Attention to Details

To challenge predetermined expressions within garments and accessories, through explorations of their details and giving them new meaning by abstraction.

Bachelor in Fine Arts: Fashion Design
Degree Work 2018.3.01.
Josephine Persson
1.2 ABSTRACT

The primary purpose of this study is to investigate and challenge the predetermined silhouettes of street wear; silhouettes and identity that has been “approved” by the structures of society. The study aims to open up for discussion, and explore the area in which might be considered to be “wrongdoings”, in order to push the boundaries that we have set on the different components a garment can be built up with. The study was conducted with the method of deconstruction, to be able to fully understand the archetypes of garments and accessories within the chosen field. The focus laid on the details, and how one could abstract these and rework them into something else; another silhouette and purpose. The result shows garments that has pushed their on limitations in silhouettes and identity; opened up for other kinds of context, and embraces the possibilities of their details when it comes to shape.

1.3 KEYWORDS

fashion design / deconstruction / abstraction / garment details / garment identity

1.1 LINE UP
2.1 INTRODUCTION TO THE FIELD

Deconstruction

There are many different interpretation of deconstruction. When talking about deconstruction, ones perception is that we mean demolition, however the meaning is that we break down the essentials into components; to open up for analysis and to be able to uncover its authentic significance. (www.merriam-webster.com, n.d.). In the book, Deconstruction in a nutshell, Derrida and Caputo (2008), describes deconstruction being about extending the boundaries of its origin. And when putting the meaning of deconstruction into the field of fashion, the question of what defines a garment will take its place.

"The very meaning and mission of deconstruction is to show that things - texts, institutions, traditions, societies, beliefs and practices of whatever size and sort you need - do not have definable meanings and determinate missions, that they are always more than any mission would impose, that they exceed the boundaries they currently occupy.” (Derrida and Caputo, 2008, p.31).

The true definition of deconstruction tells us that "the act of breaking something down into its separate parts in order to understand its meaning, especially when this is different from how it was previously understood.” (www.merriam-webster.com, n.d.). By breaking down fashion into components, is to deconstruct its meaning; not only in the practical way by analyzing the details of a garment, but also to understand the significance them. Will we be able to express something new by deconstruction, or will we, as Derrida and Caputo(2008) puts is, merely exceed its boundaries of its origin?

The Rise of Deconstructivism

Jacques Derrida can be considered the father of the concepts and principles of deconstruction. In the book, The Cambridge introduction to Jacques Derrida, Hill (2010) introduces us into the world of Derrida, as one of the most important philosopher our time. In this radical approaches, he challenged and critiqued, both theoretically and practically, the understanding we had about philosophy, politics and literature (Hill, 2010).

In 1985, a collaboration between Derrida and the architect Bernard Tschumi took place, that would mark the rise of deconstructivism. The invitation from Tschumi concerned the design of a section in the Parc de la Villette in Paris, in which he felt only could be complete with the help and mind of a philosopher (figure 1& 2). The project inspired Derrida to write an essay; Point de folie - maintenance l’architecture, where he questioned the preconceptions in the line of thoughts within architecture and its space. The essay was first published in 1986, and marks where the interest of architecture first came into Derridas writings. Furthermore, due to the collaboration, and the essay, a mutual understanding came into place, where both Derridas and the architects future work would forever change; the preconceptions and limits within both philosophy and architecture were erased, due to exchanges and understanding in the relationship between the two fields (Wigley, 1995).
Questioning what a dress is by deconstruction, is to touch upon the subject of identity. When discussing the nature of dress, Entwistle (2015) means that dress puts our bodies into a social context and gives it an identity. She explains that the act of getting dressed is to prepare your body of the outside world, and its given context. It is about making the body acceptable and that this practice is an ongoing process in which we learn about different components along the way. Entwistle (2015) also states that during the period of our lives we will learn from dressing; we learn how to tie our shoes, to the meaning of color and textures in materials. In other words, we will not only learn the meaning of dress in different context, we will also learn about the identity of archetypical garment. By having the knowledge of garment and its identity, we will have the tools to be able to challenge the perspectives of others and open up for new discussions.
Deconstruction in Fashion

When Maison Martin Margiela started out in the early 1980’s, he was considered to be revolutionary, and worked toward untraditional conventions. His garment often showcased the process and meaning of what a garment stands for; exposing insides, such as seams and linings (Trip, 2016). The spring 1997 collection, he examine the deconstruction of garment and its development, to be able to make the viewer aware of its process (figure 3). In the spring 1999 collection (figure 4), he mediates examples on how to wear garments, which is basically, what the examination of what Serrenho Lima (n.d.) discuss, will lead to; questioning how we perceive dress.

