

FASHION AGENCY

Cornelia Edwards | Master of Arts: Fashion Communiation Thesis

index

Introduction

Human Nature | Fabric Culture
Clothing As Visual Anthropology **0**

> Maps in Mind
+ Lumbar Cartography **1**

The Twofold of Fashion Behaviour **2**

> The Influence Of Behaviour On The Fashion Garment
+ Spectator Vest **2.1**

> The Influence Of A Fashion Garment On Behaviour.
+ Semiotic Tie **2.2.1**
+ Folded Stripe Uniform **2.2.2**

Conclusion **?**

> Theoretical Framework / Research | + Practical Outcome / Experiments

I

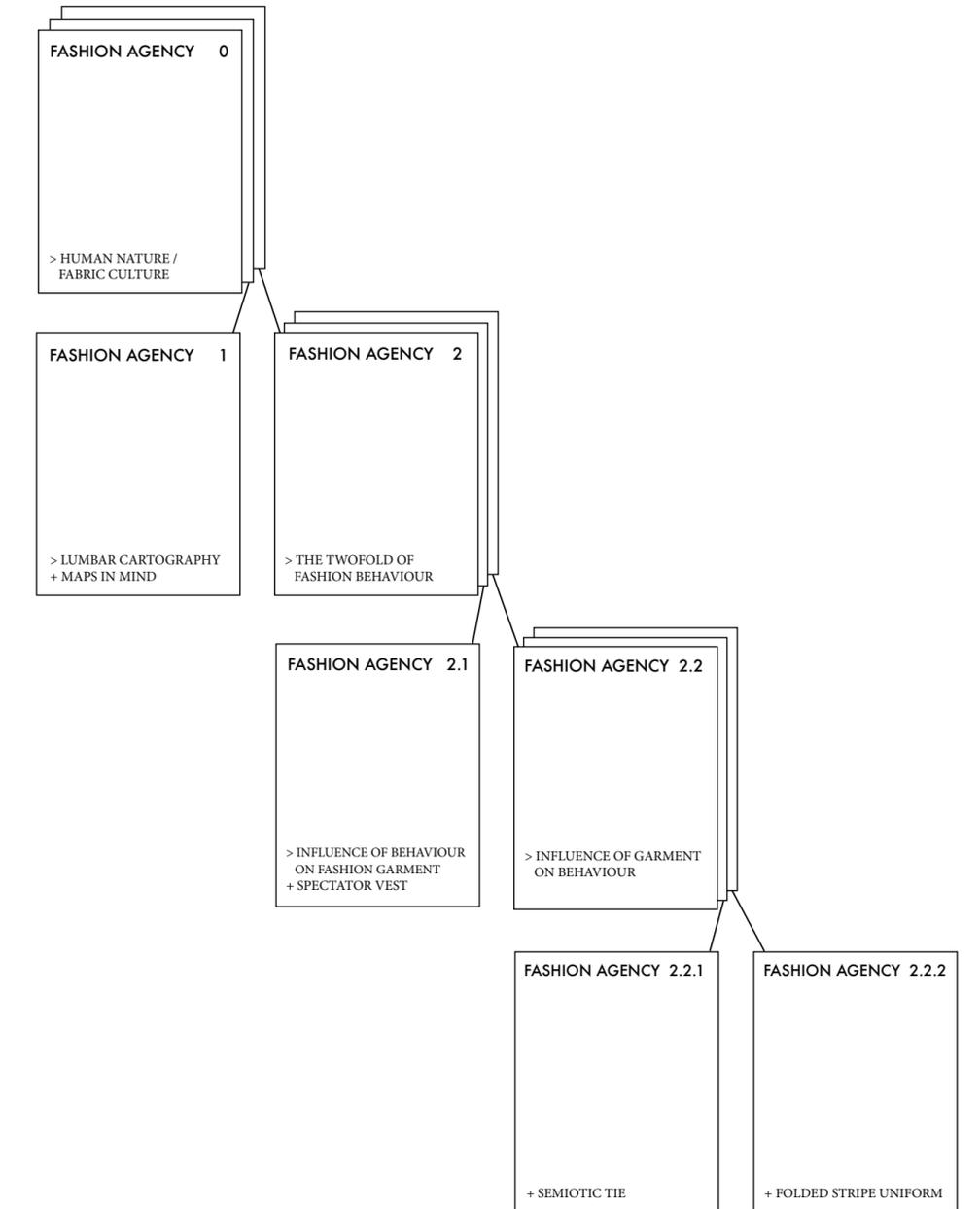
list of figures

<u>Conceptual trip</u>	<u>fig. 1.1</u>
<u>Dislocation</u>	<u>fig. 1.2</u>
<u>Lumber as a continent</u>	<u>fig. 1.3</u>
<u>Mother and two brothers</u>	<u>fig. 1.4</u>
<u>Mother and her waistline</u>	<u>fig. 1.5</u>
<u>'Puffed' Waistline</u>	<u>fig. 1.6</u>
<u>Lumber Cartography</u>	<u>fig. 1.7</u>
<u>\ White Shirt Decision \</u>	<u>fig. 2.1</u>
<u>Spektator Vest</u>	<u>fig. 2.1.1</u>
<u>Spectator Vest (diagram)</u>	<u>fig. 2.1.2</u>
<u>\ Shoes Waiting In Light \</u>	<u>fig. 2.1.3</u>
<u>\ Lower Shelf Search \</u>	<u>fig. 2.1.4</u>
<u>Haute Couture Atmosphere</u>	<u>fig. 2.1.5</u>
<u>\ Mass Production Atmosphere \</u>	<u>fig. 2.1.6</u>
<u>\ Folded Menswear \</u>	<u>fig. 2.1.7</u>
<u>\ Dress Reflection \</u>	<u>fig. 2.1.8</u>
<u>\ Hand Pulling Out A Garment \</u>	<u>fig. 2.1.9</u>
<u>\ Decision To Interact \</u>	<u>fig. 2.1.10</u>
<u>\ Looking \</u>	<u>fig. 2.1.11</u>
<u>\ Looking Two \</u>	<u>fig. 2.1.12</u>
<u>\ Reflect \</u>	<u>fig. 2.1.13</u>
<u>\ Decision Made \</u>	<u>fig. 2.1.14</u>
<u>\ Purchase Point\</u>	<u>fig. 2.1.15</u>
<u>\ Hand Bag\</u>	<u>fig. 2.1.16</u>
<u>\ Salesman\</u>	<u>fig. 2.1.17</u>
<u>Positive Of A Negative</u>	<u>fig. 2.1.18</u>
<u>Looking Hole</u>	<u>fig. 2.1.19</u>
<u>Conversation Tie: 1</u>	<u>fig. 2.2.1.1</u>
<u>Conversation Tie: 2</u>	<u>fig. 2.2.1.2</u>
<u>The Playful Stripe</u>	<u>fig. 2.2.2.1</u>
<u>Folded Stiped Uniform</u>	<u>fig. 2.2.2.2</u>
<u>Dis-Similar</u>	<u>fig. 2.2.2.3</u>
<u>"Between"</u>	<u>fig. 2.2.2.4</u>

\ Photographs Taken With Spectator Vest \

II

thesis structure



> Theoretical Framework / Research | + Practical Outcome / Experiments

III

FASHION AGENCY

0

> **Human Nature | Fabric Culture**
Clothing as Visual Anthropology

About the Structure

The structure of this essay is built up with unfolding segments of my conceptual voyage through the investigation of fashion behaviour. To some extent, this study consists of chronological segments, which are not necessarily always associated with fashion. This gives the opportunity to associate and compare other domains and perspectives and to bring me closer to the idea of Fashion Agency. To analyze how the fashion system [1] operates as an agent, I borrowed and subtracted key concepts from, for instance, the theory of Agency Art. This also helped me to formulate the definition of Fashion Agency. I believe that this investigation, in a larger context of other domains and surrounding patterns, opens possibilities to express new concepts and questions in the field of fashion. The ultimate goal of this investigation is to work towards new definitions and methods to communicate these behaviours in fashion.

Introduction

This investigation of Fashion Agency stretches as far as necessary to understand the physical and psychological behaviours associated with a fashion garment, and the interplay of the interior and exterior. This essay attempts to analyze the discourse of the fashion garment and the power it holds to act as an agent. Behaviours relating to a fashion garment can be classified into two folds. First, how does a garment influence one's external, physical body (actions)? Second, and more importantly, how does a garment influence one's internal emotions (thinking)? Behaviourism includes the notion that all theories should have observational associations and, furthermore, states that there are no philosophical distinctions between publicly observable processes such as actions and feeling. At a later stage, I will draw attention to what we semiotically present to the outside world and how it affects our inner psychological feeling and thinking. [2]

Wearing fashionable garments creates a constant interplay between the physique and psyche. For instance, a large part of fashionable garments may be tight fitting. It is then up to the individual to conclude if the semiotic significance overcomes the physical discomfort. The opposite goes for extremely comfortable clothing, but with less semiotic elements.

Clothes are significant and filled with concepts as soon as it's been worn. Does this mean that wearing a fashion garment can be classified as a particular kind of behaviour? At this point, it can be said that the concepts of Agency Art and Fashion Agency are different in many ways. The aspect of interaction between the physique and the psyche has already been presented, but this topic can also be explored when an agency affect takes place, without any interaction (wearing).

In the essay 'Lumber Thought', Umberto Eco states how uncomfortable his blue jeans are. He concludes by explaining how clothes present a semiotic code through forcing of physical behaviour. Eco starts off with a rather personal notion - namely, that his jeans hurt his crotch - and develops a new kind of thinking towards clothing. In this realization, he also considers how clothing of past thinkers must have influenced their thought or, rather, how these thinkers dressed to allow freedom of thought. Eco explains: "I discovered that my movements, my way of walking, turning, sitting, hurrying, were different. Not more difficult, or less difficult, but certainly different. As a result, I lived in the knowledge that I had jeans on, whereas normally we live forgetting that we're wearing under-

shorts or trousers." [3] 'Lumber Thought' first appeared in 1976 and jeans have changed quite a bit in the last thirty-six years. Stretch-fabric, baggier and other less restrictive jeans have been developed in recent years. Furthermore, Eco compares language to clothing and explains that "the syntactic structures of fashion also influence our view of the world. What we wear and our conceptualization of what we wear affects our thoughts. This also develops a certain self-consciousness, which enables us to take new approaches in our thinking." [3]

Talking about what we wear, and how it makes us feel, is not a typical conversation. Eco's 'Lumber Thought' essay made an anecdote about his uncomfortable experience with his jeans. However, it is quite uncommon to exclaim one's content with his or her comfortable clothing. But that this instance of not noticing one's clothing is a silent procedure. Eco's personal thoughts opened many fields to investigate and, furthermore, raised questions. How did clothing in different cultures allow for 'freedom of thought' and did clothing influence any other sectors? This research will continue by discussing this interplay between external presentation and inner emotions.

As a fashion/visual communication scholar, I feel the need to bring attention to myself and the reader to the word 'read.' In an interview, Marshall McLuhan [4] referred to reading as an activity of guessing. "Because any word has multiple meanings, that to select one in the context of other words, requires very rapid guessing." For this very reason and the dualistic state of this essay, I will use graphic conventions to avoid confusion and draw attention to the physical and psychological concepts of a garment. When not used, the word can be interpreted with both aspects in mind.

/Fashion Garment/

Referring to the physical; exterior aspect of a garment.

//Fashion Garment //

Referring to the psychological; interior aspect of a garment.

In the first chapter, I will subtract a few unconsidered clothing restrictions about the historical and economic development of textiles. Connections between fashion and behaviour that have not been dealt with so far will also be investigated. In the second chapter, I will draw concepts from psychogeography, and attempt to draw parallels with the manner how geographical location, physical conditions, and architecture influences one's thinking and acts as an agent.

In chapter three I will explain the twofold of fashion behaviour and describe some of my practical experiments. In the first fold I will look at certain fashion behaviours that influence the fashion industry. The second fold, unfolds into two sections where I've considered the semiotic values of two opposing garments: a) A red tie and; b) Black and white striped uniforms. In chapter four, I will attempt to analyze the discourse of the fashion garment and the power it possesses to act as an agent, which embodies the term Fashion Agency.

I will then conclude, armed with basic definitions and concepts, with the belief that semiotics and communication values in fashion are a core part of fashion behaviour. To do so, I will critically examine Gell's argument in Art and Agency, where he minimizes the importance of 'reading' art objects. [5] Where I will argue that semiotic and communication theories are indeed needed, to formulate the statement of Fashion Agency. And for this particular note, I will re-examine a fashion artwork done by Hussein Chalayan.

In some cases, I will discuss my practical experiments to accompany the research. Throughout this essay I studied and referenced and practically explored the fields of visual anthropology, (analog) photography, psychogeography, and semiotics, to develop a new vocabulary in fashion.

