LINE UP
ABSTRACT

Fashion is a social construct and its very essence is to express identity and status. Depending on context we dress differently and we are constantly adapting in order to meet social expectations of dress.

This work explores the relationship between archetypical garments and status. The main objective of this exploration is to challenge hierarchies in fashion by clashing different stereotypes by the means of construction. This implies to question social structures currently present in fashion. Due to these structures, we conform to stereotypical ideas of how to dress, which restricts us.

What could be defined as missing within fashion today is the clash between garments on opposite sides of the hierarchy in fashion. While meetings within the same garment group has been explored before by numerous designers, combining archetypes from opposite sides of the hierarchy is yet relatively unexplored.

If one was to transcend the boundaries and jump freely between garment groups, there is a possibility to select fragments from different categories in a garment to work with. This could then create more free ways of expressing oneself through dress.

What is presented in this work is an approach aiming to challenge hierarchies in fashion. The examples can be read as archetypical and stereotypical hybrids with the intention to question how we dress in certain contexts. Resulting in new meetings of materials and expressions relating to dress codes.

KEYWORDS
Archetypical Garments
Hierarchies
Stereotypes
Fashion Design
Hybrids
Construction
CLOTHES VERSUS FASHION

Depending on where we are and with whom, we dress differently. We do not only dress for self expression but we also change and adapt our way of dressing to meet expectations and to fit in. We are confronted by fashion on a day-to-day basis. But what is fashion? In her book ‘When clothes become fashion’ Ingrid Loschek writes about the terminological problem that most languages make no distinction between the terms clothes and fashion. However, it has a significant difference. "By contrast to clothing, fashion is defined [...] by the binding character of social validity. It is negotiated on a communicative basis within society. This does not mean that fashion is timeless, but its validity is determined socially and is variable [...]" (2009). This implies that fashion could be viewed as a social construct and its very essence is to express class, group affiliation, identity and status.

Furthermore, Loschek states that "[f]ashion functions as fashion only in the environment for which it is determined [...]" (2009). For example, wearing a swimsuit to the theatre will not be perceived as fashionable or unfashionable, but firstly as incorrect and unsuitable for the context. Objects are perceived in context with their surroundings and processed cognitively (Loschek 2009). The choice of clothing is usually made according to the context, which can be an event, a location, a social group or mixture of these. We expect people to dress in certain ways depending on the context and the person (Loschek 2009). The type of garment is also of significance when considering dressing in relation to context and certain archetypical garments can be linked to certain dress codes as well as status.

ARCHETYPES

According to Dictionary.com (2018) an archetype can be defined as an original pattern or model from which all things of the same kind are copied or on which they are based; a model or first form. It is the fundamental image (mental or physical) of something from which all altered models originate.

In her MA thesis ‘Defining garments through details’ Klara Hobbs (2015) presents a table (table 1) of how archetypical garments are connected to metaphors, construction, materials and details. The table is based on Gwenaël Matos dissertation ‘Re-fashioning goddesses: exploring women’s archetypical fashion in the classroom’ from 2013, and is a guideline for archetypical garments as to what they represent. The guide does not state absolute definitions of the archetypes but provides an idea of how certain archetypes are linked to context, status and metaphors thus relating them to different levels in the hierarchy of fashion. The table proved itself to be useful in selecting the archetypes of this work.

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Table 1. Guideline for archetypical garments (Hobbs 2015)
STEREOTYPES

In social psychology, a stereotype is defined as "...a fixed, overgeneralized belief about a particular group or class of people". When stereotyping it concludes members of a group to all have shared traits (Wikipedia 2018).

Exactitudes is the photo project started in 1994 by Dutch photographer Ari Versluis and profiler Ellie Uyttenbroek. Spanning almost two decades, Exactitudes is an anthropological study of social groups and subcultures, from gabbers and fur-loving Italian women, to stay-at-home dads and religious rockers. Every group is photographed in a uniform way and placed in a grid, to emphasize their similarities and differences (Vice 2018).

CONTEXT CROSSING

Context crossing is something that has frequently been investigated within numerous fields. Context crossing is a technique promoting, for example cultural innovations and lead to a revaluation in the sense of identity switching (Loschek 2009).

In the context of fashion, some of the first to work with context crossing where Paco Rabanne and Coco Chanel. As early as in 1966, Rabanne presented dresses made from plastic and metal. He also knitted metal threads into an "aluminium jersey". Instead of using soft materials that are gentle to the skin, he used materials that were somewhat unconventional in clothing in order to achieve new expressions (Loschek, 2009).

