

The New Order: Integrating Arts and Industry to Design Contemporary Sustainable Men's Workwear Collection Inspired by Jean Prouvé and Slow Fashion

Joshua Lee

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AUT School of Art & Design, Fashion

A thesis submitted to Auckland University of Technology in partial fulfilment of
the requirements for the Degree of Master of Design

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the Acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signed

This requires a digital signature.

27 / 05 / 2024

A handwritten signature in black ink, consisting of a large, stylized initial 'O' followed by a cursive name and a horizontal line extending to the right.

Abstract

This practice-based research critically examines the realm of systemic sustainable fashion design by addressing the societal and industrial issue of material waste within production systems and overconsumption. Grounded in craftsmanship and alternative design methods, the research explores the transformative potential of Slow Fashion principles within the fashion industry. Studying Jean Prouve's ethos and belief in modularity for permanence, not temporality, this study seeks to reimagine traditional methods used in fashion design. Through a series of experimental repurposing explorations, including transforming denim garments into functional objects, the research aims to demonstrate how slow fashion frameworks can foster innovation, longevity, and community engagement within the field of contemporary men's workwear. Drawing inspirations from pioneers like Kate Fletcher and furniture designers Matteo Fogale and Laetitia de Allegri, the inquiry examines the intersection of material intimacy and craftsmanship in creating a systemic sustainable fashion collection. By incorporating theoretical insights and practical experimentation, this research aims to create a system that prioritizes longevity using explorative design practices that extend the lifespan of a garment and cultivate a deeper appreciation of durability, craftsmanship, and intentional consumption.

Research Question

What innovative methods and frameworks can be developed by incorporating slow fashion principles with Jean Prouvé's ethos to transform the fashion industry's approach to systemic sustainability through the lens of longevity, craftsmanship, and intentional consumption in contemporary men's workwear?

Table of Contents

Attestation of Authorship (p.2)

Abstract (p.3)

Research Question (p.4)

Table of Contents (p.5)

List of Figures (p.8)

Acknowledgements (p.13)

1.0 Introduction: Outlining the Exegesis (p.14)

1.1 Introduction to the Framework

1.2 Jean Prouvé: The Personal Context

1.3 The Research Significance

2.0 A Review of Contextual Materials that Informed the Research (p.19)

2.1 Jean Prouvé and his Legacy

2.2 Slow Fashion: A Paradigm Shift in Fashion Design

2.3 Kate Fletcher's Systemic Sustainability and Slow Fashion

2.4 Case Study of a Contemporary Designer: Matteo Fogale Studio

2.5 1950s Men's Workwear

3.0 Methodology of 'The New Order' (p.33)

3.1 Methodological Statement

3.2 Prototyping (practice-based)

3.3 Material Intimacy

3.4 Material Intimacy: Disassembly

3.5 Material Intimacy: Creative Experiments

3.6 Reflection

4.0 Composing 'The New Order' (p.39)

- 4.1 Introduction to the Framework
- 4.2 Jean Prouvé: The Personal Context
- 4.3 The Research Significance
- 4.4 Modern Design through Functionality and Aesthetic
- 4.5 Durable Materials
- 4.6 Quality Craftsmanship

5.0 Material Intimacy in Repurposing System (p.51)

- 5.1 Introduction to Material Intimacy
- 5.2 Material Intimacy: Disassembly Study
- 5.3 Material Intimacy Explored through Disassembly
- 5.4 Reflection

6.0 Material Intimacy: Creative Experiments (p.54)

- 6.1 Creative Experiment I: Screen Printing
- 6.2 Creative Experiment II: Stretching Denim over Frame
- 6.3 Creative Experiment III: Texture and Dimension
- 6.4 Reflection

7.0 Testing the System I: Repurposing Standard Jeans to Hammock (p.57)

- 7.1 Redefining Couture: The Influence of Rick Owens and Matteo Fogale Studios
- 7.2 Process of Transforming Jeans to Hammock
- 7.3 Reflection

8.0 Integrating Interdisciplinary Practices: Exploring and Integrating Aluminium and Steel (p.64)

- 8.1 Introduction to Cross-Pollinating between Fashion and Industrial Design
- 8.2 Integration in Fashion and in Furniture

9.0 Testing the System II: EM Double-Breasted Denim Blazer to Partition (p.66)

9.1 Speculative Design Introduction

9.2 Speculative Design Outcome

9.3 Introduction to Partition: Industrial and Cultural Significance

9.4 Material Intimacy: Disassembly and Creative Experiments

9.5 Reflection

10.0 Prototyping (p.73)

10.1 Conceptualizing the Significance of Repurposing EM Double Breasted Denim Blazer

10.2 The Blazer as Partition

10.3 Reflection

11.0 The New Order 'Study 1.0' Photography (p.78)

12.0 Exhibition of Work (Temporary Installation) (p.99)

13.0 Conclusion (p.120)

14.0 Bibliography (p.124)

List of Figures

Figure 1: Jean Prouve's Standard Chair in a local's house in Congo, 1953 <http://friche-escalette.com/programme/jean-prouve-maison-du-cameroun/>

Figure 2: Jean Prouve's Axial Portal Frame in the La Maison Tropicale (displaying structure) https://archive.nytimes.com/www.nytimes.com/slideshow/2007/05/15/-nyregion/20070516_HOUSE_SLIDESHOW_5.html

Figure 3: Jean Prouve Sketching <https://www.darchitectures.com/prouve-nancy-a637.html>

Figure 4: Series of imagery of La Maison Tropicale <http://maison-tropicale.blogspot.com/p/morphology.html>

Figure 5: Standard Fashion Business Model

Figure 6: Images of Bespoke Tailor Andrew Demonstrating Sewing Techniques

Figure 7: Slow Fashion Principles Adapted by Levia

Figure 8: Craftsmanship, Material Intimacy, Communal Betterment: 3 Key Principles of this Research

Figure 9: Utilization of the Systemic Sustainability in The New Order model

Figure 10: Alastair Fuad-Luke's 'Product-User' Diagram

Figure 11: Matteo Fogale's 'ISH' furniture collection

<https://www.dezeen.com/2014/09/17/matteo-fogale-laetitia-de-allegri-ish-furniture-collection-recycled-denim-london-design-festival-2014/>

Figure 12: Images of Matteo Fogale's 'ISH' Furniture Collection

<https://www.dezeen.com/2014/09/17/matteo-fogale-laetitia-de-allegri-ish-furniture-collection-recycled-denim-london-design-festival-2014/>

Figure 13: 1950s Denim Workwear Jeans and Shirts <https://www.fashionbeans.com/article/1950s-mens-fashion/>.

Figure 14: Levi's 1953 Type II Jacket <https://long-john.nl/original-levis-507xx-type-2-jeans-jacket-from-the-50s/>.

Figure 15: 1950s Workwear Jeans Fit and Silhouette in Magazine

<https://vintagedancer.com/1950s/1950s-mens-workwear/>.

Figure 16: 1950s Double-Breasted Blazer <https://www.gentlemansgazette.com/1950s-mens-fashion-suits/>.

Figure 17: sketch of Jean Prouve's Demountable House <http://maison-tropicale.blogspot.com/p/morphology.html>

Figure 18: La Maison Tropicale's components in Congo
<https://hammer.ucla.edu/exhibitions/2005/jean-prouve>

Figure 19: 'cutting' stage of constructing the Standard 1.0 Jeans

Figure 20: Patterns for The New Order Collection

Figure 21: Visual reference board for The New Order

Figure 22: Trims for Double-Breasted Blazer

Figure 23: Deconstructed shawl-lapel blazer used for the disassembly practice

Figure 24: Prototype of the 'Trapeze Study Lamp'

Figure 25: Porthole Window Component and Axial Portal Frame Component for Prouve's architecture <https://hammer.ucla.edu/exhibitions/2005/jean-prouve>

Figure 26: 'Return to a previous state' by Ahru Joo

Figure 27: Sketches of garments: Axial Long Sleeve, Standard T-Shirt, and Trapeze Shorts

Figure 28: Standard T-Shirt with Standard 1.0 Jeans on a fitting model

Figure 29: Trapeze Shorts in Cotton Moleskin and Axial Long Sleeve in Cotton

Figure 30: Technical sketches of Standard 1.0 Jeans

Figure 31: Series of a fitting model with Standard 1.0 Jeans

Figure 32: Detail shot of the Standard 1.0 Jeans

Figure 33: Series of a fitting model with Axial Denim Jacket

Figure 34: Technical sketch of the Axial Denim Jacket

Figure 35: Axial Denim Jacket on a fitting model

Figure 36: Construction and craftsmanship of Axial Denim Jacket

Figure 37: EM Double-Breasted Denim Blazer Technical Sketches

Figure 38: EM Double-Breasted Denim Blazer on Fitting Model

Figure 39: EM Double-Breasted Denim Blazer Close-up

Figure 40: EM Double-Breasted Denim Blazer Craftsmanship

Figure 41: Repaired Area on Second-hand Denim Jeans

Figure 42: Disassembled Second-hand Jeans and Creating Silhouettes

Figure 43: Experimenting with Jeans and Screenprint

Figure 44: Print of Jeans on Paper I.

Figure 45: Experimentation with Epoxy Resin on Denim

Figure 46: Rick Owens Furniture in Paris

<https://www.moca.org/exhibition/rickowensfurniture>

Figure 47: Rick Owens 2 Prong Bench Basalt and Gallic Chair

<https://www.architecturaldigest.com/story/rick-owens-home-interiors-furniture-and-personal-style>

Figure 48: Axial Rod Design on RHINO Program

Figure 49: Axial Rod Head After Fired

Figure 50: Pouring Aluminium in Axial Rod Head Mould

Figure 51: Series of Axial Rod Head in Aluminium Form

Figure 52: Finalized Axial Rod for the Hammock (Black Patina Dyed)

Figure 53: Repurposed Standard 1.0 Jeans into Hammock

Figure 54: Aluminium Pipes

Figure 55: 3D print of the Axial Barrel Cuff

Figure 56: Pair of Axial Barrel Cuffs in aluminium

Figure 57: 'Repurposing method'

Figure 58: Gisela Stromeyers, 'Exhale: hands and nerves' <https://exhale.blogspot.com/search?q=gisela>

Figure 59: Jean Prouve Paraventi <https://www.artsy.net/artwork/jean-prouve-paraventi>

Figure 60: Detailed image of EM Double-Breasted Denim Blazer

Figure 61: Second Disassembly experiment on blazer

Figure 62: Third experiment using ironing technique

Figure 63: Room divider by William Klein <https://www.ft.com/content/99568266-01f1-11e2-81ba-00144feabdc0>

Figure 64: Tanning hides procedure <https://www.iti.gov.nt.ca/en/newsroom/getting-more-skin-game-2>

Figure 65: Technical sketches of the partition frames

Figure 66: Steel pipes used for the partition frame

Figure 67: Drilling partition

Figure 68: Partition frame erected with a disassembled double-breasted blazer at the centre for proportion

Figure 69: Repurposed EM Double-Breasted Denim Blazer into Partition

Figure 70: 'Hallelujah' Partition A. (2.4m x 3.3m, steel, aluminium and waxed denim) (first page of The New Order lookbook)

Figure 71: Detail images of 'Hallelujah' Partition (second page of The New Order lookbook)

Figure 72: Detail image of 'Hallelujah' Partition (third page of The New Order lookbook)

Figure 73: Detail images of 'Hallelujah' Partition (fourth page of The New Order lookbook)

Figure 74: 'Hallelujah' Partition B. emphasizing the contrasting silhouettes and between negative space (fifth page of The New Order lookbook)

Figure 75: Abstract Cover A. expressing the 'Modern Working Man' (sixth page of The New Order lookbook)

Figure 76: Abstract Image A. displaying the duality of stillness and movement (seventh page of The New Order lookbook)

Figure 77: Abstract Image B. expressing the duality of self-control and spontaneity (eighth page of The New Order lookbook)

Figure 78: Abstract Image C. emphasizing the formality versus creativity dichotomy (ninth page of The New Order lookbook)

Figure 79: Transitional Image to Denim Capsule Collection (tenth page of The New Order lookbook)

Figure 80: '1.0 EM denim double-breasted blazer' (eleventh page of The New Order lookbook)

Figure 81: '1.0 Axial denim jacket & 1.0 Standard jeans' (twelfth page of The New Order lookbook)

Figure 82: '1.0 Axial long sleeve & 1.0 Trapeze shorts' (thirteenth page of The New Order lookbook)

Figure 83: Transitional Image to Objects (fourteenth page of The New Order lookbook)

Figure 84: Abstract Cover B. emphasizing the negative space (fifteenth page of The New Order lookbook)

Figure 85: 'Axial Barrel Cuffs' (black patinated & corroded vers.) (sixteenth page of The New Order lookbook)

Figure 86: 'Axial Incense Holder' (seventeenth page of The New Order lookbook)

Figure 87: 'Axial Barrel Cuff' (sand-blasted vers.) (eighteenth page of The New Order lookbook)

Figure 88: 'Hallelujah Partition' C. (nineteenth page of The New Order lookbook)

Figure 89: Abstract Cover C. emphasizing the architectural design of the Axial Incense Holder (twentieth page of The New Order lookbook)

Figure 90: Temporary Installation of 'Study 1.0' (still A)

Figure 91: 'Hallelujah Partition' in Temporary Installation of Study 1.0

Figure 92: Temporary Installation of 'Study 1.0' (still B)

Figure 93: Denim Capsule Collection hung on steel frame for temporary installation of Study 1.0

Figure 94: Denim Capsule Collection hung on steel frame for temporary installation of Study 1.0

Figure 95: Prototypes hung with the Denim Capsule Collection on steel frame for temporary installation of Study 1.0

Figure 96: The New Order Study 1.0 'official swing tag' (the swing tags are denim offcuts from the capsule collection with 1.2 laser engraved and resin dipped for solidification)

Figure 97: The New Order Study 1.0 'official swing tag' (the swing tags are denim offcuts from the capsule collection with 1.2 laser engraved and resin dipped for solidification)

Figure 98: The swing tags can be used as a bookmark (displaying intentionality)

Figure 99: The aluminium clips that hold the swing tags to the garments are multi-functional (card/money clips or brooches) / (aluminium with 2 levels of sanding and copper brushed)

Figure 100: Deconstructed EM denim double-breasted blazer with leather eyelets and steelwire, displaying diverse mode of wearing the blazer

Figure 101: Steel table made for the temporary installation, displaying the Axial Barrel Cuffs, Axial Incense Holder, and Trapeze Study Lamp prototype

Figure 102: Steel table made for the temporary installation, displaying the Axial Barrel Cuffs, Axial Incense Holder, and Trapeze Study Lamp prototype

Figure 103: Axial Barrel Cuffs (black patinated & corroded vers.)

Figure 104: Axial Incense Holder (black patinated vers.)

Figure 105: Temporary Installation of 'Study 1.0' (still C)

Figure 106: 'To.get.her' Hammock (1.1m x 2.45m, black patinated aluminium, steel, and waxed denim)

Figure 107: Detail image A. of 'To.get.her' Hammock

Figure 108: Detail image B. of 'To.get.her' Hammock

Figure 109: Burning Incense with 'Hallelujah Partition' for temporary installation

Figure 110: Jean Prouvé - Temporary school in Villejuif (France), 1957

<https://www.jeanprouve.com/en/fiche/1950-17>

Figure 111: Jean Prouvé's Standard Chair in a local resident's, displaying his value of 'communal betterment' <https://www.jeanprouve.com/en/fiche/1951-34>

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The New Order could not have happened without the community around me.

1.0 Introduction

I initiated this project based on my experience as an intentional consumer who prioritizes longevity. This perspective led me to see the potential for systemic sustainability and slow-fashion research to address the requirements of today's intentional-consuming modern working man. This research incorporates my experience and fashion design expertise with the challenge of introducing a novel exploration of design for longevity and the reimagining of everyday garments through a repurposing system that extends the product's lifespan.

On a personal level, I have an immense connection to this research as it reflects my philosophy and values. I have always straddled two sides of my creative journey: structured design and free-form artistic expression. While I designed clothing and objects, I also found solace in painting—a medium that allowed for spontaneity and fluidity. This duality has consistently informed my approach to fashion, balancing dichotomy of formality with creativity.

The New Order project aims to reflect Slow Fashion by developing a system that repurposes a men's denim workwear collection into personalized furniture/objects through creative experimentation. The key factors considered were **Craftsmanship, Material Intimacy, and Communal Betterment**, three principles of architect/engineer Jean Prouvé's legacy that structure this research's framework.¹ While the work intended to produce a men's workwear denim collection, the research focuses on exploring the design processes and considerations associated with the introduction of creative exploration of design for longevity, in particular, the integration of systemic sustainability and slow fashion to encourage societal well-being through intentional production and consumption.

1. "A Contemporary Look at Jean Prouvé's Heritage." 2023. DesignWanted. February 8, 2023. <https://designwanted.com/jean-prouve-contemporary-look-heritage/>.

By undertaking this research, I gained a deeper knowledge of how systemic sustainability and my field of fashion can be integrated to produce 'The New Order' collection. Kate Fletcher, a professor of sustainability in fashion design who first coined the term 'slow fashion' in 2007, uses systemic sustainability as a method for Slow Fashion to produce conscientious garments at a lower speed and to consider environmental/social sustainability by designing, producing, consuming, and living better. Furthermore, she notes that slow fashion is not just about 'slowing down' the pace of the fashion cycle but a socially conscious movement that shifts consumers' mindsets from quantity to quality.² Ultimately, Fletcher states that "it is a long-term commitment to a new way of producing and consuming that requires widespread personal, social and institutional change."³ This point highlights the main challenge facing the project and the importance of fostering conscientious production, artisanal innovative material explorations, and interdisciplinary collaborations. This project collaborated with two specialists in different fields, Andrew Ockleston, a bespoke tailor, and Angus Grant, a 3D Lab Technician. The introduction of specialist expertise has had a significant impact on ensuring craftsmanship through quality and durability within the work to promote longevity.

A pivotal moment in this research was the realization that repurposing denim garments into furniture aligned with my passion for creative experimentation and my appreciation for the permanence and craftsmanship of furniture design. This epiphany bridged my interests in fashion and furniture, reflecting my formality versus creativity dichotomy and my desire to create meaningful, relational art. Intrigued by the potential of blending art and design, I envisioned a fashion collection that embodies both structured design and free-form art, creating a research challenge with a distinctive "point of difference."

2. Kate Fletcher, "Slow Fashion: An Invitation for Systems Change," *Fashion Practice* 2, no. 2 (November): 259–65. <https://doi.org/10.2752/175693810x12774625387594>.

3. Kate Fletcher, "Sustainable Fashion and Textiles Design Journeys" London ; New York (2014): Earthscan from Routledge.

The research was studied through various cyclical trial phases that consisted of prototyping, observing, and reflecting in both fashion and industrial sectors. All garments have been worn for testing to obtain feedback to assess the progress of design applications. So, the intention of the denim workwear collection has not merely been to display craftsmanship and aestheticism but to demonstrate longevity through workwear garments that focus on functionality and modernity to enhance the lifestyle of an intentional-consuming working man. Furthermore, the collection innovatively displays longevity by systemizing a repurposing method to extend the garments' lifespan, transforming the denim garments into co-created personalised furniture/objects, enhancing the emotional connection between user and product.³ While these pieces serve as relational art in the form of furniture, they emphasize the significance of emotional engagement and personalized creation, reflecting Alistair Fuad-Luke's product-user diagram and the principles of Kate Fletcher's systemic sustainability.⁴

3. Strauss, Carolyn F, and Alastair Fuad-Luke, "*The Slow Design Principles a New Interrogative and Reflexive Tool for Design Research and Practice*," accessed 21 May 2024, https://static1.squarespace.com/static/52dfe66be4b0cad36168429a/t/53499733e4b09ac51176571d/1397331763401/CtC_SlowDesignPrinciples.pdf

4. Kate Fletcher, "*Exploring Demand Reduction through Design, Durability and 'Usership' of Fashion Clothes*," *Philosophical Transactions of the Royal Society A: Mathematical, Physical and Engineering Sciences*, 2017, 375, no. 2095 (May): 20160366. <https://doi.org/10.1098/rsta.2016.0366>.

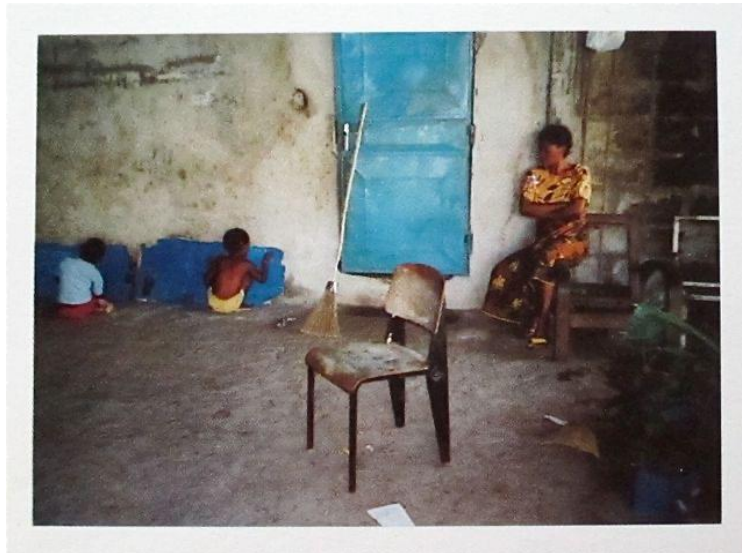


Figure 1: Jean Prouve's Standard Chair in a local's house in Congo. A powerful image that displays humanistic character of Jean Prouve

This journey has refined my craftsmanship and deepened my understanding of my identity as both a designer and an artist. It underscores the importance of creating systems that promote longevity, sustainability, and personal expression, reflecting my skills and passions. By repurposing denim into furniture, I implement my relationship with Jean Prouvé and the principles of L'École de Nancy, merging art and industry.⁵ This approach encapsulates my dual nature—structured design and spontaneous art—while addressing contemporary issues through relational aesthetics.⁶ Furthermore, it signifies the research's importance in contributing to the discourse on sustainable fashion and systemic sustainability, offering innovative solutions that emphasize quality, emotional connection, and conscientious consumption.

5. "Constructeur Jean Prouve," Vamp, February 4, 2017, accessed 3 January 2024. <https://vamp.com.mt/architecture-and-design/constructeur-jean-jean-prouve/>.

6. Nicolas Bourriaud, "Relational Aesthetics," Les presses du réel, 1998.



Figure 2: Jean Prouve's Axial Portal Frame in the La Maison Tropicale, displaying structure. This image resembles the frameworks later on

2.0 A Review of Contextual Materials that Informed the Research

This section underscores and contextualizes the existing research that has proven to be relevant and valuable in the approach of this project.

2.1 Jean Prouvé and his Legacy

This research is informed by the principles of Jean Prouvé, particularly regarding his philosophies pertaining to craftsmanship, material intimacy, and communal betterment, guiding the integration of craftsmanship and emotional connection to materials.

