



THE SWEDISH SCHOOL  
OF TEXTILES  
UNIVERSITY OF BORÅS

*LA PENTALOGIE DE D'S  
(RETHINKING DENIM)*

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FASHION DESIGN  
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— Abstract

The overwhelming majority of the humanity rarely pause to consider the roots and techniques used in the production or history of our beloved pair of denim trousers.

Denim continues to be one of the most versatile, long-lasting, and sought-after textiles on the market despite the broad spectrum of modern fabrics that are now accessible. Although their popularity will always be enduring, their design and fabric technology will continually advance with the times.

The fundamental basis of this research demonstrates a thorough investigation of the jeans in particular, by using *Jacques Derridas* theory of Deconstruction.

By critical thinking and thoughtful analysing, various recommendations for developing of discarded and pre-loved jeans has developed into giving them a new, greater worth.

This work shows a collection of 11 looks, where all the garments shares the component of being made out of a pre-loved pair of jeans, it is of value to keep some of the characteristic within the discarded jeans so that the viewer actually can trace back the garment to where it started of with being just, a pair of jeans.

Applying the techniques at the core of this work has resulted in a wide range of expressive solutions that have given old denim trousers an entirely new purpose and value.



Line Up



Look 1



Close Up



Look 2



Close Up



Look 3



Close Up



Look 4



Close Up



Look 5



Close Up



Look 6



Close Up



Look 7



Close Up



Look 8



Close Up



Look 9



Close Up



Look 10



Close Up



Look 11



Close Up



— *I am a rock & roll man, and therefore,  
a denim man.*

Renzo Rosso

KEYWORDS — THE FIVE D'S

- DEVORÉ
- DECONSTRUCTION
- DRAPING
- DYEING
- DISTORTION
- JEANS
- DISSECTION
- ASSYMETRI
- COLOURS
- MISSPLACEMENT

# Table of Content

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<i>Abstract</i>	1-2
<i>Line Up</i>	2-3
<i>Lookbook</i>	4-27
<i>Keywords</i>	28-29
<i>Background</i>	1.1 • Introduction to the field, 30-31
<i>Motive</i>	1.2 • Motive & Idea, 32-33
<i>Aim</i>	1.3 • AIM, 34-
<i>State of the Art</i>	1.4 • State of the Art, 35-40
<i>Method &amp; Development</i>	2.1 • Method, 41-66
<i>Result</i>	3.1 • Development & 3.2 • Outcome, 62-66
<i>Technical description</i>	3.3 • Tech Pack, 67-74
<i>Analyses</i>	3.4 • Analyses, 75-76



# Background

## DENIM AS MATERIAL — JEANS AS GARMENT

Denim is a cotton woven fabric. The fabric is woven with a weaving binding called twill, — The fabric was identified as having a twill weave and having one colored and one white thread. Simpy, There is a warp, a weft and a diagonal thread crossing them both. Today 10 % of the assembled cotton in the world is spun into denim. (S.G. Annapoorani, 2017)

Despite that denim was developed for cowboys, where they used the durable fabric as workwear, the development within the contemporary denim can now be seen in workwear as well as dresses, tights and much more.

Denim continues to be one of the most versatile, long-lasting, and sought-after textiles on the market despite the broad spectrum of modern fabrics that are now accessible. People of all ages, genders, and socioeconomic classes own more pairs of jeans than there are days in the week. Although their popularity will always be enduring, their design and fabric technology will continually advance with the times. (T. Lovelace, 2018).

## HISTORICAL & PRESENT – DECONSTRUCTION & CONVERTIBLE DESIGN

Deconstruction is a technique designers like M. Margiela and H. Chalayan use to subvert fashion norms, to discover their form language, and produce exciting, novel designs. M. Margiela reexamines the relationships between fashion forms, functions, and ideologies created by clothes. He challenges conventional notions of fashion and fashion beauty. (M. Skivko, 2020).

## REINCARNATION OF PRECEDING DESIGNS

Furthermore, Gwilt and Rissanen talk about how design nowadays is a “reincarnation of preceding designs” is, which is effortlessly seen in today’s fashion, (Gwilt, Rissanen, 2011. pg 64). The power of taking inspiration from something old and developing it into something new, fresh, and chic is design.



Figure: 1. (T. Lovelace, 2018)  
Farmers wearing denim jeans in the 1930's.



Figure: 2-3 . Maison Margiela — SPRING 1999 - READY-TO-WEAR (Courtesy of M.Margiela)  
Look 3/36 & Look 27/36  
Margiela incorporated the worn, deconstructed denim already in the 90s

## CROSSING CONTEXT & GROUNDBREAKING

The concept of context crossing has been extensively studied across several disciplines. One method for encouraging, for instance, cultural innovations is context crossover. It may result in an identity switch which results in reinterpretation. (Loschek 2009)

One of the earliest fashion designers to make use of context-crossing was Paco Rabanne. Rabanne launched his eponymous couture brand in 1966, and debuted one of his numerous distinctive outfits developed of silver chainmail. By this time this was known as groundbreaking and the fact that Rabanne took one of many steps by already putting rare materials in a new context. (M. Garrigues, 2018)

## PERCEPTUAL JUDGMENT

In the book “When clothes become fashion”, (Loschek 2009) Loschek states that “In philosophy, recognition or cognition is the mental processing of what we have perceived.” The more frequently these perceptual beliefs are validated, the more frequently they will be integrated as “true” and eventually turn into thought and behaviour patterns. Perceptual judgement can, in other words, be translated into characteristics or archetypes if one wants.

## CONTEXT CLASH

The Swedish School of Textiles BA graduate in Fine Arts & Fashion Design Alice Jardesten is taking a closer look at “the meeting or clash between garments on opposite sides of the hierarchy in fashion” (A.Jardesten, 2018) The “Clash” or the crossing of contexts in her work is of importance in this degree work due to the fact that all garments in the collection, whether it is an upper or lower garment, is made out of a pair of jeans – trousers.

## CHARACTERISTICS & DETAILS

In Defining garments through details (Hobbs, K. 2015.), another former graduate of The Swedish School of Textiles makes it obvious how even the most tiny of details may characterise a garment, or at the very least the perception of a garment.

This work demonstrates the value and relevance of particulars and how significant a role they may play in the world of fashion, while also outlining the characteristics that define particular items.



Figure: 4. (P.King, 1967)  
One of Paco Rabannes early innovative experiment, a dress made out of silver chainmail.

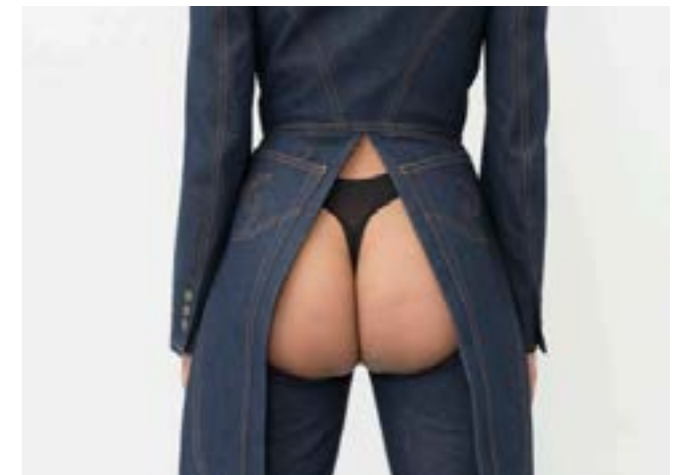


Figure: 5. (A.Jardesten, 2018)  
Jardestens BA work from THS investigates different crossing of fields in fashion, in her degree work “Clashing Contexts”.



Figure: 6. (K.Hobbs, 2015)  
Hobbs investigate characteristics and details in her MA work from THS “Defining garments through details”.

# Motive

THE ROOTS OF DECONSTRUCTION — JACQUES DERRIDA

In the late 1960s and early 1970s, deconstruction first evolved. It is referred to as a literary analysis and critique theory or method. *Deconstruction – Derrida*, (J. Wolfreys, 1998, p2) Deconstruction becomes essential while discussing this work. Within this theoretical framework, the methodology of critical thinking and analysing of trousers has retained the primary focus. In certain instances, the deconstructive aspect may not be very significant. This project demonstrates the vital knowledge of patternmaking right here. Understanding reaches its conclusion when staring at a pair of dissected trousers with the many components of the pattern laid out flat in front of them.

## THE LOGIC OF PATTERNMAKING

Patternmaking is logical thinking, and often the geometric shapes repeat themselves. What differs from one pattern to another is the measurements of the already existing angles and curves. Even though collections have been made before with the focus of deconstruction, this type of approach to deconstruction and studying of one garment in particular (JEANS) adds a new way of thinking. Additionally, it allows the designer to make an Upcycled collection made with zero waste by using the existing pieces.

## LONG LIVE THE JEANS

As previously indicated, the core of this project is repurposing discarded jeans. Over 70 million pairs of jeans are sold annually in the UK alone, making them one of, if not THE, most popular items on the market. (T. Lovelace, (2018) The production and quantity of these items also result in massive waste, and the thrift shops overflow with discarded jeans. This work shows the potential of jeans as raw material and contributes to a circular fashion.

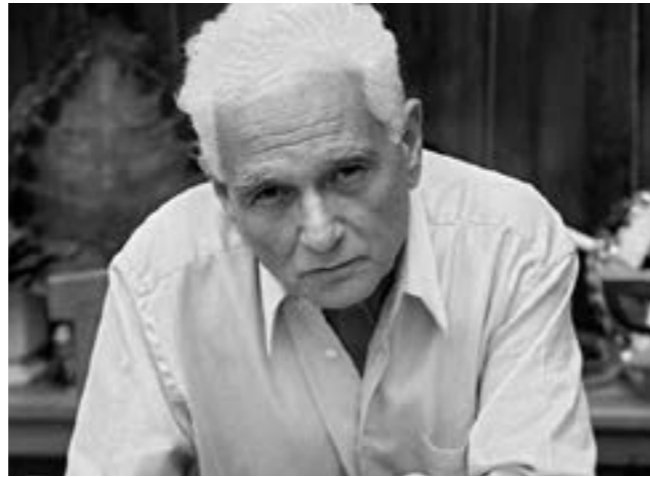


Figure: 7. (J. Robine, 2001)  
Jacques Derrida came up with the theory of deconstruction in the 60s.



1. — A back trouser block with the waist acting as a shoulder seam and the crotch as a lapel has the same geometric shape as a front pattern of a suit jacket. Add a pressed fold, et voila.  
2. — The two back yoke pieces have the same geometric shape as a pattern of a collar.



