Girl Get Dressed/Ready to Wear

- Designing Activities of getting dressed

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MA Fashion Design
2018.6.10
Degree Work
The Swedish School of Textiles 2018
About (my) practice;  
**MATERIAL ACTING/PATTERNS OF MOVEMENT—clothing the body through the body.**

For a while

I was somewhat reluctant about describing my work to be about movement, perhaps due to it (movement) may refer to something that is about effect and visually bombastic wow-ness. That is not my field.

I am not reluctant (towards movement) anymore.

My work however, is not ‘about’ movement, it is **being in motion**.

The practice, I would like to introduce as, or maybe even give the name; Patterns of Movement/Material Acting.

**WHAT CAN THAT MEAN(?)**

The importance is the body. / **WHAT IS THE BODY?:** The body is everything but static. It is elasticity and movement. It is the movements and actions it produce and it is the traces that it leaves.

So extremely interesting, it is the connecting matter for most things. A platform for expression. Both intangible and physical.

**FURTHER IMPORTANCE**

How can one compose on the body?

How can one compose with the body?

Getting closer to the actual practice, The interest is the relationship and combination of **Arrangement and Activity.**

**Sculpting:** Building shape through activity & movement. Shapes are patterns (traces) of movement. Development of new types of garments. New types of wearing, new ways of looking upon the dressed body.

**But question.**

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Is it the ways or the what? (How it is produced, the movements, arrangements and activities involved. i.e, Method. Or is it what it will become. ie, Dress)

**Quite naturally at this stage, I would hope both.**

If we were to classify/specify

Is it somehow construction? Is it about ways of constructing? Perhaps maybe, but preferably not really.

The word Construction may imply some sort of static to it.

Rather we could call it Composition. Because then I would be a composer. And when being a composer, it opens up for so much more to occur. Composing the activity and composing what can be dress.

Composing implies movement.
Abstract.

This body of work operates at the border between fashion and performance, with the intention to explore the performativity of body, in relation to forms of dress. The work presented in this thesis sets out to examine the ways the performed act of making may inform the outcome through designing new activities of getting dressed as producers for dress, while questioning the static systems of making dress that develops form mainly with an approximation of a bodily form.

The work is not about dance, it is not about theatre, it is not about choreography. This work is about the activity of getting dressed and what potential knowledge in dress that may be extracted from simply shifting the established order of the relationship between body and dress. However, from a methodological point of view, the work is developed through choreography and performance in relation to arranged space as tools to design the activities, and these may well be viewed as a danced or theatrical and dramaturgical play of body, motion, material and dress.

These aspects are part of the outcome that suggests not only new formal relationships between body and dress and new methods for making dress, but also new ways of looking at, and consuming the art of dress.

Keywords:

getting dressed, fashion, performance, body, form, activity, movement, method
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1. Presentation

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2. Introduction to the field.

The work developed and discussed in this report aims to investigate the foundational relationship and possibilities between body and dress. Rather than viewing the body only as a form, the body is understood as a performative and perceptive unity with all its properties and movements, and the work sets out to discuss the making of dress in relation to performance art and choreography in order to establish new foundations for dress. This through shifting the order of dress, and formulating the activity of getting dressed as a potential to inform dress.

2.1. Performance & Performativity

Initial definitions to aid and guide the reading

"Performance came about as a new way of doing things, and a new way of thinking. These new ways presented a different perspective on dealing with the real, and making art.”

Chantal Pontbriand, 2014

Performance may have different meanings, for different people and within different contexts. It may deal with both activity and appearance and at times creates a distinction between the two. Oxford dictionaries (2018-02-07) defines the term as:

- "An act of presenting a play, concert, or other form of entertainment.”
- “The action or process of performing a task or function.”

It may be concluded that the term is defined either as a ”doing” (action) or a "being" (appearance).

Within this thesis and the work it sets out to discuss, performance is used and should be understood as a combined term that links action and appearance. It sets out to discuss how the term slightly differs between the fields of fashion and art, and whether the term relates to action or appearance and in which ways these could potentially blend, in order to push the boundaries within the field of fashion when it comes both to the making, the presentation and its context.
2.1.2. Body, Society, World, Perception

The performativity is what connects us and puts the human being in the social world, perhaps one may even say that the world is shaped by the means of our performativity. Our contexts and appearings are under constant construction through how we perform ourselves, our bodies and the situations that constitute society and our everyday lives. Ourselves, as well as our surroundings and ways of living, are shaped around and by this acting and appearing.

Sociologist Marcel Mauss stated that; "there is no gap between the biological, the psychological and the sociological", as he explained them to be united by a circular causality (Melville & Ruta, 2015). Moving on to philosopher Maurice Merleau-Ponty, he explains the human being-to-the-world as the relationship between perception and practice, describing practice as a basic condition for perception. Stating that bodies are socially constituted and bodies are performing the society (Warr, 2012). When Erving Goffmann described the society, it was through the dramaturgical aspects of a theatre, where he explained people to be playing both the role of actor and audience, and all our interaction taking place on different stages which forms society through the acts and plays performed (Holmberg, 2008).

These notions of understanding the role of the body and the human being to the world and how perception and performance are informing each other through our bodily acts and appearance is further discussed by Merleau-Ponty when describing: “our body is both an object among objects and that which sees and touches them” (Pallasmaa, 2012). Further, Entwistle & Wilson (2001) describes his thoughts and how he profoundly argued the importance of the physical body for understanding, expressing, creating and receiving information:

“Merleau-Ponty places the body at the center of his analysis of perception, arguing that the world comes to us via perceptive awareness, i.e. from the place of our body in the world. Merleau-Ponty stresses the simple fact that the mind is situated in the body and comes to know the world through what he calls ‘corporeal or postural schema’: in other words, we grasp external space, relationships between objects and our relationship to them through our position in, and movement through, the world.”

(Entwistle & Wilson, 2001, pp 44.

2.1.3. Haptic Perception- To direct, to see, to understand, bodily knowing, sculpt expressions, sculpt the world

What can be concluded from the studies and viewpoints discussed above, is the active, physical body, i.e. ‘the performative body’ as a means for perception. The haptic perception of the body has in many ways been neglected in favor of viewing the visual perception of the seeing eye as the dominant and most important recipient for perception. However the importance of the seeing eye to understand the world and our surroundings, Juhani Pallasmaa in The Eyes of the skin (2012) profoundly argues the importance of the full bodily experience as a means for perceiving and understanding, as the moving body in space not only provides the seeing eye with perspectives of what it sees, but also through its physical lived relationship which expands the perception through tactility and also its physical relationship to the actual shapes and movements of body. He stresses the problematics of a mainly visual dominance when developing the field of architecture, that it puts us as outside spectators in the world we are creating, a world that with the loss of the ‘connection with the language and wisdom of the body’, risks developing buildings and architecture that appears flat, immaterial and unreal.

“In artistic works, existential understanding arises from our very encounter with the world and our being-in-the-world – it is not conceptualised or intellectualised.”

