

# 'UNDERPINNING SCANDINAVIA' KAMILLA GOODALL

'Underpinning Scandinavia' is a carefully curated Ready To Wear collection which aims to celebrate two contrasting topics, modern day Scandinavian Design and historical undergarments found from 1700-1900s. It has been harmoniously moulded together to create a playful, minimalistic yet empowering collection to shine out from our ever progressing digital and fast paced world. The starting point of the collection started when interest was taken in the quote, Lingerie "is designed using shapes, materials and colours which correspond to the tastes of the time." By replacing 'the tastes of the time' with the ever-popular Scandinavian aesthetic we can look at the historical undergarments through the lens of a calming and beautiful way to design. By looking at the garments through the lens of Scandinavian design, the collection hopes to create a fresh, contemporary perspective on these perplexing garments in our history. In result of this, the collection aims to achieve a type of familiar modernity in the garments created. It was wonderful to find the similarities that came up when undertaking research. As the designer, Kamilla Goodall, is half- Danish, she grew up around Scandinavian elements in her house such as the signature Royal Copenhagen blue, as well as Arne Jacobsen's Series 7 chair and, of course, Georg Jensen's HK pitcher both in which holds great similarities to the human form with their sensual and soft shape. The collection's aim is to elevate garments that were made to be hidden, to be seen, with the help from the modernity found in timeless Scandinavian designs. Henceforth, 'Underpinning Scandinavia' can delve into the gorgeous mixture of straight and curved lines and textures found within the minimalism in Scandinavian interior design and architecture. Most significantly the collection aims to celebrate the beauty and freedom in exaggerating the woman's figure rather than seeing it as a type of confinement or restriction.

Thank you,

KG x

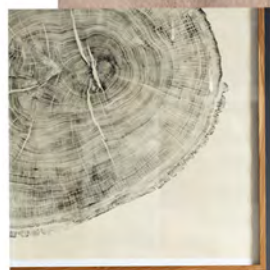




LINGERIE "IS DESIGNED USING SHAPES, COLOURS AND MATERIALS THAT CORRESPOND TO THE TASTES OF OUR TIME" ' COLLEEN HILL



GEORG JENSEN



V&A ARCHIVE

VIVIENNE WESTWOOD

SCANDINAVIAN DESIGN  
UNDERGARMENTS  
KAMILLA GOODALL



COLOUR & FABRIC

“THE FIVE NATIONS OF SCANDINAVIA HAVE DIFFERENT LANGUAGES AND CULTURES, BUT WE ARE UNITED BY OUR DEEP LOVE OF NATURE.”  
Alexandrov Klum



THE COLOUR PALETTE FOR 'UNDERPINNING SCANDINAVIA' IS TAKEN FROM NYHAVN, COPENHAGEN AS WELL AS SHADES FOUND IN ROOMS DESIGNED BY SCANDINAVIAN DESIGNERS. THE SHADES OF BLUE WAS INSPIRED BY THE INFAMOUS ROYAL COPENHAGEN DEISGNS ON THEIR CHINA. THE COLOURS ARE STRONG AS WELL AS CALMING, TO DISRACT US FROM THIS AGE OF DIGITAL OVERLOAD

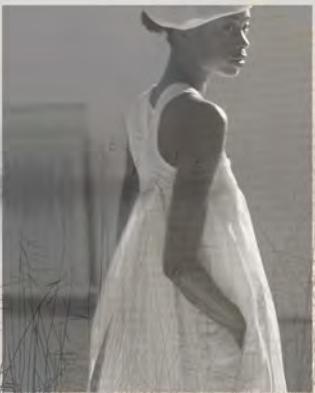


USE OF PLEATING IN SCANDINAVIAN INTERIOR DESIGN

DESIGN DETAIL



PELLA HEDABY ROOM IS ALL WHITE. BUT THE TEXTURES AND SHAPES ADDS INTEREST CREATING A BEAUTIFUL ROOM



BEHIND THE SCENE ARCHIVE FROM GONE WITH THE WIND

DESIGN DETAIL INCLUDES IMAGES FROM NATURE, TRADITIONAL SCANDINAVIAN INTERIOR DESIGN AND NATURE WHICH I WILL USE AS TOOLS TO DESIGN OUTERWEAR GARMENTS WITH THE HELP OF HISTORICAL UNDERGARMENT TAILORING



I LOVE THE YOKE HERE WITH THE PLEATING TO FALL DOWN FROM IT & ALSO HAS A LOVELY HIGH NECK.

NIGHT DRESS DEVELOPMENT

TAKING INSPIRATION FROM THE CHEMISE.

BUTTONS DOWN THE FRONT HERE. & ALONG WITH THE HIGH NECK.



LOOK 1 DEVELOPMENT - SHAPE

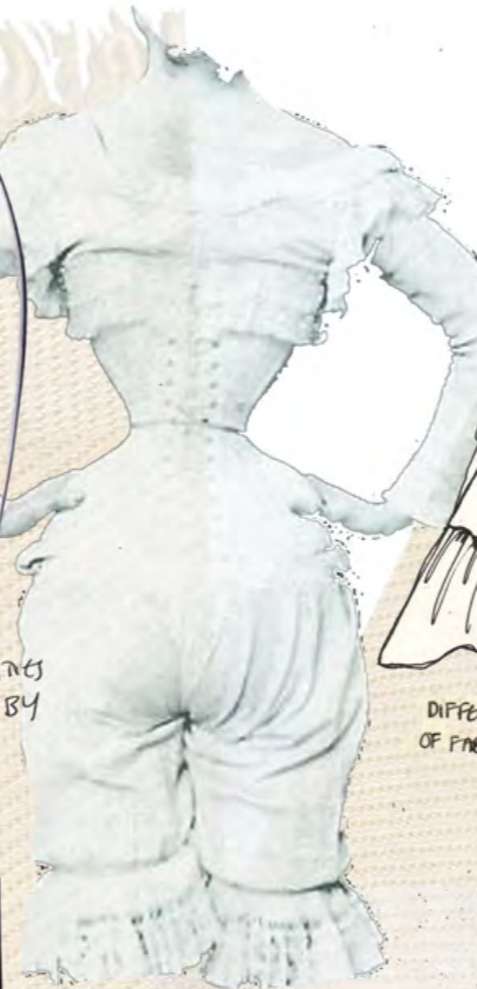
USE OF PATTERN CUTTING TO CREATE THE SHAPE.



