Defining garments through details
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1.1 LINEUP
Looking at defining factors of garment, means to look at garments that has the possibility to be reduced to an extent and would still be seen as a specific garment. So, which garments are so familiar with, both visually and the meaning, to the extent that we only need a small amount of information in order to recognise and understand it? This work investigates defining factors in garments that would be enough to describe and recognise a certain type of garment. The aim of this work is to explore the use of details as a way to define a garment and to question our learnt knowledge and presumption of what we refer to as a certain type of garment. The work is built on the objectification of a garment and is explored through the methods of abstraction and reduction. The result from this investigation consists of physical examples and conclusions in regards to the approached methods and knowledge about archetypal garments. What is presentend in this thesis, is nine examples of how one could describe a garment. Not what is the right way, but an alternative of combinations and the use of details as a refernce to the original garment we have knowledge about.
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Minimalism

'Minimalism derives its name from the minimum of operating means. Minimalist painting is purely realistic—the subject being the painting itself’ (Burlyuk, nd, cf Want, 2009). A common way to emphasise the aim, meaning or object is through the approach of minimalism. Minimalism is described as a movement where the work is set out to expose the essence or identity of a subject through eliminating all non-essence forms, features or concept to create maximum effect. (Batchelor, 1997). Between 1960 and 1968, minimalism hit its academic peak and has ever since played an important role in terms of construction and aesthetics. The first to explore this movement, ‘utilized the ambiguity of an abstract three-dimensional structure and the familiarity of reductive geometry’ (Dimant, 2010) in order to create objects that would be different from any previous work that had been done.

Different explanations of minimalism has varied to an substantial amount, as do the range of work that relates to the movement. This includes e.g. Yves Klein’s monochrome paintings, Marcel Duchamp’s ready-mades, Kazimir Malevich’s compositions and Barnett Newman’s abstract expressionist paintings, to mention a few. However, what might be most recognised as minimalistic art are the sculptures made by Dan Flavin, Donald Judd, LeWitt and Robert Morris. The geometric form and industrial material are often created as simple modular and in a series of arrangement.

Fig. 1. A red stack by Donald Judd, “Untitled (Bernstein 78-69)” (1978), at Mnuchin Gallery.
The conceptual object
Cubist artists such as Picasso and Braque, were the first to cut out images, disarranging and rearranging them in order to find new relationships with the object. They sank their scissors into surfaces and images to give direct form and conciseness to an art that, having exhausted and destroyed the representation of reality, created an autonomous reality of its own: a new object that did not interpret the thing but constructed and produced it. Cutting up and organizing forms and figures, images and material, on a surface and in space, was a radical process that changed our way of perceiving reality and constructing a new existence. The meaning, either symbolic or inferred, can allow the imagination to expand well beyond the literal need for clothing (Celant, 2009)

According to philosopher and theorist Boris Groy there is doubts regarding if it is even possible to create something new. Various theories show that the new always consists of the old, However, it would be wrong to draw the conclusion that nothing is new. According to Groy and what is written in ‘when clothes becomes fashion’ (Loschek, 2009) is that the new cannot be dealt with without being referred to something that already exists. ‘The quality of the past lies in evidence; the ‘stored symbols’ indicating why, what and how things functioned; and this also applies in creativity for the—unknown—future.’ (ibid)

Marcel Duchamp addressed what is new in the context of what is art. Most famous is the piece ‘Fountain,’ where he challenges the notion of what is considered art. Instead of presenting a product made by the artist, Duchamp’s presentation represents intervention and the decision of the artist by placing an ready-made object in an art context. ‘Duchamp points to a new direction for artwork in which the object stands as signifier of a greater conceptual idea’ (Sherburne, n.d.). This way of context crossing, according to Loschek (2009), stands for the ability to construct new relations between unconnected ideas or structures and to inspire new links between separate phenomena.

In the context of fashion, some of the first to work with context crossing were Paco Rabanne and Coco Chanel. Instead of using soft material that is gentle to the skin, Rabanne embraces material that usually serves another purpose than being used in clothing in order to to achieve innovation (Loschek, 2009). In 1916, Coco Chanel used the knitted material jersey, which only had been used for hosiery and underwear, in her garments. This was the first time a cheap ‘second-class’ material was used as an outer garment, since it was thought of being completely unsuitable for tailoring. By using less attractive fabrics and introducing working-class garments, the luxury of haute couture became functional, wearable garments (English, 2007). By questioning the material or objects original function such as origins, traditions, environment and functional task, ‘the original reference is questioned’ and the object is made free (Loschek, 2009).
The fundament of my design work has been to explore interacting through different elements. Whether it is between garment, fabric or technique, the focus is to explore how these combinations affect each other as well as the meaning and definition of a garment. What might be the most common aspect of interactions in fashion is the relation between body and garment.

The close relationship of fabric and body can be explored through cloth and tailoring practice that shapes it and gives form to the body’s presentation (Entwistle, 2011). Creating garments is to reflect a three-dimensional figure in the form of a human body (Fukai, 2010), however a dressed body’s presentation will be very different depending on the body that shapes it. An alternative search for garments is to let wrapped fabric respond to the body’s shape and movement, and destroy all previous definition of clothing and fashion (Steel, 2005). As opposed to traditional European-style couture which involves giving three-dimensional form to fabric, Japanese designers such as Rei Kawakubo and Issey Miyake work free from such methods. By draping pieces of flat fabric over the body, it creates a new relationship between clothes and body. It is when the garment is worn that it takes its final form, and through movement it causes them to acquire further unexpected shapes (Fukai, 2010). The body serves as an foundation for cloth and garments in such a way that they are incorporated into the design themselves as yet another form (Entwistle, 2011).

A contemporary artist to explore new meaning within objects, is Nancy Fouts with her everyday objects interacting with each other. The many paradoxical comparisons in her works are not always clear in what secret is behind them, but there is most often a charged message. Because of the natural meaning of the everyday object, her assembled work contains themes to a much broader significance. It is also because of the lack of language and general adherence to a deeper meaning of life, that her sculptures are able to break through the cultural barrier and speak to a wide audience regardless of local or dialect. Even though the interaction maintain the recognition of one part as a curtain object. Both parts still question its true purpose, context and expression and creates a visual dialogue (Starr, 2012). By closely observing the interaction between objects, the meaning may start to reveal itself. When re-imagine the original meaning behind the object that comprise them, it destroys their original purpose and often re-invent them into something less useful but much more meaningful. Repeating elements in new compositions introduces a new quality and can be used to create new textures (Barthes, 2006).