Figure: 8.  
Overload of discarded jeans are available in thrift shops.

The trouser block is individually acting as the star player within this project. As previously indicated, this work refers to Defining garments through details (Hobbs, K. 2015.), a collection where Hobbs highlights specific essential details that are characterised for certain garments. Similarly, this work seeks to preserve specific details and characteristics that, in some order, make jeans what jeans are.

Considering how jeans can become more “versatile” as they get older, helps to set this work goal of maintaining characteristics. When dissecting the jeans, one soon becomes aware of the jeans’ original dye and colour. Removing different parts, such as belt loops, pockets, and hemlines, will show the original colour of the jeans. These places have not been affected by being worn or washed and have retained the dye. The dyes let one know where specific details at one point existed and leave traces from the past. Using waistband as additional collars and zip & fly as closure at “Trousers-Jackets” somewhat exaggerate the notion of what the garment once was... and, even more, highlights the characteristics.

Utilising the current buttons and closures will add in the possibilities for change within the outfit. All garments share the essential concept of being regarded as deriving from the JEANS. With the use of the joining techniques and the fact that all garments are made out of a pair of jeans, a lot of the garments in the collection can be used both as an upper & a lower garment. This intends to make the collection partly convertible.

## QUESTIONING MENSWEAR?

A mixture of male and female models dressed in unisex clothes make up the lineup in this work. DEVORÉ, also referred to as burnout, has emerged as a significant component. This method has been employed for controlling the open edge areas and making it obvious and intended to be.

Since the fringed sections are positioned on parts of the male outfits that are typically regarded and sexualised for the female body, it has become a significant part. It contributes to how the collection questions menswear.



Figure: 9. (K. Hobbs, 2015)  
Hobbs investigate characteristics and details in her MA work from THS “Defining garments through details”.



Figure: 10.  
Visual example of how joining techniques have been used in different context. Also demonstrates the trace of the origin dye

## *Aim*

— THIS WORK AIMS TO UPCYCLE OLD JEANS BY ENHANCING BOTH THE SURFACE AND MATERIAL AS WELL AS GENERATING ALTERNATIVE FORMS. THE WORK FURTHER INVESTIGATES CIRCUMSTANCES, SUCH AS GENDER STEREOTYPES AND ONE GARMENT'S "SINGLE" USAGE. — AT ITS FOUNDATION, IT INITIATES BY INVESTIGATING JEANS.

1.4— State of the Art — INTRO

Y/project touches upon this subject with their “Evergreen collection”. (HAUSvonEDEN, 2021) In an article from HAUSvonEDEN, the article says, —

“Modern, unique, unbridled. Skillfully, the high-end label’s creative director Glenn Martens fuses voluminous, luxurious silhouettes with energetic street styles. This is to emphasize individuality and independence and reinterpret masculinity and femininity through the versatility of eccentric unisex looks.” Leitch, L (2020)

The words that describe Glenn Martens’s Design in this article can be translated into some of the keywords used within the framework of this work. The challenge within this project is to turn an exclusively upcycled collection into something that conveys a high-end fashion aesthetic.

“(a) shapes connected vertically will shorten the garment length, (b) shapes connected horizontally will decrease the garment volume, and (c) shapes connected on a diagonal will shorten the garment length and decrease its volume.”

Feori, M. & McKinney, E. (2017)



Figure: 11-16 (Y / Project, 2022)  
The looks from the Evergreen collection shows a versatile material combination



Fig. 11

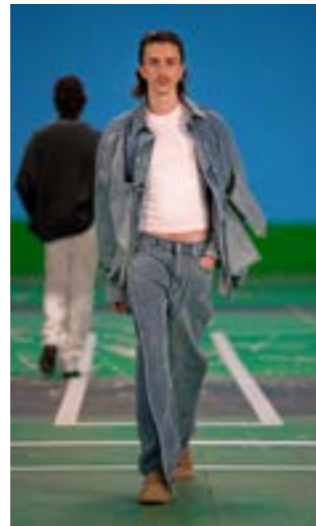


Fig. 14



Fig. 15



Fig. 16

1. Glenn Martens —

As shown in Martens Spring -21 menswear collection, (Fig. 5) layers of garments combined with joining techniques open up for the wearer to adapt the garment the way one wants and feel comfortable within.

Martens also shows versatility and playfulness in his Spring -23 menswear collection (Fig. 3-4) where parts of the garments seem to be coming out and going through different slashes or holes. As cited from an interview with (Vogue Runway, June 2022) – the reporter Luke Leitch states that the “central architectural device underpinning all this seasonally-adjusted weirdness remained the malleable wire endoskeletons that allowed tailoring, denim, and alien eveningwear to be distorted into shockwave shapes”.

This work shows example on how one can reuse already existing details as joining, still keep the characteristic, and be putted in another context. It is also exaggerating the playfulness and distorted expression since it can be traced back to that the jackets in each outfit is actually a pair of discarded jeans. In addition to that this work shows how to make a high end collection with re-used garments.



Figure: 17 (Courtesy of Y/ project, Menswear spring, 2021)



Figure: 18 (Courtesy of Y/ project, Menswear spring, 2023)



Figure: 19 (Courtesy of Y/ project, Menswear spring, 2023)

2. Klara Hobbs —

Many designer have explored what there is that defines a garment before, Klara Hobbs makes a clear example of just that In her MA graduate collection – Defining garments through details (K.Hobbs. 2015.) previous fashion & design student at The Swedish School of Textiles, K.Hobbs gives clear examples and understanding of different essentials within archetypal garments and details.

This work shows the importance and significance of details and what big of a role they could have within fashion at the same time it explains what makes the definition of specific apparel.

As shown in the pictures K.Hobbs has successfully defined certain details and characteristics within archetypal garments and even though the designs contain of dresses one could clearly see the connection to details, such as shirt cuffs, rivets & labels and belt loops, jeans pocket and zip and fly. K.Hobbs (2015) *Defining garment through details*. The Swedish School of Textiles, University of Borås

In comparison to K.Hobbs this work seeks to highlight certain details. Although, the highlighting of details has been exaggerated and gives the characteristics an even bigger space.



Figure: 20 (Courtesy of Hobbs, K 2021)

Figure: 21 (Courtesy of Hobbs, K 2021)

Figure: 22 (Courtesy of Hobbs, K 2021)

Figure: 23 (Courtesy of Hobbs, K 2021)

3. Per Götesson —

Per Götesson is a Swedish designer based in London. Götesson implements discarded garments in the making of new garments. Some of the brands signature garments is made out of upcycled materials. In addition to that Götesson has a good sense for material meetings, where the brand usually combines denim together with more sheer materials such as jersey, Scuba etc. This is shown in the autumn winter 22 collection.

Götesson also shows example of the topic of “questioning menswear” where he let his designs jumps between sheer and raw material and where he also includes slashes to highlight parts of the body...

This work pushes the expectations of the topic of “questioning menswear” thus areas that are typically regarded and sexualized for the female body, are now characterized in a menswear collection.



Figure: 24 (Gotesson. P 2022)

Figure: 25 (Gotesson. P 2022)

Figure: 26 (Gotesson. P 2022)

Figure: 27 (Gotesson. P 2022)

Figure: 28 (Gotesson. P 2022)

4. *Maison Martin Margiela* —

Maison Margiela Spring 2008 Ready-to-Wear

In Margielas spring 2008 Ready-to-Wear collection, beautiful cut-outs and reveals of the body can be shown. The well constructed garments gives room for a little bit of “messiness” with the open fringes and panels hanging loose from the garment. This gives a little bit of extra regarding the silhouette since the loose parts flutters when the wearer walks. The accentuated shoulders also adds something extra to the outfit and one can refer back to various cultural wear, where the pointy shoulders often are seen...

A crystal-clear reference is to the SPRING 1998 - READY-TO-WEAR collection were Margiela presented his looks on hangers. This reference is a must, Since each outfit in this collection involves draping on a non-human object with cloth at some point of the process.

Margiela was one of the first designers to present his interpretation of deconstruction. This work seeks to show a deeper evaluation of the method and in addition present a technique how one fortunately can controll fringed and open areas in the garments.



5. *Lutz Huelle* —

Lutz Huelle Spring 2022 Ready-to-Wear

Lutz Huelles spring 2022 Ready-to-Wear collection demonstrates a couple of things that this work seeks to maintain. The collection is a mich-mash of fabric, garment types and colours but L.Huelle manage to make a beautifully, harmonic collection of amounts of different constituents. even though a majority of different contexts are clashing the end result works out so well. By looking closer one can tell the precise construction and the successful use of block patterns. The use of different blocks together with different nuances enchants you and it is astonishing how well balanced the collection is.

In an interview with Vogue Runway (N.Phillips, 2021) the designer himself state that “It’s about seeing masculinity in a new way,”

This work seeks to push the concept of context crossing, with the use of trousers as “material” throughout the entire collection. Several different washes of denim give depth and show multiple options for how versatile the material really is and the big potential it has. It also broaden the concept of seeing masculinity in a new way,





## Method

This exploration includes several methods, all of which fulfil this project's aim. The methods consist of both academic, well-known methods as well as the designer's own interpretation and ways of interpret different methods.

In addition, this work aims to develop a new construction method within discarded and upcycled garments, called Attraction Cutting. This conceptual framework consists of pairing two or more discarded garments together. By constructing them together, the garments are sewn together from a "hole" creating a tunnel system that allows the new garment to be worn in multiple ways.

The method of pairing two garments together by using a hole for the limbs to go through is developed after thorough studying of Julian Roberts construction technique "i.e." called **SUBTRACTION CUTTING** (J.Roberts, 2013)

This method of creating and combining clothing provides an innovative, sustainable, and versatile product by utilizing exclusively repurposed material. Although convertible clothing has been produced in the past, there is currently a gap of a method that can transform wasted clothes into a multipurpose items of unique design. As previously mentioned, subtraction cutting explains how to subtract fabric which results in an abundance of fabric that is not in need. When using the suggested technique, attraction cutting, one will add another discarded garment, use the "circle construction" and convey another tunnel for the body to pass through

Additionally, Attraction Cutting allows for various of methods to mix fabrics, colours, and even men's and women's attire, which can result in a unisex aesthetic and provide opportunities for unexpected silhouettes.

