UNIVERSIDAD DE VALLADOLID

ESCUELA DE INGENIERIAS INDUSTRIALES

Grado en Ingeniería de Diseño Industrial y Desarrollo de Producto

StitchWear:

Inspirando la recuperación de bordados antiguos a través de la moda urbana

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TFG REALIZADO EN PROGRAMA DE INTERCAMBIO

TÍTULO: StitchWear: inspiring people to give old embroidery new life through streetwear.

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RESUMEN

El presente proyecto parte del análisis de diferentes objetos desechados por la sociedad actual, recuperando su trasfondo cultural, con el objetivo de ofrecer alternativas de uso y reintroducir el material descartado en el diseño de nuevos productos.

Se centra en los bordados hechos a mano tradicionales en Noruega, donde han pasado de moda como decoración del hogar. En este contexto nace StitchWear, una marca de moda enfocada en acercar estas piezas de artesanía a las nuevas generaciones. El objetivo es que sean conscientes de su valor cultural y temporal y puedan incorporarlos a su estilo de vida urbano en forma de prendas y accesorios realizados por ellos mismos.

El desarrollo de la marca incluye el diseño del contenido digital que ofrece a través de la plataforma Instagram, a modo de vídeos, fotografías, consejos y tutoriales que faciliten la tarea de creación de nuevos diseños a partir de los bordados originales.

PALABRAS CLAVE

Bordado, cultura, diseño, moda urbana, Instagram.

ABSTRACT

This project starts from the analysis of different objects discarded by today's society, recovering their cultural background in order to offer alternatives of usage, and reusing the discarded material for new products.

The focus is put on handmade embroidery, traditional in Norway, where it has gone out of style as home decoration. In this context, we created, StitchWear, a fashion brand focused on making these handicrafts appealing to new generations. The aim is for them to be aware of the cultural and temporal value of these pieces, being able to incorporate them into their urban lifestyle in the form of garments and accessories made by themselves.

The development of the brand includes the design of the digital content offered through Instagram, as videos, pictures, tips and tutorials that facilitate the task of creating new designs from the original embroideries.

KEY WORDS

Embroidery, culture, design, streetwear, Instagram.

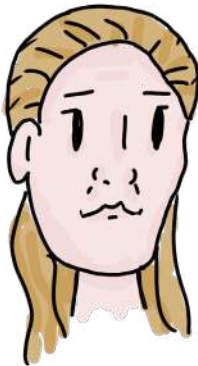# Stitch*WEAR*

BAPD 2210 Cultural understanding and communication

By Isabel Muñoz, Hans Arne Skårerverket, Mads Ugland, Hermine Poppe
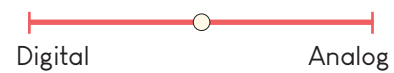
THIS IS US!

Hans Arne

Introvert ———●——————— Extrovert

Digital ——●——————————— Analog

Technical ——————————●——— Aesthetic

Hermine

Introvert ——●————————— Extrovert

Digital ——————————●——— Analog

Technical ————————————●— Aesthetic

Mats

Introvert ——————————●— Extrovert

Digital ———————●——————— Analog

Technical ——●————————— Aesthetic

Isabel

Introvert ——————●————— Extrovert

Digital ——————————●——— Analog

Technical ——————●————— Aesthetic

INDEX

INTRODUCTION

Purpose:

In thrift stores and Recyling stations all over Norway you will find an abundance of hand embroidered pieces of art, left unwanted or being destroyed. Embroidered wall-hangers, tablecloths and tapestries are no longer wanted in people's homes. We wish to honor these works by blowing new life into them and make them more desired by younger generations.

Methods:

To show the world the potential of these art pieces we have created the brand StitchWear. StitchWear is a street fashion brand making upcycled apparel from old embroideries not to be sold to consumers, but to be shared through social media. We hope that this will inspire others to do the same.

Results:

What we have ended up is an Instagram account regularly uploading inspiration and examples of projects using embroidery. We have made a jacket, a facemask, a tote bag and a belt all constructed or decorated with old embroidery. We have also made a "How to" video, to give people the knowledge they need to start their own projects.

Implications:

While it's too early to declare whether or not we have achieved our goal of inspiring others to give new life to old embroideries, we have proven that it's possible to turn old embroidery into something trendy and desirable. We have the foundation to create more products to share and inspire in the future.

RESEARCH QUESTION

"How to inspire people to give old embroidery new life through streetwear fashion."

GOALS

- To inspire people to see the possibilities of using old embroidery.

- Change the context of the embroideries to fit the contemporary time.

- Make embroderies accessible to young people.

METHODS

We used various methods as an aid during the process to get ahead in the project, but also to get inspiration and new input to the work.

We used, among other things, semantic differential analysis and swot analysis to find out which paths we should take in the work. During the concept work, we brainstormed a lot with time pressure and also worked with each other's ideas to give the work more dimensions.

Due to the corona situation, we worked with the user group based on personas, to define the user and it served as an aid during the development of the end products.
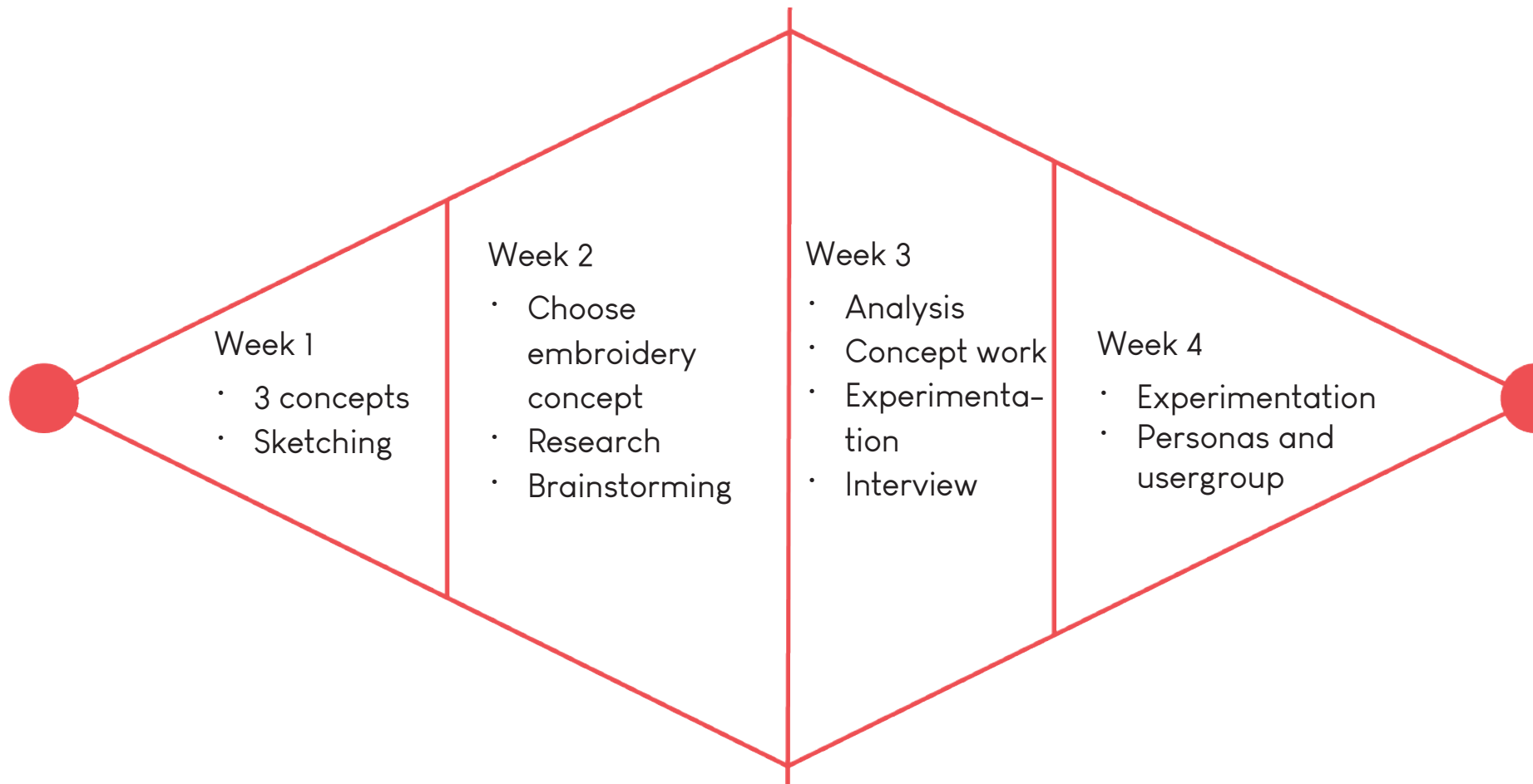
THE PROCESS

Week 1
- 3 concepts
- Sketching

Week 2
- Choose embroidery concept
- Research
- Brainstorming

Week 3
- Analysis
- Concept work
- Experimenta-tion
- Interview

Week 4
- Experimentation
- Personas and usergroup

Week 5

- Visual identity,
- Instagram profil
- Concept work, embroidery on clothes
- Start on report

Week 6

- Selected and made 4 concepts
- Made tutorial video
- Planned final presentation
- Working on the report

Week 7

- Complete & deliver

3 CONCEPTS

We started with three different products from Haraldrud. CDs, a skateboard, and an old embroidery. These three things became all concepts we could imagine working with.

