

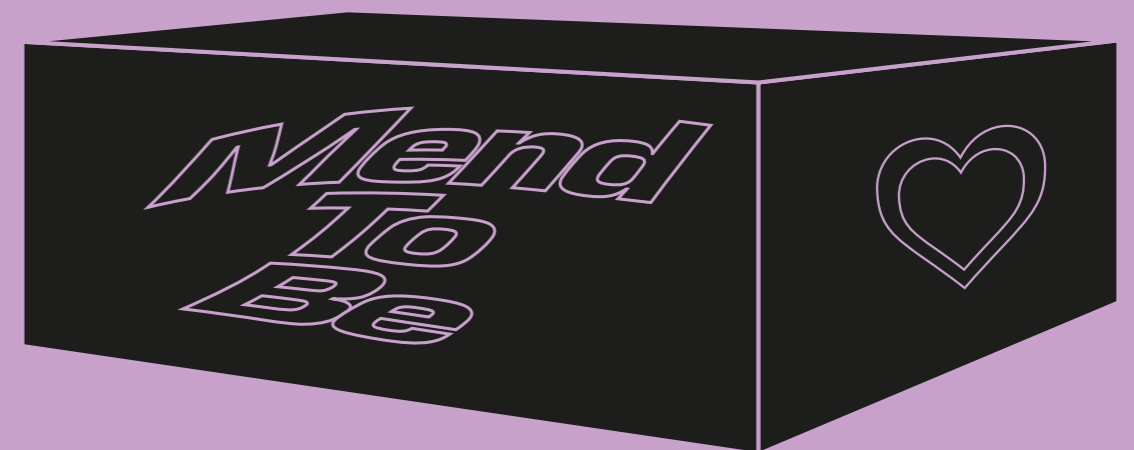
ADD-TO

Mend to be; building the city of Pisan
Oslo National Academy of the Arts, 2020
Master in fashion design and city planning
Candidate: Karine Næss
Supervisor: Kirsti Bræin



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To join.

This project is a collaborative one, and therefore it has two angels. On the one hand, I´m situated at KHIO within fashion design and Theodor Vange at AHO with a specification within service design. Together we run the brand Add-to. In our master-projects we asked ourselves how could we work from two different disciplines within the same project - and how can we add meaning to that. The meeting point we chose was to make and mend, and to make services for the mending - the result: a mending-kit that comes with a store and a delivery service.

To repair.

To thread needles is what holds this project together; it should go up and down, round and round. We worked closely together until the project took shape, and then we could split the thread, getting more things done. I would continue on the narration around the kit, mainly that means to make a store interpreted in a skirt and a delivery service outfit. Theodor would finish the kit and dress it up so that it becomes the very best product.

To Write.

Our Work, if like, can be read from a literary point of view. It´s a play with the marrying of words and clothes, so that dressing up our language becomes the add-to publication.

“(And how many houses or streets does it take before a town begins to be a town?) Our language can be seen as an ancient city: a maze of little streets and squares, of old and new houses, and of houses with additions from various periods; and this surrounded by a multitude of new boroughs with straight regular streets and uniform houses.”

- Wittgenstein



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List of words

Add-to: Fashion brand that repair and add-to

Pisan: Allegorical city Add-to's projects take place in

Bookmarks: Navigation tool

Building blocks: Bookmarks worked with in Pisan

Mend to be: First building block in Pisan; a focus on mending

Mall of Pisan: First building in Pisan; stores that support, repair and care

Speed delivery: A service that deliver mending kit to your door

Allow me: For easy alterations in clothes

50/50: Adding to used clothes and textiles for upgrading - a new look

Windows: What one looks through

Navel: City centre body part

Walks: The longest seam



allow me

50/50



*Mend
To
Be*



A corset of one's own and the invisible corset

background: last season hand-in

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Table of elements:

Glossaries: Cut out poems

Pattern pieces: Text written when making

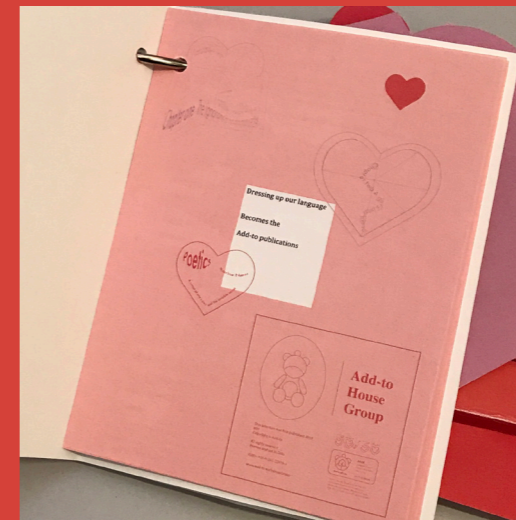
Colour arrangements:

Red: Personal, internal: C.F: moves from central front to the sides (a corset of ones own)

Purple: Industry, external: C.B: moves from central back to the sides (the invisible corset)

Bookmarks in a folder: Navigation tool, red and purple arrangements

Woolf's window viewer: A heart window in the central front (navel) with a box to arrange bookmarks in the right order



A corset of one's own and the invisible corset

background: last season hand-in

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On workspaces

Last semester my main focus was on making a workspace in the form of a garment. The idea was to take the least liberating and make it the most practical, that's why a corset was transformed into a tool belt. The very personal workspace it became to be, is situated anywhere one moves; when wearing it, one can walk from room to room, in any streets, in any city. Fortunately, the room was build before school shut down during the pandemic; it's a lucky because no one can shut down such a place.

How it came about

Thinking of the relationship between clothes and workspaces, the thought goes directly to the uniform - and I had no such thing. At least not a uniform fulfilling all the criteria's that is needed to work. The Idea was to make a garment that could serve all these functions; the easy access tools, the hooks, the instruments, pockets but most importantly the state of mind; it should provide strength, because that's exactly what one needs to be out there.

I believe somehow the project was linked to the act of power dressing. Not in the way of adding masculine references to suit up – at least I never felt powerful doing such. In my head I searched; looking for when I felt strength, and the obvious turn was to literature, I looked behind my eyes and browsed through my dressing history, swooping and stopping when found the glimpsing, obvious dress designed by the very famous author (not so famous for her great skill in fashion design)

Virginia Woolf's "A room of one's own".

If a book wore to be a dress, I would wear that book – because I feel extremely empowered when reading it. If you look at writers as clothing designers – you would wear Woolf for support because its the very best form of motivation. And she was aware of that; dressing up the mind of women, to give them strength to fight for their rights.

We could go further into that thought; because if a text wore to be a dress – the most meaningful would be how the wearer interacts with it– nothing else is visible – no reading of logos, of cut, of fabric, no stains, wear and tear – because the appearance is in the words – what we speak of – what we read and how we read it. That's the idea we take with us in making clothes today. Chapters, pages, sentences, and words – they all live together in our closets and minds.

And why is it so, that what gives us power to dear and express; is to take what's difficult, and to wear and own it. It's a confronting act, and that's why the tool-belt had to be built from the idea of the corset; to confront the history, work with it and own it.

If we take another similar act, take the shirt you wore when a relationship ended. Confronting! So you hide it, curl and squeeze it in the very back corner of your closet, so that you're not reminded anymore. But as we move forward, possibly forgot all about it, you will find during cleaning a new shirt, you press it, fold it, you are ready to go back into it, and you will notice; every time putting it on, a new chapter, a new story; isn't that how we grow?

So, back to the corset, the very first room; a map, you can think of it – and it leads in the very obvious direction; of building your own. Try the motivational movement in Woolf's language, on winning rooms of our own;

"But this freedom is only a beginning; the room is your own, but it is still bare. It has to be furnished; it has to be decorated; it has to be shared. How are you going to furnish it, how are you going to decorate it? With whom are you going to share it, and upon what terms? These, I think are questions of the utmost importance and interest. For the first time in history you are able to ask them; for the first time you are able to decide for yourselves what the answers should be".

- Virginia Woolf, 1933, professions for women

How should we read and use those sentences today? How should we take them into actions – and we are grateful because so many women has answered those questions already. The question I would like to ask is; how should we wear them? In my case the answer would be "a corset of one's own", and than the next answer would be on working together so we can "build the city of Pisan".

BUILDING THE CITY OF PISAN

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From a room to a city – a collaborative walk:

Those who know us wouldn't be surprised that that add-to was founded during a walk. As any normal day we were walking up and down, round and round in the city, but the memory of this specific walk is the main joyfully one; our collaboration started here, and everything is really rooted in that walk. In the very same day, in the very same walk we decided on name and we agreed on never to change it; suddenly we had a place to work within. With time, our walks became something like an own place in-between us. Now we think of it as Pisan, and finally we are ready to open the gates (or open the windows, to be more precisely).

The best place to start a walk in Pisan, would be to visit the city centrum. What will strike you is the mesmerizing sculptural fountain of the women that inspired to build the city we now walk in. You will notice how the water springs from her lips, nothing more but a conscious stream of clarity, you will think; how her appearance embrace your mind, your heart your very soul. And she wears, as having dreamt of "a magnificent jewelled headdress with four main gems that represent Retentiveness, Memory, Discretion and Consideration".* In one hand a book, the other a spade. Her name is written in letters true to her times; Chrstine De Pisan (1364-1430). The C is ornamented with roses and books, and under an epigraph "Known for her pioneering work about women, and to have inspired us to build this very city".

It was the book "The city of ladies" written in 1405, that really stroke us as a work of the highest importance. What she does in is to build a new geography of thought and memory, and she does it by honouring women. Each building block in the city represents a woman who had a significant role in society. Arguably it can be read as that times version of Virginia Woolf's "a room of one's own". Both argue that women have been treated unfair, both fought and contributed for their rights, and both use the metaphor of space. If listening you can hear an echo bouncing between the blocks. With those two voices in mind; it's a way of joining two blocks by a corridor.

Welcome to Pisan!



*<http://historiacartarum.org/geographies-of-the-self/>

Add-to with sign

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**«BUY LESS
CHOOSE WELL
MAKE IT LAST»**

-VIVIENNE WESTWOOD

To make it real clear.

**CHECK CARE LABEL
BEFORE BUYING**

What we learned when interviewing consumers in the street of Karl Johan was that no one, with some exceptions, checked the care label. What materials is it made of? How to take care of it? Where it is made? The care label doesn't provide much information, but it is some information - often the only information available for the consumers, and even though it can be misleading, it's the small amount of information we actually get and that we should take.

Example; a consumer we talked to wanted to buy a warm wool sweater for a trip to Island, but actually bought a sweater of polyester. The consumer assumed the sweater to be wool, because it was imitated to be so. That's a reason of its own to remind the consumer to check the care label. We should do, to make better choices for the environment and ourselves.

**MAKE CLOTHES LAST
LONGER**

We have a responsibility to protect the environment. Therefore we encourage you to demand better clothes!

Demand seam allowance so you can alter your clothes - our body change and clothes should keep up with that.

Demand pockets - even fabulous clothes can be practical.

Demand quality materials - to avoid clothes that tear even how well you treat them.

If demanded we will do it!

**RE-PAIR
RE-FORM
RE-CONSTRUCT
RE-LOVE
RE-MEMBER
RE-SPECT**

Re- think!

Interviews during a walk in Karl Johan November 2019 What's in your shoppingbag?

