1 Line up
Abstract

This project is an investigation of the relationship between spatial dressing and body dressing. It aims to find a new way of dressing the body by looking at how a room is dressed. It is explored by using the mindset of when dressing and furnish a room, looking at elements such as materials, details and fixtures of what defines the different rooms. To gain knowledge and understanding of the chosen elements they have been decontextualized and experimented with on a body, using the body as a spatial canvas. It has been explored through placement in order to challenging the limitations of starting points when dressing as well as other aspects such as the spatial aesthetic as dress, new expressions, function and shape. It suggests a playful and different interpretation of how to dress the body. The importance of this investigation has been to keep the objects as they are, to mix the things we know and can refer to, in its original form and function, with an unexpected context in order to maximize its potential use and to question how we categorize things.

Keywords: readymade, readymade art, readymade fashion, recontextualization, recontextualization in fashion.
This project started with an interest in readymade art and recontextualization. Readymade is an art form where the objects are to be decontextualized, taken away from its context, and recontextualized, put in a new context (Stil 2018).

By putting a signature on a urinal with the pseudonym "R. Mutt" questioning what and when is art. Does taking something out of its context becomes art? This artwork is a defined answer to that question. On the other hand, the picture to the right (Fig. 2), is another example of a more direct recontextualized object. Where the urinal is taken out of context by simply adding the straw and the lemon that makes us interpreted the urine as a drink.

Below is an example of a famous readymade artworks “Fountain” by Marcel Duchamp, 1917 (Fig. 1) who is believed to be the founder of this art form.

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**Fig. 1 Fountain, 1917**

Photo: Alfred Stieglitz

**Fig. 2 Screen shot from @sisu999 Instagram**
Recontextualization is also to be interpreted and seen within fashion. One well mention brand at the market today is Vetements which in their spring 2016 presented a 15 cm Bic-inspired lighter acting as a heel (Fig. 5) along with oilcloth meets apron and traditional dishevels. It shows a clear take-what-you-have underground aesthetic that influences from an eastern European background. "Vetements is about the street, and on the street I don’t think elegance is what people are aiming for." (Cartner-Morley 2018). Showing that there is another reality in fashion than the normative one.

Even though Vetements had a major breakthrough 2016 they are not the first to bee seen working with unexpected items in clothing. Jeremy Scott for Adidas Originals Spring 2011 shows the JS Bear Brown sneakers when a teddy bear occupying the sneaker’s tongue (Fig. 6). Jeremy Scott which now is head designer for Moschino well known embracing the culture of consumerism. Within the fall 2014 ready-to-wear collection shows example of this merging junk food with couture (Fig. 7).

Working with recontextualization within fashion is not a new phenomenon. It accrued already back in the 20th century when Elsa Schiaparelli, the designer behind The shoe hat (Fig. 8), did a collaboration together with Salvador Dali, inspired by a photograph of him wearing a shoe on his head during the Surrealist Movement (The metropolitan museum of art n.d) (Fig. 9).

This phenomena plays a big role on the social media today. Examples of famous instagrmas with a feed focused on recontextualization is @sisu999, @noeloquence, @ashley.munns to only mention a few. Given examples extracted directly from @sisu999 (Fig. 3).

Recontextualization within art.
Chloe Wise is a Canadian sculptor, painter and video artist, probably most known for her realistic bread bag sculptures that became known after having India Menez waring "Bagel No. 5," at a Chanel launch event 2014 (Fig. 4).
The idea behind the work is much more than just a pleasing object.

Bread is a symbol of status and wealth [...] and these “it” bags connoted status in the early 2000s, which was the bat mitzvah era of my life [...]. In those days, [...] these bags represented luxury, status, and afforded their owners instant popularity. I wanted to show the parallels between the idolatry for luxury items in fashion with the equivalent importance of the commodity in the art world. In a similar way, sculptures/artworks are valuable status items, and both designer goods and sculptural pieces can be seen as pieces of cultural capital. (Lapidos 2014)

Bigger the clash the more unpredictable. The more unpredictable the more interesting. At least when thinking of bread in a context together with luxurious handbags. Maybe this is just the reason why Chloe Wies bread bag sculptures got such big attention.

