...believing in fusion of worlds to make another one.

A fusion of wear from 19th century America and the Russian designer Gosha Rubchinskiy
A fusion of garments from 19th century America and garments from the Russian designer Gosha Rubchinskiy
ABSTRACT

This work explores the opportunities of working with multiplicity in fashion. This provides the freedom of combining inspiration from different times, places and cultures. At the same time, it is important that the viewer understands the fusion and that the work shows relevance to the current time in fashion. The selected parts in this fusion are costumes from 19th century America and garments from the Russian designer Gosha Rubchinskiy. The focus of this work is a fusion of these two worlds with the aim to find a new way of dressing. By finding methods that explore the complexity of Worldmaking, it led to a better understanding of the importance of finding the balance between multiplicity and reduction. The materials from these two worlds are based on items from websites relating to the origin worlds. These items are then developed with inspiration from both pleasure and insight.

This collection started with two worlds that resulted in a lineup of seven looks. These looks have come to represent another world, but still contain fragments that can be derived from its origins. This “another world” is a young concept and eager to continue the creation of a new culture of fashion.

KEY WORDS

fashion design, street-wear, garments, multiplicity, fusion, worldmaking, 19th century America and Gosha Rubchinskiy

Index

Abstract

Keywords   p. 1

1.1

Introduction

Post-postmodernism   p. 2

2.1

John Galliano   p. 3

2.2

Chaotic combines   p. 5

2.3

Garments - products of a process of exploration, experimentation, and learning   p. 6

2.4

Creating a world by the energy of the youth   p. 9

2.5

Motive

Aim   p. 11

3.1

Method

Worldmaking   p. 13

4.1

Research existing costumes and garments   p. 14

4.2

Development

Selecting the worlds   p. 15

5.1

Selecting items from 19th century America   p. 17

5.2

Selecting items from Gosha Rubchinskiy   p. 19

5.3

What to combine - lineups   p. 21

5.4

The selected items   p. 23

5.5

Development of the selected items, NO: 1 - NO:7   p. 25 - 78

5.6

Styling/ accessories / shoes   p. 79

5.7

Photography by Angelina Bergenwall   p. 81

5.8

Music   p. 83

5.9

Result

NO: 1   p. 87

6.1

NO: 2   p. 89

6.2

NO:2.1 - Tech pack   p. 91

6.2.1

NO:2.2 - Tech pack   p. 93 - 96

6.2.2

NO: 3   p. 97

6.3

NO: 4   p. 99

6.4

NO: 5   p. 101

6.5

NO: 6   p. 103

6.6

NO:6.1 - Tech pack   p. 105

6.6.1

NO:6.2 - Tech pack   p. 107

6.6.2

NO:6.3 - Tech pack   p. 109

6.6.3

NO: 7   p. 111

6.7

Discussion   p. 113

7.
2. INTRODUCTION

Could fashion be considered a fusion of pleasure and insight? Where you are allowed to work in a way of multiplicity, where you bring inspiration from what is in your interest, and where it does not matter from what time, place or culture you combine?

The artist Öjvind Fahlström would probably answer yes to these questions with reference to (Fig.10).

What makes fashion relevant, and how could it be done in a way of multiplicity? To seek in the past is a recurrent way of reaching the answer to that question. To learn about the past is a requisite to developing things further. But for it to become a development something has to be added. As Öjvind Fahlström says in his manifesto Take care of the world: “The cut-out is an invariable as form, out-look. As long as another element is not superimposed on it, the cut-out will never vary visually, but its meaning will vary depending on its position.” (Fahlström, 1975)

2.1 Post-postmodernism

There is a term called postmodernism. Robert Venturi describe it as: “Less is a bore – More is more.” And Theodor W. Adorno describe it as: ”To do things, of which we are unable to say what they are”. Postmodernism was introduced in fashion during the 1970s with the pop culture and its influences from different subcultures. In the early 1990s there was a phase of minimalism and purism and as a reaction of that an era of post-postmodernism occurred through designers like Jean-Paul Gaultier, Vivianne Westwood and John Galliano. What brings these three together is their interests in the luxuries of the historical and ethnic vestimentary details that were “assembled into a new world”. This was a new way of thinking of fashion. (Loschek, 2009, p. 182-185)

2.1 John Galliano

John Galliano used ideas and aesthetics from both historical and ethnic clothes and worked with the materials in a free and playful way that resulted in a new entirety. (Loschek, 2009, p. 186)

When John Galliano worked for Christian Dior in 1997, he created a luxurious dream world of the nineteenth century Paris. It was not a re-creation of that time, but it was more a fusion of cultures and histories. Even if he was using the past in his design he had a flair for what was topical. As Caroline Evans write it was “… a past charged with the time of the now”. … “John Galliano were based on theatrical, fantasy and excess.” (Fashion Cultures, 2000, p. 99-100)
2.2 Chaotic combines

During the mid-1950s the artist Robert Rauschenberg started to construct the assemblages he called “Combines” or “gift from the street”. The most famous piece is Monogram. What Rausenberg did was to put things together (things or people does not matter), integrating them and their individuality. (Liz Jobey, 2016)

What he did with the “Combines” was to break the traditional boundaries between painting and sculpture. (Schimmel and Tellgren, 2007)

What Rausenberg preferred was the actual work, with plenty of possibilities and nothing defined. That was the time when he had his focus open, which was the time when everything on the streets could become material for his art. (Fahlström, 1961)

Alessandro Michele’s work for Gucci has similarities with Rausenberg. Michele’s works could be read as an assemblage of fragments found in different times and places, with a particular focus on luxury adornments and embellishments. His work is a multiplicity blend of references where the clothes and accessories are equally important as creating characters. Michele has a background in studies of costume design. “I think that I still work like a costume designer, I try to put some soul in the outfit – the idea of a character”. (Mead, 2016)

Even if Michele wants to create characters and stories, he does not believe in presenting a new story every season. He says to Vogue: “We need to let the world not go so fast. If you’re doing that, you don’t reflect, and in these times we need to reflect more.” (Mower, 2017)

Since Michele started as creative director Gucci has totally been changed, but still it is recognizable when Michele is keeping the signature red-and-green stripes, and the double-G logo. (Mead 2016)

But the way he collects inspiration can be provocative. R. Eric Thomas accused Gucci’s 2017 pre-fall campaign, “Soul Scene,” to be cultural appropriation (Thomas, 2017).

