

Shapeshifting  
A Conference on the Transformative  
Paradigms in Fashion and Textile Design

Auckland, New Zealand  
April 14–16, 2014



## Conference Programme

In September 2011 the fashion theorist and practitioner, Otto von Busch, delivered a paper at the ISEA conference in Istanbul. Its title alerts us to something immediately contemporary and vitally important in developing a perspective on fashion practices and theories. Von Busch abuts the three words 'fashion', 'hacking' and 'shapeshifting' in a way that points to some paradigmatic shift in how we now have to find our bearings with technologies, clothing and cultures. Von Busch opens his ISEA presentation, "Fashion Hacking as Shapeshifting" with the simple and direct observation: "Fashion is transformation. It is a promise of becoming a vessel of shapeshifting, a craft with which we can navigate across the currents of the social." It is a promise.

This suggests, as with all promises, it is futural, to be accomplished. And like all promises, we always run the risk of this promise being broken, its un-fulfillment. Between transformations, promises and shapeshiftings we are disposed and composed to all of the risks that go by the name 'fashion'. Shapeshifting is a capacity or potential of sentient beings, a capability of organisms to auto-transformations, as responsive agency to their setting. The keynotes and papers presented in this programme explore these concerns with cultures of transformation, navigations of the social and technologies of the transversal hacker, the one who unpicks and revisions in order to deliver our futures.

The academic programme of the Shapeshifting Conference was chaired by Frances Joseph and Mandy Smith with the invaluable assistance of Miranda Smitheram. We would like to thank all the peer reviewers whose feedback and selection was central to the development of this programme. The Shapeshifting Conference has been directed by Andreas Mikellis and Frances Joseph. The Conference Organising Committee also included Dr Mark Jackson, Dr Mandy Smith, Rebekah Foote, Peter Heslop, Miranda Smitheram, Renata Blair, Suzannah Fougere-Hardie and Murray Bevan. Thank you to Jan Hamon for editorial assistance.

Shapeshifting is presented by the Department of Fashion and Textile at the School of Art & Design in partnership with Colab and the Textile and Design Lab of the Auckland University of Technology, Auckland, New Zealand.



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## Author

Alex Russell

## Title

Repeatless: transforming surface pattern with generative design.

## Keywords

Generative design, digital fabric printing, textile design, non-repeating pattern, programming, cellular automata, complexity.

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## Biography

Alex Russell studied BA and MA Textiles in Manchester, graduating in 1992. Following this, he worked as a freelance designer and part time lecturer, before lecturing full time at Nottingham Trent University from 1994 to 2001. After this, Alex set up a freelance design studio in Brussels and then Amsterdam before moving back to the UK in 2006. He has lectured at Manchester School of Art since 2007, is currently doing a practice-led PhD and continues to work as a designer.

Alex's design practice covers a wide range of printed textile design, surface pattern, graphics, art direction, illustration and other creative services for fashion, interiors, trend prediction and editorial/publishing. His work has been widely featured in books and other international publications surveying contemporary pattern and print.

His research is practice led. It is based in printed textiles and surface pattern, but in the last few years has taken a more interdisciplinary approach, incorporating programming and mathematical/scientific modelling techniques. In general terms, it considers the impact of digital technology on the field, with particular reference to print and pattern design and manufacture, the use of complex modelling models to produce generative design and the re-contextualisation of traditional pattern.

## Abstract

Much of the initial use of digital technology within the printed textile industry has focused on the particular advantages that it has over previous fabric printing methods. Examples include simplifying workflow, producing relatively cheap short runs, or allowing designers to work with photographic imagery and unlimited colour palettes. This paper firstly identifies that digital fabric printing has a fundamentally different possibility in relation to its forerunners. Formerly, printing was essentially the ability to reproduce the same image (or text) over and over again. Digital printing, however, does not have to work from static information; it can print a design that changes as it is being printed.

Secondly, the research demonstrates that digital technology can provide the content with which to do this, creating a design that not only changes as it is being printed, but that never repeats, this is achieved by a generative software application. The resulting code is based on cellular automata, a method of mathematical modelling that allows the elements within a system to evolve in relation to each other. In this case, the elements are the individual motifs or other visual components and the system is the overall design. The rules that govern how the motifs arrange themselves are based on methods used by printed textile designers to ensure the eye can roam freely over a design, balancing the arrangement and scale of the motifs, for example, or the negative space between them.

The degree of complexity possible with cellular automata allows the qualitative design process to be modelled with a richness that maps the skills of creating

pattern into code. The output is a nonrepeating design of infinite length that can be saved section by section to be streamed to a digital printer, exploiting the technology in an entirely novel fashion. Seen individually, digital design and digital printing technology present a large number of new possibilities for the printed textile industry. This paper shows a way that interdisciplinary, practice-led research can integrate them and offer a method to shift the paradigms of what pattern is and the way in which it can be reproduced.



## Author

Amit Gupta

## Title

Textiles that can sense and respond to emotions.

## Keywords

Electronic textiles, wearable computing, emotions, sensors.

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## Biography

My previous studies in Knitwear Design and Technology, gave me an opportunity to develop an innovative approach to fabric design as well as gain an insight into a specific strand of the creative design industry which is challenging and allows for the development of core design skills. I am interested in the potential of the emotional responses of people to textiles through the sense of touch that can make people stop and think about the process behind design, engaging them in a dialogue.

I am highly experienced in the design and production of fine gauge knitwear, wholegarment, and intricate CAD fabrics, and a CAD knit and Shima Seiki programming specialist including advanced fabric construction and pattern development. As a designer and PhD researcher my aim is to combine art, science, and technology to create new products that other people can use, through conceptualizing and evaluating new ideas, turning them into tangible products. Looking at various things in everyday life, I often see possible ideas for these improvements and analyse their current design. My current investigations in smart knitted textiles extend from my textile knowledge base and experience into new areas of cognitive, technological and design exploration.



## Abstract

Over the past two decades there have been many technological innovations in the field of e-textiles. Most of these have been driven by military research. These innovations and advancements in technology have enabled computers to collect data and respond to different aspects of human physiology . However new areas of research into sensing and communicating emotions through intelligent textiles, to give personal insight for the wearer, are emerging.

The research presented in this paper explores the responsive, creative and communicative potential of sensitive textiles. Textile materials and clothing have been used by mankind for protection, comfort and adornment since ancient times. Textiles mirror the lifestyle of the people, who produce them. As awareness of health and environmental protection is increasing researchers are looking into how textiles, as the pre-dominant material used in clothing, could incorporate new properties. Emotion is fundamental to human experience. However, technologists have tended to ignore emotions, as they are hard to define and measure. Research into sensing and communicating emotions through e-textiles might be challenging, but there are correlations between physiological and emotional changes in body.

New theoretical and technological perspectives are informing this research. Affective computing is a process where computers are trained to recognise human emotions through passive sensors, which capture data about the user physical state, or behaviour without interrupting the input. Examples include, speech, facial expression, body posture, gestures, and biometric

data. Affective computing is playing a role in designing new ways for people to communicate with the creation of new wearable sensors and machine learning algorithms, or 'emotionally intelligent' computers. There have also been significant advancements in micro technology, which enable better integration of sensors, conductive yarn/thread, etc., where the fabric itself supports user friendly electronic systems.

This research suggests that textiles, which incorporate intelligent features in an integrated, robust, inexpensive, and unobtrusive way can enhance the quality of life. Indeed textiles can evoke lifetime of memories and sensations but textiles of future can help us to manage the behavioural aspect of our lives.



## Author

Andrea Eimke

## Title

The changing shape of bark cloth.

## Keywords

Tapa cloth, bark cloth, tapa making, tivaivai, material memory.

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## Biography

Following primary and secondary and professional education as translator and interpreter in Germany, Andrea Eimke worked in Spain, Saudi Arabia and Nigeria. In 1983 she completed a formal embroidery apprenticeship in Germany and emigrated to Atiu, Cook Islands.

Working with local artisans, in 1986 she established Atiu Fibre Arts Studio, her interest focusing on Cook Islands traditional textile art, in particular tivaivai (patchwork covers). This led to the publication of “Tivaivai – The Social Fabric of the Cook Islands”, in joint authorship with Dr. Susanne Kuechler, (British Museum, 2009, Te Papa Museum, 2010). As part of the Pacific Arts Association conference on Rarotonga, in 2010 Andrea curated an exhibition of Cook Islands tivaivai.

Andrea’s works are held in private and public collections. She has exhibited nationally and internationally in museums and art galleries.

Investigating liminality through bark cloth (tapa) and lace in her thesis “[Liminal Space] - an investigation of material and immaterial boundaries and their space in between”, in 2010 she graduated from AUT with a MA in Art & Design. Since March 2013, she has been researching tapa in relation to smart textiles for her PhD studies in Design and Creative Technology at CoLab, AUT.



## Abstract

My practice-led project centres on bark cloth (tapa). My question is how can I connect to and express its past meanings in innovative ways? In the Cook Islands, bark cloth is no longer made as material of higher significance, but has become a scarce commodity for mundane purposes. My investigations have revealed that in most Eastern Polynesian countries the art of tapa making is nearly extinct.