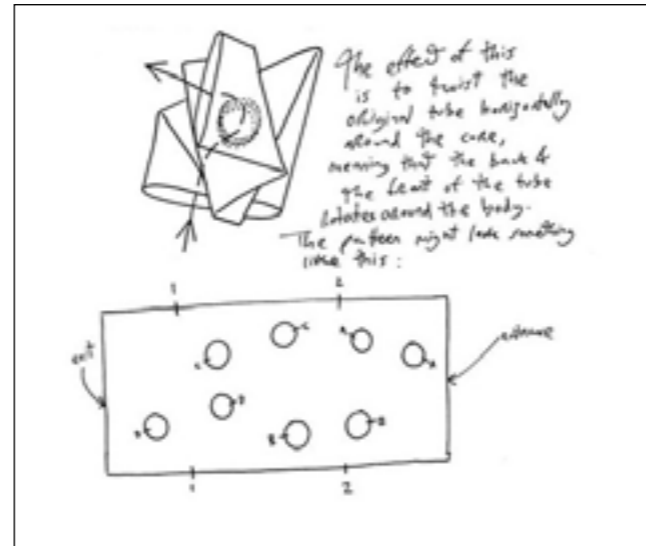


Figure: 41. (J.Roberts)  
Sketch explaining the tunnel technique based on subtraction cutting.

### 1. 'Learning by doing' —

This method is used to come up with several different ideas, where the core is to try out what mediums and tools works best. Through this exploration the method of learning by doing (Mäkelä, 2007). has been the primary tool when moving forward and developing the work. To be able to find the most efficient and valuable way to make the garments deconstructed in a matter that works, including cuts, matching of different panels, and the right wash, but also how to make the garment convertible/transformable one needs to go through several tests and a major exploration.

This is what Mäkelä refers to as knowing through making in her article Knowing Through Making: The Role of the Artefact in Practice-led Research (Mäkelä, 2007). Mäkelä states that "In conventional research, making is generally regarded as consequent to thinking".

### 2. 'Characterizing reflective practice in design' —

This method is used hand in hand with method 1, in order to complement, and as a reflective tool help sort ones ideas and give precious time to think about what it is that has been tested and evaluate and help the decision making. (Currano, et al. 2011)

The reflective part within this project is to take a step back and look at the garments, most often when the clothes are hanging on a hanger. The reflective part exist of taking a step back, often sitting in front of the hanging garment helps the process of evaluating different aspects within the design. Fitting sessions, as much as possible has turned out to be a crucial way of working, and even planning fittings on different body types and gender helps to develop the distorted expression. The jump between a female and a male body is an interesting element and further on an exploration that is worth to dig deeper in.

As mentioned above the hanger has also helped to give a distorted expression, often twisted and draped in a familiar "Failure Wear" expression. This make one step away from the human body that is usually meant to be draped upon and gives open eyes to see variation of silhouettes and form language that may not had appeared on a human body or a mannequin.

### 3. 'Ways of seeing — photography

Furthermore, when talking about the reflective part of the design process, photography and *Ways of seeing* is a way for the designer to make optional exaggerated cuts and helps one to get a understanding for development within the specific garment.

This method is relevant for the composition and deconstruction of the garments. The method consist of photography and drawing lines. This method helps to determine where to make cuts & slashes and where to add or take away panels in the construction. This method can be traced to a former PHD- student at The Swedish School of Textiles — Stefanie Malmgren De Oliveira. In her thesis

' Acts of seeing: In Fashion Design' She talks about "Seeing lines" and a bunch of different categories are pointed out. (S. Malmgren De Oliveira - 2018)

#### —4 Use of Divoré to reveale the body & control areas of fringes

A mixture of male and female models dressed in unisex clothes make up the lineup in this work. DIVORÉ, also referred to as burnout, has emerged as a major component. This method has been employed for controlling the open edge areas and make it obvious and intended to be

The lineup in this work is a mix of male and female models wearing a unisex assortment of clothing. One key element has arised to be something called DIVORÉ - also known as burnout. This technique has been used to control the areas of open fringes and make them clear, obvious and intended for their current positioning.

Since the fringed sections are positioned on parts of the male outfits that are typically regarded and sexualized for the female body, it has also become a significant part of how the collection questions menswear.

Method

Ways of seeing — photography



Figure: 42.



Figure: 44.

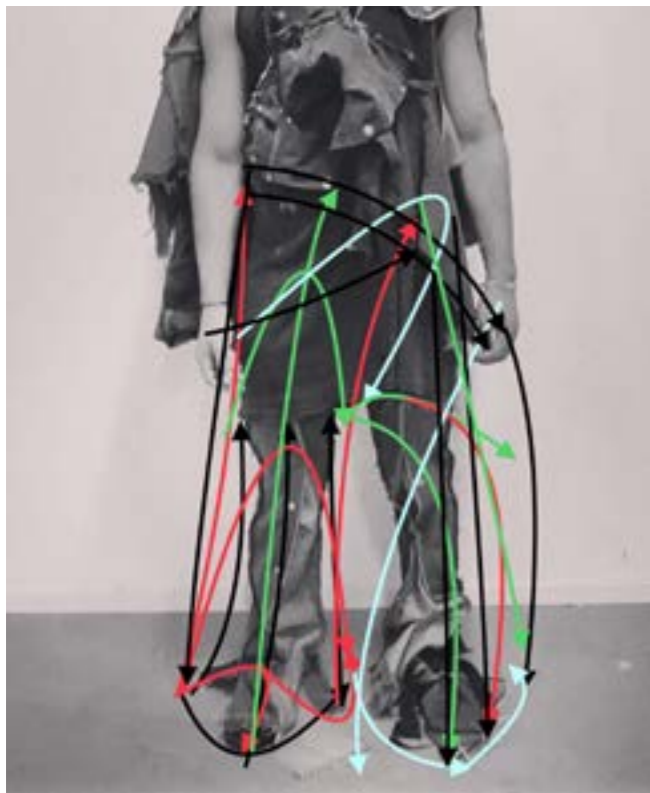


Figure: 43.  
Fig: 42-59 showing the key method of this work, "Ways of seeing" this method clearly demonstrate the reflective part as well as the critical thinking aspect of deconstruction.



Figure: 45.



Figure: 46.

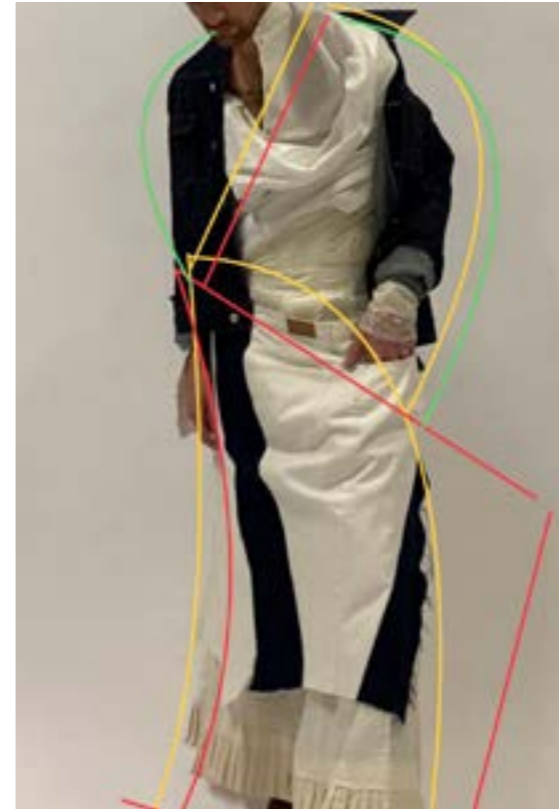


Fig. 47.



Fig. 48.



Fig. 49.



Fig. 50.

Method



Fig. 51.



Fig. 52.



Fig. 55.

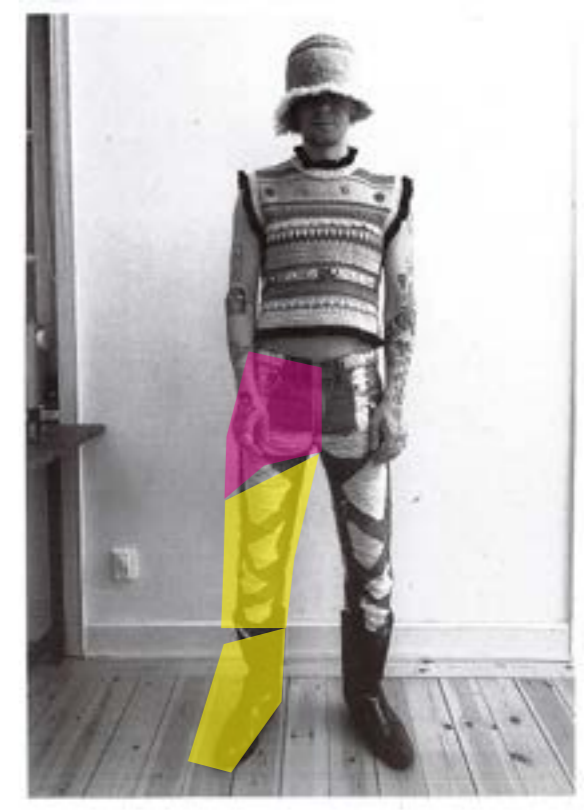


Fig. 56.

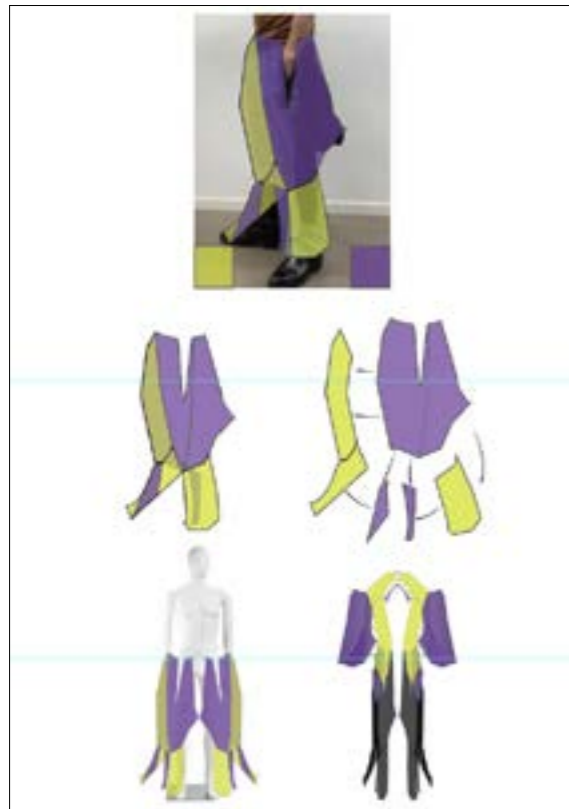


Figure: 53.

