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Turist
En undersökning av den mönstrade Hawaiiskjortan

Tourist
An investigation of the printed Hawaii shirt

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Abstract

The aim of this work is to explore the printed Hawaii shirt through material investigations in search of new print meetings.

A vital step for this investigation was to develop the classic Hawaii-prints and motives in mixed media. Followed by exploring alternative printing techniques such as transfer printing, laser cutting and knitting in different materials to reach new expressions yet keeping a clear reference to the Hawaii shirt.

The intention of this work was to investigate how the Hawaii shirt with its classic print could interact with the mind and body of the wearer. Furthermore, to question the informal rules of wearing a Hawaii shirt with a starting point in Umberto Eco’s theories about epidemic self-awareness.

The motive of this work is to critically look at the society today, with a focus on consumerism, foreign travel and tourism and the expression of it, with the Hawaii shirt as a symbol of these things. Based on the assumption of the Hawaii shirt being a tacky souvenir that tourists bring back home from their holidays.

This work show new expressions of the printed Hawaii shirt through innovative print meetings. This work also proposes alternative ways of wearing a Hawaii Shirt.
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2. Introduction to the Field

2.1 The Hawaii Shirt

The article, *Aloha shirts*, M. Gordon (2006) states that the Aloha shirt is often mentioned as a Hawaii shirt, with the origin of the shirt being Hawaiian. The Aloha shirt is described as printed in vivid colours with floral patterns and basic Polynesian prints. The form of the shirt is short-sleeved with coconut buttons and a double V-neck collar. It is common with a chest pocket on the left-hand side matching the printing report. The lower hem of is strait since it is not supposed to be tucked in to the trousers. Exported shirts are referred to as Hawaii shirts and are worn as informal wear all over the world, M. Gordon (2006).

A common tradition is the Aloha Friday - to celebrate the end of the working week by wearing casual Aloha shirt. It is most common for men to attend this event.

The article, “Ellery Chun, 91, Popularizer Of the Shirt That Won Hawaii”, Martin, Douglas (2000) states that the first Aloha shirt was sewn out of a Japanese Kimono fabric in 1915. Soon the Aloha shirts were sold in the shops around Honolulu. The modern Aloha shirt was developed in the 1930 by a Chinese merchant named Ellery Chun. Soon the Aloha shirt became very popular among tourists and surfers. The Aloha shirt grew more and more popular and different designers begun to manufacture the Aloha shirt. In the end of 1930’s around 450 people were employed in Honolulu making the Aloha shirt and the industry were worth over $600,000 annually.

The article, “When Designers Meddle With Hawaiian Shirts “. Smith, R (2012) explains that the returning soldiers from the second world war who had been serving in Asia and the Pacific islands, including Hawaii, brought Aloha shirts with them back to the mainland. The Aloha shirts grew in popularity even more in the 1950’s when it became easier to fly to Hawaii and the number of tourists increased.

Smith, R (2012) continues by describing that a textile manufacturer by the name Alfred Shaheen, developed the garment industry after the second world war. He designed, printed and sew Aloha shirts for men and tropical printed sundresses for women. The shirts and sundresses became a symbol of tacky souvenirs for tourists, but Shaheen brought a more fashionable aspect to the garments with more artistic prints, exclusive materials and better quality. The brand Tori Richard, founded in Honolulu in 1956, is an example of these more exclusive Aloha shirts. Elvis Presley wore a red shirt, designed by Shaheen, on his cover for his record “Blue Hawaii in 1961 and did contribute to the shirts popularity.

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2.2 The Hawaii Shirt in Fashion Design

In her article, Aloha Milan! (2016) Corsillo, L writes about how the Hawaii Shirt has taken over Italy’s high fashion capital. She writes about how the shirt is being worn in a more fashionable way - it can be open, tucked in or worn with a white t-shirt underneath.

The Editor of GQ Magazine (2016) names pop-and rock-singer Harry Styles to be the most stylish men in the world right now, after being spotted wearing several different Hawaii Shirts.

Fig. 1. Two men on holiday wearing Aloha Shirts – they represent the stereotypical wearer of Aloha Shirts.

Fig. 2. Local man wearing a reversed printed Aloha Shirt during Aloha Friday

Fig. 3. Elvis Presley Blue Hawaii Cover

Fig. 4. Street Style photos from Milan Fashion Week 2016.

Fig. 5. Singer Harry Styles in Saint Laurent Shirt
2.3 Souvenirs Linked to the Hawaii Shirt

The origin of the word souvenir is supposed to be French, based on the word *souvenir* which originates from Latin and means “to remember”. A souvenir is something that is saved to serve as a reminder of a trip, an event or an extraordinary experience. The item can be a private item with no expectation to the item’s function but it can also be a present. The souvenir is a locally produced item of little value purchased as small presents for those left at home Pigliasco, G (2005).

The souvenir shopping can be tracked back to the 15th century, when old villages started to bring local products on their pilgrimage travels. When returning from the travel they were obligated to bring something back as well. In present time, there is an unspoken rule to buy gifts when abroad, to family and friends Pigliasco, G (2005). A photograph is a different sort of souvenir that serves as a symbol that validates the authenticity of the traveller’s experience. It is common for tourists to take a photo of the sunset on Waikiki Beach in Hawaii. The photo sessions are commonly staged and groups of people taking photos near surfboards or in a party setting. Whether they did go partying or surfing is not of importance. The pictures taken becomes a proof of this perfect world and validates that the people in the photos are successful and happy. If one would go back home without a photo it is problematic to authenticate the journeys from someone else’s point of view. The photo is a converted memory Pigliasco, G (2005).

Supporting souvenirs with a clear reference to the Aloha Shirt is for example the floral necklace, see figure 2 and 3. Other closely linked items to wear with the Hawaii shirt is white tube socks, a baseball cap, tennis shoes. Other souvenirs linked to the origin of Hawaii can be surfing boards, flip flops, tropical drinks, beach bags, googles, a camera, small key rings, refrigerator magnets, Hawaiian Tropic sunscreen. Pigliasco, G (2005)

2.4 A Narrative Approach to Tourism

Parr, M (2018), states that tourism is the largest industry in the world. Parr photographs tourists in typical settings like people standing in a que, sunbathing, taking pictures in front of sights and buying inadequate souvenirs. The photo of oneself in front of the visiting sight not only serves as a captured memory it is also a proof that one has been there and is a part of the world today Parr states that visiting sites is a modern form of pilgrimage and when taking a photo one receives the ultimate prize.

