Babewear - Questioning the way society force children'swear into two set genders, translated in adultwear

1. Introduction

1.1 Abstract
From the day we are born, we are divided into a gender. This work will look into the way society force children wear into two set genders. I expect to enlighten the problems in set genders in clothes.

By studying the characteristics in children wear, scale them up into an adult size and see what happens to the proportions, details and expression. Different kinds of garments with different kind of details. The result is a collection that represents today's features of children wear, pointing out the issues of how society gives children a set identity by the dressing them in a specific way, often by using prints or typical colors.

1.2 Keywords
design, fashion, art, gender, proportions, body, kids clothes, textile
3 Motive/Idea discussion & Aim
3.1 Introduction to the field

This work is questioning how we divide people in gender, starting from when we are born. How we have separate departments for boys and girls-clothes, where there is clear attributes for what’s female and what’s male. For newborns it is actually hard to find neutral clothes, either they are in blue or pink. For babies there are both the colors and the prints that is feminine or masculine. Babyblue or babypink, prints with cars or pink bows for girls.

“As Woodhouse notes ‘we expect men to dress to “look like” men and women to “look like” women’ (1989: ix) This process starts early: babies, whose sex cannot usually be established at first glance, are very often dressed in colours, fabrics and styles of clothing which differentiate them and announce their sex to the world. Such practices are culturally and historically specific: the common association, pink for a girl, blue for a boy is a recent historical invention ‘in the early years of the twentieth century, before World War I, boys wore pink (‘a stronger, more decided color’ according to the promotional literature of the time) while girls wore blue (understood to be “delicate” and “dainty’”)’ (Garber 1992:1).”

(Entwistle, 2000, page 140)

This separations of genders is something that is standard and known. Is it important to let kids to have the freedom to choose who they are, instead of that their parents puts them into a set gender? The freedom to reach their potential without society’s gender limitations placed on them.

Some parents dress up their kids like dolls, and beautypagents for kids are still a ongoing thing. These pagents have a lot of focus on gender and sexuality, especially in the girls pagents.

What have we become when toddlers, not yet able to read, let alone make decisions for themselves, are getting schooled in dressing and acting like adults?
3.1
Fashion is obsessed with gender, defines and redefines the gender boundaries. So even if it seems that today’s fashions are more androgynous, even “uni-sex” clothes display an overriding obsession with gender. One designer that was early with exploring uni-sex was Yves Saint Laurent. Back then it was focus on the women dressing up as a man.

“In 1966, Yves Saint Laurent introduced le smoking, a tuxedo for women; over the next few years, he would reinterpret the mannish silhouette in gangster pinstripes and safari khaki. Halston made his name with the ubiquitous Ultrasuede shirtdress—a modern, feminine twist on a man’s shirt. As the current FIT Museum exhibition Yves Saint Laurent and Halston: Fashioning the Seventies illustrates, the designers weren’t merely dressing women in menswear; they were dressing them as themselves, in classic pieces that reflected their own, subtly androgynous wardrobes.”

(Kimberly Chrismas-Campbell, 2015)

Edward Meadham and Benjamin Kirchhoff have gained recognition for their opulent, iconoclastic designs and theatrical catwalk productions.

“Since birth, I have never identified with masculinity and I have consistently and outwardly rejected its culture; its expectations. As a child I was only interested in dresses, My Little Pony, dolls. My teddy bear is a girl named Velvet after the Elizabeth Taylor movie, National Velvet, in which (as far as I can remember) her character has to cut off her hair and pretend to be a boy in order to compete in a horserace.”

(Edward Meadham, 2015)

Meadham Kirchhoff made a collection about what he called “the girl on the cake”: starlets, showgirls, beauty pageant winners, models, and princesses. This collection is a lot about attributes picked from these different types. But also a lot of the garments refers to kidswear, in a exaggerated and stereotypic way. But he plays with female stereotypes and present it in a fun way, that draws peoples attention.

KIKI
A documentary that inspired me in this project is the movie Kiki, about a group of LGBTQ youths of color unite to form a safe gathering space. They want to have a space where people can explore their uniqueness. They talk a lot about their childhood and growing up in a society where there is a norm to be in a certain way. Not being accepted by their parents or society for who they are. This documentary relates to this work, because it shows the very serious realities that many LGBT youth face. That norms in society can create alienation if you don’t fit in to those norms.