To his defence, Michele says: “The appropriation can be the beginning of a new story, I know we want to keep everything [for ourselves], everything that is beautiful in [our] culture. I didn’t want to steal nothing. Culture is something that is fluid. You can’t put culture in a box.” (Givhan, 2017)

With reference to his design, Michele got a question about how he combines the interest of the past with his fascination for “living in the now”. “About the now… Now is life, the moment we are living. It’s something you can touch. For me, contemporary… the future is now. I don’t want to always talk about the future because I don’t care. It’s something that doesn’t exist.” (Michault, 2016)

2.3 Garments - products of a process of exploration, experimentation, and learning

John Alexander Skelton graduated his master program in fashion design from Central Saint Martins with a collection inspired by Northern England’s working class in the mid-20th century. The work is built by images, some from the archives of that time, and other “phantom” pieces from his own mind. Skelton become extremely close to his own work, he wanted the work to have a soul. “I thought it was important to keep a realness in the work, but on the same time let it be dream-like”. The collection is made in a way that gives an expression of life already lived (Brauders, 2016).

Skelton’s garments is inspired from a specific time period. Despite that, the clothes do not feel like costumes. Instead of being copies of a working man’s wardrobe from a specific time, they are modern clothes made by traditional craftsmanship techniques. “Skelton’s garments are products of exploration, experimentation, and learning - both about historical events and technical skills.” It is important for Skelton to get knowledge about new techniques, he does not want to create clothes just for the sake of it (Brauders, 2016).

If his first collection was close to his own mind, the second one invites the viewer to be more involved. His second collection discusses the difficulties of knowing what is right or wrong when taking decisions in critical situations (Brauders, 2017).
“I want to show the whole world something that only exists or happens in our country, and share that. An aura was created in Russia and Eastern Europe, the energy of which attracts eyes from around the world. The most important thing for young people in Russia is to be heard.”

“I think all Russian people bond with each other. It’s a huge community that supports each other.”

“Initially we looked for proud rough-looking guys, but in the end, it changed to “rave nerds”.”

“When I look at young people in Russia now, I see that it’s important to share what they do, to show it to young people in other countries. That’s why it’s important for me. That my models and the people who help create the show, are young and of the current generation. I think that this generation can get information much quicker than ever before.”

“Gosha Rubchinskiy has become a culture. For my generation it is a new culture.”

“My task is to catch the moment, because it’s hard to talk about the future, and it’s boring to only talk about the past. So I’m interested in catching the current moment.”

“We organised castings a few months before the show.”

“We like shaved heads, because nothing distracts from a person’s face.”

“Also, I wanted to go to parties in St Petersburg, to find the guys who go partying and raving now, so that our show was true to life.”

“Only the youth fully understands what’s happening now.”

“Gosha Rubchinskiy is a culture. For my generation it is a new culture.”

“Inside GOSHA RUBCHINSKIY’S POST-Soviet Generation”
2.4 Creating a world by the energy of the youth

The Russian designer Gosha Rubchinskiy finds his energy in the youth of Russia. But instead of using it in a
appropriative way, he wants to give it back to them: “The kids who inspire me are the goal of my work, I do it
for them first of all.” Thats why all the models and the ones who helps him to create the show are young and of
the current generation (Stansfield, 2016).

Rubchinskiy’s garments has been accused of being nostalgic. Philip Warkander - professor in Fashion Studies
writes in Sista skriket [The last cry] that Rubchinskiy is making fashion by finding inspiration from his
post-Soviet living. “[To mix high and low is not new; rather it is a post-modernistic trick that came during the
sixties.”] (Johansson and Warkander, 2017, p, 126)

Rubchinskiy frequently finds inspiration from the time before the Iron Curtain fell and the type of “Soviet-style”
that existed during that time. According to the magazine Dazed “Russia’s youth of today are
reappropriating the looks of that time period”. Something that Rubchinskiy confirms; “but now they dress really
like that in Moscow.” (Stansfield 2016)

Warkander continues writing about Gosha Rubchinskiy: “But as I sat there, at the fashion show in Florence,
surrounded by some of the most influential people in the fashion industry at the moment, and saw these
obvious soviet references in that specific context, I was a bit taken. Rarely, if not to say never, have I seen
fashion inspired by Eastern European aesthetics be so unisonally celebrated by an entire body of critics. It was
surely a sign of hope in a time pervaded by disunity and suspicion” (Johansson and Warkander, 2017, p, 126).

He may be a bit nostalgic in his way of designing clothes, but he understands how fashion works today. In a film
made by I-D Magazine, a young guy describes that Gosha Rubchinskiy has become a new culture for his
generation (Fig. 10.). For the Spring 2017 show in Florence, Rubchinskiy invited anyone to an open casting on
his instagram page. This became extremely popular, and young boys from all over the world showed up wanting
to model for him. This type of casting has continued but are now organised in Russia. (I-D Magazine)

For his Fall 2017 show in Kaliningrad a collaboration with Adidas was started. As a comment of that show,
Gosha Rubchinskiy says: “Now things are changing, you see skate kids wearing football clothes and you can
see football fans wearing skate stuff. Cultures mix, subcultures mix. That mix of skate and sportswear is
something that Russian designer has become known for and continues to explore with his collections.” (Fearon,
2017)

“Gosha’s storytelling is perfect for this time of shifting attitudes: his ideas and visual language are global, but it
still carries signs of his unique background.” (Fedorova, 2015)

“My task is to catch the moment, because it’s hard to talk about the future, and it’s boring to only talk
about the past. So I’m interested in catching the current moment.”

