ABSTRACT

Prepositions describes relations between different things. In this collection those things refers to the soft and moving body, hard and stiff sculptural shapes, colours, prints, fabrics and shoes.

I have a great passion for sculptural shapes and for this collection I have used this passion as an important source for inspiration. Interesting and challenging meetings between the choice of especially materials and colours is another aspect of this project.

Wholeness has a significant meaning to me, as the important thing is not to put focus on the garments themselves rather than the combination of all elements, in the composition of each outfit and in the line-up. I have looked at the different components such as the sculptural shapes, garments, colours, prints and shoes as if they where building blocks. I have arranged and rearranged and combined those building blocks in different ways trying to achieve a dynamic and balanced composition. I have tried to simplify all parts as much as possible when aiming for a clear and strong result.
FRAMING OF QUESTIONS/CHALLENGES

The main questions dealt with, both mentally and through practical work are;
- When does accessory become garment?
- How do I reconcile hard and stiff sculptural shapes with the soft moving body?
# TABLE OF CONTENT

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT</td>
<td>2</td>
</tr>
<tr>
<td>FRAMING OF QUESTIONS/CHALLENGES</td>
<td>3</td>
</tr>
<tr>
<td>BACKGROUND</td>
<td>5</td>
</tr>
<tr>
<td>INSPIRATION</td>
<td>6</td>
</tr>
<tr>
<td>THE SCULPTURE</td>
<td>7</td>
</tr>
<tr>
<td>&quot;THE RICCI PHOTOGRAPHS&quot;</td>
<td>9</td>
</tr>
<tr>
<td>ANALYSIS OF INSPIRATION</td>
<td>10</td>
</tr>
<tr>
<td>DESIGN IDEA</td>
<td>11</td>
</tr>
<tr>
<td>VISION</td>
<td>11</td>
</tr>
<tr>
<td>MAIN THREAD</td>
<td>11</td>
</tr>
<tr>
<td>CONTRAST, MEETINGS, EXPECTATIONS</td>
<td>11</td>
</tr>
<tr>
<td>WHOLENESS</td>
<td>11</td>
</tr>
<tr>
<td>JOY</td>
<td>11</td>
</tr>
<tr>
<td>BASIC COMPONENTS</td>
<td>12</td>
</tr>
<tr>
<td>CORNERSTONES</td>
<td>13</td>
</tr>
<tr>
<td>DEMARCATIONS / METHODS</td>
<td>14</td>
</tr>
<tr>
<td>SKETCHING METHODS</td>
<td>15</td>
</tr>
<tr>
<td>DESIGN DEVELOPMENT LINE-UP</td>
<td>15</td>
</tr>
<tr>
<td>LOOKING AT OTHER ARTISTS</td>
<td>16</td>
</tr>
<tr>
<td>MATERIAL/FABRICS</td>
<td>16</td>
</tr>
<tr>
<td>COLOURS</td>
<td>16</td>
</tr>
<tr>
<td>PRINTS</td>
<td>17</td>
</tr>
<tr>
<td>SILHOUETTES</td>
<td>17</td>
</tr>
<tr>
<td>HARD SCULPTURAL SHAPES</td>
<td>18</td>
</tr>
<tr>
<td>STATIC VS. MOVEMENT</td>
<td>18</td>
</tr>
<tr>
<td>MEETINGS</td>
<td>18</td>
</tr>
<tr>
<td>SPONSORING</td>
<td>19</td>
</tr>
<tr>
<td>RESULT</td>
<td>20</td>
</tr>
<tr>
<td>LINE-UP</td>
<td>20</td>
</tr>
<tr>
<td>OUTFIT NO.1</td>
<td>21</td>
</tr>
<tr>
<td>OUTFIT NO.2</td>
<td>22</td>
</tr>
<tr>
<td>OUTFIT NO.3</td>
<td>23</td>
</tr>
<tr>
<td>OUTFIT NO.4</td>
<td>24</td>
</tr>
<tr>
<td>OUTFIT NO.5</td>
<td>25</td>
</tr>
<tr>
<td>OUTFIT NO.6</td>
<td>26</td>
</tr>
<tr>
<td>OUTFIT NO.7</td>
<td>27</td>
</tr>
<tr>
<td>OUTFIT NO.8</td>
<td>28</td>
</tr>
<tr>
<td>OUTFIT NO.9</td>
<td>29</td>
</tr>
<tr>
<td>DISCUSSION</td>
<td>30</td>
</tr>
<tr>
<td>GARMENT OR ACCESSORY</td>
<td>30</td>
</tr>
<tr>
<td>HARD SCULPTURAL SHAPES MEETS THE BODY</td>
<td>30</td>
</tr>
<tr>
<td>A SIMPLE BUT FASHIONABLE LOOK</td>
<td>30</td>
</tr>
<tr>
<td>WEARABILITY AND COMMERCIALISM</td>
<td>30</td>
</tr>
<tr>
<td>FINALLY</td>
<td>30</td>
</tr>
<tr>
<td>FINAL RESULT 1</td>
<td>31</td>
</tr>
<tr>
<td>FINAL RESULT 2</td>
<td>32</td>
</tr>
<tr>
<td>SHOES</td>
<td>33</td>
</tr>
<tr>
<td>PHOTOGRAPHS</td>
<td>34</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>38</td>
</tr>
</tbody>
</table>
BACKGROUND

