

”Foxes usually live in forested areas, though they are also found in mountains, grasslands and deserts. They make their homes by digging burrows in the ground. These burrows, also called dens, provide a cool area to sleep, a good location to store food and a safe place to have their pups. Burrows are dug-out tunnels that have rooms for the fox and its family to live in. The burrows also have several exits so that they can flee if a predator enters the burrow.”¹

MA THEORY PIECE; ”The Foxes’ Twist”

Lisa Kristindatter Mortensen MADE2



VI

”Der skogen gresnet av mot Flåfjellet i Galloaive, var det et revehi.

Hiet var gravd inn i en liten kvass bakkerygg med løs jord; denne ryggen så ut til å være en jordskrie, som engang var kommet rasende ovenfra brattfjellet. Nu var ryggen hullet opp av reveganger, og der gangene munnet ut i dagen, så det ut som at svarte øine glodde fram av jorda.... En natt utpå forsommeren stakk revetispa hodet ut av hiåpningen. Hun kom fra mørket der inneog ut i lyset fra midnattsola, som nu hang lågt, langt ute over fjella i nord mot havet. Revemora knep øinene litt ihop mot soløiet, blev så liggende der i hiåpningen og dra vær av skogen.”¹

- Mikkjel Fønhus

FOXES’ DEN

How is it possible for me to use the engagement, and create clothes and contextualise them, so that they signalise and visualise my engaged commitment, action and wish for change. Which also will visualise the important paths and decisions that the world stands before. I had to think from my label, Raske Rêvêrs’ concept about the fox; quick, clever, accurate, smart, convincing and beautiful. And last, but not least; the fox who has two exit points from its’ den.

For this master project and the time spent working with it, I wished to develop and gain confidence as an individual designer within my brand Raske Rêvêr. For my designer practice in general there is always a continuation from one project and a progression to the next. They always follow and never end. I gather this from the motivation I collect from outside, out in nature, and how that inspire to work. There is a workflow here that mirrors the on-going processes that happens within my practice and out in the wild; like nothing ever stops; or is a forever-going motion. I want to bring in a literary quote from the Norwegian author and nature activist Mikkjel Fønhus (1894-1973). He wrote many books and texts at his time from the perspective of animals and nature, and then brought that in to humankind’s lives. And in *Skogenes Eventyrer - Fortellingen om en Rev*¹, he describes a foxes’ den and the mother fox who lives there with her cubs inside, gleaming out from her den, watching the midnight sun shining over the mountains in the north and then out towards the sea. A very clever and quiet moment of a foxes’ moment in her den.

“I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practise resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms...”²²

Walden - a life in the Woods.



BACK TO NATURE

It goes all the way back to the theory and ideas behind the thinkers of the pre-Raphaelites, Ruskin's and Morris' pure love for nature, and its' beauty and importance. It goes back to the writings and ideas behind Henry David Thoreau (1817-1862), and his opposition to humankind's ignorant treatment of nature, how we live on this earth. And also, a critique towards the urban life in the city, and the brutal strive for developing the industrial revolution in the mid- to late 1800's. In Thoreau's' book, *Walden - a life in the woods*². He describes the pure appreciation, love and contentment for being able to live a life out there, in the woods. Surrounded by wilderness and nature and spending time with the trees, the pond Walden and the clean fresh air in a primitive way, far out in the forests of Concord, Massachusetts. Henry David Thoreau was an author, philosopher and advocate for nature.

From reading in *Walden*, I ask; what happened with humans' trust, affection and honouring of the world we live in? How could the capitalistic progressive urge for developing more, producing more things faster, to make more money destroy the connection and compassion for the resourceful planet that we live on. I want to reflect around how we can look back to that time and see the challenges that we face today inspired by the initial nature-loving radical thinkers from the 1800s'. We need to go a little further back, to look at what point did humankind actually start acknowledging nature as something of value. And it was first in the outsprout of Romanticism that nature became an idealistic idea. Before then, nature had only been something that was next to humans, on the side of the humankind, who was in the centre.

And Jean-Jacques Rousseau is worth mentioning here, because he introduced a romantic idea of going back in to nature, and to use nature as a reservoir for solutions. Both the past and nature is a source for finding solutions, so you go backwards and also forwards at the same time. And I believe this is essential to how I look at the methods I am using for how I am working in my design thinking and theory.