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Sex/age: Woman, 27
Nationality: Norwegian
Store: H&M
Clothing item: Skeleton one piece
Price: 50% off 300kr
Material: Did not know, cotton 20%, polyester and elestan mix 80%

1. Application/styling: Bought for halloween
2. Impulse/planned: Partly planned

Sex/age: Woman
Nationality: On holiday in Norway
Store: H&M
Clothing item: A jacket, a jumper
Price: 999kr, 299kr
Material: Checked for wool, smal percentage

1. Application/styling: Everyday use
2. Impulse/planned: Impuls

Sex/age: Woman, 25
Nationality: Swedish
Store: H&M
Clothing item: Top, Jeans, Dress, Vestments, Jacket,
Price: Full price; 150, 300, 99, 600, 250
Material:

1. Application/styling: Fits to her closet
2. Impulse/planned: Planned for a party in Sweden

Sex/age: Man, 17
Nationality: Swedish
Store: Weekday
Clothing item: Jeans
Price: 800
Material: Did not know, assumed it was cotton

1. Application/styling: Everyday use
2. Impulse/planned: Partly planned

Sex/age: Woman, 17
Nationality: Swedish
Store: Weekday
Clothing item: White polo, knit (said wool)
Price: 500
Material: Was not sure; acrylic, polyamide, elestan, wool

1. Application/styling: Everyday use
2. Impulse/planned: Needed something warm for the cold

Sex/age: Woman, 23
Nationality: Norwegian
Store:Zara
Clothing item: Jacket
Price: Full price, 700nok
Material: Did not know

1. Application/styling: Wanted something new, nice and warm
2. Impulse/planned: Partly planned

Sex/age: Woman, 26
Nationality: English (?)
Store: H&M
Clothing item: Sweater for her boyfriend, skirt, shorts
Price: Everyting on sale; 350kr, 200kr, 150kr
Material: Did not know, except chiffon skirt

1. Application/styling: For holiday and everyday use
2. Impulse/planned: Planned

Sex/age: Woman, 25
Nationality: Norwegian
Store: H&M
Clothing item: Jacket
Price: Full price, did not remember
Material: Did not know, seemed warm

1. Application/styling: Everyday use
2. Impulse/planned: Impuls

Sex/age: Woman, 49
Nationality: Norwegian
Store: Zara
Clothing item: Sweatpants, order from her sister
Price: Sale, 50% off
Material: Assumed its cotton

1. Application/styling: Recreational use
2. Impulse/planned: Planned

Sex/age: Man, 42
Nationality: Norwegian
Store: H&M
Clothing item: Skeleton one piece, matching gloves
Price: 50% off, 150kr, 50kr
Material: Did not know, assumed cotton

1. Application/styling: Halloween
2. Impulse/planned: Impulse

Sex/age: Woman, 16
Nationality: Norwegian
Store: Zara
Clothing item: Jeans and sweater
Price: Did not remember, 700r gathered
Material: Did not know

1. Application/styling: Everyday use
2. Impulse/planned: Impulse

Sex/age: Woman, 25
Nationality: Norwegian
Store: H&M
Clothing item: Three jumpers
Price: All on sale
Material: Did not know, cotton and acrylic

1. Application/styling: For a trip
2. Impulse/planned: Impulse

Sex/age: Woman, 17
Nationality: Norwegian
Store: Zara
Clothing item: Purse, winter jacket, gold necklace
Price: Full price, bought from gift certificate
Material: Did not know

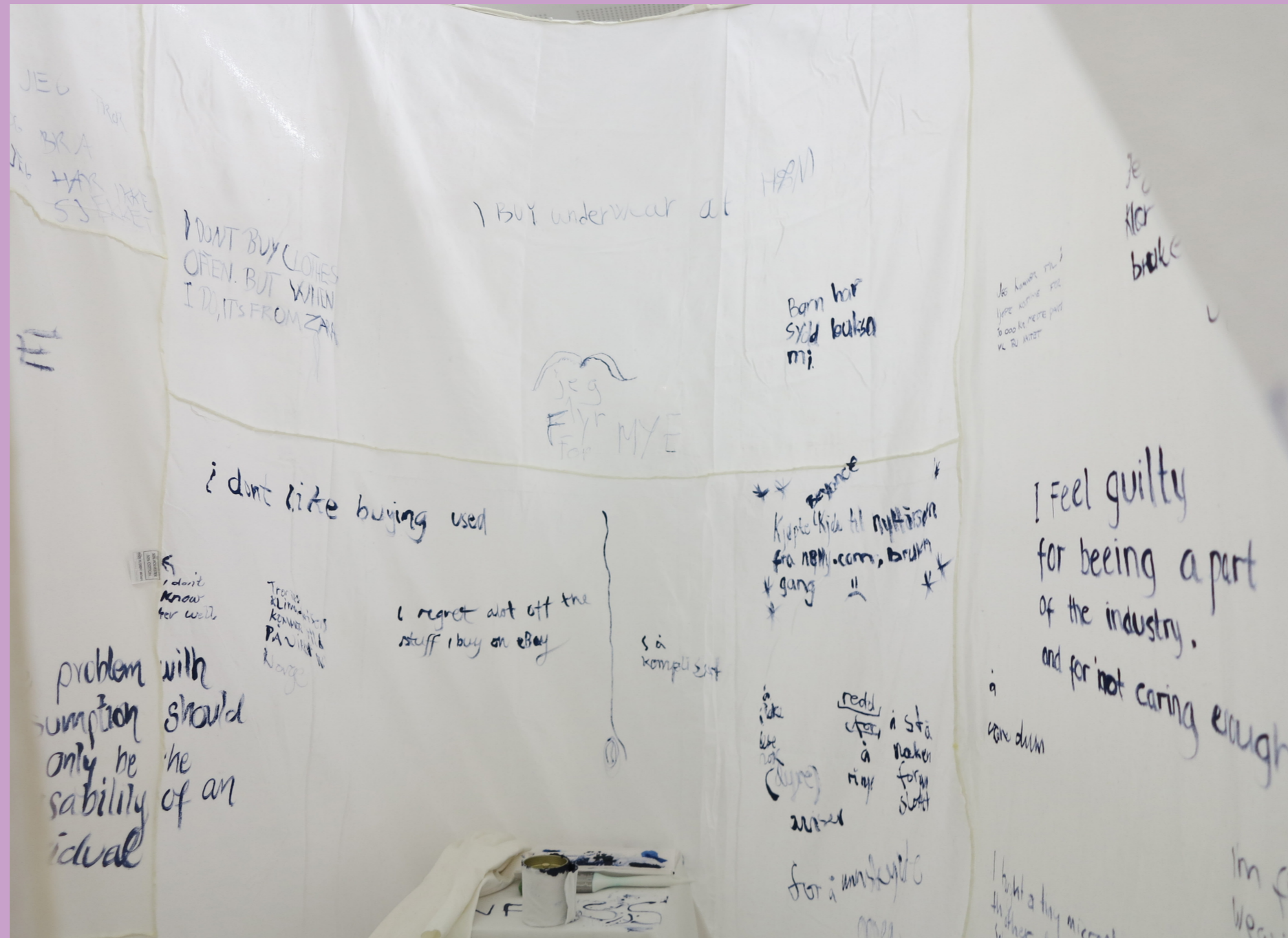
1. Application/styling: Needed winter jacket with hood
2. Impulse/planned: Planned jacket, ended up with accessories

Sex/age: Woman, 17
Nationality: Norwegian
Store: H&M, Zara
Clothing item: Winter jacket, purse
Price: Full price
Material: Did not know, thought it was down

1. Application/styling: Everyday use, party bag
2. Impulse/planned: Planned jacket, impulse purse

Interactive sketch: My consumption regret

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A way to connect with consumers is to make what we call an interactive sketch. Old blankets and pillowcases hanging from a crinoline would become a fitting room for the consumers to confess something they regret buying. The idea was to challenge them to think more of their choices towards the industry, also to learn from one another. When confessing they would dip the pencil in leftover ink from the textile printer at KHIO, and they would write directly on the «walls» of the fitting room. It's like a confession box; once you have confessed your regrets, you confront it, learn by it and hopefully wont make the same mistake again.



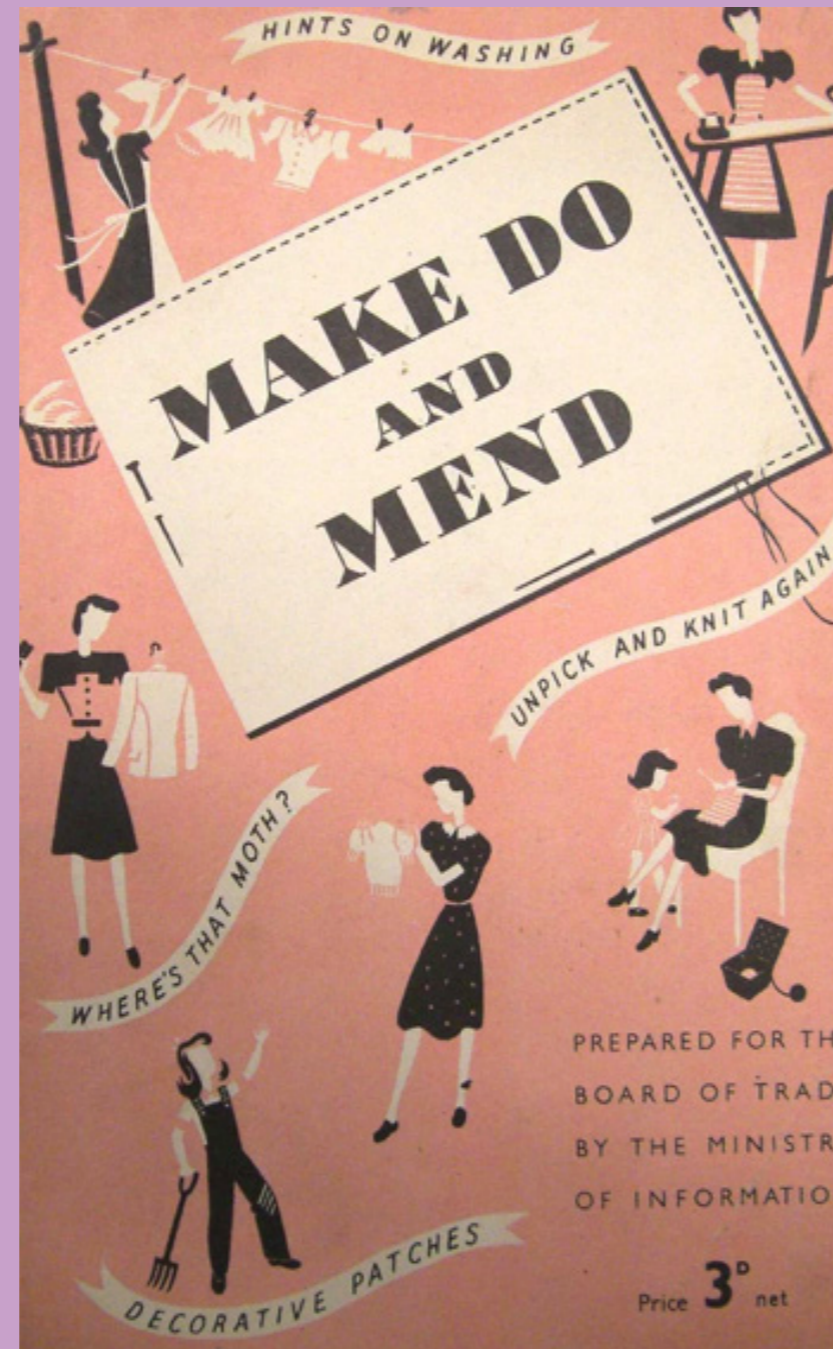
Isn't it necessary to hand stitch once in a while for therapy? The best thing would be to join it with mending – nothing feels better than the sense of achievement you earn by repairing clothes.

During the pandemic we developed a mending kit and a delivery Service. The kit invites you to embroider, repair and upgrade clothes. We reached out to participants through instagram and facebook, and were happy to experience that people joined willingly. We sent by post to the far-away addresses, but mostly we delivered them by foot in Oslo (you can read Pisan here, if you like). Plotting participant's addresses in a map formed the routes we walked; and we did it with good cheer. Possibly, to walk, it's the only thing better than to mend.