INSPIRATION

Everything begun with my attraction to the aesthetics of the classical Friedland Facet cowl, the cowl is used to cover the doorbell mechanism. This fascination triggered me to specify what it is that draws me to that kind of aesthetic. Among other things it has got to do with the angles, graphical forms and contrasts in the surface and shadows.

I found it a bit difficult to specify with words what it was that actually interested me, therefore I started searching for especially sculptures, architectures and objects which, in the same way as the doorbell cowl, expressed something similar. In the beginning of this project reference pictures was a good way of defining what I did and did not like. I have studied e.g. Daniel Libeskind, Fritz Wotruba and Frank Gehry. Their work are to be seen in the collage to the right, among other inspirational images. While I studied the works of others I noted other words that became significant to me, words such as shape, control, versatility, hard, structure, spatiality, surprise and encounters.

The classical Friedland Facet cowl.

http://www.fineartregistry.com/articles/art_history/images/daniel-libeskind-denver-art-museum
http://www.kultur-online.net/?q=node/1427
In the beginning of this project works of artists practising cubism caught my interest. When reading this, about the modernist fashion of the 60’s, I felt a strong connection to the way I work, “It was a kind of fashion that compromised on the ornament to the advantage of a streamlining of form”.

A clear example of this is YSLs Mondrian dress, he took the most pure and simple garment style possible and inspired by the artist Piet Mondrian he worked in the same clean way with straight lines, graphic shapes and blocks of colors. To me there is something truly interesting with the abstract and the balance which is created in the composition of these elements. Piet Mondrian called his artform for neoplasticism and that is a type of extreme development of Cubism. I have especially looked at Mondrian’s work with color and composition and I have put that in relation to my work and my way of looking at this.

Swedish artist, Olle Beartling who also practiced the artform neoplasticism inspired me at an early stage. His nonfigurative paintings are made out of blocks of colours very precise and carefully balanced put together. I did however leave this source of inspiration quite early in the process but now, when looking back, I can definitely see a similarity. This similarity regards the way I work with the composition of blocks in the line-up and his work with blocks of colour. When I talk about blocks in my collection I am referring to the garments and the sculptural shapes. Every block with its content changes depending on what is put next to it. Different combinations can affect or change the balance and in how you perceive the whole composition.
“THE SCULPTURE”

The inspiration I got from other peoples work seen in the reference photos on page 5, along with physical tests of various forms soon became something that seemed too difficult to grasp. I needed something present and touchable. That erge contributed to a translation of all impressions into a form. It is the reason I built “The Sculpture”, it captures all significant elements which are important to me and it works as my personal reference material.

“The Sculpture” became a versatile model that surprises and changes its character and form depending on what angle you look at it from. I really like the excitement and surprise that “The Sculpture” evokes in terms of the unexpected. This is also something I would like to bring into the collection. After building the sculpture it was easier for me to analyse what it is exactly that catches my interest, for further description please look at the analysis on page 10 (in swedish).

