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This project explores the dimensional relationship between body and dress through using features of corsetry. Where is the garment tight? Where do we place volume and where do we show skin? This project addresses these questions and the construction of dress through broadening the concept of corsetry.

With the vision to improve the relationship between body and dress through exploring new methods for an existing technique. Searching for alternative construction techniques in dress which enhances the circular relationship between body, dress and form. By exploring new working methods that includes the body in the process of constructing garments, the corsetry tools has been used to investigate how the garment stays on the body in terms of how we tighten it to the body and by that also give the garment its shape.

The project is practice based and built on concrete experiments. The relationship between body, fabric and form has been explored through working hands on with the material on the own body.

The design method was developed in the beginning of the project. Further, it was carried out through using rectangular and tube shaped fabrics together with features of corsetry, mainly focusing on eyelets and lacing.

Resulting in both a new method for an existing technique, as well as a result that expresses new possibilities in the composition of the dressed body. It also proposes alternative ways of constructing and wearing garments, where the body and the garment work together.

Keywords:
Fashion, Design, Body, Construction, Dimension, Dress, Corsetry, Eyelets, Lacing
The relationship between body and dress is not something new, contrariwise, fashion and designed garments has always had the function to create an interaction between the dressed and the undressed body. Garments shapes our view of the body and at the same time, it is the shape of the body that directs the expression in dress (Qvarsell & Svensson 2012).

When creating a garment, designers are more or less obligated to take three different factors into account; the body, material and form. However, these factors are handled and valued differently according to each designer’s personal interest. The expression and form in dress is created from the interaction between body and fabric, where the fabric is being put on the body and shaped through effects of gravity and movement. This explains the importance of the relationship between body and fabric. The interaction between body and fabric creates the form in dress.

“Garments first have a meaning when interacted with a body.” (Brody-Johansen 1958 p.5)

Dressing the body can also be explained as transferring something two-dimensional to a three-dimensional form. In the beginning the fabric contains of flat surfaces. It is through the construction and the arrangement on the human body the fabric becomes three-dimensional.

Examples of this approach to the construction are work from Japanese designers such as Issey Miyake, Rei Kawakubo and Yohji Yamamoto. In Issey Miyake’s “a piece of cloth” concept in 1976, and Rei Kawakubo’s earlier works you can see how comprise two-dimensional sections can become inexplicably complex when laid out on a surface (body). Yamamoto also explains the importance of the relationship between body and fabric when saying that his clothes are made half by him and half by the wearer (Fukai 2010).
THE EXPERIENCE OF ARCHITECTURE IS RELATED TO OUR BODILY EXISTENCE AND TO THE MOVEMENT OF THE BODY IN SPACE” (MICROCITIES 2016)

CLOTHING AND DIMENSIONAL SPACE

Clothing has become an extension of the corporal space where garment can be seen as a step in between body and space. In that sense, clothing can be compared to architecture that also encasing space, but the difference is that we carry our clothes around (Loschek 2009).

Clothing and architecture, both deals with the factors body, space and material. The body interacts with the dimensional space that is composed and created around it.

“THE EXPERIENCE OF ARCHITECTURE IS RELATED TO OUR BODILY EXISTENCE AND TO THE MOVEMENT OF THE BODY IN SPACE” (MICROCITIES 2016)

The dimensional space (which also could be discussed as volume) and the relationship between garment and body varies through history, when the techniques and ideals changes.

TIMELINE/DEVELOPMENT OF DRESS

The beginning of dress started with rectangular pieces of fabric that was wrapped around the body using folds and knots to create costume. These garments were freely draped around the body and based on comfort and ideas of freedom. The woven fabric that often was kept in a larger rectangular piece created drapes and folds with endless variety (Broby-Johansen 1958).

Throughout history the costume has changed through each era, and humans have developed techniques both to shape the body and to build volumes from it. Endless of silhouettes has been modeled by human hands to meet up with the current ideals.

Detailed pattern construction was developed due to years of focusing on emphasizing the body by means of closer fitting garments. Pattern making originates in the middle ages, where tailors developed cutting techniques that were framing the body in more figurative garments. Over the last five hundred years these techniques have been developed and today the pattern cutting techniques of western tailors has a huge impact on dressmaking worldwide (Duburg & Van der Tol 2010).

The development of rubberized elastic materials in 1911 meant a big change in the evolution of dress. The elastic materials changed the construction techniques and allowed garments to be tightly fitted without using further adjustment tools. With this development, the step between body and dress minimized. Garments could now fit and be shaped tightly after the body curves, which allows the natural silhouettes of the body to be shown (Buxbaum 2005).
CORSETRY

Throughout history we can also see how garments have shaped our bodies physically. Through each era, there is a stylistic ideal that appears in the form of things around us and the female body has also become a part of these ideals. The fashion costume has constantly demanded that the body, especially the female body, is adapted to a given form that rarely conforms to the natural (Eldvik 2010).