Comme des garçons is another designer examining and working past the boundaries that we have set on dress, and its meaning. In their ready-to-wear spring 2011 collection we see, as similar to the collection of Margiela in figure 4, clothes that are being worn in different ways that we normally do (figure 5 & 6).
2.2 STATE OF THE ARTS

Comme des Garçons FW18 Menswear

The fall 2018 collection by Comme des Garçons, showcase something that one could interpret as changing the meaning of garments. In figure 7 & 8, Rei Kawakubo have questioned how to wear garments by displaying them in another light.

Raf Simons FW18 Menswear

FIGURE 9. RAF SIMMONS FALL 2018  
FIGURE 10. RAF SIMMONS FALL 2018  
FIGURE 11. RAF SIMMONS FALL 2018
As displayed in Raf Simons menswear collection of fall 2018, we can see the turtleneck sweater being worn in another way. This opens up for the interpretation of how we can wear a garment and creates another type of function; still the neck is placed where it normally is being worn, however, a slightly change in the construction can alter both the look of the sweater and the functionality of how it can be worn.

Yohji Yamamoto FW18 Womenswear

Yamamoto seems to have further expressed details and parts of a garment by abstracting, expanding and alter the construction. He showcase a range of interpretations of what archetypical clean garments can look if we challenge their expression.

Feng Chen Wang FW18 Menswear
Feng Chen Wang has worked in a similar way, as the collection of the designers that is being presented above. In figure 13, we can see a similarity with the fall 2018 collection by Comme des Garçons, where they both drape with garment on top of the body. In figure 14, we have an example of placing a piece where it normally doesn’t belong, to extend both the pieces identity and also the expression of the outfit.

Y/project FW18 Womenswear

![Figure 16. Y/PROJECT FALL 2018](image)

![Figure 17. Y/PROJECT FALL 2018](image)

![Figure 18. Y/PROJECT FALL 2018](image)

![Figure 19. Y/PROJECT FALL 2018](image)
Y/project and their fall 2018 womenswear collection, works in a similar way of how this work is approached. They redefine details in garments by challenging their identity. They use scaling and draping to create another type of expression that what we are use to.

To conclude, all the designers and their collections above work with the same aim; to question the identity of garments and how we dress. They try to expand the boundaries of our predetermined ideas of how the shape and expression should look like in archetypical garments, and opens up for further interpretations. In comparisons to this work, the final aim is to find ways to express garments that already have strong identity attached to it, to be able to go beyond the boundaries of what we perceive things should look like.

The difference in this work and the collections above, is that we often see the garments that is being questioned and manipulated is the archetypes of archetypes. Even though the expressions in the final result might be an expression uncommon for us, the starting point usually comes from a detail that we see has been worked with a lot. Where in this work the details that is being abstracted is unusual might seem insignificant as first glance, but becomes expressive after being worked with.
3.1 MOTIVE

The decision of clothes as we seen them today, has been “approved” by the structures of society. Then will it not be possible for us to also question and change these perceptions? When analyzing our wrongdoings we open up for discussion; there will be knowledge abstracted from the errors that we create, and this can lead us into generating something new (SERRENHO LIMA, n.d.). Learning from wrongdoing, or stepping out of the conception that we think we need to follow, will open up for question of why it has to be a specific way.

The work lies in the curiosity of finding new expressions and shapes within one single garment; to be able to question its identity. It is about questioning what a garment is, and explore the possibilities of what it can become, through the eyes of its details.

Again, the true meaning of deconstruction is ”the act of breaking something down into its separate parts in order to understand its meaning, especially when this is different from how it was previously understood.” (www.dictionary.cambridge.org, n.d.).

