everything and everybody as material: beyond fashion design methods

Borås, Sweden June 7-9, 2017

Conference Proceedings
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Cover image: Image as material, studio investigations, Borås, Sweden, 2015.

Contents

1. Background p.4
2. Conference Call p.6
3. Keynotes p. 8
4. Creative practice Submissions p. 40
5. Papers Submissions p. 146
6. Conversations p.226
These proceedings collate the materials submitted and presented as part of this conference co-hosted by the School of Fashion and Textiles, RMIT University and The Swedish School of Textiles, University of Borås, June 7 – 9 2017. The expanding agency and role of materials, and indeed what they can be classified as and what they do in fashion design practice methods was the central question behind the conference. Along with including the information related to conference call out, submissions and papers these proceedings also intend to overview the background of the conference and also highlight different formats of creative practice research the conference intended to engage with. In addition, the intention was to also consider the relative formats for presenting such research, and in borrowing intention from the conference title that indeed ‘everything’ could be a format for consideration.

Overall the impetus for the conference derived from ongoing research between the Swedish School and Textiles, RMIT University and The Swedish School of Textiles, University of Borås and as part of their research program Body, Dress, Space. The program challenges understanding of fashion and dress through basic art and design research. Experiments and explorations focus on new expressions and functions in clothing and fashion through approaching dress in its broadest sense as an intermediary between body and space. Directly we have been conducting workshops and studio investigations over the last three years that test these principles firstly as methods in the learning and teaching environments of fashion design. As researchers and educators, a primary question arose from taking such broad and expanded positions on fashion design around understanding the pertinent measures of how designers, artists and researchers were experiencing design methods and pedagogies and how they developed from them.

Embodied and material
Key methods we explored enacted the studio space to be an active and embodied place where students played key roles as performers within the space as well as their own embodied experience of acting or being enacted within the space. The first workshops instructed students to wear particular types of clothing genres, colours and combinations in specific types of spaces. In addition, there were a series of instructions for how the students arranged themselves in the space and what they did. This proposed a method where the understanding of body, dress and space is understood and experienced through either an embodied experience of wearing, doing and being in these scenarios or instructing and arranging others.

Material Images
Along with the above premise, there was a strong belief the methods of design in fashion were not addressing or acknowledging the role of the image or photographic documentation beyond a record. The workshops acutely responded to the diaristic and ubiquitous conditions of digital photography in the contemporary context, where image is easily recorded and consumed. From both our perspectives, the role of digital image making in fashion design methods became quite an ambivalent phenomenon and not understood beyond neutrality. It became evident that students appeared to perform, act, engage and design for the image and these became more than just a documentation of activities but an intermediary form of drawing, prototype and composition. The frame, crop and perspective of the image taken sets up designed relationships between the bodies, dress and materials in space and this in turn are schemas for potential designs.

In our response to these findings we conducted studio investigations specifically around a type of prototyping with materials around rectangular composition like photographic images. These proposed to be body related scale collages of materials, arranged in relation to a rectangular image frame. As a prototyping method and device these suggest the agency of materials in contemporary fashion design practice, as a material led process where the function, end use and purpose of these materials are considered to be enhanced or designed further in these arrangements. In addition this responds to the notion that in many ways materials are products or readymades, not inert or neutral things waiting for a design to enact them into products. From a socially engaged perspective of responsibility we wanted an awareness of this, contemporary materials or fabrics, and in fashion design are themselves products requiring careful consideration of intended function and end use before they are used in design. Our investigations relied on found and discarded materials from Borås and Melbourne detritus from fashion schools. In questioning these materials, associations of appropriate construction, forms and silhouettes for how they should be configured surfaces as anecdotes for consideration. Should the designer lead the material or is it the other way around?

Background

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Research in fashion design, experimental or theoretical, is no longer concerned with finite categories of design; meaning what is designed and how it is designed are radically expanded. As the territories between fashion and fashion research practice slide and loosen to encounter each other, other fields, disciplines, and territories; we are challenged to reconcile the way we attribute the basis of knowledge in fashion design.

As a consequence questions about materials in fashion design are equally expanding. In other words, what are the materials used in fashion design and what are their potential? What is a material (in fashion design) and what are the things we design? The role of things we use to design with, the shifting of categories of these things that become ‘material’ and the body that makes or performs (fashion) is of key interest. Fashion design no longer occupies a singular category where a linear methodology is enough to account for the current conditions of practice. The conference intends to evoke discussion and speculation on how we might be able to imagine the places that fashion design (methods) might occupy in the future.

Fashion understood in the widest possible sense, is a phenomenon that is understood and described through a system based on a function of associating materials and objects with established cultural, social, and commercial categories. On a linguistic level, for example, it has been shown how material as forms of non-linguistic media contribute to the constitution and substantiation of cultural capital. Similarly, but from archaeological and anthropological perspectives, materials and material objects such as for example clothing and buildings are used as the physical evidence of culture and cultural categories.

However, fashion, understood as a way of giving shape to our everyday lives does not only associate materials and objects with existing cultural categories, it perhaps more importantly produces new cultural categories, new meanings, ways of being and propositions for ways of living. Thus, acknowledging the material’s propensity between things and bodies, the aim of this conference is to experimentally explore the artistic potential in all aspects of materials that is of importance to fashion design.

Conference Call

A selection of keynotes presentations were made to traverse the conference themes and in addition to engage in different modes of presenting creative practice research. Invited keynotes had the opportunity to either propose the format of their presentation, and included installation, exhibition, interventions, performance, performative discussions and lectures as well as traditional presentations.

**Helen Kirkum**

After studying BA Footwear and Accessories at the University of Northampton, where I won the Inaugural, Worshipful Company of Cordwainers, Footwear Student of the Year Award, I went on to study my MA in Footwear design at The Royal College of Art. There I developed my practice exploring unexpected constructions within footwear. Investigating extreme constructions and textures. My work aims to conceptualize our connections with commerce through materiality and structure. For my graduate collection I created a series of bespoke sneakers, evaluating process, ownership and obsolescence. With this collection “our public youth” I won the ITS Vogue Talent Award, and ITS Accessories award.

**Keynote lecture, ‘Visions of Newness’**

Through explaining my process and approach to footwear design, I aim to discuss how materiality affects our vision of newness. Looking at how we can embrace and imagine different norms for the lifecycle of sneakers, to create an infinite story of process and memories.
Elisa Van Joolen
ELISA VAN JOOLEN (NL/IT, 1983) is a designer and researcher based in Amsterdam. Her approach to clothing design is characterised by strategies of intervention and reconfiguration. Her projects often reflect specific social contexts and emphasise collaboration and participation. They expose relational aspects of clothing and subvert processes of value production.

Elisa’s work has been recognised with the Han Nefkens Award (2016), Fulbright Award (2010), and nominated for the Dutch Design Award (2013) and New Material Award (2014). She has participated in shows and exhibitions at the Stedelijk Museum Amsterdam, Museum Boijmans van Beuningen in Rotterdam, New York Fashion Week, 5th Brazilian Design Biennial in Florianopolis, Museum für Kunst und Gewerbe in Hamburg, OCAT Art Terminal in Shenzhen and West Bund Art Center in Shanghai. Van Joolen holds a BA from the Gerrit Rietveld Academie in Amsterdam (2006) and MA from Parsons in New York City (2012). She was artist in residence at Iaspis in Stockholm (2016). Elisa van Joolen teaches at the Gerrit Rietveld Academie and is visiting lecturer at ArtEZ Institute of the Arts in Arnhem.

Keynote performance discussion and installation, ‘One-to-One (Rui Mariz)’
In responding to the conference theme, Van Joolen decided to present her work in one of the workrooms in the Swedish School of Textiles. As well as installing work in this atelier, surrounded by machines and other aspects of this engine room of a fashion school, Van Joolen worked with other conference participant Ruby Hoette in a performance discussion in this space with a live feed via a Gopro which captured everything from above.

Elisa Van Joolen, One-to-One (Rui Mariz) performative discussion with Ruby Hoette and installation, 2017
Ulrik Martin Larsen
Since receiving his MA degree in Fashion Design from the Royal Danish Academy of Fine Arts, School of Design in 2008, Ulrik Martin Larsen has worked in a number of fields connected to fashion, art and performance. Operating at the cross section where performing arts and fashion meet with an emphasis on body, movement, object and performance he has participated in several international exhibitions. In 2011 he formed the artist collective PUTPUT working with conceptual still life photography, sculpture and publishing.

Numerous collaborations with choreographer and dancer Tim Matiakis for Cross Connection Ballet Company and The Royal Danish Ballet have lead to a focus on costume design and dress as scenography for contemporary dance and modern ballet. This specialisation instigated his research at The Swedish School of Textiles, where he completed his PhD thesis Dressing Wearing in 2016.

**Keynote lecture and installation ‘Dressed Objects’**

In responding to the conference theme, Ulrik gave a lecture overview around his playful approach to materials in his own practice and in his work as part of the Danish/Swiss collective PUTPUT he is part of. In addition Ulrik presented in exhibition space in the Textilmuseet a series of ‘Dressed Objects’.
Annegien van Doorn

Annegien van Doorn (Vlissingen, 1982) is a visual artist and photographer. In her work she investigates the banal, the everyday and the obvious. She focuses on seemingly meaningless situations. By isolating and manipulating these situations, small events transform into the monumental and the familiar becomes something extraordinary. She plays with reality in order to create a new perception of the real world.

Her work has been shown among others at FOAM museum in Amsterdam, Three Shadows Photography Arts Center Beijing, Himalaya Museum Shanghai, MONA Detroit, Breda Photo and the Les Rencontres de la Photographie Festival in Arles.

Keynote presentation ‘Transformative vigor of domestic goods’

In responding to the conference theme, Annegien van Doorn presented a lecture that highlighted her subversive use of found and existing objects as materials. Her photographic compositions playful imagine a new life or fantasy life of familiar domestic objects.
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beyond fashion design methods

Andrey Bartenev

Keynote presentation ‘Performance – the art zone of higher creativity’

In responding to the conference theme, presented research around the philosophy and performance can become design materials. During the keynote several of the strategies around this where enacted and demonstrated in a performantive lecture format that also engaged the audience.
everything and everybody as material: beyond fashion design methods

D&K (also known as Dolci & Kabana)

D&K (also known as Dolci & Kabana) is a collaborative project between artist and lecturer Ricarda Bigolin and curator Nella Themelios. Bigolin holds a PhD in Fashion from RMIT University and is the Program Manager of the 4th Year and Masters fashion programs in the School of Fashion & Textiles, RMIT University. Themelios holds a Masters of Art (Curatorship) from the University of Melbourne and is the Creative Producer at RMIT Design Hub, RMIT University. They have been practicing under the moniker of D&K/Dolci & Kabana since 2012.

D&K is a critical fashion practice, sitting outside of the commercial context of fashion and operating primarily as practice-based research exploring key political, social and cultural concerns that affect fashion. The acronym D&K is often used interchangeably with the full practice name ‘Dolci & Kabana’, a play on the name of the well-known luxury brand ‘Dolce & Gabbana’. The project considers all of the constituent parts of a fashion brand, focusing on unraveling the tropes, clichés and gestures that underlie these elements. Using strategies of institutional critique, D&K plays with the elusive quality of high and luxury fashion, as well as exploring the other end of this spectrum – the diffused and mass-produced product. D&K uses a range of traditional and non-traditional mediums to critically explore fashion such as garment collections, performance, writing and video.

D&K is based in Melbourne and has exhibited in Australia and internationally. In 2014 D&K was the recipient of the Han Nefkens Fashion on the Edge Award and featured in the group exhibition “The Future of Fashion is Now”, curated by José Teunissen at the Museum Boijmans van Beuningen, Rotterdam. This exhibition toured to OCT Art & Design Gallery, Shenzen, China in 2016 and D&K were invited to participate in the opening program. Other recent projects include: “Fashion & Performance: Materiality, Meaning, Media” (2015) curated by Jessica Bugg and Anna-Nicole Ziesche, RMIT Design Hub; “CFS USA Tour” (2015) curated by Centre for Style, Chin’s Puh, Los Angeles, USA; “MCA Artbar, Twentieth Edition” (2014) curated by Chicks on Speed, Museum of Contemporary Art, Sydney; “Lifestyle Concept” (2014) curated by Daine Singer, Daine Singer Gallery, Melbourne; “effortless beauty takes a lot of effort” (2013) in “Arcades” curated by Centre for Style, Bus Projects, Melbourne.

Keynote performance interventions ‘All or Nothing’

In responding to the conference theme, D&K enacted a series of interventions throughout one day of the conference. Unfolding over several hours, the performance component of All or Nothing decompresses a traditional ‘fashion show’ usually a fleeting 15 minutes into a durational event. The performance explores the way a fashion show can interrupt formal events and reveals the ubiquity of the fashion show as a socially understood and universally recognised device. It also tests the spatial setting and scenarios for presenting and viewing fashion, and turns this into an everyday experience.
everything and everybody as material: beyond fashion design methods

Susan Kozel

Can we re-enact the experiences and histories of others? Are there ethical implications when affect becomes a design material? Can dance improvisation refine and expand the performative methods already used in interaction design?

These questions are starting points for this keynote emphasizing the applied qualities of performativity and phenomenology, where ‘applied’ refers to the potential for practical and material performances of bodies, memories, and data.

Susan Kozel is a Professor with the School of Arts and Culture at Malmö University exploring the convergence between philosophy, dance and media technologies. She has an active artistic practice and has published widely on topics from affect to archiving, ubiquitous technologies to electronic music. She teaches for the Interaction Design program and is Project Leader of the major research project Living Archives funded by the Swedish National Research Council. Publications include the monograph Closer: Performance, Technologies, Phenomenology (MIT Press 2007), and shorter articles “Process Phenomenologies” in Performance and Phenomenology (Routledge, 2015), “Somatic Materialism or Is it possible to do a phenomenology of affect?” in Site Journal of Art, Philosophy and Culture (2013); “AffeXity: Performing Affect using Augmented Reality,” in Fibreculture Journal (2012) and “Devices of Existence: Contact Improvisation, Mobile Performances, and Dancing through Twitter”, in Improvisation and Social Aesthetics, eds. (Duke University Press, 2016). Current research considers the politics, philosophies and embodied practices of Affective Choreographies.

Keynote presentation ‘When Philosophy and Performance become Design Materials’

In responding to the conference theme, presented research around the philosophy and performance can become design materials. During the keynote several of the strategies around this were enacted and demonstrated in a performative lecture format that also engaged the audience.
everything and everybody as material:
beyond fashion design methods

In curating and collating the conference submission together we allowed the contributions to determine the conference 'sub themes'. We also wanted to place equal importance on creative practice submission to papers and treat these as equally as possible. This presented challenging related to programming but emphasised our approach. All authors were given the same time allocation; however how they used this time was determined by whether the submission was a paper or creative practice submission and also the work itself. To support this intention we were able to use various different spaces and locations throughout the Swedish School of Textiles from traditional lecture theatres, to large expansive studio spaces, ateliers and exhibition spaces in the Textilemusset that is located in the same complex as the School.

In the main exhibition space of the conference at the Textilemusset, we configured a way to display creative practice submissions that responded to the space and notions in the conference. There were a several submissions that included film, a popular and useful format to express creative practice research due to the potential to capture process and use this as way to expand or understand this. Films were all presented projected onto curtains, become somewhat more 'material' with adjoining artefacts and images from contributors. To represent the use of garments as artefacts or materials themselves the majority were presented hanging from a metal frame as simply as possible. Mannequins were used so as integral materials or objects integral to specific installations not just as display materials. Opportunities for the exhibition display to change and evolve were also developed for contributions that used the conference as part of a documentation study, as well as interactive performances and events. Contributors during the allocated ‘presentations’ were given the opportunity to present their work with a floor talk, Q&A or demonstration. Some contributors used their allocated time only for performance and or with artefacts remaining in the space before and after. Various formats were explored in the paper presentations were there were immersive and interactive panel presentations and discussions that tested the divide between presenter and audience.

Overall the submission reiterate the importance of format or mode of expression in creative practice research. The way research is presented, offers opportunities for researchers to further extend, translate and express their research through testing in different mediums. Creative practice research needs it’s own qualitative methods for presentation and dissemination in order to express more acutely the essence and nature of the research.

In curating and composing the program clear themes emerged that show the variety of iterations in which materials relate to fashion and textile design and the dexterity of the term in its role in design methods and process.

Material as:
Performance
Texts
Artefacts
Collections
Bodies
Methods
Interactions
Processes
Form

Curation and themes of the conference

Linnea Bågander, INSIDE OUTSIDE, performance as part of conference, photography Jan Berg, 2017
everything and everybody as material: beyond fashion design methods

Elisa Van Joolen, One-to-One (Rui Mariz) keynote installation, 2017
everything and everybody as material: beyond fashion design methods

Elisa Van Joolen, *One-to-One (Rui Mariz)* performative discussion with Ruby Hoette and installation, 2017
everything and everybody as material: beyond fashion design methods

D&K, All or Nothing, A model walks through a lecture, performance intervention during ELisa Van Joolen’s keynote presentation 2017
everything and everybody as material:
beyond fashion design methods

D&K, All or Nothing, A model walks through an industrial space, performance intervention keynote presentation 2017
everything and everybody as material:
beyond fashion design methods

Ulrik Martin Larsen, Dressed Objects exhibition view keynote installation 2017
everything and everybody as material:
beyond fashion design methods

Creative works submissions in the exhibition space in the Textilemusset, photography Jan Berg, 2017
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Conference participants and attendees watching Linnea Bågander, INSIDE OUTSIDE, performance, photography Jan Berg, 2017
Dis-Comforting, Distancing and Presenting: Mature men’s experiences of fashion

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ABSTRACT
This paper accommodates the fashion installation consisting of the “Dis-Comforting”, “Distancing” and “Presenting” suit jackets, and films, which stem from my doctoral project in which I investigated older men’s experiences of fashion and clothing [1]. The research was conducted through my practice as a creative practitioner and the artefacts are corresponding to the subordinate set of themes which emerged in the process of phenomenological and arts-informed data analysis. In my project I developed a novel hybrid methodology, Arts-Informed Interpretative Phenomenological Analysis. Rooted in phenomenology and arts, it put to the test the concept of ‘making’ as a valid way of data analysis. The research process built on the concept of the hermeneutic circle; the subsequent activities of writing and making allowed me to further explore the differences between different elements of the participants’ experiences of fashion as they grow older, which in turn facilitated the conditions for in-depth understanding and enhanced interpretations of these experiences.

Keywords
Arts-Informed Interpretative Phenomenological Analysis, fashion, making and writing, ageing, mature men

INTRODUCTION
The fashion artefacts discussed in this paper are the outcomes of my practice-based investigation into older men’s experiences of fashion and clothing. The research methodology I developed in my study merged two approaches, namely Interpretative Phenomenological Analysis (IPA) [2], rooted in phenomenological psychology and typically used in healthcare; and, Arts-Informed Research [3], with its roots in humanities and education studies. This hybrid methodology and its processes were flexible and accommodating, and allowed me as the fashion researcher and practitioner to respond to the selected material in a creative, yet transparent way. The empirical data was gathered via a series of in-depth semi-structured interviews and personal inventories with a small sample (n=5) of British men who throughout their life courses have actively engaged with fashion and clothing. The process of data analysis had three interconnected stages: firstly, IPA, based on textual coding of the interview transcriptions; secondly, outfit analysis, based on visual and coding of the photos taken during personal inventories; these two stages resulted in a set of emergent themes describing the participants’ experiences. At the final stage each of those themes was re-approached separately and re-interpreted via series of practical explorations. Below I explain those processes in regards to the installation artefacts.

PRACTICAL EXPLORATIONS
The processes of practical explorations were based on my physical engagement with various objects and materials, which stimulated and enhanced my thinking about the data and initial findings. Based on a fusion of interpretative writing and creative making, this stage of data analysis had a unique path of development for each and every of the emergent themes, which was reflected in utilising different skills, materials and techniques when producing each of the artefacts. The “Dis-Comforting”, “Distancing”, and “Presenting” themes, and the corresponding artefacts, represent selected aspects of the study participants’ embodied experiences of fashion and clothing as they grow older. While each of these themes is unique, they all indicate a strong connection between the participants’ past and present, and the impact of their individual and generational life trajectories on how they currently negotiate their ageing masculinities, which I further explored via various making processes.

Important, what was common for all the developed artefacts was that I began my explorations with a second-hand men’s suit jacket, approaching it as a ‘canvass’ for my developing interpretations. Such a common starting point was adopted because suit jackets were present in the narratives of all of the participants, and most of them referred to these jackets as either their favourite items of clothing or as an item that carried a significant meaning or memory. Furthermore, a suit, by many authors, is interpreted as a prime vehicle of masculinity [4]. For these reasons, I decided to use previously owned men’s suit jackets to highlight the participants’ past experiences; metaphorically, any second-hand garment is already invested with a life of its own.

Dis-Comforting theme and jacket
The “Dis-Comforting” theme points to a system of values effects on some of the participants, most of whom recounted memories of uneasiness or even physical pain caused by their outfits. This past willingness to sacrifice bodily comfort has had implications for their present expectations towards fashion and is reflected in their current fashion behaviours, especially the negotiation between physical and mental comfort. Therefore, the practical exploration of this theme involved de-construction of a second-hand jacket, a scenario-based reflective performance, and experimentations with materials such as a metal spiral corset wire (fig. 1) being inserted within the structure of a second-hand suit jacket [5] (fig. 2).
everything and everybody as material: beyond fashion design methods

CONCLUSION

This work aimed to push the boundaries of fashion research and practice by developing a methodology, the implementation of which would offer new insights into older men’s experiences of fashion and clothing. In this vein, the methodology equally accommodated the positions of a fashion researcher, designer and artist, and it was based on a hypothesis that interpreting through “making” offers alternative insights into the participants’ lived experiences that can only be achieved through creative artful practices. Brown [6] notes that “considered as the outcome of research, artworks are represented as the product of poetic, technical, and other measures of cultural investigation”. Similarly, my analysis of the empirical data via practical explorations, was based on a certain mode of “thinking through making”, and exploring metaphorical references and connections. Moreover, these processes of developing my interpretations involved utilising my skills and sensibilities as a creative practitioner by “employing experimental and hermeneutic methods that reveal and articulate[d] the tacit knowledge that is situated and embodied in specific artworks and artistic processes” [7]. In my work, each second-hand jacket was utilised as a starting point for the development of a new artefact, which metaphorically embody my understandings of the phenomenon under study. In this sense, my making processes were indeed complex transformations from one artefact to another. In parallel to these physical transformations in the appearance of these objects, these processes were conducted to facilitate and stimulate transformations in my unfolding understanding of each theme, which were captured via short (1-3 min) films. These films (fig. 7) are presented in the installation alongside the produced jackets.

REFERENCES


Kasia Gorniak, Observations from real life: an event through which ideas for a fashion collection are generated, evolving documentation at conference and floor talk, photography Jan Berg, 2017
Observations from real life as ideas for a fashion collection. Proposal for everything and everybody as material: beyond fashion design methods

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ABSTRACT
The proposed work is an event, throughout which ideas for a fashion collection will be generated, on-site, and presented in the form of an evolving photographic installation. I propose to observe and document attendees of the conference and perhaps the wider public at the time, capturing dynamic compositions, combinations, gestures and interactions that occur between bodies, clothes, materials and the surroundings. Embracing chance and spontaneity, I will collate the observations and propose them as potential design elements, themes and concepts for a fashion collection. I am motivated to discover what kinds of ideas will result when the designer only references materials and the surroundings. I was interested to find out what would result from a design process which involves the physical contribution of the wearer (the moving subject) in the ideation stage, alongside the input of the designer (myself).

INTRODUCTION
The work will build on a process I explored in my Master thesis, Talking Through Our Bodies, where I conducted a series of live draping sessions with a moving subject as a fashion design process. My observations of the subject’s spontaneous interactions with clothes, materials and other objects inspired and guided the design of a subsequent fashion collection (figure 2). The work was mainly carried out in a laboratory-like setting, where I defined an aesthetic and conceptual theme beforehand, provided the physical components to be interacted with and gave loose directions when needed, to instigate movement. I was interested to find out what would result from a design process which involves the physical contribution of the wearer (the moving subject) in the ideation stage, alongside the input of the designer (myself).

THE PROPOSED WORK
For the proposed work, I would like to involve the input of more external elements in the design ideation process, by documenting these kinds of interactions outside of a constructed setting. I would like to conduct observations and discover compositions from people’s interactions in a real-life context. I am drawn to the subtle instances that occur between body and material when someone is, for example, waiting at a tram stop, in transit with too many things to carry, rushing somewhere, or taking off a piece of clothing. In the same way that dancers and choreographers in the 1960s came to approach ‘dance as a way of life, that uses everyday activities such as walking, eating, bathing and touching...to explore unusual choreographic ideas’ (Goldberg 1988), I would like to find design ideas from bodies in real-life situations, which are in some way characterised by the fleeting and serendipitous nature of the process.

Though one of the main benefits of the process, to me, is the element of discovery and surprise, at the proposed event I might look out for occurrences like the way that someone rests their bag on their lap, carries a jacket over their arm, the folds which emerge in a garment when a hand rests on it, and various other abstractions of bodies’ silhouettes in combination with other bodies, furniture and the surrounding space.

Practical execution
Up to now I have only conducted these sessions with one subject at a time, so I am interested to find out how the dynamics are affected when multiple subjects are involved. All of the attendees will become participants and ‘performers’; subjects for the work (as long as they are willing). Unselfconsciously they will contribute ideas for a fashion collection. I may involve a collaborator to assist with the documentation, or potentially the attendees could also be involved in the documentation, this aspect is yet to be clearly defined. The resulting documentation may be displayed in the style of Zoe Leonard’s The Fae Richards Photo Archive (1993–96)(figure 4), an installation of irregularly-sized black and white photographs, depicting candid moments from her subject’s life. The style of the actual documentation will reference Anders Edström’s fashion and portrait photography (figure 3), in the sense of capturing in-between moments in a pure, unglamorous and naturalistic way.

At the end of each day the accumulated photographic documentation will be edited and displayed on a wall as an evolving installation. By the final day a concise series of moments will have been generated and framed as ideas for different aspects of a fashion collection. They may also be categorically organised, in terms of which aspect of the collection they could inform. Whether or not these ideas are then realised into a collection will remain to be seen; for the purpose of the conference, the work concludes as a set of ideas with potential for further development or translation as garment designs.

CONCLUSION
The work will demonstrate a version of conceptual source material for fashion design, found in compositions created by bodies and materials in action, everyday around us.

REFERENCES

Figure 1. Matti with his Takki pulled up over his chin, observation from real life, 2016
Photo by Kasia Gorniak
everything and everybody as material: beyond fashion design methods

Creative Practice Submissions

Figure 2. Kasia Gorniak, *Talking Through Our Bodies*
Draping session with Laura, 2015
Photo by Jeanne Hendrey

Figure 3. Anders Edström, *Vanadisplan: Rodeo* (2013)

Figure 4. Zoe Leonard, *The Fae Richards Photo Archive* (1993–96), installation view
Photo by Geoffrey Clements
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Creative Practice Submissions
everything and everybody as material:
beyond fashion design methods

Exhibition view featuring Kasia Gorniak *Talking through our bodies, immediate prototypes series* photography Jan Berg, 2017
Creative practice submission: INSIDE/OUTSIDE

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ABSTRACT
INSIDE/OUTSIDE contain a total of 7 series of experiments. Each series explore different materiality’s through an active and moving body at the center forming in-betweens as main tool for aesthetics.

In this submission, the focus is on one of the examples of these series. This because of how the example provides a suggestion on how the body/wearer can experience dress differently from the perspective of the inside as dominant to the perspective of the outside (viewer). This suggesting that the body moves inside and dress is something the body carries with at all times, as well as that architecture and dress both are attached to the body by the borders and intersections of these definitions. In the work the body is active and in a constant dialogue with the materiality, changing the form of the experienced body as well as the form of the material. By being active the body decides the definition of the material depending on how it relates to the body and through the different series the perspective of the wearer has been compared to the perspective of the viewer.

How do they differ? What are their individual potential? The form at focus of this submission is chosen for its possibility to communicate the inside and outside perspective as two very different perspectives and suggest new ways of dress as experience for wearer and forming of body for a viewer. By adding space and sight to the inside perspective new ways of aesthetics of the inside becomes possible. Further these example is discussing the inside and outside of ourselves, of the individual and others and the relation of individual and system (society).

WHAT IS THE EXPERIENCE OF THE BODY?
By separating the inside and outside perspective and also adding the visually to the inside perspective you become more aware of the inside aesthetics of the form and less aware of how an outside perspective would appear. This also effecting the relation to others. Meaning that you as a wearer would be more interested in the inside experience of wearing and less of how a viewer would perceive you. This may also lead to distancing dress from its role as identity communicator because, for once, it is not the focus and open up for new ways of interacting between people, exploring dress and experiencing the wearers own body.

SUBMITTING – A PERFORMANCE
Through this paper we wish to submit a performance of “INSIDE/OUTSIDE” form E. The performance will work as discussion material to raise questions mentioned in the text above and hopefully many more. Through the performance we aim to make the distinctions in wearing and viewing accessible through either; making the inside perspective accessible by inviting viewers in to participate. Or; a live streamed video documenting the inside perspective, displayed simultaneously as outside perspective. This will be explored during a residency in week 18. We will perform a performance of approx. 30-60 min and after that invite people to participate and try the form through encouraging the interaction. The performance would appear 2-3 times during one day, wish ever suit the conference. The form will be approx. 5*4-8*8 depending on what the space allows. The main submission will be the form e, as it more clearly suggests the different perspectives.

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everything and everybody as material: beyond fashion design methods

Linnea Bågander, INSIDE OUTSIDE, performance as part of conference, photography Jan Berg, 2017
The PleatFarm

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ABSTRACT
The PleatFarm is an artistic research of the dialogue with the material and an investigation of the nature inside the material motivated by the notion of Stern (2013: 21) that “We must forget technology and rather study the encounters it creates, the quality of our movements with them, and the techniques we rehearse in and around them. We must look and feel with the body.”

When creating an object artefact The PleatFarm is a research of dialogue that occurs between the material and techniques which is researched to transform a flat material into a three-dimensional shape. It is experiments with geometry in a volumetric scale that relates to, or is larger than the human body and with folding techniques in the objects - with repetition and scale differences in the folds. It is a investigation and a search for the inner shape of the material - the artefact within the material.

The PleatFarm is also an investigation of the dialogue between the artefact and the movement of the human body. What happens when the body interacts with the artefact? What occurs when insisting on searching for qualities of movements from inside the artifact - by repeating them over and over again? Which character occur? Which character is hidden inside the artefacts?

The PleatFarm is a video performance:
http://www.charlotteostergaardcopenhagen.dk/film/the-pleatfarm

Soundscape by Hans Sydow –
www.sydow.dk/RESONANCE.dk

Supported by the Danish Arts Foundation.

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Creative Practice Submissions
everything and everybody as material:
beyond fashion design methods

Charlotte Østergaard, *The Pleat Farm*, exhibition view, photography Jan Berg, 2017
Luxury as Egalitarian Material

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ABSTRACT
As the polarization of production in the fashion industry continues, with luxury conglomerates on the one hand and fast fashion on the other, this project aims to shift the embedded value found in both the authorship and ownership of luxury garments.

In this project I argue that the social meanings of dress, in the twenty-first century global luxury fashion system, can transcend a model of simple consumption and move into a more egalitarian and democratic one. Comparing ideas of taste and class, such as those found in Thorstein Veblen and Pierre Bourdieu with contemporary scholars on fashion and democracy, the work seeks to raise questions around accessibility and the possibility of democratic action through appropriation and a shift in the means of production.

The work appropriates images of designer garments from luxury conglomerates such as LVMH and Kering and, removing the image from its original context, rescales them to human proportions creating a digital “clothing” file. Once created, the file can be printed on fabric and sewn into a new “luxury” garment. This new garment, once fixed in its end use, as a dress or a shirt for example, can now depart from the original design wherein there is only one way of consuming or wearing. No longer is the design an instruction handed down for you to follow, but instead is a prompt, a new beginning. Liberated from the original frame, size, pattern and color are no longer bound to the design in its intended form. Through simple digital manipulations, such as adjusting height and width, the wearer can create a form that is custom for their body. The body is then able to change the meaning of the garment. The body becomes the medium in the expression of value. This reimagining, the new interpretation, is the meaning that is embedded in our clothing. It is an experiment in democratic design.