**Example projects I, II, III - Interaction between fabric and body**

By exploring the interaction and affect between different fabrics, it requires a method with a focus on the act of making. The most suitable methods can be found in the work of Japanese designers such as Issey Miyake and Rei Kawakubo. With Issey Miyake’s collection Pleats Please he reversed the traditional process of pleating before cutting the fabric and sew it together. Through this method he created garments that were an almost “organic blend” (Fukai, 2010) of material, form and function. Miyake’s process relies on understanding the unique capabilities of the textile as the construction of the fabric-first principle offers more possibilities and uniqueness in garment (Black, 2006). Example project I was primary build on the encounter of form and non-form by using knitted rib and woven fabric and techniques that stand as opposites to each other with a method based on the process of discovering the capabilities of the textile as the construction of the fabric-first principle.
Fig. 4 Example project I
Fig. 5 Example project II
2.2

Example project II (fig. 4) was based on an investigation of the body's interaction with fabric and it was explored through a method based on action painting, as it allows the work to explore and embrace the abstract shape without recognisable details and archetypical forms. To emphasize the physical act of draping, I worked with the fabric on my own body in order to explore and understand movement, restrictions and how the fabric responds to the body. Another example of work is when the fabric and body becomes restricted. This was explored with three different variables. A fixed point, fabric and the body. In example project III (fig. 5) the aim was to explore the fabric’s behaviour based on the movement of the body. By using elementary forms with conceptual ideas to explore the relationship between object and action, the essence of the work is to think about what the work can do, or what can be done with it, as opposed to how merely it appears or what it is (Cameron, 2004).

Example project IV - Interaction between garments

The motive for this work was to explore new meaning and definitions of garments by looking at the whole outfit and how they interact with each other. By analysing a complete outfit there are a number of elements that all stand for and describe something particular and the expression might be reinforced, or undermined by the addition of an added element. It explores how the meaning of garment alters depending on how it is worn and combined. The essence of garments is explored through revealing what is underneath and exemplifying how the garments interact or affect each other (fig. 6). This work can be seen as a pre-study of the work dealt with in this thesis.

Fig. 5 Example project III
Fig. 6 Example project IV.
2.3 MOTIVE

Dress is a continual manifestation of intimate thoughts, a language, a symbol. Today, as semiotics becomes fashionable, sociologist tells us that fashion to is a language of signs, a nonverbal system of communication.

(Lurie, 1981)

Definitions of garments
The system of fashion is built on signs that communicate the meaning of the object and within this system there are two different aspects. The ‘fashion term’ which is the representation of the clothes or their components, and the ‘authors name’ that is the brand and signatures (Calefato, 2009). The meaning of garments and fashion is mostly spoken and written about in terms of identity of the wearer and the reflection of the observer. In this thesis the meaning and definition behind the actual garment will be addressed.

The perception of structural qualities, such as the visual perception of texture and form of a piece of cloth is one thing, however the recognition of what it actually is, a dress, is another. ‘It is the quality of meaning,’ and in order for it to be understood it requires ‘socially or individually acquired knowledge.’ (ibid). Physiologist Hermann Von Helmholts recognised in the 1850’s that the eye’s recognition of colour are signs of consciousness and that the brain must learn to interpret their significance. (Loschek, 2009). This knowledge of conscious or even unconscious symbolisms attached to form, texture, colour and other expressive elements can however have quite different symbolic references depending on areas and culture (Davis, 2007).

Looking at defining factors of garment, means to look at garments that has the possibility to be reduced to an extent and would still be seen as a specific garment. So, which garments are we so familiar with, both visually and the meaning, to the extent that we only need a small amount of information in order to recognise and understand it? Fashion as signifiers emphasises that it is a kind of language in which ‘clothing styles function as signifiers’. Ana Marta González and Laura Bovone (2012) writes that fashion is a ‘cluster of norms and codes’ with recognisable styles that are constantly being updated and modified, which is usually done in relatively minor ways. However on some occasions more substantial changes occur. The suit jacket is one example where the meaning is rarely changed, whereas the jeans and t-shirt is an example where the items constantly change and may even at times be ambiguous. Ann Rosalind Jones and Peter Stallybrass (2007) writes that in order to understand what is significant of clothes, ‘we need to undo our own social categories, in which subjects are prior to objects, wearer to what is worn.’ Instead we need to understand ‘their ability to pick up subjects, to mould and shape them both physically and socially, to constitute subject through their power of material memories.’ Different cultural groups will see the meaning differently simply because they have different beliefs and values.

In Fashion as Communication, Malcolm Barnard (1996) writes about the meaning of a garment, how some people would state that the meaning of an item is somehow in the item itself. Most often it is decided by colour, shape or texture. Examples that are made are for instance a white shirt, how it is often described as a garment that goes with anything and everything and that a little black dress is ‘sophisticated’ and a little red dress is ‘sexy’. Barnard states that “The characteristics and consequential meanings of items of fashion and dress convey different and often contradictory messages at the same time”

In Gwenael Matos dissertation ‘Fashioning goddesses: exploring women’s archetypal fashion in the classroom (2013) he provides a guideline for archetypal garments as to what they mean and represents. In fig. 7 it shows how typical archetype garments are connected to metaphors, construction, textiles, colours and trims/details. They should not be seen as fixed or absolute definitions, but rather as general and typical for these garments.
<table>
<thead>
<tr>
<th>Garment</th>
<th>Metaphors</th>
<th>Construction</th>
<th>Textiles</th>
<th>Colour</th>
<th>Trims/Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Suit</td>
<td>- Structure</td>
<td>- Structured</td>
<td>- Wool</td>
<td>- Black</td>
<td>- Military buttons and</td>
</tr>
<tr>
<td>- Pants</td>
<td>- Power</td>
<td>- Tailored</td>
<td>- Cotton</td>
<td>- Brown</td>
<td>zippers</td>
</tr>
<tr>
<td>- Sportswear</td>
<td>- Control</td>
<td>- Linear (pleats, vertical and horizontal lines)</td>
<td></td>
<td>- Navy</td>
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<tr>
<td></td>
<td>- Masculinity</td>
<td></td>
<td></td>
<td>- Plaid</td>
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<tr>
<td>- Cocktail dresses</td>
<td>- Seduction</td>
<td>- Tight bodice</td>
<td>- Chiffon</td>
<td>- Pink</td>
<td></td>
</tr>
<tr>
<td>- Evening gowns</td>
<td>- Femininity</td>
<td>- Open neckline</td>
<td>- Organza</td>
<td>- Flesh-toned</td>
<td></td>
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<tr>
<td>- Lingerie</td>
<td>- Sensuality</td>
<td>- Flowing fabrics</td>
<td>- Taffeta</td>
<td>- Lace</td>
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<td></td>
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<td>- Tulle</td>
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<td></td>
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<td></td>
<td>- Lace</td>
<td></td>
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<tr>
<td>- Active wear</td>
<td>- Function</td>
<td>- Performance oriented</td>
<td>- Nylon</td>
<td>- Bold colors</td>
<td></td>
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<tr>
<td>- Outer wear</td>
<td>- Comfort</td>
<td>- Comfortable</td>
<td>- Lycra</td>
<td>- Natural</td>
<td></td>
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<tr>
<td>- Maternity wear</td>
<td>- Freedom of</td>
<td>- Loose</td>
<td>- Spandex</td>
<td>colors</td>
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<td></td>
<td>movement</td>
<td></td>
<td>- Linen</td>
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<td></td>
<td></td>
<td></td>
<td>- Cotton</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- House dresses</td>
<td>- Conservative</td>
<td>- Conservative necklines and hem lengths</td>
<td>- Cotton</td>
<td>- Bright</td>
<td></td>
</tr>
<tr>
<td>- Skirts</td>
<td>- Lack of sexuality</td>
<td></td>
<td>twill</td>
<td>- Neutral</td>
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<td>- Uniforms</td>
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<td>- Calicos</td>
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Fig. 7 Guideline for archetypal garments
Signs