3.2 Aim

To challenge predetermined expressions within garments and accessories, through explorations of their details and giving them new meaning by abstraction.
4.1 Method

4.2 General

"We can know more than we can tell"
-Michael Polanyi

What is Tactic Knowledge?

Michael Polanyi was a Hungarian philosopher and chemist that first introduced us to the term of tactic knowledge. The meaning of tactic knowledge is that there is more to the iceberg than we see. (BusinessDictionary.com, 2018). It was in his book, The Tactics Dimension, published in 1966, where Polanyi explains the different layers of personal knowledge. He argues that the knowledge that we know is personal and based on experiences and emotions; this personal attachment makes it difficult to be objective. (Polanyi and Sen, 2013). When learning something new, every person will put its own imprint and interpretation on it, which makes the information unequal amongst everyone (Spacey, 2018). Even though, we have the same information of a t-shirt, we have so many different compartments of personal knowledge about, which makes its identity different among everyone.

By aiming to question archetypical garments, one must look beyond the tip of the iceberg. If we look beyond the predetermined thoughts one will unlock the ability to interpret an archetypical garment in any shape or form. The identity of archetypical garments have been set by humans, then we are also able to challenge the preconceptions that we have of todays fashion.

4.3 Specific

When talking about the process of making garments, and by learning from ones errors and mistakes, Serrenho Lima (n.d.) states that uncovering our mistakes during a process will lead us into something that has been unexplored. She explains ”...the process of creating something already known or seen is appealing due to the safety of its journey and is commonly perceived as the only rightdoing, because it has already been approved by someone...”. However, if we did not have predetermined thoughts of archetypical garments, would suggestions of their silhouettes be more accepted?

To question a garment detail and its shape, is to question the identity of a garment. By identifying garment details and its potentials by deconstruction, and using the technique of draping, one are able to develop and drape the detail into another expression and silhouette. The aim is to identify garment detail and its potential when it comes to shape, to be able to question it by creating a further expression. It is to abstract important elements in a garment an revalue it into something else; to repurposing. The importance doesn’t lie in what the continuation will be and what garment it can resemble, instead it is about the further expression and shape a garment, that we already are familiar with, can have.
5.1 DEVELOPMENT

**Deconstruct** - *analysis of details*

**Abstract** - *by using scale*

**Drape** - *to find the new and further expression*

5.2 Where it started

The project was born during an investigation of expanding details into something else. Making an end of one garment into the resembles of something else. During the sketching session, the hoodie and its pocket were discovered. The hoodie led the project into the world of deconstruction, abstraction and street wear.

**FIGURE 20. SKETCH/COMBINATION OF MEN'S WEAR AND WOMEN'S WEAR**

**FIGURE 21. SKETCH/BASED ON THE IDEA OF DRAPING SOMETHING FURTHER FROM THE DETAILS**
5.3 Street Wear

What is Street Wear?

Street wear is a fashion genre that might be hard to define. It started out as a subculture of skaters in California and has grown into claiming its space in high fashion. Street wear is being defined by "the latest word on the street", where graphic t-shirt, caps and the latest hyped pair of sneakers are considered to be the most important items. In later years, street wear has moved from being a typical subculture of the youth, into growing and taking its space in high fashion. The move happened in the same time as the rise of brands like Supreme, Hood By Air and Gosha Rubchinskiy. Street Wear is constantly evolving, following the latest trends and hypes, however always in the line of the same shapes and silhouettes.

The essential of understanding street wear is to understand that its not just about fashion and clothes; it is about limited edition t-shirt and collectors items, that are both worth a lot of money and also have hight affection value for the street wear enthusiasts. (wiseGEEK, 2018)
This project focuses on street wear, due to their gender neutral silhouettes. The garments and accessories consist of few, yet interesting, details; there is an interest in the style that has its own archetypes, yet we can see a lack when it comes to deconstructing street wear.

During the research, the garments and accessories above, where identified as being essentials, and key elements within street wear. The importance lied in finding a broad range of different items, with different significant details that could be deconstructed and questioned.
5.4 Deconstructing the garment and their details

The chosen garments were deconstructed, to fully understand the components they are built up with. The importance of the chosen details were that they needed to be unexpected and unusual, to be able to create something unfamiliar for the eye.

