Foreword
This text is neither the ordinary design method book that some institutes may be asking for, nor does it present the alchemic formula of art which others claim to harbour. Instead, it presents a straightforward approach to the art of giving form, in particular the one of dress and body as an expressive language in it self. As such, this may not involve so much exercises for design as artistic methods for building and developing an abstract language — the dialectics, grammar and poetic figures of form [clothing].

From this perspective, these methods are neither practical nor theoretical. They are both. At once. They aim at the practising of visioning: the concrete making of concepts. All in all, therefore, these exercises aim to resolve, in a very pragmatic way, the artificial break between abstract theory and concrete practice.

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The first part makes the foundation for which the scope is the lifelong cultivation of an original aesthetic perspective. The second part forms methods for the individual works on the road to realising this perspective. The third section suggests different forms and ways to bridge worlds and as such by the virtue of integrity, the convergence of sensibility and form. In the end, the appendix presents a methodological base useful in many of the methods in the main chapters.

Life-art

Idea
To give form to your dreams and the illusions of the
»empirical realities« of the physical world.

Description
Use yourself as canvas and model to give form to
your life. Try different things: more uncontrolled
experiments with clothing, accessories, hair etc and
subtler controlled styling trials. In short: give form
to your ideas and test the limits of their expressions
as long as you can bare it.

Comment
Prompted by his dissatisfaction with the life that
he lived and his faith in a more optimistic future,
Alonso Quixano, turned towards the unreal, where he
went to bed and woke up as Don Quixote in a world of
heroic acts, grave disappointments and an irrevocable
past. Suffering from, or content with indulging in the
obsessive late night reading of too many books, the
gentleman Quixano found a higher and more rewarding
motive for his otherwise frustrating life. And so,
Quixano — like Wagner, Nietzsche, Tesla, Beuys, Warhol,
Stardust, Westwood, Trier and many more — became so far
gone in their fantasies that neither touch, smell, nor
anything else about their »real worlds« — which would
have made anyone but the bravest cleaning lady vomit —
disillusioned them in the slightest.

Cf.
Beuys, J. And Harlan, V. [2004] What Is Art?:
Conversation with Joseph Beuys. Forest Row: Clairview
Cervantes, M. de. [1999] Don Quixote. London: Northon
Nietzsche, F. [1993] The Birth of Tragedy. London: Penguin
Nietzsche, F. [2001] The Gay Science. Cambridge:
Cambridge Univ. Press
Mulvagh, J. [1998] Vivienne Westwood: an unfashionable
life. London: HarperCollins
Ono, Y. [2001] Grapefruit. A book of instructions +
drawings. Stockholm: Bakhåll
Tesla, N. [2007] The Strange Life Of Nikola Tesla. BN
Publishing [continues below]

<u>Me, myself and I</u>

<u>Idea</u>
To investigate, develop and realise different aspects of
yourself and your persona.

<u>Description</u>
[i] Realise yourself and your persona by photographing
yourself. Do this as artworks for itself or initiations
for further work developing strong personas as well as
suggestions for wearable forms using different materials
and settings including make up/body paint, accessories
and hair/head ornaments.
[ii] E.g. make different photo series:
- private: the concealed/secret side of the persona in
a secure private sphere.
- social: the conscious/reflected part of the persona.
- masquerade: the extremes of the persona.

<u>Cf.</u>
Dostoevsky, F. M. [2009] Notes From Underground And The
Double. London: Penguin Books Ltd.
Easton, B. E. [2000] American Psycho. London: Pan McMillan
Kafka, F. [1996] Metamorphosis. New York: Dover
Lévi-Strauss, C. [1982] The way of the masks. Seattle:
Univ. of Washington Press
Thornquist, C. [2008] Notes on method 3: fashion shoot
of me myself and I. Borås: CTF
Sherman, C. [1997] Cindy Sherman: retrospectives.
London: Thames & Hudson

Blandness, lethargy and aspects of making

Idea
To highlight individual perspectives.

Description
[i] Lock yourself in a limited space for a long time,
way past being bored and you are overcome by the
saturated feeling: »I have seen it all!« Stay there
until your interest starts to move towards the most
banal details and let these details overtake your mind.
[ii] When the first stage is reached get a camera and
notebook to capture aspects and elements that caught
your interest. No camera or notebook is allowed before.

Comment
For a more critical exercise work with multiple people
that are given the same space to compare and highlight
individual differences in interest.

Cf.
Svendsen, L. [2005] A Philosophy of Boredom. London:
Reaktion Books
Jullien, F. [2004] In Praise of Blandness: Proceeding
from Chinese Thought and Aesthetics. New York: Zone Books

Revisiting history [time and space]

Idea
To research historical costume in its original context through deconstruction and replication.

Description
Reconstruct a costume/ensemble from a certain epoch to a high level of detail including e.g. its socio-ideological context, material, cut and kind of craftsmanship based on a careful research in pattern making, sewing techniques etc. If possible research real garments in e.g. archives and museums.

Comment
To focus on form, one may want to work altogether in white/black materials. To vary this method as an exercise it can also include the articulation of some specific elements or a following complete re-invention for a more artistic re-creation.

Cf.
Arnold, J. [1985] Patterns of fashion. [multiple volumes]London: Macmillan
Eicher, J.B. et al. [2010] Berg Encyclopedia of World Dress and Fashion. Oxford: Berg
Racinet, A. [2003] The complete costume history: from ancient times to the 19th century. Köln: Taschen
Tortora, P. and Eubank, K. [2005] Survey Of Historic Costume. New York: Fairchild Books
Waugh, N. [1964] The cut of men's clothes 1600-1900. New York: Routledge
Waugh, N. [1968] The cut of women's clothes 1600-1930. London: Faber & Faber

Transparencies for design development and patternmaking

Idea
To use transparency techniques in design development
and pattern making [as e.g. in anime movie making].

Description
A
[i] Make/paint an atmosphere, story, situation in any
media on an opaque background that can make a base for
additional layers of work in/on transparencies.
[ii] Use multiple transparencies to paint and sketch
on, or use transparencies to copy single elements
on. Try out and build human figures, lines and forms
for abstract wearable forms or more concrete designs
that can be easily tried out, changed, adjusted, and
arranged in the multiple layering system.
B
[i] Use overhead projectors for pattern making by
copying scaled patterns and forms from e.g. drawings,
books, photographs and other reference materials on
transparencies to scale them into desired live size on
large papers taped on a wall. Trace the projection or
join multiple projections and continue by adjusting the
patterns and measurements in paper. [Or scan and use
digital projections.]
[ii] Place the projector[s] in straight perpendicular
angels, vertically and horizontally, for accuracy and
balance; or tilt the projection to distort lines and
patterns into different skewed forms with different
directions and emphasis.

Cf.
Baron, H. S. et al [2006] Complete Guide to Anime
Techniques: Create Mesmerizing Manga-style Animation
with Pencils, Paint, and Pixels. Hauppauge: Barron's
Educational Series