Tapa was used throughout pre-European Polynesia in two main ways; for religious purposes, and as clothing and home decoration. It was considered a mediator, significant in relationships and transactions which marked life's transformations, served as a link to the 'spirit world', and was seen as a material manifestation of super-natural power. Polynesian traditional concepts like tapu (the sacred, the forbidden) and mana, which Lévi Strauss calls "an auratic, sacred power emanating from persons and things", were once conjured up and contained in ritual wrapping with layers of tapa.

Wrapping cloths have changed from the fibrous entanglement of tapa to the colourful layering of fabric patchwork. They provide continuously expanding Polynesian island communities with tangible ties to their origins and cultural heritage, seemingly yielding to the material influences of a colonising power while embodying their own cultural values of spirituality, community and kinship.

Making cloth is a slow, intimate process. I observe that today touch and time, immanent in tapa and tivaivai (patchwork covers) as material memory, are growing thin. Soon memory-laden textile treasures will no longer fill glory boxes; instead the virtual network of

cybernetic space will trap digital memories in cloud storage.

I translate mana and tapu with energy materialised by light and sound. My practical explorations accompany tapa-making experiments with phloem-like needlepoint lace made of contemporary carriers of information such as audiotape, CDs and optical fibres. I experiment with UV-light-reactive paint that glows in the dark. I investigate ways to project images on to and through translucent tapa sheets to inform the ancient material with today's virtual touch. My aim is to change the shape of bark cloth, honouring the memories of the past in new forms. I hope to shift the focus from tapa's obsolete significance as part of forgotten rituals to a smart means of artistic expression that can lead the way to an innovative and inspired future.



## Author

Anne Farren, Sooyung Yang

## Title

The shifting relationship between designer and client in the context of knitwear digital design and production systems.

## Keywords

Computer Aided Design (CAD), fashion, design, technology, garment.

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## Biography

Anne Farren is the Program Head, Fashion Design at Curtin University and Director of the university's Fashion Design & Research HUB. She is a researcher in the areas of fashion design, textile art and exhibition curation. She was co-convenor/curator for the international conference and signature exhibition the 'space between textile\_art\_design\_fashion' in 2004 and curator of the exhibitions Ruth Tarvydas and Looking Out held at the John Curtin Gallery in 2008 as part of the Perth International Arts Festival and Beyond Garment held at Western Australian Museum - Fremantle as part of the 2010 Perth Fashion Festival program.

Dr Sooyung Yang has been working researching seamless garment knitting systems since 2006. She completed her PhD in the investigation into the relationship between the designer and new technologies and was engaged by the Department of Food and Agriculture and Food (DAFWA) for six years working on wool garment comfort until her commencement with Curtin University to work with the Fashion Design and research Hub team in 2012.



## Abstract

New technologies have created a gap in designer knowledge and understanding of the design capabilities and production potential of new CAD software-driven equipment. Significantly, within some sectors of the fashion industry, there is an assumption that CAD production technologies can eliminate the need for a designer, with production based technologies 'driven' by a technician.

Our work with the garment industry supports the emergence of an assumption amongst production machinery manufacturers that CAD software systems can eliminate design input and associated costs. CAD driven production technologies such as the Shima Seiki WholeGarment® knitting system have predefined garment templates (pre-registered garment shapes in Shima Seiki's terms) embedded into the software. The manufacturers of this machine claim that these pre-registered garment shapes can minimise the creativity gap between designers and technicians. However, it is our experience that the system is too complex for cost effective implementation of design innovation.

Recent developments in CAD driven knitwear production systems has resulted in changes to the conventional relationships between client-designer-technician. In this context we have identified a new role, the "designer-interpreter". Designer-interpreter denotes a professional knitwear designer with additional training in managing computerised seamless knitting machines. Research carried out at Curtin University has identified this as a creative role that is required to

optimise design and production using computerised flat V-bed seamless knitting systems.

Within current applications of computerised V-bed knitting systems, the textile and garment design processes are fully integrated and cannot be effectively manipulated in isolation. There is a current assumption that a knitwear technician can be a design-interpreter. However the designer-interpreter is required to facilitate the creative integration of textile and garment design. This is achieved through the application of their specialist knowledge of knit design, CAD driven software and machine operation. The designer-interpreter can work with either another designer or end user to develop fully customised garments. With the creative support of the designer-interpreter, a consumer without any design background effectively becomes a "designer". This system repositions the relationship between designer, manufacturer and consumer.

This paper presents research carried out by the Fashion Design & Research HUB at Curtin University into the creative potential of the design process using computerized flat V-bed seamless knitting technology for the client with little or no garment design experience. It reflects on observations, made during workshops, of the changing nature of the relationships between designer-interpreter, client, design process and technology.



## Author

Anne Louise Bang, Vibeke Riisberg,  
Laura Locher

## Title

AWARENESS: Tactility and Experience as  
Transformational Strategy.

## Keywords

Tactile sensibility, textile, experience,  
awareness, participatory design.

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## Biography

Vibeke Riisberg is Associate Professor at Kolding School of Design in Denmark. She graduated from The Art and Craft School in Copenhagen 1977 and had a substantial career as textile artist and designer before earning a PhD degree in 2006 with the thesis Design and Production of Printed Textiles – from analogue to digital processes. Riisberg has also been teaching and supervising design students since 1980 among other things courses in sustainable design.

Anne Louise Bang is Assistant Professor at Kolding School of Design in Denmark. She graduated from Kolding School of Design in 1994, and has been working as a textile artist and designer before earning a PhD degree in 2011 with the thesis Emotional Value of Applied Textiles – Dialogue-oriented and participatory approaches to textile design. Bang has also been teaching and supervising design students since 2002 among other things courses in design methods.

Laura Locher holds a Master degree in Fashion & Textile Design. After graduating in July 2013 she has served as a research assistant at Kolding School of Design for 4 months. In both her Bachelor and Master thesis Locher worked with sustainability and in 2012 she taught sustainable design to fashion students at Hong Kong University as part of their artist in residency program. At Kolding School of Design our research in textile design is centred on sustainability and ways in which designers can contribute to a more sustainable future. One of our main interests is to look into the experience of tactile sensibility of textiles. How can such knowledge be applied to create added awareness about quality aspects and maybe further changes in consumption patterns?

## Abstract

In an ongoing research project we explore the following research question: Can dialogue tools that challenge tactile competencies support the development of more sustainable fashion and textile design?

The paper discusses experiences of tactile sensibility as a means of creating increased awareness about the material quality of textiles and garments. The aim of our research is to develop new dialogue tools for teaching fashion and textile students in order to stimulate new ways of thinking and engaging with users. By employing participatory design methods in the field of fashion and textiles, we seek to develop an alternative transformational strategy that may further the design of products and services for a more sustainable future.

We will initially define tactile sensibility, which is the core of our research question. Our point of reference is the literature of the textile profession, supported by arguments in selected texts from related disciplines. We focus primarily on sources from textile design research, since our experiments do not include finished products. Subsequently we describe the methodical basis of the dialogue tool and our empirical material. We then introduce the philosophical, learning-related part of the paper, which we base on John Dewey's concept of experience.

In the paper we describe and discuss a pilot project based on two case studies with a small group of high school students. The participatory methods employed were inspired by previous research by one of the authors.

The outcome of the study shows new ways of establishing dialogue between users and designers, as well as furthering conscious reflection and verbalisation of areas within the perception of textile and fashion products that are often considered "tacit knowledge" and a "tacit experience".

Finally we bring up the discussion that if a designer wants to promote change – in this case a change in patterns of consumption towards increased sustainability – it is of vital importance that the user can appreciate textile qualities in order to make more informed choices.

## Author

Armando Chant

## Title

Imaginative Voyaging; Fashion practice as 'site' for wonder and enchantment.

## Keywords

Wonder, enchantment, process, interdisciplinary, transitional.

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## Biography

Armando graduated in fashion and textile design BA (hons) from the University of Brighton in 1997, which was then followed by a Masters in constructed textiles at the Royal College of Art.

His professional career has included working for fashion designers such as Alexander McQueen and Versace (1999–2001), as well as a successful freelance practice working across fashion consultancy, trend analysis, costume design and art direction. From 2001–2007 Armando has worked as a Lecturer in the Degree and Masters programmes at: London College of Fashion, Ravensbourne College of Design and Communication, and Kingston University. Armando has been working at University of Technology Sydney on the fashion design degree programme since January 2009.

Currently undertaking a PhD by practice at RMIT, Armando's research interests lies in the intersection between art and fashion, with a particular interest in the connection between the experiential state of wonder and fashion, and the potential for fashion to be experienced within an expanded practice context. In the past year his research practice has explored different ways to create and perceive imagery through texture, light and pattern, building on the oscillation between analogue and digital techniques and its subsequent resonance.



## Abstract

The aim of this paper is to explore the state of wonder within a transitional, and transformative context and its potential to inform experimental fashion practices. In particular it will focus on the emotionally generative possibilities that wonder and enchantment can have on our experience of fashion. Wonder itself can take a number of forms, whether it be “wonder-struck” by an event or something that has been seen, or to wonder as in to question, to be curious, to place doubt. It is this questioning and openness that is the base of wonders connected to the artistic process and how it can be applied within a fashion context. This approach to creative practice and its connection to wonder has its theoretical underpinnings in the work of authors such as S. Greenblatt, and J.L. Kosky.