We analyzed all three product types and found lots of research and inspiration for where we could take the concept further. We brainstormed on different ideas and discussed them over zoom.

After the presentation we had with the three different concepts, we received some feedback that we took with us into the discussion. We used Swot as a method to find strengths and weaknesses in the various projects before the election.

Embroidery

Giving old embroideries a new life seemed exciting and stood out from other projects. We saw it as a safe project considering that we would not have a big need for the workshops.

CDs
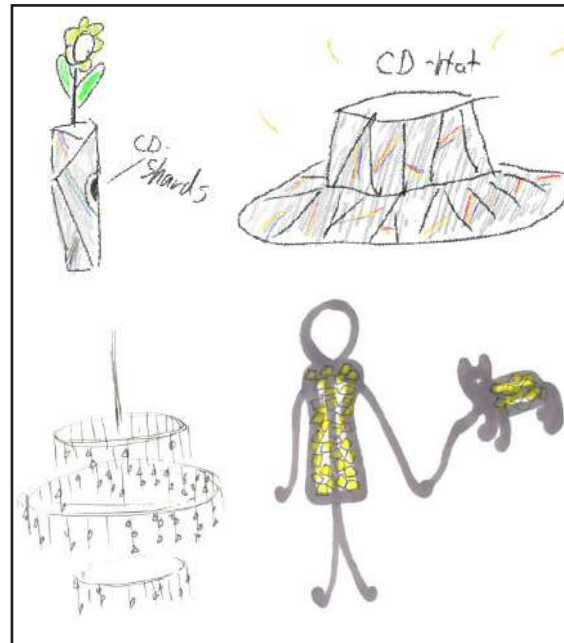
We were fascinated by the reflective property the CD has in interacting with light. We liked the concept, but did not think it was the right project for this cours.
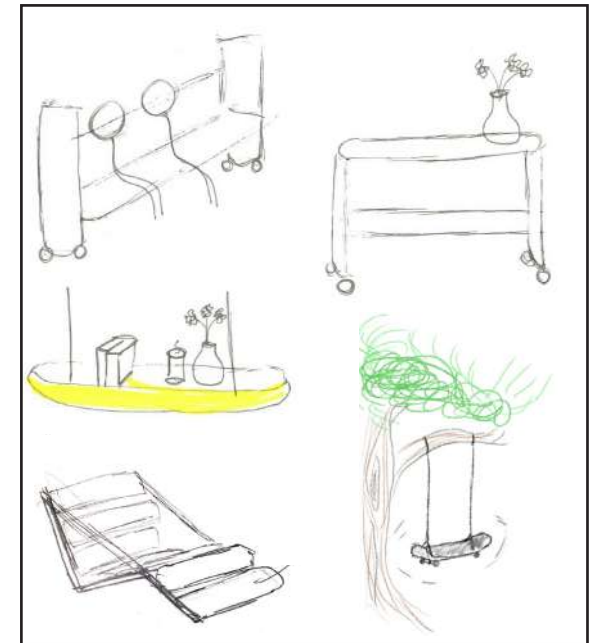
Skateboards

We also think it was exciting to give a skateboard with such specific area of use, a new life. Here we could talk to many users, but we would not be the first to do so.

THE PROJECT

We chose to work with old embroideries, with a goal of inspiring others to reuse the embroideries they have lying in the attic.

Many grandparents of our generation are the last generation to have the embroideries hung on the wall. Embroidery is really an art form that has been important to many women, but it has unfortunately died out a bit over time.

Imagine wasting so much time and love behind the work. Therefore, with this project we want to bring out the embroidery from the attic, and give it new light in a new era. We want to show how embroidery can be trendy and exciting and not something that should go straight into the trash.

HISTORY

Embroidery is an art form older than civilization. The first findings are from around 30 000 BC, and have been found all over the world even before traver was widely available.

Up until the 20th century it was reserved for upper-class housewives as they were the only ones with enough time. As houshold appliances got more automated during the 20th century, lowerclass women also got more time to spare. This led to embroidery quickly becoming a common pastime for lower-class women as well. (Say it with stithes, *The history of embroidery* n.d.)

The earlier counts of embroidery are usually animal hides with decorative stitching, often accompanied with shells, pearls and stones. (Morris, History of embroidery, 2009)

Figure 1: *Jenter som broderer*, 1955 (Photo: Lars Bry), from Digitalt Museum

CULTURE AND VALUE

Embroidery was the women's art form, and all girls had embroidery as part of school from the middle of the 19th century. (Hodne, 1987, p. 116)

Later embroideries start to feature motives and imagery often depicting historical events, flowers or religious symbols. It was a sign of wealth, and people therefore often used it as decoration at home. (Staniland, *Medieval craftsmen. Embroiderers,* 1997)

Berlin wool work is a common embroidery technique. With wool thread on canvas, you follow a pattern using cross stitch or tented stitch. (Wikipedia, *Berlin wool work,* 2021) This technique is used on the embroideries we have used in the project and is also the technique used on the top picture.

Figure 2: Desember, 1970 (Photo: Gunnar Pedersen A/S), from Digitalt Museum

Figure 3: Bokken Lasson, 1940 (Photo: Rigmor Dahl Delphin), from Digitalt Museum

Embroidery has always had a sense of value attached to it. Many young people today associate embroidery with something old. It reminds them of visiting grandma or the cottage with wall-hung embroidery with matching pillows and a tablecloth.

In the book Emotional Design, Donald A. Norman says that "We become attached to things if they have a significant personal association, if they bring to mind pleasant, comforting moments." (Norman, 2007, p. 48)

The memories gives the embroidery itself a sentimental value for many of us. How can we use this value and the time put into the work, and turn the embroidery into something that young people today can use with pride?

INTERVIEW

This is an excerpt from an interview we did with a 20-year-old girl who has embroidery as a hobby.
The interview gave us inspiration and confirmation that we were on the right track. It was also to get input from someone outside the project.

What kind of relationship do you think young people have for embroidery?

Most people when they hear the word "embroidery" probably think of the old days, as a big "women's project". But I feel it has become more acceptable for young people, especially boys to be interested in embroidery.

Boys in particular probably have this relationship, because in the old days only women did embroidery. It was "unacceptable" for boys to be interested in something so"feminine."

What do you think we can do to attract the young user group?