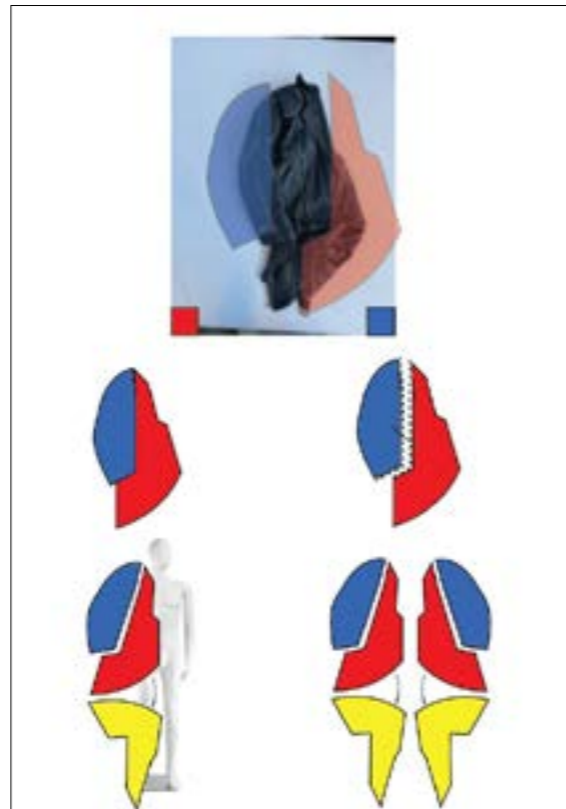


Figure: 54.



Figure: 57.



Figure: 58.

Fig: 51-56. shows how physical draping/photography and seeing/ drawing lines are combined with computer software to determine and visualise different pattern combinations and garments.

Fig: 57-58. shows how a 3D tool named WARP-tool have been used. This tool is used to create undulating lines and to find ways to create a distorted expression in the garment.

Method

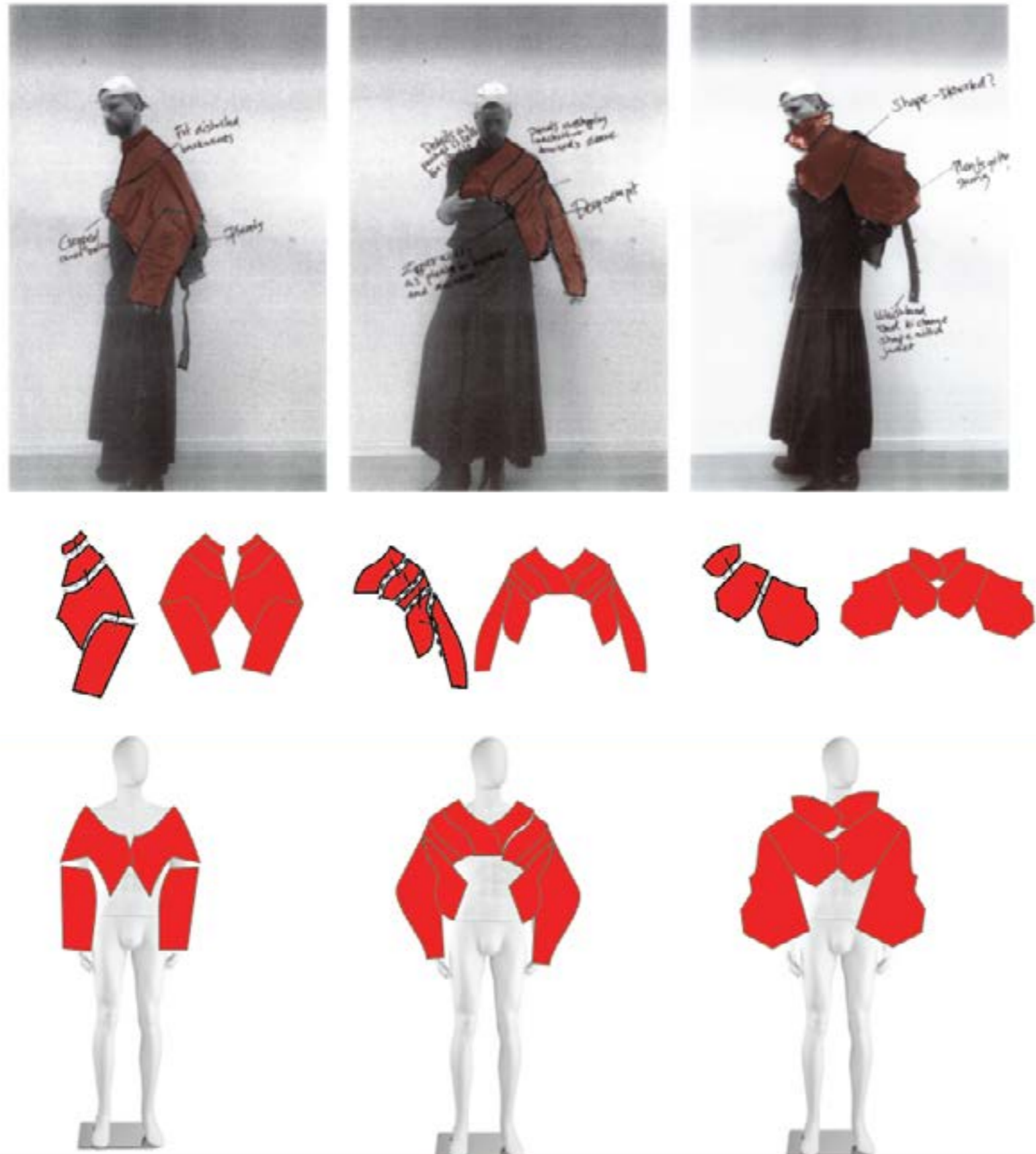


Figure: 59 Shows the process of determine different panels and pattern-pieces in the garment, all stages from physical draping with a garment, to seeing lines with sketching and turning it into a flat pattern in the computer.

*Method*



Figure: 60.  
 Figure: 60-63  
 Shows the process & explanation of how the use of the trouser block & the logic within patternmaking has been used throughout this project, it also shows the thoughtprocess and the interpretation of ways of using the pattern-piece of a trouser in a different setting.



Figure: 61.



Figure: 62.



Figure: 63.

Step: 1

- Dissected, flat, back trouser block showing the measurement and pattern as one “usually” perceive it.



Figure: 64.

Step: 2

- Flat trouser block with belonging YOKE pattern.



Figure: 65.

Step: 3

- Dissected trouser block is put on shoulder instead of hip - all measurements are still the same.

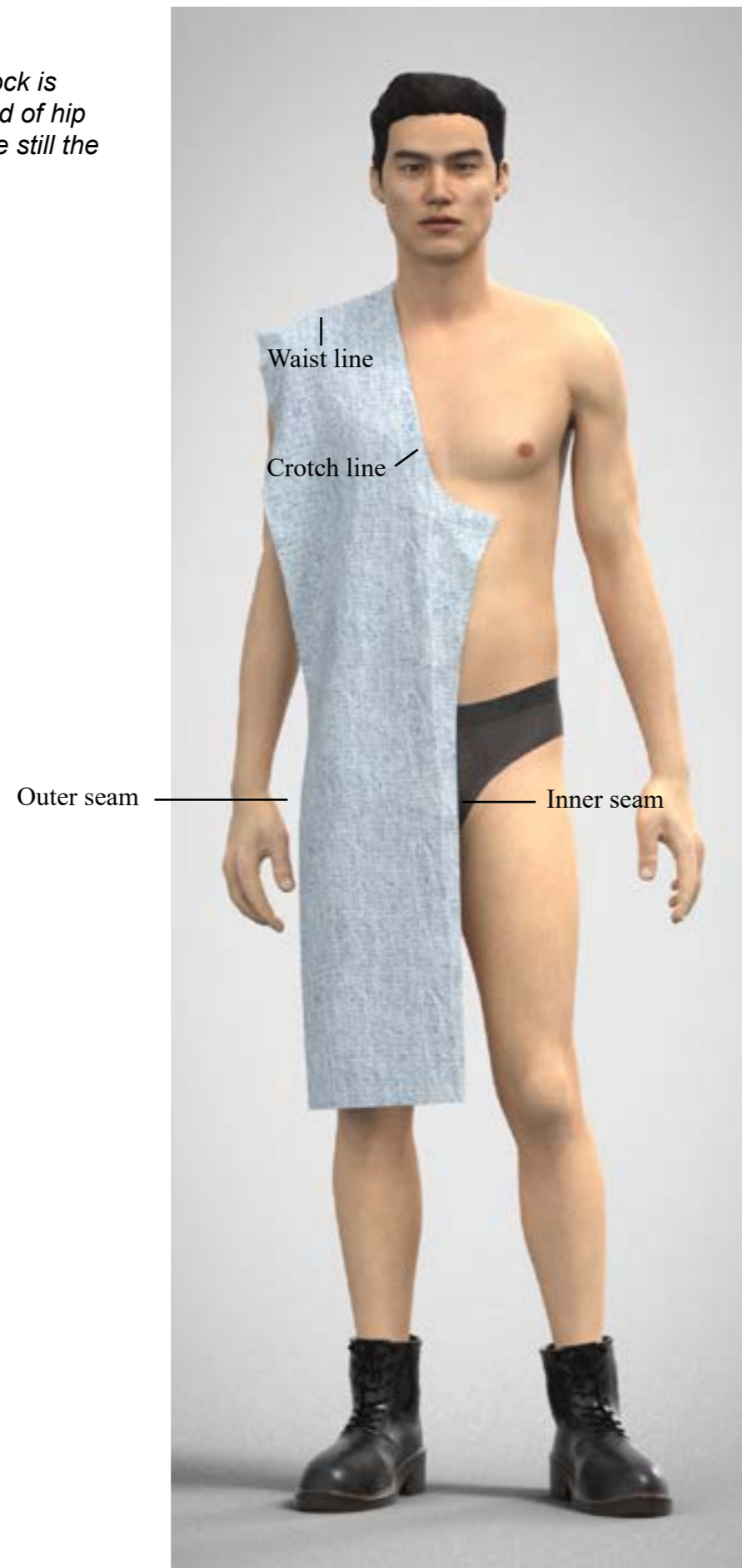


Figure: 66.

Step: 4

- Flat trouser block with belonging YOKE pattern.

When the patterns is placed on the shoulder the measurements now have different meanings.

Waistline is now swaped into shoulderline. The crotchline is now part of the neckline.