The state of wonder itself has the potential to engage our imagination with fashion “encounters”. Familiar enchanting sites for encounter, and possible “wonder” sites within a fashion context, include the fashion “show”, which in recent times has expanded to encompass installation and presentation formats. These shows and their inducement of a potential sense of wonder, owe much to their large scale and performative nature. Examples of this include the presentations and collaborative projects of designers and practitioners such as Alexander McQueen, Hussein Chalayan and Boudicca. Here the fashion “experience” is transient and ephemeral in nature, where those present gain the full impact or experience of the encounter. However this paper explores how, rather than the ephemeral fashion experience or “moment” always being seen as a final outcome and the domain of large scale fashion brands, it can also

have relevance to small scale experimental fashion practices, and within this context can be present within the design process itself.

The paper focuses on exploring the transitional moments or potential encounters that happen within the fashion design process for both practitioner and audience. The paper reframes the fashion design process as a series of potential wonder sites, where further creative exploration can occur not within the clearly defined areas of a traditional practice but those that exist within the shadows, or void. This reframing is further enhanced within the context of a interdisciplinary approach, where the oscillation between mediums, creative approaches and technologies offers opportunities for innovation and for traditional approaches to fashion practice to be broken down.

In conclusion the paper explores how an interdisciplinary approach to fashion practice provides a destabilised or disruptive experience of the fashion process, therefore opening up possibilities for our engagement with wonder in fashion, and potential sites of fashion encounters to become expanded and go beyond traditional final outcomes.



## Author

Barbara Putz-Plecko, Ute Neuber

## Title

Shifting focus, shifting paradigms.

## Keywords

Transformation, transition of perspectives, fashion experimentation, bodies in motion.

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## Biography

Barbara Putz-Plecko (born in 1956) is an artist and professor at the University of Applied Arts Vienna. Since 2007 she has been Deputy Rector of the University, responsible for research in the sciences and the arts. She is also Head of the Department of Art and Communication Practices and Head of the Textile Department. The study of textiles as an academic discipline at the University of Applied Arts focuses on textile analysis, new applications and the transmission of knowledge concerning textiles in relation to fashion, art, design, everyday culture, architecture and technology, with a view to meeting both individual and social demands and challenges. One of the focuses of both departments is the development of contextual art practices and work dealing with artistic strategies in communities and within systems.

Ute Neuber (born in 1963) was trained as a goldsmith and hatmaker before she studied product design, focussing on metal products. Since 1989 she has worked as an artist and researcher, developing further her artwork on various parallel levels in - what she calls - her longterm projects. These projects create a multifaceted foundation for her exhibitions, performances, lectures and workshops. As a lecturer at the Textile Department focused on free, applied and experimental design at the University of Applied Arts Vienna, she consistently explores and develops further the potentiality of open learning environments and participatorial and collaborative practices.



## Abstract

This performance lecture is conceptually situated between two poles represented by two quotations, which we see as offering an inspiring and fruitful terrain for thought, development and action.

Quotation 1 – Otto von Busch  
from: FASHION-able. Hacktivism and Engaged Fashion Design.

“...a series of extensive projects which aim to explore a new designer role for fashion. It is a role that experiments with how fashion can be reverse engineered, hacked, tuned and shared among many participants as a form of social activism. This social design practice can be called the hacktivism of fashion. It is an engaged and collective process of enablement, creative resistance and DIY practice, where a community shares methods and experiences on how to expand action spaces and develop new forms of craftsmanship.”

Quotation 2 – ESMOD Munich International University of Art for Fashion History

“In 1841, Alexis Guerre-Lavigne, master tailor and supplier to the court of the empress Marie Eugénie, opened the fashion school which still bears his name. Lavigne revolutionised tailoring by inventing the flexible tape and the dress form known as the “Lavigne bust”. His unique technique of modelling directly onto the Lavigne bust as a basic principle for pattern making is still the cornerstone of the successful teaching at ESMOD international fashion schools today.”

Sensitive to the appeal of Otto von Busch’s FASHION-able, hacktivist initiatives, we felt ourselves encouraged, indeed compelled

to give further thought to the impulses he has provided. Consequently, we shift the focus away from the dressmaker’s or tailor’s dummy as being the basis for fashioning and producing clothing.

In our “learning spaces”, alternative reference shapes or bodies and alternative technical means of fashioning are made prominently visible. As an antithesis to classical workspaces and working methods dominated by the ubiquitous dressmaker’s or tailor’s dummy, we place the focus on the communicative importance of making experimental methods visible in the fashioning process, with constant reference to various tools and means that can serve to provide or create form.

From the very outset, our experiments are meant to serve as a stimulus to a wider audience. We have already begun by developing a mobile, convertible “workspace installation”, an integrative, staged space that incorporates our newly discovered tools, aids and reference shapes for fashioning clothing. This space is now made available as a space for public resonance and perception, one in which the observer becomes an actor. It is a wandering stage that serves as a form of direct communication and exchange for our experiments. We see these experiments as being a form of action that aims at transformation, an integral part of strategies for transformation, and we want to share our experience as much as we hope to benefit from reactions of all kinds in order to advance.



## Author

Caroline O'Brien

## Title

The Fashion System and the Ephemeral:  
Ballet vs. Fashion.

## Keywords

Shapeshifting, ballet costume, tutu,  
silhouette, functional costume.

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## Biography

Caroline O'Brien is a costume designer, writer and educator presently completing her PhD. studies at The National College of Art and Design in Dublin. Caroline is an Associate Professor at Ryerson University in Toronto, Canada.

As a costume designer she has worked with major ballet and contemporary dance companies including The National Ballet of Canada, The Royal Ballet Covent Garden, Boston Ballet, Ballet British Columbia, Mannheim Ballet as well as Peggy Baker Dance Projects, Toronto Dance Theatre and Dancemakers in Toronto.

Caroline's research interrogates the history of dress for the ballet with a particular emphasis on the cultural significance of the ballerina in Western Culture. Invited to participate in a post-graduate seminar with continental philosopher Luce Irigaray in the summer of 2010, Caroline has recently written on the relation between the body, the gesture and the costume of the dancer as contributing to a passage from a mere materiality to the spirituality of an embodied presence. This will be published as a chapter in Irigaray's second collection of essays, *Teachings II*.

She is the recent recipient of a certificate of commendation for excellence in costume exhibition, the Richard Martin Award from the Costume Society of America, 2013. Upcoming is a new creation with Peggy Baker Dance Projects as well as a talk with Luce Irigaray in Warwick in June 2014.

## Abstract

This paper interrogates the theory that dress is synonymous with the identity of the ballerina. Rooted in seventeenth century French court, classical ballet is perhaps our last vestige of aristocratic manners and civility. The early court dances were encumbered by the dress of the day, arguably identifiable in its silhouette and material composition. In 1832, Marie Taglioni made a landmark contribution to the ballet, the diaphanous romantic tutu with billowing tulle skirt. The ballerina evolved over the nineteenth and twentieth centuries as an iconic symbol of feminine virtue, permitting an earthbound mortal with a gift for movement to transcend her corporeal bonds and hover over the earth. The classical tutu is an esoteric garment, an evolution of theatrical pragmatism and ephemeral fashion, but in its lightness, sparkle and elegance, in the craft and dedication that go into its making, the tutu embodies everything that ballet is about.

This paper considers the ways in which the tutu constructs and articulates an appropriate ballerina femininity, demonstrating that this iconic functional artefact of the ballet is significant in its own right. Expressive of the dichotomy inherent to the life of the ballerina, the pristine surface exists in sharp contrast to the stains of sweat and makeup combined with the sharp tang of fear embedded in the layers, illuminating the signs of a ballerina's work. The trained and honed contours of the ballerina body become transformed in the adoption of the stiff form that is the bodice bordered with a wide froth of pleated netting. As Stanton Welsh has articulated, "It's all the same movement but we don't recognize it the same way without the tutu." If ballet is

necessarily a combination of dance steps, music and costume, then removing the costume changes how we see ballet.

The geometric and architectural shapes performed by the ballerina present an infinitely recognisable silhouette on the stage. The ballet costume sustains and is sustained by the aristocratic codes of manners and behaviour, and has continued to transform itself innumerable times during its history. If classical ballet is about movement, theatrical presentation and storytelling, the tutu becomes the only material evidence of the performance while the dance itself remains an ephemeral art form, leaving no record.

If we consider, as Yeats queried, "how can we know the dancer from the dance?", I might also ask, "is the dance supposed to illuminate the dancer, or is the dancer, the dressed body in its notable silhouette, an integral part of the dance text?"



## Author

Catherine Bagnall, Katie Collier

## Title

Transformational Strategies: The Margiela Rabbit and the Gecko Girl.

## Keywords

Transformative clothing, Elizabeth Costello, transformational strategies, becoming animal.