In 1916, Chanel used the knitted material jersey, which only had been used for hosiery and underwear, in her garments. She caused a fashion revolution in using a cheap 'second-class' material for the first time in an outer garment, as it was thought to be unsuitable for tailoring. She was an innovator in textile usage and mixed informal and formal materials freely. By using less attractive fabrics and introducing working-class materials into her designs, the luxury of haute couture became functional and wearable (English, 2007). By devaluing the clothing's original function the original reference is questioned and the garment is made free (Loschek, 2009).

In the 1980's, Giorgio Armani introduced items from men's fashion into the women's collection, with softer feminine forms, for women who were rising to the management level of companies more and more often (Loschek, 2009).

The works of Jean Paul Gaultier are clear portrayals of garment crossings and he was early to work with meetings of archetypical garments in a concrete way. His work is interesting construction wise as it involves advanced pattern making and draping combined. However, it mainly explores the meeting of garments from the same group in the hierarchy of fashion, often within evening wear, and by doing so the balance is undisturbed. The meetings are usually very elegantly and harmonically made even though the garments that meet are very different. The balance and value of the original garments are maintained, thus the hierarchies remain unquestioned.
Russian designer Gosha Rubchinskiy’s collaborations with both high fashion brands and streetwear brands are examples of concrete meetings of opposites in the hierarchy of fashion. He works with garment crossings in an applied way, with materials from high fashion together with shapes and details from streetwear and workwear, although the result remains within streetwear. On the other hand, the meeting between the brands themselves is interesting. It is a clear example of how fashion collaborations between brands on opposed levels of the hierarchy are evolving, haute couture meeting streetwear.

Ella Boucht is exploring the hierarchies in fashion through exchange in materials and play with scale in her BA collection “Claiming Space” from 2016. Her work explores scale and lace through sportswear, as an attempt to create new expression in clothing. It also explores the possibility of using scale as a tool to find new shape in already existing garments and to challenge the use of scale in fashion design today. Her work is interesting in the way it questions the use of typical materials associated with sportswear by using an unconventional material for that category - lace.

Marine Serre is working with exchange and combines garments from different garment groups in her work, combining codes from different worlds and challenging the boundaries between ready-to-wear, couture, tailoring and sportswear. However, the end result of her hybrid designs still remains within streetwear (Serre 2018).

The work of CSM graduate Dilara Findikoglu is of importance to the field in how she uses context crossing in her work. She combines historical references, with religious and occult embellishments, and streetwear in her collections.

Klara Hobbs MA collection from 2015 is an exploration of how much one can strip from a garment and still keep a clear reference to the original archetype. She investigates defining factors in garments and with her work she explores how little information is needed to describe and recognise a certain type of garment. The aim of her work is to explore the use of details as a way to define a garment and to question our learnt knowledge and presumption of what we refer to as a certain type of garment. Hobbs’ work has been important in relation to this work in the way she uses reduction and abstraction as methods to objectify and define a garment but is different in terms of end result. Her collection reflects the method of abstraction and has a very minimalistic aesthetic whereas this work aims to continue the exploration further from the reduced state into clashing of different archetypes. The clash happens when combining garments from different levels in the hierarchy of fashion thus questioning the value of dress.

The fall 2017 collection from Vetements was very much a play with stereotypes and “regular” models walked down the catwalk. It was a play with characters such as The Nerd, The Milanesa, The Gabber, The Punk and so on. The show was diverse and embracing all types of people. Every look and character was turned up to its own extreme in a sense, as to really enhance but also embrace the stereotype. The Nerd, wearing a double-layered flannel shirt and Barbour jacket, had a T-shirt printed with a takeaway pizza menu, for instance (Vogue 2018). The collection was playful and fun and did indeed embrace differences but did more to fortify them rather than to challenge them.
What could be defined as missing within the discussed area is the meeting or clash between garments on opposite sides of the hierarchy in fashion. While meetings of archetypical garments within the same garment group has been explored before by numerous designers, combining a wider range of archetypes in the hierarchy of fashion is yet relatively unexplored.

As discussed earlier there is a relationship between certain archetypical garments and status. Due to these structures, there is a certain hierarchy that is maintained and it restricts us, making us conform to stereotypical ideas of how to dress.

One of the biggest issues is that most designers work exclusively with garment and material meetings from the same garment or material group, and in doing so, the balance is undisturbed. If one was to transcend the boundaries and jump freely between garment types, materials, techniques and contexts, there is a possibility to select fragments from each which would provide a wider range of material to work with. This could then lead to an alternative way of challenging certain social codes of dress.