French Architect and engineer Jean Prouvé (1901-1984) is renowned for his innovative design approach, particularly the integration of craftsmanship, material intimacy, and communal betterment. Prouvé work was influenced by the principles of l'École de Nancy, a collective of artisans and designers who emphasized 'the integration of art and industry,' promoting innovative approaches to material use and craftsmanship.' Artists associated with the movement sought to explore the expressive potential of various materials, pushing the boundaries of traditional craftsmanship.⁷

7. "A Contemporary Look at Jean Prouvé's Heritage," DesignWanted, February 8 2023, accessed 17 February 2024. <https://designwanted.com/jean-prouve-contemporary-look-heritage/>.

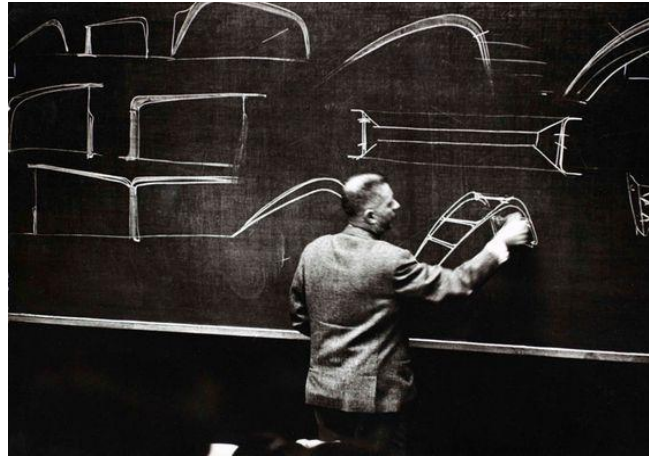


Figure 3: Jean Prouvé Sketching

Prouvé practiced this philosophy in various metal workshops, honing his craft and focusing on maximizing the structural potential of materials, which became his lifelong exploration of form and function. Prouvé developed an approach that combined prefabrication techniques, a method associated with the efficiency of industrialisation with an aesthetic more akin to artisanal craftsmanship.⁸ He recognised this mix as a means of democratizing design and fostering longevity in architecture. For Prouvé, prefabrication transcended mere portability and temporality; it was a method centred on permanence and longevity. His holistic approach to design, where artistry and functionality were inextricably linked, became an attribute of Prouvé's work, bringing a sense of longevity, permanence, and purpose to his outputs.⁹

8. "Review of Jean Prouvé: Posture and Play," Context Gallery, accessed 22 February, 2024. <https://contextgallery.com/journal/jean-prouve%C3%A9-posture-and-play>.

9. Robert Rubin, "Preserving and Presenting Prefab: Jean Prouvé's Tropical House." *Future Anterior* 2, no. 1 (2005): 30-39.

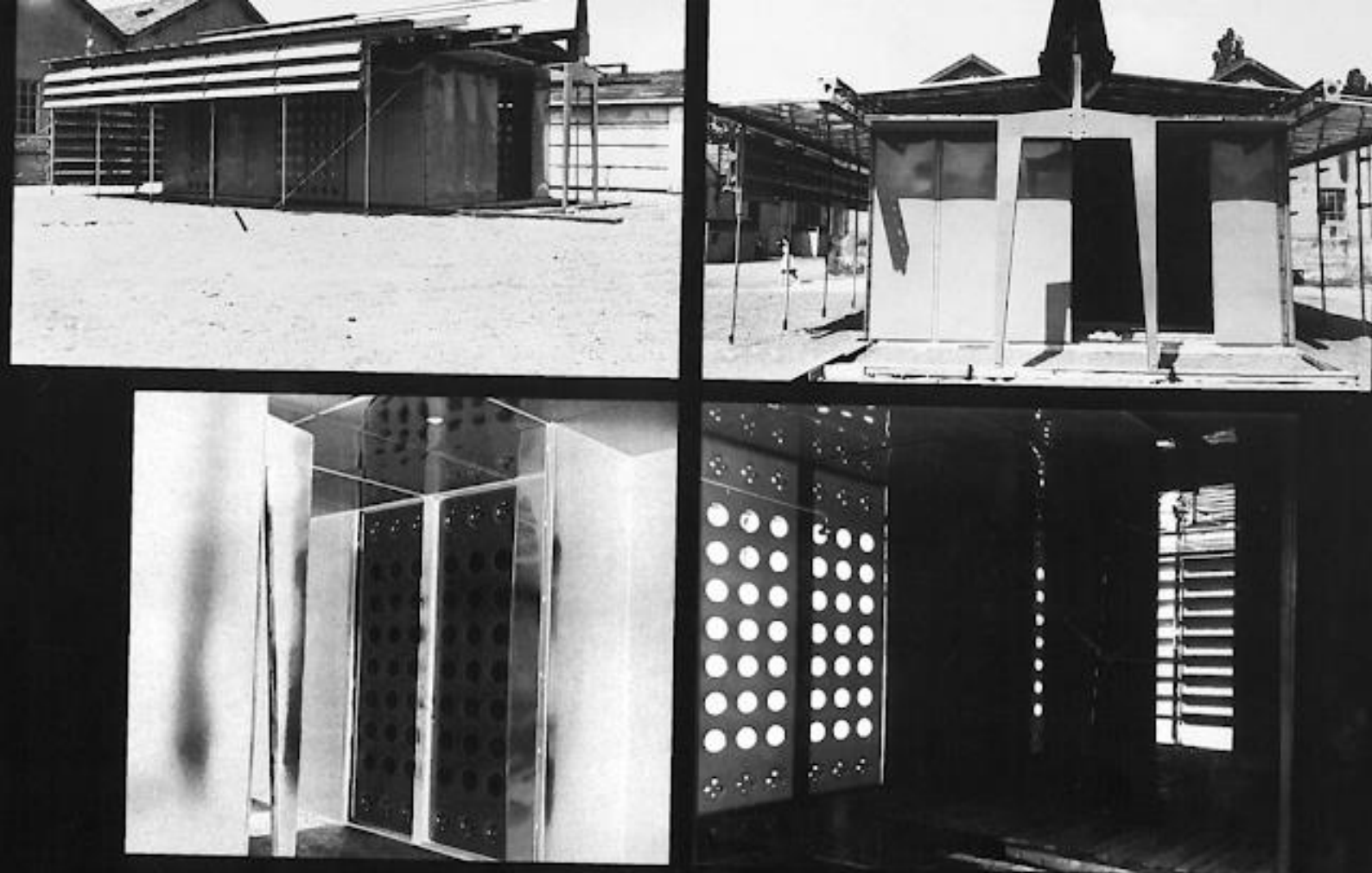


Figure 4: Series of imagery of La Maison Tropicale (a pavilion that demonstrated prefabrication construction system)

Prouvé's design philosophy went beyond aesthetics, intertwining with business and community. By 1931, he established Atelier Jean Prouvé, operating under an equitable profit-sharing model, reflecting his belief in collective growth. This approach not only sustained his business but also instilled ownership and pride among its members, symbolizing Prouvé's dedication to communal progress.¹⁰

Prouvé's legacy and influence can be seen today in the context of fashion through Slow Fashion and Systemic Sustainability qualities. Prouvé's three key principles of legacy: **craftsmanship**, **material intimacy**, and **communal betterment**, informed this research's framework. Where **craftsmanship** is demonstrated through the fashion design practice, **material intimacy** through repurposing method, and **communal betterment** as the purpose of this research. By creating a fashion collection that reflects these qualities, this research aims to promote innovative and collaborative practices pushing the boundaries of conventional design practices through the exploration of systemic sustainability and fostering interdisciplinary dialogue.

10. "Constructeur Jean Prouvé," Vamp, February 4, 2017, accessed 3 January 2024. <https://vamp.com.mt/architecture-and-design/constructeur-jean-jean-prouve/>.

2.2 Slow Fashion: A Paradigm Shift in Fashion Design

Aligned with the project's goal of creating durable, sustainable garments and furniture pieces, while emphasizing quality over quantity, is a holistic approach to fashion production that promotes longevity by carefully considering design, production, and consumption aspects.

Slow fashion is a holistic approach to fashion that emphasizes longevity, durability, human connection, mindful consumption, and sustainable practices. This was a counteraction to the fast fashion system's negative impacts of over-production and over-consumption.¹¹ The practice of slow movement emerged in the 60s through certain subcultures like the hippies and punk to reject mass consumerism,¹² however, Kate Fletcher, a scholar of fashion sustainability coined the term in 2007 as 'Slow Fashion.' Fletcher describes Slow Fashion as, "it professes a heightened state of awareness of the design process and its impacts on resource flows, workers, communities, and ecosystems. It prices garments higher than in the growth model to reflect true ecological and social costs and as a production model it offers a radical alternative to high-volume, standardized fashion, making profit by selling fewer higher-priced items. Slow culture (even with associated high prices) is also seen to promote the democratization of fashion not by offering more people access to clothes by lowering prices (a claim often made in support of fast-growth fashion) but by offering these same people more control over institutions and technologies that affect their lives."¹³ The figure on the next page is an example of a standard fashion business model, that does not incorporate design for longevity in its system.

11. Jung, Sojin, and Byoung-ho Jin, "A Theoretical Investigation of Slow Fashion: Sustainable Future of the Apparel Industry." *International Journal of Consumer Studies* 38, no. 5 (July 2014): 510–19. <https://doi.org/10.1111/ijcs.12127>.

12. "The History of Sustainable Fashion," POMP MMXIX, accessed 18 March 2024, <https://pomp.store/blogs/journal/the-history-of-sustainable-fashion#60s70s>.

13. Kate Fletcher, "Slow Fashion: An Invitation for Systems Change," *Fashion Practice* 2, no. 2 (November): 259–65. <https://doi.org/10.2752/175693810x12774625387594>.

*Prototype Phase – Revision Phase
Constant reiterations and adaptations
required

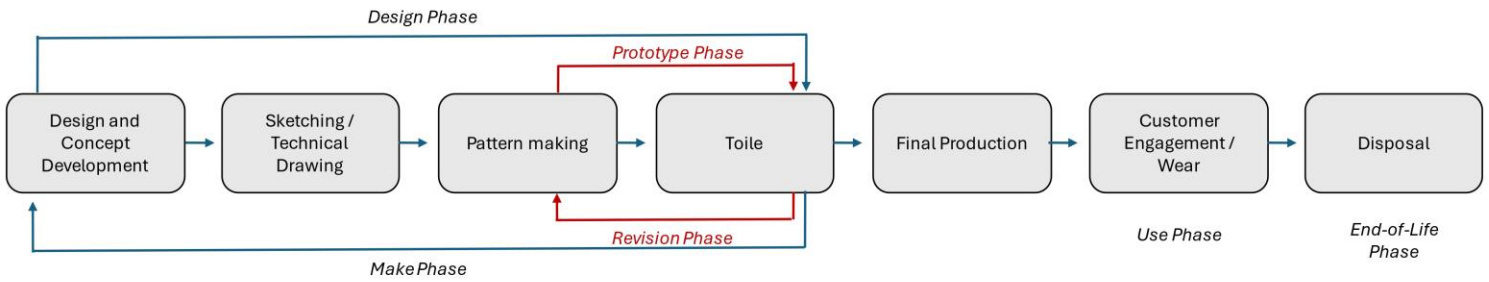


Figure 5: Standard Fashion Business Model I made through fashion industry experience

Similarly, the bespoke tailoring industry embodies principles of slow fashion, like ethical production, craftsmanship, and conscious consumption.¹⁴ It is a clothing production whereby the design, fit, fabric and details are tailored to the client's wishes. Furthermore, tailored garments have been constructed with techniques so that the garments can continuously be altered to fit the user's changing body as time goes by, extending the lifespan of the suit.¹⁵ These techniques enhance the longevity of the suit as it establishes an emotional engagement between the user and the garment through co-creation, personalization, and utilization.¹⁶



Figure 6: Image of Bespoke Tailor Andrew Demonstrating Sewing Techniques

14. Sartoria Litrico, "Tailored Suits and Slow Fashion: The Art of Sustainability and the Antidote to the Damages of Fast Fashion," May 11, 2023, accessed 15 January 2024, <https://www.sartorialitrico.it/en/fashion/tailored-suits-and-slow-fashion-the-art-of-sustainability-and-the-antidote-to-the-damages-of-fast-fashion/>.

15. Bernhard Roetzel, "The History of Bespoke Tailoring: Now and Then — Gentleman's Gazette." *Gentlemansgazette*, November 15, 2017, accessed 15 January 2024, <https://www.gentlemansgazette.com/the-history-bespoke-tailoring/>.

16. Strauss, Carolyn F, and Alastair Fuad-Luke, "The Slow Design Principles a New Interrogative and Reflexive Tool for Design Research and Practice," accessed 21 May 2024, https://static1.squarespace.com/static/52dfe66be4b0cad36168429a/t/53499733e4b09ac51176571d/1397331763401/CtC_SlowDesignPrinciples.pdf

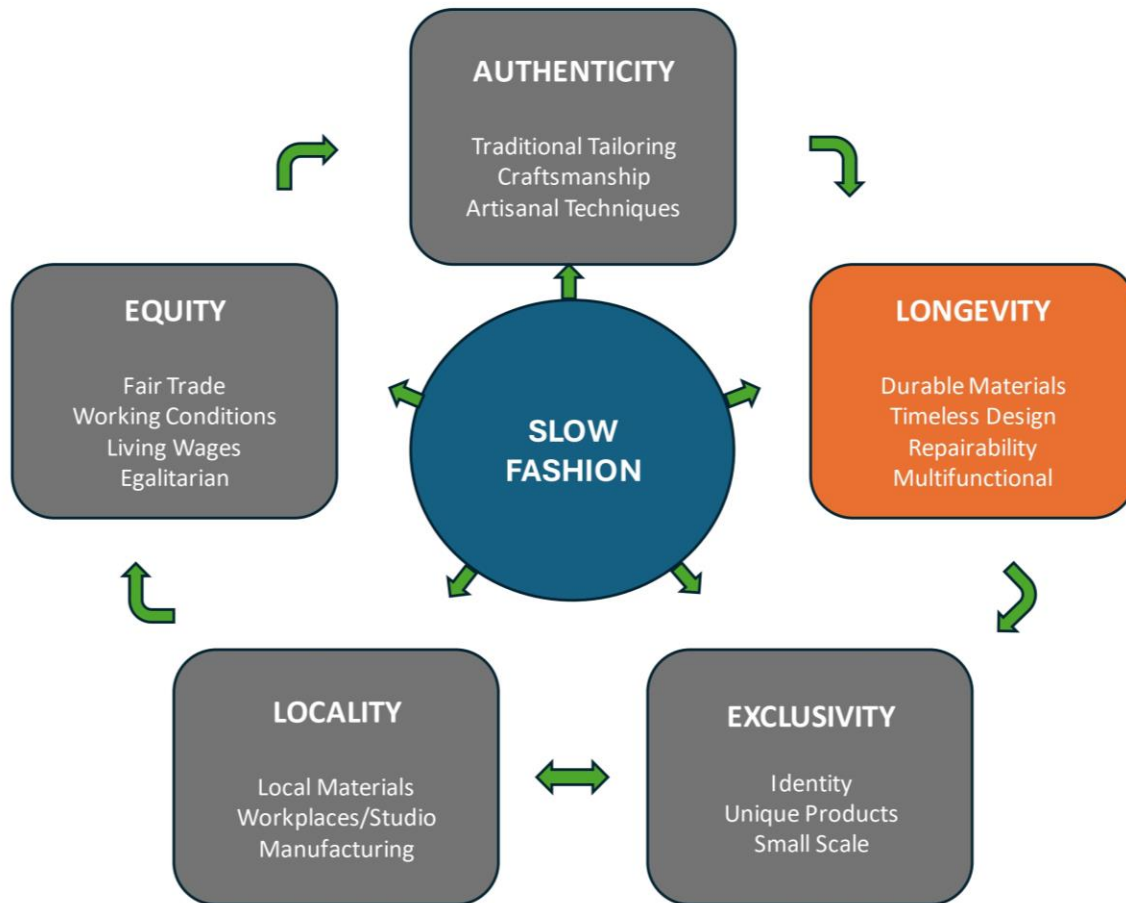


Figure 7: Slow Fashion Principles Adapted by Levia: It displays not only different strategies but principles compared to fast fashion business models

"Knitting a Way to Sustainability," Accessed May 13, 2024.

<https://lup.lub.lu.se/luur/download?fileId=8914226&func=downloadFile&recordId=8914212>.

The Slow Fashion and the tailoring industry parallel the three key legacies of Jean Prouve: material intimacy, craftsmanship, and communal betterment. Therefore, incorporating slow fashion principles with traditional tailoring practices for longevity reflects Jean Prouve's legacy and aligns with my values. The three overarching themes of the slow fashion movement are pivotal to this project and personal philosophy. Within the collection, the principle of craftsmanship is displayed through three focused garments, each detail intentionally intertwined with the project's extensive philosophy. Beyond fashion practices, the concept of longevity has shaped my broader perspective, fostering a commitment to enduring well-being and purposeful living in both professional and personal spheres. The figure on the next page explains the three overarching principles that align with Jean Prouve and Slow Fashion, and how it is relevant to this research.

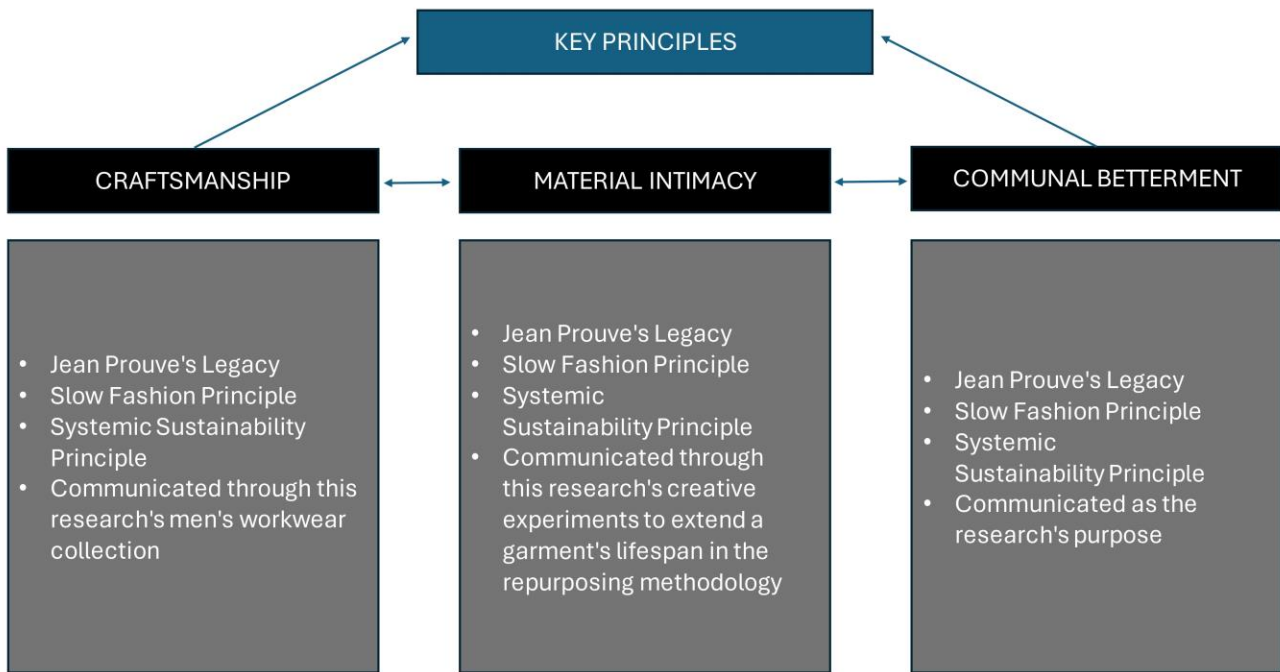


Figure 8: Craftsmanship, Material Intimacy, Communal Betterment: 3 Key Principles of this Research

2.3 Kate Fletcher's Systematic Sustainability and Slow Fashion

This concept focuses on designing, producing, and consuming in ways that consider environmental and social impacts, influencing the project's emphasis on fostering emotional connections through personalized, co-created objects that extend the lifespan of garments.

Kate Fletcher is a professor of sustainability in fashion design. Through her diverse works, Fletcher has played a pivotal role in shaping the discourse around systemic sustainability and slow fashion within the fashion industry.¹⁷ She defines systemic sustainability as an approach to sustainability that considers the interconnectedness of various systems and an approach of a holistic, longeval system that prioritizes environmental, social, and economic well-being not focusing solely on isolated ecological concerns.¹⁸

17. Kate Fletcher, "Review of *Design and Nature: A Partnership*, and *Wild Dress: Clothing & the Natural World*". Interview by Ania Zoltkowski, May 2019, https://katefletcher.com/wp-content/uploads/2019/12/Lissome-Magazine_A-Wakening_pp2223.pdf.

18. Kate Fletcher, "Sustainable Fashion and Textiles: Design Journeys," London, New York 2008: Earthscan from Routledge.

Systemic sustainability is embodied by adopting a holistic approach to fashion design that considers the entire lifecycle of a garment. Fletcher's systemic view integrates the principles of Slow Fashion, emphasizing the importance of quality, resilience, and emotional durability for longevity. Fletcher says, "Garments are material things, potential physical longevity of the garment depends less on the fabric itself than on the piece as a whole—the constructed material object. For a garment will last only as long as its least durable component."¹⁹ Therefore, enhancing physical durability is worth little if it is aesthetics or social preferences that determine the extension of a piece's lifespan.