I think it could be extremely cool to redesign vintage clothes and combine this with embroidery. I think this could have helped to attract the young user group, as many have become much more environmentally conscious.
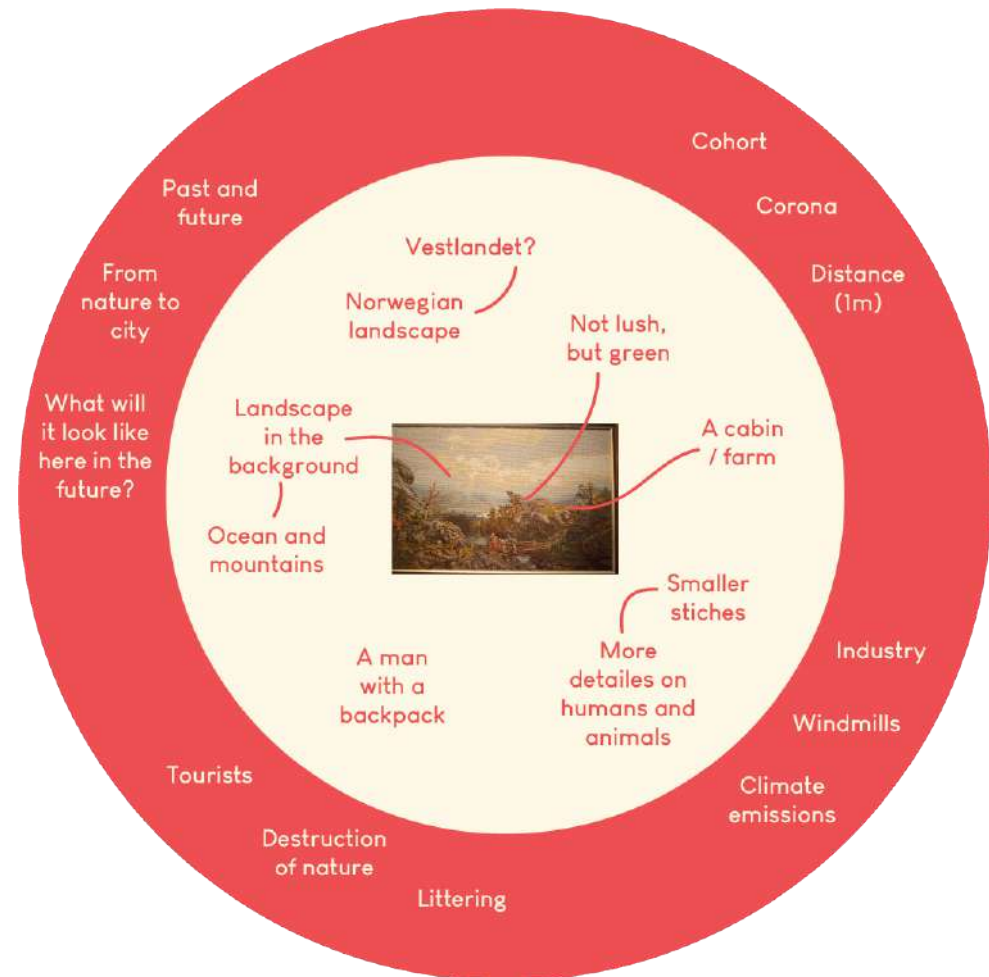
On the side are two of the embroidery she has made.

ANALYSIS

We analyzed all the embroideries we had, to see if we could work around the story that was already in them. We wrote down the different elements in the composition, what the context could be and how we understood the story. The picture on the page shows the analysis we did of one of the embroideries.

Then we brainstormed around how we could continue on the story. We worked with themes that could make it more relevant in today's society. (see next page) We asked questions like: What will this place look like in the future? Would it be full of tourists or maybe rubbish?

Cohort

Corona

Distance (1m)

Past and future

From nature to city

What will it look like here in the future?

Vestlandet?

Norwegian landscape

Not lush, but green

Landscape in the background

A cabin / farm

Ocean and mountains

Smaller stiches

A man with a backpack

More detailes on humans and animals

Industry

Windmills

Climate emissions

Tourists
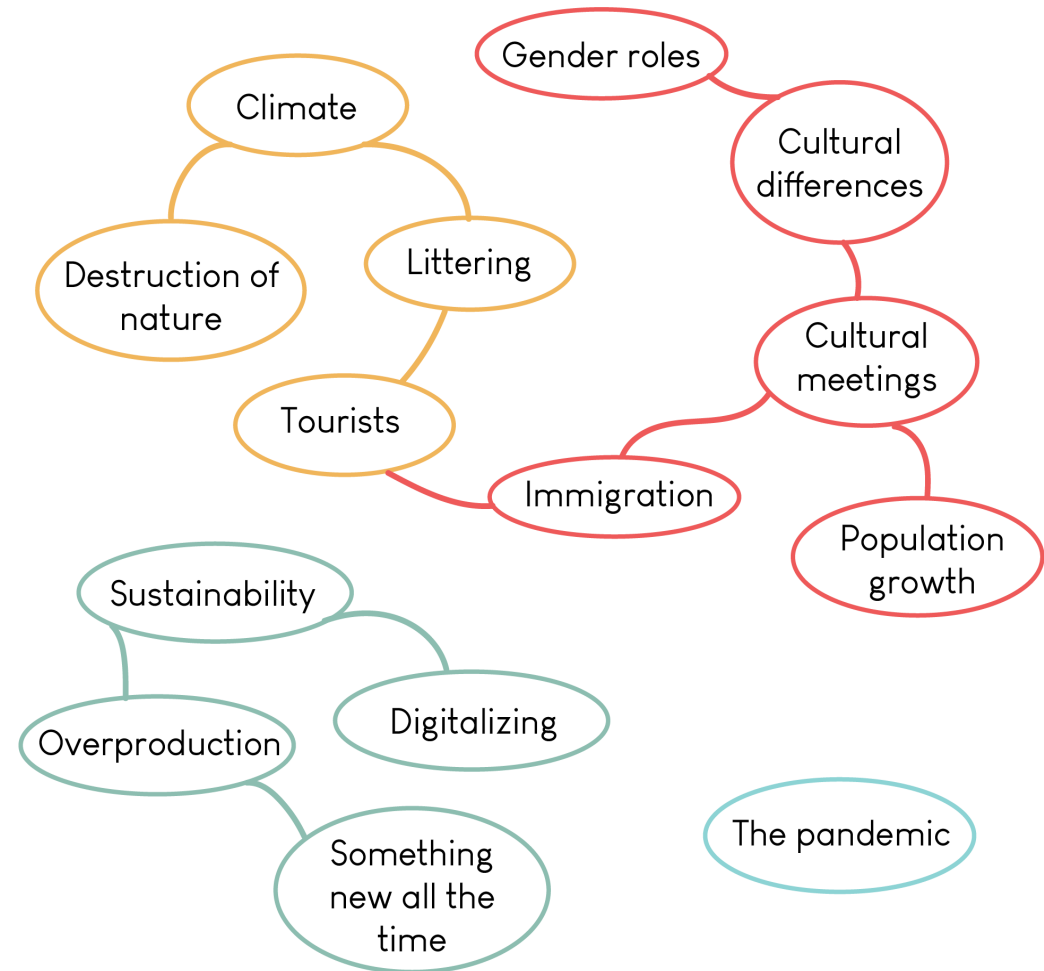
Destruction of nature

Littering

ENGAGING THEMES

One wish we had early on was to make embroidery interesting for today's young people. Several of the embroideries tell a story through pictures, and an idea we had was to build on the story, or make it more engaging in today's society.
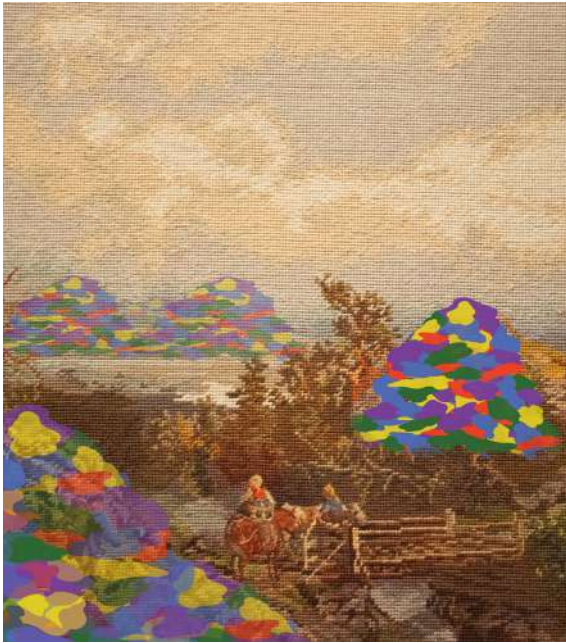
Therefore, we had a brainstorming on current topics that people today are committed to. We asked both friends and family between the ages of 16 – 25.

In the end, we used this storytelling technique on one of the products, but it is definitely an exciting way to create interest around the embroidery and make it more relevant.