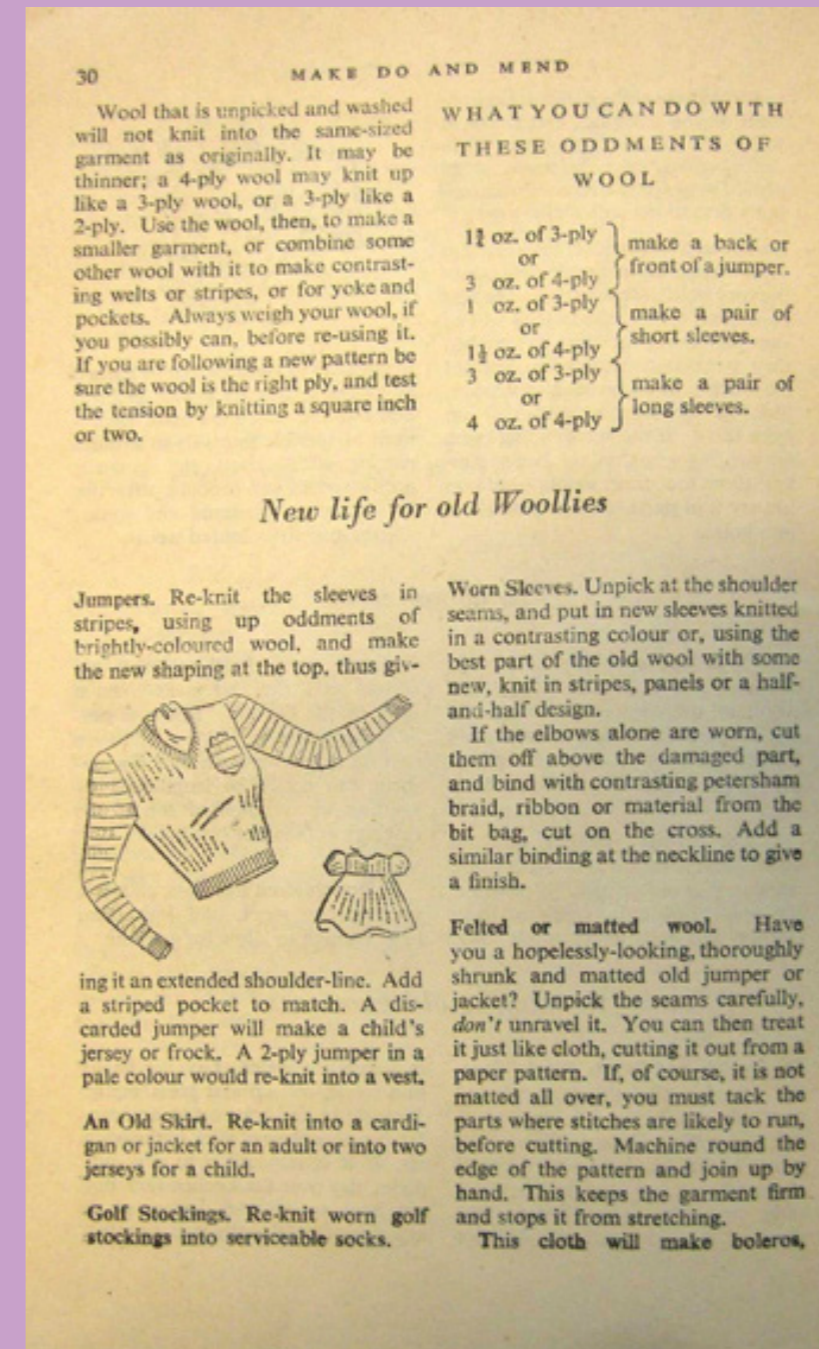
Make Do and Mend

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Make do and mend was a pamphlet issued by the British Ministry of Information in the midst of WWII. It was intended to provide housewives with useful tips on how to be both frugal and stylish in times of harsh rationing. With its thrifty design ideas and advice on reusing old clothing, the pamphlet was an indispensable guide for households. Reders were advised to create pretty 'decorative patches' to cover holes in worn garments; unpick old jumpers to re-knit chic alternatives; turn men's clothes into women's; as well as darn, alter and protect against the 'moth menace'.

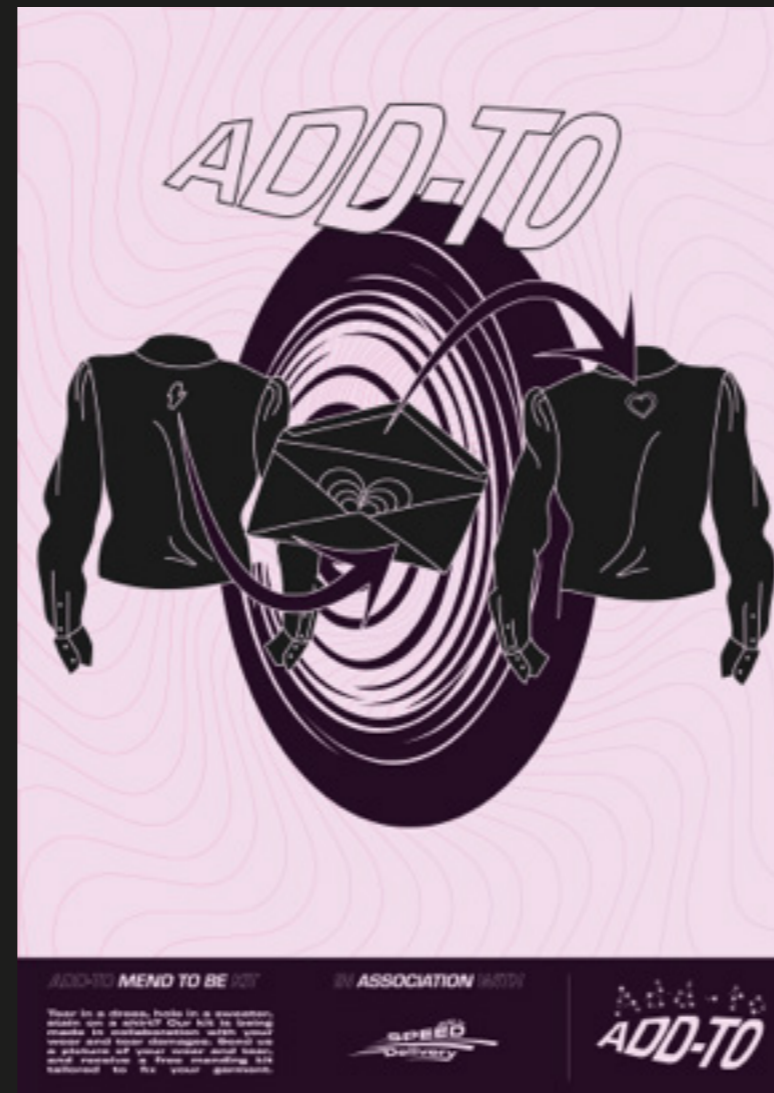


In Emotionally Durable Design, British sociologist Jonathan Chapman writes: "Emotionally durable design explores the idea of creating a deeper, more sustainable bond between people and their material things. The ultimate aim is to reduce the consumption and waste of resources by increasing the durability of relationships between consumers and products."



To invite.
To repair.

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Hi everybody, we hope you're all doing well.

We have an ongoing project, where the focus is to find good solutions to expand the life cycle of clothes. A building block in the project is a mending-kit that we want to develop in collaboration with you!

We shared a photo on Instagram a week ago. We asked you to send us pictures of damaged clothes you wanted to repair/upgrade, and receive a tailor-made mending-kit in you mailbox.

The kit is under developing, and we want as many people possible to test our product and service! That will help us to create the best kit possible, and hopefully give you the joy of clothing maintenance.

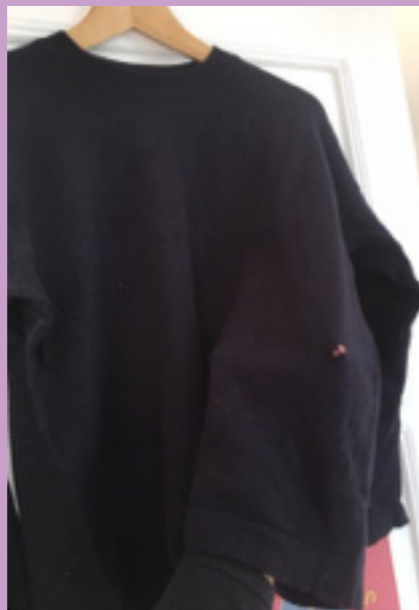
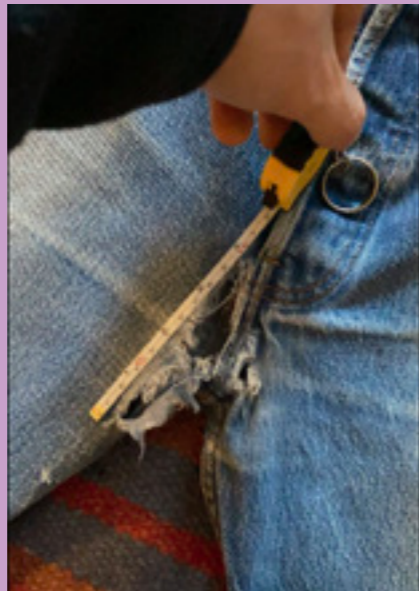
If you want a kit; please send us a picture of the garment you want to repair and with the size of the damage. Add address and a tailor-made mending kit is on the way!

Take care,
Add-to team

Examples on damages

As people started to send in pictures of their wear and tear, we started to test the kit on different materials for different damages.

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Development of the mend

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The very first test - on framing



How to stretch a jersey material



Time consuming would be the thin thread



How many meters a heart?



On hitting knitting stitches



On fine knit
Still hitting stitches

First we thought it could be troublesome, but luckily it happens quite by itself when following the line.



Matching and the fine vlieseline



A lack of support

Vlieseline on one side? two sides?



On stabilising, Stiffer Vlieseline, it works when the heart pop out



Extra step added for jersey - sewing thread to reinforce

Development of the mend

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Interactive sketching with mending

When developing the product we were communicating with participants that tested the kit. If they guide us in the right direction, we can guide them back; so we asked what worked and what could be done better.

For example, some of the samples we sent out in the beginning were a bit more complicated than necessary. For a while we gave out sewing thread to reinforce the line before mending. This was the case for some of the jersey materials and was done because it was the best way to avoid the embroidery to stretch with the fabric. Even though this made the very best result for that specific mend, we chose to remove the extra steps, the reason was to make it less complicated for the user. The option would be to make different kit for different materials, but that could be confusing for the participants - some of them did not know whether their garment was of a jersey or woven material for example. The best thing was to make a hybrid, so that the participant wouldn't doubt (it could lead to avoid mending, and that is not in our interest). With the right vlieseline and thread we found a way that works on most of the materials, but still, it has a weakness for tight elastic clothes if it need a great stretch to put on. Since we found that most of our participants wanted to repair woven and knitted materials, it would be another argument to back up our choice.

For the final product we used a thick fusible vlieseline for the heart template and a standard embroidery thread split in two (3 threads) - so that the threads melt into one another - and is as efficient as possible doing so. We concluded it to be the easiest way for the participants to get good results. Also it works on almost every material we tested and it's easy to communicate how to do it.

Participants feedback

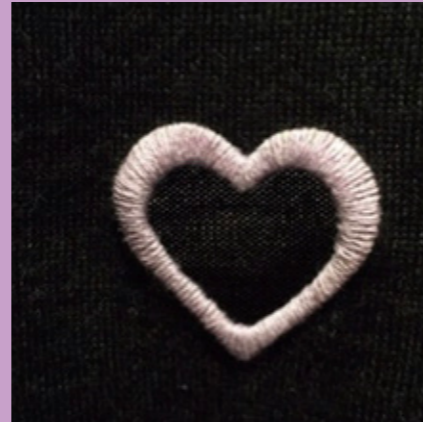
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"Maybe some tips for a as good as result as possible."



"It was a lot of fun to get the kit! Cute and simple packaging, but I missed some sort of explanation. Maybe a «how to» on instagram?"



"Its fun, I want to use the garment more now, I wish i had more to put on other clothes as well."



"The kit was great in every way! I wish it had more shapes than just the heart for variations."



"It was an amazing experience to mend! The instructions was clear and I want to mend more. Very generous of you to deliver. Im interested in supporting the projects if the mending kits will be for sale."



"This is a great initiative, and it was relaxing and easy to understand."

Consumers in the street said they want to feel new, and they were happy for it to be on sale. They all crave the new, but, as we know, words and meaning change. Can we replace this new in repairing, rather than consuming? Yes, said our participants. As long as they get guidelines on how-to-do it, they are only happy to repair and care. Do it your self actins evokes various conditions; the sense of achievement, joy and pride – they said. The clothes get personified; the actions are added to the garment as sentimental values.

Editing

The "how-to" video came a day after delivering out the first kit, and we made sure to promote it well for the next partisipants. The first video worked as a sketch and belonged to the test kit (interactive sketching) and later we would make one for the final product. A QR code in the packaging of the product leads straight to the movie, easy and understandable. We added tips for god results, firm and close stitches, and next thing would be shapes. We didn't focus on them just yet. First and foremost we wanted to make one finished product, and the heart-shape was a natural shape to use in this run conceptually. If its a hit, more will come.