“I have tried both to theorize the question of transvestism and to demarcate certain structures that seem, sometimes surprisingly, to characterize or accompany it. The more I have studied transvestism and its relation to representation the more I have begun to see it, oddly enough, as in many ways normative: as a condition that very frequently accompanies theatrical representation when theatrical self-awareness is greatest. Transvestite theatre from Kabuki to the Renaissance English stage to the contemporary drag show is not—or not only—a recuperative structure for the social control of sexual behaviour, but also a critique of the possibility of ‘representation’ itself.”

(Mcneil and Karaminas, 2009, page 211)
3.2 State of art

Palomo Spain

Gender is a subject that often comes up in fashion. Palomo Spain is one brand that works with gender in the way where clothes that have no clear distinctions between masculinity and femininity. They create clothes that are liberating, where gender is ancient history but they also brings in the Spanish craftsmanship and past traditions.

“I don’t think I play with the idea of gender, which I don’t have in mind when I create. I crave for the idea of men being able to wear the same beautiful embroideries, volumes and materials women wear all the time”

(Alejandro Gómez Palomo, 2017)

Palomo says that the gender is not a conscious thing when they create their collections. But in every collection it is very clear that they play with gender roles, because the clothes refers to womenswear and has many female attributes.

This project relates to Palomo Spain because some of the garments are taken from the girls department and put on a male body. In the garments there is volume, beautiful details like embroidery that challenge and plays with gender roles.

Lazoschmidl

“Lazoschmidl is the Swedish-German brainchild of Josef Lazo and Andreas Schmidl, who’ve described their aesthetic as “a gigolo stealing from his girlfriend’s wardrobe.” A homoerotic celebration of sex and fun, the brand’s inspirations include Britney Spears, a young Leo DiCaprio, Marlene Dumas, and Brad Pitt in drag. Despite being geared primarily towards men, the flamboyant brand has gained a following amongst European boys, girls, and everything in between.”

(Erik Gall, 2017)

Lazoschmidl is challenging gender roles and creates stories around their collections. Who is the wearer? They create an idea of this flamboyant man, that is open with his sexuality and by using storytelling they can do it in a humorous way even if the clothes are not humorous. Lazoschmidl has small attributes from womenswear that makes the viewer thinking about gender. In this projects the attributes for what’s female and male is important, when is a garment feminine and when is it masculine? Is there a line?

Lazoschmidl AW17

Arvida Byström for Lazoschmidl
Moto Guo Men’s Spring 2017

He sent out on the models with nerdy grooming and dressed in almost ridiculous and childlike outfits. Feminine details abounded. Bows decorated shirts worn with flared trousers, while short pants were paired with bibs. Blouses had lace big, round collars and sweaters featured floral embroideries. Everything was worked in a color palette of sweet sorbet tones, from baby pink and blue to pale yellow.

(Alessandra Turra, 2016)

Moto Guo Men’s Spring 2017

For his debut at Milan Fashion Week, Malaysian designer Moto Guo played with clear attributes and details from classic childrenwear. Mixing feminine and masculine with both female and male models. Everything from prints, with a lot of references to the 50s. Moto Guo’s collection relates to this project because it will in the same way look into the attributes of childrenwear, such as details, fabrics, proportions and colors. Both from the girlsdepartment and boys.

Gucci Men’s Spring 2017

“He’s a champion of the individual, and while no man is an island, Michele’s outfits each stand alone, like fragments of a national costume from some forgotten land. This time there were at least a few sailors, too, to rig the whole thing, sporadically, together.”

