops a new way of dealing with the manner of joining inspiration and takes stand against how clashing and morphing has been done and presents new ways of doing so. More precisely it deals with a way of bringing together a variety of different types of garments and materials in new ways and/or combinations. I believe it is important to link ones work to what has been done (cf. Hannula et al. 2005; Koskinen et al. 2011) and present it so that others can recognize it. I believe that there is a moderate openness to the design program in relation to the aim of this work, that it is both precise and open at the same time (cf. Brandt & Binder 2007; Redström 2011; Koskinen et al. 2011; Hannula et al. 2005) were the background theory and state of the art is used as fuel for the designerly experiments and ones quest to go beyond the current state of the art, similar to the work of Niederer’s (2004). This research is practice and experiment based (Koskinen et al. 2011) and contributes with new methods, garments, materials and expressions.

Rough overview of the methodological main steps

- Trend seminars
- Material blending experiments with trendy materials
- Shape blends with the garments relating to each material experiment
- Merge of material and shape, where the material and toile serves as starting point

Step one: Trend seminars

The first part has been to participate in the well known available trend seminars here in the north for the presentation of the coming trends for SS16, as well as taking part of WGSN’s material, like many trend oriented brands do. The forecasting agencies I visited were Trend Union by Li Edelkoort, Moderådet and Color house. The point has been to use trends as a basis for what I chose to morph so that my work deals with the same inspiration/trends as the companies which methodology my work takes a stand on, in order to make the my work as much a product of the zeitgeist as theirs. I believe that it adds to the work because the comparison and discussion of it in relation to the field will perhaps be perceived as more contemporary and convincing, which I believe is an important aspect (cf. Hannula et al. 2005). A worst case scenario for a work is if it presents something new and developmental but is perceived as the opposite. I believe that trends could assist in this aspect, because trends are important in the constantly moving context of trend-oriented fashion which jumps from one trend to the other, were different ongoing trends commonly are being joined into the same outfit/garment as mentioned earlier.
Step two: Material blending experiments with trendy materials
The second part in ‘bringing forth’ (cf. Hannula et al. 2005) is to perform experiments with materials based on trends from the trend seminars using techniques such as vacuum heat forming, laminating, coating, bonding different materials and material elements and printing, based on my previous research, state of the art and what suited the materials at hand the best. My intention has been to join different materials quite direct and rough, which logically also lead to the above mentioned techniques. This point of this step is to explore materials and techniques in various combinations, in relation to each other, to find interesting combinations through physical experimentation. This stage as most others, is based on letting learning by doing physical tryouts and reflecting on the outcome guide the future steps in the process (cf. Redström 2011; Binder et al. 2011; Koskinen et al 2011; Hannula et al 2005; Jones 1992; Cross 2007; Schön 1991). When a variety of experiments had been performed all experiments were reflected upon. The ones with according to me the strongest material, technical and aesthetic properties and which best complemented each other aesthetically, technically and conceptually were chosen and put aside. Other weaker experiments were combined or developed, and new experiments were generated through the ideas generated through the process. This circle of experiment, evaluation, selection, further experimentation was repeated until a sufficient amount of successful experiments were generated that eventually became the foundation for the next step in the developmental process (see examples below).

First collection and selection

Second selection, and so the process continues back and forth until a sufficient amount and quality is generated

Step three: Blends of garment silhouettes
Each material in the previous experiments is related to a garment. The new materials as result of all experiments are consist of two to more materials/garments. This next step is about blending those garments that relate to the new materials I found interesting and chose to continue with after a selection as mentioned in previous step.
Garment silhouettes are drawn in Adobe Illustrator and morphed in Adobe Flash. Playing with different ways of placing shape hints in Adobe Flash in order to simulate interesting in-between shapes in relation to each other through quick sketch full scale body experiments (see examples below).

A greater part of the shape discovery takes place outside the software in relation to body and also in relation to each other as shapes representing a blend of different garments and materials.
Step four: Synthesis of material with chosen related shape

At this stage the new materials created during the experimentation are combined with the new generated silhouette. The generated materials and shapes are then looked at in relation to each other through a line up, to create a quick overview and to see how they complement each other and if some qualities perhaps are repeated, missing or could be accentuated for an interesting dynamic and different kinds of qualities.
Step five: Materialisation of chosen shape/shapes
Notes are taken and kept in mind when developing the shapes in full scale experiments, through projections and toiles in materials with similar drape and qualities as the new developed materials they are based on, looking at form and drape qualities in relation to fit and each other. The line up is changed in accordance with insights. Main details, such as e.g. zippers or pockets, are chosen after clarity and added approximately where they should be in accordance with the garments distortions into the new shape, but if that does not work they are placed at different spots in relation to each other and the shape of the garment, in the full scale toiles, to learn what works and does not work.
Step six: Synthesis
The new material and form come together. The qualities of the material, such as how it drapes, are considered while working with it in full scale, with the initial sketch and form generated in previous step as starting point, help and direction. Being attentive during the process for noticing tendencies and developments, such as e.g. noticing when and where the generated form from the previous step does not work together with the new material, making adjustments and modifications for a meeting that provides both the material and the shape justice.

Results

These two lineups, both physical toiles and sketches, have been a base, hint and preview to relate to as starting points for the next step.
14: DEVELOPMENT

Previous project, main steps & conclusions
In the previous project I developed a way to join garment shapes, (with starting point in Adobe Flash). At that point I focused on how different garment shapes and details could get joined and not so much on the material aspects.

The reason for assisting the morphing/blending of garments with the chosen ‘research tool’ (Hannula et al. 2005) Adobe Flash is because it is a quick and stimulating sketching tool in relation to above mentioned alternatives and because this topic has not been addressed this way before. I had in mind to work with 3D-morphing but chose not to continue it because it is time consuming and limited as already mentioned. Even if there were available softwares which could calculate the in between shapes of different objects, the algorithm would still be written by someone and do to much of the work, excluding myself from the process. My intention is to invent my own way of dealing with it instead of propagating an already existing and therefor Adobe Flash is a good alternative because one controls the morphing by deciding which points of each outline one wants to meet, how and which direction the morphing process takes. A greater part of the shape discovery took place outside the software in relation to body through projections and toiles.

15: MORPHING SILHOUETTES IN ADOBE FLASH, GENERAL REVIEW
Flat-sketches (silhouettes) of garments are drawn in Adobe Illustrator and import them to Adobe Flash where silhouettes/outlines are morphed to new in between shapes, which in the software is called shape twines. It is possible to sketch/ control the morph by placing shape hints on the points you want to meet and also which way the first outline transforms into the other (see examples below). It is also possible to stop the animation at any point and to continue to morph the morph with a third or a fourth garment and so on. But that is not something that the software offers as a function, so I have to do it analogously outside Adobe Flash, by taking a print screen of the stopped animation, draw a new flats-ketch in Adobe Illustrator and then create an entirely new morph in Adobe Flash.

The software works at a abstract level and without my imagination of what is happening it is hard to see what is going on. I am using this software as a sketching tool, since it does things that one could do by hand but which would take much more time and because it is accurate and random at the same time, stimulating while at the same time leaving a lot open. This could bee seen as a tool that unfolds knowledge which guide the research (Hannula et al. 2005). The following example images display different general ways of morphing that I have discovered through trial and error in the software. One way is to let the software act on its own. Another is to use few shape hints, to decide if one wants to create a symmetrical or spin in the morph. You can use several shape hints, the more shape hints the more control and the possible combinations are infinite (see images below).
No shape hints, the software acts on its own.

Three shape hints, symmetrical morph.

Two shape hints, non symmetrical morph.
Experiment with pockets. What are the in between shapes and placements?