2.5 The Fashion Aspect of Tourism

In his article Having Put Down Roots in Stockholm, Totême, Borrelli-Persson, L (2017), interviews the cofounders of Totême. Elin Kling and Karl Lindman about their brand. The brand clearly builds up their collections as resort wear and the core of the brand is based on travels. Kling state that she has always felt comfortable with her wardrobe for a city life, but she describes that she has missed some statement pieces for her vacation wardrobe. The couple tries to create clothes that can fit both on vacation and in the city.

Fig 6. Duane Hanson, Tourists II (Chelsea location), 1988, Van de Weghe Fine Art

Fig 7. Martin Parr, Global Tourism

Fig 8. Totême Spring 2018 Collection

American sculptor, Duane Hanson makes sculptures that are defined as hyper realistic portrayals of regular people. He makes live casting with polyester resin, Bondo or fiberglass. Hanson’s work is commonly related to the Pop Art society in the way he comments on consumerism. His work is also like 19th century artist Jean-Francois Millet who kindly portrayed everyday labourers in his paintings Artnet (2017)

Hanson’s series of iconic creations called Tourist (1970), portray the cliché of Americans on holiday. The sculptures are both humoristic and compassionated towards the people of portrayal Artnet (2017)

Many countries are dependent on tourism as the main income source. However, the negative aspect of tourism may be that it can destroy the core of why people decide to visit the sight in the first place. For instance, when massive crowds flock over the ancient walls of Machu Picchu. Yet there are some positive aspects of tourism as well, such as bringing an employment and income for the local population Parr, M (2018).

The whole world needs to gain a broader understanding for these types of problems that surround the tourism industry. Parr wants to highlight and draw focus to this problems by his photography and involve the wealthy West as it is the part of the world that seeks pleasure out of tourism. Parr states that we are all in this together Parr, M (2018).

A range of designers adopt the phenomena of tourism and choose to focus resort collections. It is basically collections that is meant to be worn on holidays. This is a clear indication that fashion benefits from the industry of tourism as well. The Hawaii Shirt is the ultimate example of exploitation and how foreign travels and tourism affects fashion and how designer is steered to design for a specific purpose.
2.6 Knitting

In his book *Knitting: fashion, industry, craft* (2012) Black, S writes about knitting and the underlying history behind it. He defines knitting to a fabric created by a single tread, formed into rows of held up loops. Knitting is an ancient technique whose origin is unclear. Some people argue that the knitting technique was first invented in the 2nd or 3rd century. Some archaeological findings from bridal gowns have been found across the globe, which indicate that the technique was invented on several places at the same time, independent of each other. The Swedish two stand knitting and the animal motives from South Africa are two different examples of knitting with different cartelistic based on the geographical location.

Knitting tools were originally made from wood or bone. Most common was the plain knit, later a round knit, using several needles was creating a circular tube. In this way, the knitting became tree dimensional. Stockings and gloves were made and later full body garments.

A machine for warp knitting was invented during the industrial revolution, combining elements from both weaving and knitting. The new machine did revolutionise the knitting with new properties for the knitted fabric with better durability. Until this day knitting is both a manufacturing and a house occupation Black, S (2012).

2.7 Knitting in a Fashion Context

There has been a progress within knitting - developed from everyday wear to high fashion. Designer such as pioneering Schiaparelli, Missoni with its multi-coloured designs, Bill Gibbs, Jean Muires evening wear, Vivvian Westwood and Comme des Garsons deconstructions has all been a factor of making knitting into high fashion Black, S (2012).

The sweater is a common knitted garment and was developed from underwear to outerwear, and from menswear to womenswear. And from everyday wear to glamorous wear. It is now an integral part of an everyday wardrobe alongside with fine knitted stretch underwear, knitted socks, modern sportswear and the circular knitted jersey t-shirt. Modern knitting machines can knit advanced structures, seamless knitwear and complete garments Black, S (2012).

Fig. 9. Elsa Schiaparelli trompe-l’oeil sweater.

Elsa Schiaparelli use a trompe-l’oeil effect on a woollen sweater. The sweater is hand knitted with a graphic image of a bow which indicate a more informal approach of a formal wear, for women during the 1920’s. This technique creates a tree dimensional visual effect from a two-dimensional image. This can be applied in several ways such as knitting and printing Black, S (2012).

This technique gave opportunity to work with images in the knitting techniques. Fashion brand Moschino have explored this technique more recently.

Fig. 10. Moschino trompe-l’oeil knitted dress

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Fig. 11. Development of knitting technology from Cut and Sew to Complete Garment

During the late 19th century designers like Jean Paul Gautier and Yohijo Yamamoto did create elaborated styles with hand knitted techniques. Designers today tend to combine both hand knitting and advanced modern industrial knitting. Japanese designer Issey Miyaki is an example of combining techniques Black, S (2012).

Bernadine Morris of the *New York Times* (1979) wrote of Missoni as “elevated knitted clothes to a form of art”. Missoni uses a knitting technique to create their iconic pointy stripes in vivid colors, thus presenting a more fashionable aspect of knitting.

Fig. 12. Missoni in Grazia in 1968
2.8 Printing

According to the sciencemag.org a printing press is a mechanical device for using compression to an inked surface on to a paper or piece of cloth, thereby transferring an image. Johannes Gutenberg from Germany did the first mechanical printing device in the middle of the 15th century.

2.9 Laser Cutting

In the book, Laser Cutting for Fashion and Textiles, (2016), Baker state that laser cutting is the latest embellishment technique to appear on the runway. Laser cutting can be used to create garments, accessories and to give structure to a material. Laser cutting can be used to upcycle fabrics, replicate traditional finishes and evolving new ones. The laser cutting pattern is made in a software program Baker, L, (2016).

Iris Van Herpen is a designer who uses laser cutting. She often works with lace-like structures. Working with the laser cutting technique to create a pattern without using any additional colours, she only cuts away pieces of fabric.