Where a notch normally is placed for a zip & fly, now marks where a fold should be done to create the lapel. The YOKE pattern is now part of a collar & lapel.

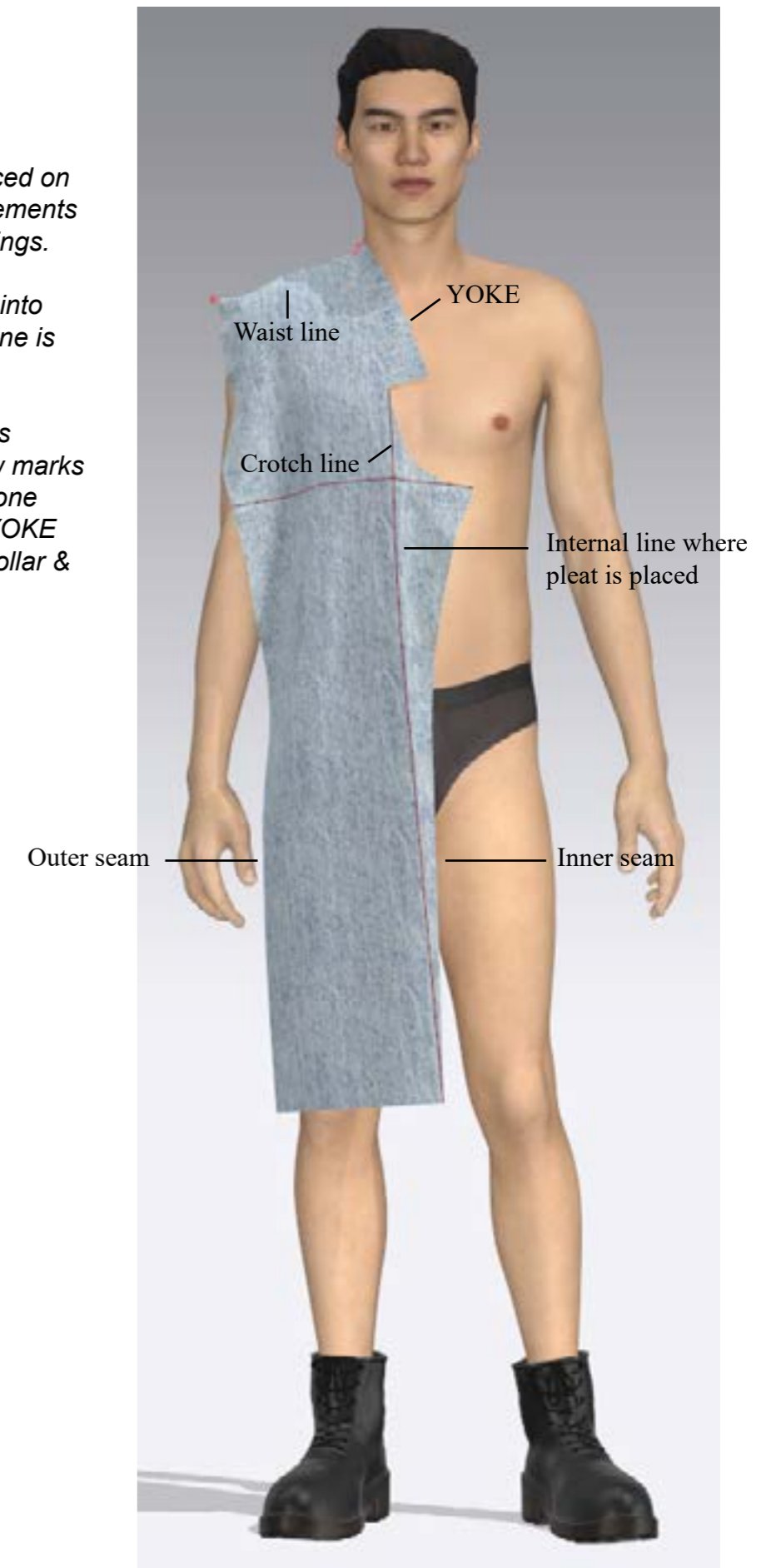


Figure: 67.

Step: 5

- Image shows how it drapes when the pleat is folded and the back yoke has become a collar.

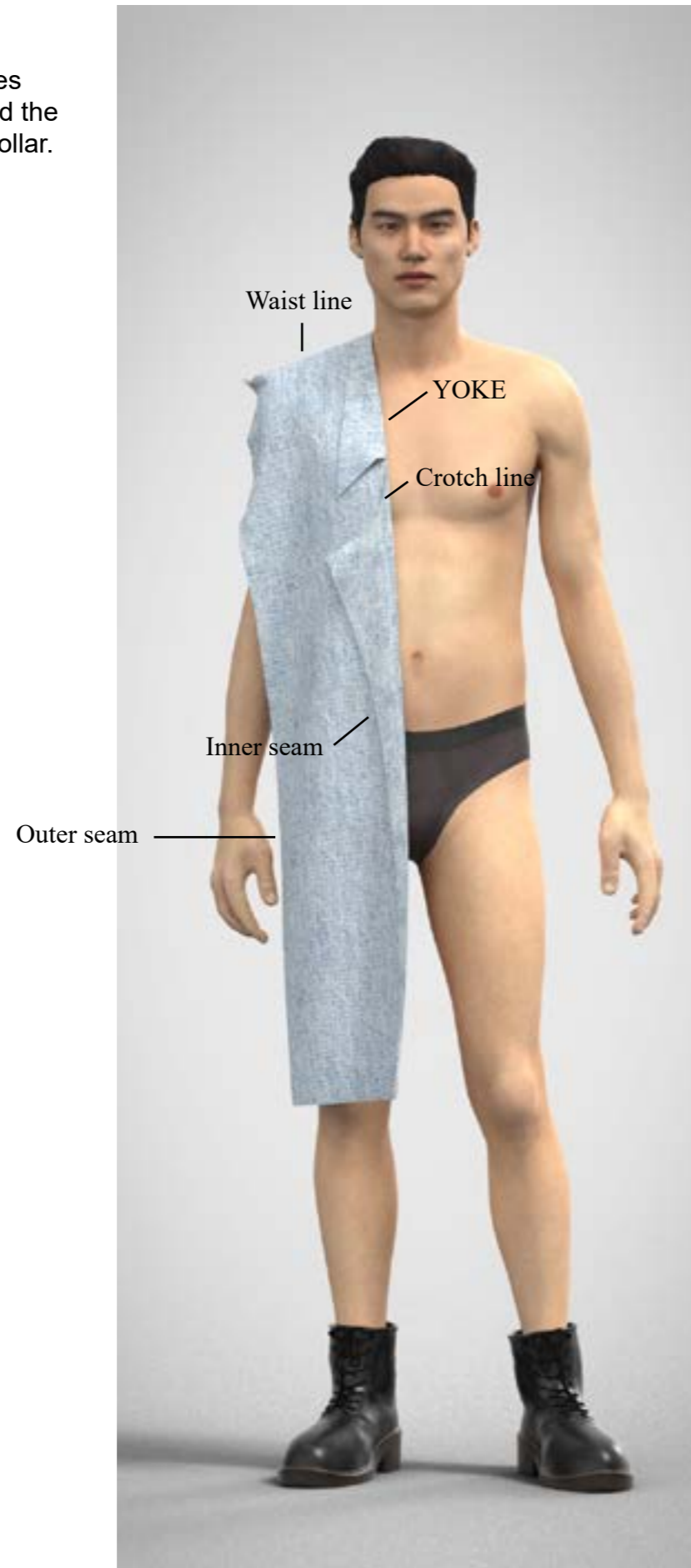


Figure: 68.

Step: 6

- Another reversed trouser block is sewn together with the first and creates a front arm pit.

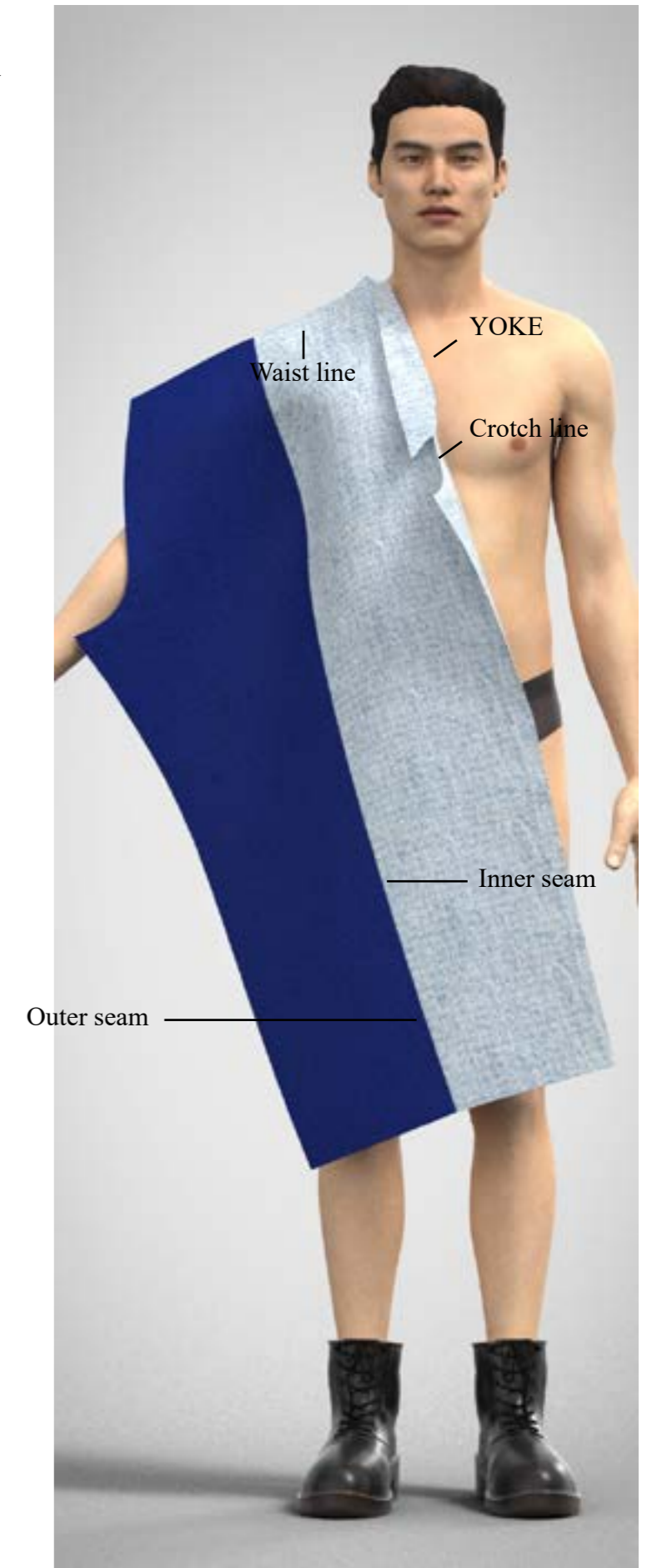


Figure: 69.