Four shape hints, clockwise twisted morph.
16: DEVELOPMENT, PART ONE
The development in previous course was all about how to join different garment shapes and details. The flowing images display examples of garments generated through morphing silhouettes in Adobe Flash and one example (nr 2) with details morphed in a second morphing software (Fanta Morph 5), but that I do not use any more because details of garments do not have as big part any more. The generated silhouette morphs are materialized through projection and full scale experimentation with fit and construction.

Example 1
Bomber jacket + 70's jeans with creases. 50% Bomber/50% Pants
3 shape hints (Adobe Flash)

Morphing the pockets of the two garments.
Flat-sketch of the generated morph with imagined details, sketched in illustrator with an addition of the morphed pockets generated through the same process as the silhouette.

Projection as part in the materialisation.

Result
Example 2
Bomber jacket + creased bell bottoms. 50% Bomber/50% Pant
Simulated in both Adobe Flash (4 shape hints) and Fantamorph, creating the same morph in both softwares. The example simulated in Fantamorph morphs the details and materials to a limited but helpful extent.
Experiment 3
Bomber jacket + creased bell bottoms. 40%Pant/60% Bomber
2 shape hints (Adobe Flash)
Example 4
Bomber jacket + creased bell bottoms. 30% Bomber/70% Pant
3 shape hints (Adobe Flash)
This project developed in a direction with focus on new interactions between details. Below is an example of an edited version, where the sleeve-cuffs have been removed in order to bring focus to the interaction between the creases from the pants and ribbon from the jacket, where the tension in the ribbon results in bent creases.
17: DEVELOPMENT, PART TWO
When the degree work started this development lead to a continuation of the aspect of new interactions between details of different garments and also in a more material based direction.

I tried to develop the morph between bomber-bell bottoms in a nylon fabric and with a clearer bend of the creases.

With this experiment completed I concluded that the white fabric did not work as well as I initially thought it would together with the shape (fabric based on one of the biggest trends for SS16, parachute nylon). I also got a feeling that something was missing overall, and that it was had to do with development at the material aspects of joining.

The next three experiments were the ones standing next in line at my to do list. My focus in the choice of garments for the coming morph was based on what types of trendy garments (based on the trends for SS16) that could be interesting to merge, looking mainly at forms and aesthetic contrasts. The next experiment therefore became an attempt to work more with the merge of the materials and was a morph between a 1950’s ball gown in silk and lace + a hooded sports jacket.

First morph I did was with a hoodie and a ball gown. Here I tried one shape hint to see what tendencies these two shapes when it comes to morphing in Adobe Flash. The experiment showed that they lean towards a kind of twist which I had not been working with that much until now, because my focus had been in symmetrical morphs and there fore I went for it.
The first previous experiment with one shape hint gave a hint at a twist so I decided to really try to create a twist by spinning the shape hints, making the points from the first garment spin in order to meet the points in the second garment.

I continued doing morphs until I had enough satisfied shapes and planned to start with one of the latest twisted morphs due to their twisted nature which I thought was a new and fun direction in relation to the symmetrical morphs I had done in my previous work.

At this point I had started to think about how to blend materials. My thought were going like this: the thought of joining a hoodie and a ball gown did not seem that convincing because I did not see how to join cotton jersey and silk into an interesting new combination except for fusing them, and if you fuse silk with cotton jersey it is hard to see what is under which leaves me to work with the details of the two garments, such as the belly pocket from the hoodie, bust details from the gown etc. This was what I saw at that present moment and therefore decided to change the hoodie to a hooded sports jacket.
Some ideas regarding material and detail mixes which seemed more promising than to join hoddie details and a balgown were details such as taped seams, coating, zippers and drag strings etc.

I thereafter set off to try some experiments with coating and seam tape on silk and lace, which are common materials used in combination in 1950’s ball gowns.

Classical combination of materials in 1950’s ball gowns

The first experiment was to coate the silk

The first experiment was to coat the silk with colored coating, increasing the color intensity to see what happens when you tweak the expression of silk into something more synthetic. The coating used is the same as in the above experiment but turned matte when adding the pigment color. Perhaps another color type would not make it matte.
The third experiment was an investigation in how two materials together would look. In the experiment above I therefore fused silk with neoprene.

In the fourth experiment I tried to tape seams in the silk fabric in order to investigate the aesthetic different combinations.

As a result of the above experiments I lastly got the cross-fertilized idea of creating a new kind of sports tape, lace tape

After these completed experiments I decided to let the impressions of the experiments to be processed during continuing with the next garment experiment in line.
The next experiment was a morph between a bicycle-body-suit and a perfecto biker jacket. My conclusion was that the shape was successful but not the material merge which resulted in a transfer printed spandex material with a vacuum shaped pocket from the biker jacket. I did what I could with the materials given.

Morph of a bicycle bodysuit and a Perfecto biker jacket in Adobe Flash were one was selected

Sketches made in Photoshop of a merging of details and materials with the selected morph. Prints follow the directions that the garments being morphed have been twisted in to each other. One was eventually selected for materialisation due to an idea to create a relief of garment details through the spandex material.
Transfer print on spandex

Working with scale and placement of the details from the biker jacket on the sporty spandex fabric. The pocket shape (carbord with the shape of a biker jacket pocket) is heat melted and glued in to the spandex from the backside so that it keeps its shape.

Instead of sewing this material in the morphed shape directly I got the idea of Trying to randomly drape with the fabric to get to know its drape and qualities. Conclusion: it works but another relief detail would add to the material
I therefore sewed a zipper underneath the spandex so that the structure of the zipper creates a relief on the front side.

The zipper added to the material. These are further experiments with how the material drapes. While working on full scale dummy I generated these more relaxed and direct ways of applying the morphed shapes and materials on body. The material is not cut clean, creating a subtle discussion between the original fabric and the applied print. This gave me the idea that this way of discussing the techniques used in the material experiments against a background. This also made me think that perhaps I did not have to work as directly with the shape method of morphing garment shapes in Adobe Flash.

The last experiment was what I had planned from the beginning, to materialize the generated shape from Adobe Flash and which has undergone processes of sketching in the computer.
The next experiment was a morph between a camouflage shirt and sequin gown. In this experiment the camouflage transformed into sequins through a fade from camouflage print to physical sequins. When trying the print in a sketch with simple forms I thought that it looked good and got the idea that perhaps it would be good to try both a morph and a simpler dress variant because the materials strong expression and ability to stand for its own, similar as in the previous experiment with the random drapes in the spandex material. I tried something easier when it comes to the form of the garment, by simply clashing the shape of the gown with the silhouette of the sleeves from the shirt.

By placing the print in front of the body I got the idea of a simpler shape for this material.
Until this point my focus lied on how different garment shapes and details could get joined but it eventually lead to shortcomings when it comes the material aspects of finding interesting combinations of materials. I had been focusing on what types of garments that could be interesting to merge, based on their forms (potential in Adobe Flash) and contrasts in their expressions. This turned out to be problematic because a contrast in expression does not mean that it works when it comes to merging of materials.

My main conclusion after making these three last experiments was that I can not continue in this order, of first choosing garments after their potential in becoming interesting morphed shapes and then hoping that their materials will go well together in a material experiment fusion.
18: METHODOLOGICAL TURNAROUND, MATERIAL EXPERIMENTS

Due to the previous insight I decided that I had to experiment quite boldly with merging different materials in different ways in order to develop and find interesting combinations, instead of starting with shape and leaving the material aspect to chance.

I went to the first best fabric store and bought several different kinds of fabrics based on the trends for SS16. The next thing I did was to boldly experiment and mix them with each other by using coating, melting, fusing and vacuum bonding materials.

