FRAMING FOREST

An investigation of how the relation to the forest has changed with the development of new media.

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Abstract

This report will concern how our relation to the forests has changed according to the development of new social medias. It will give a short history around our relation to the forest and also how and when Internet got introduced in the society. It will treat the image-making on social medias and how it effects our perception of “nature” and “natural”. In an analog blog, it will investigate the blogging as a phenomenon, and question it’s neutrality. The blog will also investigate analog versus digital. The working method dealt with is based on forest versus internet. The report will sum up by giving examples in the collection of just how mixed up nature and technique really is, and how, and if, we are living in an image of forest.

Keywords

Forest, Internet, Image, Identity, Fashion
Most forest experiences today are made on the internet. The image-making are re-touching nature and our selves at the same time, leaving us confused about what is really true - the image or the object?

The question is also - which is most important?
Background
Nature in mankind – short history
Man was born in nature and raised with nature. He grew up with nature, lived in and from nature. Man thought according to nature and adapted his behavior after it. He didn’t think about nature for he took it for granted, it was always there and ruled over him. This went on for a couple of thousand years. But then, something happened. When starting to domesticate nature in say, at the end of stone age, man started to realize that he could actually control nature. Just a tiny little bit, but enough to plant the seed in the human mind for what was coming in a near future; the industrial revolution and beyond. From that moment, when soil was concurred, man became stronger. He grew, physically and mentally. He invented new tools faster and ate more meat which made his brain grow bigger.

Just like the relation to nature changed when man started to domesticate it, the abstract space of internet changed our relation to presence and time and it did so rapidly.

He planted and farmed what he liked to eat and not what nature felt like giving him. His relation to nature changed. From total dependence to reluctance to possessing and exploiting. Man did not need the nature anymore but it seemed to him that the nature was in need of him. For showing the cattle were to eat. To sow and work with the soil so that the crops would grow. For cutting down trees and removing dead ones to help the forest grow in a natural and healthy state. The accelerating process of development started here, with the domestication of food and land. The process of development that has ended up with us, here, in the world of today.

Internet in mankind – short history
Allatonceness
Internet was created as a internal communication source for networking computers in the end of 60’s, even if it took another ten years before internet as we know it saw daylight. (HTTP://en.wikipedia.org/wiki/History_of_the_internet) It made an enormous impact on society. The reason for its popularity was it’s speed and the ability to collect and share data that otherwise had to be searched for physically. Here information could be spread to a limitless amount of people in no time at all. It was, in many ways, limitless. It introduced a new time awareness named Allatonceness, where everything is occurring at the same time, all the time around the world. (McLuhan, Marshall & Fiore, Quentin (1996). The medium is the massage: an inventory of effects. Digitalized ed. San Francisco, Calif.: HardWired ) Marshall McLuhan, professor of media theory, writes in his book "The media is the massage" from 1967 how

“Media, by altering the environment, evoke in us unique ratios of sense perceptions. (...) When those ratios change, men change.”

This is how he thinks men change according to the surrounding developments. Not only physical in our bodies, but also how we perceive things like reality and nature.

Just like the relation to nature changed when man started to domesticate it, the abstract space of internet changed our relation to presence and time and it did so rapidly. (Hoffman, Eva (2009). Time. London: Profile Books) By the turn of the century, internet users had grown to about 100 million users in 20 years. In ten years, this number has nine doubled and is now almost one billion users. In fifteen years, internet went from a quite obscure entertainment to a life supporting system for holding on to your friends, handling your job and dealing with money. Internet and the technique surrounding it has replaced people on jobs, moved shopping online, and surfing has replaces encyclopedias as provider of information. Everything takes place on the internet. Even peoples lives.