(Alexander Fury, 2016)

In this collection Gucci works a lot with the individual, and each outfit has a lot of details and attributes that relates to that individual. They work with different techniques like knitted and embroidery to enhance the details and the feeling of that individual. To create an idea of who this person are, and to be clear for the viewer and create an understanding. This is a good inspiration on how to work with colors, techniques and details to enhance them.
Los Madrileños

Soy Una Pringada

“My childhood was fat, mute, lonely, confused and full of bad fashion choices. It was hell.” With a pseudonym that roughly translates to “I am an idiot”, internet star and self-described anti-YouTuber Esty Quesada AKA Soy una Pringada has won an army of fans with her irreverent confessionals – like-minded young misfits who worship at the altar of voices like Todd Solondz and Thurston Moore. “I take bits from grunge, emo, pop, club kid, drag, trash and underground culture,” says the Basque country native. “But my soul belongs to that Generation-X apathy of the 90s.” Where most social media stars hide beneath a veneer of aspirational confidence, Quesada lays everything bare: battles with mental health, discomfort with gender identity and an abusive childhood. But it’s her dark sense of humour that makes it so irresistible. An explosive, hilarious rant entitled “I hate positive people” has over a million views and counting – it’s like a therapy session on acid.

“Does that shit horrify you?” laughs Quesada. “That’s cool. Does that shit help you? That’s cool, too.”

(Liam Hess, 2018)

Chromosome Residence

“In designer Rafa Bodgar’s chaotic universe, panties hang around ankles, bag handles are strapped to shoulders, and fur explodes out of crotch seams. In less than 18 months, his label, Chromosome Residence, has won a cult following: playful and surreal on the surface, his clothes slowly reveal a sexier, fetish-inspired undercurrent. “It comes from a place of mental chaos,” he explains. “I want to add value to whatever stupid thing you might have in front of you at any given moment.” Chromosome’s brand philosophy is simple: providing long-lasting garments that sit outside of the trend cycle. Why shouldn’t our investment pieces include a few perverse details?”

(Liam Hess, 2018)

Pringada works with dark humour to get attention to the work. To make people react and so that the it doesn’t get too dark. Humour is a good way to talk about dark things in society, and to get attention and recognition from people. It’s easier for the viewer to take things on if there is something that is positive in the work and makes you laugh. Then it doesn’t get as heavy. And makes an understanding about what the artist want to tell with their work.
Oh, Freedom!, by Theo White

“If I portray black people enacting these stereotypes, but in a colourful, playful way and having fun while doing so, then I turn these stigmas on their head and completely reclaim their power” – Theo White

“I wanted to present black boys in a fun, childlike way. To do this I immediately started thinking of cartoons, but as the idea developed I realised I didn’t want to just end up doing a blah blah fashion shoot. The images had to have deeper meaning and it was at that point that the project turned itself towards racial conversations. It became an opportunity to address a bigger issue and have more to say than just a regular shoot”

(Emily Dinsdale, 2018)

This exhibition works in the same way as this project, to bring up an important subject in a fun way to get attention. White want to dress the issue of how western cartoons historically have represented black men and have used references from the cartoons in the photos. Even if the photos may appear humorous at first glance, White is undermine and reclaiming a seriously harmful stigma.

Aim
Questioning the way society force childrenswear into two set genders, translated in adultwear.
3.3 Motive
What was found as the gap in this field was a more open attitude to gender in children’s wear. Gender divisions have been questioned in fashion for adults but not as much for children. Parents have a responsibility to be open and aware of the divisions, and not affect their kids with the gender norms and what they see as right or wrong to wear.

When it comes to gender-neutral clothes in kidswear, Åhlens try to break the gender divisions by merging the both departments, Mini Rodini choose to not divide the clothes in stereotypical colors like babypink and babyblue. But there is a bigger issue then just changing the colors, or merging the department in to one. In this project this issue will be challenged and brought up but in adultwear, to really indicate on “what if someone forced you to dress into a set gender?” or dress in a certain way that didn’t make you feel comfortable. Having different departments for boys and girls makes it easier to think that it’s a norm, the way it should be.

3.4 Method
This work started with an investigation in secondhand children’s wear, researching both vintage and more modern garments to see what are most common and what features do they have. Have the divisions in genders always been as they are today or was it different in the 1950s?

