Dependent form
Finding form by using two shapes dependent on each other

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Abstract

The interest of this work is found in the potential ways of constructing garments and how form can be explored within that field. This work explores how one can use draping as a construction method applied on garments to change the traditional shape and to create new form and silhouettes.

The possibility to create form by using two depending components is the foundation and aim of this collection. It will embrace different qualities in materials and challenge traditional garments and the view on how we usually and suppose to wear these garments.

Garments are dependent mostly on the body of the wearer in first hand, one could say that this work challenges that order when the two pieces are developed being dependent on each other in first hand.

Through relationship of fastening and uniting materials I will explore the possibilities within form and volume and push the expression within the basic forms within a traditional wardrobe.

My aim is to further investigate the possibilities within womens wear by looking at material, color and silhouette through a deconstructed way of draping.

A collection of seven outfits is the result of this work. The outfits will challenge the field of construction and how we traditionally make garments. The shapes and expression will be based on the interaction between garments and the materials.

1.1 Keywords: Fashion design, Draping, Form, Construction, Wardrobe, Unite,
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2. Introduction to the field

“To create a garment, is by using the act of fitting a flat piece of cloth to the three-dimensionality of the human body and by that act a silhouette is created.”

(Bunka fashion college, 2009)

2.1 Three-dimensional constructing method

There are several methods of making garments, and one of them is draping. Garment patterns are either made by a flat two-dimensional construction on paper or a three-dimensional construction by attaching, pinning and cutting the cloth directly to a human or a dress stand. The garment is finished off by repeatedly checking and modifying the formed cloth. (Yuko Mesuda, Shigeru Inui, Yosuke Horiba, (2015)

Draped garments have been used to dress the body for thousands of years back where it origins in ancient Greece and Rome. At that time dressing involved folding, wrapping and tying the cloth around the body. The cloth where not addressed to a certain body part. The Greek clothes consisted mainly of drapes, they were not sewn. The folded drapes could therefore be very simple and straightforward. (R.Broby-Johansen,1953)

In fashion this old constructing method is used widely in haute couture for more than hundred years. (R. Lindqvist,2015)

Real-time draping can allow more realistic manipulations to be performed, and a user can visually confirm the form and movement of the cloth while manipulating it. (Yuko Mesuda, Shigeru Inui, Yosuke Horiba, (2015)

The definition of draping is to cover, to hang, to arrange with cloth or other fabric in graceful folds or let it hang carelessly. (www.dictionary.com,2017)

Contemporary draping methods and principles have been adopted by many designers and of course been developed further since ancient time as an alternative for the two-dimensional garment construction. For example: The living body is replaced by a stand with the same frameworks to understand the body as the drafting systems for flat construction. With the use of tape the mannequin is marked with lines where the body is usually measured such at the waist, the chest, center front, center back, the neck and the armhole. These marked lines are usually used as foundational guidelines when constructing. However, working on a stand allows you to more easily break the rules of the framework than working with flat construction. (R.Lindqvist,2015)
"I have proved that material falling freely on an uncorseted body was the most harmonious of spectacles. I attempt to give material a balance which was such that movement did not displace its lines, but rather magnified them"
- Madeleine Vionnet

2.2 Breaking traditional methods

Madeleine Vionnet was one of the first to break the rules in draping. She was inspired by shapes of classical antiquity and never designed their clothes via a two-dimensional direction but always following a three-dimensional body shape. The fabric was cut diagonally, a groundbreaking technique introduced by Vionnet and used in Haute couture until today. (G.Lehnert,2000)

One could argue and say that one way to challenge methods and expressions in clothes today is by gathering knowledge by looking backwards in time.

Another example of breaking traditional construction is the practice of Nakamichi in the book series pattern magic (2005,2007) the designer compares her cutting method in the same way as solving a puzzle.

