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“beau platt”: Contemporary Fashion Practice in the field of concrete and virtual visualizations of flat expressions

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Abstract

This work traces the visual potential of 2Dimensional space in three dimensional garments and questions aesthetic standards in the field of menswear. The aim is to discuss the visual consensus of flat and spatial construction.

Construction has been chosen as the key aspect for digital and analog investigations. It builds the main emphasis of this project and leads to a deeper visual understanding of how we perceive garments with clear borders between three - and two dimensional sections.

The design process has a dual structure.

1st stage - ‚virtual investigation‘

This is where the experiments start. By using Simulation and rendering software such as ‚CLO3D‘, ‚Marvellous Designer‘ and ‚Keyshot‘ the aim is to develop and unlock multiple construction principles that deal with similar visual aspects. These results suggest a network of variations (garment types/parts, e.g. sleeve construction, trousers etc..) that need to be translated into real prototypes.

2nd stage - ‚Analog translation‘

Based on the preferred results of the 1st stage, the aim is to filter one construction principle for further studies.

The choice of working with the flat sleeve construction is the key aspect and builds the fundamental for elaborating the design process. This phase is mainly characterised by material and shape experiments and relates to a lasting construction principle.

The result suggest a spread of examples that deal with the same construction principle. The exemplified versions include different material qualities and differ in terms of their complexity in detail solutions and production.

The final choice works as a unit and offers different ways of approaching and developing the construction principle further. Especially the layering aspect in example 8 and 9 became dominant and very important for increasing the visual expression.

That indication offers an imidiate and direct approach and shows the potential within the field of 2D expressions.

Nevertheless my next step would lead me back to the digital studies to understand more about the diversity of layers in two dimensional garments. Eventually it would suggest both a wearable as well as a conceptual outcome.

Keywords: 2D, 3D, flat expression, menswear, pattern construction, functions, virtual expressions, CLO3D, Keyshot,

Introduction to the field

General thoughts to given research areas in pattern construction and architecture

The following research areas are studies fostering new ways of thinking and working in the field of pattern design. By using tools such as digital simulation and computer generated rendering software I want to achieve alternative ways of 2D expressions in my work. Therefore, the process of translating digital data into real prototypes builds the main emphasis. This investigation requires a knowledge of pattern construction in digital 2D and focuses on both, the expressive outcome and the development of functional features.

By using this method I question the point of departure in a fashion design context. Pattern construction in design processes includes possibilities to build on and should contain a variety of examples explaining the idea of my work. This investigation is based on digital pattern construction and rendering software such as "CLO" and "Keyshot".

"Architecture rests on three principles: Firmitas (strength, stability), Utilitas (expecdiency, usefulness) and Venustas (grace, beauty)"¹

To construct a building a plan is needed. To build a garment the need is the same. Dressing means creating space for interaction.

The closer the material becomes adapted to the human Body, the softer it has to be. In contrast to soft materials applied on a human body, distant walls are made of stone.

More than 2100 years ago, the Roman architect (Marcus Vitruvius Pollio, 1st century B.C.) points out 3 keywords/principles to explain his perception in design. Therefore, the equality of use, grace and stability builds the essence of his principles.

1 (Vitruv [Marcus Vitruvius Pollio], roman architect under emperor Augustus, 1st century B.C. in: „De Architectura Libris Decem“ - ten books about architecture)

Firmitas - strength and stability

Strength and stability can be seen as the construction principle to build a garment. The shape presents the result of a material combination in a chronological way. It requires a certain property that allows the component to be a garment, a chair or something else. A construction principle suggests a way of building something by considering a more or less abstract environment inside. The need of it's substance such as size, age, place generate different issues.

In his research, Kinetic Garment Construction, Rickard Lindqvist points out: "Drafting a flat pattern in the absence of the body of the intended wearer demands high accuracy in terms of drafting methods. There exist numerous mathematical systems based on vertical and horizontal measurements of the body that assist flat drafting a foundational pattern that may then be transformed into any kind of garment."

The flat pattern construction can be seen as a dual exploration. On the one hand there is its evidence to study the functional opportunities of the piece. On the other hand it creates numerous possibilities of preselecting lines, placement of seams and proportions. It is a guideline to understand the complexity of a certain piece from the early steps in the process. That also requires that the outcome as such needs to be proofed. In order to understand movement of a body in relation to textiles the judgement shall include a number of various points. How does the prototype behave regarding its functional aspects, strength and stability, etc.

Foremost the fact of having inherent materials in relation to space is divergent. Constructed garments are based on laws of nature.

However by simulating a garment in CLO3D it is possible to place material randomly around a virtual body without any natural control such as gravity and it's specific properties. This circumstance creates many more ways of analysing the construction regarding it's visual expression and functional potential.

That leads to following questions, is there any expected expression in the digital outcome ? Are they translatable into real prototypes ? What is essential to make sure that the result behaves with regard to my expectations ?

2 Lindqvist, R. (2015) Kinetic Garment Construction, Doctoral thesis. Borås: Swedish School of Textiles

Utilitas (functionality, usefulness)

Maison Martin Margiela - Leather Biker Jacket 1998



Fig.1

The Design process offers different ways of applying and investigating new concepts for clothing. It always becomes challenging to invent new approaches in Clothing construction since the ergonomic requirements (ability of movement) don't change rapidly.

The flat expression of the given example has an impact on it's construction as well as the functional side.

On the one hand the idea of creating flat expressions indicates a scope of possibilities to build on. On the other hand it creates numerous problems that need to be solved.

A standard biker Jacket has a very clear design in its construction, choice of materials, detail solutions and functionality.

For instance the narrow fit of the jacket is a design solution to allow the biker to be more streamlined and faster in it's environment.

A counter example is the sail of a boat and how it depends on the wind. The large scale of a sailcloth increases the level of wind resistance to enhance speed.

However, the jacket with it's short length makes the biker feel more unrestrained in a sitting position. To use leather as the outer material has three significant advantages. First and foremost the aspect of protecting the human body against a possible cause of risk. Often it helps to keep the injuring on a profound level.

Furthermore, water resistance makes the garment be more functional and the biker more resistant against bad weather conditions.

Margielas adapted version of the Jacket is likewise an example including a few of the initial aspects that are mentioned. The choice of material as well as the narrow short fit creates a very clear reflection of the iconic biker jacket.

The innovative approach here is neither to keep the aspects of functionality nor to build a jacket for motor bikers. The design was developed in an avant-garde context to force an innovative visual outcome.

The flat appearance is realized throughout a construction principle that makes the jacket look flat in an unworn state.

The contradiction between the flat look and the narrow fit generates certain design problems beyond doubt.

The choice of attaching the entire sleeve to the front armhole line creates space for unlimited ways of movement. The armhole in the back piece of the jacket meant to be opened. That solution forces the sleeve to lie flat on the front part of the jacket in an unworn state. Even if the sleeve is displaced from the side to the front, the arms have enough space to move unrestricted.