Did Umberto Eco need the experience of wearing tight jeans to make his point? Whether or not, he opened a path to a type of thought that was labeled unconventional before. He unlocked a channel that allows a reflection on unconsidered cultures or situations where clothing could have played an important part in one's thinking. Eco explicitly connects his tight pants and his thinking. I do not claim to have a solution to these problems, but they reveal the problem of analyzing other unusual situations where clothing could have played a significant role in behaviour. Whether or not Eco's essay was based on actual experiences, it does point to an interesting means of entry to this research paper.

[1] The Fashion System written in France, by Roland Barthes is the structural analysis of women's clothing as currently described in fashion magazines; its method was originally inspired by the general science of signs postulated by Saussure under the name of semiology. (1983: ix) Saussure's propositions included that semiology has the potential to be a science, and that its principles can be abstracted and used to analyze non-linguistic sign systems. By working not on real fashion, but on written fashion, Roland Barthes believes he has ultimately respected a certain complexity and a certain order of the semiological project. In an earlier essay called "Blue is in fashion this year: A note on research into signifying units in fashion clothing" originally published in *Revue Francaise de Sociologie* and collected in the *The Language of Fashion*, Barthes' naked faith in method is far more evident. There he writes that he is not yet certain if clothing does carry meaning, but at least he is right to apply linguistic method of analysis to it.

[3] Umberto Eco, 'Lumber Thought', in *Travels in Hyperreality*. Eco. In his major treatise on semiotics, Eco identifies two thresholds - an upper and a lower one - within which semiotic research ought to take place (Umberto Eco, *A Theory of Semiotics*. Bloomington: Indiana University Press, 1976, pp. 19-28). If semiotics bypassed the "lower threshold," the one that involves the analysis of humans' non-intentional reactions to the stimuli coming from the natural environment, it would find itself immersed within the territory of other disciplines, such as psychology. The upper threshold pertains to cultural phenomena and elucidates the fact that "objects, behaviour and relationships of production and value function as such socially precisely because they obey semiotic laws." To identify an "upper threshold" of semiotics means to believe that it is possible to analyze objects in their materiality (p. 27). This is why, according to Eco, it is possible to study the whole culture as sub specie semiotica. From a semiotic perspective, a study of culture becomes possible only if and when a certain object or value is communicated with verbal or non-verbal signs and circulates within a given community.

[4] McLuhan, M. 1979. Lecture Recorded by ABC Radio National Network Australia.

[5] *Art and Agency: An Anthropological Theory*. Alfred Gell presents a theory of art based neither on aesthetics nor on visual communication. Art is defined by the distinctive function it plays in advancing social relationships through the abduction of agency. Gell acknowledges the importance of form, balance and rhythm at various points in his argument, but argues they are not to be appreciated in the detached manner implied by the term „aesthetics“. His rejection of semiotics is more radical. Saussure used sign and symbol in quite different fashions, while Mounin (1970) elaborated a theory of visual communication that acknowledged the special qualities of icons and indexes. Gell sets out to provide an anthropological theory of art, rather than one derived from semiotics or art history. Anthropology is characterized by its interest in unfamiliar modes of thought. The anthropologist's task is to describe forms of thought which are not particularly sound from a philosophical perspective, but which are nonetheless socially and cognitively practicable. Art objects that function as agents in social relations constructed through ritual and magic are therefore particularly instructive for the anthropological study of art.

Human Nature | Fabric Culture

Compared to other dimensions of human behaviour, anthropology is relatively silent about the meaning and function of clothing. While movement and language are rigorously analyzed, clothes are frequently ignored and rarely given methodical consideration. Ronald A. Schwarz, textile and clothing scholar, has commented that “clothing and adornment are universal features of human behaviour, and an examination of what they reveal, and attempt to conceal, contributes to our knowledge about the fabric of cultures and our understanding of the threads of human nature.” [6]

The type of clothes a person wear is not considered as a direct human expression and can be treated with secondary authenticity. Namely, clothes may give the opposite impression as to what is originally intended. It could well be claimed that clothes embody hypocrisy, because it is so close to people, while, in fact, it is not human. Clothes are something we ‘put on’ the same way we ‘put on’ a performance. Visual anthropology (or non-verbal communication) has an underlying agenda where the properties of visual systems are open for analysis and distended with representational processes, engaged in an activity of interpretation. [7] [8]

The crucial communicative philosophy of the French reveals itself in the need to display style, taste in action and gesture. For centuries France’s role as a pacesetter for Western Civilization was based upon the strong emphasis it gave the refinement of systems of symbolization and their application to human relation. Foremost among the core values of French culture is the emphasis on thought, and in no other country have speech and writing been taken so seriously. In keeping with the accuracy of their writing, the French used movements cautiously; gestures are neither as expansive as those of the Italians nor are they used with the casualness of the Americans. “Gestures are stylized expressions of emotions, calculated and executed with elegance and precision.” [8]

In ‘The Fashion System’, written in France by Roland Barthes, his theory stems from the situation brought upon from the Saussurean assumption that the semiotic ‘overflows’ the linguistic. It opens his question if there is a system of objects and if clothing can signify without a route to the speech that originally uttered it.

Furthermore, he presents that human speech, in the fashion system is an unavoidable one. “Why does Fashion utter clothing so abundantly? Why does it interpose, between the object and its user? The reason is of course, and economic one. Calculating, industrial society is obliged to form consumers who don’t calculate; if clothing’s producers and consumers had the same consciousness, each foreign to the order. In order to blunt the buyer’s calculating consciousness, a veil must be drawn around the object of images”. [1]

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Historical economical events have a significant influence on fashion change. To find the real essence of fashion, I will start by exploring the development and production of textiles to discover how it can add up to the idea of Fashion Agency. What kind of functions did the limitations of movement serve in fashions’ of the past?

The most logic and evident physical behaviours in response to fabrics and the human skin, is to think about the qualities of the material. Some people sweat more easily than others in humid weather when wearing thick synthetic textiles, like nylon. Stretch-fabric revolutionized the fashion industry by enabling the creation of comfortable clothes for all body types and sizes. Moreover, the development of future textile, technology and engineering must also be regarded. Microfibers are so delicate that it can make fabrics windproof and waterproof and yet so breathable for the skin. Engineered textiles combine material with glass, metal, ceramics or carbon to produce lightweight hybrids with incredible properties. Sophisticated finishes, such as holographic and silicone coatings, laminates, transform color, texture, and even form. Smart textiles are no longer a science-fiction fantasy; antibacterial, perfume-releasing, self-cleaning and anti-insomniac microfibers are being developed. With the development of nano-textiles more complex functions can be supplied for – a fabric might deposit a medicine on the skin or be a form of communication, as the color changes according to the wearer’s temperature or mood. [9] [10]

It is fascinating to get a glimpse of what the future of textiles might bring us and how it can be programmed to deliver certain functions. However,

to fully comprehend how textile development could serve as a key for this essay’s research question, it might be interesting to re-examine past ‘events’ in the history of fashion.

In the early 1700s, ‘bizarre silks’ were well admired. The unusual plant shapes found on them were the result of the influence of Eastern culture. At the end of the 18th century, a less complex fashion to the Rococo style became popular in women’s clothing. A thin white cotton dress with no undergarments was worn, inspired by the Greek and Roman antiquity. A Muslim or gauze was best suited for this design as it offered a simple drape rather than molding the body. Could one re-interpret wearers of loose-fitting veils that covered the whole body? The traditional Hijab veil were known not only as a way to hide the silhouette of the body, but to serve as a screen between Muslim women and the evil that exists in the world. Women who wore Hijab’s were less likely to be harassed by men with lusty motives, because they were less likely to exploit their beauty and femininity. In Western culture, women are expected to conform to the daily liberal fashions. Society often shapes these fashions and expectations and women become slaves of society. The Hijab served as the liberator of this slavery. [11]

A prominent mark in the fashion industry was in the 1920s and 1930s, when Coco Chanel used the fabric jersey in day dresses. This was ground-breaking, as this fabric had only been used before in underwear production. The comfortable jersey fabric, most definitely added a hint of comfort to extraordinary couture garment designs. Fabric was rationed during the Second World War, so the amount used within a garment was conserved. For example, skirts were slim, not flared or pleated and were, furthermore, shorter in length. Jackets became single breasted and trousers were a specific length. Silk supplies from Japan were cut off during the war, so nylon became an attractive substitute.

As France was occupied, Paris as a fashion capital became under threat, and American style rose in popularity. Denim and gingham laborers’ uniforms entered the ready-to-wear American market. Some courtiers, such as Balenciaga, created silhouettes that moved away from the body, this label was interested in the space between the garment and body, and stiffer fabrics worked well for this.

In the 1960s, when the baby boomers reached their teens and wanted to distinguish themselves from their parents, they chose to wear shorter skirts and

modern fashions. Textiles were zany, in bright colors and space travel influenced bold prints and new synthetics with dyes were developed. Towards the end of the 1960s, fashion became nostalgic for the art deco and art nouveau periods. Imagery was distended and translated into bright psychedelic colors. Florals were depicted flatter and with bold color, and the term ‘flower power’ was coined and this was the revolutionary period of the hippies. Bellbottoms and no bras symbolically went hand in hand with freedom, and laid-back behaviour.

In 1970, the unisex hippie folk movement responded to the modernization and mass consumption of the 1960s and was a product of the Vietnam War. Anti-establishment groups looked for different non-Western cultures and religions for inspiration and enlightenment. Fashionable men wore bright colors, lace and frills.

The oil crisis of the 1970’s contributed to the decline of the synthetic fiber market in Britain. Natural fabrics were increasingly adopted. In the 1980’s, the UK was politically and economically more stable and fashion followed suit, taking a more conservative approach. Margaret Thatcher had become the first female prime minister of Great Britain in 1979. More women were working and chose to wear tailored suits with large shoulders. The term ‘power dressing’ was coined. A body-conscious trend also became apparent, which introduced underwear worn as outerwear. Gaultier famously designed Madonna’s iconic bra outfits for her world tour in 1990. This prominent outfit ushered in a period of upheaval, amusement, and provocation and signaled an essential break with traditional dress codes. Also, in the late 1980’s, Azzedine Alaia designed clothes with developed stretch fabric, Lycra, to contour the body. Moreover, a different trend developed started by the Japanese designers Rei Kawakubu and Yohji Yamamoto. Garments were not body conscious but played with unusual cuts. Fabrics were monochrome, non-decorative and in some cases torn. [9] [10]

During these different faces of economic declines, fabric supply, etc., fashion tended to overlap with upheavals in society, thereby increasing the power of reactions exponentially. This sets out the question if most designers are influenced to create wearable clothing with what is available in a particular period. Or whether they deliberately form part of the fashion cycle by designing patterns to restrict movements. Dorothea Mink’s questions and analy-

sis might bring me closer to thoughts mentioned above. “What makes limiting natural strides so attractive to designers? Is it that restriction offers a source of inspiration? Does limiting the ability to walk or sit, trigger the quest for unusual fashion creations? Is it that the motion of the wearer in restricted clothing – catches one’s eye? Clothing that breaks the rules of good taste and regular demands of wear-ability and everyday use always stands out, communicates luxury, wealth and status. It is therefore not the freedom clothing provides, but the lack of freedom, incapacitation, and disruption created by clothing that draws attention? Disruptions are a primary element in the fashion system. In the past, the fashion cycle tended to obey this rule: Exhaust all the possibilities of an impediment to a certain motion.” [12]

Analyzing restrictions of movements in contemporary fashion design is and will linger as a fascinating topic that requires investigation

[9] Mink,D. (ed.) 2011.. Fashion - Out of Order: Disruption as a Principle. A publication which defies all boundaries of categorisation has been created out of the workings of fashion that almost inevitably has to be 'out of order', so as to increase its attractive power and generate attention with its interruptions of the ordinary. The contributions, on the border between art and fashion and residing within the realms of literary theory, design theory, cultural history and technology, demonstrate in manifold ways processes, images and ideas that are striving for innovation and transgressing established parameters. The publication is dedicated to the constructive side of the development of fashion, whereby the theme of Out of Order is combined with the concept of dissonance as a creative formula. If one starts from the premise that fashion is no longer fashion when it can be generalised, categorised, repeated and described, then the process of dissonance constitutes the significant impulse for everything new. Is the unraveling of fashion by the disruption of the conventional, known and established merely coincidental? Does it mean that what has resulted has no identifiable causes? Of course not, as every creative process, alongside its lack of rules, follows a qualitatively definable goal. It is this tension between wrong and right, trash and haute couture that creates the fashionable effect and justifies the liberty to deviate from the norm. Whatever is successful is permissible.