The first recorded corset originates from Crete, Greece and were worn by the Minoan people. Belts and straps constricted and shaped the waist for both women and men. Further the shape and the construction of the corset has changed frequently, depending on ideals through different time eras (Steele 2007).

Fig. 7. Wolford, "vegas" bodystocking. (Buwalda 2005, p.84)
Fig. 8 & 9. Corset originated from Crete in Greece. (Brody-Johansen 1998, pp.73,75)
Middle Ages
During the middle ages, tunics and long clothing did not accentuate the woman’s curves since the female body was considered to be sinful (fig.10,11). But there is assumed that the use of breastplates as armor may have been the models for corsets in the later centuries. During the gothic period of the 1300’s, experts believed that bandages may have been used to slim the waist (Mckellar 2015).

15th Century
In the 15th century the wealthy French women were known to desire a thinner waistline and the ‘cotte’, a tight fitting garment whose name meant ‘on the rib’, was first worn during this period. To achieve a thinner look, undergarments made of stiffened linen were tightened by front and back laces. During this time period the ideal for french women was also to reveal their breasts and to show their lower back (Mckellar 2015).

16th Century
During this century, the body was shaped more through use of corsets that now had become a separate article of underclothing. Heavy materials such as wood, bone and metal was used to flatten the shape of the body (fig.12) (Mckellar 2015).

17th Century
At this time, much of the focus on the corsets was put on the décolletage to emphasis the bust. Textiles become the main fabric and was used on top of a heavily boned lining. Lacing and ribbons become a decorative features, and was often used to enhance the prominent bust (fig.14,15) (Mckellar 2015).

18th Century
An even more constrained shape was evolved during this time. A very exact posture and a high, full bosom was the body ideals for women during this period. Corsets were made from stiff materials like whalebone, cane or hemp to create this posture. There was still much focus on the decoration and precious silk brocade and gold trims was used (Mckellar 2015).

Edwardian Era (1904-1911)
In this era, the ideal silhouette of the woman changed, therefore it was necessary for corsets to be majorly redesigned. Small waists still remained popular, but the fashionable silhouette had changed. Corsets forced shoulders upright and formed a long sloping bust that ended with a graceful curve over the hips, creating the famous "Gibson Girl" look (fig.18,19) (Mckellar 2015).

1920’s
Due to the lack of supplies after the War, women’s fashion began to evolve into simpler lines. Looser shapes with a straight silhouette from shoulder to hem became the norm. Whilst flapper style dresses allowed more freedom of movement, a new style of the corset was required. To achieve the desired look of that time, corsets were designed to slim the hips and thighs as much as possible, worn under the bust to the mid-thigh (Mckellar 2015).

1950’s
During the 50’s, the girdle become commonly worn by females. Since the textiles were developed and fabrics were able to stretch in more than one direction, the garments were fitted without boning (fig.21) (Mckellar 2015).
Fig. 22. Corset detail, c.1820. Davis (Lynn 2010, p. 85)

Fig. 23. Corset, c.1860. Davis (Lynn 2010, p. 91)
In today's society, corsets are usually reserved for costume, stage performance or waist training, yet some still purchase them for the uses that they were designed for hundreds of years ago. Artists such as Beyonce, Lady Gaga and Rihanna wear corsets for their onstage productions to add drama and femininity to their act. (Mckellar 2015).

It is also common to see abstractions from corsetry on the catwalk today, and designer such as Alexander McQueen, Balmain and Y project are just a few of creators that has been showing corsets in their fashion shows during 2017.

Thus, the development of dress has meant changes in the silhouettes of dress, but also of the physical body, by means of dressing. The development of techniques has also allowed the possibilities for change in dress, and the relationship between body and clothes are a result of that development since it ties them together.
Throughout this master program the relationship between body and dress has been actively explored, both in the creation of dress as well as in the composition of the dressed body. Even though dress is an embodied practice, and cannot be understood without referencing to the body, there has not been many concrete analyzes of the relationship between these (Entwistle 2001). With the belief that the body is not primarily something that should be covered with garments, the body in itself is dressed together with the garment and therefore closely involved with each other. As opposed to the fixed notion of covering the body, this design program is defined through the symbiosis of garment and body.

With construction as the main focus, the possibilities of developing new working methods where the body is actively present in the process has been explored. To be able to understand the connection between body and garment through construction, the focus has been put on building up a new working method. It can be explained as designing the design process, since it is the process that helps the designer to discover what she knows, and what she does not know (Jones 1992).

Referencing Thornquist (2012), the basic research in dress is about exploring the potential of dress through fundamental relationships between form and material, between techniques and expression. These relationships have been explored through using methods where the connection between body, fabric and form has been studied through working hands on with the materials on the own body.