(Pallasmaa, 2012)

This notion of the haptic perception of body as a methodological tool when creating and understanding through a basic bodily knowing certainly applies to most artistic fields, and in a talk about film director Ingmar Bergman, actor Lena Endre (2007) describes his directing as physical, that he was not merely an outside spectator but moved with the actors and not only experienced the acting but also directed them through his actual physical presence. It highlights the importance of even when gestalting, gestalting life, the real-life experience of body is an important tool for sculpting, directing and understanding. It also connects to how artist Andrey Bartenev (Borås (270916), discussed his practice and described movements to be sculptures, and that theatre and choreography is actually sculpting in movement. They are shaped by the haptic perception and the knowing of the body.
2.1.4. Performance art

In the field of art, the performing practice of the body has had an important role, where the artist in many cases may be seen as both the subject and the object of the art. In The Choreographic, Joy writes about performance and choreography as “a dialogic opening where art is not only being looked at, but also looks back”. And when quoting Adrian Heathfield while explaining choreography to be “a corporeal passage in which the body is both a question and an inaccessible answer” (Joy, 2014). There has been a number of examples within the arts where the performance of body is a method for the making, common in the movement of performance art in general, and in the action movement in particular, such as ‘action painting’ where the focus of the painted art shifted from the painting as an object to painting as performed activities (Warr, 2012).

“The process of painting was as important as the resulting work, and the artist’s chosen method of mark-making on canvas became the subject of the artwork. The artist’s presence in the work through the act of painting led to the artist’s body becomes a tool for applying paint, akin to the paintbrush, leaving a direct trace of the body in the work. In some works, the body itself became the ‘canvas’ on which to paint.”

(Warr, p 49)

In the work of Jackson Pollock (fig. 1), he turned the act of painting into the artwork in itself, presenting images, videos and performance of his painting activity, where the role of the canvas was turned into a site to perform in and on. His body and its performed activity was both a creation and a presentation of the artwork (Warr, 2012). Similarly, the work of Yves Klein (fig. 2) turned the act of painting into a performed event, turning the body into an actual paintbrush, having women in blue paint making imprints while moving and dragging their bodies over the sheets of papers. Here the artist did not mainly use his own body as the tool, rather had he the role of a choreographer and a director of the artwork. This technique was later replicated and presented as a feminist critique towards Klein and the underlying aspect of a man dominating and controlling the female body and its activities, with the work of Rachel Lachowitz (fig. 3) in 1992. She instead used naked men that she painted in red lipstick and dragged them across sheets of papers on the floor (Warr, 2012). The matter of the body as a tool becomes not only a matter of technique and function but who, how and why is always highly politically and socially connected.
In 1956 artist Saburo Murakami (fig. 4 & 5) used the body, not as a tool for paint but to break the canvas through his performance "At one moment opening six holes". Having prepared six large frames of a traditionally flat canvas of painted art, which ruptured and broke open when running through them. Through arrangement and activity presenting a change of perspective and order, expressing that: "We must not keep on aimlessly adjusting and manipulating the canvas. Instead, our sense must be internally concentrated to a point from which it bursts on to the canvas and assumes a tangible form."

Sculptor Charles Ray (fig. 6) has taken the performative aspect into sculpting, expanding the notion of what a sculpture is and may be, as well as what a sculpting practice may be, thinking of sculpture as an activity rather than an object. (Warr, 2012) "I was taught that the finished sculpture was maybe the end of the paragraph. Once a sculpture was completed it was critiqued and put back on to the scrap pile. This way of working taught me to think sculpturally rather than to think about sculpture" (Self, 2013).
2.1.5. The activity of getting dressed

When studying fashion and dress, Entwistle (2000) points out how social theory has neglected the importance of body, resulting in a disembodiment of fashion and dress as such. With regards to previous discussions about the haptics and the performative body it could be described that most studies of dress has been carried out from an outside spectator point of view, and not with enough consideration of the body it dresses, nor the performative relationship between the body and its dress.

Entwistle further stresses the different performative relationships between body and dress, and describes dress to be an embodied practice, from the physical act to the adornment and aesthetical aspects, which also intertwines. From a performative aspect, the dressed body is the body of the social world, and through dress we are performing ourselves. Likewise, she also argues the importance of the physical act of getting dressed as ‘the way in which individuals learn to live in their bodies and feel at home in them’.

Further stating:

“The phrase ‘getting dressed’ captures this idea of dress as an activity. Dress is, therefore, the outcome of practices which are socially constituted but put into effect by the individual: individuals must attend to their bodies when they ‘get dressed’ and it is an experience that is as intimate as it is social. When we get dressed, we do so within the bounds of a culture and its particular norms, expectations about the body and about what constitutes a ‘dressed’ body.

(Entwistle, 2000)

This stating the important relationship between body and dress as an active relationship, although Entwistle’s studies do not discuss the relationship between forms of dress and the activity. The activity of getting dressed as we know it is in relation to the forms of dress as we know them, one might actually say that the act of getting dressed is constructed by the common construction of dress.
2.2. Design Program. / What If Dress was an Activity.

The work developed and discussed in this report is based on the design program, titled: What if Dress was an Activity. As in the definition of design program, consisting and argumenting for a specific worldview in itself, for which certain beliefs are laying the foundation for the research (Redström, 2017), the worldview and foundational belief of this program is firstly introduced by the speculative nature of its title.

What if dress was an activity.

Coming from mainly a construction and form point of view in fashion & dress, the question relates to the ways of making dress, which in general clothes-making could be described as a fixed system of viewing the body. If the fixed system for creating dress would be erased, and dress would be formulated from other perspectives than an approximation of a bodily form, what could that possibly be? Creating new ways for constructing by defying construction as a term and meaning.

What if things were done differently. How can the way things are done affect the structure and function of things. Which systems do we undoubtedly obey and why? And what if another way of doing things were introduced, in what way could that create a difference? If dress would be informed by activity and performativity of body rather than an approximation of a bodily shape, what could that do to dress and dressmaking as a practice?

What if’s and other dreams
Perhaps Design Practice Could be a performed act. Perhaps ways of making can change ways of being can change ways of producing can change ways of consuming can change ways of the world, can make the future
2.2.1. **DICTIONARY**

*Why?* There must be other ways.

*What is the point?* Finding out. Finding ways.

*What is the body?* Dimensions. One entity. The body is its properties just as much as its shape.

*When is dress?* Occurs when gotten dressed.

*What is dress?* Potential.

*Why is dress?* Because of body.

*What is construction?* Anything.

*What is composition?* Relationships

*What are holes?* Possibilities

*What is material?* Opportunities

*What is shape?* An aspect.

*What is getting dressed?* Relating activity. An embodied practice.

*What is practice?* Activity and movement of body, material and mind.

*What is activity?* Where it happens.

*What is development?* Questions & continuations.

*What is necessary?* Questioning the known.

*When do we know?* Never.

*What if dress was an activity?* Exactly.
2.2.2. Defining & Erasing definitions
As an initial starting point when defining and developing the design program, the words constructing or draping was being replaced with sculpting. With the intention of sculpting with body and material, aiming to open up for new possibilities considering composition and form.

With regards to the statement by Andrey Bartenev (270916), when he defined movements to be sculptures, and that theatre and choreography is actually sculpting in movement. When put in relation to body and dress, this definition of the word sculpting directly both shifts the focus and tells about a potential new order within the development of dress.

This outlook puts the properties and the movements/performative aspects of body, before the static properties that usually are the first step in the development of dress.

Leading back to the initial question: What if dress was an activity? With the aspects of sculpting in mind, a range of methods were developed and explored within this frame.

Presented is one of these methods, which is considered important in the development of the program and further projects conducted.

Method: Arranged settings, lost control.
Aim: To direct a certain activity, through arranging the settings and inviting others to act.