FASHION AGENCY

> Maps in Mind
+ Lumbar Cartography

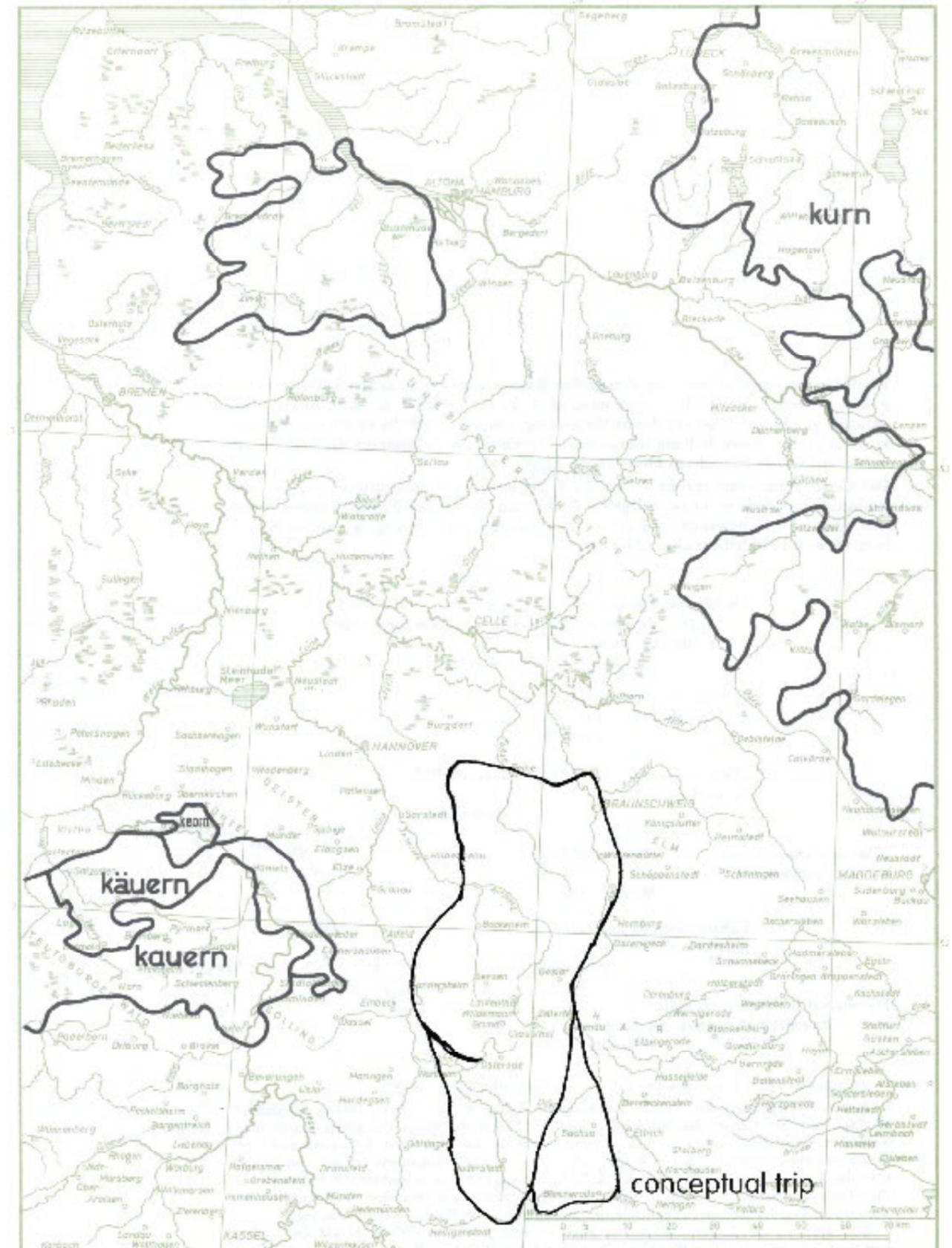


fig. 1.1 Edwards, CH. (2012). *Conceptual Trip*. Ink drawing on found map, 29cm x 15cm, Utrecht: MaHKU.

Maps In Mind

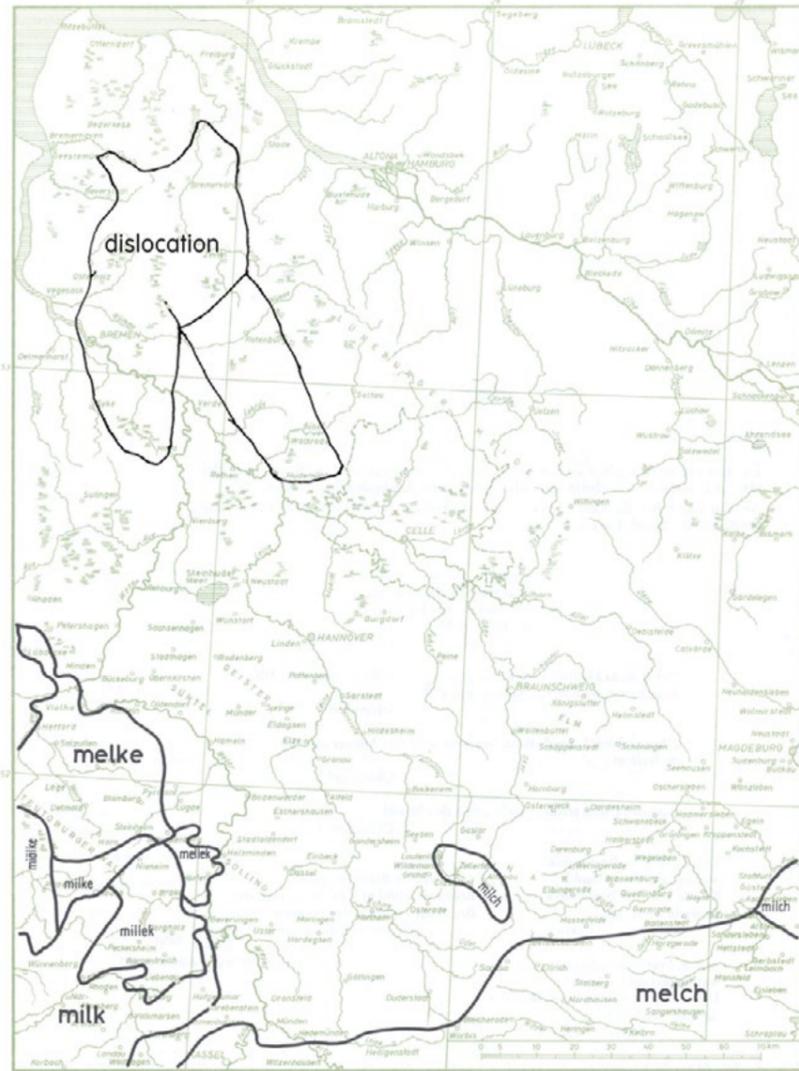


fig. 1.2 Edwards, CH. 2012. *Dislocation*. Ink drawing; found map, 29cm x 15cm Utrecht: MaHKU.

Psychogeography broadly refers to the study of the effects of the physical environment on individuals. One can take the physical conditions of one's environment into account when developing an idea. Geographical location and weather (temperature, humidity, etc.) are supposed to influence one's thinking, but so are more particular aspects of life, such as one's diet, living conditions and more importantly, clothing. Psychogeography was defined in 1955 by Guy Debord as: "The study of the precise laws and specific effects of the geographical environment, consciously organized or not, on

the emotions and behaviour of individual." [14] The most recent awareness of urbanism, spatial philosophies and the symbolism and systems of architecture, are experienced as walking through a city. However, we can only begin to assemble a sense of a region or territory through layers of thought.

A recent walking and research experiment done in Manhattan, New York, noted that : "The contemporary city is an assemblage: fractured parts of the traditional walking city, districts of modernist reform, and jumbles of late-

capitalist consumer "experiences." Simultaneity, fragmentation, and ephemerality characterize this postmodern condition. Can walking, an old way of laying hold of the city, still help us in this altered spatial, temporal, and conceptual field?" [15]

A current way of thinking about walking, begun in the early twentieth century with Dada and the Surrealists, and was continued by the Situationists. Inspiring contemporary walkers is the work of mid-century theorist Michel de Certeau. De Certeau described the potential of the tension between the conventional order and what people do in their daily lives. He opened his essay "City Walking" in *The Practice of Everyday Life*, for example, from a vantage point on top of one of the two World Trade Center towers.

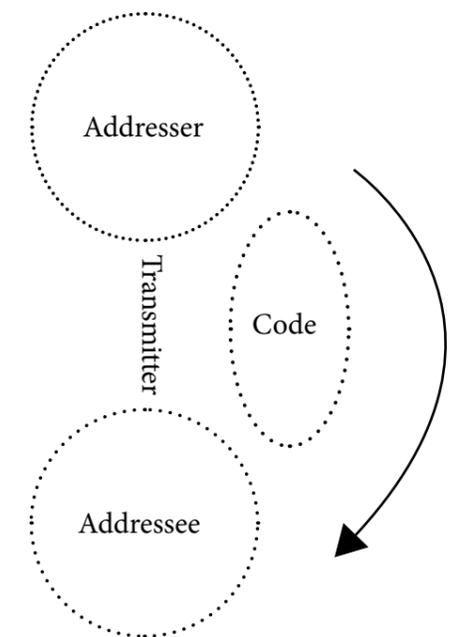
Excerpt from *The Practice of Everyday Life*:

SEEING Manhattan from the 110th floor of the World Trade Center. Beneath the haze stirred up by the winds, the urban island, a sea in the middle of the sea, lifts up the skyscrapers over Wall Street, sinks down at Greenwich, then rises again to the crest of Midtown, quietly passes over Central Park and finally undulates off into the distance beyond Harlem. A wave of verticals. Its agitation is momentarily arrested by vision. The gigantic mass is immobilized before the eyes. It is transformed into a texturology in which extremes coincide- extremes of ambition and degradation, brutal oppositions of races and styles, contrasts between yesterday's buildings, already transformed into trash cans, and today's urban irruptions that block out its space. Unlike Rome, New York has never learned the art of growing old by playing on all its pasts. Its presents invents itself, from hour to hour, in the act of throwing away its previous accomplishments and challenging the future. A city composed of paroxysmal places in monumental reliefs. The spectator can read in it a universe that is constantly exploding. In it are inscribed the architectural figures of the coincidatio oppositorum formerly drawn in miniatures and mystical textures. On this stage of concrete, steel and glass, cut out between two oceans (the Atlantic and the American) by a frigid body of water, the tallest letter in the world compose a gigantic rhetoric of excess in both expenditure and production. To what erotic's of knowledge does the ecstasy of reading such a cosmos belong? Having taken a voluptuous pleasure in it, I wonder what is the source of this pleasure of "seeing the whole," of looking down on, totalizing the most immoderate of human text. [16]

Reading Certeau's immense poetic description, it might be possible that New York's architecture had an immense impact on his thinking. On the same note, this brings me back to the idea of how the tight, constraining jeans effected (and affected) Umberto Eco's thinking, and furthermore, how it forced a physical behaviour in such a way that it affected his writing. The fact of the matter- if his jeans weren't bothering him- he would've written down his thoughts about it. Eco thinks of clothing as a semiotic code that structures our perception of the world. Moreover, the manner in which one experiences their body is relevant to their experience of the entire world. In short, people contain "embodied subjectivities." [3]

The instance that makes Eco's 'Lumber Thought' significant is to draw attention to the perspective it was from. In the 'The Theory of Semiotics' Eco's hypothesis oversees that: "Semiotics studies all cultural processes as processes of communication". But furthermore he states that is a difference between the semiotics of communication and a semiotics of signification.

Eco's Communication Process (diagram)



Passage of a **signal** (not necessarily a sign) from a source (through a transmitter, along a channel) to a destination. This process is made possible by the existence of a **code**. A **code** is a system of **signification**, insofar as it couples present entities with absent units. When - on the basis of an underlining rule - something actually presented to the perception of the addressee stands for something else, there is **signification**. A **signification** system is an autonomous semiotic construct that has and abstract mode of existence independently of any possible communicative act it makes possible. [29]

Lumber Cartography

Forerunners of the concept of psychogeography are contained in the paper On Narcissism (Freud 1914). The concept of the superego was first explicitly formulated by Freud in 1923 in his Ego theories. Genetically, the origin of the relationship between geography and the superego can be traced readily enough. The process by which the child becomes untied from parental control is a steady process. When the child grows older, it becomes less dependent on its parents and takes a further step into discovering geographical locations. A child's growth is intimately attached to geographical location. First it is only the mother, next its home, and then the street, later the playground, the school, the neighborhood, the city and eventually the world. [17]

Drawing a parallel with clothing, children begin to have a visible interest in clothing, immensely influenced by their parents, around the age of two. Between the ages of five and nine, however, the child becomes more of an independent consumer. Once children become teenagers, they tend to become extremely concerned with fashion and other forms of self-presentation. [18]

“There is no law that is inscribed on bodied... Through all sorts of initiations (in rituals, in schools) it transforms them into tables of law, into living tableaux of rules and customs, into actors in the drama organized by a social order”. Michel Certeau in *The Practice of Everyday Life*, 1980. This quote by Michel Certeau, and the ‘Lumber Thought’ reading of Umberto Eco was the starting point of the conceptual trip with Joke Robaard. [19]

Joke Robaard introduced a new way of critical thinking about fashion behaviour and, for this specific project, a new way of thinking about the lumbar (loin; abdomen) area. “Is it possible to extract knowledge from clothing behaviour? Low waist, very small waist, high waist, tight waist etc. How does a clothing phenomenon relate to a social environment? What rules does social groups share? Is an individual clothing approach really possible? What is shifting or changing right now in clothing, fashion? (Even in a hardly invisible way) etc.” [19]

The research project was divided into two sections. The first section concentrated on the phenomenon of people's waists, hips and their bellies – from the viewpoints of fashion, photography, religion, code, experience, behaviour and health. The project in-

olved interviews with three people in exploring how much value they attached to their physical experience, their clothes and its fabric. (See Page 7-9: Interview with Woman, Police Officer, Male Medical Student and Denim Sales Woman).