To see how this question have been worked with before, a research was made looking into how designers and artists have worked with gender divisions earlier. In unisex-collections many brands have experimented with mixing feminine and masculine features to create a unisex collection. So the first idea was to deconstruct clothes from both girls and boys departments and merge them in to one, to see what expression that would get, will the female and male garments be equally as dominant? If using characteristic clothes for children, will the reference to childrens wear be clear using this method? After some experiments and tests with this method, it was clear that a direct way of scaling children’s wear up was the right way to go. By using garments from the baby department with much details, and to scale them up into adult size the proportions of a baby’s body will be there both in the details and shapes, so a direct translation is a good method. It is important to keep the proportions, so if merging and reconstruct the garments, the proportions will get lost. Babys and toddlers have completely different proportions than adults with a big head, short legs and a big upper body. So to use the proportions of children’s wear in a very direct way will achieve new expressions in them.

To see the clothes in stores today and find different garment-types and details, a good way was to looking at baby clothes online at babyshop.com. They have different kinds of garments, and a diversity of brands from around the world. This was a good way the get an overview of the selection in childrenswear around the world. Placing all kinds of garments from both departments on a male body, was a fast and direct way to see what kind of clothes to go for. Which one will make most effect to find a new expression?
"Traditional Methods

2. Initially this advantage of drawing-before-making made possible the planning of this that were too big for a single craftsman to make on his own, e.g. large ships and buildings. Only when critical dimensions have been fixed in advance can the works of many craftsmen be made to fit together. (Normally a craftsman makes a series of minor variations and counter-variations in a continuous process of adjusting one part to another with the result that no two of his products are exactly alike.)

(John Chris Jones, page 23)

To get a quick overview instead of making toiles of different garments, the traditional method "Design by drawing" from the book Design Methods was a good way of working. Placing all kinds of garments from both departments on a male body, was a fast and direct way to see what kind of clothes to go for. Which one will make most effect to find a new expression?

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This work have used the "Three-stage process" from the book Design Methods by John Christ Jones to achieve the final result. The three-stage process starts with the divergence, in to the transformation and on to the convergence.

Divergence

“This term refers to the act of extending the boundary of a design situation so as to have a large enough, and fruitful enough, search space in which to seek a solution.”

(John Chris Jones, page 64)

This work started out with an aim to question the gender divisions in children’s wear. Research was being made in different ways to gather information about the area, such as books, movies, documentaries and stores. This opened up for ideas and gave many views on what could be interesting to work with within this.

Transformation

“This is the stage of pattern-making, fun, high-level creativity flashes of insight, changes of set, inspired guesswork: everything that makes designing a delight.”

(John Chris Jones, page 66)

The experiments with children’s garment from the second hand shops were made. Trying out different mixes of garments with different features from both the girls and boys department into one. This led to the insight of having a more direct way of working to get the idea more clear. To scale up garments in a direct way to find new expressions but keep the reference to children’s clothes.

Convergence

“The last of the three stages is that which, traditionally, is nearly the whole of designing, but which, under the impact of design automation, may eventually become the bit that people do not do.”

(John Chris Jones, page 68)

Now the method was set. Sketches with pictures of garments were made in the computer in a direct way to find which garments to go for to. When the garments were picked up, they were scaled up and made into a toile to find out how it related to the body. This led to important insights, for example that the fabric also had to get scaled up with the right thickness and stiffness.
3.5 Development

Before the method was found, this project was more about deconstruction and a mash up of children’s clothes from the different departments. Different kinds of second hand garments were placed on a dummy to find new shapes within the garment, and then put together with each other. After some experiments it was clear that this method lost a lot of the features for children’s wear, and the idea got lost. And when scaling the first garment up it was shown that a lot of things happened with the garment. The details got really big in relation to the rest and the proportions of the garment in relation to the adult body made a new expression, so the method changed to a more direct way of working with the children’s clothes.

From the start there was a lot of focus on secondhand garments. This was a good way to get in contact with the garments from the start. What kind of garments are there in the stores? What details and fabrics do they have. The chosen garments had many details, and interesting fabrics. Some of these were sized up by projection to see exactly what happened to the proportions and details. What was also realised was that it was not just about finding the right proportions, garment types or details, it was also very important to find a translation for the fabric. A fabric that keeps the shape and reminds of the reference garment.
3.5 Development

The red dress

The first garment that were picked for the collection was a christmas-dress in red velour with a white collar. This dress was interesting because it is the typical garment that you can find on the girls-department for evening wear. The collar is very typical for kids-clothes and also the cut of the dress. To get the same volume in the bigger version a interior velvet-fabric was chosen. This dress is a lot about the collar and the large cuffs together with the volume. First a toile was made in this garment, the arms did not get long enough for the adult body so for the real garment it was decided to make the dress even bigger, and then the collar got really big. At this moment it was clear that the volume of the garment was important to make the pieces as strong as possible.