USE OF PANELS. BOUND?



DRAWNS SIMILARITIES TO THE KOPPEL JULE BY GEORGE JENSEN



DIFFERENT PIECES OF FABRIC AS BUSTLE



RUFFLED BUSTLE WITH RUFFLE



PLEATED BUSTLE.



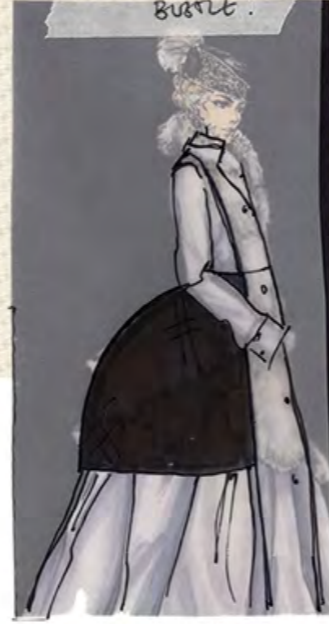
NEATLY PLEATED BUSTLE



FABRIC UNDER BUSTLE COULD HAVE OPTIONAL COVER OVER BUSTLE



FRONT PANEL NORMAL TRENCH COAT. - LONGER BUSTLE FOR MORE IMPACT.



OPTION OF PRINT ON BUSTLE.



BLOOMER COSTUMES OR WOMAN



CECELIE BAHNSEN

I HAVE TAKEN MY MAIN SOURCE OF INSPIRATION FOR SILHOUETTE FROM HEMMEL KOPPING'S PITCHER BY GEORGE JENSEN, A RENOWNED SCANDINAVIAN DESIGNER. THE CURVES FOUND ON THE PITCHER DRAW GREAT SIMILARITIES TO THE NATURAL CURVE OF THE WOMAN'S BODY



# LOOK 1 DEVELOPMENT

VISUALISING PLEATING ON THE RUFFLINE



BEING SHOWN THE PLEATING AND HOW MUCH VOLUME FROM THE WAIST

VISUALISING PLEATING FOR THE BUSTLE

COLLECTING RUFFLES TO CREATE A LONG BUSTLE - THE DRAWINGS, REFINING, NARROWING THE DESIGN TO MOST OF A STRAIGHT DRESS LOOK.



COLLAGING TO VISUALISE EXHIBITED LENGTH WITH RUFFLES GETTING INCREASINGLY BIGGER

BRITISH MILLERAIN WATERPROOF DOUBLE SIDED COTTON FABRIC



COMME DES GARCONS



LE MONITEUR DE LA MODE 1878

POUL HENNINGSEN



DEVELOPMENT PHOTOS IN THE STUDIO



"OUR MEANS ARE SIMPLE AND BEAUTIFUL DESIGN, OUR PURPOSE IS TO CREATE AN ATTRACTIVE AMBIENCE THAT AFFECTS PEOPLE AND SPACES."  
LOUIS POULSON



# LOOK 1 DEVELOPMENT



THE SHAPE WAS COMPLETELY WRONG ON TOILE #1, SO THE MIDDLE PANELS WERE TAKEN OUT AND REPLACED WITH A HIGHER SKIRT

## TOILE DEVELOPMENT



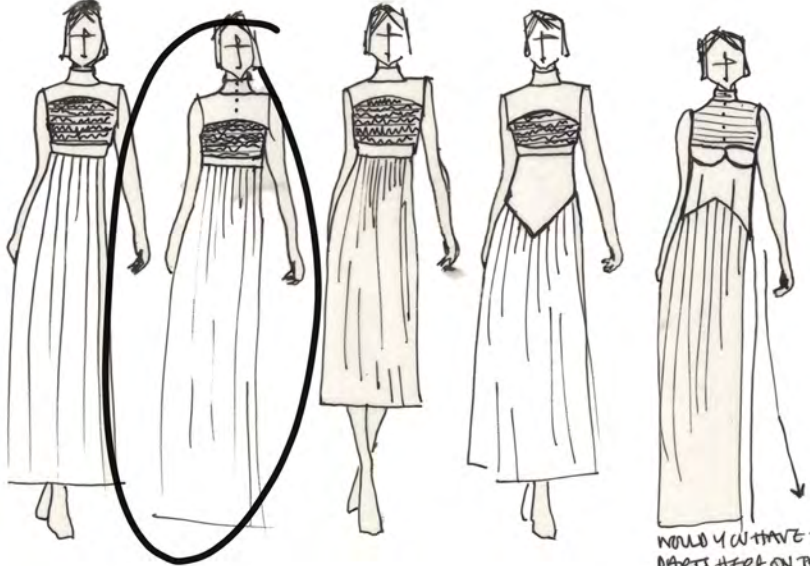
SCANDINAVIAN DESIGN  
TEXTURE INSPIRATION

SOMETHING FOUND IN A LOT OF SCANDINAVIAN INTERIOR DESIGN IS PLEATED CURTAINS WHICH I WILL CONVEY BY PLEATING THE SKIRT SECTION OF THE DRESS

ATTEMPT 1 DRESS BODICE



try tier too big  
this tier should be over the bodice - very unflattering.  
Does the waistband fall under the bodice or at the waist?  
SHOULD THIS BE COLORED?  
EXCEEDED SOMEONE  
PLEATED?  
PLAID?  
CLASSIC LINES CONTAINS SMALL LINES OF EXCESS.



WOULD YOU HAVE TO INTRODUCE PARTS HERE ON THE WAIST TO CATCH IN?



LOOK 2 DEVELOPMENT



FINAL IMAGES OF THE 'NIGHT DRESS'



DOES THE BAND NEED TO BE TIGHTER TO BRING IT IN A BIT?



BUTTONS ADDED TO THE BACK.