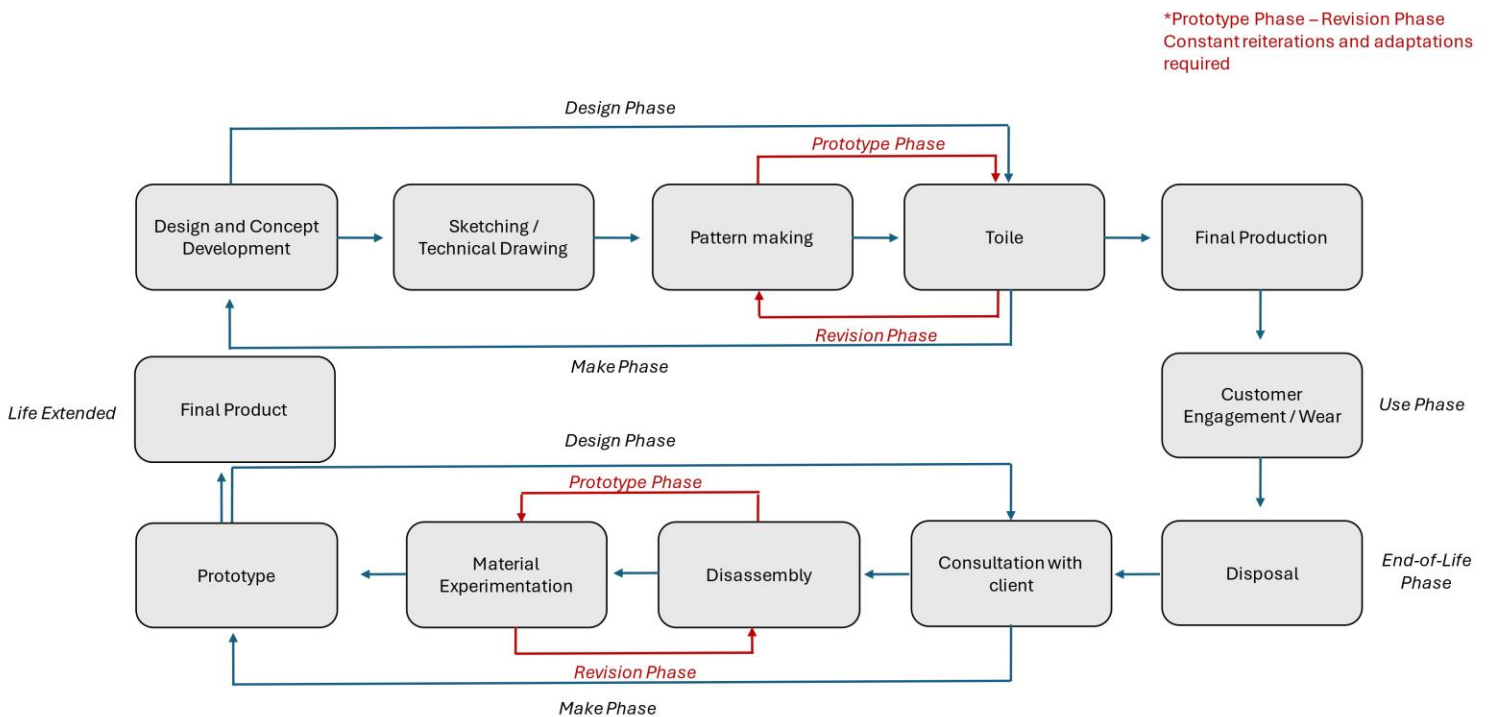


Figure 9: Above explains this research's utilization of the systemic sustainability, by systemizing repurposing methodology to extend the lifespan of the product

Alistair Fuad-Luke, a sustainable design facilitator and professor in Italy, builds upon systemic sustainability by focusing on extending product lifespan through innovative approaches which prioritizes user engagement and emotional connection.²⁰ Fuad-Luke's framework includes strategies like extended durability, personalization, and sensory enhancement, all aimed at fostering emotional engagement and prolonging product use. Thus, Fuad-Luke collates several different approaches to extending the lifespan of a product through 'product-user relations'²¹

19. Kate Fletcher, "Exploring Demand Reduction through Design, Durability and 'Usership' of Fashion Clothes." *Philosophical Transactions of the Royal Society A: Mathematical, Physical and Engineering Sciences* 375, no. 2095 (May 2017): 20160366. <https://doi.org/10.1098/rsta.2016.0366>.

20. "Alastair Fuad-Luke at DoD'16 On.." Alastair Fuad-Luke - Speaker of DoD'16, accessed 13 April 2024, <https://designdisaster.unibz.it/2016/speakers/alastair-fuad-luke/>.

21. Alastair Fuad-Luke, "Design Activism: Beautiful Strangeness for a Sustainable World". London Etc (2017): Earthscan.

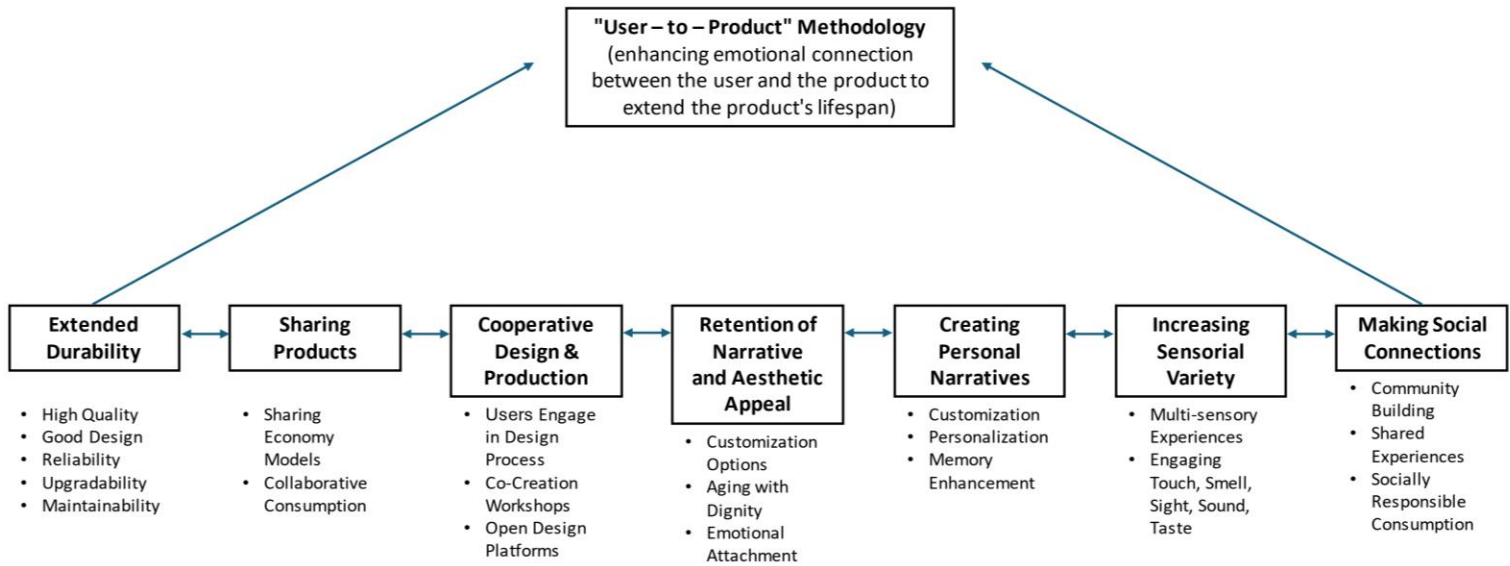


Figure 10: Above is Alistair's 'user-to-product' with its qualities: Alastair Fuad-Luke. 2009. *Design Activism : Beautiful Strangeness for a Sustainable World*. London Etc.: Earthscan.; Fletcher, Kate. 2008. *Sustainable Fashion and Textiles : Design Journeys*. London ; New York: Earthscan from Routledge.

'Heightening the emotional engagement strategy through co-creation to extend the product's lifespan' by Fuad-Luke will be the overarching method for this collection's system.²² The figure above demonstrates his 'user-product' relationship method. His approach has directed my process of utilizing creative methods that prioritize user engagement practically. Where integrating Fletcher's systemic sustainability informed this research's theory. The concept of systemic sustainability has broadened my awareness of the interconnectedness of various design elements within the fashion industry, from production processes to consumer behavior. I have gained a more holistic perspective on design, which extends beyond the traditional focus on aesthetics and functionality to include broader considerations of sustainability and societal well-being.

22. Alastair Fuad-Luke, "Design Activism: Beautiful Strangeness for a Sustainable World". London Etc (2017): Earthscan; Kate Fletcher, "Sustainable Fashion and Textiles Design Journeys" (2014): Routledge

2.4 Case Study of a Contemporary Designer: Matteo Fogale Studio

A case study of Matteo Fogale Studio situates this research within the realm of systemic sustainable design, showcasing innovative approaches to repurposing materials and creating functional art that aligns with the project's objectives.

In recent years, the fashion industry has seen a shift towards more environmentally sustainable practices as the negative impacts of overproduction and overconsumption from the fast fashion industry are addressed.²³



Figure 11: Left is Matteo Fogale's 'ISH' collection, focusing on repurposing denim to objects



Within the circle of designers integrating systemic sustainability and the practice of repurposing, Matteo & Laetitia Studio situates this research.

Matteo Fogale and Laetitia de Allegri are designers who prioritize systemic sustainability through their innovative approaches to materiality, sustainability, and craftsmanship. Originating from Uruguay and France, they established their London-based studio, focusing on collaboration in furniture, installations, and spatial design projects.²⁴ Figure 11 is a project that exemplifies their exploration of denim as a versatile material, under their "ISH" furniture collection. The work showcases innovative techniques and applications of denim beyond its traditional use in clothing by experimenting with various processes to enhance the materials' properties and their potential in furniture design.²⁵

23. Richard Vasquez, "Overconsumption in the Fashion Industry," Fashion Revolution, August 17, 2022, accessed 6 January 2024, <https://www.fashionrevolution.org/overconsumption-in-the-fashion-industry/>.

24. "American Design Stories: Matteo Fogale," Design Miami, accessed May 13, 2024, <https://shop.designmiami.com/blogs/news/american-design-stories-matteo-fogale>

25. "Matteo Fogale and Laetitia de Allegri Make Furniture from Old Jeans," Dezeen, September 17, 2014, accessed 22 December 2023, <https://www.dezeen.com/2014/09/17/matteo-fogale-laetitia-de-allegri-ish-furniture-collection-recycled-denim-london-design-festival-2014/>.

This emphasis on material innovation aligns with Jean Prouvé's belief in 'material intimacy' as experimentations accumulate one's knowledge with materials for novel uses. But also reflects l' École De Nancy's principle of pushing the boundaries of the material to the extent.²⁶ The correlation between Prouvé and Matteo Fogale Studio's practice demonstrated the possibility of repurposing a garment into an object as a sustainable method to extend the lifespan of a garment. This realization was a timely shift in the research's development of a system that utilizes creative explorations as a means of a method to reflect qualities of the Slow movement. But also, this method reflects my equal appreciation for furniture design and fashion design. Hence, the project attempts to systemize sustainable design practices by repurposing a denim capsule collection into furniture/objects, not reiterating the collection to another form of garments.



Figure 12: Above is Matteo Fogale's 'ISH' extended collection that repurposes denim to furniture

26. "Matteo Fogale and Laetitia de Allegri Make Furniture from Old Jeans," Dezeen, September 17, 2014, accessed 22 December 2024, <https://www.dezeen.com/2014/09/17/matteo-fogale-laetitia-de-allegri-ish-furniture-collection-recycled-denim-london-design-festival-2014/>.

2.5 1950s Men's Workwear

This context provides inspiration for the design aesthetics and functionality of the denim collection, combining traditional workwear elements with modern sustainable practices to create durable and timeless pieces.

In exploring slow fashion within contemporary men's workwear, this research focuses on the

the significance and appropriation of denim and three specific garments from 1950s workwear: the double-breasted jacket, denim trucker jacket, and denim jeans. These garments, known for their practicality and durability, have been emblematic of men's workwear for decades. The 1950s marked a transition period and the emergence of modern casual wear, influenced by cultural shifts post-World War II. Workwear and military uniform elements began integrating into everyday attire during this era. Additionally, Hollywood actors like Marlon Brando popularized denim jeans, elevating their cultural significance to symbols of self-expression and authenticity. Thus, denim reflected a growing counterculture challenging societal norms.²⁷



Figure 13: Above is from a magazine in the 1950s, displaying the silhouette of denim jeans and denim shirt

Figure 14: Right is Levi's denim type II. Jacket, displaying the construction details



Levi's Type II trucker jacket was released as the modern version of the previous Type I jacket in 1953. There were refined design changes like maintaining space around the chest, but more fitted around the waist through buttoned waistband adjusters, or the symmetrical front panel.²⁸

27. FashionBeans, "1950s Men's Fashion – Timeless Mid Century Style," FashionBeans, March 21, 2024, accessed 28 April 2024, <https://www.fashionbeans.com/article/1950s-mens-fashion/>.

28. Wouter Munnichs, "Original Levi's 507XX (Type 2) Jeans Jacket from the 1950s," Long John, August 6, 2015, accessed 3 March 2024, <https://long-john.nl/original-levis-507xx-type-2-jeans-jacket-from-the-50s/>.



Figure 15: Above are work trousers from 1950s. Displaying it's wide-leg and high-waisted fit

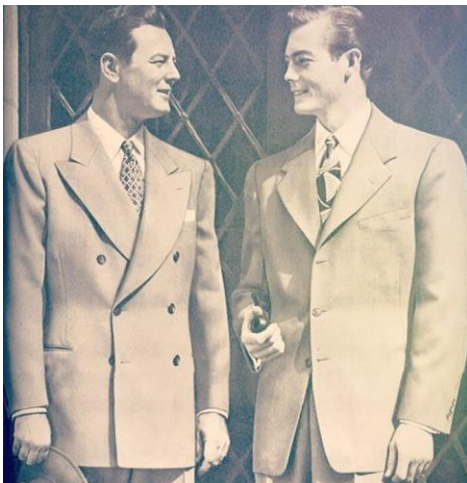


Figure 16: Above shows the standard double-breasted blazer and single-breasted blazer from 1950s

Levi's began selling its products nationally for the first time in the 1950s. Hence denim workwear jeans with wide-leg and high-waisted fit, which defined the jeans in 50s, were available.²⁹

The collection aims to bridge the traditional laborer's workwear represented by denim garments like the trucker jacket and jeans with refined attire associated with office settings, catering to the needs of the 'modern working man.' The double-breasted blazer, a staple of office workwear, offers a significant historical background, featuring varying silhouettes, fits, and details over the years. Notably, blazers from the 1950s showcased bold aesthetics characterized by broad shoulders, oversized silhouettes, and peak lapels, often paired with fuller trousers reflecting the era's accessible fabrics.³⁰

The use of denim in this collection aims to highlight its cultural, social, and material significance. Since the 1950s, denim has transcended its practical utility to become a symbol of self-expression and authenticity, resonating with individuals from diverse backgrounds.³¹

By incorporating denim into this collection, it explores the cultural resonance and associations with individualism, fostering inclusivity and connection across social divides.

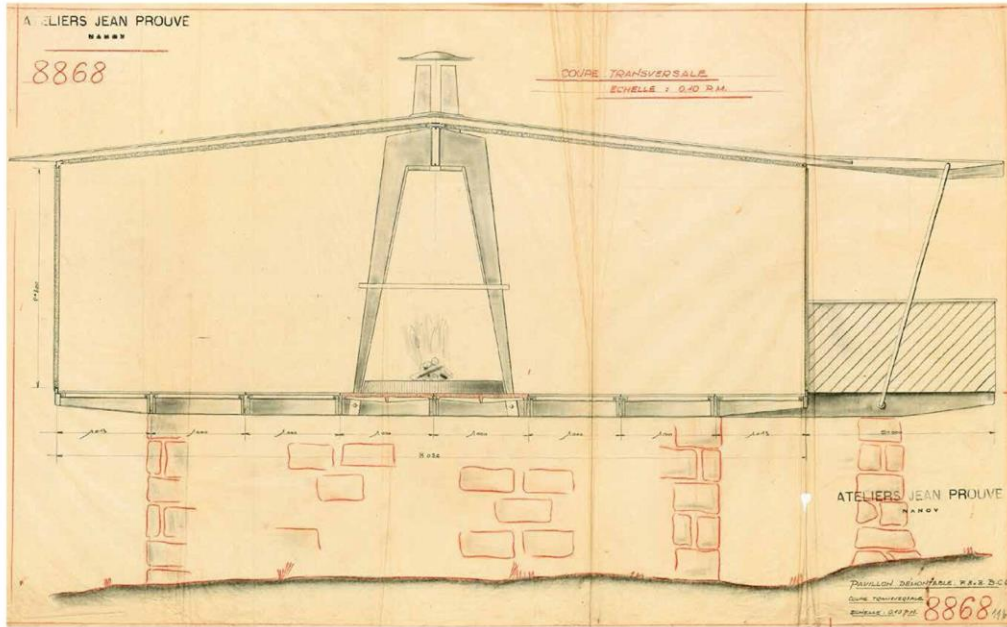
Moreover, denim's attributes of durability and repairability align with the principles of slow fashion, offering opportunities for emotional engagement and personalization, thus promoting longevity.³²

29. "1950s Men's Workwear & Casual Clothes," Vintagedancer, accessed 19 January 2024, <https://vintagedancer.com/1950s/1950s-mens-workwear/>.

30. "1950'S Men's Fashion — Gentleman's Gazette," Gentlemansgazette, 2012, accessed 14 February 2024, <https://www.gentlemansgazette.com/1950s-mens-fashion-suits/>.

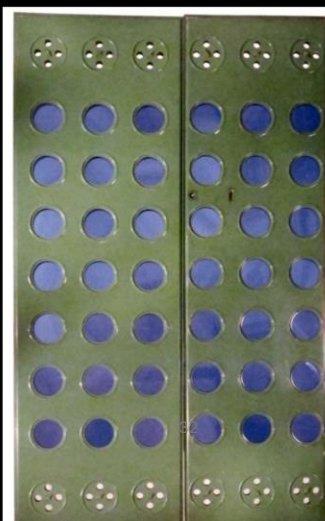
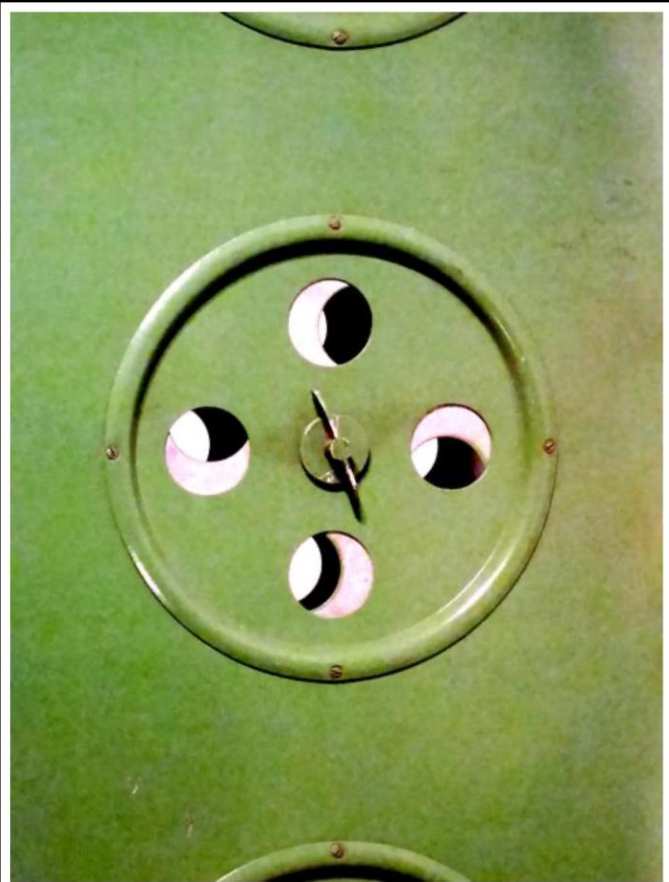
31. Hawthorn, "History of Denim & the Origin of Jeans," March 6, 2018, accessed 17 February 2024, <https://www.hawthornintl.com/history-of-denim>.

32. "A SHORT HISTORY of DENIM." Levi's, accessed 21 March 2024, <https://www.levistrauss.com/wp-content/uploads/2014/01/A-Short-History-of-Denim2.pdf>.



Ateliers Jean Prouvé, « Maison démontable
F 8-B B.C.C. coupe transversale », Plan n° 8868,
17 janvier 1941.

Figure 17: Above is a sketch of Jean Prouvé's Demountable House
Figure 18: Below are images of La Maison Tropicale's components in Congo



3.0 Methodology of 'The New Order'

This section outlines the practice-based research approach, highlighting key references and integrating specialist feedback to extend understanding of the study area. The methods are adapted to suit the project's experimental nature, forming a human-centered framework targeting the intentional-consuming modern working man.

3.1 Methodological Statement

'The New Order' is the design methodology that outlines the system and procedures for developing a new design research and thinking. A combination of practice-based research and action research are the methodological frameworks utilised within this project. This research strives to reflect Jean Prouve's ideology, influenced by L'École de Nancy's principle, of integrating the Arts and Industry practice by exploring the expressive potential of various materials and pushing the boundaries of traditional craftsmanship.³³ To do this in an authentic manner, practice-based research was chosen as an approach to embrace the ideology through the exploration of a range of innovative and iterative-industry artisanal practices. While Action Research was chosen as a method to encourage reflection then decision making to propel free-form expression through creative explorations and 'reflection-in-action.'³⁴ These methodologies bridged my desire for formality versus creativity dichotomy, blending structured design and free-form art.

33. "Constructeur Jean Prouve," Vamp, February 4, 2017, accessed 3 January 2024. <https://vamp.com.mi/architecture-and-design/constructeur-jean-jean-prouve/>.

34. Donald Schön, *The Reflective Practitioner: How Professionals Think in Action*, New York: Basic Books, 1983. p54

3.2 Prototyping (practice-based)

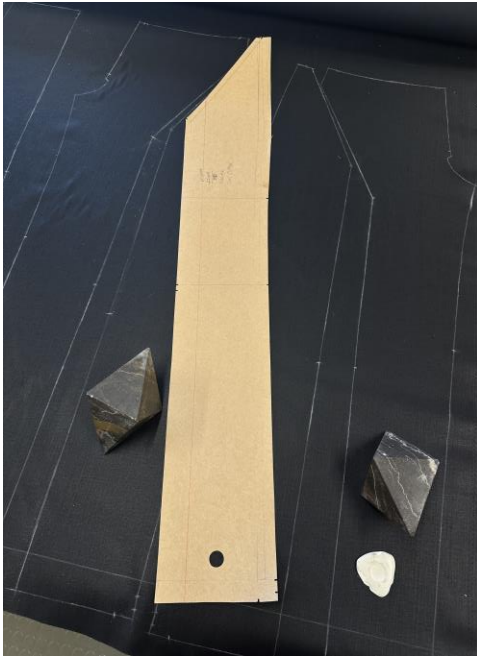


Figure 19: Above is the 'cutting' stage of constructing the Standard 1.0 Jeans

Prototyping is practice-based research that constitutes an iterative method, which involves continuous testing, crafting, and refinement of design ideas by utilising various materials. Practice-based research describes the 'knowing-in-action' process as it allows physical making to inform the research and increase personal knowledge.³⁵ Jean Prouvé, also highly valued this approach, "For Jean Prouvé, the most important aspect of design was a hands-on approach. As a trained metal artisan, he was talented in his use of materials and knew exactly how to deal with their strengths and weaknesses."³⁶ This practice is a problem-solving approach rooted in conceptualized design, generating innovative methods and visual outcomes. The process of prototyping entails a perpetual cycle of creation, thoughtful reflection, and experimentation, embracing a trial-and-error method.³⁷

Within constructing the collection of workwear garments, my prototyping methods are conceptualization, design execution through sketching and technical drawing, pattern drafting, the multiple repetitive creations of toiles (an early garment rendition crafted from cost-effective materials, primarily calico), fitting sessions, and ultimately, the production of the final garment.³⁸ For constructing my repurposed furniture, my prototyping methods are disassembly, creative experiments of material, conceptualizing, design execution through sketching, 3D rendering through RHINO (Rhinceros is a program used for CAD, rapid prototyping, 3D printing and reverse engineering in architecture, industrial design, and product design), multiple repetitive creations of prototype models, and the production of the final product.³⁹

35. Donald Schön, *"The Reflective Practitioner: How Professionals Think in Action,"* New York: Basic Books, 1983. p55

36. "Vitra | When Limited Access to Materials Produces an Innovative Design," Vitra, accessed 27 January 2024, <https://www.vitra.com/en-au/magazine/details/when-limited-access-to-materials-produces-an-innovative-design>.

37. Rikke Friis Dam, "5 Stages in the Design Thinking Process." The Interaction Design Foundation. November 2023, accessed 28 February 2024, <https://www.interaction-design.org/literature/article/5-stages-in-the-design-thinking-process>.

38. "Toiles and Sample Garments." 2011. *The Cutting Class*, 23 March, 2011, accessed 24 February 2024, <https://www.thecuttingclass.com/toiles-and-sample-garments/>.

