MATILDA FORSSBLAD
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collection overview

BRAVEHEART FASHION WEAR

- Dressing titles
WINDOW WEAR
CRIB WEAR
TABLE WEAR
BEHIND EVERY GREAT LOVE IS A GREAT STORY

NOTEBOOK WEAR
BEHIND EVERY GREAT LOVE IS A GREAT STORY

NOTEBOOK FAN ART WEAR
GLASS WEAR
CELEBRATION WEAR
LIBERTY WEAR
FORCE THE FINGER UP WEAR
FAN MERCH WEAR

and FAN ART WEAR
ABSTRACT

Fashion involves more than material garments. It is extended to the settings surrounding it. We wear and dress in more than clothes, we do it in scents and lights, in objects and images. Today, when fashion mostly is consumed in pictures - a representation of the physical garment - there is a need for a shifted view of what fashion design is and potentially can become.

This work aims to explore and extend the domain of fashion by using text titles as a catalyst for creative activity and seek to move beyond traditional outlets of fashion.

Each title becomes a project in itself. Together they form a collection of products in the widest sense that informs the logics of my practice and pose as a suggestion for an alternative approach to collection making as well as to what contemporary fashion design can incorporate.

KEYWORDS

Fashion, wear, title, extend, expand, fashion practice, products.
BRAVEHEART

brave
: having or showing mental or moral strength to face danger, fear, or difficulty

heart
: the essential or most vital part of something
: the central or innermost part
: one's innermost character, feelings, or inclinations

art
: The expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power.

(Merriam Webster 2017)
Braveheart is with its name a touchstone, a reminder to be brave, use the heart and create brave art.
Fashion often falls in-between categories. It is not art, nor a product in the entirely material sense. Fashion design is often connoted to production and consumption of clothes, but there are fashions in all areas. In arts, food, cities, travel destinations, appearances, workouts, life styles, imagery etc. Fashion is a product and expression of contemporary society and its concerns. In current times, maybe more visible than ever before, the body is a canvas for these fashions. A billboard marketing beliefs of identity and affinity.

Fashion theorist Ingrid Loschek states that as soon as something is connected to the body it is part of the fashion system (Loschek 2009). We wear and dress in more than clothes. We do it in scents, in lights, in spaces and places, in images, in objects surrounding us in our everyday. They are all to some extent in the frame of fashion as they are connected to the body and a part of our presentation of ourselves.

Today, when fashion mostly is consumed in pictures - a representation of the physical garment- there is a need for a shifted view of what fashion design really is, or has potential of becoming. In times like the present when internet has made the world both smaller and larger, in the sense that the more we know the more we know we don’t know, we can access the unknown in seconds, a Google search away. This means we have an enriched world view informed by representations through a screen. Fashion has with this extended beyond the actual garments to the settings surrounding it, the domain around the material garments. How is fashion expressed and explored through these aspects? And if fashion not necessarily is ascribed the to be worn by a body, what can it become?
CURRENT STATE OF FASHION EXTENDING ITS DOMAIN.

Today more than ever before there seems to be an increased interest in fashion for brands to expand the aura of the brand to more of a life style expression. Balenciaga made a bike (fig 1), Vetements a weed grinder (fig 2). Streetwear brand Supreme dropped their aw17 look book which contained not only images of their latest garment collection but also accessories, or lifestyle products, like a gym mat and chopsticks (fig 3). Raf Simons is making slogan duct tape that sells for 200 dollars, which acts as a new kind of accessory to style your garments with (fig 4). Swedish designer Ann-Sofie Back also makes lifestyle products or merchandise with never ending word puns to her name and self-titled brand (fig 5). The clothes are not enough. There is a wish, and a need, to extend the aura surrounding fashion, to incorporate other expressions and arenas for fashion to be expressed in. Similarly, this is also connected to branding and personal branding. For example Swedish commercial brand Gina Tricot does not solely compete with other commercial clothing brands for their customers and consumers. Rather, they are also competing with brands such as Starbucks, where customers spend the same amount of money on a skinny latte, as they do on a top in their store. Consequently fashion works with or compete with a larger picture. Fashion on all levels is expanding its territory.

SUBJECT, OBJECTS AND THINGS

In art objects and things have a long tradition of being central for depiction. Figurative art as opposed to abstract art, was dominant of Western art production from the fourteenth century on. Even before then objects played part in the pictorial portrayals of sacral characters, as saints for example. Characters were given special attributes by which they could be recognized, as objects, animals, signs, garments. (Zuffi 2004) There seems to be an inseparable connection between the human being and objects. The objects and things surrounding us are attributes by which we know the world. They are our links to history, both our personal history (heirlooms) and collective history (museum collections). At the same time they are the links, or maybe portals, to the future, think about what we in the presence chose to collect and save for the future. We connect objects with emotions, making them...
symbols of time. As suggested above objects are not disconnected from the human body and mind. Objects are sensational, they have the capacity to trigger memory and feelings, to connect to the subconscious.

In the surrealist art movement, objects were a frequent subject and medium. “The shift away from text and image towards the constructed object was driven by the need to engage directly with the material world - the world of objects and commerce. The Surrealist object could, it was felt, represent the complexities and contradictions of modern life.” (Victoria & Albert Museum)

Meret Oppenheim, a front figure in the surrealist movement became known for her assemblages and sculptures of everyday objects often domestic, which she put in humorous yet sincere juxtapositions. By doing this her work reflects critical explorations of female identity and exploitation (Moma 2017). Oppenheim made a revision of visual and aural perception of these objects. Making them more into things with a sensible aura. (fig. 6)

Artist Stephen Willats talks about transformation as being a basic creative act, where taking of an object altering its functions, meaning and character, effectively making it into another object is an act which has the effect of freeing psychologically an individual’s imagination (Willats 1989). It becomes a way of studying and exploring the inner self at the same time as it explores the manifestations of reality, the concrete object. By altering the objects we delineate the notion of reality, of what that object is and potentially can be. By using attributes and objects connected to the body and by extension connected to fashion, this is an expansion of the field, of the language of fashion.
ITEM & TITLE AND THE READYMADE

Ever since the artist Marcel Duchamp took a urinoir (fig. 10) and titled it ‘Fountain’ in 1917, the notion of art as being made in the eyes of the viewer was a prevailing concept. He took an everyday object, a readymade, and placed it in an art context. In 1982 Rei Kawakubo, the designer of the autonomous fashion brand Comme des Garçons, presented a knitted sweater full of holes referring to it as ‘lace’ (fig. 11). What the two examples have in common is the use of language in relation to the physical items, which enables another level of meaning to each. Loschek explains a similar example by saying that “Neither works ‘functions’ without the underlying tension between what is visible and the statement made about it.” (2009) Language, text, becomes a material that, together with the physical and visual material, exists as and in an entity.