A more central aim of the work, however, is achieved through the pivot in authorship. Because the files are digital they are almost infinitely customizable. The garment, once fixed in its end use, as a dress or a shirt for example, can now depart from the original design wherein there is only one way of consuming or wearing. No longer is the design an instruction handed down for you to follow, but instead is a prompt, a new beginning. Liberated from the original frame, size, pattern and color are no longer bound to the design in its intended form. Through simple digital manipulations, such as adjusting height and width, the wearer can create a form that is custom for their body. The body is then able to change the meaning of the garment. The body becomes the medium in the expression of value. This reimagining, the new interpretation, is the meaning that is embedded in our clothing. It is an experiment in democratic design.

Users can choose to develop garments that may, or may not subscribe to gender or beauty norms, thus transferring authorship and expression to the individual. Here, in particular, is where I locate the possibility of exploring an experiment in democratic garment design. The use of streamlined forms in the new silhouette and simple means of altering shape (such as the addition of drawstrings or elastic) allow those without extensive knowledge of garment construction to participate in a different kind of economy. This newly reimagined economy eschews the labor abuses of the fast fashion industry on the one hand, and the other, allows access to the luxury market, wherein costs are prohibitively high for the majority.

The project addresses several linked inequalities produced in the current polarized system of production in the fashion industry. In Veblen’s book, The Theory of the Leisure Class, he details the way in which emulation of the wealthy flows through all classes from the top down, resulting in a need for constant differentiation and consequently, ever changing fashion. The inequality produced by this system, when looking specifically at the late twentieth and twenty-first centuries, is much changed since Veblen’s time. The current fashion industry model has LVMH on the one hand and H&M on the other, with one creating and the other emulating at an ever increasing pace. The changes I focus on here are globalization in the fashion industry and the dramatically increased rate of production, the widening income gap produced by this system, and its effects on our social and community relations.

Taking a cue from the inherent inequality of a fashion system that prioritizes wealth distinctions, fast fashion companies use the language of “democracy” when marketing their fashion to mass populations. As many reports have shown however, this “democratic fashion” comes at a staggeringly high cost. The result is a wide range of labor abuses and environmental catastrophes.

Understood from both an environmental and social perspective, there is a moral imperative to stage an intervention within the current system. To reject the growing inequality seen both in the countries that consume these goods, and in the countries that produce them. There is an imperative to rethink language of class so frequently deployed by the marketing of luxury goods, and there is an imperative to examine the relationship we have with our clothing. Instead of moving outside of the current structure, this project embraces the language and material of fashion while aiming to shift our understanding of value and raise questions around the meaning that is embedded in our clothing. It is an experiment in democratic design.

Exhibition Description
For this creative practice submission, I am proposing an installation of three hanging garments, each with a printed version of a dress, from the Gucci resort 2017 collection (see figure 2 for source image). As well as a printed didact which will contain information about the project including the source image for the garment, an image from a luxury fashion retailer online shop, and finally the digitally manipulated flat pattern file.

The installation will require a flat wall space measuring 3 meters wide by at least 2 meters tall. Along the wall will hang three dresses and a printed hanging wall text/didact measuring 100 x 65 cm. Hardware for the installation include three garment hooks, and four magnetic push pins (all will be brought with the garments).

The garments on display will not mimic the exact shape of the appropriated image, but will instead take a streamlined form more suited to aid in the construction of clothing for beginning sewers – an important component of this experiment in democratic dress is accessibility for potential engagement with the project through making. While the same Gucci dress is the root image in all three garments, the file that is digitally printed on each will have undergone several digital manipulations, covering variations in size, color and print. These digital manipulations will demonstrate the way in which the flattened image of the original Gucci design can be transformed into a completely custom garment. The garments presented in the installation do not necessitate the generation of a great volume of sales, but instead reflect the possibility for highly individual expression and desire or need for utility.

The installed garments will be accompanied by the source image of the original Gucci design taken in the fitting room*, and providing a contrast from the actual to the ideal, a sales image from an online luxury retail shop of the same dress (see right side of figure 2). Viewers will be invited to reimagine their relationship with dress, expression, and to envision the possibility of a new way of understanding value.

*A note on the fitting room source image: By being the author/creator of the photograph of the Gucci dress I am using for this proposal, I am able to stay within the bounds of American Copyright laws. This raises several additional points of interest for me in the project around ideas of accessibility, image, and class that will not fit into this abstract but that I am continuing to explore.
Creative Practice Submissions

Fig 1: Digital rendering of a printed and sewn reproduction of a Gucci™ Resort 2017 dress.

Fig 2: Source images of a dress from the Gucci Resort 2017 collection. On the right a shot from an online luxury retailer, and on the right a shot from the dressing room of a Gucci boutique.

Fig 3: Digitally manipulated file with custom print and color.

Fig 4: Finished digitally printed Luxury as Egalitarian Material dress.

Keywords
Democracy, Luxury, Egalitarian Design, Gender Non-Conforming Design, Political Economy, Fashion

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everything and everybody as material:
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Creative Practice Submissions

The soirée of fashion

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ABSTRACT
The fashion boutique provides a performative testing site for dress experience. Extending this concept of the performative boutique frustrates the autonomy of static garments. This video piece addresses the theatrical and abstract nature of dressing up. The video includes 10 individuals dressed up in fanciful designer clothing, performing everyday repetitive gestures, such as laughing, hugging, running, hitting etc.

The Dadaist performance examines the absurdist nature of fashion communication/ styling and its schizophrenic relationship in imagining the body and subjectivity, confronting fashion’s struggle with semiological or anthropological analysis. The work is a remake of a previous promotional video for my store opening, using the soirée’s of the Cabaret Voltaire as a disruptive model to imagine the performative boutique.

Keywords
Fashion communication, designer boutique, performance

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Matthew Linde, The soirée of fashion, exhibition view, photography Jan Berg, 2017
everything and everybody as material:
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Le Tapis Volant

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ABSTRACT
The Old Tokaido Road, Japan, seventeenth century. Merchants travel from Edo (Tokyo) to Kobe, stopping along the way to sell their art and crafts by the roadside. Some of the goods will make it to Nara, at the start of the Silk Road. Bursa, Turkey, 1989, at the Western end of the Silk Road. In the early hours of daylight, the ground of the walled caravanserai is scattered with mounds of white silk cocoons arranged carefully on small woven mats. The piles disappear as quickly as they have appeared once the sale has been made, perhaps to the bureau of Hermès discreetly located within the walls. Oaxaca, Mexico, fall 2016. At a textile market S!X unroll a tarpaulin, its surface printed with the interior of an eighteenth century French drawing room and place several wrapped garments - perhaps of Chinese silk - on top.

Le Tapis Volant (the Flying Carpet) is a reflection upon the itinerant past. For Le Tapis Volant, S!X unroll their flying carpet and textile exhibit intersects with commerce, and the art of the fashion exhibition. The initial motivation behind the project stems from a memory of witnessing the selling of silk in the caravanserai at Bursa years ago. The carpets that served as the mode of transport and display for the cocoons Turkey were suddenly seen as extending recent explorations that S!X had undertaken into the square of fabric. The wallpaper collection of 2011, for example, was developed from an illustrative plate of a French 18th century drawing room and applied digitally to quadrants of silk. These quadrants were then joined and draped onto a form and fastened simply and minimally by the use of an elastic stay at the waist and shoulders. This construction technique enabled the wearer to have the dress dismantled and then reshaped into another form if required. But this exploration goes back further, and there is in the permanent collection of the Powerhouse Museum in Sydney a 2002 women’s flat jacket by S!X with details taken from the male trouser.

S!X are not the first to pursue these investigations, though we also experiment with the designs of others. The Balenciaga one-seam coat of 1961 for example, was recut by Martin Margiela.

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Creative Practice Submissions
everything and everybody as material: beyond fashion design methods
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beyond fashion design methods

SIX, Le Tapis Volant, exhibition view, photography Jan Berg, 2017
Interspecies Collaborative Design

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ABSTRACT
Human action — agriculture, and industrialization, and globalization — has significantly impacted the systems of Earth. Understanding the extent of these changes has problematized the dualism behind dominant Western worldviews and raised the importance of adopting a more integrated and contingent view of being human in the world. Especially in light of anthropogenic climate change, the boundary between us and our seemingly static design objects is shifting and human beings are coming to be seen as a fully-integrated part of the Earth’s systems as definitions of “nature” change. Researchers at the intersection of the humanities and natural sciences are re-orienting the relationship between humans and the nonhuman world of nature and are investigating the agential potential of the nonhuman. In this context, fashion designers may ask what kind of relationships fashion has with the nonhuman, and what kind of new relationships may be proposed as possible solutions to the growing need or environmental sustainability. This is an opportunity to negotiate new ways of designing with Earth, rather than of it. In other words, methods are being developed which promote nurturing and forming, rather than extracting and processing as the paradigm for fashion design.

More specifically, the questions this paper asks are: Can design methodologies be made in which the agency of the nonhuman is recognized? How can designers use the morphology or behaviour of a nonhuman entity to design objects or ways of living? These questions contribute to a fashion design practice which is more aware of its ecological contingencies.

2.1 HUMAN/NATURE
Each fashion item is suspended in webs of semiotic and economic entanglements, seemingly disconnected from the natural environment. Unsold fashion items are colloquially referred to as “deadstock,” which means that the “life” of a garment — an item of stock — begins at sale. If a garment isn’t recycled or resold, it is destroyed or disposed of. Items of stock are seen as discrete objects, disconnected from their material and social origins. In other words, nature is not always materially evident as the source of many garments in contemporary fashion design. Rather, nature is represented through expressive motifs to express youthful exuberance as floral prints on textiles, for example; used semiotically for marketing messages; or anthropomorphized sexuality in leopard print leggings. Nature exists as a nostalgic representation of a world for which we yearn, yet cannot return to because the processes of modernity have pushed it to the fringes of our daily experience (Berger, 1984). The Western view of nature and its organisms has been iconically, semiotically, and physically undergoing a process of distancing since the Enlightenment (Tsing, 2015; Morton, 2007; Ingold, 2000; Berger, 1984). The Enlightenment promoted a view of modernity which continued the narrative of progress and colonization of nature, the source for commodities and resources. René Descartes’ (1596–1650) canonical and reductive statement “Cogito Ergo Sum” or “I think, therefore I am” disallows animals the privilege of thought, and therefore, existence. Cartesian duality imagines a mechanistic nonhuman world, devoid of spirit and will, and though this separation of humans and nature was necessary at one time as it helped define us as a species, this dichotomous worldview is being challenged by the ecological inclination of contemporary scientists across many fields and specializations.

When Carl Linnaeus (1707-1778) published Systema Naturae in 1735, he exemplified the Enlightenment project of cataloging living things. His compartmental hierarchy of biotic life had a twofold effect: first, allowing people to see the similarity, and therefore connectivity, of plants and animals, and second, to subjugate these creatures by subsuming them into the human sciences. Following Linnaeus (1707-78) and Lamarck (1744-1829), who
The environment — inhabited by all manner of nonhumans — has been made invisible by modernity and memorialized in zoos and aesthetic design tropes. At the turn of the 19th century, in the same period of time during which undomesticated animals moved away from our daily lives and experience, industrialization pushed forward with environmentally damaging processes connected to industry, especially in commercial textile and fashion design. The farther we got from nature, the more its motifs were replaced by abstract expression in painting, and began to appear in children’s toys and on floral printed wallpaper and dresses (Berger, 1984). If the zoo is a monument to the vast array of living things in the environment, the removal of these creatures was established as the environment they surround humans, but are not visible as part of our lives.

In this hypothesis, Gaia is autopoietic — self-forming, boundary maintaining, contingent, dynamic, and stable under some conditions but not others. Gaia is not reducible to the sum of its parts, but achieves finite systemic coherence in the face of perturbations within parameters that are themselves responsive to dynamic systemic processes. Gaia does not and could not care about human or other beings’ intentions or desires or needs, but Gaia puts into question our very existence, we who have provoked its brutal mutation that threatens both human and nonhuman livable presents and futures. Gaia is not about a list of questions waiting for rational policies; Gaia is an intrusive event that undoings us as usual.

Many researchers are trying to understand the ability of human action to affect these messy webs and the nonhuman organisms tangled up in them. The level of anthropogenic change is such that some scientists are arguing that we have entered a new geological age. The “Anthropocene,” as it is provisionally called, denotes a period of time in which all processes on the planet are affected by human activity (Cruz, 2002). The knowledge that human beings have catalyzed a change in the environment — a “brutal mutation,” according to Bradshaw (2010) — and that the planet is in a dynamic, and stable under some conditions but not others, saying that it has also advanced the contemporary thinking of animal communication. His work was pivotal in building the argument for the existence of kinship between human and animals that is not solely based on anthropomorphization — that we can have a relationship in which animals respond to signals that are not human, and without predicting or controlling it, in the same way that we do ourselves. In a similar vein, the work of psychologist and animal rights activist Gary L. Francione, addressing elephants with PTSD, has also advanced the contemporary thinking of animals as possessing of intellect and complex psychological faculties (Bradshaw, 2010). Both Lilly and Bradshaw have explored the concept of panpsychism, the idea that all living things possess a mind, or mind-like qualities. This research shows that animals possess capacity for thought and societal arrangement far beyond the limitations of Cartesian mechanics. In addition to these foundational studies conducted in the natural sciences, there has been broad research on the consciousness and agency of nonhuman animals, including, for example, visual culture (Berger, 1984), artistic research (Jevbratt, 2006), conservation studies (Kirksey, 2015), art history (Fudge, 2002), and more recently, literature (Haraway, 2016), to name only a few areas. Each of these studies addresses the agency of animals in some way and asks, with Claude Levi-Strauss, how we can think with animals (1966) and, with Donna Haraway, how we can live with animals (2015/5).

The argument for animal consciousness and agency has taken a long time to take root in the non-indigenous, capitalist cultures of the Global North; as long as the human/nature divide has been maintained, the animal/nature relationship has been fragmented into the sounds emitted from the factories and machines of this new period; as long as anthropomorphization — that we can have a relationship in which animals respond to signals that are not human, and without predicting or controlling it, in the same way that we do ourselves. In a similar vein, the work of psychologist and animal rights activist Gary L. Francione, addressing elephants with PTSD, has also advanced the contemporary thinking of animals as possessing of intellect and complex psychological faculties (Bradshaw, 2010). Both Lilly and Bradshaw have explored the concept of panpsychism, the idea that all living things possess a mind, or mind-like qualities. This research shows that animals possess capacity for thought and societal arrangement far beyond the limitations of Cartesian mechanics. In addition to these foundational studies conducted in the natural sciences, there has been broad research on the consciousness and agency of nonhuman animals, including, for example, visual culture (Berger, 1984), artistic research (Jevbratt, 2006), conservation studies (Kirksey, 2015), art history (Fudge, 2002), and more recently, literature (Haraway, 2016), to name only a few areas. Each of these studies addresses the agency of animals in some way and asks, with Claude Levi-Strauss, how we can think with animals (1966) and, with Donna Haraway, how we can live with animals (2015/5).

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In the 1960s, architect and systems theorist Buckminster Fuller imagined the planet as Spaceship Earth — a mechanical self-healing system with human beings at the helm, steering it around the sun. Rather than a relationship in which human is the captain of the ship on which resources abound infinitely, Lovelock (2006) diverges from Fuller by arguing that humans are only small units situated within a larger global ecology — a self-regulating planet-sized organism called Gaia. Donna Haraway (2016) describes Gaia as such:

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environment, artists and designers have been reacting to it. The world has changed greatly since Rusell's time and will likely continue to do so, for better or worse. Designers now are looking at the changing landscape and asking how we can design new ways of living with the changes.

Despite the predisposition of journalists and academics to show our world as being an unstoppable state of decay due to human actions, there is hope hidden in their stories. Multiples ethnographer Eben Kirksey has devoted his attention to flourishing life in the aftermath of ecological disasters, and in the mists of industrial wastelands. He calls what he finds in these violently changed landscapes “novel ecosystems.” These young “entanglements” are masses of contingencies tangling humans together with nonhumans in such complexity that new “lifeways” emerge (2015:218). These novel “lifeways” have been explored in artistic and design propositions. Early research into animal agency, coupled with notions of emergence provide the foundational framework for making creative work with other entities, rather than through or of them. In the next section, examples will be introduced of art and design methods which are based on partnerships with nonhuman creatures of varying scales.

3.2 Interspecies Collaborative Art

The Merriam-webster dictionary defines collaboration as “to work jointly with others or together especially in an intellectual endeavor” (2017). The term “interspecies collaboration” is used in the sense that the active members of a collaboration are human and nonhuman organisms — this could include bacteria, flora, or animal partners, for example. Interspecies collaborative practices, for art or design, go beyond bioremediation to question the notion of anthropocentrism by inviting nonhuman actors into the making process. This term has been used to describe a range of collaborative work in which nonhuman actors can be produced with the internal generative potential (morphology) and functions of the bacteria called xylinum (Inomata, 2014). The work of artists and designers foraying into interspecies collaborative methods is experimental and often results in failure, as their work is dependent on non-human collaborators with whom it may be difficult or impossible to communicate. Lining Yao, PhD Candidate in the Tangible Media Lab at MIT, has recently presented the results of her research into new bionodes (BioLogic 2016). She describes her BioLogic project as described as “growing living actuators and synthesizing responsive bio-skin in the era where bio is the new interface. We are in an “intersection of worlds” for hermit crabs — dried cells that become rigid when sweat touches them, thereby opening small windows on the textile to allow a dancer’s skin to breathe. This garment cannot be washed, and would require a lifestyle design in which a user would need an inoculation and incubation station in the home to re-apply the bacteria between uses. Though it is still experimental, this work shows how a material from which female bagworms could make their colorful cocoons. The results of her interlocutions between humans and nonhumans show the possibilities of collaborating with other species for art and design, despite the lack of a clear boundary between the two categories (Inomata, 2014).

Places where young researchers can experiment are popping up around the world. In Brooklyn, New York, Genospace is a studio where biologists, engineers, artists, and designers can experiment with biohacking, which involves altering the physiological properties of living organisms. When it opened in 2009, the lab received a lot of attention and was even said to be the modern-day equivalent of the Silicon Valley garages where 1970s computer entrepreneurs33 developed their systems (Kean, 2011). With the goal of creating a space for people to work on creative experiments outside of institutional labs, Genspace borrows from the FabLab co-operation and tool-sharing model pioneered by MIT. Similar labs have opened in other cities around the world where cross-pollination and interdisciplinary collaboration are the norm. In Amsterdam, The Biologos Society runs an open-source WebLab for DIYbio experiments and a biolab has recently opened in Tokyo, instigated by the MetaPhorest Biotic research group, an international group of artists, founded by Hideo Iwasa, who manipulate living organisms (MetaPhorest, 2017). Iwasa, a bioartist and Professor of Biology at Waseda University, has been researching the intersection between art and biology for the past decade. Indian artist Aki Inomata is a member of MetaPhorest and uses the internal generative potential (morphology) and instinctual creative inclination (behaviour) of living organisms in her work. In her 2014 work “I wear the dog’s hair and the dog wears my hair,” she designed her dog’s fur to make yarn, which she wove into cloth on a handloom to make herself a cape. She then made her dog a covering out of human hair. This work magnifies the negotiations inside our bodies, in which we exchange materials with other organisms for mutual benefit. Her well-known work spans from 2009-2016 and involved 3D-printed miniatures of famous “human structures” for hermit crabs, oblivious to the shapes of Dutch windmills, or the Colosseums of Rome on their backs, the take the forms and carry them, depositing them in the endless cycle between crabs. In her 2012 project “Girl, Girl, Girl…” Inomata cut human dresses into scrap material from which female bagworms could make their colorful cocoons. The results of her interlocutions between humans and nonhumans show the possibilities of collaborating with other species for art and design, despite the lack of a clear boundary between the two categories (Inomata, 2014).

3.3 Interspecies Collaborative Design

In the previous section, interspecies collaboration was introduced as a method for artistic practice. Interspecies collaborative design projects are technologically mediated design methods enabling humans to employ or affect the morphology or behaviour of an organism. Can morphology — the outward appearance or structure of a living organism — be considered part of the innate creative potential of an organism, and can it be negotiated in a collaborative exchange with a designer? If we accept the idea of Morton’s “mesh” (2010), and follow Jones’ definition of designing as “initiating change in man-made things” (1970), the possibilities for designing with nature in the Anthropocene are expanded beyond the standard asymmetrical practices of the past century. The term “anthropogenic” often has negative connotations as it refers to mankind’s impacts, but in this case it could be used to indicate a morphogenesis that is manipulated by human technology. Materials and products evolve and change in response to the ways in which they are used. At UC Santa Barbara, an anthropocentrism by inviting nonhuman actors into the making process. This term has been used to describe a range of collaborative work in which nonhuman actors can be produced with the internal generative potential (morphology) and instinctual creative inclination (behaviour) of a living organism — like a hemp plant growing long fibres or bowserbrid constructing its coelacanth nest.

At Harvard University, the Wyss Institute of Biologically Inspired Engineering works in biomimetics and synthetic biology, creating engineering projects based on morphology and processes found in nature. Researchers at the institute recently published proof of concept of a self-healing biofilm, made from a genetically engineered E. coli bacteria, which can be used for tissue engineering, pharmaceuticals, and therapeutic treatments (Wyss Institute, 2016). Internal or instinctive generative abilities can be shaped by human activity to produce materials which benefit both human and nonhuman actors. Anthropogenic terra preta de Índio soils in South America, for example, also called Amazonian Dark Earths, are believed to have been produced by agricultural and other human activities over the course of multiple generations (Glaser and Birk, 2012). These patches of soil were found in otherwise unfarmable land that is now productive and rich in nutrients and good for farming, as the human-introduced bacteria continue to multiply and expand the soil. How can designers use the morphology or behaviour of an organism to design objects or ways of living?

Much like Kirksey (2015) looks at post-disaster ecosystems to discover novel ways of living, designers can look at the tools and lifeforms of our changing world and propose new relationships with living things. The key to exploring these worlds and experimentation in design feasibility is access to tools and information. The tools for doing basic genetic manipulation are becoming more easily available and affordable (Gaudí Labs, 2017). In addition to online databases and forums where people can exchange information and even take classes on “biohacking,” physical locations around the world allow exchange and experimentation. This movement, called DIYbio, has produced many new ideas, materials, and methods; however, it is not without its dangers and ethical pitfalls. Free from oversight and a rigorous methodology, these DIYbio pioneers are in a position to negotiate the ethical codes respected by biologists working in institutional labs.

The work of artists and designers foraying into interspecies collaborative methods is experimental and often results in failure, as their work is dependent on non-human collaborators with whom it may be difficult or impossible to communicate. Lining Yao, PhD Candidate in the Tangible Media Lab at MIT, has recently presented the results of her research into new bionodes (BioLogic 2016). She describes her BioLogic project as described as “growing living actuators and synthesizing responsive bio-skin in the era where bio is the new interface. We are in an “intersection of worlds” for hermit crabs — dried cells that become rigid when sweat touches them, thereby opening small windows on the textile to allow a dancer’s skin to breathe. This garment cannot be washed, and would require a lifestyle design in which a user would need an inoculation and incubation station in the home to re-apply the bacteria between uses. Though it is still experimental, this work shows how a material from which female bagworms could make their colorful cocoons. The results of her interlocutions between humans and nonhumans show the possibilities of collaborating with other species for art and design, despite the lack of a clear boundary between the two categories (Inomata, 2014).

Workers have been exploring artistic and design methods which are based on partnerships with nonhuman creatures of varying scales.
meaning that bacterial “mothers” can be easily separated and propagated. When fed, it produces a material of controllable thickness on the surface of the nutrient bath in which it lives. Similar to Tapa cloth, a paper-like material made from the bark of the Kozo tree that is used for body coverings in the Pacific Islands, the skin produced on the surface of the water can be dried, dyed and used as-is, for medical and decorative applications. For more than 40 years, University of Texas professor R. Malcolm Brown has been studying actobacter xylinum and algae for their potential applications in burn therapy, bandages and even as flexible electronic screens (Craja et al, 2006; Shaw and Brown, 2004).

This kind of “collaborative” material goes beyond the logic of growing plants for processing into textiles, and opens up the possibility of working with organisms that bestow upon a final product a unique servery or identity, as in the case of cheese or wine (Erikson and Bull, 2017). It may be some time before we see garments spun from spiders, or bacteria in at-home vats, but these researchers and artists are engaged in changing notions of nature. Their work could affect how clothing is made and consumed. This approach to design needs more experimentation from fashion designers to go beyond designing clothing and materials, and to make a proposal for the world in which they can exist.

4.1 CONCLUSION

In this paper, the theory and practice of interspecies collaborative art and design were explored. This was done by first tracing the lineage of the human/nature to the argument for the agency of animals in order to present the current research on the interconnectedness of human and nonhuman organisms in the global ecology. By investigating the agency of animals, the connection can then be made for the agency of plants and bacteria in the art and design process. Then, examples of artists and designers who are pioneers in developing interspecies collaborative methods of making work were introduced under the heading of biodiversity and bioart.

In light of the knowledge that we may have entered Anthropocene, the definition of what can be considered “natural” is changing. The boundary between us, our static and ever-changing surroundings, is changing. The boundary between us, our static and ever-changing surroundings, is changing. In light of the knowledge that we may have entered Anthropocene, the definition of what can be considered “natural” is changing. The boundary between us, our static and ever-changing surroundings, is changing. In light of the knowledge that we may have entered Anthropocene, the definition of what can be considered “natural” is changing. The boundary between us, our static and ever-changing surroundings, is changing.

everything and everybody as material:
beyond fashion design methods

but I’m at my limit, too.

But you feel the difference when you grow it and use it.

and we know how to use what it gives us.

It’s all about the water, isn’t it?
for any kind of clothing.

It would grow into something completely different in a new place.

fig. 1–6 stills from *Interspecies Collaborative Design* by Daphne Mohajer va Pesaran & Cameron Allan McKean
Touch of Smell

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ABSTRACT

The exploration of material is in a performance, that is investigating how human interactions develop when spaces are designed using smell as a design material. In the digital world, the touch and the sensation to the physical materials are lacking in everyday life. However, at the same time, the need to be connected to ourselves through our body is ever growing. This however is quite unlike to our affinity of moving fast in all aspects of life. As Juhani Pallasmaa (2012) points out that a haptic architecture brings about slowness and intimacy which is understood and appreciated only gradually with time. Also, written by Ezio Manzini (1989) touch being the most analytic of all the human senses, can help us explore the statics and surfaces of a material better than the eyes.

In an attempt to re-initiate the experience through the sense of smell and touch, this paper aims to question how can smells be used as a design material in our living environments. Speculating buildings and interior spaces, using invisible immaterial, this research is focusing on ways of designing interactions with smells and how these interactions open or close architectural spaces without having physical boundaries. In this paper, the design experiments are investigating how we will respond and interact with smell in architectural spaces.

Performance done through a series of design experiments based on the improvisation and performance notes of Tufnell et al (1993). The text below is re-written as scenes of a performance keeping touch and smells in focus. These scenes are translated into real physical experiments using objects that are designed for olfactive interactions. These are presented in a form of a performance together with the audience and visitors as an interactive exhibition. The participants can select any one or all the scenes. These performances carry a sense of playfulness and that would make it engaging and interesting for the audience and participants. Along with the materials, objects and tools, a set of instructions for each scene would be provided to the audience. The examples below from fig. 1-3 are from a previous performance done in collaboration with a dancer.

Choice of Materials in each of the three performances/installations, materials selected, are either designed with smells or includes natural materials having strong smell attributes. The smells used are pleasant and un-pleasant in each of the installations. As few examples of these smell designed objects, balloons filled with smelly air that might burst during the performance and thereby changing the movement of the body in the space. A hypothesis that through the collective movement, it may also initiate forming of spaces within a space would be investigated. Some featherweight textiles dyed with smells is another example, to create an interaction in the space with the body. Using the existing flow of air through ventilation systems, temperature and moisture, these interactions with the material can be varied. Yet another example, carrying an unpleasant smell not in hands or arms, rather dragging it behind while walking, thereby changing the scale of smells from a body scale to a spatial scale that effects both participant and the audience.

Interactions - To be able to understand how do spaces interact with us in an invisible way through smells, the focus in this research paper and in the performances, is laid on the “actions”. Primarily through touch and body movement these interactions are designed to activate the smells in an architectural space. The intended interactions are designed to be intuitive and are based on the actions for example like carrying, placing, rubbing, pressing, pulling, crushing or even breaking the material. The touch to the object is not just with the hands but also with movements of the whole body. As an example, walking on an object may call for balancing with the whole body and it may involve interacting with the material by dancing, jumping and carrying an object. Through various verbs and intuitive actions, the smells are activated in the space, these design explorations are investigating ways to design interactions within everyday routines.

The examples below in Fig 4-5 are the static installations with smell designed textiles which are experienced through haptic interactions with the materials. The Same thing at two different scales

Scenes

#1 Scale and quality of material in relation to the body

Smells at different scales in a space in relation to the body

A scale that is near to the body is reachable with hands and feet allows interaction by holding in a hand by tearing with feet by rubbing your back

A scale that is far from the body envelops the body in its dynamism in its stillness

In this scene, the same smell would be presented in different scales in relation to the body. With a scale near to body the object is presented independent in a space and can be moved and carried in a hand or other parts of the body. Whereas the smell material presented for a scale far from the body is fixed in a space. The movements of the participants activate the smells in the space. This scene could be repeated with a pleasant smell in both scales and later with an unpleasant smell in both scales. This proposal is investigating the formation of spaces within a space when interacting spatially. At a scale near to the body, this investigates the engagement of a participant with the objects.

#2 Let objects change you, how you move

Let smells change you, how you move
Let smells transform the interactions of you within a space
Let smells change the space

CARRY an object
PLACE an object

ACTIVATE an object

In this scene, the actions of carrying, placing, walking on and activating the smells is happening simultaneously. These actions can be interpreted in multiple ways, for example carrying an object is not just with one or two hands, it could be carried on head, shoulders or could even be dragged with the help of provided tools. Placing an object would vary based on different materials offered with different weight, volume and mass. Visual estimations could fail the reality and this creates interesting patterns of smell activation. This scene is investigating various intensities of smell that could be varied in space by changing the materials but repeating the actions as above.

#3 Materials and material processes

A floor covered in salt, moss, roses, feathers, rubber; a box made of plastic, of wood, or iron – materials raw or shaped each has a quality or smells so distinct from each. Performance on material processes from day-to-day life routines are taken for activating smells. These can be used as imagination to revive the memory of these smells through past experiences or intuition.

burn wood heap feathers roll up textiles weave bamboo filter out coffee polish shoe squash lemon plant jasmine stack lavender hold sneaker melt sugar tether bast rope squash lemon plant jasmine stack lavender hold sneaker melt sugar tether bast rope spread garlic wedge wood draw out milk dissolve essential oils tangle hemp tie flowers fold fresh laundry freeze cheese clustur eggs bind flowers roll out grass hang leather

In scene 3, there are multiple actions and materials. These are bound to each other. The participants cannot change another action for a particular material or vice a versa. This performance happens simultaneously with all actions on the materials in a given space. Each action-material is interacted by one participant. There is a stipulated time for this scene. This scene is investigating multiplicity of smells in a particular space and thereby the scales, patterns, intensities within a particular duration of time. This scene also explores, if these smells when presented together could create invisible boundaries within a space.

The above performances bring back the attention to human instinctive senses of touch and smell through the physical materials. The expected results of these are a multi-sensory experience and playful interaction with the objects and materials presented in each of the experiments.
everything and everybody as material: beyond fashion design methods

Although these experiments challenge the fast and the digital way of interactions with our environment, the playful nature of the performances is expected to keep the interest of the visitors and audience to engage themselves in. The proposed performances would lead to the interactions in a spatial context that opens up this research further for investigations in the area of spatial design.