39. "Rhinceros: CAD Software for Architecture & Industrial Design," Sculpteo, accessed 3 March 2024, <https://www.sculpteo.com/en/glossary/rhinceros-definition/>.



Figure 20: Above shows trims needed for a jacket: horse hair, canvas, sleeve head, and shoulder pads

Figure 21: Below is a deconstructed shawl-lapel blazer used for the disassembly practice



40. Donald Schön, *The Reflective Practitioner: How Professionals Think in Action*, New York: Basic Books, 1983. p55

41. Rikke Friis Dam, "5 Stages in the Design Thinking Process." The Interaction Design Foundation. November 2023, accessed 28 February 2024, <https://www.interaction-design.org/literature/article/5-stages-in-the-design-thinking-process>.

3.3 Material Intimacy

'Material Intimacy' is a method characterised by an action research-based framework for this project. This method demonstrates the free-form expression nature of the Arts practice, which leans on iterative and hands-on explorations to understand the material's properties and potential applications. This method not only mirrors the L'École de Nancy principle but draws from Donald Schön's notion that "when intuitive/spontaneous performance leads to surprises, pleasing and promising or unwanted, we may respond by reflecting-in-action. In such processes, reflection tends to focus interactively on the outcomes of action, the action itself, and the intuitive knowing implicit in the action. It is reflecting-in-action on what they are making, thinking what they are doing and, in the process, evolving their way of doing it." ⁴⁰ This method is comprised of active practice and reflection, where the work continues in an ongoing manner based on repose on ongoing practice. The active practices are disassembly and various creative experimentations of materials, emphasizing tactile knowledge. By physically manipulating the materials and engaging in processes of trial and error, I gain valuable insights into the possibilities and limitations of garment repurposing. ⁴¹ This experiential learning process enables me to discover innovative design solutions and push the boundaries of conventional thinking and linear design processes.

3.4 Material Intimacy: Disassembly

For this research, the disassembly method serves as the initial stage in the 'Material Intimacy' method which is a commonly used method within fashion education to understand the structural aspects of a garment and heighten one's knowledge of the garment intimately by breaking down garments into individual components.⁴² This was a 'meditative practice' where repetitive unpicking and cutting actions took place, with space for observation and reflection in-between moments. The realizations from observation and reflection direct the experiments' course of pushing the boundaries of the material.⁴³



Figure 23: Above is a prototype of the 'Trapeze Study Lamp' made during the testing phase for The New Order. Constructed from steel.

3.5 Material Intimacy: Creative Experiments

Various creative experimentations to explore the material's potential to extend the life of a garment is the second method in 'Material Intimacy.' These creative experiments aim to discover innovative approaches to using the material by pushing the material's boundaries to the extent. These multiple experiments ultimately direct the object's visual aesthetic. This method reflects L' École De Nancy's principle of integrating Arts and Design, where this phase displays free-from expression.⁴⁴

42. "12236-Disassembly of Textiles," Fashion Capital, February 11, 2008, accessed 12 December 2024, <https://www.fashioncapital.co.uk/industry/news/326-learning/12236-Disassembly-of-textiles/>.

43. "12236-Disassembly of Textiles," Fashion Capital, February 11, 2008, accessed 12 December 2024, <https://www.fashioncapital.co.uk/industry/news/326-learning/12236-Disassembly-of-textiles/>.

44. "Review of Jean Prouvé: Posture and Play," Context Gallery, accessed 22 February, 2024. <https://contextgallery.com/journal/jean-prouve%C3%A9-posture-and-play>.

3.6 Reflective Practice

The Reflective Practice is a deliberate and systematic process integrated into the research, involving continuous self-assessment, critical evaluation, and iterative refinement. It acts as a metacognitive tool, providing insights into the evolving design practices and their impact. This method is grounded in the philosophy that thoughtful reflection enhances creative practice and contributes to the overarching objectives of research. Within the context of my fashion collection, reflective practices occur at various stages, including concept ideation, design development, and in between methods of disassembly and creative experiments. This involves regular documentation of design decisions, user interactions, and outcomes, facilitating a comprehensive understanding of the project's development. The Reflective Method enables me to refine the tangible outcomes of the fashion collection, the repurposing system, the underlying processes, and ideologies.



Figure 24: Below is the studio wall, consisting of visual reference board for The New Order



"Porthole Details & Axial Portals"

La Maison Tropicale
Jean Prouve
1951



Figure 25: Above are Porthole Window Component and Axial Portal Frame Component for Prouve's architecture

4.0 Composing 'The New Order'



Figure 26: 'Return to a previous state' photography by Ahru Joo

4.1 Introduction to 'The New Order'

"The New Order" is a menswear denim capsule collection that embodies the principles of slow fashion, emphasizing longevity by transforming garments into personalized furniture and objects. This system reflects my balance of structured design with free-form artistic expression dichotomy, but also my philosophy of systemic sustainability and slow fashion. Inspired by Jean Prouvé's legacy, the collection integrates three key principles: craftsmanship, material intimacy, and communal betterment. Drawing from the durable and practical designs of 1950s men's workwear, each piece—ranging from denim double-breasted blazers to trucker jackets and workwear jeans—highlights traditional tailoring techniques to enhance longevity and modern functionality. Material intimacy, reflecting Prouvé's hands-on approach, involves repurposing garments through disassembly and creative exploration, allowing consumers to co-create tailored furniture that extends the garments' lifespans.⁴⁵ This practice not only adheres to the slow fashion ethos but also fosters a deep emotional connection between the user and the object, aligning with Kate Fletcher's systemic sustainability principles and Alistair Fuad-Luke's product-user relationship model.⁴⁶ Ultimately, "The New Order" aims for communal betterment by promoting sustainable practices, engaging consumers in the design process, and addressing contemporary issues through relational aesthetics, echoing Prouvé's vision of improving lives through innovative, egalitarian systems.

45. "Vitra | When Limited Access to Materials Produces an Innovative Design," Vitra, accessed 27 January 2024, <https://www.vitra.com/en-au/magazine/details/when-limited-access-to-materials-produces-an-innovative-design>.

46. Alastair Fuad-Luke, "Design Activism: Beautiful Strangeness for a Sustainable World". London Etc (2017): Earthscan; Kate Fletcher, "Sustainable Fashion and Textiles Design Journeys" London ; New York (2014): Earthscan from Routledge.

4.2 Testing of 'The New Order'

The Testing of The New Order is documented in 4 progressive phases of studies demonstrating the 'Craftsmanship and Material Intimacy' value.

- Craftsmanship: The construction of a denim menswear capsule collection that integrates artisanal tailoring techniques with the reinterpretation of contemporary design
- Material Intimacy: The Material Intimacy stage comprises two phases, 'Disassembly and Creative Experiments of Material,' which are used to repurpose denim garments into personalized furniture/objects
- Testing the Method I: Repurposing Standard 1.0 Workwear Jeans into Hammock
- Integrating Interdisciplinary Practices: Exploring Aluminium and Steel in Sustainable Design
- Testing the Method II: Repurposing EM Double-Breasted Denim Blazer into Partition

These sections contribute to 'The New Order,' a personalized methodology for fashion design that uses systemic sustainability by focusing on the fundamental principles of design for longevity: durability, quality, and emotional engagement.

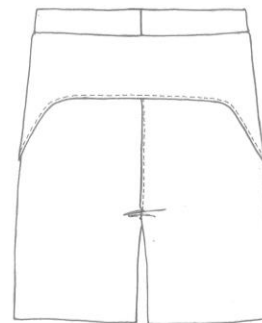
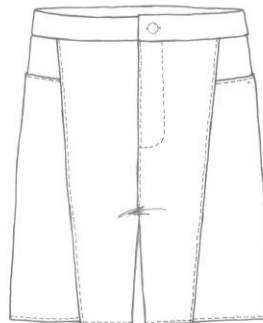
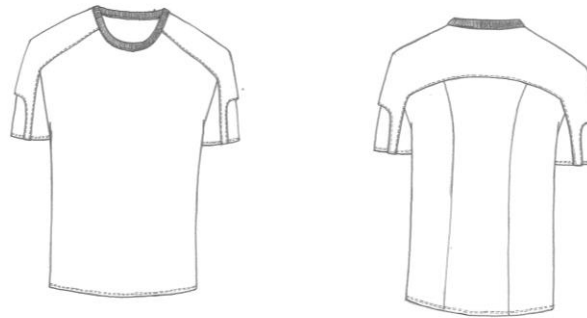
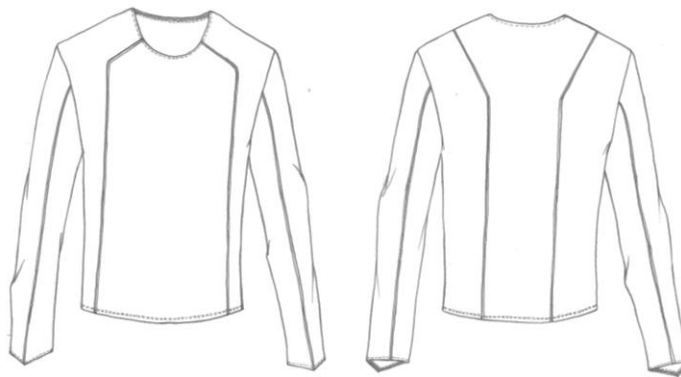


Figure 27:
Right are sketches of garments that was not confirmed in the collection: Axial Long Sleeve, Standard T-Shirt, and Trapeze Shorts

Figure 28:
Left the Standard T-Shirt with Standard 1.0 Jeans on a fitting model

4.3 Craftsmanship in Designing Modern Workwear for Longevity

Reflecting Jean Prouve's legacy and the principles of Slow Fashion, this project comprises two distinct sections that underscore the values of craftsmanship and material intimacy. The craftsmanship ethos is exemplified through the construction of a denim menswear capsule collection, while the concept of material intimacy is demonstrated through the innovative repurposing of denim garments in creative experiments beyond traditional construction.



Figure 29: Detail images of Trapeze Shorts in Cotton Moleskin and Axial Long Sleeve in Cotton

The collection initially consisted of a t-shirt, long-sleeve top, denim jacket, blazer, shorts, and jeans. However, the project shifted its focus to denim as a central design motif. This decision stemmed from parallel explorations in garment creation and disassembling second-hand workwear, providing insights into the resilience, functionality, and enduring design of denim garments. As a result, the project evolved into a study of denim as a symbol of enduring craftsmanship, timeless design, and workwear, both materially and culturally. Specifically, the collection features three key garments that characterised men's work attire (manual and office work):⁴⁷ a double-breasted blazer, trucker jacket, and jeans

47. "1950s Men's Workwear & Casual Clothes," *Vintagedancer*, accessed 19 January 2024, <https://vintagedancer.com/1950s/1950s-mens-workwear/>

4.4 Modern Design through Functionality and Aesthetic

My design aesthetic draws inspiration from Jean Prouve's designs and traditional bespoke tailoring perspectives. During the collection's design phase, I developed a design language that emphasizes determined proportions, clear contours, precise lines, and functionality. This integration of influences is evident in the collection's focus on three men's workwear garments, blending architectural visuals with traditional tailoring to create a timeless aesthetic with practical utility.

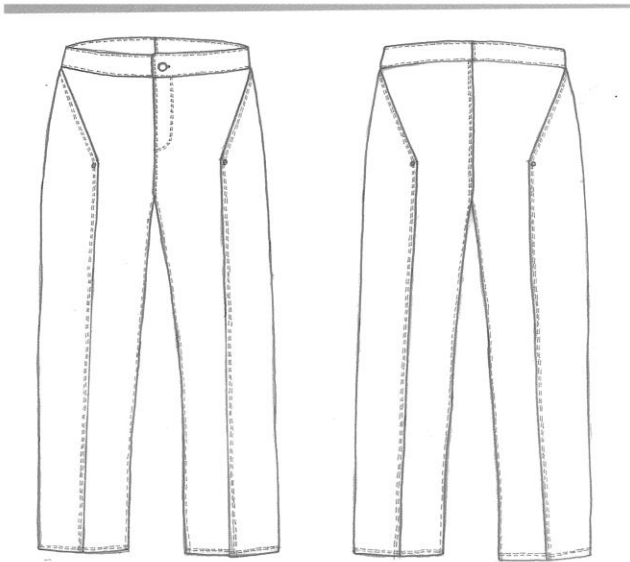


Figure 30: Above are technical sketches of Standard 1.0 Jeans

Figure 31: Below is a series of a fitting model with Standard 1.0 Jeans



The Standard 1.0 jeans incorporate elements of 1950s workwear trousers, featuring a wide-leg, high-waisted fit, and front pleat detailing.⁴⁸ To ensure versatility, I maintained a straight, wide-leg silhouette that breaks just above the ankle, allowing the jeans to be paired with various footwear options. Inspired by the front pleating design of 1950s trousers, I created an inverted pocket with a front seam running down the leg, resembling a pleat.

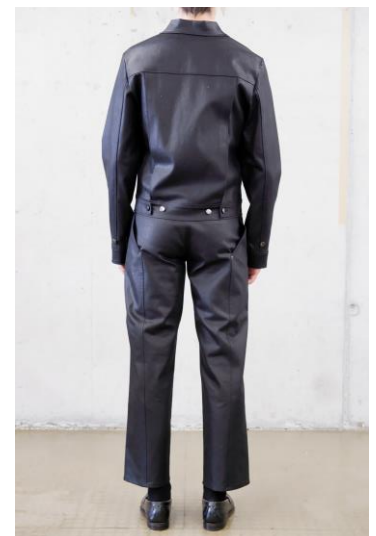
Implementing traditional tailoring techniques, the jeans feature generous 4cm seam allowances along every seam, allowing for alterations of up to 2 sizes. This design element enables users to customize the fit according to their body, fostering emotional engagement and a timeless appeal. Similar techniques are applied across all three garments in the collection.

48. "1950s Men's Workwear & Casual Clothes," Vintagedancer, accessed 19 January 2024, <https://vintagedancer.com/1950s/1950s-mens-workwear/>



The Axial Denim Jacket maintains the original fit of Levi's Type II jacket, featuring a fitted waist and ample space around the chest.⁴⁹ However, refined details of the Axial Denim Jacket include a cropped length, raised armholes for enhanced mobility, and design features such as a front placket button cover and symmetrical front panels with extra seam allowances imitating piping aesthetic, and angular cuffs.

Figure 32: Above is a detail shot of the Standard 1.0 Jeans, displaying construction
Figure 33: Below is a series of a fitting model with Axial Denim Jacket



49. "The History of the Denim Jacket," Rokit, accessed 13 January 2024, <https://www.rokit.co.uk/blogs/news/the-history-of-the-denim-jacket>.

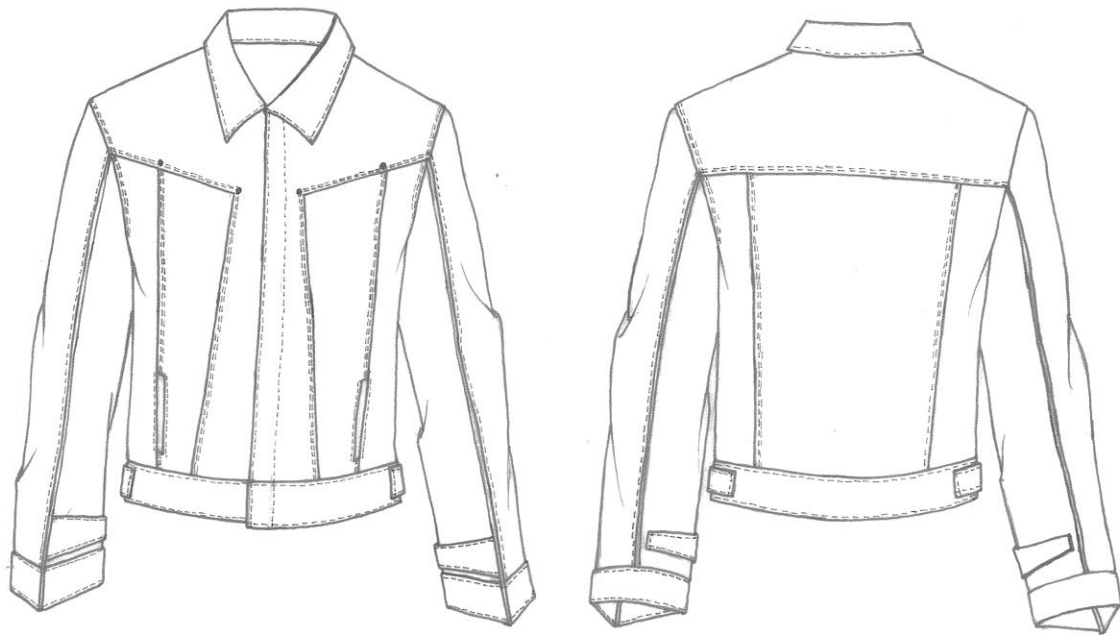


Figure 34: Above is a technical sketch of the Axial Denim Jacket
Figure 35: Below are images of the Axial Denim Jacket on a fitting model





Figure 36: Above displays the construction and craftsmanship of Axial Denim Jacket with extra seam allowances and decorative binding

Figure 37: Below are technical sketches of the EM Double-Breasted Denim Blazer

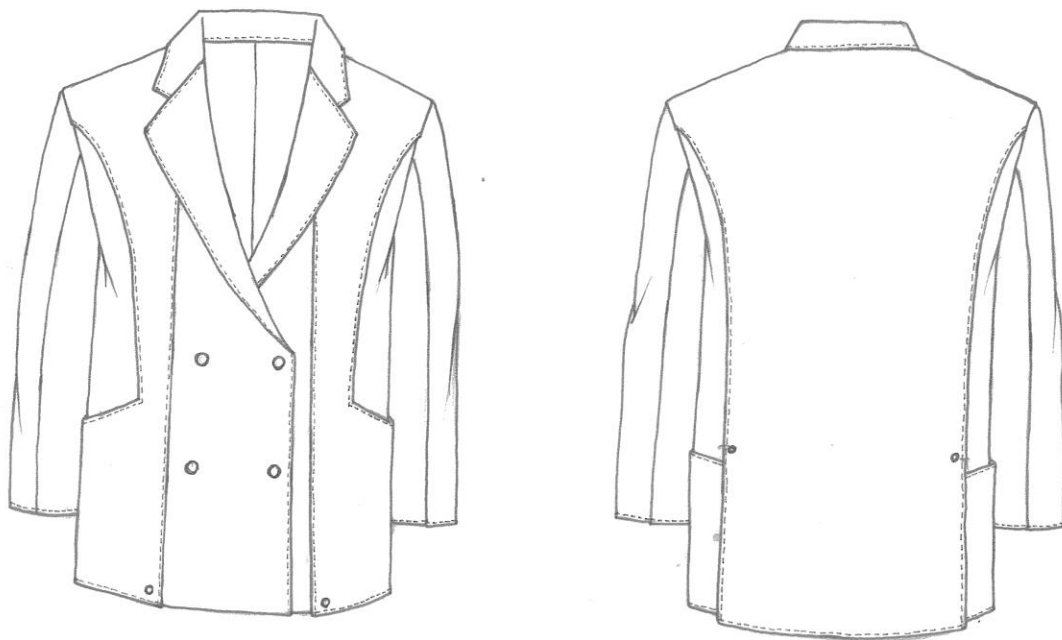




Figure 38: Above is a series of fitting model in EM Double-Breasted Blazer, displaying the 'modern working man'

The EM Double-Breasted Denim Blazer retains the bold aesthetics of the 1950s, with broad shoulders, oversized silhouettes, and peak lapels.⁵⁰ To improve comfort and mobility, significant fit adjustments were made, such as raising the armhole, adjusting the shoulder seam, and adding darts across the back and chest for extra space. Aesthetic elements include a front flap connected to the side patch pocket and enlarged interior front facing. The implementation of traditional tailoring techniques like enlarging the interior facing for lining, use of horsehair, and decorative seam binding, ensures quality construction, contributing to the garment's timeless aesthetic and functionality.⁵¹

50. "The History of the Double Breasted Suit: Part Two," Britches Bespoke, accessed 27 February 2024, <https://britchesbespoke.com/2019/06/the-history-of-the-double-breasted-suit-part-two>.

51. "1950s Men's Fashion — Gentleman's Gazette," Gentlemansgazette, 2012, accessed 14 February 2024, <https://www.gentlemansgazette.com/1950s-mens-fashion-suits/>.



Figure 39: Above is a fitting model in EM Double-Breasted Blazer, displaying the 'modern working man'

4.5 Durable Materials

During the disassembly of second-hand garment phase, I observed that denim was predominant, highlighting its resilience and repairability. Denim's repairability potential suggests the importance of consumer emotional attachment in prolonging a garment's lifespan. This element is critical in later practice as 'heightening consumer's emotional connection' with the garment is a significant method in prolonging the lifespan of a garment.⁵² Denim's selection for the collection not only emphasizes material robustness and slow fashion principles but also taps into its cultural and social significance. By using denim, I aim to leverage its existing cultural symbolism while reinterpreting it for modern workwear, thereby infusing authenticity and durability into the garments.



Figure 40: Left is an image of horse hair on the chest, displaying craftsmanship

52. Alastair Fuad-Luke, *"Design Activism: Beautiful Strangeness for a Sustainable World"*. London Etc (2017): Earthscan

4.6 Quality Craftsmanship

Craftsmanship, integral to Slow Fashion and Jean Prouve's legacy, is evident in the construction of the collection. Prouve's innovative use of materials, such as flat steel tubes, exemplifies this craftsmanship.⁵³ Drawing from traditional men's tailoring techniques, the garments exemplify quality construction and attention to detail. I collaborated with Andrew Ockleston, a bespoke tailor who apprenticed under 'one of the best Bespoke tailors in New Zealand,' Brendon De Silva, according to ApparelMagazine.⁵⁴ Andrew taught and guided my practice in permeating traditional tailoring methods into the collection, ensuring durability and fit customization. Techniques like using canvas and horsehair instead of adhesives, manipulating facings, and providing extra seam allowances allow for garment alterations without compromising design integrity. This collaboration not only enhanced garment quality, proportion, and fit but also imbued them with emotional resonance, bridging artisanal craftsmanship with contemporary design reinterpretation.



Figure 40-1: Left are images of shoulder pad hand-covered, displaying craftsmanship

53. "Constructeur Jean Prouve," Vamp, February 4, 2017, accessed 3 January 2024.

<https://vamp.com.mt/architecture-and-design/constructeur-jean-jean-prouve/>.

54. "Five Minutes With... Brendon de Silva, Bespoke Tailor," Apparel, March 22 2016, accessed 2 April 2024, <https://apparelmagazine.co.nz/blog/five-minutes-with-brendon-de-silva-bespoke-tailor/>.

5.0 Material Intimacy in Repurposing System

5.1 Introduction to Material Intimacy

The Garment Repurposing method lies in the iterative and hands-on exploration of transforming existing garments into furniture/objects. Rooted in systemic sustainability principles, 'Material Intimacy' is comprised of two methods, disassembly and creative experimentations, that determine the repurposed furniture/object's aesthetics. Through a series of trials and errors, this method emphasizes the importance of tactile experimentation, allowing for a deep understanding of the material's properties and potential applications. By physically manipulating the materials and engaging in processes of trial and error, I gain valuable insights into the possibilities and limitations of garment repurposing. This experiential learning process enables me to discover innovative design solutions and push the boundaries of conventional thinking. In essence, the Material Intimacy method exemplifies the practical approach of repurposing a garment into furniture and reflects the personal value of integrating free-form expression, steering away from conventional linear design processes. It fosters a holistic approach to material reuse, design adaptation, and community engagement, embodying the ethos of slow fashion practices.