2.10 Material Investigations

Black states in the book Fashioning Fabrics: Contemporary Textiles in Fashion (2006), that the textile plays a vital part of fashion design, however it is not often discussed or questioned in its properties. But there are designers that put fabric development as a centre of their work. How can the fabric impact the design and the fashion industry? Issey Miyake’s pleats and Jessica Ogden vintage fabrics are examples of this. They consider the experimental use of textiles in fashion design.

The print of these dresses is explored in relation to structure and form. Nobuyoshi Araki have taken the photos that are printed on the dresses, left called Iro-shōjo and the right one Araki print. The vivid colourers used in the print in contrast to simple shape of the dresses is exciting. The pleat please collection was first developed in 1993 by Issey Miyake. The dresses were two dimensional on a hanger but became transformed after the fit of the body when put on. The dresses became popular among the modern women. The technique of making the dresses are unique. Often pre-pleated fabric is used when sewing garments but this method started with the sewing and was later pleated. Issey Miyake’s pleats work with the printed motive in relation to the shape of the dress and the structure of the pleating technique shows a more interactive print, relating to the body of the wearer The Kyoto Costume Institute (2018).

Townsend and Goulding discuss the relation between 2D and 3D in their book, Textile Design (2011). They elaborate on the elements of the body, textiles and fashion. The clothes and the material are made of having a unique relation. At first, they are alienated and have individually characteristics before they are integrated. The design can be made with a technique like printing, weaving and knitting. The designer can start by deciding the shape or letting the technique be dependent of the outcome, due to fit and the cutting. A garment that is fashionable may be a fusion of several techniques, yet still dependent of the body form and the material it is constructed from, Briggs-Goo, A and Townsend, K, (2011).

Maison The Faux is a brand that incorporate material experiments as part of their print to make them interact with the form and the wearer in a greater extent Maison the Faux (2018).
2.11 Epidemic Self Awareness

When working with an archetypal garment (in this case the printed Hawaii Shirt) the relation between the wearer, the material, the print, the garment type and the rules of how to wear the garment, shows an interesting correlation. There is a silent communication between the garment, the body and the consciousness.

In her book, *Adorned in Dreams: Fashion and Modernity*, Wilson, E (1985) states that clothes tell a story of a time that has passed. The owner leaves traces, like a worn-out shoe, sweat marks or folds after their bodies. The author poses the question if the clothes live their own life even after their wearer dies? The human body is more than biology – it is an organism of culture, where the borders are unclear. The author continues to question whether the body ends with the skin, or if it includes hair, nails and tattoos? Clothes answer to social, aesthetic and psychological functions and tie these together. What is added to the clothes is the aspect of fashion – something new and different.

In her book, *The Dressed Body*, Entwistle, J (2001) states that new fabric and technology continuously shape the ideal body. In her book, *When clothes become fashion: design and innovation systems*, Loschek, I, (2009), (p 168) discuss Viktor & Rolf’s way of playing and taking away the function of garments by using stiff materials and how the material affect and impact the body. Entwistle, J (2001) continues to describe how different material and shapes impacts the inner and outer experience of wearing clothes. A pair of tight jeans can limit the ability of movement and make the wearer to increase the consciousness of the lower part of the body. Umberto Eco calls this theory; epidemic self-awareness. The clothes lie between us and others, often this is not reflected upon. However, the focus increases if the wearer feels uncomfortable. It could be when the clothes don’t fit the body or the occasion; it then becomes a private feeling. This is the relation between clothes and the social nature of clothes Entwistle, J (2001) (p. 93). Fashion could in that sense be interpreted as social psychology, a form of behaviour Wilson, E (1985) (p.8). Fashion could also be Sigmund Freud’s theories about the unconscious consciousness. Moreover, fashion is from a psychoanalytic perspective a part of the western human’s identity. Wilson, E (1985) (p.11).

The body is an intimate and social object, intimate as a visual metaphor of identity and social as it is structured after social forces and subject for social and moral imprint. Institutions as prisons and hospitals try to control and coordinate bodies. Tailoring in the fashion system does the same Entwistle, J (2001) (p. 96). The clothes are a natural elongation of the body and soul Entwistle, J (2001) (p. 97).

In this sense is it interesting how material investigations can make the wearer more conscious and increase the draw focus to a specific body part – the relation between the material and pattern created by the material investigations can trigger the visual impression, the feeling and the sound. It can be an experience of wearing a printed garment.

2.12 Epidemic Self Awareness Applied in a Fashion Context

Compared to traditional pattern construction this is a new way of constructing garments. By only using the body as a starting point to shape the form and surface. The garment is merged on to the body, creating a second skin. By skipping the pattern constructing phase with flat 2D sketching, the form could be done in 3D from the beginning.

There is a distance between surface design and form in the traditional way of creating garments. The print and surface are often added later in the process and don’t relate to the body in the extent it could. When working with thermoplastic materials the manipulations made are affecting the surface and form at the same time. Keeping a constant communication between the surface and the form. They are equally important for the result.

Fig. 18. Mid-term project, Surface as Form

In the examples made, the surface is manipulated with an aesthetic, functional and epidemic self-awareness purpose. The different garments are made by only cutting holes in the tube form from the circular- and flat-knitting machine for the head, arms and legs. The material is shaped with hot steam considering both the shape and surface. When the material shrinks, it creates volume on the parts which are not steamed. This is an interesting phenomenon that could be further explored.
2.13 The State of the Art

2.13.1 Sonia Rykiel Fall 2017 Ready to Wear

Sonia Rykiel presented a collection consisting of sweaters with patchwork, inside out, asymmetric hems, lace and cables. Leaving some knits to unravel. The shapes are much in relation to the knitted sweater. This collection present traditional yet innovative knitting Phelps, N (2017).

Fig 19. Sonia Rykiel Fall 2017 Ready to Wear

2.13.2 Faustine Steinmetz 2018 Ready to Wear

Steinmetz presents a collection of archetypes, for example denim wear, reinvented in new materials. This questing the preconceptions of archetypical garments, with clear reference to garments.

When looking at the collection from far however when stepping closer the materials are changed. However, there is a whole new sensation when wearing, looking and feeling the collection up close. Nnadi, C (2017).