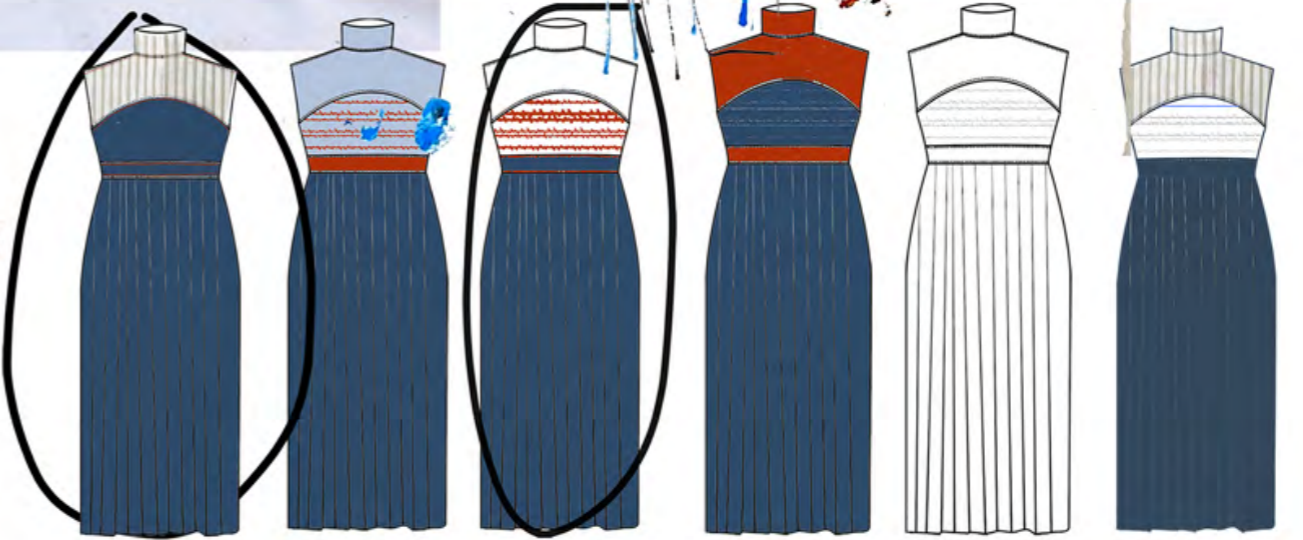
LOVE THE SIDE VIEW! BRING UP THE DRESS TO SEE LEG.



YELLOW?  
MOVING THROUGH THE ELVES SO THAT IT WON'T BE TOO SIMILAR TO THE JACKET  
BRINGING THROUGH THE BUST, DENIM?



FABRIC IDEA LOVE! NICE ON THE COLLAR.  
KEEPING THIS WHITE.  
SHEERING  
FABRIC IDEA C  
DENIM? WOOL?



FITTINGS



TESTING SHEERING, WHICH WAS DECIDED AGAINST



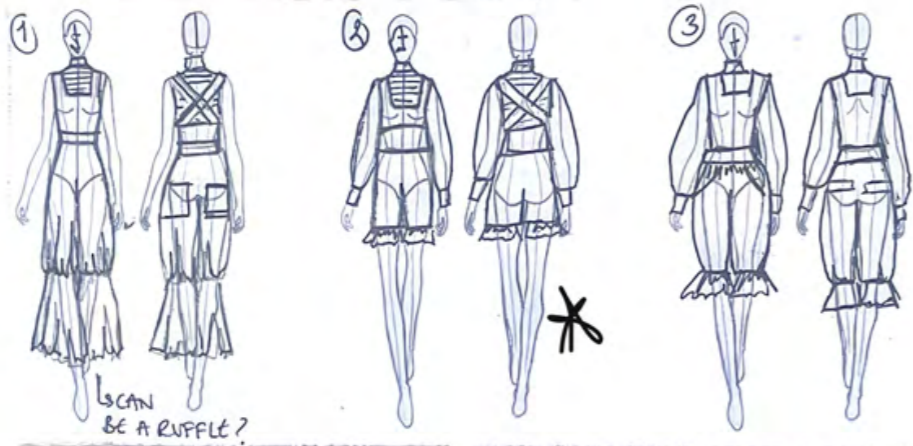
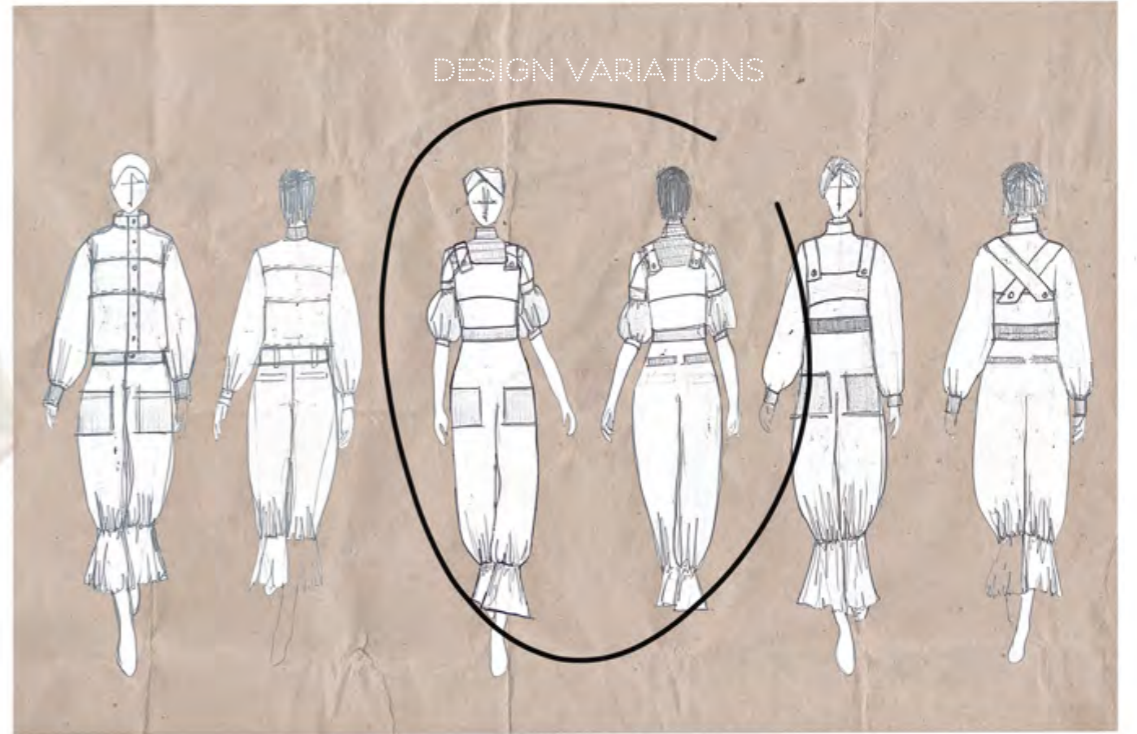
LOOK 2 DEVELOPMENT