THE READYMADE AND ITS CONNECTION TO TODAY’S BRANDED OBJECTS IN FASHION

Just like Duchamp’s act to place a seemingly random object in the context of art, treating it, presenting it, dealing with it as a piece of art is what made people look at it and accepting it as a piece of art. There is a clear linkage from the readymade to present days in fashion. Balenciaga, Vetements, Supreme, Raf Simmons, Ann-Sofie Back are examples that show that the readymade, or the everyday item, is very much part of fashion and fashion branding. As a fashion designer or fashion brand, by putting your name on an item you collect these items into your world, into the sphere of fashion. Here the relationship between the Logo-or brand name (text) and the item is clear. One would not ‘function’ without the other, or the meaning and value of the text, the brand or sender, becomes vital for the appreciation of the objects as fashion items.

Like Oppenheim and Willats use the juxtapositions of objects and the transformational act to make up new realities with new logics, Duchamp and Kawakubo do just the same when they use titles, words, to juxtapose the visual, the objects.
BLESS HYBRID - A NON-DEFINABLE DESIGN PRACTICE

Bless, the designer-duo consisting of Ines Kaag and Desiree Heiss, has since the 1990’s maintained and occupied a prominent place in fashion not able to be neglected. They have strong integrity, crossing established boundaries of traditional genres by addressing and moving freely between fashion, art, interior design (fig. 12-15). Which includes the overlapping spheres hard to define. Classifications are not for Bless, they conduct a practice that is project oriented, where ideas / designs / projects are expressed and manifested in different material forms, sometimes as objects, other as images or advertisements, as magazines, as collaborations with other designers (Heiss & Kaag 2006).

“From the very first objects and accessories, it was obvious that the fashion world merely served as a launching pad for Bless’ expeditions into the realm of the undefined. With a playfulness that can come only from taking things seriously, they dug into their own ideas and visions, exploring the interface with design, architecture and the essence of social sculpture.”

Ulf Poschardt, The Blessing of Elegance

Bless projects are often clever and witty and serve as a complex critique of fashion. As curator an art critic Stephanie Moisten writes in ‘Bless: celebrating 10 years of themelessness : No. 00 - No. 29’, it would be an oversimplification and a mistake to reduce Bless’ work to simply critical gestures that serves as exposers of the established codes of the market. That is, as Moisten explains “- the imperative of newness, the passion for the collection and for ownership, the dominance of brands and labels, the notion of luxury, exclusivity and celebrity, in short everything that goes to make up the stereotypical image of fashion, often in a vulgar or exotic manner.” She continues:

‘While the critical component is clearly not absent from Bless’ programme, it is immediately transgressed by a logic that is considerably more vibrant and alive and also more perverse. That logic exploits the real and symbolic violence of the world of luxury and consumption in order to reveal its hidden dimensions: the imaginary, reverie, desire, the comic, seduction and beauty.'
This fictional project fundamentally ridicules the slick and shallow discourse of the pursuits, which often forgets that a human horizon lies hidden behind social codes and behaviours, a central switchboard of ideas and subjectivities from which it is possible to connect, to meet and to invent a new language.” pp 43-44

Bless breaks down the expected, shies away from definitions. By doing so they have managed to open up and extend their practice to serve as a hybrid between categories such as fashion, art and product design. Their works are rooted over multiple disciplines where the unifying connectors are the designers themselves. The world is filtered through their views, their web, and is given their language.
THE NECESSITY OF CRITIQUE

FASHION CRITIQUE AS A CONSEQUENCE OF FASHION PRACTICE
Centre for Style, a store and exhibition space for contemporary fashion based in Melbourne, Australia, shows a sensible and considerate way of posing towards and in relation to fashion in similarity to Bless. Here presentation and representation of fashion and art is elaborated with. Installations, exhibitions and shows with artists and fashion designers are presented in the space of Centre for Style. Their works show an interest in, and a challenge to institutional infrastructures and pose alternative exhibition models. These alternative exhibition models conducted by Centre for Style work as a critique of current fashion, and how it is looked upon. Fashion today could very well in fact can be a space, a light or a smell. The aura around the material. A place and platform where the definitions of fashion is tested and elaborated with. This is a free approach to fashion as a subject and phenomenon which opens up for interpretations and border crossings which I am interested in doing and keep developing.

Otto von Busch’s practice which he refers to as ‘Fashion hacktivism’ is described as “an engaged and collective process of enablement, creative resistance and DIY practice, where a community share methods and experiences on how to expand action spaces and develop new forms of craftsmanship.” (Busch 2008) His works aim to explore a new designer role for fashion, extending it for people to collectively engage in the subject. This search for an extended view on fashion making it democratised in its true sense also serves as, if not as critic, at least as a comment to how fashion operates today.

FASHION CRITIQUE NOT FOR THE SAKE OF IT
"...the stubborn resistance of the Bless brand is rooted in this very particular manner of not aspiring to the margins as a distant ideal, not attempting to be excluded, but observing the movements and transformations of contemporary society from a vantage point at the centre." Stephanie Moisten

There is a difference, whether it is the aim of being a critic, or if the critique is a by-product of creative activity. It could be regarded as a critique towards the fashion industry just to work with fashion in a non-conventional way. To not follow seasons or presenting fashion in alternative channels. If one is a part of the fashion system or place oneself outside of it. There are advantages of operating from within. To be relatable one might consider what aspects have to be consistent in order to communicate. For example if one does not make clothes, but rather objects, and still consider it to be fashion. One could show these objects in the format well known to fashion, as for example on the traditional catwalk typical for showcasing fashion. Or using the language of fashion to present it as fashion, as imagery, poses etc.