Internet as the new tribe
Communication crossing limits
Facebook was introduced in 2004 as a digital version for Harvards real “Facebook”, the yearbook in were all the students were represented with an image, name and some curiosa for the students to keep track on each other. At first only accessible for students on Harvard, it soon opened up to other schools, and later in 2006, anyone could join (http://en.wikipedia.org/wiki/Facebook) This demands of you to follow the worshiping of Image and respect and nurture the image that you are yourself creating.
Facebook was born and a few years later, everybody had one. It wasn’t like anyone was forced in to it. It seemed more that this community filled a long lost need in people. The need for a community, for solidarity and a method to connect and keep connected with the people you know spreading like dandelions over the land. The connection seems to be a re-tribalization of social relations. (Van Mensvoort, Koert & Grievenk. Hendrik-Jan (red.) (2011). Next nature (nature changes along with us). Barcelona: Actar, sid 41.) Man has not lived in tribes since the end of small villages. The most tribes span between 100-225 individuals, and an average is set to 150 people that you can overview, both your relation to and the relations amongst another. This is also a number often found in offices, in the army, in schools and on your facebook account. The average of friends on facebook is maybe less than expected, round 180 people. The close friends, which means, the one who tag you a lot on pictures, who frequently writes on your wall and post you stuff, these are according to studies 6. (Gladwell, Malcolm (2000). The tipping point: how little things can make a big difference. London: Little, Brown and Company) This goes well with the average number of 4 close friends statistically in “IRL”. Facebook doesn’t give you friends, but it will shorten the distance to people until you meet them in real life. Because still, as Montaigne said, you have to live with the living.

The new tribe is taking a lot of energy to be a part of. It demands you to engage in being seen.

“Electronic Technology … is reshaping and re-structuring patterns of social interdependence and every aspect of our personal life. […] Electronic Information is causing a very serious dilemma between our claim to privacy and the community's need to know.” (McLuhan, Marshall & Fiore. Quentin (1996). The medium is the massage: an inventory of effects. Digitalized ed. San Francisco, Calif.: HardWired)

This demands of you to follow the worshiping of image and respect and nurture the image that you are yourself creating. By oblige to the new social structures that the transparent media has built up, you have a lot to win in status, but its a give and take structure which assumes that you always give back to others what they have given you. in an uprising spiral of internal admiration. (Saxbo, Maria (2010). Dagens outfit: och andra inlägg i modebloggsdebatten. Stockholm: Kalla kulu)

A new sublime attraction of nature is dawning: the worlds end is coming, it is coming fast and it is all our fault.

This gave rise to a new depiction on nature in art, literature and in fashion. Nature became wonderful and exiting, calm and threatening at the same time. In paintings, sweeping portraits over steep mountains bathing in undefined gray light trusted its aesthetic value not only to its stunning realism, but in its attraction of underlying treat that the landscape communicated. In fashion, the return to light airy fabrics and neglecting of big crinolines became the symbolic step for returning to the countryside, leaving the constructions of society behind. The dress was an impulse and a masquerade, but it sank into the mind-set of people of that time and influenced the coming development of dress. These dresses were made to LOOK LIKE clothes that were made to be worn outdoors. The idea of nature as simple, exiting and free was transformed to the idea of a dress with the same qualities. This dress didn’t make the women any different, but they looked different and therefore they were different. Nature was different. It was romanticized. The sublime and nature was raised to the skies for a hundred years before it again fell into oblivion. The next rise would be in our time, the time of technical development and total concurring of nature. A new sublime attraction of nature is dawning: the worlds end is coming, it is coming fast and it is all our fault. The world strikes back at us. This has wakening in us an admiring feeling about earth and we look upon it with new eyes. In fashion, last year was the “International forest year” (this year in Sweden. In fashion but also for the real forest) (Linda Leopold, BON Magazine: http://www.skogskart.se/) Maybe real nature will be lost forever! (as if we wouldn’t die first) So people gather in big flocks to look at rocks while sitting in brought pick-nick chairs wearing khaki shorts drinking coffee; they dress up like lumberjacks while taking walks in

Nature in fashion/ Fashion in nature
Idealized nature

When nature stopped being our donor of life, it didn’t disappear from our heads. Still, somewhere inside, we needed nature and required it’s symbolic value in our lives. It started to ache in the heart of the romantic era, when people (in the upper class) missed nature and its simple life. Off course, no one in the novelty class had ever been forced to survive in nature by them selves, and that was the point of the romanticism. You can’t utopify what you already know. So the romantic people utopified nature and put in on a pedestal. It was here the Sublime (the uncontrolled, impulsive beauty of nature) was invented by artists and philosophers to underlined the “delightful terror” (as Edmund Burke said) of nature.
neatly put forest paths: they put on their Canadian goose
jackets and Fjällräven backpacks when riding the bus to
school; they work out at gym, running while watching ani-
mal planet. People treat nature as an accessory for their
aware appearance. The question is, can we still have a
real experience of nature, or are we living in a picture of
it? (Van Mensvoort, Koert & Grievink, Hendrik-Jan (red.)
(2011). Next nature (nature changes along with us). Bar-
celona: Actar, sid. 74)

