WRITE DRUNK
/
EDIT SOBER
This work starts with a simple question of; Why not to draw the garment directly on the body since this is the way it will inevitably be worn? Working through steps; wrapping into a fabric and drawing the garment on the body to reveal lines for constructing that is directly based on the body, this work shows an alternative way of constructing a garment; the result that is presented can be seen as a base for further development within the field this method has explored. Further, the work challenges the current norms in archetypical garments with the intention to redefine their expression, where the methods aim is to broaden the field of garment construction, investigating the gap between construction lines and material expectations.

The method *Write Drunk/ Edit Sober* is both discovering the fundamentals of garment construction and questioning the systematic interpretations we place on a garments connection to material.

**Key words:** archetypical garments, garment construction, fashion design methods, material connotations, lines, drawing, body lines
Images of work
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This work’s background includes several references to build up its framework. The history of criticizing a system or a systematic approach has its roots in different movements that have been developed within art, literature, and design with the intention to identify the role of creativity in a society that is forever changing. These movements have driven the history of culture and art forward in its own paths as a reaction to the defined system of norms within politics and society. (Encyclopedia Britannica, 2019).

1.1 Surrealism and Dadaism
During the First World War the Dadaist movement was developed involving poets and artists as a reaction to the social and political standards. By using unorthodox methods to express art and statement, Dada was seen as a form of anti-art. Hans Arp, one of the movement’s pioneers, described the intention with the movement “Dada wanted to destroy the deceptions of reason and discover an irrational order” (Elger, Grosenick and Scuffil, 2016).

1.2 The Cut Up Method and Random Poems
The Cut Up Method for making Random Poems was invented by the Dadaist poet Tristan Tzara. The method is based upon rearranging and misusing words, challenging the logic in an already made text. By cutting out every word from the text, Tzara collected them in his hat and gave it a light shake. He later picked up single words from the hat and putting together the text again as a Random Poem.

The intention with The Cut Up Method was to criticize a system by taking what is already there and rearrange the order, given something ordinary a new meaning and a new life. He let the chance decide the order of the words and what direction the poem took (Elger, Grosenick and Scuffil, 2016).

The Dadaist intention with The Cut Up Method can also be viewed in Marcel Duchamp’s The Fountain, figure 1, which is a piece from a series of sculptures titled Ready mades. Duchamp collected every day objects and portrayed them as sculptures. In the same attitude with the Cut Up Method, Duchamp took what is already in the ordinary and putting it under a different light, he began here the path of conceptual art, questioning the notion that art must be beautiful and exists only to please the eye. Meret Oppenheim’s Object from 1936, figure 2, does as, The Fountain question the order of reason, but is in Oppenheim’s Object playing with the juxtaposition with the fur and the form of a teacup (moma.org, 2019).
1.3 Maison Martin Margiela/ Expression of techniques

Trends during the late eighties included loud colors and power dressed looks. Maison Martin Margiela presented work that dealt with thoughtful deconstructed design, which was the opposite what the principle of the current trends was (Frankel, 2009). With using different methods and techniques, Margielas work questions the norms of a finished result by presenting collections that shows the work “under construction”, showing the steps the garment is worked with in the studio (Derycke and Van de Veire, 2010), Figure 3.
1.4 Tommy Lenk and imitations
Imitations is a process of fashion. With the trickle-down theory, fashion goes from the higher class to the lower class using imitations, creating the ‘fashion’ in clothing (Kawamura 2005). In the modern ages, fashion is based upon the imitations system in the trickle-down theory, first presented by George Simmel, where now it starts with the couture fashion labels and ends with copies of the trend in commercial stores, with a lower price (Rydström, 2019).
Tommy Lenk works with imitations in fabric and silhouette in a sculpturing approach. His method is to spend as little money as possible when making his designs. The material that is often used is what you can find at home. The result of his method is in the context of a photo, since the looks he is imitating is from looking at a photo of a design. With using ready made objects and material to create his looks, Lenk has made collaborations with fashion brand like Acne Studios, playing with the theory of the trickle-down triangle, fig 4 and 5.
1.5 Edda Gimnes
Edda Gimnes works with the result from drawing with her left hand, since she is right handed. The expression are naive shapes of patterns and silhouette, using print to built up a garment. Although the lines in her design are printed on fabrics that are used like a canvas, the lines are still having a function as a part of the garment, playing with the illusions of propositions and when the two dimensional meets the three dimensional.
In his PhD thesis *Fashionable; Hacktivism and Engaged Fashion Design* Otto Von Busch questions the norms between a fashion designer and the designer's method to produce fashion. The thesis is an example of how a method can create a new space within fashion that shows alternative suggestions of expression in clothing. "It is a matter of presenting unknown possibilities" (Busch, 2009). He also describes the importance of questioning the current, bending the fixed and controlled line of what we know, but with the same rhythmic energy we use when we approach what we are certain of (Busch, 2009).