Climate

Destruction of nature

Littering

Tourists

Gender roles

Cultural differences

Cultural meetings

Immigration

Population growth

Sustainability

Digitalizing

Overproduction

Something new all the time

The pandemic

IDEAS USING THEMES
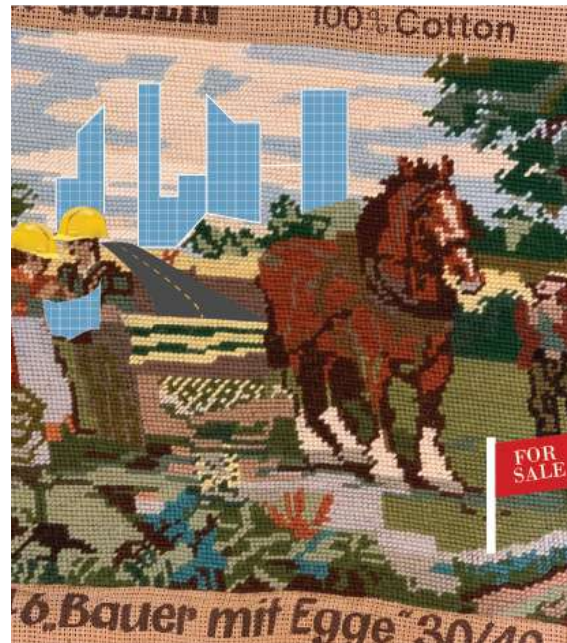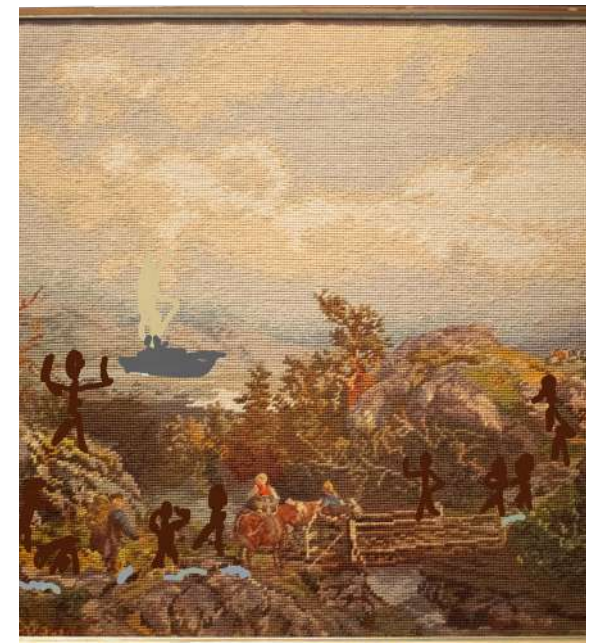

Littering

Industry

Christmas and alcohol

Climate, Greta Thunberg

Skyscrapers and city building
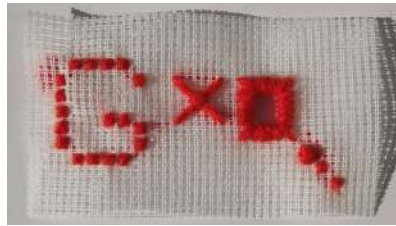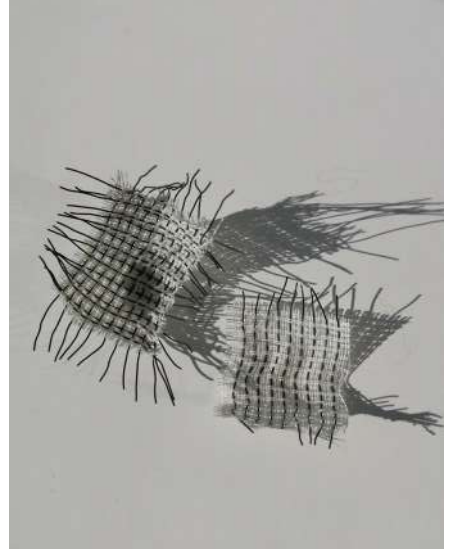

Tourists

EXPERIMENTATION

In the exploratory phase of the project, we did some experimentation with both technique and different materials that can be used for embroidery.

We tested both how we could attach fabric to each other, made different patterns and textures both with thread and other materials, and used different techniques to fill holes and edges.

This gave us both learning and inspiration further in the process, and we really needed a break from the digital and rather work more physically in contact with the material.

THE RESEARCH QUESTION

"How to" videos   Example projects

Social media

Wearer
Makers
Audience

Users

At home

DIY

Old from the attic
Second hand stores
Orginal embroideries

How to inspire people to give old embroidery new life through streetwear fashion

Upcycling
Add to new clothing
Change embroidery

Statement piece
Outdoors
Few rules
Casual

Clothing
Accessories

STREETWEAR

The fashion industry defines streetwear as fashionable, casual clothing worn by followers of popular culture. More young people want to take back the hipster culture from the 20th century, with a desire to stand out and give the consumer society some resistance. (Wikipedia, Hipster, 2021) Streetwear is part of this culture, where the only rule is that if you feel cool in your clothes, then it's streetwear. (Strategy&, *Deflning streetwear*, 2019)

Especially young people have started to choose re-use instead of buying new. You find a lot of inspiration through social media on how to sew your own clothes, but it is less common to inspire to use old embroidery, which most people have lying in the closet or attic. We want to do something about it!

Figure 4: Cheerart Streetwear Shirt Dress (Photo: unknown), from Alixpress

Figure 5: *DIY*, p,120 (Photo: Costume), from Costume April 2021

USER GROUP

Name Kurt
Age 35
Occupation Influencer

Make it ————————————— Buy it
Thinking ————————————— Feeling
Easily Influenced ————————————— Not Influenced
Confident ————————————— Insecure

I have worked with many brands over the years, Luis, Gucci, Fendi just to name a few. I always try to stay on trends. I'm really into world of fashion and I have made many contacts.

You can follow me on @ itskurt

Embroidered clothes fit very well with my out going personality

Please follow me! @itskurt

Name Johanna
Age 16
Occupation High School First year

Make it ————————————— Buy it
Thinking ————————————— Feeling
Easily Influenced ————————————— Not Influenced
Confident ————————————— Insecure

I come from a big family and my parents' jobs are'nt very stable. So things are not easy for us normally. I have just started High School. I wish i could be like all these popular girls, they always look stylish

Embroidering my clothes will make them look much more fashinable without spending too much.

Name Per-Jonas
Age 23
Occupation Student

Make it ————————————— Buy it
Thinking ————————————— Feeling
Easily Influenced ————————————— Not influenced
Confident ————————————— Insecure

I rent a dormitory in Oslo, but you could almost say that i live in the skate shop. I love life on my skateboard and I like to use it as transportation to take care of the climate. Someone has to take responsibility.

I buy all my clothes at Uff and Fretex. I get a very good feeling from reusing clothes and giving them a new era in life

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Name Lise
Age 18
Occupation High School (Russ)

Make it ————————————— Buy it
Thinking ————————————— Feeling
Easily Influenced ————————————— Not influenced
Confident ————————————— Insecure

Im in my last year in High School. I have a lot of exams i need to be prepared for, therefor I have NO time to be a russ like my other friends.

When I have spare time I go straight to visit my Grandma. I love knitting and making things with my lovely Grandma

I want to make something out of all the embroideries my Grandma has in her house. When i walk around i want to have something that reminds me on Grandma

We have chosen to define our users in four groups. The Inspirators, the Primary users, the Secondary users and the tertiary users. The inspirators are the ones laying the foundation for these DIY projects. It consists of the makers of the old embroideries, and us.

Our primary users are personified in four personas we have created. They are all young except Kurt, but he tries to appeal to younger people. All our personas have a reason to be interested in StitchWear usually because they seek approval, or affection from the secondary users.