THE EVERYDAY
Both Bless’ design expressions manifested in various forms, and the ideas of Otto von Busch’s notions of fashion ‘hacktivism’ takes a leap from the everyday as origin. The everyday and its items are of collective recognition. Similarly Bless describe what they do as new solutions for everyday life. “When we make a new product, we may manage to surprise ourselves, for a moment, and possibly even to look at things that are in a different context from a different point of view. We always start with our own needs, thinking that there are probably other people out there who have similar needs.” (Heiss & Kaag 2006). Instead of regarding the designer as a servant of others, the designer should primarily serve, or stay true to herself. It is my belief that if the artist/designer fills her own needs with what she does it will appeal to others as well. Losheck describes fashion, as well as art, as being presented as an internal viewpoint, which is reflections that develop from the practice of the creator (artist, designer), but it is also and just as much an external viewpoint, which is its social, cultural and aesthetic role. (2009) The individual- that is the designer, is part of a society, and also a product of it which explains the capacity for subjective interests to be of concern of others.
‘Not Vogue’ represents a new-wave of fashion criticism, with the internet as a platform. They use fashion’s own visual material as medium and combine it with words and phrases in an often poetic way (fig. 16). Together, image and text work in unison and forcefully conveys in a telling and likewise striking manner. Not Vogue serve as harsh revealing agents of fashion opposition, exposing structures under which the fashion industry operates. This is needed and is only possible for someone who is placing themselves outside of (or apart from?) the industry looking at it from the outside. It is the job and purpose of the critic. Is it critique just by being another, a non-conformed, way of expressing fashion?

“...[I]n fashion, where every model is known as a commodity and judged as such, the need for explanation is usually rejected; as a result, there is no fashion criticism as such.” Loschek p.12

It comes down to where one position oneself. Inside or outside. As part of or separate from. Fashion critique, or fashion opposition, is much needed to sustain the development of fashion. Both in action and written form. To critically study what is offered, and why that is, and if not satisfactory propose another view and position to the subject.
In short I am interested in:

- The fashion practice itself
- Conditions affecting the work
- The language we use in relation to fashion. (in a way a condition affecting the work) Definitions, terminology, semantics. What is the language of fashion?

**MY PRIOR PROJECTS**

During my studies my interest has lied in the wearability of objects and spaces in a concrete sense, as in my BA collection where body, objects and space were explored (fig.17-23). Here passive objects became active carrier of the garments. I approached the body through the objects, working towards the body rather than from it.
During the MA, there has been an increased awareness of my interest in language and definitions. An interest in the relationship between the verbal and textual language and the visual language of fashion, the artefacts produced. This includes how fashion is communicated with, through and by. In the method course during the first year the focus for me was how the external conditions informs and directs the activity. As for example, the wet condition (fig. 18). During this course I came up with an evaluation method called ‘Retrospective’, which was to curate a mini-exhibition in optional format exhibiting the work, and to talk about the work in terms of lifework features to pinpoint the most apparent characteristics (fig. 19). This method is still relevant for my work, since different ways of presenting and exhibit fashion becomes ways to reflect and examine what you do.

There has been long periods of not wanting to carry out physical explorations in favour of reflecting and writing and thinking on fashion. I have experienced a frustration of the lack of terminology as well as the limitations of the body, that it ends. There seemed to be an evident indifference between the endless mind and the outer borders of the physical body. One way of moving beyond the borders of the body was to put the body completely aside in favour for other expressions within the frame of fashion.

This is the first major museum exhibition devoted to the full scope of the career of Matilda Forsblad, widely considered to be among the most important and prolific artists of the 21st century. The exhibition, which will only be seen at Expansion Area, presents an unparalleled opportunity to study the artist’s development over nearly one quarter of a decade, beginning with her early academic works, made in Borås before she moved to the Masters in 2018, and concluding with her final, sparely abstract work of the late October. Bringing together nearly 200 picture works from public and private collections, the exhibition will occupy the Expansion Area’s entire upper right corner space, totaling approximately 215 square feet.

Representing nearly every type of work Forsblad made, in both technique and subject matter, this retrospective includes photographs, sculptures video work and performances. Among these are the artist’s most famous, landmark explorations—among them Mend & Blend series (2016), Tiny Space (2016), and the celebrated third Wet series (2016)—plus in-depth presentations of all her most important series, ranging from her figurative furniture sculptures of the early October 2018 to the breakthrough Blank Space compositions of 2018, and from the wearable abstractions of the mid October to the artist’s return to wearable figuration in the late October, and the large gestural abstractions of the following decade. Also included is Forsblad’s famous yet largely unseen thematic foreground, the 2 m Hugo Fly (2018).
Braveheart Magazine, a previous work of mine, deals with themes and aspects of fashion itself. The work in its part and as a whole are creative actions and critical reflections made upon fashion. The results are objects and actions documented and presented as a magazine journal. There was a wish to renounce expectations and demands on what fashion is, which of course directly mirrors the expectation put on myself, by myself. Fashion theorist Ingrid Losheck points out that demands on usability, wearability in fashion is a direct threat to creativity. That necessity has a paralysing effect. This points to my relucancy towards making garments in this work. She continues to explain how “freedom for personal creativity is generated as a result of frustration and disappointment of what already exists. In other words, creative activity is triggered because routine is not working.” (Losheck 2009 p.36)
This previous work has been a way of realizing my thoughts on aspects of the (fashion) world and thus a method for positioning myself and my work to come.
I want for fashion to challenge its own form by shifting shape and design to best respond to contemporary concerns. Ways to explore aspects and themes of fashion itself. To explore fashion through semantics. Through and by its own language. I am interested in working with the fashion practice itself, explore how it can be expressed, for example on a runway, in exhibitions, in text, as critique.

During my studies here I have realized matters I hold dear to me.
- BE BRAVE
- THIS IS NOT EVERYTHING
- KEEP MY FREEDOM, KEEP A FREE MIND
- BE CRITICAL, BE A CRITIC
- HAVE FUN
- TRUST GUT FEELING
- DO NOT BE A SLAVE TO THE AIM

There is an endless source of motivation that lies in the ambiguity of fashion as a phenomenon and subject of study. It is my belief that it is through and by language we understand and that we do in order to begin to understand. A language is not only a verbal and textual one, it is very much a visual one as well.