Through out the twentieth century, design has been given a very strong visual value and claimed the importance of the surface combined with the elements that communicate the object. The object is translated into signs, but does not indicate the use of it. When details are added to the surface, it is possible to recognise its real significance (Marchetti, 2007).

At the beginning of the twentieth century, Charles S. Pierce and Ferdinand de Saussure were considered as the founders of semiotics, which is the philosophical theory of signs and symbols. In other words, it describes the ‘relation between signs and the things to which they refer’ (Wikipedia.org) and this derived from the thought that ‘we have no ability to think without signs’ (Loschek, 2009).

According to a more general definition, a sign is made up of two parts. The signifier and the signified. The signifiers (symbol) is anything that stands for or represents something and the signified (object) is that something. According to this, garments and also part of garments are to be considered as signs. Within this ‘semiotic triangle’, the observer makes the effort in order to connect the symbol with the object and the symbol can be flexibly applied to changing situations, while an object is viewed as part of this changing situation. However, it has been discussed wether or not it is possible to have such strict distinctions. The process of how one refer to an object, is not only based on the state of mind on its own. It is also a question of how much the environment contributes to the meaning or if it is just a part of the meaning (Rohlfing, 2011).

Malcolm Barnard (1996) points out that even if it may be explained in terms of signifiers and signifieds, it works on a number of different levels which is explained in terms of different kinds of meaning. First, there are the shapes and patterns that may be representing part of a jacket and recognised as lapels and pockets. Then there are the shapes and patterns which go to form lapels and pockets for a specific type of jacket. A way of looking at the differences in garments which affect the meaning, is through syntagmatic and paradigmatic difference. Syntagmatic difference (fig. 8) ‘is the difference between things that may come before and after one another’, e.g. the collar, cuff, buttons, pockets and so on, all the elements that are necessary to form the shirt. It is also the difference between the shirt, jacket, trousers and shoes of an outfit. Then there is the paradigmatic difference (fig. 9) which is the ‘difference between things that may replace one another’, e.g. the type of collar or cuff that is chosen and also the difference between what type of shirt it is. If meaning is the product of the relations between elements that is explained above, the meaning will also alter by changing the relations. (ibid).
Fig. 8 Syntagmatic difference

Fig. 9 Paradigmatic difference
Status and labels
A difficulty when talking about the meaning of garments is the variety of languages which the clothing constitutes. ‘The issue is less that clothing may constitute a language, but rather that they may constitute multiple or even overlapping languages or codes’ (Campbell, 2007). One of the first theorists to suggest that the act of consumption might be intended to send a specific message was Thorstein Veblen. Because of the knowledge of consumers regarding how much things cost, the observer would be able to see an individual's wealth and their social status (ibid).

Kurt Back's essay on modernism and fashion (2007) suggests that a defining characteristic of modernism is the 'conscious display' of the label as it announces itself as an fashion item and 'the garment is secondary to the label it carries.' (Matos, 2013). A context Calvin Klein placed the label in the 1980's as a way to guarantee quality, but is now a symbol of culture and status with the CK monogrammed underwear (Breward, 2003). The symbolic power of the name becomes more complex than a simple sign. It increases the value of a garment economically as well as aesthetically and it is not only representing the producers, but a name for style that establishes a chain between garment and the language (Calefato, 2009).

Another aspect with the usage of labels is the recognition factor. In 1936, Levi's attached the red tag on the back pocket in order for observers to recognise the 501 brand at a distance (English, 2007). Other companies such as Burberry with the 'Burberry check' lining and Louis Vuitton with the graffiti-like text on their bags have both made sure for their brand to be recognised. The manner in which, for example Calvin Klein (fig. 10) and Louis Vuitton (fig. 11) uses their names as an ornament, other designers label their garments a bit more discreetly. However the effect can be just as significant. The label of Maison Martin Margiela consists of visible white stitches (fig.12). Compared to the Louis Vuitton bag where the name is written all over it and clearly states what brand it is, Margiela's version is much more anonymous. In order to read the stitches as a Margiela label you would have to be familiar with that precise symbol.

Without a label a garment has no message of status, apart from the quality, although an exclusive label does not necessarily mean good high quality. An example to criticize the way in which consumers perceive value in objects based on labels was done by Claudia Linders (fig. 13). She challenged expensive brands to give her their original labels and replace them with her ‘unlabelled’ ones which she made a dress out of that would critique the value that is associated with designer labels and the ‘exclusivity that is implied in the label.’ (Sherburne, n.d)

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Figures:
- Fig. 10 Calvin Klein
- Fig. 11 Louis Vuitton
- Fig. 12 Maison Martin Margiela
- Fig. 13 Claudia Linders 'Dare to unlabel' 2003
2.3

State of the art

As discussed, there is a system that helps to define the meaning of garments and through the work of Martin Margiela and Rei Kawakubo there has been examples when the original meaning has been replaced by a new meaning. It might also be an element of critique. In the case of Margiela it has been said that he produces clothes in order to critique clothes. The objectification of the garment encourages a analysis and forces the viewer to see the garments differently (English, 2007). Clothes have evolved in terms of style and appearance and been turned into objects essentially designed to be observed. The most original aspect of this reaction is made by those who focus on the meaning and the awareness of the use of the object. Luca Marchetti (2009) writes about the ‘Droog Designs radical artistic approach’ that consists of the ‘reflection generated by objects themselves on their state and their use in a daily life context’. What they mean by this is that objects that has already been made can be used in a new context and can be given a new purpose.