**FIGURE 24. ANALYSIS OF THE HOODIE**

**FIGURE 25. ANALYSIS OF THE DRAWSTRING PANTS**
FIGURE 26. ANALYSIS OF THE TRACK PANTS

COMPONENTS:
- legs
- waistband
- pockets
- side stripes
- push buttons
- logo

ADIDAS

BRAIN STORMING:
- abstracting the side stripes
- expand the waistband/drape upwards on the body
- expand the hem/drape at upwards on body
- abstract the pocket openings
- expand the side openings/between the push buttons

FIGURE 27. ANALYSIS OF THE PRINTED T-SHIRT

COMPONENTS:
- body
- arms
- ribb
- print

UNDERCOVER

BRAIN STORMING:
- abstracting the ribb/covering the face
- abstracting the ribb/draping it down the body
- the hem/slapping it up
- expand the print
- abstract the print/fall off the t-shirt
- abstract the seams/move away from the garment
FIGURE 28. ANALYSIS OF THE BOMBER JACKET

COMPONENTS:
- body
- arms
- ribb
- collar/ribb
- pockets
- zippers

ALPHA INDUSTRIES

BRAIN STORMING:
- abstracting the ribb on the arms/draped down
- abstracting the ribb on the arms/draped on the legs
- abstract the ribb on the collar/trapeze on body
- expand the hem/drape at upwards on body
- abstract the pockets

FIGURE 29. ANALYSIS OF THE BUCKET HAT

COMPONENTS:
- top part
- sides
- seams
- logo
- screen
- lining

ELLESSE

BRAIN STORMING:
- abstracting the print/taking over the hat
- abstracting the screen/covering the body
- expand the sides/very high
- abstract the seams
FIGURE 30. ANALYSIS OF THE BUM BAG

FIGURE 31. SKETCHED SUGGESTED LINE-UP BASED ON THE DECONSTRUCTION
5.5 The Hoodie

**Direction:** Abstract the pocket into something that covers the legs.

Digital sketching of the possibilities of the hoodie's pocket. The continuation with digital sketching are based on figure 32; where the silhouette of the pocket that turns into a ball gown were found.

What is the possibility in shape, and what can it resemble?

The decision on making the hoodie in black heavy jersey, were due to the fact that color is bold and has an attitude. In the field of street wear we can see the clothes have a form of attitude and statements to them. Also, to be able to stir away from the strong association in the pocket that turns into a ball gown, the black were needed for it not to become such a feminine look.
Toiles/ pocket goes into a "ball gown"

FIGURE 33. DRAPING SESSIONS / BASED ON THE SILHOUETTES FROM THE DIGITAL SKETCHING / BALL GOWN

FIGURE 34. PROCESS

Chosen silhouette
FIGURE 35. PHOTOS FROM THE FITTING

FIGURE 36. THE RESULT
5.6 The Drawstring Trouser

**Direction:** Abstract the drawstring and knit it, to be able to drape on the upper body.

**FIGURE 37. DIGITAL SKETCH/POSSIBILITIES OF THE KNITTED DRAWSSTRING**

**FIGURE 38. TOILES/DRAWSSTRING THAT TURNS INTO A “TOP”**
Different rope were explored in order to find the wanted shape and structure of the knit. The initial though was that the perfect choice would be a softer flat drawstring.

There was this idea of a softer drape on the upper body, to be able to get a more draped and abstract feeling. During the process it was discovered that a rope with more stability would call for a better structure and possibilities in creating a bigger shape. Hence, the choice of working with the yellow polypropylene rope.

In order to find the right shape, draping sessions were conducted. Here it was important to try to let go of the predetermined thoughts and idea of the aimed for silhouette. Instead, the material and its possibilities led the way in finding what shapes that could work.
FIGURE 40. DRAPING OF THE DRAWSTRING

FIGURE 41. THE CHOSEN SHAPE
To get a more composed expression within the collection, and to reference towards street wear, the top where re-draped into a hoodie. This expression made the outfit feel less coercive and more at ease.
5.7 The Track Pant

**Direction:** Abstract the waistband, and drape it on the upper body.

The starting point were to work with lycra as material, however, due to its drape and lightness it were discovered that the aimed for shape were not possible to do in this material. Another one were chosen; heavier jersey.