5.2 Material Intimacy: Disassembly Study

Disassembly is fundamental in exploring denim's unique qualities and its potential to prolong the life of a garment. This method involves breaking down garments into their individual components to understand fabric qualities and construction techniques intimately.⁵⁵

Prouvé emphasized the importance of physically engaging with materials for meaningful design, stating that "working materials with your hands gives the emotional understanding needed to make relevant designs."⁵⁶ Through disassembly, insights into denim's durability and construction techniques used in workwear garments were gained, revealing the fabric's resilience due to its dense weave and robust threads. Details discovered during disassembly, such as reinforcement patches and subtle alterations, speak to the garment's history and the wearer's efforts to prolong its lifespan. These hidden details underscore the intimate connection between the garment and its wearer, enhancing the 'emotional bond,' term Kate Fletcher and Alistair Faud-Luke emphasise, between them.⁵⁷ Moreover, engaging with the repair and customization elements during disassembly inspired creative reinterpretation of traditional menswear construction methods, such as incorporating extra seam allowances, which were applied to enhance the garments' durability and adaptability.



Figure 41: Left is a pair of jeans with repaired fabric around the crotch. The stitches have been beautifully blended into the denim

55. "12236-Disassembly of Textiles," Fashion Capital, February 11, 2008, accessed 12

December 2024, <https://www.fashioncapital.co.uk/industry/news/326-learning/12236-Disassembly-of-textiles/>

56. "Constructeur Jean Prouvé," Vamp, February 4, 2017, accessed 3 January 2024.

<https://vamp.com.mt/architecture-and-design/constructeur-jean-jean-prouve/>.

57. Kate Fletcher, "Durability, Fashion, Sustainability: The Processes and Practices of Use." *Fashion Practice* 4, no. 2 (November 2012): 221–38.

<https://doi.org/10.2752/175693812x13403765252389>.

5.3 Material Intimacy Explored through Disassembly



5.4 Reflection



Figure 42: Left images are deconstructed jeans during disassembly phase

For this project, disassembly marks the initial phase in the overarching method of 'material intimacy.' This stage involved intimately understanding the garment's construction and composition through repetitive disassembly, a meditative practice of unpicking and cutting, punctuated by moments of observation and reflection.

Through this cyclical process, two significant insights emerged:

- Recognition of denim's robustness, suggesting its potential for diverse applications beyond traditional fashion design.
- Identification of the potential for repairing damaged sections due to denim's dense weave, aligning with the principle of fostering emotional connections with users to extend a product's lifespan, in line with Slow Fashion and Kate Fletcher's systemic sustainability principle

The deconstructive process shifted my perception of materials, prompting exploration of alternative uses for denim beyond its conventional clothing applications. This informed the subsequent phase of 'material intimacy,' involving various creative experiments to push the boundaries of denim material and exploring the use of cotton (plain and twill) in familiar industrial contexts such as sails, tents, and art canvases.

6.0 Material Intimacy: Creative Experiments Study

6.1 Creative Experiment I: Screen Printing

The 'Material Intimacy' method involves various creative experimentations, constituting a cyclical exploration of action, observation, and reflection, akin to the previous deconstruction phase. Reflection holds equal importance to action in this stage, as outcomes inform subsequent experiments, cumulatively shaping the visual aesthetic of repurposed objects.

The initial experiment involved recreating an 'oil stain' effect discovered during the deconstruction of a pair of workwear jeans. Drawing parallels between denim and traditional heavy cotton twill canvases, I experimented with unconventional screen printing techniques, covering a pair of jeans with a screen and emulsion. The resulting print design mirrored the pressed form of the jeans, subtly revealing their details and silhouette. Additionally, I printed the tracing of the jeans on paper, aiming to infuse discarded denim garments with a sense of new life.



Figure 43: Above and Below are experiments with a pair of jeans on screen print





Figure 44: Above and below are a pair of jeans printed on paper: first experiment



58. Robert Rubin, "Preserving and Presenting Prefab: Jean Prouvé's Tropical House." *Future Anterior* 2, no. 1 (2005): 30-39.

59. "The London List — Jean Prouvé," THE LONDON LIST, accessed 4 March 2024, <https://www.thelondonlist.com/culture/jean-prouve>.

This experiment evoked parallels with Jean Prouvé's approach to prefabricated housing systems, where modular houses could be disassembled and reassembled for portability, leaving no trace.⁵⁸ However, it also served as a learning experience, shedding light on the unique properties of denim fabric and the challenges of adapting it to different applications. Subsequently, I redirected my focus towards exploring denim's association with sturdy canvas and art canvas, building upon the insights gained from this first experiment.

The cyclical nature of these experiments resonated with my own creative process, bridging the formality of structured design with the spontaneity of artistic exploration. Each iteration allowed me to engage with denim in new ways, reflecting my values of free-form expression and material exploration. Hence, these experiments in *Material Intimacy* embodies L'Ecole De Nancy's principle of integrating art and design.⁵⁹



Figure 45: Above is stacked denim with epoxy resin brushed between every layer, and below is paper brushed with epoxy resin



6.2 Creative Experiment II: Stretching Denim over Frame

This reflection prompted experimentation with deconstructed denim jeans as an art canvas, stretching them over a wooden frame. Each piece of denim stretched onto the frame yielded intriguing shapes and silhouettes.

6.3 Creative Experiment III: Texture and Dimension

However, to add dimensional and textural depth, various coating materials were tested, including beeswax, starch, gesso, polymer glue, and epoxy resin. Among these, epoxy resin emerged as the most promising option, providing both fabric solidification and flexibility for controlled shaping. Despite epoxy resin's effectiveness, concerns arose regarding its sustainability due to its plastic composition. While biodegradable resin presented an alternative, it wasn't available in the 3D fabrication lab.

6.4 Reflection

This prompted deeper reflection on denim's cultural, symbolic, and practical significance, particularly in workwear and industrial contexts, leading to a re-evaluation of the 'stretching denim on a frame' approach.

7.0 Testing the System I: Repurposing Standard 1.0 Jeans to Hammock

7.1 Redefining Couture: The Influence of Rick Owens and Matteo Fogale Studios

At the same time, I was researching contemporary designers who used a similar method of repurposing clothing to objects or designs beyond fashion collection. Research on designer Rick Owens and Matteo Fogale Studio was a significant moment for this project's course of 'repurposing clothing into objects.'

Rick Owens, the influential American-born Paris-based designer known for his grungy aesthetic, extends his practice beyond clothing to furniture and interior design.⁶⁰ Since my initial encounter with Rick Owens' "Stag" 2008 F/W menswear collection, his philosophy influenced my creative perspective and practice. Specifically, his view on the permanence of furniture akin to couture, I embraced the idea of designing objects symbolizing longevity from repurposed garments, aligning with the principle of sustainability in fashion. "I think this is couture. Furniture is the couture. I don't believe in clothes that take 5000 hours of embroidery that you wear once to a Gala. The furniture is the same idea, the same principle. Labor intensive, rare, something that is stationary and eternal. I like that idea for couture more."⁶¹ His view of furniture as stationary and eternal resonated with my vision of repurposing garments to symbolize longevity and permanence.



Figure 46: Above are Rick Owens Furniture Collection in Paris

60. Condé Nast, "How Rick Owens Decorates His Many Homes," *Architectural Digest*, May 1, 2017, accessed 19 February 2024, <https://www.architecturaldigest.com/story/rick-owens-home-interiors-furniture-and-personal-style>.

61. "A Little Bit Eternal: Rick Owens and Michele Lamy." Youtube, Accessed May 13, 2024. <https://www.youtube.com/watch?v=8TagJ4RjWaQ&t=208s>



Figure 47: Above is Rick Owens 2 Prong Bench Basalt and Gallic Chair

The second pivotal moment in this project's transition towards repurposing clothing into objects occurred during a case study of Matteo & Laetitia Studio, a London-based design firm specializing in furniture, installations, and spatial design.⁶² Their practices informed this collection's repurposing to furniture method by demonstrating the possibility of using fabric innovatively and creatively beyond its traditional use in clothing, aligning with the ethos of sustainability and ethical production practices. Researching both Rick Owens and Matteo & Laetitia Studio guided my subsequent experimentations, particularly in repurposing denim material for furniture.

Continuing from Matteo & Laetitia Studio's influence, I explored repurposing denim material into furniture. I focused on utilizing cotton (plain and twill) in industrial areas that I was accustomed to, which were sails, tents, and shelters. Due to the size constraints of the individual denim pieces, I settled on designing a hammock as the repurposed object instead of a tent, symbolizing both functionality and sustainability.

62. "American Design Stories: Matteo Fogale," Design Miami, accessed May 13, 2024. <https://shop.designmiami.com/blogs/news/american-design-stories-matteo-fogale>

7.2 Process of Transforming Jeans to Hammock

During the transformation process from garment to object, I experimented with various configurations of the deconstructed denim jeans to create the silhouette of the hammock. Similar to a fashion designer draping fabric to determine a garment's aesthetic, I iterated through different shapes until achieving the desired form. However, transitioning into industrial design required meticulous attention to both visual and functional aspects. This involved strategically placing denim components to ensure the hammock could support weight while providing enough space for comfort.

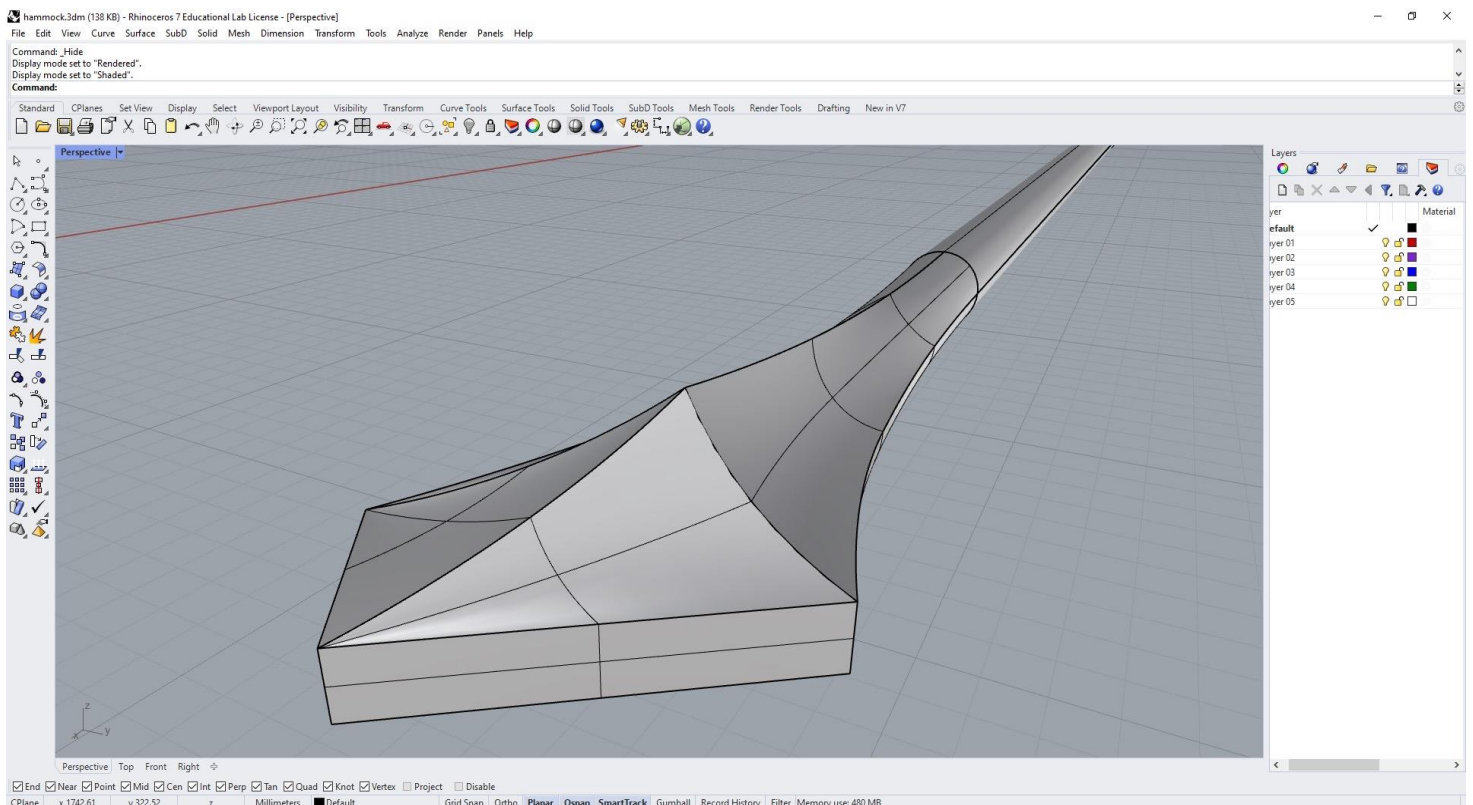


Figure 48: Below is a screenshot rendering the Axial Rod Head in the RHINO programme



Figure 49: Above is 3D printed Axial Heads, where Below is the breaking stage after the cast has been fired



Once the hammock's base design was confirmed, I explored different designs for the structural rod. The final design continued the gothic aesthetic of the denim base in its design, texture, and color. Considering the aesthetic expression of the rod's curvatures, I sought a material that would align with this style. After consulting with 3D lab technicians to consider environmental and practical factors, aluminum was the suggested material. Aluminum's ability to be shredded, remelted, and solidified facilitates an endless regeneration, contributing to a more environmentally sustainable approach to design. Hence, this decision was based on aluminum's potential for recyclability, which aligns with principles of sustainability, and its ready availability in our school studio.⁶³ Like fashion practice, the industrial design practice requires various steps to make a product. The making of the rod was a formulaic process:

63. "Michael Stacey Aluminium Recyclability and Recycling towards Sustainable Cities," International Aluminium, accessed 20 April 2024, <https://international-aluminium.org/wp-content/uploads/2017/12/Aluminium-Recyclability-Recycling-TSC-2.pdf>.



Figure 50: Above is a stage when aluminium is poured into the cast, once the 3D print has melted
Figure 51: Below is a series of Axial Rod head in aluminium



- Designing the rod head using digital software (RHINO) and 3D printing it.
- Applying nine coats of stucco to the 3D printed object for coating.
- Melting the inner 3D-printed plastic after coating, leaving only the object's shape.
- Filling the mold with melted aluminum.
- Breaking the outer mold to reveal the aluminum object.
- Performing five sanding treatments to refine the object's surface and shape.
- Welding the designed rod head to the rod.
- Performing sanding treatments to refine the welded area of the rod.
- Texturizing the rod with chisels according to the design.
- Applying multiple layers of black patina to the aluminum rod to achieve a 'rusted-aged' aesthetic, reflecting the Brutalism style.

The finished outcome of the rod extended the initial clear contour formed by the hammock base with an architectural aesthetic the rod expressed through the heads, color, and texture. The eyeletted edge of the denim base was attached to the rod using industrial saddle clamps and carabiners, which held hammock's structure and weight.

Figure 52: Below are detail images of Axial Rod black patina dyed



7.3 Reflection

Experimenting with repurposing denim workwear jeans into a hammock illustrated the principles of systemic sustainability, emphasizing technical cycles to prolong garment lifespan. These cycles involve methods like disassembly and material intimacy, shaping the furniture's aesthetic. The experiments underscored key themes aligning with Jean Prouve's legacy and the principles of Slow Fashion and Systemic Sustainability. However, while this labor-intensive approach resonated with Rick Owens' perspective on artisanal practice in furniture design, it lacked emotional connection, a crucial aspect of Slow Fashion and Systemic Sustainability. Alistair Fuad-Luke's concept of 'product-user relations' highlights the significance of co-creation and personalization in extending product lifespan, which was not fully implemented in this experiment.⁶⁴ Therefore, the next experiment involves repurposing the EM Double-Breasted Denim Blazer, focusing on enhancing emotional engagement with potential users. This will include creating an imagined customer profile and using speculative design to simulate customization and personalization.



Figure 53: Rendering of Repurposed Standard 1.0 Jeans into a Hammock (official image provided in the appendix)

64. Alastair Fuad-Luke, *Design Activism: Beautiful Strangeness for a Sustainable World*. London Etc (2017): Earthscan; Kate Fletcher, *Sustainable Fashion and Textiles Design Journeys* London ; New York (2014): Earthscan from Routledge.

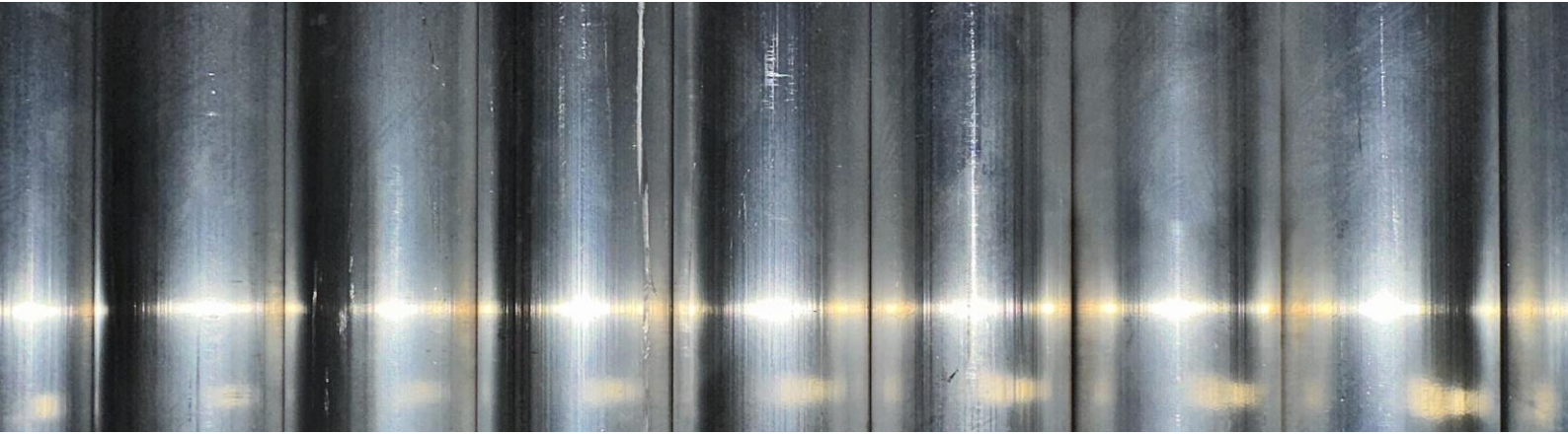


Figure 54: Above are aluminium pipes used for the Axial Rod

8.0 Integrating Interdisciplinary Practices: Exploring and Integrating Aluminium and Steel

8.1 Introduction to Cross-Pollinating between Fashion and Industrial Design

Implementing systemic sustainability and reflecting my free-form expression value, my design practice ventures beyond traditional fashion boundaries to foster interdisciplinary collaboration and innovative material exploration. Inspired by Jean Prouve's egalitarian design principles and Slow Fashion ideals, this project reimagines material transformation, inclusive design processes, and sustainable design possibilities.⁶⁵



Figure 55: Above is a 3D print of the Axial Barrel Cuff accessories, which will be made in aluminium

65. "Review of Jean Prouvé: Posture and Play," Context Gallery, accessed 22 February, 2024. <https://contextgallery.com/journal/jean-prouve%C3%A9-posture-and-play..>



Figure 56:
Above is a
pair of
Axial
Barrel
Cuffs in
aluminium,
displaying
the
implement
ation of
aluminium
in fashion
design

8.2 Integration in Fashion and in Furniture

In alignment with these principles, my practice expands into furniture design and industrial craftsmanship, aiming to repurpose denim beyond its original use as garments. At the core of this interdisciplinary practice lies the incorporation of aluminum and steel, renowned for their durability, versatility, and potential for extended use.⁶⁶ The integration of aluminum and steel into my design approach signifies a departure from traditional fashion materials. The decision to use these materials was driven by both their inherent properties and their environmental considerations. Steel and aluminum, recognized for their recyclability (potential for reuse), durability, and lightweight align closely with the systemic sustainability principles.⁶⁷ But also, the accessibility of aluminum and steel in our school studio, equipped with the necessary tools and resources, facilitated efficient experimentation and prototyping, enabling streamlined exploration and refinement of design concepts. Personally, this interdisciplinary practice resonates with my ongoing journey of balancing structured design with free-form creativity within my practice. Incorporating industrial design materials in the experiment diversifies my approach outside of fashion design and enriches this research.

66. "Michael Stacey Aluminium Recyclability and Recycling towards Sustainable Cities," International Aluminium, accessed 20 April 2024, <https://international-aluminium.org/wp-content/uploads/2017/12/Aluminium-Recyclability-Recycling-TSC-2.pdf>.

67. "Michael Stacey Aluminium Recyclability and Recycling towards Sustainable Cities," International Aluminium, accessed 20 April 2024, <https://international-aluminium.org/wp-content/uploads/2017/12/Aluminium-Recyclability-Recycling-TSC-2.pdf>.

9.0 Testing the System II: EM Double-Breasted Denim Blazer to Partition

9.1 Speculative Design Introduction

Within this project, the repurposing system allows the ‘potential user of the garment’ to co-create the garment into an object/furniture. This repurposing system enhances the emotional connection of the potential user to the object through the method of co-creation, customization, and personalization, referring to Alistair Faud-Luke's diagram on ‘product-user relations.’⁶⁸ This ultimately extends the lifespan of the garment using practical and emotional aspects. The figure below explains how the repurposing method is systemized in this research.