A large piece of jersey fabric was prepared, with pre-cut holes & arranged with piles or other pieces of fabrics as tools. Also, scissors and elastics were placed in relation to the arrangement.

5 people were invited to take part, letting them get dressed in the piece, while not yourself taking part, only directing by instructive words. (such as, get dressed, lift, interact, move, let go, engage)

Fig 7. What if dress was an activity. Authors photo.

The importance of settings; Arrangement & Activity.
Throughout the process of the methods explored and performed, the importance and the interest in the relationship between arrangement and activity could be stated.
This understanding is seen to be an important finding in order to further develop the design program and explore the question; What if dress was an activity?
2.2.3. Project 1, Girl, get dressed. (See Appendix A)

The project is taking the focus to one of the fundamental activities of dress. The activity of getting dressed. Expressing the potential of designing activities of getting dressed as possible producers for dress.

Formulating the importance of the arrangement of dress to inform the activity of how to get dressed in it. The project initially explored arrangement of material in relation to activities, where certain new potential activities of getting dressed were found and further explored.

The activities developed were spinning (rolling), crawling and painting.

For each of the defined new activities of getting dressed, a large number of arrangements were developed in relation to the nature of the intended activity, resulting in an extensive library of activities of getting dressed. See Appendix A, for the full presentation of the library.

The work has a focus and its importance in the development of activities through the arrangement, systematically focusing on the change of scale, size, position, and order of material, in relation to the activity.

Presented below is a selection of the developments of Spinning, as an activity of getting dressed.

Fig 8. Spinning as getting dressed. Authors photo.

Fig 9. Spinning as getting dressed. Authors photo.

Difference. Repeated material, change of positioning. Change of activity & expression. The spinning developed to rolling almost, due to the positioning. (appendix B, pp 7)
Fig 9. Spinning as getting dressed. Authors photo.
Scale of material aspect, swirl arrangement. Gives a more spread out dress on the body due to the activity, and the scale of material. (appendix B, pp 10)

Fig 10. Spinning as getting dressed. Authors photo.

Fig 11. Spinning as getting dressed. Authors photo
Positioning of material, shape and openings added to setting. Opening/hole, may be seen as an instruction in the material. (openings could be understood as instructions in garments.)
Different activity than the floor arrangements, movements appear less linear, and more atmospheric, due to being in, rather than on the material. (appendix B, pp 13)
Fig 12. Spinning as getting dressed. Authors photo. Developed arrangement, with hanging pieces. New materiality & instructions within the setting. Distributing dress as fragments on the body through the activity (appendix B, pp 15).

Fig 13. Spinning as getting dressed. Authors photo.

Fig 14. Spinning as getting dressed. Authors photo. Difference. Combined setting, of material, scale and properties. Activity is directed by the two properties at the same time, and are distributed at the same time, though differently due to placement and their structure. (appendix B, pp 34)

Fig 15. Spinning as getting dressed. Authors photo. Sitting arrangement. The positioning of body is rather still, except from the spinning round motion, which distributes material onto body. (appendix B, pp 36)
2.2.3. Project 2, *Let me tell you, it’s a T-shirt.*

*(See Appendix B)*

The project builds on the knowledge and foundations developed in past project (*Girl, get dressed*). However here developed through certain defining features of a T-shirt in order to expand the knowledge of how the activities and arrangements correlate and define a possible outcome.

The T-shirt is defined by its properties, 4 holes, as well as its graphic image, these different defining factors has then been used as a guide and a tool to instruct the settings.

After analysing previous project (*Girl, get dressed*), it was clear that it was investigating and developing the activities, with the use of the differences and developments within the arrangement. Therefore it was believed interesting to within this project shift the focus slightly and systematically try out the same arrangement in relation to the different activities, in order to really state the differences in the activities of getting dressed as well as the outcome/dress produced. Thus, this project does not mainly focus on building arrangements in the same extent as previous, rather using the arrangements from a constructive features point of view, as well as a focus on studying more thoroughly the result that arrives on the body. *The full library is attached in Appendix B.*

Presented below is a selection of the developments within this library.

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**Material:** Small scale piece  
**Holes:** Tshirt position at centre, Tshirt scale  
**Arrangement:** Material on floor  
**Activity:** Rolling onto. Arms through top & bottom hole, side hole on ponytail.

![Fig 16. Let me tell you, it’s a T-shirt. Authors photo](image)

**Material:** Small scale piece  
**Holes:** Tshirt position at centre, Tshirt scale  
**Arrangement:** Material on floor  
**Activity:** Crawling, into. With arms through bottom top, bottom side.

![Fig 17. Let me tell you, it’s a T-shirt. Authors photo](image)
Fig 18. Let me tell you, it’s a T-shirt. Authors photo

Material: Long Strap
Holes: Holes on line
Arrangement: Material on floor
Activity: Crawling

Fig 19. Let me tell you, it’s a T-shirt. Authors photo

Material: Long Strap
Holes: Holes on line
Arrangement: Material on floor
Activity: Spin into/Roll onto

Fig 20. Let me tell you, it’s a T-shirt. Authors photo

Material: Large scale piece,
Holes: Tshirt position at centre, Tshirt scale
Arrangement: Material hanging
Activity: Spinning into from bottom hole

Fig 21. Let me tell you, it’s a T-shirt. Authors photo

Material: Large scale piece,
Holes: Tshirt position at centre, Tshirt scale
Arrangement: Material hanging
Activity: Spinning into from bottom & side holes
2.3. State of the arts.

2.3.1. Body as a site for performance

Within the broader field of fashion, performativity should be seen as a fundamental aspect, occurring on many different levels. In its broadest sense, one may describe wearing garments to be a performance in itself, expressing personality, beliefs, subculture, status or profession for example. In more specific cases, dress is used as a tool in performance and stage in order to create or enhance the performance or the expression of the performance. However, it can be stated that the performative parts of dress and fashion is in general introduced after the actual creation of dress, and has not been explored as a tool for the processes in developing dress as such. In contrast to the development of art through performance and action, where the art performed becomes the work in itself, these approaches have not been vastly explored within the field of fashion and dress. In cases within the field of fashion and dress which has dealt with the performance of creating, it is commonly not longer looked upon merely as fashion, but rather as the art of performance in itself.

To exemplify, Chalayan has often in his earlier works used the stage of fashion and the context of body, in order to create a performance, built by spatiality, transformation, and relation to body. In the autumn/winter 2000 show, the models entered a stage that was arranged as a living room. Eventually having the models getting dressed in first the cloth from the chairs, that transformed into dresses, and at last a model stepping in and getting dressed in a round table to become a dress (Fig. 22 & 23.). With this, the pieces deal with the relationship between body, space, and object, performed through an activity of getting dressed.

As for Alexander McQueen whom in his spring/summer99 collection was inspired by the arts & crafts movement, where the finishing piece of the show had a model in a white dress on a rotating turntable, while being spraypainted by two robots (fig. 24). This was a direct reference to artist Rebecka Horn’s work where two machine guns were shooting paint at each other, and can be viewed in relation to both Jackson Pollock and Yves Klein. The performance by McQueen could be discussed as both a way of creating expression through movement and performance, as well as a danced sculpture.
2.3.2. Body as a performing agent/Acting making

An example which focuses on the acting of the body, in relation to dress and fashion is The impossible wardrobe, by Olivier Saillard and Tilda Swinton where in a series of performances they perform dress through bodily activity, movement, and emotions (Swinton, Saillard 2015). (Fig. 25)

It is best described by Swinton herself:

“Possibly, it’s impossible to describe it, which is why we’re making it. If we could describe it, maybe we would just write something. It’s easier to say what it’s not. It’s not theatre, it’s not dance, it’s not sculpture, it’s not an intellectual essay. It’s something ephemeral, that you can’t really describe obviously, you can’t really write about it although it’s nice for people to try and write about it. It’s an hour, spent in a space, playing, really.”