Kate Catterall - Clothing as Shelter: An experiment in Ontological Designing



Fig.2

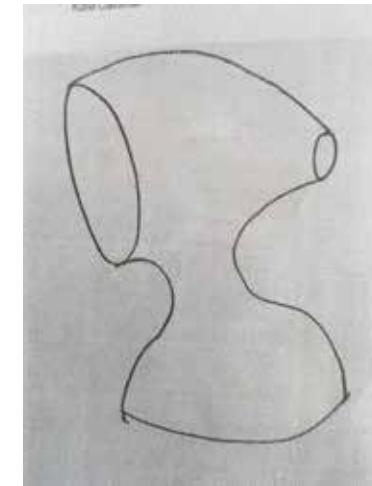


Fig.3

“Clothing, like architectural design, once fulfilled vital functions for the body- insulation, protection, and temperature modulation, functions rendered redundant by the pervasive use of heating and air-conditioning. Once a primary mediator the body and environment, clothing has come to occupy a subordinate role and now frequently appears ephemeral and insubstantial, a mere signifier of wealth, taste and status“.

3 Kate Catterall (2017) *Clothing as Shelter: An Experiment in Ontological Designing*, Fashion Practice, 9:1, 30-47

This work presents a conceptualized idea of a collection that follows design principles from the field of architecture. The collection of rearranged, mendable, and exchangeable garments to be layered and worn in different conditions according to seasonal and daily shifts in temperature: (24-41 °C) in mid-summer and fluctuations on winter days that vary from cold mornings (around 0°C) to warm (21°C) afternoons. The garments are designed to make use of renewable resources in Texas, such as bamboo and mohair, and the patterns are to be made as a downloadable open-source offering.

The first outfit in the collection equal to an umbrella was designed for use in the hottest summer months. The construction slightly covers arms and head to provide an easy slip on over any sleeveless garment. It provides UVA/UVB protection to prevent sunburn while walking, but the hood leaves the arm free and creates a through-draft to channel airflow, using the evaporative cooling process to create comfort.

Venustas - grace

Stefanie Malmgreen de Oliveira (2016) questions the perception in the Design process ‘Before seeing’: This is where the journey of seeing in a design process begins. By using an object of reference as the point of departure certain ideas are triggered for further development [...]’, (p.7)

Using a flat reference as a point of departure to analyse its aesthetic potential in a preliminary stage is a helpful tool. As more abstract the picture becomes as more possibilities it generates in ways of seeing. By adding graphic lines, curves, etc. to a flat image is a direct way to analyse the potential of the expression. This way of working is based on a graphical and flat design approach.

4 Malmgren De Oliveira, Stefanie (2016) On seeing: in fashion design, Doctoral thesis. Borås: Swedish School of Textiles

motive and idea discussion

1. Fall 2012 Ready-to-Wear - Comme de Garçon



Fig.4



Fig.5

In Rei Kawakubo's Collection for Comme de Garçon 'Fall 2012 Ready-to-Wear' the idea of the female three-dimensional body in relation to dress is challenged.

Kawakubo tries to reduce the 3dimensional look of garments by adjusting colours, construction, format and layering to achieve both, an illusion of flatness and wearable functional, three-dimensional garments.

"If the fashion industry was happy with coverage that reduces its most elevated endeavors to two dimensions, then Rei was going to reduce the industry itself to an equally flat proposition. Hence, a handful of ultra-clichéd fashion patterns—camo, leopard, florals, polka dots. Likewise, the felt, the velvet. And while we're at it, why not strip away the show soundtrack and parade the clothes in a silence punctuated only by the thump of the models' cloggy footwear and the trill of cell phones? That's flat."

To understand the possibilities of flat expressions in garments it is important to understand the foundational structure of western pattern cutting principles. As soon as the person is dressed the garment becomes three-dimensional.

5 Blanks, Tim (March 3, 2012)
Vogue: Fall 2012 Ready-to-Wear -
Comme de Garçon (2012)
Available at: <http://www.vogue.com/fashion-week-review/862694/comme-des-gar-cons-fall-2012/>

Traditional pattern cutting is related to human properties and its limits of movement. In a conventional context, being "well-dressed" means constructed garments look like a second layer on top of the skin. In order to convert that approach it demands of analysing the bodies properties before building the construction. Incorporating seams into garments, including darts, dividing seams etc. are the credentials for a three-dimensional image of the human body within its natural borders. Shoulder seams, Side seams, Hemlines are only a few of these body related junctions and lines. However, standardized pattern cutting forces the overall construction of the outcome towards a three-dimensional expression.

How to make garments look flat ?

To emphasize the flat expression a plenty of opportunities are given to choose from

1. Rei Kawakubo's approach in her 'fall 2012 Ready-to-Wear' collection - material and colour

The petrol blue version includes several aspects to keep its appearance look flat. In that example the choice of material (colour, weight) as well as the construction are elementary. To choose a fabric that absorbs light in combination with high weight properties is a helpful choice. Hence, it doesn't evoke any light/shadow interactions which means the colours look almost even on the whole piece.

Furthermore, the combination of heavy/stiff material choices without the ability to crinkle keeps the even surface intact.

2. Construction

The key of accentuating the flat expression is to exaggerate the proportions by scaling them up. The garment becomes less body related while keeping its elementary structure.

It creates more space for movement for the person that interacts within. The way of how the seams are presented is important for the entire visual outcome. Oversized proportions ensure extra material. Extra material within the inverted seam allowance forces the whole garment look like a framed puzzle. This expression has the power to trigger the observers' imagination.

I personally feel transported back into my childhood when I built plastic helicopters or train buildings out of flat injection moulded blanks.

How does it frame the body ?

2. Johann Nordberg - CONTOUR exploring morph animation of archetypical garments

6 Nordberg, Johann (2012) - Contour exploring morph animation of archetypical garments, BA thesis, Borås: Swedish School of Textiles



Fig.6

Nordbergs approach:

“The aim of this work is to explore morph animation of archetypical garments. Shape interpolation in Adobe Flash software makes it possible to calculate the way between two silhouettes. The result is a third silhouette, a morph of selected garments and depends on where the animation is paused. The work also deals with the gap between visualize(sketching) and making (construction/realization).“

His concept is based on morph experiments by using an animation software. The challenge is to judge the unexpected computer generated results for further explorations and to understand it's visual potential

“The morph result is a flat sketch. One way to construct the garment is to basically make the flat sketch, (2D silhouette) and attach it to the body. It could also be integrated in different ways by using fabric.“

The examples visualize the idea of flat expressions very clear from the front view. The 2D expression is based on the choice of materials and the way how they are integrated in the relevant outfits. The main patterns of the examples are either made of cardboard or transparent materials. The key to enrich the 2D expression is the way how the single pieces are framed. The visible contour forces the viewer rather to complete the garments by imagination which eventually results as a flat expression.

Background Project Development



Fig.7

The function of a stadium is clear. It gathers visitors around a field where players or actors perform in front of an audience. Depending on the sport, player skills and resources the architect is meant to draw up a construction that keeps a fair balance for each player and visitor. To enshroud a building around a centralized field in a symmetrical order can be seen as a solution to provide equal requirements for each person inside it's walls. In collaboration with the outdoor company "Core Tex" I developed a functional jacket for stadium visitors.