The most common techniques used in fashion design is flat pattern construction and draping. Both are based upon an approximation of the body mannequin, divided in horizontal and vertical lines. These lines are then the foundation for any design when working from the basics of flat pattern construction and draping (Lindqvist, 2015). Although draping is an three dimensional system, it is based upon the two dimensional lines in flat pattern construction (Duburg and Tol, 2017).

Traditional flat pattern construction is the most established method to produce garments, since it is an international language within the industry. Flat pattern construction is a system based upon various mathematical systems which allows anyone to draft a garment pattern according to following the system. These systems in flat pattern construction is made with the worn body absent (Lindqvist, 2015).

This work explores the body's relationships with construction lines in order to develop an alternative way of constructing a garment directly on the body, using fabric and a pen as tools, aiming for new expressions in archetypical garments that wouldn't be uncovered in flat pattern construction.
MY AIM IS TO REDEFINE THE EXPRESSION OF ARCHETYPICAL GARMENTS BY DRAWING ON THE BODY IN RELATION TO EXPLORING MATERIAL CONNOTATIONS
2.0 METHODOLOGY

John Chris Jones describes in the book Design Methods the importance of methods in relation to creativity and designing. Methods in fashion design is a tool for designers to capture the meaning and essence of their work and can be consider as a receipt or a navigation map to bring an idea into a result. There are various ways to achieve understandings within the development using a method, one is Divergence, where the designer brainstorm and push the boundaries within the field of the work, looking for different paths. After Divergence; Transformation, which is when experiments are made, the last step is Convergence, which is when evaluating the Transformation step, to decide and contextualize the experiments (Jones, 1992).

In his MA degree work Expression in tape, Andreas Eklöf used Action Fashion as a method to develop alternative expressions in outdoor wear. Eklöf used tape as a technique in using the method. The method of Action Fashion is an alternative construction method that challenges the archetypical expression of traditional flat pattern construction (Eklöf, 2014).

In Clemens Thornquist book Artistic Development (Thornquist, 2010), figure 9, the method Self Cultivation was used as a start up to this project. During a course in my second year of BA I worked with the concept of my misunderstandings of the dancer shoe, reading it as underwear for the toes. I practiced a method where I, by drawing lines on the body inside of a tube of fabric, could take out underwear for different parts of the body. The work resulted in different pieces that was attached to the body in various way. From this project the method Write Drunk, Edit Sober was created, fig 10.

Figure 8 Expression in tape

Figure 9, Self Cultivation

Figure 10, First sketch of Write Drunk/Edit Sober
**STEP 1: WRITE DRUNK**
Draw the garment on the body

**STEP 2: EDIT SOBER**
Try the garment on the body, make small changes based on how it relates and redefines the original garment.

**STEP 3: MATERIAL CHOICES**
The material choice will be based on how well it balances with the form and language of the original garment.
DEVELOPMENT; WRITE DRUNK
STEP ONE: Draw the garment on the body
Figure 10-23 Write drunk
Figure 24-31 Write drunk
During the *Write Drunk* sessions, one solution was to use a thin, transparent jersey fabric. Through experience this was the best way to access the body.
Selection of Construction Maps
Figure 35 Blouse
Figure 36 Shirt
Figure 37 Biker jacket
STEP 2: EDIT SOBER
Try the garment on the body, make small changes based on how it relates and redefines the original garment.

STEP 3: MATERIAL CHOICES
the material choice will be based on how well it balances with the form and language of the original garment.
3.0 FINDING KEYS FOR LOCKS WITHIN THE EDITING

When experimenting with how to translate the lines from the drawn construction, one important break through was that when translating the drawn lines as seams, the result presented the fit of the drawn garment contra the expected fit, figure 44. The other translation was to highlight the lines, without them always having a function as seams. Instead they were presented in the garment as an expression from the method. This follows the question if the toile fabric that was used during the construction should be taking in when editing. One experiment when editing the pant construction was to incorporate the toile jersey fabric within the result. The result was successful, it showed the lines from the construction but also questioned the fit of pants, fig 42-43.