**FIGURE 43. TOILES/WAISTBAND THAT ARE BEING DRAPED**

**FIGURE 44. TRACK PANTS/PROCESS**
After the fitting, and after a seminar it was discovered that the second material were not perfect either. Also, the silver was not strong enough and became dull in comparison to the other outfits. A decision on a stronger fabric and stronger color took place; the decision came down to a red heavier jersey. Also, an additional of an armhole where added to better shape and possibilities when it comes to silhouette.

**FIGURE 43. NEW MATERIAL**
A decision was made to re-drape the top. This chosen silhouette and expression looked to be restrained and forces. A new draping session was conducted, and a few steps back were taken, to find a more ease expression.
REWORK the "top", less forced/restrain

FIGURE 46. NEW DRAPING SESSION TO FIND THE NEW SHAPE

FIGURE 47. CHOSEN SILHOUETTE
5.8 The Printed T-shirt

Direction: Abstract the print, and make it drip away from the t-shirt.

When deciding on the print on the t-shirt, and the aim of it to look like the print has been abstracted, the decision on making color dripping off the edge of the hem. Also, the idea of a logo came into the picture, where the decision of the phonetics of “decaf” where decided. The logo is somewhat a humors homage to deconstruction; decaf could be interpret as deconstructed coffee.

FIGURE 48. INSPIRATION FOR THE PRINT/PINTEREST.COM

FIGURE 49. EXAMPLES OF PRINT
The print were created in photoshop, and later digital printed on a light jersey fabric. To be able to have the full finish of the t-shirt the decision of making the print on its own and the t-shirt on its own where taken. The print where coated to have a shinny finish, and also to make it not fringe when being cut in the edges; the two pieces where later fused together with the coating that were used on the surface of the print.

FIGURE 50. PRINTED T-SHIRT/PROCESS

FIGURE 51. PRINTED T-SHIRT/FINISHED
5.9 The Bomber Jacket

**Direction:** Abstract the rib from the collar and wrists.

**FIGURE 53. BOMBER JACKET/TOILE**

**FIGURE 54. TRY OUTS/FITTING WITH THE FABRICS**
FIGURE 55. PROCESS/DRAPING SESSION
After analyzing the oversized bomber jacket, the decision of it not being clear enough in both silhouette and color were concluded. The model were changed into a smaller version, and also the material and colors were changed; the material were changed for it to become more clear, and the color scheme of the outfit were edited to better fit with the whole of the collection.

**FIGURE 56. CHANGE OF MODEL/SMALLER SILHOUETTE**

**FIGURE 57. CHANGE OF MODEL AND COLORS/ DRAPING THE RIB**
The print on the back was conducted with the same method as the printed t-shirt. It was digital printed on a light jersey, coated to get shine and a more compact shape, and later fused together with the back piece of the jacket with the same coating.

FIGURE 58. FINISHED

The bomber jacket did not feel quite composed within the collection, a decision of rework the ribs into a more powerful expression. A polyamide/lycra rib where knitted to resemble a more genuine look for a typical bomber jacket. Also, a different silhouette were draped to remove the train and instead make a more chunky silhouette on the legs.

FIGURE 59. RE-WORKED BOMBER JACKET/ DRAPING OF THE RIB
FIGURE 60. THE RESULT

Result/Th

The new bomber jacket
5.10 The Bucket Hat

Direction: Abstract the screen, to claim place outside the body’s boundaries.

The aim for the bucket hat were to be able to re-create the shape of the screen and its stiffness, but in a bigger scale. Different lengths were tried, were the shorter one were decided upon, in consideration to the ability to create the wanted shape; the longer shape gave off another type of identity, in which the bucket hat was not longer clear.

FIGURE 61. BUCKET HAT/TOILES

FIGURE 62. PROCESS
A different print was added on the front of the bucket hat. The print were the same throughout the collection with the digital printed and late coated for shine and fusing purposes.

Due to the fact that the bucket hat covers a smaller part of the body, an additional garment was added. The same principles of the project were added to this garment, and the idea of abstracting the waistband where applied; in this case the abstraction made the pants turn into a jumpsuit.