Rei Kawakubo addresses the topic of what is recognisable and in 1982 she produced a pullover that consisted of ten sleeves, and even though it still might be recognised as a pullover it was received with uncertainty since this construction was not included in the learnt knowledge about garments (Loschek, 2009). Kawakubo’s method is to rearrange and add pattern-pieces to garments in order to alter the meaning and definition, and this is sometimes done to the point where it is no longer recognisable.

Is it possible to address only one garment with the use of details, shape and material and only refer to one garment while not giving away too much information? Can the example only hint which garment is being addressed in a subtle manner? Together with Rei Kawakubo, designers Martin Margiela and Helmut Lang are the most influential within this field. Both Margiela and Lang have become known for the opposite of Kawakubo’s work. In order to highlight an objects fundamental design and to stress the physical presence of an object, they work with reduction and exposure but leave enough for the observer to recognise it as a certain type of garment. As opposed to the work of Kawakubo, the definition of the garment is still the same (Dimant, 2010). Besides the investigation of techniques and underlying structures of clothing, Margiela has through the ‘Artisinal’ collection worked with second hand clothing and existing materials that has little value in order to give them a new meaning through a new design (fashion and imagination, 2009).
2.3

When looking at the work of the designers described above, there are a few aspects that my own work will be built on. The interesting aspect of Kawakubos work is how she questions what we perceive as a garment, how it should be worn and what it actually is in terms of a specific type of garment. However when analysing her work with the paradigmatic differences, which is explained as the difference between things that replace one another in order to determine what type of garment it refers to, her work has often been a clash between a number of garments in one. I.e. the garment can be given multiple meanings and definitions as to what it is. As my own work is to address a certain garment, the issue of paradigmatic differences is an important aspect to have in mind in order to know what to avoid. The interesting aspect of Margiela and Lang’s work however is that they approach the subject through reduction and gestalt psychology. Even though more of less elements are missing it is still possible to perceive it as a certain type of garment. The knowledge we have about how a garment looks helps to fill the blanks.

2.4

AIM

The aim of this work is to explore the use of details as a way to define a garment. To question our learnt knowledge and presumptions of what we refer to as a certain type of garment.
3.1 DESIGN METHOD & DESIGN OF EXPERIMENTS

Ontological perspectives in dress are about exploring the nature, existence, reality and being of dress in order to propose new definitions in dress and in the creation of dress. Fundamental concerns are: what is dress? What is a garment? What is the relationship between body and dress? What is the condition of dress?

(Thornquist, 2012)

According to John Chris Jones (1992) a difficulty in designing is ‘the act of identifying the variables (which includes the identification of objectivities and of criteria by which good design are recognised)’. Jones means that it is difficult because one needs to add a new design that is improved in one way or another and the definition of what would be an improvement is initially based on personal judgment. It is only after many alternatives has been explored that the object, criteria and problem can be fixed with certainty.

Design work is characterized by gathering and mobilizing materials in different formats, the core of design work is to go through changes within the object of design and to reflect on the effects of the changes. An example is the use of the concept simulacrum, which means that instead of trying to imitate e.g an artefact as realistically as possible, one produces an artefact that is close enough to the real artefact to recognize it as such, while preserving the difference between the illusionary and the real. Design through meta morphing is different from transformation of representation, it refers to when the designer engages with the object in a way that transgresses the traditional view where a subjective agent acts on inert objects. It also refers to the entire chain of “circulating references”, and it includes the idea that manipulating objects also changes the surrounding space and the conditions for communicating within the space (Telier, 2011).

Objectifying the garment
As one of the most important aspect of this work is the choice of garment, based on the level of recognition, it is only suitable that the process should start there. All garments consists of multiple variables that describe what kind of garment it refers to. E.g a trench-coat is traditionally made out of cotton gabardine drill or poplin with raglan sleeves, double-breasted with 10 front buttons, wide lapels, a storm flap and pockets that button-close. It also has a waist belt and straps around the wrists that, as the waist belt buckle close, along with shoulder straps that button-close (wikipedia.org). According to Taylor (2002) ‘Object based research centre on examination of minute detail, channelled through a series of patiently acquired skills and interpretative methods which are underrated or perhaps misunderstood’. She also writes that, ‘the professional practice of artefact-based dress history involves first finding the clothing object, followed by its identification, conversation, display and finally interpretation.’

Reduction of details
The method of reductionism can take many forms, however a ‘common feature is that higher level or otherwise complex systems can be understood in terms of (reduced to), the properties of the lower-level elements of which they are comprised.’ Reductionism can be considered as an abstract, metaphysical sense or as an important perspective on the relations between variables. This means that it can have a great impact on issues such as the manner we approach objects and what constitute as an explanation of that object (Berntson, 2012). The ability to simplify, which is to eliminate the unnecessary should make the object/detail aimed at, the necessary, stand out even more. However, according to Hartmut Obendorf (2009) reduction requires a criteria which is a ‘filter’ that will be capable of capturing the essentials.
3.1

Abstraction
Gary L. Snavely and Panos Y. Papalambros (1993) describe the method of configurations as a process to generate artefacts by assembling predefined components and that through the process of abstraction, the amount of problems is reduced. Abstraction is described as a process were ideas are distanced from objects. Through the use of abstraction it introduces a strategy of simplification of details, wherein concrete details are left vague and undefined. However speaking of objects as abstract, it demands that the listener and speaker share a common experience (wikipedia.org).

Design experiments and development of a method
This work is not based on examples of what is to be considered as the ‘right’ detail that describe a garment, no survey or similar research has been made. The work is rather to investigate what could be enough to describe a garment. The starting point of the development was to construct questions to direct the work, which were:

- How many elements can be taken away from a garment while it still being recognisable?
- Which details are significant for a specific garment?
- Are details on its own enough in order to describe a garment?
- How much does shape and material say about the garment?

Development of object based research through:
- Reduction
- Abstraction
- Recognisability

In order to explore which elements are significant for a specific garment, each element need to be separated and explored on its own. As the aim is to define garments through details, the details of specific garments will be looked at first and as a result decide the clarity of the other elements such as shape and fabric. To focus on a certain type of garment, one must think about all components that create it and take it into consideration. As the details is the main target and should alone be able to describe the garment, fabric and shape must adjust so that they do not describe the garment one their own.

Fig. 17 Garment seperated into details, material and form
The first experiments are based on exploring which garment’s details have a strong reference and will be recognisable as a certain garment. This is dealt with through different approaches; draping with cloth and details in speed, a controlled construction approach and 2D sketches.

**Draping with cloth and cut outs**
The first experiments was very spontaneous where details from already made garments was cut out and placed on a big piece of fabric. The fabric was then draped around the body and the details was only pinned to the fabric so they could be moved to find new shapes (fig. 18). The result of this experiments was an understanding that details such as the t-shirt sleeve is not strong enough as a reference but by using a large piece of fabric the details have the possibility to shape the overall garment. However the method as such was not successful due to ending up being examples of drapes and takes away the focus of the details when working.