Fig 20. Faustine Steinmetz 2018 Ready to Wear

2.13.3 Xiao Li 2015 Ready to Wear

In her Autumn Winter 2015 Ready-to-wear collection, Xiao Li criticised mass consumerism and fast fashion in her collection; Stay Healthy, Avoid Fashion. She works with oversized silhouettes, and develops the expression in knitting with her knitted motives of other garment reference details. Her collection is a mixture of Elsa Schiaparelli’s trompe-foeil effected sweater and Comme des Garçons autumn winter 2012 2D collection. Armstrong, S (2015).

Fig 21. Xiao Li 2015 Ready to Wear

2.13.4 Stefan Cooke 2017

Cooke works with the subjective sensation caused by something which is at the same time familiar yet alien. Stefan Cooke’s MA collection is changing some aspects, like the material to create an entirely different sensation. Much like Steinmetz. Cooke is questioning the use of archetypical garments. Cooke also uses archetypical prints like the intarsia knitted sweater and the classic check pattern. The prints are perceived as the archetype; however, Cooke plays with the familiar print by altering it due to material and creating an optical illusion. Fletcher, H (2018).

Fig 22. Comme des Garçons Womenswear Autumn Winter 2012

Fig 23. Central Saint Martins Bachelor in Fashion Design 2017, Stefan Cooke.

2.13.5 Joomi Ha 2017

Recent graduate 2017 Joomi Ha works reflect ordinary people and the clothes that they wear. And reflects upon the stories the clothes tell of their wearer from a cultural perspective. Ha did use the photographed people to make 2D sketches of the garment and make that in to knitwear. The aim is to look at today’s wardrobe with everyday looks Noel, A (2017).

Fig 24. Central Saint Martins Bachelor in Fashion Design 2017, Joomi Ha

2.13.6 Louis Vuitton 2016 Spring Menswear

This collection explores the classic Hawaii shirt with new statement logotype prints and new material. The new prints consist of traditional motives and the materials are shiny. The styling is questioning the rules of wearing the shirt, showing one shirt tucked in to the trousers. However, the new Hawaii Shirts presented have a clear similarity to the original.

Fig 25. Louis Vuitton 2016 Spring Menswear
2.14 Design Rational

The presented works are all related to this essay in the aspect of materiality. Rykiel are presenting a collection of traditional yet innovative knitting. She is questioning the common assumptions of a knitted sweater. Xiao Li takes the knitting a step further questioning the ontological aspect of garments in comparison to its materiality. The work is applied in its direct way of using clear and enhanced details of archetypical garments.

Xiao Li also uses a narrative approach when using serious yet humoristic statements regarding the fashion industry much in relation to this work. However, this work use the critique in a subtler way, while Xiao Li is more direct in her critique.

Both Steinmetz and Cooke present collections of archetypes reinvented in new materials just as this work does. However, Steinmetz and Cooke are more focused on the materiality rather than exploring and developing the print in their work. However, Cooke uses transfer printing and the check in his collection to alter the prints but the same technique is used.

This work proposes a new way of working with the printed Hawaii shirt with a clear focus in questioning the traditional way of using print within fashion design. Not only as a visual addition to a garment but also to create a sensation of sound and feeling of wearing a garment – an interactive print. The interactive print is based upon finding new techniques to transmit the pattern or print through material investigations.

Louis Vuitton uses the typical Hawaii shirt - the form and visual appearance is slightly altered, however the resemblance to the original is clearly presented. The clear reference to the Hawaii shirt is explored in the imagery of the print and in the materiality rather than the form that this work present.
2.15 Motive

The motive of this study is to critically look at the society today, with a focus on consumerism, foreign travel and tourism and the expression of it, with the Hawaii shirt as a symbol of these things. The starting point of this investigation is the assumption of the Hawaii shirt being a tacky souvenir that tourists bring back home from their holidays. This is a comic comment to the colder climate in the west where the Hawaiian shirt is to be worn.

The intention of this work is to investigate how the Hawaii Shirt with its classic print can interact with the mind and body of the wearer. Furthermore, to questioning the informal rules of wearing a Hawaii shirt with a starting point in Umberto Eco’s theories about epidemic self-awareness. Some aspects to be explored is, who is wearing a Hawaii Shirt? What does the Hawaii shirt stand for? What rules dictates how the shirt is being worn? What characterise the wearer? Ultimately this various technique strives to create a print that can interact with the body due to different senses, such as the sound, feeling and the visual appearance. To sum, these examples attempts to be more interactive prints with the wearer.

The Hawaii shirt has often kept the way it is, with small moderation regarding the styling, material, colour and form. This study strives to breaks down the limitations and stereotypical assumption of the Hawaii shirt by exploring the possibilities of the classic Hawaii print through various techniques such as knitting, laser cutting and transfer printing. The intent is to show a selection of materials with different characteristics to show a diversity in the print meetings. This work strives to propose new expressions and variations of the printed Hawaii shirt trough new print meetings. With hopes of forming an atmosphere where the Hawaii shirt and print can be valuable, recognized and widely discussed within the fashion field.

Whilst the act of this diverse techniques has been explored by a range of the designers, by itself this work proposes a combination of print meetings trough material investigations in close relation to the wearer. The intent is to communicate the Hawaii shirt in a new way, in the hope of engaging a broad audience and draw attention to the complex of problems regarding consumerism, foreign travel, tourism and how the fashion field alters and adapts to tourism, the greatest industry in the world.

2.16 Aim

The aim of this work is to explore the printed Hawaii shirt through material investigations in search of new print meetings.
3. Method and Material

3.1 Method

This work aims to present an alternative process, with a series of different examples where the print is a vital part of the garments surface and form. However, the accuracy of archetypical details is still of importance due to the garments reconnaissance. In his book, Design Methods, Jones, (1992, p.45) argues that design is to create something that does not already exist. By using design methodology, it is possible to find different systems to work with a design project. Design methodology is a different method that one could use to reach a result. To develop and find new perspectives to work from, one can use design methodology. The goal is to find something new and unexpected; Jones, (1992).

Jones (1992, p.81-82) discusses the different stages within a design process. He starts by describing the divergence phase; In this stage, it is necessary to be fully open, experimental and to question everything. He continues with describing the transformation phase; in this phase nothing new is added, the first choice is already made and something is taken further. And it all ends with the convergence phase; in this stage, the designer should choose the best example that answers the question best and enhance it. These stages are not linear, they can reoccur several times during the design process. This work is to be based upon these different stages.