She explains the relationship between three-dimensional structures of garments and flat pieces. Showing the limitless potential in manipulating patterns to create shape with the core of the pattern itself.
2.3 Clothing in contexts

In our everyday lives and in culture we are confronted with clothes that provide guidelines upon how we should wear them. S.Kaiser,(1997) states that when we look at elements of clothing and associate them with items that fit together for example a shirt and a tie, a black blazer with black pants. These associations are based on a rules of our interpretation from society.

We look at dress and the way clothes fit together based on these rules of associations. Unconsciously we analyze what these appearances mean and send personal messages about ourselves to others regarding our identity. Their meanings are coded and helps us to make sense of how we interact with groups or communities and social experiences or to fit a given situation.

To study clothes is to understand how we use clothes in a larger context to understand our selves and the world around us. (S.Kaiser,1997)

“Clothes as a subject matter so relevant and meaningful in our everyday basis is taken for granted as just being there.”

(S.Kaiser,1997)
2.4 Motive and Idea

To study the construction of clothes and how garments can be used together is my interest within this work. By observing and increasing the understanding of garments and how we wear in our everyday lives is the core of this project.

Humans have a natural basic desire to understand meanings behind others appearance. These meanings we people create and assign to these appearances also change as an ongoing basis. Clothing and how we dress may therefor be explored in relation to everyday life by looking at how we wear garments and in which context we use and divide garments. To study clothes helps us to understand social experiences like how we interact with others, identities and how culture influences us in the time we live. (S.Kaiser,1997)

The potential I see in this work is to be able to construct by draping with a basic starting point like clothing in our everyday life, which we all have a relation to. With the idea to find new ways to wear garments together, I find great potential in exploring the garments with the relationship between shape, volume and construction.

The gap I see where shape and construction could be challenged in relation to how we normally wear garments.
2.5 State of the art

2.5.1 Crossing garments

Margiela is one of the designer brands that is constantly exploring the relationship between dress, garments and the body. By reconstructing, clashing, and rearranging garments Margiela displays collections where the foundation of dress is challenged. For example in fig 6 and 7 from 2016 spring couture collection the garments are merged, twisted and manipulated together creating more or less abstract shapes.

Clashing garments is also present in Gypsy sport’s menswear collection from 2017. The collection plays with a mixture of gender referenced garments such as tank tops and laced tops with a combination of classical sportswear details.

It is necessary in the social psychology of clothing to become more abstract in one’s thinking and to be able to apply abstract concepts or perspectives to clothing. (S.Kaiser, 1997)

2.5.2 Applied construction techniques

In Viktor and Rolf fall couture collection from 2016 the references are based on clothing references as opposed to sculpture as many of their previous collections. In fig. 9 old techniques as weaving are paired with new materials giving new interpretations to the garments and silhouettes. Here the handwoven technique is clearly present in many of the looks. In various ways collection plays with scale, material and placements giving a range and variety in the overall lineup.

Fig 10 shows the work of Ewa Stepnowska who also worked with a weaving technique as a construction method in a similar way. Her collection is more graphic in both color and shape compared to Viktor and Rolf’s collection but the idea of working with variations in terms of compositions and using the applied technique as a decorative detail to the excising garment remains the same.
2.5.3 Deconstructed garments through draping

Deconstructing (and then reconfiguring) traditional clothing and silhouettes has always been an essential component of Yamamoto’s work. The spring collection from 2016 shows improvisational styling of the wrapped, knotted, and displaced looks. “Each time you wear, it's different says the designer. See fig. 14.

Rei Kawakubo - Comme des garçonne is another designer that challenges form and garment shapes for instance by deconstruction. Kawakubo has for a long time challenged the western ideals of body shape and garment construction, society’s sexism and the way colors can be used. In her spring RTW collection from 2011 the designer worked with changing the position, elongating and expanding garment by turning them upside down. Through this, the perception of the garment changed, what started off as a coat was perceived as a cape like form. See figure 15.