For the experimentation I prepared myself with hot melt adhesive glue, prefabricated laminate hot melt coating (Lamitex), transfer prints, flock and some metallic transfer foil. The chosen supplies were what I could think of as relevant tools when it comes to techniques that make a direct fusion of materials possible through melting, gluing, which is what I have been doing in my previous projects and have a developed ‘know-how’ (Schön 1991) for doing, and which I find fun, relevant and interesting.

I started off by just melting on some Lamitex and bonding fabrics, systematically trying as many possible combinations as possible while at the same time learning something new on the way, letting intuition, spontaneity and unexpected feedback from the experimentation guide the next step. This went on in a few different rounds and directions, with reflection during, in between and afterwords.
untreated embroidered floral fabric

Lamitex on embroidered floral fabric

Transparent fabric on embroidered floral fabric in order to print on it and still making the florals visible

Metallic foil print on embroidered floral fabric

The same embroidered floral fabric, forgotten a bit too long in the transfer printer, turning it into gold

Foil transfer print on embroidered floral fabric

Flock and black foil transfer print on embroidered floral fabric

Transfer print on embroidered floral fabric

Transfer print on transparent fabric

Flock transfer print on lace, creating a flock-lace

Lace fused in between silk and Lamitex for new expressions and ways of putting together the common fabric blend

Spandex fused with paper creating a stiff and sleek expression

Spandex on aran knit, fused in the transfer printer with hot adhesive glue

Flock and foil print on lace
Flower fabric with transfer print

Fiberglass nonwoven material fused with thin sports fabric

Transfer print on faux fur

Lamitex on faux fur

Foil print on striped fabric

Foil print on striped fabric

Lamitex on flower embroidered silk

Lamitex on flower embroidered silk
Lamitex on another faux fur. Found a little florescent orange fabric piece lying around which I thought was an interesting combination of materials and colors. 150°C in the transfer printer.

Sequins in between Lamitex and faux fur.

Foil print on another faux fur.

Printed lamitex on faux fur.

Foil print on knit.

Sequins in between Lamitex and cotton camouflage.
After this a new phase begun in the experimentation, with focus on relief structures
This unexpected relief effect on the backside of the fabric caught my interest. The next experiments are based on the shrink effect of the Lamitex and its tendencies to create a relief on the backside when gluing thing in between it and the fabric.

In this experiment I chose a thinner sports fabric in order to make the relief effect clearer. In between the layers are cut out flowers from a lace fabric. Temperature: 200 C

In this experiment I used less heat in order to see if it was possible to reduce the wrinkles and how that would look, resulting in a neater expression. Temperature: 150 C
In this experiment I tested a temperature of 180°C.

These are the same experiment but with another thicker sports fabric, 200°C.

These are same experiments but with spandex and 150°C.

At this stage I got an insight regarding a question that had started to interest me, which was how and if there was another way of creating clearer relief structures? In the transfer press everything becomes so flat.
I thought about this unsuccessful flat experiment which is a spandex fused on top of a woolen aran knit, and got a sudden idea of trying to capture a clear structure from the knit with the thin sports fabric with the help of vacuum.

These are my first vacuum experiments, done on a vacuum iron steam table, with hot melt adhesive in between the layers. The woolen knit to the left is vacuumed with the thin sports fabric. The knit to the right is vacuumed with a silver spandex.

Here I gathered the material a bit before adding the vacuum, in order to get the fabric further down into the knit because the fabric does not have any stretch. This results in a warm sweater with wind resistant qualities, just as a shell jacket but where layer two and three are joined instead of being separate, in a new way, with a new aesthetic.
Polyester rib jersey (sport fabric, thermal underwear), a porous thin knit material (protection layer for Gore-tex membranes) with hot melt adhesive in between the layers, creating a reinforcement. Flower vacuumed in to the fabric by putting cardboard flowers underneath the jersey, laying on a vacuum table with hot melt adhesive and heat gun. The air gets sucked through the jersey, making it useless when it comes to vacuuming. The problem got solved by using a Gore-tex-membrane on top of it all, which breaths but is airtight and withstands high temperatures, making it perfect for putting on top of the not airtight materials, making it possible to suck out the air.

Spandex vacuumed in to flower shape by putting cardboard flowers underneath two layers of spandex with hot melt adhesive in between, laying on a vacuum table and using heat gun to melt the adhesive.

A pre fused Gore-tex-membrane with a black thin knitted fabric (used as shell material in e.g. shell jackets) and a thin fleece material with hot adhesive in between, vacuumed in to flower shape by putting cardboard flowers underneath the two layers, laying on a vacuum table and using heat gun to melt the adhesive. This is a common combination of materials in the sports industry and therefore could be successfully applied in that and nearby contexts.
Two nylon sports fabrics with hot melt adhesive in between, glued in to shape through vacuum and heat gun.

Nylon sports fabric and cotton weave with hot melt adhesive in between. Lace flowers glued in between the layers through vacuum and heat gun.

Stretch denim jersey. Two layers with hot melt adhesive in between, vacuumed in shape by putting cardboard underneath the layers, laying on a vacuum table and using heat gun to melt the adhesive.

Woolen aran knit with a sports membrane, similar to Gore-tex, vacuumed and glued in to the knitted structure by vacuum and using heat gun to melt the porous adhesive. This results in a warm sweater with wind and water resistant qualities, just as a shell jacket but were layer two and 3 are joined instead of being separate, in a new way, with a new aesthetic.

Two nylon sports fabrics with hot melt adhesive in between, glued in to shape through vacuum and heat gun.

Nylon sports fabric and cotton weave with hot melt adhesive in between. Lace flowers glued in between the layers through vacuum and heat gun.
Nylon sports fabric and cotton weave with hot melt adhesive in between. Cotton crocheted network glued in between the layers through vacuum and heat gun.

The same materials as in the experiment to the left but were the lace structure underneath the sports fabric is much clearer. The materials are joined with vacuum and heat gun.

Wool felt, hot melt adhesive and cotton jersey, vacuumed in to flower shape by putting cardboard flowers underneath the layers, laying on a vacuum table and using heat gun to melt the adhesive.

Two layers of thin spandex

One layer of fabric, heated in to shape by melting it while being vacuumed on top of a cardboard flower, as a alternative to embossing techniques
Gabardine, dense hot melt adhesive film and spandex, vacuumed in to flower shape by putting cardboard flowers underneath two layers, laying on a vacuum table and using heat gun to melt the adhesive. This resulted in the adhesive being melted were heated, creating a clear interesting discussion of the technique by chance.

Leaf-copper made into a material by cluing plastic film on top of it.

Got the idea of reinventing the sequin when seeing the leaf-copper laying near a denim in a matching shade, by printing foil on to denim and cutting circle.

Reinvention of the sequin by printing foil or plastic film on to denim and cutting a flower or circle, trying different materials, colors and shades.
Reinvention of the sequin by printing foil on to denim and cutting a flower or circle.

Found a reflex tape and put some of it on my desk. Later the same day I saw it laying close to a woolen fabric and suddenly got the idea of reinventing the pinstripe.

Transfer printed flower fabric with tartan print, cutting the print after its motive, resulting in a print on print effect with an interesting color blend and fade between two different references.
Development of new expressions in sports tape through experiments with golden and silver glitter.
After the last experiments I felt satisfied and sorted the experiments, hanging them on my desk barrier so that I could look at them, in order to see how they relate and perhaps work together. When looking at them like this I felt that I almost had too much different things going on, but decided to compare them and see how they relate to each other by studying them in a lineup manner and in relation to body.
Once again I used a systematic method when creating lineups relating to body and a fashion context by cutting and pasting the fabrics in front of a mannequin in Adobe Photoshop, systematically trying as many possible combinations as possible while at the same time learning something new on the way, letting intuition, spontaneity and unexpected feedback from the experimentation guide the next step, but also letting go of judgments until I had worked my self through them all.
Of all these experiments I chose a couple and because they each had something different of something very similar when it comes to technique, without being repetitive.
These were the ones I initially chose that I thought had a strong expression and something different but still something similar when it comes to joining different references, in relation to each other. After having looked at it for a while I thought of the sport tape experiments and that it could be an interesting aspect to add to the line up. Therefore I did the following sketches.
Out or these I found some being complemented in a good way and other not. The following line up updated with the development.