Jones (1992, p.46-48) describes the designer as a mysterious black box with all experience and ideas. This doesn’t always work because all knowledge cannot be inhabited by one person. By opening up and by being transparent, new solutions can be reached faster. During this collection work, there will be several supervisions and seminars. These occasions are opportunities to gain input from supervisors and classmates, in order to increase awareness of the area of this study.

Jones (1992, p.57) discuss BIAS as both something the designer want to work with and things the designer does not want to work with. It can be about colour, form, silhouette and expression. To prevent this, the designer can increase the consciousness and study the work from outside. This is a vital part of this work and will be taken into consideration during the whole process.

In his book, Artistic Development in Fashion Design, Thornqvist, (2010, p.145) discuss a method called From explicit to implicit. The method is to create a whole collection based upon a statement printed t-shirt. This work takes a starting point in this method, but instead of using the t-shirt this work start with the Hawaii shirt and its stereotypical pattern. And from that starting point, different aspects are to be explored and investigated further.

“From explicit to implicit

Idea
To move from a clear symbolic direction to more alternative suggestions.

Description
i. Start by making a t-shirt on which you print a clear explicit statement/idea about/against/for something.
ii. Conduct a more in-depth research about the idea/field to investigate and gather forms and materials.
iii. Compose an outfit or collection around the t-shirt based on elements that are more sublime in their forms and materials, but that share the same tone and suggest a similar content.
iv. Take away the t-shirt.

The Method of this work

Description
i. Start by selecting a printed archetypical garment.
ii. Do a more in-depth research about the garment and the history behind it to gain a broader understanding and to find a motive for the work.
iii. Define the selected printed archetypical garment through the prints characteristics. Define the colour, material, form, wearer, accessories and other key features of the garment as well.
iv. Use the defined elements of the print in various material experiments to find new print meetings.
vi. Choose the clearest examples that communicate the archetypical garment trough the print into continuous experiments. Also, use or take away the other defining elements of the printed archetypical garment in the continuous experiments.
vii. Compose a diverse collection showing the print in various technique discussing the motive of the work.

3.2 Material

Different materials and techniques are to be explored in the divergence phase, such as acrylic colours on plastic, polyester fabric, viscose fabric, washing, embellishments, circular knitting, flat knitting, the laser cutting, transfer printing and embroidery. Furthermore, the flat knitting samples, the transfer printed samples and the laser cut samples were taken further as the diversity of the different techniques complemented each other and is of great importance for the diversity in different expressions of working with the Hawaii shirt print.

Furthermore, the Plexiglas and polyester fabric were taken further into continued exploration in the laser cutting machine due to the precise and sharp finish on the edges. The flat knitted samples were also taken further into continued explorations due to colours, bindings, motifs and finishes, such as raw hem edge. This samples were combined with the shiny transfer printed materials showing more traditional ways of using the Hawaii prints but on a non-traditional material and with a different outcome due to the shiny finish.
4. Development

4.1 First Decision

The first decision was to work with the Hawaii Shirt and the relating aspects of tourism and souvenirs. Initially the area of choice was to work with the classic Hawaii print through material investigations.

4.1.1 Researching Common Hawaii prints

Fig.26. Different styles of the Hawaii Shirt.

Researching different types of common imagery on Hawaii Shirt, such as the hibiscus flower, palm trees, birds, water, waves, boats, surfing boards, leaves, beaches, sunsets and happy people.

4.1.2 Key words

Floral necklace, Baseball Cap, Souvenirs, Tacky but nice, Tucked shirt in old men trousers, Fishing hat, Oversize, Colourful, Mismatching, Camera, Sunscreen, Beach bag, Towels, High wasted shorts, Belt, Backpack, Fanny pack, White tube socks, Birkenstock, Sandals, Flip-flops.

4.1.3 Researching Common Colours

Fig.27. First colour selection

After researching the common print the most common colours were selected.

4.1.4 Researching the Wearers Characteristics

Fig.28. Mood board “the wearer”

Looking into the common elements of the wearer, such as floral necklace, white socks, Hawaiian tropic sunscreen, shorts, baseball caps, tennis shoes, flip-flops, fishing hats. And matching items such as a camera around the neck, sunglasses, beach bags, binoculars. Also, noting the typical tourist pictures typical settings in front of big tourist sights. Matching couples on holiday. Tacky outfits with a lot of mismatching colours and prints.
4.2 Transfer Printing

Transfer printing was the first technique to be explored.

Fig.29. The transferprinter in action

Fig.30. Finished fabric after heatpress process

Fig.31. Draped fabric on body

The Hawaii shirt print was explored by using key elements to making new motives and repeated patterns. In this example, a darker colour palette was explored. The prints were transfer printed on a shiny polyester fabric to see how the expression of a typical Hawaii print could change.

This technique was considered too similar to the typical look of the Hawaii shirt but kept in mind in the continuous process.

4.3 Plastic Floral Pattern

The first project was making the classic hibiscus Hawaii print as a structure instead of a flat surface.

Fig.32. Basic shape

Fig.33. Flowers

Initially a basic shape of the form of the Hawaii shirt was made. Then the application flowers were made one by one in plastics aswell and later coated and coloured with CB21 coating and acrylic paint. Later additional embellishments were attach to illustrate the branch of the hipiscus flower. This was made with shiny pearls in light green and peach.

Fig.34. CB21

Fig.35. Pearls

The first experiment with the plastic flowers were disregarded due to the visual expressing and the fact that the reference to the Hawaii shirt was not as clear as expected. The plastic flowers got wrinkled and did fall of when mowing.

The stiffness restricted the body movements and got sweaty and smelled bad. However, this was noted as an interesting relation between the body interacting with the print.

The properties of the more structured print and it`s way of creating shape and movement when interacting with the body were taken in consideration for further experiments.

The colours and the transparency of the plastic was interesting to since the print was the only covered areas, covering the body and developed further. Something covered yet see through, dressed, undressed. And the importance of the print as focus. Also, building the print and form piece by piece.