In Laura Newton’s (Central saint Martin) knitted graduate collection from 2015 she exemplifies how one can interact different qualities of materials to control and determine the shape of the garment/form. See fig. 11. With the help of tubes the collection explores how one can use knitting and another abstract material to interact using the shapes of the interacting material to determine and control the shape and print of the garments. Together they work as one unit.

A similar example of working with the meeting of joining materials together is present in the autumn/winter collection of 2013 by Elena Crehan. She worked with lace and fur as outerwear by merging together the two materials by hand which blends in together into a pattern.

Shaune Samson’s autumn/winter collection from 2011 the designer mixed Latino street culture together with American work wear by linking different aspects of menswear from prison uniforms to traditional American wool plaids. See fig. 13. Scottish tartan and plaid flannel shirt are seamlessly joined with wool fabrics in oversized looks.

Fig. 11  Fig. 12  Fig. 13

Fig. 14  Fig. 15
3. Method

This work focuses in firstly on form and to challenge the shape of existing garment shapes. Thornqvist (2010) states that when studying a work or something at hand like a tradition, a master an image or fragments and by that re-create and make is always to remake. In this case a research of everyday garments and traditional garment construction was necessary.

Of course the way of sketching effects the outcome of your work for example by only sketching with flat construction one could way that the focus could be stuck on the front of a garment and by only sketching on a stand with only a torso could lead you to forget the rest of the body. But sketching directly on a live model could result in a more dynamic work. Thornqvist (2010)

Different methods was used when developing the collection. One of them was working on a three dimensional stand both on half scale and on full scale. Sketching on a live model or a three dimensional form gives a more direct way of working. This way of sketching is more closely connected to the result and the gap between the vision and making is reduced.

Apart from developing forms on the stand a combination of recognizable basic forms was used. The basic traditional pattern construction in two dimension is a basis for the design work. It is a natural method when constructing garments states Inger Öberg and Hervor Ersman (1999). The book also share existing basic templates for developing garments. They authors argue that having basic forms or drawings to analyze simplifys the design work. By using the fundamental and principal guidelines the creator can frame garments and shapes according to the creators own ideas. This way of working gives you the freedom in developing individual design.

As mentioned the process started with sketching on a three dimensional stand this moved on to pattern construction and finally the last state was material which impacted the form and silhouette.

Thornqvist (2010) argues that an easier way to focus on form in the design process could be to sketch in altogether black or white and instead focus on matt and shiny materials. This discrete way of working with color was adapted in most of development of this work.

In Landahl (2013) thesis she asks what form is, can form be concrete? Is form what the material is made of? She also discusses the difficulties in using garment types and pattern construction as descriptions of form in fashion design. She states that form is the fundamental and central notion in garment design.

All material bring a certain kind of draping, the choice of material impacts the silhouette. Approaching form by experimenting is the essential and fundamental way in a design process. Form presents how something is made and the ability to be.

Landahl (2013) also discusses her method of working with shape through material and through making opens up the opportunity to end up with a unique form or silhouette that never been seen. By this way of working one can bring new shapes into fashion.
3.1 Aim

This work explores a possibility to create form by using two shapes dependent on each other and find new shapes in women's wear through draping.
3.2 Design development

3.2.1 Early experiments

The experiments in the early stage of the process were made in first hand on existing garments in toile. Basic knitted sweaters became my starting point to develop shapes and a method of working with a merging technique.

Tests were made by cutting strips of a fabric and weaving it into the natural “holes” of the knitted structure. Trying out varieties in scale and materials was an essential part in the process.

Several experiments were tried out in this way. The principle was first tested in figure 16-17 on a cable knitted sweater merged together with a plain cotton fabric. This was a quick first toile. The choice of material, the technique and the placements needed more work and thought.

The technique was later tested in a smaller scale. The stripes were cut out like a sweet-heart neckline shape, cut in a silk toile fabric resembling a slip dress neckline. See figure 18-19. This experiment was dismissed, since the shapes didn’t work together. The weaved part became decorative and the fabric looked placed on and didn’t change the impact neither of the shapes.