Step: 7

- Pleats & draping shapes the front and decreases the shoulder measurement so it fits. As one can this helps to make the arm pit drape accurate.



Figure: 70.

Step: 8

- The last image shows the same principle on the back.

*By dissecting jeans & thorough analysing of the method of deconstruction, this shows an example of how one can turn a pair of discarded jeans into a coat, by not altering any changes in the pattern, only using draping and the logic within patternmaking.*

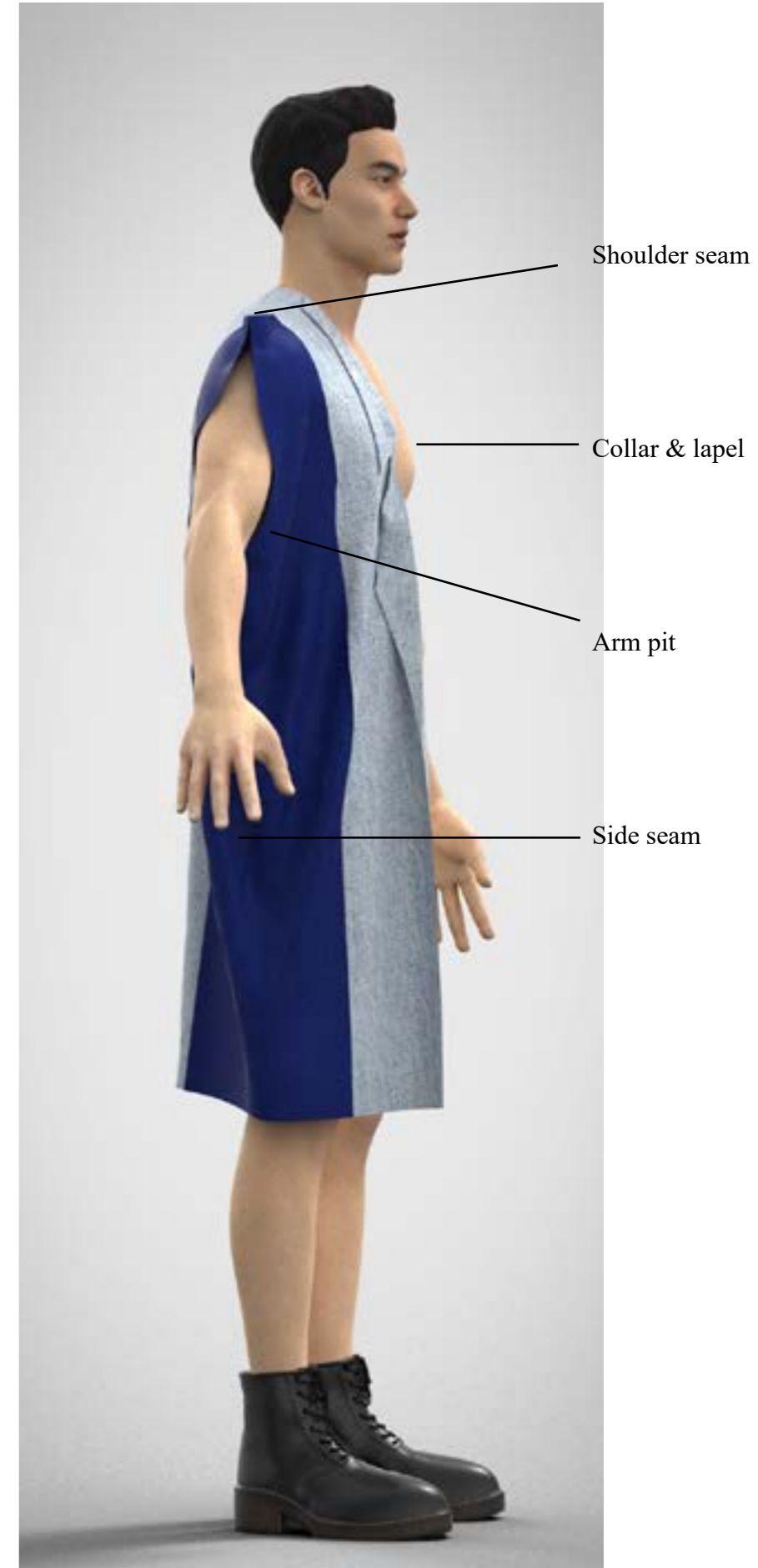


Figure: 71.

# Method & Development

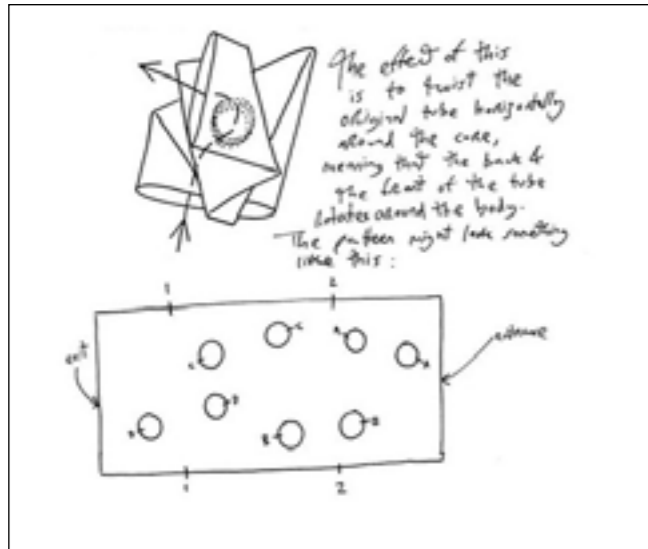


Figure: 72. (J.Roberts) Sketch explaining the tunnel cutting technique based on subtraction cutting.



Figure: 73-74 Are showing the circle patterns and the placement of where the pairing of the two garments are happening.



Figure: 75 Fig 72-75 Rough sketches explaining the interpreted Attraction cutting, where garments are added on to one another.



Figure: 76. The two garments sewn together presented on a hanger.

59.



Fig. 77.



Fig. 78.



Fig. 79.



Fig. 80.

Figure: 77-80

Pictures demonstrating how Attraction cutting has turned two garments into one, with multiple possibilities to wear it. What could be seen in these images is that the model has taken on one leg in the jacket's sleeve and the other leg in the "ideal" jeans, the collar/neckline of the jacket is acting as the waist, and the rest of the attire is hanging loosely, lengthening the silhouette.

60.

# Development



Figure: 81.



Figure: 82.



Figure: 83. Shows how testing of the with of the inserted panel is being done



Figure: 84.



Figure: 85.

Figure: 84-87. Pictures showing how the cuts are being made to make it possible for an opening in the front leg panel



Figure: 86.



Figure: 87.

# Result



Fig. 88.



Fig. 89.



Fig. 90.



Fig. 91.

Figure: 88-91. Shows how the trousers has been further developed, to fit into the collections colourscheme and expression. The change has been made through an overdye (another dyeing session) the upper garment has also been exchanged after several styling sessions.

*Development*



Figure: 92.



Figure: 93.  
Picture showing first outcome of Distorted Cropped Convertible Trousers Biker Jacket



Figure: 93.1



Figure: 93.2



Figure: 94.  
Fig 92-95. Showing how garments have been further developed through out the process. The blu elasthan jacket has been replaced with a thicker RAW denim material and there are also a change of dye.



Figure: 95.

*Result*



Fig. 96.



Fig. 97.



Fig. 98.



Fig. 99.

Figure: 96-99  
Images showing fitting and also how sleeves are draped and taking form on the jacket.

# Development



Figure: 100.  
One of the methods that has been tested to decide the open fringed areas. "Reversed patternmaking"



Figure: 101.  
Paper stencil placed on jeans



Figure: 102.  
Outcome of the placed paste



Figure: 103.  
Paste before oven



Figure: 104.  
Outcome of the placed paste



Figure: 105.  
Fig 100-106 shows the process of the used Devoré technique. Areas where the paste is putted on can not take the heat in the oven and the fibre in those areas will dissapear.



Figure: 106.  
Jeans are placed in oven

# Result



Fig. 107.



Fig. 108.



Fig. 109.

Fig 107-110 Shows images of the Devoré outcome along the way, the jeans get a different drape after the process and a whole new expression is given to the trousers.

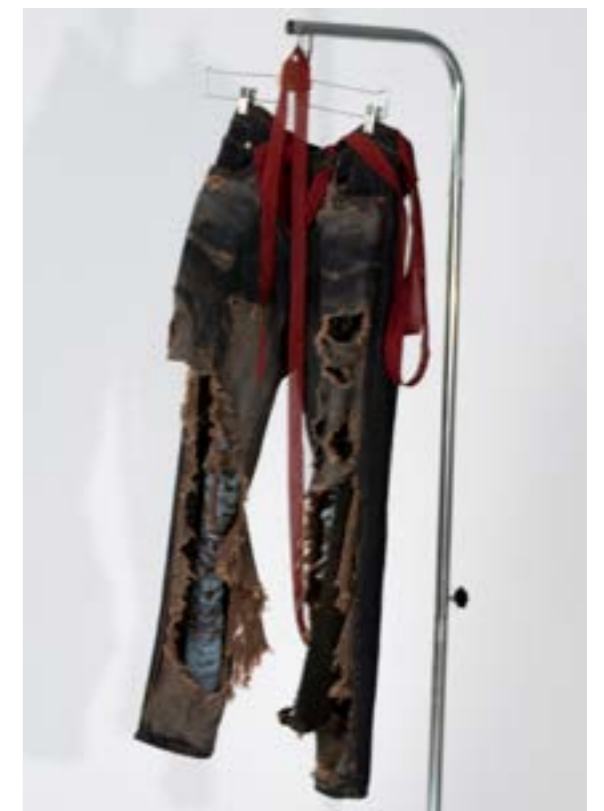


Fig. 110.

# Technical description

— Overview



Fig. 111.

— Illustration of garment, front - on body, in CLO 3D



Fig. 112.



Fig. 113.



Fig. 114.

— Illustration of garment, back - on body, in CLO 3D



67.