When looking at the work of others presented previously it is clear that more designers have started to work in innovative ways to embrace stereotypes, different garment types, materials and general differences. We are starting to see examples of a shift in representation and more diversity in people, garment types and materials. In contrast to the discussed examples, the intention of this work is to build further on the idea that transcendence in the hierarchy of fashion will help creating more free ways of expressing oneself through dress.

This work is an exploration of formal versus casual contexts. The work is also about clashing these contexts, and its intention is to find new and dramatic expressions in dress through a play with the unwritten rules of dress.

The aim of this work is to challenge hierarchies in fashion by exchanging the defining factors of certain archetypes.
The fundamentals of the method used in this investigation has derived from an interest in dress codes and archetypical garments. In using well known archetypes and dress codes, there is a strong foundation to build upon, as many can relate to them. Recognisability is a vital aspect, as this work will address a generalised picture of the topic.

A great source of inspiration and a catalyst has been the book Exactitudes (2014) by photographer Ari Versluis and profiler Ellie Uyttenbroek, and has been an essential tool in the beginning of the process when starting to define the aim of the project and the chosen archetypes. The book contains photo documentation of individuals dressing similarly and placed into a grid to accentuate likenesses, and initiated thoughts regarding how context and group affiliation affects how we dress.

Other methods used in this work are from the book ARTISTIC DEVELOPMENT IN [FASHION] DESIGN by Clemens Thornquist (2010). Try on all clothes in a store (p.91) has been modified to the designer's own wardrobe instead of a store. The idea of this method was to search for unexpected expressions and was a good catalyst to getting started. Further, the method Out of Context: isolated and misinterpreted (p. 59) was used to force misinterpretation and de-contextualisation by decomposing the defining aspects of the archetypes and then putting them together randomly with fragments of others as a way to find new ideas and expressions to clothes in relation to social contexts.

According to John Chris Jones (1992) "[o]ne of the simplest and most common observations about designing, and one upon which many writers agree, is that it includes the three essential stages of analysis, synthesis and evaluation. These can be described in simple words as 'breaking the problem into piece', 'putting the pieces together in a new way' and 'testing to discover the consequences of putting the new arrangement into practice". This method clearly connects to the concrete strategy used in this work.

The strategy can be described as:
- collecting a number of garments based on recognisability and what they represent
- reduce into their most defining aspects
- rearranging
- sketching
- translate into prototype
- select material based on original garments
- producing the final garment(s)

In order to define the essential elements of a specific garment, each element has to be separated and explored on its own (fig. 12). Before selecting a garment, one must think about all components that create it, as well as context and the person wearing it, and take it into consideration. Some of the stages were repeated before moving on to the next in cases when a prototype was judged to be unsuccessful. The idea of the strategy is to dissect defining aspects of certain archetypes and rearranging them as a way to shift their status in the hierarchy.

However, it is important to be aware of the constraints within the design process, which works as a framework to a focused process. The experimental phase of the process is based on a trial-and-error manner, which to a large extent generate unforeseen results. In this phase there is no time for analysis, instead the process is documented and later evaluated upon. This part requires focus and keeping an open mind so that one constantly keeps pushing the experiments forward at high speed.

To provide one self with a broad range of examples from which it is possible to make a successful selection speed is significant. When there is no time analyse the outcome, it opens up for the possibility to create 'pure objects' (Baudillard, J, 1989). This suggests that speed allows one self to gain comfort in the process itself and to leave the evaluation for a later stage, which lets the process flow undisturbed.
**DEVELOPMENT**

The following pages will present the process of the entire investigation, the initiating factors and interests, the choices made in its duration followed by the looks one by one.

**SELECTION OF ARCHETYPES**

The choice of garments were made due to their high recognisability and to the fact that many have these garments in their wardrobe. This work relates to western forms of dress and stereotypes as most people can relate to them. We are familiar with details, construction, materials, function along with attributes which is what makes them easy to relate to.

**STUDY 1: STYLING AND DRAPING WITH GARMENTS**

To begin with, the photos below (fig. 13) are early figurative investigations of combinations of archetypes from a wardrobe. The experiment aimed to find new combinations of strong archetypes and how they relate to each other in the hierarchy of fashion. In these series of experiments, functioning as a sketching method to come up with design ideas, elements were found that initiated the design process.

**STUDY 2: DEFINING FACTORS**

The second study was to dissect the archetypes into their most defining factors in order to understand what elements are the most significant.