The sculpture has got the role of inspiration for all hard sculptural shapes in the collection.
"THE RICCI PHOTOS"

The second source of inspiration are two photos from a story about Christina Ricci, found in an issue of Another Magazine from 2007. Those two photos have kept my attention since the first time I saw them. To me the atmosphere in the photographs is an important contrast to what the sculpture expresses. Early in the project I made an analysis of the photographs, which is to be found on the next page. Further on I will refer to those photos by calling them “The Ricci Photos”. This source of inspiration foremost regards inspiration for colour and composition.

One of the most important things for me is of course the visual outcome, as this project, in the end, is going to be about presenting clothes. The origin for my inspiration, “The Sculpture” and “The Ricci Photos” are two visual sources. Although they have defined and guided me when it comes to the visual appearance they also brought an important mood or atmosphere which I wanted to bring into the final result. This might partly be described as a minimalistic and sharp but also as a soft and poetic feeling.
Jag tycker om;

SKÄRPAN
LINJERNA
VIKELARNA
SKUGGorna
DEN RUNDA FORMEN I MÖTE MED DET KANTIGA
DET GRAFISKA OCH GEOMETRISKA
ASYMMETRIN
STORLEKSFÖRHAllandENA
MÅNGSIDIGHETEN
ORSELHUNDEHETEN
MÖJLIGHETERNA
SKÅRNINGarna
DUJET
VOLYMEN
DET OVÄNTADE
HÅRDETEN
KANTIGHEITEN
HUD
MELLANKUMMEN
MÖTET MED UNDERLAGET

Färgkomposition.

Denna trekvinnor såg av dessa färger i linje-uppen skulle kunna proporsionerna till hur färgerna är dispositionerade i bilderne.

Lipparna.

Lipparna märkte hallvippaformen fram mot tidigare vita hålösare och kunnas också lätta materialet är en fin komponents.

Färg/materi.

Färgen eller materie som ruminer på väggen har en skarp och stetathet. Det är bättre att kontraster till den perfekta färg-uppen i det andra fotot.

Den gula nalgorna.

Görs mer för kompositionen i färgen, blå, lila, grå och sommar. En linje.

Påverka färgen men en viktig färg. Skulle jag överväga namnet på att ett materiell skulle det nog till sig form av plast.

Plasten.

Matt skära och kritiskt materialet vilket alltid är motiviserande betydelse för huden som den gula nalgorna. Materialerna, både tillfällig och lätta kan även komma i form av plást.

Kämmen.


Golvet.

Det är en komplett av allt plast som har hytter. Detta ansågs vara ett material att använda i sitt.

Stolen.

Stolen hytter. Det finns skuggar i både hudens och andra föremåls glas respektive material.

ANALYS AV “RIGGI” BILDER

UNDERLAG TILL INSPIRATION
ÅVÄSSEDE FÄRG/MATERIAL OCH
KOMPOSITION

MATERIAL
PÅHOLD
RÄHM
SLITET
NÖJE OCH STÖTT
STIMUL
NATION
DRÖMMA
LJUST
PERFEKTION
VTA
VERKLIGHET
HISTORIA/BAKGRUNDEN...
LEDFULLT
EN EGEN VÄRLD
SFÄRISNING
KONSTFRÅGER

ANALYS AV “RIGGI” BILDER

UNDERLAG TILL INSPIRATION
ÅVÄSSEDE FÄRG/MATERIAL OCH
KOMPOSITION

MATERIAL
PÅHOLD
RÄHM
SLITET
NÖJE OCH STÖTT
STIMUL
NATION
DRÖMMA
LJUST
PERFEKTION
VTA
VERKLIGHET
HISTORIA/BAKGRUNDEN...
LEDFULLT
EN EGEN VÄRLD
SFÄRISNING
KONSTFRÅGER

**DESIGN IDEA**

**VISION**
I would like my collection to express attitude, a joyful atmosphere, energy, good quality, a relaxed feeling and I want it to challenge our expectations. I would like the beholder to experience some kind of tension.

My intention is to, in an interesting way, combine both commercial and more artful pieces.

**MAIN THREADS**
Hard sculptural shapes, prints, colours, materials, garments and shoes are the physical components in the collection.