In figure 20-21 the stripes were cut in a contrasting colored fabric and gathered together when weaved in the knitted garment. That method of gathering was considered successful in possibilities of creating shape and volume to the fabric.

Merging two different garment shapes could be an interesting way of using the weaved technique. Still in this example the weaved part was too small and decorative.

In figure 22-24 the example investigates volume and scale of the weave. It was found that the bigger scale the weave had the stronger and more clear the expression became to the entering shape. All the experiments so far have merged together with an abstract forms. However, it was necessary at this point to define the fabric and instead work towards a more defined garment shape.
3.2.2 Building the Lineup (Form)

Looking at the whole lineup from the beginning of the process was considered necessary. Finding shapes of garments began in researching an existing wardrobe. This was very helpful when developing a range of shapes and playing with the composition of the lineup. A range of the basic garments found in a classic wardrobe was selected. These garments became the starting point when developing the form of the entering shape.

Figure 25 Shows how the classic shapes are combined with an undefined shape that together creates a unit and a whole look on the body.
3.2.3 Building the Lineup (Directions)

The directions of the drapes pieces helped me to add variation to the garments. The best dynamic of a lineup was when mixing some asymmetrical intersections with some symmetrical.

Figure 26. The image shows a map of directions for the yet undefined fabrics.
3.2.4 Selecting garments

A half scale dummy was later on used when draping as a sketching method for further developments of the shapes. This way of working allowed me to work more freely and intuitive with the shapes. From now on it was important to focusing on larger interlacing and with more defined garment shapes.

Therefor the decision to work with a combination of at least one recognizable garment or shape types was made.

In figure 27-31 tests where made using the same weaved technique as in earlier experiments, here the weaving act runs trough the fabric in a more controlled and repeated way. The two garments (A classic cable knit sweater and a slip dress) are merged together but the shapes are not affected in any way because of the same scale size in both garments, therefor the tests are unsuccessful.

The checked pattern of the interaction of the weave falls flat and makes it hard to create shape. See fig. 30-31

In figure 32-36 new tests are made where the fabric is used to break trough the knitted structure in a more free and uncontrolled way.

This allows shape and volume to appear while the fabric is pulling though. This way of working is more clear, the meeting is affecting the garment in its shape and direction and fewer cuts are needed. The two garments are merged together in a more natural way.
3.2.5 Look 1 - The raincoat

Figure 102-104 shows the silhouette from half scale test to full scale. Two garments (a coat and a top) are integrated and work together to create and define the shape of a coat. Figure 105-106 shows how pulling through two pieces of toile fabric through the holes of the shirt defines arms and placements are tested and the most successful is seen in fig 106 where the fabric of the coat creates the most volume but still balances through the shirt in a natural way. A decision of cropping the top was made to increase the volume of the coat.

The tests in figure 108-109 are dismissed because of the unbalance where the two garments meet. It is important for the shirt to also hold the shape of the coat which is not the case in here.

Figure 111-112 displays whether or not it should be necessary for the coat to be closed in the middle. Here the strongest silhouette is seen in figure 112. The shape still reads as a coat and therefore the closing in the middle is excluded.
Material tryouts have been tested on a half scale dummy. Figure 116 stands out compared with the other materials. The shiny material enhances the shape and silhouette through depth and how it reflects light. Therefore that material became the best choice.

Figure 118-119 shows the development from a half scale to full scale.

Figure 120-122 shows details added to the raincoat form

Figure 123-125 shows final garment from front, side and back

Fig. 113  Fig. 114  Fig. 115  Fig. 116

Fig. 118  Fig. 119  Fig. 120  Fig. 121  Fig. 122

Fig. 123  Fig. 124  Fig. 125
3.2.6 Look 2 - Top and trousers

Figure 126-128 shows experiments in small scale transformed into full scale in toile. A top and a pair of pants are merged together using the top as the fixed garment to hold the new shape of the pants. The pants runs through the top creating a voluminous shape and a fixed position on the waist. Fig 6 is seen as most successful because of the placement and the amount of volume.