I look back to nature from a time where the industrial revolution was the main factor that disconnected humans from staying in contact with the beauty of nature, animals and everything that the natural world could offer. At a time where the reaction to massive progression and development of a polluting and destroying industry brought in the idea of going back to the pureness of the natural world.

- Gerhardt Munthes' tapestries and paintings were my first experiences as a little girl, of handcrafted art where animals were brought in to the images, inspired by folk and fairy tales.

- Hannah Ryggen opens up an ingenious manner of politically weave issues and critical historical events into her tapestries. Her clever ability of using humour and fine technical hand craft expertise is some of the most inspiring artistry that I have been acquainted with, and a skill that I strive to take in to my own design,

- Arne Næss taught me from his books, the nature-philosophical ideas and thoughts from his writing. He reminded me on the pure joy and importance from walking out in nature, taking one step at a time on a path in the forest, or on rocks at the beach, one rock at a time. Næss gave me a basic acknowledgeable sense of the therapeutic effect being out in nature has on our mind.

- Peter Singer introduced to me in his book *Animal Liberation*³, the crucial aspect of including animals into our cognitive way of living our lives, and how to intellectually stress the importance of involving them equally in our everyday thinking.

- Yvon Chouinards' experience and accomplishment in creating and building the Patagonia Company. Built on his initial core crucial values and passion for fly fishing, rock climbing, surfing and the natural world, he managed to establish one of the greatest and influential outdoor- brands of modern times, but also by using the resources that Patagonia holds today; the entire company is working on an extensive circulation and dissemination of knowledge about what we can do to improve a sustainable lifestyle on this planet, to actually save it.

Which is somewhat similar to how I assess the postindustrial reality and the challenges we face now; we need to break up the speed in the industrial mass production; in my case here, the clothing industry and fashion business.

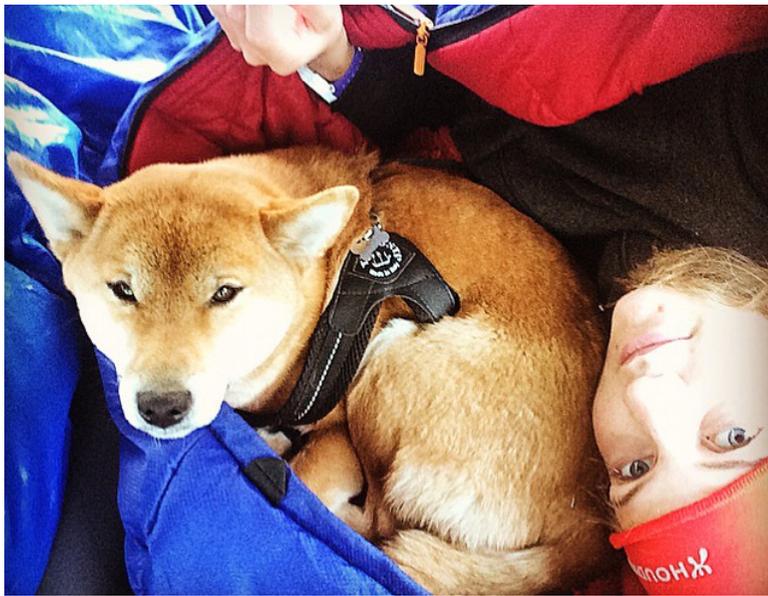
And I look to the fox as my brilliant and wild, something that is better than civilisation and urbanity. The fox is my imaginary and ideal point of fixation, and the representative within my work that binds it all together.

I'm bringing in more people who I gather inspiration from; they are philosophers, thinkers, writers and creators. And they are persons who have addressed a way of thinking, seeing and changing perspectives in the history of ideas and thinking through values and equality for and in the relationship between nature, animals and human kind. I look at them as my resourceful colloquial group of discourse in the issues I desire to continue reading, reflecting and thinking about within my design practice and theory.