The prototype of "my11- stadium Jacket" (Fig.7) is a design for visitors who watch football games in stadiums. Novel functions in combination with modern textiles are the key aspects for the Design. The technological modification for bad weather is realized through out the construction of the jacket and typical elements from outdoor clothing like a hood and hydrophobic functional textiles. There is a new development in this jacket for holding bowls while sitting in the stadium — "a cup holder ". The use of "Gore- Tex Liner to drop" and "camel — enzyme washed cotton", two coated cotton canvas textile in used optic is an additional functional element. Using a belt in the lower waist makes it possible to change width for creating more comfort and windproof.

Oriented myself by the development of the football tricot of the German team of 1954 world cup I created a new interpretation of corded collars by using a holding system for fan accessories. In addition, there is an integrated sun layer in the hood, protecting the user against UV- radiation, while giving the necessary sight. To analyse functions and detail solutions of various outdoor sports it is fundamental to understand the potential of functionality in this specific field.

3. Emulating a historical reference to study it's construction principle



Fig.8



Fig.9

Leather Biker Jacket - Maison Martin Margiela 1998

design issue : a Jacket starring two dimensional visual aspects

step 1 - studying the construction principle

appearance:

unworn - flat look
worn - 3 dimensional

details:

- short biker jacket
- material = leather
- open seams in the back armhole
- inverted seam allowance
- elastic ribbon to connect the back sleeve patterns



Fig.10

sleeve construction (Replica Leather Biker Jacket Maison Martin Margiela 1998)

Fig. 11

construction

the front sleeve is attached to the front armhole

elastic tape connects the back sleeve panels

open armhole in the back
-> no connection to the sleeve



Fig.12

reconstructing/copying the original template

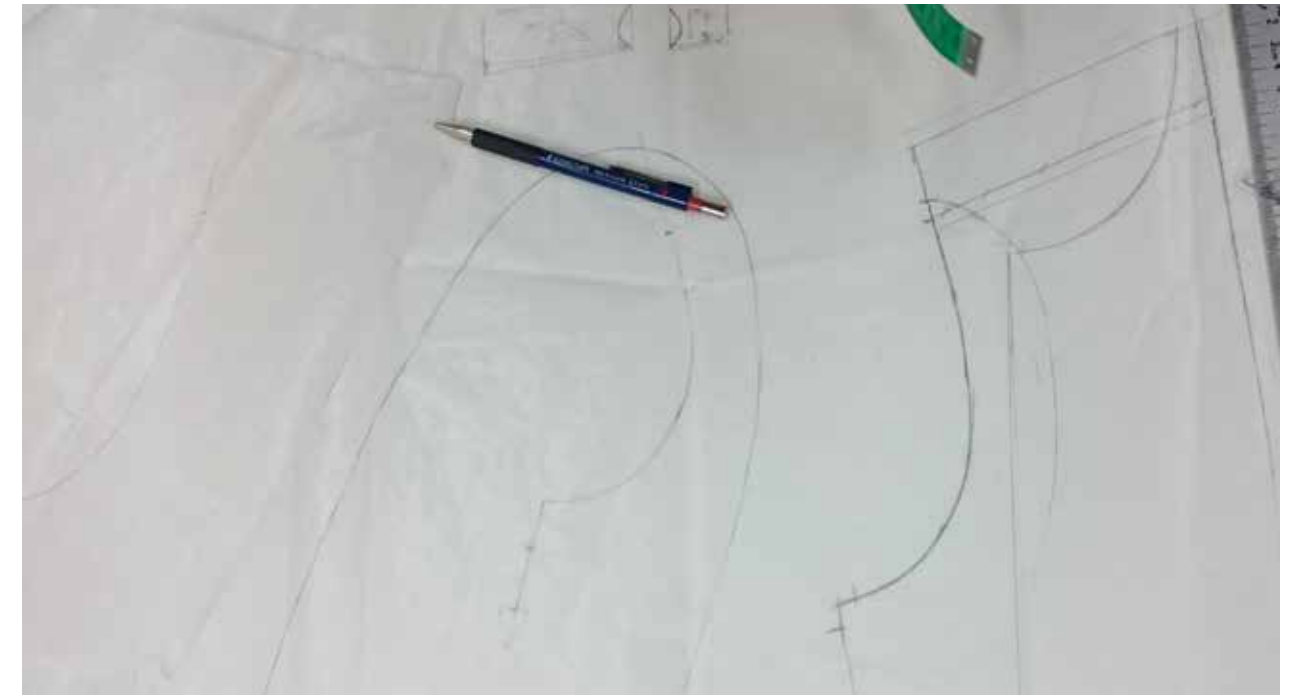


Fig.13



Fig.14



Fig.15



Fig.16

- step 2 - reconstructing the jacket
- step 3 - rebuilding the jacket out of toile
- step 4 - reproduction including same materials, details and finishing

aim: the aim of this work is to explore the visual potential of 2Dimensional space in Menswear