- Gosha Rubchinskiy 2017
3. Motive

To believe in multiplicity and feeling free to combine what is in your interest is important, but just as for Skelton it is important to decide who is the recipient for the design. Multiplicity loses the power if no one understands the result. Fahlström mentions similar thoughts in the fifth point of Take care of the world: “In order to seem essential to me a material, content or principle does not only have to attract me “emotionally”, but should concern matters that are common and fundamental to people in our time, and yet be as “fresh”, as untainted by symbolism, as possible.” (Fahlström, 1975)

This work deals with the word multiplicity and how it can be used in a “fresh” and relevant way. This will be made through learning from other designer’s thoughts and designs. Skelton has an interest in the past. Even if he works free with his sources, he is only combining materials from the past, like images and handicraft techniques. Skelton’s work is fascinating, but makes the viewer think about the past, rather than taking it further.

Alessandro Michele is known for his ability to combine many different sources. Michele is interested about the past and combining it with “living in the now”. He loves to create characters that fit in to his multiplicity world. A world that is an escape from the reality. The fashion world was in need of Alessandro Michele when he came, but what is the next step?

Gosha Rubchinskiy is talking about catching the moment. He has succeeded in both using his heritage and to understand what appeals to the youths nowadays. Rubchinskiy is known for working with different brands. Even if he collaborates with so widely different brands as Adidas and Burberry, he still succeeds to bring them together to his own collection. Rubchinskiy’s comment to that is: “There’s a lot of collaborating, but it all tells the story” (Remens, 2017).

The culture of youth from Russia has been spread, and Rubchinskiy is now a “world”, especially on social media. Does he work with multiplicity? Yes he does, but very closely to his own design and not as much or in the same way as Michele does for Gucci. Does he work in a “fresh” way? He is eager about the youth and understands how fashion works today, so in that way yes. But is he not using plenty of symbolism? Perhaps to be understood, one must use symbolism, especially if you want to reach so many young people as Rubchinskiy does.

If Michele is influenced by many impressions and that his world is a flight from the reality, Rubchinskiy’s world is more reduced and closer to reality. Could it be possible to do something in between? What about just letting two worlds meet? It is a common concept in film. One of them is Electrick Children by Rebecca Thomas. The film is about when the 15-year old Rachel from the Mormon society is going to Las Vegas and meet Clyde and his friends and these two world becomes one (Fig. 29).

Due to the fascination about the integration between Rachel and Clyde in the film Electrick Children, an interest has been brought to reconcile different worlds. Why choose between Gucci’s diversity, things of the past, luxury and detail work and the intense energy of Gosha Rubchinskiy’s culture, when it is possible to get both worlds in one?

This work is a fusion of two worlds. The first world is brought from the past, and to make it relevant to the current time it requires that the second world contains ideas from today’s fashion and additionally is in a big contrast to the first world.

To find what was done in the past, the Metropolitan Museum of Art’s website has been used. The reason of the chosen website was the interest in the film Electrick Children and Rachel’s heritage. Metropolitan Museum of Art’s website has a big collection of different items relatable to the theme of Rachel’s heritage, photographed in different angles with some information added. After going through the collection more focus was put on 19th century America. The first world was found, but what about the second? The Russian designer Gosha Rubchinskiy and his design meet the criteria for the second world. The sporty, free, “I don’t care”, everyday clothes that this culture includes a fun and a significant contrast to the first selected world. And the second world was found.

3.1 Aim

To find new expressions in dressing by making a fusion of garments from the 19th century America and garments from the Russian designer Gosha Rubchinskiy.

Fig. 32 - Selected items from the two worlds, this image is picked from the development part.
4. METHOD

By believing in diversity, without considering time, places or cultures, this work will focus on a fusion between two worlds to find new ways to dress. All choices will be based on combinations of "pleasure" and "insight" (Fig. 15).

4.1 Worldmaking

The American philosopher Nelson Goodman writes in his book *Ways of Worldmaking*: “Worldmaking as we know it always starts from worlds already on hand; the making is a remaking.” (Goodman 1978, p.6)

According to Goodman everything and nothing is possible in creations of different worlds: “If there is but one world, it embraces a multiplicity of contrasting aspects; if there are many worlds, the collection of them all is one. The one world may be taken as many, or the many worlds taken as one; whether one or many depends on the way of taking.” (Goodman 1978, p.2)

If one assumes that everything is possible, but one never makes a decision, one will not move forward. Therefore tools for evolving worlds are needed. Goodman suggests five different processes. It is not enough to go on with just one of them. Some of the processes may be more relevant than others; it depends on the world you are creating.

Worldmaking often starts with dividing a whole world into pieces, a process Goodman named Composition and Decomposition, which means: “taking apart and putting together and often conjoining.” As a comment to this process Goodman writes: “We do not make a new world every time we take things apart or put them together in another way; but the worlds may differ in that not everything belonging to one belongs to the other.”

From this first process it is possible to select one or several pieces to work with. Although chosen worlds are a small part of the whole, they still contain very extensive information. The next step is to determine what is relevant or irrelevant in these chosen worlds. Goodman writes: “so to take all classes as relevant is to take none as such”. This process is called Weighting. To delete information that is less important is not needed, instead is it possible to use the process Ordering that contains concepts like priority and arrangements.

These three processes are needed in Worldmaking. We need to realize and accept that a world is in a continual process. Things that were relevant may change to be irrelevant and therefore it is necessary to remove information to make room for new ones (Goodman 1978, p.7-14).

4.2 Research existing costumes and garments

The two selected worlds are 19th century America and Gosha Rubchinsky. These worlds will be attacked trough studies of existing costumes and garments from these specific worlds.

In *Artistic Development In Fashion Design*, Clemens Thornquist, Professor of Faculty of Textiles and Engineering and Business, suggests the method of Revisiting history. The main idea of the method is “to research historical costumes in its own context through deconstruction and replication”. The first thing to do is to choose a costume from a certain epoch and make a reconstruction of that costume into a higher level of details, which means to be close to the original in pattermaking and sewing techniques etc. To vary this method Thornquist suggest to make a reinvention to find a more artistic re-creation (Thornquist, 2010, p. 49).