"I got inspired to clean my closet, mend other garments, and donate what i don't use."



"It was easy, fun and gave me a sense of achievement."



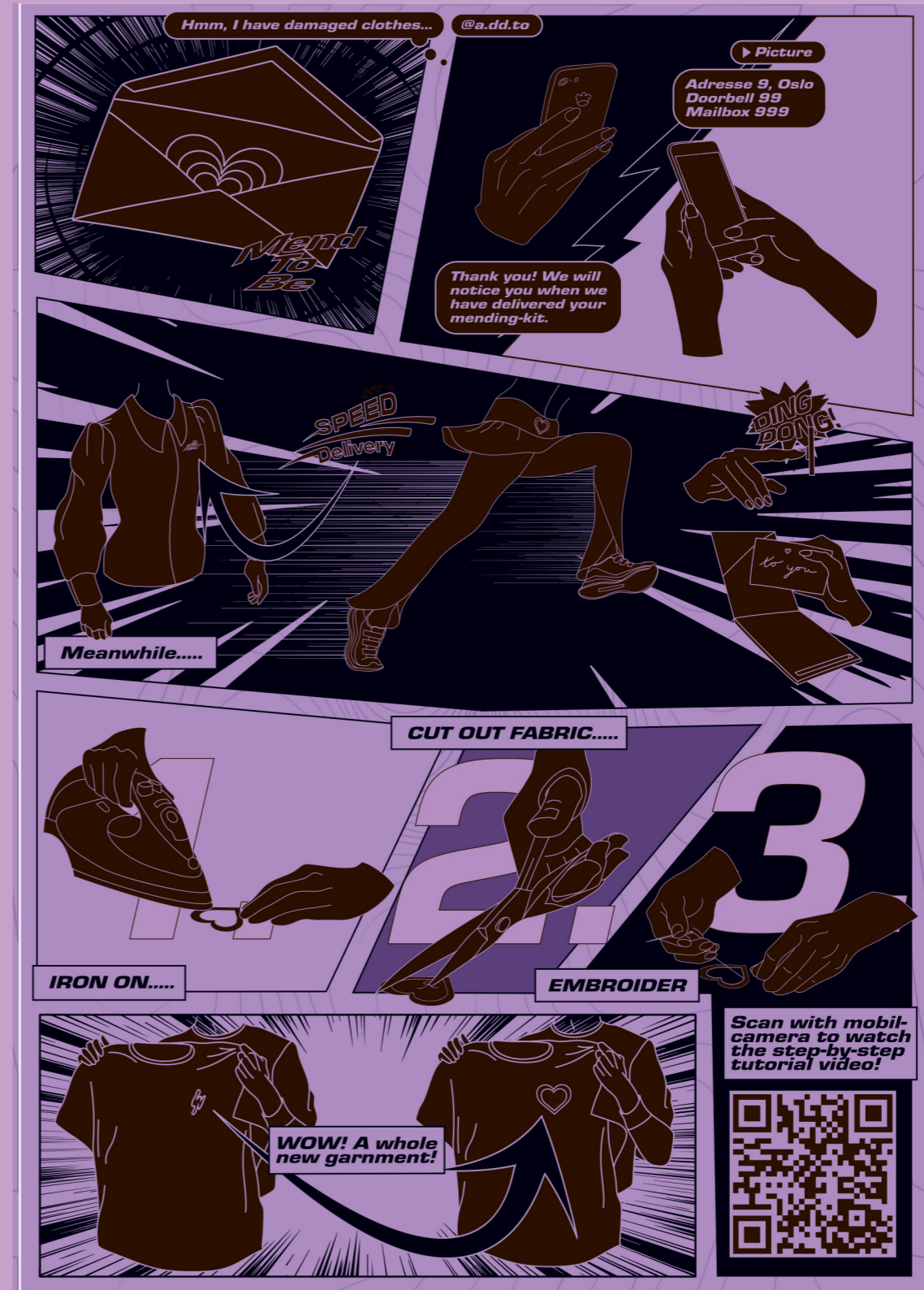
"It gave life to an old garment I didn't had a relation to."

Mending-kit packaging

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Outside



Inside

Mending-kit packaging: to fold

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(ON MAKING)

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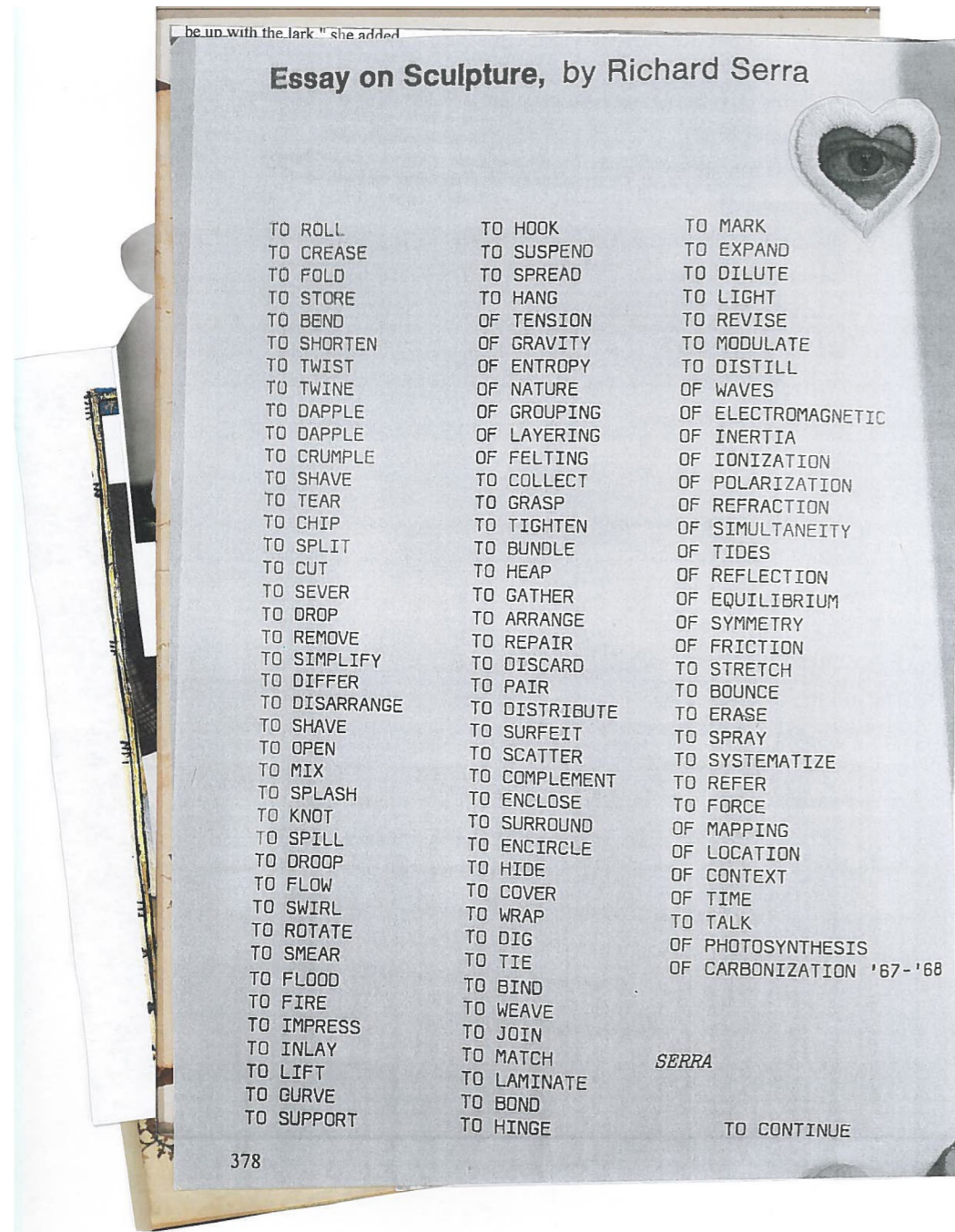


on bookmarks, arrangements, words and collaging

"To combine new words with old words is fatal to the constitution of the sentence. In order to use new words properly you would have to invent a new language; and that, though no doubt we shall come to it, is not at the moment our business. Our business is to see what we can do with the English language as it is. How can we combine the old words in new orders so that they survive, so that they create beauty, so that they tell the truth? That is the question."

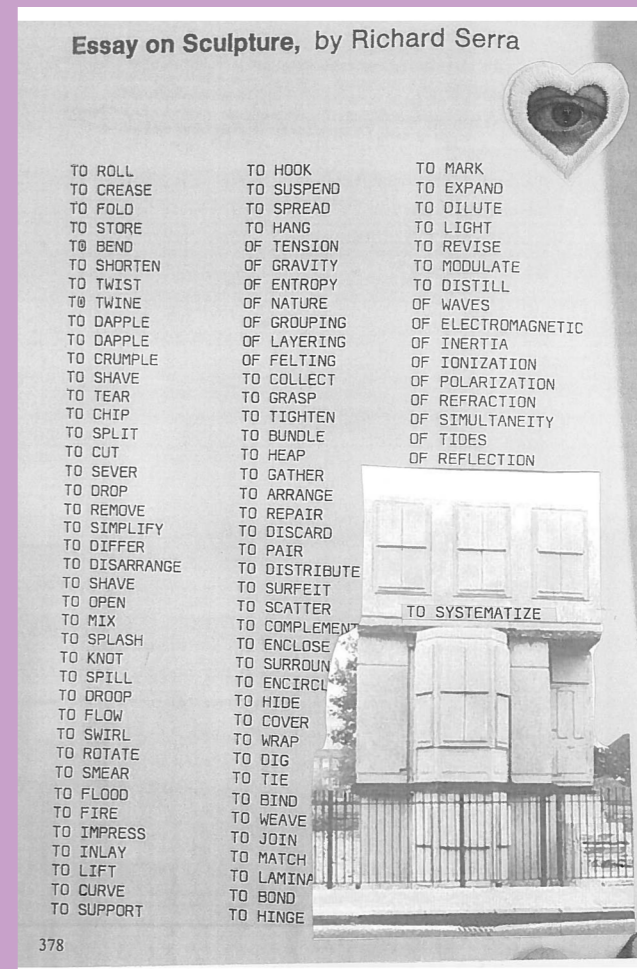
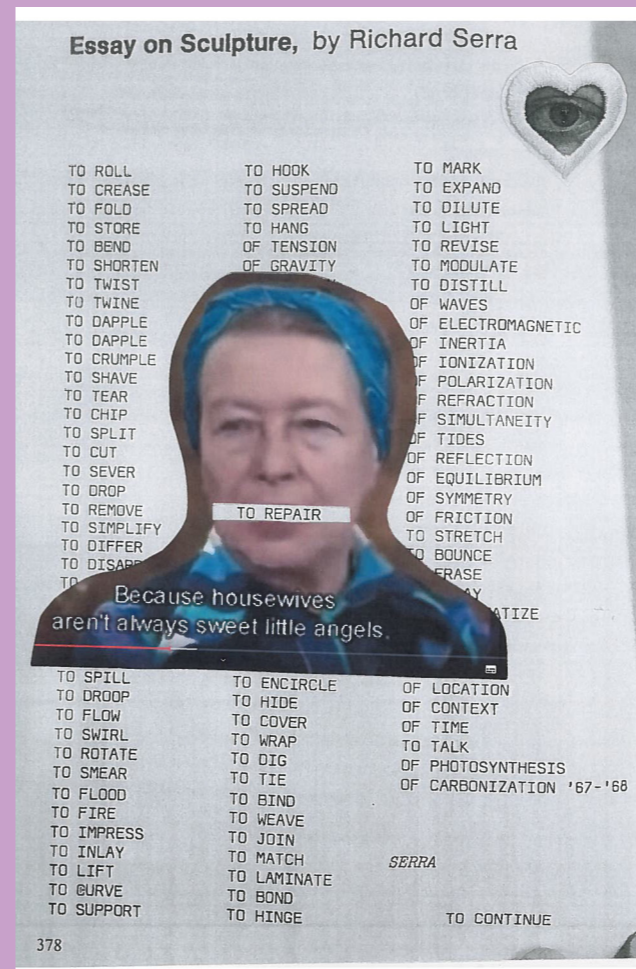
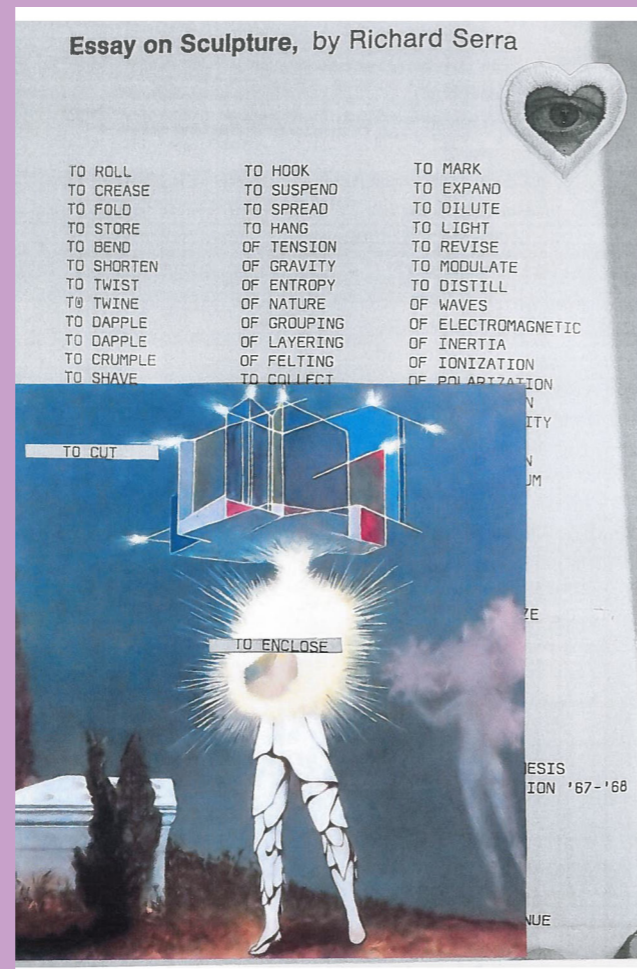
- Virginia Woolf, 1937, *Craftsmanship*