Nature on internet
Changing nature
Technified nature and sublime

The image. Ever since the discovery of the alphabet, the
usage of images has replaced the importance of words.
(An eye for an ear: McLuhan, Marshall & Fiore, Quen-
tin (1996). The medium is the massage: an inventory of
effects. Digitalized ed. San Francisco, Calif.: HardWired
) We say that a image is worth more than a thousand
words: this also goes for the image we make of our-
selves. By replacing words with images of words (written
text) we translate meaning into a different medium. This
also happened when thoughts were translated to words
in the first place, and when written text used pervasive
pictures to sum up the meaning of the words. It sort of
reduced the importance of the word, more than as a ac-
cessory for the image. In the translation process, things
are always in some ways changed. This happens when an
idea or event is put on internet.

So people gather in big
flocks to look at rocks while sitting in brought
pick-nick chairs wearing
khaki shorts drinking cof-
fee

The impact, the importance of the event, changes. So
does the importance of the original events that DOESN'T
get put up on the internet. Just like the ideas that didn't
get written down when the invention of printing was never
remembered, the events that occur today that does not
get attention on internet, never happens. “You cant solve
today’s problems with yesterdays tools” goes a bit crys-
tical saying from Marshal McLuhan. You cant hide behind
the fact that past has always worked. Nature has trans-
formed itself into something to look for on the internet
rather than in reality. Today you are more likely to see
pictures on the rainforest than to go there. You will have
watched all of the main attractions of the world in your
cozy sofa before you ever step your foot there. Internet is
the place to be, it's were to experience all things so you
don't have to go there. The forest is an image on the web
window, a thumbnail next to others in the Google image
fields. It is getting so close to each other that we actually
start to redefine nature. Nature, what we cannot control,
is controlled. It is tamed. We genetically engineered it to suit
our needs, we sell and buy it, it serves us and if it doesn't
– we do something about it. Nature is a button to push,
and we push it all the time. So, if nature is technified,
what's next?

Internet as nature?
Next nature, switch of perception and
The Noosphere

Usually, nature is defined as something out of our con-
tral, or of men untouched. As for the opposite, something
that is under human control, the human activities, is
usually defined as culture. Now, when nature is defined
as something well under human control, internet is on
the other hand out of control. Created by people, internet has
grown to enclose the world within its web as a second
atmosphere.

Already 1936 the Ukrainian researcher Vladimir Vernad-
ski coined the Noosphere, the “mind-sphere” as the third
Vladimir_Vernadsky)

The medium of communi-
cation will always be just
a little bit more exciting
than the real thing.

First came geosphere, it lasted for 1,5 billion years before
biosphere entered, being in charge for another 3,5 billion
years. After that, he thought, when mankind spread its
knowledge and thoughts around the world to embrace it,
a third stage entered called Noosphere, meant the “mind-
sphere”. He meant that when human thought spun a web
of thoughts around the world, that meant a third evolu-
ton. What he didn't know, was that internet was going to
give him physical prove of his theses 40 years later. In-
ternet is living its own life around the globe, jumping from
user to user, binding them all together in what actually is
a web. And because no one owns it, it cannot be con-
trolled. You can't control what people are doing and you
cant control the web. We are depending on it and it has
its own life. Viruses are spread on the net as randomly as in real life, and system failure could be as devastating as a burn down house. Internet is a no-mans land, or should we call it a jungle?

The media is the message
It rules over us completely

The truth is: nature is changing along with us and we are changing nature. But we don’t see it that way. For us the forest is never changing and we continue, like always, to perceive it and each-other thru the latest medium. Whether it is by speech, writing, photographs, television or something else. The medium of communication will always be just a little bit more exciting than the real thing. Today’s medium will also be replaced by something new, probably sooner than anyone presumes. But what it all comes down to, is human being thru just another limb. Like the clothes we wear is an extension of the body, and the body of our soul; our facebook account is our virtual, extended person, the shadow of the self. Platon called our impression of things to be “the shadow of the real thing” but so real to our senses we believed it. He was sure right about internet. How we are living our lives thru internet effects our perception of a natural life, and forest in it self. The idea of a forest are ruling the real one, the image over the experience. What kind of forest do we believe in? And in which would we rather live our lives? Does it matter that the real forest is an illusion on the internet, a picture like other pictures? If not manipulated in reality, then photoshoped on the screen. When our perception of the forest change, our relationship to it changes as well. We can tear it down, build up, reshape, transplant, smoothen out, redefine, invent or frame the forest, but we can never eliminate our dependence of it.