**DEFINITIONS**

When talking about properties in dress there are several different perceptions of the descriptive terms. Common terms when talking about dress could for example be; volume, silhouette, shape, scale, colors and material etc. One word that is being frequently used when discussing properties in dress are form. In this context the word form can be interpreted as a description of different aspects such as volume, shape and silhouettes, but also as a description of the "overall shape". In that sense, 'form' could be used instead of the word garment.

Other terms that are important within this research, and which should be included more in the discussion when talking about designing garments are 'composition' and 'dimension'.
COMPOSITION

Definition of composition according to the Oxford Dictionary (2018):

1. [mass noun] The nature of something's ingredients or constituents; the way in which a whole or mixture is made up.

1.1 The action of putting things together; formation or construction.

1.2 [count noun] A thing composed of various elements

When creating a garment or a "form on body" one can see themselves as a composer, puzzling together different elements to create a whole. In my opinion, it is important to view the dressed body as one composition, the garment and the body is one composition together, since the aim with dress is after all to be put on a body. The dressed body should be viewed as one unit, where the body and the layers of fabric are equally valued.

One may view the body as the canvas, the variable that is constant when composing dress. Yet, the fabric that is being put on the body is the variable that is changeable and since it is being put on the body, you view it as foreground in the composition.

DIMENSION

The other word that I would like to bring forward is dimension. Dimension is a term that is being used in many different disciplines such as physics and metaphysics. Here is the definition according to the Oxford dictionary (2018):

1. (usually dimensions) A measurable extent of a particular kind, such as length, breadth, depth, or height

1.1 A mode of linear extension of which there are three in space and two on a flat surface, which corresponds to one of a set of coordinates specifying the position of a point.

1.2 Physics An expression for a derived physical quantity in terms of fundamental quantities such as mass, length, or time, raised to the appropriate power (acceleration, for example, having the dimension of length × time⁻²).

2. An aspect or feature of a situation.
‘Dimension’ can be a fruitful term to use when describing the dressed body. Below is a description of how the term is used and viewed within this design program. The different dimensions of the dressed body can also be discussed in terms of ‘layers’.

1) First layer is the body, the constant canvas. It can also be described as the skin, since it is the skin you see on an undressed body.

2) Second layer describes the fabric that are “close fitted”. The area where fabric and body meets/connects. Here the material and body are equal, the shape is controlled by the body.

3) Third layer describes the material off body, the step in-between body and space. Here, the material is dominant, but the shape/volume is dependent on the quality and the connection to the body.

In my BA thesis I investigated the composition of the dressed body through exploring wearing by questioning fixed positions of the dressed body (fig.34). And by exploring new possibilities of wearing garments and how to connect them to our bodies, a search for alternative construction techniques was developed throughout the master program.

ALTERNATIVE CONSTRUCTION

To explore the relationship between body and garment in the process of constructing garments, alternative pattern construction techniques has been studied during this master program. Following, two different design research projects will be discussed. Both of the practices target the importance of questioning contemporary construction techniques and share similar views on the body’s role in the process of creating garments. Still, the execution and expression becomes extremely different due to different methods of working.

Julian Robert’s book Free Cutting (2013), describes different methods of working with creative pattern cutting, also known as "subtractions cutting". This method challenges the way garments have usually been constructed by breaking free from predetermined systems and conventional methods of constructing garments. Roberts argues that garments are often looked upon in a front view perspective, created on the front body when draped on a dummy and also viewed from the front when presented in fashion shows and in other contexts (ibid.p.87). To change this repetitive way of making and looking at garments, Roberts ignores all rules of how pattern constructions are usually controlled with mathematics and measurements and instead argues the importance of looking at pattern construction with focus on space and balance (ibid.p.31).

Subtraction cutting can be explained as designing with the patterns, rather than creating patterns for designs (Roberts 2013, p.15), where the resulting shape is created by the removal of fabric rather than an addition of fabric. The focus is centred on the removed fabric and the openings where the body is being entered. The shape is created through the connection between the lines in the fabric and the body.
Roberts explains his developed pattern cutting technique as a physical activity where the body is the main tool; the pattern is cut through physical actions, the fabric is measured in relation to it and the garment is eventually put on the body and shaped together with it (2012,p.32).

Similar to Robert’s work, Rickard Lindqvist also questions conventional construction techniques for garments, and like Roberts he also indicates the role of the body in the process of making garments.

Presented in Lindqvist thesis – On The Logic of Pattern Cutting (2013), an alternative model for pattern cutting that has been developed through years of practice within the field. Lindqvist explains how the making of garments has changed throughout history and that the absence of the body in the contemporary construction techniques may result in a “rigid, static creation, which is not made for a living, moving body but for a static one” (ibid.p.44).

Pattern construction and draping are the most common methods when creating garments today, and they are both based on the predominately-quantified approximation of the body. In order to develop these methods further and to give the relationship between body and fabric a more dynamic result this approximation of the body needs to improve.