They all gather, as I see it today, in to a collective appreciation and giving value to nature, sustainability, and most of all important, is the respect towards animals and our surroundings. They all give, through their cultural practice, and theory, an appreciation to our natural world, and how we can live together with it. There is reflexivity in the thinking and doing practically, and the fox in its' habitat and in nature, comes in here, because the fox gives me a sort of confidentiality and a trust in my activism. The idea of a better world, and a wish for change does not have to amend quickly, or in haste. But the process of it has to happen soon, steady and in reality. It is like the revolution is even stronger if it happens subtle, powerful and strong rather than quick, loudly and noisy. Because that is when it becomes articulated and clear, just like the vision of the foxes' actions, clever, bright minded and cunning. Which is what I want my design practice to be about: something clear and defined. There is a constant actuality in the values, like how can I reflect around activism and radicalism in different times. When I think about; how this was reflected upon in the mid-18th century to how its' done today, in both centuries, I would say that it is about having the ability and possibilities to channel the hard facts into ones' own reflections; this is the reflexivity.



VII



And it is in the conversation on bringing in animals and nature in to our human lives where I want to bring in one of my greatest resources, Beatrix Potter. She was one of the remarkable children book authors and illustrators from the beginning of the 19th century. As a young girl, Potter spent a quite lonely life in her family's cabin on the countryside in England. Her childhood was coloured by the nature that surrounded her family's home and all the animals that lived around. Not just their pets, but also wild ducks, mice, owls and foxes. All these individual furry and feathered creatures became her friends, and as a young girl she started to depict them as characters with names and clothes in to her sketchbooks. And from talking with them and spending time with them, she established a sort of companion- friendship with the animals which couldn't speak or talk, she created stories and memories that later became influential and important children books and tales from the 1900's. They are even popular today, and *Peter Rabbit*^A, one of her most famous stories is well known all around the world.

I believe that Beatrix Potter brought in a perspective and a way of looking at animals and seeing them as equals that was ground breaking, at the time. And though her private childhood story wasn't known then, I truly appreciate her magnificent ability of giving all the lovely animal characters from her book such personifications, both from drawing them with an emotional expression, but also the narrative in itself. Potters' books and stories has been important for me since I was little, and I think that getting to know her story as a private person I realise that there is a value to her stories for me in how I see the nature and animals that has been surrounded me since I was little.

I think that there is value to the core basics of the concept in what I work with in my own design practice and theory, but also in my life in general. I have always felt an urge and importance of being able to relate the companionship with my dog. Even from sitting and writing this text right now, looking over at Swix, my Shiba Inu dog, sleeping on the couch. There is a collaborative and incredibly strong feeling of a trust-based relationship between her and me. And thinking through Beatrice Potter stories, I remember the memories that I share with Swix, and all the little and big adventures we've been on together. Either from walking our morning walks by the nearby river, Alnaelva in our neighbourhood, through the ancient forest of Svartdalsparken....

BEAR SPRAY

I remember taking a mini-course in what to do in the potential meeting with a black bear or a grizzly bear, because we needed to carry with us bear-spray at all times, when hiking in their landscape. The instructions for using the spray was mostly based on how to not hurt the wild animals. So, in a potential meeting with a bear "you should spray down towards its' feet, not in the eyes"¹¹. And then, if the bear ran away, we should get away from that position as fast and soon as possible, because the bear spray would attract other wild animals and predators, such as lynx, mountain lions and cougars. Which are essentially much more dangerous to meet as a hiking human with no equipment or gear to protect yourself. So you would basically hope to not meet any bears at all, and I remember thinking that I always had a little hope of seeing one from a distance.



Alberta Hiking Association



Peter Haase

23 November at 21:25 · 🌐

Just a reminder that the Grizzlies are not sleeping yet. We saw this big guy wandering near the old Banff Airport on the weekend. It might be the big male known as "The Boss".



INTO THE WILD

Or spending time out in nature together, remembering bigger adventures, from when Swix and I moved to Canada; where we lived in Calgary, a big city on the prairie, close to the Canadian Rockies. And every weekend we drove out to the national park, Banff or provincial park, Kananaskies. The memories that we share, from moving to the other side of the world, only the two of us, but together; they are crucial and highly valuable to the creative designer practice because these memories are afterthought for reflection on the parallel aspect that I am constantly bringing in to the theory of how I work.

"It has to with that the experiences that I obtain from being outside that nurtures the creative process".