This picture was taking while looking for lynx with and automatic camera in Switzerland.

http://www.talkingscience.org/2009/02/on-the-lookout-for-the-lynx/
“THE VISIBLE WORLD IS NO LONGER A REALITY AND THE UNSEEN WORLD IS NO LONGER A DREAM”

W.B Yeats
The Analog Blog
An analog excursion

What's it in the blog that is so appealing? The use of blogs has increased rapidly over the last years and is now for most people a steady routine.

It is not so strange that the blog has grown into such importance. Blogs meet the constant need for seeing and being seen from other people. That is because a blog, even if not read by anyone, has the potential of being read - at any moment. That possibility triggers people to write even if nobody reads, to relax in the arms of strangers. And also, seeing your own life published on the internet is comforting in its slightly enhanced importance. Marshall McLuhan says in his book Understanding Media that nothing is to us as appealing as our own reflection. Our lives on the internet is therefore to us an irresistible image necessary to share with others. The act of diary writing with a key to lock your life behind has lost its value in a time where you and your life are estimated not from face to face experience, but from looking at your pictures on internet. You are your internet ditto for the majority of people around the globe. You will only meet a handful of everyone and have to make a good impression. The globalization and the Noosphere has given everyone a chance to reach someone of their own mind set, and to do so, the use of perfect imagery is of great importance.

What I wanted to investigate was just how much a blog is a diary and how much it is a tool for image creating. By making an analog blog and sharing it in a real forest, I created an image of myself for anyone in the forest to read. Though the forest didn’t have as many visitors as internet, the words where openly spread in the same way. I discovered that words are always colored by its thought audience. It was impossible for me to write like it was going to be published for real, and also like it was my own diary. The typewriter also changed the way of writing. It makes it impossible to write fast, you have to think to be correct. This is not the usual in blog writing, which is the fastest media existing. That changed the expression a lot. My words where dedicated to the forest strollers, maybe not so many, therefore there were different from that of a blog writers. The big difference in my forest blog and a real blog is the limited access. Blogs are based on unlimited access, all the time - everywhere. Access is the new key.
Developing the collection -
Methods

To translate the ideas of forest and internet confusion, the work started as a mix of archetypical forest outfit, forest material and the silhouettes from the Romantic era. Later this method was found to be in the wrong direction, when the Internet aspect was forgotten. A new direction was found in the mixing of nature and technical aspects on each garment. Every outfit should express one problem of Internet dependence, or one possible consequence of living thru images. The question every outfit should deal with was: what is happening with forest when put on the internet? Well, images turns into pixels; everything is illuminated from the screen; it becomes 2D; you can print it etc. The concept became the method when forest and Internet confusion was visualized with the method on the outfits. Smart Textile department could help to incorporate lightning in the garments to illuminate it.

With twelve of the best sketches as a base, the draping started half scale dummies. A base of simple shapes like squares was adapted to the designs. Simple cuts and opening was used to reveal the body in unexpected places like the back of the knee, the side of the torso and the inner arm. These are quite sensitive arias that you don't usually show to anyone, the unpolished side that you don't put on the internet. The hints of body would represent the hints of actual persons that is shown on the internet.
Material

What kind of material would be most appropriate for this expression? During the whole process, the materials were updated to fit for the current issue. The combination of print and material was usually the most important expression in the outfits, and was therefore chosen carefully. The single most important source of inspiration for material was the Comme des Garcons collection of fall 2010.

photo: Gianni Pucci, GoRunway.com
http://www.style.com/fashionshows/complete/
F2012RTW-CMMEGRNS20
Rei Kawakubo is here working with stiff materials that have its own shape. To build up stiffness in the materials, padding was fused to them and materials were also fused together with each other. The key point was after this to add contrast between the material and the appearance of it, thereby maximize the expression. Trials of fusing padding and sequins worked, especially for the particular outfit that was in mind. It had a lot of raw edges where the padding could be left going out to the edges revealing the padding. Also a flax/polyester fusing worked well. The stiffness and shine of the material worked well in the draped shoulders of the outfit and solved a lot of issues around the shapes and expression of the particular garments. The sculptural shape of the garment was also well defined by the material.