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## Biography

Catherine Bagnall is an artist whose work focuses on the distinctly cultural form of clothing to explore the human non-human animal divide. Her practice explores the edges of clothing design and its intersection with performance practices by exploring clothing's ability to transcend and transform the wearer, predominantly as 'other' in 'wilderness' sites. Testing the bounds of self through performative acts of "dressing up", the research offers new modes of experience more sensory and baroque than we usually give value to. Catherine is a lecturer at Massey University's College of Creative Arts. "The Margiela Rabbit and the Gecko Girl" is a co-authored paper by Catherine Bagnall and Katie Collier.

Katie Collier is in the final year of her MFA at Massey University, College of Creative Arts. Her research practice has been exploring the transformative potential of clothing to become 'other' using a range of media from still photography to video. Katie's performances have been exploring the role of the absurd, clothing and stillness in understanding the human non-human divide.



## Abstract

Elizabeth Costello, the elderly fiction writer in J.M Coetzee's novel of the same name, discusses the possibility of how a human being can feel what it is like to be a bat. She believes that to feel thus, one does not need to experience bat life through the sense modalities of being a bat. Elizabeth Costello isn't interested in clothing but she does believe that to feel what it is like to be a bat one needs the sensations of fullness, embodiedness, the sensation of being a body with limbs that have an extension in space, of being alive to the world.

Wearing a dress with more than two sleeves gives me the sense of having more than two arms and in a dress with a tail I have a tail. The feeling of being in certain clothes offers me the potential to "become" something else and to feel expansive. This paper/performance presents findings from the work of two artists/designers who are both using the distinctively cultural form of clothing to explore the human nonhuman animal divide. Both artists are putting into practice Deleuzian theories of "becoming other" as a transformational strategy to shift our relationship to our environment and to our fellow nonhuman creatures using clothing, performance, photography and video to do this.

The questions we ask are; in this moment of complexity and uncertainty that the world is currently in, what is the role of imagination in inventing new possible worlds? How can the transformative nature of clothing offer new modes of experience that are possibly more sensual and slower than what we usually give value to and can clothing help to shift our relationship with the environment and other living creatures?

Kate Soper argues that if we do want to maintain a sustainable world that both humans and nonhumans can happily and healthily continue to live in, we need alternative outlets for 'transcendence' that are not provided by Western Industrialist consumerist culture which remove us from a natural simplicity or immanence, rather than return us to it. Considering these ideas we are interested in attempting to refigure a world where we are the "animal". Two women, possibly wearing tails, will present this paper as a scripted performance.



## Author

Charlotte Alexander

## Title

Transformative Textiles: Integrating material and information in the design of sonified textiles.

## Keywords

Materials transformation, interaction, smart textiles, digital media, e-textiles.

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## Biography

Charlotte Alexander is a researcher and interactive artist from Auckland, New Zealand. Growing up with an interest in fashion, Charlotte initially intended to study Fashion Design but was lured to Auckland University of Technology's emerging degree in Creative Technologies. This degree allowed her to explore fashion and textiles from a technological perspective, investigating the use of technologies in smart clothing and interactive textiles. She completed the degree in 2013 with first class honours. Currently working on her Master's research, Charlotte is a part of the Dynamic Textiles project at Colab, the creative technologies research centre at AUT. Through practical and theoretical investigation, she displays a strong interest in the relationship between the informational and the material, and the reconciliation of the two by means of design processes and research methodologies.



## Abstract

Digital technologies are now deeply embedded in our everyday lives, becoming seamlessly integrated with objects and materials that we engage with routinely. Digital information is no longer confined to screens as “painted bits”, but is spilling into our environments creating a seamless extension of the physical affordances of objects into the digital domain. This seamless integration is enabling information to be explored through new modes of interaction, utilising interactive materials that can be manipulated, accessed, and programmed. The progressive, ubiquitous nature of computing is creating a need to re-evaluate the ways in which new technological emergences affect how we relate to and understand the world around us.

A key area of material technologies development contributing to this seamlessness is “interactive textiles” also known as smart textiles or “e textiles”. These materials are the amalgamation of digital technologies and textiles, allowing materials the ability to sense, react, and display. This utilisation of digital media within our materiality is producing textiles that are no longer mute, but are responsive, amplified through a number of outputs, including light and sound.

This transformation of materials from passive to responsive, is being driven by the informational capacity of embedded technologies. Kuchler describes e-textiles as existing not simply as material but also informational. This material-informational duality highlights a need to understand the way in which we relate to material in our changing technological world, and a closer consideration of our “dual citizenships”

between our physical (material) and digital (informational) spaces.

Through a practice-led investigation, utilising the processes of the creation, prototyping and performance of sonified textiles, this paper presents current research into the relationship between textile as material and information and the way in which these dimensions may be aligned successfully through design. It also draws on key theoretical texts and the work of other interactive textile designers. Considering closely this transformation of textiles, this investigation intends to understand the evolving relationship between material and information; the physical and the digital.



## Author

Christina Cie

## Title

In high heels on shifting ground: Fashioning lives in the aftermath of the Christchurch earthquake.

## Keywords

Fashion, earthquake, disaster, retail, resilience, transformational strategies.

## Biography

After a career in arts administration in London and the Film Archive in Wellington, Christina retrained in fashion and textile design in Sydney. An interest in health and developing communities lead Christina to expand her practice in textile design. This research now informs her PhD, through RMIT, Melbourne, considering how pattern in textiles can assist in the recording and recognition of symptoms in healthcare. Christina is completing a book on ink jet, also known as digital, textile printing for specialist publishers, Woodhead, and also lectures in fashion and costume history at Unitec, Auckland.

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## Abstract

Clothing serves as a marker of identity, but how do you dress when you have nothing left but the clothes that you were wearing when you had to run? Who are you, when dressed entirely in someone else's choice of clothes? Does the resourcefulness necessary for self-expression under such circumstances also reinforce our ability to cope and survive on more than a material level? What can losing everything help us to remember? Taking the earthquakes in Christchurch, New Zealand as its starting point, this paper will examine the usefulness of fashion, sometimes dismissed as a frivolous concern, during times of crisis. It will consider examples from these and other catastrophic events, considering how individuals and communities have used fashion as an expression of resilience and to defy the devastation wrought by disaster. The paper will be structured to consider the "epicentre" of the effect of the earthquake; as on the individual, the wider social ramifications as the tremors ripple out, and the aftershocks that can continue to disrupt attempts at re-establishing daily patterns.

Interviewing those who could not access their work or homes located in the Red Zone will provide rich first-hand accounts, particularly from those involved in fashion retail and hospitality, and property owners affected by the disaster. "Habitus" is defined as a state of mind by the sociologist Pierre Bourdieu. It is what we practice, what has been preached to us, and what we have picked up from our surroundings. However, this mental space, a culmination of personal and cultural memory, requires a habitat, a physical place for its expression and evolution. Analysis of the success of the "Re:Start" mall, created from shipping

containers, offers a case study on the role of fashion, as retail and spectacle, in the vigorously debated regeneration of this city. Workplaces, offices, bars and clubs serve as venues for interaction, identification and individuality, but if we dress up to go out, what happens when there is nowhere left to go to? If the street has gone, how could a shop serve 'streetstyle', and act as a site for social interaction as well as retail and revenue? What role can fashion play in reinvigorating public spaces and events in a devastated area? From individual efforts to community initiatives, what is the role of fashion in the recovery of a city, and the cultural life of a region?

## Author

Debra Laraman

## Title

A little bit tarnished.

## Keywords

Transformation, up-cycling, sustainability, Community Arts, re-made.

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## Biography

Debra is currently the Head of Creative Art and Design at Wairiki Institute of Technology. Debra is originally from the U.K. and after working in the Australian Apparel Industry for many years, moved to New Zealand in 1997, with the aim of establishing a permaculture property in the Bay of Plenty. In 1998, she began working at the Bay of Plenty Polytechnic and managed the Creative Design Programmes for many years. She has won multiple fashion design awards and her work has been featured in magazines, websites, exhibitions and shows.

In 2008, her Masters research investigated methods to add value to discarded clothing, with a focus on up-cycling through user interaction. Following this she took on a new challenge as the Head of Resource Management at Wairiki and developed a range of sustainable and environmental management programmes. In 2013, she held an up-cycle fashion exhibition and was the co-designer for the Tarnished Frocks and Divas show, working with a team of makers to create in excess of 100 outfits for the performers in the show. Debra saw this as opportunity to showcase up -cycling and hoped to inspire the audience to re-think their existing wardrobe before buying new.



## Abstract

Tarnished Frocks and Divas is a bi-annual community arts performance event held in Tauranga, New Zealand. It celebrates women, life and fashion and aims to challenge perceptions of age by embracing the concept of being a little bit tarnished and a little bit worn, and valuing the signs of time, evidenced through our own physicality or through the items we engage with. All performers must be a minimum of 40 years of age, so reaching this milestone has become an exciting time for many local women as they see this as a chance to become a Diva, and no longer just a member of the TFD audience.

The show aims to transform the ordinary into the extraordinary, and in doing so encourages the audience to rethink the value of what they already own, and embrace their individuality. Tarnished Frocks and Divas has evolved and grown over the last ten years, with the first show produced by a handful of people and held in the Cargo Shed, on Tauranga Wharf. In 2013, the show attracted an audience of over 5000 people and involved over 100 volunteers, making this a phenomenal success and enabler of social interaction through an innovative community arts event.