Figure 129-134 shows experiments of proportion and position of the pants. Here Figure 131 is the most natural and recognizable placement when it lays on the waist. This position also gives a stronger direction in the drape.

Figure 132-133 displays how the pants run through the top from the side and back.

Figure 135 shows the pattern of the pants developed through the gathered construction.
4.4 Material selection

The shape was developed in toile fabric at first. This allowed me to only focus on building the form and seeing what volume needed to be added. Materials was explored secondly when the form was developed. My conclusion was that working in contrasting materials or colors had the most effect on the shape.

Figure 136 shows one of the tryouts in dark leather together with a jersey. This combination did not create as much effect in the meeting as wished. Therefore, tryouts were made in different thicknesses. Figure 137-138 shows a successful tryout in mesh together with a thicker material (Denim). The tension between the materials work well but a stronger contrast in color needs to be added.

Figure 139-141 shows a stronger color added to the top.

Figure 143-145 shows final garment from front, side, and back.
3.2.7 Look 3 - The classic shirt

Figure 146-148 shows toile experiments in small scale transformed into full scale on the body. In this example the construction is not based on two garments but one. Instead the arms runs though its own shape.

The placements of the arms where tested in different materials thicknesses Figure 151 shows the best placement where the arms runt on the outside and by using the same material the shape reads as a whole form. It is not necessary for the shape to be transparent.

Figure 149-150 are dismissed.

Figure 152-153 are therefor dismissed.

Figure 154 shows a non transparent cohesive shape in material and color.

Figure 155-157 is a closeup on the construction of the arm. The shirt needs to be longer.
4.4 Adding Details

Figure 158-161 shows how the details of a classic shirt is added to the shirt. The classic collar is replaced with a mandarin collar because it takes too much attention from the arm construction and therefore not necessary.

Figure 162 The look is presented in the lineup and works well with the rest.

Figure 163-165 shows final garment from front, side and back

Fig. 162

Fig. 163

Fig. 164

Fig. 165
3.2.8 Look 4 - Draped skirt and tanktop

Figure 166-168 shows toile experiments in small scale transformed into full scale on the body. In this example the skirt is dresses through and with the help of the top which holds the skirt in its form.

A smoother and high glossy material became a better choice when working with the skirt. The drapes falls nicer compared to the stiffness in the material of figure 172-174.

The more voluminous and fuller the skirt is, the more contrast is given in relation to the top. Here the most effect happens in the smallest top.

Duplex colored satin with a matt and high gloss side.
The choice of color of the satin material is tested in the lineup. Figure 15 is seen as a better option. The color gives a better contrast to the rest of the looks than figure 180.
3.2.9 Look 5 - Draped dress

Figure 186-187 shows toile experiments in small scale transformed into full scale on the body. In this example the dress is close fitted and the arms are the defined shape.

Figure 188-190 shows a development of the arms and variations of the cuts. The best result is seen in figure 190 where the arms falls out naturally from the cut and still shows the technique. The dress needs to be tighter.

Figure 191-193 shows toiles of the dress in a stretchy fabric. This works better around the body. The dress also holds the shape of the arms better when the arms run inside the dress.

Figure 194 The look is presented in the lineup and works well as a complement to the red top.
Testing the shape of the arms in figure 196-204. figure 199 and 202, shows the best result. Here the arms runs through underneath and comes out with a good volume. The figures that are dissised are to forced and the unbalanced.

Figure 205 Shoew the lineup with the look. The blue colour works good in the lineup and conversates with the red top.

Figure 206-208 shows final garment from front, side and back
3.2.10 Look 6 - Wrapped top and skirt

Figure 209-211 shows toile experiments in small scale transformed into full scale. Two garment a bottom shape (skirt) holds the upper shape (wrapped blouse) with the help of two cuts.