Keywords
Material, smells, space, body, touch, interaction

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Thanks for the collaboration with Giedre Kirkilytė

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Figure 1 - Performance with smell designed textile object

Figure 2. Performance with smell designed textile object
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Creative Practice Submissions

Figure 3 - Performance with smell designed textile object

Figure 4 - Interaction with smells and balloons
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Figure 5 - Interaction with smell coated velcro
Scene 1 - The scale and quality of material in relation to the body
b) Scale far from body
the dynamism of smell from the material interacts with visitors with the change of airflow and movement in space

Scene 2 - Let objects change you, how you move
OBJECTS - 2 different objects - ball / glass jar filled with air and smell materials
ACTIONS -
Carry - the ball / glass jar
Place - the ball on head while walking / the jar close to your body to avoid it to fall
Walk on - the balance beam / the balance bench
Activate - ball by punching in / empty the jar in the given empty box

Table for placing objects

Balance walking beam
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ABSTRACT
Talking through our bodies: in stillness and motion is a documentation film which demonstrates a collaborative, chance-based and dynamic fashion design process. Under the observation of a fashion designer and a film maker, three subjects are directed to intuitively interact with a range of materials and each other, exploring potential garment forms in a continuous flow of improvised movement, interaction and in stillness. Spontaneous behaviours between bodies and materials are revealed, demonstrating the nature of the process. The work is proposed as a design tool, framing the resulting flow of compositions as reference points with potential for further development as design outcomes.

Keywords
Fashion design, performance, chance, improvisation, movement, comfort, user-inspired, co-design

INTRODUCTION
In the film, a fashion design process and an improvised performance become simultaneous, interchangeable outcomes. The interactions unfolding between bodies and materials are proposed as potential reference points for a fashion collection. The work is a collaboration conceived by fashion designer Kasia Gorniak and film maker Alisa Javits, executed with the help of three subjects, performers of various backgrounds - Petri Lippo, Yilin Ma and Kasper Javits, executed with the help of three subjects, performers

The work was driven by an interest in using a subject’s spontaneous, improvised interactions with materials as a sketching or prototyping method, keeping the body, in its dynamic state, at the centre of the process. It is proposed as an alternative to creating garments through traditional means such as 2D sketching or draping on a tailor’s mannequin. The dynamic and personal relation between body and garment is brought to the forefront of the process, countering what might be lost when a garment is conceived through, for example, metric pattern cutting alone (Lindqvist, 2014).

The emphasis in the work is on the immediacy and spontaneity of the compositions, generated in the same spirit as Dada artist Hans Arp’s chance collages (1915-1917), and aligning with the collaborative approach behind Yves Klein’s Anthropometries paintings, created from “immediate experience” with models as “living brushes” (Goldberg, 1988). The choreography of bodies in interaction with clothing and materials as a subject are found in Joan Jonas’ work Wind (1968) where the physical state of clothing as affected by the elements informs the narrative. Erwin Wurm’s Wrong/Right (1996) distorts cloths’ intended functionality through dynamic interaction with the body. In Gilles Jobin’s dance film Moebius Strip (2011), dynamic moments of bodies colliding and volumes in garments shifting accordingly are captured by the camera, creases and folds brought into focus through close-up shots. The same style of approach as these practitioners is applied in this work, but framed as a process, rather than an outcome. The final edit of resulting compositions between bodies and materials aims to demonstrate the potential of the process as a design tool.

IN STILLNESS AND MOTION
The directional concept for the work is comfort in stillness and in motion. This concept guided the selection of materials provided for the subjects in the session, as well as the kinds of directions they were given: to intuitively assemble the garments on their bodies in a way that is most comfortable for them to wear in a dynamic state. They were encouraged to forget about existing garment styles, as a way of freeing up their responses. Stylistically, the work references a dance performance rehearsal, with an informality in the overall aesthetic and an open dialogue between choreographer and performers. The subjects were encouraged to behave naturally, to take breaks as they needed, to be still or move around as and when they felt like it. Speaking was kept to a minimum during the filming, in order to focus on physical movement. For the first half of the session, the subjects were given minimal guidance from the designer, and in the second half, the designer was more present and active, giving more specific choreographic and material-related directions, depending on what occurred as the session unfolded.

BACKGROUND
The final edit of resulting compositions between bodies and materials. Everything and everybody as material: beyond fashion design methods

Components
A visual and thematic mood for the session was defined beforehand, to more specifically guide the kinds of materials provided. These included large pieces of wool and polyester suiting remnants, cotton shirt tail remnants, cotton jersey, ribbing and some cardboard offcuts. The choice of the fabrics with their obvious connotations to common functional garment types was intended to juxtapose with the dynamic, unpredictable and free-flowing nature of the process. The cardboard pieces were added to allow for some harder components in the combinations. Scissors, pegs and safety pins were also provided to aid in the assembly and modification in the material.

Documentary
The aim of the documentation was to capture the feeling of the process as it unfolded, discovering and recording moments which could be referred back to as potential garment design references. Moments where interesting ideas or compositions for garment designs occurred are shown, as well as the movements or interactions leading up to them. Both active and passive cameras were used to follow the subjects, revealing gestures, wondering gazes, moments of slow, serious consideration and spontaneous playfulness. There was also a sense of effort, fatigue, moments of awareness of the camera and of forgetting about it when the subjects were deeper into the interplay of materials.

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Future development
In future development of this way of working, there could be adjustments in the variables involved, or it could be carried out in a more systematic or structured way. For example, if more than one subject is involved, they could each be given the same material and the same direction and the differences in their interpretations could be documented and compared. If there is one subject, they could be given one material, numerous times, each time exploring a new way of wearing it. Existing garments or other objects such as furniture could be added as components in the session. A choreographer could also be involved, to steer the direction of the movements in more unexpected ways.

CONCLUSION
In executing this session, a free-flowing range of garment sketches was generated, through an improvised performance. The documentation film functions as a demonstration of the proposed process, giving an immersive glimpse into one version of how it can unfold. Where performance is quite often used to communicate fashion design outcomes, here it is proposed as a facilitator of process work. There are still many improvements or adjustments that could be made to the method to make it more efficient, but in this case the emphasis was on discovering and experimenting with what results when a fashion designer, film maker and live bodies come together, intuitively addressing design solutions for wearability and comfort in motion or in stillness.
everything and everybody as material: beyond fashion design methods
everything and everybody as material: beyond fashion design methods

Kasia Gorniak. Observations from real life: an event through which ideas for a fashion collection are generated, evolving documentation at conference and floor talk, photography Jan Berg, 2017
Clothing is generally considered to be soundless. They don't make sounds when they are without a body that is solid. An object) spreads, resonates and becomes a sonorous space. The sound installation allows this sonic event to happen. It is a place for an object to become audible: the place (where is a sonic entity, and heard by means of a reduced listening which recognizes the identical sounds of clothing?). However, many items of clothing are in fact associated with characteristic (identical) sounds. For instance, the sound of a zipper is associated with the action of opening and closing a fashion item (such as a bag), the rustle of a raincoat or the sound of clothing (wearing, moving, touching) is a characteristic warning of the approach of a high heeled shoe is a characteristic warning of the approach of a high heeled shoe. Moreover, many items of clothing are in fact associated with the characteristic (identical) sounds. For instance, the sound of a zipper is associated with the action of opening and closing a fashion item (such as a bag), the rustle of a raincoat or the opening of umbrella heralds the rush into rainy weather or the hurried escape from it, and of course the sound of a high heeled shoe is a characteristic warning of the approach of a taller-than-normal person [1].

Sonic Somatic

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ABSTRACT
The sound installation Sonic Somatic is based on the exploration of the sonic identities. This art project considers the notion of sonic object and sonic subject as a binary system of interaction between human body and sounding object(s) and two stages: (1) being a sound and (2) wearing a sound. Sonic Somatic consists of three parts: a) low-tech sound amplifiers b) interactive sonic fashion library; c) sonic dummy.

Keywords
Sonic identity, sonic subject, sonic object, wearing sound, being sound.

RELATIONSHIP BETWEEN THE (HUMAN) BODY AND OBJECT (CLOTHING)

Becoming-State
Clothing is generally considered to be soundless. They don't make sounds when they are without a body that is interactive with them (e.g., hanging garment in the closet, folding pants, etc). Clothing starts to make sounds by interacting with them (e.g., hanging garment in the closet, folding pants, etc). The interaction is based on touch and movement. This kind of state could be called as a becoming-state. A becoming-state of an audible object: to be determined how it becomes an object from inaudible to an object that produces sound. The haptic and kinetic interactions of human body empower the clothing to become a sonic object. The medium (air, gas, liquid or solid) allows this sonic event to happen. It is a place for an object to become audible: the place (where is a sonic object) spreads, resonates and becomes a sonorous space.

Pierre Schaeffer is the first to have conceptualized the sound object as a purely intentional object as opposed to the physical object, the emitter-object. Michael Chion defines this Schaefferian sound object as any sound phenomenon or event perceived as a whole, a coherent entity, and heard by means of a reduced listening which targets it for itself, independently of its origin meaning.

Sonic Identity
Although sound, touch, and smell are elements of clothing, the visual culture is predominant in the fashion as a material culture and fashion is understood as a system of visuals. How do we construct our sonic identity? Can we recognize the identical sounds of clothing?

Concept of an Object
Art installation by Kosuth consists of wood folding chair, mounted photograph of a chair, and mounted photographic enlargement of the dictionary definition of "chair". He is showing three concepts of the same chair: language, real object, and representation. The forth form of possible concept (sound) is missing. There could be added a mode of interaction – sound of folding / sitting on the chair. That is why I started to think about sound as a construct of identity, additional concept of an object. We can apply the same concept for fashion design that is very based on visual appearance: real object (clothing) and representation (photo / video), and text, describing particular clothing. Language could be visual (written text) and sonic (spoken text). Sound of clothing (wearing, moving, touching) is a sonic identity of a garment / accessory / shoes or any object we wear.

INSTALLATION
Content of the installation
Installation consists of three parts:
1. Low-tech sound amplifiers that visitors of the exhibition could interact and experience different listening modes (Figure 2);
2. Interactive Sonic Fashion Library (Figure 3);

REFERENCES
Trying it on: searching for emotional fit

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ABSTRACT
This short film explores the area of fashion and aging through sequences that communicate the embodied knowledge and sense of agency a group of mature women (55-75) possess through engagement with the materials and processes of fashion. The film is an outcome of co-creative research into designing for the changing aesthetic and physiological needs of older female consumers. Filmed in a series of workshops, photo shoots and ‘trying on’ sessions, it conveys the women’s experience of wearing different garments and textiles and the sense of empowerment this provides when the physical and emotional aspects come together.

Keywords:
Trying things on; fashioning; embodied knowledge; agency

INTRODUCTION
This film challenges the notion that ‘fashion and age sit uncomfortably together’ [1] by demonstrating the embodied knowledge and enhanced sense of agency a group of mature women (55-75) from Nottingham, UK, possess through engagement with the materials and processes of fashion and textile design. The film documents selected moments of socio-material interaction and creativity [2] whereby participants demonstrate their experiential knowledge of trying on, wearing and performing clothing in a design space, photography studio and at a fashion salon. The garment prototypes featured in the film consist of digitally printed woven, tie-dyed linen and plain jersey qualities integrated with geometric silhouettes – designed through a collaborative design development process. In the first shoot (n=6) we tried to foster a comfortable, informal atmosphere, and as a result the women were pleasantly surprised that despite being ‘out of their comfort zone’, felt empowered by the experience and pleased by how good they looked in the resulting images [7].

TRYING SPACES
Set in the three contrasting environments of the fashion design workshop, the photographic studio and a public fashion salon event, a group of twenty female participants were filmed individually, in pairs and small groups trying on different garments, co-designed for the project. The footage captures some of the intuitive and practical gestures expressed physically and verbally by the women with regard to issues of comfort, fit, pattern and style that are personal, mundane and dramatic. The shift in atmosphere between the divergent spaces is palpable through the distinctive bodily actions performed, in front of a mirror, camera and audience. The captured fashioning actions reveal the tacit knowledge that our participants have developed over time through the ways that they explored the aesthetic and ‘kinetic dimensions’ [5] of the clothing. The recording of trying on things enabled us to scrutinize ‘ways of doing’ already in the world as starting points for potential new creations [2].

MIRROR
When viewing themselves in the mirror, certain behavior linked to trying on clothes could be pre-empted but were still interesting when viewed as an observer and then as a participant when the process became simultaneously self-conscious and revealing. General actions included checking for ease of fit across the bust, hips and shoulders (using smoothing actions) checking length, front and back view, by turning and looking over the shoulder, however most attention was concentrated on the front view. The versatility of some items (e.g. the Triangle Dress incorporating long ties) instigated a range of spontaneous styling gestures. These included acts of customization and personification through wrapping and trying to reveal more of the true body shape, or utilizing the form as an armature to display the full fabric volume and silhouette, while concealing underlying the contours. Other notable actions included pulling at the high, slashed neckline of this dress that was too high (particularly for younger participants) and seeking invisible or misplaced details, such as pockets that were too low or inaccessible to some. Such actions built on the women’s socio-material creativity, informed by their ‘internal fashion rehearsal’ and ongoing process of ‘making themselves in the world’, their relationship with ‘material tools’ and the close relationship between practices of ‘continuity and renewal’ [2]. The enactment of their individual fashion biographies could be traced through designerly actions to make sense of the evolving ‘material artefacts’ or ‘dress objects’ [6, 4].

PHOTO SHOTS
In two photo shoots (November 2016 and March 2017), the process of trying on prototypes in final fabrics and being photographed in a professional studio elicited different behavior. For the researchers this was an opportunity to view the developing designs objectively from aesthetic and pragmatic perspectives. For the participants it was a chance to try things on in a novel formal setting, compared with the spontaneity of the workshop, and to review how they appeared on screen, in a photograph, and how this made them feel. As explained to the participants, this was not a ‘fashion shoot’ in a conventional sense, where the model and garment were objectified, it was a research method to provide insights into the fashion process, where they should ‘be themselves’ and just treat it as another stage in the collaborative design development process. In the first shoot (n=6) we tried to foster a comfortable, informal atmosphere, and as a result the women were pleasantly surprised that despite being ‘out of their comfort zone’, felt empowered by the experience and pleased by how good they looked in the resulting images [7].

The film includes clips from the second shoot (n=10), where more participants were able to try on a greater variety of items. Here, the atmosphere was more highly charged, with the women interacting more confidently and naturally with the pieces and each other, with the studio feeling more like a communal changing room, as they dressed and undressed quickly in order to wear an alternative outfit and be photographed again. By helping each other to try on and manipulate garments, such as assisting in trying on the Triangle Dress, or reverting a garment to wear the back as the front as the print was considered more flattering, they also mirrored their own preferences and styling needs. Here the meetings between ‘body and dress’ went some way to transforming the material artefacts into something personal, but overall the exercise was still more akin to viewing ‘body-sculptures’ [6] than realizing our initial research aim to develop a wearable capsule collection for older women [3].

REFERENCES
everything and everybody as material: beyond fashion design methods

Creative Practice Submissions
everything and everybody as material: beyond fashion design methods
everything and everybody as material: beyond fashion design methods

Creative Practice Submissions

Katherine Townsend, Ania Sadkowska, Jim Boxall, *Trying it on: searching for emotional fit*, photography Jan Berg, 2017
ABSTRACT
Infinite play, a performance and video, explores the relation between a garment and its wearer through movement and film. I am interested in the idea that a garment is a friend rather than a commodity. Someone we spend time with and take care of. Someone we love rather than consume. Notions of becoming and the exploration of a direct relationship between the maker and the matter are at the center of this work. I believe that a shift of focus away from the object and toward the performative is relevant to the context of sustainable practices in fashion.

Keywords
Fashion, movement, kinetics, performance, temporality, sustainability

INTRODUCTION
For many years, I have been working at the crossroads of art and fashion, employing a variety of media such as photography, performance, video and sculpture. In my participatory performances, the garments I design play a central role as a mediator, blurring the boundaries between audience and performer, and producing physical, sensorial and social experiences. Recent examples are my performance Time Out, which was shown during the exhibition Fashion & Performance: Materiality, Meaning, Media at RMIT Design Hub in Melbourne in 20151 and during the performance festival Do Disturb at Palais de Tokyo in Paris in 20162. My performance Salon d’amour premiered at Natlab in Eindhoven in 20163.

In order to get a better understanding of the role fashion plays in society I went back to study and was selected to join the masters program Fashion Matters (2015-2017) at the Sandberg Institute in Amsterdam.

Project description
Fashion moves and creates movement. It leads us through films, cities and time periods. Clothing is significant in the negotiation and articulation of identity. It reflects attitudes and beliefs and also creates social movements. Garments move with the body and in relation to the body, as the material folds and relaxes according to the pose and movement of the wearer.

Notions of becoming and the relation between a garment and its wearer are at the center of my most recent work. Infinite play, a performance and video, features a garment made from an unbleached type of cotton common among tailors for the purpose of making prototypes. It is a flat construction with holes that can be modelled on and around the body in many different ways, stimulating the user’s imagination and spontaneity. Garment and wearer are involved in a fluid conversation through the folding and unfolding of the garment, the exploration of space and volumes. Each movement is a proposal. There is nothing fixed, nothing right or wrong. This exploration creates a direct relationship between the maker and the matter through the intimate and at the same time social act of dressing. I am interested in process rather than form, the becoming of things rather than a designed surface or fixed form. I am interested in the movement and the changing it itself that is marked neither by a beginning nor an end.

I am interested in the dynamics of fashion and the capacity of a garment to create new relations the moment it is inserted into a situation, to reveal that which was invisible and unknown. For example when the garment is performed in front of a camera, the focus is on the conversation between body and garment. When the same act is inserted into a social context (such as an exhibition), spectators are invited to participate and create their own variations. This produces conversations and creates a dynamic between the audience and the performers.

Infinite Play introduces a kinetic garment that deviates from the silhouette, reveals an inside and an outside, has an unfixed appearance, and focuses on the substance of material relations rather than the aesthetics of the surface. This work considers the interrelatedness of body, garment, movement, space and time itself as material. Infinite play might invite new thoughts with regards to fashion, and proposes that the fleeting and fluid quality of fashion might contribute to speeding up a much-needed change from fast fashion to more sustainable practices.
everything and everybody as material: beyond fashion design methods

Creative Practice Submissions

Margret Wibmer, stills from Infinite Play, 2017

Margret Wibmer INFINITE PLAY exhibition view photography Jan Berg, 2017
**Dressing Affectively: Thoughts on the wearable exhibition as a method of engaging with the spatial potential of dress.**

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**ABSTRACT**  
This presentation explores the role of the participatory, wearable exhibition as a method of engaging with the potential of dress and the wearing of garments as an embodied spatial and material practice. Founded on Benedict Spinoza’s moist conception of the world in which all things exist or do so in force relations with those things around them, positions the body as a significant spatial, material component of the landscape. The exhibition then becomes a tool for opening a theoretical discourse among the attending design academics regarding the potential of the spatial, material body as a method of self-governed practice.

**Keywords**  
body, landscape, situated practice, space, material, embodiment, participation, exhibition, self

**INTRODUCTION**  
I am giving this talk from my perspective as a landscape architect, researching the material implications of dressed bodies within urban spaces. Over the past decade, I have encountered considerable research and theoretical engagement with dress as an embodied practice. Joanne Entwistle and Elizabeth Wilson delve into the relationships between dress and the body in some detail. John Flugel, Harold Koda and Umberto Eco all investigate the social and cultural implications of everyday garment wearing in the public and private realms, and others talk of the role of dress as shelter and the list continues. It seems, however, that there is an aspect of dress that is often overlooked - a material, spatial and voluminous aspect that, simply through ‘being’ profoundly alters the physical space of the garment wearer and the landscape in and of which it exists.

I posit that the material agency of the dressed body holds potential both for landscape and fashion practice and for expanding the theoretical domain of both disciplines. Today I will speak through the wearable, participatory exhibition as a method of interrogating my own position on dress, and provoking a discourse around the space and materiality of the body. I will discuss the role of the exhibition in situating the body in and of the landscape, unpacking the reciprocal relations between the body and the environment occurring through dress. I will also discuss the location of the ‘self’ as a garment wearer and its associated implications for practice as well as the inherent inter-disciplinarity of the material space of the body.

I will draw from one such wearable exhibition I designed, *Affectual Artifacts*, as part of my PhD practice situated at the intersecting boundaries of my own field of Landscape Architecture and those disciplines more commonly associated with fashion and dress. The exhibition was staged at two conferences in place of a formal paper presentation. The first conference, titled ‘Making Research, Researching Making’ was located at the Aarhus School of Architecture and the second at the Symposium on New Materialism, held at the Victorian College of the Arts in Melbourne. In each case, participatory wearing of exhibited garments aimed to reveal how altering the worn garment would significantly alter the conference landscape. It was hoped that the alteration of the environment would be registered from the perspective of the wearer and those other bodies coming into contact with it. Thus provoking a discourse among the attending design academics regarding the body as a potential material for design in landscape architecture and concurrently situating dress and wearing within a spatial paradigm.

**EXHIBITION OVERVIEW**  
The exhibited work consisted of six textile surfaces, varying in material and form. I have been calling these forms ‘garments’ although they have no prescribed mode of wearing and sit somewhat loosely within the definition. Each was created of a different material – leather, silk, spandex, linen, far or polyester - and was constructed through a generative process making use of every space of the wearer. This process created extrusions and folds, causing the surfaces to gain volume, to lift off a two-dimensional plane, and when worn, to add a considerable new mass of volume to the wearing body.

Delegates were invited to borrow and wear the affectual artifacts within the duration and geographic setting of each conference. As my contribution to the conference, the exhibition was intended to provoke the same sort of insight and debate as a paper presentation, similar to my talking now. Rather than a verbal ‘telling,’ the work encouraged participants to directly engage with the process of shifting space through wearing; to generate, submit to and embody the discourse that arose from such engagement, and to develop a subjective and critical position regarding the spatial, material impact of dress on the functioning of urban landscapes.

The work is founded on Benedict Spinoza’s moist conception of the world; where he argues that all things that exist do so in constantly varying force-relationships with those things around them. My particular interest centers on the human body and the notion that if all things in the world exist or do so in force relations with the body, then the body must also be a significant material component of the landscape, therefore having the ability to alter it and be altered by it.

If we consider the body alongside Joanne Entwistle’s position that public ‘human bodies are dressed bodies’ then the dressed body not only occupies a social, cultural position in the world between other bodies but dress and wearing could be considered as a material of the landscape, when we change that layering we are effectively changing the architecture of that landscape.  

**THE RELATIONAL SITUATION OF DRESS**  
Philosophers and theorists have often considered how the garment and the body corroborate and affect one another. One such example is Umberto Eco’s account of wearing jeans which, fitting snugly around the body, “made their presence felt.” In occupying the mind, the jeans succeed in locating Eco as a jeans wearer, and his account goes on to reflect on the social and moral impact of his garment choice upon his embodied actions, which cause him to “live toward the exterior world.” What is particularly interesting is how the jeans also cause a shift of his operation within this ‘exterior world’ and he states: “I discovered that my movements, my way of walking, turning, sitting, hurrying, were different. Not more difficult, or less difficult, but certainly different.” Eco’s understanding of how his body and the jeans impact each other begins to spatially situate the jeans-wearing Eco in an environment dictated in part by his garments. Though in responding as he does, Eco is also altering his environment. What could have been added to Eco’s account is how the jeans also caused particular spatial situations, as well as having an impact on the moral and social aspects already discussed. A spatial account of the choice to stand rather than sit might detail the opening of the chair space, the occupation of a vertical standing space, a shift in the level of the wearer’s eye in a room and so on. And how does the spatial exterior world push back? With the chair causing him to stand, geographic placement of things causing him to hurry, etcetera.

It is the reciprocal spatial relationship between the body and the landscape that occurs through dress that the Affectual Artefacts, and now the ‘Dressing Affectively’ exhibition sought to bring into question. Each garment exhibited had a very different form. Some were heavy, constructed of multiple hides, demanding their weighty presence be noticed similar to Eco’s jeans. They also protruded away from the body, causing the wearer to twist and turn in order to be able to move through the crowded conference rooms. One garment constructed of silk chiffon continually caught in the wind causing the wearer to fling up their arms to keep hold of it, and provoking the bodies around to focus attention on the wearer who, for a moment, became a central focus of that landscape. There were other such accounts of wearing though what essentially emerged is the inherent relationship and feedback loop that occurs between the body and the environment around.

As such the exhibition located the dressed body not only as a garment wearer but as a contributor to, and as a result of the spatial, material environment.

**THE IMPORTANCE OF SELF CONSCIOUSNESS**  
Wearing the garments and embodying the situated practice, locates the method in question as one engaged with, and stemming directly from the self. This requires, to practice, a level of self-consciousness which the extreme forms of the exhibited garments sought to reveal. I refer to self-consciousness though Paul Crowther’s interpretation. Crowther posits three main attributes for self-consciousness:  
1. Attention  
2. Comprehension  
3. Projection

To be self-conscious is thus to attend, to comprehend and to think about future occurrences. Within the exhibition, immersion and participation intends to bring about self-consciousness. As the participants change their garment layering to incorporate one of the exhibited and exaggerated affectual artefacts, they are effectively bringing attention to the dressed self in the landscape and a comprehension of the impact the dressed self has in space. While the projected aspect of self-consciousness was (and still is) indeterminable by myself as exhibitor, the idealized
While we cannot ascertain with certainty the body can do. Environment, and as such opening discussion around what around this conversation, situating the body in the things. Playing with and altering the relationship between body and subtle nuances of the human body in the world by sculptures act as mediums to explore the complex realities German artist, Franz Erhard Walther whose textile classification and situation to speculate on its potential mobility of the material body became apparent. As the affectual arefacts disappeared, born beyond sight on mobility of the material body was revealed. Not only its change and be changed by the environment and potentially used as such.

EXPANDING THE DIALOGUE

The exhibition was, at its core, a response to problems I had faced when explaining my research and proposed method of practicing in the landscape through dress to others. Conversations repeatedly ended in a cul-de-sac, debating the coextensive nature of the body and the landscape. The exhibition was developed as a way to skirt around this conversation, situating the body in the environment, and as such opening discussion around what the body can do. While we cannot ascertain with certainty everything that a body can do, as pointed out by Brian Massumi, Giles Deleuze, and Melissa Gregg among others, by uncovering the body and dress as situated coextensively with the landscape we push the theoretical discussion beyond its classification and situation to speculate on its potential agency, implications and opportunities. The use of participatory engagement as a departure point for further discussion or speculation is not at all revolutionary. One practice I continually return to is that of German artist, Franz Erhard Walther whose textile sculptures act as mediums to explore the complex realities and subtle nuances of the human body in the world by playing with and altering the relationship between body and things. In the context of the Affectual Artefacts exhibition, wearing, participation and embodiment sought to situate the body in and of the landscape, facilitating a discussion beyond the dualist debate and theoretical location of the body, to interrogate how and when this body unexpectedly began to emerge. Not only its definition and situation to speculate on its potential

MATERIAL PROPERTIES

As the exhibited pieces were worn, material properties of the body unexpectedly began to emerge. Not only its property as a volume and mass impacting space as we have already discussed, but the subtle properties: the form, the movement and force relations. In particular, the rapid mobility of the material body was revealed. As the affectual artefacts disappeared, born beyond sight on a body, to reappear time and time again for all manner of durations ranging from minutes to a whole day the inherent mobility of the material body became apparent.

CREATIVE PRACTICE SUBMISSIONS

Participants arrived at the exhibition space faced with bare hangers because the artefacts were, at that moment, part of someone else’s body and had gone elsewhere. As a result, to Joanne Entwistle’s earlier mentioned position that ‘human bodies are dressed bodies’ I would also like to add that, within the context of the two conferences at least, the body is also mobile. This disappearance of the body (artefact inclusive), and the complexity of tracking the whereabouts of the exhibited artefacts upon mobile bodies sparked an unintentional discussion regarding the complexities of working with and through the body. While theoretical discussion and verbal speculation can go far in teasing out the existence of things in the world, the doing (in this case, the wearing) allows those unthought-of aspects to emerge, which can have profound impact on the direction of a theory as one reassesses a position in regard to new established knowledge. In this case, the self-determined mobility of the bodies in question added to the notion that the practice wearing to alter space is indeed one to be practiced through selfhood with the power residing primarily with the garment wearer.

THE INTERDISCIPLINARY BODY

Which brings me to my final point, and perhaps the most relevant to my (our) current context within a conference exploring with the edges of the theoretical domain of fashion, and that is regarding the inherent interdisciplinary nature of working through and with the dressed body as a spatial, substantial and voluminous material of practice. In offering garments, in inviting participants to attend to the shifts of their spatial, material self and the alteration of their environment we are inherently locating this embodied practice within the overlapping space between landscape architecture, in particular its attention to experienced, phenomenological space, and those fields more commonly associated with fashion and dress. As the boundary of landscape architecture is extended to consider the body and dress as significant components within its conceptions of workable materials within the world, I posit that the boundary of fashion could also be stretched; pulled into the vast, reciprocal, spatial and extended realm of the urban landscape and design.

ACKNOWLEDGMENTS

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everything and everybody as material:
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Creative Practice Submissions

Alice Lewis, Dressing Affectively, exhibition view, photography Jan Berg, 2017
Body of movement

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ABSTRACT
This work explores new ways of bodily expressions of movement as result of the body’s interaction with “external” material. It questions the borders of dress and focuses on the similarities between dress as expression of the body and the change in expression that occurs when the body interacts with other objects with aesthetics intent (such as a trail bike). These objects have an aesthetic intent through a high choreographing/instructing value simultaneously as they give the body new tools for moving and thereby lets the body explore itself differently as “form”. The work aims to broaden how the body expresses itself through dress and challenge common use of dress as something passive and mainly decorative.

Keywords
Body, aesthetics of movement, instrument for movement.

INTRODUCTION – danced aesthetics
There are many different types of moving, from everyday movement as body language to more controlled forms such as dance or sports. The styles of moving that are present in dance or sports are very clear examples of how the body often let another materiality or object inspire or choreograph the movements. You can have ballet as an example. In ballet, the pointe, creates though its support the possibility of tipping on your toes throughout a performance. The movement the pointe enables is a movement that the body can perform on its own but only for shorter time periods. By introducing the pointe, this kind of movement became dominant for the expression of ballet and also opened up for new movements and development of the art form. Body of movement explores materiality’s at center for both expressions of movements and body as form. It aims to explore the spatial aspects of the body’s movement as foundation for this materiality. Through this work questioning dress as a materiality; how can “dress” express movement rather than be something that is interacted with, choreographed by or simply dominating the body by visually or physically restricting or enhancing it? It suggests that the aesthetics of the body (movement) should be based on an extended direction rather than the surface of the body pushing the physical boundary of the body. Aiming to express the relation of the different movements of the body (viewing the body as a whole. This to suggest a new aesthetic and materiality of the body, based on and as expressive as the moving body. Further this work provides new ways of moving as the new boundaries also become new place for support.

The body and its movements
As different parts of the body carry different potential for expressing movement. Different parts also provide different relations, on a body the arms have a relation to each other, just as the leg does. This because of their similar behavior and shape. At the same time, there is a relationship within the whole body, as no movement occurs in isolation (Naharin, 2016, Portanova 2013, Breath made visible 2009, Forsythe 2011) but is something continues that creates in-betweens and expresses a whole shape. The clearest way to understand the aesthetics of movement is by focusing on the aesthetics of this in-betweens. Meaning, to focus on not how the arms behave but how they meet with the legs in this “empty space”. The expression of a movement is then centered in the in-betweens as all movements expresses in their relation to each other rather than as independent limbs. Where is the point where the relation of the arms meets with the relation of the legs?

An illustration explaining the angular body.