The first show featured mainly retro garments that were styled to provide a modern twist while maintaining the integrity of the original garment, and in 2013 a more contemporary fashion aesthetic was presented, with many pieces being completely reworked, or worn in an unexpected manner to highlight opportunities to subvert and transform existing garments. The show also encourages local designers to showcase

their work through the integrated Fashion Design competition, providing opportunities through a secondary school and open designer section, which highlights the customisation and redesign of existing garments.

This presentation will provide an overview of the show with a focus on the clothing and the transformational strategies used to create the outfits for the Divas and the cast members. It will also provide a glimpse into the wardrobe, with items cherished as markers in time and as part of New Zealand's fashion history.

## Author

Delia Dumitrescu, Linnéa Nilsson,  
Anna Persson, Linda Worbin

## Title

Smart Textiles As Raw Materials For Design.

## Keywords

Smart textiles, textile design, designing  
objects and spaces.

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## Biography

Delia Dumitrescu is Program Director for BA in textile design at the Swedish School of Textiles. She has completed her PhD at the Swedish School of Textiles; her research focuses on the area of smart textiles as materials in relation to architectural design.

Linnéa Nilsson lectures for the BA in textile design at the Swedish School of Textiles. She is currently completing her PhD at the Swedish School of Textiles; her research explores textile design and smart textiles in relation to product design.

Anna Persson is Program Director for the MA in fashion and textile design at the Swedish School of Textiles. She has completed her PhD at the Swedish School of Textiles; her research focuses on the area of smart textiles as materials in relation to interaction design.

Linda Worbin is a senior lecturer at the Swedish School of Textiles. She has completed her PhD at Chalmers University of Technology and the Swedish School of Textiles; her research develops methods for dynamic textile design.

## Abstract

Materials fabricate the designed artefact, but they can also play an important role in the design process; as a medium or method used to develop the design. Textiles can, with their soft and flexible properties, be easily transformed and altered in numerous ways, e.g. by cutting, folding or printing on the material. This transformative character makes textiles interesting sketching media for surface explorations when designing artefacts.

The development of transformable materials, e.g., fusible yarns and colour changing pigments, have expanded these inherent transformative qualities of textiles and have opened up the design field of smart textiles. Accordingly, this new material context has created a new area for textile designers to explore, where it is possible to enhance and play with the alterable character of their textiles, and control their transformation through physical manipulation and programming. However, these expanded transformative properties also open up a new task for textile designers; to design “smart textiles as raw materials for design”. By this term we mean, textiles that are not finished in their design but that can be developed and enhanced when they take part in a product- or space-design process.

In this paper we explore and start to define what smart textiles as raw materials for design can be, and look at how these materials can come into and add something to another design process. The foundation for this exploration is a number of textile examples from the Smart textile sample collection and our experiences when developing and designing with them. (The smart textile sample collection is a range

of textiles that are designed and produced by the Smart Textile Design Lab, to give students, designers and researchers direct access to different types of smart textiles).

The possibilities and limitations of smart textiles as raw materials for design are explored by looking at the textile examples from two perspectives: firstly, by looking at the considerations that come with designing this type of textile design, and secondly by looking at what these transformative textiles can bring to another design process. Each example is analysed and classified according to what transformable design variables for structure and surface change can be embedded in the textile design, and what design variables this subsequently creates for a design process that uses these materials, i.e. describing what type of transformation different examples of smart textiles introduce to the design process/ design space; whether the change is reversible or irreversible, and whether the change occurs through analog or through digital interaction with the material.

This paper ends with a discussion of how smart textiles in the form of raw materials for design could influence how we design textiles and how we design with textiles. Can transformative materials enrich material explorations in a design process? Can further development and alteration of the material design be introduced or defined by the textile designer? Could smart textiles as raw materials for design open up a stronger connection between the design of textiles and the design of the product or spaces where they will be used?



## Author

Donna Cleveland

## Title

Sustainability Bashing: The Role it plays in Fashion Design.

## Keywords

Sustainable fashion, upcycling, recycling.

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## Biography

Donna Cleveland is a PhD student based at Colab within the Faculty of Design and Creative Technologies at Auckland University of Technology in New Zealand. Donna approaches fashion design with a mixture of curiosity, spontaneity and a genuine love of creating. Donna says she has had a love affair with textiles since childhood and it has long been an interest to create unique garments with a considered use of fabrics. Of particular importance to Donna is designing with authenticity in a way that honours her personal values, producing unique designs that tell a story and that leave a small footprint on the world. Finding harmony between her personal values of sustainability and her contemporary fashion design aesthetic has been the inspiration and motivation for her on-going research. She has presented her design research at national and international exhibitions and conferences and has organized workshops, seminars and events around sustainable fashion and textile design. Donna now runs workshops and seminars aimed at encouraging the next generation of designers in innovative thinking to achieve the best sustainable practices and to create in a more sustainable and socially responsible way.



## Abstract

Sustainability in fashion design is often misunderstood. This research negotiates a path through the minefield of sustainability, where negative perceptions of sustainable fashion design have led to a stereotyped image of the tree hugging designer who recycles doilies onto felt skirts; the antithesis of intelligent design. Hippy clothing was associated with the wearing of recycled clothes and subsequent references to constructing clothes from previously used and existing garments, carry a stigma to a point where much upcycling and recycling has become synonymous with “bad design”. This is a challenge that sustainable fashion has to overcome, so that the garment is sustainable but not compromised aesthetically.

Consumerism and social trends have hijacked the notion of sustainability at the expense of its core principles. The study discussed in this paper considers the notion of “sustainability bashing” where preconceived ideas interfere with an impartial view. Deconstructing the myths surrounding the perceived restraints of sustainable fashion design will help dispel the attitude that in some way the designs are compromised. A focus of the study is on the examination of ways to defuse this emotive topic and clear the path for the fashion industry to move forwards, thereby meeting the needs of people and the planet. This presents an opportunity for fashion to influence social responsibility and future development through innovative designs, whilst incorporating sustainability.

This research explores the possibilities afforded by emerging designers to challenge these preconceived ideas of a sustainable design aesthetic. This will require a myriad of approaches, systems-processes and even political discourse to achieve. In a climate where a negative focus surrounds sustainable fashion design, this inquiry will research how designers can successfully challenge preconceptions and address these issues positively.

## Author

Donna Sgro

## Title

Metamorphic Fashion: A Transitional Practice.

## Keywords

Transformation, metamorphic, practice.

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## Biography

Donna Sgro is a fashion designer, and practice-led researcher in the School of Design at the University of Technology, Sydney. With a mixed background in fashion design and art history and theory, Donna takes an interdisciplinary approach to fashion practice. Her current research focuses on transformative making practices of fashion, and oscillations between disciplines, including art, architecture, biology, ecology and design more generally. As a designer and maker, these overlaps are explored through processes of conceptualization, experimentation and the making of garments.

Donna's fashion work has been included in international exhibitions and collections shows, including in Sydney, Melbourne, Tokyo, London and Paris, and is part of the London Science Museum's design collection. Currently undertaking a practice-led doctoral research program at RMIT, *Metamorphic Fashion: A Transformative Practice* aims to demonstrate how design from nature, through a specific study of butterfly metamorphosis, may be metaphorically explored within a fashion approach. Donna is currently one-third of the collaborative design practice, *Make.Shift Concepts*.



## Abstract

Transformation is embedded in the growth of an organism, while fashion, highly responsive to changing social and physical environments, rides the current of flux like a dreamer wandering through darkness. Through my fashion practice, attempts are made to reflect upon, expand and make possible inroads into the translation of this creative movement, from inspiration to mixed garment and textile outcomes. This involves engaging the imagination of possible futures, new approaches, and unknown outcomes, through mixed material expressions. Translating the life-cycle of an organism, which is highly adaptive, evolutionary and responsive, this work forms part of my PhD study, "Metamorphic Fashion", being undertaken at RMIT University, Melbourne.

Using a practice-led research methodology, which draws upon mixed creative methods, my research attempts to engage with the uncovering of imaginative potentials of fashion and textile processes. The concept of transformation leads this investigation, and initially a study of butterfly metamorphosis was undertaken. This involved "fashion-designer-becoming-lepidopterist", and engages a movement between the ordinarily disparate worlds of ecology and creative practice. Using mediums of photography and drawing, a series of transitions were recorded in which the organism underwent both transitional and metamorphic change. Through these methods, meditations on relationships between nature-culture become possible, as thinking about ecology enters the creative process. Through drawing, a series of stylisations developed which records the imaginative thinking time, line by line.

My particular fashion practice is in the process of transformation and diversification, reflecting the nature of the metamorphic phenomenon, and the particular interpretations of the butterfly study that an individual approach enables. Aiming to uncover the ways in which the practice is able to accommodate these transformations, forms part of this study. Why this might be important for fashion practice more generally perhaps, is because it identifies a type of practice that attempts to evolve itself, to become something it does not yet know. The research aims to capture this state of becoming, and the perpetual sense of movement.

## Author

Emma Lynas

## Title

Design aspirations; from instinct to reality in Australian Textile Design practice.

## Keywords

Textile design, sustainability, design integrity, ethics in design.