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Serra collage tool

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Dustjackets for Pisan

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signature veil

AAstor de Grevot

veils draped over hemlines

veil draping over hemline

"gibbet" cross breast

horn / hemlines

old cours

long silver veils

TO DAPPLE
TO CRUMPLE
TO SHAPE
TO TEAR
TO CHIP
TO SPLIT
TO CUT
TO SEVER
TO DROP
TO REMOVE
TO SIMPLIFY
TO DIFFER
TO DISARRANGE
TO OPEN
TO MIX

OF LE
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TO RE
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TO PA
TO DT
TO SU
TO SC
TO CO

TO FLOOD
TO FIRE
TO IMPRESS
TO INLAY
TO LIFT
TO CURVE
TO SUPPORT

TO BIND
TO WEAVE
TO JOIN
TO MATCH
TO LAMINATE
TO BOND
TO HINGE

SERRA

TO CONTINUE

378

TO FLOOD
TO FIRE
TO IMPRESS
TO INLAY
TO LIFT
TO CURVE
TO SUPPORT

TO BIND
TO WEAVE
TO JOIN
TO MATCH
TO LAMINATE
TO BOND
TO HINGE

SERRA

TO CONTINUE

378

TO WASH
TO TWINE
TO DAPPLE
TO CRUMPLE
TO SHAPE
TO TEAR
TO CHIP
TO SPLIT
TO CUT
TO SEVER
TO DROP
TO REMOVE
TO SIMPLIFY
TO DIFFER
TO DISARRANGE
TO OPEN
TO MIX

OF GROUPING
OF LAYERING
OF FELTING
TO COLLECT
TO GRASP
TO TIGHTEN
TO BUNDLE
TO HEAP
TO GATHER
TO ARRANGE
TO REPAIR
TO DISCARD
TO PAIR
TO DISTRIBUTE
TO SURFECT

TO WASTELL
OF WAVES
OF ELECTROMAGNETIC
OF INERTIA
OF IONIZATION
OF POLARIZATION
OF REFRACTION
OF SIMULTANEITY
OF TIDES
OF REFLECTION
OF EQUILIBRIUM
OF SYMMETRY
OF FRICTION
TO STRETCH
TO BOUNCE
TO ERASE
TO SPRAY

TO INLAY
TO LIFT
TO CURVE
TO SUPPORT

TO MATCH
TO LAMINATE
TO BOND
TO HINGE

SERRA

TO CONTINUE

378

Essay on Sculpture. by Richard Serra

TO INLAY
TO LIFT
TO CURVE
TO SUPPORT

TO MATCH
TO LAMINATE
TO BOND
TO HINGE

SERRA

TO CONTINUE

378

TO SHAVE
TO OPEN
TO MIX
TO SPLASH
TO KNOT
TO SPILL
TO DROOP
TO FLOW
TO SWIRL
TO ROTATE
TO SMEAR
TO FLOOD
TO FIRE
TO IMPRESS
TO INLAY
TO LIFT

TO USE
TO SUB
TO COE
TO ENK
TO SUE
TO ENK
TO HIE
TO CDV
TO WRA
TO DIG
TO TIE
TO BIA
TO NEA
TO JOD
TO MATI
TO IAN

TO SHAVE
TO OPEN
TO MIX
TO SPLASH
TO KNOT
TO SPILL
TO DROOP
TO FLOW
TO SWIRL
TO ROTATE
TO SMEAR
TO FLOOD
TO FIRE
TO IMPRESS
TO INLAY
TO LIFT