This work will be based on images of items from the two worlds. All the images of the items from 19th century America are found in The Metropolitan of Art’s web-collection. The images of items from Gosha Rubchinsky are found on vogue.com and webshops that sell items from Gosha Rubchinsky. These images, from all angles, will be important in the work of understanding how the costume/garments are constructed (Fig. 14-19).
garments from:
19th century America
- http://www.metmuseum.org

Vogue - street style

Gosha Rubchinskiy - Youth

5. DEVELOPMENT
5.1 Selecting the worlds

Started here!
5.2 Selecting items from 19th century America

http://www.metmuseum.org

Costume × Hats ×
North and Central America ×
United States ×

Costume × Petticoats ×
North and Central America ×
United States ×

Costume × Drawers ×
North and Central America ×
United States ×

Costume × Dresses ×
North and Central America ×
United States ×

Costume × Stockings ×
North and Central America ×
United States ×
5.3 Selecting items from Gosha Rubchinskiy

WHAT IS THE REASON TO CHOOSE SPRING 2017?

1. SS17 was the season when Rubchinskiy started collaborating with other brands. These famous names give depth to the sportswear in the collection that was not there before. These sportswear have a significant contrast to the selected items from 19th century America.

2. SS17 contains brighter colours compared to AW16 and AW17. These clear colours are a good combination to the ones from 19th century America.

3. There are more recurring garments in SS17 than in AW16 and AW17. Choosing these recurring garments was a help to keep the collection together.

4. SS17 was in store when this work started. With the images from these web-stores it was easier to understand the construction of the garments.

The SS18 collection was not available when the work started. That collection has a more used look than SS17. This look was useful at the end of this work, when the look of this work gathering became too “perfect”
5.4 What to combine - lineups

Fig. 234

Fig. 235

Fig. 236

Fig. 237

Fig. 238

Fig. 239

Fig. 240

Fig. 241

Fig. 242
5.5 The selected items

[Images: Drawers, Dress, Bonnet, Petticoat, Afternoon dress, GOSHA RUBCHINSKIY, T-SHIRT, TRACK PANTS, HOODIE, SWEAT PANTS, JACKET, TRACK PANTS, TANK, SPORT SHORTS]

19th century America - http://www.metmuseum.org

[Images: Fig. 243, Fig. 244, Fig. 245, Fig. 246, Fig. 247, Fig. 248, Fig. 249, Fig. 250, Fig. 251, Fig. 252, Fig. 253, Fig. 254, Fig. 255, Fig. 256]

Drawers
Date: 1890s
Culture: American or European
Material: cotton
Accession No. C.I.41.52.6

Dress
Date: ca. 1835
Culture: American
Material: silk
Accession No. 13.49.22a, b

Bonnet
Date: 1800–1942
Culture: American
Material: silk
Accession No: C.I.42.165.13

Petticoat
Date: 1840–55
Culture: American
Material: silk, cotton, wool
Accession No. 2009.300.1084

Afternoon dress
Date: ca. 1835
Culture: American
Material: wool, silk
Accession No.: C.1.54.48a, b

The Russian designer Gosha Rubchinskiy

GOSHA RUBCHINSKIY
GOSHA RUBCHINSKIY X ADIDAS
T-SHIRT
Date: SS17
Culture: Russia
Shop: tres-bien.com
Material: 100% Cotton
Colour: Black

GOSHA RUBCHINSKIY
GOSHA RUBCHINSKIY X ADIDAS
ZIP COLLAR JACKET
Date: AW17
Culture: Russia
Shop: slamjamsocialism.com
Material: 100% Polyester
Colour: white

GOSHA RUBCHINSKIY
GOSHA RUBCHINSKIY X ADIDAS
TRACK PANTS
Date: AW17
Culture: Russia
Shop: shop.doverstreetmarket.com
Material: 80% Cotton, 20% Polyester
Colour: grey

GOSHA RUBCHINSKIY
GOSHA RUBCHINSKIY
DSM EXCLUSIVE KAPPA
HOODIE
Date: SS17
Culture: Russia
Shop: endcycling.com
Material: Cotton-Poly blend
Colour: grey

GOSHA RUBCHINSKIY
GOSHA RUBCHINSKIY X SERGIO TACCHINI
SWEAT PANTS
Date: SS17
Culture: Russia
Shop: tres-bien.com
Material: 60% Polyester / 40% Cotton
Colour: red

GOSHA RUBCHINSKIY
GOSHA RUBCHINSKIY X SERGIO TACCHINI
JACKET
Date: SS17
Culture: Russia
Shop: tres-bien.com
Material: 60% Polyester / 40% Cotton
Colour: red

GOSHA RUBCHINSKIY
GOSHA RUBCHINSKIY X KAPPA
TRACK PANTS
Date: SS17
Culture: Russia
Shop: openingceremony.com
Material: 100% Polyester
Colour: red

GOSHA RUBCHINSKIY
GOSHA RUBCHINSKIY X KAPPA
TANK
Date: SS17
Culture: Russia
Shop: openingceremony.com
Material: 100% Polyester
Colour: red

GOSHA RUBCHINSKIY
GOSHA RUBCHINSKIY X KAPPA
SPORT SHORTS
Date: SS17
Culture: Russia
Shop: openingceremony.com
Material: 100% Polyester
Colour: red

The selected items used in the Russian designer Gosha Rubchinskiy's SS17 and AW17 collections are from various brands, including Adidas, Kappa, and Sergio Tacchini.
5.6 Development of the selected items

5.6.1 no: 1

ca. 1835 America
Dress - cape

Gosha Rubchinskiy SS17
T-shirt

1890s American or European
Drawers

Ribbon to tie with

- tight neckline
- "long" sleeves
- loose fit
- material
- a print

- the lightweight material
- the amount of fabric
- similar construction
- a used look

The shape of the cape
5.6.1 no: 1

Comments for the T-shirt:
- too big overall shape
- too wide neckline
- too long sleeves
- change the colour

WHAT ABOUT GREY?