VOGUE SCANDINAVIA

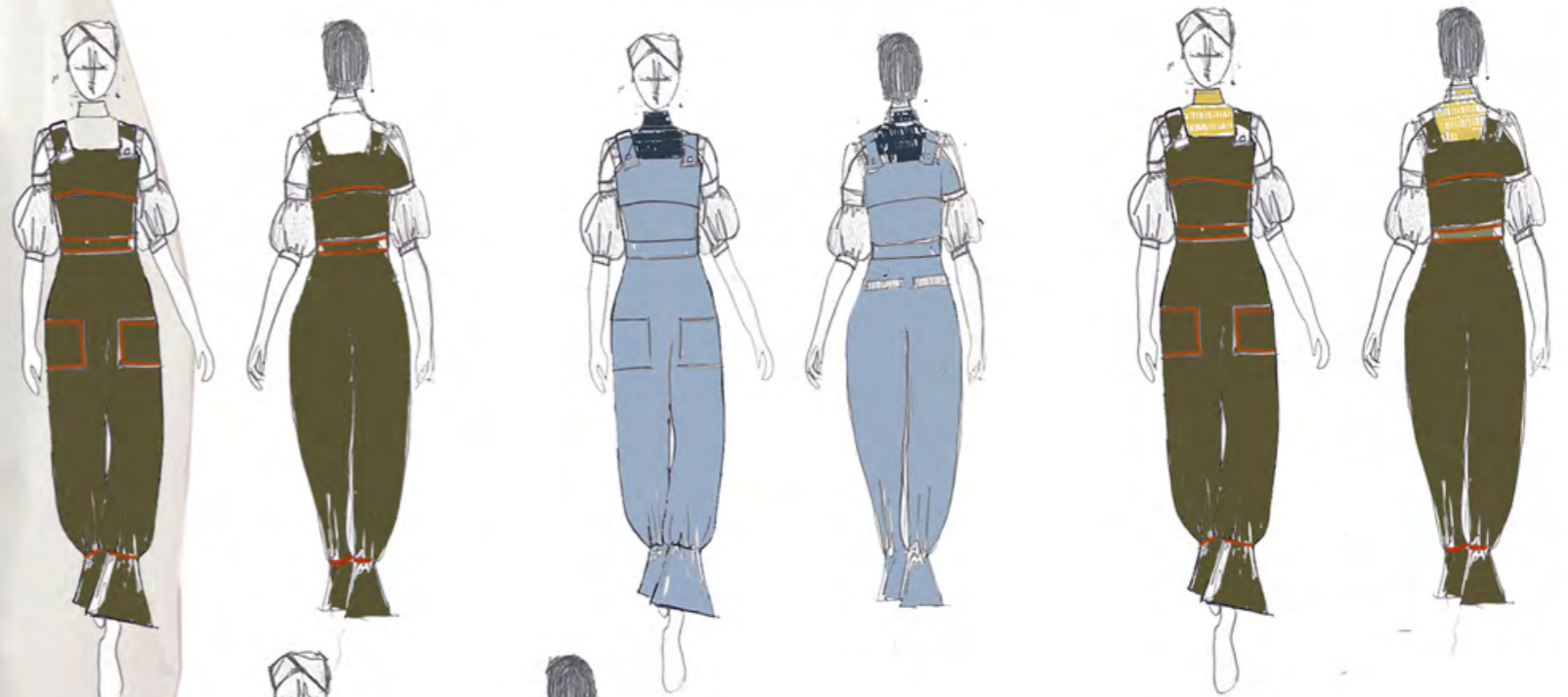


DESIGN VARIATIONS



can be a ruffle?

TRADITIONALLY 2 PIECES. MAKE INTO JUMPSUIT/PLAYSUIT?