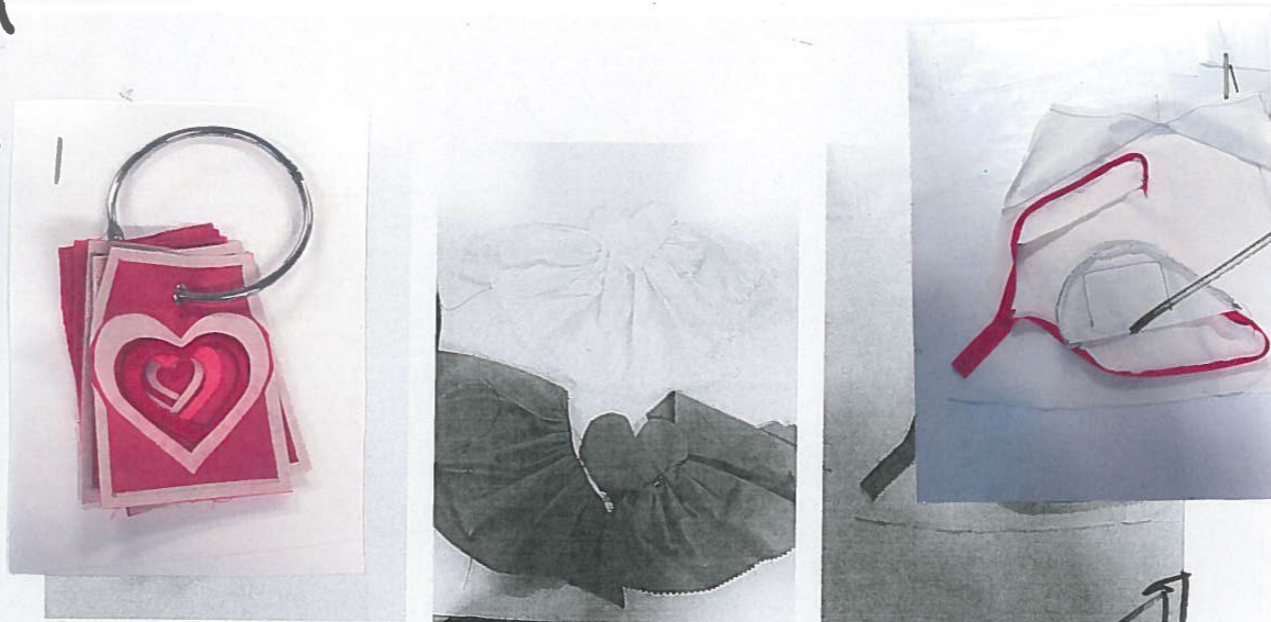
SERRA

TO CONTINUE

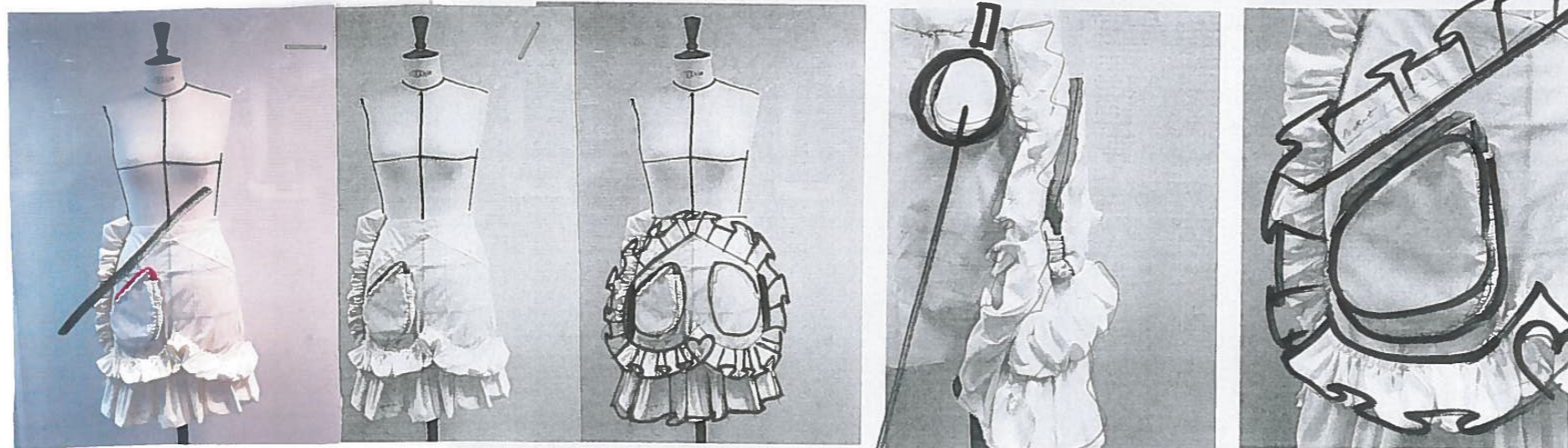
378

mend to be store

window display



office
+
sewing
case



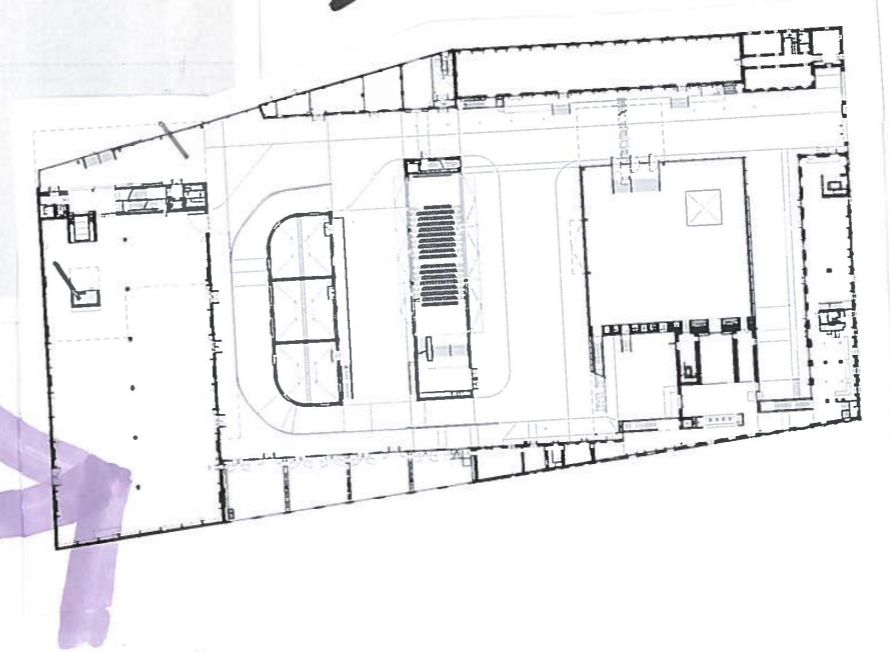
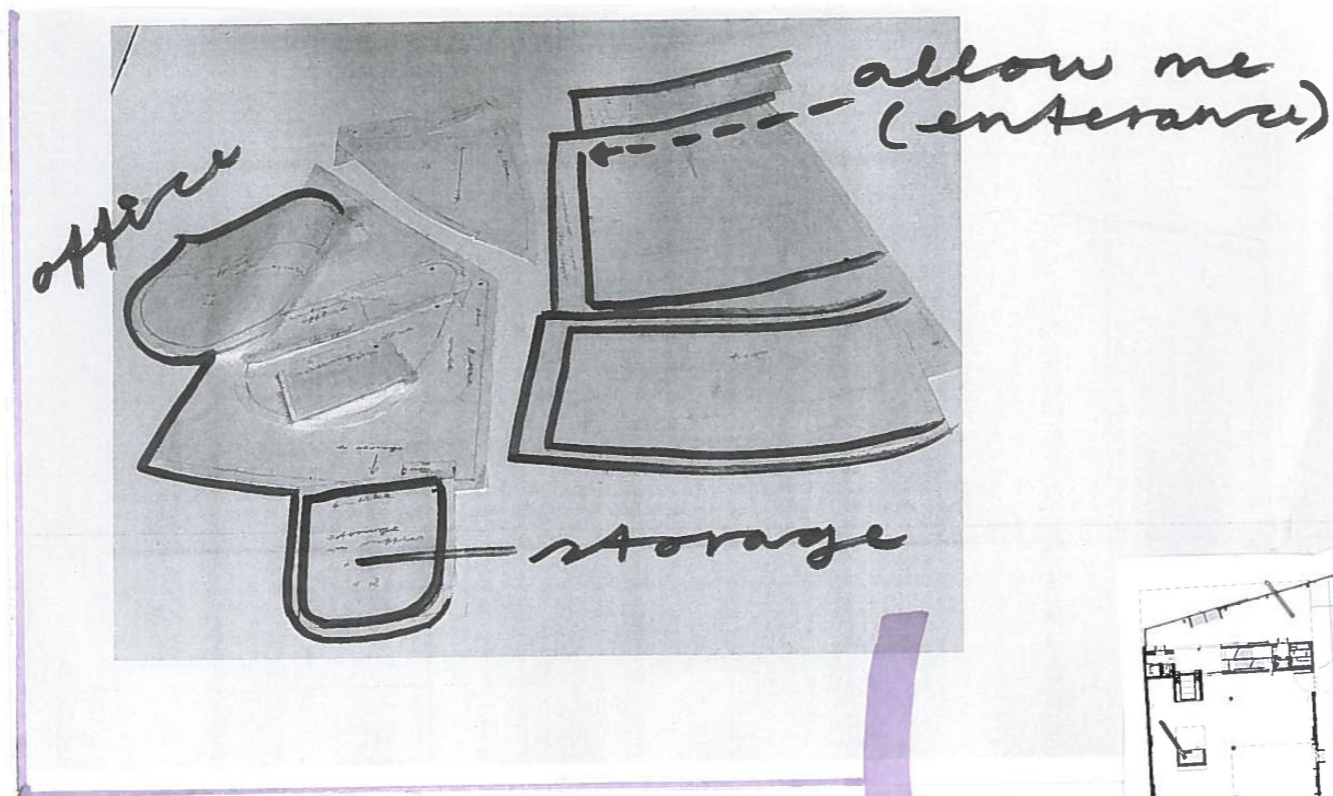
fold in
ruffle
waist

snap on
housewife

To construct

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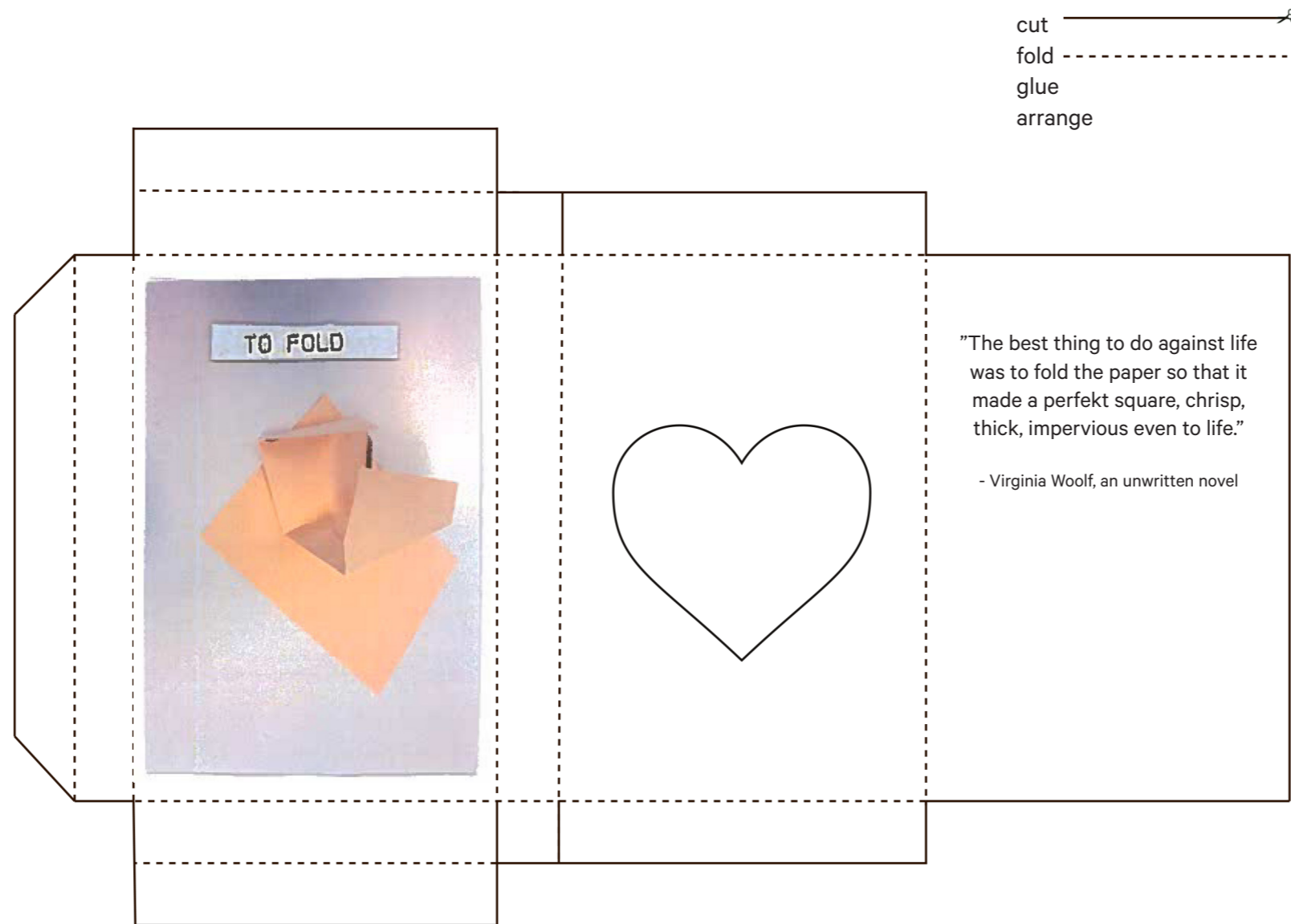
komplan
mend to be
store



Folder for bookmark arrangements

The transformation from a bookmark to a folder: to gather an amount of bookmarks for them to live within.

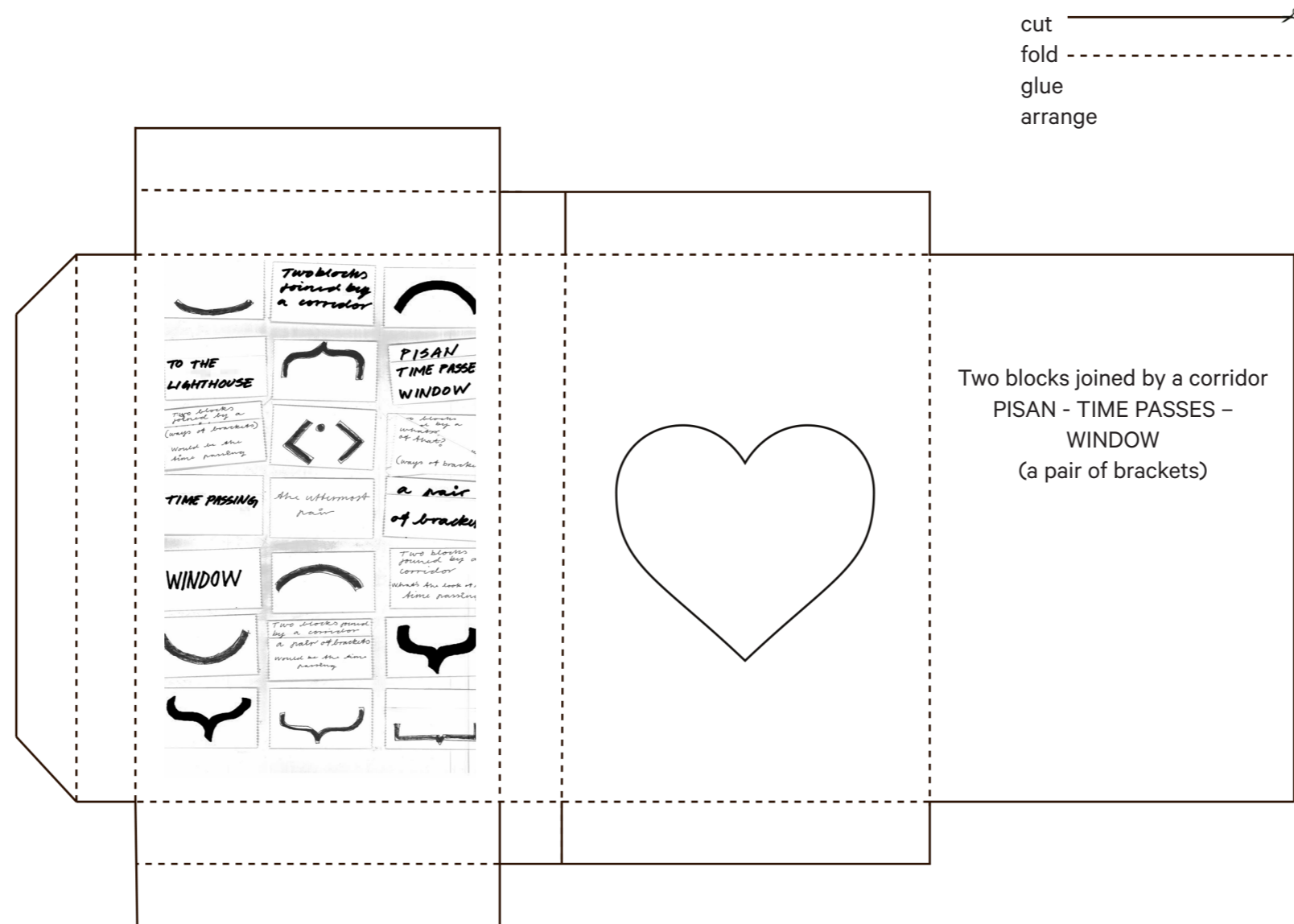
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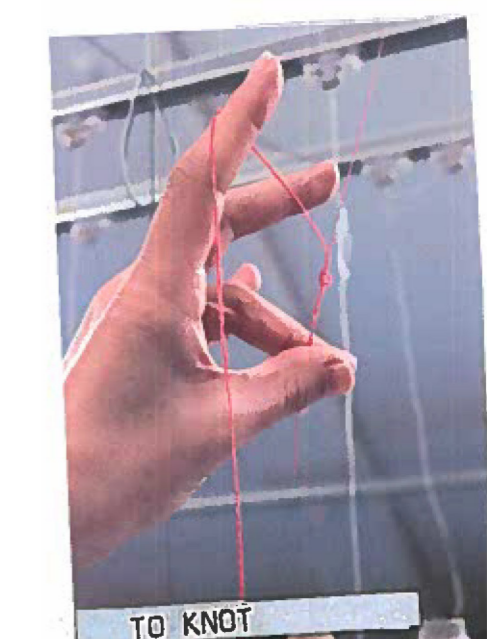
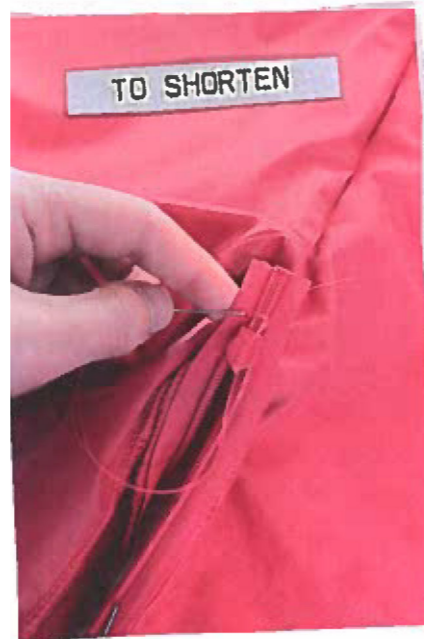
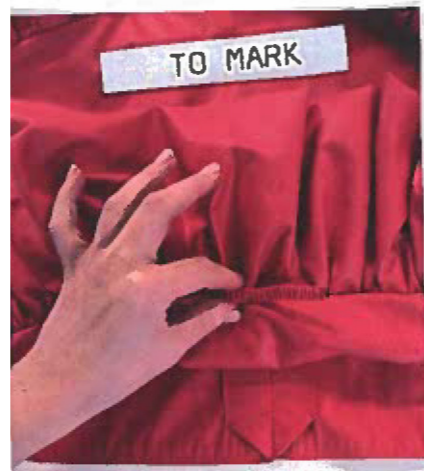