Method & Development

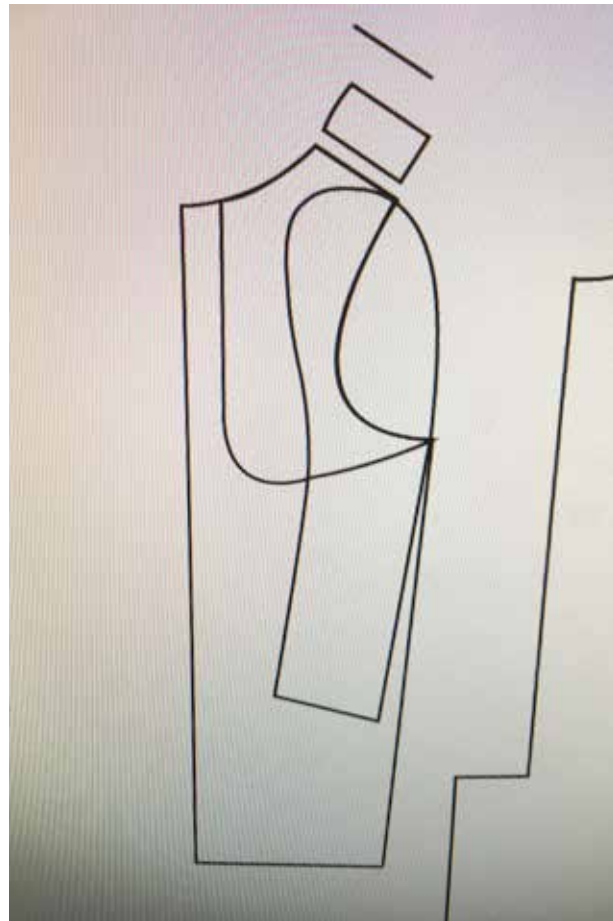


Fig.17

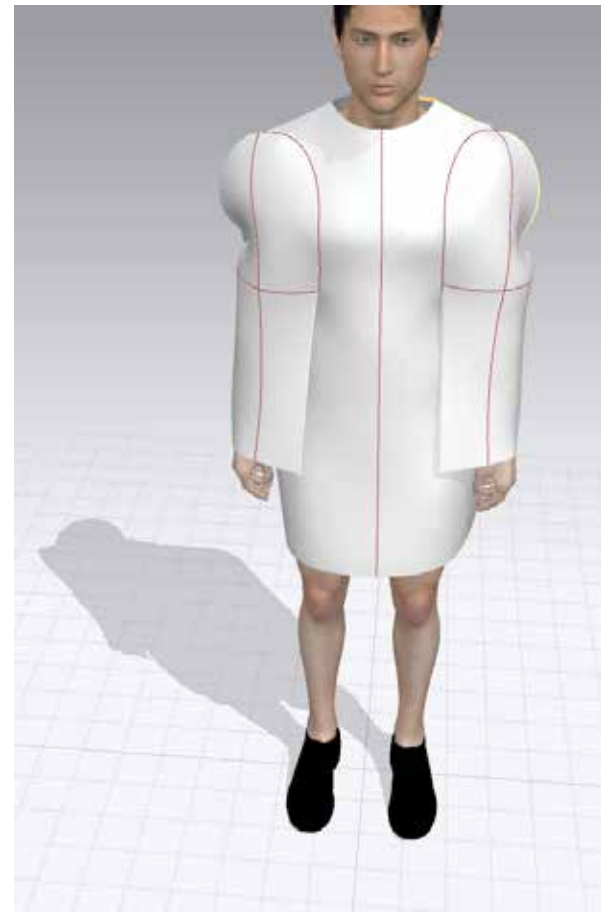


Fig.18

The digital studies are based on the application and development of the replica investigations. As in Fig.17 shown, the coat includes no side parts. In conventional clothing the armhole line is usually divided in two parts, a front arm- and a back armhole line. My approach is to connect both lines and to move them to the front part of the garment. The garment becomes visually and physically flat because of its layers that are directly built on top of each other. All the examples include different materials, colours, layers and detail solutions.



Fig.19



Fig.20



Fig.21



Fig.22

Digital investigation



Fig.23



Fig.24

The first digital results were built to prove if the construction works in the simulation (Fig.23). To ensure if the results work in reality it is of importance to produce a prototype out of all the necessary panels. The last version exemplifies a functioning construction principle that works in movement as well as in a silent state (Fig.24).



Fig.25



Fig.26

The second digital project is based on material and form studies. To prove if the digital expression (Fig.26) is working in reality I applied car films on top of PVC layers (Fig.25). The final result leads to a similar expression as in the renderings exemplified. Regarding the ability of movement the wearer is forced to stand still which successfully activates a static expression.



Fig.27

These examples include detail solutions of a classic tailored mans jacket (Fig.27). The different parts such as the lapel, collar etc. are integrated into one layer, the front part. Different material and colour solutions drift to different expressions (Fig.30).