V & A UNDERGARMENT ARCHIVES



TO FINAL OUTCOME

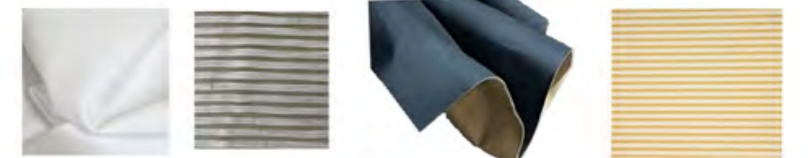
FABRIC OPTIONS FOR OUTFIT 2



MOSS GREEN COTTON POPLIN

LIGHT BLUE COTTON POPLIN

LIGHT BLUE DENIM



WHITE COTTON POPLIN WHITE LACE

CARLYLE NAVY AND CREAM BRITISH MILLERRAIN

WOVEN YELLOW



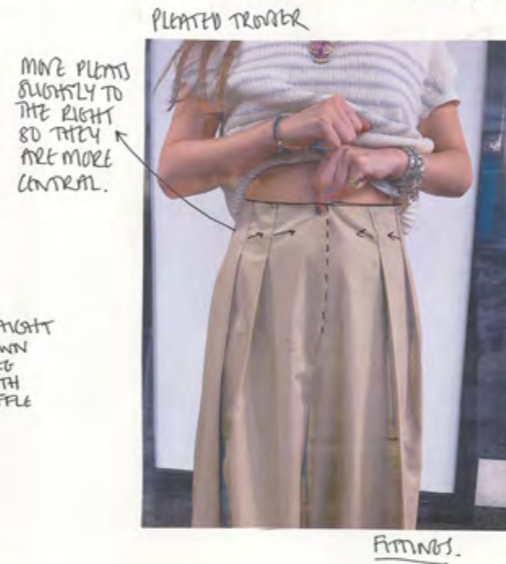
LOOK 2 DEVELOPMENT



BLOOMERS



2 DIFFERENT STYLE TROUSER LEG.

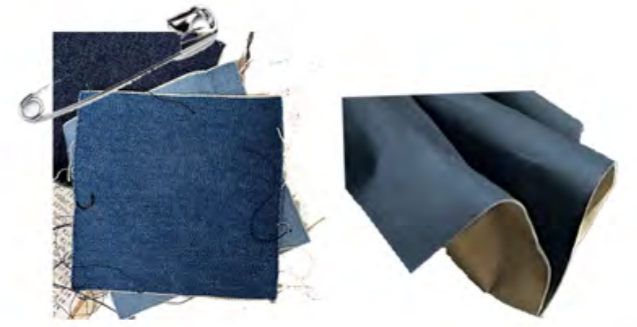
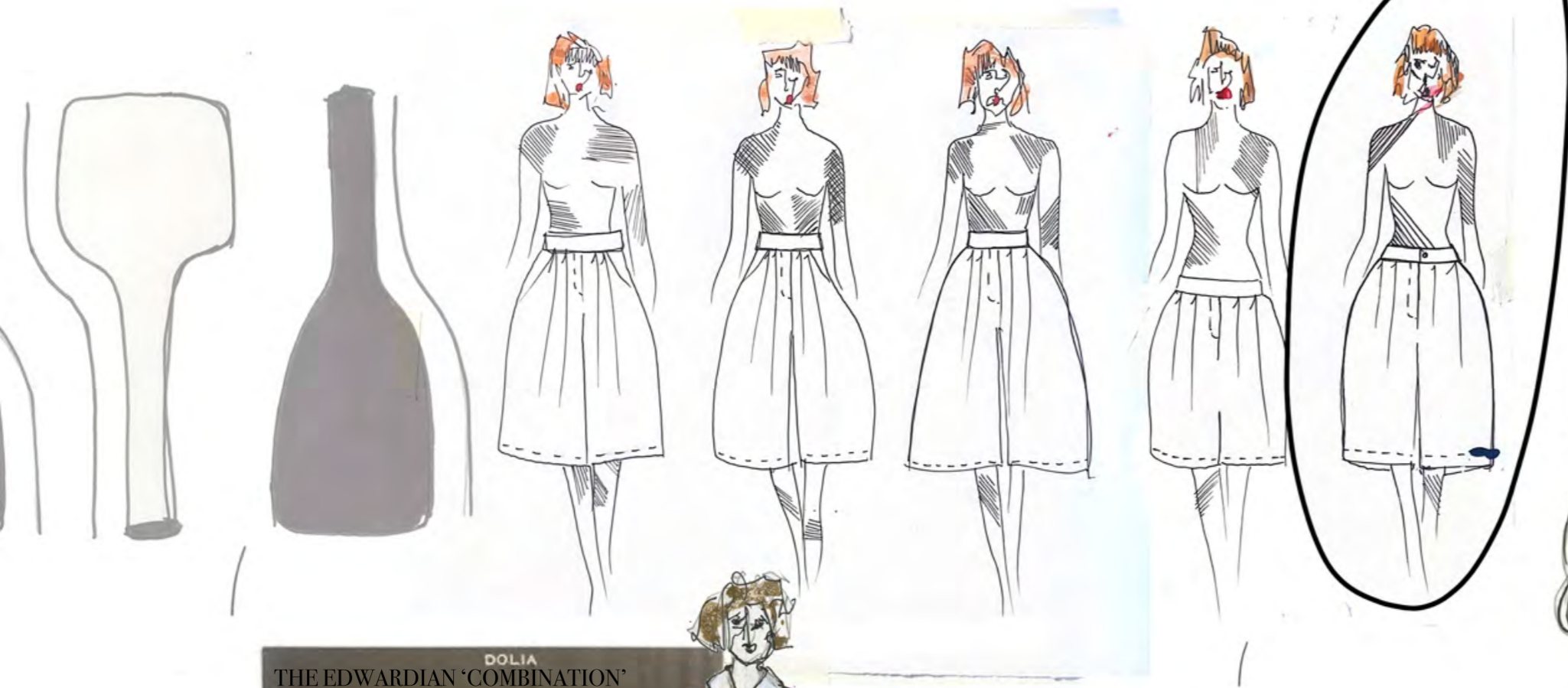


SHOWING DRAW STRING DESIGN DETAIL





LOOK 3 DEVELOPMENT



“SCANDINAVIAN INTERIOR DESIGN IS A MINIMALISTIC STYLE USING A BLEND OF TEXTURES AND SOFT HUES.”



DOLIA  
THE EDWARDIAN 'COMBINATION'  
UNDERGARMENT COMBINES  
LONG SHORTS WITH THE CHEMISE



THE AIM IS TO CREATE A LOOK THAT HAS A GREAT SENSE OF LAYERING OF TEXTURES.

THIS VEST/JACKET WILL BE MADE FROM THE 'CARLYLE' WATERPROOF MATERIAL, WHICH WILL BE IN WITH THE JACKET FROM LOOK 1.

STYLE LINES, NOT OUTLINED.

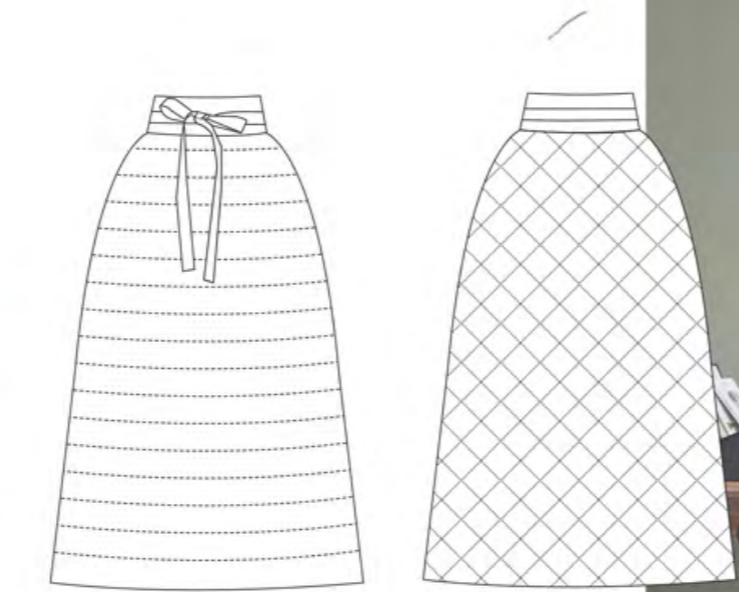
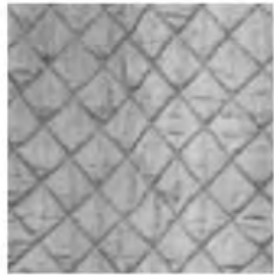
TAKING THE BOTTLE STYLE RUFFLE THROUGH TO OUTFIT 4 - ON THE SLEEVES. I HAVE DECIDED THAT WITH ALONGSIDE THE RUFFLE ON THE SIDES - IT 'MELTS AWAY' THE IMPACT.