1. Louis Vuitton Baguette, 2013
2. American Classic, 2015

Fig. 3 Screenshots from Instagram account @sisu999

Fig. 4 Chloe Wise

Fig. 5 Vetements, Spring 2016

Fig. 6 Jeremy Scott for Adidas Originals, JS Bear Brown sneakers, Spring 2011

Fig. 7 Moschino, Fall 2014

Fig. 8 Elsa Schiaparelli, 1937

Fig. 9 Salvador Dali, 1933
Recontextualization within jewelry and accessories is to be seen more often, not to mention Maison Margiela’s jewelry collection from 2009 (Fig. 10) as well as the iconic Chanel Quilted Leather Classic Flap Bag that launched an updated version 2017 (Fig. 11).

Historically fashion has been made as a way of complete a rooms dressing as been seen as a part of the interior. One example of this is the installation of Henry Van de Velde’s, Reception Dress, 1902 (Fig. 12).

However this is today more often to bee seen the other way around, where the interiors often is inspired from fashion.

Hussein Chalayan, a conceptual fashion designer that during the fall 2000 show gave examples of how to dress the body with spatial elements through transformation (Fig. 13). The performance shows 4 models undressing a furnished room that ends up dressing their bodies instead. An example you can see in the middle picture below, when a wooden table turns into a wearable skirt. Though, this show has a deeper meaning than just unexpected items that adorns the body. This performance tells a story about carrying your personal belongings and wordily possessions while unwillingly fleeing homes on the run from war and unrest (Sykes 2000).

Some other known conceptual designers working with spatial elements is Viktor & Rolf which made a dream come true in their fall 2005 collection (Fig. 14) with models walking down the runway fully covered in a complete bed dress. Imagine a fantasy scenario to go straight to work from your bed In your bed.
Maison Margiela, the inventor of duvet fashion started during a collaboration with the Italian manufacturer Featherlite Fall 99 (Fig. 15), investigating multi-functional in fashion transforming a duvet into a wearable fashion piece (Singer 2015).

Fig. 15 Maison Martin Margiela, Fall 1999
Viktor & Rolf Fall 2015 (Fig. 16) investigates the relation between fashion and art. What today defines art is decided if it can be seen as a spatial adornment rather than to adorn the body. By clothe the body with known art pieces such as paintings they suggest art could be both (Verner 2015).

Caroline Ingeholm, a former student at the Swedish School of Textiles, worked with the relationship between body and object in her final degree work (Fig. 19), with the aim to find new expression in dress. This was explored by composing personally selected objects in relation to dress (Ingeholm 2017).

In the Fall 2018 collection Mary Katrantzou presented a variety of suggestions on how to importing unrelated objects in a fashion context (Fig. 20), exploring the relationship between form and the decorative art of interior designing from the aesthetic of the Bauhaus era. Translating the quilting technique from a chesterfield couch into a stuffed lather jacket (Mower 2018).

Maison Martin Margiela, an artisional fashion house commonly seen working with deconstructive and avant-garde designs, presented a collection with well known spatial objects within the spring 2018 collection, inspired by people in a hurry to catch the plain, dressing the models with known special elements (Fig. 21). Maybe this collection is a reflection upon todays hectic society (Mower 2017).

Luke Brooks and James Theseus Buck, the design duo and founder of Rottingdean Bazaar, “demonstrated that creativity can make cheerfulness out of almost nothing” in their Fall collection 2018 (Fig. 17) sending out family and friends dressed in “stuff from daily life”. The collection started as blow-up stag night costumes in the shape of a dinosaur together with a customized cheese board, an applied art frame and a dartboard among more (Mower 2018).