The second part of this project challenged us to recall our earliest memory of our mothers' fashion behaviour. The most distinct aspect I focused on was the way my mother puffed [See fig. 1.6] out her shirts and dresses. It was a way to emphasize her waistline, but at the same time she pulled the fabric away from her body to distract the attention from her silhouette. This research project resulted as a cartographic photograph of to show various lumber behaviours [See fig.1.7]

[13] Stein, F.H. *The Influence Of Psychogeography Upon The Conduct Of International Relations: Clinical And Metapsychological Considerations*. The study of psychogeography begins with the still radical Kantian assumption that reality is not neutral, not simply “there” for the seeing. Psychogeography is a study of how and why we mediate reality with the contents of our psyches. Culture is not automatically adaptive to or even accurately perceptive of the real social and physical world. Spatial “otherness” is largely projective (La Barre, 1972; Devereux, 1980; DeMause, 1982), which means that reality testing is a far greater (and more recent) achievement than we might imagine. To understand representations of spatial morphology, we must turn to the topography and structure of the mind. The scope of psychogeography is the unconscious construction of the social and physical world. Men and women fashion the world out of the substance of their psyches from the experience of their bodies, childhoods, and families; they project psychic contents outward onto the social and physical world, and act as though what is projected is in fact an attribute of the other or outer. What we attribute (verb) to the world we subsequently take to be an attribute (noun) of the world. Environment is heir to psyche, which is why a psychoanalytic ecology is indispensable to our understanding of the relationship between man and environment (Stein, 1983b). All unfinished developmental business is played and replayed on a stage of “reality” which we expect if not coerce to comply with our inner dramas. Fantasies about the body and the family are transmuted into descriptions of one's own group, other groups, into shapes and features of the world. Projected outward, the fate of the body becomes the fate of the world. Psychogeography begins with the vicissitudes of selfhood in a human body within a family context, and proceeds outward to encompass the world. Metapsychologically speaking, the psychogeography of spatial representations and relationships is metaphor for developmental and generational time. The issue of boundaries takes us to the heart of psychogeography. Symbolic group-boundaries have the quality of dreamlike condensations. Through boundaries we express anxiety over body integrity or cohesion versus disorganization, maleness versus femaleness, pleasure versus unpleasure, animateness versus inanimateness, security versus danger, symbiosis versus emotional separation (representational differentiation), id versus superego. How these all are resolved finds ultimate expression in the delineation of inside from outside: what and who are to be included in the group, and what and who are to be excluded from it.

[19] Joke Robaard (1953, NL), artist, photographer and originally trained in fashion, is interested in human relationships and networks, what brings groups together and how this manifests itself. Through clothing she illustrates how and where the connections lie and ‘directs’ the individuals in certain positions and patterns in relation to one another. These images are then photographed or filmed. Her work draws a link between visual art, photography and textile theory. Her research is based on a huge collection of images and text relating to people's clothing behaviour patterns. Her archive can be seen as a cartographic record of everyday clothing.

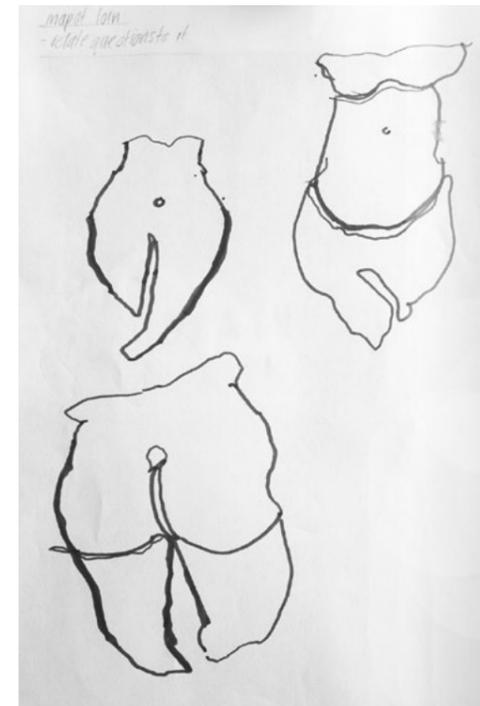


fig. 1.3 Edwards, CH. 2012. *Lumbar As A Continent*. Ink drawing paper, 29cm x 15cm, Utrecht: MaHKU.



Fig. 1.4 Edwards, CH. (2012). *Mother And Two Brothers, South Africa, 1960*. [Black and White photograph and digital color modification, 20cm x 13 cm] Utrecht: MaHKU.



fig.1.5 Edwards, CH. 2012. *Mother's Waistline South Africa, 1962*. Black and White photograph and digital color modification, 20cm x 13 cm, Utrecht: MaHKU.



fig. 1.6. Edwards, CH. 2012. *Puffed Waistline: Pretoria, South Africa 1985*. Black and White photograph and digital color modification, 20cm x 13 cm, Utrecht: MaHKU.

fig.1.7 Lumbar Cartography

Ma | 間

is a Japanese word which can be roughly translated as “gap”, “space”, “pause” or “the space between two structural parts.” The spatial concept is experienced progressively through intervals of spatial designation. It is best described as a consciousness of place, not in the sense of an enclosed three-dimensional entity, but rather the simultaneous awareness of form and non-form deriving from an intensification of vision. Ma is not something that is created by compositional elements; it is the thing that takes place in the imagination of the human who experiences these elements.

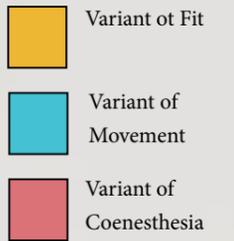
“Ma is more than simply void: it is a rich space that possesses incalculable energy.” [25]

Ma | Mother

A mother is a woman who has raised a child, given birth to a child, and/or supplied the ovum that grew into a child.

Artistic Cartography

A visual form of spatializing territorial and human relations, but in an essayistic form: A non-linear narrative structure a subjective logic that does not shy away from loop and discontinuities. [28]



Variant of Fit

The function on the variant of fit is to make the degree to which a garment adheres to the body significant; it refers to the distance; here the body is the core and the variant expresses a more or less constraining pressure on it; moreover fit can implicitly encounter other variants, mobility in the case of floating; a piece can be loosed from the body to the point of appearing unattached to it.

Variant of Movement

The variant of movement is responsible for animating the generality of the garment. The vestimentary line is vectorial, but its direction in most commonly inspired by the stature of the human body, which is verticle; the combination of ascending and descending in a single motion yields a mixed or complex term, swaying; swaying implies the existence of two correlative surfaces.

Variant of Coenesthesia

Here is a group of variants whose function is to make certain states of the material signify; its weight, its suppleness, the relief of its surface, and its transparency. Coenesthesia leads back to the opposition between comfortable and uncomfortable. [1]

Interviews

1. Ilse Drent

32 years, Police Force: Head Agent, Utrecht.

How long have you been a police officer?

I've been in the police force for five years now.

Describe your Police Uniform from head to toe.

We have different uniforms for summer and winter.

In summer (from April 1 to October 1):

- Toque (hat sphere with police logo)
- White shirt with short sleeves (top button of the shirt open)
- Blue trousers
- Black shoes
- Blue uniform jacket,
- Safety vest is worn underneath
- Black belt

In winter (October 1 to April 1):

- Toque (hat sphere with police logo)
- White shirt with long sleeves top button open, blue buff below; Or a dark blue logo with police jersey
- Blue trousers
- Black shoes
- Blue uniform jacket
- Black gloves worn
- Safety vest is worn underneath

How many uniforms to you own?

Four pants, four shirts, four short sleeves shirts long sleeves, a jacket, two pairs of shoes.

Is your uniform comfortable? If not, please explain.

The uniform is neat. But the belt weighs about 5 pounds. I have a slender posture, but it is not affecting me too much. But I know some of my colleagues have complained about how it is changing their postures. The one thing that bothers me is that my white shirt gets dirty very quickly and that the pants are not really comfortable. It is not made out of stretch fabric, so when I need to climb over a fence really quickly- it can tear easily. One other thing that bothers me about the garment is that it is very difficult to go to the bathroom, it takes long to loosen the belt.

How many hours per week are you wearing your uniform?

More or less 38 hours a week.

Is it uncomfortable to sit down for long hours, with the big belts, and the other equipment in the waist area?

Well, the belt weighs 5 kg. And yes, If I sit down for long periods, it strains my stomach and places pressure on my hips/waist.

Why do you think are all the equipment attached to the waist area?

I think it is to make all the equipment easily accessible.

Do you feel a change in your mood, as soon as you put on your uniform before work in the morning, and in the evening when you take it off? Explain.

I do not feel any change in my mood. In this year, it started to feel normal to me.

What is your general opinion about uniforms?

I feel that uniform signifies equality among the police officers. Because we all look the same, it is easier for citizens to recognize and approach us.

What is your perception when you see other police officers in the street?

A ray of equality.

Can you work productively when you are wearing your pajamas?Or do you need to get dressed to be productive?

No. I can also imagine the chaos that would occur if I had to wear my pajamas in a work situation. To tell someone to get out of their car because of their speeding- will just not work, and no one will take me serious.

If you are trying on clothes in a store, and it does not fit, do you perceive the problem as related to the clothes or the body?

Each has his own body shape. There is no one has the same body. So I think yes, the body has a significant role. It may be that you have stronger legs whereby a skinny jeans not a good option or if you have thin legs to have a shirt too loose. I think your clothes must accommodate your body and not just because it is trendy.

What are your criteria when buying a denim jean?

If the pants fit then, I think it is vital that the pants fit great, and not too tight.

Have you ever worn clothing in a way to make parts of your body look smaller (for example, jackets with shoulder pads, to give the illusion of a thinner waist)?

No, I'm quite slender, so I do not particularly wear clothes to make me look slimmer.

Do you think clothing can compensate for one's dissatisfaction with one's body?

I think clothes can contribute to camouflage parts of the body where a person is less satisfied.

Do you own any clothes that have an effect on you mood? Give examples of these clothing pieces.

For me, this depends on the situation and what you are wearing in that situation. Wearing flat shoes with a fancy dress always makes me less comfortable with myself.

Are you a trend follower?

Sometimes and sometimes not. I like the feeling of being 'in' sometimes. But if the specific trend is not my taste I will not wear it.

What do you wear when you want to feel comfortable?

It differs for each situation. I feel comfortable in a dress, but also sometimes just wearing a plain old short at home is comfortable too.

Do you like wearing clothes that emphasize your femininity?

Yes, I am proud of my femininity, and my slender figure. I try to wear feminine clothes when I get the opportunity.

--

2. Daphne Van Der Spek 26 years

Shop assistant at the De Rode Winkel, Utrecht.

How often do you wear blue jeans?

Everyday!

What are your criteria when buying a denim jean?

Comfort, because I've made some mistakes buying stylish uncomfortable jeans. But, I mean I won't buying ugly comfortable jeans, it still has to look beautiful.

What do you think are the advantages of wearing blue jeans?

Well, it fits with everything! And because jeans are dating back till the 1830ties, it is like wearing a type of garment that has a history behind it and a kind of roughness as well.

Is there a change in your mood when you put your jeans on in the morning?

Yes! I have so many different types of jeans. When I feel energetic and feminine in the morning, I like to wear my skinny jeans, when I'm feeling tough, I put on my baggy jeans. I have a pair of jeans for all my moods!

If you're trying on clothes in a store, and it does not fit - do you perceive the problem as related to the body or to the clothing?

It depends on the mood I am in on that day. If I feel insecure that day, I will perceive the problem related to the clothing, and If I feel secure and positive, I will sometimes perceive the problem as related to my body.

Do you look at other people's bellies, hips, or waists?

Yes! I must admit I do! It must be because of the profession I am in, and the fact that I work with people trying on clothes the whole day. Even when I am watching a film or just television, I tend to look at people's tummies and bum area.

On which part of your body do you gain weight first?

Bum, upper thighs.

Have you ever worn clothing in a particular way to draw attention to a certain body part?

Well I guess if you wear extremely tight fitting jeans, one is drawing attention to your lower body- that I have done several times.

Have your wardrobe change dramatically from low waisted to high waisted in the last ten years?

No, I like to think of myself, a non-trend follower. I've never bought any high waisted jeans. My denim jeans have always just been fitting around my hips.

Are you a trend follower?

No, comfort comes first.

Do you sometimes feel uncomfortable when sitting down in a particular denim jean?

Yes, when its too tight.

Have you ever had too much to eat and you felt like opening a the buttons of your pants?

Yes, I've unpopped my jeans buttons several times in my life. Hahahaha [laughing].

Have you ever had to sleep in uncomfortable pants before, and struggled to sleep because of the garment being uncomfortable, or, for example, a button hurting you?

Ummm actually I do not know.