Previously I set up three possible ways to go in order to frame my interest and my work.
1. PRINTED MATTERS
2. FASHION NATION
3. THE COLLECTION

I see them as intertwined, and connected.
1. PRINTED MATTERS
Explore the relationship between text, image and objects in the sphere of fashion.

- Make a dictionary
- Make a pictorial dictionary
- Poster
- Fashion NCS chart
- Text, how fashion is written
- Use existing descriptions from fashion magazine editorials describing what is in a picture. Create what is described.
- Look into narratives
- Artists’ books

ref. Maja Gunn, Sophie Calle

2. FASHION NATION
If fashion is a language, what does its county look like?

- Flag
- Language, slang, dialects
- Currency
- National dish
- Souvenirs
- Citizenship
- Map
- Embassy
- Constitution
- National anthem
  etc.

ref. KREV Elgaland-Vargaland

Since 1992 The Kingdoms of Elgaland-Vargaland has been an ongoing art project by Carl Michael von Hausswolff and Leif Elggren’s that play with the notion of the nation state. Their work is a linguistic and physical construction of a kingdom, with embassies and proclaimed territories, national anthem etc (Moderna Museet 2017). I started thinking of this project when my thoughts on Fashion nation arose. This is a playful catalyst for thoughts to thing of fashion as a country since it is a language.

3. THE COLLECTION
To explore the collection as a theme for collection making

- What is a collection?
- How is a collection?
- What does it mean to collect
- Why collect?
- Make a wunderkammer to realize my collection
- Different ways of collecting; objects, wardrobe, memorabilia etc.

ref. Hans Ulrich Obrist
STATE OF THE HEART

The ancient Greek philosopher Protagoras propounded the theory Homo Mensura - Man is the measure of all things. Everything is relative to the human apprehension and thus its evaluations, that is how we measure and relate to things surrounding us. This means that there is no objective truth. If one were to relate this to the statement Loschek made about how as soon as something is connected to the body it is part of the fashion system. If one does not separate the human body from the mind, everything could be part of the fashion system, since man, and its mind, is the measure of all things. This statement also indicates that fashion is subjective. When there is no objective truth about what fashion is, fashion can be set free, released from its shackles. Of course there are common perceptions of what fashion is. There is no wish from my point of view to come up with a new definition of fashion. Instead there is a wish to turn fashion into a subjective space free from established codes. To open up for a freer relationship towards fashion and the fashion practice, a playfulness which can often be overturned by anxious worries of approval by others.

Second to oil, the textile industry is the most polluting industry in the world (Forbes 2015). As a fashion design student this stirs up an inner conflict, being part of an industry which I in many ways do not support or share the values of. I experience the fashion world at present to be in an interesting time, where the high pace of an industry that constantly offers more material clothes and commodities has come to a peak. Have we collectively become sick of consuming fashion that the established industry provides? I believe so. We have grown tired of the business. As previously mentioned, frustration and disappointment of what already exists can often generate creative actions (Loschek 2009). This is what happens in fashion right now since fashion is not only a business it is also creative expressions and actions. Myself and other practitioners long for and strive towards other creative expressions in the sphere of fashion, other than merely clothes.

I want to challenge fashion. I want fashion to challenge me. I want for fashion to challenge its own form, by shifting shape to best respond to contemporary concerns. That is my own subjective concerns. The working title for this ongoing work is Braveheart. Braveheart is with its title a reminder of
staying true to one's innermost self, to be brave, use the heart and create brave art. It is a touchstone in my practice and a remembrance to bounce back what is done and mirror it to my core. I see this work in a much longer perspective than what fits this course or year. It is the early works of my fashion design practice. I want to further develop my positionings on fashion, lay the foundation for my future work.

It is in my veins to understand a subject by questioning its logics, for example why should I make a collection? What is a collection? What is wearable? How is something wearable? I do not want Braveheart to be reduced to solely fashion critique, even though it might be a welcome and maybe for me natural by-product, I do not want it to be a focus point while engaging in the creative activity. There are times to do and times to reflect. In design processes there always comes a phase for reviews, evaluation and adjustments. Jones Chris Jones refers to this as the Transformational phase (Jones 1992). By reflecting to soon in creative work one might end up at a pre-calculated place, which is why I see a danger of ending up with platitudes when setting out to be critical of the fashion system as a sole purpose.

I am an advocate for reflective design and for freeing fashion from its assumed expression, that it is for it to be wearable in the sense that it covers the body. I wish to ask questions rather than providing answers in and with my practice, and explore a subject with and through my own body. What is fashion for me?

When fashion can be anything, what is it? How is it? How do we understand it? How to turn fashion into a subjective space?

We communicate fashion through our own bodies, through images and through text. With this work I want to use text, titles, as my readymade. As a foundational material. I am interested in extending the notion of a collection. I see fashion as a launching pad for my work to function as a hybrid, a chameleon applicable towards multiple directions. I am exploring my own subjective relationship to fashion in the broadest sense.

I want to experience and develop my own fashion practice and my lan-

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**BRAVEHEART AGENDA**

*Braveheart is not anti-fashion.*

*We want to turn fashion to a subjective space free from established codes.*

*Braveheart is a shapeshifter,*

*but not a turncoat.*

*Braveheart will not be limited by preconceived notions of design.*

*We seek to modify your relationship with fashion.*

*Braveheart view all spaces as equally viable - there is no hierarchy among them. A catwalk and a magazine, an exhibition and an object, a text and an image.*

*Braveheart is ideas manifested in material forms.*

*Braveheart does not seek to break with this world, but to move beyond it.*

*Braveheart is a sanctuary.*
WHY
To advance my language of fashion
To advance the language of fashion
To practice dialects of fashion
To realize my agencies and priorities concerning my practice
To challenge my expectations
To break free from my old ways of working
**AIM**

To extend the domain of fashion beyond its traditional outlets by using titles as a catalyst for creative actions and activities.
“To make a collection is to find, acquire, organize and store items, whether in a room, a house, a library, a museum or a warehouse. It is also, inevitably, a way of thinking about the world - the connections and principles that produce a collection contain assumptions, juxtapositions, findings, experimental possibilities and associations. Collection-making, you could say is a method of producing knowledge.”