As previously mentioned, Moshino is often embracing the culture of consumerism and did the same in the Fall 2017 collection (Fig. 18). Dressing the models in household detritus, such as a draped shower curtain, exploring dress through a recycling perspective (Phelps 2017).
This investigation treats the theory of how the body (performance and practically) and how it is dressed (fashionable) often inspires how we dress, plan and furnish a room. This project, on the other hand, investigates how to dress a body by looking into how a room is dressed. Using the body as a spatial canvas trying to find new elements of how to dress the body. By challenging the limitations of starting points when dressing the body, using the mindset as when planning and dressing a room, new expressions and shape was found.

To suggest a playfulness and different interpretation in how we dress and adorn our body by looking into smart solutions of how we build up and dress a room to ease our everyday life. It also investigates other aspects such as the spatial aesthetic as dress, new expressions, function and shape.

Alternative objects dressing the body, is already to bee seen within fashion today. However, looking at the suggestions in the previous references most of the examples is an expression of a background questioning the clash and mix of different subcultures. Between wealth and poverty. Mixing objects thats available on the streets with what is seen as luxurious. Though the aesthetic and expression might be similar to this project what’s lacking is the use of the beauty in function of the original idea and design within the specific re-contextualized products. One close example we see in Maison Martin Margiela, Fall 1999, duvet jacket, Hussein Chalayan Fall 2000 collection, exploring multi functionality in dress. Where the objects are looking at in a new perspective and is given a new dimension of the original function by mixing contexts. Though this is explored through transforming the original objects into a more wearable piece. The importance of this investigation is to keep the objects as they are, to mix the things we know and can refer to in its original form and function with an unexpected context in order to maximize its potential use and question how we categorize things. The fine line of when something is changing or is given a new purpose or definition -ontology- by mixing deferent contexts. It aims to open up and to see things through new eyes and through different perspectives.

Ontology concerns the nature of being and becoming, and the entitiess that may be said to exist or not. Thus ontological issues are about fundamental categories of form, substance, matter, subject, and their relationship to each other (Thornquist 2014, pp. 42).

The strength of novelty within this project and looking at the examples in (Fig. 3) is to mix the new (context) with the known (fixtures) in order to create some of sort confused and humoristic reaction.

“One of the reasons we cannot predict our future preferences is one of the things that makes those very preferences change: novelty. In the science of taste and preferences, novelty is a rather elusive phenomenon. On the one hand, we crave novelty, which defines a field such as fashion [...] But we also adore familiarity. There are many who believe we like what we are used to. And yet if this were strictly true, nothing would ever change. There would be no new art styles, no new musical genres, no new products. [...] “So, novelty or familiarity? As is often the case, the answer lies somewhere in between, on the midway point of some optimal U-shaped curve plotting the new and the known” (Vanderbilt 2016).

As Vanderbilt suggests in his article The secret of taste: why we like what we like lies somewhere in between the new and the known.
This project base upon a background of curiosity and to questioning things. What/why is this, and why does it have to be this/that way. A practical and technical background and interest in problem solving and to see the potential use in things. How can a quick practical solutions of taking what's available at this right moment act as a temporary solution in another context and as previously mentioned, this curiosity also became a concept and method that will run through out the whole project in different ways.

The used method in this project have been to study both the aesthetic of different rooms and how they are dressed. Looking at elements such as materials, details and fixtures of what defines the different rooms. To open up the design process and look at all different possibles. This stage of the design process, divergence, John Chris Jones explains as: “...the act of extending the boundary of a design situation, so as to have a large [...] and fruitful enough, search space in which to seek solutions”. “...to deliberately increase their uncertainty, to rid themselves of preconceived solutions, and to reprogram their brains with a mass of information that is thought to be relevant” (Jones 1992, pp. 64). Those elements was later decontextualized and experimented with on a body through placement with help of draping, flat construction and sketch in Photoshop in order to gain knowledge and understanding of how they could relate and to find a suitable solution to act as a way of holding the garment in place, by means dressing the body, and to create new shapes. During this stage the potential usage and function within the decontextualized objects increases, which could only be found in the process of practice as Mäkelä. M explains it in her publication Knowing Through Making: The Role of the Artefact in Practice-led Research (2007):

“During the process of interpretation, furthermore, the artefact has to be placed into a suitable theoretical context. In this process, the final products (the artefacts) can be seen as revealing their stories, i.e. the knowledge they embody”.