Do you find it problematic when you sit down and your lower back gets exposed?

Oh yes, but I think it depends on the jeans that you're wearing. But I always wear a tight fitting top underneath my clothing that I tuck into my underwear- so my back or my tummy is never visible.

Do have any clothing that you feel has a particular effect on your mood?

Yes, I like the jeans that I am wearing at the moment, it is brand new, and I am feeling particularly good today- so I think they have an effect on my mood.

Do you own any garments that have a negative affect on your mood?

Yes, I was a little bit skinnier before, and I bought three new jeans, now if I wear them, it is so uncomfortable. And it looks as if I have a double ass. When I wear it, and I see my tummy bulging, I feel very self-conscious, I can't sit down.

Can you work productively when you are wearing your pajamas?

No, not all. I need to get dresses. The whole pajama feeling makes me not feel like working. I need to put on my jeans!

--

3. Robin Hartman, 19 years,

Biomedical Science Student, Utrecht.

One's body image is not always reliable. Have you ever noticed someone that accentuated their body parts rather than to camouflage it?

Well, I do notice when guys wear sleeveless shirts to show off their triceps. I do not like that.

When you're trying on clothes in a store, and it doesn't fit- do you perceive the problem as related to the body or the clothing?

It goes both ways for me. Sometimes when I try in on a V-neck shirt, and it does not look good- because I am rather skinny, I think I should exercise more. But other

times if the garment does not fit, it does not fit.

How often do you wear denim jeans?

I only own one pair of trousers, the rest of my pants are denim jeans, so I wear them every day.

What are your criteria when buying denim jeans?

It has to have pockets; it should not be too skinny, just a normal straight leg. But it depends on what shop I am going to. I will not buy an eccentric style, but rather a jean that fits me well. Because I have a rather weird fit- (28 waist / 34 length), as soon as I find a pair that fits, and it looks good - I will buy it.

Have you ever bought trousers that fitted perfectly everywhere except for one part? Which part did it not fit?

Yes, the one I am wearing right now, I have to wear a belt with, otherwise it just drops off.

A woman is more likely to try and change her body shape with clothing rather than men, but men get concerned about gaining weight. Would you like to gain weight in certain areas?

Yes, I am 67 kg, and 1.9m tall. I even considered to use weight-gaining supplements, but it is too expensive.

Which part of your body do you gain weight first?

I am totally not picking up weight. I wish I would. All the girls are jealous of me.

Which parts of your body would you like to gain weight?

Overall, but especially my upper body and wrists. But I do not eat very much...and I smoke, so I think I have to make some lifestyle changes first.

What studies have you done thus far that involve the lumbar area?

Well, when I hear the word lumbar, I do not immediately think of the inside of the body. The intestines and the digestive system fills a large part of the stomach area.

Do you think differently about your stomach and intestines, because it is in your field of study?

Sometimes I think, wow, what is happening now? Food is passing through my belly, and through my digestive system. This is also the area where a baby is developed. The belly button, I think is quite a unique and significant element that we have. It is a remaining part of our mothers that we still have with us and the arteries that went through this was the only thing that kept us alive when we were still unborn.

Have you ever done research on eating certain foods to lose body fat in these certain areas, especially the stomach?

Not yet, but what I do not is that when your stomach enlarges temporarily when you eat a lot of wheat and vegetables.

Have you ever had the need to adjust clothing while you were wearing it especially after a big meal?

Yes.

How often do you do stretching exercises related to this part of your body?

I have serious back problems. And my spine has a slight curve to the left, so I had to do a lot of stretching exercises to the right.

Do you think clothing can compensate for one's dissatisfaction with one's body?

I guess so, if someone isn't rather content with its body, they have the option just to cover it the way they like.

Have you considered changing your pants style because of the lower back exposure when sitting down?

Yes, but I am not bothered by that. I usually wear nice looking boxer shorts, so it is OK.

Can you work productively when you are wearing your pajamas? Or do you need to get dressed to be productive?

I really need to get dressed.

What other garments do you own, that you can feel has an effect on your mood?

My suite. I feel elite and sophisticated, as soon as I put it on.

What is your general opinion of Medical Uniforms?

I think the main purpose of a medical coat is for hygiene.

What is your perception when you see other people wearing a medical uniform?

I feel that I can have an intelligent conversation with them.

> The Twofold Of Fashion Behaviour

+ The Influence Of Behaviour On The Fashion Garment | Spektator Vest



fig. 2.1 Edwards, CH. 2012. *White Shirt Decision*, 1.5m x 1m, MANGO Store, Oudegracht 153, 3511, Utrecht.

The Twofold of Fashion Behaviour

The twofold of fashion behaviour consist of two entities, from which I have investigated fashion behaviour. For each of the next segments of work, I created a garment as research tool. The purpose or outcome will be discussed where needed.

The Influence Of Behaviour On A Garment

People often tend to regard clothing as a part of themselves whilst, in reality, it is not. Clothing is something we physically put on; moreover, we interact and communicate with it. This gives clothing a double layer of significance. In the first fold, I will investigate consumers' buying behaviour in various stores. To look at how these behaviours can possibly influence the fashion garment or moreover, fashion production. For this specific research, I chose to look at the consuming behaviour in fast-fashion; mass-produced stores and slow fashion in department and Haute Couture stores. Interaction with fashion //garment// is the starting point for the most important result: buying activity, which embodies the actual decision of wearing a garment in the future. The interaction and performances in a store form part of the decision-making process. For example, will the buyer wear the garment, or does it merely have the desire to purchase for the sake of purchasing? Can the presentation and interaction with clothing in a store space act as an agent?

The customers of mass-production clothing stores show that the type of consumer interacts with the clothing the store sells. Piles of clothes are stacked on top of each other, freshly hanged out clothes have pleat marks and the reduced item display next to the purchase has a long waiting cue. These are all traces of the high tempo clothing gets purchased. Moreover, a store environment also indicates the future kind of consumer it will attract. Does a constant need for buying forces a store's atmosphere to suit this fast paced buying activity?

Whether or not there is a direct explanation of how buying behaviour influences the fashion pace, or the point of displays, interior designers, architects and landscapers have acknowledged the extensive influence of the environment on behaviour. Furthermore, psychologists have studied environment-behaviour relationships, which resulted in the swiftly growing psychological discipline known as "environmental psychology." This leads to the question whether the way fashion items are displayed acts as an agent.

What are the protocols for a potential shoe buyer to try on tight, unworn shoes and possibly decide to be the wearer of it? In a wider sense, on what level do people interact with clothing?

The fashion store is placed with a high standard of semiotics where various fashion behaviours are visible. It is, however, not enough to look at only these situations, further analysis needs to be done utilizing my self-created 'Spectator Vest'. [See fig. 3] This 'mystery shop' act enabled me to stand in the desired position from my subject, but it did not require me to 'look'. My lumber area did the looking for me and each photograph enabled an autonomous, unplanned bodily position, which my eye would imagine to take even though, in reality, it did not.

Spectator Vest

A grey, felt vest, (to be worn as an outer fashion garment) with repetitive holes the size of and analogue camera's 'pin hole'. Together with a stretch lycra pocket to keep a small analogue camera in place, at the position of the belly button. The right side of the pocket is kept open – so that one's hand can reach the camera button.

The //Vest// can be seen as an outcome, or response to my need to investigate consumer behaviour. And moreover, it is a garment that forced me into a certain behaviour- of not acquiring products in a store but to 'look' and photograph those around me.

My goal is to 'take' these photographs and to provoke a new interaction between viewer and photograph, which forces the viewer to read the images differently and create a new logic to access and understand images. Furthermore, I wish to experiment with new formations and perspectives that can be shaped by merging a garment and the photograph. [20]

[20] Roland Barthes, Camera Lucida (in French, La Chambre claire) is a short book published in 1980 by the French literary theorist and philosopher Roland Barthes. It is simultaneously an inquiry into the nature and essence of photography and a eulogy to Barthes' late mother. The book investigates the effects of photography on the spectator (as distinct from the photographer, and also from the object photographed, which Barthes calls the "spectrum").

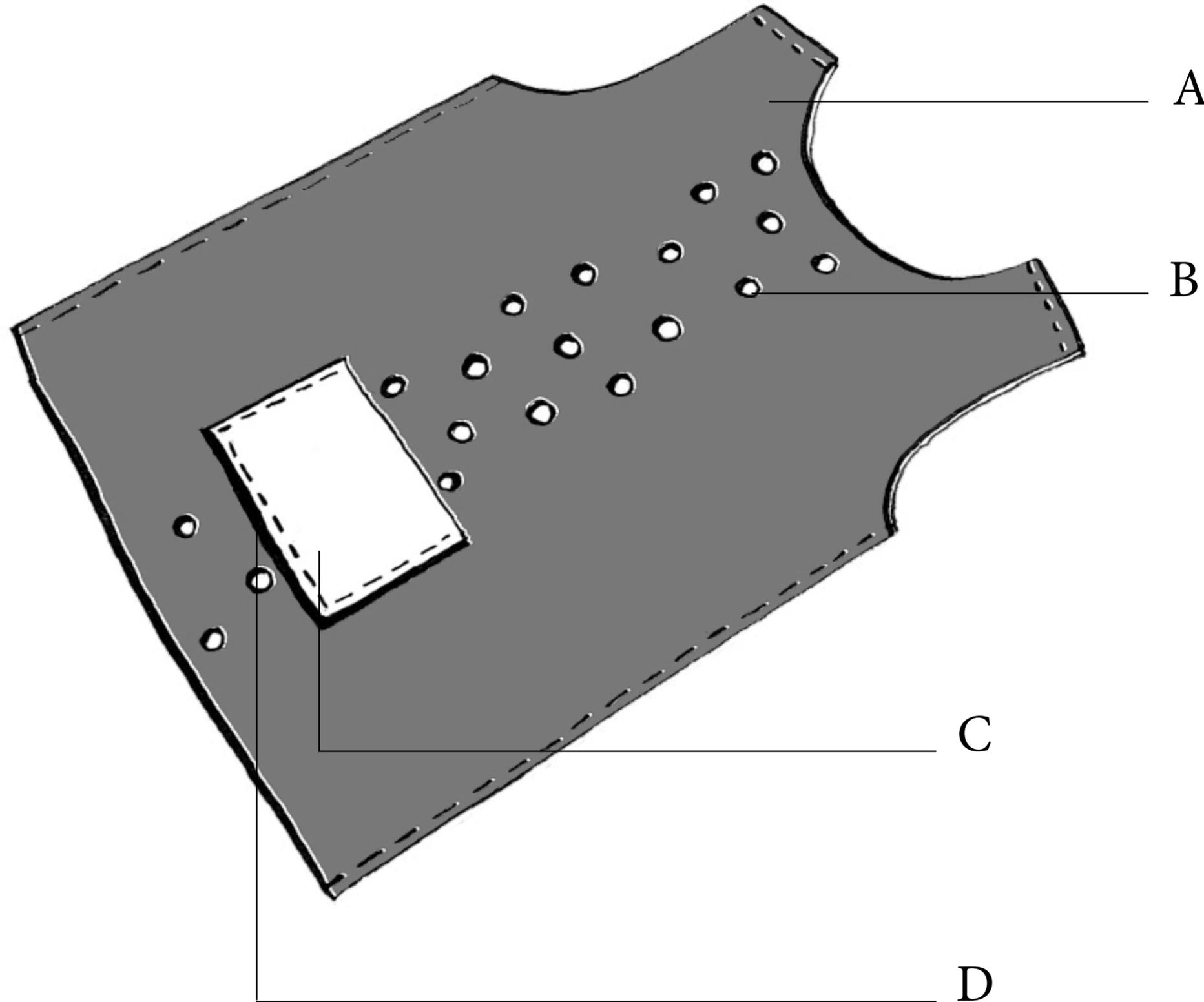
In a deeply personal discussion of the lasting emotional effect of certain photographs, Barthes considers photography as asymbolic, irreducible to the codes of language or culture, acting on the body as much as on the mind. The book develops the twin concepts of studium and punctum: studium denoting the cultural, linguistic, and political interpretation of a photograph, punctum denoting the wounding, personally touching detail which establishes a direct relationship with the object or person within it.

The title of Roland Barthes' book: Camera Obscura refers back to the history of the medium of photography. He looks at photography in a way that it transformed the three-dimension of the "real" world into a flat surface. The ambiguity of the term 'Lucida' allows Barthes to "look" at photographs both for what they are, and as triggers for bringing out the 'inner' light of thinking and interpretation.



fig. 2.1.1 Edwards, CH. 2012. Spectator Vest, Steel Tripod, Analogue Camera and Felt Vest , 1.5m x 0.7m.

fig.2.1.2 Spektator Vest (diagram)



- A - Felt
- B - Hole
- C - Lycra Pocket
- D - Analogue Camera

Spektator /Vest/

The title of Roland Barthes' book: Camera Obscura refers to the history of the medium of photography. He looks at photography in a way that it transformed the three-dimension of the "real" world into a flat surface. The ambiguity of the term 'Lucida' allows Barthes to "look" at photographs both for what they are and as stimulators for bringing out the 'inner' light of thinking and interpretation. [20]

Felt //Vest//

The Smooth and The Striated as explained by Deleuze and Guattari reflects on this continuous interplay between that which is 'measurable' and that which is 'immeasurable'. Felt is a flexible, solid product that proceeds altogether differently, as an anti-fabric. It has no separation of threads, no intertwining, only an entanglement of fibers obtained by filling. What becomes entangled are the micro scales of the fibers. An aggregate of intrication of this kind is in no way homogeneous; it is nevertheless smooth, and in principle infinite, open and unlimited in every direction. It has neither top nor bottom nor centre, it does not assign fixed and mobile elements but rather distributes a continuous variation. [26]



Fig. 2.3 Edwards, CH. 2012. *Shoes Waiting In Light*, Black and White Analogue Photograph, 1.5m x 1m, Bijekorf Department Store, 1 Sint Jacobsstraat, 3511 BR, Utrecht, The Netherlands.