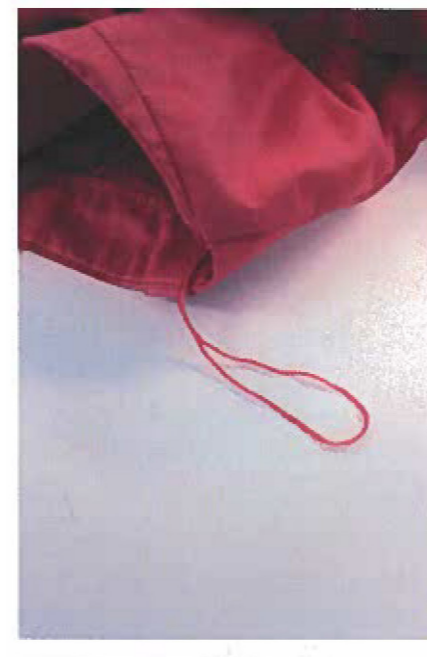
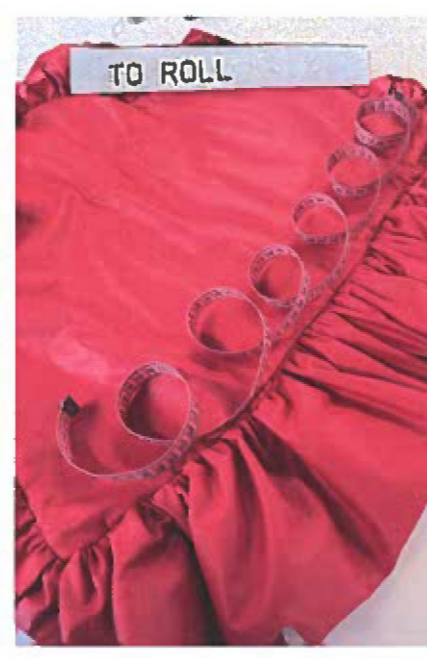
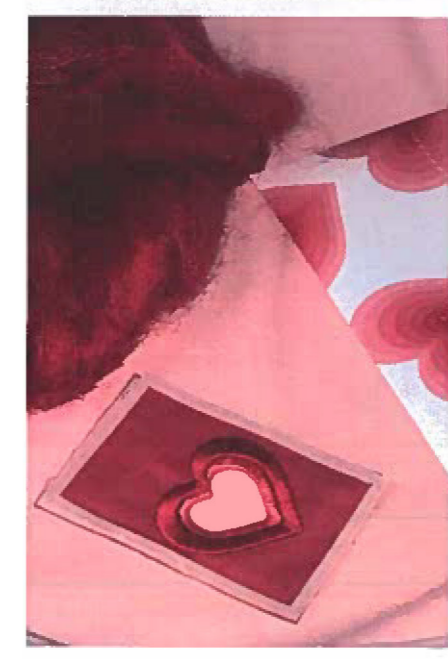
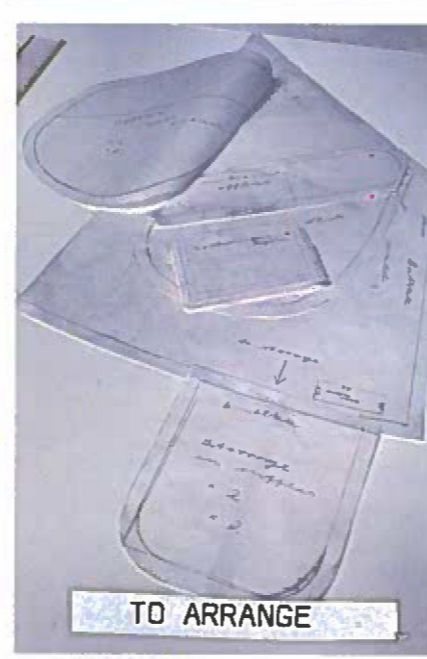
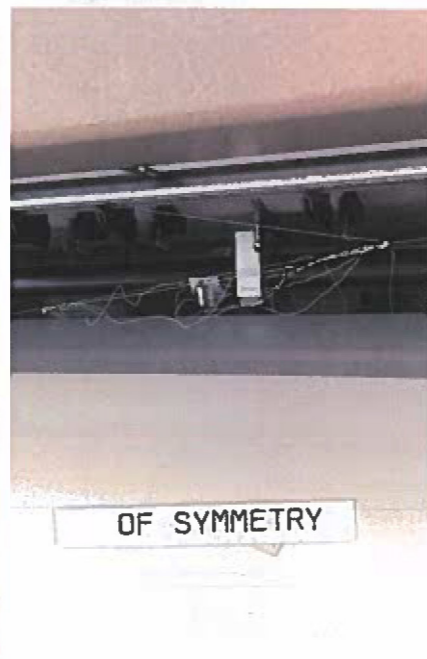
Folder for bookmark arrangements

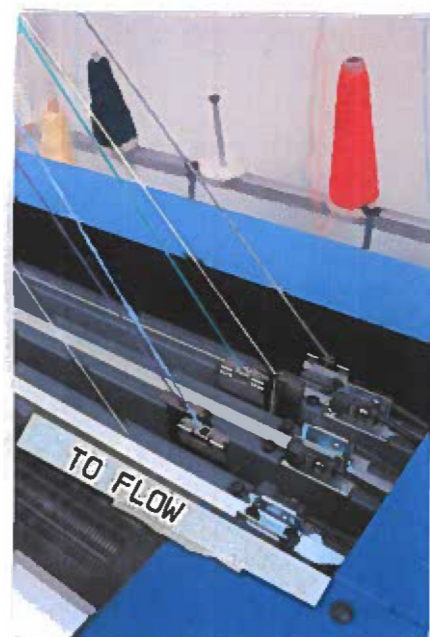
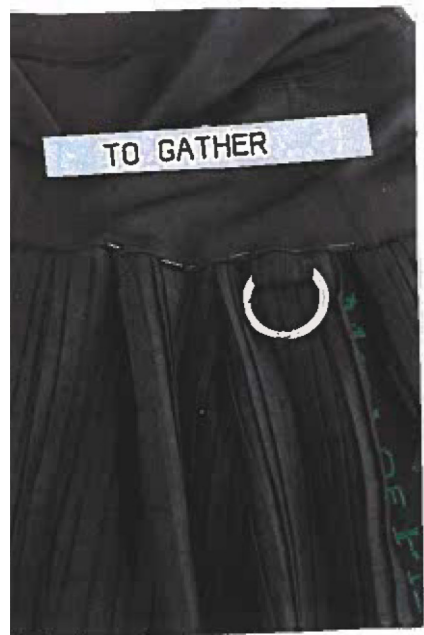
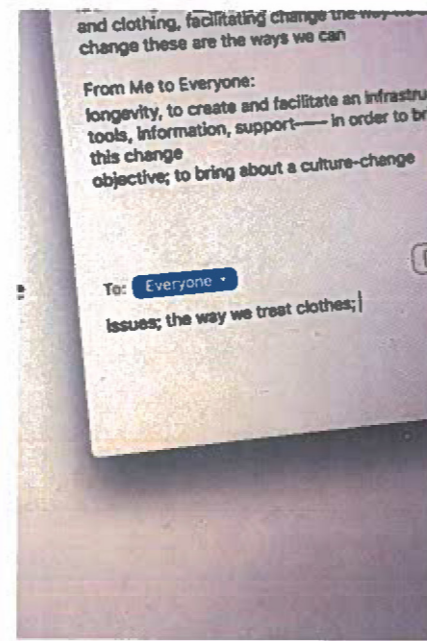
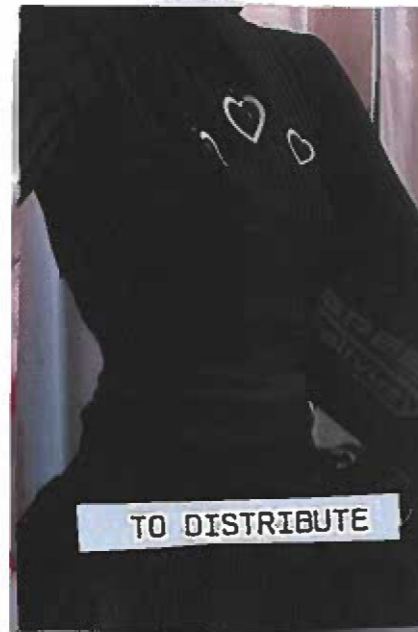
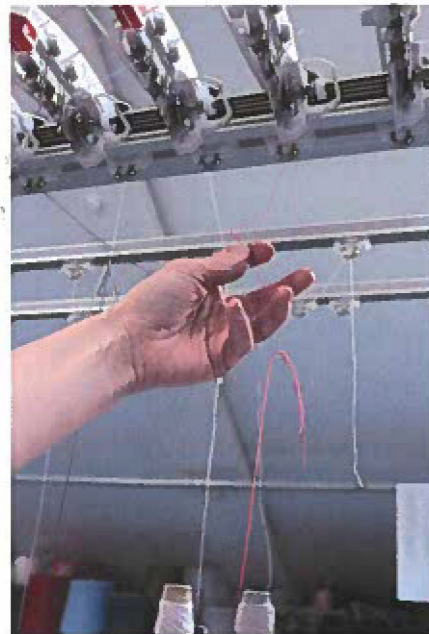
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Wardrobe study

Annabeth Kolstø - Designed alterations

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Annabeth Kolstø is famous for her overwhelming love of pockets and her contribution on addressing the significant roll it plays in our life. She make us ask; how can we live without them? We go on examine our memories; why do we find so many were locating stuff in the pantyhose, the bra, in-between the lining of the trousers and the hip; if its a loose fit, it goes in the underwear. Annabeth continues; why are women pockets rare? And when clothes have them, why are they false or really small? And than she would add; could the lack of pockets be one of the reason we discard clothes?

We have learned to listen to the vise ones, and thats the reason why we did a wardrobe study on her. Such a magnificent host, before we arrived she would line up her clothes and the many stories they conveyed. She served soup, bread and knowledge for us to chew on. She would show us how she add pockets and upgrade her clothes, how she adjust them when they no longer fit, how she won't let go if they are to be saved. An example would be her favourite dress from Dries Van Noten, a green leaf print; and she would scan the print, get it printed on fabric, she would add it in to the side; and when the dress was open; she added a pocket as well. Not a normal alteration you might think, we can call it a designed one.