Hans Ulrich Obrist p.39
Practice based research, practice led research, design research. They are all research with a focus on the design practice itself as a carrier and producer of the advancement of knowledge. It is by and through the practice of creative and artistic actions the work is understood and informed. This is also known as explorative design, where an area of research is explored by means of design examples. As Hanna Landin points out in her thesis, this puts a high demand on the practitioner/researcher to be able to step out of the work and analyse it (Landin 2009). Maybe even more so if the own body is part of the work. It then becomes crucial to learn when to work in a flow and when to judge the work produced.

Otto von Busch has formed his thesis around a non-linear research approach. He explains this method as being formed on a multiplicity of examples and practices that together map out the design practice and is a way for us to read and structure creative practices. This cannot be written as a linear sum of independent components (Busch 2009). I relate my methods to this way of viewing the design process and their way of taking place within my practice. Like dots on a map that relate to each other in different ways. This also relates to Bless’ practice, as previously discussed.

I strive for a state in my practice when the mind is free flowing, with no boundaries, when time and space cease to exist, when I get to know a subject with and through my own body. This is a state of pure engagement. Psychologist and health researcher Mihály Csikszentmihályi refers to this state of mind as the ‘flow effect’. This means that at the highest level of concentration, we experience a sense of merging with our environment where the self is forgotten. This is then followed by the opposite: an expansion of the self and personal satisfaction at having reached one’s aim, what was set out to be explored (Csikszentmihályi 1990). This process is a way of gaining valuable experience and expanding your mind through the creative practice itself, which in other words is knowledge. For this state to be achieved, freedom is crucial, as it is an essential precondition to creative production (Loschek 2009). In fashion this freedom can be regarded as a scarce commodity. Demands or pressure of usability or wearability and saleability is contradictory to creative freedom. As Loshek formulates it ‘necessity has a paralysing effect, like all pressure or threats: it narrows the imaginable horizon.’ (2009 p.36). This brings me to question for whom fashion is to be necessary or wearable? Instead maybe one could ask for what fashion is wearable. Or simply what is fashion for?

Fashion to me is an intellectually stimulating subject. Therefore, it is also my role as a designer to provide theoretical reflections on the subject. This can be achieved through the creative practice, manifested in the vestimentary artefacts – that is the clothes. According to Biggs the artefact alone cannot hold knowledge, it is only in combination of artefacts and words/texts that efficacy is given to the communication (Biggs, 2002). This suggests that the fashion designer to some extent also is supposed to design and communicate with words. In the context of design education students are expected to write about their work. Loschek concludes that “[t]heory in the sense of perception and reflection is also a creative process and form of design” (2009). Theory is also design. Design is also words.

A designer should engage in critical reflections on her surroundings, on the industry she is a part of. The manifestation of formulating thoughts into words clarifies what we see and makes it more tangible (2009). Formulating is not only necessary in presentational aspects, but also for a practitioner during the process of making, in communicating to herself as much as to others. There are common theories that language is what enables understanding and also what limits the understanding of our surroundings. We can only understand what we have a language for. (Holmberg 2008) Fashion is mainly a visual language. However, by developing the language on how we talk and write about what we do in design, and how we combine the visual with the textual, we might also develop our idioms and expressions in form creating. This could be achieved by working with how text and image, hence also what is portrayed in the image, work together or against each other, as for example in Duchamp’s ‘Fountain’, as previously mentioned.

FRAME AND NAME

Nigel Cross discusses Schön’s way to explain how designers need to name and frame the problem area in order to solve a design problem (Cross
The divergent stage in the design process is the act of extending the boundaries. This to me is the same as framing an area of interest, and then test the framework by situating and locating its spectrum without evaluating. To explore its aspects from different angles. I do not share the view of design as being a solution to a problem. For me the design practice and the items produced, whether wearable or not, do not need to fill a function for someone else. On the other hand it fills a function for me to do what I do, to produce items without the demand for them to be necessary. As Loshek pointed out above, demands on usability and wearability in fashion is a direct threat to creativity.

My named frame has been to work with text, imagery and object and their ability to generate creative actions or activities with the aim to extend fashion beyond its traditional outlets. It is a wide frame that allows freedom in which I deal with themes and aspects of fashion as a subject and practice. Within this frame I seek to grasp and develop my own relationship to fashion, what fashion can be for me or has the potential of becoming. I continuously strive to free myself from preconceptions when it comes to fashion, to extend its domain beyond wearability. This is what I test and explore, what fashion is to me, what a collection is, how a collection is, what a fashion design practice is and can contain, how I wish to work with and within my own artistic practice as a fashion designer. This work in sum and in its parts are methods for collecting and producing knowledge in order to advance the fashion practice and extend the domain of fashion.
I made an early decision to make products in the widest sense, staying open for different expressions and results.

I started by making a list of sub-titles to *FASHION WEAR.*
The initial list.
The titles came quite quickly an intuitively. No censorship, no judgement, no specific order.

Later on some fell to, and some fell off the list.
In similarity, or with reference to Margiela’s numberings of the brand, where each number represent a division within the brand.

Since each carried out experiment has an individual method, I will go through the process for each of them in chronological order of the making.
PHONE WEAR DEVELOPMENT
Toile 1.

Toile 2.

This opening was taken away for the final version, and placed as a cut instead.
Cut in leather.

The plastic was hand stitched on in order to avoid creasing when turning the glove.
BLAST FROM THE PAST WEAR DEVELOPMENT
BLAST FROM THE PAST

DEVELOPMENT: Something or someone that returns after a period of obscurity or absence. It is normally applied to things that were thought fondly of previously and are making a welcome return.

Based on a piece from my bachelor graduate collection, the Grillz dress from 2016.
Baby version with pacifier instead of grillz.

24 carat gold leaf

DEVELOPMENT
24 carat gold leaf on rubber pacifier.
Hand stitched together.
WINDOW WEAR DEVELOPMENT
Projecting a coat pattern onto a paper covered wall with the overhead projector.

Estimating the length needed to cover a window.
Testing the toile, making adjustments

Curtain rod inside the collar to help support the piece.

Hangers were cut shorter to ease the expression
Centre back cut to make two panels

Later the width of the sleeves were taken in.

Placing object inside pocket
Welt openings on the back of the collar for curtain rod to pass through.

Two pieced Window wear with three pockets, lapel, and two-seam sleeves.
Interaction with the body
Window wear on body, with lengths tied up.