(PITTI 87 Cloakroom TILDA SWINTON Performance & Interview by Fashion Channel 16/012015, accessed 25/02/2018)

Put in relation to the examples of Chalayan and McQueen previously discussed, the impossible wardrobe uses the activity and performance of body to create a performance of dress, whereas the two previous uses forms of dress and activity to create and frame a performance through dress. However, an important note is that mainly the Swinton and Saillard performances are not creating dress, but using already existing garments to create a new type of performance and story for dress. Except for in the third and last episode, where the tailoring of a dress is the performed act. This example creates a performance of the making of dress, and in this a new context for dressmaking, as something that has a performative potential. Nevertheless, the dress created is not a new type of dress or a new shape that is dependent and because of it being a performance, rather something classical, and the methods are of tradition but presenting a shift of focus when the making is the performance. This seen in relation to the Chalayan example (fig. 22 & 23), the making of dress is not the focus of the performance, rather it is the making of the performance which should be seen as the fundamental focus. Whereas the McQueen example (fig. 24) could be viewed also in terms of performing the making, as the performed spraypaint could be understood as a way of revealing the making of the printed dress, however it is not as much creating dress through performance as it is actually making performance through the means of body and dress.
2.3.3. Installational art & Sculpture

The field of installational art should be seen as closely linked and originating from performance and action art (Warr, 2012), often blending and travelling through different medias and genres of art, often connecting to both sculpture, performance and action art.

A great example of this is Erwin Wurm (2006) whom in his large archive of sculptural work has his base in a performativity of the body in relation to objects and/or space. In his one minute sculptures (fig. 26), he had prepared a set of objects or tools with an instruction on how to act with them. This turning the activity of the body and the objects into active sculptures. This also invites the spectator to become a part of the artwork as they perform them (Wurm, 2006). Similarly as Charles Ray (fig. 28) pushed the field of sculpture through his work that mixes action and performance and broadened the term through performing sculptures as live acts. He has stated that he “thinks sculpturally rather than to think about sculpture” (Self, 2013). Expanding the notion of what a sculpture is and may be, as well as what a sculpting practice may be, “thinking of sculpture as an activity rather than an object” (Warr, 2012).

In relation to body and dress, this could be an integral way of thinking when creating dress, to think of dress as potential activities rather than as objects. In the examples of Wurm (2006), he approaches potentials within installation and sculptural methods in relation to dress, in his series of pullover sculptures titled 59 positions (fig. 27). In the work he instructed people to put on garments in different not recognisable ways, transforming the body, the shape, and position produced by the shape of the garment into performed sculptures. The pieces are not an example of producing dress as such, but an example that highlights the potential sculptural behaviour body resides in relation to dress with a simply changed perspective of how dress could be put on the body. And what this could do to both body and dress.
In the field of fashion, designer Anna-Sophie Berger (fig 29 & 30) has throughout her work explored the borders between fashion and art through performative and installational means and medias. Well explained as follows:

"Anna-Sophie Berger’s work is nomadic. It moves from the wall to the body to the floor, mirroring an established model, the journey our own clothing makes each night. Existing as an object on display, an object that can be worn, and in a series of photographs, the work exhibits a fluidity between disciplines and sites. Initially conceived as a couture collection, the current site is not the original. At the same time, clothing provides a mobile context for a person; it is its own site.” (Zak Kitnick, JTT nyc art gallery, 2013, accessed 25/02/2018)

Throughout her performances and installational work, she is not using the means in order to create the forms of dress, rather does it discuss body and dress as performative and sculptural sites and agents through position, placement, and context. Figure 29 shows an example on how she created the performance by instructing the performers how to act and move. The setting of four outfits dressed on one performer each, accompanied by a detail photo of each outfit, as well as a photoprinted scarf. Neither here does the performance create actual dress, but it proposes ways of working with the performance of body through instructions, either it being instructional words, pieces or instructional properties for how to dress.

Kostas Murkudis used the performative aspects of the activity of getting dressed for his presentation of his spring/summer 2014 collection (fig. 30). Both through using the garments as installational pieces/shapes, as well as the act in itself. The shapes of garments appearing almost entirely flat, as geometrical shapes relating to the space, with instructional properties for dressing through holes and straps. This is creating a performance by the activity of getting dressed, however not reinventing the activity as such, neither are the garments defined specifically by the act, but rather by its relation to space.
2.3.4. Architecture of dress, motion and space

The previously discussed examples of works and practitioners that formulates the field and the state of the art, has centered around the different and slightly shifting ways that body, dress and aspects of performative and installational means have been explored as methods for making and presenting works of fashion or art. The body has been discussed as a site and an agent, dress as agents for performance, however, we have yet not come to discuss the importance of where it is situated in terms of space. However, the matter of space is an integral part of both performance, installation and when aiming to express the potential of bodily activity and motion.

Important within this part of the discussion is, therefore, Linnea Bågander (2015)(fig.31), whom in her research has explored arranged space in relation to the moving body, ”questioning the distinction between a garment and a room, in the context of set design and costume design as well as dress and architecture.” She uses the body as a tool in performing a space, where the arrangements of the space may serve as instructions for the body to act, in a similar manner as a shirt and its tubular properties may, in fact, be viewed as an instruction for how to act with it.

With similar means, the work of Ulrik Martin Larsen (2016)(fig.32) operates in space at the border between, or rather should it be described as within dress and the performed arts of dance and choreography. Composing choreography through instructional properties of dress and how it is arranged internally and spatially. With this work presenting a new way of looking upon dress and the activities of wearing and dressing as an actual instigator for choreography and performance in itself. The potential of it spans from developing the field of choreography and dance, to ways and methods of making dress and through the constructed piece develop performativity of dress through its actual shape. Here is where the important difference to most of the other works discussed occurs, and grasps towards the means of the work developed in this thesis.

The works of both Bågander and Larsen is approaching performativity as a way of not only creating a performance, but also its potential in the making and understanding of the performative potential of how dress is executed. Carried out through instructional properties within the shape, as well as its relation to space, and within the spatiality of the performance that then is developed by it.

Fig 31. Linnea Bågander, 2015.

Fig 32. Ulrik Martin Larsen, 2016.

However, the work by Bågander is not using the potential of performativity of body in space to create dress, but to express the fundamental similarities and distinctions between dress and space. As for the work by Larsen, the pieces produced are choreographic tools, the activity in focus is the wearing of garments and how these new wearings can create a performance of body in space. Whereas the aim of the work developed within this thesis expresses the potential of the activity of getting dressed as a potential producer for dress. Through spatial and material installations creating new activities of getting dressed, that by instructional properties direct a performance that develops dress in relation to the body in motion.
2.4. Motive.

How can the practices and means for creating dress inform the perception of dress. Can dress be played? Is getting dressed a performance? And what could we possibly do with it? If dress would be understood as an activity and a practice in the first place, how could that potentially inform both the way we look at dress, and as well how it looks back at us.