One material that was cancelled was a pine tree yarn fur that did not work in its expression. Another cancelled material was a stiffened jeans fabric with cut out holes. This was to hard to drape, and the holes were not relevant in the collection. The fur in all shapes was relevant, so was the fox. The fox was choose for its properties: it is considered to be a cute animal, it is quite shy so not many people has actually seen it. If it enters the city, it is sick. Therefore, to experience a cute fox, images are crucial. The images from the analog blog was incorporated to refer to that investigation of blogs and the confusion of analog and digital in a working methods.

Another fabric that was fused with padding was a raw silk. This light silk fabric had a nubby structure and was thought to be used for one of the dresses with a draped back and a front with a round shape. This shape was supported by the padding, which created a smooth surface and underlined the shape of it. The flat surface also promoted the print on the fabric in a better way than un-padded would have done.

Because so many edges due to the constructions of the garments, were raw, just cuts, a solution for the finishing of edges and interlinings had to be found. Fusing was a solution also for that problem. The raw edges were fused with the same fabric and gently cut after the edge to make a perfect finish. Some of the drappings on the outfits were showing both sides and had to be fused quite high for it to conceal the inside from sight. This also changed appearance of the fabric, which then became double.

On a woolen outfit, the same fabric was fused together for a stiff fabric with front and back. The sensation of the wool became a bit like felted wool; more of a thick and quite hard blanket. This hard feeling contrasted against the woolen appearance, and also against the fur print on it. It also helped to keep the shape, when the garment had rounded shapes over and in front of the shoulders that did not stay when not fused.

On the polyester fabric for the first outfit, the finishing simply became to cut and burn in the weldsonic before sewed together. The airy polyester fabric was decided to keep as it was, without fusing it with other fabrics or padding, because the outcome was dented where the fused fabric turned into non-fused fabric. The contrasts were to big to use in sections, and the material outcome with fusing was not good enough to use in a whole outfit. It did not work.

The edges of a rain resistance fabric in a padded out door-outfit were all cut with the welding machine. That material was picked because of its normal appearance. The plastic, shiny white rain resistant material was perfect for the outfit which will talk about being in the forest but still perceiving it as an image. The print would set the mood of the fabric, it was necessary that it was recognizable. On the upper part, instead of a jacket of the same material, a padded jacket with applied UV foxes was made, the padding material giving the collection a new dimension in structure.

In the final outfit, the usage of a fancy material was essential. That outfit should be the Las Vegas wedding dress of the collection, the celebration of digitalized forest. At first, silk of course was one of the option. The expensive appearance would suit the celebrating sensation of the dress. Again, after looking at Rei Kawakubos collection, the point of view changed. The shiny, fussy velvet fabric in her collection was also used for flower printed fabric. For this, a silk/viscose velvet was used. The flower print with blue bottom suited the material and the shine of the velvet was matching the shine of the plastic flower that was used for the print.
Early it was clear that the usage of prints, preferable digital prints, would give a clear reference to the starting point. The translation between medias such as photographs, analog images, scans and digital prints underlines the influence of medias in every object. As earlier pointed out, the print often gave the material and not vice versa. An outfit could start with the idea of print, then outfit was decided and material after that. The prints was put to fill every outfit completely, for a monochromatic expression focusing on one thing per outfit.

One of the prints that was early in was a fox print of some kind. This developed into three different prints: the UV fox, the Fox Fur and the Pixled Fox. All of these three came from an image of a fox that from the beginning was put on an outfit in one of the sketches. The UV foxes were screen printed on the school with neon colors. This print will glow in UV light. To mix the features of the fox with the synthetic neon colors was a way of talking about the synthetic view on forest that is communicated through Internet.

From the analog blog, two images was used to make digital prints. The forest was printed on a polyester, the stream was printed on the sequin fabric with a UV printer.

The last print of flowers was made from scanned plastic flowers to achieve a 100% synthetic flower print.