At this moment I suddenly got the idea of adding something else to the variety of technical examples in the line up, a new material and technique. I boldly looked at the trends for SS16 that I had gathered and chose two that, I thought might have some potential in terms of material fusion, from the trends below that I thought did not already have an appearance in the line up above.
These are the ones I chose that I thought could be interesting to join due to the thinness of the silk from the night dress and the details and roughness from the jacket.

I made a series of sketches to stimulate ideas, because at this moment I was at home and thought I could prepare for the experiments I would do the day after with denim and silk and actually developed some good ideas.

Of the experiments I chose one and placed it in the line up to see how it worked with the other examples.
After this I thought that I had a good base for the collection bus that some of the experiments were a bit too simple and needed further development, so I looked at the other experiments that I had not chosen and gathered some of the elements that I thought could be applied to the examples in the lineup and I also looked at the trends for SS16 that I had not used yet and got some cross fertilized ideas that resulted in these sketches.

In the experiments I had successfully printed on Lamitex and therefore added a print

In crochet garments from the 70’s it is common with flower motives, and that how I got the idea or transforming the net into flowers by just placing it like that before the vacuum. I also added a reflex tape line because the orange wind fabric made me think of a wind trousers with reflex tape around the legs and a dog with a reflex vest which therefor makes this and the fur example a good match and which I wanted to get in to the collection somehow, if not in one example perhaps through two that co-exist.

One of the trends for SS16 was patches, messages, smileys and emojis and I thought that some of the examples could need a message. The fur looks like a roadkill and I do not exactly know how but this made me think of the text on cigarette boxes, “smoking kills”
When I looked at the trends for SS16 I noticed that the kimono also is made out of silk and that it has prints and belts that I thought this outfit could benefit from.

In the reinvention of the pinstripe, I got an idea to repeat the same idea as in the vacuumed crochet net above.

Repeat of the same idea as in the vacuumed crochet net above.

With an addition of a bicycle motive I made for the discarded biker jacket + bicycle body suit experiment earlier in the process.
Here I got the idea to join a lot of trends instead to fade between two references. The prints are paisley, sailor stripes, Swedish camouflage, Aztec print and flower print. In relation to the prints that fade in to each other I found a more clear and direct expression in the last examples, based on a overlay of the different prints, playing with opacity.
This example felt a bit too similar to the vacuumed knit and crochet net. Therefore, I thought that a print was a logical way to liven up this example. The healthy food trend felt as a good input when it comes to print instead of printing another garment reference such as e.g. Aztec print. And this idea of printing healthy food gave me the idea of vacuuming shapes of fruit silhouettes instead of the overused flowers in the line up.

This is the line up I ended up with after this session of reediting the examples.

At this stage in the development I thought that I had an interesting combination of experiments. The examples could keep the shapes they have at this stage but I decided to now backtrack what kind of garments that I had in the material combinations in order to generate some morphed forms.

Nr 1 = Aztec poncho, 90’s flower dress, sailor striped T-shirt, paisley scarf and camouflage jacket.
Nr 2 = Jeans jacket, night dress and kimono
Nr 3 = Aran knitter sweater and sports jacket
Nr 4 = Woolen pin-stripe bell-bottoms and a sports jacket
Nr 5 = Fur jacket, embroidered sequin gown and surfing wet-suit
Nr 6 = Wind trousers and long flared 70’s crochet dress
Nr 7 = Sequin gown, denim jeans and aztec poncho
Nr 8 = Healthy food trend and sports garment fabric

When generating shape in Adobe Flash I chose to morph the dress with the camouflage jacket. Of all the generated morphs I chose the 50%, which I then morphed with the poncho, with a hint of that the fringes could generate some fun effect. As already mentioned I discovered two fundamental ways of creating morphs in Adobe Flash, symmetrical and spined. I chose to continue with the spin because I thought it was more fun.
Of these experiments I chose to continue with the 30%. At this stage I stopped morphing because the generated shape is already unrecognizable in relation to the three garments it is a product of. This one was easy to chose because I had no other shape to relate to which changed as the shapes for each example got generated.
Nr 2 = Jeans jacket, night dress and kimono. This shape was generated in the same manner in the previous example. I chose the 35% morph because of its in between qualities and continued to morph it with a jeans jacket. When trying to morph the chosen shape with the jeans jacket I could not generate any better shape than the first one so I took one step back and continued with the one I chose from the night dress kimono morph
Nr 3 = Aran knitter sweater and sports jacket. Here I struggled a bit more with the generation of shape.
Of the above experiments I chose a 50% morph from the last experiment session because it had a bit of both garments and because I could imagine the details from both garment getting morphed in an interesting way.
Nr 4 = Woolen pin stripe bell bottoms and a sports jacket, out of these generated morph I chose the 45%, which I then imagined how the details of the jacket could have transformed.
Nr 5 = Fur jacket, embroidered sequin gown and surfing wet-suit. Of the generated morphs I chose one that I had something fun and different in relation to the chosen shapes for the other garments in the line up.
Nr 6 = Wind trousers and long flared 70’s crochet dress. I chose the one I did because it had a movement in it that appealed to me, which I later ended up trying to accentuate.
Nr 7 = Sequin gown, denim jeans and aztec poncho. Of all the experiments I chose three, even though there were a lot of funny shapes to continue with. I continued to morph it with an Aztec poncho, because the effect of the fringe ended up funny in the first experiment.
Of all the experiments below I chose one, even though there were a lot of funny shapes to continue with.
When looking at the line up I concluded that the shape nr 6 and 7 were too similar and went back too look at the other shapes I generated. I also tried some different color because the red felt too heavy and because it was not one of the trends for SS16.
The last one got chosen due to its shape and color in relation to the line up.

Regarding nr 8 thought that the line up needed a simple shape as contrast to the others.

When adding a last example to the line up and discussion, I looked at the left overs of what i had done. When I saw these examples they felt right in relation to the line up because they were scaled down in color and details, while the others in the line up are quite the opposite, but possesses and expresses a directness and clarity in expressing the main idea of this project.
Now I had a starting point for both the physical shape development and material development. When it comes to the scale the sketches are good indicators at what I have been aiming at for a clear and naive expression. Since the material is a fundament in this project I developed the materials so I could be sure that they would work.

For the material to example nr 1 I just fused together the different fabrics used in the overlay print of the example and concluded that it was a successful experiment so far.

For the material to example nr 2 I started with looking at raw denim.
I made tests with a denim seam and buttons, in the different sorts of denim and fused silk on top to study the effects. My idea seemed to work but the tests become very stiff.
There for I tried a softer denim and that had a better tone than the others in relation to the line up. I tried sewing a denim seam in the softer denim, the seam did not pop as much as in the thicker denims. I Therefore decided to experiment with how to make it pop better so that it has a clear expression when being fused with the silk. I tried different interlinings in a variety of thicknesses.

The first experiment was unsuccessful because it was too thick for the machine to handle.

In the second experiment I therefore made a test with a thinner lining and it was unsuccessful because it was too thin. It did not make any difference compared to how it looked without the lining.

Thicker lining did not work because it was too thick.

Here I used a thick lining for the front seam and a thinner for the under seam and it worked but did not have a original backside, which I think is important if the seam is going to be visible in the garment.

I therefore used the same lining since it worked but tried to cut it clean after sewing it together but it did leave leftovers.