“Consider art as a way of experiencing a fusion of “pleasure” and “insight”, Reach this by impurity, or multiplicity of levels, rather than by reduction.”

- Öyvind Fahlström 1975

pigment print
5.6.1 no: 1

- tie ribbon over knee

Choice of material:
- silk, crepe the chine

Gosha Rubchinskiy SS17
- colour reference

- change the ribbons to be in silk
- use trainers instead

Fig. 277
Fig. 278
Fig. 279-281
Fig. 277
Fig. 278
Fig. 279-281
Fig. 282
Fig. 283-284
Fig. 285-287
Fig. 288
Fig. 289
ADD A CAPE?

WITH OR WITHOUT THE CAPE?

- the message on the t-shirt appears more clearly without the cape.
5.6.1 no: 1

WHAT TO DO INSTEAD?

Change the t-shirt - the quote is not needed in the lineup.

...believing in fusion of worlds to make another one.

Fig. 304

Fig. 305

Fig. 304-312

Fig. 306-312
to keep

- the silk material
- a similar colour
- the wrap-around front piece
- the construction of the sleeve

- the contrasting waistband
- the drawstring
- the seam at the front piece
- the two stripes
- the pockets
- the opening at the back piece
- the "branding"
5.6.2 no: 2

- a wrap-around construction at both front and back

shoe laces

seam

Fig. 322-325
Fig. 326-328
Fig. 329-330
Fig. 331-333
Fig. 334
Fig. 335
Fig. 336
Fig. 337
Fig. 338-339
Fig. 340
5.6.2 No: 2

Font - Times New Roman

Embroidery by hand
- a fusion of "the branding" and quilting

- keep "the branding"

- drawstring in silk
- metal eyelets
- metal press-buttons instead of a zip, to give a more luxurious expression.
to keep

1890s American or European Drawers
ca. 1835 America Afternoon dress
Gosha Rubchinskiy AW17 Zip collar jacket Track pants

- the shape of cape
- the shape of the sleeve
- a collar and a hoodie
- a raglan sleeve
- the pockets, to keep the “boxy” expression

Fig. 356
Fig. 357
Fig. 358
Fig. 359
Fig. 360
Fig. 361-362
Fig. 363
It was too much with the cape. It was better to work with the jacket and the pants so they worked as a whole.

Track jacket from Gosha Rubchinskiy. Fall 17

Gosha Rubchinskiy + Adidas + sport-overall = true

Working with the size of the jacket - find the "boxy" shape
5.6.3 no: 3

- change the "stop" from black to silver
- change from black to green shoe-laces

Fig. 380

Fig. 381

Fig. 382

Fig. 383

Fig. 384

Fig. 385

Fig. 386

Fig. 387-389

Fig. 390
to keep

- the shape
- the material
- the colour
- the pockets
- the raglan sleeves

1840–55 America Petticoat

Gosha Rubchinskiy SS17 Jacket

Gosha Rubchinskiy SS17 Track Pants

- the material
- the colour
- the drawstring
- the seam

Fig. 391

Fig. 392

Fig. 393

Fig. 394

Fig. 395

Fig. 396

Fig. 397
- open up the skirt to integrate the worlds

- change the ribbon to be in the same fabric as the skirt.
- hoodie with pulled drawstring is frequently used in the culture of Rubchinskiy.

- model for SS18, in his own clothes

- woven label

**multiplicity or reduction**

**emelie janson**
“Видите ли, дядя Джордж, жениться на американках теперь очень модно.
Я должна признать, что большинство из них — преображенные. И одеваются прекрасно. Все платья у них из Парижа.

- Oscar Wilde 1891:

“It is rather fashionable to marry Americans just now, Uncle George”

“I must confess that most of them are extremely pretty, and they dress well, too. They get all their dresses in Paris.”

-got help with the translation

Fig. 425
Fig. 426
Fig. 427
Fig. 428
Fig. 429
Fig. 430
Fig. 431

Spring 16
Spring 17
Fall 16
Fall 17
Spring 18

Gosha Rubchinskiy + cyrillic script = true
to keep

1890s American or European Drawers

Gosha Rubchinskiy SS17 Hoodie

- the length
- the colour
- the combination between hoodie / “collage sweatshirt”
- the cuffs
- the drawstring
- the “branding”
5.6.5 no: 5

Gosha Rubchinskiy + oversized sweaters = true

- It’s too far from both sources in this outfit.
- The expression was too soft and “pretty.”
WHAT TO DO INSTEAD?

SHORTS + OVERSIZED SWEATER

SUSPENDERS

Ribbon as suspenders - yes - but cross the ribbon both back and front = to keep it in a better place
- colour/ material choices

Fig. 495

Fig. 496

Fig. 497

Fig. 498

Fig. 499

Fig. 501

Fig. 500

Fig. 502
to keep

- the shape
- the frill
- the volume of material

1800–1942 America Bonnet

Gosha Rubchinskiy SS17 Tank

Gosha Rubchinskiy SS17 Sport shorts

Fig. 503
Fig. 504
Fig. 505

Fig. 506

Fig. 507-508
Fig. 509
Fig. 510

- the shape
- the red colour
- the polyester material
- the weaved label at the sides
- the white drawstring
- the black piping at the hem
- the mesh lining
more successful with thinner band/ribbons

- The look appears in a good way in these pictures.
- Here it became too pretty.
- from the show in Stockholm - the look did not give so much to the rest of the collection. Something else was needed.
5.6.6 no: 6

WHAT TO DO INSTEAD?