One hard sculptural shape is placed on on every outfit, ranging from hats to shoes and areas in between, such as shoulders, waist, hips and legs. Sculptural shapes can of course mean a lot of different things but here it stands for a stiff and hard shape with a type of volume that stands out of the body.

Materials, colours and prints are also repeated and especially the prints are kept to a few styles trying to avoid a much to detailed outcome.

The main thread seen in every outfit is the repetitive simple t-shirt reference with its size, length of sleeve and shape of neckline. The simple skirts and trousers has got almost the same shape with smaller variations. Working in this way with very simplified elements my aim is to hold the collection together, to achieve some kind of breathing space and to make the idea clear, even though there are many elements included.

**CONTRASTS, MEETINGS AND EXPECTATIONS**
In every outfits and in the line-up, I try to remember to get a good dynamic and balance in the meetings between commercial and artful, party and everyday, hard and soft, classical pattern constructing and free-draping, big and small, clear and unclear, heavy and light, moving and static, and so on. The contrast between those components in the composition will affect the result.

Contrasts are something that I believe truly can bring out interesting angles or new sides to each component and to the wholeness. It is challenging to put things together and/or to place them in other areas of the body than expected. New kinds of meetings appear and makes people question their habitual perception of how e.g. materials, colours and accessories normally would be placed. By normally I mean that something is used in a way most people expected it to be.

I have practised this method, of putting unexpected elements together, in previous projects as well, and I got very much inspired to explore it further after my internship with Eley Kishimoto. The designer Wakako works beautifully in a similar way with colour and prints. She is the master of putting together unexpected colour and print combinations. My time at Eley Kishimoto also made me determined to include some kind of print in the collection, as I among other things experienced the big impact prints can have.

**WHOLENESS**
The important thing is not to put focus on the garments themselves rather than the combination of them. In many ways this is made possible by removing unnecessary garment references such as e.g. buttons and pockets. I have mainly worked with the composition in the whole line-up but my aim is also to make the outfits interesting one and one.

It is important for me to avoid lots of small details, I would rather work with simplified big shapes. This idea is something considered in every part of this collection. I have tried to simplify all components as much as possible but I am still keen on making the collection fashionable, therefore I believe it is also important for the garments to be interesting in themselves.

**JOY**
As I consider this to be the most fun thing that I could possibly devote myself to it is important to me that the energy and joy that this gives me is somehow to be seen in the expression of the collection. To me this is stated in both colours, prints and shapes.
BASIC COMPONENTS

GARMENTS

SCULPTURAL SHAPES

COLOURS

MATERIALS/FABRICS

SHOES

PRINTS
CORNER STONES
There are some things important to include in the collection, they are best described with the key words below.

the body
sculptural shapes
contrast
meetings
colour and prints
expectations
static vs. moving
courage
joy
DEMARCATIONS AND METHODS

I have done a lot of thinking, a lot of consideration and a lot of questioning to enable a decision of what works and what is or is not accepted and to determine what evidence is available. I have also tried my thoughts of what is, or what is not expected, what I do or do not consider to be an accessory, what is good quality and what is commercial and what is artful.

Upon the observations of my inspiration, “The Sculpture” and “The Ricci Photos”, I started making sketches. I then refined the sketches in various ways by adding, removing or by changing position, of the elements included, until I reached a point of satisfaction. The sketches then became the inspiration for the construction and making of the garments, the sculptural shapes and the shoes. In the research process I preferred to work with materials and colours as similar, to what I had in mind as possible, since that was the best way for me to get a hold of what it would look like in the end. I looked over and over again at what I had, and from what I saw I removed, added and changed position of the different component. This process was being made several times in order to get the right expression.

When it comes draping on the dummy weather it is soft fluid garments or static hard sculptural shapes the best way for me is to start with a simple sketch and then to make decisions as I go along, tying out different shapes, adding or removing parts as I go along, until I get a pleasant look.

Adding and removing of shapes when draping on the dummy.