<table>
<thead>
<tr>
<th>Print</th>
<th>Outfit</th>
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<tbody>
<tr>
<td>Fox Fur</td>
<td>2</td>
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<tr>
<td>Sloggen</td>
<td>1</td>
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<tr>
<td>Bäck</td>
<td>5</td>
</tr>
<tr>
<td>Pixlade räv</td>
<td>3</td>
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<tr>
<td>Framing forest</td>
<td>cancelled</td>
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<tr>
<td>Flower print</td>
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OUTFIT 1 - Forest set

The development of outfit one started in wanting to work from a fake fur structure-material. The half scale trial became a mixture of real fabric and the fake fur material. The trials on real size was not convincing. The fake fur yarn fabric did not work out. It needed to change. Changing the outfit into a forest outfit, giving it a hat of felted hat with plastic flower attached. A lot of versions of shirt and skirt/pants and dress was made, but decided in the end to do exactly what the sketch looks like, it should be a shirt with a mantle, a skirt and pants that are sticking out from beneath. The skirt and pants are sewn together in the hem.

Result:

The result is a set of forest printed, soft polyester outfit. Completed with a large roughly felted hat with sewn on plastic flowers. The outfit consists of two garments with the print overlapping in waist height. All the edges are cut and melted, so it has no hems or visual seams.
Outfit 2 - Fox Fur Coat

The development of the second outfit was straightforward. The sketch showed a coat that covered the body in the front, standing out on the side. The front should have a fox tail fur print, realistic but flat. The back will reveal the body shape and be without print. The fox fur should be printed on wool, which is another fur, for a double fur feeling. The problem with this outfit was mostly the shapes and proportions of it. The “wings” on the side had to be in perfect balance with the rest of the outfit. It should not just drape and fall down but had to keep some shape. The solution for that was to stiffen the fabric with a double layer of wool material, fused together with raw edges.

Result:

A double-buttoned fox fur digital printed woolen coat, complete with collar and stoke. Inner pockets are possible to use also from the outside of the front. The fox print is only on the front, back is beige. Whole printed piece is double wool fused together, with print on front and regular on back. Raglan sleeves open under arm and in front of arms.
Outfit 3 -

Pixel Fox dress

The starting point for this outfit was that of a crinoline band giving shape around the body, and a fox print. The first sketch was with a fox printed inside of the shape in the front. This was developed in different versions before it found its right shape. The first trial was a shape in front of the body, made by a steel and plastic band for wedding crinolines. The shape and the respond to movements worked, but it lacked in sharpness and did neither have a forest expression or any internet. Next trial was a mirror plastic shape instead of the crinoline band. The mirror had the symbolic role of mirroring, as we mirror ourselves in others. This outfit also lacked the internet, and was given a TV screen on the chest. The outfit was a roughly take on it. Overall it needed a refining. The final version with the pixeled (2,65 dpi) print of foxes, to symbolize what we experience as nature on the internet really is. Also, I installed 4 pairs of LED lights in 4 foxes eyes and let them blink randomly every 4-12th second. The shape was kept from the first trials, but the prints and shapes was refined.

Result:

A crinoline shaped raw silk dress with pixel fox digital print. The crinoline shape is padded and have a lining. Under this, LED lights are installed together with batteries and a micro controller that makes the light blink every 10th second. The back piece is draped from the crinoline shape in front, and is partly covered by a fabric sown on top. On the neck, a rounded collar is sewn on but only in front. Zipper in the neck.
Outfit 4 -
Office Set

The forth outfit made drastic changes during the time. The base was the checked fabric in different variations. First as a woolen jacket and pant. Visually it lacked the internet. Instead, a padded outfit like a winter jacket put on a waist was developed. This had a Japanese look that did not have any room in my collection. To simplify things just the typical checked fabric, draped like a cape like the little red riding hood was used. It still lacked the internet. The solution was a graphical version in black and white, in laminated flax with transparent polyester so the fabric gets stiff and shiny, letting the design be simple and straight to make room for the accessory, a big bird cage mirror bag with flying plastic toy birds. This was a straight version of the office woman that is carrying the forest with her everywhere she goes.

Result:

Outfit 5 -
Sequin dress

This dress started with one of the images from the analog blog, a picture of a stream in daylight. This picture was the sort of romantic picture that fit as an image of forest. At first the idea was that the print should be placed in front of the dress on a paper with some kind of silver back. The found sequin fabric made the paper in front redundant, supposing the image could be printed on the sequins. This was achieved with an UV printer. The result was in one way unsatisfactory, when the print itself is not clearly visual. There could have been more black in the print to make the outfit even better, but to make another print was not possible because there was no more fabric. For the skirt, a black sequin fabric had to be chosen instead of silver because of the lack of fabric. Both the dress and the skirt was padded to enlarge the volume and change the drape of the material. The padding stresses the drapes in the back and on the side.

