

BURZUM RAMLEH (Bachelor Project) (2021)

In my work there are certain threads which are repetitive. And this will be no exception, however, the subject of this project is unlike anything I've addressed before. This will be an inner journey that questions the duality between the devoted and the deceit. Following the ethics of the sincere and the artificial, divorce from sanity and faith, slowly losing your mind as you're caught in forces beyond your control. Placing an Object of Power (OoP) in me that turns into a circle of nothingness. An object I'm not able to break or bend alone. A ring made of industrial steel.

"To find beauty and strength in a struggle to rediscover a stronger connection to my relationships around the dichotomy of object and figure through a deep personal exploration of oneself - an opposition of clothing and object created in isolation."



Observing her as she wanders down from above, her feet are firmly planted inside me with the sole function to excrete the poison. In this moment of harmony the world she constructed begins to look as it really is - balanced and purposeful. But this is no rebirth, this is just an unnatural practice of renewal that happens in the final moment before death. A cruel angel cloned from objects of power, cultivating unease and consumes hopefulness, trying to get out of my own body. She takes a deep, cleansing breath as I gaze on mesmerised. The stench of her body piercing through the rot of this place, the stains of it sits on me. Through out this, one can only have a moment of clarity, a person will either hold up or be destroyed by the pressure. Her body is essential as a transcendental viewpoint of how my body is able to remain consumed by the object of power.

CHRISTOPHER STANGEBY

BA in Fashion and Costume Design from The National Academy of the Arts in Oslo, also Diploma from ESMOD in Fashion Development and Pattern Making.

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In the end there will be an overwhelming sensation as the angels watches themselves covered in some sort of film, like she's drenched in afterbirth trying to get out of their own body. Flowing down their faces and around their body like a coating, like some sort of embryonic fluid. They stand beside me like strangers to others as they aren't able to grasp their textures or see them. In this constructed process between me, the cloned angels and the objects of power, it will give a feeling of an in-the-moment experience. A feeling that I once thought was lost but now seen through the eyes of constructed angels. A feeling of imperfection. The objects may seem deeply alluring, while the cloned angels themselves are beautiful and repellent. Still, there is no touch of softness, or tenderness that accompanies them. Sweep all thought of us from your mind they say. Five angels and a death of a man.

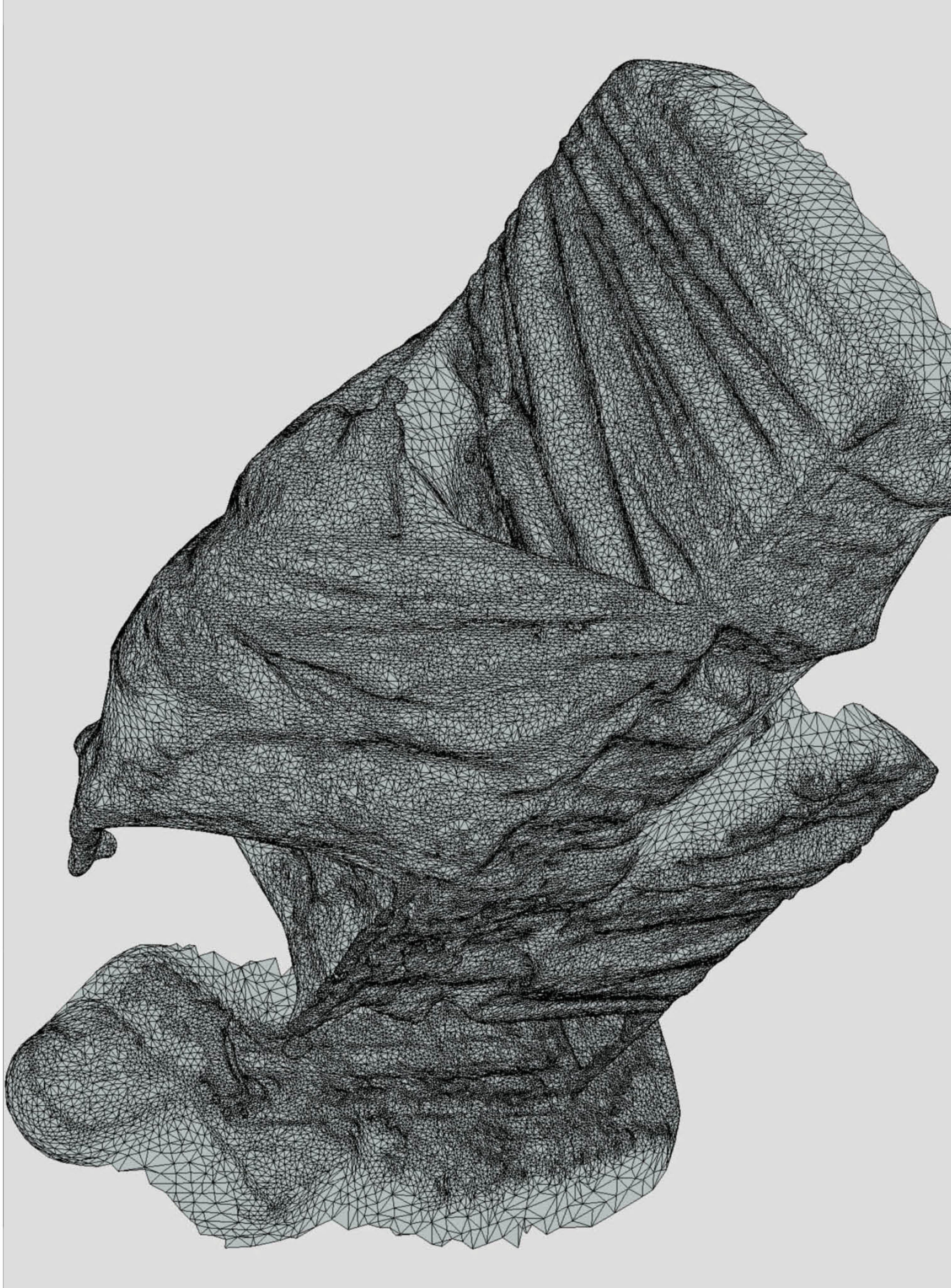


Sculpture Richard Serra

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Illustration of a cloned angel