**Controlled construction**
The second approach was a more controlled version of the previous exercise. By creating a basic top as a representation of the body, it was possible to drape fabric in a new manner since it could be fixed to the layer underneath. It also opened up the possibility to divide the details into two layers which would create an interaction between construction and draped fabric that would be linked to the detail (fig. 19-21). The aim of these particular experiments was mainly to try out different versions of garment without reducing any of its details, therefore all details are included.

![Fig. 18 Examples of first approach](image-url)
Fig. 18 'Trench-coat' with yoke, pockets and belt. The layer underneath has a belt loop that the belt goes through before being attached to the top layer which also has pockets attached to the sides.

Fig. 19 'Jeans' with pockets and zipper. The underneath layer has pockets and the traditional stitches while the top layer only have the pocket stitches.
Fig. 20 Result of controlled construction
3.2

**Flat sketches**
Based on the previous example, a more structured approach was needed where all focus should be on the details. Flat sketches were made in order to explore which garments to use. Before drawing, a selection was made based on the level of recognition (fig. 22). Then by making flat sketches it became easier to see which details were important. The flat sketches also helped in order to analyse each garment and its details. As shown in fig 23, a denim jacket was drawn with all components that are specific for that type of jacket. Each version, except the first, has elements erased in order to see which details clearest describe a denim jacket. What this example shows is that many details, although being important for a certain garment, can be recognisable as another type of clothing.

The conclusion of these experiments was the potential in working with flat sketches as a first approach. However, there are some interesting aspects in all experiments that should be further explored. When comparing the first and second experiment it shows that the amount of fabric in example number one is more successful. If the detail also shapes the garment it becomes more visible. The second experiment also contributed by its use of details. It showed that quite little information is needed in order to recognise the garment. Although this might be clearest explored through flat sketches.

![Fig. 22. Archetypal garments chosen to investigate due to higher level of recognition.](image-url)
Fig. 23. What was discovered during this process, was that many elements and details are significant for a denim jacket, yet, they can be part of other garments. A crucial aspect in the investigation was to reflect on all details and what they refer to.
The design process
As this work is built on the objectification of already existing garments, I find it most suitable to start with flat sketches where all elements except fabric are visible. And since the details by themselves should be able to describe the garment, it seems only natural that the details should have a central role in all decision making. The design process can be described as:

Select garment based on recognition

Reduce details to the essential in 2D

Abstract shape in 2D

Translate sketch into prototype

Select material based on the original garment

Make the final example

Selected garment based on recognition
The choice of garment have not been selected due to any other research than the fact that most have these garments in their wardrobe. The guidelines for archetypal garments and what they include described in chapter 2.3 have however been taken into consideration. Selecting which garments to use are based on which garments most people can relate to. ‘Traditional western’ garments seems to be the best choice since we are so familiar with them. Thus, we are familiar with its details. However, it is not until the next part of the process before one can judge if these selections are successful.

Reducing details to the essential in 2D
All garments selected went through the same process as shown in fig. 23. The main investigation for this part was to find which details would still describe the garments when other parts were reduced. But it was also important to find a balance between all garments, a variation of clarity. What was learnt from the first tryout of this method was that many details, although being typical for the garment, can refer to different garments. If this would be unavoidable, fabric would have to clarify it even more.

Abstracted shape in 2D
As a new way to explore shape, digital sketches were made based on the already made flat sketches. By doing so I had the possibility to investigate shape in a fast manner. The shapes were not meant as definite but rather used as a guideline. I found it important to have an open mind in regards to what shapes the details and fabric would create. The flat sketches were placed on a digital body so the garments proportions would have something to refer to. Then they were abstracted, extended, shorten and moved around to find an interesting placement. The most important aspect of this part was to abstract the shape to the extent so it would not be recognisable as the garment used.
Fig. 24. Selected garments based on recognition.
Fig. 25. Reducing details to the essential.
Fig. 26. Close up of reduction process on leather jacket.
Fig. 27 Abstract shape. This method is only used as a guide line and is mostly used to get the process started in terms of realisation.
3.2

Translate sketch into prototype

With the selected detail and an abstracted shape to use as a guideline, the next step was to translate this into prototypes. In order to explore the shape, scale and fabric a decision was made to make full scale examples from the beginning and to explore the variables simultaneously. This allowed me to compare the examples to one another when placed on a body. The biggest challenge when translating a digital sketch to a physical object, is to ensure that the details are being the centre of attention when there are many other aspects to be considered. What qualities does the material have? How much material should there be? How will the shape and scale relate to a physical body? And how will the body interact with the details?

Based on the chosen sketch, the decided details will be a constant when investigating all other variables. When making the digital sketches, the decision to keep the details original scale and placement on the body was made. This was due to the fact that the details should be as recognisable as possible. If the details also would be changed, they might not be the element that define the garment.

Shape

First, the digital sketch was translated in a straightforward manner (fig. 28). It was important not to over think and compare the physical with the digital too much, so I found it necessary to make the first examples in a time efficient manner. Either two pieces of fabric have been sewn together, or a larger piece of fabric have been draped on the body with the decided details added and cuts if necessary for body parts to come through. If the first example did not match the criteria based on exposure of detail or amount of fabric, new examples were adjusted and made (fig. 29). It was important not to add unnecessary construction, seams or cuts. However, in some examples it was necessary when the details would benefit from an extra cut or a more constructed shape than a piece of cloth.

Another aspect that had to be taken into consideration was how the actual garment would be placed and held up on the body. The use of e.g straps would represent another garment and e.g shoulder seams might refer to the garment's original shape. One of the solutions was to make a straight cut and attach the sides tight enough so the outfit would stay on the body (fig. 29-30). In the first few examples, it became clear that it is extremely difficult not to refer to a garment in shape, however, it is only in relation to what kind of garment it is. i.e. pants, dress, top etc. An attempt to narrow the references of other, not aimed at garments, was to make all chosen garments as ‘dresses’. So, the shape would only resemble a dress, while the details define the actual garment.
Fig. 29 Variations of scale that was explored and how the garment is placed and held up on the body
Fig. 30 Examples of how the garments could be held up on the body.
Material
The next step of the process was the investigation of material. Here all garments go through an individual analyses based on the specific garments details and shape in order to settle what material it should have. Questions that were looked at for each prototype were:

- How much does the material describe the garment?
- What qualities should the material have to be adapted to the selected details?
- What type of garment does the material in itself refer to?