Fig. 2.5 Edwards, CH. 2012. *Haute Couture Atmosphere*. Black and White Analogue Photograph, 1.5m x 1m, Valentino Store, 8 Place Vendome, 7500 Paris, France.



Fig. 2.4 Edwards, CH. 2012. *Lower Shelf Search*. Black and White Analogue Photograph, 1.5m x 1m, Hema Store, Steenweg 59, 3511 JN Utrecht, The Netherlands.



Fig. 2.6 Edwards, CH. 2012. *Mass Production Atmosphere*. Black and White Analogue Photograph, 1.5m x 1m, H&M Store, 147 Oudegracht, 3511AJ Utrecht, The Netherlands.



Fig. 2.7 Edwards, CH. 2012. *Folded Menswear*. Black and White Analogue Photograph, 1.5m x 1m, H&M Man Store, 33 Steenweg, 3511AJ Utrecht, The Netherlands.



Fig. 2.8 Edwards, CH. 2012, *Dress Reflection*. Black and White Analogue Photograph, 1.5m x 1m, H&M.



Fig. 2.9 Edwards, CH. 2012, *Hand Pulling Out A Garment*. Black and White Analogue Photograph, 1.5m x



Fig. 2.1.10 Edwards, CH. 2012, *Decision to Interact*. ZARA Store, Oudegracht 151, 3511AK, Utrecht, The



Fig. 2.11. Edwards, CH. 2012, *Looking*. Black and White Analogue Photograph, 1.5m x 1m, H&M Store, 147 Oudegracht, 3511AJ Utrecht, The Netherlands.



Fig. 2.12 Edwards, CH. 2012. *Looking 2*. Black and White Analogue Photograph, 1.5m x 1m, Hema Store, Steenweg 59, 3511 JN Utrecht, The Netherlands.



Fig. 2.14 Edwards, CH. 2012. *Reflect*. Black and White Analogue Photograph, 1.5m x 1m, H&M Store, 147 Oudegracht, 3511AJ Utrecht, The Netherlands.



Fig. 2.15 Edwards, CH. 2012. *Decision Made*. Black and White Analogue Photograph, 1.5m x 1m, H & M, Kalverstraat 114, 1012 PK Amsterdam, The Netherlands.



Fig. 2.16 Edwards, CH. 2012. *Purchase Point*. Black and White Analogue Photograph, 1.5m x 1m, Colette, 213 Rue Saint-Honoré, 75001 Paris, France.



Fig. 2.17 Edwards, CH. 2012. *Hand Bag*. Black and White Analogue Photograph, 1.5m x 1m, COS, 4 Rue des Rosiers, 75004 Paris, France.



Fig. 2.18 Edwards, CH. 2012. *Salesman*. Black and White Analogue Photograph, 1.5m x 1m, Colette, 213 Rue Saint-Honoré, 75001 Paris, France.



Fig. 2.13 Edwards, CH. 2012. *Positive Of A Negative*. Black and White Photograph, 1.5m x 1m.

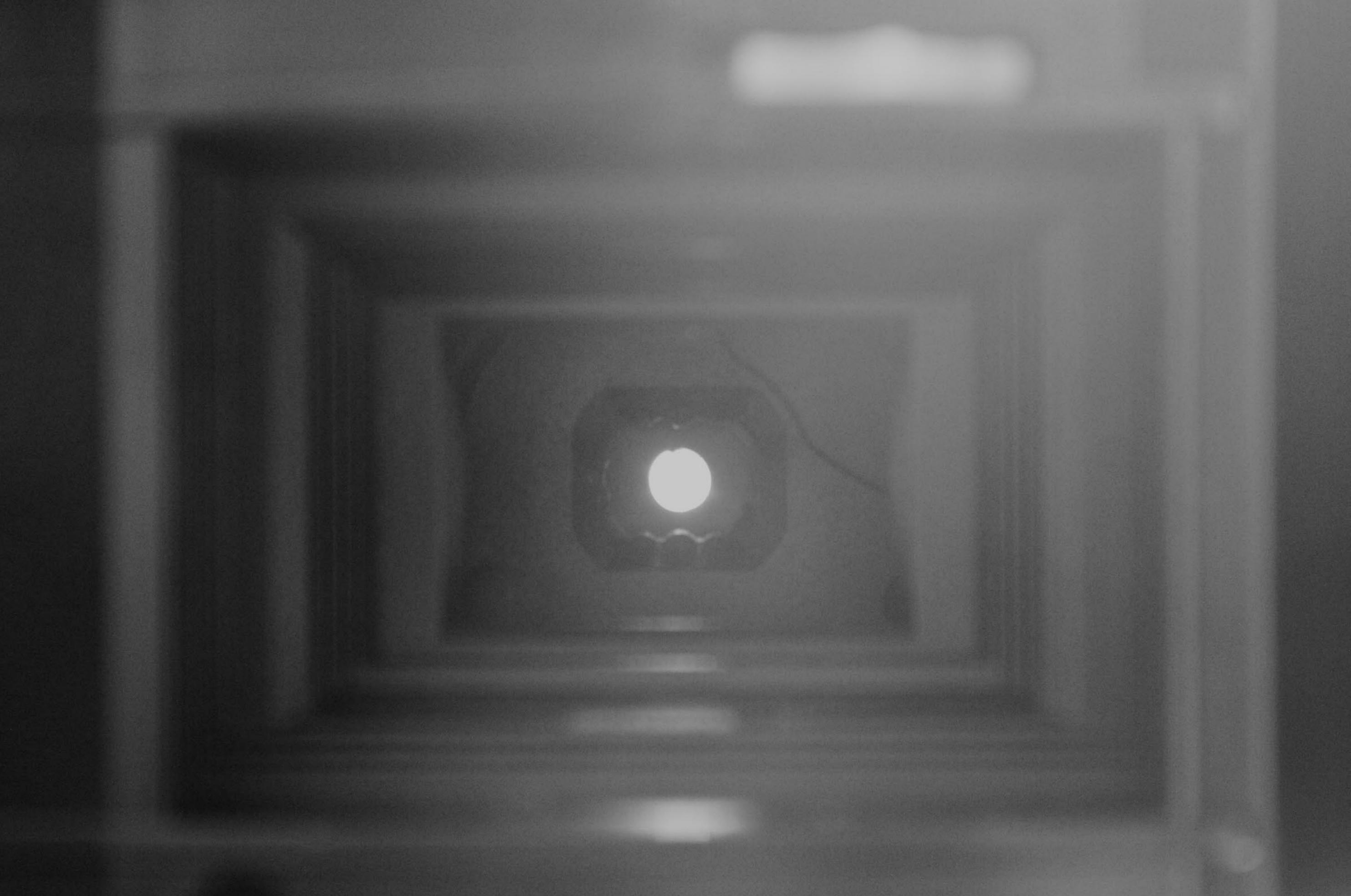


Fig. 2.18 Edwards, CH. 2012. *Looking Hole.* Black and White Photograph, 1.5m x 1m.

FASHION AGENCY

2.2.1

> The Twofold Of Fashion Behaviour

+ The Influence Of A Fashion Garment On Behaviour | Semiotic Tie



The Influence Of A Garment On Behaviour

This chapter will briefly discuss two semiotic fashion garments that will be used in practical experiments. These two garments are used in two different kinds of institutions or situations, but both are firmly associated with a certain type of behaviour.

The Red Tie

A tie is a type of accessory to wear either as fashion or as part of a uniform. However, the color of tie changes its impact and loads it with symbolic meaning. There are different cultural views behind the color red, which often take opposite opinions on it. In the Western, Christian world, red is associated with sin, blood and jealousy. The Devil is often depicted as a red creature, while an angry person is described as "seeing red". In Chinese tradition however, red is a very positive color that associates with money, fertility and good luck. Chinese wedding dresses are red and money is gifted in red envelopes during the Chinese New Year. With globalization and the merging of the world's different cultures, red has become a complex and moving color in modern society. A person in a red tie might be seen as powerful, wealthy or ruthless. A man in a red tie is regarded as a man who means business and will do whatever to achieve his goals. Not only has a tie been a symbol of male superiority and dominance, but a tie is, furthermore, shaped like an arrow. [21] [22]

The Researchers Tie Conversation 1:

The Researcher: This tie is a crucial garment in my research. It's semiotic garment. In this installation, I played with the logic of a tie by putting it upside down. Next to the tie are the notes from one of our classes, that reads as a story. This whole installation is about the definition of a researcher: that practical work, thinking, and research should go hand in hand.

Researcher: "How can a garment with a semiotic code – force a physical behaviour?" [30]

The Researcher: "While wearing the tie I felt like a schoolchild and yes, this feeling a garment can give you is part of my research." So you are after the iconic value, but does it mean the same by feeling it or wearing it. "What did you feel?"

The Researcher: "Like I was in high-school, I felt proper. Properly dressed." Do you wear a tie?

The Visionary: "Sometimes, for official occasions, when I am not sure about my case then I need a middle line. If you wear something, you feel different." Any women who are wearing a tie?

The PR Communicator: "I never wear a tie."

The Photographer: "In the United States I wore ties with Halloween."

The Architect: "I do wear ties. I have a few ties at home, in Vienna. For official occasions I prefer men's clothes. With carnival, I dressed up as a man as well."

The Photographer: "Yes well, with Halloween... You wear crazy things because you have to. Basically, with Halloween it's about girls dress up slutty."

The Machine: We like to play and to interact with this highly symbolic tie. It's emblematic. Robert Longo made an artwork: a business man tumbling down from a skyscraper, almost strangled by a tie. [30]



fig. 2.2.1.1 Edwards.CH, 2012, *Tie Conversation: 1*, Cotton fabric, Color Photograph on recycled paper, 2200cm x 90cm. Exhibited at: Horizontal / Vertical at MaHKU workshop with Joke Robaard, in Utrecht, The Netherlands, 2012.

The Researchers Tie Conversation 2:

The Researcher: "I want to ask The Architect and The Designer as participants... You take this, you take this..." Three people are standing in one tie. I would like to read a few thoughts from my essay: The semiotic understanding of a tie; how something can be seen as a kind of behaviour; clothing as a universal feature; human nature and the secondary authenticity of clothing; when we put on clothes, we put on a performance. It's about how a semiotic garment can enforce certain behaviour. And in this installation I am using the sign of a red tie. Annette told me that her husband is a banker, and he only wears his tie when he has to make an important deal. And he only wears it for those occasions: he leaves home without that tie but keeps it in his bag for the moment he has to make the deal. I also talked to a tie shop owner, and he said that he advise young men, new to a job, not to wear red ties because it is too much of a power symbol, while they need to be humble. But this installation is more about how I can force physical behaviour.

I have some questions... How do you feel?

The Designer: "The tie looks like a tongue, and this feels like kissing."

The Architect: "I feel like a scout because it's not a real tie."

The Researcher: "Would you wear this in public?"

The Designer: "Nah, it's more something for a circus. This is not meant to walk around with."

The Researcher: "Ok, that's it, Thank you."

The Machine: "Could you lay it down, flat on the table? The real tie is attached to something that is a dual scarf. It is only half a product of a tie and it doesn't have a point. They are linked to each other. One is active, one is passive..."

The Researcher: "Yes, the power is in the point..."
"Exactly. What would you do to make it equal?"
"I could make three ties pointing..."
"Because now they are your slaves! Which is also possible, of course."

The Researcher: "Yes, no, it's interesting to make this equal!"

The Machine: "Now you have symbolic participants, and you are the dominator. How does this put emphasis on the actual form of the tie? Does it exaggerate or expand?"

The Researcher: "Well, it evokes different physical behaviour but also interpretation."

The Researcher puts the tie on her neck and the dual scarves around her arms.

The Machine:
"Now it's the remains of a sweater."

The Researcher: "Or like this!"

The Machine: "O, there you go. It's entirely related to the body, your external organs: Genitals."

The Researcher: "I will ask a banker to wear this."
"Last week you had your tie upside down...people were trapped in your tie and your research..."

The Researcher: "Yes, that was also to evoke physical interaction."

The Machine: "That was an image you could become part of. Now there is an installation where three people are part of."

The Researcher: "Three different presences..."