Early sketching process of attire

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Young is
he became
The power
he wanted
me and
and with
he was
action of
him Young
making holes
side of
into deep
then as

able to
be heard
Country
her and
the state
of our country
is proud,
and we are

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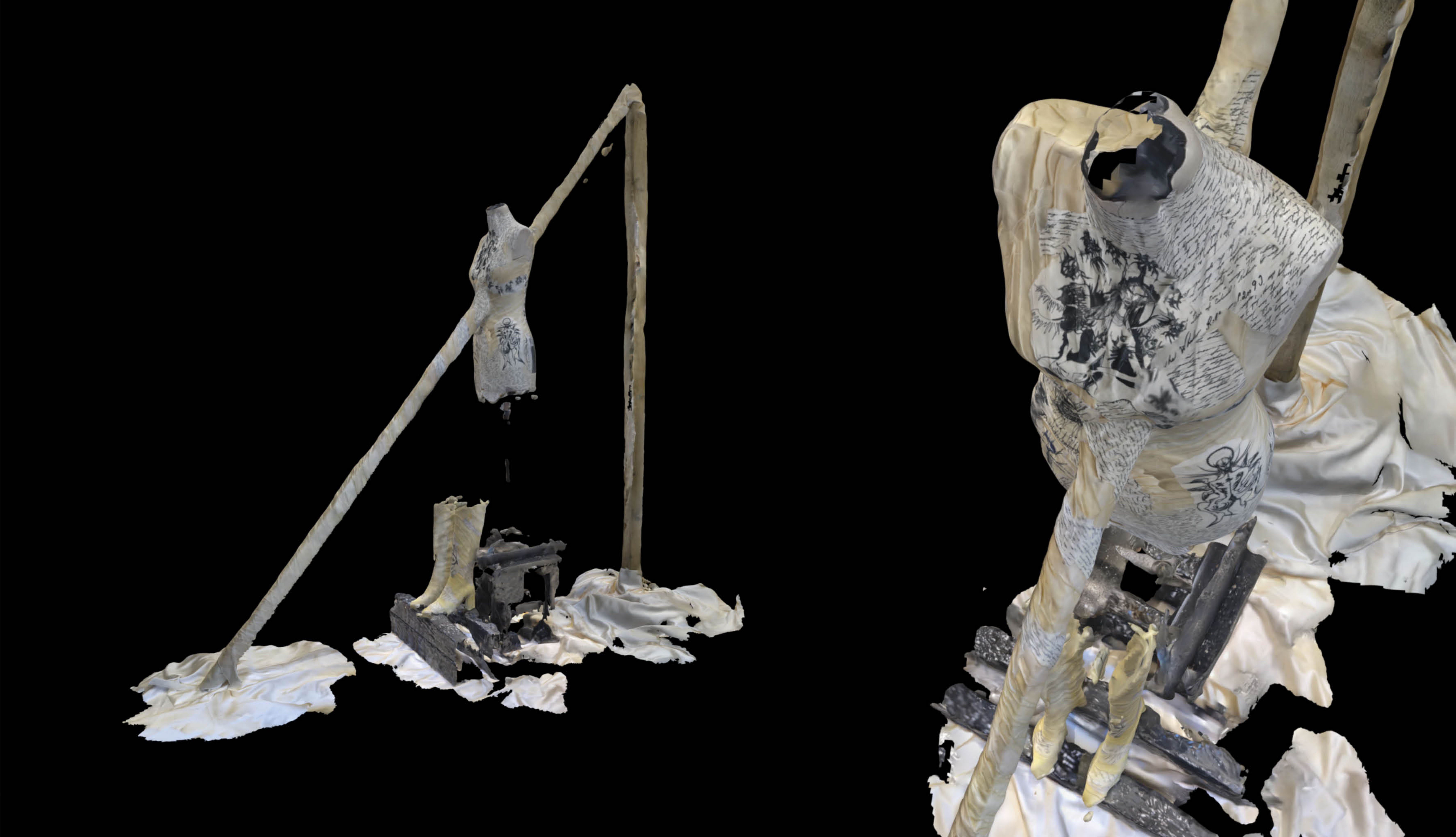
Together the objects of power and the cloned angels creates a field of tension that is sensed before it is seen. From a distance, is in the first place visual, but threatens to burst when their mass and force is experienced from close, and above all, from within. Placed together a strong field of force can be sensed between the object and angel. Their aura of their force effects spatial environments around, floor and walls, seem flexible and thin when faced with such solidity, compactness and hardness by their presence. Intensifying the subliminal fear of awareness of the enormous weight of the objects in which one would be confronted with no chance of escape. While in contrasts, the cloned angels is signalling the stability and absolute safety while in control of the object of power.



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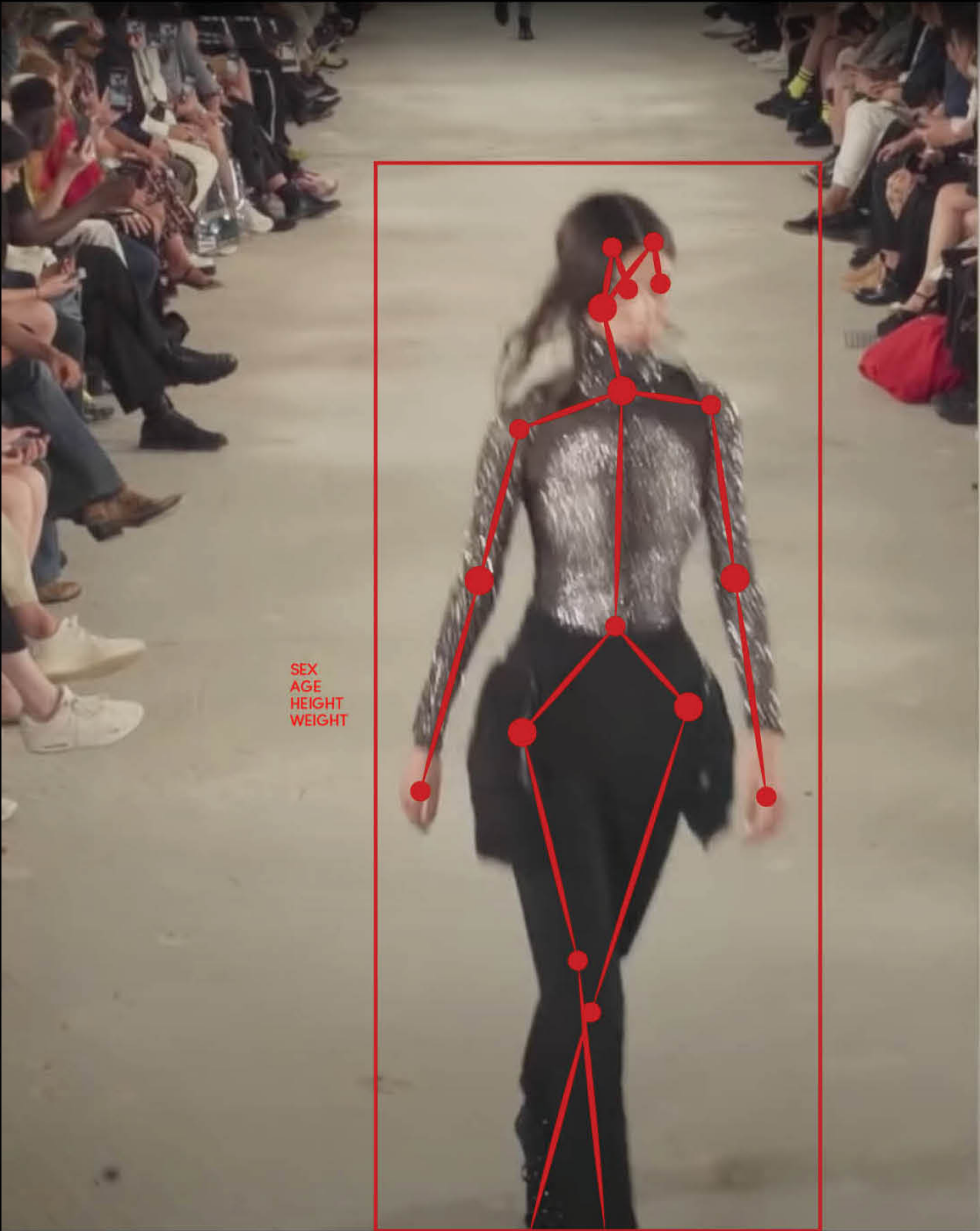
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Strategy Dévier (BA concept research) (2021)