To experience nature and a wilderness like I've never seen before has given me an even greater perspective of humans' position and place on this earth. Swix and I hiked in the Canadian Rockies knowing about the wildlife that actually surrounded us at all times.

And also that for every week that passed by and we got closer to the winter season and the snow started to fall in the mountains I remember feeling a mix between sadness for not having met any bears, but also a relief that we didn't have any uncomfortable encounters before the bears would go in to hibernation for the winter. I talked with my hiking buddies about these potential encounters with the wild animals while doing a hike far out in the provincial park of Kananaskies at some time far out in November. And one of them said that it is first now that the mountain lions begin their active hunting season. And they are special for how they hunt, as they follow you for two or three kilometres before they attack. I remember feeling so small, vulnerable and scared, as we continued our hike up towards the peak of Mount Arethusa (2912 meters above sea level). This experience was one of the most physical, personal and exposed ones, especially to the contrast between sovereignty and minority as a human. It's an exploration filled with respect, reverence and bewilderment, because you're actually visiting their habitat and landscape, but still you're scared to meet them.

Today I feel appreciation for the remembrances, three years later and since Swix and I lived close to the adventures in the Canadian Rockies is truly great and we're left with a memory from a time of our life that was spent closer to a wilderness that is more vulnerable and exposed than any, to a changing world because of mass extermination, global warming and a constant mass- progressive developing damaging industry (the list goes on..). A continuing destruction of our planet and its' nature is immensely tragic to witness, and probably the most heart wrecking one.



ACTIVISM

We need to break down the speed of mass-production and make sure that the things we create, transport and trade today is more thought through. This goes with better quality, better functionality and durability. I believe that exclusivity and higher quality in clothes is a part of the process. There has to be a change in how we think around what we buy and what we wear, where the consciousness mirrors buying less, but buying products of better quality and durability. This will affect the pressure of the carbon-footprint that comes from textile and clothing production industry.

With my design I wish to develop a discourse in the field of fashion where we reflect around; what happened with the relationship between animals, nature and humans?

Because I believe that there is a path somewhere between fashion and performance clothing where sensibility, affection and consciousness go hand in hand with both functional hi-tech garments and aesthetical high-end wear. And this field is where I want to keep discovering, with my poetic-political designer activism.

As I now have found the entrance and traces of the master projects' question and problem, that is where I begin to recognise the content of this theory piece. The traces are sourced back to nature, plants, mountains, animals, textiles, but also flexibility, energy, movement and logics. They are remembrances from experiences of being in nature, spending time with my dog, being protected from harsh weather out in the wild. Or reading poetry about time, flowers, seasons, patience... and remembering the feeling of soft fur from animals that are alive, happy and cuddling, it can be wisdom and acquaintance with a mindful maturity and the contact with what is more than human beings. I believe that if we narrow down the experience of being a human who explores everything on this planet and in this world on our own; we restrict our existence as a human species. And all logic sense, respect and understanding of what surround us dissolves. It is actually quite complex, even though when using the words "logic sense" we give the communicated message a layer of obviousness. I think that we lack and miss out on the conscious awareness and ability of co-existence as the majority on this planet.

This is where I think a clarifying expression that I have come up with to describe the motivation and approach behind my design. The "phrase" also definitely opens for a desire to create clothes, and it is poetic-political.





IX

SNØKLOKKE

1. mai

En forsinket snøkløkke
endte du opp som.
Nå står du i den siste flekken
eksos-snø og skal ikke lenger
få komme inn. Det du trodde
var søndagskjole, ble trukket på deg
et forkle av lær. Tusen lommer
og stålteiner til å bre brisling på.
I slagene fra falsemaskinen
hørte du bare dine egne barn,
og når dere flokket dere sammen,
sto du ganske stille.
For det røde flagget
hang alltid i en annen mandag,
lenge etter søndagen
eller lørdagen, der sin siste etterkommers
labrador
nå løper forbi restene
av en bråtebrann
og et kirsebærtre som på ny
blomstrer hvitt.⁵

I recognise many of these values in the poetry *Herbarium*⁵, by the Norwegian poet and essayist, Øyvind Rimbereid.