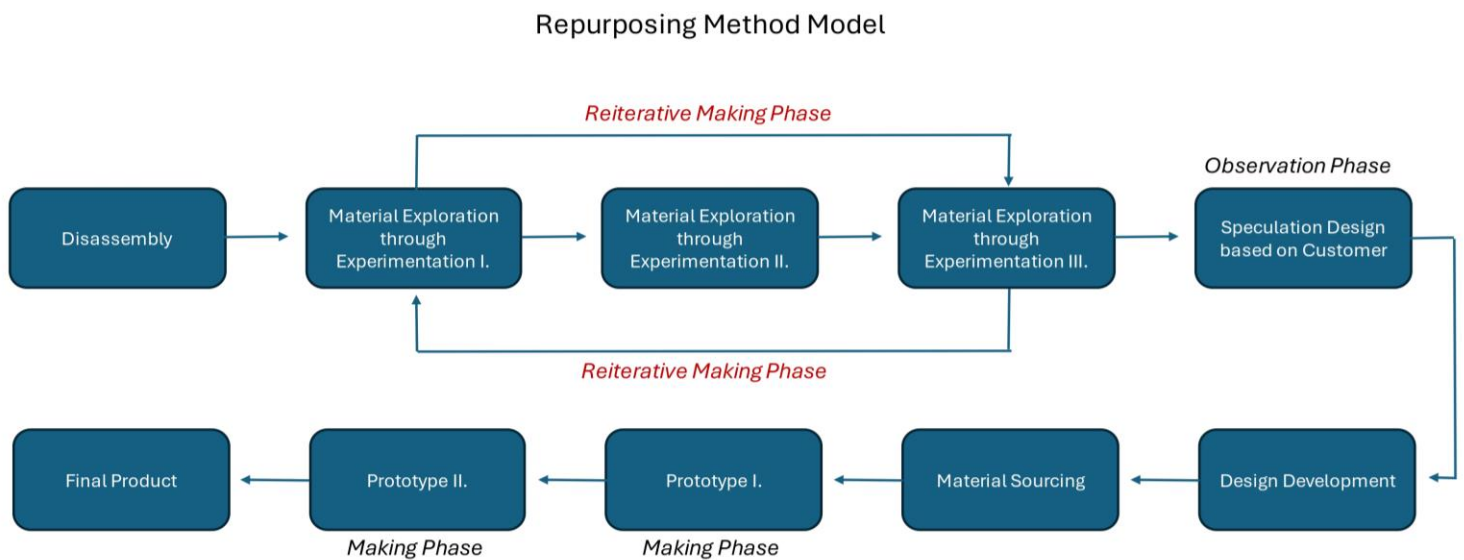
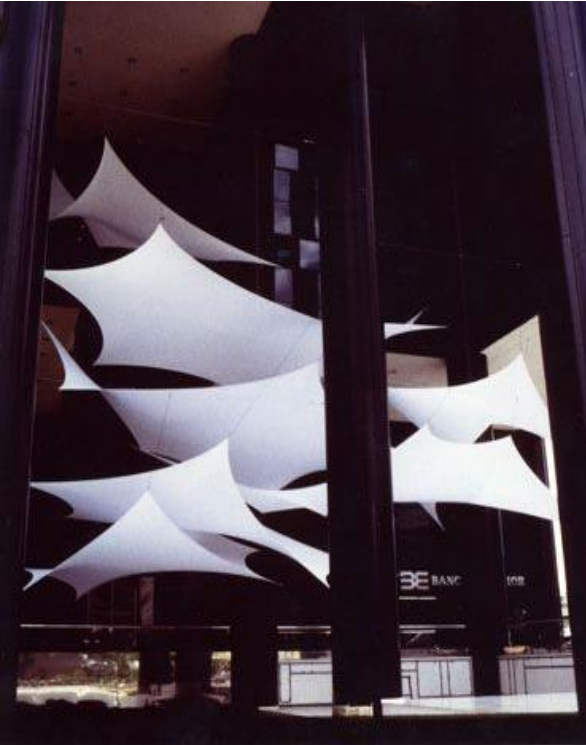


Figure 57: Above demonstrates the 'repurposing method' that is used in The New Order

68. Alastair Fuad-Luke, "Design Activism: Beautiful Strangeness for a Sustainable World". London Etc (2017): Earthscan; Kate Fletcher, "Sustainable Fashion and Textiles Design Journeys" London ; New York (2014): Earthscan from Routledge.

Reflecting on the absence of the 'product-user relation' method in the previous jeans-to-hammock experiment, the study now shifts focus on applying the personalization method in repurposing the EM Double-Breasted Denim Blazer. Because of the time limitations in receiving ethical approval, this project created a figment of a potential customer of the garment and applied speculative design as a method to imitate a realistic situation of customization and co-creation. The speculative design method will help understand the needs and preferences of an imagined customer, which is fundamental for this design process as it defines what the furniture will be.⁶⁹ The material intimacy method defines the furniture/object's aesthetic whereas the speculative design method defines what the furniture/object will be. By envisioning the ideal customer of the repurposed garment, I can tailor the creations to meet their specific requirements, ensuring relevance, functionality, and emotional connection. This speculative stage imitates a realistic narrative of this research's system of repurposing a garment into a personalized furniture/object for the customer.

69. Pradipto Chakrabarty, "THE BASICS of SPECULATIVE DESIGN," UX Planet, Medium, January 24, 2023, accessed 29 April 2024, <https://uxplanet.org/the-basics-you-need-to-know-and-understand-about-speculative-design-8a8bf5be4162>.



9.2 Speculative Design Outcome

The incorporation of speculative design allowed me to understand the needs and preferences of an imagined customer profile, guiding the design process and shaping the final outcomes. The envisioned customer, a 27-year-old male event manager, embodies a luxury, sophisticated lifestyle while appreciating the industrial aesthetics of the Brutalist movement. This approach facilitated the creation of designs tailored to his tastes, ensuring relevance, functionality, and emotional connection. Transforming a double-breasted blazer into a partition produced a versatile piece that reflects his sophisticated taste and serves as an artistic, functional addition to his space. As Kate Fletcher emphasizes, "Fashion should be about expressing oneself authentically, not conforming to fleeting trends dictated by the industry."⁷⁰ This approach fosters a deeper connection between the product and its intended user, promoting sustainability and meaningful relationships with clothing.



Figure 58: Left are works of Gisela Stromeyers, 'Exhale: hands and nerves' Le. 2013. "Exhale: Hands and Nerves: Artist Influence: Gisela Stromeyer." Exhale.

70. Kate Fletcher, "Slow Fashion: An Invitation for Systems Change," *Fashion Practice* 2, no. 2 (November): 259–65. <https://doi.org/10.2752/175693810x12774625387594..>

9.3 Introduction to Partition: Industrial and Cultural Significance

Nicholas Cullinan, curator of the Paraventi exhibition in Milan (October 2023 - February 2024), highlights the historical use of folding screens as symbols of wealth and power, a concept that contrasts with Prouvé's focus on communal growth and democratization of design.⁷¹ Today, room dividers transcend mere functionality, evolving into platforms for exploring personal aesthetics, identity, and social dynamics. Cullinan categorizes partitions into six thematic groupings, each delving into different narratives such as public-private dynamics, propaganda, transparency, seasonal themes, division, and decoration.⁷² These categories allow for a deeper exploration of labor, identity, and craftsmanship, diverging from merely repurposing garments for personalization.



Figure 59: Jean Prouvé Paraventi Prouvé, Jean. 2016. "Jean Prouvé | Cachan Room-Dividing Screen (1955) | MutualArt." MutualArt.com. Jean Prouvé | Cachan room-dividing screen (1955) | MutualArt. October 25, 2016.

71. Prada Fondazione, "PARAVENTI | Fondazione Prada Milano." Vimeo. December 4, 2023, accessed 5 April 2024, <https://vimeo.com/891009787>.

72. Matthew Burgos, "In Paraventi, Fondazione Prada Milan Exhibits 70 Folding Screens from 17th to 21st Centuries." Designboom, Architecture & Design Magazine. October 29, 2023, accessed 16 April 2024, <https://www.designboom.com/art/paraventi-fondazione-prada-milan-exhibition-folding-screens-sanaa-nicholas-cullinan-interview-10-29-2023/>.



Figure 60: Above is a detailed image of EM Double-Breasted Denim Blazer, displaying extra 4cm side seam and centre back lining

The transformation of the EM Double-Breasted Denim Blazer into a Relational Aesthetic art piece, serving as a room divider, represents a significant departure from its original purpose.⁷³ It is not merely a matter of repurposing a garment but a novel exploration of design for longevity, and the reimagining of everyday garments through speculation. By extending the life of a garment beyond its original use employing craft-based practices and utilising mechanisms that highlight these, it is hoped that this body of work contributes to the existing field of integrating Art and Design.

Using denim garments as room dividers symbolically explores the notions of boundaries and identity. Denim, known for delineating physical boundaries in garments, becomes a metaphor for the barriers we construct around ourselves, visually representing personal space, thoughts, and emotions.⁷⁴ Observing the divider in various environments offers insights into how surroundings influence identity formation and expression. For instance, its presence in a communal space may lead individuals to contemplate social boundaries and the impact of physical barriers on communication and connection. The installation's interactive nature prompts viewers to reflect on their boundaries, fostering introspection and dialogue about identity, space, and society's interconnectedness in shaping experiences.

73. Nicolas Bourriaud, *Relational Aesthetics*, Les presses du réel, 1998.

74. Hawthorn, "History of Denim & the Origin of Jeans," Hawthorn, March 6, 2018, accessed 23 March 2024, <https://www.hawthornintl.com/history-of-denim>.

9.4 Material Intimacy: Disassembly and Creative Experiments

The deconstruction of the first blazer unveiled its intricate internal engineering, offering insights into traditional tailoring techniques such as pattern positioning, floating canvas, and lapel shaping. This exploration inspired further experimentation and reimagining of the garment's structural elements in a new context.



Figure 61: Above is the second experiment of cutting second-hand blazers to reveal the craftsmanship inside

In the second blazer, I experimented with cutting the outer fabric at different angles to expose the underlying canvases and shoulder pads while maintaining seam integrity. This technique showcased the hidden layers of the garment, emphasizing its structural intricacies often overlooked in traditional wear.

The third blazer underwent an industry-standard ironing technique to manipulate its silhouette and preserve fabric shape. This method stretched the fabric and offered opportunities to experiment with textures and surface treatments, enhancing creative expression through silhouette manipulation.



Figure 62: Above is a complete view of the third experiment, using the ironing technique on a blazer



Figure 63: A partition that inspired my work. Room divider by William Klein at Appartements Bignardi, Milano, designed by Angelo Mangiarotti in 1952

9.5 Reflection

Initially, I envisioned the partition made from deconstructed blazer patterns assembled into a rectangular sheet. However, concerns about the sustainability of epoxy resin, the intended binding material, arose during discussions with 3D fabrication lab technicians. Despite the possibility of using biodegradable resin, which the lab did not facilitate, I reverted to displaying the EM Double-Breasted Blazer in its' deconstructed form. This decision prompted a deeper reflection on denim's cultural, symbolic, and practical significance, particularly within work attire contexts, leading to pivotal realizations that reshaped the project's direction.

- A blazer embodies craftsmanship, reflecting one of the key principles of this research. This overarching concept of craftsmanship connects Slow Fashion, Systemic Sustainability, and Jean Prouve within this study.
- A well-fitting blazer is often likened to a man's second skin, symbolizing professionalism and confidence in the workplace. Similarly, denim workwear from the 1950s, which influenced the garments in this research, represented a manual worker's 'second skin,' providing both comfort and protection.⁷⁵

75. Nik Barlow, "Elevate Your Look: The Importance of Tailored Suits," *Best Man Suit Hire Manchester & Stockport*, August 7, 2023, accessed 4 May 2024, <https://bestmanhire.com/elevate-your-look-the-importance-of-tailored-suits/>.



Figure 64: Above are tanning hides drying: Industry,

10.0 Prototyping

10.1 Contextualizing the Significance of Repurposing EM Double-Breasted Blazer

There was a deep inclination to communicate these reflections by visually displaying 'second skin.' Revisiting the previous explorations of denim, the experiment of stretching denim workwear jeans across a wooden frame reminded me of 'tanning hide.' This visual language led to the choice to evoke the aesthetics of tanning hide, adding layers of meaning to the denim partition. By comparing the stretched denim blazer to a 'working men's second skin on a tanning hide,' this concept contemplates the intersection of identity, labor, and craftsmanship.⁷⁶ Stretched denim, derived from workwear, inherently carries the labor and toil of its production process, symbolically extending the narrative of labor into the realm of design and creation when transformed into a room divider. This invites viewers to reflect on the significance of labor in shaping individual and collective identities, particularly within the context of industrialization and the history of workwear. Denim's extensive history rooted in craftsmanship and tradition, as a durable fabric used for work pants, is highlighted through showcasing the skilled labor and attention to detail inherent in constructing a denim blazer and stretching it into a room divider.⁷⁷ This celebration of craftsmanship pays homage to traditional artisanal practices while also reinterpreting them in a contemporary context.

76. Industry, Tourism and Investment, "Getting More Skin in the Game," itit gov, accessed 13 May 2024, <https://www.iti.gov.nt.ca/en/newsroom/getting-more-skin-game-2>.

77. Nik Barlow, "Elevate Your Look: The Importance of Tailored Suits," *Best Man Suit Hire Manchester & Stockport*, August 7, 2023, accessed 4 May 2024, <https://bestmanhire.com/elevate-your-look-the-importance-of-tailored-suits/>

10.2 The Blazer as Partition

This experiment aims to enhance the emotional connection between the customer and the partition by applying methods of personalization, co-creation, and customization.⁷⁸

Designing the partition with an aesthetic that appeals to the customer is crucial, incorporating elements such as Brutalist principles, industrial design features, clear contours, and precise lines.

As I developed the visual concept of 'tanning hide,' I designed the partition's framework to stretch the deconstructed denim blazer at its center. The framework design addressed technical issues such as:

- Ensuring the frame's scale was a minimum of 2m x 2m to accommodate the stretched blazer.
- Incorporating center support on both side frames to prevent collapse, necessitating a square or rectangular shape.
- Adding sufficient weight to the frame to prevent collapse toward the centre during stretching."

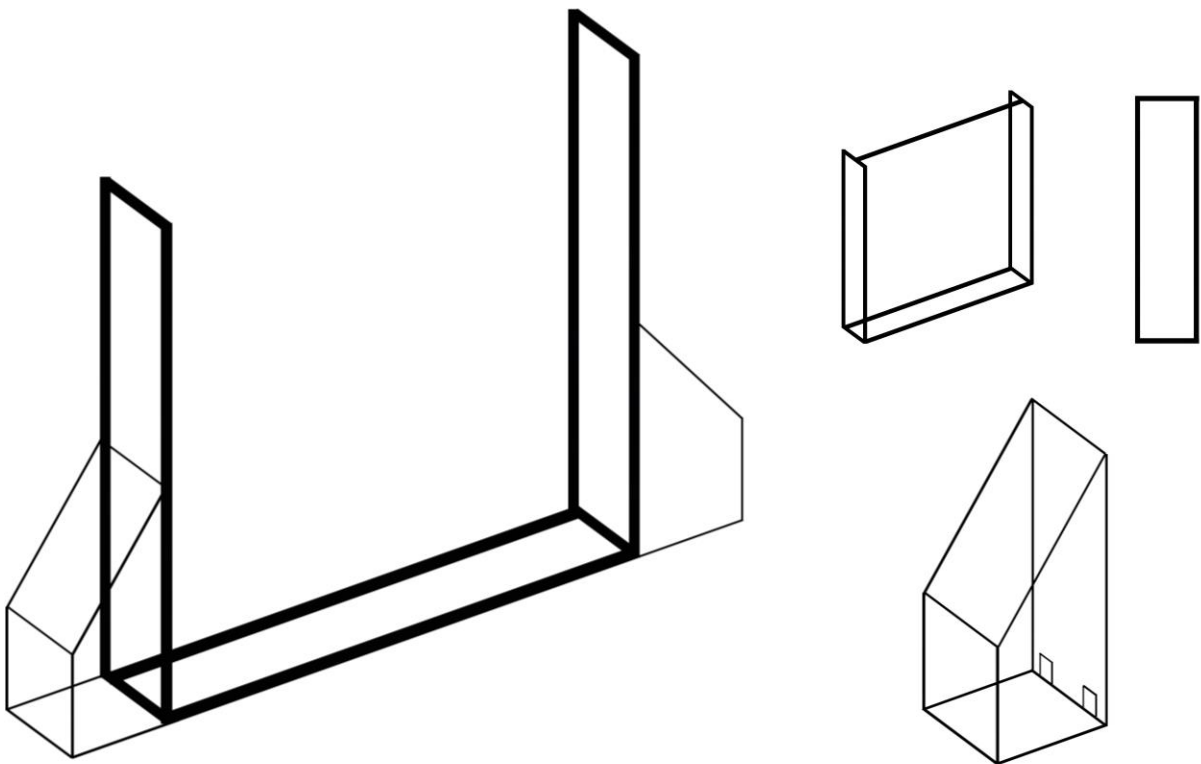


Figure 65: Above are technical sketches of the partition frames

78. Alastair Fuad-Luke, "Design Activism: Beautiful Strangeness for a Sustainable World". London Etc (2017): Earthscan

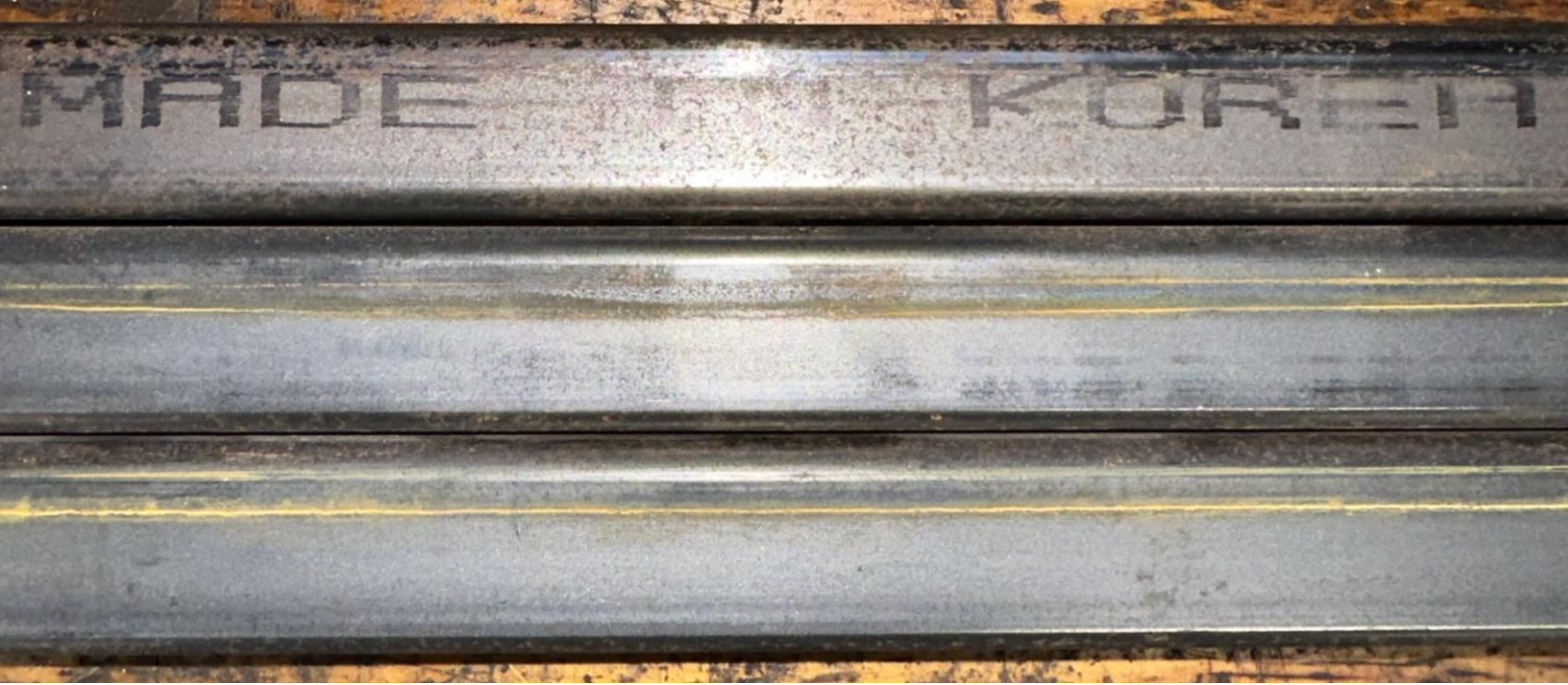


Figure 66: Above are steel pipes used for the partition frame

Figure 67: Below is the drilling stage so that frames could be easily disassembled and reassembled



After consulting with the 3D Lab technicians, I opted for steel as the partition material for several reasons: it meets the technical requirements outlined earlier, aligns with Brutalist principles of using exposed raw materials in construction, and is readily available in the facility.⁷⁹

I applied my garment design approach to designing the partition frame, starting with quick silhouette sketches and detailed technical drawings. After several refinements, I finalized a design that reflects the customer's aesthetic and perspective. Since the goal of this repurposing method is to enhance personalization and customization, meeting the customer's preferences was essential in refining the design.

79. "BRUTALISM," architecture-history, accessed 11 March 2024, <http://architecture-history.org/schools/BRUTALISM.html>.



Figure 68: Left is the partition frame erected with a disassembled double-breasted blazer at the centre for proportion



I opted for a square steel frame partition measuring 2.4m x 2.4m to address technical issues and align with the aesthetic of tanning hide frames. To ensure portability despite its weight, I designed the frame to be modular for easy disassembly and reassembly. Additionally, I incorporated monolithic pectoral fins on each side to visually enhance the frame's weight and maintain the Brutalist design aesthetic.

The EM Double-Breasted Denim Blazer is centred and stretched within the partition frame using industrial design tools, such as steel wires, turnbuckles, and cable tensioners. This method aligns with the customer's aesthetic preferences and contextualizes the work within industrial design.

The deconstruction of the denim double-breasted blazer highlights its often overlooked craftsmanship. While preserving its interior, I reformed the blazer into an intriguing shape that subtly reveals its past structure and functionality. This process allowed for the display of intricate details such as the connected front flap and side patch pocket, enlarged interior front facing covering the canvas and horsehair, decorative binding on seams, and exposed center back lining, showcasing the garment's interior finishing.



Figure 69: Above is a render of the repurposed EM Double-Breasted Denim Blazer into Partition (official image provided in the appendix)

10.3 Reflection

This experiment explores the transformation of a stretched denim blazer into a partition, delving into themes of labor, identity, and craftsmanship. By repurposing the blazer, the project aims to enhance emotional engagement with the user and product by meeting the customer's aesthetic preferences. The process has been one of discovery and creativity, pushing the boundaries of traditional fashion design and reimagining everyday objects in new ways. Through experimentation with materials and cultural symbolism, the project seeks to create a functional yet thought-provoking piece that invites viewers to engage with broader themes of identity and personal expression. This approach resonates with principles from l'École de Nancy, emphasizing the integration of art and industry and innovative approaches to material use.⁸⁰ Reflecting on this experiment underscores the importance of systemizing emotional engagement in repurposing garments into furniture, shaping my perspective and approach to fashion design.

80. "Constructeur Jean Prouve," Vamp, February 4, 2017, accessed 3 January 2024. <https://vamp.com.mt/architecture-and-design/constructeur-jean-jean-prouve/>.