The technique was not taken further, however this experiment influenced the decision of start experiment with the laser cutting machine to work more with a texture that could create movement. Move more freely – interact with the body.
4.4 Laser Cutting

The first project was to cut the pattern through the polyester fabric.

The floral hibiscus pattern made in adobe illustrator. Fig.38.

Programing and testing the power and speed of the laser cutting machine on polyester fabric.

The floral hibiscus pattern made in adobe illustrator was tested on the laser cutting machine. The laser beam was adjusted to have the right power and speed to cut through the fabric.

The pattern was considered successful and was taken in to further exploration with other colours. It was considered important to have a one coloured fabric so the structure of the print showed. This was a successful trial of a more interactive print that function both as a print, structure and in movement.

4.4.1 Coloured Polyester Fabric

This stage is introducing a coloured fabric with shiny finish on one side and matt finish on the other side. predefined shape of Hawaii shirt and shorts. The laser burn the edges and make them sharp. Making a clearer garment reference. That was lacking in the previous example.

The laser cut fabric was made as the original Hawaii shirt but letting the pattern decide the ending. This example was considered successful in the way the laser cut print created structure and movement when worn. The wearer interacted with the print, creating movement within the print when moving.

4.4.2 Coloured Viscose Satin Fabric

However, the colour was muted and the edges was to sharp. With the aim of a more organic print, a viscose satin fabric was coloured in a brighter orange coloured, laser cut and washed. The result became too far from the original so the first example was more successful.

4.4.3 Laser Cutting Experiments on Plexiglas

This was a successful trial due to the resemblances to the floral neckless worn over the Hawaii shirt. This was also an opportunity to start with the components f the print and build it in to a structured form, interacting with the body when moving.
4.5 Knitting

The initial step was to make a repeated pattern based on the Hawaii shirt print for the jacquard circular knitting machine.

Fig.49. Repeated pattern made in adobe illustrator

This was a successful trial due to the resemblance to the floral neckless worn over the Hawaii shirt. This was also an opportunity to start with the components of the print and build it into a structured form, interacting with the body when moving.

Fig.50. Programming the circular knitting machine

4.5.1 Knitting a Hawaii Shirt

Fig.54. Making the shirt pattern in the knitting program Styler 4

This example was interesting due to the fact that the knitted fabric was the absolute contrast to the fabric which Hawaii shirts are originally from. Also, if the shirt would be worn on a beach the wearer would definitely be hot and sweaty. The material interacts with the body in that sense.

Fig.55. Knitted test on body, with accessory

The next step was making an image of a Hawaii shirt to knit.

Both example was interesting due to fact that the knitted fabric was the absolute contrast to the fabric which Hawaii shirts is originally from. Also, if the shirt would be worn on a beach the wearer would definitely be hot and sweaty. The material interacts with the body in that since.

The next step was to try to create more volume in the knitted samples.

Fig.52. The repeated pattern in a larger scale

Fig.53. Larger scale test on the jacquard circular knitting machine

Fig.51. First test on the jacquard circular knitting machine

This example was disregarded because the visual see though effect disappeared.
4.5.2 Filling Yarns

The next step was to knit the Hawaii print with filling yarn on the circular knitting machine.

4.5.3 Flat Knitting Machine

The flat knitting machine with a larger knitting loops was used to create a thicker fabric with a more visible knitted structure.

The Hawaii print with filling yarn on the circular knitting machine was disregarded because the pattern was not recognisable or connected with the Hawaii shirt in the extent it should have.

The flat knitting machine with a larger knitting loops was used to create a thicker fabric with a more visible knitted structure.

The example was successful due to the clear reference to the Hawaii shirt. The thickness of the fabric was good and the colour choice was also much in relation to the research of Hawaii Shirts colours. The scale was considered good, when making the shirt larger than the original there was a more humoristic approach that benefitted the work.

The knitting examples was taken further into continuous exploration with other prints with clear reference to the Hawaii shirt. The form became less important since the print communicates the archetypical garment independent of the form.
4.6 Lineup Suggestion

The first lineup suggestion showing different material combinations. The wet suit was brought in as a reference to the complementary garments in look 1, 2 and 4. The first outfit is a screen-printed cotton shirt with classic Hawaii print on top of a wet suit. The purpose of this first outfit was to define the form and be clear in the reference to the Hawaii shirt. The second outfit questioning the unofficial rules of wearing the shirt and have a clear reference to the stereotypical older men wearing the Hawaii shirt. The third outfit shows a whole knitted outfit with the print in the centre. The fourth one questioning the shape with big puffy sleeves and a wet suit reference underneath as well. The fifth outfit questioning the scale of the shirt and is knitted with filling yarn. Either a wet suit trouser or the orange shirt–jumpsuit was to be worn underneath. The last one is based on the plastic flowed example but reinvented with plastic flowers and coating to get a more organic shape.

4.7 Combining Materials

The material samples were combined with each other. The aspect of print meetings was decided to be focused on in the continuous work.

4.8 Styling Session

The gathered material was used during a styling session to try on a model to take decisions of what to continue working with and what needs to be disregarded. The laser cut pieces combined with the chunky knitted pieces and some of the transfer printed pieces was considered most successful. The styling with some tacky souvenirs was considered to be successful. The white socks as well.
4.9 Second Lineup Suggestion

Fig. 1. Linup

A new line-up was made after the styling session with more focus on the meeting of the prints.

Fig. 1. Linup

The first line-up suggestion was tried on models. The examples with clear reference to the Hawaii shirt with only the print was most successful. The examples where the form was in focus was disregarded as to direct in its way of communicating the form rather than the print.

Fig. 1. Linup details
4.10 Third Lineup Suggestion

Fig.67. Lineup on a male body

The line-up was developed further with a clearer focus on the meetings of the prints. The materials were investigated furthered in combination with each other. The reference to the wet suit needs to be clearer and used more frequent. The laser cut Plexiglas and the knitted sample could be combined. The knitted samples could be shiner in some examples to show more variety within the collection. A material called lamifix was used to laminate some knitted samples. The Plexiglas shapes could be more extreme and larger in scale. The raw edge finish was made on the fifth and seventh outfit to get a variation of the knitted example. A more covering example with long sleeves was consider to be lacking. The colours were a bit mute so a more vivid colour was also lacking. The wearer could be both female and male to questioning the stereotypical wearer of the Hawaii shirt.