Finding the right balance between the upper shape and bottom shape was a challenge. The skirt should hold the blouse without taking too much attention or interrupt the directions. In figure 212-217 the most successful shape is seen in figure 216. The top flows naturally through the bottom and the expression and directions are clear.

The dismissed shaped seen in figure 212-217 are too complex and doesn’t move in a balanced way. Even the ruffled detail that is usually connected to a blouse is not needed in this case. It disturbed rather than enhance the gar-

As seen in the toile examples in figure 212-217 the choice of material has a big impact on the finished shape. A crepe used in figure 220 worked best in this case. Therefore softer materials like crepe and chiffon was explored further and developed into toiles. In this case the toile in crepe worked better than chiffon. It had a heavier and nicer fall and moved better on the body.
When selecting color the sharpest expression is seen in the black bottom and white top. See figure 221. A darker top did not work because of the drapes disappeared and the shape falls flat.

Figure 225-227 shows the developing process of the top

Figure 228 The look is presented in the lineup and works well with the rest.

Figure 229-231 shows final garment from front, side and back
3.2.11 Look 7 - The suit

Figure 232-233 shows toile experiments in small scale transformed into full scale on the body. In this example both shapes are effected a pair of pants defines a jacket and are pulled up.

The balance is not found in figure 234-240. The shapes does not effect each other in a natural way and it looks to forced when pulling the pants upwards. Therefore the shape is tested again in figure 241-242. This time the pants are integrated but the shape is not as effected. This works better and leaves more focus on the jacket as a simple shape.
Figure 246-248 the jacket shape is tested in a matt fabric and the pants in a semi glossy material. The material works well but the shape is still a bit forced around the shaped arms.

In figure 249 the shape is in a cross shape but is later changed and the fabric runs though vertically keeping the jacket open. This works better with the arms and as a overall shape. See figure 251.

Figure 252 The look is presented in the lineup as a monocrome black outfit. This works well in the lineup as a whole when contrasting with the whole white shirt look.

Figure 253-255 shows final garment from front, side and back
3.2.12 Building the Lineup (Color)

To find the colors that brought out the shapes best different test were made in photoshop. A whole monochrome lineup was tested in light and in dark hues but was dismissed. This was not a good example because the integrated parts disappeared. The best result was shown when the two shapes had a contrasting color or a contrasting material.

Figure 256-258 Shows different variations in photoshop when choosing the color of the lineup.
Here the final lineup is presented. The white top was changed into a smaller yellow top. See figure 260-261. The color worked better with the yellow top in the hole lineup. The top in the black last outfit is also changed into a whole monochrome black look.

Figure 260-262 Shows the changes in photoshop and the finished lineup in the final order.
4. Result

Since the beginning, the work have had the same core. How can one create form by the use of meeting materials? Many different test and outcomes where made throughout the whole process but this core remained the same. It was important to do a lot of tests in scale, materials, shapes and colors. All experiments gave me some answers leading me further but also led me to neglect shapes and explore even further. How can I find shape? and what shape am I searching for?

Working towards a clear method became the foundation of the work and as the method became clearer, the forms became stronger and the lineup more coherent. The method became a sort of recipe in developing the looks. By using one fixed form I had the freedom of shaping a new one freely with the help of the already excising one.

The collection is based on seven different looks with different materials, shape and color. Keeping the collection together was still very important therefore cohesive choices where crucial when developing the lineup. Repetition in material, color and placements became a way to achieve this. When looking upon form I chose repetitive placements on the body. For example in look 1, 3 and 6 all have placements of the garment intersections are placed around the arms. The same is for look 2 and 4 where the garments are attached around the waist and look 5 and 7 are below the waist around the leg area.

This way of linking the looks together is also used when the choice of color was made. Strong popping colors are present in look 2, 4 and 6. Look number 3 is completely white and therefor speaks with look 7 which is completely black.