It is a collection of short poetry pieces, where Rimbereid takes in his written words a remembrance and afterthought for over twenty different flowers and plants. He writes carefully and beautifully words into each text. He emphasises on sensibility for these growing things and gives them personas where he also includes politics, history and reverences that invite you in to something such as an activist rhetoric. Because speaking for the speechless through poetry, and giving the plants a strengthened value is to give a voice to the natural world; its' importance and beauty. There is a sensitive touch to the chosen words Rimbereid has hand picked to press weight on, which is the importance in how we raise awareness to our relationship with nature. I remember the first time I read *Herbarium*, and I realised the fine technique of demonstrating values and issues in this specific poetical style. It was like an epiphany to how I strategically would want to address the activism that I wanted to convey myself through my design.

It is subtle, and rhetorically much stronger than screaming loud. I find it very often more efficient, solid and substantial to utter serious and important activism by establishing dialogue and conversation.

In one of our studio-groups at school, we discussed the power of lyrical writing and poetry. And both Victoria and Tiril^{III} added in for support to the strength of value generating from using poetry, we talked about that there is an earnestness in lyrical and poetical writing where thinking and sentences becomes situated at its' best. Sometimes academically weighted texts become too heavy and formal in it's established harsh professionalism. The weight and value of the issue being addressed aren't necessarily less important, being written in a poetical style or conveyed in a lyrical rhetorical manner. Earlier, in the -16 & 17th century the style of writing was dominantly written as poetry. My point with this is that the method used for expressing a political or principle issue does not succeed if the receiver of the message find it repulsive to look at or difficult to read. And the communication of the valuable content is maybe not brought through all the way. I believe poetry is communicated politically as more successful as the reception of it is gathered softer than other literary genres.

MANIFEST

In the first course we did on the beginning of the two first years of this master degree, we were introduced to the shape and intent of a manifest. Our course-holder, Martin Lundell asked us to create the manifesto physically to present a visual piece of an object, in the end of the course. And I struggled with visualising how I wanted to state the core values of my designer practice in to something material based; that would visually and conceptually contain the message that I urge to convey. But I realised then, at that time, that this is exactly and essentially what I am working on in my designer practice and thinking. I realised that the clothes that I create in total is a manifest of the theory and concept that I am constantly working with. And I believe that the manifest as a clue or concept in itself is a crucial guiding genre and approach for me to take with me and to put in to my work.



I have looked through other different genres and rhetorical ways of communicating. And one caught my attention:

After having researched the manifest as a conception, I see it as something like an instruction for changing of activity. In our Studio B- group, Tiril^{IV} stated that; "the manifest is a way of doing something by saying something, and a positive and optimistic document. It is a presentation of a vision, and is exactly the sort of approach that fits my designer practice". And I continued thinking that in my activist role as a designer the importance of the communication is the dialogue-kept discourse of the message, not the monologue, that I see a lot of political demonstration is being done.

The monologue ends after the information has been disclosed, but a dialogue opens up for a further conversation, and the problem solving. And these elements are crucial within the shape of a manifest, where I'm rather searching for a solution than fighting the problem.

So I'm writing this text to express and stress from standing on the inside looking forward towards a future of the solution and collecting terms and strategies of finding the solution rather than criticising the problem, in the active role of being inside developing the project and plan what I'm manifesting with this theory piece.

I believe that there is a radical attitude of being exactly here; taking control over the project by writing the master text in itself is a powerful act of establishing a foundation for the masters' project that will continue even stronger after this. It deals with positioning a place as a designer not just to say it, but actually develop a theory piece for the subject and being able to live with; and developing the discourse from talking with fellow students and teachers. So, after discussing genres with fellow students, I reckon my path of rhetorical style places itself somewhere between poetry and a manifest-conception.

There is a power here that departs from writing it down and taking control over it, both with a severity, but also a playfulness in the act of doing it and the final visual expression.

OUTLINED

With the clothes that I create, I wish to express exclusivity and quality. But also an aesthetic that depicts energy and an urge to move, dance or even ski fast. As my MA-collection as an entity is a collection of knitted base-garments and then outer wind shirt/shell-garments for downhill skiing and after-ski culture.

It takes the shape of an activist project; a collection that embodies a serious respect for nature, animals and the care we need to take of, and in our relationship to the world we live in.