Fig. 28



Fig.29

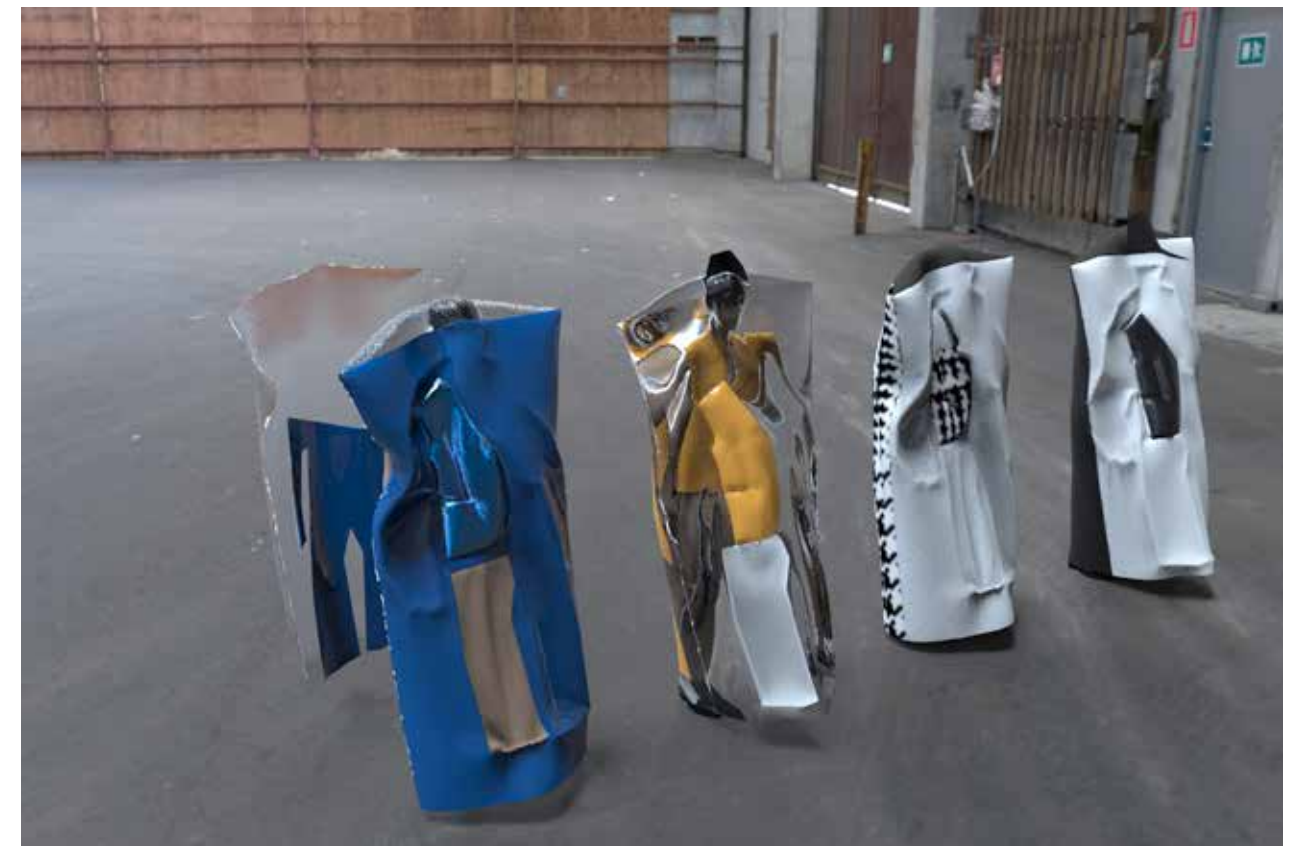


Fig. 30



Fig.31



Fig.32

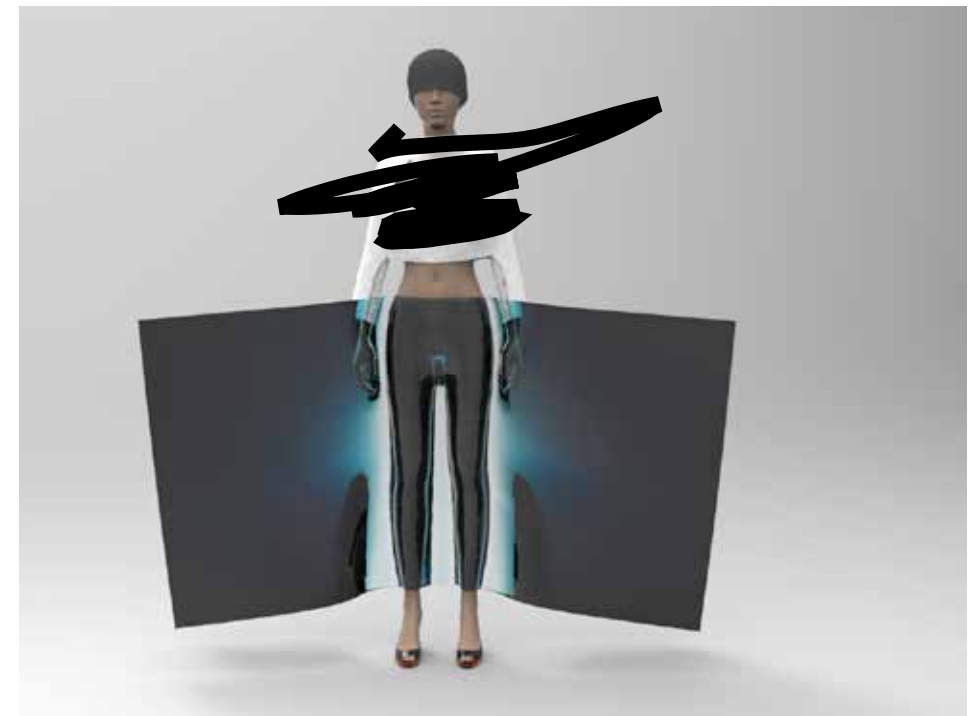


Fig.33

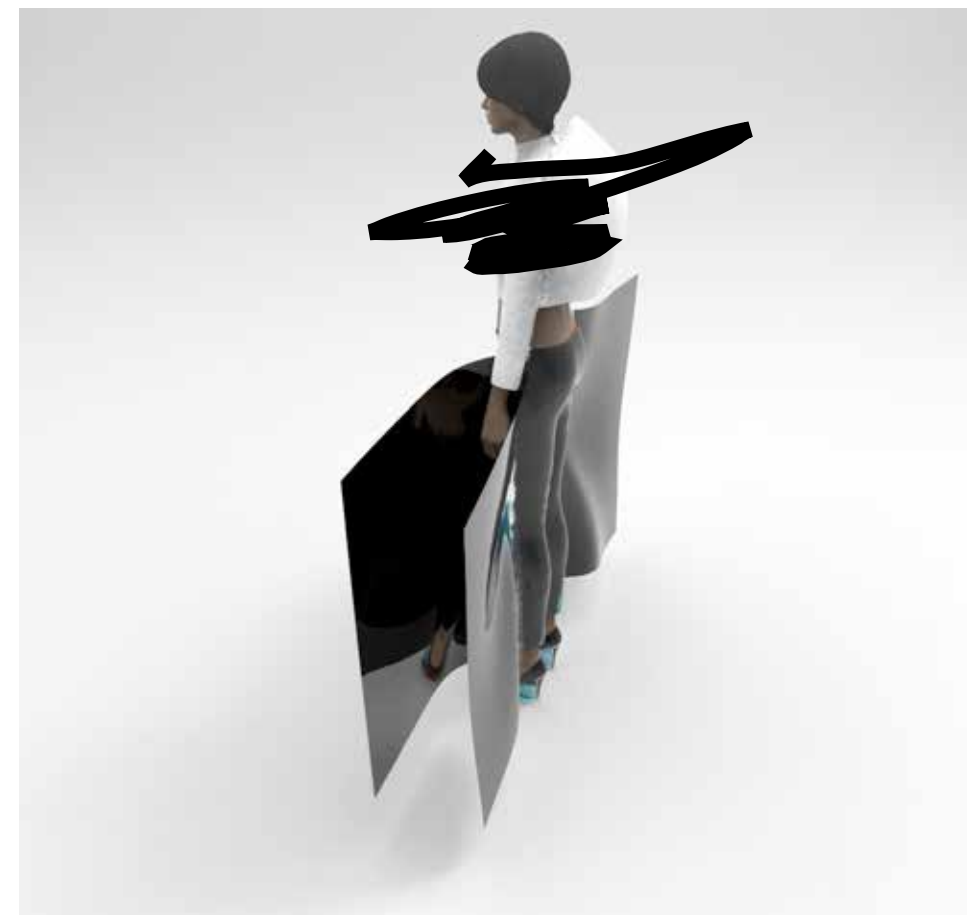


Fig.34



Fig.35



Fig.36

Collection development and results



Fig.37



Fig.38



Fig.39



Fig.40

1



1. Material and colour

The orange 2D/3D camouflage version includes several aspects to keep it's appearance look flat from the front. The choice of PVC that absorbs light in combination with high weight material properties is successfully applied. Hence, it doesn't evoke any light/shadow interactions which means that the colours look almost even on the entire outfit. Furthermore, the combination of heavy/stiff material choices without the ability to crinkle keep the even surface intact. The green car film patterns are applied to the surface to make the panels look even and to enable different colour dynamics.

2. Construction/craftsmanship

To highlight the flat expression I decided to frame the orange patterns with a black piping. The garment as such becomes less body related while keeping it's elementary structure. Oversized proportions ensure extra material. Extra material within the inverted seam allowance forces the whole garment to look like a frame. There are no darts integrated and no dividing seams to exaggerate the shape. The A-silhouette from the side results from the additional pockets that are applied to the front patterns. The construction of the trousers include 3 pieces instead of two. The inner side panels of the legs ensure a flat visual outcome.



Fig.41



Fig.42



Fig.43



Fig.44

2



1. Material and colour

An experimental 2D version includes alternative aspects to keep it's appearance look plane from the front. The choice of a black woven stiff polyester that absorbs light, forces the viewer to rather focus on the outline than on any detail solutions. It also doesn't evoke any light/shadow interactions.

2. Construction/craftsmanship

To offer an alternative approach I decided to deconstruct a classic men jacket. The construction principle goes hand in hand with the other versions. In contrast to the previous example the idea was to play with the proportions of the single patterns. The black piping is applied in the same way as in the first outfit. A belt system that interacts with the front panels as well as the pockets on the back piece is made to adjust fit and shape. The garment works without any darts and dividing seams.