Those images are different examples of how I work with sketching.
SKETCHING METHODS

One method of sketching that I have used was to simply hold the sculpture, in various ways, in front of a body. Then trying to find interesting silhouettes in the photograph by sketching on it. Making sketches of line-ups has been my primal method of sketching, doing that I have used both paper and pen, fabrics and photos, then putting it together and editing it in photoshop. When making decisions I have added, removed or relocated garments, colours, shapes and prints, over and over again, to determine which combinations are the most interesting. When doing that in one outfit or between them I have tried to achieve a pleasant composition both in the outfit but most importantly in the whole line-up.
LOOKING AT OTHER CREATORS OF FASHION

In the beginning of the research process I searched for other peoples work which in some way captured what I had in mind. Finding examples like that made it easier to define what I wanted to do when relating to similar expressions. An example of that is me looking at Irina Shaposhnikova’s collection Crystallographica. Crystallographica is her graduate collection at Antwerpen Royal Academy of Fine Arts. Initially before even starting to explore in what way I wanted to work with shapes, her collection was a bit similar to what I then could see myself making in this collection. But looking at the visual expression of her collection made me realise what I did and did not want to do and therefore it took my work in another direction.

To me her collection quickly becomes, although it is both beautiful and decorative, a bit flat and dull. The reason for that could be because of the symmetry, the colors used, the material choices and the monotony of the scale in which the shapes are made. I have borne this in mind and this made me work in another direction.

It is my believe that Viktor & Rolf are truly good at making experimental and interesting fashion. With their collection for spring/summer 2010, they created something that is inspiring and anything but restrained. I think the variation of colors, structures and styles in the line-up is great. The combination of more commercially wearable garments and a uncompromising (sculptural) expression, which really clarifies the concept, is to me a perfect solution.

MATERIALS/FABRICS

I am always keen to work with high quality materials and natural fibres, therefore that is naturally the starting point when choosing fabrics to work with. It is important that the material adds a value of something to the final result. However in this project I was determined to vary different types of materials in order to challenge and to experiment. I tried to apply my work with colours, which means that I try to make it interesting by making unexpected combinations. The most obvious example of that is probably the combination of the heavy woven nettle fabric and a light see-through synthetic material, seen in this collection. I think the key is simply to put things together which does not obviously work together and then just making it work anyway. It is all about presentation, if you decide to present it as if it goes good together then you probably will succeed.

COLOURS

My choice of colours are made directly upon the visual inspiration in the “Ricci photographs” The amount of colour used, somehow refers to the amount of the same tones found in the photos. Towards the end it however became important to consider the actual garments, their relationship to each other and the ex-
pression. This resulted in the adding of a few other tones, e.g. mint-green and apricot.

PRINTS
Working with the sculptural shapes consisting of basic geometrical figures has given me the inspiration to work in the same way with the prints. The choice of dimension of the dots and stripes made a big difference e.g. small dots became cute whilst the big dots, the ones I ended up using, gave attitude and something else, perhaps best described, as a joyful spirit to the collection. To produce the prints I have hand printed directly on the already cut pattern pieces which I had masked with the print design.

SILHOUETTES
Through the early stage of the research process I found myself putting together many shapes or sculptural elements in every outfit. This made the result unclear since there was too much going on. Therefore I decided to split apart the sculptural elements and instead placing only one sculptural shape on every outfit. To clarify this decision I made a very simplified sketch of a line-up. The sketch of simplified silhouettes helped me to see the main point in every outfit and to create a good distribution of shapes in the collection.
HARD SCULPTURAL SHAPES

The Sculpture works as inspiration for all the hard sculptural shapes in the collection. In the start of constructing a new hard sculptural shape I have looked at the simplified basic line-up sketch to see in what area of the body it should be placed. I prefer to drape or sculpture directly on the dummy.

The sculptural shapes are the point from where initially all other components responds to. But that is not how I want the beholder to perceive it. The sculptural shapes could very well have a significant role but they may not take the upper hand. I want them to take on the role of an equally important element as the other components.

The entrance to my work often starts with experiments with accessories. That is perhaps due to its size and therefore it is easier for me to get a better perspective in the beginning of a process. Usually, there is a threshold to cross when I shall start with the garments or bigger pieces.

Even this time I started experimenting with shapes for accessories, inspired by The Sculpture. Those accessories were prototypes constructed out of cardboard and they were placed on classical accessory-areas on the body. But as the project progressed it became clear to me that I wanted to work with shapes in a different way, regarding size and placement. I felt the urge to simplify the shapes and also to relate them to the body in another way. I was more interested in the whole silhouette than the very detailed look of those accessories. The question of - When accessories become clothes, grew to be more and more interesting to me.