When following the rules of how to translate the line; as seams; as guidelines; as toile; the most successful was to work with the construction in the toile fabric, translating all the drawn lines and incorporate the chosen material for the garment within the lines. Seams where added in order to make the experiment able to be worn, but the seams follows the drawn lines.

Figure 42 Pant construction

Figure 43 Pant construction

Figure 44 suit jacket, lines translated into seams

Figure 45 Pant construction lines incorporated onto fabric
Figure 46: Drawn construction lines placed on fabric
Figure 47: Drawn lines translated as one pattern piece
Figure 48: Drawn construction of cardigan on body
Figure 49: Blouse pattern piece on body
Figure 50: Same blouse pattern, but translated lines directly on fabric.
One experiment were made where the construction lines are translated on the overlock machine. The overlock machine cuts of fabrics on the right side of the seam, leaving loose fabric hanging. The aim with this experiment was to look at how seams can translate the drawn lines. Although it was an interesting effect, it was left unexplored further since it was a struggle to position the seams right and control the expression of it, and when looking at the method, this translation seemed to be its own method.
Comparing blouse construction

Figure 53 is a drawn blouse where the lines are translated into seams, and figure 54 is where the lines are placed on top of a fabric and seams are added so that the garment can be worn. When comparing this two, they are both a good example of the method and works both as garments. Where the lines are translated into seams are a more abstract version of the blouse that works when aiming for redefining the form of the archetypical blouse. Where the lines are placed on top of a fabric are an example of how the method can be shown in a fewer steps than figure 53. Both translations works great; seams shows how the method can be used when producing new forms in garment, placed lines shows the drawings from the method.
Fig 55 to 59; *Editing sober the Wrap dress.*

During the *Write Drunk* session, contouring out the shape using tape to sculpture out the shape of a dress from the wrapped material. First editing session where made using dyed fabric to get color into the experiment. A breakthrough here was to highlight the form of the dress' backside, since the underwear were showing on the back due to flat front but twisting of the wrapped fabric in the back. Leopard pattern where taking in reference to underwear. Last picture shows the final editing where the countered tapes where taking in, controlling the drape of the fabric. One experiment with the wrap dress was to take in a bow in order to define the context of the dress. This was not successful because it became to competitive with the leopard underwear, with was an important part of the form.
Editing the Biker jacket.

Figure 60-61 is the biker jacket where lines are translated into seams. Red lining were taking in in order to reference to the archetypical Biker jacket. Figure 62 is a manipulated sketch made in photoshop to look at how studs and color can be presented. The form of the jacket was a successful interesting form, but when looking at the line up overall, the jacket needed to be bigger and have a more heavy shape to really reference to the heaviness of leather and studs.

When continue editing, an experiment was to play with the juxtaposition of material; the tule and tarpaulin. The last experiment was to translate the lines as placed lines onto the fabric, since in this garment the material had a more important role than the lines translated into seams. Further editing was to look at the material archive; platforms with studs and motorcycle windshield was chosen to be the material.
Editing the Suit pants

When editing the suit pant from being a construction of a pants, one experiment was to question the already interpreted stripes in the archetypical suit pant. In this experiment the lines functions as a part of the design of the garment, but also as placed construction lines.
Material Archive

During the development, an archive of material has been researched. The leadwort here is IMITATIONS. The material archive works, parallel to the drawn construction as a material construction to make the garment. Research was made to look at how to present the drawn lines when they where placed on the material.

Figure 68 - 86 Selection of the material archive
Net-stockings of hair-elastics, figure 69 and 70.
The development with the net-stockings was to first sew them on a pair of nylon tights. The first tryout was too unclear in its expression and the experiment after, where the elastics were tied together created a successful result, with a more obvious reference to the net-stockings.