As Entwistle(2001) argues the importance of getting dressed, as the foundational performative practice of dress, she directly discusses the importance of the use of a full bodily experience. It is a practice based on the haptic perception of understanding and exploring dress. However the clear relationship between this activity of attending to the body with the body, it can be stated that these analyses do not quite discuss the relationship between forms of dress in relation to the actual forms of movement. Therefore it could be said that the activity of getting dressed is actually a constructed act by the common way of developing forms of dress. Dress in common dressmaking is formed by the body as a form, encapsulating and framing the shape in order to put the body in the social world. Having this stated, the performative potential of the body has not yet been taken into much consideration when developing forms of dress, and vice versa. The forms of movement are restricted to the forms of dress. Therefore this project sees the importance to explore the performative potential in the making of dress, rearranging the hierarchies in dress by placing the performed activity as the first step in the process.

With regards to the discussions of the performative arts movement and how the methods developed within the making of art as an act as well as an object has had a profound impression on the field of art. Seen in relation to this, it has also been stated that in terms of fashion and dress, the performative aspect is most often added as means for presentation of the work, and not in the same extent as tools for making in the art of fashion. Returning to the initial definitions, it can be stated that performance in terms of fashion does, by all means, use performativity in order to create, the acting. However, this acting of the making deals more with the appearance than with the foundational forms of making dress. Therefore this work aims to explore the potential ways of using activity as tools for making in the field of fashion and dress in order to gain a greater knowledge considering the relationship between body and dress.
2.5. Aim.

The aim of this work is to design activities of getting dressed as a potential producer for dress, in order to explore the performativity of body in relation to forms of dress.

3.1.1. Extracting knowledge from practice

In Making Design Theory, Redström (2017) discusses the division between practice and theory, and how traditionally these have been seen as separated from each other, an understanding that ‘theorists theorize and makers make’. But with the development of practices within the field of design it is clear that there is a need for these old notions to be shifted, and that through practice-based design research theory is being developed through the very practice of making. He opens up for the notion that designing may be as much about making new theoretical frameworks and understandings about design as it is designing new objects. Discussing how the act of sitting could be described by pointing towards a chair and showing what sitting is like. However, another chair may show another way of sitting. Here it could be understood that the chairs that have been developed, through redefining and questioning the act of sitting, opening up for new ways of sitting, and also for new forms of chair. The notion of the program developed in this thesis argues exactly this, by practice investigate the notions and formulate new methodologies that extract and creates not only new physical forms but also knowledge through the act of making. Similarly, Thornquist (2014) argues the importance of basic research within the art itself in order to develop the field of fashion. To identify the ontological and logical questions on which the field resides and through methodological framework and practice question the fundaments in order to produce new knowledge within the field.

“As a consequence, issues of formal logic concern not only the form of the object or the potential form in the material, but also the form of the method applied in the exploration and developments of materials. In their modules, order, emphasis, and tools, the different formal structures of design methods also affect the form of the result. Altogether, for art in general as for fashion design in particular, formal analyses of causal relationships between method and results are therefore an obvious problem area to explore and develop.”

Thornquist, 2014
3.1.2. Possibilities and Speculations / What if dress was an activity
When developing a design practice and a program, the matter of possibility has a great importance. Asking questions about or imagining what could be possible, not only opens up for explorative imaginations and tryouts related to what we know but more importantly, the explorations of other possibilities give us the chance to arrive at somewhere new and out of the possible create something actual through our practices. Nygaard Folkmann (2011) describes design as ‘a passage to the new’, and a ‘medium for envisioning something new’. In relation to previous definitions within practise based research and making as a producer of theory, it can be stated that in order to explore the field from within and question the logical and ontological foundations, one deals with the very notion of possibility when providing a framework for carrying out the practice with an ‘ability to think of everything that also could be and, conversely, not to regard the given as more important than the non-given’ (Nygaard Folkmann, 2011). It can even be explained that the very notion of design, lays out the relationship between the possible, activity and theory, that is what design consists of and builds upon. As the term ‘design’ could be described as by Jones (1992): ‘the initiation of change in the man-made world’. Or as described in the foreword of Research for designers (Muratovski, 2016) ‘to devise courses of action aimed at changing existing situations into preferred ones. It is about imagining something else and act upon it, in order to push the boundaries of the field. This way of seeing possibilities and potentials as frameworks for carrying out a design practice, could also be discussed in terms of speculations. With a speculative approach to design practice, bringing forth a suggestion based on another possibility, instead of trying to solve problems related to what we know, asking a question of ‘what if?’ poses a practice into a new way of approaching practice in itself. And through this, providing potential new ways for developing new knowledge within the field.

‘To find inspiration for speculating through design we need to look beyond design to the methodological playgrounds of cinema, literature, science, ethics, politics, and art; to explore, hybridize, borrow, and embrace the many tools available for crafting not only things but also ideas— fictional worlds, cautionary tales, what-if scenarios, thought experiments, counterfactuals, reductio ad absurdum experiments, prefigurative futures, and so on.”

Speculative everything, design, fiction & social dreaming,
Dunne, A & Raaby, F. 2013

The core of the methods within this program is found through practice, a practice of testing and trying the potential of something different than what we know as the truth, and with this speculative approach explore dress through developing dress beyond itself and through the methodological aspects of performance.

This work and its parameters produced firstly uses the known aspects of dress such as; construction, shape, activity of getting dressed, performing in dress, however creating a new structural order by shifting the aspects within the actual practice of dress into; activity of getting dressed, performing, shape. Within this possible way of dealing with dress and practice, not only the outcome of shapes are presented as new designs, but the actual activity of getting dressed is designed as something new and a new knowledge extracted from the practice in itself, based on the very notion of attending to the body with the body when getting dressed.
3.2. Development of method.

3.2.1 Spinning and Crawling as Activities of getting dressed.

As described, the work builds on prior knowledge and formulations of practice through previous projects within the design program. When formulating the activity of getting dressed as a key point in the research the activity in itself has been explored through different aspects. Formulating new activities of getting dressed for further exploration. These being spinning and crawling. These are based on the simplicity of the acts, where the getting dressed could be as easy to understand as a ‘verb’. A ‘doing’.

However, the activities of getting dressed are developed in relation to arrangements, where it was found that depending on the position of body and arrangement, spinning turned into rolling when being a horizontal motion positioned on the ground. Therefore, further discussions will include crawling, spinning and rolling as key activities for getting dressed. However, spinning and rolling refers to the same type of activity with positioning as the differentiating factor, although the position of body and arrangement has a great potential in terms of analysing the outcome and the differences.

**Spinning/Rolling** Definitions, dictionary.com

Spinning:
to cause to turn around rapidly, as on an axis; twirl; whirl: the act of causing a spinning or whirling motion.

Rolling:
moving by revolving or turning over and over.
to move along a surface by revolving or turning over and over, as a ball or a wheel.

**Crawling** Definition, dictionary.com
to move in a prone position with the body resting on or close to the ground, as a worm or caterpillar, or on the hands and knees, as a young child.
act of crawling; a slow, crawling motion.
crawl as in swimming; a stroke in a prone position, characterized by alternate overarm movements combined with the flutter kick.