FORMING (DANCE?) MOVEMENT...
As the body is based on an angular system for creating its movements. The key to access the body’s expression seems to be this angular relationship between body and movement. The angle suggests a flexible shape in correspondence to the form of a body that provides lots of knowledge relevant for many fields. On the left you can see the first version of the system. It is based on that the same relational aesthetics that already is key for the expression for movement of the body but with extended space. Here, the “new limbs” are in extension creating a relation to the next limb. Meaning that the forearm is in relation to the upper arm and that the movement of the forearm effect the space of the upper arm. Or when moving the head this movement effects, in this case, the spine as when the head changes angle its continues movement changes angle in relation to the spine. This system creates new points of the body that can be relationally understood as levels of both the actual body and the suggestive body space as extended joint system. The system is forming the movement in relation to the body as it expresses when the body is symmetric or asymmetric as well as give the “shape” of the body, as it expresses the body as straight and the complexity of its benness. Compare to the tuh that at all times put the body under its symmetric expression or the body stocking that at all times leaves the body neutral this system opens up for another type of bodily expression.

The form 20f another design of the form.

The form 20d, the angular body continued spatially and expressed as relational aesthetics of the body.
The system does not extend the traditional end points of the body (extending the arms, head, legs) in continuous direction. Nor does it divide the body into upper body and lower body by the practicality of hanging things on the shoulders and hips or explores its surface. Rather looks on the internal relationship and creates a shape that changes in shape and scale at the same time as the body. The expression is expanding it into a system of "movements" it is no longer about the arm but about what the arm does it is about what the arm does in relation to the other parts moving. When adding the elastics, the in-between and relations between the different parts of the (spatial) body is linked. Basically the way the elastic is arranged is providing knowledge of the relations as well as providing the expression. When changing the elastics the expression changes but the keeps its behavior.

The angular body continued spatially and explored as instrument for movement.

NOT JUST A DRESS...
This angular extension does not only suggest an expression of the aesthetics of the moving body. It does also provide a new way of moving and there for makes it able for the body to express its self differently as form.

For long we have been using musical instruments to transform the sounds of our body into a more complex or only different sound. In some cases, the fingers ability to perform sound is changed by e.g. a guitars. This design of movement could be compared to a musical instrument as it in one sense is an "instrument for movement" that is under development. This work also have relation to the instruments for sports like skates and bikes. The bike gives new possibilities of movements. The clearest example of this would then be the efficiency of moving. Another one is more consented with exploring the potential of this instrument. How it is possible to move with the bike? Just as Danny MacAskill, trials cyclist, is exploring the potential of the bike rather than the efficiency. Here the function of the bike is providing a potential of new ways of moving, e.g. jumping on rocks, balancing on one wheel backwards, biking on a hay silage. New way of moving, does then provide new aesthetic potential for the body.

This specific this “instrument for movement” is designed with focus only on the aesthetics. Fist it expresses the movement and then the body explores the new ways of moving that the form provides, allowing it to express itself differently. This new materiality of the body provides both new aesthetics, functions (new ways of moving and resting). Just as other instruments it requires both effort and skill to use.

REFERENCES


Creative Practice Submissions

Conversations Pieces

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ABSTRACT
Conversation Pieces is a series of objects/garments/accessories/texts that investigate the potential of the fashion article as a discursive object, dress practices as dialogues and language as material. It explores how ‘conversations’ take place on a range of different levels from symbolic (within the design process or in the use or application of an object/garment) to physical (between multiple wearers, viewers or makers) to verbal exchanges. The exhibition of Conversation Pieces for the EEM conference will consist of 4-6 garments/objects arranged in such a way that they can be interacted with/touched/worn etc. – using the platform to engage the conference attendees in some of these conversations or exchanges.

The project asserts the idea that fashion is inherently a collective or collaborative practice. It addresses the reality of clothing production, during which any garment passes through multiple hands and so is the product of a form of collaborative design whether or not all collaborators are willing or visible (Latour, 2008). It challenges the still pervasive role of the designer as the sole creator of the fashion object (Kawamura, 2004). It proposes the fashion object as both the product of and the instigator of conversations. The project thus aims to begin to reveal the “craft of collaboration” and the acknowledgment that working together or collectively requires skills that need to practiced and cultivated (Sennett, 2012).

In this work tools and techniques are employed and subverted that are both related to text and textile. Text related methods include the act of ‘highlighting’ specific important lines of text when reading in order to make them stand out as well as the formatting of the dictionary definition in relation to experiential connotations of words. Methods related to materiality include the act of unpicking along original seamlines to ‘open up’ the garment as well as the tacit skills of ‘wearing’ and ‘dressing’ or appropriating garments for other uses/ways of wearing than those for which they were ‘designed’.

Visual Example: Conversation Piece # 1 documents a conversation between the sleeve and the scarf using their definitions, functions and everyday adaptations as a tool for ‘translation’ – or the generation of a kind of ‘design dialect’ (see attached images). The remaining Conversation Pieces are in development stages.

Keywords
Fashion, conversation, text(ile), dress practice

REFERENCES
everything and everybody as material:
beyond fashion design methods

Creative Practice Submissions

Ruby Hoette, Conversation Pieces evolving documentation at conference and floor talk, photography Ruby Hoette, 2017
Formless

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ABSTRACT
The showcase presents pieces from my on-going research on form in fashion design. Operating in-between the scale of the body and the scale of the interior, the work revolves around two questions: 1) the nature of the human form, and 2) the function of clothing to communicate this nature, which will lead us to the 3) factor, the illusion caused by the dressed body.

Dressing is revealing by concealing, suggesting by plotting - dress turns fiction to reality through its structure as re-conforming, defining, the plain body. The derivation for the sculptures comes from the images of the body dressed in abstract form. Points and lines where the body meets the fabric create the form. If these points and lines are mapped into a sculptures, leaving the rest out, these sculptures would only work as an expression of the body when dressed. The abstract form would work to define the sculpture as a body. Through the form operation "Distortion", dress here turns fiction to reality through its structure as re-conforming, re-defining the plain body. The body turned-dressed sculpture in the exhibition manifests itself as an abstraction, disfigured and dismantled, still, reincarnated as a body – a dressed body. The limits of the body are given by the limits of the dress. The type of material suggests formal wear - archetypical fabrics that govern the definitions of dress as well as that of the body. The dress formed around the sculpture then expresses the unity of the body, but expresses more than that body - it portraits a dressed body. The limits of the body is given by the limits of the dress. The form creates what Bataille (2000) would call "Informe" or "Formless" - the operation where both form and content are displaced.

Viewing the piece from all angles, the three-dimensionality of the pieces opens up questions of what forms are regarded as bodily – and which are not. This to achieve new visions of the body and new thoughts on the production of form within fashion design.

The exhibition is comprised by dressed sculptures positioned in a space that allows for people to pass in between them through a space. The sculptures are exhibited as a group but will manifest individual features - relations to the surrounding space, sizes and forms.

Keywords
Human form, body, interior, clothing

REFERENCES
everything and everybody as material:
beyond fashion design methods

Creative Practice Submissions
Sara Lundberg, Formless, exhibition view, photography Jan Berg, 2017
SONIC BODY AND SONIC SPACE

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ABSTRACT
Fashion design as a field and fashion design methods are mostly based on visual values and expressions. This paper investigates alternative non-visual perspectives on fashion design aesthetics. The study on sound ontology in fashion, for example, is limited and presents a new and interesting potential territory to be explored. The main aim of this paper is therefore to explore ‘sonic fashion’ through speculative design research methods. The Soundtopia – a speculative fashion design method is presented as the introductory sonic explorations in regards to sonic identity. The paper introduces sonic qualities and sonic identities and suggests the new possibilities for alternative forms of design-thinking to open in research programs in non-visual aspects of person-object relationships in design.

Keywords
Non-visual aesthetics, sonic identity, sonic expression, design-thinking

Sonic Identity
The understanding of the Self comes often from binary systems constructed of personal reflection and opinion of others. Clothing as a form of visual communication is a powerful means of making statements. Everyday we make decisions about the social status and role of people we meet based on what they wear. “What we wear” they term as “social hierarchies” [1]. Clothing, as one of the most visible forms of consumption, performs a major role in the social construction of identity. Dress is an embodied social practice, a situated bodily practice that is embedded within the social world and fundamental to micro social order [2].

However, although sound, touch, and smell are elements of clothing, the visual culture is predominant in the fashion as a material culture and fashion is understood as a system of visuals. If the hierarchy of senses would change? If the visual value would change to the sonic perception? If we could not see, but only percept the world and self by hearing? If our garments would become antennas? How do we construct our sonic identity?

Unlike the sense of self-received through ocular reflection, the sonic self is always already mobile, ephemeral, and spreading outward whilst incessantly referring back. It is an echoing ‘image’ felt throughout the body rather than one perceived externally as visual mimesis. The investigation on the sonic identity as another form of Self-construct is made. The topic is explored during three speculative fashion design workshops with students and people who have different seeing abilities. The exploration is presented in this paper.

Sonic Object
The notion of sonic object was the focus of the first theoretical concerns of concrete music [3]. Pierre Schaeffer is the first to have conceptualized the sound object as a purely intentional object as opposed to the physical object, the emitter-object. Michael Chion defines this Schaefferian sound object as any sound phenomenon or event perceived as a whole, a coherent entity, and heard by means of a reduced listening which targets it for itself, independently of its origin meaning [4].

The notion of sonic object implies not only an awareness of the perceived object, but also of the perceptual process, which gives this object to perception. Schaeffer starts by remarking that the object usually appears in language, classical or colloquial, as a vis-a-vis of the subject: the object of one’s concerns, hatred, or studied; an object is any point in the world to which an activity of consciousness is applied. It may be an ideal object, existing in consciousness only, such as a logical proposition, an abstract category, language, or even music when considered independently of its concrete realization [5].

Fashion objects are very much based on visual expression: real object (clothing), representation (photo / video), and text that describes particular clothing. Language could be visual (written text) and sonic (spoken text). Sound of clothing (wearing, moving, touching) is a sonic identity of a garment / accessory / shoes or any object we wear. The sonic aspect is not often considered. For example the art installation by Kosuth consists of wood folding chair, mounted photograph of a chair, and photographic enlargement of the dictionary definition of “chair” [6]. He is showing three concepts of the same chair: language, real object, and representation. The forth form of possible concept (sound) is missing. There could be added a mode of interaction – sound of folding / sitting on the chair. This missing aspect inspired me to think on sonic identity of the objects and investigate the non-visual aesthetics of design objects.

Sonic Body and Sonic Space
Clothing is generally considered to be soundless. They don’t make sounds when they are without a body that is interacting with them (e.g., hanging garment in the closet, folding pants, etc). Clothing starts to make sounds by interacting with a human body, when we wear them, scratch or undress them, and etc. The interaction is based on touch and movement. This kind of state could be called as a becoming-state. A becoming-state of an audible object: to be determined how it becomes an object from inaudible to an object that produces sound. The haptic and kinetic interactions of human body empower the clothing to become a sonic object and create the sonic space around.

Moving clothed body becomes a sonic event. If we attach e.g. a sounding object/accessory to a moving body the sound extends it. The attachable sounding object is amplifying and choreographing the movements differently; the bodily rhythms become an echo of a particular sound.

The artwork Ukyo by artists, composers, and designers Michele Danjoux and Johannes Birringer is a great example how sounds are used in a creative way connecting body and movements [7]. This choreographic installation is fusing dance, sound, design and digital projections together (Figure 1). Attention is drawn throughout the sounding wearables that open up a new dimension of a moving clothed body – audible space.

SPECULATIVE DESIGN METHOD FOR FASHION
The speculative design explores vital questions of how designers can use fiction and speculations to help us imagine sustainable futures and create new thinking by design. When Dunne and Raby insist that design has a unique and much-needed contribution to make of enhancing our future capacities, they mean mostly product design. Speculative design method as the provocation for changes in the fashion design system and education are not often used. It should be an update to the education program of fashion design with speculative methods and studies. New topics as sonic identity should be brought to fashion education that empowers to design more sustainable futures. The speculative design workshops Soundtopia are based on future sonic expressions in regards to sonic identities and sonic bodies. Sound becomes a fundamental and dominant form of representing Self.

Sonic Utopias
In this paper the sound and Soundtopia (Sonic Utopia) is presented as a form of design-thinking. This speculative design method works very well as an introduction to a sonic discourse in fashion as it might seem challenging to shift our focus from visual to sonic perception. The method was explored during three speculative fashion design workshops based on sonic possibilities for future: (1) Exotic Matter; (2) Soundtopia: Possibilities for Future Sonic Body and Behaviour I; and (3) Soundtopia: Possibilities for Future Sonic Body and Behaviour II.

Somatic Costumes
by artist Sally E. Dean is an interesting example of bodily extensions [8]. Her workshop Somatic Costumes is also as the educational tool and possible wearable extensions for a moving body. Sound that plastic bags make is additional invisible extension of a body that interests me (Figure 2). Somatic Costumes became as an inspiration for my own speculative workshops on sound that are presented in this paper as a fashion design method.

SPECULATIVE DESIGN METHOD FOR FASHION
Workshop 1. Exotic Matter
Participants: PhD students (including me)
Lead: Clemens Winkler and Lukas Franciszkiewicz
Place: Design Research Lab, UdK, Berlin
Date: October, 2016
Type of collected data: photos, gifs, written texts

During the workshop Exotic Matter at University of Arts in Herito participants (including me) developed an unknown property for future materials. Participants created speculative gifs (graphic interchange format) about imagined property of textile that is linking with our own research projects. I created the idea of ultrasonic property: by wearing ultrasonic fabric blind and visually impaired people could locate themselves in the space. While interviewing people who has visual impairment a few months before the workshop, I gained useful knowledge. People who use blind sticks for finding the
obstacles, said that the most important is to get rid of the white stick and any other sounds they emit. That is why I was thinking about "silent" ("muted") expression of sound. Bats are using ultrasound for echolocation, so I combined this thinking about "silent" ("muted") expression of sound. Bats are wordless, their voice but by personal sound.

The importance of identical sound was highlighted. It was according to sound as opposed to visual aesthetics. Later we explored and created sonic possibilities for future fashion design methods for creating future visions based on different sonic categories. During the workshop students created their own speculative scenarios and suggested different possibilities for future sonic fashion and human behaviour.

At first I gave presentation on my research, introduced to my Sonic Fashion Archive, and Sound Ontology (1 hour). Then students had the opportunity to ask questions and we had a discussion. After a break we went to the costume wardrobe (at UdK Costume department) where they chose several clothing according to sound as opposed to visual aesthetics. Later students presented what they collected and explained why. We discussed the value of sound. From this wide topic we moved to more personal ones: we talked about individual sounds that we wear in our daily life and how they form our identity. Every student brought clothing/accessories/shoes samples that they wear and explained why they liked the sound. After everybody introduced their sonic identity, we had a fruitful discussion and students decided to work with two different categories of sound (amplified and isolative). Students from the group Homo Isolator were recording different silences at UdK (studios, corridors, kitchen, etc.) and experimenting with isolating properties of fabrics/clothing. I liked the concept of isolating self by wearing amplifying sound(s) (Figure 3).

The group was recording walking sounds from four different perspectives: a. all participants walking barefoot and socks, b. participants walking with their own shoes, c. the same person with different shoes and d. different people with the same shoes.

Their future scenario was based on future steps. They made a sonic sketch of a person moving with rollers and stated that "the speed and way of walking will change and we won’t have stepping sounds at all. There will be sounds of fast moving, merging in the space".

At the end of the workshop both groups gave presentations on their topics and we had a discussion afterwards. The first group Homo Isolator were surprised that there is no silence and that the silence in different rooms was so different. The different intensities of isolation (full and semi) were an interesting finding for this group. The group Homo Amplifier developed an interesting sample of the relationships between identical walking and shoe sounds. They discovered that there are more sounds involved (e.g.: frictional sounds of wide trousers, when the person is walking).

During the presentation this group conducted a test: they asked us to guess the sounds of shoes and identical sounds. It was difficult to do this, although the participants from this group knew all the recordings, we could not guess. The speculative design method based on utopia inspired students to open up and experiment, to imagine the future with or without sounds. I was impressed by the student’s ability to work so professionally in such a short amount of time: they managed to do many interesting sound recordings, high quality images, and compared and analyzed data they collected during the experiments.

During this workshop the main topics on the hypersonic sensation and wordless communication were investigated. I gained inspiration with regards to my research and the methods I am developing. The collected opinions and recorded data helped me to build the categories for my own ontology for sound in fashion design and investigate this topic further.

Workshop 3. Soundopia: Possibilities for Future Sonic Body and Behaviour II

Participants: 9 B.A. and M.A. students (costume/fashion design)

Location: Ph.D. student Vidmina Stasiulyte Place: Costume Department at UdK, Berlin Date: 24th – 25th November, 2016

Type of collected data: photos and audio recordings

I gave a two-days hands-on workshop for costume (4) and fashion design (5) master students from UdK and Weissensee. The workshop "Soundopia: Possibilities for Future Sonic Body and Behaviour II" was focused on the non-visualual: sonic expressions. Students were using speculative design methodologies for establishing a program on Sonic Fashion. The collected opinions and recorded data gained inspiration with regards to my research and the methods I am developing. The collected opinions and recorded data helped me to build the categories for my own ontology for sound in fashion design and investigate this topic further.

The collected data: photos and audio recordings

Before this workshop, I collected various materials that make sounds: fabrics, accessories, fastenings, etc. The topic of the workshop was based on sonic identity, which is very important for blind people. During the workshop at Vilnius Academy of Arts we explored and created sonic possibilities for future identity and sonic communication with regards to the clothing. There were four participants who are blind and one assistant who helped me during the workshop. Participants were creating their own sonic utopias – sonic collages from various materials that I collected (Figure 4).

The importance of identical sound was highlighted. It was suggested the idea of future identity expression with sounds. The wordless communication is not possible for people who are blind in daily life, e.g. they wish they could feel the presence of a person in the room. They can’t communicate without speech, for example, they cannot register a blink of an eye or smile. One of the sonic utopian possibilities was to wear an identical sound, that you could recognize a person not by their voice but by personal sound.
everyone and everybody as material: beyond fashion design methods

Vidmina Stasiulyte, Sonic Somatic exhibition view, photography Jan Berg, 2017
Mind Making

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ABSTRACT
This paper explores the imagined, un-made and un-formed design ideas that ‘exist’ immaterialized in the cognitive space of creative practitioners. Of particular interest to this research are practitioners who are living and working with a chronic illness. These individuals face a distinctive set of challenges and methodologically must find ways to remain connected to their practice and processes. At times, often due to illness, the body calls for rest and stillness. It is proposed that this cessation of practice, or ‘stillness’ is not static but a site where another form of immaterial making can occur. The post T.S Eliot in his work ‘Burnt Norton’ has articulated this state of ‘stillness’ beautifully.

“...the dance is, but neither arrest nor movement. And do not call it fixity, Where past and future are gathered” (1)

Keywords
Stillness, Incorporeal, Imagination

INTRODUCTION
The process of working creatively can be understood as a phenomenological experience where the body is interconnected to material and form giving. Proprioception, kinesthesia and the senses further define this experience as one of necessary corporeal engagement. This research challenges and extends this paradigm by suggesting that making and form giving can occur without a material outcome. It is proposed that even in the absence of a tangible outcome the practice of ‘mind making’ can have positive implications for the creative practitioner. To situate the cognitive space as a site for making and form giving knowledge from neuroscience and creative practice will be connected to discuss opportunities and implications further. This research acknowledges the contradictory use of the language ‘making’ and ‘form’ without tangibility and proposes a further delineation will be evidenced in the research findings.

The first methodological approach of this research includes a study of the unique work methods of creative practitioners diagnosed with chronic illnesses. Through interviews, questionnaires and studio visits it was revealed that many of these practitioners, due to their compromised bodily states, undertook much of the planning and developing aspects of their creative projects during physical stillness. Some participants explained that they would lay in bed thinking about the materials in their studios and form them in their minds. They explained that this was an important exercise for them as creative practitioners and as individuals with illness. Whilst creative process incubation is not remarkably novel, the difference evidenced in this group was the therapeutic and emotional gain delivered from this ‘imagined’ and ‘immaterial’ form giving and making. The effect of these processes repositions what was intangible to something now measurable.

Secondly, a mixed-method was employed combining fashion practice based research and auto-ethnographical analysis. Form giving in the imagined and cognitive space was further explored through a series of creative projects using my own experiences of chronic illness and garment making. Findings in these projects suggested that I could remain connected to the task even in states of bodily stillness, when unable to engage in garment making due to illness.

This research builds on knowledge in the areas of materiality, phenomenology, design processes and design thinking. Also, knowledge presented here extends thinking relevant to virtual reality technology applications. Out of body making or transcending bodily limitations demonstrates ideas brought to the fore by neurological singularity theorists.

CHRONIC ILLNESS AND CREATIVITY
Diseases such as Chronic migraine, Myalgic encephalomyelitis, Fibromyalgia, Major depressive disorder, General anxiety disorder, Bipolar disorder and Chronic pain conditions are of keen interest to this research. Patients with these diseases will often experience a series of debilitating and fluctuating illness symptoms that are a threat to their ‘bodily integrity and functioning which interferes with interpersonal relations with the world around them’ (2)

It is important to consider the ‘insidious onset’ of chronic illness. Non- communicable diseases do not ‘break-out’ they ‘creep-up’ (3) Therefore individuals must continuously construct new ways of being and knowing of the world. Chronic illness can be defined as: ‘A disease or injury that has lasted more than 6 months and has caused an individual to significantly alter his or her day-to-day activities.’ (4) The overall experience of illness can lead the way to new comorbid conditions such as situational depression and anxiety as previous capabilities degrade and future plans must re-adjust.

The relationship between illness and creativity has been widely documented, particularly cases of mental illness, brain damage and neurological disorders such as epilepsy and migraine. Existing literature has placed an emphasis on representational or ‘inspired’ creative practice. This focus on impairment manifestation neglects the importance of the lived experience of the creative practitioner in the process of making.

Recent research into schizotypal mental illness suggests that increased creative achievements are due to a reduction in latent inhibition and an inability to disregard irrelevant stimuli to prevent sensory overload. (5) The formation of associations between unrelated or irrelevant stimuli caused by cognitive dysfunction may enhance artistic behavior. (6) To simplify, artistic achievements of those with neurological disease are commonly analyzed in the context of cognitive impairment and are representational of function loss or change.

“...Sometimes creativity is lost through disease and sometimes it is modified and occasionally, though more rarely, it may be enhanced or augmented.” (6)

STILLNESS
This paper proposes that the ‘still’ body should not be thought of as inactive in the context of creative practice. Two concepts from neuroscience will be introduced to further explore this claim. Firstly, ‘Mirror neurons’ are a class of visuomotor neurons that ‘fire’ or discharge during the “Execution and observation of goal-directed motor acts.” (7) To clarify, mirror neurons respond to both active participation and passive viewing of an activity. Secondly, ‘Mirror imagery’ can be described as “A conscious simulation of one’s own actions.” (8) Almost like an internal cognitive rehearsal of physical actions, motor imagery has been “demonstrated to activate motor cortical areas similar to those activated in the actual execution of that movement.” (9)

Mirror neurons may be a form of associative learning forged through sensorimotor experience. (10) Observed in primates, and thought to be an integral component to their social abilities. (7) In humans, their existence and hypothesis of development (10) are still highly contentious. From a creative practice perspective mirror neurons have been used as one example, explaining, “Viewers often experience a sense of bodily involvement with the movements that are implied by the physical traces.” (11) It is believed that this reciprocal process is an embodied simulation and that our brains are reconstructing actions through observation.

Whilst mirror neurons rely on some form of external stimuli, Motor imagery can be enacted with the use of our own internal stimuli. The imagination is powerful complex and a full exploration of its capabilities is beyond the scope of just this paper. What will be focused on is its ability to simulate acts and outcomes independent from actual physical or tactile environments. (8) Imagining actions that you may or may not intend to execute have been identified as a ‘covert stage’ that includes a “representation of the future, goal of the action, the means to reach it and the consequences on the organism and the external world.” (12) The conscious simulation of actions, being motor imagery is an “internal rehearsal of motor movements.”(8) It has been postulated that these internal covert actions “are in fact actions, except for the fact that they are not executed.” (12) This hypothesis aligns with the thinking proposed in this paper and suggests that idle bodies are not always ‘still’. Movement may be occurring internally through the observation of actions (mirror neurons) or by imagining undertaking actions (motor imagery). Cognitive functions are dependent on the specifics of the creative acts themselves but it is believed that motor imagery in particular is more closely aligned with the central postulation of this paper.

METHODOLOGY
The experience of creative practitioners with chronic illnesses was explored by using a mixed methodology informed by social sciences and creative practice.

Participants sought for this study were individuals who had been diagnosed with one or more of the following chronic illnesses: Chronic migraine, Myalgic encephalomyelitis, Fibromyalgia, Major depressive disorder, General anxiety disorder, Bipolar disorder or Chronic pain.

Participants were recruited through online social media. An advertisement poster was shared on relevant pages and groups for ‘artists with illness’. The Human Research Ethics Committee at RMIT University approved this study.
Participants were required to be between the ages of 18 and 65 and working in a creative practice to some capacity. This meant that practitioners working part time, full time or as hobbyists could be recruited. Practitioners came from a variety of disciplines and identified as being: fashion designers, musicians, textile designers, graphic designers, literary artists and visual artists.

Firstly, an online questionnaire was sent out to those involved in the study. This had been developed and distributed though Qualtrics. Questions were formulated to understand participants experience with illness and how they undertook various tasks in their practice. For example, it was of interest how many hours a week they are able to work creatively and if they are able to work while unwell. They were also asked if they had developed any unique methods to remain productive in their creative practice along with a survey to gather details specific to their illness diagnosis. Embedded into the questionnaire was a question set from the ‘Revised Illness Perception Questionnaire’ to provide an assessment of the following components of illness representation: identity, consequences, timeline, control/cure and cause. (13)

To further unpack the questionnaire, a series of in-depth semi-structured phone interviews were carried out. Conversations ranged from 30-45 minutes and whilst an interview schedule was formulated, it was not adhered to in any order. Themes were addressed as they arose in a conversational manner to not overly formalize the relationship between interviewer-interviewee. The open structure of the interview allowed participants to describe their experiences of daily life and creative practice and make linkages between research-researcher. “I make linkages between research themes. Generated data my experiences of daily life and creative practice and may experience a daily reinterpretation of goals and abilities through an erosion of fixity. Long term illness has made me more active and adaptive through the development of strategies in daily life and creative practice to remain functioning despite my symptoms.”

My illness journey began at the age of ten when I was diagnosed with episodic migraine disease. The illness remained manageable until I was in my 20’s. As I was in the midst of launching my first collection as a fashion designer the migraines became chronic. The experience of illness was subsequently entwined in my experience of being a fashion designer. Ways of working, making and ideation fed directly off my state of being. I integrated these experiences into my work thematically and conceptually. I worked on my first collection from a hospital bed while I was connected to intravenous medications to constrict the vessels in my brain and stop the attacks. Retrospectively I believe that engaging in this act of making was not only cathartic but that it also helped me see the world and connected to my identity. My perception of illness and bodily chaos was closely linked to my ability to create and to be productive.

As I got to know my new state of being, the state of illness, I continued to work creatively and launched my first collection in 2011, 'Riding with the Storm Clouds.' The neurological underpinnings of the disease ‘inspired’ this collection. The process of designing and making gave an opportunity for critical reflection of my physical condition. Thematically the message of the collection aided me in accepting the importance of relinquishing control in some aspects of my health journey. Retrospectively I now understand that I was taking the first steps to learning about my body through making, materiality and reflection in the context of fashion practice. As I continued my health journey, I progressed from a classic diagnosis of chronic migraine to ‘complicated’ that included episodes of hemiplegia – a loss of sensation and strength to the left side of my body, that still remains. While frightening and ‘stroke like’ it was not fatal and I continued to learn to be in a state of connectedness with my body. Reflection played a substantial role in understanding these changes, mentally and physically.

Recognizing the interconnectedness of mental and physical states was the next stage in my recovery. During the tactile state of handling material I reconnected with the sensorial aspect of making. As Merleau Ponty states, “The body is our general medium for having a world.” (16) It was through this body that I came to understand that making was not just physical, it was also an act of making me. I worked on my first collection from a hospital bed while I was connected to intravenous medications to constrict the vessels in my brain and stop the attacks. As Shusterman confirms, “Art cannot be created or appreciated without using our bodily senses, actions, and experience.” (18) He further articulates that our body, “the fundamental, indispensable instrument or medium through which we perceive, act, and live this life on earth.” (18) must be understood. This research proposes that bodily and self-knowl edge can be deepened though creative practice.

Worldly knowledge or ‘being in the world’ (19) can be understood as a form of knowledge resulting from engaging in process and handling. Martin Heidegger argues that we gain a deeper understanding of the world through the handling of materials. In this ‘knowing’ we are not detached beings but active participants with the practical dealings of the world. (20) This practical engagement is “at the heart of all thought and intentionality.” (20)

The collection that followed: ‘The Recovery’ 2012 further explored the changing bodily states of my illness. This collection was an attempt to ascertain the temporality of the dis-ease experience. The permanence of chronic illness is very difficult to accept and stages of denial are commonplace. Maintaining a sense of self is crucial in illness perception. Unfortunately “Little is known about the strategies that individuals use to manage and sustain their sense of self in face of neurological illness.” (21)

A project:

As part of the greater doctoral research being undertaken, Dis-ease State: Illness embodiment in creative practice, several practice-based projects were formed using my own (sick) body. I worked in my studio during states of illness and wellness and used diary methods to capture the sensorial, cognitive and emotional aspects of engaging in processes of making. It was proposed that processes of making give an opportunity for critical reflection on my internal bodily states and the relationship to my practice. The body was connected to the task at hand and acted as a site for incubation, insights occur and the mind rehearses the physical activity in the imagined space.

“Ok so today my migraine is so bad I had to cancel everything, no work, no meetings, just laying here with my face dropping off. But I did notice something different. As I was laying there my mind kept returning to the fabrication samples I had made and how they could be developed or applied into a garment. The garment category as usual was a jacket. It just gave my mind something to busy itself with while I laid there in pain. I was not consciously trying to think about it but my mind would go there like a magnet.”

Migraine is a unique pain disorder in that it affects your cognitive processing and worldly perceptions, so everything is scary – and you look for comfort.” Reflective journal, 20/7/15

LOOKING OUT – PARTICIPANT INTERVIEWS

Through a series of in-depth interviews, it was found that creative practitioners experiencing chronic illnesses undertook stages of planning and making during states of physical stillness. It was explained that due to their compromised physicality that movement was sometimes just not possible. The positive gain benefited from engaging in creative practice is strongly supported by arts therapy literature. This research hypothesises, that many interviewed participants were attempting to transcend the
A multi-disciplinary artist involved in the study who had been living with a diagnosis of Chronic Fatigue Syndrome or Myalgic Encephalomyelitis for over 10 years described the importance of this phenomenon: “I’m constantly just building my world forward.” She uses the fluctuations of her illness experience to achieve different forms of making depending on her level of fatigue. For example, when working on a garment made mostly of paper, certain aspects were carried out almost in a laying position. She would twist the small strips of paper in a repetitive action for ten minutes and then allow herself to doze. The cumulative effect of the actions resulted in a highly intricate surface detailing. When those small hand actions were not possible, these worlds were still ‘building forward’.

The “imaginative work” was carried out during physical stillness and specific components such as the thematic complexities and story telling were figured out. Also interestingly, considerations to the materials and form giving were contemplated in this space. “...Because my work is really complex then it’s really helpful, it’s better than just feeling like crap and looking at a blank wall.”

In part, strategies are being formed to develop action planning during states of stillness. At the same time the mind is being occupied to avoid deep rumination about the present experience of illness. The mind’s capacity to cope with the chronic nature of this disease is further exemplified by her assertion that “I would have just gone mad if I didn’t have work to keep me engaged or to escape into.”

A singer/songwriter with a diagnosis of chronic pain who took part in this research also spoke about the times he was unable to engage in the physicality of creative practice. “When I wake up I can hardly move on a bad day.” A strategy he developed to remain connected to music in some way was simply through listening. Lying down perfectly still with earphones, that he asserts must really fit inside your ear so you aren’t aware of their presence, then “the music immerses you and there is no distraction.” He listens to his own music and the music of others for what was explained as being “real enjoyment.” There is a certain performativity ascribed to musical creative practice and that was discussed also. Gigs involving live audiences needed to perform in his own home and didn’t need to “haul gear all over town, or set up.”