Blouse/shirt of scrungies
One idea was to let the net-stocking material to be further explored and to be as a repetition in the line up. Experiments were made where using white scrungies to make a blouse. The result was not successful, because it didn’t refer to a shirt or a blouse enough to make it question the its fit or expression. Another experiment with the scrungies was to create a reference to a “Chanel chain bag strap”, using the same tie technique. The result was successful but was put on hold for the development of the line up.
Line up Development

Between the *Write drunk* session and *Edit sober*, a constant line up development takes place. Looking at how the method can be presented within the line up in various ways and directions.
Line up Development

WRITE DRUNK

EDIT SOBER LOOKS
Images of work line up
7.1 Techpacks
Tech pack Cardigan
Fabric: Toile fabric of cotton and sequins
Boning: 4 in the underpart front, 3 in the back, 1 in right side bra cup
Buttons: 2, one on each side.
Tech pack Skirt pant

White mesh, Elastane Viscose mix

Cotton blend

Silver stripes polyester

Elastic waistband

Button
Tech pack Blouse

Fabric: White Mesh, Elastane Viscose mix
The aim of this work is to redefine the expression of archetypical garments by drawing directly on the body in relation to exploring material connotations. The method Write Drunk/ Edit Sober was used both as a strategy to work fast and to systematically question the interpretations in archetypical garments. The material archive that was researched during the development helped the work to build up a framework for aesthetics. Looking back in the development and method there was a gap between the Write Drunk and Edit Sober that left the development unclear; it rises the question on knowing when the line up happened within the method; when was a garment enough questioned to consider a "finished" result for the work? The work has also been driven by the factor of "surprises"; when editing a drawn construction and trying it on the body for the first time, the surprise of the fit was an important factor when evaluating when it worked and didn't work. Surprises are difficult to rest on when working systematical but are also the consequence of finding something new. A realization from this work has been to look at the feeling of surprises as a proof that something is on the right track and can be investigated further.

In times where subcultures and movements are shown on runway and is presented as trends, artist like Tommy Lenk is presenting a new version of DIY, directly copying a look but designing it with materials that comes from budget shops or object that can be found in ones home, it rises the question of new movements in the modern world. There can be found a clear reference from Lenks work to Duchamp’s Ready Mades; questioning the interpretations of a garment construction in relation to material. In the introduction of this work, isms like Dadaism and Surrealism was presented, which has been the guides in the development, the search for something new by looking on what was already there. The material archive explored the statement from artistic movements, some of it with a clear reference to the misunderstandings that Duchamp presented in his collection of Ready Mades. This work has dealt with understanding construction of in one way, related to the form of the body, but also to its aesthetically appearance in materials. The work has help to broaden the field of suggestions of what construction is, in relation to the body but also construction in relation to material.

A continuation of the Write drunk /Edit Sober method would be to look at how to draw the garment; is the lines based upon the body or does it even matter when evaluating the form later? What can be discussed is the role of the body in the method. The body was a good form to reference to when drawing the propositions of the garment, but a interesting continuation of Write Drunk/ Edit Sober would be to not originate from the body. Another possible development with the method is to look at the lines and develop the write drunk stage more; the skirt pant and the suit pant are the same drawn construction but are edited sober in different ways. A potential here is to work with a repetitions of the same drawn lines but in various way, showing the construction in different materials, changing the context of the lines when making different types of garments. To squeeze the total of the drawn lines in order to create an alternative system for constructing garments.
A realization when looking back is the fact that I’m right handed, Which means that when drawing on the right side often leads to tight lines when editing. The left side is larger and has bigger space between the drawn lines, leaving the form as a tight-wide shape. This may give the work an extra “handwritten” feeling, but was not thought of when working.
Reference List

Written sources


Websites


Images

Figure 1: Tate. (2019). *Fountain*, Marcel Duchamp, 1917, replica 1964 | Tate. [online] Available at: https://www.tate.org.uk/art/artworks/duchamp-fountain-t07573 [Accessed 6 May 2019]


Figure 8 Expressions in Tape www.hb.se/Textilhogskolan/Portfolio-designstudenterna/Master-mode-och-textildesign/Examen-2014/Andreas-Eklof/Expression-of-tape--Using-action-fashion-to-construct-outdoor-wear/
SUGGESTIONS:
Perhaps a hoodie.
I think it’s a great idea with white shoes under! Maybe a pair that goes a bit higher?

NO SUGGESTIONS

SUGGESTIONS:
Tighten the tight arm a bit more to highlight the contrast

SUGGESTIONS:
Length of the pant can be looked at a bit more.

NO SUGGESTIONS

SUGGESTIONS:
An idea could be to also have the model wear one bag normally.
A pair of shorter orange shoes is an option in order to not take focus from the bags.

SUGGESTIONS:
Style with black shoes