The tertiary users represent society. They decide what's socially acceptable. All these groups play roles in how desirable our products are. We have used them to guide our decisions and as inspiration.
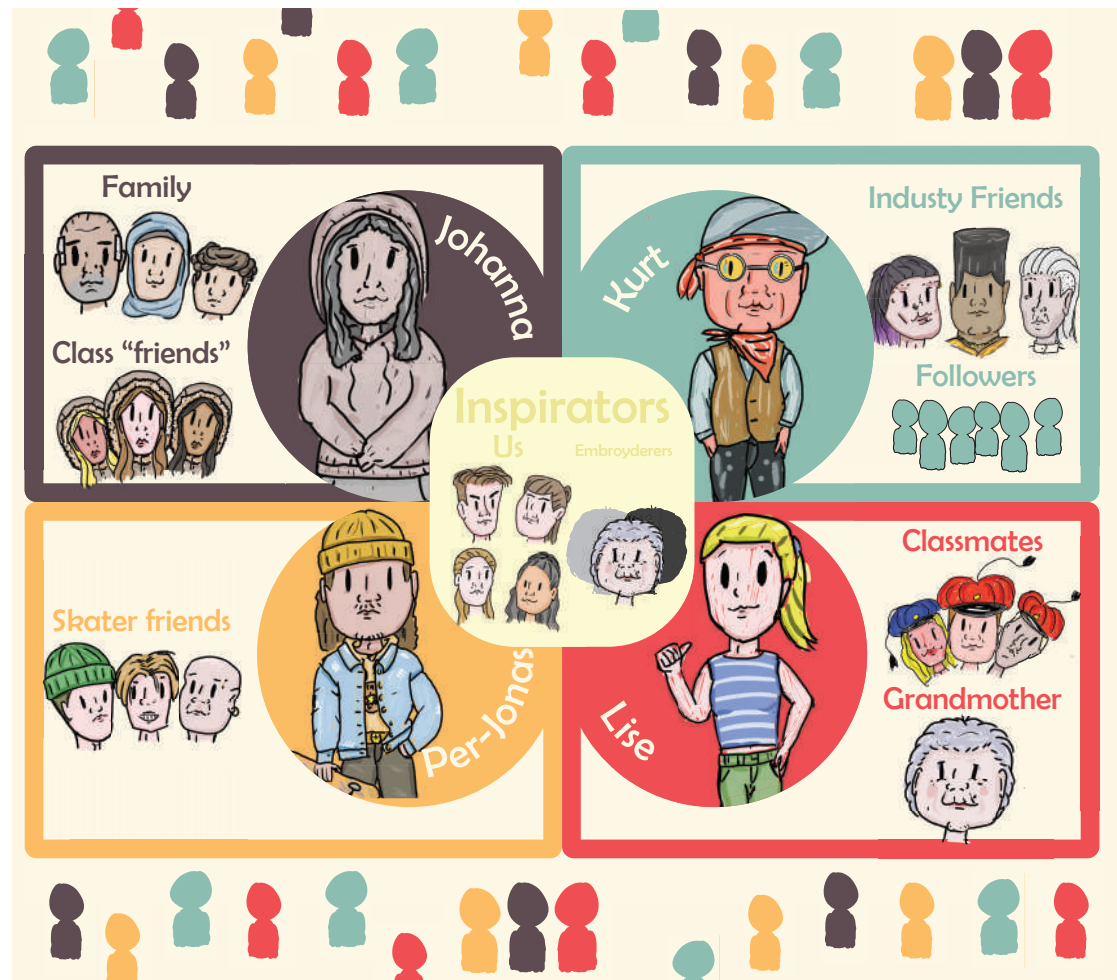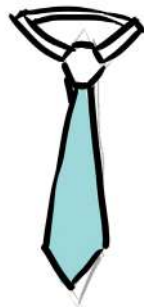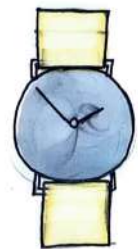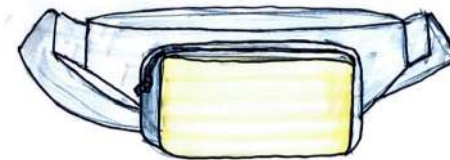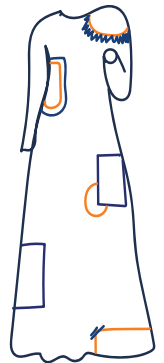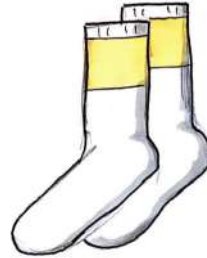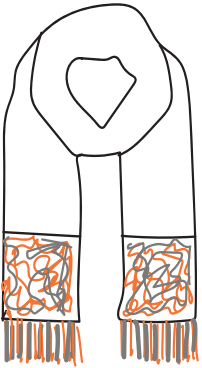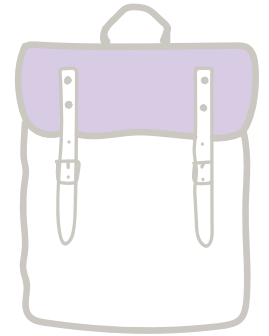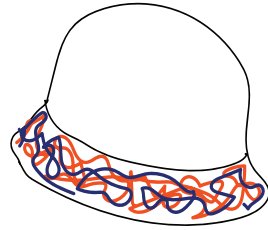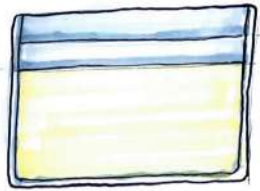
PRODUCT IDEAS

We sketched different product types that could be combined with embroidery. This is shown in the sketches with a colored field. Then we used a prioritization method to find out what types of products were most interesting for the market and for us to perform within the time we had.

We wanted a variation both in the type of product but also in which embroidery technique we would use to make the product. Therefore, we chose four product types that allowed for different designs and that could perhaps appeal in different ways within the user group.

High

Quick wins

Denim jacket

Major project

Mask

Coat

Tote bag

Backpack

Bucket hat

Fanny pack

Dress

Interesting

Slippers

Headband

Scrunche

Scarf

Fill ins

Thankless taskt

Glovs

Wallet

Low   Effort   High
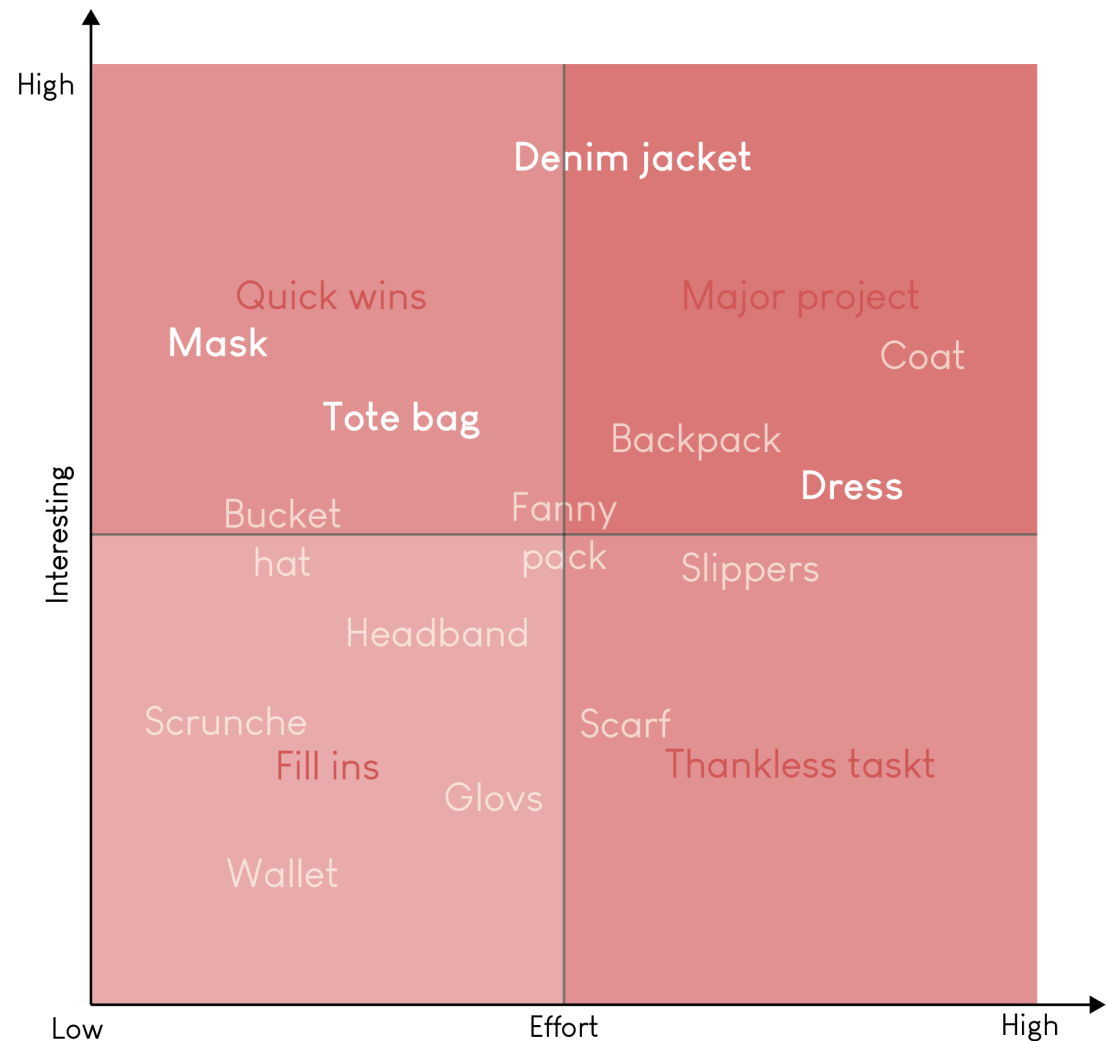
FINAL PRODUCTS
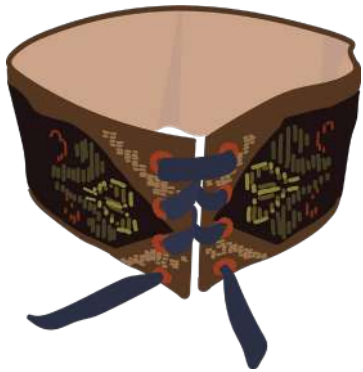
Dress (belt)

Use the artistic value of an embroidery to spruce up a dress or other garment. If you want to stand out from the crowd with a statement piece, this belt will fit you!