50/50 is a store in the Mall of Pisan that upgrades clothes and textiles. A cornerstone in the store is based on conversations and the wardrobe study that take a closer look at Annabeth Kolstø's mindset when it comes to caring for her clothes. Her mind would lead us to other relevant directions as well. "What's the price to add pockets in clothes?" she sent the question with us, when traveling to visit factories in Lithuania. It was only vaguely answered, but they did answer, that every seam is calculated and priced on time.

From this point of view, we asked: "can we look for hidden reasons why we discard them?" Browsing through racks with used clothes and most of them fade, design suffer under making compensations; no pockets but a nice material, a terrible material but a good fit. An example is a friend who proudly showed off her new expensive luxury pants that she found on sale. A wonderful wool material, a beautiful fit, the pockets had secret pockets inside and after some week the zipper broke. We looked closer at that zipper and it was a cheap one, it was the compensation!

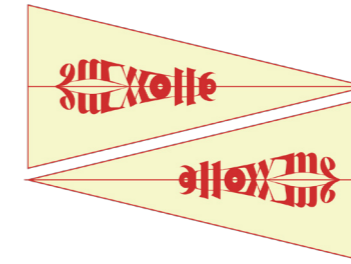
With this in mind; when scouting for used clothes, instead of thinking; nice material but weird choice of lines or so; therefore; next, it goes backwards; what can we do to upgrade, to make it anew, to find the very best version of it. The idea of 50/50 is that you can buy both second hand and design. We mark the clothes with icons, so that the costumers can see how it has been upgraded, and what has been added to the garment.

Mend to be store

Address: flexible as any walk

*Mend
To
Be*

MALLOF PISAN



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A way of 50/50 with textiles: Earlier this semester we were welcomed to Fretex's storage to look for materials and the store is made from a pink fabric found. The rest of the building is constructed from ground.

MEND TO BE STORE

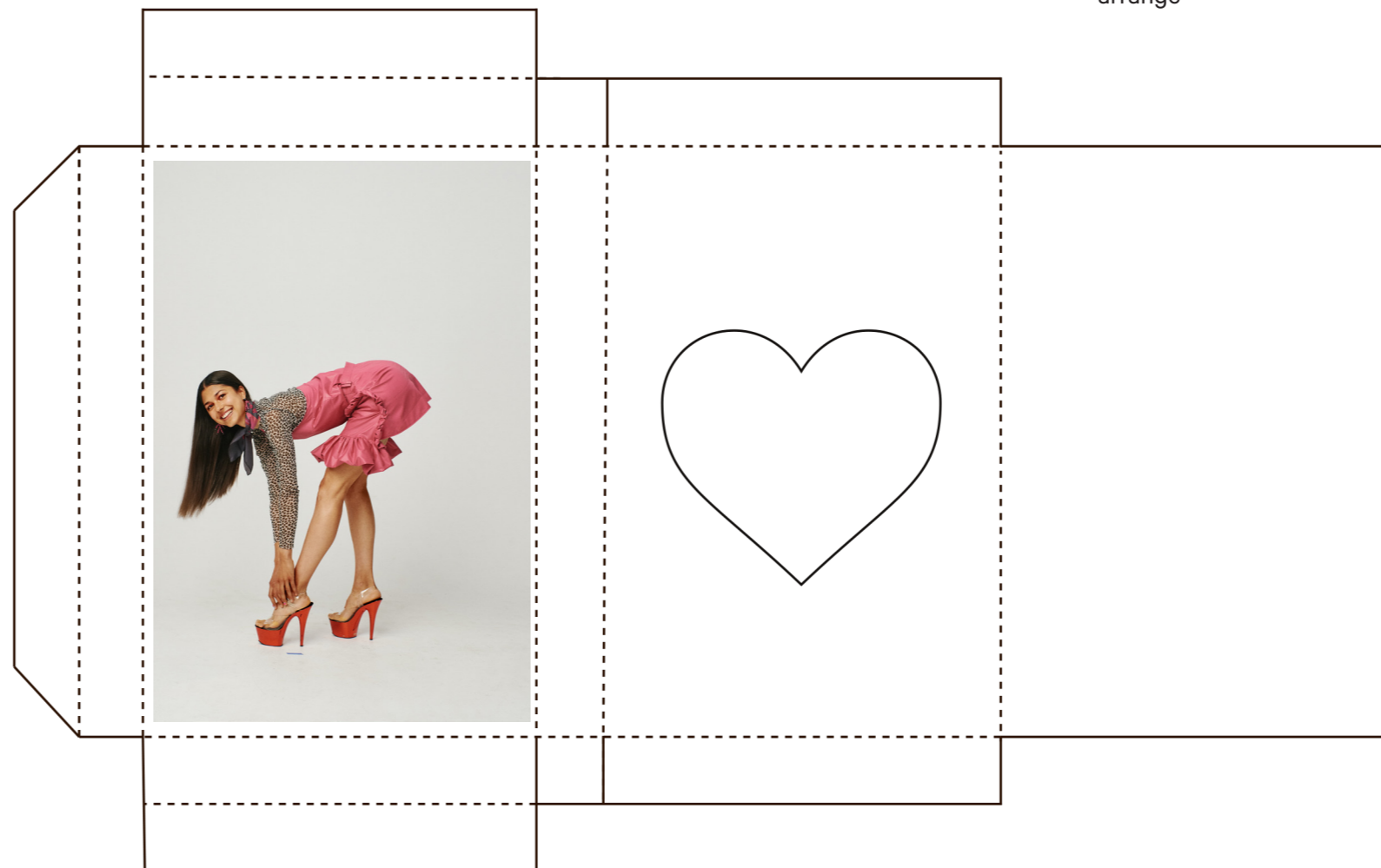
The first store in our mall offers repair solutions, where the main product is the Woolf's window mending-kit. It's wearable and have all the important elements that is found in a store. Entrance, window display, disk, office, products, storage! Everything except the body is minimized and interpreted in a skirt. The store serves as many new looks as a regular store, but in the form of repairing and adding to old garments rather than buying new ones.

ENTRANCE: ALLOW ME

The mend to be store has something called allow me, it's a gest added to the garment for easy alterations.

Allow me is named up after seam allowance; and when the clothes has it, it means that it can easily be altered to fit the body. The idea is for clothes to have a longer lifespan. An important point with allow me is to make it simple, because when altering clothes, we often have to go through many pointless areas with hindrances before finally reaching the seam allowing area. That is why allow me is at the entrance. Last seam being sawn (going out) becomes the first seam when altering (going in).

cut ————— ✂
fold - - - - -
glue
arrange



Speed delivery service

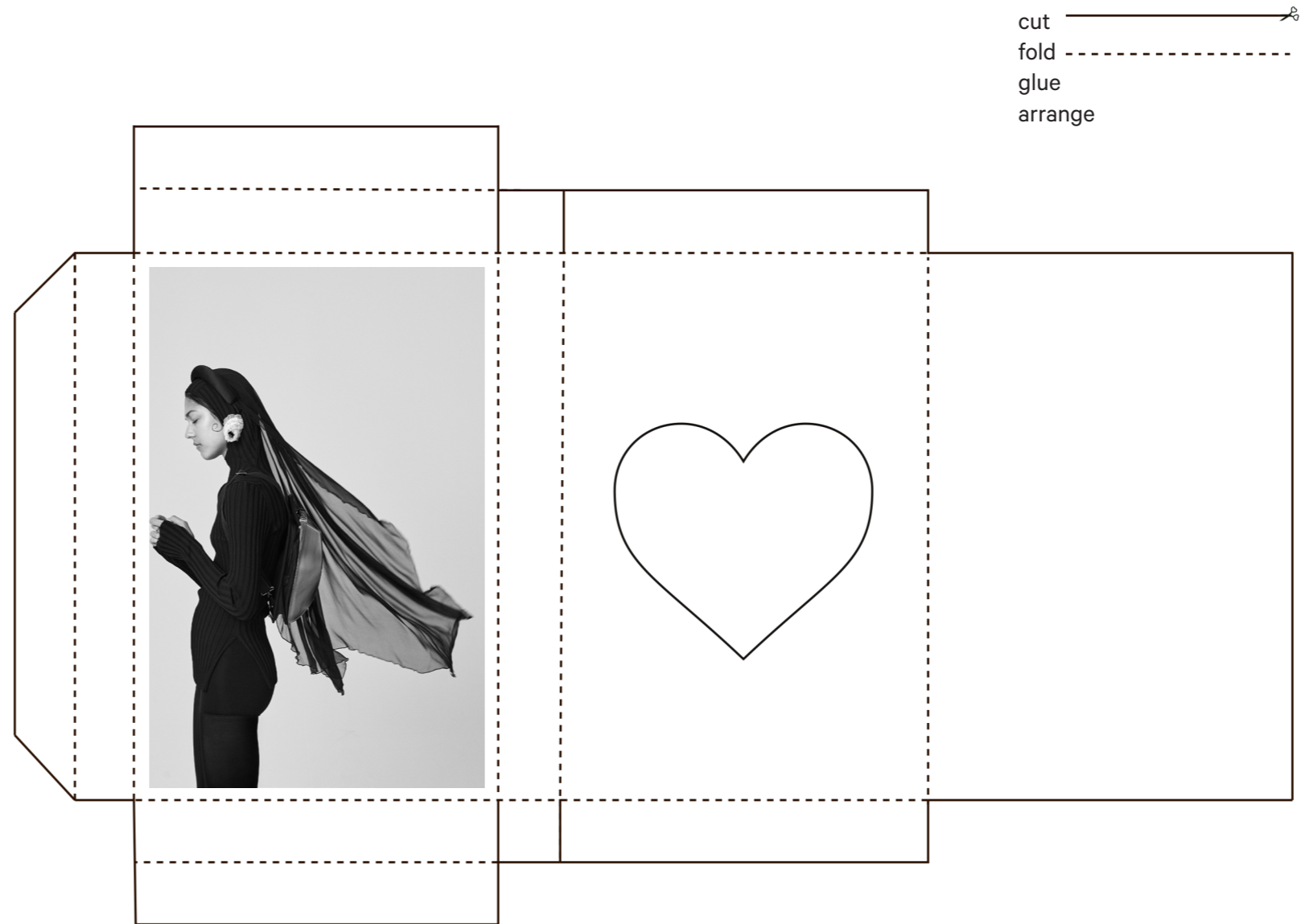
Mend
To
Be

add-to
SPEED
Delivery

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A way of 50/50 with garments

The speed delivery outfit is a uniform for the delivery service. The uniform consist of a 50/50 skirt and a 50/50 sweater. The lining of the skirt lived earlier as running tights, found after a slumber party hosted last year by Add-to in the HAIK shop. We invited to an enjoyable party combined with the act of swooping clothes. At the end of the evening, we found the clothes left behind to be the unchosen ones. They were halfway fine half way not. What found in that pile is now it's combined with fine plisse, than folded, and inside the fold, obviously a pocket for the kit. The delivery skirt goes with a 50/50 sweater, its a full rib marked with a green heart at the chest, and the sleeve, the pole, a knitted flag blow in the wind while moving along; a quick logo says; speed delivery, and it 's real quick, the kit hangs on your door immediately.



LOOKBOOK

photo Magnus berger Nordstrand Model Nikoline Mek

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50/50 Mend to be store (here unfurnished) found fabric
Add-to double scarf
Citizens earrings
Add-to long sleeve

LOOKBOOK

photo Magnus berger Nordstrand Model Nikoline Mek

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Add-to signature veil
Citizens earrings
50/50 West; mended and added buttons
50/50 Mini scrap skirt with low waist navel; found fabric



Add-to double scarf; with snap on buttons for draping
50/50 shirt

LOOKBOOK

photo Magnus berger Nordstrand Model Nikoline Mek

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New world necklaces



50/50 found wall carpet corset
50/50 Mend to be sweater
Skirt knitted in collaboratin with Maria Hilde and Sensesse

LOOKBOOK

photo Magnus berger Nordstrand Model Nikoline Mek

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50/50 Sweater; found wall carpet upgraded with knit
50/50 Tullip-skirt with hooks for Necklace, found fabric
New world necklace used as belt



Citizens earrings with hook for a helping hand

LOOKBOOK

photo Magnus berger Nordstrand Model Nikoline Mek

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Speed delivery illustration - motivational glove
Styled with shoes and skirt from Issey Miyake



Speed delivery illustration
Add-to signature veil
Styled with earrings by AKT