Strategy Dévier is a resultat of working online collaborating with other students with different aspects within design in the mists of the pandemic. Strategy Dévier is about hijacking other known and lesser known fashion shows, as well as other events, like company announcements to political meetings, by manipulating my own design onto the the specific show by scanning and making models with Lidar, and using AI video analytics to place the garments on humans. Can also use the same technique to place clothes and installations in any environment such as art museums.

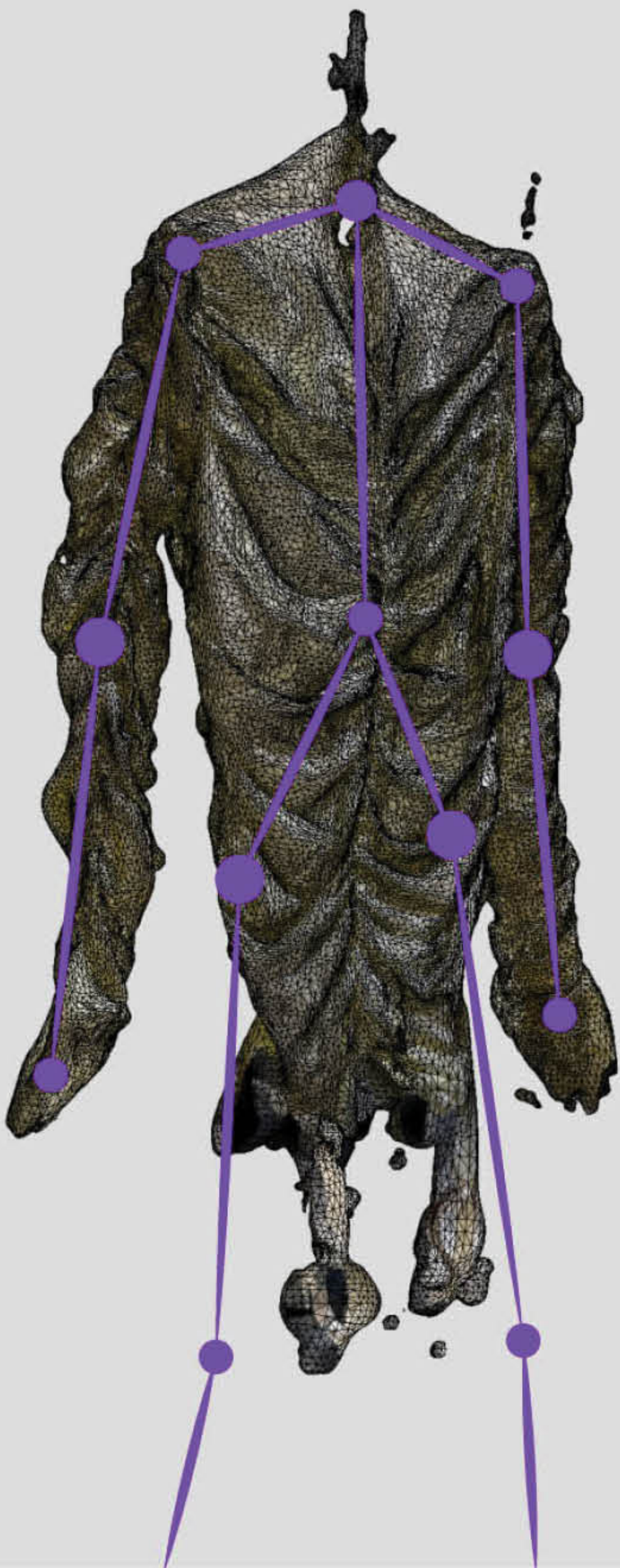


1017 A L Y X 9SM SS19
AI video analytics Pose Estimation

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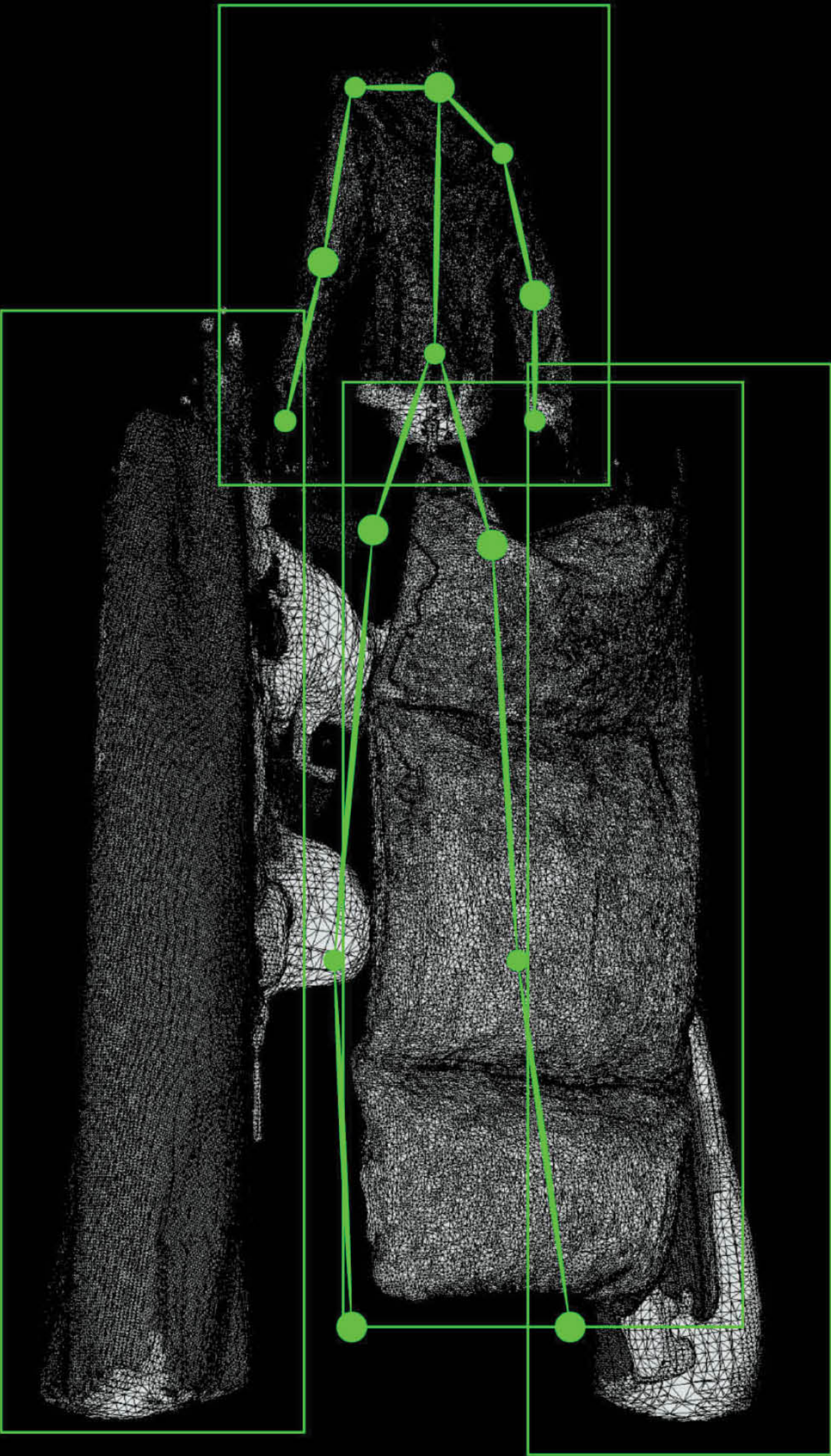
LIDAR scan mapped



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LIDAR scan



Øya Som Smelter (short film) (2020)

A collaboration with students within the Scenography departement at The Norwegian Film School (Den Norske Filmskolen) where my rôle was the costume designer for the production.

Short film set in an dystopian future where the world is melting, and we're following a person walking in the lonesome tunnels of the Svalbard Global Seed Vault as it's starting to fall apart.

A mixture of moodboard, research, costumes and scenes from the set.



ØYA SOM SMELTER

THE COSTUME



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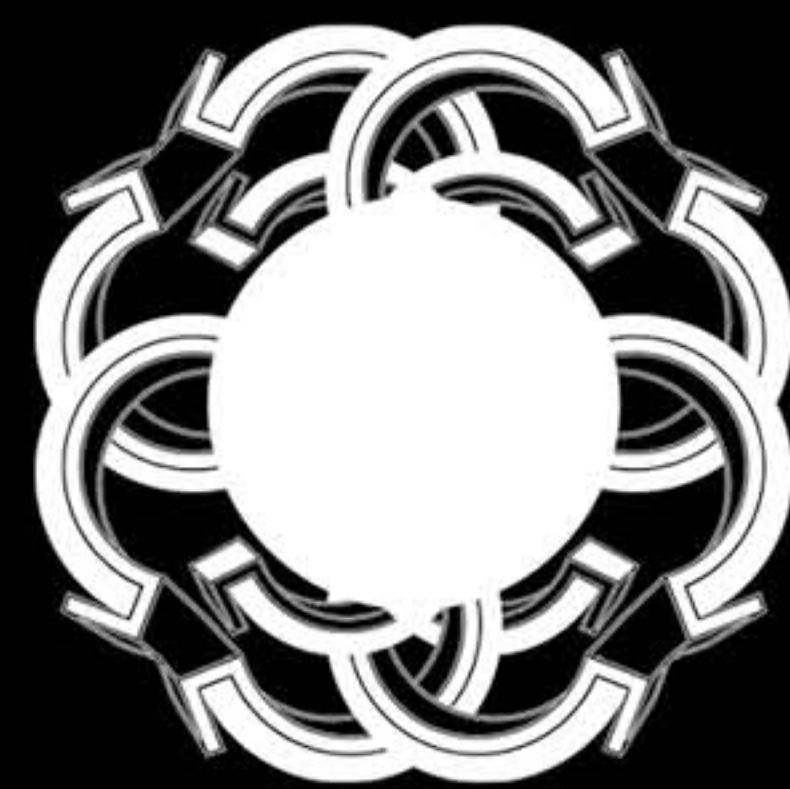
Balaklava - beskytte mot det harde miljøet inne i frøbanken
Dekorative elementer men som likevel har funksjoner?



THE COSTUME

A Holy Cruelty for a Tortured Mind (2nd year exam) (2020)

The project includes creating a separate, holistic concept with a clear design identity with the important aspects in the work leading up to the realization of a collection or costumes for a production based on one's own field of interest. A collection with a clear signature and with completed craftsmanship quality are developed.