It was unclear to what level his practice developed internally but it was evident that a tension existed between the moving body and the still body. “When I look at some people who have so much energy and get so much done it makes me envious and I just wonder how they do it.” There was a progressive nature to his illness and its affect on creative practice. Equally there was a progressive nature to the strategies developed to remain productive and connected to the creative practice. What is interesting to note is that these strategies are inward facing, almost taking in less of the world yet the participants do them to “remain connected.”

CONCLUSION

“Movement is indeed the basis of our experience of ourselves as capable and effective agents in the world.” (24) This research discusses the dimensionality of internal movement in creative practice. Motor imagery may account for the neurological underpinnings of this phenomena and opportunities exist for further interdisciplinary research to understand this. Creative practitioners with chronic illnesses may use states of stillness to further develop projects. It was found, through participant interviews and practice-based research, that this state delivered similar therapeutic gains to performing the physical act. This repositions what is traditionally understood as inactivity or even inability to a now productive space. This research holds implications for the development of new mind-based therapies and approaches to creative practice that extend the limitations of the still body.

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New Forms for Fashion: Creation through Digital Distortion

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ABSTRACT
The technological capabilities of seamless knit have been designed to use a traditional body shape that dictates a recognized silhouette during the development of outputs. Through creative practice this paper discovers alternative design possibilities when the technology is hacked to distort this archetypal body shape; New Forms for Fashion emerge. This research has focused on the application of Shima Seiki Wholegarment® knitting technology in particular the NESES-WG14G machine. The development of seamless knitting machines has changed the way designers interact with knitwear design due to a general lack of technical understanding. The methodological design approach investigated alters the machine and software from the current paradigm and therefore shifts the results from predetermined outputs. Through the combination of physical and digital materials new forms of seamless knitwear emerge that blur the lines between craft, art and design in a fashion context. This paper proposes the idea that new methods of working within the digital environment emerge during the design process thus alternative ways of visualizing fashion emerge through the hacking of the seamless knitwear design systems. The resulting outputs developed during the creative practice considers the artefacts as “inputs of knowledge production and outputs of knowledge communication” [14]. This perspective helps to examine the relationship between technology, designer and output possibilities, therefore generating new discussion around the use of digital materials and materiality’s.

INTRODUCTION
This exploration through knitwear has extended design to include the digital technology as a material that is integral to the development process and the creation of the unexpected. This practice-led research focuses on the investigation of non-conventional body shapes utilizing the Wholegarment® knitwear technology as a material essential to the design development process. The design methodology developed combines the machine and designer as maker throughout the practice resulting in distortion of mass manufactured silhouettes. This approach extends beyond the normal boundaries set by the digital interface generating extreme body forms.

Keywords
Digital materials; Body; Seamless; Knitwear; Technology.

BACKGROUND
This research has focused on the application of Shima Seiki Wholegarment® knitting technology in particular the NESES-WG 14G machine. The development of seamless knitting machines has changed the way designers interact with knitwear design due to a general lack of technical understanding [6,17,19]. The knit process for seamless, involves all parts of the garment being knit in a circular manner on a flatbed machine. This creates a 3 dimensional garment with few finishing requirements and minimal waste [21] improving mass production outputs. However, the design system is complex requiring specialised in depth knit experience combined with tacit knowledge to develop unique outputs. This often restricts designers unless collaborations of skills occur [5,17,19]. As observed by Stick (2013) “it is timely and important to be researching design possibilities and limitations using seamless knitwear technology, at a point when technology is readily available but seemingly underutilized.” In an interview for Knitting International with Morobay (2002) Shima discusses the advantages of whole garment over cut and sew knitwear and acknowledges that many design options have yet to be explored [13]. Since 2002 many research projects have engaged with seamless knitting all recognizing the complexities which the simplistic view of the technology masks from the outside. Critically, the knit designer engages with the design and materials throughout all stages of development; the act of knitting being unique, in its simultaneous creation of surface, structure and form. Folded into this process is technology creating a new blend of skills, as Lee (2007) states “craft is nothing without technology” [8].

The technology relies on collaboration and craftsmanship skills to develop ideas beyond the pre-set machine boundaries that produce outputs of ‘workmanship of certainty’ to create in the realm of ‘workmanship of risk’ [16]. It can be argued that the digital technology is a tool or medium to craft with during the creative practice [4,12,24]. Dormer (1997) discusses craft as being able to provide variety and unexpected outcomes whereas technology produces more predictable, uniform outputs in conjunction with this idea Dormer (1997) argues these can still be considered craft outputs; “...craftpeople can be defined generally as people engaged in a practical activity where they are seen to be in control of their work. They are in control by virtue of possessing personal knowledge of how that allows them to be masters or mistresses of the available technology, irrespective of whether it is a mold, a hand tool, an electrically driven machine or a computer. It is not craft as a ‘handcraft’ that defines contemporary craftsmanship: it is craft as knowledge that empowers a maker to take charge of technology” [4].

Technology and craft can be blended during production to utilize the ‘affordances’ of a material to produce “continuous innovation and repeated uniqueness” [12] with technologies offering opportunities for mass production and new methods of experimentation to produce innovative work. McCullough (1997) observes that the ‘affordances’ of a material may not be obvious, they need to be discovered, he applies this to wood as an example but this also applies to the digital knitting technology. Technology is beginning to be seen as a material in its own right not just a tool used to create, creating art with technology is “to art out of technology.” Collaboration is crucial during the seamless design process [20] however it is important to ‘work with’ not just hand over the work – different results occur” [1].

This research examines the craft design technology dilemma through a series of practice led experiments. The paper discusses the varying level of technical knit knowledge required and possible outcomes in relation to design through the distortion of standardised garment shapes.

DISTORTED SHILOUETTES IN CONTEXT
In general, mass production seamless knitwear silhouettes produced by designers continue to remain within a recognized classic profile relying on structure, colour, and yarn for a point of difference but maintaining a ‘safe’ design aspect [21]. Outside of mass production, knitwear is currently explored by designers via combinations of hand craft and machine technology to create unique aesthetics. Notable knit garments of unusual proportion and scale are intarsia designs by knitwear designer, Hannah Taylor. These designs utilize high contrasting coloured images applied to garments of exaggerated yet wearable proportions. Another knit designer Tirzah Mantin’s collection uses knit to create surface textures for asymmetrical silhouettes. Knit designers Johan Ku, Julia Ramsay and Sandra Backlund create bulky hand knitted forms that become sculptural body art. These pieces tend to be textural oversized structures with Ku describing her pieces as “wearable sculptures” [25].

In the arena of high fashion, the recent Comme des Garçons and Underwear exhibition presented wholegarment knitted bodies, arranged in a practical activity where they are seen to be in control of their work. They are in control by virtue of possessing personal knowledge of how that allows them to be masters or mistresses of the available technology, irrespective of whether it is a mold, a hand tool, an electrically driven machine or a computer. It is not craft as a ‘handcraft’ that defines contemporary craftsmanship: it is craft as knowledge that empowers a maker to take charge of technology” [4].

Technology can be blended during production to utilize the ‘affordances’ of a material to produce “continuous innovation and repeated uniqueness” [12] with technologies offering opportunities for mass production and new methods of experimentation to produce innovative work. McCullough (1997) observes that the ‘affordances’ of a material may not be obvious, they need to be discovered, he applies this to wood as an example but this also applies to the digital knitting technology. Technology is beginning to be seen as a material in its own right not just a tool used to create, creating art with technology is “to art out of technology.” Collaboration is crucial during the seamless design process [20] however it is important to ‘work with’ not just hand over the work – different results occur” [1].

In March 2017, Fashion designer JW Anderson curated the ‘Disobedient Bodies’ exhibition at The Hepworth
This design practice primarily engaged a practice-led METHODOLOGY at the Wakefield gallery in the UK. This installation explored the fabrication can be seen as a system that co-evolves as continuously designing [9]. Through this digital where "it is self-referential and self-making at the same time [18]. Furthermore, Makela (2007) discusses the making and the artefact as an essential part of research, inclusive of the ability of the artefact to be a method of data collection and preservation of information [10]. The project follows a non-standard linear creative process or as Risatti (2009) calls this a functional form concept [16]; where abstraction of the objects form.

The project employed generative design as a method of producing new design knowledge. Loh et al. (2016) discuss the issues surrounding digital making as a form of craft practice and the autopoietic nature of making in digital craft where "it is self-referential and self-making at the same time as continuously designing [9]. Through this digital fabrication can be seen as a system that co-evolves technology and material systems." Experimental approaches to the practice were essential as outlined by Bergstrom et al (2010), following a practice-led approach can facilitate new design methods and create environments for unexpected results to occur [2]. The series of making experiments and the outputs became a vehicle for the emergence of artefacts and an alternative design method during maker practice within and outside the technologies pre-set boundaries.

LEVEL ONE: PRESET EXTREME PROPORTIONS

Exploration of distortion to body shape started with experimentation using the pre-set shapes that exist in the wholegarment Shima design software: KnitPaint®. These basic silhouettes are used by industry during mass production, as they require little programming ability or knit knowledge [19]. In the design system there are pre-set programs available for a range of standard sized garments; vest, dress, trouser, skirt and various sweater options, as illustrated in figure 1.

Initial testing of the sizing potential of extremely oversized garments involved inputting measurements to collate information for each style’s boundaries of ‘limitation’, resulting in a chart of measurement limitations for our knitting machine. It is only through knowledge of the limitations that design potential of the technology can be explored. Armitage (2011) discusses how we start to understand materials by exploring, playing and sketching either through the abstract (virtual) or final material (physical). “Materials have desires, affordances and textures; they have grains. We can work with that grain, understanding what the material wishes to be, wishes to do – or we can deliberately choose to work against it. We must understand the grain and make a deliberate choice” [1].

The next stage was to develop a collection of extreme garments applying the knowledge of limitations to distort outputs. To enhance distortion for each style one area was maintained as a control at its ‘normal’ size, for example the neck opening. These garments used large quantities of yarn and although interesting artefacts were not wearable due to the extreme width and length achieved.

Factoring the aspect of clothing the body into the design process the parachute sweater shape was selected to progress to a wearable extreme form. During this experimentation the computer pre-set regulating restrictions, regarding calculations of pattern shape were tested, resulting in a controlled dropping of the armhole, body width and length. Preprogrammed shapes were used to create several dance costumes for choreographer and performer Zahra Killen-Chance; the costumes requested conformed to some body measurements with others beyond the standardized norm. One such costume used in her performance ‘On the Rooftop’ (figure 2) prerequisite was to be extremely long to allow the dancer to stand on a tall box with a circular hoop setting in the hem distorting her body form into an extended silhouette during the enactment. A second costume required arms that were extremely thin in form. The development of the exceedingly high armhole and slim sleeve shape created a situation bordering on the limits of the machine knit capabilities due to the sharp angle of shaping required to achieve this contrast in size.

Figure 1. Pre-set options for wholegarment technology and materials. • Experimental approaches to the practice were essential as outlined by Bergstrom et al (2010), following a practice-led approach can facilitate new design methods and create environments for unexpected results to occur [2]. The series of making experiments and the outputs became a vehicle for the emergence of artefacts and an alternative design method during maker practice within and outside the technologies pre-set boundaries.

Figure 2. ‘On the Rooftop’ Zahra Killen-Chance, 2015

KEY FINDINGS - LEVEL ONE

The initial findings from the level one wholegarment knit experiments were that the data file size dictates the potential length of the garment or the width if using the bolero (knitted sideways). There are a few approaches to the programming that can extend this boundary by reducing the file size; however this requires advanced knit programming knowledge outside the pre-set parameters. The samples tested were knitted with single bed knit if additional variables such as structure or shaping were added to the style the data file size and the knit capacity in the lengthwise direction would be reduced. In relation to the width wise direction of the machine the garment width or bolero length are dictated by the number of needles available to knit which the machine used has. The machines extreme limits were investigated in both directions of scale and proportion; minimal and maximum. It is important to note that if the output is to remain wearable it is essential not to venture too far into the area of ultra-extreme, rather to design within the constraints of the machine and the proportions of the end use. By understanding the machine these parameters allowed us to work within the machine limitations, the technology still dictates the parameters but it is used as a material during design process by the designers [4, 12].

LEVEL TWO: DISTORTED FORMS

The design of the pre-set shapes can be distorted beyond proportion through the application of new materials and stitch structures. These require more knit knowledge than level one experimentation, but are possible with limited knowledge of the complex knit design program stitch codes.

Structural Form

One method of knit manipulation is to apply stitch structures to various areas of the garment to force the knit to react in contrast to the neighbouring stitch formation. Experimentation with structure included knit and purl, ripples, tucks and pleats to alter the appearance, silhouette and performance of the knit. Two of the more successful garments were simple knit and purl combinations with stitches in juxtaposing staggered squares. The knit caused the garments to move in interesting and directional variances as the stitches pushed against each other, visually presenting as twists of surface elements. Another successful sample was the use of ripples to create an effect of ridged features running randomly around the garment, adding to the illusion of distortion of shape.

However, the application of stitch to alter the appearance of the shape was limiting and generally resulted in only minor distortions.
A second fibre explored was a cotton/metal blended yarn. New Materials
During these experiments the identical body shape was formed design. The fibres sourced were selected due to properties of developed using plated pemotex to trial the thermo shapes. The aim of the next series of samples was to increase the amount of distortion new materials were characterised by their functionality — rather than asking 'what is it?', designers needed to begin asking 'what does it do?' [11]. A fluid relationship between tools and technology can work together with the designer to extend creative outputs. This level of knit experiments focused on creating distorted PRE-SET RE-DEVELOPMENTS
Another method of shape development is a blend of new applications for the things you do. To extend the design preprogramed parachute body line. Packages are mini instructional programs that contain everything and everybody as material:
beyond fashion design methods essential digital knit data to direct the machine movements creating desired knitting techniques outside of the programmed norms. In level three of this research’s practice, packages were used to distort areas of the preprogrammed garment in an asymmetrical manner applying flechage shaping and to add Jacquard coloured patterning knit techniques to the designs. Flechage is a knitting technique that involves partial knitting in selected areas allowing other areas to be held on the needles causing stitch growth to occur unevenly in the section affected. The results varied depending on the placement of the packages that created the knitting distortions to the shape and the positioning of the Jacquard design. Packages were also trialled to test distortion of sleeves, with partial knitting techniques used to 'curl' one edge of the sleeve causing an extended undulating surface, affect when worn.

KEY FINDINGS - LEVEL TWO
Of the two techniques trialled at this technical level, stitch structures and new materials; the second resulted in the most comprehensive set of variable distortions of form whilst still using the preprogramed base bodies. The media used in these additional distortion of designs, are temporal and responsive, therefore requiring new methods of thinking and making for design [2]. Manzini (1989) referred to this as a ‘shift from working with materials that merely are to working with materials that do—in which function is the prime denominator’ [11]. In order to understand a material’s potential applications and performances, Manzini (1989) states; “Beyond merely existing, at hand and with properties apparent to the designer, new materials were characterised by their functionality—rather than asking ‘what is it?’, designers needed to begin asking ‘what does it do?’” [11]. A fluid relationship between tools and technology can work together with the designer to extend creative outputs. This level of knit experiments focused on creating distorted

LEVEL THREE: OUTSIDE THE PRESET
This level of knit experiments focused on creating distorted packages are mini instructional programs that contain EVERYTHING AND EVERYBODY AS MATERIAL:
Beyond Fashion Design Methods
In technology knowledge is distributed between people and hardware [4] this means collaboration is required to achieve full utilization of the design potential. Dormer (1997) also discusses how this encourages new ways of doing things, and new applications for the things you do. To extend the design capabilities of the wholegarment technology advanced knit, programming knowledge must be added to the design mix. Usually this is a technician who specializes in wholegarment programming and machine operation altering the design process and increasing potential outputs packages are mini instructional programs that contain essential digital knit data to direct the machine movements creating desired knitting techniques outside of the programmed norms. In level three of this research’s practice, packages were used to distort areas of the preprogrammed garment in an asymmetrical manner applying flechage shaping and to add Jacquard coloured patterning knit techniques to the designs. Flechage is a knitting technique that involves partial knitting in selected areas allowing other areas to be held on the needles causing stitch growth to occur unevenly in the section affected. The results varied depending on the placement of the packages that created the knitting distortions to the shape and the positioning of the Jacquard design. Packages were also trialled to test distortion of sleeves, with partial knitting techniques used to ‘curl’ one edge of the sleeve causing an extended undulating surface, affect when worn.

KEY FINDINGS - LEVEL THREE
The addition of packages to the design process generally requires the design team to include a technician or technical designer to construct the necessary complex knit programs. This collaboration increases the potential of design outputs [21] due to an increase of combined skills. However, it can also result in reduced design input, during form creation, with the designer one step removed from the process. In this research the technical designer created a bridge between design and technical developments reducing this issue. The machine continues to dictate design limitations because of physical restrictions and knit stitch possibilities of movement. However, having the ability to create outside the pre-set form, although time consuming, extends design capabilities into the realm of unexpected outputs.

New Materials
After analysing and reflecting on the stitch structure results it was decided they remained too flat in form therefore to increase the amount of distortion new materials were investigated and introduced to the basic preprogrammed shapes. The aim of the next series of samples was to produce a 3-dimensional free standing distorted seamless garment. The fibres sourced were selected due to properties of reactivity after the knitting process. A series of samples were developed using plated pemotex to trial the thermo responsive fibres reaction via molding with steam (figure 3).

During these experiments the identical body shape was replicated several times and exposed to the stimulant steam; while using varying non body conforming molds. The forms created were viewed as responsive to Pyes (1968) workmanship of risk, where each outcome was unique in final formed silhouette, in contrast to the expectation of machine knitted outputs each being an exact repetition of each other [15]. Additionally, the heat set fibre allowed the forms to become 3-dimensional free standing artefacts, potentially moving beyond garment into an architectural realm. The forms created reacted independently of designer expectations, each artefact forming into an individually free formed design. A second fibre explored was a cotton / metal blended yarn. When tested for qualities of distortion, this metallic yarn worked allowing the fabric to be ‘pulled’ and arranged and re-arranged into a variety of shapes. This was knitted into a dance costume due to this ability to hold a form and distort the appearance of the body within. However, with body movement during performance the garment warped into an impractical wider shorter version. Measurements during prototyping were inherently inconsistent causing design A second fibre explored was a cotton / metal blended yarn. When tested for qualities of distortion, this metallic yarn worked allowing the fabric to be ‘pulled’ and arranged and re-arranged into a variety of shapes. This was knitted into a dance costume due to this ability to hold a form and distort the appearance of the body within. However, with body movement during performance the garment warped into an impractical wider shorter version. Measurements during prototyping were inherently inconsistent causing design issues, as well as too many variations of flexible form to be reliable as a dance costume. KEY FINDINGS - LEVEL TWO
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Paper submissions Packages are mini instructional programs that contain everything and everybody as material: beyond fashion design methods
OVERVIEW OF RESEARCH
The final artefacts created achieved visual and physical distortion through application of a variety of knitting techniques to produce forms with altered proportions. The research contained some predetermined rules, needle selection possibilities, and machine data constraints discovered during the initial level one extreme sizing sampling. These limitations provided the parameters of the technology to be applied as a material during our creative practice in the level two and three trials. Distortion via structure, yarn properties, new materials and new technologies acted as co-agents in the emergence of undefined outcomes, adding ‘risk’ to the design equation. The further outside the preprogrammed automatic software parameters the designs progressed the greater the need for in depth wholegarment programming knowledge until reaching the point requiring technical collaboration.

CONCLUSION
Drawing on craftsmanship during the experiments a variety of knitting techniques were applied to the wholegarment body shapes to investigate the extreme limitations and to achieve distortion of the silhouette outside of the accepted ‘norm’. At each level of knit knowledge, the human body was removed from the equation becoming secondary in the design process. This allowed the designers’ increased freedom, creating a design process during the practice; that was maker led, as opposed to conforming to a body conscious led method.

Technology is beginning to be seen as a material in its own right not just a tool used to create. During creative collaboration it is essential to work with the technician not just hand over the work [1] to maintain the design practice throughout the development process otherwise very different results will occur. Critically this practice shows: to extend the capabilities of the wholegarment technology beyond an accepted body silhouette or form requires extensive knowledge of the materials; the machine, yarn and knit design.

The focus on creative design and technical extremes forced an alternate design pathway to emerge that considered the wearable aspect of the garment as secondary. The design practice evolved into a new design methodology utilizing knit craftsmanship and technology as materials during the design process producing artefacts independent of body shape although pertaining to garment form. The work created during this practice led research process can be viewed as adding to the dialogue surrounding craft and digital technology. In addition, the practice yielded an alternative method of making for garments through the deliberate disregard of the body during form creation and the recognition of technology as a material intrinsic to the materiality design development of the final outputs.

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REFERENCES
Design as intangible material
Generalizing Barthes’ Système de la Mode into a methodology for design research

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INTRODUCTION
This paper approaches new methods of fashion designing as a state of mind and research. There has been relatively little research done on fashion design, specifically on the design process. This is the case at least in my own country, Finland. The few doctoral theses defended in the two universities offering fashion and clothing design in Finland, the University of Lapland and Aalto University, are clearly not enough. Moreover, the few theses that have been defended in the Finnish fashion research papers have so far been mainly qualitative in nature.

ABSTRACT
This paper presents a theoretical consideration on how Roland Barthes’ concept of fashion system, introduced in his Système de la Mode, a structural study on the language of fashion, can be adapted to incorporate design in addition to Barthes’ structures of actual, pictured and verbalised clothing. Further, it aims to depict a way to use the signifying matrix from Système de la mode as a method for designer-researchers to conceptualise their designs as intangible ideas of garments. Roland Barthes’ concept of fashion system, introduced in his Système de la Mode, is a method for the structural analysis of Japanese fashion. While it isn’t perhaps Barthes’ universally most celebrated work, Barthes’ concept of fashion system, introduced in his Système de la Mode, is still a very thorough one on the subject.

The starting point for this paper is theoretical consideration of Roland Barthes’ concept of written fashion and how it could be adapted to encompass being designed as a state of a garment. Barthes himself didn’t take designing into account in Système de la Mode, considering fabrics and seams the first state a garment has [8]. This theoretical consideration is expanded onto how clothing could be reified in its pure form as a mental project without representing it in sketches that could limit the amount of information contained in the design. Reifying the intangible design could be a method for transforming an idea into an analyzable form.

ROLAND BARTHES AND SYSTÈME DE LA MODE
In 1967 Roland Barthes published Système de la Mode, later translated into English as the Fashion System. Système de la Mode is a structural analysis on written fashion, seeking to understand how meaning is generated in fashion. Even though the research was conducted between 1957 and 1963, the work wasn’t published until four years later. By then Barthes himself considered it already dated and naive—though enthusiastic—venture into semiology, downplaying the enthusiasm of the whole book.

Barthes considered fashion garments to have three structures. The starting point for this paper is theoretical consideration of Roland Barthes’ concept of written fashion and how it could be adapted to encompass being designed as a state of a garment. Barthes himself didn’t take designing into account in Système de la Mode, considering fabrics and seams the first state a garment has [8]. This theoretical consideration is expanded onto how clothing could be reified in its pure form as a mental project without representing it in sketches that could limit the amount of information contained in the design. Reifying the intangible design could be a method for transforming an idea into an analyzable form.

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Barthes considered fashion garments to have three structures. One of these structures, the verbal structure, contains the captions attached to fashion photographs. Barthes saw cutting tables and descriptions of clothing. Barthes saw cutting tables and descriptions of clothing.

The research done in Système de la Mode consists entirely of captions attached to fashion photographs, collected from several fashion magazines for one year. The analysis of these captions showed that Barthes’ concept of fashion system is still relevant today. Barthes analyses the captions, reduces them to their barest essentials and creates a mental structure.

The argumentation of my paper is based on the definition of design as intellectual work. According to Merriam-Webster Dictionary design as a verb can be defined as “to conceive and plan out in the mind: to have as a purpose: to devise for a specific function or end” [5] and as a noun it can have the meanings of “a particular purpose or intention held in view by an individual or group; a mental project or scheme in which means to an end are laid down; a plan or protocol for carrying out or accomplishing something” [6]. According to these definitions, sketches would be visualisations of the actual design. Seeking to concentrate on the actual design as a mental scheme or a process removes the variations of presentation skills in sketches and draws the focus away from artistic choices and into design choices.

As always, reality and theory don’t go hand in hand. The practical truth is that sketching is used as a tool in designing, and the design process will alter between generating ideas in mind and refining them on paper or similar methods. For theoretical clarity though it is assumed here that the design process is more straightforward and separated in different phases: that of creating the design as a mental image and only when that is finished projecting it on paper as a sketch or draped on a mannequin. It separates designing from for example making crafts, which in traditional sense is more creating by doing [7]. In attempt to clarify the schema of concepts, let us state that in this paper designed clothing and design refer to the mental images that are the results of a design process. Then an actual garment or clothing refer to items that are tangible, made of fabric and yarn. Reading Barthes adds image clothing and written clothing, which mean the pictures of garments and the written descriptions of garments respectively.

The problem with concentrating on design as a “mental project” is that it still needs to be projected somehow to an analyzable form. If sketches aren’t feasible options, there needs to be another system to conceptualise designs into a format that can be used as data in research. While not necessary in a single study, it would also be beneficial if the process would systematically provide comparable results if the process were repeated in different studies. It would make it possible to strive towards a more common ground and compare research methods from different fields of study in major variations that might make it difficult to compare and connect one study to another.

The starting point for this paper is theoretical consideration of Roland Barthes’ concept of written fashion and how it could be adapted to encompass being designed as a state of a garment. Barthes himself didn’t take designing into account in Système de la Mode, considering fabrics and seams the first state a garment has [8]. This theoretical consideration is expanded onto how clothing could be reified in its pure form as a mental project without representing it in sketches that could limit the amount of information contained in the design. Reifying the intangible design could be a method for transforming an idea into an analyzable form.

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concentrates on the structure of the signifier, leaving the structure of the signified for future considerations. The fashion utterances as such operate on a rhetorical level, meaning the way they are written out, but not all of the information is relevant. All excess is reduced from the utterances, until only operating units are left. The utterance is pared down to its simplest form. From that point Barthes starts to analyse the structure of the signifier. Seeking out syntagmatic and paradigmatic relations, Barthes builds a signifying matrix. [16] A syntagm is a sequence of different units that in this case makes up one utterance. In linguistics spinning the paradigm it could as well be paradigms are the different options that could replace the units that make up a syntagm. Continuing with the previous example, a shirt with rolled sleeves is a syntagm, but spinning the paradigm it could as well be a dress with rolled sleeves or a shirt with cropped sleeves. The signifying matrix provides a way to lay out and understand the relations in each fashion utterance.

Reduced state
a shirt with rolled sleeves

Signifying matrix

<table>
<thead>
<tr>
<th>object</th>
<th>support</th>
<th>variation</th>
</tr>
</thead>
<tbody>
<tr>
<td>shirt</td>
<td>sleeves</td>
<td>rolled</td>
</tr>
</tbody>
</table>

Figure 2 A fashion utterance reduced and in a signifying matrix

Each utterance has three main units: object, support and variation. Object is the centre of action in the utterance, and it is separated from other such objects by a variation presented in the support. A dress can be an object, different from other dresses because it has large (a variant) pockets (a support). The object and the support are interchangeable, meaning that any support could be an object in another situation and vice versa. Objects and supports always refer to material items or details such as dresses, collars or stitching. Variants however are immaterial attributes that a garment might have. They could imply a colour, location, silhouette or any such detail that might affect the material properties of a garment. [17] Barthes continues with cataloguing the different objects and supports into a list of genera and variants into their own tables. Collecting all the possible combinations of generic and variants would, according to Barthes, create a lexicon of fashion. [18] The catalogue of genera in Système de la Mode is a charming look into fashion items of the late 50’s that doesn’t quite relate to current fashions. The list of variants however still hold to this day, as they are immaterial attributes that don’t disappear as fashions change.

CODING IN DESIGN SYSTEM
In written fashion one utterance can consist of one or several objects, that is only for a detail or two and a whole garment or a design of such has much more to it. Whereas Barthes moves from details into whole utterance, to rely design-as-an-idea the design is the whole design into details. First a shirt, then sleeves and collars and body, with body divided into front and back, back divided into hem and darts and yoke, yoke into fabric and shape and stitching. The directions are numerous. The design matrix is an expanding system, a kind of fractal. Sketches might not be exact representations of a design and they lack details. Then again nothing needs to be mentioned. Barthes presented a system of codes that are incorporated in the written clothing. These codes represent the different types of meaning present in the written fashion, including the rhetorical level mentioned earlier. The basest system is the real vestimentary code, where the written piece refers to an actual garment, then there is the written vestimentary code, the words referring to the garment. The combination of fashion systems builds on that, since the whole point of Barthes’ fashion utterances were to be fashionable in a fashion magazine, and finally there is the rhetorical system. [19]

While the systems of written clothing were correct for the context of fashion magazines, this system is too limiting for clothing design as an all-inclusive field. Encompassing garments from all walks of life from baby jumpers to school uniforms to wetsuits to religious wear, all clothing design doesn’t exhaustively respond to the connotation of fashion. The codes of design structure need to be different from Barthes’ codes of written fashion. Once set, they can be used to determine the suitable level of details that the design matrix needs to reach in different cases.

Reverting back to Merriam-Webster’s definition of a design as “a mental project or scheme in which means to an end are laid down” [20] it is naturally necessary to have some understanding of technical solutions when designing. And even if the level of understanding differs or the need to make technical decisions, the material decisions, the technical aspects are the same to everyone. Designed clothing has to be compiled from technical aspects like seams and buttonhole constructions that don’t vary from one garment to another, only the choices out of them that designers make. That level of understanding refers to the technical code.

In Barthes’ systems of written clothing there is the rhetorical system, the ways things are said. While it is not entirely transferable into the design system, there might be very similarities can be found. The rhetorical means aren’t just words put together in mechanical fashion, the way they are combined depends on the writer’s individual style of expressing things. In a similar manner while any garment comprises of different technical aspects it is the designer’s individuality is what composes those aspects. For example the seam is a seam, it makes a difference where it is placed. Since at this level it is a matter of individual expression, it is suitable to name it the system of expression.

While individual intentions are major factors, we also work within a rather set context. We have a weight of fashion and clothing history that has shaped our perceptions on what can be done, what is suitable and what is what. A peter pan collar could be a signifying matrix, but a collar that brings little mind some kind of information that shape how we use those features. It is of course possible to decide to go against those conventions, but that is often a conscious decision based on the knowledge of those conventions. Then again it is just as possible to utilise the knowledge to aim for certain kind of result. Whichever way, the context we operate in remains. This code could be named as historical influence, but as it might bring to mind connotations of historical costume which is only part of the level, it might be more suitable to name it level of convention.

The function for the garments in Barthes’ research material was ultimately to be fashionable, so in the systems of written clothing there is the level of connotation of fashion. However, as noted above, not all clothing is designed to be purely fashionable. While it is present, it is hardly the main function in many cases. A reflective vest road construction workers – and nowadays every child in Finnish kindergarten is intended to be protective first and fashionable second – could be a case in point. Malcolm Barnard presents eleven different functions for wearing clothing [21] and all those can be present in different designs. Being fashionable could be a combination of several of those functions. Therefore it would be more sensible to expand the connotation of fashion into the level of function.

While all these levels are present in all designed clothing, the weight, fashion and work, vary from each case differs. In some cases, e.g. the protective vest levels of technical code and function are in the front. In haute couture the system of expression might lead the way and school uniforms used for example in British and Japanese schools emphasise the level of convention. The hierarchy of levels determines how detailed the matrices need to be in the design matrix and which details are important to include.

DESIGN MATRIX
At this point it needs to be said that this paper presents a study that was motivated by wanting to shake the status quo of the current fashion design research, not any specific practical research setting in mind. Therefore the method stated above is a theoretical construct that is not yet tested in actual practical contexts. However it could be developed further and adopted as a data collection method for designer-researchers. The goal of the conceptualising method is to have a design in a systematic, analysable and comparable form. In addition it could be used as a tool in teaching fashion design students.