Fig.45



Fig.46

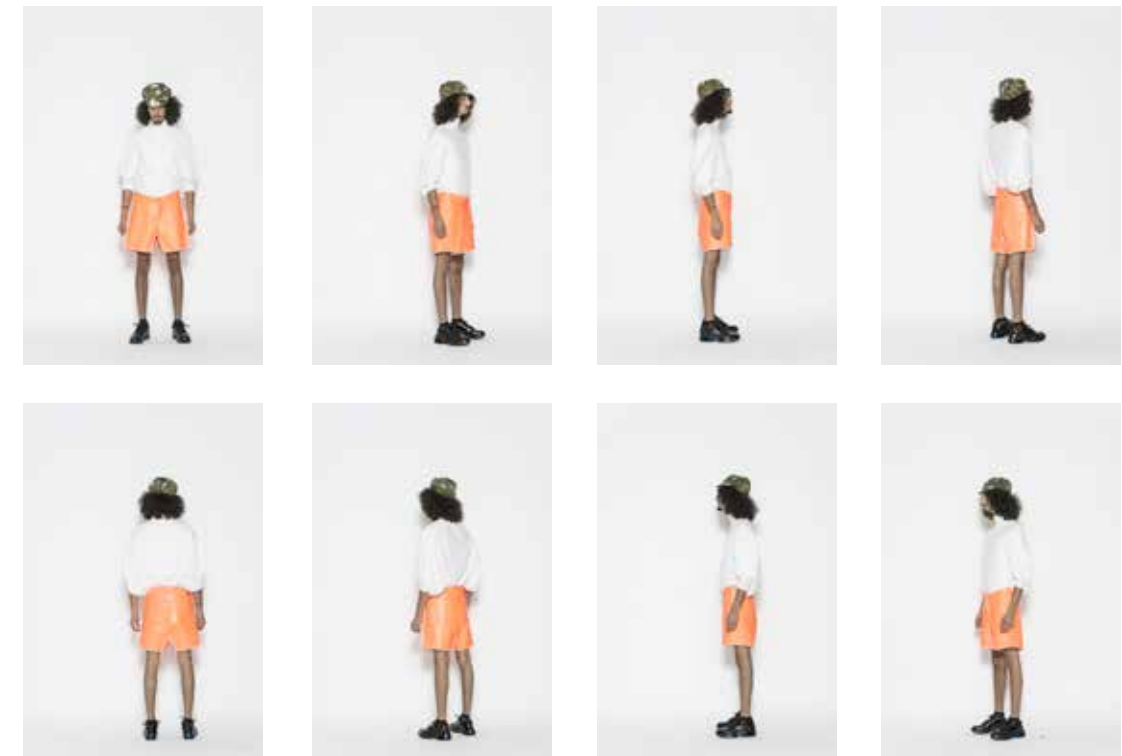


Fig.48



Fig.47

3



1. Material and colour

Version number three exemplifies a very basic 2D/3D T-shirt/shorts combination. To prove if the concept works I decided to use materials that can be seen in a leisurewear context. To keep it's appearance look plane from the front the PVC includes the same high saturated properties as outfit number one. It also doesn't include any light/shadow interactions. The slightly greyish areas on the white T-shirt result from the shadows that result from movement based wrinkles.

2. Construction/craftsmanship

To highlight the flat expression I decided to frame the orange patterns with a white piping. The garment becomes more body related because of it's material properties. It keeps it's basic structure not as consequent as the previous versions. Especially the T-shirt follows the human body in a more natural way. In that version the sleeves are shorter by following the same rules as the other examples. The leg construction of the trousers follows the same principles as the first outfit.



Fig.49



Fig.50



Fig.51

4



1. Material and colour

Outfit number four shows a basic 2D turtle-neck sweatshirt in light blue. To make sure that the concept works I decided to use knitted qualities as well as jersey materials for the hemline finishings.

2. Construction/craftsmanship

The flat expression is realised throughout the patterns that are applied in a hasty manner. The only difference is an almost invisible feature. The sleeves are slightly overlapping the boundaries of the garment. The seam allowances are covered with an overlock stitch. The garment becomes more body related because of it's material properties. It behaves similar than the white T-shirt in the previous project.



Fig.52



Fig.53

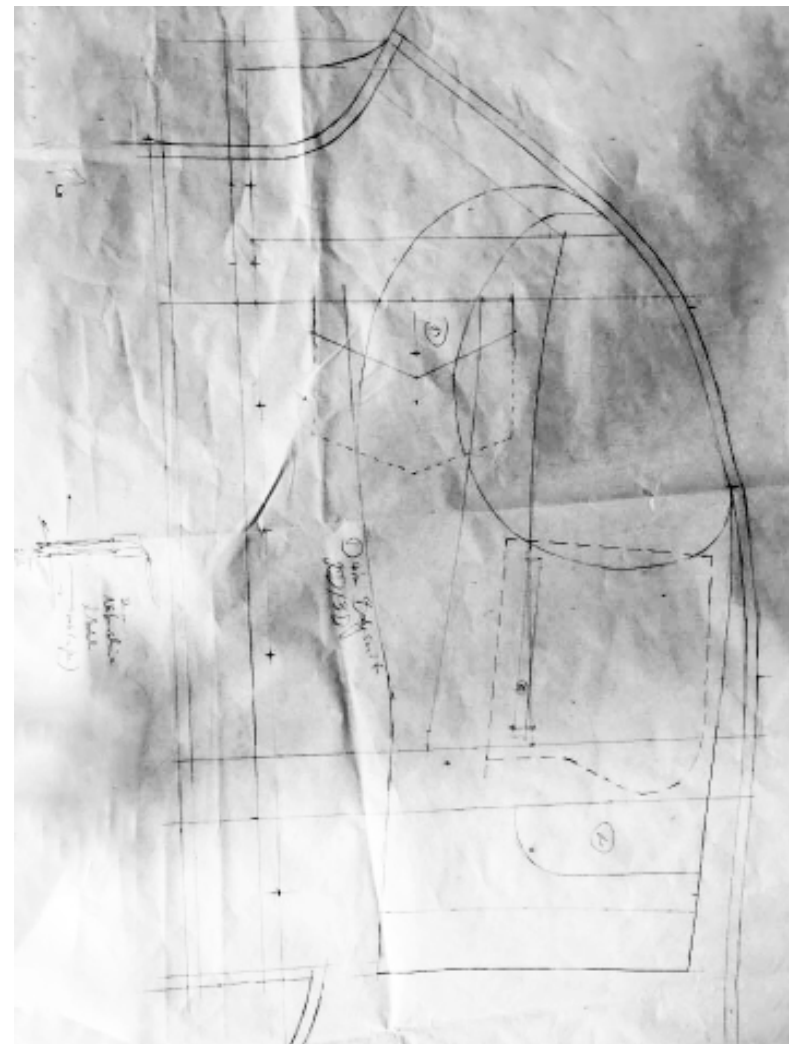


Fig.54

5



1. Material and colour

Outfit number five is a 2D/3D heavy denim overall in dark blue that includes a variation of concrete detail solutions. The pocket bags are made of egg shell white toile. The different yarn qualities are held in orange.

2. Construction/craftsmanship

The flat expression is realised throughout the patterns which are applied in a similar way as the previous versions. In contrast to the other outfits the denim overall offers a wider range of complex functional solutions that are related to the original Levi's denim jacket. More than just applied detail solutions the placement of dividing seams and pockets play a crucial role for the visual perception. As in the construction shown, the careful placement of every single detail makes the garment look like a functional garment. The chest pocket, the waist line pockets as well as the ones from the denim trousers are integrated into one layer, the front layer of the sleeve. The perception is irritating, partly an illusion because of the layers hierarchies. The trousers seem to interact with the sleeve as well as the various bags.