[illegible]

Aleph
A Holy Cruelty for a Tortured Mind (2nd year exam) (2020)

Aleph is an inner journey that questions the duality between the devoted and the deceitful. Follow the ethics of the sincere and the artificial, separate from reason and faith, while one slowly loses one's thoughts and becomes trapped in forces beyond one's control. To reveal oneself, confess one's inner devotion that one would not feel comfortable sharing with others. Nobody's perfect. He was never a perfect human being. You only have half an angel and half a devil in you.

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Aleph
A Holy Cruelty for a Tortured Mind:
Fragments of Unnatural Practices

アレフ
拷問を受けた心の聖なる虐待:
不自然な慣行のかけら



Dagene går i fremtiden og skaper
en evig og helvete menneske.
En person i bade stoff som gjenskaper
en lykke. Ellers stikker hjernen
minnene av alt som ga deg gleden.
Før du ble borte og leve at borte
alltid har vært sønn.
Og det vil fortælle det



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SKETCHES



Burn the Leech - Fade out on me my Past and Futures (2019)

"I Want to Tell You the Strange Beauty of Being Alive."

It whispers to her on empty streets, it'll be videotaped as it wears her out. Cultivating unease and consumes hopefulness she gazes on mesmerised. Reminding her of the shame and wanting, consoling her with the refuge of death. She lives desperately with it, and becomes it. Before heaven falls upon, as the sun slowly breaks through and the air becomes heavy with the scent of beginning, my pulsating body becomes the one. Everything comes from the one and returns to the one. From afterlife returning to life, by the life, for the death.