Throughout the whole process material boards were made and combinations evaluated (fig. 31-32) For some of the examples, try-outs were made in different materials in order to investigate which material best addressed the issues above and expressed the idea (fig. 33-34).

Based on these questions, it was important that the chosen material as little as possible would refer to another garment to reduce confusion. The materials have been selected from three points of views.

- Original material to further describe the garment (fig. 35).
- Material that are closely related to the original and would discreetly refer to the garment (fig. 36).
- Transparent material to abstract the shape even more (fig. 37).
3.2

Fig. 33 Wool fabric with barely visible pinstripes.

Fig. 34 For the 'trousers' outfit it was best to choose a classic grey wool fabric with pinstripes. Since the pinstripes are such an defining factor for the fabric in itself but also the garment, the stripes has been sewn on with threads continuing beyond the fabric. Leaving them to be a bigger part of the actual fabric rather than a motif.
3.2

'Leather jacket'.

'Parka'.

'Suit jacket'.

'Shirt' 'Ball gown dress' 'Trenchcoat'

'Cotton'

'Polyester satin with swarovski bead'

'Cotton'

'Fake cow'

'Wool'

'Lurex and silk'

'Wool with sewn on silver stripes'

'Wool with sewn on white stripes'

'Cotton'

'Nylon'

'Nylon'

'Nylon'

'Silk organza'

'Silk chiffon and fusing'

'Silk chiffon and fusing'

'Polyester chiffon'

Fig. 35 Original material

Fig. 36 Related to the original material

Fig. 37 Transparent material
3.2

Labels
Based on the text written in chapter 2.3 status and labels, how the recognisability also lies within the label, some examples have been made. I chose to focus on two garments were one usually note the brand and has become an important element in order to describe the status. The jeans patch and embroidered logo on the shirt.

The jeans patch was laser cut. The reason for choosing laser cutting as the technique was due to the accessibility to do it myself but also for the motif to be clearly visible since it burns the material which makes it darker. The colour of the leather was matched with the fabric on which the patch would be attached to. For the logo of the shirt the traditional version was adapted. The embroidered initial of the designer brand.

Finish
For the finishes, I looked at the execution of the original garment. Seams can also refer to specific garments. In order to not add new elements to the garments, they are completed with the same kind of techniques as the original ones. However, some of the edges have been left raw in order to further highlight the detail.
The use of details, shape and material
Recognisable garments with their variables have been the main contribution to this project and it is based on these variables that decisions have been made. In order to recognise a garment with quite little information, all components have to be divided in the amount of information that they should share. If the details on their own are very strong in their description, shape and fabric have to adjust. Or if the details might be abstract, specific fabric is used in order to highlight the garment. However, as much as possible, the details should be enough. Apart from the aspect of using too many details in the examples, references from other garments have appeared, which meant to take a few steps back and analyse what variable it is, and how it could be changed in order to be as clear as possible. Throughout this work, all examples have gone through an individual analysis based on the original garment. All elements have been explored based on the original garment but also evaluated as a collection. In order to describe the concept of the work, some garments are less abstracted and closer to the original which opens up the opportunity to be very minimal in description in other examples.
Leather jacket
Details: The details used in this example is the belt and zippers attached to the sleeves. Details that strongly refer to a leather jacket.
Shape: A strong reference to the original jacket is the actual shape, a rather boxy silhouette. Instead of keeping the silhouette as the original, it is worn as the original and by only elongating the shape, it does not refer to the typical shape any more.
Material: The intention of this example was to keep it close to the original, but instead of using leather, a fabric that closely relates to the garment was used.
Finish: The finish of the garment is made as it would be on the original leather jacket.
3.2

**Fig. 45.** Shape is too similar to the original. Unnecessary to use pockets and belt when the fabric is so closely related to the original.

**Fig. 46.** Too many elements in the example.

**Fig. 47.**

**Trench coat**

Details: Having made a number of examples with different variations, the belt was chosen based on the position of the details. The knot in the back is very typical and in manly worn like that in the trench coat.

Shape: The previous examples share the same silhouette as the original with the A-line shape. As they were unsuccessful examples, the shape was reworked and made into a straight silhouette instead. The combination of details and material are enough to describe the garment and for that reason, the shape was made simple with as few elements as possible. However, in order to be able to walk in the garment, a slit was added in the back. It is made as it would be in the original.

Material: A cotton gabardine fabric was used as it usually is in a trench coat. By using another type of fabric, the example might come to close to other kinds of jackets.

Finish: The top and bottom edge have been left raw. The contrast between a raw edge and a well executed detail works in an advantage towards the details as it is more visible of the details aimed at. In a traditional trench coat the lining would have hidden the raw edges, but whereas this example is without lining the edges are visible and left as they would be.
Ball gown dress
Details: The detail aimed at in this example is part of the shape, the heart-line shape. Based on previous example where the shape is cut out and to direct, a new version was made where the shape is only moulded into the fabric. This makes the detail a more discrete part of the fabric and example.
Shape: As the original shape is a dress, the shape is constructed as little as possible in order to keep a contrast with the original. The shape is created by wrapping the fabric around the body and attached in the side. The excessive material is kept as a reference to the un-cut material and a trail commonly liked to a ball gown.
Material: The material choice is based on the previous decisions. Since the details and shape are quite abstract, there is a need for a material that would further describe the garment.
Finish: The top and bottom edge have been left raw. The contrast between a raw edge and a well executed detail works in an advantage towards the details as it is more visible of the details aimed at. However, it is important that the edges are kept neat with no fringes as that might be an element of distraction.
Fig. 50. Even though the first example is made in sweatshirt material, the result and aimed garment would be even more clear when made in a grey sweatshirt fabric.

College sweatshirt
Details: A classical college sweatshirt has big letters (usually embroider) as a placement motif. Therefore, it is the detail that is used in this example. Because of difficulties when working with an embroidery machine the letters have been made in another manner. The letters are foil printed which gives them a shine that makes them stand out even more in contrast to the matte surface of the background material.
Shape: Similar to the leather jacket, the sweatshirt is kept rather close to the original shape. This example has been abstracted in a manner that only leaves the silhouette to resemble the original.
Material: As this example is one of the more direct examples in terms of clarity, the fabric is chosen based on the original. A first tryout was made in black sweatshirt knit. However, after discussions, a grey melange was used as it was said that the clarification of the garment would benefit by changing the material.
Finish: The top and bottom edge have been left raw. When using a knitted fabric the hems tend to role up, which will further highlight the material used and without the rib that is normally attached to the garment, the edges would be raw.
Suit jacket
Details: A detail that might not be as obvious as other details in a suit jacket, even though it is an fundamental part of the garment, is the fusing. The decision to use the fusing as the main detail, was based on the low level of recognition as the fusing as a detail and the fact that it is an crucial element in a well made suit. In order to exemplify the aimed at garment even more, darts and pockets where added.
Shape: The original shape is abstracted into two parts where the use of fusing and closure helps to shape it.
Material: A tailored suit jacket represents good quality in fabric, so an attempt to address this in a transparent fabric, which is needed in order for the fusing to be visible, was to use silk chiffon. An equivalent material to the wool.
Finish: All edged have been left raw. As a suit jacket would normally have lining, the inside and edges would be left raw.
3.2