Crawl/Creep? Crawl, creep refer to methods of moving like reptiles or worms, or on all fours. They are frequently interchangeable, but crawl is used of a more prostrate movement than creep: A dog afraid of punishment crawls toward his master. Creep expresses slow progress: A child creeps before walking or running.
3.2.2. Aspects

3.2.2.1. Arrangement & Activity

The work is based on the relationship between arrangement and activity, hence different arrangements are being explored in relation to the different types of activities. Dress/Garments can be seen as an arrangement. Its arrangement and form is an instruction for how, for the activity. However, the act of getting dressed as we know it is conformed to the arranged form, the common construction of garments. Normally in dress, the common construction frames the body, using the contour & mass of the body. Not its properties, such as movements or interrelations within the body. Within this project, the arrangements are being developed with the moving body and the activity in mind, it is a constant dialogue between the two that builds the explorations and brings the work further. Since the arrangement, in this case, deals with the activity of the body, it also deals with space, as the moving body in motion requires a space for moving in and with. The arrangements indicate a direction through its form, as well as through its position and how it is arranged directs the activity and how the material will be distributed onto the body. A straight line of material creates both a tighter and more linear wearing, opposed to a swirl line arrangement provides a swirlier motion and a more spread out and less regular type of wearing.

The simplicity of the arrangements enables the activity to be at the centre, providing an understanding and highlighting the relationship between material and body through motion as producers for form.

LOGICs:

Picture A shows a garment, which has a certain activity to it, for how to get dressed in it, the arrangement of the garment implies a certain activity. Similarly, picture B shows an arrangement which implies a certain activity for how to get dressed in it.

For picture A, the arranged form is put together with a bodily form in mind, it’s arranged for the body as a shape and the activity of getting dressed is therefore directed by the body as a shape. Whereas for picture B on the other hand, is arranged for a bodily movement, thus the activity of getting dressed is directed by the performativity of the bodily motion.

It is simply different architectures of dress.

Fig 33. Architectures of dress. Authors image.
3.2.2.2. Instructions

-Instructional properties of setting
As a general understanding, dress is seen as an arrangement which inhabits instructions for how to act. Similarly the arrangements designed within this project includes instructions for acting. Firstly, the position, form, and direction of the arrangement serve as an instruction for the activity. It beholds instructional properties in the arrangement of material in space, and for how to move in and with it. The arrangement serves as a direction of the performance through itself.

-Instructional properties in material
Secondly, apart from the instructional qualities in the overall shape and direction of the arrangement, there are also instructional properties within the material, such as specific placements of holes, tube & openings which serves to guide and direct the body into the setting. A hole in the arrangement where for example the leg is approaching, guides to put the leg into that specific hole at that specific time.

The logics for these constructional and instructional elements has been explored and developed throughout several previous projects within the development of the design program. Projects that deals with the relationship between body and material in order to find and develop new types of wearing, garments and relationships when composing dress.

-Instructed activity
And at last, the activity and the arrangements have been vastly explored and practiced, the activity should therefore not be seen as something random. For inviting others to act, they are instructed by a spoken instruction. For example to spin, or to crawl into the arrangement, a starting point which the arrangement carries on to instruct in itself while being explored by the person that acts with it. Learning about its own body and motion through the arrangement.

3.2.2.3. (Un)Control & The making of the moment
The activities are to some extent dealing with chance, as they are depending on the making of the moment, in the moment. Although it should, as stated above not by any means be seen as random, as the pieces are developed through a constant practice of trying and testing back and forth, in order to be able to direct, instruct and control the making of the moment. However there may be a level of differentiation within this, where some are more controlled than others.

The work is developed from and based on the libraries developed within the design program (see Appendix A & B). Previously the work has dealt mainly with using red material, in order to keep a clear focus when working and not getting carried away by the effects of styling and composition. However, these aspects are now being brought into the project in order to try their potential. As well as trying out the context of the actual project.

The composition of the collection has been dealt with in three phases. First, through analyzes of the libraries, finding the interesting aspects to take further, considering the actual activity, how it dresses on the body as well as the spatial aspects of the installation. After this, in the second and biggest phase of the process, they have been developed and tried out through material and activity, investigating potential components for how to further develop the pieces. During the process of development, the examples have been mirrored towards each other, in order to develop the expression of the collection and create a diversity within the collection of activities and their expression. Through colours, materials, spatiality, shape and how they dress the body.

The last phase, however, has the focus on the composition of the group, in terms of "underlayer" or additional garments to strengthen and elevate the expression of the group. Within the process of the work, the three compositional steps may have intertwined to some extent, however, within the thesis they are discussed under separate chapters, due to clarity in communication.
4.1. Drawing out the importances/Selection of aspects in activities.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Materiality:</th>
<th>Position:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spinning</td>
<td>- Scale of material</td>
<td>- Ground</td>
</tr>
<tr>
<td>Rolling</td>
<td>- Combination</td>
<td>- Spatial</td>
</tr>
<tr>
<td>Crawling</td>
<td>- Shape / Direction</td>
<td>- Hang</td>
</tr>
<tr>
<td></td>
<td>- Openings</td>
<td></td>
</tr>
</tbody>
</table>

The aspects of materiality and position are being considered in the different groups of activities, in order to get a variation within the activity, as well as providing a repetition between the different activities. Figure 34 explains a scheme of these aspects. In previous work painting was being dealt with as an activity, however later on it has been understood as a material to use in the activities instead. (Fig 35)

Fig 34. Scheme of aspects for development.

Fig 35. Paint as material vs paint as activity.
4.2. Developing the activities.
4.2.1. The spatial swirl.

Using the initial spatial thread installation as a model for the development of the piece with a focus on the spatial swirl as a spinning activity (fig. 36). Also looking at the spatial pieces where it's been combined with hanging, in order to easier distribute material to dress the body in the spinning (fig. 37). Although the lightness in the expression was sought after, in order to enhance the spatiality of the piece and how the body swirls into. Therefore it was considered a good option to develop the piece in transparency and layering. Further explorations with lace.

Very messy and undefined.

This example was chosen, as it was considered to make best use of the layering of the spinning setting, and providing a good swirl that travels over the body.

* Chosen for further development
Figure 43 shows the piece developed completely in lace instead of as initially with one part with organza (fig. 44). More focused and clear expression, where the swirl and layering of the body through the movement is in focus.
4.2.2. The straight spin.

A straight spin from A to B (fig. 45), with a semi-wide material to create dress on the body. In relation to the spatial swirl, it was considered to be important with a different structure of the piece, as they may be considered similar due to the hanging spin setting. Therefore it was developed as a hanging tube, instead of a simple vertical hanging material, as well as its potential to create another type of volume in the spinning activity. Also interesting in relation to how a tube works in a crawling activity. A hole was added to the tube, as a guide for the body to approach and go through.

Figure 47 was chosen due to how it differs in distribution of form in relation to ‘the spatial swirl’, that it dresses on the down part of the body, connecting to the legs and creates a volume.
4.2.3. The straight roll.

Interesting in relation to ‘the straight spin’, the difference of position creating another activity of the body and another distribution of the form. The two, straight roll and straight crawl also developed in relation to each other, and chosen because of how they clearly highlight the difference between the spinning/rolling and crawling as activities for getting dressed. These examples were considered to be best as just two straight lines with the four holes in the middle, and not in need of other developments or refinement in terms of shape and activity. Chosen due to their simplicity and straightforwardness in communicating the project.

The pieces should be considered as twin examples with exactly the same setting. For the development of the pieces, jersey material was also considered the best option for the activity, and the pieces could be seen as representing the simple T-shirts of the collection, (as they come from the ‘Let me tell you it’s a T-shirt-project also.) Due to the simplicity of the settings, it was considered important with a rather strong and visually impactful colour, red was considered still but a difference in tone in relation to the rest of the collection was sought-after.