Past, present, future.

Burn the Leech is a subject that deals with idea and form where the challenge is to work with research, process and idea development until it is realized in a form around a body.



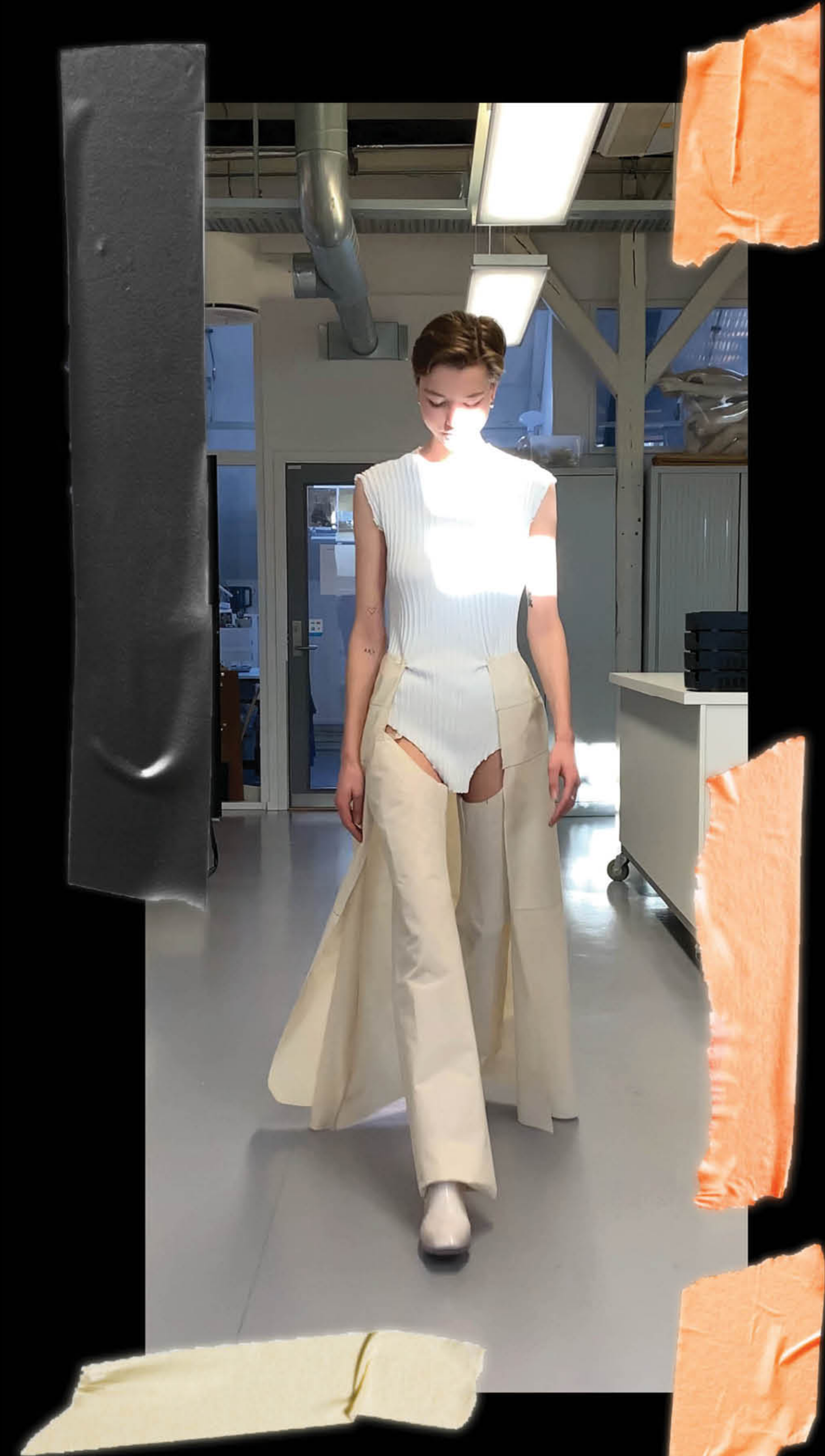
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Fragments of Unnatural Practices:
A Cruel Angel's Thesis (knit) (2020)

"Observing her as she wanders down from her throne, she's making the way of heaven. Recalling the best part of her life, she's filled with a sense of absolute breathtaking happiness. Her feet firmly planted inside me with the sole function to excrete the poison, which shakes my very soul. In this moment of harmony the world she constructed begins to look as it really is - balanced and purposeful."

This project covers an in-depth study of the knitting's technical possibilities and knowledge for choosing knitting design as an area of specialization. The focus is on the use of elastic in collections where the focus was on working with hand knitting, manual and computerized knitting machines.



Reigen (costume design) (2019)

Costumes for three different time epoches based on Arthur Schnitzler's play Reigen.

Phase 1. PRESENT: research and analysis on styles in today's street scene.

Phase 2. PAST: research and apply the costume history in combination with your knowledge from phase 1. Make a time travel and design to Vienna 1903.