The choice of working with rooms of a standard house lays in the extent of recognition and the familiarity in elements used in an everyday life. The reaction of how the interpretation of an object changes when placed it in a new context, depending on what we are used to and can refer to. How one need to rethink in order to understand the creations of new meanings. Therefore it has been of importance referring to the aesthetic of the 80s, where the interior design has clear expressive features. And as fashion is circular, and constantly mixed with the known, referring back to Vanderbilt talking about novelty and familiarity, the 80s is currently a big influence in the aesthetics of today's contemporary society which makes it a convenient target.

The investigation started out with a research looking into different rooms with the following questions:
- What does the room contain?
- What purpose does the room have?
- What is the essence of the room?
- What do you do in the room?
- What kind of practical solutions and fixtures does it have?
- What kind of wearable items/fabric are used in the room?

This step has been an important step in every room as well as inspiration tour in different shopping malls selling spatial items such as fixtures and interior defining the rooms. The chosen elements of what clearly defines the room was then later experimented with on a body.
To get a quick picture of how the hallway could be applied in relation to the body, Photoshop was used as a sketch tool. The picture to the right shows the one that was decided to move on with.

Next step was to find a solution for the fixtures to be fastened to the belt. Which was chosen for its bodily reference and for the hooks to stabilized. Repetitive holes was made for the hooks to be adjusted horizontally with the possibility to change placement if needed.

Attempts to merge the body with the jackets. Here dressing one leg by button the jacket on the inside of the leg.
alternative accessories that may strengthen the idea and dress the upper part of the body, using keys and a welcome door sign as a necklace. Though this was disregarded and was decided to only use the belt base also on the upper body part.

Using only the hooks as a base and dressing the body with draped fabric was also considered but disregarded due to its unclear message to imitate the coat stand.

Try-outs with different hallway aspects dressing the coat stand adding caps, bags, hanger and more.

Garments and accessories matching the color scheme of the line up.

More attempts merging the jackets with the body putting the arms in the jacket sleeves.
More composition try-outs on dummy, adding a yellow padded vest, a shoe horn, a beige cap and a shoulder bag. The bag is placed on the hooks on the shoulder referring to as it is normally worn.

Composition and body merge try-outs.
To make the belt look less as a harness they were plated with a transfer print spandex fabric imitating pine wood as referring back to the 80s home. Also the shoulder straps were replaced with transparent bra straps.

Reference picture.
Coat hooks on a pinewood plank.
Typical Element used in the 80s kitchen.

Sketched Ideas of how the kitchen attributes could be merged together with dress. The oven handle acts as a waistband where the oven gloves hangs as originally on the stove but could in relation to the body be seen as pockets.

Tryouts of extended oven glove. Constructed as a sleeve.
Tryouts integrating attributes from the 80s fashion using the references of the raglan sleeve.

Although, it was rejected because it took too much focus from oven glove

Bringing back the extended oven glove in the first examples, reminding of a pair of prom gloves, the aesthetic of the 80s prom was considered when continuing the investigation. Looking at wearable elements in the kitchen besides the oven glove, the apron felt like an important reference to bring in.

Sketch suggestions of an apron with cuts from 80s.

Developed glove, experimenting with separating the glove with the sleeve that was decided not to be used due to that it had no purpose rather being just an original oven glove connected to a sleeve.
Successful drape due to its simplicity as in the construction of an apron merged with the extended flowy fabric on the sides to bring in the aesthetic of a gown.

Developed toile in full length.

Looking at print aesthetics from the 80s that could be applied to the apron that not really have a specific print aesthetic or trend rather than print of its contemporary time.

The chosen print is inspired from an old bed cover from the 80s and experimented through different color combinations.

Shiny material was brought in as a complement in the lineup but also as a reference to the 80s prom gown.
Experimentations of the back. It was decided to keep the extended fabric as in the previous examples and instead add separated fabric for the back.