In this experiment I cut the lining before sewing it together which turned out successful.
In this experiment the denim is fused the digital-printed silk intended for this experiment. After it being fused I roughly coated it, but the coating spread all over the material. I concluded that I would cover the spots I do not want to get coated in the next experiment.

Since I had worn spots in mind I tried to grind the fabric with sandpaper but the coating was in the way, making it hard to reach the print.

In the following experiment I made a new sample without coating. When using sandpaper on the untreated silk it worked better.
For the material to example nr 3 I had it figured out when it comes to the technique but not how to get aran and cable knit in the right size.
I started by knitting samples at electronic Stoll knitting machine.

I tried different ways of twisting and skewing the aran and cable and developed a new way of knitting this type of knit, but concluded that I would go for a straight aran and cable knit but just make it bigger in scale for a clearer and more direct expression.

I tried different materials and concluded that the silver material suited this experiment the best in creating a clear expression through its reflective surface.
For the material to example nr 4 I decided to coat it with a shiny transparent coating. I got the idea from the sports jacket in the morph, the other is pinstripe bell bottoms.

While coating the fabric I got the idea to do it rough and thick, in order to make it more of a application.
For a clearer reference to sport I made these tests with different ways of using water sealed zipper and chose the last ones due to its simpleness.
For the material to example nr 5, which is a mix of a Fur jacket, embroidered sequin gown and surfing wetsuit, I developed a new material out of the sample and the sketch. Instead of using the prefabricated embroidered sequin fabric I interpreted the size and expression in the sketch and generated a scaled embroidery with sequins made out overhead plastic joined with golden vinyl. And for the printed message “smoking kills” I generated a alternative way (see images below).

I chose yarn in relation to the fur but when I made these tests I concluded that they looked a bit dull. There for I added shiny lurex yarns to the composition.
With an addition of lurex yarns

For choosing vinyl I tried leaf copper and two different golden vinyls. Of the two golden vinyls one melted in the transfer press while the other stayed the same. Of these experiments I chose the golden vinyl that did not melt.

For the letter print I tried to print with transfer print on the Lamitex laminate, which worked well on the Lamitex but not as good on the fur. Therefor I tested a transparent vinyl which worked well so I choose to continue with that one instead of the transfer print which I anyhow work with in other examples in the lineup.
Test with transparent vinyl on top and underneath the lamitex.

Final test which works well. In relation to the material sample that served as a base for this example I chose not to continue with the melted fur, even though it had a strong expression, for a clearer discussion.

For the material to example nr 6 I struggled with finding a material in the right color and quality. The orange one I used in the first experiments was too transparent I thought, so I searched and tried several other materials but came back to the first one in the end because I did not find any better alternative.
After having looked at different ropes tested in a vacuum test with the fabrics intended for this example I choose the 10 mm cotton rope due to its light weight, drape and clarity.
Of the two above experiments in scale I chose the second smaller one due to how the material stretches over the net when vacuuming.
Of all the above vacuum tests I chose to continue with four which I made in the intended way, with adhesive and a backside layer to keep it all in place.
Of all the above vacuum tests I chose to continue with one, which was the material in the initial experiment but that I thought was too transparent. But when using a white rope with a white backside material it worked well. The transparency could on the other hand add to the discussion but I thought that the non-transparent had a stronger and more direct expression than the transparent ones. The black and the silver ones are successful too but in relation to the line I chose orange so that there is no repetition of the silver material or a shiny surface effect.

This is the chosen material with an addition of the reflex tape which had a unexpected and satisfactory effect.
Material to example nr 7

The above experiments are tests in color intensity and melting. In the experiments I have worked with transfer printed Lamitex on denim with scaled sequin in between. The print in the first experiments are to clear. The sequin in the last experiments are to melted. Therefore I chose the experiment in the middle, where the sequins are preserved and where the print is moderately transparent.

Shiny ice blue vinyl created through bonding two different vinyls, one silver and one ice blue transparent vinyl, which then got glued on 0,04 mm plexi-plastic and lasercut to a scaled sequin.
Desk barrier updated
21: DEVELOPMENT OF PHYSICAL GARMENT SHAPE IN RELATION TO BODY
When I had all the materials figured a logic step was to developed physical tests of the shapes in the line up to learn if and how they worked and also to set and test the scale of prints, sequin size and embroidery size etc.

Example nr 1

Derived to size through projection

The tryout ended up being to broad in the hem so I modified it.

I wanted to see how it could look with details added from the garments included in the morph and constructed waist darts after how I imagined they had changed during the morph. At that moment I thought this did not work out due to the distortion of the silhouette, perhaps I was a bit fixated by the original sketch.
Once again I made a flat but a bit bigger version because I thought that this one was better than the previous. Any how I concluded that it could have bigger thorns and be a bit looser in fit since the material was quite thick.

Broader and modified, a bit bigger thorns and shorter edge.
Experiment nr 2

For this example I proceed in the same manner as in the previous experiment, first by projecting a shape to an approximately right size and taking the development from there.

I tried the shape on body and concluded that it perhaps was a bit too big.

This is the smaller one but it is too small with no good drape.
I therefore looked at the first one again but and found out that it had some good qualities and angles creating a downward expression. I chose to continue with this one.
Example nr 3

Deciding scale through projection on body.

Imagining details and seams.
Out of the above experiments in scale and way of wearing the morph I choose the biggest one in scale due to the thickness of the vacuumed material and due to its loose and relaxed fit in comparison to some of the other experiments that were to small.
Example nr 4

The scale is a bit to big but I decided to develop the shape further on a live model.
Example 5

Test on body

Developing the form more three-dimensionally.

Conclusion, the shape is to vague in relation to the line up. Something had to happen more to the upper right of the garment.
I therefore made a series of sketching experiments and continued testing the new shape in full scale.

I tested the paper pattern in front of the body and concluded that it could benefit from having a higher leg.

As result I corrected the shape but thought it was not enough.

As result I corrected the shape even more but this was still not enough.

This shape is therefore a modification of the previous with a higher leg.
This is the full scale toile of the previous and I think that it is going in the right direction and also that the sleeve could become a big higher and more exaggerated in relation to the lineup. I also saw that I have to do something about the flatness.

Here i therefore made a new test and continued to adjust the proportions and height of the leg.

Here i therefore made a new test and continued to adjust the proportions and height of the leg. When looking at this one I concluded that it was to wide at the feet and in order to accentuate the shape on the upper part the lower part had to become smaller.
Here I tried it on in another way and concluded that this perhaps could be an alternative to the initial idea of how to wear it. I also concluded that the sleeve could become a bit bigger and also smaller in the lower part.

Bigger sleeve

Even bigger
This is how it ended up after the final change and at this point I was satisfied with it.
Experiment nr 6

Tried it on body and concluded that the direction in shape did not work as good in the toile as in the sketch.
Because of the previous toile I edited the sketch and developed a new shape with an accentuation of what for me the original sketched was a hint towards.

Experiment 7

Same procedure as in the previous examples.
Toile. Works well. Will continue to make the material and garment.
Example nr 9

Toile. Works quite well. The only thing that is missing is the flower fabric.
FITTING
Now that I had generated a majority of the shapes I saw a point in trying them out on a size 36 model in a somewhat right height, and also in order to be able to edit them in relation to each other.

Conclusion: Fit and proportions are to small in the first one but ok in the last one (grey), but in relation to the others in the line up something more has to happen in the upper left.

Example nr 1
Example nr 2

Conclusion: The fit is ok but hangs to high

Conclusion: The fit is ok but still hangs to high

Conclusion: The fit is ok and here the garment hangs in an fun way and works in relation to the other examples in the line up. For the final garment I will raise the part of the chest so that it works as a dress and no T-shirt is needed.
In images above I just edited the fit of it so that the one leg would be tight and short and the bigger and with the right proportions on the blob to the right, which is a leftover from a sleeve.