The last is the choice of material which also share repetitive qualities. The materials in look 1 and 4 reflects light by having matt and glossy qualities. Stiff and flowy materials are also a connecting point. Look number 1, 2 and 3 share a stiffer look to the drape while look 4, 5, 6 and 7 share a softer drape to the material which also is the natural choice when traditionally draping forms.
4.1 Finished lineup

Fig. 263
4.2 Look 1
4.2 Look 2

Fig. 269

Fig. 270

Fig. 271

Fig. 272

Fig. 273
4.2 Look 3
4.2 Look 4
4.2 Look 5

Fig. 284
Fig. 285
Fig. 286
Fig. 287
Fig. 288
4.2 Look 6
4.2 Look 7

Fig. 294

Fig. 295

Fig. 296

Fig. 297

Fig. 298
5. Tech Pack

5.1 Look 1

- A: 0,5 cm
- B: 9 cm
- C: 1,2 cm
- D: 2,5 cm
- E: 3 cm
- F: 1,5 cm
- G: 2 cm
- H: 34 cm
- I: 1,5 cm
- J: 1,5 cm
- K: 1 cm
- L: 87 cm
- M: 138 cm
- N: 25 cm
- O: 93 cm
- P: 1,5 cm

Fig. 299
5. Tech Pack

5.2 Look 2

A: 39 cm  E: 61 cm
B: 61 cm  F: 36 cm
C: 71 cm  G: 96 cm
D: 140 cm  H: 215 cm (around)
5. Tech Pack
5.2 Look 3

A: 26 cm  E: 40 cm  I: 74 cm  M: 99 cm
B: 34 cm  F: 14 cm cut  J: 34 cm  N: 3 cm
C: 25 cm  G: 22 cm  K: 16 cm  O: 1,5 cm
D: 31 cm  H: 77 cm  L: 85 cm

Fig. 301
5. Tech Pack

5.2 Look 1

A: 9 cm  E: 57 cm  I: 150 cm  M: 3 cm  Q: 180 cm
B: 24 cm  F: 72 cm  J: 7 cm  N: 300 cm
C: 12 cm  G: 138 cm  K: 5 cm  O: 120 cm
D: 38 cm  H: 129 cm  L: 5 cm  P: 96 cm

Fig. 302
6. Discussion

This work aims to create form by using two shapes dependent on each other to find new silhouettes in fashion. The possibility to create form by using two depending components has been the foundation throughout the entire process. This have also been visible in the development from the start to the end.

The result matches the aim of the work and looking upon the lineup the method is clearly present in all of the looks. The collection highlights how one is using this method to create garments or a whole outfit in seven different looks with seven different outcomes on form. Therefor this is seen as a successful and possible way when constructing garments.

Of coarse the work challenges traditional constructing methods and how we are taught to develop and wear garments as shown in Inger Öberg and Hervor Ersman (1999). The book views the most common garments we have in our wardrobes and the basic shapes we use in our everyday life. This work challenges the view on how we usually and suppose to wear these garments. Garments are dependent mostly on the body of the wearer in first hand, one could say that this work challenges that order when the two pieces are developed being dependent on each other in first hand.

Through this work seven examples are presented where two forms are based on each other to create shape into garments. The finished look are read as a united look. All of the forms have one traditional basic form that sets the base for the entering fabric. This method is explored in two ways with several different materials, shapes and color. One is where a basic form fits tight on the body for the entering fabric and the other example presents the two forms loosely fitted on the body.

The form enters through a cut in the basic traditional shape, the size of the cut can determine the shape and volume of the entering fabric. The finished look are read as a united look. All of the forms have one traditional basic form that sets the base for the entering fabric. This method is explored in two ways with several different materials, shapes and color. One is where a basic form fits tight on the body for the entering fabric and the other example presents the two forms loosely fitted on the body.