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Fig. 13, Combining archetypes

Fig. 14, Defining factors of archetypes
STUDY 3: NEW COMBINATIONS

With the use of the table of archetypes and their definitions (table 1, p. 21) the key factors of each archetype were then rearranged randomly into new combinations in order to find new ideas. Further, they were re-worked as both photo collages and translated into sketches. This procedure was repeated until successful examples were found, which were based on unexpected clashes.

In this stage, stereotypes and personas were also taken into consideration when judging whether a combination was successful or not. The aim of this study was to find new expression and design ideas and it was found that there is a clash happening when combining garments from different levels in the hierarchy of fashion. To pick archetypes from the same level keeps the balance intact, which was not interesting. Also, some archetypes have a more distinct association to certain stereotypes than others and the decision was made to use this in order to strengthen the idea and to add humour to the project.

MATERIAL, SHAPE AND DETAILS

The next step of the process was an investigation of material, shape and details. The garments went through an individual analysis based on their most defining factors and how to decide what references to keep and not. Questions that were considered for each look was:

- How defining is the material, shape and details of the two clashing archetypes?

- What garment does the material, shape or detail in itself refer to?

- If one of these factors is removed, what other factors are important to keep the recognisability of the original archetypes?

These questions have been reevaluated during the development of each prototype and it was important to keep a certain level of recognisability to the archetypes to avoid confusion. The exchange of the defining factors was conducted in three perspectives: from a distance, a metre away and close-up. These perspectives relate to the level of recognisability as well as the three categories where the clashing happens: material, shape and detail. For the work not to be too obvious it was important to have the clashes in all levels so that the viewer could appreciate the work from a far, but as you come closer more is revealed.
The idea for the opening in the back was found when styling and draping in the first study (fig. 12). As the back and the tail are the focus points of the tailcoat and the classical denim look involves a pair of jeans the bum turned out to be the most interesting part of the body in this look. It was decided to leave the opening uncovered to really enhance the clash and the humour of it.

Another aspect making this combination successful is the context in which the archetypes are found. It would be considered unsuitable to wear a full denim look to the opera, which adds another layer of complexity and humour to the look.

With these notions in mind, a first rough prototype was made (fig. 15). Details and lines were drawn directly onto the prototype and further adjustments in length and shape were draped and cut directly.

Material:
The strongest reference to the denim look is in the material, which is the reason why denim was used. However, when looking at the tailcoat the material in the lapel is standing out in comparison with the material of the jacket. It was decided to use a shiny satin for the lapel to keep this reference but to make sure it does not stand out too much, it was matched with the denim in colour.

Shape:
The shape of the tailcoat is more dominant than the denim jacket, which is why this was the main reference in the upper part of the look. However, as the most important part of the denim look are the jeans, these were connected to the jacket.

Details and trims:
A detail from the denim that is very defining is the stitching and was a given element to incorporate. It creates an interesting contrast as seams in a tailcoat always is very discreetly made and never top stitched. Other important details from the denim are the pockets and it was decided to morph these with the pockets of the tailcoat for depth. A very typical detail in jeans are the design of the stitching on the back pockets and so it was an important element to incorporate. Several tests and sketches were made before deciding for an abstraction of the designer’s initials (figure 18). The placement of the breast pocket relates to the tailcoat, while the shape of it along with the stitching relates to the denim. The placement of the back pockets relates to the denim, while their shape relates to the tailcoat.
As there are many different versions of these two archetypes it was hard to define the very essence of them. In the tracksuit the material, colour and details can be very defining but it is also possible to take one of them away and still keep the recognisability. This is why the bride had to be the dominant part. What is impossible to compromise on to keep the recognisability of the bride? It has to be white with a long silhouette.

A first prototype (fig. 19) was made and following conclusions were drawn:

The material is not luxurious enough and the colour is too white. The shape is unflattering, something is missing in the details and trims and the material is somewhat off. In the prototype the exchange happened in all three categories: material, shape and details, although only one of the archetypes were used in each category.

Example: (fig. 19)

**Material**: white satin referring to the bride

**Shape**: slim and long silhouette referring to the bride

**Details and trims**: raglan sleeve and buttoned slits referring to the tracksuit

The first prototype failed since it was too simple in its exchanges, thus no strong clash was made. A decision was made to add layers of the archetypes in all categories and to let them all intertwine to create a stronger expression.