Result:

A two piece set of padded and printed silver sequin dress with black, padded sequin skirt. The print is a UV print and is only on front. The dress has a half interlining to prevent jamming of the padding and sequins on the skirt. Sleeves are non padded and open under the arm. Narrow in the end. Padding is visual in front of the skirt and in the back of the dress. Skirt has zipper in the back.
**Outfit 6 - UV Fox Jacket**

The padded outfit started as an mixture of padded jacket and forest print pants. The cut of the jacket was hard to define and the asymmetric cut was given room for a bit too long time. In some trials, this was transformed into a sleeker version, padded, with an fox print that glows in UV light. This variant with symmetrical cut and even expression made more sense in a collection with so many different elements for every outfits. Now, it had the fox print allover and the volume was right. Still, though, it was something missing. On a seminar, when trying on the jacket inside out, we came to the conclusion that the jacket should be made of the padded material, to get another structure in the collection. The question then was how to make the UV print on the padding. Printing on it did not work, the result was gritty. A solution was to cut the already printed foxes out and sew them on to the padding. In that way, the print was still working with the pants and didn’t have to be changed as well, and the jacket kept its shape and expression. The pants, consisting of a square with two cuts for the legs, worked from the beginning as a pant, but had to be reworked a couple of times for the right proportions.

**Result:**

A two piece padded jacket and pants with fox printed with UV (glows in black light) color. The jacket is of padding with patched cut out foxes, the pants are printed polyester with cut and melted edges. Similar back and front.
Outfit 7 - Las Vegas Dress

For the showpiece of my collection there were several options. At first: a lumberjack shirt taken from a picture on internet that came up if you searched “cosy forest walk”. This was a too narrow reason. Another version was a padded “Helly Hansen” sweater glowing in the dark in orange, with an fake fur (the yarn version) skirt. None of these were any good. It developed into something completely different: a big flower tribute, like a Las Vegas glade opening. On top of that: hysteric blinking of LED lights allover. The flower print should be printed on a velvet silk mix. The dress should be quite simple, else was not necessary when the stance is so excessive.

Result:

A flower printed silk velvet dress with a flower covered plastic stance. The stance consists of 8 pieces of 32X500x3 mm plastic strips, screwed together on overlapping. The skirt piece has a belt and 6 hanging fabric strips to hold the plastic. Plastic and fabric flowers are glued on to the stance, and LEDs are attached together with batteries and micro controller, blinking the lights every 0.1 seconds. Dress is straight, full length, longer in the back with two side slits. The sleeves are open under the arm. It has a zipper back in the neck.
Discussion

The intention with this collection was never just to make a nice collection. Working with clothes and fashion is only acceptable when analyzing something that feels important. For me, fashion has always meant just another body language, interesting for me because the body is the shell of a person, and fashion is the shell of society. My interest lays in peoples interaction and fashion and clothes as an expression for that. The problem with this, non clothing referring input, makes the design process quite long. There is another decision to make besides all the steps in the designing method; the translation from non-fashion related subject, into clothing. The step might be short or long, but it has to be taken in the right direc-
tion from the beginning. Therefore, my initial steps of entering this subject, translating it into garments, where hesitating, taken back and forward many times. The feel-
ing of walking in the wrong direction was constant until the deteling of romanticism and the idea of the collection having the same function as internet. In the end, it is also just clothes, so the translation has to go in a circle back via the right expression to the main idea. Forest and internet not only have to be present in the collection, they have to be expressed. This, the expression of right things, were important for me. No one will no the back-
ground of this collection, so the collection have to speak the right language for anyone to understand. This is the body language. There, rationality has to be replaced with intuitiveness. Their interplay decides the outcome. Me, I make sure it also looks good.

Has it been to any good? Did I answer any question? Did I come with any solution? My aim was to investigate how our relationship with the forest has changed. At least I investigated it. The answer is. I guess, that the relation-
ship has changed so that the forest has become abstract because we don’t depend on it. My grandmother said that when she grew up, you went to the forest to work - not to rest. I think that is the main different between how we look upon forest today compared to then. Combine that with the image making on the internet, you get a forest that has turned into something you rest in - on the inter-
et. For me this has been a very interesting investigation. For further research I still have a lot of questions regard-
ing internet and the constant dependence of new media.