I wish to create chic, sporty everyday- wearable clothing, for people who share and want to convey the values that my brand Raske Rêvêr stands for. I see my design as uniforms for the causes and the core values that Rêvêr represent.

However, aesthetically, I look at inspiration from the style of André Courrèges' modernistic and futuristic design from the 60's. And also early Simon Porte Jacquemus, which is simple cut, and described as "naïve" in a southern French look. I look to French designers for inspiration to try and collect a sense of early androgynous, but sporty, elegant and clever fashion. I pick up details and cut- and -sew inspiration from "retro"- tennis wear and school band clothing, and also garment-construction of clothes from Russian constructivist attire. So the visual style isn't necessarily only directed towards hi-tech performance or sportswear. But the clothes are rather timeless and chic, lively and with contrasting colors. I'm placing this MA-project and the final collection in a speculative design tradition where I; rather than seeing all the goals and principle values of Raske Rêvêr as utopic and unreachable, I work with this MA-project as a draft, or an example for how to make and build the ideal fashion and clothing design, as I see it.

Today, we still discuss the challenges with the fashion and clothing industry as it is today, but I think we need to focus more on pointing out what we can actually do to make changes for the future. I realize that designers need to create scenarios for how we want the future to be like. Which is exactly my goal for this MA-project and final collection; to exemplify and project how I envision the future with and for my label Raske Rêvêr.

BUILDING THE UNIFORMS

You start of with a baselayer of something soft and preferably a technical knitted fibre that keep you warm. I develop knitted structure to emphasise on a style that is as mentioned, not necessarily hi-tech sportswear, but leisure wear for being able to both stay active for movement, but also for comfort and allowing the body to relax. So you can use the baselayer garment for both inner layers when skiing or wish to perform physically. And on the other hand it you are in urge to curl up in the couch in front of the fireplace after having spent a long day out in the snow. The garments are so far, in my creating-process, soft knit-pleated skirts and dresses, knitted 3/4-arm-length t-shirts and delicate college sweaters. The knit is essential here, because it applies a sensibility to the garments and the structure of the design. With the exclusive eco- elastic viscose yarn I have found, I'm combining knitted structure that allows flexibility and I also knit into the fabric the logo of my brand Raske Rêvêr. With the sensibility of the knitted textile, I mean that I have full control over the production of the material. And that here is a poetic sensitivity in the process of knit in itself.

When I think of the other part and the outer layer of the garments I had to build a layer of a type of material that would be more protective. So I decided to make this as a shell and outer layer. For the shell garments, I gathered the importance of protection from weather and outside- conditions to give the body some sort of physical armour in the clothes. For constructing this I collected inspiration from a farmers-shirt pattern, which is quite square shaped, but most of all constructed together from geometrically straight shaped pattern pieces. And under the arms the pattern has flat linings (Norwegian: "spile") to allow movement for an active or a hard working person. And I have investigated also in to labourers' clothes to find more inspiration for construction of the garments. An essential inspiration for me in this step, is the construction of Russian constructivist clothing.

UNIFORMS

I depict the outfits of my design as a base layer of soft knitwear which is flexible, functional and forgiving in the sense that they keep you warm, but also allow you to move fast. - All the ideas and semiotic connections to the super hero-suits will be carried through in the clothes. Like, "you have to be able to move fast", and I need to keep on discovering what the structure of the textiles for these garments and clothes should have. When I describe them as the visual pieces that they are I picture uniforms⁶. And I have developed this thinking that connects my uniforms symbolically to exactly what the super hero-suit represent. This is a suit for a rescuer that has the ability to do something not realistic, but incredible and supernatural. The super hero persona is a figuration of something that needs to be fixed, so the premises for the conception of the super hero with its suit is that there has to be something wrong that needs to be rescued or fixed.

I'm utilising the idea of the super hero to concretise the important issues; and to communicate the severity of the values behind my design. Because there is a unique power in the image of the super hero- persona that then strengthens the message of what my clothes represent.

However, there is also something corny and playful in the aesthetics from the cartoon-y representation of the hero, which is also important. Because it is there, in the vision of the "anti-hero" where people in reality can relate to a specific scenery. And that is what takes the vision of the clothes back down to earth and makes the clothes "wearable", and not just a silly costume. This also welcomes a parallel matter to the actual outfits, where they envision a two-sided perspective of being something important and serious, but also something fantastic and incredible, they stand for something like both activist fashion, and also functional, wearable active-wear.