Looking if the drape works in the chosen fabric and if the print should be diagonal or vertically. Decided to be vertically as in the original print from the bed cover.

Quilted samples for the glove.
Tryouts of the back

The short back was not cohesive with the front so it was decided to continue experimented with the long one.

Toiles in material more close to the chosen one to get a better understanding of the aesthetic.

Looked to much like a prom gown that was not necessary because the reference was clear within the choice of material so it was decided not to be used.

Details taken from the apron

Apron laying flat on the ground showing the simplicity in the construction.

Right material together with the quilted glove.

Technical solution of how the handle is fastened.
The main furnishing and what defines the living room would probably be the couch. Looking at previous experiments, with focus on translating the aesthetic and technique of a couch into a smaller scale relating to the body. Which lead the next step in the investigation of questioning the anatomy of the couch in relation to the anatomy of the body. How is the couch constructed and how could this be applied in the same way on the body.

To get an overview on how they relate to each other and could be merged together, quick sketching in Photoshop was used as an early stage tool.

Some tests draping on a mannequin how this could be applied to a body not looking too much like a couch nor too much as a duvet coat. Though this was a helpful stage in the development the draping was too weak to continue with.

Construction tryouts on getting the right shape for the cushion-boobs. Aiming towards a cohesive mix between a cushion and a boob.

The most successful tryout on half scale dummy.
Sleeve construction

Sleeve mimicking the armrest
Important thing to get the forced stuffed “bulk” in the end.

Successful elements from first tryouts. Shoulder merge with a cushion and where the end of the sleeve gets the forced “bulk” feeling of the armrest.

Tryouts in bigger scale that was rejected due to a closer reference to the couch than the body. The merge between body and couch was to far away.

Sleeve gets a new construction for a neater expression and to focusing on getting the soulder shape of a puff sleeve referring to the body merged with the cushion referring to the couch.

Bodice construction

Considering working with the anatomy of the body all the curves and holes was important to bring along. Most obvious may be the belly ‘button’ which here act as a button referring to a classical chesterfield couch pattern.
Bum construction

As previously mentioned, following and exaggerate the curves of the body has been of importance. Therefore working with the booty as cushions was a given choice. Though this was easily said than done. Many tryouts was made to get the perfect shape.

The gathering needs to be in the curve in order to get the puffy shape.

Succesfull shape adding the gathering in the curve. Though, the cuts in the hem is less succesfull and need some corrections.

Tried the gathering on both sides where the gathering in the curve together with the straigt concave shape was the most succesful but yet too loose.

Construction investigation to get it more tight under the but cheek.

Made bigger in the gathering curve but yet to small.

New shape of the gathering curve covering more and creating more space for stuffing.

Though need some correction to connect and get a smooth transition with the front piece, realize that the back is too short.

Made the back longer and amend the butt cushion.
Dressing room  | Kajsa Willumsen MD15 (2018)

Boob construction

Working to exaggerate the boobs as for the same reason as the booty. Heading towards the perfect perky cushion-like boobs a lot of tests and draping was required.

Easiest way was to drape directly in leather that where to be the resulted fabric.

Though, well sewn together the shape became more forced underneath and created some extra unwanted fabric in the front seam that needed to be corrected.

Resulted in a better boob-shape but still not satisfied with the complete construction.

An alternative neckline was considered but excluded. The merge between couch and body was distorted due to the reference of a tailored jacket that appeared.

By replacing the gathering with tree darts the cushion-boobs resulted as desired.

Correct sleeve together with bodies, boobs and booty.
Due to restrictions in size and fit, both in width and length, some last corrections were made. The bodies were lengthened, extra fabric was removed in the front seam, darts were added to the button cushion as well as they were sewn together in the end to get the right silhouette and shape.
First experiments was dismissed because of weak and unclear expression as well as to playful an childish.