When draping on the dummy I have used paper combined with the actual material. The material used for the shapes is a non-woven fabric normally used in e.g. car interiors. This material has a grip much like felted wool but it is made of recycled synthetic fibres. All parts in the constructions are stitched together by hand and then supported with a cardboard construction inside, as it is important to achieve a sharp finish and a supporting construction. It became important to put colour to the material as its natural grey colour reminded of felted wool and gave an unpleasant rustic look. The colour used gave the material another suitable structure, reminding me about something heavy and hard a bit like stone polishing, although it still has a textile sense to it.

STATIC VS. MOVEMENT

In the last collection-project I worked with the body as a frame which I shaped garments around. I am very interested to continue with the sculptural expression however it feels important to develop it somehow. One thing I felt missing in that earlier project was a more harmonious meeting between body and the shape. That is why it is crucial for me to reconcile the contrast between the sculptural or possibly more controlled expression and a more flexible and unrestrained appearance.

MEETINGS

How to deal with the meeting of stiff, hard sculptural shapes, the soft moving body and rest of the clothes became a crucial issue to come up with an answer to. Also some kind of breathing space was needed to enable the beholder to capture all elements. I thought that this could be achieved with garments easy to understand and therefore I decided to work with simple garment types such as a t-shirt and a simple full width skirt as basic components. Bearing in mind that I am keen to work with contrasts, simple garment types also worked as a...
good solution as they brought both movement, a high level of wearability and a commercial aspect to the collection. This becomes quite obvious in comparison to the sculptural shapes, which are hard and static and further away from what we might explain as something commercial.

However I discovered that only two garment styles, a t-shirt and a full width skirt, repeated, ended up being received as a kind of a uniform. This gave the sculptural shapes the most important role, which should not be the case. That is why I have taken the skirt style one step further by developing it into a draped skirt and trousers.

As the making of the sculptural shapes takes up quite a lot of time it was also a good solution combining them with simple garments which did not require that much work. Although it was not as easy as I had predicted. Especially making the t-shirts forced me to do several toils since every new fabric pretty much called for its own pattern.

**SPONSORING**

Talking to producers and suppliers for sponsoring is one of my methods for being able to do this collection in the way I intended to. I am sponsored with the plastic fabric by an French fabric company, named Cristoffe. Swedish fabric supplier Pierre Henriet has been very helpful with all their contacts and they gave me a very propitious deal on the "nettle fabric".

Regarding shoes I am happy to collaborate with VagaBond, this collaboration means that they sponsor me with leather and shoes. I will probably work with three silhouettes/styles which will be altered regarding colour and material. Primary leather will be used, combined with e.g. textile fabrics and paint. For the shoes, which require a sculptural shape, I am using a type of foam inside the shape. I am sponsored by Recticel who are the producers of this special foam, "Framefoam", which is preferably really easy to carve in.
RESULT
LINE-UP (2010-05-15)
OUTFIT NO. 1

Sculptural hat
recycled synthetic material

Dress with print
nettle

Shoes

Socks
OUTFIT NO. 2

Sculptural hat should not be in the final outfit for the show

Jacket with print nettle

T-shirt polyester

Bra Modal

Sculptural Shoes
OUTFIT NO. 3

Sculptural skirt or “big belt”
recycled synthetic material

T-shirt
polyester

Skirt
polyester

Shoes

Stockings with print
OUTFIT NO. 4

Sculptural shoulder-shape recycled synthetic material

T-shirt viscose

Trousers should be draped with printed stripes polyester

Shoes should be skin tone
OUTFIT NO. 5

Vest with print
nettle

T-shirt
polyester

Bra with print
spandex

Sculptural Shoes
OUTFIT NO. 6

Sculptural long skirt
recycled synthetic material

T-shirt
viscose

Shoes
should be in an orange colour
OUTFIT NO. 7

Sculptural hat
leather and foam

T-shirt with print
polyester

Draped skirt
polyester

Shoes
OUTFIT NO. 8

Sculptural waist-shape or belt
recycled synthetic material

Dress
viscose

Draped skirt
polyester

Shoes
OUTFIT NO. 9

Sculptural hat
recycled synthetic material

Dress with print
nettle

Shoes

Stockings with print
DISCUSSION

GARMENT OR ACCESSORY
In the beginning I did not think it was especially important to decide what is and what is not an accessory, however now I have to admit it is a rather interesting question.