The Machine: "Invent something to do in space." [30]

[30] Jobaard, J (The Machine) Master of Arts in Design Class (2011-12). Horizontal / Vertical. Utrecht, Ina Bouder Bakkerlaan. July 2012.

It includes the events of the workshop of a group of master students and the theoretical material that was involved or has been evolved. This is a true story. But besides the fact that everything happened, nothing wouldn't have been possible if it hadn't been written down. There is no collective aim, but as everybody is joining this workshop, something happens where everyone seems to have an influence. Nobody knows in advance. Except for The Machine. Still, The Machine had to be activated and steered during the process. The interplay between The Machine and The Professionals results in a series of discussions and presentations about the individual and the collective work. Each participant was given a profession (for example a Researcher; Sociologist; Innovator; Architect etc.).

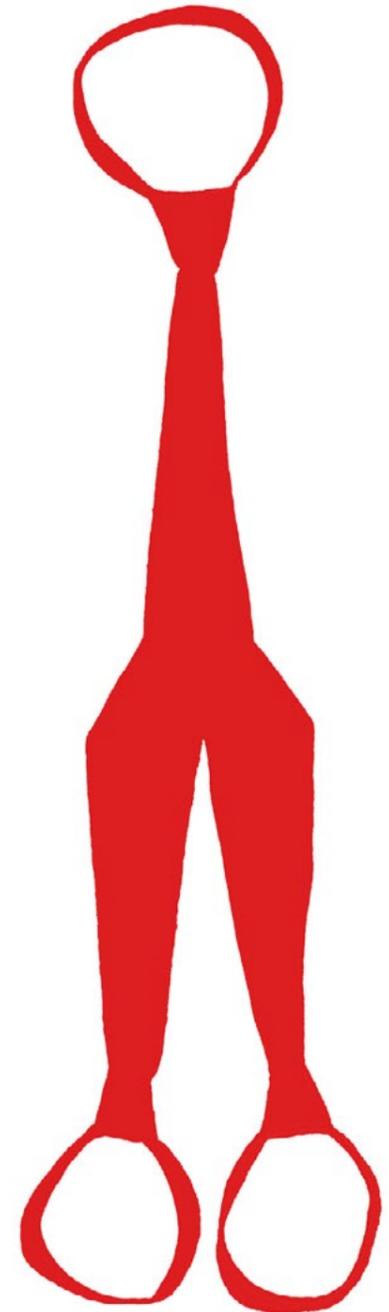


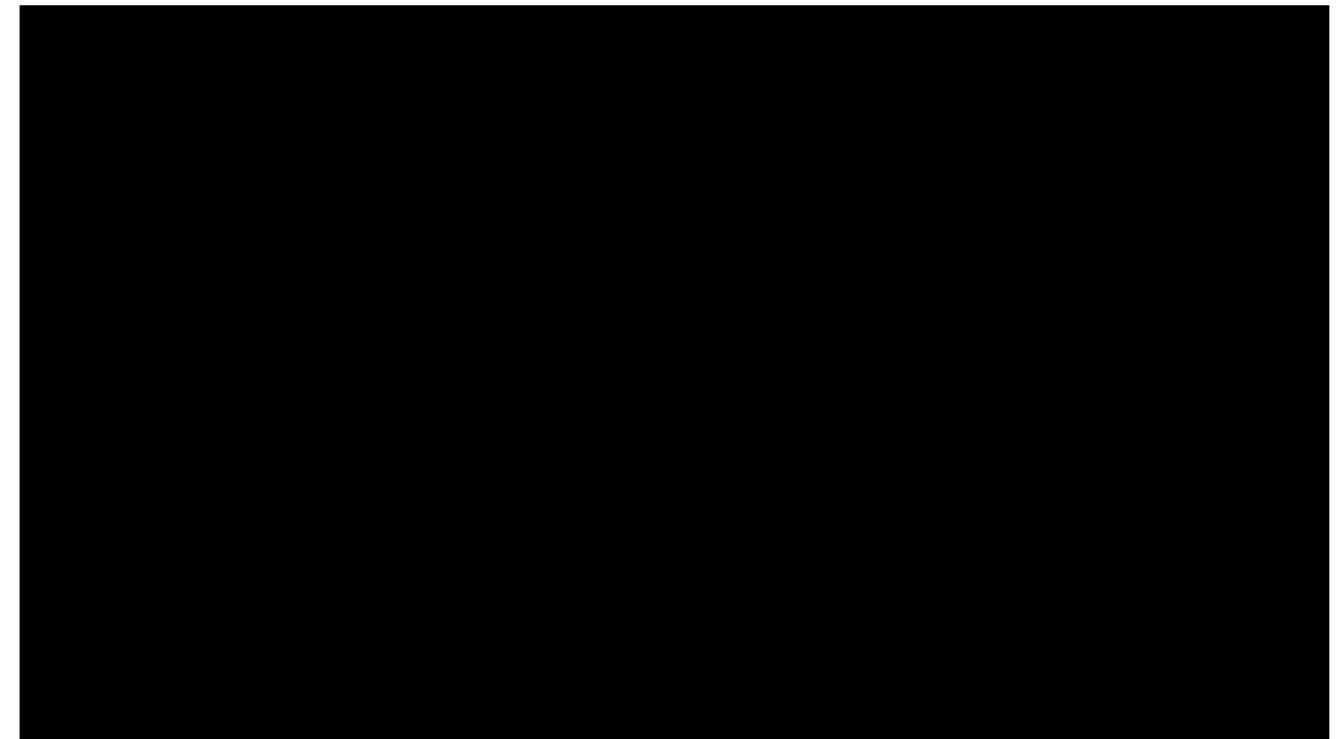
fig. 2.2.1.2 Edwards.CH, 2012, *Tie Conversation: 2*, Three recycled ties, stitched together. 60cm x 3, Performance at: Horizontal / Vertical at MaHKU workshop with Joke Robaard, in Utrecht, The Netherlands, 2012.

FASHION AGENCY

2.2.2

> The Twofold Of Fashion Behaviour

+ The Influence Of A Fashion Garment On Behaviour | Folded Stripe Uniform



Folded Stripe Uniform

A striped garment or, rather, a visual system of order and disorder are closely related to human behaviours. In refined words, it relates to fashion behaviour and the effect a garment can have on your psychological and physical behaviours.[23] In the research done by historian Michel Pastoureau, in his book 'The Devil's Cloth', he gives a thorough overview of how the medieval times influenced the origin of striped cloth. In his daily contact with medieval documents, he noticed that in many texts, and images, the figures wearing striped clothes were, in one way or another, negative figures. [See figure 4.] Although this might seem like 'historical footnotes' there is a big temptation to look into the development of the striped garment from medieval times and to draw a link to the contemporary stripes visible in fashion today.

The historical background of the stripe throughout the centuries cannot be investigated intensely in this paper. An interesting example, are striped prison uniforms and how they were used to 'mark' prisoners. The horizontally striped uniforms of American prisoners in Utah c.1885 and the vertically striped prison uniforms of the Dutch Jews at the Buchenwald concentration camp during World War II prove that the uniforms were not designed arbitrarily. Prisoners were routinely treated worse than animals. Many were forced to have identification numbers tattooed on their arms whilst the standard-issue clothing was a vertically striped uniform with a triangular patch that designated the prisoner's category. Red insignias were given to political prisoners, yellow to Jews, pink to homosexuals, black to "workshy" prisoners, purple to Jehovah's Witnesses and green insignias were given to criminals. Some prisoners overlapped in category and wore multiple patches.

Striped prison uniforms made it more difficult to escape, because it made recognition easy. In the 19th century, they were commonly used. However, they were abolished in the United States early in the 20th century as their continued use as a badge of shame was considered undesirable. The 20th century started a development towards philosophies of rehabilitation rather than punishment. Fair treatment of prisoners and a growing number of non-violent working class offenders changed general opinion, which altered clothing and conditions to serve the concept of rehabilitation. As a result, work clothes were introduced. This might have been due to the concept of honest labor helping to turn an inmate into an honest citizen. Blue jeans and light blue denim became the norm, which remains a tradition to this day in some state prison systems today. [24]

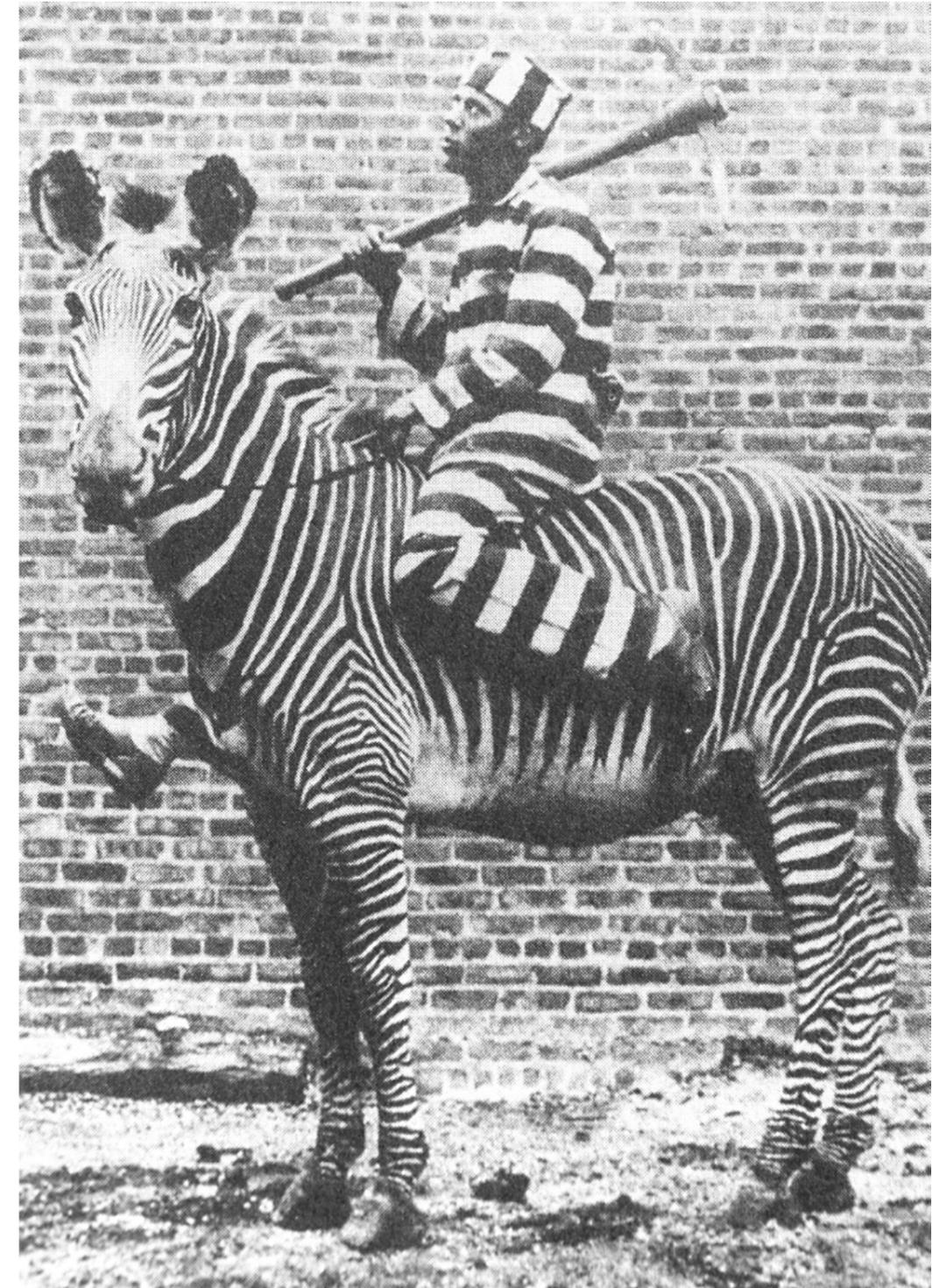


Fig. 2.2.2.1 The Playful Stipe: Two oddball zebras; make belief convict, 1930. (In this period of time, a Zebra was seen as an evil animal) [23]



three



four

fig. 2.2.2.2 Edwards.CH, 2012, Folded Stripe Uniform, Recycled Fireman Uniform, Black Paint, 2m x 0.9m, Exhibited at: MaHKU as part of Master my Thesis Presentation, Utrecht, The Netherlands, 2012.