In the most straightforward way this approach would be used after the designer has finalised their design. Building the narrative of the design matrix could help the designer to make the main scheme into smaller and smaller details until all the important information is included into the expanding matrix. The different codes integrated in the design indicate the level matrix of the design needs to include, determined by the designer.

A single design could be used as a sole data for a research, but the systematic nature of the matrix formation makes it possible to analyse and compare different designs. While the data gathering approach starts with the supposition that the design is a finished piece before it is laid out into the matrix, the method could also be utilised as a tool for designing. The matrix system is very structured, and as such it might not be suitable for fast paced design work. It could, however, be used as a tool in teaching design students how different features build up and how they relate to other features. The cascading matrix structure could also help understand the complexity of necessary decisions that need to be made as part of design work.

Barthes valiantly groups the different objects and variants into a list of genera in Système de la Mode. While indeed the list as such doesn’t have much relevance in today’s fashions, it can be seen as a guide on how such a task could be achieved. In a sense that can have educational purpose. More interesting however is the broader list of intangible variants. As attributes those are still relevant today and could be utilised in different designs.

One problem with this method is the amount of information that even a simple design can contain. The design matrix of a basic tank top with all the branches laid out might resemble a triangle, but anything beyond that branches out so much that two dimensions aren’t enough. The solution needs to include three dimensions or multiple layers. The result could resemble a 3D-mind map where you can zoom in and out and follow the different branches. The result could bring additional practical advantages apart from being able to lay out the information. Having all the information in digital form would make it possible to use the platform to test out different options in the design and see how changing some features might affect others.

CONCLUSION
This paper intends to present how Roland Barthes’ fashion system could be adapted to contribute to the current fashion design research. Main points were how to expand the fashion system, which Barthes himself considered to begin with the actual clothes, to include design as a state of existence and how concepts from the system could be adapted into an approach on data gathering. Yet even as this approach could be used to transform design as a means of communication, it is labour intensive and difficult to project onto paper. A solution could be to create a digital software to aid with written fashion work. In addition the possibilities in such a software could also include options for changing the design...
by altering the matrices and that way testing different options.

For further results this method would need to be tested in actual setting and developed from there. In the end a method is only as useful as the research setting it is used for. This method makes it possible to continue into many different directions, including seeking out long term patterns in design features, analysing designer’s conventions and how changing them would affect different aspects.

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ABSTRACT
This paper deals with the outcomes of a cross-disciplinary research project on developing clothing for people in wheelchairs. The initial part of the research looked into the technical aspects of cutting and designing clothing for wheelchair users with 3-D body-scanning as an important tool. (Rudolf, A., Cupar, A., Kozar, T., & Stjepanovic, Z. 2015) The second part was an elaborate marketing research conducted among people in wheelchairs and the third work package that will be explored in this paper was a design research part where a pilot collection GRACE was developed as part of the outcomes of the other work packages and new insights developed during this design research. The marketing research result showed that many seated people didn’t want clothing to be specially cut for them. They had had enough of being ‘different’ and ‘other’ and wished to dress just like any other person. (Vonk a.o., 2017). This led to the starting point for the design research project: Fashion doesn’t need to go over to the world of seated people, package surveys ‘to help them’ from bad design. Instead, it could include the specific needs of seated people in its design process. From the pilot collection, we could derive the following conclusions. The research highlighted that seated people have certain identity and silhouette that people don’t match: too tall, too fat, short arms, hunched shoulders, etc. While the differences experienced by seated people are more pronounced, there is no reason not to include them in the modern design process. We envisage a world where a person, seated or standing, might enter a store, pick a style off the rail, and, after requesting it in their size, the assistant would size them up and get the pieces for them - one that suits their specific needs, perhaps cut slightly differently if they are in a wheelchair, but essentially the same style. There wouldn’t even be a need to mention it.

Keywords
Wheelchair, inclusive design, disability, pattern cutting, design research

INTRODUCTION
The roughly 3.3 million wheelchair users in Europe (Van der Woode, de Groot, & Smith, 2006) represent an emerging market. In order to help them, designers need to engage the specific needs of these consumers in their design process. New technologies such as 3D body scanning have proved very useful in understanding the specific variations in body size and patterns. The first category of wheelchair users with high paraplegia have a very different body shape. They have short, thick thighs and an abdomen is often thicker and legs have become thin due to hypotrophy. The last category are disabled people with a pelvic dysfunction and dystrophy of the legs. Most wheelchairs fall into this category where the abdomen is often thicker and legs have become thin due to hypotrophy. The last category are disabled people with a body shape identical to able-bodied people. For these people, existing clothing size charts can be used - an adaption of existing pattern symbols can be made to simulate their movement and comfort for the seated person. Second, there are disabled wheelchair users with a body shape that has changed due to amputation and dystrophy of the legs. Most wheelchairs fall into this category where the abdomen is often thicker and legs have become thin due to hypotrophy. The last category are disabled people with a body shape identical to able-bodied people. For these people, existing clothing size charts can be used - an adaption of existing pattern symbols can be made to simulate their movement and comfort for the seated person.

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As a part of the design process we naturally applied pattern cutting, as a part of the design process we naturally applied pattern cutting, as a part of the design process we naturally applied pattern cutting, as a part of the design process we naturally applied pattern cutting, as a part of the design process we naturally applied pattern cutting, as a part of the design process we naturally applied pattern cutting, as a part of the design process we naturally applied pattern cutting.
to the clothes when worn by people standing up which has a fashionable feel; slightly ill-fitting but in a cool way. Based on this information, we altered the cut of garments to help them sit better on the body, whilst still being in a bearing in mind that people who stood could also wear them. Just as seated people wear clothing cut for those who stand, why not the reverse? However, we didn’t want to focus primarily on pattern cutting approaches to avoid sending the garments off on a tangent into ‘weird’ clothing territory. If we had focussed entirely on cutting clothing to follow the exact shape of the seated figure, then the garment shapes would have become quite extreme and far removed from what we normally recognise as contemporary clothing. To our mind it is neither necessary nor in fact desirable to go that far. Clothing cut for the standing figure is made to be wearable so their needs must be included in the garment, but not, we recognise as contemporary clothing. To our mind it is quite extreme and far removed from what we normally prefect.

4. Gussets added into side seams that allow front of garment to rest better on legs. Gussets can be closed for someone standing. Chapter one is a casting, chapter two a trying-on stage that explores the emotional experience of the model and chapter three will be a summary about inclusiveness and a more ‘honest’ approach to the issues relating to fashion and clothing faced by people with wheelchairs. All the chapters will be narrated by a disabled person using a voice over. We, as abled bodied people, don’t know what a disabled person wants or how they feel, so we must accept our ignorance and ask them about their lives, needs, wants, hopes and desires. The narrator will be acting as a co-director, or advisor, to the director. We imagine this process and depiction to be potentially collaborative. For example, the start point for GRACE was my thoughts on the gracefulness of sitting. The narrator may well find this patronising and so would be vocal about that. The following is an excerpt from a draft screenplay for A SEATED PERSPECTIVE. The quotes are not verbatim.

‘INTERVIEWER- Would you like to see more disabled people in campaigns? LYDIA- Ooh, that’s a good question. But I don’t think I’d buy clothes that are specifically targeted to disabled people. That’s not really sexy, is it?

INTERVIEWER- No, I suppose not. There’s probably not a more flaccid word than the word ’ergonomic’. LYDIA- Ha-ha, no. You want to sell a dream; you want to buy into that dream. That’s not the same as buying something you already know, something that says: hey, it sucks that you can’t walk, but we’ve made something especially for you, so you can look good. You want to buy something that screams you’re really more than the stuff you’re wearing.’

The film will be fun and ‘funny’, light hearted and aims at a dissolving of boundaries and a way to visualise an attractive and holistic imagery, appealing to all kinds of people. With this dissemination we try to open up the traditional boundaries of the aesthetics of current fashion collections which are still based around an imagery populated by young people who are a size zero and which excludes not only disabled people, but also older people or people who are a bigger dress size.

CONCLUSION From the pilot collection GRACE, created as a part of this cross-disciplinary research project on people in wheelchairs, we could derive the following conclusions. People seated in wheelchairs do not want their disability to be the focus of how they dress themselves. It does not define them and they would often prefer it to be hidden, or to be of no issue. They do not want clothes that draw attention to their disabilities, or remind them or others, of being different or not ‘normal’. The problems they face in dressing themselves are much the same as those experienced by other types of people - those who are very tall, large, have long arms, have a stoop or with outstretched feet. Thus, the five important values that Hodges and Yurchisin discerned for people in wheelchairs – form and function, self-expression, social identity, self-reliance and symbols of victory (Chang, Hodges, & Yurchisin, 2014) – are also relevant for able-bodied people. It is clear that clothing design and the world of fashion can take steps towards producing garments, and desirable brand identities that appeal to a larger and more inclusive group of people. Furthermore, this helps us to escape conventional fashion discourse and aesthetic. Using a new and fresh starting point, the pilot GRACE helps us to define new imagery and aesthetics that escape the classical and narrow visual representations of the fashionable woman and man in general.

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everything and everybody as material: beyond fashion design methods


**Paper submissions**


Websites: https://www.abodyissue.com/en/
everything and everybody as material: beyond fashion design methods

Paper submissions

fig 1-4 video stills from “A seated perspective”
An Aesthetic Taxonomy-of-Holes in Devoré-Lace

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ABSTRACT
The paper outlines the development of an aesthetic taxonomy-of-holes in devoré-lace (burnout-lace) through an intimate conversation between the practice of devoré-making and an appropriation of Deleuze and Guattari’s ideas as articulated in ‘A Thousand Plateaus’. It presents a brief aesthetic history of devoré which reveals its use in haute couture being predominantly based upon devoré-velvet. The paper then presents a taxonomy-of-holes referencing holes not as absences but rather a complex haptic and optical heterogeneity in a homogenous textile surface. This taxonomy supports a vision of a fuller identity predicated upon its alluring and translucent qualities. This taxonomy of holes is predicated upon its geography, history or technique. Self-reflective, it is the aesthetics of the material elements that figure in devoré-lace, one looks in devoré-lace’s holes that movements take place encapsulating its making and wearing. It extends beyond its content and includes the activities and labour that make its performance negotiated through the social interaction of designers, makers and clientele. How they act towards, or use, devoré-lace is key to defining the taxonomic language. In fashion, the syntax and semantics of this language cannot be performed independently from devoré-lace clothes and how these clothes are used to mediate between the wearer and the exterior world. It is the specific materiality of devoré-lace when used in clothing which can be an interpretive tool to understand how these clothes are mediated between the wearer and the exterior world. Although devoré-lace’s identity can be informed by an understanding of its cultural biography with reference to fibre and fabric, it is the aesthetics of the devoré-lace’s use in fashion that is more important, ‘cloth is the universal free element; it doesn’t have to explain itself, it performs’26. This performance is reflected in the fluid surfaces of devoré-lace worn, the relationship between its holes and the wearers body that gives an understanding of these surfaces27. Finding a set of characteristics that define devoré-lace is the search for, and discovery of, differences that define its taxonomy.

BRIEF AESTHETIC TIME-LINE OF DEVORÉ AS A FASHION FABRIC
It was in the 1880s that the first commercial synthetic fibre, artificial-silk, was produced, having a ‘silk like aesthetic with superb drape and crease resistant28’. This invention enabled the selective etching of textiles, a precursor to both the chemical and devoré-processes that marked the introduction to the market of ‘beautiful and affordable’29, devoré-velvet30. These latest clothes were made by machine into burnout where the background silk material was dissolved leaving a network which ‘appears from a short distance strikingly similar to Venetian, Irish, Honiton or russel laces’31.

In the 1980s the expressive possibilities of voided-velvet were discovered by the Cubists, utilising the textiles visual language which involved ‘breaking down the various planes of depth into two-dimensional space’32. This exploration of identity can be extended by looking through the devoré-lace to the embedded human-agency that one can infer it contains33. Gell suggests that this agency can be explored as the capacity of the object, for example, devoré-lace, to make things happen34. By categorising the range of cultural and material elements that figure in devoré-lace, one looks through its materiality to engage with its immateriality. Devoré is a textile comprising multiple fibres, which are informed by an understanding of its cultural biography with reference to fibre and fabric15, it is the aesthetics of the material elements that figure in devoré-lace, one looks through its materiality to engage with its immateriality. Devoré-lace is the search for, and discovery of, differences that define its taxonomy.

Devoré is a textile comprising multiple fibres, which are different-in-kind, selected from the universal-set: artificial (including mineral), natural-animal-protein and natural-plant-cellulose. Devoré is a fabric which results from the chemical etching of a devoré-textile by a process that plant-cellulose. Devoré is a textile comprising multiple fibres, which are informed by an understanding of its cultural biography with reference to fibre and fabric15, it is the aesthetics of the material elements that figure in devoré-lace, one looks through its materiality to engage with its immateriality. Devoré-lace is a fabric whose materiality is as important as its immateriality where holes play an integral part in its structure. Without holes devoré is not a lace, a fabric defined by space35, the logic of devoré-lace is inseparable from the aesthetic history, structure, and motifs and how we engage with it.

INTRODUCTION
Devoré is a textile comprising multiple fibres, which are different-in-kind, selected from the universal-set: artificial (including mineral), natural-animal-protein and natural-plant-cellulose. Devoré is a fabric which results from the chemical etching of a devoré-textile by a process that plant-cellulose. Devoré is a textile comprising multiple fibres, which are informed by an understanding of its cultural biography with reference to fibre and fabric15, it is the aesthetics of the material elements that figure in devoré-lace, one looks through its materiality to engage with its immateriality. Devoré-lace is the search for, and discovery of, differences that define its taxonomy.

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collection ‘inspired by the work of Pre-Raphaelite artists and features dresses made in a nude devoré-print’.

Tempo’s high street launch of devoré-dresses including: Whistles ‘richness, detail and sumptuous fabrics [in this season] must have – devoré’.

Akris’ collection of ‘devoré cape dresses that... added sheen as an element in the mix’.

Miguel Alex uses ‘delicate fabrics made of organza and wool devoré in an edition in the mix’.

House of Rochas’ yellow devoré dresses ‘light, luminosity, pale pink, lemon, gold blush and... appliquéd needlepoint; House of Rochas’ yellow devoré producing devoré-accessories like scarves.

DEVELOPING A TAXONOMY-OF-HOLES

the status quo of holes being immaterial. Deleuze and

that can be used in the development of a taxonomy-of-holes... fibre, because we have learned them to be this way.

Valentino’s Awakening Bohemia – devoré-velvet and tulle dress with a pattern shooting up from hem to bodice; Conran continued his commitment to the fabric in his winter devoré coats ‘of richness’. Versace’s dresses of ‘fluid hippy styles... seventies tattered hems but in hand-crafted lace and devoré-velvet’; and, Givenchy’s ruffle devoré panel dress with its ‘subtitle references to grunge’.

Form and spatial depth created by taking material... hole-theory when constructing their holed fabrics and clothes. But their hole-representations demonstrate that they share certain

hugely... ‘parade of everything and everybody as material:

the peritext of The Very Hungry Caterpillar.

Haptic: A utilization of all senses to present sensory- images to the mind to explore the extrinsic and intrinsic properties of holes. For example, the clothes wearer presenting glimpses of their body through the devoré-lace as in the peritext of The Very Hungry Caterpillar.

Idiom: Employing figurative meanings to respond to the minds deeply held beliefs. These idioms can take a sens... traditional accepted symbolic holed-motifs. Devoré-lace examples include: Charles and Patricia Lester’s jackets using renaissance motifs and Helen David’s dresses featuring heraldic lions and unicorns, both recalling a classic historical period.

Metaphor: Using cross-domain projections to convey perhaps a few less tangible qualities of the mind’s actions through the use of imagination. For example, the semantics of the sea has an affinity with devoré-lace: forming a new wave, the waves not solid but producing a shoreline, a threshold, folds in sea creating lace upon their surface.

Rhetoric: Presenting the mind with those images that are potentially enough to cause a change in the minds... provide a way of expressing historical context of exploitation and the identity of the unknown maker

Cliché: A visual stereotyping so that the mind auto-responds to ideas that has become fixed by being widely held. For example, devoré-lace’s net, its holes within holes, like the Ponceur’s des Lilas whom makes little holes within holes all day for no particular purpose.

Layer 4: Hole-Genera (in- & on-, through- & of-)

Ingold’s taxonomy appears to operate at this layer of a species of colour as a physical property of the species. For example, making devoré-lace, as layers of devoré-textile are removed new surfaces are exposed, with reference to time and process.

on-Hole: An opening on a surface. An area, a

through-Hole: An opening through a surface. A piercing that has opened-up, connecting one-side to the other.

The devoré-textile completely eaten into.

of-Hole: A disassociation from the hole’s host, for example, the devoré-shadows and the space around; the body of the wearer.

Layer 5: Hole-Species (Abstraction, Allegory, Cliché, Haptic, Idiom, Metaphor, Rhetoric, Symbol)

To receive a richness of diversity of holes that can be made in devoré-lace a Species layer of taxonomy is required. There are examples of embracing a more subjective layer to a taxonomy. For example, in challenging Newton’s equation of motion whose roles of space and colour as a physical problem, Goethe 18 sought to characterise how colours affect us. This affords a more useful and expressive approach to embrace an additional subjective dimension to the classification of devoré-lace’s holes. The making of devoré-lace suggests eight subjective areas which respond to very different visual messages that can be used in the definition of the Species categories of the taxonomy-of-holes. However, the boundaries between them are porous and will reflect the pragmatism of message and making.

Summary

The hierarchical taxonomy-of-holes in devoré-lace is summarised in the table below.

<table>
<thead>
<tr>
<th>CLASS</th>
<th>Point</th>
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<tbody>
<tr>
<td>ORDER</td>
<td>Supple</td>
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<tr>
<td>FAMILY</td>
<td>Articulation</td>
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<tr>
<td>GENUS</td>
<td>in-Hole</td>
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<tr>
<td>SPECIES</td>
<td>Abstraction</td>
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<tr>
<th>Line</th>
<th>Surface</th>
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<tbody>
<tr>
<td>Rigid</td>
<td>Through-Of-Hole</td>
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<tr>
<th>STRATA</th>
<th>Allegory</th>
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<td>Territory</td>
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<tr>
<th>Symbol</th>
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<tr>
<td>Visual Codes embedded within the hole-patterns that communicate directly with the unconscious mind which create intelligibility. For example, making Dürer like folds and layers in the devoré-lace to communicate ideas from the fabric and dressmaker.</td>
</tr>
</tbody>
</table>

everything and everybody as material: beyond fashion design methods
CONCLUSIONS
The aesthetic history of devoré within the context of the figure-ground theory shown that in actuality it was the history of devoré-velvet, ignoring the rich diversity of other devoré-textiles and devoré-processing techniques. Each incarnation of a new fashion item makes reference to a cliché of rich and luxurious clothes and textiles of the past. To put devoré-lace into the context of fashion is to make it a visual cliché and loses the laces original meaning. One sees fashions use of devoré-lace for its visual cliché meaning and not anymore for the new arrangement of accustomed memories... give the little shock or thrill of surprise, it does not disturb the emotional self or force one to see something new.

The embracing of this taxonomy-of-holes gives us new understandings of structure and identity in devoré-lace finding a utility outside its visual cliché predicated upon the alluring and translucent qualities of devoré-velvet. This taxonomy supports a vision of a fuller potential for devoré-lace as a fashion design fabric whose performance is reflected in the complexity of a multitude of devoré-textile fibres and their resultant surfaces, and how, through holes, its materiality and immateriality address each other.

This taxonomy embraces the fact that a hole is not just an absence, but rather a complex haptic and optical heterogeneity in a homogenous textile surface. Devoré-lace need not be a binary velvet structure with either a presence or absence of a textile pile but rather a more complex haptic fabric. This understanding affords a designer’s engagement with the complete process of devoré and the creation of its holes, thus enabling the making of devoré-fabric patterns with a greater immediate meaning and their location controlled exactly as to where they fall on the weavers body. This engagement should result in rich and expressive hole devoré-fabrics affirming the making of clothes that are more thoughtful and expressive.

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everything and everybody as material: beyond fashion design methods
Design as a socio-material practice: reflections on the Emotional Fit collective fashion enquiry

ABSTRACT

This paper reflects on the Emotional Fit research group’s experiences of working together on an experimental, collective fashion enquiry through sharing individual and group knowledge, skills and ultimately facilitating conditions for creative socio-material encounters [1]. Underpinned by the methodological framework of participatory research, with its focus on action, reflection and collaboration, a group of fashion and textile research practitioners are undertaking a practice-led project with a local group of mature women [2]. The underlying aim of the research is to more fully understand the phenomenological experiences of older consumers by exploring new artistic possibilities [3] for them to express and realize some of their fashion needs and expectations. The paper, comprises a number of different voices of members of the collaborative team, who reflect on what happens when you put a group of older women interested in fashion together with a group of researchers in an academic creative environment.

INTRODUCTION

Creativity, assumed to be inherent within the formal design process, is a concept that is difficult to grasp, capture and explain. Tanggaard [1] frames creativity within social practices, and argues for “a close relationship between continuity and renewal; meaning that material, tools, things, institutions, normative practices and ‘ways of doing’ already in the world” can act as starting points for fresh ideas. Following this argument, our paper reflects on a series of creative socio-material encounters during a two-year (episodic) fashion and textile design project with a group of older women (55-75). We specifically focus on how these encounters were brought about and some of the unexpected and surprising things that happened: what was challenging, what was valuable, and how it has changed our thinking about research and collaborative practice. We begin by briefly outlining how the project came into being and then continue by framing it within the methodology of participatory research, and by discussing the methods that were employed. By presenting a series of individual, first person reflections from different members of the research team we focus on what emerged from a series of workshops, whereby the academic and participant researchers came together to share and exchange experiential and tacit knowledge of wearing, designing, making, photographing, filming and documenting the process of design through a series of collaborative socio-material encounters. Accounts are included from the core team, who reflect on the collaboration, from the perspectives of their different roles: Townsend, a textile and fashion designer and project manager; Sadkowska, a fashion designer and research fellow on the project; Goode, a study participant; Harrigan, a pattern cutter and maker; and, Sissons, a pattern cutter and knitter designer. We conclude with a brief discussion on the key findings and impact of such encounters on the project, and outline potential future lines of enquiry.

RESEARCH PROCESS

The Emotional Fit project was initiated in response to a request, made to the researchers at Nottingham Trent University (NTU) in September 2012, by a group (n=45) of older women (55+) living in Nottingham, UK. The self-formed network, the majority of whom are retired, or semi-retired from professional occupations, had formed in 2012 through their shared interest in fashion. Despite seeing a great deal of publicity about fashion for the ‘grey pound’ they felt disappointed with what the fashion industry was offering them. Moreover, they shared an opinion that the few retailers and brands who openly target this market sector often provided generic and well-worn solutions, unsuitable for their desired sense of ‘agency’ and ‘timeless’ style [4]. Overall, the participants felt frustrated with what was in their opinion a ‘limited clothing choice’, in terms of both good design, fit and aesthetics - in line with the expectations of this demographic (ibid.).

A series of initial meetings with the women in 2013 and 2014 resulted in the formulation of a research proposal, aims and objectives as follows:

• To explore how fashion and clothing is experienced and remembered by a sample of mature British women over the age of 55;
• To understand their issues with sizing and fit;
• To discover their aesthetic design preferences;
• To co-create a series of womenswear prototypes that reflect their emotional and aesthetic design needs.

In parallel with the project’s focus on action, reflection and collaboration, participatory research, was selected as the underpinning methodological framework. The exploratory nature of the investigation required flexible ways of gathering and defining what constitutes research data. Consequently, creative workshops, in-depth interviews and personal inventories were identified as the most suitable methods. To facilitate this approach, ethical approval for the research was obtained from the Ethics Committee at Nottingham Trent University in January 2015.

The first workshop was conducted in May 2015 (facilitated by Townsend, Sadkowska and Sissons), lasting three hours and was attended by 19 participants. Workshop 1 was devoted to developing a basic understanding of the participants’ past and present experiences of fashion and clothing, with particular focus: sizing and fit, and design aesthetics. This involved taking measurements of the participants (fig. 1), along with a ‘show and tell’ exercise of their most and least favourite garments (fig. 2), followed by a group discussion of clothing preferences using pages from various current commercial fashion and lifestyle magazines (e.g. Vogue, Elle, Marie Claire, but also Saga) as stimuli. This workshop resulted in data for a series of basic blocks to be constructed in calico based on the participants’ actual measurements. During the workshop we also identified the need to conduct a series of follow-up interviews with selected participants to further inform our developing understanding of their fashion needs.

ABSTRACT

This paper reflects on the Emotional Fit research group’s experiences of working together on an experimental, collective fashion and textile design project with a group of older women (55-75). The self-formed network, the majority of whom are retired, or semi-retired from professional occupations, had formed in 2012 through their shared interest in fashion. Despite seeing a great deal of publicity about fashion for the ‘grey pound’ they felt disappointed with what the fashion industry was offering them. Moreover, they shared an opinion that the few retailers and brands who openly target this market sector often provided generic and well-worn solutions, unsuitable for their desired sense of ‘agency’ and ‘timeless’ style [4]. Overall, the participants felt frustrated with what was in their opinion a ‘limited clothing choice’, in terms of both good design, fit and aesthetics - in line with the expectations of this demographic (ibid.).

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Figure 1. Workshop 1: Measuring the participants

Figure 2. Workshop 1: The participants discussing their garments.

A series of five in-depth, conversational interviews were conducted between June and July 2015 by Sadkowska. Each interview lasted between 80 and 120 minutes. A set of open-ended topics for discussion included: how the participants understood the concept of “fashion” and how they defined it; their past and present relationship with fashion, and how it has changed over time; their perfect fashion item; their least favourite fashion item; and, their clothing/ dressing/ wearing practices and habits. Prompts and probes were used to encourage participants to elaborate further when unexpected, but potentially interesting, areas arose and to clarify ambiguities and avoid misunderstandings. The interviews were analysed using techniques standard to Interpretative Phenomenological Analysis (IPA) [5]. The outcomes included a series of thematic entities, describing these participants’ experiences of fashion. Via such in-depth phenomenological analysis of the interview material certain themes emerged as especially strong and recurrent: sense of belonging, which was based on the participants’ constant negotiating between their individual preferences, styles and generational and socio-cultural affiliations(s); fashion awareness, which highlighted the importance to stay informed about changing fashion trends, yet filtering them through their individual needs and expectations; personal trajectories, i.e. the significance of the participants’ individual lifecourses; and, bodily changes, a theme that focused on how the participants’ changing physicality impacted upon their embodied experiences of clothing.

In response to the interview analysis and data gathered during the first workshop, Workshop 2 was conducted in September 2015 (by Townsend, Sadkowska, and Sissons). Lasting three hours and attended by 15 participants, it explored the idea of mutual knowledge exchange. The format of the workshop comprised two intertwined elements: the participants trying on the calico bodices (fig. 3), and the research team introducing the principles of geometric pattern cutting and possibilities for garment manipulation in response to the individual body form (fig. 4). This workshop resulted in ideas for the production of a series of garment toilets and complementary printed textiles.

Figure 3. Workshop 2. The participants trying on the basic blocks which were produced to their individual measurements.

Figure 4. Workshop 2: The participants discussing their garments.
Katherine Townsend: Between prints and garments

Following dissemination of the emerging outcomes from the project at the Emotional Fit: Fashion Salon in April 2017, where we showed a film, presented our rationale and the participants modelled the garment prototypes (fig. 9), it is a good time to reflect on the relationship between the people and materials involved.

My PhD, Transforming Shape [6] was focused on the integration of digital prints with geometric, drapery silhouettes with the aim of contouring the body aesthetically using trompe l’oeil-style imagery. The simultaneous design methods (SDM) constituted a holistic, 3D approach to body, cloth and print, synthesized using hand and digital technologies. At the time, the method was tested with my supervisory team, each using their own textiles in conjunction with circles, squares and rectangles, draped on the female mannequin [7]. In many ways, Emotional Fit revisits this concept, through collaboration with independent researchers and real women, all with their own experiential knowledge of designing and wearing fashion.

As in my PhD, I designed the prints for EF to work with the garment shapes but with greater consideration of how they would work aesthetically with the moving body form. Print imagery was based on my photos of natural forms and everyday things: plants on a windowsill, mould spores on logs, light through drapes. Using the natural forms of orchids and bark I developed images that could be repeated and engineered as camouflagae; working in sympathy with the cloth, garment and body. In contrast with this approach, the effect of the sun through drapery informed more regular, cloth, garment and body. In contrast with this approach, the effect of the sun through drapery informed more regular,.

The initial workshops, and the interviews, acted as a sharing space, laying the ground for future more hands-on encounters which were structured to respond to the accrued emotional and aesthetic information relating to how clothes feel or function in relation to body and garment shape, and their inherent tactile and visual textile qualities. The ultimate aim was to channel these findings to fabricate a series of versatile experimental pieces that would fit a range of individual personalities with individual body shapes. However, while this was achieved in part during Workshops 3 and 4, the Fittings, conducted between November 2016 – April 2017, revealed that the resulting dress objects were inseparable from the research process and embodied performed actions of the wearers, yielding various observations and outcomes – some of which we reflect on below.

REFLECTIONS

In this section we present a series of five reflective accounts from different members of the collaborative team i.e. four researcher/designers and one of the study participants, who each brought different skills and sensitivities to the project. While the core aim of the project was to facilitate collaborative and co-creative design research, each individual experienced this differently. Consequently, it is through these unique reflections that the significance of the creative socio-material encounters resonate.

As my PhD, I designed the prints for EF to work with the garment shapes but with greater consideration of how they would work aesthetically with the moving body form. Print imagery was based on my photos of natural forms and everyday things: plants on a windowsill, mould spores on logs, light through drapes. Using the natural forms of orchids and bark I developed images that could be repeated and engineered as camouflagae; working in sympathy with the cloth, garment and body. In contrast with this approach, the effect of the sun through drapery informed more regular, stripes of varying widths and formats, which could be applied to generate dramatic optical effects depending on the way the pattern was positioned when the fabric was cut. The final fabrics were selected by the participants from ‘fabric sketches’ (printed swatches) in order of preference, with hand and colourway being of prime consideration – for example the same print design was considered ‘beautiful’ in silk and ‘unwearable’ in cotton. The use of these bespoke prints, together with plain and tie-dyed organic Irish linen and jerseys sourced from ends of rolls, complemented the zero/ minimal waste cutting and sustainable aspirations expressed by the participants and sought through the project. The designing and selecting of the textiles (and garment shapes) based on feedback was central to the evolving timeless aesthetic of non-restrictive silhouettes that facilitate ‘elegance, comfort and openness’ and where ‘the body shapes the clothes more than the clothes shape the body’ [8]. This observation reinforces findings from my earlier research into ‘sculptural’ shapes and the significant role that cloth plays in the iteration of the body, particularly printed textiles which can emphasize or diffuse the underlying form depending on the style, scale and placement of the imagery [9].

Another important consideration, was the way the garments were made, as discussed by Harrigan, as though simple in shape, it was crucial to merge innovative and traditional notions of materiality and making to meet our collaborators interest in ‘quality, simplicity and longevity’. As Sissons notes, zero waste (and minimal waste) cutting was employed and flexible fastenings incorporated to maximize styling options and wearability. The interviews with Sadkowska revealed a strong interest in clothing that combined ‘craft, artisanal and industrial’ approaches, the kind of ‘fashion in-between’ defined by Aakko [10] but largely missing from the high street, as reiterated by Goode.

Inscribed by this concept and our own research interests, many of the resulting prototypes represent a kind of ‘in-between garment’. Although from the outset, we aimed to create a series of versatile garments that could be worn by a group of individuals with varying body shapes – the significance of the ‘trying on’ process using work-in-progress textiles and toiles proved highly influential on the developing research. While a finished garment or ‘product’ is generally perceived as ‘social’, it proved to be more social in its ‘unfinished’ state [11]. Testing the prototypes on and with our participants in Workshops 3 and 4 and during the Fittings revealed the richness of working with ideas that were closer to their raw state. Carried out in smaller groups of six, then two or three, (including the authors), the practice of trying on led to observations that were beyond the notion of ‘fit modelling’ and shifted the focus of the whole project. By tying, manipulating, ruching and reversing the garments in different ways in front of a mirror (fig. 8), the participants/ researchers transformed the items from clothing into ‘dress objects’ [12] analysed as materials for and through the body. Here, the notion of play, sensory engagement and human/ object interaction superseded prescribed ideas about what the ‘final’ garment might/ should look like – and instead the process of fashion and specifically the relationship between people and things became a valuable experience and output in their own right.
Katherine Townsend: Between prints and garments

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Figure 8. The Emotional Fit: Fashion Salon (2017) Nottingham, UK.

