

Susanne Kasper

Genealogie der Form



“»Genealogy« refers to tracing lines of descent or ancestry. One key precept of the genealogical method is that effects need not resemble their causes, as the forces that produce a phenomenon may disguise themselves (...); another is that outwardly similar phenomena may have entirely different meanings because of the difference in the forces that produce them (...). ”

Excerpt from „Genealogy“ from *The Deleuze Dictionary (revised Edition)*

by Bruce Baugh, edited by Adrian Parr. Copyright 2010 by Edinburgh University Press and Bruce Baugh, first published 2005.



What is the potential for design, when you create the process before the product?

This project questions the design process of fashion – it investigates a new role for the designer as well as the acceptance of silhouettes defined by us as garments. The approach was an explorative and not a descriptive one. It was all about asking questions, reforming rules of existing structures and remaining open to the unexpected.

The beginning lies in the creation of a new workflow prior to the definition of the object. Through a new way of behaving we are able to let go of our preconceptions of standard clothing and act freely in the moment, to create a new shape – not only an imitation – out of the regular tools used in the industry of fashion.

The design process is in its nature a non-linear development. It includes various resistances and sometimes sharp changes of direction throughout the whole design cycle of a shape. My new method of creating is stimulating and actively using these given characteristics.



Developing the silhouette The shape of the garment is designed only through communication and pre-determined tools given to a defined group of people; there is no ideal body to fit in, no gender, no images, no sketches – only simple rules to follow or break while creating the three-dimensional form.

The experimental environment includes randomness as an active tool to create an individual abstraction of the given. The translation of the draft into material, crafted and finished, gives the garment its soul.

Not only is a new silhouette developed but also an own identity which lacks a predefined function. The garment is meeting the user on the level of strangers meeting each other the first time. There is a phase of introduction. The consumer has to acquire the use and make the connection between the abstract shape and one's own body. Only through the act of dressing does the garment take on an exact definition. Our acceptance of the seen is producing the value of the object and translating it back into our cultured concepts of clothing.

Always a co-authorship The new garment is always a collaboration between various people in different stages – design, creation, consumption. Involved participants have always an active role in the development of the form – the power of decision-making is shifting back and forth from myself to the other.

Creators Gianni L., Jana L., Jozef L., Sophia G., Vicki A., Milan F.
Models Milan Siegers, Katharina Bellinger, Claudia Alvino, Diego de la Rosa, Shora Fallahi
Assistance Milan Friedrich
Foto Judith Klapper
Film Ole Thomas







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Material Baumwolle, Wolle

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