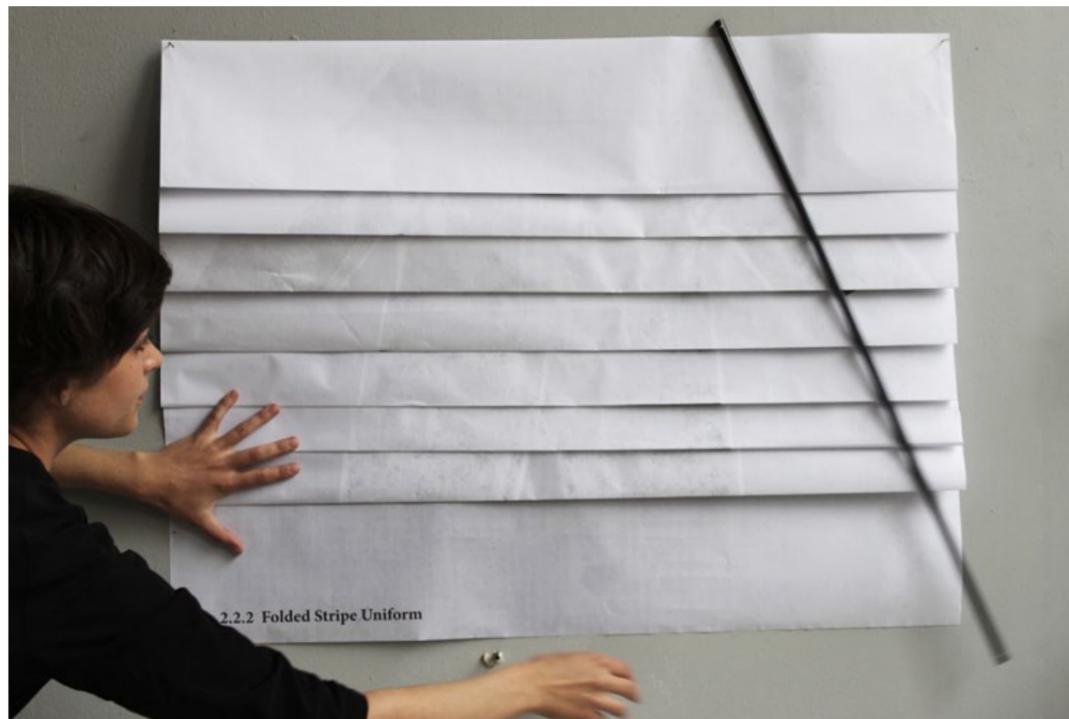
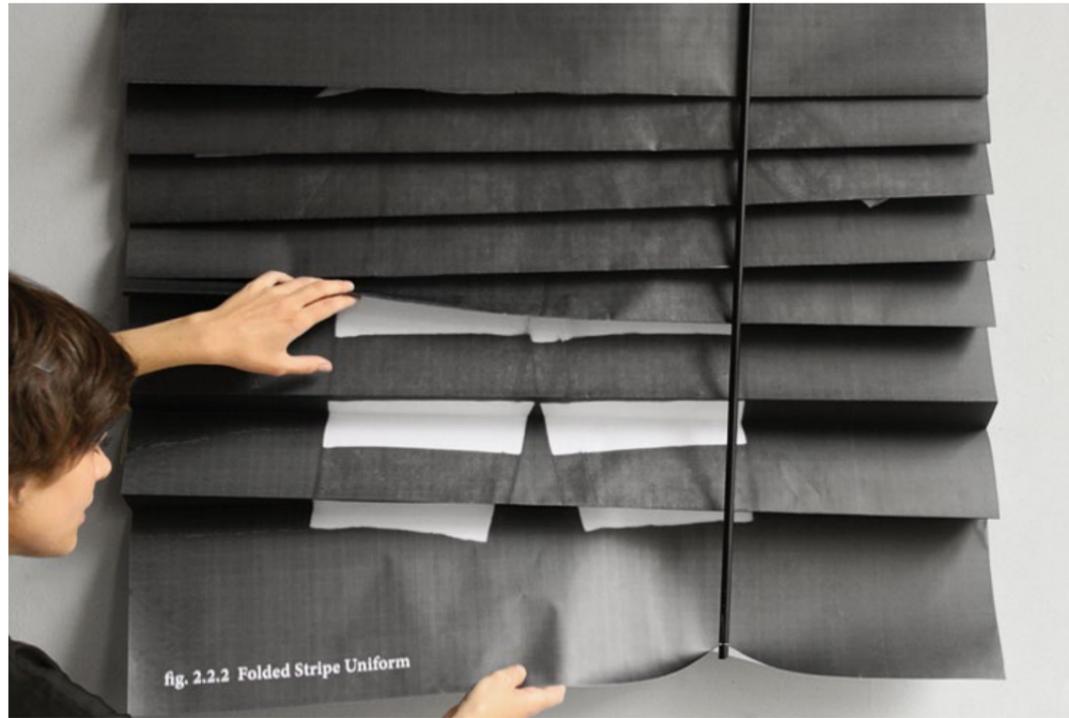


fig. 2.2.2.2 Edwards.CH, 2012, Folded Stripe Uniform, Black and White Folded Analogue Photograph, 2.2m x 1m.



Fig. 2.2.2.3 Edwards, CH. 2012. Dis-Similar, 36 Old Fireman Uniforms, 7m x 3.5m. Exhibited at: MaHKU, Utrecht, 15 June - 18 August 2012.

Conclusion

Semiotics and Communication form a core part of fashion behaviours. Armed with the understanding of clothing as machines for communication, I believe that, in semiotics, theories are needed to uplift fashion for it to serve as an agent. However, there are subtle differences between Agency Art and Fashion Agency. I believe that the concept of agency, in relation to art and fashion, contains subtle differences. For instance, one of the interaction aspects is already present by the fashion wearer. However, this topic can be explored when an agency affect takes place without the interaction of wearing a garment.

Dress expressions are an extremely personal and subjective in form, whether artistic or not and altering one's body is a unique form of expression that convey affiliation, commitment, and self-definition in a way other kinds of art cannot. Personal appearance manipulation happens in an entirely different system of meaning than does sculpture. It is nowhere near the same thing to put a hat on one's head as to put it on a pedestal in a museum. [18]

To conclude this essay, I will look at one example where the borders of conceptual fashion and art are blurred. For this, I will re-examine and reference to a Hussein Chalayan spring summer fashion show named 'Between'. [See fig. 5] [27] The aesthetic and provoking fashion pieces of Hussein Chalayan borders on the naturalism of the naked body of a woman, like his shocking models from 1998. Models were on the runway wearing Hijab's [11] while gradually denuding from below, but constantly veiled from above. The symbolic reference of a Hijab is that it serves as a "screen" between a Muslim woman and the evil that exist in the world. Covering one's entire body is not the sign of degradation or oppression, rather hiding yourself is a sign of purity and dignity. Wearing a Hijab highlights a woman as pure and sets her apart from the immoral behaviour associated with women who dress immodestly. There are significant and definitive ethical influences in his work, in which the Islam's customs symbolic veiling shows and hides, as it is in the collections "Between". Hussein's idea of communication can be explained with the representation of a monotonous identity that erases all human individuality and the possibility to be different.

I believe this fashion performance has strong semiotic values and at the same time wearing a veil, frequently get associated with a repertoire of behaviours. Here the interplay between the interior and exterior are almost used as one idea. Through this fashion art piece, the artist expressed his thoughts and his sense of the modern transformations of civilization and leaves an open path for re-examining fashion.

[11] HIJAB means it's an Islamic practice of dressing modestly in clothing that covers most of the body. A "hijab" or "hijāb" is a veil which covers the hair and neck. It is worn by Muslim women particularly in the presence of non-related adult males. According to Islamic scholarship, hijab is given the wider meaning of modesty, privacy, and morality.[5] The Qur'an mentions the use of covering and veiling with the words khimār (خِمَار) and jilbāb (جِلْبَاب), not hijab. Still another definition is metaphysical, where al-hijab refers to "the veil which separates man or the world from God."The HIJAB is a sort of "screen" between the chaste Muslim woman and the evil that exists in the world. When a woman wears a HIJAB she is less likely to be harassed by men with lusty motives; she is less likely to be exploited for her beauty and femininity. The HIJAB allows a woman to move about outside the confines of her home with her attention on the tasks she has set out to do. The woman wearing HIJAB does not try to impress anyone when outside of her home. She is not concerned if men find her attractive, or if people are impressed because she has the latest fashions, or the newest hairstyle. She leaves her home as a self-confident part of human race, not as a fashion-plate seeking stares and adoration in order to gain self-esteem. When women wear HIJAB one finds that the most beautiful women are not necessarily the most popular. Rather, a woman is assessed for her mind, and not just superficial physical traits. Whilst other women are subjected to the pressures and slavery of modern society, a woman wearing HIJAB is truly free from this. These western culture, women are expected to conform to the liberal fashions which appear daily. These fashions and expectations are often shaped by men. In this way, women become the slaves of society and man. HIJAB is the liberator of this slavery. It takes women away from the obedience of man. This obedience will only bring about good. Slavery to HIJAB is a slavery of reward and contentment. It is not a slavery from which the woman is exploited and oppressed, just because your desires and lusts run wild.

[18] The Freedom of Dress, Gowri Ramachandran. The items with which we cover our bodies and the ways in which we style them are physically located at the border—a manipulable border—between our bodies and the rest of the world. They are how we "make the human body culturally visible."2This Article proposes a legal right to free dress, encompassing clothing, hair, jewelry, makeup, tattoo, and piercing choices. Neither speech rights nor equal protection provide an accurate account of the importance of self-presentation; instead a new theory of freedom of dress is needed, drawing on its unique location at the blurry border of the personal (as an exercise of control over the physical self) and the political and cultural (as the performance of social identity). Four of the most important applications of this theory are found in public schools, private workplaces, prisons, and direct state regulation. These settings require different balances of individual appearance choices against other interests.

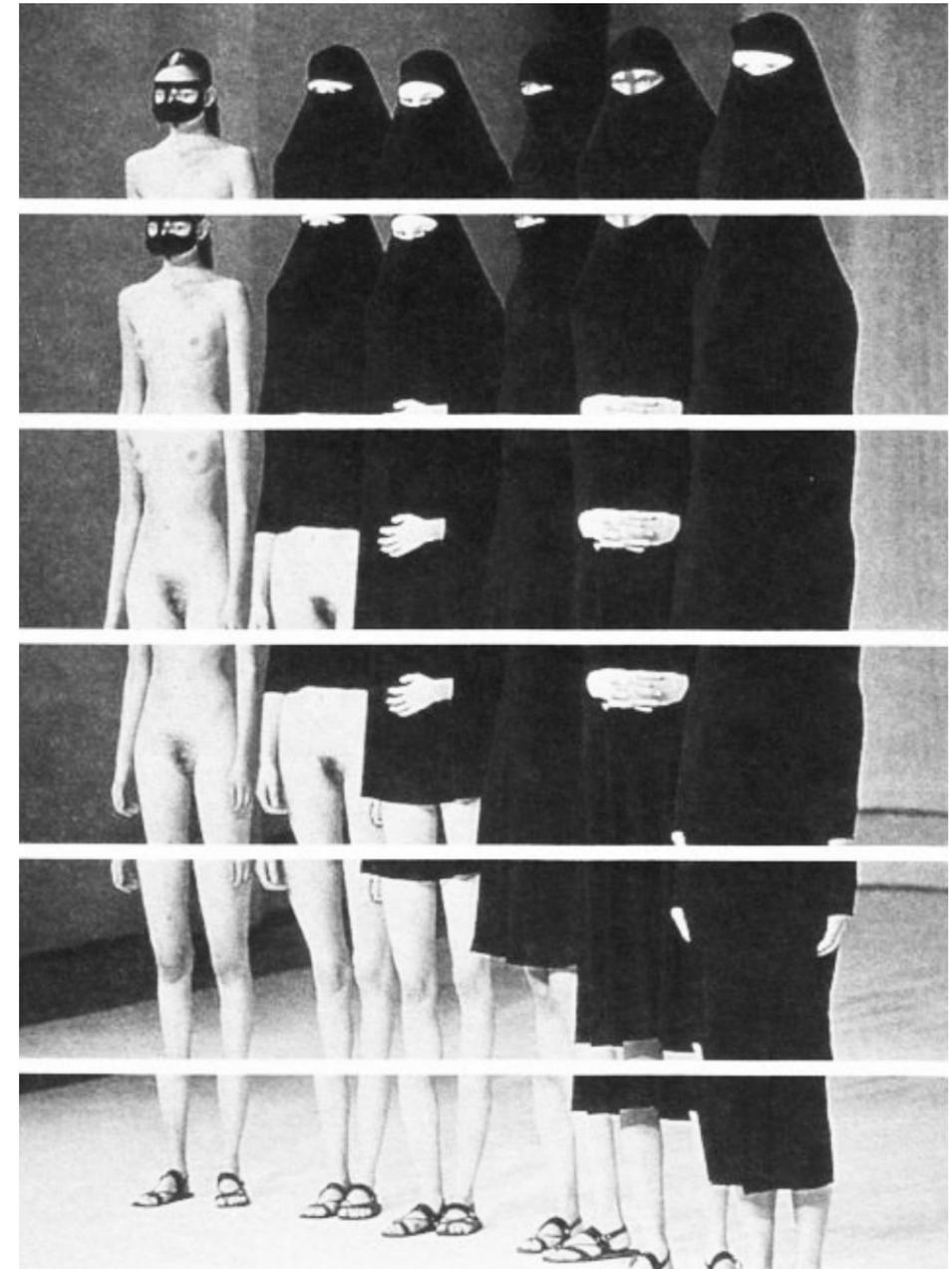


fig.2.2.2.5 Hussein Chalayan Spring / Summer 1998: 'Between'.

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