In his research Lindqvist studies the origin of dress and points out the importance of the body being present in the process of creation.

For example, the ancient dressing techniques consisted of rectangular pieces of fabric that was wrapped around the body and recreated each time they were worn. In this way of creating garments, an approximation of the body is not needed since the body is present during the process of creating dress (2013, p.59).

Lindqvist uses this way of including the body in the process when developing his own model of pattern cutting. He states that working with the moving body gives a new awareness of lines and points on the body which provides further balance to the work of constructing garments.

WORKING ON THE BODY

Similar to these two design researches I have searched for alternative ways of constructing garments, aiming to find a method where two-dimensional construction and three-dimensional draping can converge. When starting to construct garments years ago I naturally found it easier to create garment through draping with the fabric on a dummy than constructing two-dimensionally on a table. I have always had the opinion that working hands on with the fabric gives greater possibilities of understanding its potential. Also, by working with the fabric directly on the body or a mannequin gives you the chance of observing immediate results.

Like Lindqvist explains in his thesis, the expression is created from the interaction between body and fabric, where the fabric is being put upon the body and shaped through effects of gravity and movement. This is to me a logical explanation that proves the importance of understanding the relationship between body, fabric and form, which can be achieved through working with the material directly on the body.

Fig.31. Body & pattern (Lindqvist p.112,113,142,143)
DESIGN WITH PATTERN

Roberts has a similar explanation of how form is an effect of the interaction between body and fabric. Although he has a different approach when working with it, explaining that he designs with the pattern.

Compared to Lindqvist way of constructing you can say that Roberts works with the pattern in an inverted manner, cutting away shapes within a rectangular fabric and then uses the remaining fabric to work with. While Lindqvist work in a more traditional way, cutting the outline of the fabric he wants to use.

MY MASTER PROGRAM

This method tryout was explored during the first semester in the master program. The idea was to explore material composition, and to combine two-dimensional and three-dimensional draping.

The randomly selected fabrics were first handled together on a wall, to explore the relationships and different compositions.

The composed fabrics were then transferred to the body, where an additional composition tryout was made. Through documenting and analyzing the process, conclusions were being drawn that the amount of fabric that worked out well on the wall was hard to handle when draping on the body.

To explore the composition on the body, it was better to have less material to be able to work more precise, since working on the own body already has limitations in terms of placing materials around it.

Throughout my master both these methods has been explored, yet also resulting in own developments of methods. Following is a selection of the work.
Further limitations were made to be able to work more controlled around the body. During an advanced construction course, a 'one pattern-piece' construction technique was developed, with the limitations to only drape with one piece of fabric. The aim was to be able to work controlled around the body and to find new movement and connections between body and fabric.

The challenge with this technique was to connect the fabric to the body, and to make it stay. The knowledge to control the pattern was learned through experimenting with the patterns, changing angels and twist to control the loose or tight fit on the body.

The construction technique worked out well and ended up with a collection of six outfits.
Furthermore, as the work continued a sense that the ‘one pattern-piece’ construction technique ended up in similar expressions in the result occurred. To challenge the way of working, other methods were therefore explored to open up for new inputs. Similar methods were being tried out, but with more uncontrolled steps with randomly cutting techniques in the pattern-pieces (fig.40). Additional tools were also brought in. Such as elastic bands to be able to create shape and to make the forms stay on the body without being too dependent on the pattern construction.
After exploring these methods, the idea to include one additional tool in the process arose and after studying the history of corsetry in a seminar class the idea for the master thesis emerged. To explore the construction of dress and their relationship to the body through broadening the concept of corsetry.

Fig. 42. Experimental draping on body with elastic bands (Author's photos)
I believe that this problem has evolved through the development of construction techniques. The most common methods to construct garments today are pattern construction and draping. Both of these methods are performed off the real body and can therefore, according to Lindqvist result in a more rigid expression and lose more and more connection with the body (2013).

On the other hand, one may say that every fashion designer works with this relationship, more or less conscious. The relationship between body and clothing is not something new, contrariwise, fashion and designed garments has always had the function to create an interaction between the dressed and the undressed body (Qvarsell & Svensson 2012 p.12). But I believe that this interaction is the essence in fashion and should be far more discussed in terms of both construction and in the result of the dressed body.

Looking into construction, it can be stated that there are several ways of connecting the garment to the body. The dimensional relationship could here be understood as how the garment stays on the body in terms of how we tighten the garment to the body and by that also give shape to the garment. Therefore, in order to understand the potential within body and dress, corsetry features has been explored as tools in order to further investigate how dress can distributed on the body, through tightening and positioning.