Reflection

It might have been totally different. I could have worked with plastic, molded in animal shapes. I could have had real TV screens on the outfits, or worked with lightning more. I could have done a sci-fi something, the futuris-
tic forest. I could have done a silver, plastic forests and trees walking the catwalk or anything. This, the many possibilities doesn’t really bother me. This is this collec-
tion and I could have done it better but I didn’t.

Thinking about it now, it bears many resemblances with the analog blog. It has something analog over it, despite all the digital prints, and is romantic without the romantic era. It has a digital-forest softness, quite cute and corky, with a elegant tone. I believe in saying serious things with a serious joke. This is what I think I have done.

As for the realism of the collection and its relation to fashion, my intentions from the beginning was to com-
municate also with normal people. That is, non fashion in-
tellectuals. I am quite disappointed that I wasn’t selected for the Italian fashion competition we had to enter; not only could I have won a lot of money, it would also have been a proof of normality. Maybe I still have a long way to go. But I think that many of the garments are produc-
able. Any it is my most wearable collection so far. I feel relieved about how my attitude against the fashion world has changed during these three years. From despise to amusement around it. I don’t longer feel the need for total independence, but am attracted to the challenges of obliging the masses so that they can understand, but still doing it in my way. This is a big step from my other works, and the reluctant attitude that restricted me to work in impossible ways. I still want my result to be free from cliches, but that don’t mean it has to be unbearable. I hope someone likes to wear it.

The conclusion of this collection has also been that it doesn’t matter if the hole story behind, the background and motive, is visual in the collection. The collection and the clothes should speak for themselves without me hav-
ing to explain it. I don’t have to explain. The idea of the collection is there if someone is curious enough to reflect on it. If not, the prints, shapes and garments is enough for anyone to look at and understand it for just what they are. I don’t need more.

Sara Lundberg

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Appendix

Critique of Ms. Gram’s work - Sun piece

I find the method itself, with external cutters as a design technique, very interesting. The outcome is fresh and sharp and feels intellectual which it also is. I highly appreciate it. This collection comes as a natural continuation of her last project, when she also did a project that was questioning the regular methods and a try to eliminate the interference of mind in the creative process. That time she worked with collages, this time with haiku poems as instructions for others to handle given garments. It is not clear in the explanation if it is said that the garments should be cut or if it is free of choose, but the archetypal garments given are cut and dressed according to a poem written by Greta. This (the poem), the given garments, the selection of people involved, the selection of images from the performance and the material and colors in execution. These are Greta’s choices as a head designer. Or at least it should be. In the end, and this is fully understandable, she can not help but to change her idea of what her role is in this project. She sees her role as to simple, with no challenges for her as a designer. As she says herself, during the whole process there was a constant battle between the conceptual artist and the fashion designer. She entered this as an artist, determined to change the way of thinking about dress and movement, about the design process, but also can’t help to miss it anyway. The fashion designer takes over after half the project and Greta starts to interpret her own creations to be able to engage herself in the project and to feel stimulated in her creativity. In fact, in my opinion, to let it be simple and stick to the original plan would had been the true challenge for her.

She could have let the mentioned parables (garments, people, images etc) be the strict outlines of her interference. To keep on giving out the assignments to more people (the whole spring if necessary), choose more and different garments in different color to give them, and let the picking of images from all of these separate sessions, be her role as a designer. Maybe then she could still feel satisfied in her creativity and also have the opportunity to select an interesting collections without making any changes of the garments outcome.

For now, I think that the interpretation garments are the weak point of the collection, not as sharp as the garments made by her muses. There is a big different in the making of the garments which is visible: her’s are made, there’s are felt. The new garments are symmetric and harmonic in a way the first garments are not. They are smoothen out, commercialized. These garments make the collection feel a bit more vague, and also dims the point of the project.

What is the most important aspect of the method? Is it the muses work, the outcome of her workshops? Questioning standard models of procedures? Finding inspiration to new garments from images of other? Is it the idea that a conceptual artist also can make a nice collection? I think that Greta’s inability to decide, or to stick to the decided, in other words: to be consequent of her selections, has damaged the sharp outcome, and that the collection would have gained from being about just one thing: and not the difficulties surrounding it.

As for the seventh outfit, my suggestion one made from other garments, and on a woman.