- construction - tulle

- fusion of mesh and quilting

-differed too much from the rest of the collection
5.6.7 no: 7

to keep

- the over-all shape

- the material

ca. 1835 America Dress

Gosha Rubchinskiy AW17 Zip collar jacket

Gosha Rubchinskiy AW17 Track pants

Fig. 577

Fig. 578

Fig. 579

Fig. 580

Fig. 581

Fig. 582

Fig. 583
shape - 19th century America, material - Gosha Rubchinskiy

Which option?

This one is more connected to Rubchinskiy

- decision about the length

- shoe-laces

make it in 2 pieces instead of 4.
- too clean and polished?

- show in stockholm, still too "clean"?
5.7. styling - accessories/shoes

Fig. 607

Fig. 608

Fig. 609

Fig. 610

5.7. styling - accessories/shoes

Fig. 611

Fig. 612

Fig. 613

Fig. 614

80.
5.8. photography by Angelina Bergenwall
5.9 Development of soundtrack

- help with suggestions for tracks

Gosha Rubchinskiy + Buttechno = true
- a collaboration since 2009

- help with the fusion of the two tracks
6. Result

The fusion of the two selected worlds has resulted in a lineup of seven looks, looks that together belong to another world. The selection of items were based upon pleasure and insight. It started with pleasure, where you were allowed to pick whatever you like. After that, insight was used. A reduction of all items was made with the goal to find a good balance in the combination of garment types. Everything was a part of the process to find a good balance between multiplicity and reduction.

What has been found during this process, is that the items from 19th century America with its solemnity, decency and the luxury materials, resulting in a more polished and feminine expression than we usually see from Gosha Rubchinskiy. On the other hand, the fusion with Rubchinskiy concludes that those things from the 19th century can be used in this generation.

The colours in the collection are based upon the selected items from 19th century America and mainly the selected items from Gosha Rubchinskiy Spring/Summer 2017, but are also inspired by the rest of his collections. It was important to keep colours from both worlds, and let the fusion of them be resulted in an unexpected combination of colours.

The selection of the order in the lineup was first considered to be organized in a way to let the viewer understand what has been done. But after some try-outs it was obvious that it was more interesting to base the ordering upon colour variation and the silhouettes of the looks.

---

**no:1**
T-shirt: The shape is based on a t-shirt from Gosha Rubchinskiy. The attachments are picked from attachments at the sweatpants in no 2.
Pants: the construction is based upon drawers from 19th century America. The colour is picked from the SS17 show of Rubchinskiy.

**no:2**
Top: has same construction as the upper part of no.2. The choice of material and colour is made with the will to be close to the original garment.
Pants: sweatpants based upon items from the SS17 show by Rubchinskiy. The pants has details in silk to fit with the top. The embroidered part is a combination of “branding” from Rubchinskiy and quilting technique from 19th century America.

**no:3**
Overall, jacket: the construction of the sleeves is based upon the sleeves of a dress from 19th century America. Overall, pants: The construction is based on drawers from 19th century America. The choice of material and colour are from Rubchinskiy.

**no:4**
Tracksuit: based upon Rubchinskiy.
Quilted skirt: based on 19th century America. The embroidered border is a Cyrillic script that is about girls from America during the 19th century.

**no:5**
Hoodie: inspired by Rubchinskiy.
Ribbons: the material is based upon 19th century America. These can be reasline suspenders, a recurrent accessory at Rubchinskiy.
Shorts: the construction is from 19th century America, the choice of material and colour is inspired by Rubchinskiy.

**no:6**
Tank: the construction, colour and details are based on Rubchinskiy. The two stripes are re-used as a detail from the sweatpants at no. 2.
Shorts: the construction, colour and details are based on Rubchinskiy.

**no:7**
Dress: based on a dress from 19th century America. The choice of material is connected to the overalls from Rubchinskiy. The choice of colour is made according to the current times.

---

Fig. 634-640
Fig. 641-645
MEASUREMENTS

<table>
<thead>
<tr>
<th>Letter</th>
<th>Description</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.</td>
<td>Sleeve outer 1</td>
<td>46,5 cm</td>
</tr>
<tr>
<td>B.</td>
<td>Sleeve outer 2</td>
<td>30 cm</td>
</tr>
<tr>
<td>C.</td>
<td>Sleeve outer 3</td>
<td>28 cm</td>
</tr>
<tr>
<td>D.</td>
<td>Sleeve inner 1</td>
<td>17 cm</td>
</tr>
<tr>
<td>E.</td>
<td>Sleeve inner 2</td>
<td>15,5 cm</td>
</tr>
<tr>
<td>F.</td>
<td>Sleeve inner 3</td>
<td>13 cm</td>
</tr>
<tr>
<td>G.</td>
<td>Ribbon all-around 1</td>
<td>32 cm</td>
</tr>
<tr>
<td>H.</td>
<td>Ribbon all-around 2</td>
<td>28 cm</td>
</tr>
<tr>
<td>I.</td>
<td>hem all-around sleeve</td>
<td>62 cm</td>
</tr>
<tr>
<td>J.</td>
<td>armhole, same meas. F &amp; B</td>
<td>22,5 cm</td>
</tr>
<tr>
<td>K.</td>
<td>Shoulder seam</td>
<td>14 cm</td>
</tr>
<tr>
<td>L.</td>
<td>Folding 1</td>
<td>4 cm</td>
</tr>
<tr>
<td>M.</td>
<td>Folding 2</td>
<td>4 cm</td>
</tr>
<tr>
<td>N.</td>
<td>Folding 3</td>
<td>8 cm</td>
</tr>
<tr>
<td>O.</td>
<td>same meas. F &amp; B</td>
<td>46,5 cm</td>
</tr>
<tr>
<td>P.</td>
<td>same meas. F &amp; B</td>
<td>45 cm</td>
</tr>
<tr>
<td>Q.</td>
<td>ribbon width 1</td>
<td>1,2 cm</td>
</tr>
<tr>
<td>R.</td>
<td>ribbon width 2</td>
<td>1,2 cm</td>
</tr>
<tr>
<td>S.</td>
<td>hem width, sleeve</td>
<td>1,2 cm</td>
</tr>
<tr>
<td>T.</td>
<td>same meas. for F and B</td>
<td>35 cm</td>
</tr>
<tr>
<td>U.</td>
<td>hem width</td>
<td>2 cm</td>
</tr>
<tr>
<td>V.</td>
<td>loop for laces</td>
<td>3X0,7 cm</td>
</tr>
<tr>
<td>W.</td>
<td>side seam</td>
<td>18 cm</td>
</tr>
<tr>
<td>X.</td>
<td>shoe-laces</td>
<td>125 cm</td>
</tr>
<tr>
<td>Y.</td>
<td>shoe-laces</td>
<td>125 cm</td>
</tr>
</tbody>
</table>