Fig.55



Fig.56



Fig.57

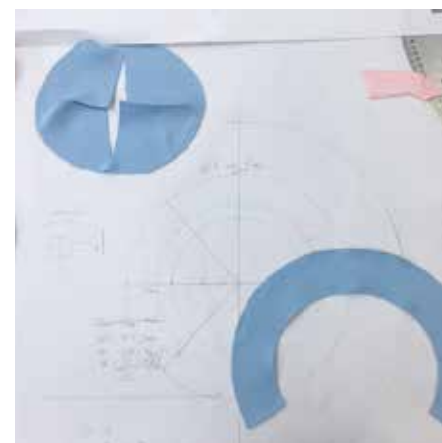


Fig.58

6



1. Material and colour

Outfit number six represents a 2D sweatshirt including a pink-red climax. The ingredients are pink polyester plush and knitted cotton qualities. The reflective car film in red is once more applied as a camouflage pattern.

2. Construction/craftsmanship

As in the other given examples the flat expression is realised throughout the construction. The sleeve hole is displaced to the front. In the given version the camouflage pattern becomes part of the construction. The overlapping areas of the camouflage patterns force the 2D expression to appear even more strong since the panels are not following the body properties. (Fig.58) explains the neck hole finishing and. For the construction I made use of a skirt construction in small scale.



Fig.59



Fig.60



Fig.62



Fig.63



Fig.64

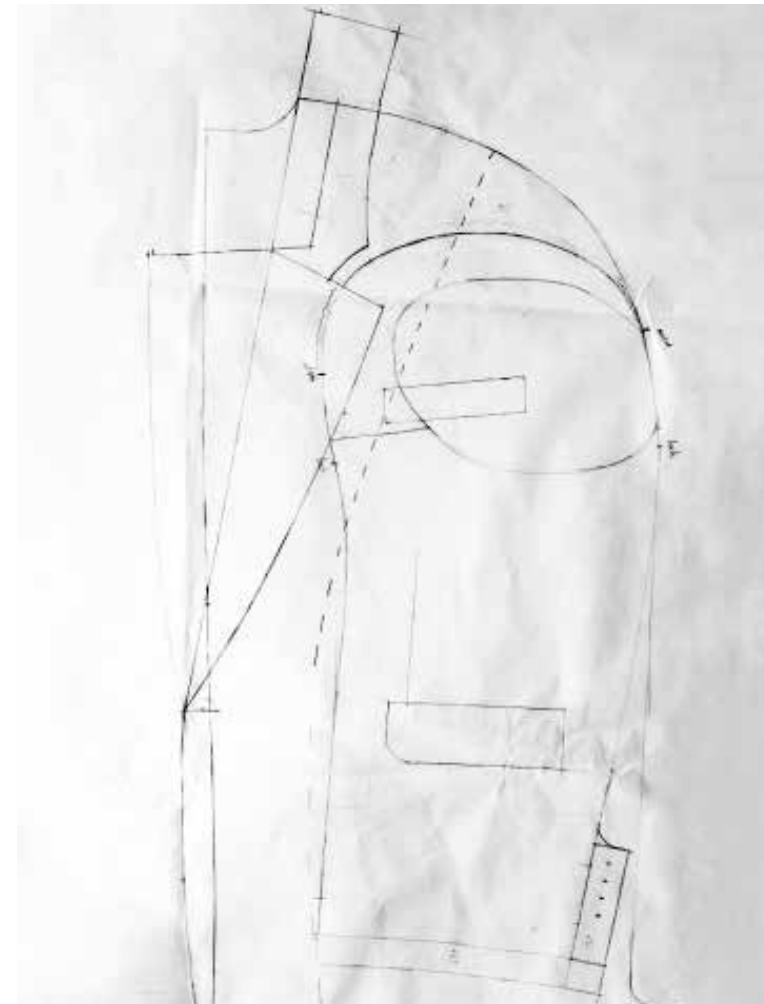


Fig.61

7



1. Material and colour

Result number seven is based on traditional colours. The choice of dark grey pinstripe wool and skin tone lining in striped optic create an immediate relation to formal menswear.

2. Construction/craftsmanship

This version is entirely flat constructed. Similar to result number five the 2D expression appears throughout the handling of detail solutions as well as the construction itself. The most complex version in my line-up includes eleven layers of materials in different areas of the body. Most of them are not visible from the outside. The shoulder and chest parts consist different versions of interlinings and facings. To facilitate the necessary stability of the garment, shoulder pads as well as shoulder support panels are made of horse hair and woven linen qualities. The integrated hand stitches, handmade pockets and linings add a quality that is less important for the visualization of the 2D expression. A lapel (including a falling crochet seam), 2 classic pockets with flaps and a slit pocket are moved to the sleeve patterns.



Fig.65



Fig.66



Fig.67



Fig.68

8



1. Material and colour

Project number eight includes different qualities such as sand coloured linen (sturdy), white/yellow foam (2cm thick), dark grey jersey(elastic), egg shell white toile (sturdy) and light brown polyester (non-elastic).

2. Construction/craftsmanship

A make over version that demonstrates a combination of different versions I developed during my studies. The foam part became subtracted from the transparent back layer material. The construction is comparable but the hierarchy of the layers differ to the other examples. It embodies three garments that are placed on top of each other and work as a whole closed system. The foam frames the sleeves to offer an additional 2D aspect.



Fig.69



Fig.70



Fig.72



Fig.71



Fig.73

9



1. Material and colour

Project number nine is made of three different material qualities. In combination with the white cardboard covering the back part, the reflective car film on top of the surface embraces the invisible orange PVC layers of the garment.

2. Construction/craftsmanship

The construction follows exactly the same rules as the previous versions. This example differs to the other ones in terms of its applicability. The wearer is meant to step in from the backside which makes the garment look like one layer. It is an advantage regarding its flat expression. There is no chance to enclose the body entirely which results in a flat look from all possible angles.