A secondary motive can be seen through a social context concerning the view of the dressed body. How we dress the body says something about how we look at our bodies. And discussions dealing with the issue of the dressed body tend to deal with whether the body is dressed or not, naked or covered. Through bringing up the aspect of how body and dress effect each other and work together could be a way to blur out the boundaries between the dressed or undressed body.

In the book *Body dressing*, Joanne Entwistle (2001) too writes about the lack of analysis between body and dress.

“While dress cannot be understood without reference to the body and while the body has always and everywhere to be dressed, there has been a surprising lack of concrete analysis of the relationship between them.” (2001,p.34)

The aim of this work is:

To explore the dimensional relationship between body and dress (skin, tight, off body) by using features of a corset as a tool.
DESIGN METHOD
-Design method & Design of experiments

In the beginning of this project it was not clear how the method would be structured. But there was an interest in combining the previous working methods explored in the master program, with tools from corsetry.

According to John Christopher Jones, it is important for a designer to be willing to attempt what is unfamiliar and to be open for changes. “No big change is possible till we change ourself and our ideas” (1992). Through studying John Christopher Jones theories early on in the master program and through drawing conclusions from previous work, this project was shaped through a “learning by doing” approach. And since the result of one’s design work clearly effects of the working method preformed, it was important to start the project by first designing the design method.

As explained in the design program section above, the decision to bring in an unfamiliar tool to the design program was made to challenge the way of working and to be able to find new results and expressions. Due to this decision, the design method that has been shaped in this project was directed through exploring the possibilities of the corsetry features (the unfamiliar) in combination with what was already known, working on the own body.

In the first example that is presented to the right (fig 43,44), an already existing garment was prepared with properties from a corset, in this case hook and eye and eyelets. These garments were then used in draping sessions on the own body to try out different ways of wearing. This was documented through films and photos.

This experiment created a first understanding of the possibilities in what the properties of the corset could add to a garment and how it’s worn and expressed.

Further, the documentation was used as sketches, to be analyzed and developed into a garment similar to the chosen sketches.
Draping session on the own body

Fig. 45. Draping session with trousers, exploring different ways of wearing through adjusting the corsetry tools (Author’s photos)

Fig. 46. Draping session with shirt, exploring different ways of wearing through adjusting the corsetry tools (Author’s photos)
The form was transferred to a dummy to be able to work more precise on the pattern and also on the backside of the body.

Fig.47. Development of pattern (Author's photos)

Fig.48. Tint sewn from selected sketch (Author's photos)
Later it was concluded that using already existing garments as a starting point should be improved through instead using rectangular or a tube (closed rectangle). Since using an existing garment gave too many distractions, as it often contains details that has a strong reference. By using rectangles or tubes gave a much more clearer view. Also it was found that preparing the material with corsetry tools from the start was a too much time consuming process. The idea with these tools was after all to explore how to tighten the fabric to the body, which could be achieved during the draping session by using safety pins. Therefore the continued work was preformed by following method:

1. Material (changeable variable) either rectangular or tube shaped.  

2. Draping session on body (constant variable, could later be replaced by a dummy), document process  

3. Adjusting the pattern, adding corsetry features  

To make sure that the method was working well I completed an experiment from start to finished garment.
3.2 DEVELOPMENT & DESIGN RATIONELE

MATERIAL EFFECT
One important variable in the process is of course the quality of the fabrics. As explained in the introduction, form in dress is created from the interaction between body and fabric, where the fabric is being put on the body and shaped through effects of gravity and movement. And the quality of the fabrics gives different results in the shapes. Depending on the material, the shapes can build upwards or downwards in directions and shapes, with different volumes. Following is a selection of material tryout experiments.

Material tryout - Jersey

Fig. 50. Material try-out on body. Exploring the material possibilities on body (Author's photos)

Fig. 51. Material try-out on body. Exploring the material possibilities on body (Author's photos)
Material tryout- Thin Jersey

Fig. 52. Material try-out on body. Exploring the material possibilities on body (Author’s photos)

Material tryout- woven fabrics

Fig. 53. Material try-out on body. Exploring the material possibilities on Body (Author’s photos)
Fig. 54. Material try-out on body. Exploring the material possibilities on body (Author’s photos)

Fig. 55. Material try-out on body. Exploring the material possibilities on body (Author’s photos)
Material tryout - Thick plastic material

Fig. 56. Material try-out on body. Exploring the material possibilities on body (Author’s photos)

Material tryout - Quilted blanket

Fig. 57. Material try-out on body. Exploring the material possibilities on body (Author’s photos)
Material tryout - two-sided

Fig. 58. Material try-out on body. Exploring the material possibilities on body (Author’s photos)

Fig. 59. Material experiment, thick woven fabric. Exploring placement / volume / composition on the body (Author’s photos)
When looking at the dressed body, there are different aspects that are decisive for the overall expression. As explained in the introduction, these aspects are dependent on each other, for example, the quality of the fabric controls the volume of the shape. Another aspect is the exposure of the body and how the body is connected to the garment, which is also dependent on the quality of fabric and the construction. In the book "femme fashion" by Patricia Brattig, the dressed body is analysed through the clothing. Here clothing is explained as an artificial secondary modelling of the body, which could be spread out in different forms, materials, and volumes on the primary body forms. (2004)

Similar to Brattig’s analysis, this work also analyses the garments' "forms" in relation to the body. To structure the analysis and identify tendencies, the examples were divided into different categories and sorted after their characteristics.