← For my clothing, I separate them into two parts; the inner garments and the outer garments. And I do this to recollect the concept of how to dress up when going out in nature, in the winter.

”Research into a new way of clothing in the business of the day. Since the working class is the majority of the population, clothing should be adapted to the labourers and their type of work. The cut of these clothes should not be too narrow, in order to hindering movements... Working clothes have not yet been thoroughly studied. Their cut is the result of the conditions of life, of work and leisure. It is necessary to envision a rational and economic change, which has hygienic and psychological importance.

Research concerning prozedezhda (production dress) or mass-produced clothes shows that they have to be constructed on the basis of simple geometric shapes and primary colors, including different rhythms. Clothes intended for physical work should be designed accordingly, they have to be related to the movements of the body and respect the harmony of the bodily proportions⁷.

- Aleksandra Exter

I found, in the book *Against Fashion*, a text by Aleksandra Exter (1882-1949), where she reflects around the Russian constructivist dress. She was a Russian-Ukrainian painter, designer and also one of the founders of the art-deco movement. I looked her up because I usually find inspiration from her paintings and work in general, with her use of much bright colors and geometric, straight painted lines and shapes. I find her work beautiful, energetic and complex, but also very representative for the Russian constructivist style, together with Vassily Kandinskys’ paintings. They both carry through with an expression that has a flow, speed and rapid brush style in their work that I love to enjoy interpreting my own way as something connected to music and activeness. Which is a spirit and drive that I then later try and bring into my own design. Aleksandra Exter was not just a brilliant artist, but also an important critic on clothes and style, from her field. On the right side of the page you can read a statement from the book, *Against Fashion*⁷.

There is a connection between how Exter describes the Russian constructivist dress and type of garment, to how I evaluate and build my design thinking. Where there is an essentiality to working clothes as universal design and something available to ”everyone”, in the sense that they do not follow any specific body shape, with their square shaped silhouette. The materials that were being used were picked up because of their durability and strength. The idea here is that they would last, and that they would keep the person wearing them dry and protected from wind and harsh weather. I extract this idea of the Soviet working peoples’ garments and till today and in to my own clothes, as I want my outer shell shirts to be exactly this. There is a connection from the classic farmer shirt-piece and the working clothes from the soviet working-attire. The clothes had to function in challenging conditions, and for long. So that they wouldn’t need to be changed, also because the labourers couldn’t afford buying clothes that often, but in the light of todays’ awareness; we should not buy more than necessary, even though we can afford it, because of the carbon-footprint from the clothing industry. I pick up the conception of the purpose of the clothes and also aesthetical basic values to why these garments were made, and bring that in to my design. There is a pressure here on the clothes from different perspectives; they go back to the basic necessity of wearing clothes for a purpose and for being out in maybe the same conditions outside, either as working clothes, but also as active wear clothes. I would like to call the outer layer for my design simply something as the wind shirt-piece.



THOUGHTS ON MATERIALS

It is rather and much more about taking in the resources and materials that are already produced. I.e plastic fibres that are developed from recycled plastic of sourced plastic from the ocean. And then woven into shell-garments that scientifically proven to have a significantly better durability. You don't wash them as often as any other garments, because they are outer-layer. My point here is that there is a power and strength in using the resources that are already there. We need to think; how we can take profit from what is already produced and overflowed as waste. So that the value is what we can develop from the waste, and how can we continue working in an industry and a business, with a passion and love for the fashion, but still develop a new perspective and vision on how it should be done. It's all about standing inside of it, looking at the challenges, reflect, discuss, and then do all the little and small changes that needs to be done.



“[Speculative design] thrives on imagination and aims to open up new perspectives on what are sometimes called wicked problems, to create spaces for discussion and debate about alternative ways of being, and to inspire and encourage people's imaginations to flow freely. Design speculations can act as a catalyst for collectively redefining our relationship to reality.”⁸

- *Speculative Everything: Design, Fiction and Social Dreaming.*

Therefore; I place my design on a path somewhere between fashion and sportswear. It should be appealing to an audience who necessarily is defined to a segment or group of people. But the audience, as a customer-body is defined by the values behind the clothes and my brand Raske Rêvêr. And the brand has to act from where we start off; and look back to the fox and its' abilities of finding its' solutions and paths in different ways.