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Ultimately, the engagement with the in-between garments was both ‘academic’ and ‘sociable’, or as one participant said of the project ‘serious’ and ‘fun’. Actions included routine checking of the standard characteristics of garment ease, length, front and back view, quickly followed by the physical act of ousting from scenarios such as: the voluminous nature of Triangle ‘dress’ in silk, enabling it to be worn loose like a flag, wrapped tightly to the body, hitched up as a top, or worn it inside out to reveal the contrasting interior …or even upside down. The ‘fashioning’ possibilities explored through Emotional Fit explore the idea that in order to divert ‘attention from the consumption of objects’ [12] and to transform the way fashion is conceptualised, it would seem useful to engage potential wearers with its materials and processes.

Ania Sadkowska: The lived fashion experience

The very beginning of Emotional Fit coincided with me embarking on my PhD study at Nottingham Trent University, the same time when a group of older women contacted NTU (September 2012). My interest in the topic of fashion and ageing first started on the MA course at De Montfort University, Leicester, during which I explored the mature females’ relationship with fashion and clothing. So being involved in the Emotional Fit project gave me a sense of dealing with something that I felt I knew something about, that was ‘familiar’, while adapting to a new university and PhD study. My MA project, entitled ‘The Dys-Appearing Body’ [13], was conceptually framed in a very different way, all with the produced pieces being inspired by images of female bones affected by postmenopausal osteoporosis, and each of the garments fonctioned as a material statement to provoke dialogue and discussion in order to re-address the area of social acceptance of the ageing female body. However, there were some methodological and procedural similarities. For example, for my MA project I also conducted a series of semi-structured interviews based on feedback was central to the experience of fashion and ageing. Furthermore, both projects involved developing and utilising certain craft and pattern cutting skills, and simultaneously embracing the roles of fashion designer, researcher and maker, which was critical for establishing my position as a fashion practitioner and relevant to my PhD study, in which, via IPA, I investigated mature men’s experiences of and relationships with fashion.

Working on Emotional Fit gave me a chance to explore the persistent and intriguing questions of the relationship between fashion, clothing and ageing, but it was not without certain tensions. My previous experience of working on a similar project (MA), and my own PhD research, allowed me to feel a certain level of confidence when designing the study and structuring the IPA interview protocol [14]. However, I could not escape the fact that, as in the case of previous projects, I was indeed the youngest member of the team, meaning that I could not directly relate to the experiences that the participants shared with me. [15] observes that during the interview the researcher gains access to a whole array of various forms of interpersonal communication, as well as a direct entry to the participant’s lived world. Consequently, building a good rapport with the study participants was critical. Despite the fact that my aim as an interviewer was to create conditions for a mutual dialogue, rather than an interrogation, I cannot deny that the clear age differences had an impact on the way I formulated the questions, and also must have had an impact on the way the participants formulated their answers. To add to this, Kvale (ibid. 125) notices that during conducting an interview “[the research interviewer uses (...) herself as a research instrument, drawing upon an implicit bodily and emotional mode of knowing that allows a privileged access to the subject’s lived world?”; indeed, I observe that both myself and the interviewees enacted our age differences bodily, in a way that influenced the non-verbal interview dynamics such as the tone of voice, expressions, or gestures, which often resulted in an atmosphere of an intimate chat that the participants would perhaps have with a younger female family member, or a friend, resembling an advice session of ‘how to look good, regardless of age,’ sharing with me their wisdom, ‘tricks’ and ‘methods’ for looking good as you grow older, and equally, their issues and frustrations, closely tied to the content of their wardrobes [16].

Finally, and following on from the previous point, the interviews I conducted had an impact on the processes of the subsequent workshops and design decisions. Tanggaard [1] argues that both materiality and artefacts are substantial elements to creativity. Moreover, she insightfully notices that “we need to begin to stress the situated character and the material basis of creativity as well as to creativity more explicitly to everyday life, not regarding it for exceptional individuals and extraordinary processes of intrapsychological thinking.” Indeed, the resulting
knowledges the participants shared with me during the interviews was reflected during Workshops 2, 3 and 4, which were designed to tap into the participants’ existing relationships with, practices of, and meanings they attach to, fashion in their everyday life, supported by the use of material tools such as the overall principles of geometric pattern cutting, by utilizing all the elements as starting points for fresh idea formations. In this vein, it was via such socio-material encounters, between the participants, researchers, existent garments, textiles, toilets and prototypes, that those new creations were manifested, validated.

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Jackie Goode: Finding the right fit

I was delighted to become one of the collaborators in the Emotional Fit project for a number of very good reasons. To begin with, it is addressing an important gap in academic and practice-based approaches to fashion design. It is ironic that the notion of ‘user-led’ design has been more fully developed in relation to organisational systems and technologies [17] as a kind of post-hoc attempt to catch up with innovation in these areas by belatedly restoring the person to the process; whereas in fashion design, which is concerned with intimate and expressive aspects of embodiment, collaborating with ‘users’ – in this case hitherto largely ignored older women – is still innovative. ‘Participatory’ or ‘collaborative’ action research has a longer pedigree in the social sciences where, for example, it is seen to enhance the effectiveness of efforts to bring about broad social change [18] or to improve the health and wellbeing of individuals or communities [19]. Again, a degree of irony is evident in that involvement of the wearers of the fashion industry’s creations has hitherto been neglected when, at the macro level, the need for social change in methods of industrial production and the need to promote sustainability have become increasingly pressing and when, at the individual and community level, there is a growing body of evidence that dress and the way we ‘fashion ourselves’ can have real value in terms of enhancing health and well-being.

Secondly, I had been engaging in conducting (partly autoethnographic) research of my own on fashion and older women (as above) [4, 20] which suggests that while there may currently be a ‘fashion for older women’ in magazine and social media articles and on covers, the reality in relation to the actual ‘offer’ on the real and virtual high street hasn’t caught up with the rhetoric. I shared with my interviewees an experience of what Shilling [21] refers to as a sort of ‘sartorial aphasia’ in which one can no longer exercise the right to/authority to/look, juxtaposing a disparate clutch of garments to create a coherent autobiographical mini-drama’. My interviewees did not, they said, wish to become invisible, while finding the right clothes for them could still ‘make the spirits soar’. “Someone” said one woman plaintively, “needs to do it for us.” The Emotional Fit project recognises that ‘doing it for us’ in fact translates not into unilaterally producing some putative ‘old ladies’ range but into ‘doing it with us’.

Thirdly, in my own and my interviewees’ narratives, over and above the semiotics of clothes, the elements of ‘performance’ (of class, gender and now age), of public display, of being noticed, it is the very materiality of clothes that comes through. What is evident is a tangible visual, tactile and aesthetic relationship with clothes. We are intimately taken up with the feel of them, the textures, the weight, the heft, how they touch our bodies, how they are constructed, the detailing, the subtle colours and shapes, the lines, the silhouette. In that mixture of social and material practices which are co-constitutive of our ‘selves’. There is a perfect ‘fit’ here, then, with the ‘collaborative’ design processes of the Emotional Fit project which, in addition to its recognition that there are indeed issues to be addressed, is validating of our ‘ways of knowing’, our experience, our cultural capital. It was interesting to take part in the focus group discussions, to comment together on visual representations in magazines and to share our own favourite garments; it was illuminating to participate in the ‘measurement’ workshops which explained, at last, why finding your size and ‘trying on’ can be such a trial; it was fascinating to see how a professional pattern cutter can take a much more imaginative approach to our needs; it was exciting to try on toiles and see a variety of prototype garments ‘come to life’; and it was a mixture of terrifying and thrilling to take part in ‘photoshoots’ and the ‘salon’.

Further, what I and my female interviewees have in common is that we came of age in the nineteen sixties at a time of cultural revolution, when art colleges gave rise to a fusion of art, popular music, film - and fashion. We were part of that and it was incredibly exciting. And we have retained an active engagement with fashion which, despite the occasional despondency induced by the industry’s obsession with youth, its failure to recognise our changing body shapes and to take an interest in our enduring sense of style, remains positive. We know that the right ‘emotional fit’ can still lift our spirits. So, finally, the whole experience of collaborating in this project has been enormous fun. Fashion industry: Take note!

Juliana Sissons: Geometric pattern cutting and garment silhouette

When asking participants, what does the term ‘Fashion’ mean to you? The answer was overwhelmingly ‘Youth, constant change, driven by capitalism and not concerning them’.

Introducing simplicity in design was key, with more focus on fabric quality and longevity instead of fast fashion and immediate trends. It was important for garments to be comfortable, with consideration of ‘how it made/made one’. Garments with sleeves were a popular choice and separates and layers were also a favourite.

Introducing a geometric approach to pattern cutting, offered possibilities for minimalist styled garments. Effortless silhouettes with a similar aesthetic to kimono shapes could be produced. The participants had expressed a wish for something that could be dressed up or down. The geometric cutting approach also lends itself to sustainability; as most of the garments are cut with zero waste. Rectangles follow the body line and circles are good for mould on the body easily.

The participants expressed a need for the garments to be functional, in shapes that could be worn with flexibility; either worn loosely or tied and folded in a way that enabled ‘fit’. This method of design also offers the opportunity for some designs to be worn across many size ranges.

Participants had been buying clothes determined by bust measurements and then finding it difficult to fit the whole of the body shape. Fit is a constant problem for older women - a 20 year old size 12 has a different body shape to a 60 year old size 12; bust points are lower and waist shaping is in a different place. Participants found some garments to be too fitted, or fitting in the wrong places.

After comparing the measurements of participants with the British Standard size charts (with 4cm and 6cm increments between sizes) it was found that most of the women were buying garments in sizes that were two sizes too small for them. This is complicated further by the fact that some designers re-label sized garments so that the size appears smaller than it really is. This leads to a period of refamiliarization with skills that were once second nature to me, but that had to be practised and remembered through my hands and bodily actions.

I wanted to make the garments up to a high standard, in keeping with the ideas of quality and longevity expressed by the participants. Most of the garments were straightforward, but some, like the Triangle Orchid dress were cut from a number of triangular panels of silk (fig 11b & c) which needed careful handling to be manufactured to a high standard. These and other kimono-style dressing required neck bindings in self-fabrics of silk, wool and viscose, required readjustments to be made in relation to needle, stitch size and tension variation.

The fittings with the participants were incredibly informative and introduced new considerations for altering
the garment in terms of width, length and possibilities for manipulation. Print placement also had to be considered carefully in relation to the pattern pieces, so as not to emphasise certain areas of the body, such as bust and hips, and if possible to contour or detract from classic problem areas of stomachs and bottoms, which women are often sensitive about.

The repetitive nature of the fashion sampling process, enabled me to practise my forgotten manufacturing skills, to point where I could problem solve and construct confidently and quickly, similar to when I worked as a designer in industry. Just as the women felt validated by being listened to and designed for, so I found their appreciation of the final garments empowering, as the project had put me back in touch with my skill base as a maker.

CONCLUSION
The project described herein considers fashion design as a process and opportunity for creative socio-material encounters. Here, engagement between ‘designers’ and mature consumers on a live project has been utilised to inform new methods for capturing and interpreting individuals’ embodied experiences of fashionable clothing, to develop an alternative, holistic fashion methodology. By opening up a dialogue with a self-formed group of Nottingham women (aged 55+), concerned about their experiences of wearing, styling and presenting oneself, we facilitated a space of creative possibility, with the group to visualise their current experiences of wardrobe research, EKSIG 2015, Tangible Means, Design School Kolding, Denmark 25-26 November, EKSIG2015 Proceedings pdf, pp. 298-310.

Dress Material

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ABSTRACT
This paper argues that our understanding of the aesthetics of fashion design suffers from two related problems. First, if we allow that fashion, like every creative art, is the bringing of form to matter, it is nevertheless the case that the concept of materiality as it has been understood since Aristotle has privileged the art of sculpture over that of

dress. Second, if we grant that fashion, like the other arts, is currently engaged in an immanent critique of its limits, this critique of the forms of fashion (and with it of the categorisation of its objects), is misunderstood as an application of Rosalind Krauss’ concept of an expanded field. In both cases, it is the inescapable situation of the body in fashion design that renders these ideas problematic.

The paper proposes that we rethink the unity of form and matter in fashion design through the singular idea of dress material. The latter denotes not a type of fabric but the thread-thin rift that separates dress (here not a means of adornment but the principle of self-presentation) and the other disciplines of the visual arts (with their greater propensity to use but the counter-principle of self-refusal). Dress material is thus an ontological investigation of the ‘ambivalent’ unity of display and modesty, concepts familiar from the field of fashion psychology, rethought from the perspective of Heidegger’s essay on the origin of the work of art.

Keywords
Heidegger, Aristotle, Rosalind Krauss, hylomorphism, materiality, dress, stuff.

Let me begin with some initial reflections on the meaning of the title ‘Dress Material’. If you had not read the abstract, you might assume understandably that this paper would deal with the kinds of fabric, or perhaps of stuff in general, that might be turned to the production of a particular type of garment. If you were inclined to think more speculatively, you might then consider the first word in a verbal sense, and so wonder whether it might also deal with the arrangement of stuff, its manipulation or adornment, and so with the act of design or creation. If you were particularly analytical, you might imagine a colon placed between the two words and be reminded that dress is material in the sense that it matters to us, though why it does so remains a matter of contention. This paper is concerned with all these possibilities.

Fashion design, like every creative art, has long been understood as a particular skill or techné. To be precise, it is a specific practice that is knowledgeable in the bestowal of form upon matter. The individual work of a fashion designer – a dress, for example – is the purposive shaping of fabric to produce a particular form. The two Latin terms, forma and materia, are translations of the Greek words morphē and hylē, from which the word ‘hylomorphism’ derives. The latter names a theoretical framework that originates with Aristotle and has defined the conceptual field of aesthetics ever since.

However, it is necessary to pause here and to recall that these older words for matter – materia and hylē – do not refer simply to any material whatsoever. Both words initially refer specifically to wood or timber. The act of artistic design and creation is originally understood as the drawing out of a form that is inherent in natural material, while the figure of the designer or artist skilled at extracting form from matter is originally modelled on that of the sculptor.

This has two consequences for us. The first consequence concerns the artificiality of dress material. In the case of the forming of materials of nature such as wood and stone, artifice is the result of the creative act. It is not inherent in the material itself. This is not so for those arts whose materials must first be subject to skillful preparation, through the production of pigment, of metal, of leather, and certainly of fibre and fabric. The second consequence concerns the manner of dressing material. While sculpture can and does produce its forms through the arrangement and shaping of its materials, its distinctive technē lies in the extraction of forms latent within its masses. Dress material, however, hides its forms not in its depths but on its surface. Its materiality is to be all surface, to be a volume of vanishing thinness, while its formation shows an essential tendency but also a particular ability to display and to hide, through the presentation of a shape and the concealment of a void. Dress, unlike sculpture, is essentially hollow. Indeed dress may clothe sculpture. But also bear in mind that it is this very void, that fills the gap between surfaces.

Lacking the tendency of natural material to the excavated presentation of inherent forms, the vocation of stuff to cover or fill a void lends it to indeterminate and unpredicatable manipulations. If it is to cover the formless void, then it too must be capable of utter deformation. If it is to be stuffed inside another surface, it must be capable of secret compaction. And here we might briefly reconsider the terms of this conference, which in part seeks to examine the immanent critique of its disciplinary limits that fashion design currently seems to be undertaking. This critique, both of the form of fashion and the categorisation of its objects and practices (its intellectual ‘material’), remains overshadowed by the hypothesis of trans-disciplinarity proposed in the now-classic essay “Sculpture in the Expanded Field” by the art theorist Rosalind Krauss. Where Krauss identifies that sculpture is both defined by and seeks to problematize its opposition to the disciplines of art, we might speculate that fashion design is presently testing the limits of its opposition to, say, the disciplines of fine art (particularly sculpture’s block of marble, belongs to the order of the natural, the bolt of material that would clothe the body, like a statue of Apollo carved from marble, belongs to the order of artifice, while the shaped fabric – perhaps a fig leaf – that dresses either body or statue is artifice at a still further remove from nature.

The purpose that dress serves is manifold, though in a general sense we might say that it is to be wearable, though without necessarily defining what the criteria for wearability might be. By contrast, art, unlike design according to a persistent pre- or misconception deriving from Kant, if it is to be the object of a purely aesthetic judgement must be free of such purpose. Yet it takes little reflection to see that the creation and experience of the work of art is never without purpose, just as the work of design may always be judged disinterestedly. In the case of the creation of the work of art, the selection of material, its arrangement for the communication of the artistic intention, its release into the world, are all purposive decisions. The traditional distinction between the fine and the applied arts is itself a motivated one, designed to preserve a traditional distinction and hierarchy between disciplines.

In his essay on “The Origin of the Work of Art,” Heidegger demonstrates that the theoretical framework of the categorisation of the artificial – its materiality that has long defined theories of art, is derived not from the experience of art itself but from the experience of the synthetic equivalence, the parergon of purposes, thought to be unprecedented in the fine arts but instead in the design disciplines as well as in more prosaic fields of manufacture and industrial production. The concepts of form and material help us to understand neither nature nor art. Both concepts, those of matter and form, have a deeper origin, one that is revealed to us by the work of art, provided that we set aside the concepts themselves.

Note that the word that Heidegger uses, which is translated into English as ‘material’ and is his translation of the Greek hylē, is, in German, not Material but Stoff. In other words, Heidegger’s critique of hylomorphism in the essay, which depends on a contrast between things of nature and things of artifice but resorts to a word for the artificial rather than the natural, is itself not immune to the kind of critique that I am attempting here.

Let us return to the phenomenon of dress material, to the stuff and the manner by which dresses are made. And let us set aside the question whether any given creation might be a work of wearable design or a self-sufficient work of art, and so discount the importance of purpose to the definition of the work of fashion design. If we were to take precisely the same step that Heidegger now takes, we would, in attending to the surface of stuff, take note of a rent in the fabric – though it would be more truthful to say that the fabric itself is this rent. Stuff is torn
what is nevertheless concealed within dress is commonly explained in terms of Freud’s theory of erotic displacement. What matters is that the erotic possibility of self-presentation is always rent by the surface; it must concede to the ever-present counter-possibility of self-refusal. Conversely, the body refuses itself not only by remaining concealed behind the surface but also by allowing the surface to conceal the form of the body through manipulation and distortion. Silhouette and detail conspire to submerge the body beneath the surface. At the same time, these surface effects point precisely to what would remain hidden, and so self-refusal must acknowledge the inevitable possibility of self-presentation.

These two bodily possibilities, for self-presentation and self-refusal, are familiar to us from the field of fashion psychology as the ambivalent unity of display and modesty. The notion of ambivalence is the psychological version of what I have called the rent, and these psychological concepts are here given what we might call an ontological interpretation.

Is this then just an alternative to and less wieldy version of a long-standing rationale for the culture of dress? Is not the psychological interpretation simpler? Yet not only aesthetics but every discipline, including psychology, is understood if not within the conceptual framework of form and matter then certainly within the derived framework of form and content. Concepts such as display and modesty comprise both the intellectual material of the discipline of psychology and the formal concepts that rationalise the material phenomena of the psyche. Psychic and bodily behavioural phenomena such as desire and anxiety are supposed to be natural, the interpretive responses to them that take the form of display and concealment as socially constructed.

The ontological interpretation suggests differently. The body is not a thing of nature clothed in the material of artifice but is itself a kind of stuff. Perhaps that sounds plainly wrong. Why on earth should we think of the body as just some stuff? But then, to misquote the Spinoza beloved of Deleuze, we have not yet determined what this stuff can do.

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Pain as a material for wearer-centric design

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ABSTRACT

This study aims to explore the felt and lived experience of acute and chronic pain as a catalyst for wearer-centered garment design and its making. It examines the impact of pain in life disruption as well as two diverse stances to pain management and alleviation: product and design process. These perspectives connect the material and corporeal to knowledge by bringing to the fore the importance of mixed methodological approaches to fashion and product research and design. This study contributes to the body of knowledge by bringing to the fore the importance of mixed methodological approaches to fashion and product research and development.

Keywords
Design methodology, Mixed methods, Pain, Design, wearer-centric

INTRODUCTION

This paper explores the felt and lived experience of pain as a catalyst for wearer-centered garment design and its making, by outlining two diversified approaches to pain alleviation and management through the garment. The immateriality of pain is explored through these approaches into leading to two proposed different design approaches. For the exploration of the relationship between these multifaceted dimensions of pain and product design: in the form of a garment or a design process. A mixed methodology was used for generation of enhanced and validated data and employed the integration of varied wearer-centric source materials, as well as multi-methodological approaches to fashion and product development.

Firstly pain relief is explored through the development of a product design methodology for a maternity support garment for pregnant women experiencing acute pain.

Commonly, pain of this nature is often transient and commonly, experienced by women during late stages of pregnancy. Whilst anticipated, the corporeality of pain is something private and unique in its effects to personhood and holds the possibility of disrupting daily life. The methodology used for this purpose combined mixed underpinning knowledge gathered through surveys that explored pain manifestations in pregnant women, product features that the wearer needs and values as well as the insight provided by literature review examining the physicality of the pain during pregnancy. This approach lead to the definition of the utilitarian attributes of the garment, creating a wearer-centric, multidimensional design approach to the design of pain-alleviating garment.

Secondly, the experience of chronic pain is analyzed from a design practitioner perspective, though a qualitative methodology, including participant questionnaires, interviews and auto-ethnographical analysis. The manifestation of chronic pain has been shown to be devastating in its effects to life disruption and creative individuals experiencing these conditions, often these themes are explored in practitioners work and the creative act can function as a means of making sense of individual pain experience. It is revealed that during the act of making and working with materials, some individuals appear to transcend bodily states, such as pain. The process of working creatively is a kinesthetic and sensorial experience that may be supportive of cognitive states such as mindfulness that give reprieve from pain. This study demonstrates that the significance of pain is not limited to thematic explorations but also extends in processes of making as a pain-alleviation approach.

The objective of this paper is to propose a speculative model for design wherein pain acts as the material for both, the wearer-centered product and the design process. Adopting this approach holds implications for individual’s wellbeing by addressing both the physiological and psychological aspects of the pain experience. Furthermore, the proposed model exemplifies ‘felt’ experiences and bodily states as resources for garment design exploration in addition to therapeutic applications.

This study contributes to the body of knowledge alternative to medical pain therapies, bringing to the fore the importance of mixed methodological approaches to fashion research and design: a mix of sources, processes and methods draw on art and design research. The paper highlights opportunities for further research into unconventional garment design methodologies by interconnecting the material and corporeal as part of product and process in design. Pain alleviation through design process

Acute pain is commonly expected and suffered by women during pregnancy. Among the most common physical discomforts reported during pregnancy are Lower Back Pain (LBP), Pelvic Girdle Pain (PGP), fatigue and general malaise, which commonly arise during the second and third trimesters of pregnancy, with the highest intensity between 20 and 36 weeks and commonly associated with changes in body shape, weight increase, hormonal changes and musculoskeletal changes [2, 18, 23, 26, 29].

Multiple studies report that approximately 50%-80% of pregnant women experience moderate to severe back pain and/or PGP during pregnancy [2, 16, 28] and 70%-80% experience fatigue and general malaise [8, 18]. All symptoms vary in duration and intensity and compromise the performance of Activities of Daily Living (ADL) such as sleeping, sitting, walking up the stairs, bending and general walking [11, 18, 23, 28], decreasing Quality of Life (QOL).

However, as the discomforts are transient and considered as expected or normal during pregnancy, most expectant women do not search for alleviation treatments from health-care professionals. For instance, only half the women with lower back or pelvic pain symptoms visit a physician, with 70% of those patients treated [21].

Health-care professionals suggest conservative, non-invasive and non-pharmacological treatments like maternity support garments to alleviate pains and discomforts. Although it has been shown that maternity support garments have been effective and efficient for alleviation of pains and discomforts during pregnancy, there is no a specific model for the development of a wear-centric maternity support garments for pain alleviation.

Pain alleviation through design process

Chronic pain conditions can be devastating and life changing events for patients and family. Individuals must re-think their self-concept and face interruptions to identity and subsequent social disruption [3]. Withdrawal from work and social relationships are major features of chronic pain conditions and many individuals must give up working entirely as their conditions progress [3]. Patients often seek multimodal treatment options to manage their pain including physiological, psychological, pharmaceutical and lifestyle modifications [6]. The importance of mood-regulation is also emphasized as the comorbidity between chronic pain conditions and depression is common. [9, 25].

Contemporary applications of art therapies are acknowledged as beneficial practices in psychology and psychotherapy. Differing modalities of creative practice are used therapeutically to foster verbal dialogue between patients and care giver. Therapists that use art in psychotherapy believe that creative works have the ability to expand communication and offer insight into a patient’s condition [15]. In addition to art facilitating communication, it can also engage “movement, vision, feeling and self-objectification” [19].

The malleability and responsiveness of materials to the movements of the body are of particular interest to this research. Using the body in a creative act can be profound for patients experiencing illness and loss of bodily function. “The creation of a new body image comes from an integration of sensation from the outside to the internal world of feelings and experience.” [27]. The integration of inner and outer experience gives rise to intentionality and agency often ravaged by pain and disease. “Movement is indeed the basis of our experience of ourselves as capable and effective agents in the world.” [32] The perceptive and somatic body expands this experience in the act of moving and making in creative practice.

The body, movement, kinesthetic and sensorial experiences connect us to a phenomenon that is in the moment of making and handling materials. The phenomenological experience of creative processes may also be supportive of cognitive states such as ‘mindfulness’ and ‘flow’. The contemporary interpretation of mindfulness is a practice of bringing awareness to the present moment in a state of non-judgment [20]. It can also be defined as an attitude that includes openness, curiosity and acceptance [24]. The practice of mindfulness has been shown to have positive affects on patients living with chronic pain conditions. [5, 12].

Flow refers to a cognitive state in which people report to become so involved in a task or activity that they lose track of time, space and bodily complaints. ‘Flow’ is a form of hyper attention that is elicited when a balance between ‘perceived challenges and perceived skills’ [4] is present. It is proposed that between these two cognitive states, mindfulness and flow that reprise from pain may occur for some creative practitioners experiencing chronic pain conditions.

METHODOLOGY

To explore acute and chronic pain alleviation through the garment and its making a mixed methodology was developed, that explored not only the physicality of the pain, but the pain manifestations and its effects in quality of life. Acute pregnancy related pain was examined through a questionnaire with qualitative and quantitative components, while chronic pain was researched through semi-structured
Acute pain was studied through an extensive literature review from July to September 2015 examining the physicality and biomechanical origins of pregnancy-related pain. After this, a questionnaire was developed and examined to gain a deeper understanding of pain, its effects in life disruption and the wearer needs on a maternity support garment. The pilot survey was conducted through online communities themed under pregnancy and maternity. Participants were between 22 and 36 weeks pregnant, 18 to 45 years old, and had not experienced any back pain, lower back pain, pelvic pain, or hip pain before pregnancy. The final sample consisted of 55 pregnant women and the data gathered was analyzed through the Statistical package for Social Sciences (SPSS) statistics Version 23.

The questionnaire was designed, distributed and the data was collected through Qualtrics version 1016 (Qualtrics, Provo, UT, USA). The questionnaire was divided into four sections. The first section asked for demographic information of the wearer, the second section requested participants to rate the severity of pain and how it was affecting the performance of Activities of Daily Living (ADL) in a scale of 0 to 10, where 0 was the lowest score and 10 the maximum score, the third section was concerned with the treatments used for pain and discomfort alleviation and the last section asked participants to rank 17 attributes for designing and developing an improved maternity support garment in order of importance from “Extremely important” to “Not important at all”.

Descriptive statistics including frequencies, means and standard deviations (SD) were used to report participant demographic data, information regarding discomforts and severity of pain and experiences with maternity support garments. Open-ended questions were used to explore participant’s experiences and perceptions towards maternity support garments.

Chronic pain was investigated though a series of in depth semi-structured phone interviews. Creative practitioners were of keen interest to this research. It was intended to explore the way these individuals engaged with design processes and materials. Practitioners were sought who had been diagnosed with one of the following chronic pain conditions: Chronic migraine, fibromyalgia and chronic back pain. To take part in the study participants were required to be between the ages of 18-65, diagnosed with a chronic illness that has lasted more than 6 months and has caused an individual to significantly alter his or her day-to-day activities. [13] For the purpose of this paper, only participants with pain related illnesses will be discussed.

An ethnographic methodology was used to enable a “thick description” [10] specific to participant’s individual experience of pain and creative practices. Questions were aimed to understand participant’s experience of daily life with chronic pain and its effect on self-regarding practice. Data generated from verbatim-transcribed interviews were examined through an iterative process of “Grounded theory” [1] whereby concepts became increasingly richer through the analysis. [7] Prior to these interviews, participants completed an online questionnaire to foreground their illness experience. Embedded in this was a set of questions from the ‘Revised Illness Perception Questionnaire’ to provide an assessment of the components of representation: identity, consequences, timeline, control/ cure and cause. [17]

In addition to this an auto-ethnographical analysis using the researchers own lived experience of chronic migraine and garment design practice have informed this study. This experience has been recorded through reflective writing whilst engaging in garment making processes. Pain severity was quantified and recorded before and after each studio session to measure the affect of creative practice on pain levels. A ‘pain score’ was recorded using a quantifiable measure (1-10) 1 indicating ‘low pain’ and 10 indicating ‘severe pain’.

**RESULTS**

Acute and chronic pain were explored through product design and the process of making respectively, demonstrating two valid approaches to pain alleviation and garment design exploration. Acute pregnancy related pain was explored in a pilot questionnaire design practice to explore the effect of pain to better develop maternity support garments. The data gathered during the study revealed comparable results to the ones found during the literature review: 21.8% of women experiencing pain defined it as a highly unpleasant physical sensation that hurts the body, 20% discomfort, defined as not being in pain, but not feeling good, being uncomfortable and unable to live a normal life, 18.1% 'I used to experience both pain and discomfort, with 40.2% of women not looking for any treatment for alleviation. The pains more frequently reported were Back Pain, followed by Lower Back Pain and Pelvic pain, 38.2%, 33.8% and 22% respectively.

Other pains and discomforts reported were hip pain, carpal tunnel syndrome, vaginal pain, wrist tendinitis, swollen ankles and heartburn. The participants were asked to rank their experiences with maternity support garments (n=14) found that the garment had helped with pain and discomfort alleviation, 40.2% of women did not look for any treatment for pain and only 25.4% of women had used maternity support garments.

The results showed that those pains and discomforts affected women in performing activities like getting up from a sitting position, staying sitting for 30 min, getting in and out of bed and getting up and down stairs, affecting quality of life.

Also, the questionnaire results showed that, on average, 40.2% of women did not look for any treatment for pain alleviation and only 25.4% of women had used maternity support garments as a treatment. Half of them reporting to have experienced with two or more types of garments.

64.2% of participants who had previous experiences with maternity support garments (n=14) found that the garment had helped with pain and discomfort alleviation and affect the weight of the belly, by compressing the body or by correcting the body posture, while 35.7% found that the garment didn’t help with pain and discomfort alleviation. “I didn’t wear it”, “I’m not sure why”, “It didn’t offer support” and “probably it was not the right size for me”.

The participants were asked to rate their experiences with using the garments in relation to garment design and comfort, functional use, size availability and fabric perception. Then the questionnaire gathered information about the importance attributes the participants to seventeen attributes listed for designing an improved maternity support garment. Among the most important attributes in a maternity support garment were reduction of pain, baby safety, donation and donational breathability, while the less important attributes for participants were colour, material and appearance, making noticeable that the functional and comfort aspects of the garment were the top utilitarian attributes in a wearer-centric maternity support garment.