Shape Analysis
Fig. 66. Analysis charts show experiments with heavy fabrics to experiment with easy fabrics (Author's photos).

Fig. 67. Experiments are performed all over the body (Author's photos).

Fig. 68. Experiments performed on the lower part of the body (Author's photos).

Fig. 69. Experiments performed on the upper part of the body (Author's photos).
Volume direction analysis

Fig.70. Examples were the directions in the volumes goes up and to the side (Author’s photos)

Fig.71. Examples were the directions in the volumes goes down (Author’s photos)

Fig.72. Examples were the directions in the volumes goes in all directions (Author’s photos)

Dimensional composition analysis

Fig.73. The examples are painted in color blocks to simplify the analysis. (Author’s illustration)
Fig. 74. The examples are painted in color blocks to simplify the analysis. (Author's illustration)

Fig. 75. Illustrations shows examples where the blue color is dominant. (Author's illustration)

Fig. 76. Illustrations shows examples where the blue and pink colors are dominant. (Author's illustration)

Fig. 77. Illustrations shows examples where the blue and red colors are dominant. (Author's illustration)

Fig. 78. Illustrations shows examples with all colors. (Author's illustration)

Fig. 79. Illustrations shows examples where red is dominant. (Author's illustration)
Conclusions from this analysis shows that most of the examples were both covering and exposing the body. The quality of the fabrics was versatile, though the heavier materials were used more than the lighter ones. The predominant number of examples was performed around the lower part of the body, with volumes going in all directions. Also the analysis of the dimensional composition shows that the examples worked mostly in all "layers". This information was both expected and unexpected. The fact that the examples were working in all "layers", both exposing and covering the body with volumes that worked both tightly and off body was expected since it was an aspect which was deliberately worked with during the draping sessions.

More surprising was the fact that most of the examples were performed on the lower part of the body, around the legs. This could be a result of the method used, where the author is draping around the own body. Since your hands and arms are the main tools for grabbing and arranging the materials on the body, they are already occupied while the legs are in this case more accessible.

Fig. 80. First lineup suggestion. (Author’s photos)
POSSIBILITIES WITH ELASTIC FABRIC

In material tryouts it was found that the elastic material could have the same properties as what was sought after in the corsetry tools. The elastic material has the possibility to fit tightly to the body without further adjustments. It has the potential to fit tightly and thereby create a second layer of the body which was found interesting, in relation to the corsetry experiments.

Fig.81. Examples performed with elastic materials. (Author’s photos)

Fig.82. Examples performed with nylon stocking. (Author’s photos)
As the project evolved more focus was being put on one corsetry tool, then on several that was intended from the beginning. Since starting working with the eyelets and lacing early in the project a lot of possibilities were found, and therefore it was decided to focus on them in first hand. Through trying out different scales and combinations of materials, it was found that the eyelets, besides their function also had a possible decorative aspect. This decorative aspect serves as a conceptual segment that adds to the expression and communication of the investigation.

Fig.83. Tryouts with upscaled eyelets, curtain rings. (Author’s photos)

Fig.84. The examples selected for first lineup draft. (Author’s photos)

Fig.85. Developed examples. (Author’s photos)

Fig.86. Lineup development. Examples paired with material suggestions. (Author’s photos)
When developing the lineup, the examples which were considered to have potential was arranged and put together to be worked on as a whole. These arrangements were constantly changing, examples were deleted or rearranged as the work moved on.

The developments of garments in the lineup were made parallel as experiments still was performed. Finishing one garment often entailed in an interest in exploring a new material or construction solution, that its why it was important to perform the experimental work parallel with the executive.

Fig.87. Draping session with curtain. (Author’s photos)

Fig.88. Draping session with material prepared with eyelets arrangement, trying out placement. In this example the eyelets are arranged as a star and could therefore be seen as both a decorative and a functional tool. (Author’s photos)
DEVELOPMENT OF LOOKS

All the looks in the lineup share the similar development phases. The starting point is a selected sketch, that later is developed through testing out suitable material based on the required properties in the look.

The pattern construction is based on the shape that was used in the experimental draping, often shaped as a rectangle or as one or multiple tubes stitched together. Further adjustment was made to improve the fit, and cuts for the crotch seam, sleeve wholes and necklines were added.

As the looks developed they were tested and worked on both the own body and on a dummy. And additional garments were also developed to compliment the different examples.