Window wear on body, with lengths on floor and waistband on the waist of the body.
Window wear on body, with lengths tied up and waistband tied on the waist of the window wear, in accordance with the knees on the body.
FRAME WEAR DEVELOPMENT
Sugar and water.
Clothes were soaked in the sugar water and placed over the frame.
Pop rivets are used at overlaps to keep the frame in place.
FONT WEAR DEVELOPMENT
Projecting a ‘T’ in the *times new roman* font onto a paper-covered wall with the overhead projector.

Side panels were added to make room for the body to make the front and back more clear in shape.

The scale was adjusted and made smaller and the colour was changed to black to make it visually clearer and for the obvious reason that text on a paper often is black.
Times New Roman Tee
CRIB WEAR DEVELOPMENT
Making of the first piece for Crib wear. Miniature jeans measuring approximately 12 cm.
After the Blast From the Past Wear was made, decisions were made to bring in a miniature version of that one to the Crib Wear.

Later on a miniature Notebook Wear as well as a mini Font Wear were also added.
First version of Crib Wear.

With additions.
Stills from making the first Table wear example.
Decision was made to go further with version 1 because it was visually clearer from all angles.
This line was curved more for the final version.

Final pattern.

Bias-tape cut for bias-bound top edges.

Hand-stitched lace to hemline.
From table to body.
Table wear on body.
NOTEBOOK WEAR DEVELOPMENT
The Notebook print, transfer printed

First toile. The side seam was taken away in order to better show the print.

This curve was straightened out on pattern

The length was adjusted and shortened

The text was used as facing for the waistband
Performing for the camera to get appropriate image that best shows the work.
Out of hundreds of images, this was chosen as representative due to its directness and non-disturbing posing.
Testing what to call the work, a decision was made to go back to the original, Notebook wear, because of the directness in the title.
LIFE HACK WEAR DEVELOPMENT
Google search: Glossy Eye Makeup. Saved images found most appealing.
Worked images in Photoshop.

Collected them in a document.
**LIFE HACK**

: a usually simple and clever tip or technique for accomplishing some familiar task more easily and efficiently
Extract of imagery when wearing the Make-up tattoos.
For presentational purpose, additional accessories for Life Hack Wear was made, text was printed for edges on towel and slippers, and for a headband and a scrunchie.
Presentational arrangements for the mid-seminar of the degree work on 2018-01-31.
FAN WEAR DEVELOPMENT
Bought a fan on Tradera (Swedish E-bay).
Waiting for the fan to arrive I made a print, using the photo from the seller on Tradera, promoting my next ‘Wear’.
Unpacking the arrived fan in front of the print.
Mounting the fan in the ceiling to do tests with fabrics.
Different fabrics.

Trial of getting dressed by the fan.
The start of making a fanprint for the fan with people I am a fan of.

Selection started from my Spotify search history.

Later additions to the fan.

DEVELOPMENT

105
Toiles for dressing the wings of the fan.

Tighter version with hidden zip on upper part.
Pinning the fabric posters onto the fan.

The white covers for the fan felt unnecessary and too controlled, and was later removed to show the wood underneath. The posters were pinned directly into the wooden wings with thumb tacks.
DOUBLE FAN WEAR DEVELOPMENT
Disassembling of hand fan to make a pattern.
Interacting with a piece of fabric with an attached hand fan.
Test with an inserted crotch seam to the fabric.
Test with a smaller piece of fabric.
Toile with print test.
Final version, digitally printed on satin viscose.

Insertion of sticks into separate stitched canals.
NOTEBOOK FAN ART WEAR DEVELOPMENT
**FAN ART**

Artwork created by fans of a work of fiction (generally visual media such as comics, film, television shows, or video games) and derived from a series character or other aspect of that work. Fan art refers to artworks that are neither created nor (normally) commissioned or endorsed by the creators of the work from which the fan art derives.
A few of my own Notebook fan art sketches.
The print.

Placement felt too obvious. Decision was made to make a replica of the Notebook Wear, using this print.
Trying to pose as much alike as the Notebook Wear photo.
BEHIND EVERY GREAT LOVE IS A GREAT STORY

NOTEBOOK WEAR

NOTEBOOK FAN ART WEAR
GLASS WEAR DEVELOPMENT
Tests of socks and fabrics on glasses.
DEVELOPMENT
Making of rhinestone application for 'Fruity Couture' Glass Wear.

'Biker' Glass Wear toiles.
HUGE FLY WEAR DEVELOPMENT
Huge Fly, made in 2016, the first year of the MA. Projecting a hand drawn image of a fly onto a paper covered wall with the overhead projector.
Interaction with the body
LOVE CARD WEAR DEVELOPMENT
I asked my colleagues to ask me a question in writing and I would answer it with an action or image. These are the questions I got.

The love card is an answer to this question: Do you like fashion?
As an answer to the question I wanted to declare my love for fashion and sew something wearable. The card was enlarged and transfer printed on a polyester satin fabric.
The Love card was tested on the body in different ways.

It felt most natural to wear the dress in the same way as the card is folded, wrapping it around the body.

Thin shoulder straps and snap buttons were added to keep the dress in place.
OFFICE SUPPLY WEAR DEVELOPMENT
Interaction with the body, wearing the supplies.
Taking photos, posing to best show the office supply.
FAN ART WEAR DEVELOPMENT
Making fan art of the fan print.
The original fan print, and the painted fan art print
Making the print into a wrap dress, taking photos when wearing.
FAN MERCH WEAR DEVELOPMENT
Ordered a merchandise hoodie to complement the Fan Wear piece.

Unpacking the hoodie.

The length of the hoodie was later shortened.
Making patches of a scaled down version of the print used for the Fan Wear.
CELEBRATION WEAR DEVELOPMENT
Preparing the candles to fit the nails by melting the ends with an iron.

Candles glued onto the nails.
Lighting the candles and taking photos.
FORCE THE FINGER UP WEAR DEVELOPMENT
Drilling holes into acrylic nails.
LIBERTY WEAR DEVELOPMENT
Emptying a snow globe souvenir, dressing the miniature statue of liberty, filling it up again with water, glycerol and glitter.
SLEEPLESS BED WEAR DEVELOPMENT
Embroidery of title on a pillow case.