**FIGURE 63. PROCESS**

The edges have been strengthened with steel treads to get the aimed shape

**FIGURE 64. ADDITIONAL GARMENT/ JUMPSUIT**

A matching print has been added on the front of the hat

Based on the same principle where the waistband has been abstracted; in this case the waistband makes the pants turn into a jumpsuit
FIGURE 65. RESULT OF THE BUCKET HAT/DIFFERENT WAYS OF WEARING
5.11 The Bum Bag

Direction: Abstract the nylon band, and weave it into something else.

The nylon band were both weaved on the stand, using the shape of the mannequin, and also "flat" on a clothing rack. Later, these two pieces were weaved together to create the further expression.
During the fitting, it was discovered that the color scheme was not as good as it could have been. Two different colors of the bum bag were tried out, in contrast to the yellow draped fabric that were considered to become the complementary garment.
After the fitting, and comparing the chosen color scheme with the other outfits, there were a change to mind in which colors were changed; in order to make the outfit pop and essential parts be more visible.

FIGURE 71. CHANGE OF MATERIAL/COLORS
FIGURE 72. FINISHED

FIGURE 73. RESULT
5.12 Digital Line Up
5.13 Fabrics
6. RESULT

6.1. Outfit 1: The Hoodie
The aim of the hoodie were to work with and abstract the pocket into another expression. The direction were to turn it into a ball gown that would cover another part of the body. The silhouette shows both a strong connection to the field of street wear with the origin being a significant piece; the abstraction with its other kind of expression tells another story and leads the garment into another context.

Tech Pack: The Hoodie
6. 2. Outfit 2: Bucket Hat
The aim of the bucket hat were to work with and abstract the screen into another expression. The direction were to turn it into an oversized area that would cover more more of the body. The silhouette of the hat being draped shows a new expression that erase a big part of the street wear significance. In a way, it brings the outfit into another context, due to the fact that the new expression has a form of elegance too it. This show that the identity can become transcendence by questioning the way it is normally composed, however still keeps its origin.

Tech Pack: The Bucket Hat
23 rows of 1-needle stitching
Print placement
Seam line
23 rows of 1-needle stitching
Seam line
6. 3. Outfit 3: Printed T-shirt
The aim of the printed t-shirt were to work with and abstract the placed print into another expression. The direction were to make the print look like it falls of the t-shirt. By abstracting the print in that way, creates another function for it; it makes the print work as more than an application and serves as a cover-up for the body. The abstracted print change the silhouette of the t-shirt and creates a subtle expression considering my aim. The print had been treated the way it needed to be, however there could be a more powerful expression by exploring a bigger print.

Tech Pack: The Printed T-shirt
2-needle stitching
Piping rib at neckline
Print placement

DETAILS
6. 4. Outfit 4: Track Pants
The aim of the track pants were to work with and abstract the waistband into another expression. The direction were to drape the abstracted waistband on the upper part of the body. The draping questions the roughness and the attitude a pair of track pants can had; instead the expression becomes more elegant.

Tech Pack: The Track Pants
DETAILS

- 8 press buttons
- Armhole
- Elastic in tube
- Drawstring silver metallic ending
- Eyelet silver metallic
- 5 cm
- 2-needle stitching
- 8 press buttons
- Eyelet silver metallic
- Drawstring silver metallic ending
- Elastic in tube
- Armhole
- 5 cm
- 2-needle stitching
6. 5. Outfit 5: Bomber Jacket

A NEW PHOTOSHOOT WILL BE CONDUCTED WITH THE NEW BOMBER JACKET!
The aim of the bomber jacket were to work with and abstract the rib on the cuffs. The direction were to drape the abstracted cuffs down on the legs to create a pant-like expression. The silhouette of the rib looks a bit to forced with steps away from the main idea, hence there was a new bomber jacket that was made.