Fig. 115.

— Illustration of garment, front, in CLO 3D



68.

Fig. 116.

— Illustration of garment, back, in CLO 3D

Technical description

— Season: SS/24	— Range: Convertible Detachable Jeans	— Revision: 2023-08-05
— Garment Number: 10	— Category - Commercial	— Designer, Andréas Sandor Kristof

— Flat Sketch, Front - Colour

— Flat Sketch, Back - Colour

— A - Snap Buttons



Fig. 118.

Fig. 119.

— Flat Sketch, Front - Plain

— Flat Sketch, Back - Plain



Fig. 120.

Fig. 121.

— Illustration of garment, Front - Colour

— Illustration of garment, Back - Colour



Fig. 122.

Fig. 123.

— Final Garment On Hanger

— Body - Measurements



Fig. 124.

Total body	
Height	Total Height 190,00 cm Centimeter
Width	Chest Circumference 90,50 cm
Details	
Unit Centimeter	
Neck	
Neck Rise	Circumference 41,72
High Hip	Circumference 95,44
Low Hip	Circumference 88,23
Shoulder	
Across Shoulder (Circumfer)	44,94
Leg	Inseam Height 87,50
	Thigh Circumference 56,74
CF Neck to	
CF Neck to Waist	43,89
CB Neck to	
CB Neck to Waist	56,81
Arm	
CB Neck to Waist	87,84
Bicep	Circumference 28,00
Hand	26,24
Chest	
Chest	Circumference 90,50
Ultra Measurements	
Total Rise	75,84
Waist	53,87
Waist	Circumference 86,88

Fig. 125.

Technical description

— Season: SS/24	— Range: Convertible Detachable Jeans	— Revision: 2023-08-05
— Garment Number: 10	— Category - Commercial	— Designer, Andréas Sandor Kristof

— Flat Sketch, Front - Colour

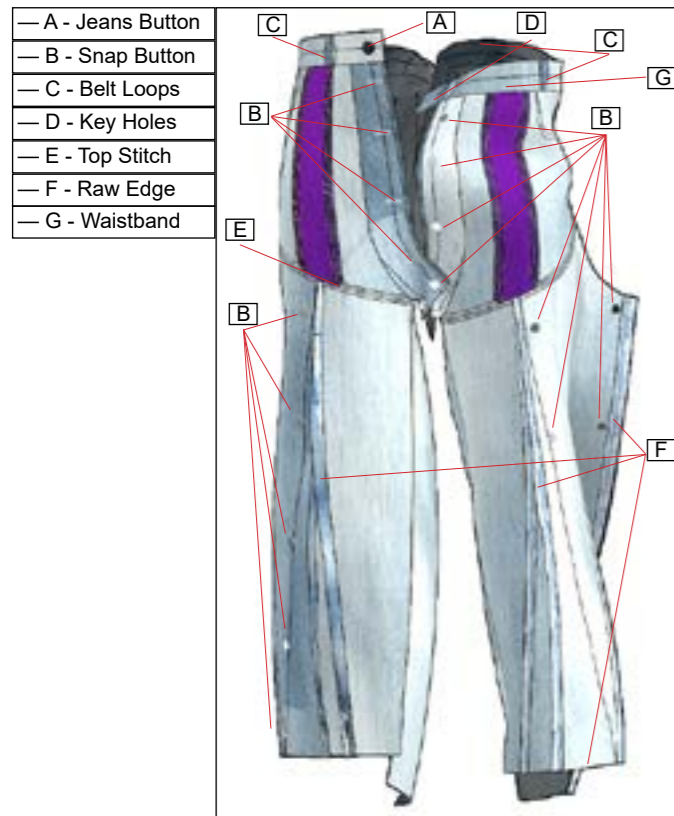


Fig. 126.

— NOTE: Every seam is sewn with raw edge, Top Stitch on every seam

— Flat Sketch, Front - Plain



Fig. 127.

— Flat Sketch, Back - Colour

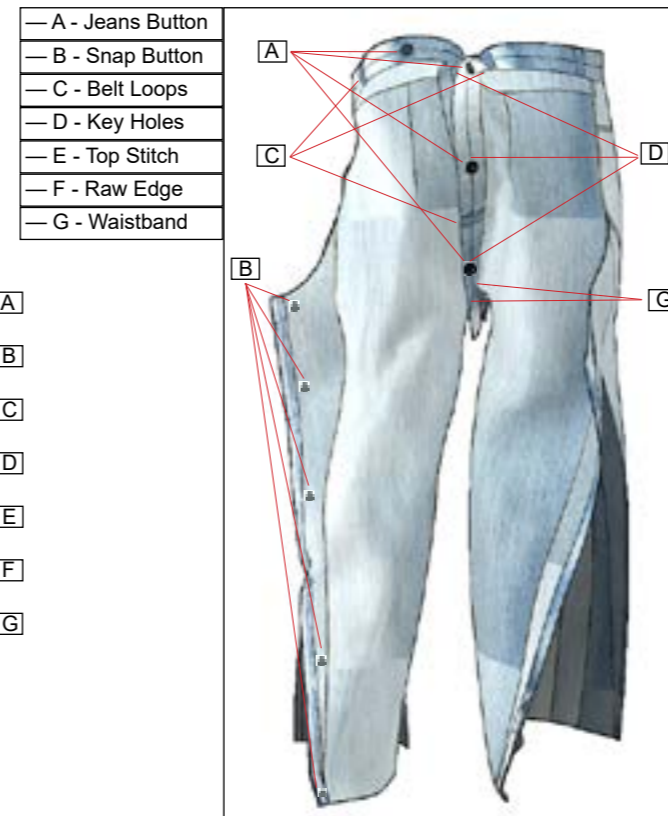


Fig. 134.

— NOTE: Every seam is sewn with raw edge, Top Stitch on every seam  
 — NOTE: Continuous waistband on both BACK pattern, along waistline & crotch

— Flat Sketch, Back - Plain



Fig. 135.



Fig. 128.



Fig. 129.

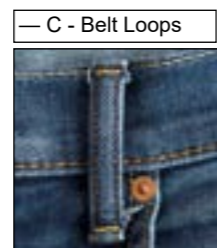


Fig. 130.

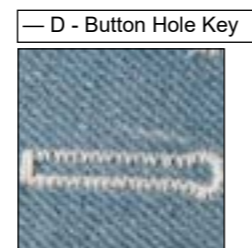


Fig. 131.



Fig. 132.

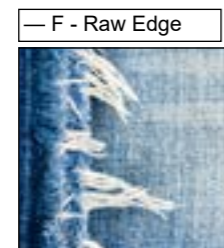


Fig. 133.

Fig. 128-133. Shows textures and trims..



Fig. 136.



Fig. 137.

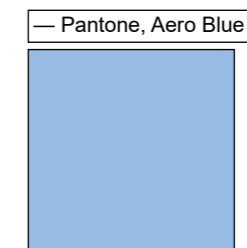


Fig. 138.

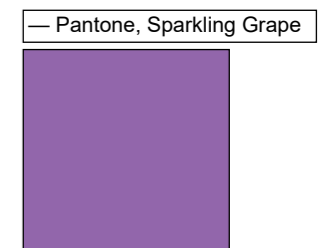


Fig. 139.

Fig. 136-139. Shows colourways and denim-washes.

Technical description

— Season: SS/24	— Range: Convertible Detachable Jeans	— Revision: 2023-08-05
— Garment Number: 10	— Category - Commercial	— Designer, Andréas Sandor Kristof

— Season: SS/24	— Range: Convertible Detachable Jeans	— Revision: 2023-08-05
— Garment Number: 10	— Category - Commercial	— Designer, Andréas Sandor Kristof

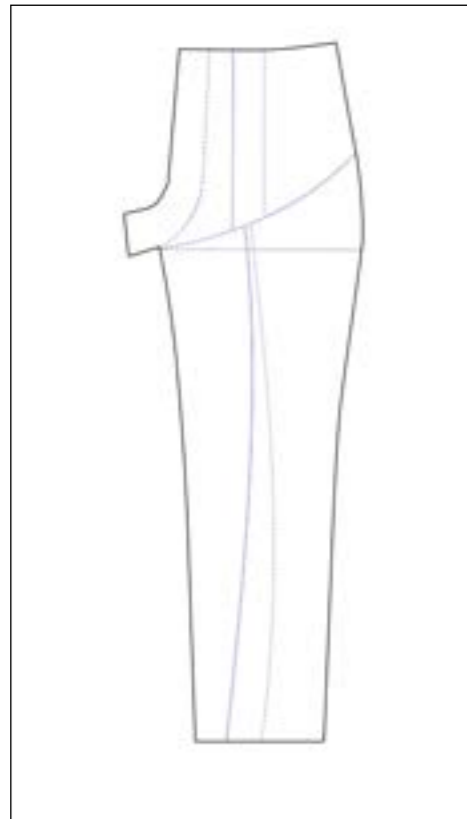


Fig. 140.

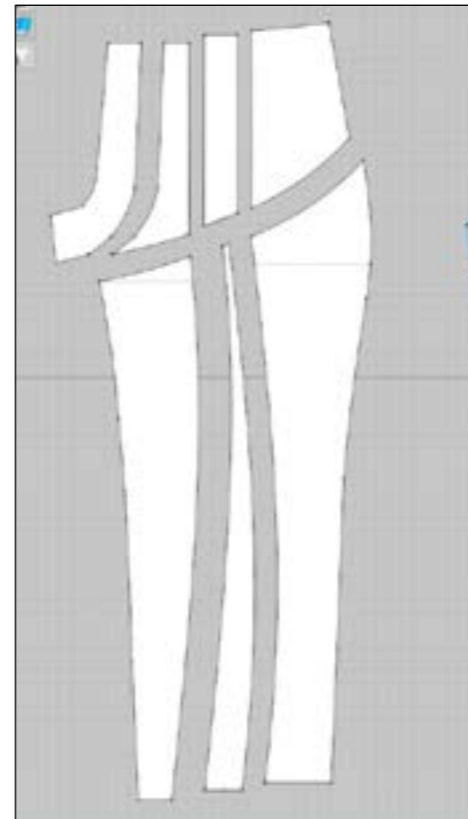


Fig. 141.