Jeans
Details: Jeans might be one of the garments with details that is manly connected to the actual jeans, which gives me a lot of options to chose from. Having explored possibilities of the details in the beginning of this work where all details are included, a decision was made to use the least functional ones. As also mentioned in the thesis about the meaning of labelling, the leather patch and pocket studs was used. The patch as well as the studs usually have the brands name in scripted.
Shape: As the details are rather minimal, the shape was adapted so it would be as much part of the body as possible. Shape and material should come as close as a second skin as possible.
Material: In order to not overshadowing the details. A nude transparent fabric was used.
Finish: A risk of using transparent fabric was that the visible body underneath might take to much attention away from the details. By adding an extra layer of the fabric, the body is less visible and not an element of distraction.
3.2

Fig. 54. In order to benefit the composition of the collection, a brighter colour is needed.

Fig. 55

Parka

Details: A classical element in outerwear garments and specifically the parka is the drawstrings. The wear used as they would shape the garment. In order to further highlight them, the colour of the drawstrings are in neon-green and made longer as an attempt to take a bit of the function out of the garment as a way to abstract the original even more.

Shape: The shape have been adjusted in order to be effected by the drawstrings. By making the shape wide, the more material the drawstrings can gather. The shape has also been made in order to take the function out of the garment as much as possible. By making the length to long it becomes the opposite of a jacket that one should be able to use in everyday life.

Material: Even though the classical parka is made in a cotton material, there are many version of in different kinds of fabric that still refers to a parka. For that reason, the main investigation was to find a colour that would relate to an outerwear jacket. The colour green is extremely typical for jackets and in order to add a colour in regards to the composition of the whole collection, a bright green colour was used.

Finish: As the other examples where lining is usually added the edges have been left raw.
3.2

Fig. 56

Shirt
Details: The details used in order to describe a shirt were the cuffs. Other details in a shirt, such as the collar or button stand, are placed in the centre of the body which makes them the first thing you see. So, in order to use the less noticeable detail of a shirt, the cuffs were explored. In addition to the cuffs, the letter K has been embroidered into the garment. It is common that shirts carry the initial of the label.
Shape: The shape has been abstracted into two pieces where the sleeves are part of them. As the natural use of the shirt is rather strict in its visual appearance, the examples are made in order to be a contrast of that. The contrast of the cuffs and shape also becomes stronger by making the shape a bit crooked.
Material: Even though cuffs are mainly used for shirts, they can still be seen on e.g. blouses. Therefore, the material is white cotton to further highlight the classic white shirt.
Finish: The top and bottom edge have been left raw. The contrast between a raw edge and a well-executed detail works in an advantage towards the details as it is more visible of the details aimed at. However, it is important that the edges are kept neat with no fringes as that might be an element of distraction.
Fig. 57. Even tough there are many details shown in this example. The excessive amount of material distracts the attention from the details to the shape and material.

Fig. 58. With less material, it becomes easier to focus on the highlighted details.

**Trousers**

Details: Since many of the details in the aimed trousers can be seen on other garments, there are three details used in this examples. The front pockets, back pocket and pleats.

Shape: As seen in the first example, the amount of material is an element to many. In order to put the focus on the details, the amount of material is reduced so the silhouette is a more straight one.

Material: The pinstriped wool is archetypal for the suit. As an attempt to highlight the fabric even more, the stripes have been sewn on with the threads continuing beyond the fabric. The dark wool fabric becomes the background to the stripes, and the pinstripes becomes one more detail.

Finish: In opposite of how the edges have been left raw as a contrast to the sewn details, the edges have been hemmed to stand as a contrast to the threads.
4.1 RESULT

The result from this investigation consists of physical examples and conclusions in regards to the approached methods and knowledge about archetypal garments. What is presented in this thesis, is nine examples of how one could describe a garment. Not what is the right way, but an alternative of combinations and the use of details as a reference to the original garment we have knowledge about.
4.1
4.1

Leather jacket

Description
Top with two piece long sleeves and zippers.
Long belt attached in sides.
Facing in top, bottom and sleeve hem.

Material
Faux fur cotton and rayon.
Metallic zippers, beltbuckle and eyelets.

Details
4.1

Shirt

Description
Two piece dress with cuffs.
French seam in sides, raw edges at top and bottom hems.
Embroidered K with silver thread.

Material
100% cotton

Details
4.1

Parka

Desprition
One piece dress.
Closure in center back and neck.
Channels for drawstrings around waist and neck.
Raw edges.
Drawstrings with cord stop and lock.

Material
2oz technical outdoor fabric, 100% Nylon.
Metallic cord stops and locks.
4.1
4.1

Parka

**Description**
Two piece dress.
Slit in back.
Belt attached through belt loops in back.
Facing at half armhole.
Raw edges at top and bottom hem.

**Material**
100% cotton.
Metallic belt buckle and eyelets.

Details
4.1

Suit jacket

**Description**
Two piece dress.
Hidden zipper in shoulder seam.
Piped pockets.
Two pieces of fusing.
Attached in waist through stiches.
Raw edges inside, top and bottom hem.

**Material**
100% Silk
Fusing

Details
4.1

Ball gown dress

Description
One piece dress.
Molded heart shape in front.
Swarowski bead in center of heart shape.
Zipper for closure in side.
Raw edges

Material
100% polyester

Details
Suit trousers

Description
One piece dress.
Stiched pinstripes with fringes.
Stiched pleats in front.
Piped pockets in front and back pocket.
Hemmed in top, sides and bottom edges.
Wrapped around the body and closed with buttons in the side.

Material
100% wool
4.1

Jeans

Description
Two piece top.
Hidden zipper in shoulder seam.
Pocket studs in front.
Laser cut leather patch in back.
Facing sewn with the same fabric.

Material
100% Polyester
Metallic studs.
Leather patch.

Details
4.1

College sweatshirt

Description
Two piece dress.
Hidden zipper in shoulder seam.
Foil printed letters.
Raw edges.