Phase 3. FUTURE: open concept and free interpretation

THE MAID



THE YOUNG WIFE



THE LITTLE MISS



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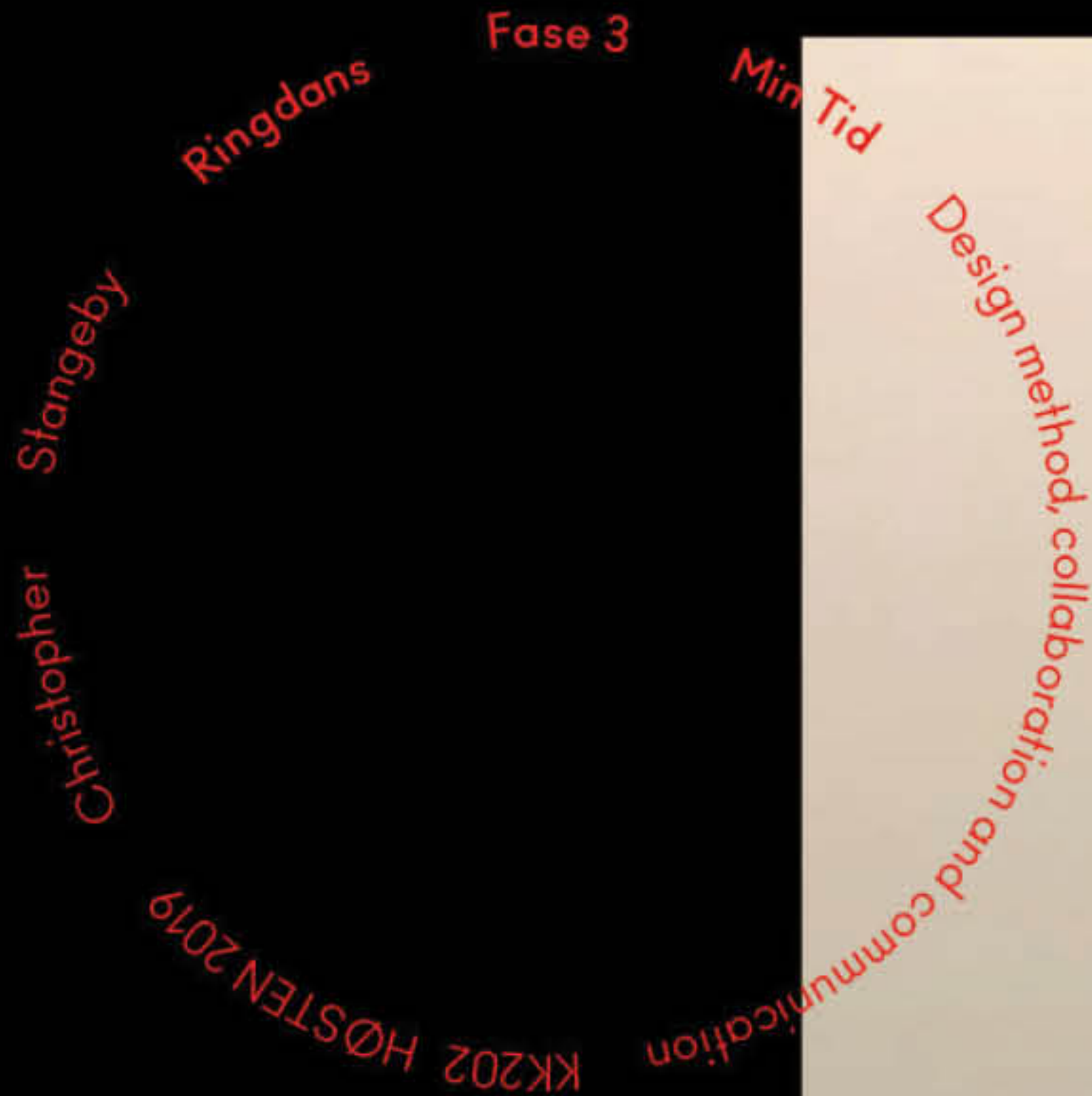
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Inspiration



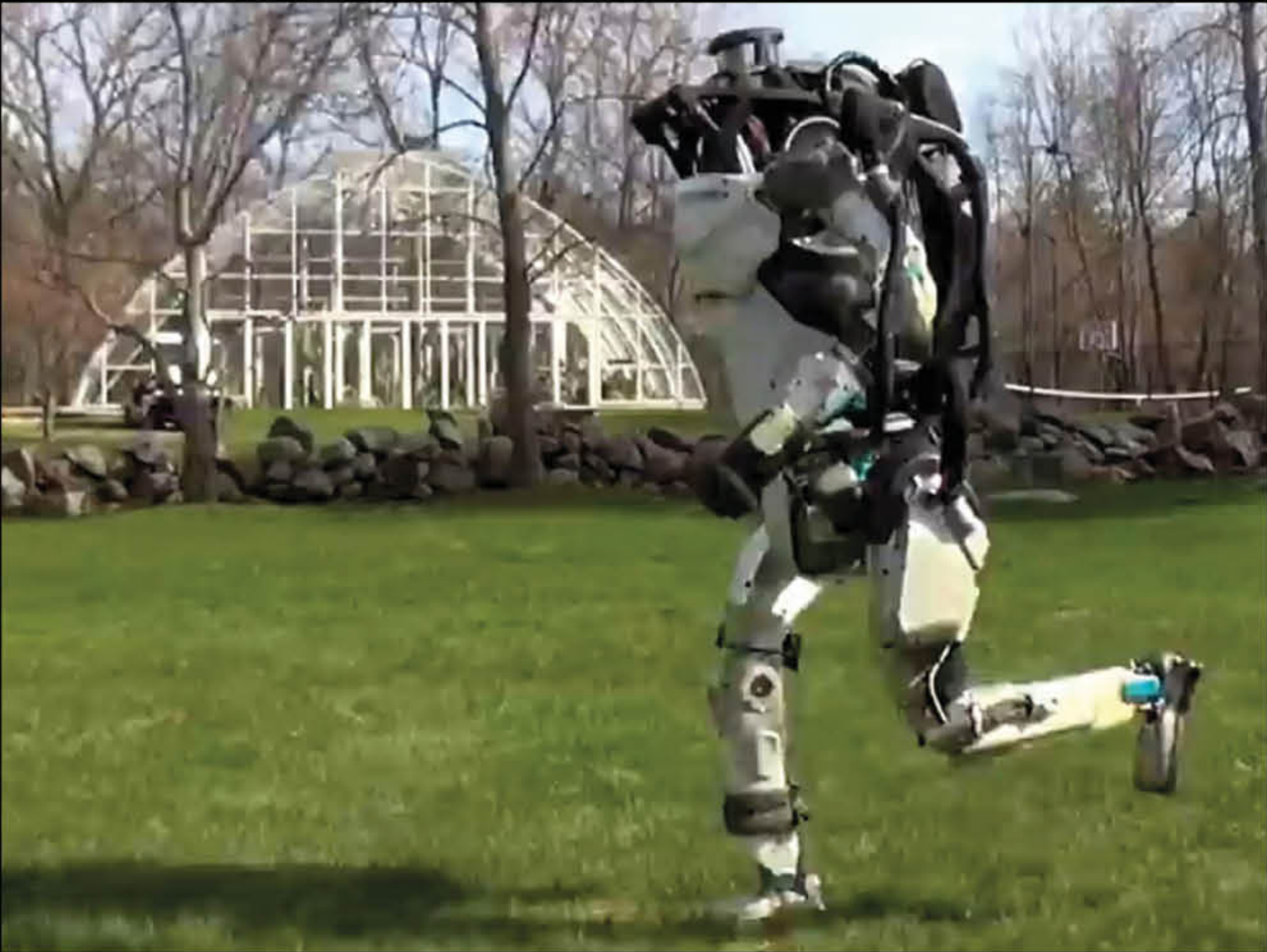
Virtual reality (VR)

Virtual reality (VR) is a simulated experience that can be similar to or completely different from the real world.



Death Stranding, Hideo Kojima

Corpse of a MULE, terrorist, or other human. If left unattended, it will necrotise and turn into a BT. To prevent this from happening, cremate the corpse before it's too late.