4.11 Flat Knitting Development

Fig.68. Flat knitting in a bigger scale

The flat knitting was developed further, with a focus on the scale of the print and the colours. A TROPICAL PARADISE logo was made as an example of labels, souvenirs and product linked to the Hawaii shirt. This example was made to be a wet suit as well as a beach bag.

Fig.69. Flat knitting a logo

The knitted material was integrated with the laser cut Plexiglas material to create a meeting of the knitted print and the Plexiglas printed structure. The example was considered to be successful when interacting with the wearer and the body in motion.

Fig.70. Flat knitting combined with laser cut Plexiglas
4.12 Building the Lineup

Lineup suggestion of all materials combined.

The lineup presented contained several elements that together made the impression of the collection weak. The collection lacked a clear focus. Therefore, all the laser cut Plexiglas was removed to give more focus to the other materials within the collection.

The forms throughout the collection was refined and alter to gain a better fit. Especially looking at the shoulder seams and the neckline. Previous examples were reevaluated and brought back in the collection.

The styling was also developed in to a more refined look with more subtler details. The second-hand caps with a worn-out look was removed and replaced by new accessories such as sun screens and a fishing hat. However, it was important for each look to communicate the message by itself and for the accessories only to be supportive. The cohesiveness of the white shoes and socks were successful due to the repetition in each look. The repetition in the collection was needed to get a more collected impression of the collection and not to bring in more accessories that could draw attention from the garments.

A new lineup suggestion was made, considering the repetition and diversity of the lineup regarding materials and printing techniques.

The yellow hat was removed in outfit 3 aswell as the knitted towel in outfit 4. A bag was made in the same material as the shirt in outfit 8. A whit fishing hat was added to outfit 5. A green sun screen was added to outfit 7 and a yellow one in outfit 3. A white bum bag was added to outfit 6. A surfboard was brought in, in outfit 1. White tennis shoes were used in outfit 1, 3, 5, 6 and 7. Flip Flop was used in outfit 1, 2 and 8.

It was discussed whether to remove outfit 8 due to the fact that the print is more abstract or to remove outfit 4 regarding the colour being to alienate from the rest of the collection in order to get a lineup consisting of seven outfits. Outfit 8 was decided to be removed due to the similarity and clear repetition of outfit 2.

It was also discussed whether outfit 2 and 3 should have incorporated gloves as a clearer reference to the wet suit. And in that case accessories such as google and a divers mask should be brought in to the collection as styling elements. Sunburned skin was also talked about of spray tanning the models or to make tights of marks left from wearing a certain length of the shorts or the shirt.
5. Result

Whilst the act of this diverse techniques has been made before within fashion this collection show a unique combination of these techniques. This work also shows a collection that investigating how the Hawaii Shirt with its classic print can interact with the mind and body of the wearer. Furthermore, the work is questioning the informal rules of wearing a Hawaii shirt with a starting point in Umberto Eco’s theories about epidemic self-awareness. This is most present in the material chosen, removing the function of a breathable shirt for a warmer condition. The Hawaii shirt is often kept the way it is with small moderation regarding the styling, material, colour and form. By different material investigations such as knitting, laser cutting and transfer printing this work propose new expressions and variations and meetings of the prints in various techniques.

The work criticize society today, with a focus on consumerism, foreign travel and tourism and the expression of it with the Hawaii shirt as a symbol of these things. The defining element, such as colour and classic imagery is of importance for the Hawaii shirt to be recognisable when exploring the imagery in different materials to reach new expressions. The knitted examples are the ultimate contrast to the classic Hawaii shirt which is often made in breathable quality to fit a warm weather conditions. This is a comic comment to the colder climate in the West where the Hawaiian shirt often is being worn. Regarding the laser cut examples, typical Hawaii shirt prints is investigated without usage of any printing technique or additional colour added. The appearance of the print is only to be made by cutting in the chosen materials. This technique strives to create a print that can interact with the body due to different senses, such as sound, feel and the visual appearance. To sum, these examples attempts to be more interactive prints with the wearer.
1.1 Result Lineup
1.2 Outfit 1
1.2.1 Technical Specification Outfit 1

**Knitted shirt**

**Material** – Cotton  
**Technique** – Jacquard knitting with bird’s eye baking on the flat knitting machine  
**Comment** – Trompe-l’oeil effect  
**Application** – Shiny lamefix finish  
**Colours** – Fuxia, light pink, white, black  
**Details** – Raw hem edge
Knitted shorts

Material – Cotton
Technique – Jacquard knitting with bird’s eye baking on the flat knitting machine
Comment – trompe-l’œil effect
Application – Shiny lamefix finish
Colours – Fusia, light pink, white, black
Details – Raw hem edge, side-zipper on the left-hand side
1.3 Outfit 2
1.4 Outfit 3
1.5 Outfit 4
1.5.1 Technical Specification Outfit 4

Front

Back

Material

Polyester Fabric

Cutting Pattern Scale 1:1

Coconut Button

3 cm edge stitch on hemline

Double collar with 6 mm edge stitch

Yoke with 6 mm edge stitch

Front

Back
1.6 Outfit 5
1.6.1 Technical Specification Outfit 5

Knitted shirt

Material – Cotton
Technique – Jacquard knitting with bird’s eye baking on the flat knitting machine
Comment – Trompe-l’oeil effect
Colours – Turquoise, dark blue, white, black
Details – Raw hem edge

Trousers

Material – Polyester
Technique – Transfer printing
Comment – Shiny fabric
Colours – Green
Details – Elastic lining, edge stitch
MATERIAL
TRANSFER PRINTED MATERIAL
JEANS BOTTOM

EDGE STITCH, DARTS, 1CM BELT LOOPS, 4CM LINING
3 CM EDGE STITCH ON HEMLINE
1.8.1 Technical Specification Outfit 7

FRONT

BACK

MATERIAL

TRANSFER PRINTED POLYESTER
LAMEFIX

COCONUT BUTTON

3 CM EDGE STITCH ON HEMLINE

DOUBLE COLLAR WITH 6 MM EDGE STITCH

YOKE WITH 6 MM EDGE STITCH
**Shirt**

**Material** – Polyester  
**Technique** – Transfer printing  
**Comment** – Shiny fabric  
**Colours** – Green  
**Details** – Button stand, box pleat, pocket on left hand side, edge stitch

**Trousers**

**Material** – Polyester  
**Technique** – Transfer printing  
**Comment** – Shiny fabric  
**Colours** – Green  
**Details** – Elastic lining, edge stitch
1.9 Outfit 8
2. Discussion

This work proposes a unique combination of material investigations focusing on the print meetings. To narrow the search the Hawaii Shirt was chosen as a starting point. The chosen archetypical garment resulted in a focused work, with room for exploring various techniques, colours and materials. The chosen method was successful in finding new material combinations and printing techniques that usually are not used when making a Hawaii shirt.