I think the question of what is an accessory or a garment is determined partly upon, the size, placement, material and function. I think that some parts which I have done, are in some kind of twilight zone, they are not accessories nor garments. I consider all the pieces except the hard sculptural shapes to definitely be garments. Although shoes and socks belongs to the category of accessories.

One way of looking at it could be; -If something is there to cover the skin or the sensitive areas from exposure it might be considered as a garment whilst if it is added outside something, that is already there to cover the body, it might be considered to be an accessory. Going with that theory all sculptural shapes would be accessories except the long skirt which does not carry any other garment underneath.

HARD SCULPTURAL SHAPES MEETS BODY
I’ve noticed that when working with sculptural shapes and the body it means that you take a step away from what is perceived as something wearable. And if adding asymmetry to that it forces you even further away from the general idea of what is wearable. Since the body is a moving, symmetrical object and classical garment styles are made as both symmetrical and most of the time made to be functional, sculptural stiff shapes might become quite challenging to somehow put in relation to the body and to be perceived as something wearable. I have enjoyed this challenge and I think I have succeeded in creating something that is wearable and to some limit works with the body’s natural shapes.

One of the reasons to why it was important for me to work with asymmetry is that I wanted to create some kind of tension which in the same way as “The Sculptures” versatility would surprise the beholder by not being able to tell exactly what is going on in another angle.

The answer to how I way would reconciled hard and stiff sculptural shapes with the soft and moving body is; -That they are made to fit good around, on top of and in relation to the body. They follow the shapes of the body and when the models are walking on the catwalk the shapes will not restrict their natural walk but more or less follow the movement.

A SIMPLE BUT FASHIONABLE LOOK
I am aware of that the sculptural shapes takes a lot of visual energy. I therefore tried to balance the composition by adding, colour, prints and a variety of materials but always being keen to keep it simple and minimalistic.

A pure and simple form is something I try to work with in all aspects. I want to avoid what otherwise could easily be perceived as to much details. This will hopefully contribute to some a kind of breathing space between the various components in the collection. Still the balance is narrow as this could end up in the use of only pure geometrical shapes. That is something I did not want to happen. The geometrical forms should rather be combined into new shapes. To make the collection fashionable I believe it is important to also make the components themselves interesting. I consider those concerns to have been answered in a pleasant way.

WEARABILITY AND COMMERCIALISM
I wanted to make all parts as wearable as possible. The hard sculptural shapes are not too functional in the sense of wearability but the expression I was aiming for pretty much demanded the sculptural shapes to end up like this. However almost all other components are extremely wearable. As I knew that I wanted to work with static shapes I have tried to put a lot of movement and lightness to the other parts.

Something that is wearable in that way also is quite commercial, whilst the other part which does not permit function is closer related to something perhaps best described as art. This way of working with the collection is actually quite similar to how e.g. Viktor and Rolf are working.

FINALLY
One idea I played with is that after finishing the collection, it would be fun to sum up the collection in a new sculpture. It would be interesting to see a line from the first sculpture -the collection in between and then - a new sculpture on the other end. Perhaps it would be quite similar to the first one.
FINAL RESULT 1 (2010-06-04 at Textilmuseet Borås)

photo: Gunno Quist
FINAL RESULT 2 (2010-09-21 at London Fashion Week, Vauxhall Fashion Scout)
REFERENCES

http://www.fineartregistry.com/articles/art_history/images/daniel-libeskind-denver-art-museum
http://www.kultur-online.net/?q=node/1427
http://retroinredning.files.wordpress.com/2008/12/1011.jpg
http://rapunzellblog.files.wordpress.com/2009/08/mondrian205
http://www.vanities.it/wp-content/uploads/2008/03/mondriandress
http://www.style.com/fashionshows/complete/S2010RTW-VIKROLF
Happiness is when you find the form for what you want to express
When the language itself adds
When it works