Conclusion: The pants are good in length but a bit to high in the waist. Fix the area around the crotch, perhaps adding a crotch seam which will generate a better more conscious intention behind the fit.
Conclusion: The shape and fit are ok but it is hard to walk in it. Therefore I tried it with one leg out through one of the holes and that worked. I also tried a slit just to see how it behaved but the down part became wider and took focus from the upper part of the shape. I also do not see a point in having a slit when there other of wearing it that works.
Example 6

The first shape looked like this on body, being straight and loose.

The second shape looked like this on body.

The third shape is the same shape but a bit wider which gives it a better drape and fit than previous example which in comparison now looks a bit small. Conclusion: The shape has kind of the right fit but in relation to the lineup there are too many examples covering the shoulders.
A new version was easily generated as a result of previous insight. Conclusion: This is the shape I will continue with and relate to when working in the real material, and perhaps also continue to edit it when it comes to the transformation from sculpture to garment, as with the change of the sleeve in the image below and what it does to the view of the garment. Where does the border go? I will save those thoughts for the development in the real material.
Example nr 7

The scale of it is ok in relation to the body. I added darts both in the front and the back in order to make it a more fitted shape and less flat.

Conclusion: The shape is ok as base for the final improvisation in the real material were slices, cuts and print will be added.
Example 1

Out of all the experiments I chose to continue with the last one due to its fit and scale. But in relation to the lineup I thought that something was missing on the upper left, shape wise, so I exaggerated the thorns there.

Before fusing the print with the multi bonded material I discovered that it had shrunken in the wash and thus becoming too short. But since it looked good and adds to the discussion I see no problem with it, rather the opposite.

If this sort of element is needed when the other garments in the lineup are done I will continue the development of this example so that the expression of application and clash becomes even clearer.
In full scale it became to big and stiff and flat as a cardboard, making it unwearable. The length of it also became a problem now that the material was stiffer and thicker. I therefore concluded to make the material thinner and shorter, by ripping off some layers of the multi layered material.

When sewing it back together I also took away the blob to the upper left because it did not turn out successful.
In order to add shape to it and get away from the flatness I came to think of a detail from the original dress in the morph which had a lacing in the back.
Preliminary result. Saving the separation of layers and edges for a later occasion when more of the garments in the line up are done.
Added darts in the back to add some further three-dimensionality. When it comes to the zigzag outline of the garment I think that it takes focus from the print and material. I also think that the material discussion is not clear enough. In order to solve the problems I cut the spikes away and separated the layers of fabric in the lower part of the garment.
Example 2

The front was to low, therefore I made it higher.

Randomly placed buttons and denim-seams. The material is denim fused with silk.

Sanded a bit on the surface of the silk so that the denim will be more visible for a clearer discussion, expression and because there is a logic in working with frictions since it is one of the main details of a denim garment I chose as reference from it, among the buttons and seams.
The shape and garment did not behave as I planned. The blob on the right hip was intended to become a drape but it did not due to the materials stiffness. It also looked to neat in relation to the other garments in the line up and from a distance the sanded spots on the fabric were not clear at all.

I therefore sanded the material even more so that the denim under the silk got visible.
Since the blob on the right hip did not become a drape, an idea was to tie it down with the straps and fasten them in the buttons that were randomly placed on the material as a reference to the denim jacket.
Example 3

After this tryout I concluded that the reference to a sports jacket could be much clearer and that the knitted structure could be coarser for a clearer expression.

Therefore I added seam-tape, a pocket and a drawstring to the sports jacket.
Coarser patchwork with different knitted structures.
Example 4

I corrected in accordance with the insights during the fitting and also tried to edit the construction in relation to how it collapses.
When the shape was done I played with placements of zippers because it looked good in the sketch and in relation to the line up.
This is a toile of the fit.

Conclusion: Continue making the garment.

When about to cut the pattern pieces in the fabric I noticed that the wool was not coated on some places which gave me the idea to use it as a background and way of discussing what I have done in this example. Therefore I cut the hem of the leg as close to the edge as possible.
The seams are taped just as a sports garment. I intentionally left the tape hanging in the end of some of the seams in order to add to the discussion and clarity of the experiment.
Improvisation with reflex tape/ pin stripe turning into flowers in an all around manner instead of the traditional way of first weaving or printing a striped fabric and then turning it into a garment, with an eventual pattern matching.
When looking at it now it has a rough and worked expression, much darker than the one in the sketch, which I find pleasing and strong. It will be interesting to see what happens when the zippers are added. If the garment looks better like this, in itself and in relation to the line up, which is quite happy in its color and could use some contrast, then maybe there is a point in keeping it like this. But I want to find out by trying the zippers.
The zippers added something and also took away something. If it turns out that a black trouser with no zippers is better and adds more to the line up than this one, a compromise could be to change the zippers to black ones. But this remains to be seen as the other garments are materialized (see images below).
To get the right scale of the embroidery I worked with projection in relation to the generated toile shape of the garment and the scale in the sketch.

Here the projected, scaled and somewhat twisted image become a pattern.

Which the got embroidered on organsa in accordance with the original embroidery.
Test of scale and placement of the text. I chose the left one because the text was easier to read (smoking kills)
Because the left part of the garment took focus away from the other more important side, I cut it away in order to add focus on what is happening on the right side of the garment.

A logical intervention was to make the garment close fitted on the one side, with the reference to a dress since the morph includes a sequined ball gown, fur-jacket and wet-suit.
Both legs in the “dress-hole”.
One leg out through the lower wet-suit hole.
One leg out through the upper wet-suit hole.
Developed the stripes in relation to the shape on body which then were made with reflex-tape that I bent by heating it up.
Of all the possible ways I tried to work with the net and transforming it to a flower pattern I choose the last example in the series because it had a strong expression and conscious expression.
I thought that it looked quite nice with the excess fabric from the vacuum process hanging outside the garment shape and decided to keep it in the garment.

In relation to the other garments I thought that this one could benefit from being neater since there is a lot of non hemmed edges and because I discovered that the excess fabric takes focus away from the otherwise sharp shape.
Without shoes
With shoes
Posing in accordance with the garment.
Experiment nr 7

Test in scale different scales of the sequins in relation to the size of the garment.

This did not turn out as good as I planned. The Aztec print is to unclear. The conclusion is to make a scaled up version of a sequin material with a clearer print on the laminate.

I tried two different sizes of sequins and concluded that the bigger one was better in relation to the other garments in the line up.
Tryout of new arrangement and placement of sequins, scale-up of sequin fabric.

Tryout of the prints opacity. I choose the 70% because the 100% took over too much and less than 70% become unclear.

When I started to apply the printed laminate with a hot iron I realized that the sequins became soft and got the idea of making the laminated part molded after the torso.
Fringes from the poncho were added. When looking at the straight line where the sequins are cut of I thought that the dress could get a stronger expression if the whole lower hem was cut straight of.
Example nr 8

The size of the print looks good. I chose to tape diagonally over the piece because it felt like something was missing when it comes to the expression of the fabric and print alone in relation to the rest of the line up.

Did not have enough fabric to make an whole back piece so I had to patch the last bits I had left. Since I used sports tape with silver glitter melted in to it on the front piece I chose to tape the seams in the same way on the back.

The initial idea was to have pineapples in cross section vacuumed as a relief pattern, but a while after this tryout was made I got the idea to make the print in to a relief structure that correlates with the print. The image above shows the cardboard donut with sprinkles that is placed underneath the fabric during the vacuum process. Two layers of rip stop fabric with hot melt glue in between exposed to heat while using vacuum.
The only remark I have on this garment so far is it’s length which is a bit too long.
Example nr 9

When I saw this tryout in full scale on body my conclusion was that the garment could perhaps benefit from an increased precision, fit and sharpness.