(A NEW PHOTO SHOOT WILL BE CONDUCTED WITH THE NEW BOMBER JACKET)
6.6. Outfit 6: The Bum Bag
The aim of the bum bag were to work with and abstract the nylon band. The direction were to weave the abstraction to question its function and to create another expression. The piece is successful due to the fact that the abstraction makes the item become something completely different, yet its clear were the origin comes from.
6.7. Outfit 7: Drawstring Trousers
The aim of the drawstring trousers were to work with and abstract the drawstring. The direction were to abstract the drawstring and knit it into another expression that would cover the upper part of the body; giving the drawstring another function. The piece is successful because it both questions the function of the drawstring, and also gives the hoodie another potential expression.
7. DISCUSSION

This work explores deconstruction, with the means to question the predetermined expressions in garments and accessories, within the field of streetwear. By abstracting details this work has suggested new silhouettes that challenge the familiar expressions and opens up for discussion of identity in dress. The abstracted details have been draped, knitted and weaved into new meanings and functions; continued to dress another part of the body, from where the original garment has its limits. The aim where to discuss and challenge the limitations in identity that we have set on garments, and to explore if the identity will remain even after displacing their details.

The project has been successful in different levels within the different garments. When abstracting a detail from garments and draping it without forcing the material, the silhouettes has suggested a new expression; still holding on to the original identity in the garments. Which opens up for the possibilities to have further silhouettes within the field of streetwear. It also opens up for a change in archetypical garments, and break downs the barriers of our predetermined thought.

The limitations of this works lies in the details that needed to be treated with a different technique before it could be handle in the same way as the others, that would be being draped. There was difficulties where the transition between the original garment and the new expression, and to make them ”grow” into the something else, without making it look forced. Another limitation lies in the garments becoming commercial; how much will need to be edited? And would they still have the same effect, and big enough suggested change, to be able to open up for the discussion of garment identity?

By further express the garments and accessories of streetwear, this work has also suggested shapes and silhouettes that steps out of their field. Which will place these garments in other context than they are normally seen in. This is also the strength of this work; the erased borders and the new expressions. The new suggested silhouettes puts the garments into another context and room; this opens up a further diversity that goes beyond our preconceptions of the garment.

The biggest strength has been the result showing the possibility to question the shape of a garment and still keeps its core and identity, but also implying a change; which will open up for us to challenge our predetermined ideas of dress. The outfits that has been most successful in doing so, is the hoodie and the drawstring trousers; these items questions the functionality of the abstracted detail and has become something completely different from its origin. Yet, the expression feels like it belongs in the field of street wear, and the identity of the garment has just expand their own limitations.

Further investigation could be to go deeper in the deconstruction. To challenge and question smaller details in finding even further expressions. What could happen if the smaller details would become something else? And what does a garment need to still keep is original identity? Also, during this project the discussions of tactic knowledge has taking place. Could this subject be applied as a design method for us to be able to completely erase our ideas of how things should be. And could this be applied to explore the different layers of information that we withhold, meaning from learning, experience and emotions, to be applied in making garments. The different compartments of personal knowledge will give us different results in the interpretation of dress.
8. REFERENCES


Image References:

Figure 1 & 2:

Figure 3:

Figure 4:

Figure 5:

Figure 6:

Figure 7:

Figure 8:


Figure 22: Pinterest.se (n.d.). [image] Available at: https://www.pinterest.se/search/pins/?q=street%20wear%20skate&rs=guide&term_meta[]=street%7Ctyped&term_meta[]=wear%7Ctyped&add_refine=skate%7Cguide%7Cword%7C4 [Accessed 2 Mar. 2018].

Figure 23: Caliroots.se (n.d.). [image] Available at: https://caliroots.se [Accessed 10 Apr. 2018].

Figure 24: Caliroots.se (n.d.). [image] Available at: https://caliroots.se/stussy-stock-hoodie-2921673-0009/p/98373 [Accessed 10 Apr. 2018].


Figure 26: Caliroots.se (n.d.). [image] Available at: https://caliroots.se/adidas-originals-adibreak-pant-cd6235/p/99944 [Accessed 10 Apr. 2018].

Figure 27: Caliroots.se (n.d.). [image] Available at: https://caliroots.se/undercover-t-shirt-ucu3801/p/104942 [Accessed 10 Apr. 2018].


Figure 30: Caliroots.se (n.d.). [image] https://caliroots.se/sacs/s/601?p=562907&orderBy=Published [Accessed 10 Apr. 2018].