## Biography

Emma Lynas is a lecturer in the BA Textile Design program at RMIT University, Melbourne, Australia. Emma has been teaching studio-based courses since 2006 with a focus on combining traditional media techniques with digital technologies. Emma is a graduate of the RMIT BA textile design program, holds a postgraduate UTAS Bachelor of Teaching and has experience working in the commercial textile design sector. She is currently undertaking a PhD research project that uses slow design as a methodology to explore ways for Textile Designers to create more meaningful connections between people and material possessions.

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## Abstract

Textile Design practice is in a state of transition, from a functional and aesthetic focus to increasingly wanting to reflect and prioritise the ethics and values of individual designers and their respective brands. With the recent tragedies occurring in the Bangladeshi garment industry, and the prevalence of design misappropriation, this paper seeks to illuminate the issues concerning contemporary Australian textile designers and to provide an opportunity for them to voice their design aspirations and values related to their practice. It has been suggested by Moura that designers so often see their job as value free, or ethically neutral. All they have to do to keep it that way is follow the rules and do the best job possible regardless of beliefs and values (their own and their clients') and the possible effects of their work. Such sentiments set up and legitimise the tension of pursuing profit at the expense of all else, namely design integrity, ethics and designers' own value systems and aspirations.

This study called for 6 contemporary Australian textile designers to articulate their design aspirations; along with the aspirations of their business or place of employment, during a series of interviews with the author of this paper. The findings offer an insight into the position of a small sample of Australian based textile designers; it does not attempt to give an overall impression of the industry but instead provide a context in which other textile designers can question their own aspirations and subsequent design values and ethics.

Whilst transcribing the conversations and undertaking the literature review to contextualise the data collected, it became apparent that designers' aspirations are individual, arbitrary and tacit and not explicitly aligned to professional values or ethics. The findings from the study indicate that the design aspirations of designer-makers are in keeping with their business aspirations; in contrast commercial designers' aspirations are different to that of their employer.

Traditionally employed for their aesthetic sensibility and technical skills, textile design graduates now emerge with an informed knowledge of industry and are concerned with many of the negative implications for both people and the natural environment. This paper highlights the need for further discussion between academics, practitioners and industry around the place for professional ethics within the discipline of textile design. These debates are needed to develop a culture of transformation in order to shift (or at least match) the primary objective from profit to design integrity.

## Author

Esther Gauntlett

## Title

Leakings.

## Keywords

Plastic, liquid, subjectivity, female, body, abject, affect, leaking.

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## Biography

Esther Gauntlett is a fashion and body artist based in New York. Graduating from the Bachelor of Design (Fashion) at RMIT University with first class honours in 2013, her work is driven by a unique exploration of sculptural, form building materials on the body, and our physical and emotional responses to them. Esther has worked as a curatorial assistant in the costume collection for The National Trust of Australia (Victoria), and has constructed garments for artist Lucy McRae's film, *Swallowable Parfum*. Her 2012 collection of textured garments for tactile stimulation in Alzheimer's patients was selected as a finalist in the 2012 Design Research Institute (RMIT) Design Challenge. Esther currently works with fashion label Eckhaus-Latta performing post-construction treatments of garments, while maintaining her personal studio to continue her exploratory body investigations.



## Abstract

This paper argues for a means of understanding body through dress, utilising a material analysis to communicate personal experience and identity.

“Leakings” departs from pure textile use and embraces a ‘pourable’, plastic medium to construct and distort garments. This research examines the phase changes of polyester resin and the anxieties, identities and subjective experiences embedded within them. A series of nine ‘leaking’ garments were manipulated with poured resin, materialising the abstract and physical elements of liquids and their transformation into solid surfaces. This method of application departed from the idea of containment, and traditional application methods of painting and mold making and instead embraced the physical properties and subjective experiences of ‘leaking’. White chiffon was dunked in baths of liquid resin. Wool was injected with setting resin. Leather and viscose were filled with poured polyester. The resin would spill, flow and drip; its trajectory undetermined and unpredictable, with resin flowing, pooling and clinging to itself and the fabric it was housed in/on. It burrowed, smudged and spread. The boundary between cloth/plastic becomes a leaky one. These garments absorb the flowing liquid, and the liquid encases the cloth.

“Leakings” appropriates the notion of an uncontrolled, ‘leaking’ female body that has dominated body discussions in the past, as a means of deconstructing socially inscribed boundaries between the interior and exterior bodies, the subjective mind and the fleshy body, and by extension, the body and dress. This project explores female identity through metaphysical aspects of phase changes in

polyester resin, proposing that hardening plastic represents an anxious boundary between the self and other, the natural and the synthetic, the wild and the controlled. The cycle of material movement is utilised to explore the fluctuations between both physical and emotional states. While this project has been guided by the feminist theory of Luce Irigaray, Julia Kristeva and Margrit Shildrick, it has also been greatly informed by a series of personal experiments and projects relating to how this material performs on the body, and how the body reacts to it. In particular, attention has been focused on the relationship between liquid and solidity as they relate to a female, fashioned body. This research calls for a heightened awareness of how our bodies are affected by dress, and our personal responses to fluctuating densities/fluidities/ and expected performances of garment material.

## Author

Frances Joseph, Peter Heslop

## Title

Enabling Design and Business Innovation through New Textile Technologies.

## Keywords

Digital manufacturing, 3D printing, laser cutting, textile technology.

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## Biography

Frances Joseph is an Associate Professor and co-Director of the Textile and Design Lab (TDL). She is also co-Director of Colab, AUT's Creative Technologies Research Centre. Her research is concerned with innovation through design and new technologies, with a focus on areas of interactivity, e-textiles, and design research methodology. Frances teaches postgraduate papers in methodology and creative entrepreneurship and supervises Masters and PhD students. In 2006 Frances co-authored the successful GIPI grant application to establish the TDL and has led its strategic and research development over the past six years.

Peter Heslop has managed the AUT University's Textile and Design Lab since its launch in November 2006. Since that time, the lab has grown from a new facility with limited experience into a centre that is gaining a strong reputation for design, innovation, product development, research and consultancy in the fields of digital textile printing and Whole Garment® and intarsia knitting technology. Peter joined the AUT having worked in various sectors of the textile industry over a period of 30 years. Initially employed as a cotton classifier in Zimbabwe, he then joined Smith and Nephew's UK denim fabrics division where he was Sales Manager for their Northern European markets. He has also spent time in the yarn, braids and cords, and outdoor fabrics sectors before taking on his current role at AUT. He attained his Master of Textile Technology degree at Bolton University in the UK and is a Chartered Member of the Textile Institute.

## Abstract

Textile production initiated the first industrial revolution, with James Hargreaves' invention of the spinning jenny in 1766 introducing the beginning of systems of mechanised mass production. More recently, the development of new forms of digital manufacturing, such as 3D printing, laser cutting and CNC routing have given rise to a "new Industrial Revolution". This paper considers the introduction of digital textile technologies in relation to this new "maker" economy and to traditional textile and apparel design and production systems.

While factors such as high investment costs, technology limitations and the need for specialised technical knowledge initially restricted the uptake of new technologies by traditional textile and fashion design manufacturing companies, technology developments are overcoming many of these problems. However a lack of access, usability and inter-operability (in regard to certain platforms) has restricted fuller engagement and innovation by designers, makers and technology entrepreneurs.

This paper discusses the achievements, opportunities, limitations and impacts of work conducted through a university-based research and development centre that provides access to advanced technologies and associated technical, research and design expertise in areas of digital textile printing and seamless knitting for New Zealand and overseas partners for product development, sampling and training. Drawing on case studies developed from client and staff interviews, product and market analysis, recent theoretical writings and a contextual review, the paper will

address how these technologies are helping designers and companies do things differently and create value.

More immediate and localised design development strategies can support more efficient offshore production or be utilised to support the on-demand production of specialised, high-value products locally and internationally. They have also provided more effective design and production methods to other industries; for example, costume designers for film, theatre and television companies. Such facilities also provide support for new areas of application and new manufacturing processes, such as strappings for respiratory devices and smart knitted textiles for medical and healthcare applications.

Through these studies, traditional fashion production and market problems such as remote global supply chains, the separate and highly specialised roles of designers and technicians in the knitwear industry, the production of pre- and post-market textile waste, minimising stock levels, and the sizing and garment design standardisation are reconsidered. New business concepts and strategies will be discussed in relation to the case studies, and in relation to the limitations and potentials offered by these new textile technologies.



## Author

Georgia McCorkill

## Title

Triangles in silk: Piecing together a practice of up-cycling.

## Keywords

Design, occasionwear, bespoke, sustainability, up-cycling, silk.

## Biography

Georgia McCorkill is a PhD candidate within the School of Architecture and Design at RMIT University. She has diverse professional experience as a designer within various sectors of the fashion industry ranging from bridal couture to corporate uniforms both in Australia and England. Dedicated to sustainable special occasionwear, she uses red carpet fashion as a location for subversive communication. Materially, her design practice addresses the one-off and sparingly worn nature of this genre by designing dresses whose physical durability matches their fleeting requirements for use.