& The straight crawl.

The pieces and the activities has been finetuned by testing and trying over and over again in order to find position for holes as well as length in order to work well with both examples. For the resulting shape of the crawling piece, it often is comes over the head, which was seen as a potential option in resembling a hood(fig. 54). However the matter of uncontrol of the piece might risk a result that goes towards references that might be seen as cultural appropriation. Therefore it is discussed as without hood from now on(fig. 53), although it may come out with a hood and can be presented that way if the expression of it works. This is a matter of the controlled/uncontrolled aspects of the piece.
4.2.4. The large crawl.

Highlighting a difference in scale, a very large piece of crawl on the ground was developed. With regards to the T-shirt library that explored the activities through holes and with scale of material, there were different potential ways of dealing with the setting. A straighter line of material as seen in the original example at left (fig. 55), however it was considered more interesting with a piece that in contrast to previous straight movement-pieces develop more of a crawling and creeping around piece, to see the difference of activities of getting dressed and how it provides differences in dress. Therefore a more square setting was considered, and with a spread out distribution of holes to instruct the activity.

Figure 56, shows a square piece with spread out holes, however considered too similar to ‘the straight crawl’, both in scale and shape.

Therefore a very large piece was being tried out, with spread out holes to develop the crawl in an up and down motion through the piece. The strong almost artificial pink was seen as a good contrast to the large shaped dress. This piece is an example which demonstrates how the body sculpts the shape from the inside. (Fig. 57)
4.2.5. The ground swirl.

In relation to the ground pieces with a straight linear movement, as well as the spatial spin in a more swirly motion, it was considered a good contribution to the group with a horizontally lying piece which provides a “shaped”, swirlier roll as seen in figure 58.

Different ways of dealing with the swirl on the ground were tried out, from material spread out in a swirly shape/direction(fig 59), which was considered too undefined and blurry. A swirl constructed in a swirl shape by smaller cut/fragmented pieces(fig 60), also this appeared too undefined, and not distinct in what it expressed. Rather too fragmented. Fig 61 and fig 62 is a cut swirl shape, with added instructional properties by a whole. This piece was considered a more successful way of dealing with the swirl, and fig 62 the selection of the two, due to a more developed expression in the shape that makes use of and works with the rolling motion in the best way.
The piece (fig 63.) was developed into a double setting, with a mirrored activity as seen in fig. 64. Providing a somewhat symmetrical expression. This considered to provide a more complete and developed expression on the body, as well as a good contribution to the arrangements with a two-piece activity.
4.2.6. The need of a horizontal straight spin.

With the developed pieces in mind, it was considered that the collection lacked a horizontal hanging piece, that dealt with the simplicity in the activity and the setting similar to the straight roll and straight crawl. Therefore these types of settings were being explored. Figure 67 demonstrates the piece chosen for development. It was considered successful due to its simplicity of act and setting, as well as having a quite “garment-y” look that was a good contribution for the lineup.

Fig 65, Not so clear, in neither setting nor expression on the body.

Fig 66, The piece considered better, with a straight piece with holes to step into when spinning.

Fig 67, a development from fig y, with a hole to attach the piece to the waist.
The piece tried out in woven material.

The piece tried out in woven and a bent/swirl shaped piece (fig 71).

However considered to be working best in a knitted material in a straight piece (fig 70), due to both clarity in expression as well as movement of legs.
4.2.7. The chunk crawl.

Providing a different structure of piece, similarly to the large crawl, this piece sculptes the shape onto the body from the inside. Though different in its setting, being a stuffed piece providing a friction between the body and material. The piece even creates a crawling movement in the properties of the setting as the body tries to enter.

The material is a combination of stretchy and woven, in order for the tension between materials and movements to occur, the the shape and material creates the crawling activity as the body tries to enter (fig.73).

Also works as an undressing piece as well(fig 74). Where the crawling movements outof the piece reveals dress after dress, and ends up with a little tight dress as opposed to the big chunky dress. It was considered to be part of the final collection/performance, but decided to be something that works for itself instead. to keep the collection as a clear “getting dressed” performance.
4.2.8. The rolling paint.

For the setting/formation of the paint, it had previously been done as the shape of a T-shirt (fig. 75). However for the development of the method and in this specific project it was considered to be developed in relation to the other settings. The work builds on creating different results and expressions by repeating the activities through the differences in settings, including position, material and direction. Therefore, it was considered interesting to develop the paint in a similar bent curve shape as in the ground swirl (fig. 76), with a difference in the material arranged which here would be paint.

Analysing the outcome of the live performed act on the seminar (fig. 77), it became clear that the shape/swirl of paint needs to be more significant. This try was a little bit too much in between straight and curved, hence the shape does not shape the expression of the paint as much, and the movement was somewhat linear. It should be tested in a bigger curve in order to see the expression of the act as well as how the paint arrives on the body.
4.4. The group of everything.

This phase tries out different potentials for the group, through compositions in wearing as well as compositions of lineup. Combinations of garments and combinations of colours and material.
4.4.1. Styling sessions.

Fig 79.
These two pieces have not gone through the same extensive styling composition, as they are seen as pieces on their own with no additional garment. The big chunk only with underwear (fig 85), but the big pink is performed with a long lining-dress in order to develop a dress together with the pink outerlayer that is developed through the activity (fig 86).
4.4.2. Lineup tryouts.
4.4.2. Lineup tryouts.
4.4.2. Lineup tryouts.
4.4.3. Instructions as print.

In relation to the performative aspects of the project, the instructions play a great role, and this was tried as an aspect of visual communication in text as details in the collection.

Elastic bands were jacquard knitted on a flat bed machine, with the texts; ‘Ready to Wear’, as well as ‘Girl get dressed’. Ready to wear relating the performances to the field of fashion, and indicating that the installations are for clothing the body. This text was considered an indicator for the starting point in some settings (fig. 89).

The ‘Girl get dressed’, on the other hand, used as a detailing instruction on specific undergarments/additional wear before entering the installation piece, before getting dressed (fig 90-91).
4.4.4. Composition.
Look 1 & 2.

Considered the “T-shirts” of the collection, due to both how Tshirts previously were defined as 4 holes, as well as the simplicity of the pieces and the simplification of the acts.
Therefore worn with basic denim jeans as additional garments.
As well as underwear with the “Girl Get Dressed” instruction.
Paired with different shoes and colors of underwear, for a difference in identity.
Look 3.
The big chunk, was considered to not need any additional garments, and working best on its own. It was tried with a red lace stocking(fig.93), however considered more successful with only the naked skin of the legs(fig.94, providing a contrast between the chunked material created by the boduliy activity and the undressed body.

The piece has been kept raw and simple as its origin, however adjusted to create a “tighter” fit on the down part, and developed through a varying quality of the material stuffed in it. A heavy chenille rib knit was developed(as seen on top of tube in fig 95), adding both thickness as well as shine and tactility to the piece. A red silk taffeta was also brought in for another type of reflection in the material, in relation to the simple pink cotton jersey, heavy wool rib, plain weave as outer layer, and stiff coated inside tube.

Before getting dressed in the piece, wearing simple girl get dressed underwear(fig 96).
Look 4.