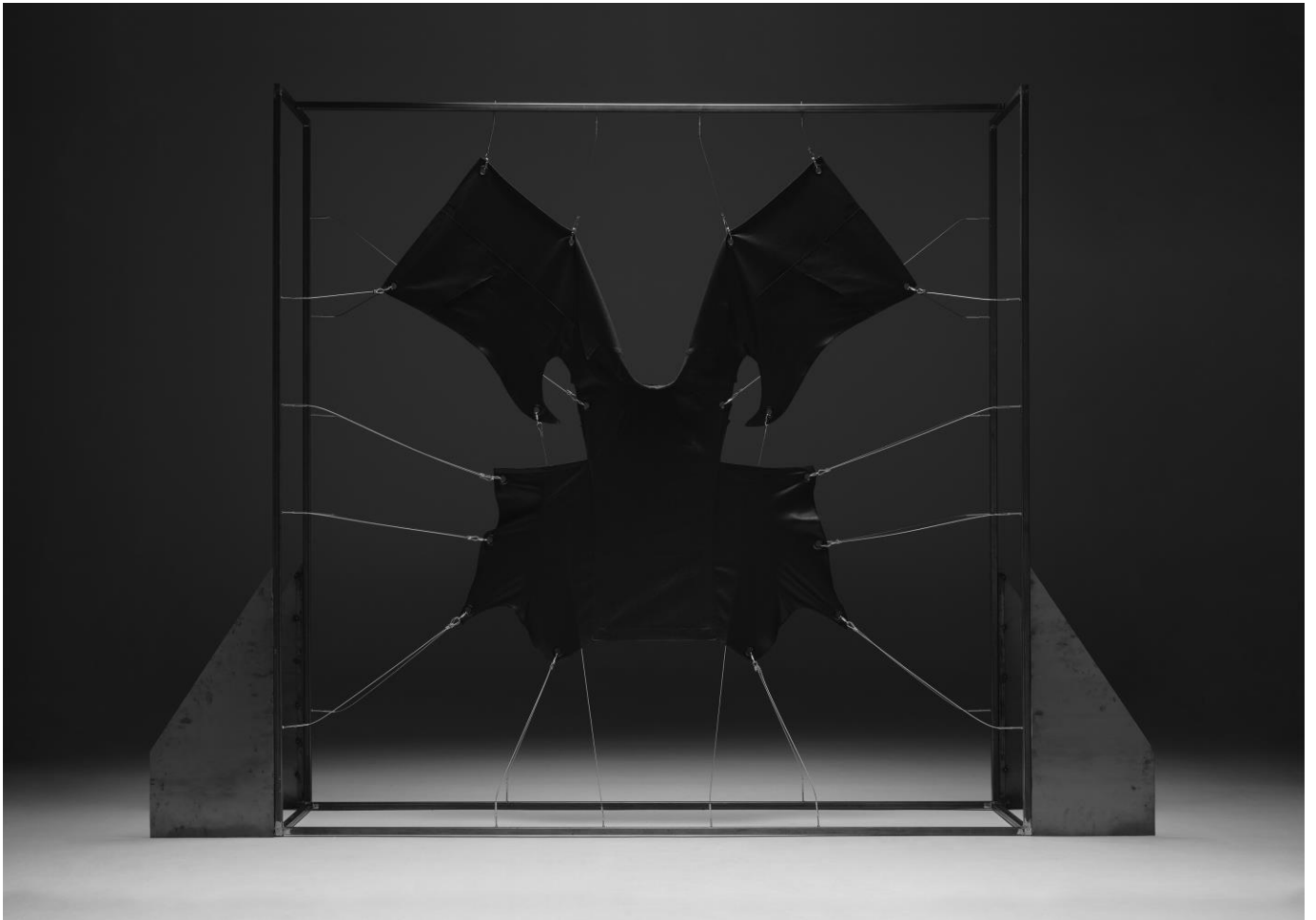
11.0 The New Order 'Study 1.0' Photography

Official Images of The New Order 'Study 1.0'

Below are the official images of The New Order Study 1.0. Special acknowledgement to Luke Foley-Martin (photographer) and Max Peterson (graphic designer), as their expertise and open-mind/perspectives have elevated the visual work of Study 1.0 to reach its full potential with precision, creativity, and quality.

The lookbook presents the body of work in following order:

- Hallelujah Partition
- Abstract Cover A.
- Abstract Duality of the Modern Working Man and Object
- Denim Capsule Collection Lookbook
- Abstract Cover B.
- Objects
- Hallelujah Partition
- Abstract Cover C.



*Figure 70: 'Hallelujah' Partition A. 2024, Joshua Lee, Study 1.0, (2.4m x 3.3m, steel, aluminium and waxed denim)
(first page of The New Order lookbook)*



Figure 71: Detail images of 'Hallelujah' Partition, 2024, Joshua Lee, Study 1.0, (second page of The New Order lookbook)



Figure 72: Detail image of 'Hallelujah' Partition, 2024, Joshua Lee, Study 1.0, (third page of The New Order lookbook)

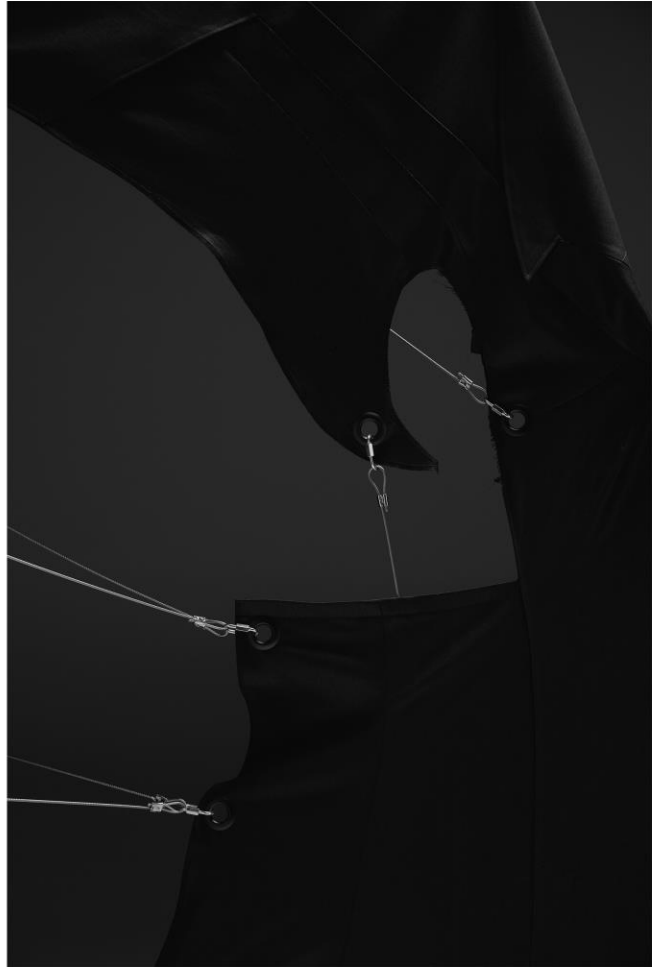
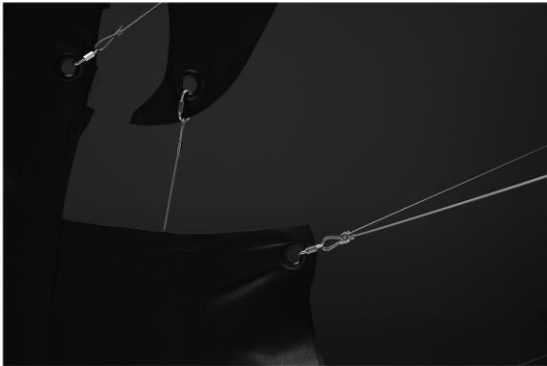
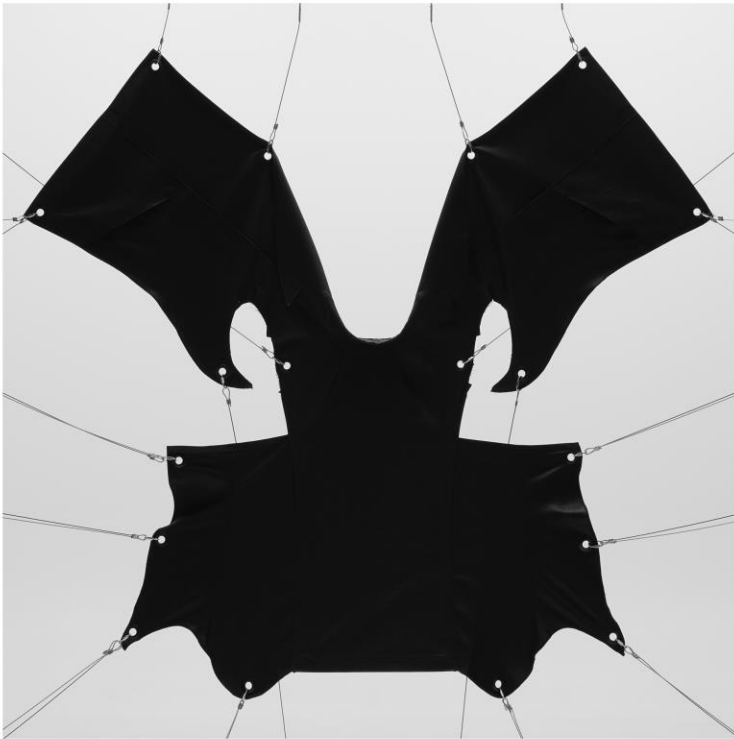


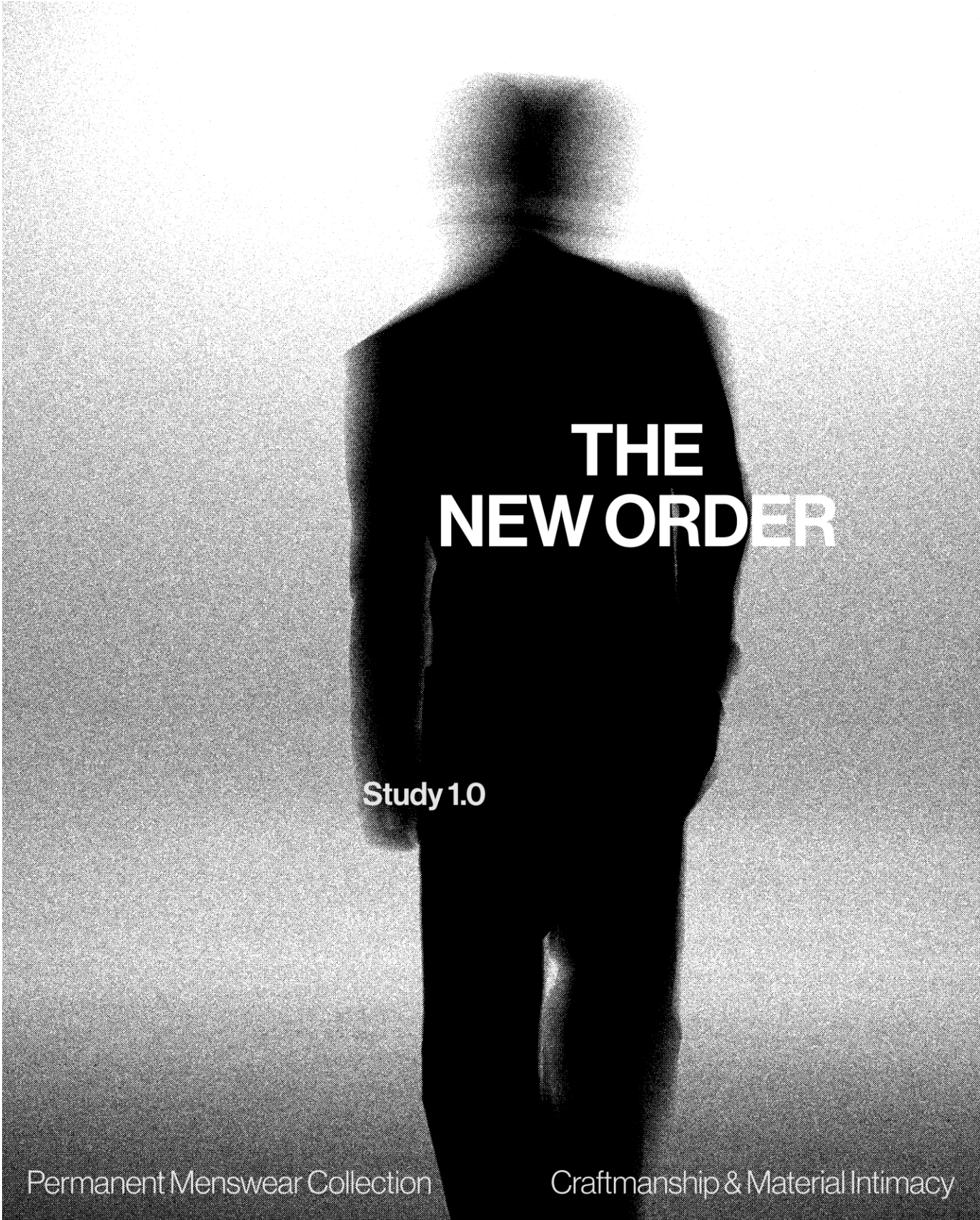
Figure 73: Detail images of 'Hallelujah' Partition, 2024, Joshua Lee, Study 1.0, (fourth page of The New Order lookbook)



'HALLELUJAH' PARTITION (2024)

WAXED DENIM ON STEEL FRAME
2.4M x 3.3M
STUDY 1.0 : MATERIAL INTIMACY

Figure 74: 'Hallelujah' Partition B. emphasizing the contrasting silhouettes and between negative space, 2024, Joshua Lee, Study 1.0, (fifth page of The New Order lookbook)



Permanent Menswear Collection

Craftmanship & Material Intimacy

Figure 75: Abstract Cover A. expressing the 'Modern Working Man,' 2024, Joshua Lee, Study 1.0, (sixth page of The New Order lookbook)

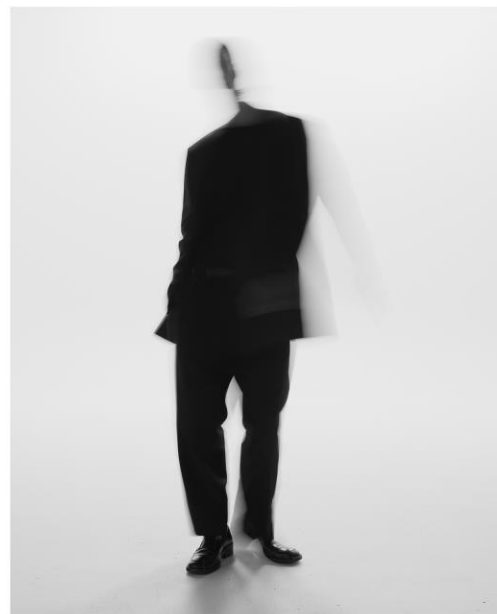


Figure 76: Abstract Image A. displaying the duality of stillness and movement, 2024, Joshua Lee, Study 1.0, (seventh page of The New Order lookbook)



Figure 77: Abstract Image B. expressing the duality of self-control and spontaneity, 2024, Joshua Lee, Study 1.0, (eighth page of The New Order lookbook)

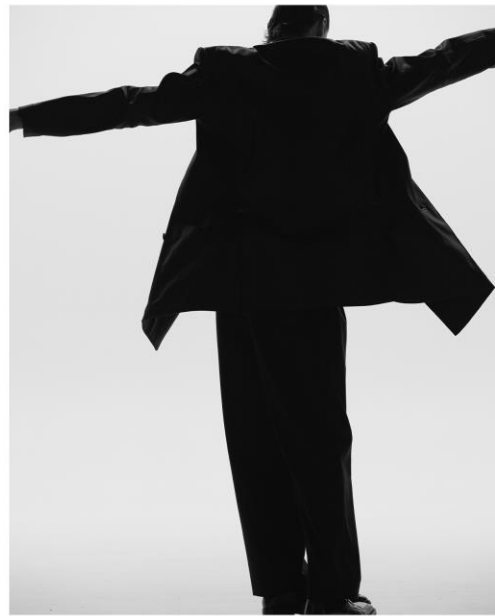


Figure 78: Abstract Image C. emphasizing the formality versus creativity dichotomy (ninth page of The New Order lookbook)

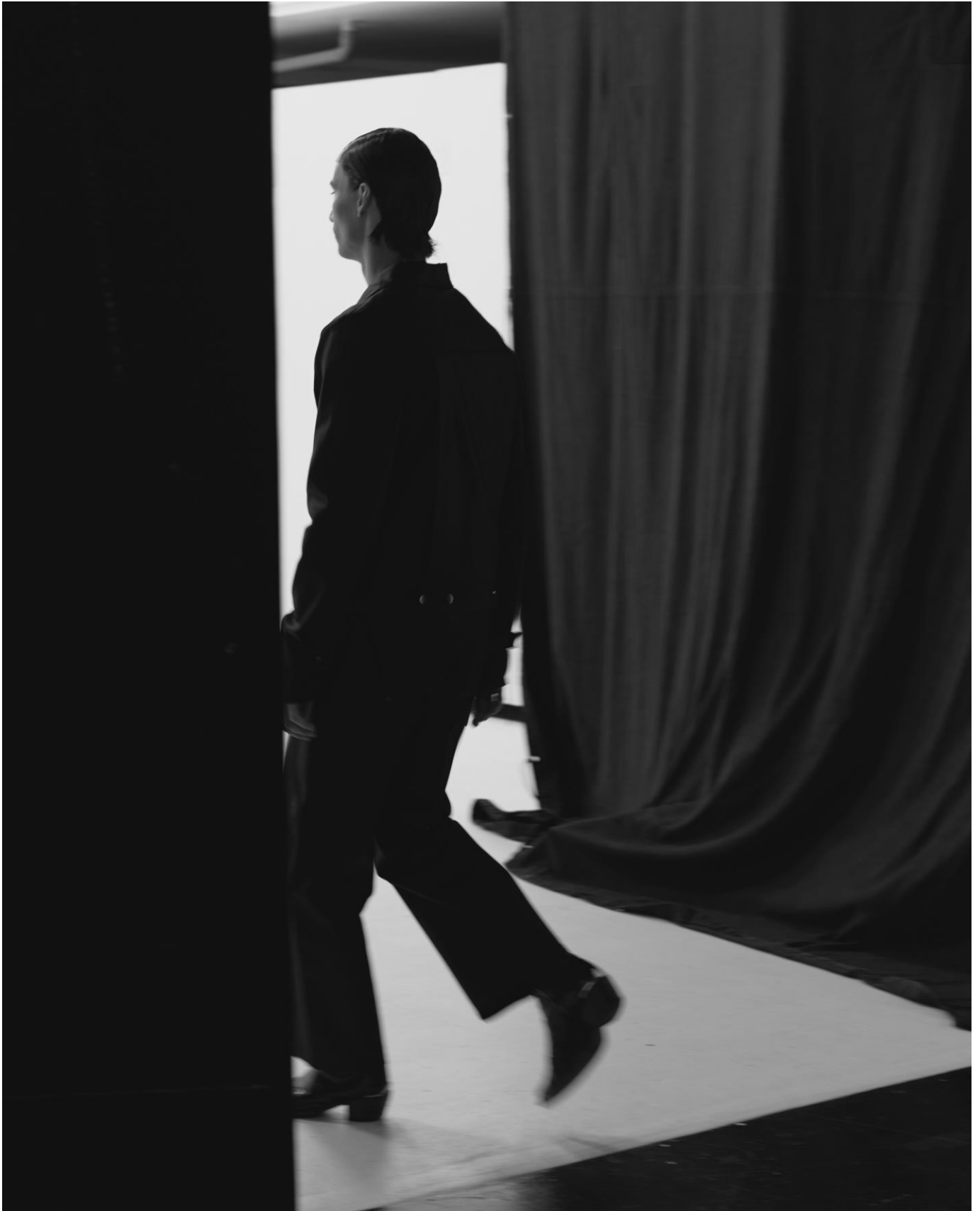


Figure 79: Transitional Image to Denim Capsule Collection, 2024, Joshua Lee, Study 1.0, (tenth page of The New Order lookbook)



1.0 EM DENIM DOUBLE-BREASTED BLAZER

Figure 80: '1.0 EM denim double-breasted blazer,' 2024, Joshua Lee, Study 1.0, (eleventh page of *The New Order* lookbook)

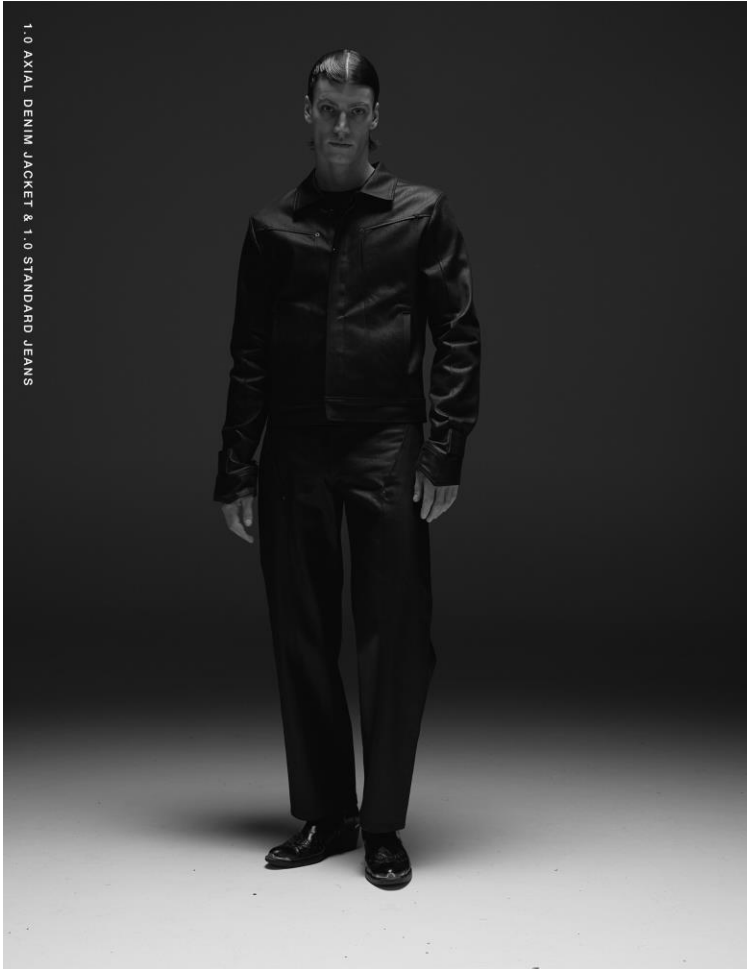


Figure 81: '1.0 Axial denim jacket & 1.0 Standard jeans,' 2024, Joshua Lee, Study 1.0, (twelfth page of The New Order lookbook)



Figure 82: '1.0 Axial long sleeve & 1.0 Trapeze shorts,' 2024, Joshua Lee, Study 1.0, (thirteenth page of *The New Order* lookbook)



Figure 83: Transitional Image to Objects, 2024, Joshua Lee, Study 1.0, (fourteenth page of The New Order lookbook)