I therefore did new flowers in a double bonded spandex material that has a different drape than one single layer of spandex and did the thickness of the flowers thicker and sharper.
I chose to make the base in black neoprene due to its softness and sharpness. When having seen the base of the garment in this material in comparison to the first material I chose to continue with this one because I think that the shape worked better in this material.

The first tryout in the other material was entirely black and worked as a better complement to the white flower front than this black and gay material, I therefore painted the gray inside black.
When seeing the garment like this I got the idea of trying to highlighting or making the outline edge of the black base more worked and detailed, due to its rough assemblage.

Experiments with tape and glitter on neoprene in order to maybe be able to add something to the outfit.
Black tape is tried as a way of adding to the outfit.

Silver tape is tried as a way of adding.
Conclusion: that the black original edge without tape had a more direct expression. The latter tryouts with tape took focus away from the main point of the example and therefore I will not use any tape at the edges.
At the moment the white flowers are to some extent melted (the darker spots) and the flower at the top seems to be covered too much by the draping material, taking focus away from the main idea with the outfit.

Conclusion: make the flowers and fabric entirely white and cut away the excess material hanging over the flower at the top.
23: RESULT
Nr 1: Aztec poncho, 90’s flower dress, sailor striped T-shirt, paisley scarf and camouflage jacket

Print: all prints in see through layer upon layer from the above garments.

Materials: All the above materials fused.
Nr 2: Jeans jacket, night dress and kimono

Material: kimono-printed silk fused with denim. The material has been stressed in order to make the underlying material visible.
Nr 3: Aran knitted sweater and sports jacket

Ripstop fabric vacuumed on top of different knits

material before the vacuum process

Seam tape
Nr 4: Woolen pin-stripe bell-bottoms and a sports jacket

Coated wool with seam tape and reflex tape
Nr 5: Fur jacket, embroidered sequin gown and surfing wet-suit

Text: “Rökning dödar” (smoking kills)

Base layer: faux fur
Second layer: scaled flower embroidered sequin fabric
Third layer: transparent vinyl spelling smoking kills
Fourth layer: transparent laminate
Nr 6: Wind trousers, long flared 70’s crochet dress and net tank top

Base layer: white cotton fabric
Mid layer: net made out of 10mm rope
Top layer: orange wind resistant fabric
Nr 7: Sequin gown, denim jeans and aztec poncho

Base layer: tulle
Mid: up scaled sequins made of 0.3mm plexiplastic, laminated with a layer of silver vinyl, laminated with a third layer of transparent ice blue layer of vinyl.
Third layer: transfer printed laminate with Aztec print melted together with the sequins, which has been given shape through the heat in the melding process.

Scaled up sequinfabric
Transfer printed laminate
Fringes
Seam tape with glitter melted into it while being fused.

Nr 8: Healthy food trend and sports rip stop fabric.

Print of healthy food in 3-D relief structure. A cardboard version of the print is placed underneath two layers of rip stop fabric with hot melt glue in between and which is exposed to heat while using vacuum.
Nr 9: A scaled up figuration of a relief material experiment with two layers of fabric and one layer of hot melt glue in between which is given a relief structure.

By placing a cardboard shape underneath the layers of fabric on a vacuum table, sucking the material around the cardboard shapes while using a heat gun or steam iron to melt the hot melt glue in order to fixate the materials in the new structure.
24: THOUGHTS ON RESEARCH

In this work practice and reflection has gone hand in hand during the experimentation, investigation and development (Schön 1991; Cross 2007; Johns 1992; Landgren 2011; Koskinen et al. 2011; Binder et al. 2011; Hannula et al. 2005)

During the process insights have been gained by doing things and making prototypes, similar to how Keller Adriaan Ianus (Brandt & Binder 2007) and Joep Frens (Koskinen et al. 2011) have been developing their work, by making tryouts of ideas in order to find out if they make any sense, validate them and gain insights that are only accessible by actual trial and experimentation. What is clear in for instance Keller’s work is that the directions in his process were strongly influenced by the insights gained during experimentation similar to how my work has unfolded by trial, error and reflection. Other experimental designers are for instance Gareth Pugh who has developed skilled techniques in e.g. cutting details in delicate fabrics (cf. Pugh 2013) which could only be developed in one way, by trial and error. Another designer with a highly experimental approach is Carol Christian Poell (Arts et al. 2009) who together with his crew, consisting of tailors and craftsmen, develop highly technical and interesting items and by looking at the history of his work it is clear that there has been a lot of development since the beginning of his career.

‘Design is described as an act of metamorphing; to create the metamorphoses of the objects of design and to reflect on the effects of the changes is the core of design work’ (Binder et al. 2011, p. 79). Design is the core and prototyping at the centre of research (Koskinen et al. 2011). If I use imagination it is being used as a method (cf. Koskinen et al. 2011) in the parts of the process were it is necessary, such as during the abstract morphing/sketching in Adobe Flash as well as during the interpretation and physical experimentation. Reflection on what has been done as well as what is being done lies in the core of the work, because it would be an impossible task to develop knowledge that is tied to physical experimentation solely by passive observation and thinking (cf. Schön 1991; Cross 2007; Johns 1992; Johns 1979; Landgren 2011; Koskinen et al. 2011; Binder et al. 2011; Hannula et al. 2005). Just ass Dewey (Dewey, 2014) who argues against the separation of theory and practice, I agree in that doing lies in the core of the development of knowledge.

As both Koskinen et al. (2011) and Hannula et al. (2005) indicate, a designer needs to know how to make a concept work and methods are needed to transform the ideas into tryouts and experiments etc. and ‘progress happens when some piece of research adds new knowledge’ (Koskinen et al. 2011, p. 39).

As both Hannula et al. (2005) and Koskinen et al. (2011) mean, design research creates not only developed products or different aspects of its field such as e.g. user experience or social aspects of design, it can create knowledge about e.g. frameworks that designers make in order to create their design, approaches, processes, conceptual knowledge, theory, methods, methodology, new techniques, instruments, the product and the debates that are raised by it etc. It can also contribute with new aesthetic and expressive understandings in relation to concept, technique, material, shape and trends etc., as well as developments of new aesthetic and expressive possibilities (cf. Thornquist 2010), or any other aspect that is specific or relevant to an inquiry. An example of an aesthetic understanding could be to stay true to ones concept, to know and be able to distinguish between the expression given by the concept, as opposed to styling or applying another more preferred or e.g. trendy expression to it, a bit like painting over the concepts original expression with another. If one is not aware this could become a ‘fixation’ (cf. Jones 1992; Cross 2007), depriving the clarity and ability to develop a concept based on what it actually is. There are also major contributions that say a lot about human thinking, behavior, motivation etc. in relation to creative inquiries (Jones 1992; Cross 2007; Hannula et al 2005). Koskinen et al. (2011, p. 169) mentions that most constructive design researchers ‘want to improve thinking and understanding’ rather than making ‘discoveries, much like the humanities and the social sciences, where a new perspective or distinction can be an important contribution’. In addition to all that has been mentioned I also think it is important to know what one is doing and why. I agree with both Hannula et al. (2005) and Koskinen et al. (2011) that it is important that ones work follows and adds to existing scientific, artistic or technical developments as well as relates to existing contemporary and relevant developments in e.g. philosophy, sociology or economy etc. As already mentioned design research can contribute to many aspects of life and practice and I further think that one should be aware of those aspects, or as aware as possible, in order to know what one is doing and to be
able to develop a strong and fruitful research. I believe that we still have much to learn and as Koskinen et al. (2011) and Hannula et al. (2005) have mentioned there is no right way of doing research or science. Hannula et al. (2005) as an example offers some frames that I believe are essential and good to relate to such as already mentioned, making the starting point of the research clear, what has been done in ones field as well as other relevant fields, how, with what and why one studies something, to follow up and document important process in a way for others to be able to follow it and its important turns and reasons for those turns, and perhaps relate to and take part in how others have been working with in processes even though the topic may be another etc.