Spike studs added.
Interacting, taking photos.
There are many layers of result to a work. Here 22 are included. The choices will most likely be altered due to presentational settings.

For the examination all 22 were presented, some only as imagery, some as present objects or installations and some were worn on the body.
PHONE WEAR
Right hand leather glove phone case with plastic screen, closed with a snap button.
Grillz Dress from my 2016 collection.

*Dress hanging from grillz on the lower tooth row.*
MOUTH WEAR or BLAST FROM THE PAST WEAR

Red satin viscose dress, with 24 carat gold leaf on rubber pacifier attached to it. Inserted elastic in waist to hold the dress in place.
Black interlock jersey T-shirt with inserted side panels.
CRIB WEAR
Miniature garments placed on miniature hangers, hanging in a mobile.
Window Wear on body, with curtain rod.

Window Wear on body, without curtain rod.

All photos by Jan Berg
Two pieced Window wear in black linen with three pockets, lapel, and two-seam sleeves. Welt openings on back of the collar for curtain rod to pass through.
FRAME WEAR
FRAME WEAR

Stiff frame out of moulded garments, fits an A1 image.
From table to body.

All photos by Jan Berg
TABLE WEAR

Black polyester satin dress with lace hem. Bias bound top edge.
BEHIND EVERY GREAT LOVE IS A GREAT STORY

NOTEBOOK WEAR
Transfer printed top with eyelets, criss-cross thin elastic adjusted with drawstring.

Transfer printed trousers with no side seam, closed with a hidden zip at centre back.
Behind every great love is a great story

Ryan Gosling  James Garner  Sam Shepard
Rachel McAdams   Gena Rowlands  Joan Allen

From the best-selling novel

The Notebook

NEW LINE CINEMA PRESENTS A GRAY VIA PRODUCTION: RYAN GOSLING, RACHEL McADAMS, JAMES GARNER, GENA ROWLANDS "THE NOTEBOOK" JAMES MARSDEN, KEVIN CONNOLLY, WITH SAM SHEPARD AND JOAN ALLEN - PRODUCED BY MATTHEW BARRY, G.A. AND NANCY GREEN-VETES, G.A. - DIRECTED BY YANCEY TIMINSKY - COLUMBIA PICTURES - A REPRINT OF A GREAT BESTSELLER, SPARKS "THE NOTEBOOK" - STARRING RYAN GOSLING, RACHEL McADAMS, JAMES GARNER, GENA ROWLANDS, KEVIN CONNOLLY, SAM SHEPARD AND JOAN ALLEN - WRITTEN BY AARON ZIGMAN - WWW.THENOTEBOOKMOVIE.COM
LIFE HACK WEAR
Makeup Tattoos
Printed make-up tattoos of eyes, eyebrows and lips.
DOUBLE FAN WEAR

Digitally printed piece, with wooden fan inserted in stitched canals holding up the top part. There is a crotch seam, which allows for the open legs to wrap around the body.
Double Fan Wear print
Double Fan Wear print, scale 1:1
Thumb tacks with brass backings glued together to attach posters.

Transfer printed polyester posters with stitched edges attached to ceiling fan.
BEHIND EVERY GREAT LOVE IS A GREAT STORY

NOTEBOOK FAN ART WEAR
Transfer printed top with eyelets, criss-cross thin elastic adjusted with drawstring.

Transfer printed trousers with no side seam, closed with a hidden zip at centre back.
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BEHIND EVERY GREAT LOVE IS A GREAT STORY

RYAN GOSLING
RACHEL McADAMS
JAMES GARNER
SOPHIA LORAN
JOAN ALLEN

FROM THE BEST-SELLING NOVEL

NOTEBOOK
GLASS WEAR

Bridal
Tartan

GLASS WEAR
GLASS WEAR

BRIDAL GLASS WEAR
Silk dress with glass buttons.

TARTAN GLASS WEAR
Pleated wool skirt, closed with buckle.

BIKER GLASS WEAR
Faux leather biker jacket, with zipper and belt.

FRUITY COUTURE GLASS WEAR
Pink velour with rhinestone text.

DENIM GLASS WEAR
Denim jeans with two back pockets and a zip fly.
HUGE FLY WEAR
HUGE FLY WEAR

Huge denim fly, with one pocket, button hole. Wraps around the body and fastened with a belt in the waist.
Transfer printed dress with backstitched cut-out, wrap around the body and is fastened with snap buttons.
Cake candles worn on nails.
Dressed miniature statue of liberty, wearing pink sponge and chiffon, placed in snow globe filled with water, glycerol and glitter.
Office supplies worn on face. Post-its, tape, thumbtacks and highlighter marker.
FORCE THE FINGER UP WEAR

Red acrylic nails with drilled holes, locked together with padlock, leaving middle finger free.
FAN MERCH WEAR
and FAN ART WEAR
FAN MERCH WEAR

White cotton hoodie, with transfer printed patches stitched on top referencing the Fan Wear.
Wrap dress with hand-painted fan ceiling motif in reactive dyes on satin viscose. Long shoulder straps allowing the open dress to drape around the body. No closure needed.
SLEEPLESS BED WEAR
Washed linen pillow case with hand embroidered text and spike studs.
I regard my work, as manifestations of ideas that moves beyond traditional outlets of fashion. Creative activities generated from text titles are manifested in products in the widest sense. They have different range in temporality and are documented by film and photographs. This work proposes an alternative strategy for collection making. All “wears” are different, made with different methods, materials, colours and prints, but are still operating under the same frame. Each title could have been developed into multiple result and approaches. The goal has not been to search for a coherent overall expression for all examples to fall under, as for example a colour scheme. The work has a focus on a multitude of outlets for fashion to be expressed in and explored through. This is not to say that the examples do not inform each other. The selection and the way they pose in relation to one another is important for the perception of the work as a whole.

I feel the artefacts can never truly correspond to how I experience them inside. I experience them in a wider range that touches upon or strikes on a multitude of reasons within. Like memories, expectations, time (what I do now is in relation to a wider time-frame than what fits into a degree work). With this work I am building a referential library, an archive in which I collect ideas, information and experiences and from which I can retrieve the same in the future.