LOOK 4 DEVELOPMENT

THE QUILTED PETTICOAT



VARIATIONS OF QUILT ON ILLUSTRATOR



CECILIE BAHNSEN USE OF QUILTING IN HER DESIGNS



DANCE SCENE IN SILK STOCKINGS  
CYD CHARRISE





# Underpinning Scandinavia' A/W 24

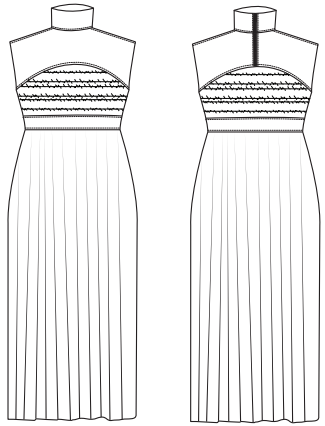


KAMILLA GOODALL

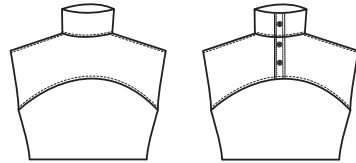
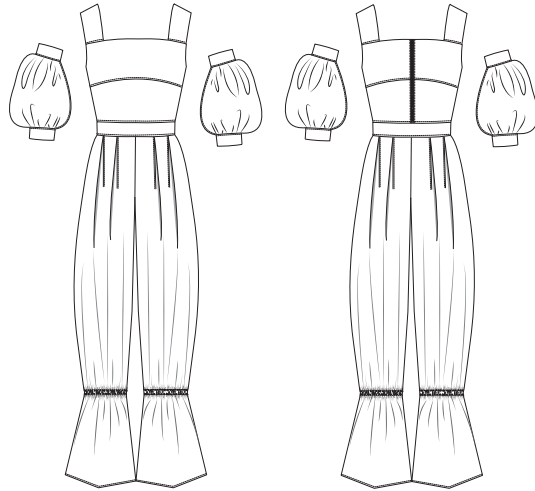


KAMILLA GOODALL A/W24 "UNDERPINNING SCANDINAVIA"  
RANGE PLAN

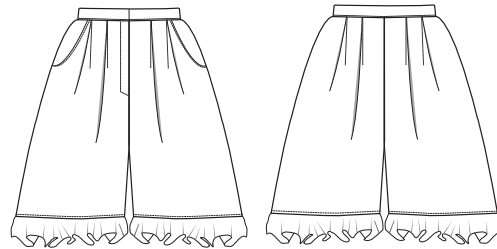
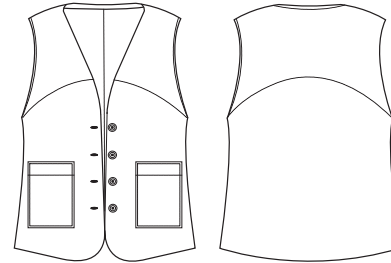
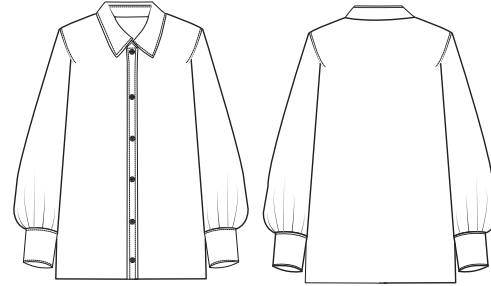
OUTFIT 1



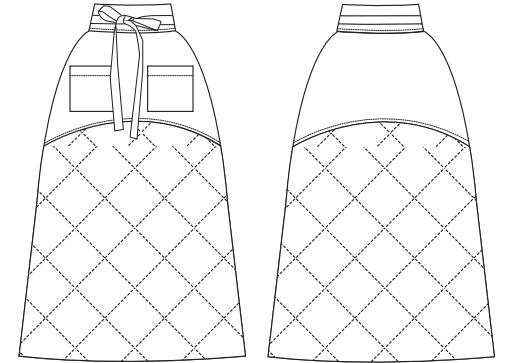
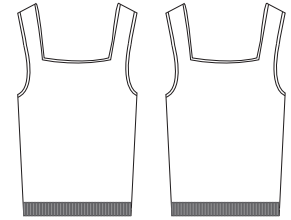
OUTFIT 2