I think there is a point in doing what suits oneself, ones research and the common research community in the best way. To be able to do so I believe that one should and could be able to relate to the common ground. If one does not want to do research in a certain way, exclude something or add something there should be a reason and justification for, one should be able to argument in relation to what already is and how others have been working in a conscious and critical manner.

25: CONTEXT

The context I am aiming towards is a fashion context but since the topic of the work is a much broader one I do not see a fashion context as the only alternative. I think that the work should be able to speak for itself no matter what context it is showed in. But on the other hand I think that the end results could benefit from being shown in a fashion context rather than leaning towards an art like installation since there is an ease about how most of contemporary fashion is presented. I believe that the result could benefit from being on a model since I have a body and a fashion context in mind while creating, but it could as well be presented without models since the pieces contain the core of the work and the concept in it self could be applied in for instance the car or product design industries etc.

The fashion context is important and i want the work to be put in perspective to previously done fashion since it is a product and respond to it. I believe that it could gain by being shown and discussed in that same context because it is what i relate to when making decisions but also serving as a background to the work. I want the imagined audience to relate to it through the glasses of contemporary fashion since it is where I think it could gain, in relation to what already has been done and as a development of if. The ways I would prefer to show the work are therefore strongly related to how most of contemporary fashion is presented. Conceptually I think it could be discussed independently, how the idea, method and concept etc. Is developed, discussed and performed etc.

One way I see the work being presented is on a model/models on a catwalk with audience and documentation images, close up images and film since it is the common way of showing in the fashion-industry and in that sense it possesses a confirmed neutrality but were every move is a statement and will affect the work.

When a work is shown on a catwalk aspects such as location, appearance of the runway, choice of model/models, what they express and who they are, if they are famous perhaps they will over-shine the clothes ore they will lift them to a higher appreciation. Music, lightning, choreography as well as who the audience is etc. also play a big role in how the work is perceived and could bee used to steer the expression of it. Therefore I think it is important to be aware of these elements and use them with consideration. I would certainly like to experiment with these aspects and how they affect the work.

A example of a designer who's collection very much was a result of careful consideration of al these aspects is as earlier mentioned Raf Simons for Christian Dior SS15, were the execution of the garments in relation to the set of the show, lightning and music played a major role in the final expression. If one looks at photos from backstage, were the light was a bit more yellow and the set a bit more non exclusive, the clothes do not come close to what they expressed on the catwalk.
If the work should be demonstrated in a show I would prefer the location and lightning to be as neutral but bright as possible, to give the work much space without a third expression to over-shine it. If the catwalk context should have any preferred expression it leans toward a white, clean and airy feel to it, like in a big photo studio where everything is white and you barely can see the walls due to the size and whiteness of the space. An unwanted example could be if it is showcased in a hotel lobby, but maybe another time since I normally appreciate those kind of bad and low budget locations in contrast to conceptual piece of work.

Another aspect if showing the work on a catwalk is that it is easy to miss important details and perhaps the point of the work in the short duration of time that the styles are displayed or because of the movement. Therefore I think that a good image documentation that brings out the best in the work is a necessity. The aspect of application is a secondary one since the primary is the clarity and expression. But in a way they go hand in hand since the general doxa of the fashion context or ready-to-wear fashion is that it should be/look wearable to convince, perhaps not every single piece but some. I too believe that some outfits if taken to a conceptual and expressive climax, but perhaps not completely wearable, could add to the rest of the more wearable pieces in the collection if done in the right way. Examples of this could be Comme des Garçons Fall 2012 or Maison Martin Margiela Spring 2011, where there is a play between these aspects. But what is wearable and not is a question of context and

The same things applies in a photoshoot as on the catwalk. An example of a designer who occasionally uses lots of references that she adds as a contrast, something unexpected or enhancement of a sought after expression is Ann-Sofie Back.

Either I would do a plain documentation against a neutral background and light with no statement except
Editorial were the garments 70’s vibes are enhanced by the set which is very much 70 with its wood-paneled wall, art and pottery. ‘Edita Vilkevičiūte by Lachlan Bailey for WSJ Magazine’ (Tig Studio 2014)

letting the work speak for itself. Another way could be to address it in the same methodological and conceptual manner as the work (cf. Maison Martin Margiela). Another way I could think of is to use the image to enhance the concept, method or preferred expression by how and what is put in to the image, as often being the case in fashion editorials and look books. If I would steer the expression I would steer it towards something bright and neutral to let the work speak for itself.

It is common among stylists and designers to put a lot of extra styling in to the image and I think it could be a good idea if the work in itself does not reach a strong enough expression. If one thinks on all of today’s fashion and editorials with their striking expressions and all the competition amongst designers, it is no wonder that the styled aspect is as commonly used as it is.

What I prefer the most is to present the work in and through pictures due to the higher level of control in comparison to the catwalk. On a catwalk or show there are many aspects one can not control and therefore I think that a good image documentation that brings out the best in the work is a necessity. On the other hand a live show has aspects that a image can not contain, such as for instance spatial atmosphere.

Another way of showing the work could be in a exhibition, preferably with live models waking around in the exhibition/show as well as standing still like statues, so that a audience is able to look at the garments for a longer time than on the catwalk. Another aspect of showing the work in an installation is the possibility to demonstrate sides of the work or things that are relevant on one way or the other. Otherwise the same things applies in this way of showing as on the catwalk and photo-shoot. What is the expression of the context, model, light, music/no music etc..
What I have realized is that there is a slight problem with the way I have been working. To make a small material test and not the entire full-scale material before shape is generated is a detour, because you can not know the materials drape and qualities before you have it in front of you, leading to a development of a form that does not make justice to the material, neither the material to the form. But since the method was to generate shape in this manner I could not know if the garments, that were baked in to the one and same material, would have a potential in becoming something fun.

There are reasons though for why I have been working in this order, which has to do with time. To make an entire preparation for e.g. example nr 6 (vacuumed net and orange sports fabric) takes lot of time and if the material is destroyed in the trial it could bee hard to get more recourses. At the same time I really do realize that the forms I have created could be entirely wrong in the material intended for them and that the only way of actually finding out if the material works in a bigger scale is through testing it in a big scale. I think it is a pity that I came to this conclusion at the end of the project but for next time I will have his in mind. The funny thing is that my intention has been to develop material and form hand in hand, and I believe that I have done so, but it took more time than I thought it would, leaving less time to actually work and develop form and material and to learn by eventual mistakes and insights during the way and have time to redo and correct. I also realize that I perhaps have been ‘fixated’ (Cross 2007) with the generation of shape in Adobe Flash and that I could have related to the generation of form in a different way.

On the other hand, when looking at the result in relation to the state of the art and the aim, I do believe that the method is successful when it comes to the development of novel materials and garments, where material and garment in one way have developed hand in hand and eventually become one and were ideas and conclusions regarding the development have been generated and affected its directions along the way (Koskinen et al. 2011; Binder et al. 2011; Hannula et al. 2005).

If I would continue on this project I would work more directly with the material from the beginning and during the generation of form. I would also just like to continue working following paths that unfold along the way, to for instance continue to work and go further with relief prints like in example nr 8, or to continue playing with the level of application or to continue exploring the works expressive possibilities and variables. As I already stated I could never have come to the conclusions that I have if I had not gone all the way with my initial ideas, testing and reflecting upon them, and one can not know where the borders are before crossing them.
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