Fashion designer Julia Ragnarsson and likewise my creative collaborator, has influenced my work in discussions of how to work with fashion in present times. The ‘Fan Art’ title was conceived after being fortunate enough to get access to her thoughts in conversation. Ragnarsson’s work centres around the use and consumption of mass media, visual culture and celebrity culture, and how that is related to contemporary fashion. Today when fashion is consumed through imagery, a fashion designer is a curator for much more than the actual clothes. An idea is visualized by the choice of presentation, a garment is part of a styling, part of a greater picture we paint. We communicate through this picture, that is not tangible. We as designers move freely between fixed categories. Why should not the artefacts themselves be a manifestation of that boarder crossing? And not only the artefacts but also the strategies for how to show and how to merchandise creative works produced. Maybe it is not the clothes that are the most desirable.

I believe fashion could benefit in expression from borrowing strategies from the music industry, where there is an anticipation of not knowing when your favourite artist is to release a new album for example. The fixed biannual fashion cycle leave high pressure on designers to creatively produce works, and as stated previously that pressure delineates the imagination (Loschek 2009). Another aspect of the music world, is when attending a concert. A live performance where we experience the music and a performance, we can often also buy a token of the experience manifested as merchandise, cups, t-shirts, key rings, posters etc. Memorabilia of an aura we were part of. Fashion culture shares this aura building. In the book “Fashion and Art” Adam Geczy and Vicki Karaminas explain just that and conclude the object’s value as being a representation of a piece of history, an indication of the “desire to own a little piece of the legend.” (Geczy & Karaminas 2012). One could argue that ready-to-wear actually is the merchandise of high fashion, but it could as well be poster or a lighter, a memorabilia of a fashion experience you attended or took part of. This world building, extending fashion beyond the body, enriches the experience of fashion and by extension its expressions. The cultural and economical capital held by a designer “is embodied in their brand’s rather than in the fashion objects they create.”(2012). It is embodied in the practice rather than in what is produced.

ON SELECTION AND PRESENTATION
The situation, the context of where the work is placed when presenting becomes a method for me, the creator, to both reflect upon my work as well as getting to know it better. Architect Jane Rendell explains in her text...
“Site-Writing” how terms of spatiality are used in post-modern feminism to discuss and express new ways of knowing or being, with words “such as ‘mapping’, ‘locating’, ‘situating’, ‘positioning’ and ‘boundaries’” (Rendell 2005). These spatial terms are critical tools for examining the relationship between the self and the surroundings, identity and place. As Rendell concludes, “Where I am makes a difference to who I can be and what I can know” (2005). The site, the situation, the context matters - it is ways of gaining knowledge.

Marshall McLuhan, called “the media prophet” (The New York Times), declared how The nature of the media by which we communicate shapes us more as a society than the actual content of the communication (McLuhan 1967). This was written fifty years ago, but it is still highly current and present to this day. In relation to my work, the media of communicating fashion is not only garments but products and ideas manifested in activities with fashion as a toolbox for constructing the present and the future, my future. The mediums used are varied in expression and function and are by its nature posing as a wish to break free from tradition and propose an altered perspective on fashion practice of today. It is the actions and activities conducted within the fashion practice, rather than the items produced (the artefacts), that constitute my fashion. There is a freedom in the creative practice and creative production that comes when singular projects are treated as solitaires, not forced or expected to fit together in a visual and tactile sense. Together they form a greater picture, a larger context, where some examples might complement each other, while others might compete or take over in relation to the others.

I see the presentations of the work as a method for reflecting and evaluating it. At the time of writing, there are tree occasions of presenting the work, or four. The examination, the exam show (Exit 18), Stockholm Fashion Week and London Fashion Week. I see each occasion as an opportunity to test and try out different ways of presenting my work. For the examination I want to show the diversity of expressions ranging from the smaller more detailed pieces (for example Crib Wear, Life hack Wear) to the more clear and direct, like Table Wear. To have a balance between the directness and the complexity. For now this presentential occasion will be installed as an exhibition. Some examples are not suitable to show on a catwalk, which is the set format for presenting in Stockholm and London, therefore I could envision additional ‘wears’ to be made for those occasions, to complement the already existing that can be worn by a body.

Curator Hans Ulrich Obrist writes about a conversation he had with philosopher Étienne Balibar, who explained the importance for artists and exhibitions to be nomadic. For them to travel and shift shape and “physically and mentally travelling across boarders.” This, he said, would lead to cultural meetings and broadening translation capacities, extending the exhibition to become a borderline itself between areas (Obrist , 2014). Shape shifting becomes an exercise and experience in how to regard and relate to your work. This approach leads me to view my work as a hybrid or chameleon, ready and willing to change context and get new acquaintances across borders. It can be presented as an exhibition, a photo, an event, a catwalk. One does not rule out the other.

“When faced with a totally new situation, we tend always to attach ourselves to the objects, to the flavor of the most recent past. We look at the present to a rear-view mirror. We march backwards into the future.”

( Marshall McLuhan 1967)

We attach ourselves to the known, that is how we orient in our surroundings, how we relate. In that respect objects function as links or portals between the familiar and the unknown. With reference to this quote and to Rendell’s ‘Site-writing’, I decided to install my work in my own apartment, my home. BENDING boarders like the private and public, subject and object, the old and the new, the self and the surroundings, hoping to extend the domain of fashion. This gave me a valuable experience, the intimate setting was interesting to be absorbed into. All ‘wears’ did not come forward in this kind of presentation due to the size of the apartment and the interference of my other belongings as my books and furniture for example. The apartment quickly became crowded, and people became a bit reserved and quiet when entering. Therefore a decision was made to exhibit the work in a larger space for the examination, but still trying to keep the intimacy in that setting.
For the examination I decided to bring in some previous works since they fit the format of an exhibition and also have influenced the inception of this degree work.

The additional wears were
- Huge Fly Wear
- Love Card Wear
- Celebration Wear
- Office Supply Wear
- Liberty Wear
- Force the Finger Up Wear
- Fan Art Wear
- Fan Merch Wear
- Sleepless Bed Wear

Together all 'wears' inform my practice and enrich it. From this collection of Wears there are multiple directions in which they can be applied. As an exhibition, on a runway, in a magazine, as products. It is with great curiosity I continue to explore my wears and develop new ones. This process has opened my mind and by extension fashion and my fashion practice. Anything can possibly be worn, be part of fashion. I see potential wears everywhere. They are everydaywear.

...to be continued...
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