An interest in the folder mechanism and its potential use of hooking and gathering technique lead this investigation to an urge of exploring it further and in another context. First tryouts was to try it in different placements and direction together witch fabric that had the original perforated plastic line, from a plastic pocket, attached to the hem. It gave constant expression and was a good base for quick successful results.
Striped fabric was chosen, due to the reference of a notebook paper, and draped together with fabric and the folder mechanism in different ways.

Folder mechanism used to gather fabric and as a gathering thus creates shape.

Successful draping.

Successful solution on how to attach the lower part to the upper part and the front with the back using the folder mechanism as a connector.

Extract from a series of drapes of the back. The mirrored was the most successful one and connected in the same way as the front creating the triangle on the side.

The most interesting.
The leg part fabric was replaced by a checked fabric as well as the striped fabric to a white shirt fabric with black stripes, referring to notebook paper. Also styling attributes was brought in to strengthen the reference of the office room.

Material choice

- Notebook paper
- Striped and checked

Styling/details
What strongly defines a bedroom is clearly the bed. The bedroom look therefor investigates how a body could be dressed by looking into how a bed is dressed.

It started by draping with attributes from the bed. When draping with a pillow cover it reminded of how the bed is made which led the experimentation to draping with a full bed cover dressing the body in the same way as the bed cover dresses the bed, by means only on at the top imagine the body laying flat down on the ground.

First successful toile.

Here clearly showing the quilted bed cover in its origin and as a body dress where the ruffle are kept as in its previous context.

Attempt to imitate and convert the bed pillow into a bodily wearable piece using a inflatable travel pillow as a base.

Body finishing with transparent see-trough straps to get the naked undressed back referring to the undressed underside of the bed.
2:2 Development

The first experiment within the bathroom, using the classical suction cups with the aim of acting as alternative starting points when draping and dressing the body. It was investigated through towels that clearly defines the room as well as fabric that is more referable to the body as garments. However this experiments was disregarded due to its weak reference to the bathroom and issues with fixating the cups on the body even though body glue and other utilities was incorporated.

Objects that clearly defines a bathroom.

Going back to the first stage questions, it was decided that the shower was a better element to continue with due to its clearer bathroom reference. On the top pictures to the left, is the very first and successful experiment on how to attach the fixtures that will act as the shower bar, on to a stretchy material.

Next step is to bring in a bodily reference merging the body and the room together looking at the questions: What kind of wearable items/fabric is used- and how is the body dressed, in this room? Looking at and getting a deeper understanding of the construction of the bath robe and how the body holds the garments up. Here it clearly indicates that the shoulders is doing the job. So how can this be changed letting the fixture do the job instead?

This was investigated through sketching on a dummy using the shower curtains construction and purpose as a base with a sleeve from the robe to merging the body and the room together.

Investigating how to merge the shower curtain and the robe together using a sleeve as a way of sketching.

By taking the bars away, as to be seen in the two last pictures to the right, the garments falls off. This clearly indicates on how the bars helps the garment dressing the body.
Looking at how the sleeve should be worn. When attaching the sleeve higher the fabric looks more forced.

Due to mistake of matching the tiles in the front seam the body was turned the other way around, so that the back became the front instead. Also because the body is curved the tiles stretches and shades so that the expression becomes less clear.

The fixtures are stabilize with a cardboard plate on the inside covered with felted fabric to smoothen the hard edges and support with elastic straps so that the handle do not bend down due to the weight of the curtain robe.

Tryouts on how the robe/curtain could be worn. The most successful is the one to the very right where the tiles is to be more revealed.

Technical corrections
Improving the material and support of the shower bars and corrects the line of the sleeves to get the desired sharp, straight line.
Research of attributes used in a laundry context.

This investigation started out by attaching a washing line to a mannequin to act as an alternative base to pin fabric. Although, the washing line is not elastic and could not be tightened enough when putting it on a live body and was replaced with a washing stand instead.

Firstly parts of a washing stand was disassembled and hung around the neck with use of a washing line. Some tryouts of separately draping with garments and bigger fabric pieces (as well as together) was made in order to get an overview and understanding of how it could be explored further.