In some examples it was the material that was the starting point. When a material was found that was considered as a profitable addition to the lineup, they were brought in and worked on in a similar way as the other examples.

In this case the tube was filled with a padded layer for additional volume. The idea was that a padded material would enhance the tightening effect of the lacing.

The eyelets and lacing were added parallel as fittings, both on dummy and on the body.
After the basic construction part of the garment was solved, the corsetry details was added. In the examples where the eyelets works as decoration, the material was prepared as a starting point and later developed. The idea to arrange the eyelets as a symbol, was decided when the eyelets were tested as decoration. The idea was to make the decorative aspect recognizable and that is why the figure was made as a star. Even if the stars was brought in as a decorative aspect they eyelets still had the same function, and could be used as a technical solution. In one of the star examples, the straps are pulled through the eyelets and connects the shape to the body in that way.

Fig.95. Close-up eyelets and lacing. (Author’s photos)

Fig.96. Process pictures, adding eyelets. (Author’s photos)
Fig. 97. Lineup development. (Author’s photos)
MATERIAL AND COLOR CHOICES

Parallel as the lineup of the forms was developed, a collection of materials and colors was tested and developed on the side. Many of the materials that are used in the final lineup, was included early on and their possibilities were tested in the draping sessions.

As explained earlier, the choices of materials are decisive for the expression, since they have different properties in how they are formed, so the choices of materials were explored at the same time as the garments.

The first material lineup was collected with the intention to show variations in the quality and properties (thin, thick, stiff, transparent, elastic etc.). And the will to have different properties in the materials did not change, since the work was able to show a larger variety with the use of different materials.

The choices of colors were handled secondary. Some automatically ended up in the lineup through the choices of material, and in some cases it was the other way around. But towards the end of the project the colors were chosen more thoroughly, and was compared with each other with a search for a balanced ensemble.

Fig.98. Material and color lineup. (Author’s photos)

Fig.99. Material and color process. (Author’s photos)
Towards the end of the project, it was necessary to document all the looks to get a better overview of what adjustments that needs to be done. You can also see this as a "styling session", where different combinations of garments and silhouettes was tried out.

After further adjustments of the lineup, a final result was close. Though one outfit was not convincing enough, since it was made in the beginning of the project as a test, the finishing was not as good as in the other looks. So, the lineup was tried out as a collection of ether 9 or 10 looks. In the end the outfit was recreated in a new material and added to the lineup again.
FINDING BALANCE IN THE LINEUP-GROUPING

To find the right order and number of looks in the lineup a method containing of grouping and clustering were used. Similar way of working can be seen in Hilla and Bernd Bechor’s photographical arrangement of industrial architecture.

In their work, photographs of water towers are arranged in grids of various numbers. This way of grouping different objects results in a reflection between them from different perspectives.

And in the same way as arranging a lineup of garments, Becher’s arrange a particular set of object into a conceptually meaningful group through trial and error (Thornquist 2012).

In this case, a grouping of the different characteristics in the looks was made first to simplify the work of later clustering them.

To keep a lineup of clothes interesting to a viewer, different methods can be used. In this work balance was desired trough variation of characteristics in the looks. For a varied lineup the examples grouped above were therefore avoided to be placed next to each other.

FINDING BALANCE IN THE LINEUP-CLUSTERING

The order can be arranged in multiple ways, following is a small selection of lineup-order tryouts.

Fig.113. Linup composition tryout. Marked in the yellow square is the set order, which could also be decided in two rows. Photography: Jan Berg.
Look 1

MATERIAL: 100% CO

FUNCTIONAL TOOL:
- Metal eyelets 5mm
- Metal Hook and eye 12mm x 6mm

Look 2

MATERIAL: Silk jersey, 100% CO in yellow strap

FUNCTIONAL TOOL:
- 55mm plastic eyelets
Look 3

MATERIAL: 100% PE
Lacing band 100% CO

FUNCTIONAL TOOL:
Metal eyelets 14mm
Plastic corset boning

Look 4

MATERIAL: 100% CO, CO AE blend

FUNCTIONAL TOOL:
Lacing band in shell fabric
Look 5

MATERIAL: PE CO blend
Lacing band 100% CO

FUNCTIONAL TOOL:
Plastic corset boning

Look 6

MATERIAL: Top in PE EA blend
Shirts in terry CO PE blend

FUNCTIONAL TOOL:
55mm plastic eyelets
Look 7

MATERIAL: 100% CO
Lacing band in shell fabric

FUNCTIONAL TOOL:
Metal eyelets 14mm
Plastic corset boning

Look 8

MATERIAL: PE EA blend

FUNCTIONAL TOOL:
Wood rings
Look 9

**MATERIAL:** 100% CO

**FUNCTIONAL TOOL:**
- Metal eyelets 55mm
- 6cm waistband
- 4cm hem
- 2cm hem
- 6cm neckline
- Hook and eye closure
- 15cm hidden zipper