This method can gather several meters of fabric into one piece of garment in a look and some looks take a lot of space and volume around the body compared to clothes we wear in our everyday life. Some of the looks can therefore be considered worn in our everyday life whilst others can not. The white shirt is a good example of a form that could be worn in our everyday life it does not take a lot of space or volume, and is still easy to move in, while for example blue jacket is not. Still the amount of fabric the method requires makes still doesn't make it not suitable for commercial purposes.

I still believe the method and work can be customized to suit commercial garments using the same method to intersect the garments but instead use less amount of fabrics which gives the pieces smaller volume which makes it easier to carry.

In nearly all entering forms, the entire fabric width is used, resulting in less waste if manufacturing.

Finding new forms with this way of constructing shows the possibilities are endless. For example the potential in developing form could be pushed further with other starting points on the body, by testing other material meetings and seeing how they affect each other. The expression could be pushed by continuing to investigate extreme contrasts by weight, thickness and volume in material. This also creates endless results in form. In this work I have applied the method on a recognizable forms and combined with abstract form. A possibility could be working only abstractly or only in traditional forms. There are many opportunities in the field but what interests me is to further explore the tension even more.
7. Photo references

Fig. 1 Authors photo

Fig. 2 A dress showing the work of Madeleine Vionnet, Lehnert, G. (2000) Modets historia under 1900-talet, Replik AB, Viken.


Fig. 4 Suit and tie based on the rules of our associations, Lehnert, G. (2000) Modets historia under 1900-talet, Replik AB, Viken.

Fig. 5 Dresscode in a given situation [Photography] Available at: https://medium.com/@glamourmestudio/tuxedo-rental-in-south-ozone-park-ny-glamour-me-studio-6d56bd6b5855 [Accessed 2017-08-14]

Fig. 6-7 Margiela Spring Couture (2016) [Photography] Available at: http://www.vogue.com/fashion-shows/spring-2016-couture/maison-martin-margiela [Accessed 2017-08-14]

Fig. 8 Gipsy sport’s menswear collection from (2017) [Photography] Available at: http://www.vogue.com/fashion-shows/spring-2017-menswear/gypsy-sport [Accessed 2017-08-14]

Fig. 9 Viktor and Rolf fall couture (2016) [Photography] Available at: http://www.vogue.com/fashion-shows/fall-2016-couture/viktor-rolf [Accessed 2017-08-14]

Fig. 10 Work of designer Ewa Stepnowska [Photography] Available at: http://ewastepnowska.com/ [Accessed 2017-08-14]

Fig. 11 Laura Newton’s knitted graduate collection (2015) [Photography] Available at: https://www.pinterest.co.uk/Lauraelnewton/1-laura-newton-knitwear/ [Accessed 2017-08-14]

Fig. 12 Elena Crehan autumn/winter collection of (2013) [Photography] Available at: http://fuckingyoung.es/central-saint-martins-ma-fallwinter-2013-elena-crehan/ [Accessed 2017-08-14]

Fig. 13 Shaune Samson’s autumn/winter collection from (2011) [Photography] Available at: https://www.pinterest.se/pin/2194801811593071/?lp=true [Accessed 2017-08-14]

Fig. 14 Yamamoto spring collection (2016) [Photography] Available at: http://www.vogue.com/fashion-shows/spring-2016-ready-to-wear/yohji-yamamoto [Accessed 2017-08-14]

Fig. 15 Comme des garçonne collection spring (2011) [Photography] Available at: http://www.vogue.com/fashion-shows/spring-2011-ready-to-wear/comme-des-garcons [Accessed 2017-08-14]

Fig. 16-261 Authors photo showing the development and experiments

Fig. 262 Authors photo Lineup

Fig. 264-268 Authors photo Look 1

Fig. 269-273 Authors photo Look 2

Fig. 274-278 Authors photo Look 3

Fig. 279-283 Authors photo Look 4

Fig. 284-288 Authors photo Look 5

Fig. 289-293 Authors photo Look 6

Fig. 294-298 Authors photo Look 7

Fig. 299 -302 Authors Tech pack drawing
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