STYLE: Silk top
DESCRIPTION: Wrap-around top
SEASON: BA graduation / SS18
DIVISION: Womens wear

FRONT

BACK
### MEASUREMENTS

| A. side seam | 110 cm |
| B. panel width | 11 cm |
| C. inner seam | 85 cm |
| D. 1/4 waist, front | 27 cm |
| E. front rise | 28.5 cm |
| F. pocket opening | 16 cm |
| G. waistband width | 6.5 cm |
| H. elastic all-around | 72 cm |
| I. metal eyelet | |
| J. drawstring in silk & cotton | 140 cm |
| K. hem width | 4.5 cm |
| L. hem, front | 27.5 cm |

### MEASUREMENTS

| M. embroidered detail | 40x8 cm |
| N. | 30 cm |
| O. 1/4 waist, back | 27 cm |
| P. back rise | 39.5 cm |
| Q. ribbon, length | 30.5 cm |
| R. seam allowance, placket | 4 cm |
| S. metal press-button | |
| T. 1/2 hem, back | 17 cm |
STYLE: Sweat-pants with silk details
DESCRIPTION: Sweat-pants
SEASON: BA graduation / SS18
DIVISION: Womens wear

SIZE: Small
FABRIC: cotton/polyester, Silk

EMBROIDERED DETAIL

Fig. 651

emelie janson

Times New Roman, Bold, 190

8 CM

40 CM
6.3 no: 3

Fig. 652-656
6.4 no: 4

Fig. 657-561
Fig. 662-666
STYLE: Sport tank
DESCRIPTION: Sport tank
FABRIC: 100 % polyester
SEASON: BA graduation / SS18
DIVISION: Womens wear

MEASUREMENTS

A. side seam 37 cm
B. front neck dept 14,5 cm
C. front neckline 44 cm
D. front armhole 28 cm
E. attached stripes, width 2 cm
F. width between stripes 2 cm
G. from lower stripe to hem 33,5 cm
H. shoulder seam 4 cm
I. back neckline 22,5 cm
J. back armhole 38 cm
K. attached detail 6 cm
L. attached detail 16 cm
M. from bottom of detail to hem 34,5 cm
N. hem width 2,5 cm
O. woven label, width 4 cm
P. 1/2 elastic band width 0,7 cm
**Style:** Sport shorts  
**Size:** Small  
**Description:** Sport shorts  
**Fabric:** 100% polyester  
**Season:** BA graduation / SS18  
**Division:** Womens wear

### Measurements

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. side seam</td>
<td>25 cm</td>
</tr>
<tr>
<td>B. inner seam</td>
<td>5 cm</td>
</tr>
<tr>
<td>C. front rise</td>
<td>31 cm</td>
</tr>
<tr>
<td>D. hem front</td>
<td>30 cm</td>
</tr>
<tr>
<td>E. waistband width</td>
<td>5 cm</td>
</tr>
<tr>
<td>F. 1/4 waist, front</td>
<td>25.5 cm</td>
</tr>
<tr>
<td>G. 1/4 waist, front, lining</td>
<td>25.5 cm</td>
</tr>
<tr>
<td>H. inner seam, lining</td>
<td>3 cm</td>
</tr>
<tr>
<td>I. side seam, lining</td>
<td>18 cm</td>
</tr>
<tr>
<td>J. drawstring, shoe-laces</td>
<td>140 cm</td>
</tr>
<tr>
<td>K. width between holes</td>
<td>3 cm</td>
</tr>
<tr>
<td>L. back rise</td>
<td>41 cm</td>
</tr>
<tr>
<td>M. elastic all-around</td>
<td>71 cm</td>
</tr>
<tr>
<td>N. hem back</td>
<td>39.5 cm</td>
</tr>
<tr>
<td>O. 1/4 waist, back</td>
<td>26 cm</td>
</tr>
<tr>
<td>P. 1/4 waist, back, lining</td>
<td>26 cm</td>
</tr>
<tr>
<td>Q. woven label, width</td>
<td>4 cm</td>
</tr>
<tr>
<td>R. 1/2 elastic band width</td>
<td>0.7 cm</td>
</tr>
</tbody>
</table>

---

**Front**

- **A.** side seam 25 cm
- **B.** inner seam 5 cm
- **C.** front rise 31 cm
- **D.** hem front 30 cm
- **E.** waistband width 5 cm
- **F.** 1/4 waist, front 25.5 cm
- **G.** 1/4 waist, front, lining 25.5 cm
- **H.** inner seam, lining 3 cm
- **I.** side seam, lining 18 cm
- **J.** drawstring, shoe-laces 140 cm
- **K.** width between holes 3 cm
- **L.** back rise 41 cm

**Back**

- **M.** elastic all-around 71 cm
- **N.** hem back 39.5 cm
- **O.** 1/4 waist, back 26 cm
- **P.** 1/4 waist, back, lining 26 cm
- **Q.** woven label, width 4 cm
- **R.** 1/2 elastic band width 0.7 cm
<table>
<thead>
<tr>
<th>STYLE: Sport tank</th>
<th>SIZE: Small</th>
</tr>
</thead>
<tbody>
<tr>
<td>DESCRIPTION: Sport tank</td>
<td>FABRIC: 100 % polyester</td>
</tr>
<tr>
<td>SEASON: BA graduation / SS18</td>
<td></td>
</tr>
<tr>
<td>DIVISION: Womens wear</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>STYLE: Sport shorts</th>
<th>SIZE: Small</th>
</tr>
</thead>
<tbody>
<tr>
<td>DESCRIPTION: Sport shorts</td>
<td>FABRIC: 100 % polyester</td>
</tr>
<tr>
<td>SEASON: BA graduation / SS18</td>
<td></td>
</tr>
<tr>
<td>DIVISION: Womens wear</td>
<td></td>
</tr>
</tbody>
</table>