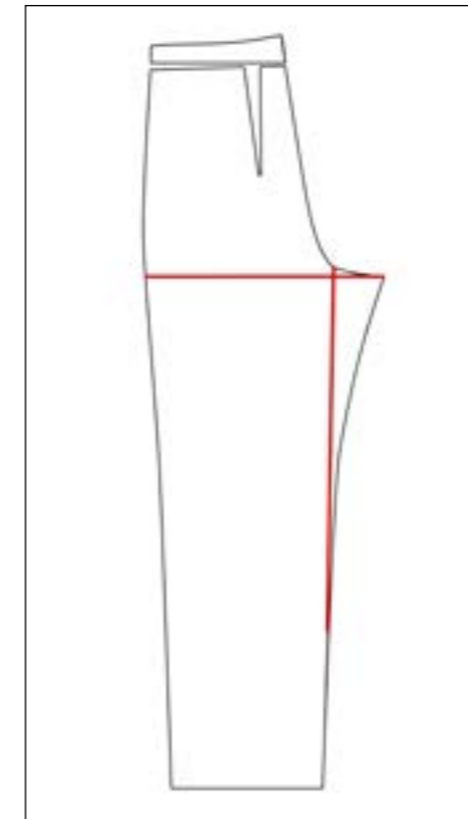


Fig. 142.

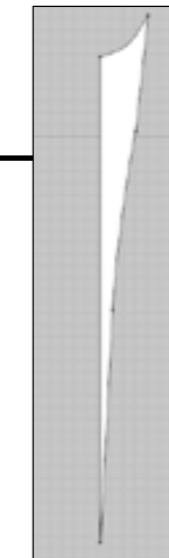


Fig. 143.

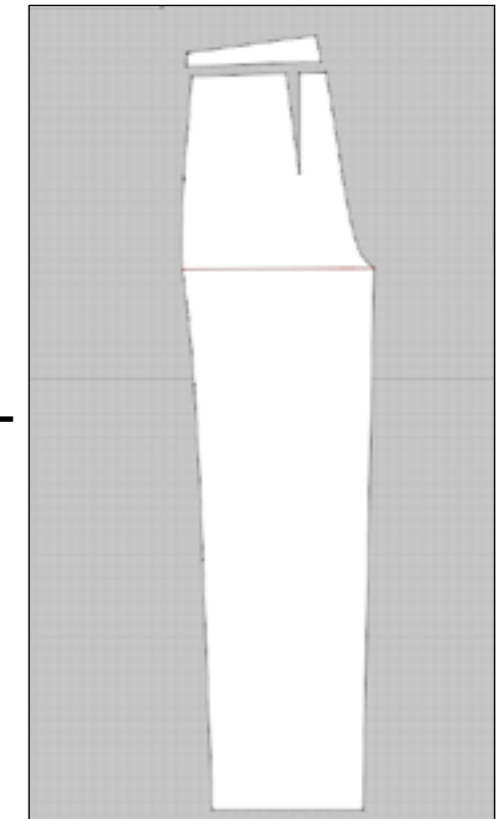


Fig. 144.

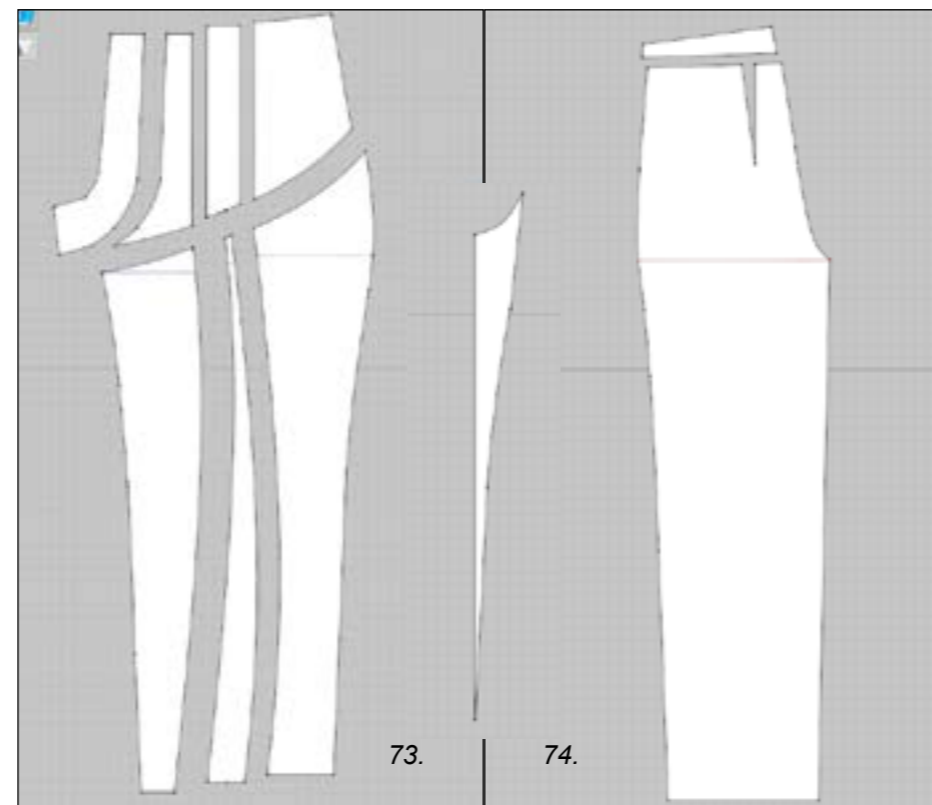


Fig. 145.

Fig. 146.

Fig. 140-146. Shows flat patterns of trousers.

## Analyses

The investigation of discarded jeans and UPcycling is the primary focus of the work provided in this thesis. It presents examples of how the critical process of deconstruction could be used in order to enhance both the surface and material and give a pair of trousers a new value.

The work has broadened the possibilities of what a single garment can be? This work demonstrates that, in the end, it is simply an ensemble of pattern pieces put together in an arrangement that we “know” of and are familiar with that determines a garment. Can it be changed? By conducting a comprehensive analysis and bending back and forth, this work shows that a pair of jeans can be used as more than “just” jeans. All garments in the displayed collection were created using the same original pattern, each with a pair of jeans as its foundation.

One of the main goals of this study has been to emphasise and exaggerate these fundamentals in order to maintain knowledge about jeans and the characteristics that people typically include and consider important in a pair of jeans. This is noticeable throughout the collection because the details are utilised in a variety of settings and contexts.



Fig. 148.  
Back pockets placement has changed.



Fig. 147.  
Fly works well as closure of the jacket.



Fig. 149. Fly works as closure and can extend the silhouette when open & the waistband works perfect, replacing the collar.

75.

The clash of contexts is one of the collection's core ideas, and all of the features described above had a big hand in maintaining the collection's visual indicators to show that even the jackets is developed from a pair of jeans. In the end result one can see that the understanding and logical aspect of patternmaking has been successful, the coat on Fig. 151 one can see what was described in the introduction, the trouser block has been placed on the shoulder and a pleat has created a lapel, what is seen as upper lapel is the new use for the back yoke in a pair of jeans, additionally another trouserblock is attached so that the crotch is facing out from the body, and further the separate side of the trouserblock is the back panel, the last two panels facing each other create a sleeve hole from the two crotch angles.

Using a pair of jeans as a starting point, even for the upper- garments in the collection, helps to clarify the vision of a clash of context. If one looks closer at the jackets in the collection, one can see the characteristics that inevitably will trace the garment back to a pair of jeans. The details placed in a different context also show their versatility and that they have more than just one area of use. Fig 147. ( Fly works as closure)

Further on, The potential found in the Devoré technique, not least for repurposing of jeans, including elastane/ polyester, is astonishing. This technique can develop multiple things further, but the imprint Devoré contributes is massive. Designers can customise the texture and regulate sections that reveal the human body. The potential found in the Devoré technique, not least for repurposing of jeans, including elastane/polyester, is tremendous.



Fig. 150.

76.

This technique can develop Multiple things further, but the imprint Devoré contributes with is massive. Designers have the ability to customise the texture and regulate sections that reveal the human body.

The work demonstrate the aim in a clear way, with surface experimentation being found in the Devoré technique Fig.147-149, and also how the use of existing jeans and its panels has helped to generate both a variation of form but also a distorted expression. Fig 147 & 149. The reveals in the different garments, placed on a mail body questioning the stereotype revealed in womenswear and indicating that it can likewise be used within menswear.

Furthermore this project can be pushed further and allow more exxagerated outcomes, when it comes to the surface, by using the Devoré technique, it can also be pushed regarding the revealing areas on the body and create a bigger and more flamboyant expression.



Fig. 151.



Fig. 152.

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Lookbook images photographed by Alva Nylander.

Figure: 1. T. Lovelace, (2018)  
Available at: <https://www.hawthornintl.com/history-of-denim>

Figure: 2 . *Courtesy of M.Margiela, (1999) Maison Margiela — SPRING 1999 - READY-TO-WEAR*  
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Figure: 3 . *Courtesy of M.Margiela, (1999) Maison Margiela — SPRING 1999 - READY-TO-WEAR*  
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Figure: 4. P.King, (1967)  
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Figure: 5. A.Jardesten, (2018)  
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Figure: 7-8. Authour own photos

Figure: 9. K.Hobbs, (2015)  
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Figure: 10. Authour own photos

Figure: 11-16 *Source & Copyright by Y / Project, (2022) SPRING 2022 READY-TO-WEAR*  
Available at: <https://www.vogue.com/fashion-shows/spring-2022-menswear/y-project> &  
<https://www.vogue.com/fashion-shows/spring-2022-ready-to-wear/y-project>

Figure: 17 *Courtesy of Y/project, (2021) MENSWEAR SPRING*  
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Figure: 18 *Courtesy of Y/project, (2023) MENSWEAR SPRING*  
Available at: <https://www.vogue.com/fashion-shows/spring-2023-menswear/y-project/slideshow/collection#30>

Figure: 19 *Courtesy of Y/project, (2023) MENSWEAR SPRING*  
Available at: <https://www.vogue.com/fashion-shows/spring-2023-menswear/y-project/slideshow/collection#55>

Figure: 20-23 K.Hobbs (2021)  
Available at: <https://www.diva-portal.org/smash/get/diva2:841296/FULLTEXT01.pdf>

Figure: 24-28 P.Gotesson (2022)  
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Figure: 29-34 *Courtesy of M.Margiela, (1999) Maison Margiela — SPRING 1999 - READY-TO-WEAR*  
Available at: <https://www.vogue.com/fashion-shows/spring-1999-ready-to-wear/maison-martin-margiela/slideshow/details#3>

Figure: 35-40 L.Huelle (2022) *SPRING*  
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Figure: 41. J.Roberts (2013)  
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Figure: 42-152. A.S.Kristof  
Process and pictures of finished garment - Courtesy of