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## Abstract

Sustainable fashion design is typically approached through the deployment of a combination of design strategies. One such strategy that enjoys popular use in the sustainable fashion lexicon is “up-cycling”. Up-cycling, an evolution of the term recycling, means to increase the value of something through creative intervention and enable it to re-enter the product life cycle. This term is placed in opposition to down-cycling, which implies a transformation to something of lesser value. Locating up-cycling as a value term is contentious as there is no universal measure by which greater worth than the original can be assessed. Up-cycling within fashion design is accomplished by various methods depending on context. Bespoke creation of one-off pieces is one method that is appropriate to collections of quality fabrics of non-uniform size and quantity. Such materials must be individually crafted into one-off garments by the designer-maker in the manner of a bespoke craftsman. In doing this, designers draw on a unique combination of qualities including aesthetic taste, exploratory problem solving and hand making techniques. They also derive pleasure from immersion in the laborious toil of executing painstaking work.

This paper seeks to tease out practices of up-cycling within the bespoke designer/maker context through reflection on a creative research practice titled “The Red Carpet Project”. This practice is focussed on the design of special occasion dresses informed by principles of design for sustainability. Projects involve engaging stakeholders in the processes of designing, making and wearing special occasion dresses for significant events referred to

as ‘red carpet’ situations. These projects each use a strategy of up-cycling of fabric remnants sourced from local Melbourne bridal couture businesses. The approach to up-cycling, with which this practice is aligned, treats the textile source as laden with information that guides the form of the new garment; the bridal couturier uses large pattern pieces to form garment components. This results in substantial remnants that are generally triangular in shape. On observation, patterns emerge, piecing together the shapes in such a way that utilises the drape of the fabric, and creates an end product that is aesthetically distinct from the dresses the fabric was initially intended for. In sustainability terms, the justification is made that because the textile remnants have been diverted from landfill, their use to create new garments constitutes up-cycling. This paper will discuss the strategic deployment of up-cycling within the context of this fashion practice, and emphasise the value of the bespoke design system as a crucial enabler in sustainable fashion practice.

## Author

Gerbrand van Melle, Stefan Marks

## Title

Frozen Waves: Exploring the transformation between sound and object.

## Keywords

Sound, shape, transformation, transmodularity, circularity.

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## Biography

Gerbrand van Melle started his design career in the early nineties with cooperative group of creative talents called AAP. Besides applied work, time was always found for non-commercial projects, like experimental movies and games. Major clients included SRON Netherlands Institute for Space Research, Utrecht University, National Museum from Musical Clock to Street Organ and music venue Tivoli. Since 1996 he was involved as a senior lecturer in Typography and Motion Graphics at Utrecht School of the Arts, and from 2008-2010 in Typography at Massey University. In 2013 he joined the Colab team at AUT University. His research domain is defined by Transmodular Design and Transmedia Narratives. The research engages with digital and physical ontology, sound visualisation, sampling methods, and generative design practice.

Stefan Marks was born 1973 in Germany. He has studied at the University of Applied Sciences Gelsenkirchen, where he was awarded his Diplom in Microinformatics in 1998 and a degree of Master of Science in Computer Science in 2005, specialising in Human-Computer Interaction. After having worked in industry for 8 years, Stefan decided in 2007 to continue his career in academia by starting his PhD at the University of Auckland. Here, he used game technology to create a collaborative virtual environment for medical teamwork training. In 2011, Stefan was awarded his doctorate degree and has since been lecturing courses like Programming, Physical Computing, Computer Graphics, and Game Programming at AUT University. Among his current projects are 3D visualisation of Spiking Neural Network activity for the Knowledge Engineering and Discovery Research Institute (KEDRI).

## Abstract

In the project “Frozen Waves”, audio recordings are translated into physical objects and vice versa. Time is temporarily captured in space; space is released back into time. In doing so, the potential of visual music and second order cybernetics are used to develop a new experience that synthesises sound and visual components into dynamic material form. In this aesthetically potent environment the research engages with digital ontology, sound visualisation, sampling methods, and generative design practice. Similar works are Studio Realität (2008), Fischer (2010), the work of Gilles Azzaro, Paul (2012).

The idea explored in this project is that objects are continuously changing processes in time. Through consecutive iterations of sound recordings, sound spectrum analysis, parametric 3D model creation, and materialising methods such as 3D printing, temporary physical representations of the acoustic world around the observer surface and are re-composed. These objects can, in turn, be immaterialised back to the sounds that they were generated from, albeit in a form that is modified and shaped by their transformation process.

Emerging design work implies a semiotic polyvalence that is realised through a process of techno-transformative and generative methods. As such new patterns are created, comprising single parts that are restructured into rhythmic patterns. The individual samples do not act as quotes; instead they operate as generative material for systemic combination.

This project aims to act as a provocation; its purpose is to trigger the audience to consider the potentials of sound as a form of unique, material user experience.

## Author

Helena Britt

## Title

Past, Present and Future: Transformational Approaches to Utilising Archives for Research, Learning and Teaching.

## Keywords

Textile design, archives, special collections, creative process, The Glasgow School of Art.

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## Biography

Helena is a lecturer in the Department of Fashion and Textiles at The Glasgow School of Art (GSA). Responsibilities include undergraduate pathway coordination, facilitating printed textiles learning and teaching, research representation for fashion and textiles and the Centre for Advanced Textiles (CAT), undergraduate and postgraduate external moderation. Research interests include the impact of digital technologies on printed textiles; textile design research, practice, scholarship and teaching linkages; utilisation of archive resources by creative practitioners.

The recent project Interwoven Connections: The Stoddard Templeton Design Studio and Design Library, 1843-2005, investigated the Scottish carpet manufacturers responsible for producing many iconic carpets. The project resulted in an exhibition, publication, vimeo film and various outreach events. Previous project involvement has included Awaken, which examined the interpretation of archive material for contemporary textile design and the collaborative Digital Art Capture Project. Helena's doctoral research investigated the role of the designer educator in the development of digitally created and digitally printed textiles, in United Kingdom higher education. Helena has an MA from the Royal College of Art and has worked as a textile designer for a range of clients and contexts. Recently, Helena has become Chair of the Association of Degree Courses in Fashion & Textiles (FTC).

## Abstract

Textile design and manufacture is intrinsic to the economic, social and cultural history of Scotland. The decline of the British textile industry, primarily in the 20th century, due to cheaper imports, overseas manufacturing and consumer trends led to the demise of a number of companies in Scotland. However, within those remaining, there exists a wealth of archival resources to provide insight into historical textile design trends, creative processes and manufacturing. This paper focuses on activity taking place at The Glasgow School of Art in which the past is examined to inform the present and therefore transform the creation of textile and textile-related products of the future.

Three case studies are discussed; the first, *Awaken*, examined the conceptual possibilities of reinterpreting archive material for contemporary fashion and textile related design work. Fourteen creative practitioners participated and utilised the Archives & Collections Centre at The Glasgow School of Art for inspirational purposes. An array of archival material was examined with various textile and related outcomes produced. Creative process journals were used for data collection and to explicate individual ways of working. *Awaken* culminated in an exhibition, publication, seminar and student project.

A further case study, *Classic Textiles*, describes the work of the Centre for Advanced Textiles (CAT), at The Glasgow School of Art. CAT exists as a facility for digital textile printing production, learning, teaching, knowledge exchange and research. *Classic Textiles* was established to accurately recreate 20th century textile design classics using digital design and

print technology. Archival and practice-based research informs the creation of digital representations of the designs of Lucienne Day, Robert Stewart, Sylvia Chalmers and Lana Mackinnon; a further project has centred on the adaptation of the textile designs of Charles Rennie Mackintosh. Exploration in terms of scale and customisation has led to the creation of new products and the use of *Classic Textiles* as a learning and teaching resource.

The final case study focuses on the *Interwoven Connections* project, which relates to the carpet manufacturing innovators comprising the name Stoddard Templeton. This project involves archival research and oral history interviews to ascertain the workings of the design studio, carpet and textile design processes and the use of inspirational design library material in the creative process. As with the other case study examples, this project has resulted in an array of outputs and dissemination activities to ensure that the past informs the present in order to enhance the future.

The paper concludes by describing how each of the case studies have evidenced reproductive, adaptive and transformative approaches to working with archival resources to shift the shape of future textile design practice and research. Proposals will recommend how these approaches can be used to formulate forthcoming research, creative practice and learning and teaching strategies.

Author

Holly McQuillan

Title

MAKE USE V2: Digital textile technology for user modifiable zero waste fashion design.

Keywords

Zero waste, modification, craft of use, digital textiles, online.

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Biography

Holly McQuillan’s research centres in the field of Zero Waste Fashion Design practice-led research. She is credited (NY Times) with being one of the contemporary pioneers of Zero Waste Fashion Design. Her research articulates zero waste fashion practice and focuses on broad issues of sustainability and their links with risky design practice. She has exhibited in USA, South Korea, Australia and New Zealand presenting various examples of zero waste garment design and engaging with industry and educational audiences/ conferences in New York, Taipei, Berlin, London, Melbourne, Helsinki and Wellington to explore broader interpretations of her design practice. McQuillan’s research has formed a strong collaborative practice with leading researchers in the field, which has facilitated research associations and impacted pedagogical practices in leading international fashion schools. McQuillan’s activities as a facilitator and creator of sustainable fashion practice have led to the supervision of Master of Design post- graduate research supervision and examination. These activities, including contributing to Shaping Sustainable Fashion, the inaugural The Cutting Circle, curation of Yield: Making fashion without making waste in Wellington and New York and the facilitation of Local Wisdom WGTN serve to broaden the impact of zero waste and sustainable fashion design locally and internationally.