Permanent Menswear Collection

Craftmanship & Material Intimacy

THE NEW ORDER

Study 1.0

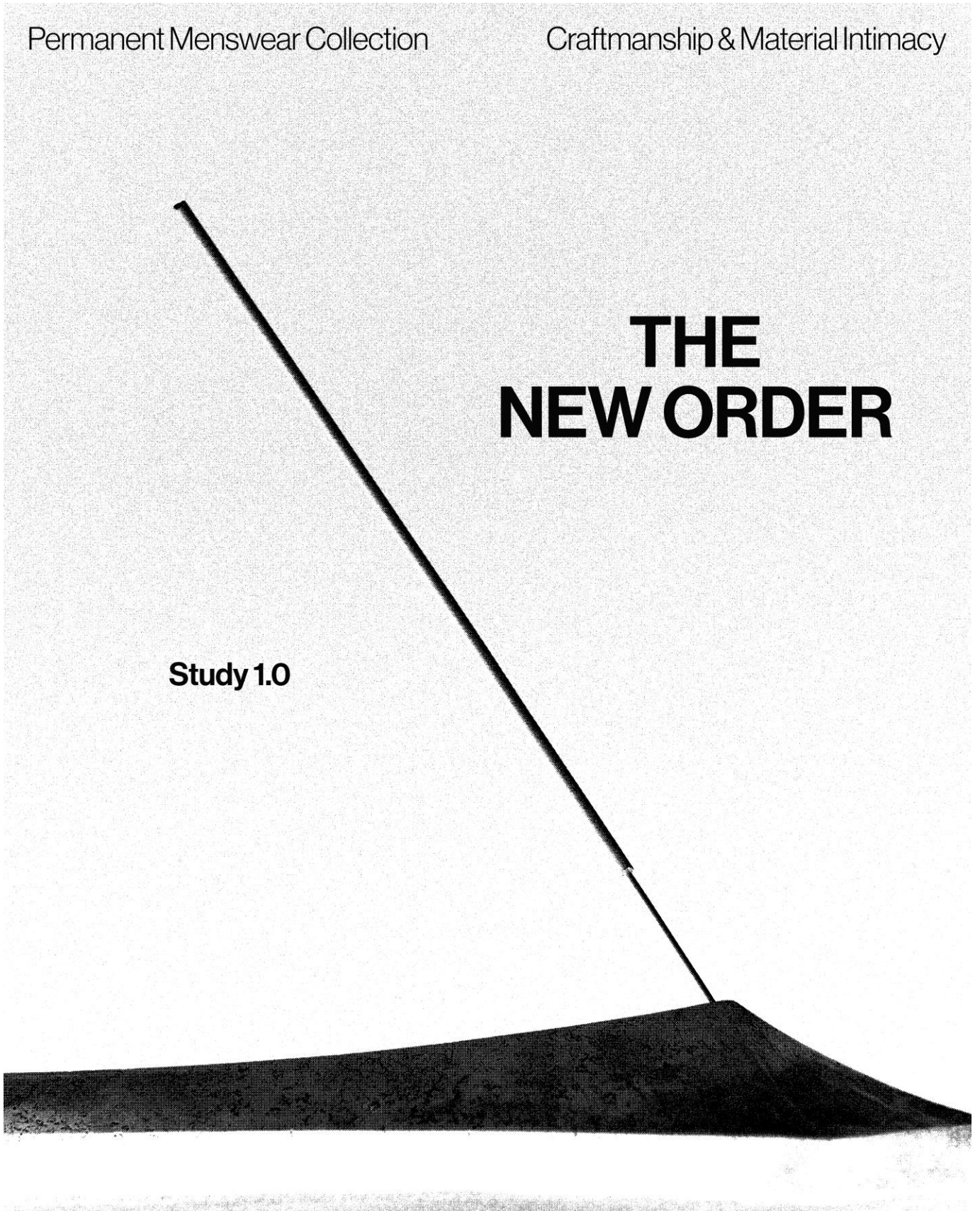


Figure 84: Abstract Cover B. emphasizing the negative space, 2024, Joshua Lee, Study 1.0, (fifteenth page of The New Order lookbook)

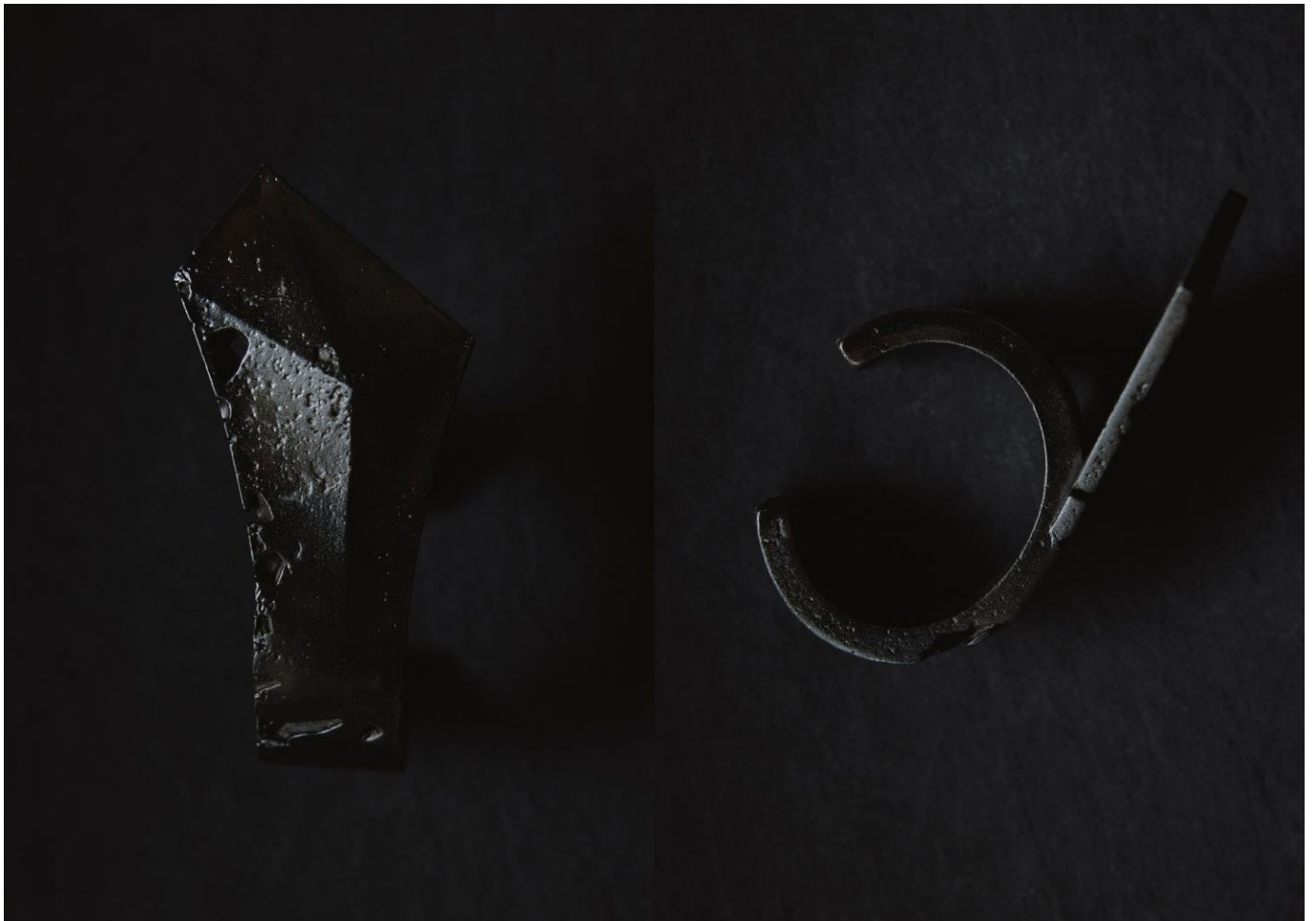


Figure 85: 'Axial Barrel Cuffs' (black patinated & corroded vers.), 2024, Joshua Lee, Study 1.0, (sixteenth page of The New Order lookbook)



Figure 86: 'Axial Incense Holder,' 2024, Joshua Lee, Study 1.0, (seventeenth page of *The New Order* lookbook)

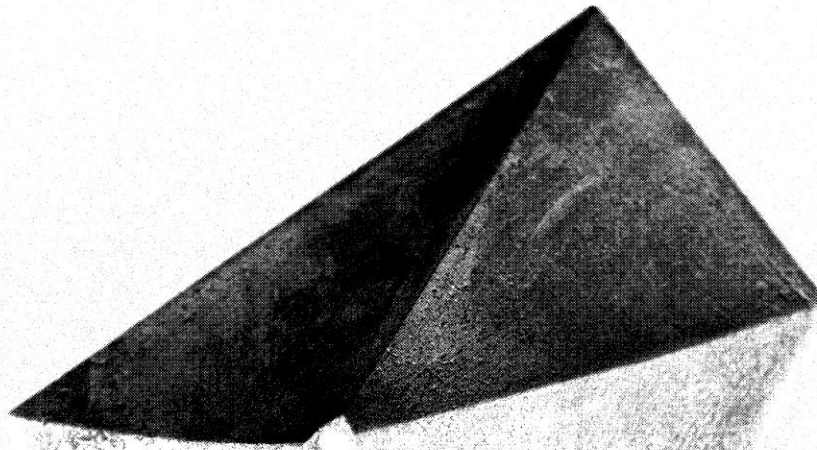


Figure 87: 'Axial Barrel Cuff' (sand-blasted vers.), 2024, Joshua Lee, Study 1.0, (eighteenth page of *The New Order* lookbook)



Figure 88: 'Hallelujah Partition' C. 2024, Joshua Lee, Study 1.0, (nineteenth page of *The New Order* lookbook)

Study 1.0
Permanent Menswear **Collection**
Craftsmanship & Material Intimacy



Collection: Josh Lee
Photography: Luke Foley-Martin
Graphic Design: Max Patterson

Figure 89: Abstract Cover C. emphasizing the architectural design of the Axial Incense Holder, 2024, Joshua Lee, Study 1.0, (twentieth page of The New Order lookbook)

12.0 Exhibition of Work (Temporary Installation)

Temporary Installation of 'The New Order Study 1.0'

Below are stills of the temporary installation of Study 1.0 in Test Space (Level 2, WM Building, AUT). This installation was open only to the examiners, lecturers, family, and close friends. 'Study 1.0' will be exhibited later in the year in Ngutu Kaka Gallery with additional explorations of the project with imagery for the wider audience.

The images are presented in the order of the installations:

- Space A.
- Hallelujah Partition
- Space B.
- Denim Capsule Collection
- Study 1.0 Swing Tag
- Table of Objects
- Space C.
- To.get.her Hammock
- Burning Incense in front of Hallelujah Partition



Figure 90: Temporary Installation of 'Study 1.0' (still A), 2024, Joshua Lee

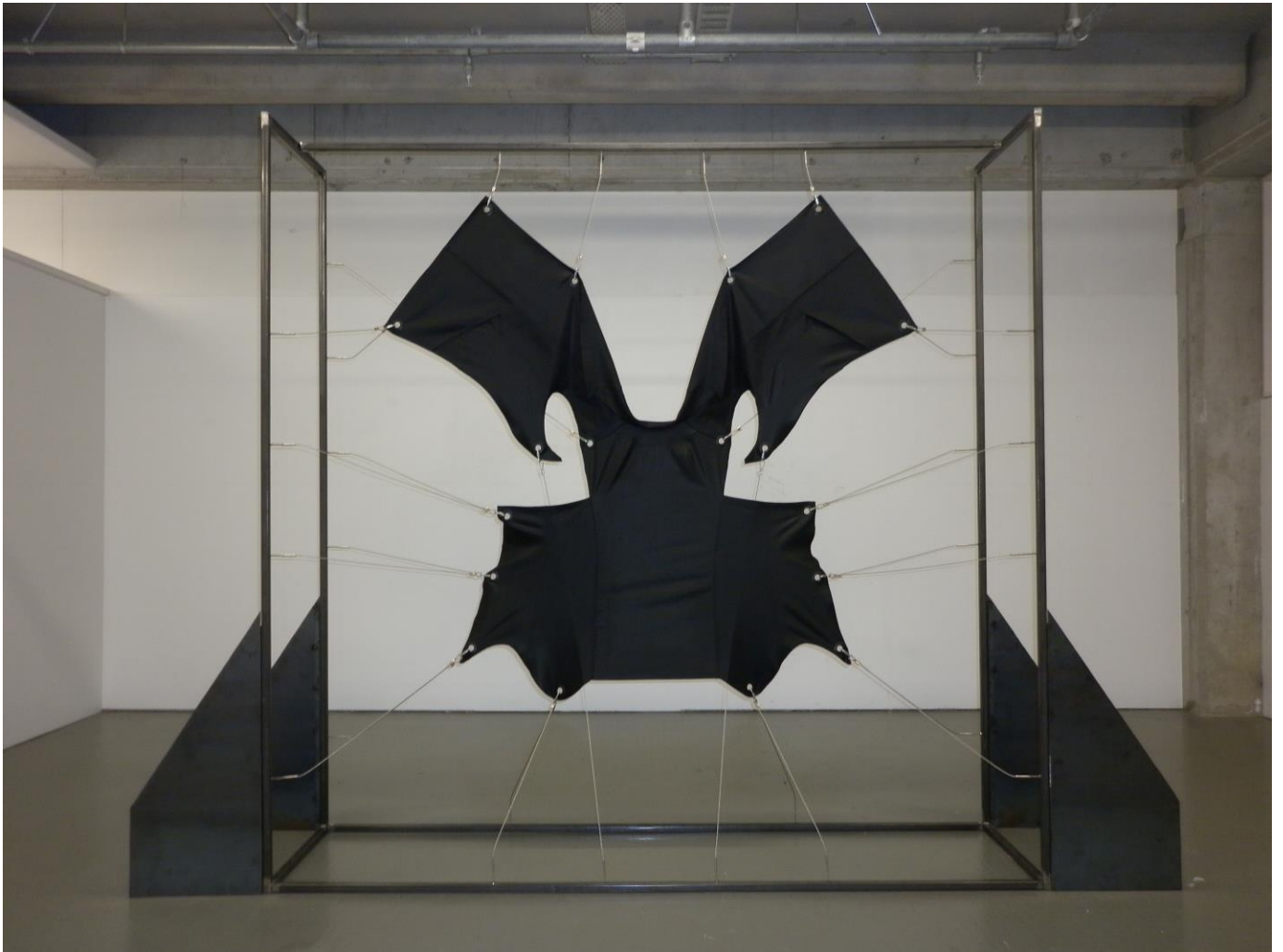


Figure 91: 'Hallelujah Partition' in Temporary Installation of Study 1.0, 2024, Joshua Lee



Figure 92: Temporary Installation of 'Study 1.0' (still B), 2024, Joshua Lee



Figure 93: Denim Capsule Collection hung on steel frame for temporary installation of Study 1.0, 2024, Joshua Lee



Figure 94: Denim Capsule Collection hung on steel frame for temporary installation of Study 1.0, 2024, Joshua Lee



Figure 95: Prototypes hung with the Denim Capsule Collection on steel frame for temporary installation of Study 1.0, 2024, Joshua Lee



Figure 96: The New Order Study 1.0 'official swing tag' (the swing tags are denim offcuts from the capsule collection with 1.2 laser engraved and resin dipped for solidification), 2024, Joshua Lee



Figure 97: The swing tags can be used as a bookmark (displaying intentionality), 2024, Joshua Lee



Figure 98: The aluminium clips that hold the swing tags to the garments are multi-functional (card/money clips or brooches) / (aluminium with 2 levels of sanding and copper brushed), 2024, Joshua Lee



Figure 99: Deconstructed EM denim double-breasted blazer with leather eyelets and steelwire, displaying diverse mode of wearing the blazer, 2024, Joshua Lee



Figure 100: Steel table made for the temporary installation, displaying the Axial Barrel Cuffs, Axial Incense Holder, and Trapeze Study Lamp prototype, 2024, Joshua Lee



Figure 101: Steel table made for the temporary installation, displaying the Axial Barrel Cuffs, Axial Incense Holder, and Trapeze Study Lamp prototype, 2024, Joshua Lee



Figure 102: Axial Barrel Cuffs (black patinated & corroded vers.), 2024, Joshua Lee



Figure 103: Axial Incense Holder (black patinated vers.), 2024, Joshua Lee



Figure 104: Temporary Installation of 'Study 1.0' (still C), 2024, Joshua Lee



Figure 105: 'To.get.her' Hammock (1.1m x 2.45m, black patinated aluminium, steel, and waxed denim), 2024, Joshua Lee



Figure 106: Detail image A. of 'To.get.her' Hammock , 2024, Joshua Lee



Figure 107: Detail image B. of 'To.get.her' Hammock, 2024, Joshua Lee



Figure 108: Burning Incense with 'Hallelujah Partition' for temporary installation, 2024, Joshua Lee



Figure 109: Jean Prouvé - Bouqueval school in the village of Vantoux, France in 1949.
"Jean Prouvé | 1950." n.d. Accessed May 26, 2024.
<https://www.jeanprouve.com/fiche/1950-16>.

13.0 Conclusion

This research explored the transformative potential of Slow Fashion and Systemic Sustainability principles in contemporary men's fashion design, drawing inspiration from Jean Prouvé's legacy of **Craftsmanship**, **Material intimacy**, and **Communal Betterment**.⁸¹ Prouvé's ethos cultivated a personal mode of design practice that emphasizes longevity by implementing slow fashion and systemic sustainability principles. Through an exploration of Systemic Sustainability methods, the study aimed to tackle the overproduction and overconsumption culture in the fashion industry. This culture leads to environmental degradation and fosters dissatisfaction and disconnection between consumers and the value of their clothing, exacerbating overconsumption and textile waste.⁸² Therefore, there is a need for a transformative approach to fashion production and consumption that prioritizes sustainability and societal well-being.

The project comprises two distinct sections that underscore the values of 'craftsmanship and material intimacy.' The craftsmanship ethos is exemplified through the construction of a denim menswear capsule collection that integrates artisanal tailoring techniques with the reinterpretation of contemporary design, while the concept of material intimacy is demonstrated through the innovative repurposing of denim garments in creative experiments beyond their original use as clothing. These sections contribute to 'The New Order,' a personalized methodology for fashion design that uses systemic sustainability by focusing on the fundamental principles of design for longevity: durability, quality, and emotional engagement.⁸³

81. "A Contemporary Look at Jean Prouvé's Heritage," DesignWanted, February 8 2023, accessed 17 February 2024. <https://designwanted.com/jean-prouve-contemporary-look-heritage/>.

82. Richard Vasquez, "Overconsumption in the Fashion Industry," Fashion Revolution, August 17, 2022, accessed 6 January 2024, <https://www.fashionrevolution.org/overconsumption-in-the-fashion-industry/>.

83. Kate Fletcher, "Durability, Fashion, Sustainability: The Processes and Practices of Use." *Fashion Practice* 4, no. 2 (November 2012): 221–38. <https://doi.org/10.2752/175693812x13403765252389>.

This inquiry demonstrated the potential for creativity and innovation in sustainable fashion practices. Criteria such as intricate pattern complexity, garment construction techniques, and creative repurposing of collection to tailored objects for speculated clients exemplified the capacity to extend the boundaries of systemic sustainable design. However, it is crucial to note the balance required to ensure that aesthetic outcomes do not overshadow the overarching goal, which is to create garments that prioritize longevity and repurpose them into co-created furniture to extend the product's lifespan. As 'Emotional connection' with the user-to-product was one of the key qualities of Systemic Sustainability that Fletcher and Faud-Luke emphasized, the co-creation design aspect was a significant method that determined the extension of a garment's lifespan. This research heightens the emotional engagement between user-to-product by effectuating Faud-Luke's approaches, co-creation, customization, and personalization through repurposing the user's garment into furniture.⁸⁴

On a personal level, this research mirrors my own creative journey, balancing structured design with free-form artistic expression. The realization that repurposing denim garments into furniture aligns with my passion for creative experimentation and my appreciation for the permanence and craftsmanship of furniture design was a pivotal moment. This epiphany bridged my interests in fashion and furniture, embodying my formality versus creativity dichotomy and my desire to create meaningful, relational art.⁸⁵

84. Alastair Fuad-Luke, *"Design Activism: Beautiful Strangeness for a Sustainable World"*. London Etc (2017): Earthscan

85. Nicolas Bourriaud, *"Relational Aesthetics,"* Les presses du réel, 1998.

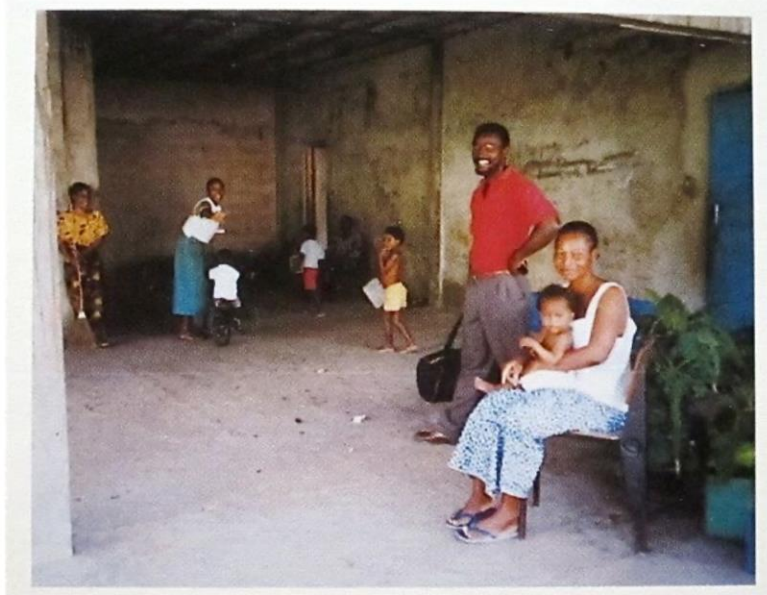
However, without direct user input and ethical approval, opportunities to test the designs with actual consumers were missed, potentially limiting the real-world applicability of the study's findings. Therefore, the speculative design method was used to imitate a realistic narrative of this research's system of repurposing a garment into personalized furniture/object for the figment customer.

Despite these obstacles, the research contributes to the existing body of knowledge on Slow Fashion and Systemic Sustainable fashion practices. It builds on other practitioners' work like Matteo & Laetitia Studios by integrating personal insights and experiences in fashion and industrial design to enhance understanding of systemic sustainable fashion practices.⁸⁶ This study is not merely a matter of repurposing a garment but a novel exploration of design for longevity and the reimagining of everyday garments through speculation. By extending the life of a garment beyond its original use and employing craft-based practices and utilizing mechanisms that highlight these, it is hoped that this body of work contributes to a change in fashion's over-consumption culture. This work exemplifies the possibility of repurposing a garment into personalized furniture as a method that represents systemic sustainability.⁸⁷ By doing so, this study challenges conventional notions of fashion production, which affects consumerism, and encourages a move towards a more holistic, longeval design approach.

86. "Matteo Fogale and Laetitia de Allegri Make Furniture from Old Jeans," Dezeen, September 17, 2014, accessed 22 December 2023, <https://www.dezeen.com/2014/09/17/matteo-fogale-laetitia-de-allegri-ish-furniture-collection-recycled-denim-london-design-festival-2014/>

87. Kate Fletcher, "Durability, Fashion, Sustainability: The Processes and Practices of Use." *Fashion Practice* 4, no. 2 (November 2012): 221–38. <https://doi.org/10.2752/175693812x13403765252389>.

Figure 110: Jean Prouve's Standard Chair in a local resident's, displaying his value of 'communal betterment'



Looking ahead, there is immense potential to expand the impact and reach of this research. As this project specifically focused on creating a capsule collection and repurposing denim, future research could explore the repurposing of not only denim but also wool, cotton, and leather, broadening the scope of sustainable fashion practices significantly. Additionally, as this project explored speculative methods for repurposing garments, future research may focus on engaging with consumers and communities directly, allowing for more practical and user-centered design approaches that heighten emotional connection. By doing so, it reflects the last principle, 'communal betterment,' that Jean Prouvé, Systemic Sustainability, and I value.⁸⁸ In conclusion, this exegesis catalyzes systemic change within fashion design, production, and consumption. By integrating systemic sustainability principles into every facet of the fashion lifecycle and fostering collaboration across disciplines, we can collectively strive towards a more linear and equitable future for the industry.

88. "Constructeur Jean Prouve," Vamp, February 4, 2017, accessed 3 January 2024. <https://vamp.com.mt/architecture-and-design/constructeur-jean-jean-prouve/>.

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