Example: (fig. 20)

**Material**: silk crepe in dress (bride) but a sportier silk dupion in the sleeve (luxurious, but referencing to sportswear)

**Shape**: long slim silhouette (bride) but loose sleeves (tracksuit)

**Details and trims**: piping, stripes, cuffs and buttons (tracksuit) and smock, lace and corset details (bride)

Several clashes happened in all the categories making this look one of the more complex of this collection.
The classical suit is an archetype that can be found in many contexts but the most admitted is in the stereotypical office setting. The metaphors associated with the suit are principles, precision and power. The dress code is veritably known and exact. Breaking these unwritten rules of dress would never occur to the stereotypical businessman, which opens up for a play with these factors. What garment or stereotype is the complete opposite to the factors mentioned above?

If the suit represents delicacy, discreteness and precision, its polar opposite must be to dress in an inappropriate, cheap and somewhat obscene way. One that fits well into the latter description is the outfit of the stereotypical tourist.

Important elements in the tourist outfit are:
- casual shirt, tucked in
- cargo shorts
- bumbag
- sandals and white socks

A risk to take into account when developing this look was that it could possibly end up looking goofy and off in comparison to the others. To make it coherent with the rest of the collection it was decided to relate it in the silhouette, enhancing the high waist and accentuating the shoulders.

**Material:**
A grey woven fabric was chosen for the jacket and the shorts for its strong reference to the 'boring' and principled businessman. Bright colours are often associated with the tourist, however, a really bright and playful colour might ruin the 'boring' touch that was intended. In order for the look to get the right mood, an unflattering salmon nuance was picked for the shirt.

**Shape:**
Length and levels are very defining in both archetypes. As the material of the jacket and shorts refer to the classical suit, the shape needs to have elements from the tourist. A given feature to bring in was to have both the jacket and the shirt tucked into the trouser, thus breaking the dress code of the suit. Also, cropping both sleeves and legs was self-evident. The hawaii cut is the epitome of the casual shirt, and was used in the construction of the shirt.

**Details and trims:**
The details and trims in the tourist outfit are not very obvious or dominant, which made them irrelevant to include. However, the tourist has many defining factors when it comes to accessories and styling, such as the bumbag, shoes and socks and sun protection, like glasses or a hat, which will be included as a styling feature to enhance the expression.
Look number four consists of a jacket and a trouser. The stereotypes used in this look are the elderly fur-loving lady and the construction worker in a reflective neon jacket. One could see them as polar opposites of each other in the hierarchy and the two personas will rarely be seen together as they represent different classes.

As the material and colour are very defining in both archetypes the shape in them felt secondary. They can be found in different versions with regular or raglan sleeve, different length and fit, so in conclusion the shape is not a defining factor. In developing the first prototype in calico it became clear that the look did not need much references to the original garments shape wise for it to be a clear example. It was decided to make it a two piece look with a jacket and a trouser in a very simple shape so that the material meeting along with the details would create the intended clash.

Material:
To use real mink fur might be seen as a very controversial choice. Firstly, vintage furs were used. Secondly, fake fur was considered but later rejected since none were good enough.

Even though the fur is not very common to use today, it still is a symbol of wealth. The fur represents superfluous luxury, power and to a certain extent, timelessness. Throughout history, fur has always been a symbol of status and the status extends to the type of fur, seeing that fur from some animals was more expensive to harvest than others. As horrible as it might seem, the more cruel a production process, the higher the payoff is perceived to be. We see this in cuisine with things like foie gras, ortolan and veal, and we see it in fashion with things like skins and furs. Again, this is why fur still is a symbol of wealth.

Mink fur is one of the more expensive and luxurious types of fur. However, it also has a certain tackiness to it. From a historical perspective, fur, along with jewelry, used to count as good insurance, which further supports their perceived value and was often passed down to next generation.

It is crucial to note that this work does in no way intend to glorify the use of fur in fashion, but rather to raise a discussion about it and especially about stereotypes.

The reason behind the choice of using real fur is mainly that no fake fur had the right texture and lavishness needed to create the right expression. Also, it is a play with fictive worlds and this particular stereotype would never use fake fur. Using fake fur with a cheap expression would make the look lose its credibility. In a way, this look is an homage to the chic elderly ladies wearing furs passed on from generations back.

Shape:
The shape has a very simple construction referring to the worker’s set with jacket and trouser. Because of the fur being both very heavy and slippery the shape was narrowed slightly to remove excessive weight. Cuffs were added as a detail to keep everything in place.