Look 10

**MATERIAL:** 100% CO

**FUNCTIONAL TOOL:**
- Metal eyelets 14mm
- Elastic band
- Two layers of fabric
- Hook and eye closure
- Pockets
- 6cm elastic band
- Raw edge
- 6cm hem
This work ended up with a collection of ten looks. All looks alone are intended to communicate the overall concept of the work through different aspects. It can be stated that the most convincing/powerful way is to present them as a group which also were the framework for this study. But, depending on the presentation format and the context, this collection can be presented with the looks divided or in its entirety. Since the composition has been worked through in all looks individually, and as a whole with all ten looks together, it creates a freedom of choice in the presentation.

The composition has a decisive role in both the creative process and in the presentation, since the relation between different components or appearances can help to communicate the idea with more strength.

It is also the composition that has the final decisional "power" to decide if the work is finished or not, and can therefore be seen as a guide.

Looking into the composition of the collection you can look at all the looks presented together in a certain order. How these looks are arranged and selected has been worked through carefully with a trial and error process. Placing the looks next to each other in a certain order can enhance and abstract the substance (Thornquist 2012).

What this collection communicates to a viewer can vary based on presentation format and context. Biggs (2002) states that contextualization through words or text can be necessary if one wants to be in control of what is being communicated through an object.

Since this collection is presented mainly in two different contexts, the needs of text or words also differs. Firstly, this collection is created and presented as a master degree thesis work which means that the text, this rapport, has equal value as the physical collection in itself. The second conceivable context is the fashion industry environment, where the usage may vary. On a catwalk or in editorial photography, this collection aims to stand for itself with no additional words needed. What is not to be forgotten here is the great importance of the body, which are to be seen as the base pillar of support for the collection.

Determining what this collection communicates are the individual body and the environment surrounding it.

Since the outfits in the collection is focused on different aspects of corsetry, the perception of the collection can be different depending on which outfit (or outfits) you see. This is something that has to be taken into account when presenting it.

Since the work was developed from a functional starting point, the corsetry tools, some of the looks are constructed and presented with focus on the functional aspect. As a development of the functional properties in the corsetry tools, the expressive and conceptual aspect becomes equally important in the final collection. This was a conscious decision which was made with the belief that it would strengthen the work, since it would show a larger variety and also a more unique expression.
4.3 Discussion

Looking at my project in retrospect, analyzing my result, it both answered to my expectations but also served for some unexpected surprises.

I believe that I have fulfilled my intentions and gained a greater understanding about the dimensional relationship between body and dress. Through abstracting and analyzing the different layers (body, tight, volume), I now have a greater understanding of their meaning in dress.

Designing the design method

Entering this project with an open mind regarding the method was clearly beneficial in the project, since it was the first time working with the specific theme of corsetry tools.

The fact that the result ended up mainly using the eyelets and the lacing together with rectangular and tube shaped fabrics, was a decision made from exploring the method with a trial and error procedure in the beginning of the project. It is important to be open for change throughout a design process, especially when working with new aspects. That is something I learned to trust during my master studies, which has been helpful in this project.

Something else that changed throughout the project was the use of corsetry tools. I had the idea in the beginning that I would work with different features from corsetry, but I turned out focusing mainly on eyelets and lacing. Since I found more potentials in the eyelets than I was expecting, I figured that it was a good idea to concentrate on them to keep the investigation focused. The eyelets therefore have a much bigger role in the end result.

Possibilities with eyelets

Other conclusions concerning the corsetry tools that I can see in retrospect is that the intention to use them for construction and exploring the dimensions in garment worked out well. It was not a surprise that the use of eyelets and lacing in a garment can have the function to shape and tighten the garment, that was already proven. But I believe that my research pushes these techniques further. With the use of scale and placement that allows the shape to evolve on the body.

In a functional aspect of the use of eyelets I found out that they had a lot more possibilities than just to shape and tighten the garments. The eyelets have a much more complex possibility in terms of constructing. Since the eyelet are making a hole in the fabric, it gives you the possibilities to get into the fabric without cutting it. Through this observation my possibilities to develop new constructions and thereby also the garments increased.

What surprised me in this project was that the use of eyelets led me to a more conceptual direction, which was not expected. I believe that this happened partly consciously and partly unconsciously. During the time that I was working on the project I saw that more and more contemporary fashion used corsetry tools in the construction of dress. This led me to push the use of eyelets further. By exploring the possibilities in the scale of the eyelets, I found out that I also could create volume from them, by threading fabrics through them.

Starting this project with the belief that body and garment are very much equals when it comes to dressing, and that the body should have more space in the process. It can be clearly concluded that the investigation has resulted in both a new method for an existing technique, as well as a result that expresses new possibilities in the composition of the dressed body.

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