Material
100% Polyester
Foil for print

Details
This work consists of nine examples/objects that are presented as a collection of archetypal garments. Each example represents one recognisable garment that most will relate to. The idea is that these examples should alone be strong enough to clearly communicate the overall concept of this work. However, according to Biggs (2002) the object has little or none information other than the object itself, and the process of understanding them is highly experimental. There are ‘contextual’ exhibitions which means that the objects are complementary with information. Some might be critical to the aesthetic views where the object is expected to embody knowledge, especially because the viewer may not share the same cultural or social background that is needed for the right interpretation. An issue that has been discussed in the thesis, is the presumption of whether or not we share the same language. When investigating symbolic meanings that are carried by clothes, one has to recognise that observers might not share the same system of symbols (Campbell, 2007). In order to make the work as clear as possible and to ensure that the examples belong to a system in which most can relate to, archetypal garments have been explored.

In these photos, the model engages with the garments. Highlighting the details with movement and position. Note, some of the images does not contain the final result.
Clemens Thornquist (2012) describes the work ‘Rote pullowever’ made by Erwin wurm from 2002 as a ‘fundamental research into the archetype of a garment’. The work explores how already established definitions can be broken by a new dynamic interaction with the body. According to Thornquist it ‘emphasises an alternative perspective on a particular garment and its relationship to the body while, at the same time, questioning the existing definitions of different garments.’ The intention of my work has also been to offer an alternative perspective on garments, where the collection is compositional in a variation of clarity. However, none of the examples should be overly descriptive and all examples should alone be able to communicate the concept. Neither have the examples been changed in clarity based on the overall composition. More important than composition, is the fact that the essence of each garment is explored. The exploration of composition has been looked at in regards to shape, from one perspective each prototype has been made into a dress-like shape in order to keep the shape neutral in regards to the original shape. But what can be established now, and will be discussed further in chapter 4.3 is that the overall composition might have benefited from more variation in shape.

One possible way to present the work would be by having garments not worn, but by hanging on hangers. This further explains the prototypes as an archetypal garment and highlights the details even more since the shape and body is not present. In 1995 Viktor & Rolf presented their work ‘L’Apparence du Vide’ with an exhibition. The garments hung from the ceiling where the dresses cast shadows of the material in new shapes. This made the impact of the actual garments to play a bigger role than the relation between e.g. body and dress (Clark 2009).
The work presented in this thesis is an investigation of defining elements in garments. The motive behind the work is built on studies about signs, meaning and definitions and it explores how it would be possible, with the use of details, to describe and recognise a certain type of garment. According to Kenya Hara (2010), the relationship between signs and meaning is random where you are free to interpret the sign in any way you wish. However, the symbol of e.g. christianity, the cross, possesses the ability to focus the mind. This is because we are so familiar with the symbol in a certain context. Thus, the use of details from garments in a garment context should equally have the ability to focus the mind. The potential of exploring defining factors in garments is that it creates a new dialogue between the object and viewer in a fashion context. In e.g. art the meaning of the object is explored and expressed to a great extent. But when it comes to fashion, the meaning of the garment is mostly referred to the person wearing it, the identity of the wearer.

The theory of meaning of symbols and object knowledge involves object perceptions and is less remarked in the language learning theories. According to Katharina Rohlfing (2011) it is a known phenomenon in theories that involves perceptual development and linguistic research in adults. In her paper, she demonstrates this with an example where a study was made to test the understanding of prepositions by asking the participants to evaluate the rightness of spatial description. The conclusion of this study was that the participants judgment was based by there object knowledge. It is only in the cases when there are no object properties that the participants rely on a more abstract evaluation. In order to know if the result of this work is successful or not, it has to be viewed by others. At this point, the examples has only been discussed by those who has a fashion design background who more or less share the same knowledge about garments. The work has been presented in such a manner that the viewers has been told what to look for and therefor know what each examples represents. However, even though the work aims to have to possession to focus the mind, there has been occasions where the shape, material and colour has opened up for new interpretations. To limit the mind to only see what I wish for the viewer to see, seems impossible, the viewers background and relation to signs will always effect each persons relation to the object. According to Koskinen (2011), the aim of testing the result by presenting it for others, opens up for discussions and debate, however, the outcome of it should not be seen as facts.

Throughout the work there has been some limitations regarding the fact that each example is based on already made garments. All elements included should reflect against the original garment and therefor mainly include elements from that garment. Again, it is difficult to create something that should be interpreted as a specific object and the only way to do so, is by reducing other possible variables that might be interpreted to something else. The limitations however, has both positive and negative aspects. When it comes to decision making, it has been a major advantage to have an object to compare the outcome with. Is it to similar, thereby not creative enough? Is there elements from different garments in one prototype? and so on. These problems have been solved by evaluating the prototype with the original and can therefor be changed into one cohesive garment. The negative aspect of using recognisable garments is that, in some cases, it has restricted me as a designer. Having to base all decisions on what is traditionally viewed as the ‘right’ elements in garments, such as material and colour, has to some extent been frustrating. However, in order to create an conceptual coherent collection, it has been vital that the work follows the given guidelines from the original.
The three variables that have been explored in this work are details, shape and material. The use of details is the aspect that I find most successful in this work. There is a variation between clarity in the chosen details and a variation between details and their meaning. Some of the details used are purely decorative, as a sign that refers to the garment. Other details serve as function such as pockets, and through that, the reference becomes stronger when it is interacted with the body. And it is in this case where form follows function. In regards to shape, I find that there is a lack of experiments. Not to say that the shape has been a negative aspect towards the aim, but through further explorations and a more developed method the result as a whole could have been made stronger expression wise. The manner in which material have been used and explored, have been one of the most difficult aspects. The material in itself contains quite much information so many of the examples, have almost been forced to be made in a similar or even the same material as the original.

When reflecting against the aim and motive, it has become clear towards the end of the process that with less information, the examples will be more clear towards the definition of the piece. An stronger minimalistic approach would have been beneficial towards the result. For further studies it would be interesting to divide details, shape and material further into three different investigations. By doing so one could e.g. explore which of these variables are most defining for garments. According to Tom Sachs and Sebastian Errazuriz (Jackson, 2013), the effort towards evaluating something on its own terms and eliminating external preconceptions, is an important background tool for innovations and development. This means that the object can really be broken down to its core in order for it to be rebuilt and properly understood. The work might also have benefited by being more focused on one of these aspects in order to know when the references are too many. This aspect combined with the paradigmatic differences has been difficult to evaluate when working with each object. To reflect on the amount of references and if they should be included or not, is difficult when being in the middle of the work.

As a conclusion of the work, I believe that the result presented in this thesis is a first attempt to question the knowledge about garments and to define them with as little means as possible. Hopefully the work will open up a discussion and an analytic approach towards the garments identity in itself, rather than the identity of the wearer. Instead of questioning what a person's intentions/idea was behind the choice of wearing a shirt, the question should be, what makes this garment a shirt.
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