Denim jacket

Do you have an old denim jacket that lacks soul and character? Give the jacket more life and texture and give the embroidery the attention it deserves.

Mask

The mask is something everyone needs now and probably in the future as well. With embroidery you can turn a boring mask into something completely different.

Tote bag

A tote bag can be used by girls and boys. Many have one at the back of the closet, so use your imagination and give the embroidery a new life in a new context.

PROCESS WORK

With the dress, We wanted to work physically with materials on a mannequin. We tested with different fabrics and in combination with the embroidery. Due to closure, we were not able to make the dress.

Here we worked with placing the shape on top of the embroidery. We wanted to convey the dream of pure organic nature in an otherwise square and tight city. Maybe it's the nature we will miss in the future.

Here we work with the holes on the belt, filled with a strong orange thread, which creates contrast to the embroidery and makes the expression more playful.

A part of our project is to make videos to show different techniques for adding and attaching embroidery to clothes. We chose to make a video for the tote bag because it had a variation in the techniques.

The mask was changed from gray and dull to filled with geometric shapes. This gives a more modern feel to the traditional embroidery, and is one way you can implement embroidery on a mask to make it a statement piece.

Here we attached the embroidery to the denim jacket, where the organic edge slides into the denim fabric. We wanted to preserve the embroidery in the best possible way, while the story can be infiuenced by context and time.

COMMUNICATING THE PROJECT

The presentation 25.03.21

There are many ways to get hold of the viewers attention, and we thought the best way was by talking to our target group from their point of view. Since the students in our class are generally in our target group, it was perfect.

We made the decision to have a presentation with few words, pictures, and a video. With the video we wanted to visualize what a user journey can look like for our project, in an interesting way, so that the user can clearly see their role in the project.

The slides in the presentation have a clear visual identity, which makes it easy to recognize us, and creates a connection to the Instagram profile.

OUR GOAL:

To inspire people to give old embroideries new life through streetwear

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*Stitch*WEAR

What would you make of this old embroidery?

Why throw it away when you can upcycle it!

Do you need some inspiration? Slide to the left!

*Stitch*WEAR

SOLUTION

We are not presenting a product, we are presenting a brand, which has the intention to inspire younger generations to see the value and time that are in old embroideries.

With our Instagram we are trying to make visually appealing posts that will encourage people to appreciate the older embroideries and start their own projects of giving them a new life.

Stitch**WEAR**

Why throw it away when you can upcycle it!
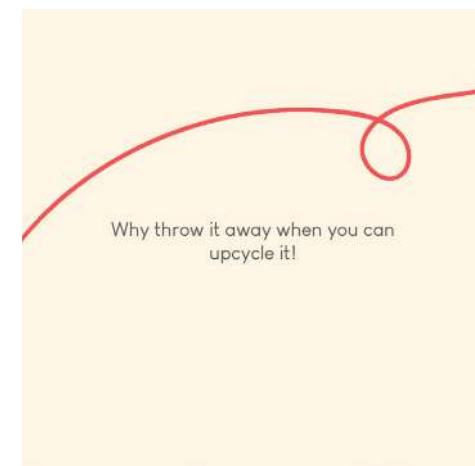
OUR GOALS

To Inspire people to see the possibilities of using old embroidery.

To inspire people sometimes need someone or something to look up to. We wanted to make objects that would spark peoples creativity and imagination. We wanted to display a wide arrange of techniques, ideas and concepts for how one can incorporate embroideries into apparel. We hope people will build on and recontextualize our ideas into their own projects.

Change the context of the embroideries to fit the contemporary time.

The different projects we have made all recontextualise the embroideries in their own way. The jacket aims to build a contrast between old and new,

the belt aims to incorporate old esthetics in more modern outfits, the tote bag changes the meaning of the embroidery by giving it a political meaning and the mask is a product that has since last year been used by everyone.

Make embroideries more accessible to youth.

We have spent a lot of time working out how to reach an audience. We have actively worked with personas and have been in dialogue with different students from our class, as they fall within our demographic. We have tried to find what topics today's youth are focused on. It has been important to us that our project is accessible to all genders and all economic backgrounds while beeing environmentally friendly.

EMBROIDERY ON CLOTHES
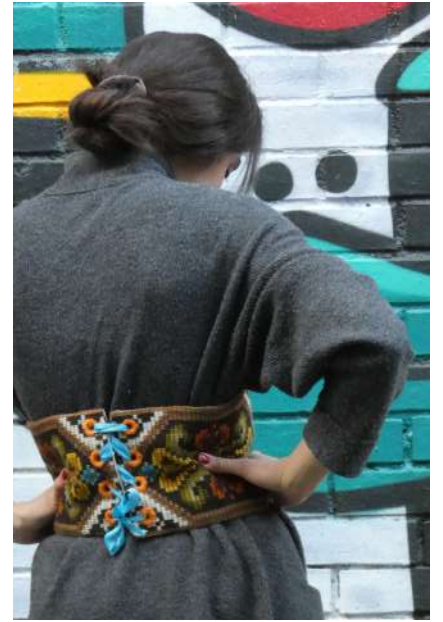
REACHING THE USER

Our goal with the project is to reach out to especially young people, with the opportunity to give Grandma's old embroidery, which she has spent thousands of hours making, a new life in a whole new context. We want today's society to pay tribute to the work behind the embroidery, and our project will inspire people to do this.

We want to create interest in and around these valuable works of art by posting pictures and videos of how we have given it a new life, so that you see the embroidery from a new perspective.
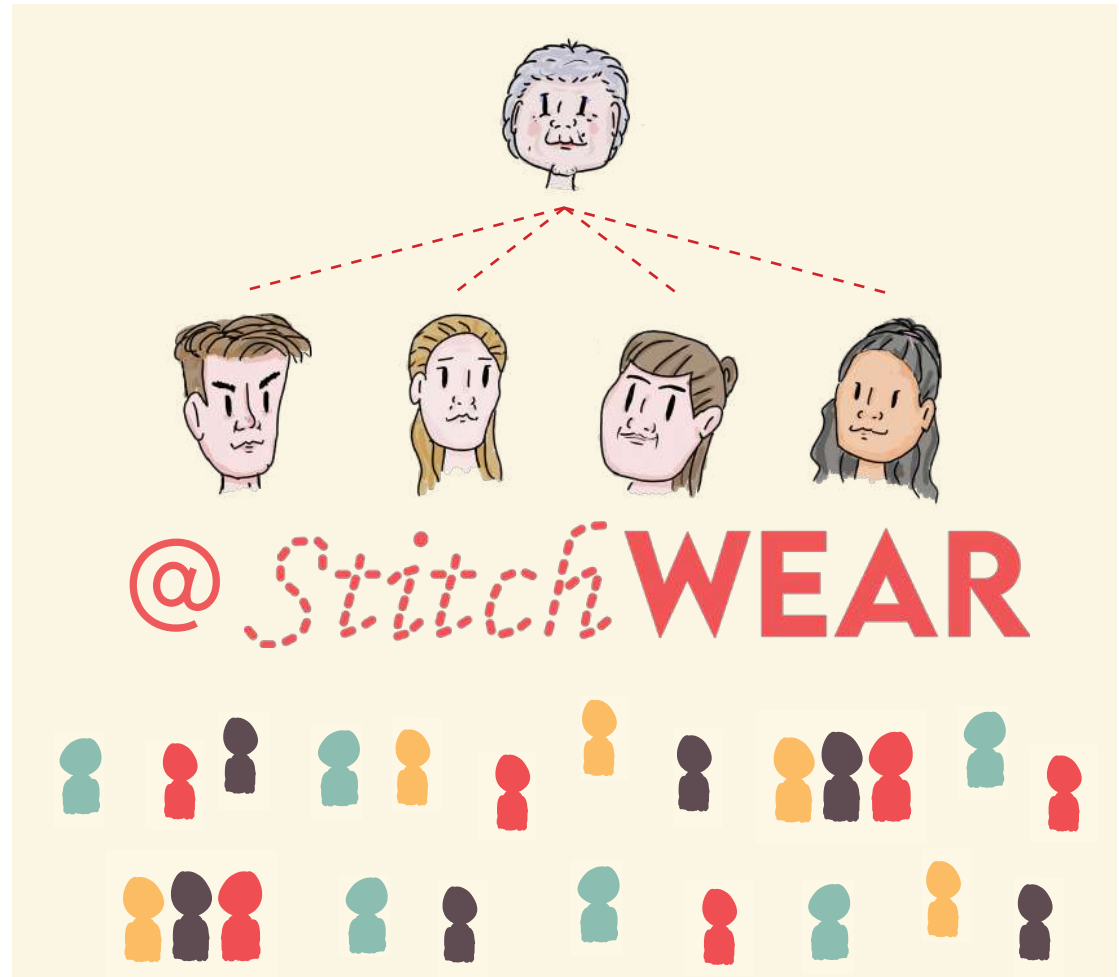
A PLATFORM FOR SHARING