However the stand hanging from the neck was not a durable solution due to instability and weight.
Some extracts from a series of attempts to find a solution of how to wear the washing stand showing failed examples on the top and the successful at the bottom fastened with elastics in the waist.

Different attempts on how to "dress" the stand were made and successful. Because of the clear reference of the washing stand together with the washing pegs it was decided to allow the dressing to be more abstract.
Working abstract with squared garment pieces, here together with a clip and drip hanger usually used to dry socks.

Garment attributes was added to strengthen the expression. The bra also function as a holder to help stabilize and hold the washing rack in place. Some attempt to find a purpose for the clip and drip hanger to add a function to the piece, which, when cutting it and half resulted in a successful solution used to covering one leg on the side.
Investigating materials and color combinations. Although, strong colors was disregarded to fit in the lineup but also due to confusedness reminding of an Indian sari.

More garment attributes was added and explored in different ways, which resulted in a successful attempt where a pocket was placed in the back and a sleeve placed on the blue fabric.

The sleeve was integrated to a white cotton poplin fabric to be interpreted both as a shirt as well as a bed sheet that is hung up to dry. This was later replaced with a white shirt to incorporate a more clear garment reference. And due to its placement the shirt is still partly abstracted.

Also doll pastel colors and textured materials was added and re-investigated through different placement combinations. The most successful ones are red marked.
Previous chosen drapes placed beside each other to get a better overview and easier decide on the most successful combination, which is showed in the red marked pictures.

Chosen drapes where the turquoise towel is repositioned and 80s acid dyed denim jeans are added and placed as how they normally dress the body.
5:1 Images of Work

The result of this investigation shows the potential use of the decontextualized objects placed in a new context. The objects have been recontextualized and have gotten a new meaning when put in relation to body and dress. It is presented in a lineup of 7 looks, where every outfit represents each room in the house. The order of the lineup is built upon a house tour, as when entering a house the first room you will meet is the hallway.

Look 1: Hallway

Look 2: Kitchen

Look 2: Livingroom

Look 2: Office

Look 2: Bedroom

Look 2: Bathroom

Look 2: Laundry
Look 1: Hallway - Coat Stand
This look is representing the hallway, the first room you enter in a house and also where you hang your coat.
It is dressed through the technique of hooks and integrates with the body in terms of how the sleeves dress the body as normally. With help of the hooks the coats are able to dress the body from unusual starting points.
Look 2: Kitchen - Stove Dress
This look is dressed using elements from the stove together with wearable references from the kitchen.
The oven handle acts as a waistband where the extended oven glove hangs as originally on the stove as to hold it up and in this way help dressing the body.
The dress is a reference to the apron merged with the 80s prom dress aesthetic where the glove could be seen as a prom glove.
Look 3: Living room - Couch Dress
This look is dressed using the technique of how a couch is dressed by questioning the anatomy of the couch in relation to the anatomy of the body. Where the body curves are looked at as the base construction of a couch and how it is upholstered.
Look 4: Office room - Folder Dress
The office look is dressed using a practical object that clearly represent the room. The folder, containing important paper like bills and receipt, are normally to be seen in the office context. The folder mechanism, with help of its specific technique, serves a practical purpose such as collect and organize to facilitate everyday life.

The same technique are being used to connecting fabrics, in order to clothe the body.
Look 5: Bedroom - Bed Dress
This look is based upon the aesthetic of the room rather than a function of a specific fixture.
Its is dressing the body in the same way as a bed is dressed, therefor only at the front.
Look 6: Bathroom - Shower Dress
This look is dressed using the fixture of a shower curtain bar, where the bars help the garment dressing the body in the same way as they are holding up the shower curtain in the bathroom. It is a combination of a bodily wearable reference used in the bathroom, the satin robe, together with a shower curtain to merge the body and room together.
Look 7: Laundry room - Washing Rack Dress
This look is dressed with help of the technique used when hanging the laundry. Where draped fabric, together with references from garments, are pined on a washing rack and a clip and dry hanger used as a body base.
5:2 Tech Pack

5:2:1 Tech Pack - Living room

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5:3 Conclusions

The differences between object and room in relation to the body.