The starting point for Raske Rêvêr is exactly what we represent, that deals with a specific energy that is always finding a solution, reflecting on and establishing a discourse around a matter of crisis and severity; this is what shows the brands' resilience.

I wish to progress this in to the activism from my clothing design where I place that aspect into something radical, dramatic or actually convey something that inspire and spread into a contagious optimism in how we think around what we care for; for my designs' case; equality and sustainability; simply by designing and "slow-"merchandising clothes that are appealing and fine, but also represent an important concept. Raske Rêvêr means "quick foxes" in Norwegian, and the name also has another meaning in its' name as "Rêvêr" in French mean "to dream". When I look back to the foxes' den and its' entrance and exit, I think that it gives me an entrance to how I can think through my design practice. The image of the den works as a catalyst for the establishing of my text, and developing theoretical weight to the narrative, concept and aesthetical outcome.

SPECULATIVE DESIGN

I find my design often discussing, or placing it in a conversation whereas it is something contradictory, or that the concept, body and core values argue against itself. Because, how can you actually create something in a world that already has too much, but still, politically and principally be against producing more clothes within the clothing industry, which includes shipping more things and be a partly continuation of consumerism and sales. This is where I say that; it has to do with this: rather than distancing yourself from an industry that is already there, to alternately approach the topic and case with a conscious and reflecting manner. I believe and think that the industry and milieu won't disappear, but to think that you can be a part of the change is necessary.

A- AND B-THEORY

I introduced the speculative design term as a strategy for my theory within our studio B-group, and Victoria^v disclosed a highly relevant matter from her knowledge after studying history of ideas, and it went like this: theory development within a-theory and b-theory: what exists based on what is real. Towards or against ideas that are not connected to reality here and now, but it is crucial in order to develop and to stress a discourse onwards. When you work on a master degree- level, it is allowed and greatly important to be concerned around and with b- theory.



There is a crucial part of the discourse around my design practice here, where I try not to label my design thinking within the "anti- fashion"-segment, but rather thinking that being critical towards the universe of creating fashion and clothing, which I am standing in with one leg. And then I can rather use my other leg to try and add in the outside perspective and somewhat establish my own path for the universe of Raske Rêvêr. Because it is then that I can define the mechanisms and core values that I wish the basis for my design to represent and convey. And whenever I'm using words such as "technical", "sportswear", "and "sustainability", people often have references connected to those conceptions and think of plant based, organic fabrics and only "natural colors", but it doesn't mean that my clothes are supposed to be defined by this.

As I'm reflecting on these matters, my mind sweeps back to the tradition of Speculative design, because it adds a stated theoretic value to my methods.

So I thought that; the critical and essential part of my designer practice is the activated conversation, reflection and the discourse around the topics that the core-values behind the design and my brand stand for. You need to step in to the field to be a part of the conversation in order to have access to the perspectives of others' reflections; the actual production comes second. And with this; the sensibility, care, awareness and consciousness are represented. It isn't the "just doing", writing- thinking- doing; that's not enough. We need to establish a new way of defining a new strategy that includes thoughtfulness into the design method, theory and creativity.

What I do and still aim for, is being creatively and designerly free, but still keep contact with the value of the idea. As I define my design in a speculative design tradition, where the "idea" is possible, and is able to present the idea of something. Without it having to be reality now, and that is an actually important contribution to the discourse of the matter of the idea.

THE FOXES' SOLUTIONS

In my master project, I look to the past, to nature in order to find solutions. The two exit points of the foxes' den are the solutions. From looking at the challenges in the industrial masses and exploiting of the involved victims within and from production; I need to take this activism of what I write about, state it in my theory piece, and bring that in to the final outcome of the visual adventure that my MA-project portray and represent. This is where I take my text writing through the den, reflect on the challenges faced, and look to the two exit points with the writing on the one hand/exit, and on the other, the creating of the actual clothes. That is, how I develop this theoretical text in to the materialised.

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