We found out that Instagram is the best way to communicate our project, because it is one of the most used platforms among young generations, all over the world. It stands out as a dynamic source of self-expression, communication, and inspiration.

The main advantage is that it allows direct interaction between creators and users, providing comments, reactions, and content sharing. As our account aims to inspire people, we started creating attractive posts with embroidering ideas, how-to videos, and inspirational quotes. We also share surveys to learn more about our users and what they like.

Our long-term goal is to create a community of users who create and interact inspired by our example, making a trend out of this form of upcycling.
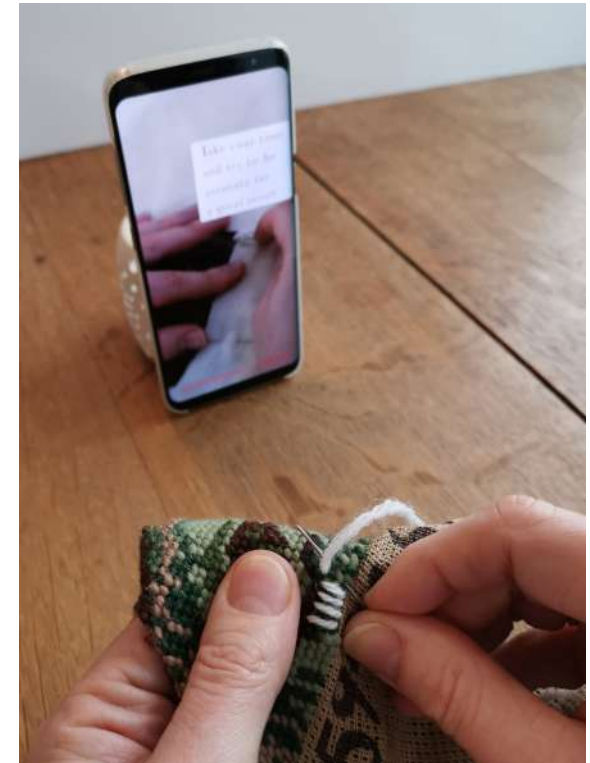

39
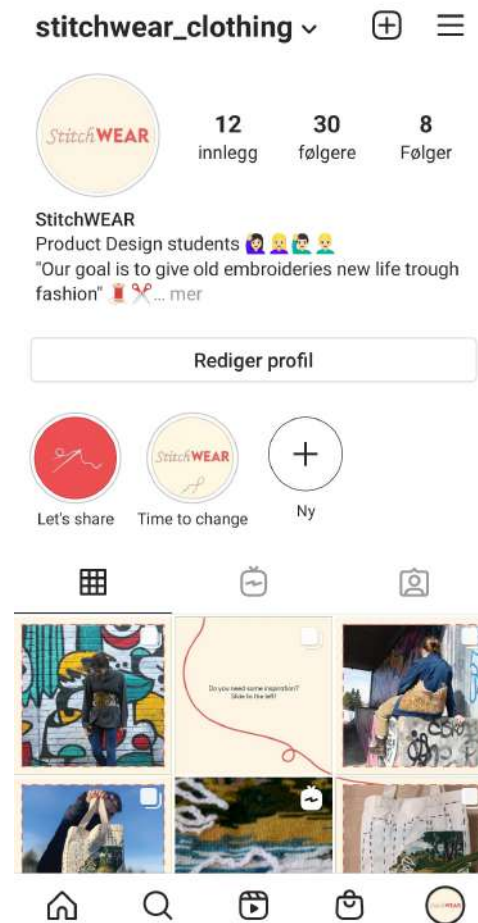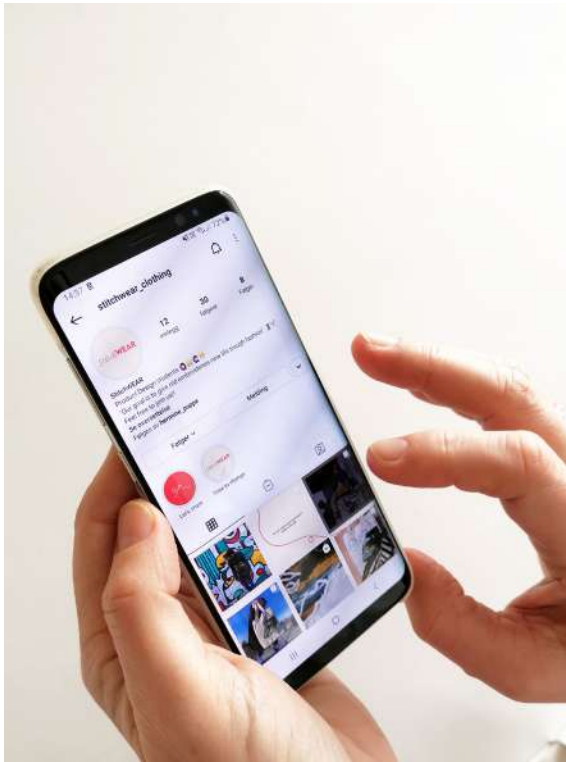
Be inspired
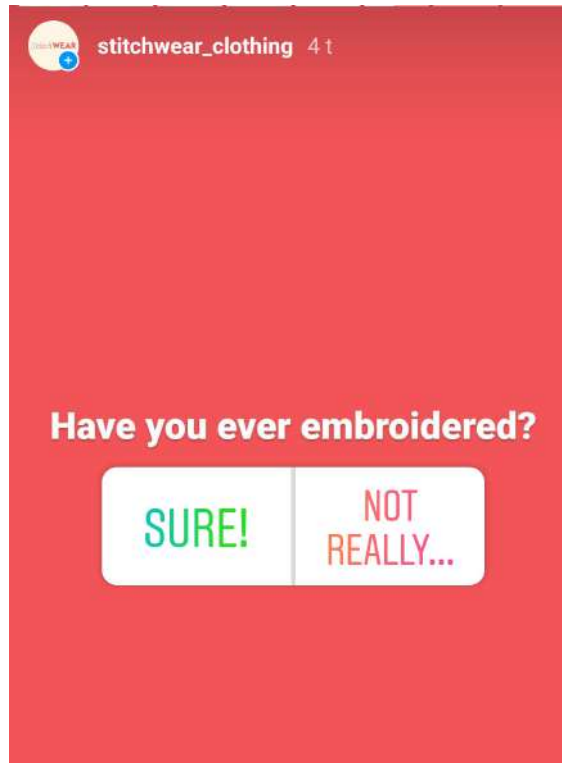
Communicate and respond

Use the content!

VISUAL IDENTITY

Instagram is basically made of visuals, so our project needs to consciously focus on that. A consistent visual identity is key for standing out, especially in online platforms, where interactions are high speed and the choices of content are almost unlimited.

Color palette
For the colors we got inspired by the 70s–80s aesthetics and created matching visuals to use in our digital content.

Logo
Our logo is representative of the goals we carry out. We want to bring embroideries and streetwear fashion altogether, creating a link between different generations. For that reason, we chose to have a clean but retro-looking style.

We have made this style coherent and recognizable all along our Instagram profile. This can be seen on the feed layout, with the pictures framed in stitches and the posts being connected with the same thread.