This work comments on the society today, with a focus on consumerism, foreign travel and tourism and the expression of it, with the Hawaii shirt as a symbol of these things. The starting point of this investigation is the assumption of the Hawaii shirt being a tacky souvenir that tourists bring back home from their holidays. This is a comic comment to the colder climate in the west where the Hawaiian shirt is to be worn. This work shows a collection that comment on this with contradictory material combinations. The knitted examples are the ultimate contrast to the classic Hawaii shirt which is often made in breathable quality to fit a warm weather conditions.

This collection work investigates how the Hawaii Shirt with its classic print can interact with the mind and body of the wearer. Furthermore, to questioning the informal rules of wearing a Hawaii shirt with a starting point in Umberto Eco’s theories about epidemic self-awareness. Ultimately this various technique shows different examples where the print interacts with the body due to different senses, such as the feeling and the visual appearance. To sum, these examples shows more interactive prints.

In the knitted example, the wearer experience the garments to be uncomfortable due to the thick and warm material. Or awkward to wear because it is made in the wrong material and technique. As discussed previous in this work the Hawaii shirt is made to fit the warm weather condition in Hawaii. When tourists return home after their holiday, the weather conditions are often colder and a knitted Hawaii shirt is more suitable. This is the social nature of clothes.

Regarding the laser cut examples, typical Hawaii shirt prints is investigated without usage of any printing technique or additional colour added. The appearance of the print is only to be made by cutting in the chosen materials. This technique strives to create a print that can interact with the body when the wearer moves. And for the air to circulate through the cuts and openings within the print creating a more breathable Hawaii shirt.

The Hawaii shirt has often kept the way it is, with small moderation regarding the styling, material, colour and form. This study breaks down the limitations and stereotypical assumption of the Hawaii shirt by exploring the possibilities of the classic Hawaii print through various techniques such as knitting, laser cutting and transfer printing. This work shows a selection of materials with different characteristics to show a diversity in the print meetings. This work proposes new expressions and variations of the printed Hawaii shirt trough new print meetings.

Whilst the act of this diverse techniques has been explored by a range of the designers, by itself, this work proposes a combination of print meetings trough material investigations in close relation to the wearer. The intent is to communicate the Hawaii shirt in a new way, in the hope of engaging a broad audience and draw attention to the complex of problems regarding consumerism, foreign travel, tourism and how the fashion field alters and adapts to tourism, the greatest industry in the world. However, the sustainability aspect could have been explored more in the material choices, however they were chosen to prove a point.
3. References


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4. Image References

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Fig. 18. Authors own photo (2017) Mid-term project, Surface as Form, [photography].


Fig. 26 – 70 Authors own photos
5. Appendix: Critique

OFFLINE – Degree work by Ebba Andersson, critique by Linn Sjögren

The work presented is interesting due to several different aspects. The chosen field of merging two different categories of apparel gives a great starting point for an interesting investigation due to both function and expression.

The method of applying abstracted lines from evening dresses in sportswear in a fun approach to sportswear. However, the constructing method of rectangular fabric pieces disappear within the process. Perhaps the construction can be made with the abstracted lines directly on to a body in different dimensions and quantities of material, or to apply the lines in already exiting sportswear. The rectangular cutting method can be seen as unnecessary and be a limitation for the work. However, the result show a great variation of shapes that relates to the body. The rectangular cutting method has been used in an early stage of the process and then the material has been cut again to fit the body. This shows an awareness within the work and possibilities in developing the method further without the rectangular cutting method as a starting point.

The colour- and material combinations are interesting, however the chosen materials and colours within the collection could make a clearer indication of the reference garments used to create the silhouette to gain a broader understanding of the work. The process within the work show a great library of pictures with a thorough study of the lines. Perhaps the lines could be abstracted in different ways and executed with various techniques. The examples with the drawstring is successful in its way of creating shape however the lines sometimes disappear within the volume created. The complementary garments used could be explained more, perhaps they could have been made using method as discuss earlier.

The aim of the work is well written but perhaps the assumption that evening wear and sportswear have been rarely explored in combination can be developed and discussed further. Possibly the work could benefit in an emphasis of the function within dress or clearer expression of evening wear, or both.

The result is a sportswear collection of 7 silhouettes which combines features from evening- and sportswear. The lines from the eveningwear is successfully used to create new shapes within sportswear. However, the origin of sportswear reference in could be clearer in some of the shapes and the origin from evening dress could also be more highlighted. The collection has different values. Firstly, it is adjustable to various body types due to the drawstring solution, this aspect is valuable to companies that can produce one sizes garments. Secondly, the work is contemporary in its way of disregarding stereotypical assumptions of gender within dress. Finally, the collection shows new expression within sportswear.

Some small changes could make the reference to the evening wear clearer. In outfit number 1 could be a reference to a dress with defined collar and puffy sleeves. The shapes are voluminous and puffy in the existing lineup already so a clear reference to that type of dress could be fun to see in the first outfit. Perhaps the garment underneath can have lines as well and be made with the same method as the rest of the collection. In outfit number 3 the jacket can be made with longer sleeves to refer to a sports puffer jacket with the lines from an 80’s prom dress making the reference clearer. In outfit number 4 the garment could be made longer to distinguish in shape from the jacket in outfit number 2 and to refer more to a black gown. In outfit number 5 the hoodie could have lines from an off shoulder dress with bare shoulders to introduce more vertical lines within the collection. In outfit number 6 the corset dress could give shape to the tank top to use the method in the complementary garment as well. In outfit number 7 more lines from a princess cutted dress could give more shape and a clearer reference to evening wear.