Details and trims:
The details are mainly from the workwear jacket such as cuffs, pockets, zippers, reflective patches, drawstrings and a hood. As the workwear jacket is a very technical garment there were many elements that could be picked up. The neon yellow colour is a very defining element from workwear and was used in the details which created an interesting contrast in materials.
BIKER JACKET + PROM DRESS

The references used in this look derived from the stereotypical image of the american prom queen in a long, girly dress overly embellished with ruffles, and the biker dude, always on the road.

This combination of archetypes was found in the first study (fig. 12) and was considered a successful meeting with performance wear and a very delicate prom dress. Context is interesting as the two archetypes are different and from different settings, although they’re very much connected. One could imagine the prom queen to be dating the biker dude, for instance.

The first prototype (fig. 29) was a version on the biker jacket scaled down in size as an attempt to make it more neat and delicate. However, it turned out too small due to some miscalculations in the construction. Other problems appeared in prototype number two (fig. 31) when attempting to connect the jacket with a skirt. It turned out to be difficult to align the cuts into making it a full dress. It was then decided the make the look two separate pieces. This decision also made it fit different bodies better as the length is not fixed.

Material:
The chosen material is leather for its thickness and superior characteristics in building shape. As many of the references from the biker jacket was kept shape wise and in the details, one could have chosen another material and still kept the recognisability. However, most materials associated with the prom dress are too thin and delicate to build shape, making leather the best decision. In order not to lose the girlyness of the prom dress, a lavender nuance was brought in along with an accentuating yellow.

Shape:
The silhouette is of a dress but due to difficulties in the construction it was separated into two pieces instead. The jacket is a quite direct translation from the original but with ruffles and colour referencing to the dress. The ‘mermaid’ style was picked for the skirt as it is a typical shape found among prom dresses.

Details and trims:
Most details are from the biker jacket like the topstitching, lines, zippers and velcro. As the most dominating details from the prom dress are the colour and the ruffles few other details from it was needed to keep the recognisability.

LOOK 5: BIKER PROM QUEEN

Fig. 29, First prototype
Fig. 30, Colour suggestions
Fig. 31, Second prototype
Fig. 32, Laser cutting shoulder patch
Fig. 33, Biker jacket in development
Fig. 34, Skirt in development
Fig. 35, Waist band detail
The classical trenchcoat is a known archetype derived from military wear but is now more associated with chicness, fashion and timeless style. It is often presented as a ‘must have’ in every fashionista’s wardrobe and can be seen on numerous ‘influencers’ on fashion weeks all around the world.

A stereotype that is often associated with the trenchcoat is the ‘influencer’, ‘blogger’ or ‘fashionista’ girl running between shoots and shows, always with a take-away coffee in hand. In look number six she is mixed up with a patent suit associated with the ‘kinskster’. It is a clash between two different characters, one very public, who is posting ‘outfit of the day’ pictures on her social media and blogging about what she had for lunch, meeting a character from a very private setting.

Before considering material, shape and detail exchanges, an exploration about the revealing of body parts was conducted. As the kinkwear refers to sex and eroticism, naturally thoughts on displaying private body parts came up. However, it was important not to make the look too vulgar as this could potentially take away the focus from the trenchcoat. It was also important to have the same kind of cheekiness as in the first two looks to make them coherent, but preventing the trenchcoat from standing out too much. The back of the garment was draped in a way so that the back and bum would show, revealing different amounts of skin when the garment is in movement. By incorporating this draped construction where the fabric would unfold, a technical problem occurred regarding how to finish off the hem as the backside of the fabric now was showing. Later, this was solved by fusing the patent fabric with a tartan lining, and an interesting material meeting was created.

**Material:**
Materials from both archetypes were used in the look. As for the trenchcoat it is most commonly made from a beige twill and even though it is a defining factor it can be replaced with another material and still keep the original reference. The lining on the other hand stands out and was judged to be an even stronger key factor, referring to the typical Burberry trench. Mixing a patent as the outer fabric with a tartan pattern in the lining turned out to be a successful material meeting.

**Shape:**
The general shape of the garment is picked from the trenchcoat. Shape wise, the kinkwear is represented in the absence of coverage.

**Details and trims:**
In terms of details, corset details were picked up from the Runaway Bride to enhance the bust. Other details were picked from the trenchcoat such as the collar, buttons and belt. When constructing the final piece another problem occurred due to a misjudgement of the material. The skirt part together with the drapings in the back turned out to be extremely heavy after being fused together with the lining, and the delicate construction of the bodice could not carry its weight without breaking. With this in notion, the belt of the trenchcoat was constructed to go through the garment into the back, so that it would carry the weight in the waist.
LOOK 7: COMBAT BALLERINA

MILITARY PROTECTIVE VEST + TUTU SKIRT

The last look refers to military wear and a ballerina. This look differs a bit from the others as it combines stereotypes from a work setting. However, these work attires and the stereotypes associated with them, are often seen as more than just their work. The stereotypes are devoted to what they do and really identify with with their work. One could imagine them both to be staying in their working set of mind even after working hours for instance.