The collar was made in white cotton with double layers and a thick liner to keep the shape. When it was tried on it was way too stiff, so the liner was taken away and instead a lace was added in the ends. This garment is important in the collection because it is a clear reference to children's wear, with the cuts and the details.

Silver evening bag

To match this red dress, a eveningbag in silver with sequins in a text-print. It was added to bring in the same fetish, double meaning message that the other outfits have.

The dungarees

The second garment that was picked was the dungarees. This garment is something that you can find a lot of at the secondhand shops and is very common in the boy's department. It is a interesting garment because of the many details and that the garment is very common in children's wear. They often have a print in the front of the dungaree, denim is a common material and also corduroy. This piece is made in double layer denim and stiff liner to keep the shape when the

Reference garment  Toile  Final garment

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Sweatshirt in colorblocks
To have a variation of proportions in the lineup a sweatshirt was added together with the dungarees. This garment works good together with the dungarees because of it’s thickness and volume. This sweatshirt is in colorblock and inspired by the 80/90s sweatshirts that was often a garment in the kids wardrobe during that time. Sometimes they have a placed print but because of the embroidery on the dungarees it was decided to not have one on the sweatshirt.

Padded jumpsuit
At first the padded jumpsuit was a garment that was going to be in the collection, it is a garment that most kids have in the winter or autumn. For babies a lot of them are made so that the child are not able to move that freely because they usually wear them when they are in the carriage, it is also a garment that covers the hole body in one piece and when it gets scaled up the hood and the pocket gets really big. I wanted to see how this would relate to the adult body because the shape of a baby would cover the hole body. In this piece the proportions, the padding and the fit is very important to keep the feeling of the restrictions in the movements. To get the right proportions for the garment a toile was made with padding inside. This garment related to the cloudjacket and a lot of the garments in the collection is covering the body a lot, so it got discarded.

Set with cactus print
Instead of the padded jumpsuit, a set with a cactus print was added to the collection. This outfit shows more of the body, have a print that brings in some more color to the collection and brings in more print in to the collection. The print is only used in one outfit and in details in other ones, so to bring it into this outfit would highlight the idea of the prints more. Also it would be good with a set, because they are often used in childrenwear. The collection consist of many shades of blue and red, and a little bit of green yellow and pink. In this outfit the green will be brought up again in the print. The print is inspired by kids print but in an fun translation to adult and sexuality.

The prints and the embroidery is based on what prints children clothes have today and also back in time. Many of the prints in children's clothes are based on which gender and also they refer to sexuality but in a hidden way. So the prints in this collection is inspired by this and has a reference to children's-prints but with a fun twist that refers to this in a innocent way.

"Even the adults who gravitate toward all-gray everything when shopping for kids may not realize they've been raised with gendered perceptions of food. In Urban Outfitters and American Eagle, the young men's section sells several shirts featuring alcohol, cereal, pizza, soda, and hot dogs. The young women's offerings had some of these, too, but also fruits and vegetables. (Likewise, J.Crew's eat-your-veggies print is only made for girls.) This sends a message that women and girls, exclusively, need to concern themselves with a healthful diet. But it's the sexualized messaging that reaches its peak at these teen retailers."

(Jennifer Ditlevson Haglund, 2017)
Cloud jacket
The reference garment to this outfit is a winter jacket with soft material in baby pink, with details like bows, a rounded collar and ruffles. This is a jacket that has a high price and even if it is a lot of details it doesn’t have practical features like pockets and a material or color that is practical for a child in that age. The garment has typical features for what is stereotypical for a baby girl, like the pink color and the bows. This garment was first made as a toile to see the proportions and also how many layers of stuffing that was needed. The toile got a little bit too long because babies have a longer upper body and shorter legs, so the jacket was shorten a bit to get the right feeling and volume. The cloudprint is inspired with the ease and playfulness in children’s clothes prints, it highlights the volume of the garment and works well with the details because it is so graphic so the details of the garments is still visible.