**Fig. 670**

Times New Roman, Bold, 40 pkt (report)

**multiplicity or reduction**

- Length: 15.5 cm
- Width: 4 cm

**multiplicity or reduction**  **multiplicity or reduction**  **multiplicity or reduction**  **multiplicity or reduction**

110.
7. DISCUSSION

This work started with an interest of working with multiplicity, and a wish to find new expressions in dressing. This has been reached through a fusion of 19th century America and the Russian designer Gosha Rubchinskiy.

The fusion of the worlds was not just a decision made by pleasure, there was also an insight that these two worlds were different, and that something would happen if they became integrated.

Goodman’s advice about Worldmaking may sound obvious, but it gave an understanding about the complexity of working with multiplicity, and the belief that everything is relative. It is necessary to do reductions, mainly to find the relevant information. Therefore it was a successful choice to concentrate on just two worlds instead of several. But if many reductions are made nothing will be left, then it is needed to add information again. That is why the green shorts were brought into the lineup.

Another limitation was made to work only with selected garments, to analyse construction, colour and how they behave when wearing them. But during the course of the work, an insight grew that it was hard to just concentrate on the garments from Gosha Rubchinskiy. It is the garments together with his culture which are fascinating. But it was not the same with 19th century America. From this world the items in themselves were enough to awaken an interest.

Towards the end of the process, a photo session was arranged with the photographer Angelina Bergenwall. After a dialogue, Bergenwall gave a suggestion to work with movement and she had a wish to use a dancer as a model. The idea was accepted; it worked well with the main idea of the collection and could be related to Gosha Rubchinskiy’s latest show for Spring 2018. The photo session generated a new way of understanding the collection. This was a step further to creating "another world".

Due to the many garment-types of the collection it is easy to arrange it differently. Because of that it has good potentials to be commercialized. What can be a problem to make the collection commercialized, is the expensive silk fabric and the hand-embroidered details, but these can be changed. It is important to keep the luxury expression of the work, because that is a part of the result in the fusion of the two worlds. What is successful in this work is the combination of the luxury and solemnity together with the comfortable sport inspired garments.

The fusion of 19th century America and Gosha Rubchinskiy has resulted in “another world”. This world is young but is eager to continue the creation of a new culture of combining things from different times, places and cultures. A combination of sport references and luxury details was liberating and generated energy. When using only two worlds it was easier to understand what was happening and it was even possible to use the same pattern construction in several garments and still generated different expressions.

This is something to take further.
PHOTO REFERENCES

1. Angelina Bergenwall 2017
2-6. Jan Berg 2017
7. Emelie Jansson 2017
8. Jan Berg 2017
32. Selected items from the two worlds, p. 23-24
40. Development image, Emelie Jansson, 2017
41. From sketchbook, Emelie Jansson, 2017
46. Reference image, 2017. https://i.pinimg.com/originals/ba/db/6e/ba6deb77c52c2cfbae9eb6d22047b20d.jpg
49. Drawers. http://www.metmuseum.org/art/collection/search/109070?sortBy=Date&amp;what=Under-pants&amp;fr=C.141.52.6&amp;amp;ampamp;offset=0&amp;pyp=20&amp;amppos=1
50. Peticoat. http://www.metmuseum.org/art/collection/search/155760?sortBy=Date&amp;what=Peticoats&amp;fr=C.141.52.6&amp;amp;ampamp;amp;offset=0&amp;pyp=20&amp;amppos=17
51. Afternoon dress. http://www.metmuseum.org/art/collection/search/82112?sortBy=Date&amp;what=Afternoon+dresses&amp;fr=*&amp;offset=120&amp;pyp=20&amp;amp;ampamp;pos=136


287. Look 1, Jan Berg, 2017

288. Development images, Emelie Jansson 2017

289. Look 1, Jan Berg, 2017


294. Gosha Rubchinskiy, SS17, Sweat pants. endclothing.com 295. Look 1, Jan Berg, 2017

296. Look 1, Jan Berg, 2017


299-301. Development images, Emelie Jansson 2017

302-303. Look 1, Jan Berg, 2017

304. Look 1, Jan Berg, 2017

305. Jan Berg, 2017

306-312. Development images, Jan Berg and Emelie Jansson 2017


315. Look 2, Jan Berg, 2017


318-321. Gosha Rubchinskiy, SS17, Sweat pants. endclothing.com


326-333. Development images, Emelie Jansson 2017


340. Gosha Rubchinskiy, SS17, Sweat pants. endclothing.com

341. Gosha Rubchinskiy, SS17, Sweat pants. [Link to Highsnobiety]


359. Look 3, Jan Berg, 2017


363. Gosha Rubchinskiy, AW17, look 23. [Link to Vogue Fashion Show]

364. Gosha Rubchinskiy, AW17, look 23. [Link to Vogue Fashion Show]

365. Gosha Rubchinskiy, AW17, look 23. [Link to Vogue Fashion Show]

366. Gosha Rubchinskiy, AW17, look 23. [Link to Vogue Fashion Show]

367. Gosha Rubchinskiy AW17, Zip collar jacket. slamjamsocialism.com

368. [Link to Res-Bien]

369-373. Development images, Emelie Jansson 2017

374. Gosha Rubchinskiy, AW17, look 23. [Link to Vogue Fashion Show]


377. Gosha Rubchinskiy, AW17, look 23. [Link to Vogue Fashion Show]


380. Look 3, Jan Berg, 2017

381-382. Development images, Emelie Jansson 2017