The garments chosen for this look are a protective military vest, an underlayer jersey top, a tutu skirt and a ballet bodice. The stereotypes are both very connected yet eachother’s opposites. Aesthetically they differ a lot, as well as in the detailing and materials of the garments. But, if one was to enter the fictive worlds of the stereotypes one could imagine them to work very much in the same manner. Their work is their passion and takes devotion and years of practice.

Material:
The material in the tutu refers to the original garment so to add references from military wear it was decided to incorporate the archetypical camouflage pattern as well as a green colour. The tutu skirt consists of 12 layers of tulle, every 3rd layer with transfer printed tulle.

The vest is inspired by bullet proof protective vests used by many troops in the world. The materials used refer more to the ballerina with lace and satin details, but colour wise to the military.

The long sleeve is a fusion of an underlayer jersey top and a ballet body in a shiny polyester jersey.

Shape:
When developing the skirt it was discovered that the many layers of tulle made it heavy and made it collapse. A wire was added in the lower layers to make it keep the pancake shape (fig. 43). Both the long sleeve and the vest refer more to the military shape wise.

Details and trims:
Colour and the camouflage pattern were important aspects to keep in this look. As most of the materials refer to the ballerina, it was important to keep these references. Buckles, bands and adjustable details were incorporated in the vest but in smaller sizes and with satin bands instead of thick nylon band.
The physical result of this work is a collection consisting of seven looks. Each example represents a clash of two contexts. The intention is that each of these examples should be strong enough to clearly communicate the concept of this work by itself.

What is presented here is an approach aiming to challenge hierarchies in fashion. The examples can be read as archetypical and stereotypical hybrids with the intention to question how we dress in certain contexts and why. Furthermore, it displays new meetings of materials and expressions relating to dress codes.
LOOK 1: DENIM TAILCOAT

DESCRIPTION:
Tailcoat jumpsuit in denim with decorative stitching
Double buttoned with fly

MATERIAL:
Cotton twill
Polyester satin
Metal buttons and zipper
LOOK 2: RUNAWAY BRIDE

DESCRIPTION:
Bridal dress with raglan sleeve and open back
Buttoned slits with decorative woven bands
Smock details on sleeves

MATERIAL:
Silk crepe
Silk dupion
Polyester bands
Metal buttons
Plastic spiral zipper
LOOK 3: BUSINESS TOURIST

DESCRIPTION:
Suit with trouser, slim silhouette
Sleeve cropped by the elbow
Leg cropped by the knee
Casual shirt with open collar

MATERIAL:
Wool and polyester plain weave
Cotton poplin
Plastic buttons
LOOK 4: WORKING DONNA

DESCRIPTION:
Jacket with hood, zipped front pockets and elastic cuffs
Trouser with side pockets and elastic cuffs

MATERIAL:
Mink fur (vintage)
Polyester twill
Reflective synthetic fabric
Polyester mesh
Plastic zippers
Elastic cord
DESCRIPTION:
Biker jacket in leather with decorative stitching and ruffles
Leather skirt with visible zippers and ruffles

MATERIAL:
Leather
Fake leather
Polyester satin
Reflective synthetic fabric
Foam
Plastic zippers
Velcro

LOOK 5: BIKER PROM QUEEN
LOOK 6: KINKY FASHIONISTA

DESCRIPTION:
Patent trenchcoat with open back and cut out bust
Belt in the back
Double buttoned

MATERIAL:
Patent PVC
Tartan polyester plain weave
Metal eyelets
Plastic buttons
Metal belt buckle
Plastic corset structure
LOOK 7: COMBAT BALLERINA

DESCRIPTION:
Long sleeve jersey top
Protective vest with lace and satin details
Pancake tutu skirt

MATERIAL:
Polyester jersey
Polyester twill
Polyester lace
Polyester satin ribbon
Tulle
Foam
Plastic buckles
Velcro
TECHPACK

LOOK 1: DENIM TAILCOAT

TAILCOAT
TECHPACK

LOOK 3: BUSINESS TOURIST

HAWAII SHIRT
TECHPACK

LOOK 4: WORKING DONNA

FUR TROUSER
TECHPACK

LOOK 5: BIKER PROM QUEEN

BIKER JACKET
The work presented in this thesis is an investigation of defining factors in garments in relation to dress codes and stereotypes. What this work was set out to communicate was how context affect how we dress and to discuss the pros and cons.