The relationship between body, object and room is depending on the body as performance. The bed is an object that already is closely related to a body, it is made for an everyday usage and is made only in relation to the body (performance) than for example when looking closer at the office folder, which also is an object relating to the body, to ease and organize our life, though this is an object we use rather than an object we live in. It is further away if relating to the body in this sense. Therefor i believe that the bed was an easier and more understandable way of dressing the body due to its close relationship.

Working with spatial elements on a body the scale of everything drastically differs which was something i did not coincided before that was something I got to understand during the process and also how to deal with it. Some object was disregarded only due to this discovery.

"If you can look at this entry objectively, you will see that it has striking, sweeping lines. This Mr. Mutt has taken an ordinary object, placed it so that its useful significance disappears, and thus created a new approach to the subject" (Kuenzli & Naumann 1996, s. 70)

By means that the new approach is the recontextualized object of the ready made installation. However, this project suggests that the useful significance don’t need to disappear when being recontextualized.

5:4 Discussion

I believe there is a gap in the relationship between body and the recontextualized objects used in fashion. That use the beauty of function in the original idea and design within the specific recontextualized products is lacking. This phenomena of a new interpretation has been the main motive behind this investigation. The reaction of how the interpretation of an object changes when placed it in a new context, depending on what we are already used to and can refer to. How one need to rethink in order to understand the creations of new meanings.

An important subject within this project and that is an ongoing issue is that we tend to and urge to categorize. I believe that recontextualization could be a way of change ones preconceived fashion of categorizing and to work against ones biases, in order to develop. It is by mixing the known with the unknown that creates the unexpected. I believe that the unexpected is what triggers one in the direction of curiosity. And curiosity is what i believe is one of the most important qualification we have in order to develop. At least curiosity is my main motivate and has been the main trigger in this investigation and that makes me eager to investigate further. I believe that this method could be used and applied in many different ways and explored throughout a more commercial direction. Not only in fashion and art but in an everyday life. If applying this method to solve problems in a household for example, we would probably call it life hacks. For example using paper clips to organize your cables and put pancake mix in a empty ketchup bottle where the objects are being recontextualized but still in use of their original function.

I believe that some of the recontextualized objects could be seen as accessories, that according to Google dictionary is described as “a thing which can be added to something else in order to make it more useful, versatile, or attractive”. The used elements used in this investigation is not only complementing but also help dressing the body, therefor i believe it would be interesting to investigate this method through the perspective of accessories that could be used in a commercial fashion context. Consider a ratchet straps acting as a belt, this is already an easy applicable method within commercial fashion. It is about being open and to see the potential within an already made product and take advantage of the useful significance that is already there.

6 References and quotations


Critique on Matilda Envall’s work - The Story of a Dress

Well written and clear detailed process, easy to follow.
Nice balance and good choice to only include two elements in each garment so that they get their space in each outfit.
An interesting and refreshing way of formulating the design elements of the chosen garment through the troupe l’ceil technique. But why the pink dress? What is the importance of this dress that’s not as stereotypical as for example a pink stereotypical prom gown that also has a lot of clear details and many features coded as feminine?
You can clearly see some good handcraft skills throughout the work and that Matilda has a good eye for details, materials, and composition and that it is taken advantage of in a smart and clever way.
Plastic was a good choice to enhance the 2D in relation to the 3D form. Though, there was some very interesting examples when Matilda worked with 2D and 3D in the same layer (purple ruffles).
Why was this excluded and not further explored or included as an additional example within the lineup?
Is it important that the garments are seen as endless (as mentioned about the police dot dress in the discussion)?
Scale seems to be important in your work. Why is that and how did you choose which scale to go with? Matilda also mentioned that when commercialize the method that the scale would be rejected, why is that?
Is it the garment or is it the canvas to the printed garment? Is one question that was brought up in the state of the art, where I can clearly see a connection to the canvas dress. Is this why the canvas frame was excluded or maybe not to even considered?
Could it add or not?

Canvas frame?