OUTFIT 3



OUTFIT 4







PHOTOGRAPHY BY: DAISY LITTLE  
MODELS: ALICE WARRE AND RUBY LOWESLEY WILLIAMS





PHOTOGRAPHY BY: DAISY LITTLE  
MODELS: ALICE WARRE AND RUBY LOWESLEY WILLIAMS







# BUILT TO LAST



Christopher Raeburn X Tyvek



A. A. SPECTRUM



Russell & Bromley

**“THE GREATEST DILEMMA FACED BY THE MODERN CRAFTSMENSHIP IS THE MACHINE”**

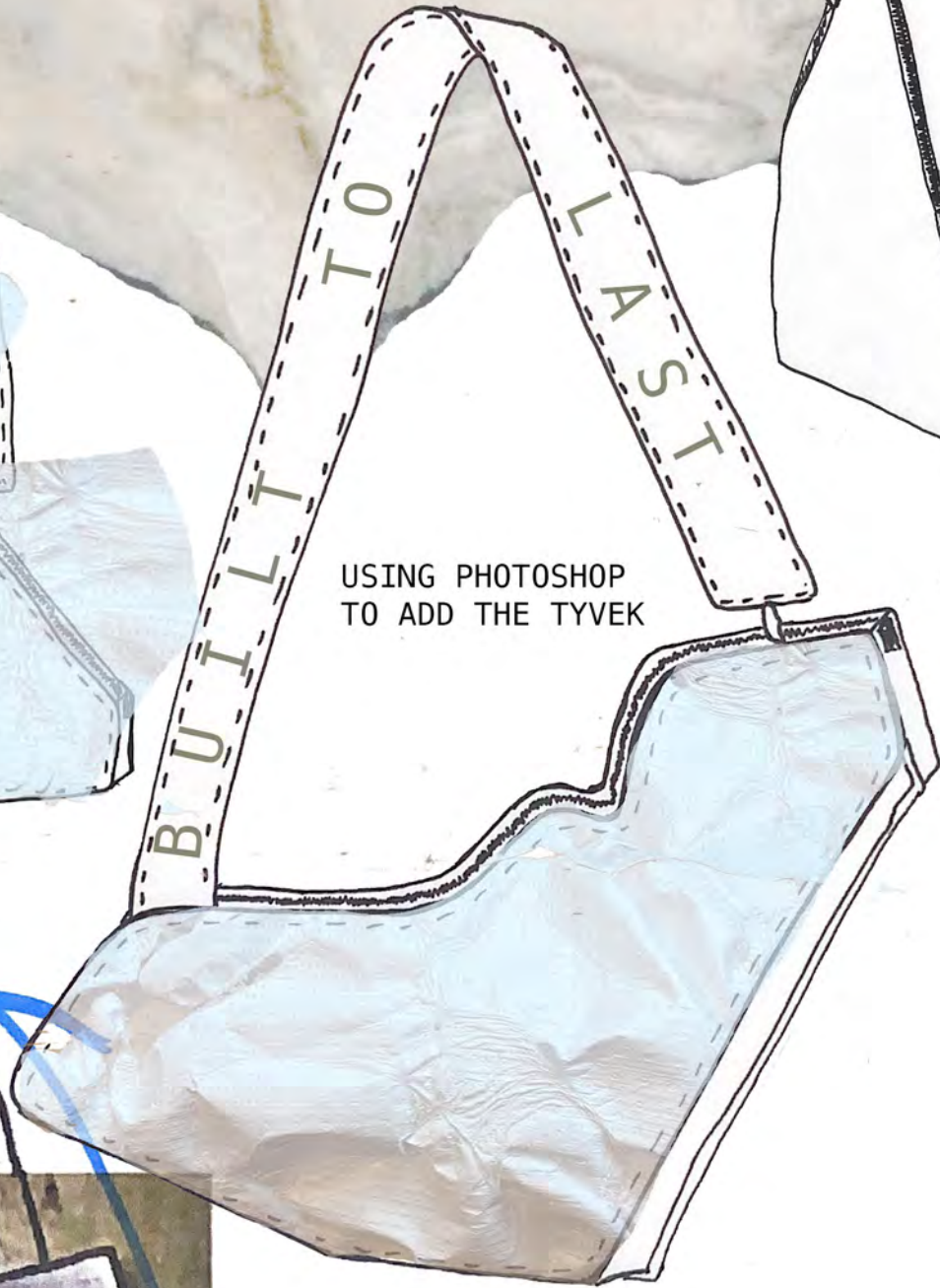
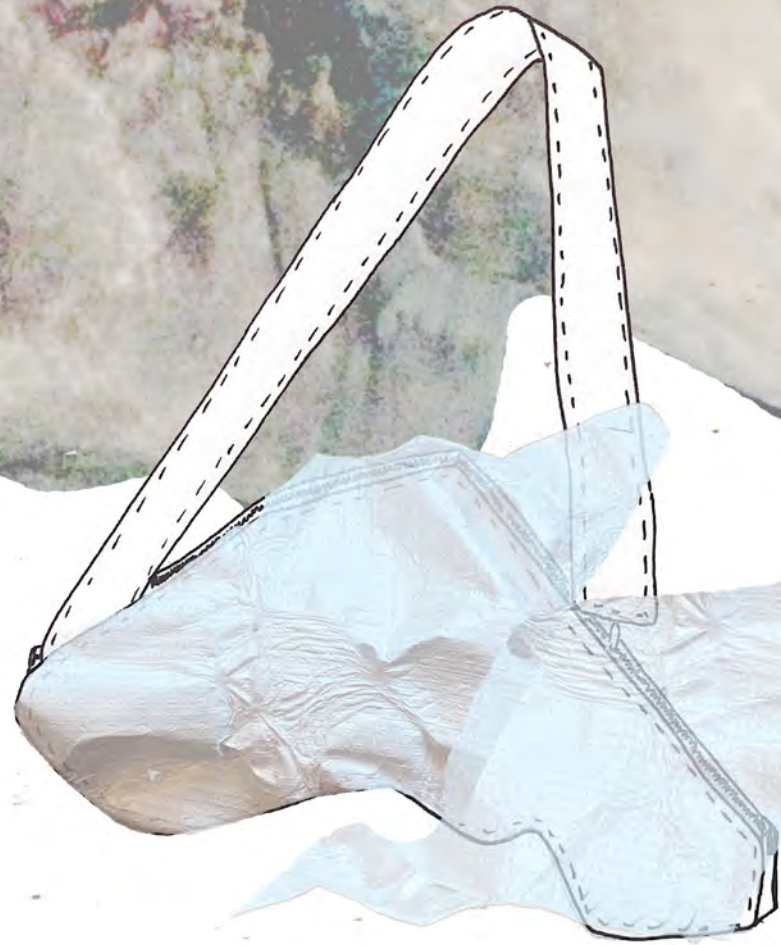
I want to combine modern, high-tech materials with time and care into making products

“Tyvek is a non-woven material, unlike a conventional woven fabric created from a yarn, the fibres are not woven, but rather spun, entangled, then heat and pressure bonded.”

*“- unconscious reaction to our modern age where real and digital are merging into each other” Maiko Takeda*

**Tyvek.**





USING PHOTOSHOP TO ADD THE TYVEK



BOOT BARRIER POTENTIAL / SHOTS.

EXPERIMENTING WITH ANGLES OF THE SHAPE

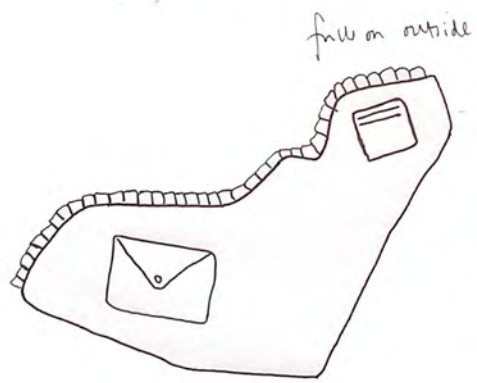


COULD BE A SMALL BAG TO HOLD KEYS FOR THE SIZE OF THE LARGER BAGS

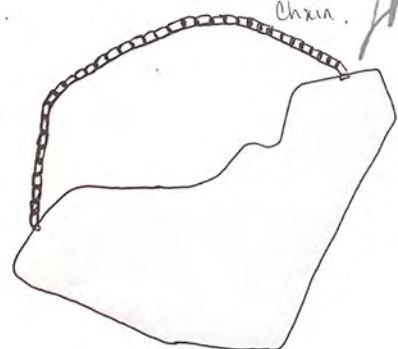


Old me Maudel

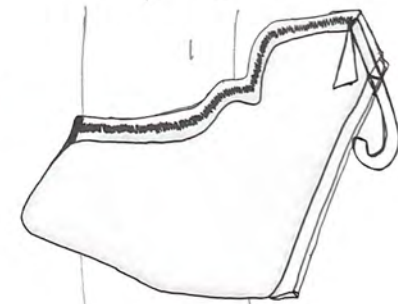
large.



fill on outside.



chain.