Something to consider in terms of realisation is the degree of clarity. The work might have benefited from building more subtle examples. In some of the looks the clash is more obvious than in others, nonetheless, the final hybrids are quite clear and recognisable examples of the two chosen archetypes. In developing the hybrids, the clashes were made from several perspectives, from a distance, a few steps away and closeup. In this way, the closer you get, the more will be revealed. In sum, the work could potentially have become even clearer if it had been more subtle.

However, the aspect of recognition has been an important factor to consider, since there is always a risk of losing recognisability when working in a subtle or minimalistic way. It was important that the viewer would be able to appreciate and understand the concept to a certain extent. An issue that has occurred during the process is the presumption of whether or not we share the same language. We might not have the same references regarding stereotypes which means that it is difficult to know how the work is perceived by others. This is another reason why the work is dealing with a high level of recognisability.

In comparison, there are also ways of making the collection even more conceptual. Working more subtly and allowing indirect interpretations of material and details would have made the work more conceptual. A concrete example of this is to identify the defining factors through touch, instead of visually, making the experience of the wearer central. For instance, instead of using a denim in look number one, a white cotton twill could have been used. Then the colour is removed but the feel of the material is the same.

Looking at sustainability, both positive and negative aspects can be brought forward. In the production of the pieces the material waste could have been minimised by adding cuts in the construction. Choosing more sustainably produced fabrics is another aspect to consider. Replacing the fur and leather with fake versions could be argued to be more sustainable. However, the leather used in look number five is from the meat industry and therefore already a waste product, and the fur has been passed down four generations and is already starting to decay.

There are ways to make the collection even more commercial, such as changing material in some of the pieces. Obviously, fur is not a sustainable or ethical material to use in a commercial context. The costs of look number five could have been reduced in replacing it with fake leather, thus making it more suitable for a commercial context. The concept of this work is realised through a complex level of construction, therefore, compromising and simplifying the construction takes away its purpose. This is why the collection cannot be simplified construction wise to fit a commercial context.
REFERENCES


IMAGE REFERENCES

Figure 1

Figure 2

Figure 3


Figure 4

Figure 5

Figure 6

Figure 7

Figure 8

Figure 9

Figure 10

Figure 11

Figure 12-40
Authors own photos

Lookbook images photographed by Jan Berg.
APPENDIX: CRITIQUE

FRAME WORK
Degree Work by Karolina Centeno Norberg
Critique by Alice Jardesten

The work of Karolina Centeno Norberg aims to develop hand weaving to create a three dimensional garment construction. The main objective is to question the traditional use of hand weaving and in relation to construction.

Throughout the text Norberg shows a deep understanding of the traditional systems when it comes to weaving. In her thesis, Norberg discuss the state of the art as well as alternative approaches within the field today. She has a clear aim and explains the gap within the field of weaving in a sharp way, for instance how the technique has been developed a lot within knitting, but not weave.

In overall, Norberg has succeeded in realizing her vision in the finished result. The result is coherent in both the silhouette and use of method throughout the line-up. The choice of materials clearly represents different archetypical garments and how they’re constructed. Also, the choice of materials and scale of the weave makes the line-up coherent.

Norberg masters the technique used and shows a high level of skills in craftsmanship. Her choices of colour gives the work a clear direction as it relates to archetypical garments such as the little black cocktail dress and a fur coat for example, and then develops into more vivid colour combinations as the construction grows more abstract and big in the end of the line-up.

Norberg describes in an interesting way that no loom has been built for garment construction before and this is what motivated her to create her own, which became the central artefact for realising this work.

Another interesting aspect is how she uses knits in the frame and to build some garments which is contradictory but playful in a sense as she is comparing the two techniques. In a way knit and weave are each other’s opposites and it is interesting how Norberg used the characteristics of elastic materials to get the right shape in the weave. It shows that the idea works.

Some of the shapes are quite similar even though different materials were used. Especially look number 2 and 3 are very alike in both shape, cut and scale. A suggestion on how to make the collection stronger could be to change the top in look number 2 to a smaller one, perhaps a bustier or small top without sleeves. Also, the order could be changed. In the current line-up look number 2, 3 and 4 sort of take each other out as they present a similar expression and silhouette. A suggestion is to place look number 5 between number 2 and 3.