Result

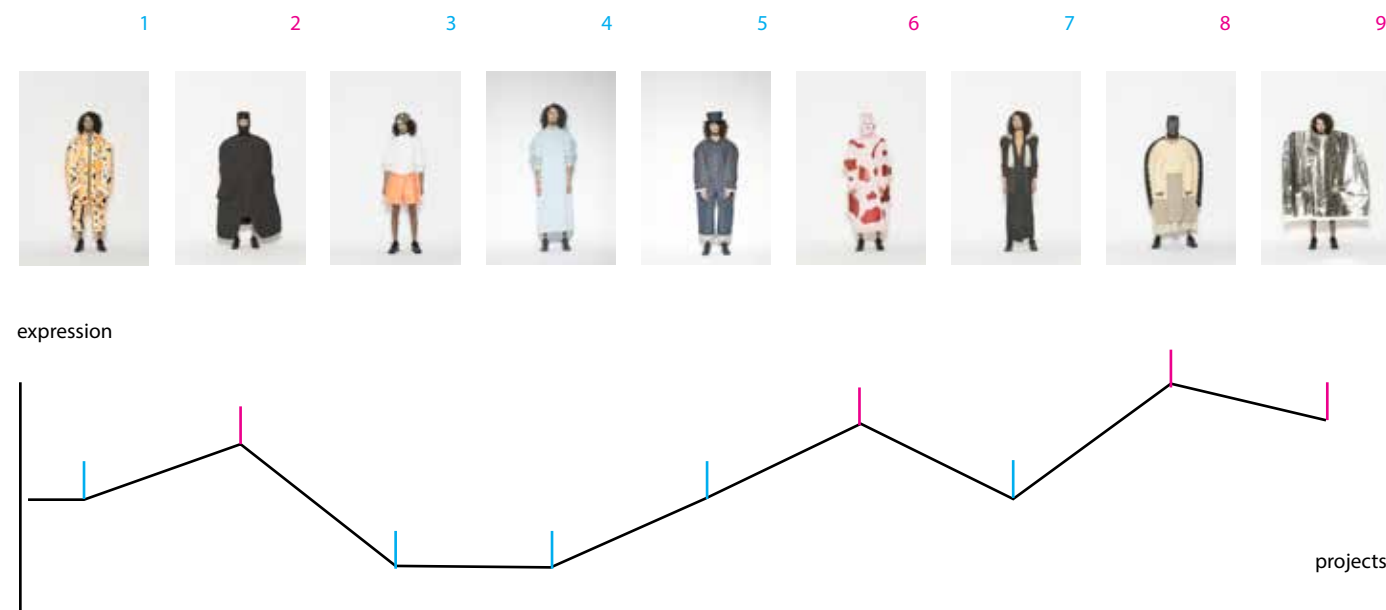


Fig.73

My final result is classified into two groups. The first group of my line-up consists of five projects. These projects are more related to aspects such as usability, functionality and stability.

Project one, three, four, five and seven exemplify versions that communicate a very direct and clear approach. They differ in terms of colours materials and garment types. They are made to prove if my concept is applicable in a ready to wear context.

Project two, six, eight and nine stands for the higher amplitudes (Fig.73) in my collection regarding their expressive strength. These are less applied in a ready to wear field. They are rather examples that keep the collection dynamic, varied and conceptual.

"Outfit 8" is the strongest in its appearance. The use of different material qualities such as foam allow it to exaggerate shape and proportions while keeping its appearance look plane.

"Outfit 4 and 3" are the versions with just a few details. These examples transport the idea throughout their simplicity. Furthermore, these are the ones which are related most to the human body.

Reflection and discussion

monologue

Flat expressions have already been a crucial part of other designers investigations such as „Maison Martin Margiela“ and „Comme de Garçon“. Why am I working with 2D expressions ? Is there a demand of adapting aspects of certain historical references to achieve something innovative

During my studies the historical context of fashion and tailoring has always been my field of interest. Before I start implementing my own design initiatives I rather start discovering fruitful solutions from the past. The careful choice of a certain quote that relates to my field of interest is the most important and incontrovertible step in a preliminary stage. The knowledge about attributes such as construction, production and illustration eventually helps to attack design problems from different angles, a safe way so to say. The important step is rather to constantly reflect to my work by documenting every single step in the process of reproduction. For the reproduction of the Margiela Jacket my documents include the same choice of materials, yarn qualities and the pattern construction on paper. The potential for new ideas are somewhere hidden in a particular detail of my choice. Especially in that specific example the sleeve construction is the most intriguing quality. To understand and study the visual behaviour it is important to know why it behaves so differently in a worn and unworn state. Once I solved the secret within the construction I was ready to achieve my own approach in the field of 2D expressions.

Where does my interest for this theoretical and practical approach come from

An inspiration that has not just appeared during my studies. Rather, a concomitant that has affected my way of thinking and perceiving surroundings for many years. While sitting in a car the film-maker Gia Coppola ("Palo Alto") says :

„I love the flatness and the nature and just driving“ . Furthermore she reflects , „I really don't mind driving:“

Did I make a comparable experience in life

Based on that quote I remember a few experiences I made in life that had influenced me lastingly. Once I made a very memorable experience on a trip to netherlands by bike.

What did I see and found out about myself

The environment in netherlands is mostly shaped by far fields, flat nature and long straight roads. By experiencing this openness and simplicity in nature I automatically start feeling protected and secure. The borderless view ensures that nothing unexpected happens surprisingly.

The tools such as my bike and the act of driving helped me to filter some facets about myself. Those were as relevant as the experience itself.

Talking about tools, how do they help me in life and in what way do they unlock important aspects in my work ?

Tools are just tools, and they are to be made for helping. They are made to prove if your expectations turn out to be right or wrong. Sometimes they either lead you along a track that results in a fatal error, or they open doors to promising directions.

I depend on tools, everyone does. Those requirements of having full control make me feel focussed and think clearly. Working without being distracted or disorientated means to trust in my tools as well as believing in my own abilities. Of course, it all depends on how they are made. But the tools I used to choose are definitely trustable.

My collection “beau platt“ is based on the visual consensus of 2D and 3D expressions. The selection of my tools play a crucial role for the physical and visual implementation. Nevertheless, the tools I have chosen are not the innovative part in my work.

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What is innovative in my work ?

At this point it is important to clarify that there is no clear definition for what is a tool. A tool can be anything as long as it helps me to solve certain problems. There is an endless chain of possibilities of how to build and use them. But that's not the most important aspect. For instance the most simple thought can be used for elaborating the most innovative concepts. A hammer can be seen as a tool to build or to destroy an idea. To use it as an implement for making paintings it would offer a new approach in art. It all depends on how we define our tools. To visualize 2 Dimensions in garments my digital programs helped me to unlock multiple construction principles. Furthermore my aim was to create a wearable collection including well made finishings (e.g. linings, clean edges, pockets, etc.) I would rather say it is not innovative to use those programs even though they are uncommon in the field of fashion design. But if I refer to my developed construction principle, the handling of production as well as the connection to materials from the car industry I would pretend my result offers a new approach in Fashion Design.

Is feeling lost the same as feeling less protected ?

There might be an issue with this declaration. I can only speak for myself when it comes to this explanation. To feel lost is always a chance to build something new. Depending on how the frame (work environment) is designed you will force a more or less abstract result. Feeling lost and being protected works definitely for me.

In what way is the topic challenging for me ?

To study aspects that seem to be paradoxical in a fashion context is the most challenging field I have ever worked with. The fact that the human body is three-dimensional and able to move, seems to disturb my expected expression constantly. Many try-outs regarding material and form studies were ultimately necessary to understand if the construction of my examples insures my expected expression. The final result is rather construction related than colour and material based. It doesn't mean that colours and materials play a less important role within this investigation. As I described it in the previous chapters, colours were also able to intensify the flat expression. I made use of some material properties such as the foam, the cardboard and the car film to build flat surfaces. I would say the construction builds the most substantial code for my final outcome.

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