MA State Police

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Der Reigen - Fase 3
THE LITTLE MISS
THE POET



Der Reigen - Fase 3
THE YOUNG WIFE



Stalker (installation) (2019)

Material Transformation & Connecting Wool project

Using wool as a material resource, this project evolves around the aspect of the history and traditions associated with wool, and the use of wool in contemporary design. This projects merges the aspect of the wools technical strengths, through Lanolin, as part of the material resource aspect, and with the artistic expression through Andre Tarkovsky's film The Stalker. Creating a fusion between the unknown.

Creating an three dimensional outfit, wrapping the body in the healing properties of the wools fat, lanolin, as well as an installation displaying the use of the fat with different fabrics.



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Stalker

Directed by Andrei Tarkovsky 1979

In a small, unnamed country there is an area called the Zone. It is apparently inhabited by aliens and contains the Room, where in it is believed wishes are granted. The government has declared The Zone a no-go area and have sealed off the area with barbed wire and border guards. However, this has not stopped people from attempting to enter the Zone. We follow one such party, made up of a writer, who wants to use the experience as inspiration for his writing, and a professor, who wants to research the Zone for scientific purposes. Their guide is a man to whom the Zone is everything, the Stalker.

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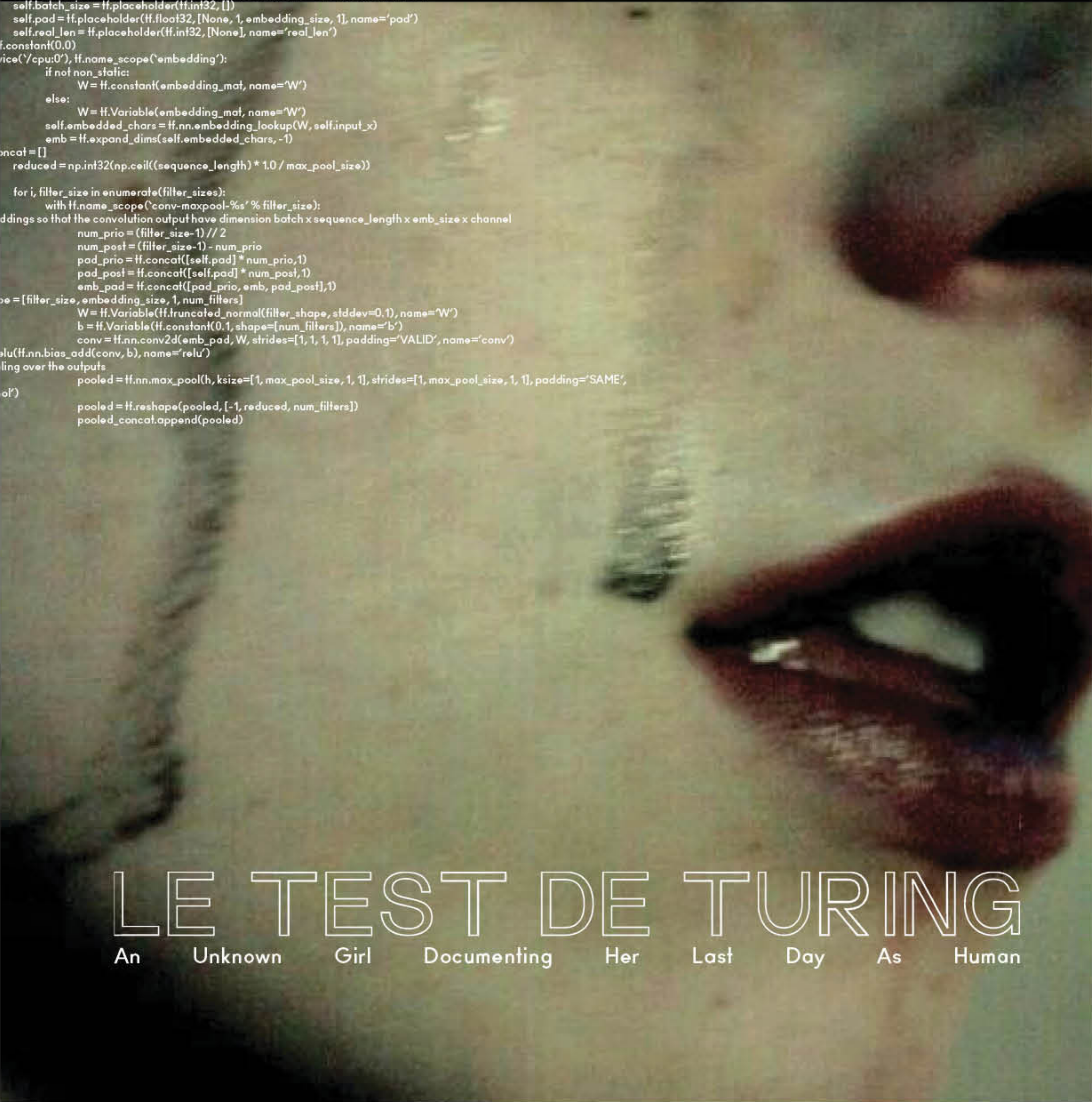
Le Test de Turing (2019)

Concept and Method

Character study for a collection based on costume history (sorrow in the Victorian Age), chosen specialization (*Ramleh - Boston Concept, Be Careful What You Wish For (1995)*) and character analysis (*Death Stranding*).

The girls story
This tale softens the boundaries between humanity and machine, life and the afterlife. Our struggle to survive where nothing lives - when you have to fight to stay alive, it can force us to push aside our humanity. When everything becomes too much, you have to abandoned yourself.