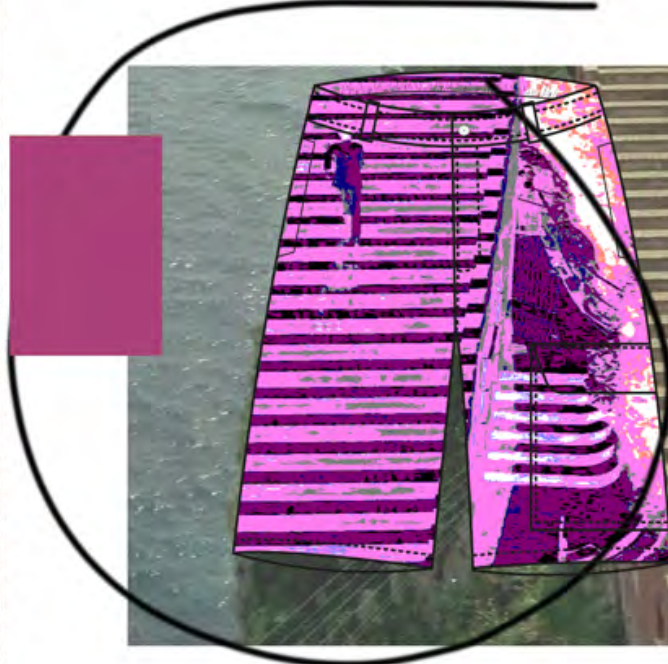
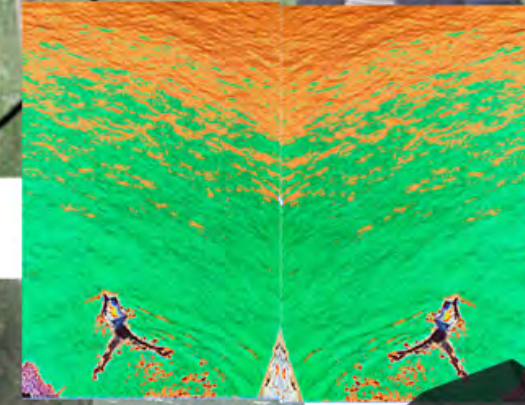


Paul Smith

USING FILM STILLS FROM FRENCH NEW WAVE FILM, LES MEPRIS BY JEAN LUC GODDARD AS PLACEMENT PRINT



Acne Studios SS19



Dunhill, SS22



Off White graphic t-shirt

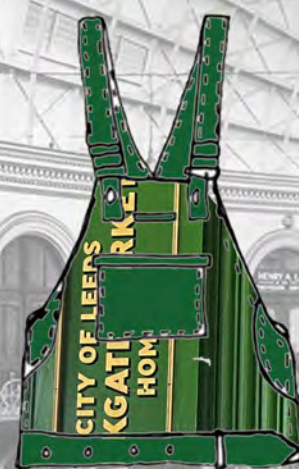
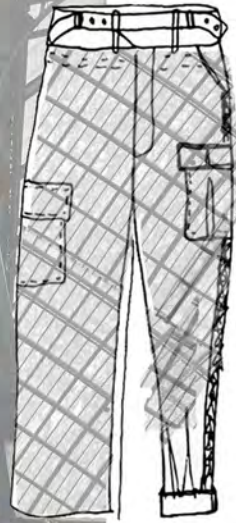
Les Mepris is a French New Wave film set in Italy, a country which is greatly loved by Paul Smith



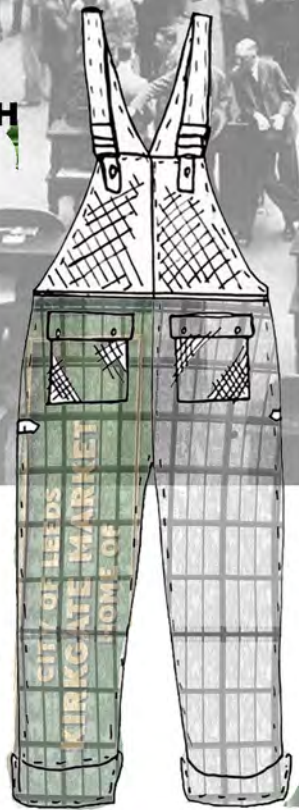




Playing around with placement print and wording with a picture from Kirkgate Market, Leeds

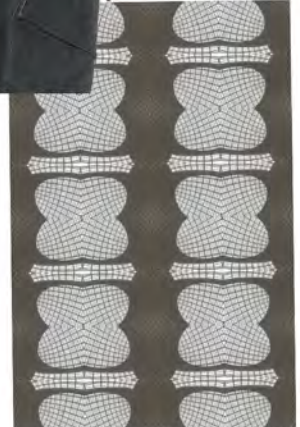
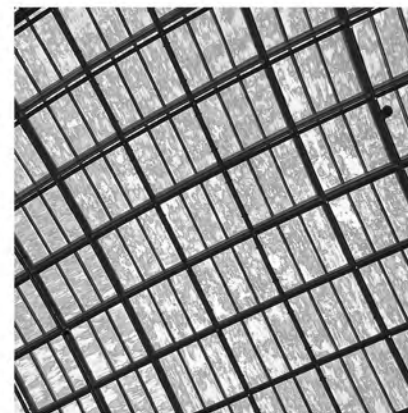


TO BE STYLED WITH



Using the wording in Kirkgate market with the ceiling of corn exchange in contrast trouser legs

Using my own photo of the corn exchange ceiling and visualising it on garments



Using these prints in one outfit, nice contrasting effect