Chronic pain was studied in a questionnaire with creative practitioners to further understand their relationships to design processes and felt experience of pain. It was found that 88% of participants (n=8) were able to work in their creative practices even when not feeling well. Of these participants 75% were unable to work in paid employment due to their chronic pain making through the development of a product and a design process. It was found that women seeking pregnancy support for acute pain would benefit from a methodology developed to understand their individual lived experiences of pain. It was also revealed, through the literature review that that these pains could be relieved through wearing the garment. Conversely, it was revealed that through the design process with the ‘Revised Illness Perception Questionnaire’ the same conditions also had opportunity for pain relief through the making process.

These findings, whilst preliminary, suggest the need for further research into models combining these two stages of garment development with a focus on lived experience to better enhance wellness. The phenomenological experience of ‘wearing and making’ has been the focus of literature before but this research presents an opportunity for unification with the consideration of pain as paramount.

To further speculate and to maximize the pain alleviating properties from ‘wearing and making’ it should be noted that the interaction with the cloth is what unifies this. In one part it comforts us, supports us, encases us and then recorded through reflective writing. Pain severity was also recorded before and after studio sessions and in 85% of instances self reported pain was lowered after engaging in creative practice.

In addition to this, reflective writing was captured during the experience of making. It was through this additional means of research that the design process could be studied through the phenomenological experience of pain and design. Analysis of the reflective writing revealed moments consistent with mindfulness.

“...whilst engaging in garment making processes. Pain severity was quantified and recorded before and after each studio session to measure the affect of creative practice on pain levels. A ‘pain score’ was recorded using a quantifiable measure (1-10) 1 indicating ‘low pain’ and 10 indicating ‘severe pain’.

**CONCLUSION**

Through the mixed methodological analysis of acute and chronic pain manifestations it was found that life disruptions caused by pain was catastrophic, at the same time, these manifestations were found as valid resource for design exploration.

The role of pain in garment design and development in these instances could be described as catalectic, however pain is often thought of in the context of what it takes away; our time, comfort and relationships. This research demonstrates that demonstrating our being, in order to be able to deal with suffering.” [14]
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Roles of artefacts in fashion research: 
Arts-Informed Interpretative Phenomenological Analysis

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ABSTRACT
Fashion is a complex of concepts which encompasses many often elusive, interconnected and overlapping meanings, thus, it is difficult to unequivocally define it. However, stemming from the typology of definitions proposed by Crane [1] based on how fashion is manifested within contemporary western culture, it can be articulated that, irrespective of the definition, clothing is a primary way of fashion’s manifestation. In my practice-based doctoral investigation into older men’s experiences of fashion [2], I built on this assumption, by adopting clothing as a key analytical term and conceptual lens to my creative interpretations. This, had important implications for the various roles of artefacts in this research process, including different objects belonging to the study participants (recorded and documented via methods of in-depth interviews and personal inventories), and the artefacts I produced as a creative practitioner in response to the empirical material I gathered.

In this paper, I discuss the threefold role of the artefacts in a fashion research process, in relation to the corresponding threefold role of interpretation and the hermeneutic circle of empirical material I gathered. This, had important implications for the various roles of artefacts in this research process, including different objects belonging to the study participants (recorded and documented via methods of in-depth interviews and personal inventories), and the artefacts I produced as a creative practitioner in response to the empirical material I gathered.

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Role of interpretation

Drawing from the Interpretive Phenomenological Analysis approach, the methodology utilises interpretation as a key analytical technique. In doing so, I acknowledge the threefold role of “interpretation”: (a) as a single act of interpreting the older men’s experiences of ageing by engaging with texts, recordings, objects and images; (b) as a process of continuous unfolding of the interpretations and re-interpretations of the data explored through writing, physical and emotional engagement with materials, objects and techniques, and (c) as a product – a series of written accounts disseminating the developed understandings of the participants’ experiences alongside metaphorically corresponding fashion artefacts.

‘Interpretation as a single act’ relates to developing my understanding of certain aspects of how my participants experienced fashion and ageing as psychological and social processes, by engaging with texts, recordings, objects and images. Texts, in this instance, refer to participant interview transcripts. Whilst analysing these documents, I read and re-read the transcripts, marked the intuitive points of interest and coded them in an exploratory manner, including descriptive, linguistic and conceptual commentary [12], in order to produce a basic understanding of the role that fashion and clothing have played throughout the participants’ lives, and their relevance to these individuals’ experiences of growing old. In the same manner, I approached images collected through personal inventories, including photographs of the participants and the garments they decided to bring to their interviews. The result of this was a set of emergent themes; firstly, individual to the each of five participants of the study; and, secondly, representing the sample. These theme are: ‘Mirroring’, ‘Peacocking’, ‘Dis-Comforting’, ‘Pioneering’, ‘Non-Conforming’ and ‘Distanting’, ‘Presenting’ and ‘(Un-)Fashioning’ and ‘Re-Materialising’.

‘Interpretation as a process’ relates to the continuous unfolding of interpretations and re-interpretations of the explored data. For this, I engaged with the activity of writing interpretative accounts and making artefacts. I experimented with the relevant fashion techniques such as stitching, embellishing and dyeing which in turn inspired and enhanced my interpretative writing. Within this process the two interpretive techniques of writing engaged the role of fashion and clothing in participants’ lives in relation to the process of growing old, and re-making second-hand men’s jackets were interconnected and complementary to each other, and encouraged a more experiential, often metaphoric, understanding of the phenomenon under study.

Finally, ‘interpretation as a product’ relates to the set of final written interpretative accounts and objects of (re-)designed and (re-)sculpted suit jackets and corresponding short films. These are the outcomes of both single acts and processes of interpretation that I engaged with throughout the analysis process and directly represent the co-constructed meanings of the participants’ lived experiences, the threefold role of interpretation in regards to the hermeneutic circle I developed for the study.

My hermeneutic circle

The key concept used in the methodology is the hermeneutic circle. The concept relates to the process of developing the researcher’s understandings and interpretations as the constant movement between part and whole [12, 13]. In the case of my project, as in traditional IPA research, this related to the constant dynamics between different elements of the data, and can be illustrated by the example of a single interview and a set of interviews. To put it simply, I developed my understanding of each individual interview always in relation to the whole body of research material and vice versa. Similar dynamics occurred in relation to the pre-understandings of the phenomenon that I inevitably carried into the research and which became newly developed understandings in the process of analysis and interpretation.

The unique features of my hermeneutic circle (fig. 1) are the virtual ‘checkpoints’ and constant research actions through which I developed meanings. In this manner, there are five critical checkpoints on my hermeneutic circle: firstly, Text (I), which refers to the interview transcripts; secondly, Images, meaning the photographs and sketches taken during the interviews; thirdly, Objects and Materials, consisting of the purchased second-hand men’s jackets and the various materials I used for my interpretative analysis; and, fourthly, Artefacts, which refers to the re-made men’s jackets. Finally, the fifth checkpoint, Text (II), encompasses the final written accounts illustrating and explaining my understanding of the participants’ experiences.

In the previous section, I presented my research process in regards to the analytical practices of the novel and alternative research mechanism, based on interpretative writing and making. In this section, I focus upon reflecting on the role of the artefacts in this process, including the fashion research exhibition entitled “Fashioning Ageing(ing): Mature men’s experiences of fashion and clothing” (2016), organised and curated by myself.

Firstly, building on the previous section, it is important to reflect on the role of the artefacts in regards to the threefold role of interpretation. These roles were: as a single act, as a process, and as a product. Artefacts were present and instantiated in each of these aspects; however, their role and impact were significantly different for each of them. In a single act of my interpretation of the study participants’ experiences, the artefacts were present in the form of the objects that these individuals brought to the interviews. These were different for each participant and included photographs (fig. 2) and garments (fig. 3). These were significant because they often worked as a stimulus for the conversation, but also because I had the chance to experience them in a haptic way, that is to touch and feel the quality and texture of the fabric, see the colours, and inspect the details; such an embodied engagement was significant to me as a designer and artist. This, in turn, stimulated each of these acts of interpretation; inevitably, some elements and details of these artefacts are represented within the artefacts I produced.

Artefacts were also relevant to my interpretation as a process. For this, throughout the different stages of the constant negotiation and re-negotiation of the participants’ interpretations of their experiences, I engaged with different forms of the artefacts. Firstly, all of the artefacts that the participants brought in to their interviews, including the garments they wore, were documented via photographs. Consequently, I had a chance, whenever necessary, to re-engage with these objects by visual analysis of the photographs, which informed the processes of my analysis.

Secondly, during the processes of my interpretation, I engaged with various artefacts that did not belong to the participants: these were second-hand men’s suit jackets (fig. 4). Just as the various elements of the experiences of the men in this study varied significantly, each of these artefacts was re-made using different techniques and materials. However, what was common for all the developed jackets was that I began my exploration with a second-hand men’s suit jacket, approaching it as a “canvas” for my practical experiments (figs. 5-8) and developing interpretations. Such a common starting point was adopted because suit jackets were present in the narratives of all of the participants, and most of them referred to these jackets as either their favourite items of clothing or as an item that carried a significant meaning or memory. Furthermore, a suit, by many authors, is interpreted as a prime vehicle of masculinity [16]. For these reasons, I decided to use previously owned men’s suit jackets to highlight the participants’ past experiences; metaphorically, any second-hand garment is already invested with a life of its own.

Figure 1. The hermeneutic circle developed for this study (Sadkowska, 2016)

Figure 2. Photos of the participants they brought in to the interview (Credit: Ania Sadkowska, 2016)

Figure 3. Participants on the day of their interview showing their ‘special’ fashion garments; personal inventories (Credit: Ania Sadkowska, 2016)
Finally, the artefacts in this research mechanism are a specific type of product of the interpretations as both acts and processes. Therefore, it is not entirely unjustifiable to argue that these artefacts (fig. 9-12) function as a peculiar form of side-product; indeed, the focus of this research was on the practices of making these artefacts, and their role in enhancing my written interpretations, rather than the artefacts themselves. However, at the same time, each of the produced artefacts, are independent aesthetic solutions; tangible and meaningful outcomes of the research process, and in many respects equal to the written interpretations. Frayling [17], described “research for art and design” as follows: “where the thinking is, so to speak, embodied in the artefact, where the goal is not primarily communicable knowledge in the sense of verbal communication, but in the sense of visual or iconic or imagistic communication”. This indeed accurately describes the status of the artefacts produced in this research as embodying certain knowledge (through enabling certain understandings to be developed) and, as forms of metaphoric visual representations of this knowledge.

My final reflection in this section touches upon the artefacts and the written texts. The case of the jackets or films, but also between the mutual thematic dependencies. This is reflected not only in the produced artefacts, jackets and corresponding films, as well as key quotations from the interviews with the participants. While, from the beginning of this study, one of the objectives of this research has been to organise such a dissemination event, it is the role of this event that has changed in parallel to the development of the project. First, it is worth noting that an exhibition is a research tool commonly chosen to present the practical element of practice-based PhD research, often alongside the written thesis [18]. However, since the aim of this research has been to develop an in-depth understanding of the small sample of older men’s experiences fashion, the aim of the exhibition was to present and communicate these insights, that is my metaphorical readings of the group, rather than to exhibit the artefacts per se.

Consequently, curating such a research exhibition triggered important considerations about how textual, visual and verbal presences were to be utilised and linked in order to communicate these meanings to the viewers. Conceptually, similar to Swindells and Dutton’s [19] text + work = work.
exhibition, I also strived to facilitate a space where the visual and textual forms of knowledge could be utilised seamlessly as “mutually supportive camps”, reflecting the methodological integration of the practices of making and writing within this research process. Ultimately, each one of the jackets was annotated separately, as well as each of the superordinate groupings, and the exhibition as a whole. Furthermore, an important element of the exhibition became the plaques with the key quotations from the participants’ interviews. These became significant components of the exposition and, indeed, prompted many conversations regarding the findings of my study. Many of these conversations included visitors’ personal reflections and observations regarding the phenomenon under study, which, in turn, from the methodological point of view, became the final element of this research mechanism, allowing me to finalise and conclude my written interpretations. It is, therefore, important that I reflect that, the feedback I received during the exhibition, influenced the final form of and the project’s findings. Furthermore, it afforded me an opportunity to validate my research and its conceptual form.

CONCLUSION

The main aim of the practice-based PhD project described in paper was to investigate a small sample of mature men’s experiences of fashion, by adopting methoding as a key analytical term and conceptual lens to my creative interpretations. In doing so, I developed and adopted a novel hybrid methodology, Arts-Informed Interpretative Phenomenological Analysis, which allowed me to utilise various artful practices in regards to fashion and clothing as a valid research method, enhancing findings generated through more traditional research methods, such as interviews and personal inventories. Moreover, such a research methodology allowed me to unite and synchronise my practices as a researcher, designer and artist into one sound research instrument to co-create and disseminate knowledge via engagement with various materials and objects.

In this paper, I discussed the threefold role of the artefacts in a fashion research process, in relation to the corresponding threefold role of interpretation and the hermeneutic circle model I developed for my study. These roles were: as a single act, as a process, and as a product. Artefacts were present and important for each of these aspects; however, their role and impact were significantly different for each of them. Firstly, during a series of interviews I conducted with the study participants various clothing artefacts belonging to them stimulated their reflections and openness about their experiences of fashion. Secondly, during my practical explorations, I re-made a series of second-hand men’s suit jackets, which in turn stimulated my creative processes of data analysis. Finally, the series of produced artefacts act as independent visual interpretations stimulated by the participants’ experiences and their interpretations of them. Consequently, the series of objects, jackets and films, offers a conceptual alternative to a standard fashion collection, where typically the focus is placed upon functionality and aesthetics, and shifts it instead towards processes of making and enabling new understandings.

REFERENCES

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CONCLUSION

The main aim of the practice-based PhD project described in paper was to investigate a small sample of mature men’s experiences of fashion, by adopting clothing as a key analytical term and conceptual lens to my creative interpretations. In doing so, I developed and adopted a novel hybrid methodology, Arts-Informed Interpretative Phenomenological Analysis, which allowed me to utilise various artefactual practices in regards to fashion and clothing as a valid research method, enhancing findings generated through more traditional research methods, such as interviews and personal inventories. Moreover, such a research methodology allowed me to unite and synchronise my practices as a researcher, designer and artist into one sound research instrument to co-create and disseminate knowledge via engagement with various materials and objects.

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REFERENCES

Research as Object

Towards a Material and Cultural Investigation

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ABSTRACT
A Measurable Factor Sets the Conditions of its Operation is an ongoing research project and series of publicly exhibited materials I originally developed through the Stanley Picker Research Fellowship at Kingston University. With the project I aimed to rethink the ways in which shoes are designed by shifting traditional approaches, instead employing a perspective based on the study of structural parameters – derived from anatomical and kinematic studies – required to support a high-heeled foot while in motion. The consequences of my research methodology are two-fold: By treating the ‘woman in motion’ as an engineering problem, I expose the high-heeled shoe as a cultural ‘problem’ while at the same time questioning the connotations of engineering as they seem informed by the object at hand.

Keywords
Engineering, Methodology, Identity, Shoe typologies

INTRODUCTION
Both mass-manufactured and traditionally crafted shoes can in essence be broken down into the following components: The upper, the soles (inner and outer sole) and the heel. The regimented component construction process, or the method of assembly by which shoes are made, leads to a type of design that may be referred to as ‘the sum of its constituent parts’. There are exceptions to the rule, such as monos material footwear, and there are creative approaches to the traditional methods, since each component can be different/divergent in shape, material or size, as long as they can meet and be attached together. But in essence the assembly of a shoe is as follows: The outside and heel are fixed (glued, stitched, taped, nailed, screwed, direct moulded etc.) to the upper. [3] As a result, it makes it difficult to rethink or instigate a complete overhaul of the shoe ‘type’, and so new shoes are rendered merely as a variation on a theme.

It doesn’t seem to be in the interest of trend-led fashion to challenge shoe typologies. While much has changed in fashion since 1937, I think that Agnes Brooks Young’s central argument from Fashion has its Laws still resonates: “We know that fashion outmodes previous styles each year, so there must be a continuous change under way. We know this continuous change must be relatively slow because only the initiated can recognise the differences from one year to the next. Finally, if fashion in dress is a slow continuous change, outmoding each year that which had general acceptance, and substituting for it something slightly different, then there must of necessity always exist a typical expression of fashion, or a typical style, on which the changes are operating.” [2]

Footwear types, much like garment types, fall into an array of ‘hardened’ style categories that remain limiting in both form and as markers of identification. Most shoe styles could even be described as clichéd, and as a result the women that wear them can be perceived to conform to a set of restrictive roles. My main concern is with the scope of identification. While the method of consistently re-referencing and re-contextualising types has produced plenty of complexity and nuances within fashion-constructed identities, this approach is not conducive to creating new identities and codes of meaning, and thus broadening what fashion can speak of. Current avant-garde fashion designers are, according to journalist, curator and educator José Teunissen, challenging the status quo of fashion identities by redefining and expanding on the expression of the self in the field of fashion; “Instead of beautifying the body and clothing it with identity and personality, they are searching for the ominous, unsettling fantasies and meanings that the clothed human figure can also communicate.” [4] These coordinates serve to help position my research topic.

DESIGN METHODOLOGY, RESEARCH AND TESTING
A Measurable Factor Sets the Conditions of its Operation is an ongoing research project and series of publicly exhibited materials I originally developed through the Stanley Picker Research Fellowship (2011-2013) at Kingston University. The initial works were presented in an exhibition at the Stanley Picker Gallery in 2013, under the same title. Displayed throughout the exhibition were artifacts from a series of structural, aesthetic and cultural experiments and outcomes, aimed both at expanding the scope of footwear typologies and the discourse related to the material outcomes from the development of a new footwear design methodology and two video works addressing the cultural status of footwear in cinema.

Moving away from the standard, regimented approaches and limiting parameters of the shoe industry as described above, I started from scratch to rethink the method by which shoes are designed. Employing processes drawn from an engineering approach, I set out to design a collection of footwear pieces informed by research into the structural parameters required to support a foot, in a high-heeled position, while in motion. This method purposefully shirks the existing footwear constellation of assembled parts, fashion trends and styles – that which architect and design theorist Christopher Alexander might refer to as “the chosen formal order”. [1]

Based on anatomy and kinematic studies of the foot and ankle conducted with Nicola Smith Swann and James Brosner from the Sports Science Department at Kingston University, I produced a series of 17 different hypotheses for new footwear constellations’, or high-heeled footwear possibilities that map out new configurations of foot and ground contact points/areas. With these ‘contact points/areas’ I mean the areas where the object/shoe touches the foot and the areas that touch the floor in ambulant motion or static stance. These ‘contact points/areas’ serve the purpose of a) keeping the foot in place b) keeping the foot in it’s high heeled position c) keeping the object on the foot d) making contact with the floor

These ‘constellation contact areas’ were first drawn up as 3D computer models and then produced as physical pieces to be used as ‘testing shoes’, White Prototypes (2012-2013). Although the functionality of these ‘shoes’ were slightly compromised for the sake of aesthetics – a potential pitfall when a gallery show is a research outcome– the results from initial pressure map tests are promising in relation to the hypotheses. The ultimate purpose of this study however is not to produce ‘better’ shoes, but to create a collection of shoes based on these new configurations. The first footwear design stemming from this research is the Bluepanelshoe (2015), commissioned for the exhibition Live on Foot (2015) at the Design Museum London.

THE CULTURAL CONNOTATIONS OF HIGH HEELED FOOTWEAR
Having written about the ‘so called’ rationalised parameters from which to design the shoe, I would now like to look at engineering from another perspective and talk about the cultural connotations of engineering and technology in relation to fashion and high-heeled footwear. The stiletto heel, made possible through the use of a steel rod in the heel of the shoe popularised by Roger Vivier in 1954, can and should be considered as a piece of engineering. [5] Yet the ‘values’ we traditionally associate with engineering and technology: efficiency, rationality and social progress, are not found in a variety of woman’s objects, which instead promote inefficient movement and unnatural posture, and are perceived as frivolous.

In the exhibition I aimed to better understand and possibly expose how the association of high heels with frivolity and it’s negative implications has historically been propagated. In collaboration with artist Noam Toran, we focused our research on the depiction of the high-heeled woman through cinematic history and produced two video investigations in response. The first work is Women in Various States (2012), a taxonomy of cinematic moments where a high-heeled women’s mobility has been compromised. The taxonomy reveals that a high-heeled woman, moving through a multitude of cinematic narratives, is a complex construct, but one designed for, and ultimately sanctioned to, the
man-made environment in both its literal and fantastical forms. When a high-heeled woman is placed in alternative settings – namely outside the flat and smooth surfaces of urbanity and suburbannity – or when forced to walk through unique substrates, a woman in heels loses her equilibrium (both physically and culturally) and begins to slip, trip, sink or tumble, thereby transforming her perceived identity. This observation was the catalyst for the second work; Material Compulsion (2013)

IN CONCLUSION

The consequences of this research methodology, developed over the course of the Stanley Picker Fellowship at Kingston University, are two-fold: By treating the ‘woman in motion’ as an engineering problem, I expose the high-heeled shoe as a cultural ‘problem’ while at the same time questioning the connotations of engineering as they seem informed by the object at hand. I think it is through these types of practice based investigations that we understand the footwear field in a broader scope so we can rethink processes, reconsider working methodologies, expand designer’s roles, reinvent the aesthetics of shoes, and understand and challenge cultural connotations. Hopefully they provide other designers and myself insights that helps further the field of footwear.

ACKNOWLEDGMENTS

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3. Footwear manufacturing method whereby a sole is moulded and thereby adhered directly onto the upper.

“‘Stiletto’ was the term first used in 1953 for thin, high heels reinforced with steel. It was taken to creative extremes by Vivier. [...] He invented the aiguille and the choc heel. The aiguille or needle heel became the model for the standard stiletto heel.”
everything and everybody as material: beyond fashion design methods

Paper submissions

Marloes ten Bhömer, Research as Object-Towards Material and Cultural Investigation exhibition photography Jan Berg, 2017
Panel discussions and conversations

everything and everybody as material:
beyond fashion design methods

Breaking the Script - Fashion Critiques and Conversations - Thoughts in Progress, conversation photography Jan Berg, 2017
ABSTRACT
The role of the fashion designer is broadening and shifting and in our academic, as well as our roles as creative practitioners, we feel a responsibility to develop new tools and resources for coming generations. A critical reflection on the fashion system — informed by a wide spectrum of roles and reaching from student to industry – is emerging in isolated pockets and on the fringes. We now need to nurture and connect these through the educational structures and institutions in which we work. From our conversations and critiques themes, challenges and mostly questions are emerging. We’ve identified that we miss fashion-owned language to describe the new paradigm as well as updates in fashion methodology. As educators we experience the disconnect between students’ expectations of their education/curriculum, the fashion industry and their future roles within it and the reality of the current fashion system. We encounter fear of owning up to responsibilities within fashion in general and in particular to one’s role and agency within and beyond the field and ultimately a lack of honest and potentially vulnerable critical debate. Together, we try to identify issues and opportunities of the fashion system and investigate ways to break the ‘script’ that we see embedded in fashion education.

EDUCATION AS MATERIAL – AN OPEN DISCUSSION
At the EEM conference 2017 we want to share our thoughts in progress through an evolving and participatory manifesto – not as a finished document but rather as a series of live provocations towards re-imaging the very structures and material of fashion education as we have experienced it through the institutions we have studied and worked within.

We will use the conference as a platform to pose some of the questions we have been discussing to a wider audience with the aim of creating a safe and open space to share frustrations as well as alternative strategies. We hope that by discussing the challenges we face and revealing where we feel vulnerable or lack certain knowledge due to a different educational background, opportunities will emerge for experimentation and risk taking as well as alternative assessment criteria and definitions of success. We hope this ‘working manifesto’ will act as a starting point and then evolve through contributions and on-going dialogues.

MANIFESTO THROUGH QUESTIONS:
If fashion is based on re-referencing and recontextualising, is fashion able to be relevant outside of its own cultural milieu? (Marloes ten Bhomer)

What is the relevance of trench coats in the age of drone wars? (Marloes ten Bhomer)

How can everyday garments and dress practices help to re-language fashion? (Ruby Hoette) [1]

In times of globalisation and technocracy, who and how does fashion represent? (Alexa Polhamm)

MANIFESTO THROUGH QUOTES/CHALLENGES:
Challenge #1: Fashion is a large industry under the scrutiny of many voices, but the system of fashion seems to impede on change. Can grassroots movements in fashion be encouraged and replace the status quo?

“If You’re Riding a Horse and It Dies, Get Off”
Jim Grant and Char Forsten [5]

Challenge #2: Encourage fashion as a way to experiment with a collective future beyond the illusion of individual self expression:

“The trick has to be that it allows you still to feel you are an independent individual. The hyperindividualism of our age is not going to be going back into the bottle. You’ve got to square the circle. You’ve got to let people still feel they’re independent individuals, yet they are giving themselves up to something that is awesome, greater, and more powerful that carries them into the future beyond their own existence. That’s what people are searching for.”

Adam Curtis [6]

Challenge #3: Support and encourage students who are imagining other modes of fashion:

“Imagination alone offers me some intimation of what can be, and this is enough to re-move to some slight degree the terrible injunction, enough, too, to allow me to devote myself to it without fear of making a mistake (as though it were possible to make a bigger mistake)”

André Bretot [7]

Challenge #4: Encourage expanding the field of fashion and explore unknown territories and connections:

“As a result the fashion world is still working in a 20th-century mode, celebrating the individual, elevating the it-people, developing the exception... in a society hungry for consensus and altruism. This places fashion out of society and de facto makes it old-fashioned.”

Lidewij Edelkoort [8]

Challenge #5: Use fashion as a tool to educate, read and create social innovation and political voices in times of globalisation without a pure adoption and cultural appropriation of cultures uncommon to the ‘French’ Fashion System:

“Fashion is a collective activity and breaking the conventions is not an individual task. (...) What is most important in the French Fashion System is who has the power to decide, judge and evaluate that creativity. It is the process of legitimisation that needs to be focused in understanding the success of any designer. The avant-garde Japanese designers would not have been noticed by the fashion professionals worldwide without the legitimisation mechanism of the French Fashion System.”

Yuniya Kawamura [9]
MANIFESTO THROUGH RELATIONSHIP: [10]

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<td>Consumer led</td>
<td>Society-led, situation-led, question-led opportunities and alternatives</td>
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<td>Student participant / custodian / community of practice</td>
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<td>Lockup in a fashion role</td>
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ACKNOWLEDGMENTS
We thank all fashion educators and colleagues who have shared their thoughts and experiences with us.

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1. Languaging was first conceptualised by biologists Maturana and Varela (1980). It points to the co-dependent process of understanding through saying and defining and by saying and defining in turn shaping our world.
5. Title of Jim Grant and Char Forsten book on education
10. Format taken from Dunne and Raby’s a/b “It’s a sort of manifesto that positions what we do in relation to how most people understand design.” http://www.dunneandraby.co.uk/content/projects/4760 [Accessed 29/04/2017]
Panel discussions and conversations

Everything and everybody as material: beyond fashion design methods

On having successfully completed this module,

- contemporary issues in practice and theory of
- to creatively integrate and exploit of media, techniques, technologies
- concepts, techniques, methods
- the digital, of your projects
- to evaluate and utilise effectively
- apply methods in enquiry and reflection to evaluate the qualities

Supposed external ideal in favour of accountability... it also means using the embeddedness to create an opening towards...

Carmen Avanessian 2017

Challenge #3:

Encourage the development of specific written and spoken language as parallel in fashion design: Fashion Thinking.

Challenge #4:

John, or the audience to a less elitist and still appreciative one.
Are you...

...a supporter of traditional fashion education?

...a promoter of disobedient modes of practice?

Do you see...

...non-conformist thinking happening within fashion institutions?

...non-conformist thinking happening outside fashion institutions?

Do we need an inbuilt institutional antagonism to stay relevant and critical?

If fashion was politics, it would represent:

Territory

Capitalism

...When did you observe a ‘Fashion Revolution’ and do you think these were reactions to political events?

If fashion was politics, its authorities were:

JUDICATIVE (interprets law)

EXECUTIVE (enforces law)

CONSUMER

LEGISLATIVE (makes law)

HISTORIAN

The Consumer (enforces law)

...What are the unwritten ‘laws’ of the fashion system?

Given the fact that fashion practices are slowly expanding, what are the values, standards and criteria education will have to address and implement?
On having successfully completed this module, you will be able to demonstrate knowledge and understanding of:

- Contemporary issues in practice and theory of fashion and textiles
- How to creatively integrate and exploit a variety of media, techniques, technologies and processes
- To evaluate and utilise critically the qualities of your projects
- Apply methods of enquiry, reflection, evaluation and selection of appropriate media and techniques
- Generate ideas through enquiry, analysing critically reflecting on contemporary issues
- Communicate effectively in verbal, written, technological and visual formats
- Identify, select and draw upon a wide range of subject specific, printed and electronic sources
- Reflect on your own work and learn from experience
- Manage your time effectively, work to deadlines
- Generate ideas and solve problems independently and collaboratively
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Format taken from Dunne and Raby's A/B "It's a sort of a manifesto that positions what we do in relation to how most people understand design.

http://www.dunneandraby.co.uk/content/projects/476/0
Panel discussions and conversations

On having successfully completed this module, you will be able to demonstrate knowledge and understanding of:

- Contemporary issues: practice, theory of
- to creatively integrate, exploit of media, techniques, technologies
- apply concepts, techniques, methods processes, the digital, of your projects
- to evaluate and utilise effectively
- apply methods, enquiry, reflection critically evaluate the qualities
- independent critical judgements ideas, materials, techniques processes
- generate ideas, enquiry, analysing critically reflecting on contemporary issues
- selection, appropriate
- communicate, oral, written, verbal, written, technological, visual formats
- identify, wide range printed, electronic sources
- reflect, learn, experience
- manage time, deadlines
- generate solve problems independently collaboratively
-

Challenge #1:

Encourage post critical fashion* practice that allows for recognition of, and experiments both within and beyond, existing systems; beyond mastery and towards visionary practice. Encouraging the exploration of the relationship of knowledge generation to risk, innovation, novelty, and propositional thinking as a post critical fashion pedagogy* and as a collaborative endeavour.

*Post critical - not beyond critique but distinct from uncritical (Avanessian 2017)

*Critical pedagogy - the three assumptions are ‘that practice can enable social transformations, that learning and teaching are not neutral... that society can be transformed by the engagement of those who are critically conscious’ (Hickey-Moody and Page 2016)

‘An acceleration of critique (Lipovetsky) means giving up a supposed external ideal in favour of accepting an originary alienation... it also means using the position of embeddedness to create an opening towards the future.’ Armen Avanessian 2017

Challenge #2:

Encourage post critical fashion* practice that allows for recognition of, and experiments both within and beyond, existing systems; beyond mastery and towards visionary practice. Encouraging the exploration of the relationship of knowledge generation to risk, innovation, novelty, and propositional thinking as a post critical fashion pedagogy* and as a collaborative endeavour.

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- Contemporary issues: practice, theory of
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- selection, appropriate
- communicate, oral, written, verbal, written, technological, visual formats
- identify, wide range printed, electronic sources
- reflect, learn, experience
- manage time, deadlines
- generate solve problems independently collaboratively
-

Education as Material
08/06/17 — 2PM — Session A

On having successfully completed this module, you will be able to demonstrate knowledge and understanding of:

- Contemporary issues: practice, theory of
- to creatively integrate, exploit of media, techniques, technologies
- apply concepts, techniques, methods processes, the digital, of your projects
- to evaluate and utilise effectively
- apply methods, enquiry, reflection critically evaluate the qualities
- independent critical judgements ideas, materials, techniques processes
- generate ideas, enquiry, analysing critically reflecting on contemporary issues
- selection, appropriate
- communicate, oral, written, verbal, written, technological, visual formats
- identify, wide range printed, electronic sources
- reflect, learn, experience
- manage time, deadlines
- generate solve problems independently collaboratively
-
everything and everybody as material: beyond fashion design methods

Closing conference dinner, photography Jan Berg, 2017
everything and everybody as material: beyond fashion design methods