Ava is a bored and aimless child. Her life isn't easy growing up in the outskirts of the big city. She lives with her mother, step brother and her cat in a small apartment in a concrete social building, where nothing grows in the right direction and the wind tastes like salt. Every night she sits by her bedroom window and stares at the big city in the distance with her shivering big blue eyes. The pulsating sound and lights of the city makes an unknown desire in her to get lost, far away from here where no angels would greet her.



```
import numpy as np
import tensorflow as tf
class TextCNNRRNN(object):
    def __init__(self, embedding_mat, non_static, hidden_unit, sequence_length, max_pool_size,
        num_classes, embedding_size, filter_sizes, num_filters, l2_reg_lambda=0.0):
        self.input_x = tf.placeholder(tf.int32, [None, sequence_length], name='input_x')
        self.input_y = tf.placeholder(tf.float32, [None, num_classes], name='input_y')
        self.dropout_keep_prob = tf.placeholder(tf.float32, name='dropout_keep_prob')
        self.batch_size = tf.placeholder(tf.int32, [1])
        self.pad = tf.placeholder(tf.float32, [None, 1, embedding_size, 1], name='pad')
        self.real_len = tf.placeholder(tf.int32, [None], name='real_len')
        l2_loss = tf.constant(0.0)
        with tf.device('/cpu:0'), tf.name_scope('embedding'):
            if not non_static:
                W = tf.constant(embedding_mat, name='W')
            else:
                W = tf.Variable(embedding_mat, name='W')
            self.embedded_chars = tf.nn.embedding_lookup(W, self.input_x)
            emb = tf.expand_dims(self.embedded_chars, -1)
            pooled_concat = []
            reduced = np.int32(np.ceil((sequence_length) * 1.0 / max_pool_size))
            for i, filter_size in enumerate(filter_sizes):
                with tf.name_scope('conv-maxpool-%s' % filter_size):
                    # Zero paddings so that the convolution output have dimension batch x sequence_length x emb_size x channel
                    num_prio = (filter_size - 1) // 2
                    num_post = (filter_size - 1) - num_prio
                    pad_prio = tf.concat([self.pad] * num_prio, 1)
                    pad_post = tf.concat([self.pad] * num_post, 1)
                    emb_pad = tf.concat([pad_prio, emb, pad_post], 1)
                    filter_shape = [filter_size, embedding_size, 1, num_filters]
                    W = tf.Variable(tf.truncated_normal(filter_shape, stddev=0.1), name='W')
                    b = tf.Variable(tf.constant(0.1, shape=[num_filters]), name='b')
                    conv = tf.nn.conv2d(emb_pad, W, strides=[1, 1, 1, 1], padding='VALID', name='conv')
                    h = tf.nn.relu(tf.nn.bias_add(conv, b), name='relu')
                    # Maxpooling over the outputs
                    pooled = tf.nn.max_pool(h, ksize=[1, max_pool_size, 1, 1], strides=[1, max_pool_size, 1, 1], padding='SAME',
                        name='pool')
                    pooled_concat.append(pooled)
```



Concept and Method

This tale softens the boundaries between humanity and machine, life and the afterlife. Our struggle to survive where nothing lives - when you have to fight to stay alive, it can force us to push aside our humanity. When everything becomes too much, you have to abandoned yourself.

[illegible]

Fragile jobber for ett rivaliserende firma til Sam, "Fragile Express - Handled with Love".

Fragile jobber for ett rivaliserende firma til Sam, "Fragile Express - Handled with Love".

Hun vet mye mer av hva som foregår enn Sam, og kommer til hans unnsetning. Hun er smart, smidig og elegant.

Firmaet hun jobber for, gjør nok arbeid som kreves mye mer presis og skjult leveranse, noe som tilsier at hun ofte begår usett.

Frakter viktig informasjon.

Kjører motorsykkel.

Hennes "uniform" er av skinn, men likevel ett smart antrekk som kan lese farer og miljø. Vi ser disse piggene som skyter ut, enten for å varsle eller som en form for beskyttelse.

Ifølge Kojima er hun ett ode til Mary Poppins. Og denne paraplyen hun bærer er en noe kanskje ukonvensjonell paraply. Men som en kan se i klippet vibrerer den som i en reaksjon på miljøet, eller som en påminnelse om noe.

Hun spør om Sam vil komme å jobbe for henne.

Le Test de Turing 2019)

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The Man in the Golden Mask
Comapany: Inknown Company
Portrayed by troy baker

The man in the golden mask er en skikkelse som hele tiden ligger ett skritt foran Sam og hans kollegaer. Han dukker opp på tilfeldige tider, enten for å hjelpe Sam eller for å bekjempe han. Hvem han jobber for er ukjent, eller om han i det hele tatt jobber for ett firma, men heller som en leiesoldat, da bare innen leveranse.

Mye av uniformen skikkelsen bruker bærer mye av de samme trekkene til Sam. Han har samme enhet på ryggen som kan fortelle om forer.

Hans fjes er skjult bak en gullmaske og hette. Denne gullmaskens funksjon er uklart finnes det symbolske tilnærminger, Kojima ser ut til å ha lånt dette fra gamle tradisjoner fra Egypternes tid. Der munier ble begravet med slik dedsmaker.

Men som en kan se virker denne masken å ha en påvirkning på disse vesenene som han tilkaller.

Bruker en moderne militær uniform. Noe som står litt i kontrast til en annen karakter vi skal møte etterpå.

På samme måte som hos Sam, bærer også denne skikkelsen en Baby, noe som tyder på at han er dedelig og trenger også beskyttelse. Men istedenfor gul så er hans rød, noe som kan onses som at barnet kanskje ikke har det så bra eller er i fare, kanskje mot barnets vilje.

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The girls story

This tale softens the boundaries between humanity and machine, life and the afterlife. Our struggle to survive where nothing lives - when you have to fight to stay alive, it can force us to push aside our humanity. When everything becomes too much, you have to abandoned yourself.

Ava is a bored and aimless child. Her life isn't easy growing up in the outskirts of the big city. She lives with her mother, step brother and her cat in a small apartment in a concrete social building, where nothing grows in the right direction and the wind tastes like salt. Every night she sits by her bedroom window and stares at the big city in the distance with her shivering big blue eyes. The pulsating sound and lights of the city makes an unknown desire in her to get lost, far away from here where no angels would greet her.



HAVEN est HEUS - by a Selfish Spirit Who
Once Saw Me (Diploma Collection) (2015)

"The abyss of the idea rose from looking at the importance of death as a part of life. It is the end of an cycle. Everything has to end, giving room for new things. Like an emotion, constantly changing. In search of this new, something yet-to-have-form, you have to recognise something invisible. You will then feel something; a motivation for new ideas, a desire to make beautiful things that are not necessarily beautiful to everyone else, but they could well be something very scary. Beauty can come from the strangest of places, even the most disgusting of places. Everything looks perfect from a great distance. Following your own inspiration, never look to what to what others are doing.

I want to empower women. I want people to be afraid of the women, not in an misogynist way. Challenging the definition of pureness and gender norms. Putting an armour around her, and as she enters the atmosphere she burns off layer by layer. A very beautiful and psychological way of dressing.

I want the wearer of the clothes to be who they are."

HAVEN est HEUS

by a Selfish Spirit Who Once Saw Me

Fall//Winter 2016



She wakes up with a gasp. A figure stands next to her. She cannot see its face, but she feels a strange peace flow into her; a sense of radiant love. The figure reaches out, touches the top of Ophelia's head, then its gone. Just like a dream, come back to me. I still believe. - Spirit, my child, rest your head on my empty womb and let me tell a fevered tale about who you are. You close my eyes and I'll soothe your ears with a tale that only the wildness of the ocean can pronounce and only you can hear. In a realm beyond our power to imagine. To a place without form or coherence, void of here and now. A tale about a girl who once saw me and the moment we believe that we have never met and how this was meant to be.

HAVEN est HEUS

by a Selfish Spirit Who Once Saw Me

2016

WIDSEN

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