This look has been tried in various different compositions. Fig 97, shows the look paired with a light pink shirt in an oversize fit, this was considered working, however not a big enough contrast as was sought after. There was a contrast in type of garment, but the colors blending in too much. The Suit was seen as a bigger contrast, both in power relations between garments, as well as relating through being “fancy wear”. The attributes of the activity-piece could be understood as female coded, and the suit more male coded, providing contrast. The look was developed with a full suit and suit trouser set in beige(fig 98), however after some more tryouts, the trousers were replaced with a net stocking (fig 99.) for the piece to be read as a down part and not only an accessory for the suit. The beige jacket was replaced with a more wide shouldered black mens jacket for bigger contrast.(fig 100)

The scrunchie strap was made longer, giving more spins and for the scrunchie to take a bigger place in the expression.

It was also considered more successful due to the angle of the strap being constantly horizontal, instead of a combination of diagonal and horizontal lines.

The piece was also tried as ending at the waist, more “skirt-like”(fig 101), however the line at the chest considered more successful, in merging the suit and the scrunchie piece, as well as the dress reference of the line at the chest.
Look 5.
Tried out as a complete red look, with a shirt underneath (fig. 102), and as a piece towards a lighter background (fig. 103). This was considered more successful, as the shape came out more with a contrasting color, however the completely white considered too sharp, and too much a reversed example in relation to look 6 (which is paired with a white shirt). They do relate and can be seen as two parts of a suit, top and down part. However, it was important to give them a difference in identity through the tones.
A trouser in pale beige/champagne was considered the better option, and the shirt underneath taken away, as the details of the piece was considered more in focus towards the skin (fig. 104)
Look 6.

Was developed with a white shirt and a lace stocking from the start, the lace was considered successful in connecting to the lace in look 7, as well as being visually successful with how the trouser intertwines the legs. The white shirt adds a crispness to the look as well as to the whole collection as a lineup.

The waistband is detailed with the instructive band, “Ready to wear”, serving for indicating the starting point of the activity.

Fig 105.

Fig 106.
Look 7.

First presented with red garments underneath (fig.107), due to the contrast of the lace and the red. White undergarments (fig.108) was considered good in making the red band come out, however the assembly all in all considered too plain and the layering of the lace disappearing. The look was decided to use with only black underwear and net stockings instead, for a sharper expression (fig.109). The line pops out and the lace has a good contrast to the skin as well as the net stockings.
Look 8.

Has been developed from the beginning with a red lining-dress as the underlayer, making it a lining for the dress that becomes the outcome. The choice to keep it red is due to the visually strong expression of the combination of the red and pink. Both when worn (fig. 111), but especially when the body enters the big pink setting (fig. 110).
Look 9

Developed with green paint as it was seen as a good additional color in the lineup, together with the turquoise creating a difference from the red and the pink hues. The suit was developed in pink as it was seen as both a more successful combination with the green, as well as in relation to the shiny pink and suit in look 4. Further, it was considered more successful with a more classic fitted shape of a tailored suit as well as fitted suit trousers (fig. 113), than the more flowy and draped versions first tried out (fig. 112).
5. Result.

The project conducted in this thesis is an investigation in how the way we dress can affect the forms we wear, and the opposite, how the forms of movement is shaped by the forms of dress. Therefore it is important to state that the work contains several different results, as much as the finished pieces presents new ways of dressing the body (ie. garments), resulting in both new forms and expressions in dress. As well as resulting in new approaches for how to carry out a design practice, through reinvention of the orders and systematics of dress. To clarify, it presents a methodology that highlights the importance of how ways of making can inform shape, specifically how the activity of getting dressed can form both new practice as well as new dress.
5.1.1. Lineup on Body.
5.1.2. Lineup of activities/arrangements.
5.2.1. The straight roll & the straight crawl as activity of getting dressed.
5.2.1. The straight crawl/Look 1.
5.2.3. The straight roll/Look 2.
5.2.4. The chunk crawl as activity of getting dressed.
5.2.4. The chunk crawl/Look 3.
5.2.5. (The (Un-))Dress) Chunk Crawl
5.2.6. The straight spin as activity of getting dressed.
5.2.7. The straight spin/Look 4.
5.2.7. The ground Swirl as activity of getting dressed
5.2.7. The ground Swirl/Look 5
5.2.8. The horizontal straight spin as activity of getting dressed
5.2.8. The horizontal straight spin/Look 6
5.2.9. The Spatial Swirl as activity of getting dressed
5.2.9. The Spatial Swirl/Look 7
5.2.10. The large crawl as activity of getting dressed
5.2.10. The large crawl/Look 8
5.2.10. The rolling paint as activity of getting dressed
5.2.10. The rolling paint/Look 9
Discussion.

At the start of the investigation the question ‘What if dress was an activity’, was posed and which led to an analysis of dress in relation to how the design practice had been carried out in the past. Coming from a construction and form background in fashion design, the practice had previously centered around alternative ways of constructing mainly on the own body, and with the posed question it became clear that it was actually constructing through getting dressed. This in mind, the term construction was discarded, and what remained was the investigation of forms of dress in relation to the activity of getting dressed. Further, when studying the activity of getting dressed, it was concluded that the ways of dressing and the movements of getting dressed is so deeply rooted in our tacit knowledge, defined by the forms of dress as we know them. The potential for designing new activities of getting dress was found.

This implies that the relationship between analysis and practice is an important part for development of the new, and through posing speculative questions we can create new methods and imagine new possibilities. Imaginations may spark questions, and questions may spark new imaginations to form new realities (Nygaard Folkmann, 2011).

Reflecting against the aim, several different results have been found in the development of the project. It can be stated that the work is situated on the border between process and result, as one of the most important finds in the project lies in the actual process of making. With the speculative approach, reformulating the systematics of dress the main result may be seen as the formulation of the new activities of getting dressed. And with the initial questions of what if dress could be an activity or a performed act, the work clearly demonstrates how the actual activity of getting dressed may be seen as performative and that the field of fashion has a great potential to be developed in relation to the performance of dress. The performed acts of getting dressed discusses the potential ways of how fashion can be made, but also for how it can be consumed as a performed act, with body and dress as the dramaturgical instigators.

Further the new ways of getting dressed results in new forms of dress, it presents a way of making dress that is dependant on the actual body, and creates both new forms shaped and sculpted by the active body, as well as new ways of wearings and how the body carries dress. The investigation started as a way of excluding construction as a definition, however it can be stated that the resulting shapes carries information to develop new ways of constructing and creating forms in relation to dress. Though the wheels may have turned, the circle is not closed here, rather should it be seen as the start for new loops and ways to go.

However, the different results should be seen as important in the development of the field of fashion towards the future, as it should be seen as one of the most important aspects of being a designer and shaping the future not mainly through designing new products in the world, but to design new practices for designing. For the development of a more sustainable future it is vital to find suggestions not only for new ways of producing, but also for new ways of how the art of fashion could be consumed.
List of References.

Bågander, L. (2015) BODY(dress?)SPACE(room?): an exploration of dress at the intersection between body and arranged space through movement.


List of Figures.


Fig 7-21. Authors photos.


Fig 31. Linnea Bågander: Bågander, L. (2015) BODY(dress?)SPACE(room?): an exploration of dress at the intersection between body and arranged space through movement.

Fig 32. Ulrik Martin Larsen: Larsen, U. M. (2016) DRESSING WEARING, movement directed by dress, dress directed by movement.

Fig 33. Architectures for dress. Authors image.
Fig.34-113. Authors photos.

Fig. Result Chapter, all images Jan Berg.