The swimsuit
To have a garment that shows more of the body a baby girl swimsuit was picked out. Often they have ruffles on them and the ruffles are usually placed around the hips. This was an interesting garment to work with because it is close to the body and in a jersey fabric so it captures the shape of the baby body. To keep the shape of the body and make it fun but not too childish it was decided to have it in a printed fabric in brocade, because of the stiffness it keeps the shape very well. The toile was also made in a stiff brocade fabric, but it was a bit too stiff so for the real garment a thinner fabric was chosen to give the ruffles more volume and the shape to hang better on the body. Also the swimsuit was shorten and the down part was open up to have bigger holes for the legs. To get in the same kinkyness into this outfit, bunny-ears in PVC was added.
Striped beachsuit with matching suncap

Babies and toddlers have much larger heads in relation to their body, that is why the proportions between children and adults is so different and that the details gets really big when they get scaled up. So an outfit that related to the head, was something that was decided to be in the collection. For boys there are often sets that they wear at the beach and they always have a suncap to protect the head and neck from the sun. These sets are often in striped fabric and related to the “sailorboy”. At one of the secondhand-shops there was a set with a matching cap that also was fastened in the neck with snaps. So for this outfit it would be a matching beach-set in the classic red and white colored fabric. The fabric was knitted with 50% cotton and 50% elastane to get the right thickness and stability to keep the shape, and then the garment was made into double layers for the right thickness. This garment will have a thick zipper in white plastic and snap buttons in the downpart and on the cap and collar, as the reference-garment.

At first a cap in the same proportions as the garment was made. But it did not stay on the head and the idea did not really came true very well. So instead of having the hole cap scaled-up, it was decided that only the details in it was going to be oversize, so it got a big visor but was fitted on the head.
In children’s wear a lot of garments have prints with a text, and often the texts refer to the parents. One of the most common prints is “daddy princess”. What happens when you take those prints and place them on a garment for adults? Does it get a new meaning? At first it was planned to have a body with the print knitted. This changed because in the collection, there were a lot of garments put on the upper body, and not as many on the downpart of the body. Also the toile of the body-garment with knitted fabric was not a very successful translation of the reference garment because a baby has a very long upper body in relation to their legs. So on a baby a body sits very tight, but on an adult it gets very long and not wide enough.

The jumpsuit
The jumpsuit was a good alternative because it works a bit like the body, it is in jerseymaterial and often have a placed print. To make the text clear a foilprint in silver was chosen, this works well in contrast to the navy fabric. The endings with foilprinted dots is there to highlight the print and works as a decoration. The fabric in this garment is scuba neopren in double layers to hold up the shape without getting too heavy.
4 Result, conclusion & discussion

4.1
This project have had some different findings and results. One of them is a new idea of garment construction that is based on children's wear and then in a direct way turned into adult wear. By using garments from the children department, take them apart, scan them in and then project the pattern pieces on the wall to scale them up. This way of construction is a fast way of getting a pattern, and also a way of finding new shapes and expressions. Children have other proportions then adults so new shapes have been find in each garment. This also works with prints, because prints from the children department gets a different meaning when it gets on a adult body.

In which way does this project questioning the division of gender in children wear? Using a direct translation from children to adult, and to look what separates children from adult wear puts the viewer and wearer right into the situation of a child. How would it feel to wear a jumpsuit with a print that says “Daddys princess”? What if someone you trusted put you in clothes that you were not comfortable with? Each outfit in this collection relates to this subject in a different way, and with a different expression.

The collection has garments with different kinds of references to children's wear. References like details, materials, prints and proportions. This project discusses and relates the aim in different ways based on these references. Every garment in the collection has a reference garment based on a research on what is on the market for children's wear today, both second hand and in stores. In the lineup there have been small changes during the way to make the work clearer and also to get a coherent collection. In the beginning the collection was a lot of looking into different kinds of details, like ruffles, hood and the collar because it was something that changed a lot in proportion when the baby clothes got scaled up.