Typography
For the typography of the logo, we have chosen Monotype coursiva, used for the manual stitching, and Lemon Milk, which is bold and sans serif, representing youth and street style. For the texts, Louis Georges Cafe is used; clean, modern and easy to read.

Monotype Corsiva
LEMON MILK
Louis George Café
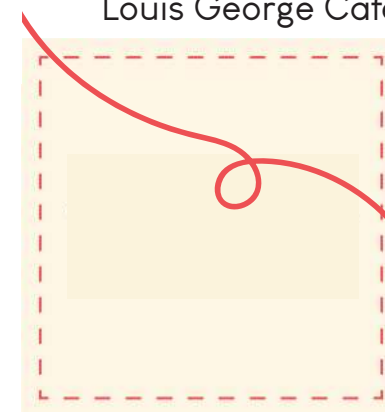
THE WAY FORWARD

Our project and concepts will continue to remain on Instagram, and hopefully reach more people in time. We still have many ideas that did not come to life during this period, but may be something to work with beyond this course. The point of the project is to use an old embroidery you have lying around and which is not in use, so we will see if there are more opportunities to make new things, maybe we will find something that deserves a new life.

Of course, we hope that more people discover the account and are inspired to create things themselves. It seemed that several in the class were inspired by the concept and the products we have made. It is possible to take the project a step further by creating an even more professional website with more complete how-to videos or maybe an entire gallery with pictures of things we and others make from old embroidery. We'll see what the future brings!

CONCLUSION

This project has been a lot of fun. It was a goal we set for ourselves right from the start, that we should have fun. We were all very tired of the whole situation with the corona, so we knew before we started on the first ideas that this project we should enjoy. We chose the embroidery concept based on this, and because it was a project that you could work on both from school and home. The corona should not stop us this time!

It has been a bit challenging to collaborate on something practical when we can not sit together, but Miro has been a very important tool to keep the group's collaboration up. We have even taken the project out into the world and gained new followers almost every day on the instagram page. This project has given us a break from the difficult things that are happening in the world, new experiences and even a new hobby that we will take with us further.
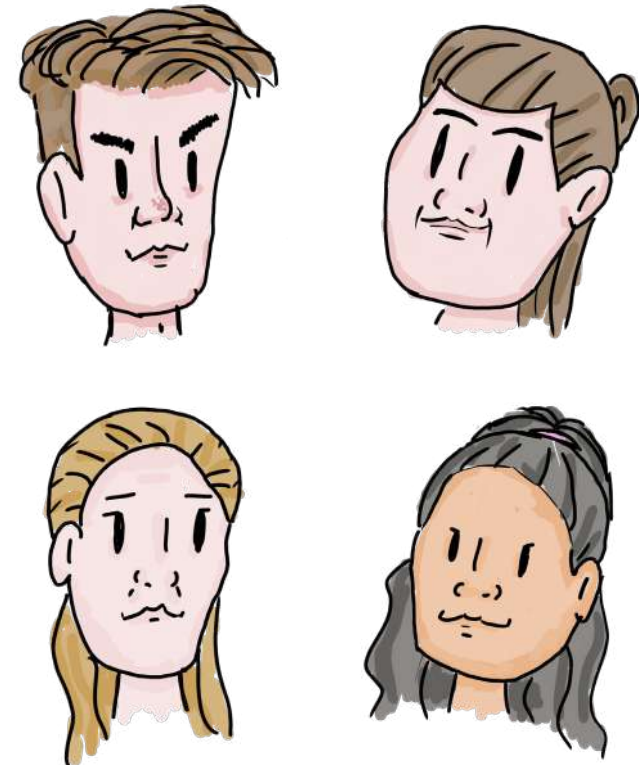
@stichwear_clothing

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- Figure 1: Bry, L. (1955) *Jenter som broderer*. Downloaded 19. march, from: https://digitaltmuseum.no/011012588484/jter-som-broderer

- Figure 2: Gunnar Pedersen A/S (1970) *Desember*. Downloaded 21. march, from: https://digitaltmuseum.no/021015989976/desember

- Figure 3: Dahl Delphin, R. (1940) *Bokken Lasson*. Downloaded 19. march, from: https://digitaltmuseum.no/021018263949/bokken-lasson

- Figure 4: Alixpress. (n.d.) *Cheerart Street Shirt Dress*. Downloaded 26. march, from: https://www.aliexpress.com/item/32874618328.html

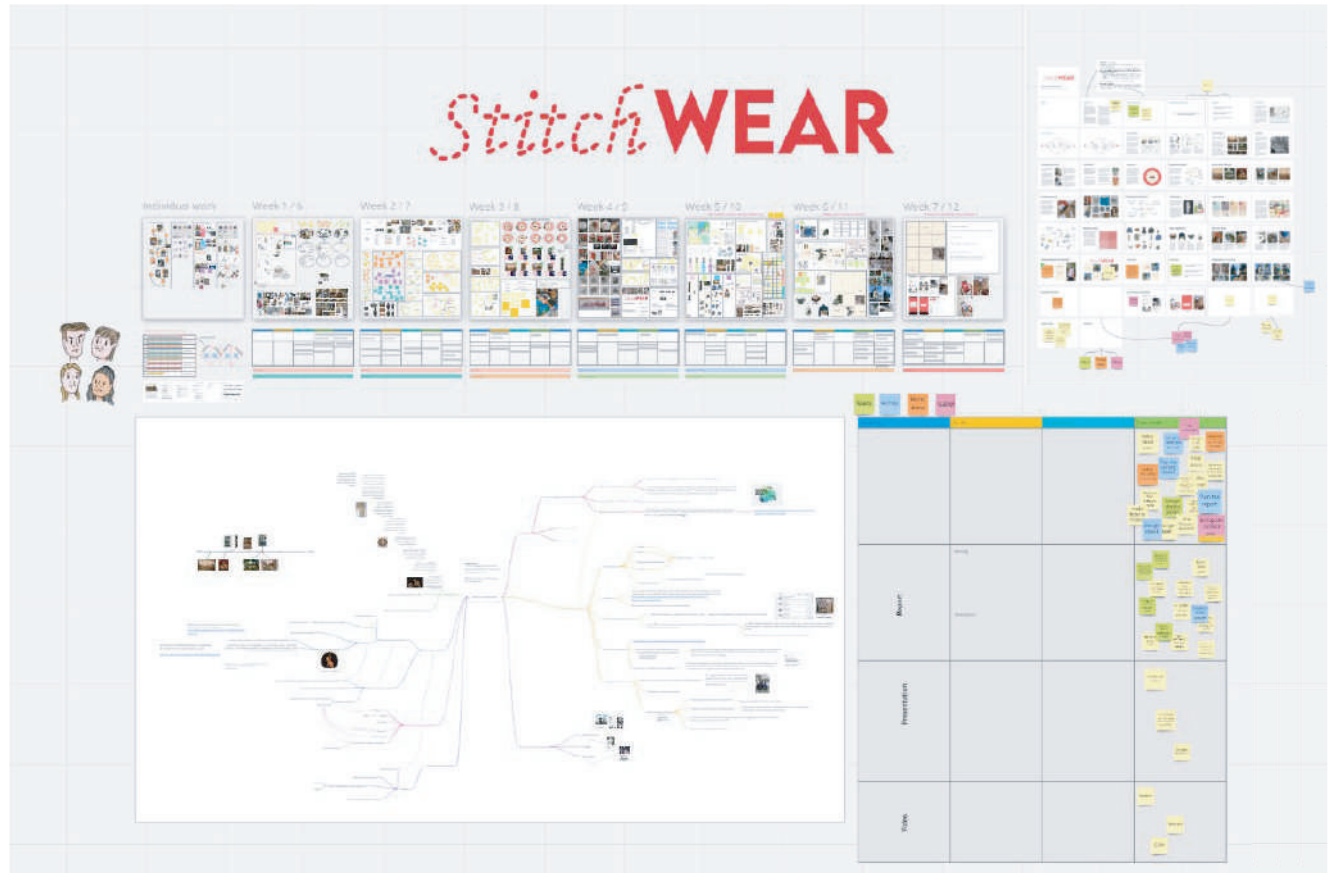- Figure 5: Costume. (2021, April) *DIY. Bonnier PublicationsInternational AS*

APENDIX

CONTENT:

Design methodology followed

Planification of the proyect

Research development

Task assignation

LINK to Miro board: https://miro.com/app/board/o9J_IXJZN6w=/