Another aspect of this was picking clothes from both boys and girls department that related differently to the body. To keep the reference to a child's body and relate it do the adult. This led to some changes as seen in the second lineup. When all the garments were made in toiles and final garments, it was clear that the collection needed more colors. And also that the print in the collection worked very well, and was a fun part in the collection that made it clearer.

This led to that the padded jumpsuit got exchanged to a set with print that also showed more of the body. The padded jumpsuit was very similar to the cloud pufferjacket, covering the hole body and being very oversized so it didn't do much for the collection.
4.2 Tech pack

Cactus t-shirt

Jumpsuit

Striped beachsuit

Cactus shorts
4.3 Discussion

What was found reflected again the aim was that when putting the children's garments on an adult body, a new expression is found in the garments. An expression that is a combination of humor, provoking, cuteness, and kinkiness. And these expressions are very different expressions that not usually go together, so it makes the viewer reflect on the aim of the collection. The aim was to question gender divisions in children's wear, so if the collection makes people reflect then the aim for the work is reached. All people have been kids, and have a relation to children's wear in some way, so by working this direct with clear references will make a recognition that brings up the question of divergence in children's wear. Daddy's princess is a text that would never be used on an adult garment, because it is strong words that has too many meanings, double meanings but in children's wear it is a very common print.

Commercially the prints in this collection is probably too provoking and sexual. But it could be a way to use the idea of the print but making it less provoking and more humorous. There is a lot of potential in this method of scaling up children's clothes because they haven't been translated that much into adult wear, the limits would be to find those garment that really differs children's wear from adult wear. The garments that really get a new expression and is that close to adult garments, it could be in the details in the garments, the proportions or in the colors and prints.

This idea of using children's clothes as a reference can be commercialized in different ways. One way could be to make a collection with the garment types from children's wear, some of them are represented in this work such as the "red dress" with typical features for the children's clothes and with only the details sized up and the rest of the garment in a more fitted version. So in the "red dress" it would be a more fitted dress, but with an oversized collar. This idea have been applied in the accessories for this collection, as seen in "the striped cap".

Another idea would be to use the children's clothes as references to make garments for adults. To get inspiration for new prints, garment types, colors and details. Children's clothes often has a more playful expression then clothes for adult has. One brand that works with references from children's clothes is Lazy Oaf. They have clear references from children's wear both in the details, garment types and prints but most of all the colors and have created a hole concept around this. In this was it's easy to find new inspiration because there is so much to look at in children's clothes.

One thing that would be fun to develop further is the 2d version of the collection. The lineup for the collection is made with collageing of already existing garments and then developed further. This led to a lineup that looks flat and in 2d, this expression is something that would be interesting to develop further. Using the same references and details from children's wear but make a 2d collection of it. In this way the same idea and questioning of gender is there, but in a 2d version that gives the collection a new expression. This could also make a fun reference to the cut-out dolls for children.
5 References

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A very clear report that gives a good understanding of your project. The project has achieved creating a link between print and form. Also, it shows all of the different qualities within this technique, applied in different ways. I think it’s really interesting how an old technique can be worked with again and get turned into something contemporary.

So the technique is dependent on factors such as surrounding conditions, weather. Was this something that motivated you? That you can’t know the outcome before? Like a surprise.

You mention that this technique is borrowed from the field of photography and haven’t been used so much in fashion, why do you think that is?

For me it is interesting when you mention the hierarchical structure between print and design. Is there any of the looks that you think either the print or design takes over? And also which one is the one that you think is most equal?

How did you come up with the choice of print motive?

The collection has many strong elements and looks expensive, cool and modern. I think the outfits that worked the best is the one with the more modern clear prints, like the ones in leather and with the text-print. So I would suggest to change the knitted pieces to another variation of that.

There is too many elements and it would be good to cut it down to the best parts and make a variation of that. So I would suggest a sweater with the same text-print as before, in combination with the leather. And in another outfit combine the materials and prints, because now it is different materials in each outfit that works by their own. The materials are very interesting together, and enhance each other. The transparent one is very interesting because you can see all the prints in relation to each other, would be nice to see this in another outfit but with more layers.