## Abstract

The evolving discourse on zero waste fashion design addresses justifications and approaches for designing and making garments in ways that attempt to fit within the existing structure of fashion education and industry. However, little has been explored on the relationship between the outcomes of zero waste fashion design and the potentially elevated fashion user experience it might enable.

This paper and associated creative works explore the emerging field of enriching the fashion user experience: the post-production and post-retail environment; an area that historically the fashion industry has given little attention. MAKE USE builds on Kate Fletcher's work within "Local Wisdom", specifically in the context of what she terms the "craft of use" of clothing, and the application of knowledge and skill which enables us to "mitigate ... intensify, and adapt" clothing to suit our lives. MAKE USE places zero waste fashion practice in the context of user practice, where the user becomes an agent in both the design and ongoing use and modification of the garment. Through actions and opportunities facilitated by the designer, an enriched designer/maker/user relationship is possible.

Using methods such as digital textile print and embroidery, embedded instructional material, online support and distributed production, MAKE USE provides user modifiable zero waste fashion products and an associated product use experience that acknowledges both the opportunities and limitations each user brings, while intensifying their skills, knowledge, needs and desires.

## Author

Jennifer Whitty

## Title

“Wardrobe Hack” and “Uncatwalk” – digital platforms of action and services for positive engagement with clothing.

## Keywords

Sustainability, ethical fashion, design activism.

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## Biography

Jennifer Whitty is a designer and researcher working in fashion design. She has engaged in approaches to clothing ranging from garment design/creation (bespoke/couture to mass production) to alternative design strategies; incorporating film, performance, installations, workshops and more recently digital interaction. She focuses on creating new, more flexible and sustainable ways of thinking, creating and responding to clothing that attempts to address the damaging effects of the fashion industry such as shortened life span of products, environmental waste, and loss of traditions.

Having worked in the industry in the fashion centres of New York, London and Paris, Whitty has a particular interest in new modes of practice that will redefine the future of fashion. She was recently the co-lead of the Wellington facet of ‘Local Wisdom’ an international fashion research project exploring the ‘craft of use’ led by Dr Kate Fletcher, Reader in Sustainable Fashion at the London College of Fashion. Whitty’s work has been exhibited in Japan, USA, Ireland, Greece, U.K, NZ and Italy. She was the winner of the ‘New Designer Grand Prix Competition’, Japan, and the ‘National Craft Fair of Ireland Award’, Royal Dublin Society and was commended in ‘The Design for our Future Selves Awards Scheme’ RCA London.



## Abstract

Can designers create courses of actions or “services” using digital media that enable “users” of clothing to embrace the positive aspects of dress for a creative and satisfying experience of fashion?

This research builds on Dr Kate Fletcher’s work within the Local Wisdom international fashion research project, which provided a forum for critiquing the dominant logic of growth in a world of finite limits by applying design skills to offer user- initiated examples of resourceful practices. It explores the emerging field of enriching the fashion user experience: the post- production and post- retail environment, an area in which historically the fashion industry has paid little attention.

The projects “Wardrobe Hack” and “Uncatwalk” explore the emerging field of enriching the fashion user experience by utilising digital platforms for disseminating and extending this engagement. The Uncatwalk site provides a digital media interface for a democratic, virtual global exchange of interactions involving fashion. The Wardrobe Hack site provides a service for empowering and sharing clothing user stories and systems. We currently have a situation in society where there is low participation with clothing, as clothes are disposed of rapidly. This research seeks to address this situation to create a better integration of clothing and meaning in our lives. It aims to get to the heart of the current issues in the fashion industry and propose positive alternative roles for designers and consumers. Ezio Manzini (1997) has long declared that sustainability is a societal journey, brought about by acquiring new awareness and perceptions. Guy Julier

(2008) makes a case that design activism builds on what already exists. In keeping with this thinking, these research projects have been developed with direct participation from members of the public.



## Author

Jo Cramer

## Title

Wear repair and remake: the evolution of fashion practice by design.

## Keywords

Modification, alteration, sustainability, consumption.

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## Biography

Jo Cramer is a PhD candidate and lecturer in the School of Fashion and Textiles at RMIT University, Melbourne.

Her background in fashion practice informs her PhD research project, *The Living Wardrobe*, that explores what a fashion design practice redirected for sustainability could be. Asking the question “what will my designs design?” has precipitated a fundamental shift in values within the existing practice that in turn has prompted new ways of designing, making and disseminating fashion. Emerging from this is an alternative model of fashion practice that takes responsibility for the design agency of its products.

When she is not studying, Jo co-ordinates the first year of the Bachelor of Design (Fashion)(Honours) program at RMIT and teaches design, pattern making, sewing and business.



## Abstract

Through my postgraduate, practice-based fashion research project, The Living Wardrobe, I have become increasingly interested in garment design that specifically facilitates future alteration and modification. There is potential for such a simple design approach to encourage habits of reduced consumption when garments are kept in use by adapting to wearers' changing needs.

Once a common provision in garments, the capacity for alteration is largely missing from contemporary women's wear. The economies of mass production reduce seam allowances to the minimum required for assembly while complex industrial construction methods deter intervention. At the same time, the practical skills of repair and alteration are rarely learnt anymore. So passive has fashion consumption become and so disposable are the products that a dropped hem, ripped seam or missing button usually consigns a garment to the (charity) bin and justifies another trip to the boutiques.

In an attempt to disrupt this cycle, my research looks at design strategies with the potential to re-engage the wearer in habits of wear, repair and remake. Designing garments with the adaptability required for prolonged, active use enables garments to better keep up with the times, changing style (not merely fit) over time. This approach to product longevity considers the use of the garment across multiple lifetimes, acknowledging that a garment may have several sequential owners.

Through a discussion of recently developed garment prototypes, this paper will outline the challenges I have encountered in designing garments to actively engage consumers in this cycle of wear, repair and remake. These challenges range from the practical, technical and the aesthetic, to considerations of participatory design strategies, consumer education, design authorship and alternative models of fashion production and consumption.

This discussion further considers the impact of this research on my fashion practice. The Living Wardrobe aims to be a fashion practice that accepts responsibility for the design agency of the garments it creates. Remaking my practice to this end has fundamentally shifted how I approach design development, fashion production and communication, suggesting a new model of fashion design practice for sustainability.

## Author

Juliana Sissons

## Title

sKINship

## Keywords

Keywords: Pattern cutting, fitting techniques, surgical procedures, garment shape.

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## Biography

Juliana is a lecturer in Pattern Cutting and 'Design through 3D form'; she delivers master classes in different creative approaches to 'Shape Making' at Colleges and Universities, including Nottingham Trent University, Huddersfield University and the University of Brighton. Her own fashion / knitwear label, focuses on the development of sculptural techniques and pattern making and as a 'Designer in Residence' at the Victoria and Albert Museum, her recent collection was shown in the galleries earlier this year for the 'London Design Festival' She has written a Knitwear book as part of the collection of 'Basic Fashion Design' books (AVA Academia) and is currently writing a book on Creative Pattern Cutting, for a series of educational 'Course Reader Design' books (AVA Academia / Bloomsbury publication) both aimed at Fashion design and Textile students.



## Abstract

This paper discusses a research project exploring a cross disciplinary collaboration between the specialism's of Plastic Surgery and Pattern Cutting for Fashion. Juliana Sissons and Rhian Solomon work together on the project sKINship - promoting collaborations between Reconstructive Plastic Surgeons and Pattern Cutters for Fashion This forum provides a space in which to exchange knowledge and ideas – exploring the processes of “making” as a universal visual language, to communicate and share subject specific knowledge. The creation of this platform promotes an openness to collaborate to ensure that boundaries between disciplines can be challenged.

In the context of an initial collaboration between the author/researcher, as a designer/pattern cutter and Sarah Pape, specialist burns surgeon, in 2013, this paper explores a number of different approaches to shape making for fashion. The investigation of surgical cuts will inform the development of innovative drape and fitting techniques for garments.

By exploring points of commonality and contrast between these subjects, a unique dialogue is being developed, informing new practices in the design and planning of both surgical procedures and garments.

All applications of making based knowledge across the two practices are evidenced; bringing surgeons to Savile Row and pattern cutters into the operating theatre; the project thus far has uncovered a plethora of similarities and differences that exist between these specialism's, which have acted as a catalyst for future collaboration

and knowledge transfer. Parallels have been found between the make up of both skin and cloth and the impact that a grain like structure (in both cases) has upon construction and the manipulation of a material.

The planning of ‘procedures’ have also been studied and compared; with mathematics and geometry being vital in creating fullness and form for both specialists.

This explorative collaboration unfolds a different kind of working method than that of a conventional approach to cutting and this paper will evaluate a number of outcomes as well as look at the methodologies used, such as the convergent transposition procedure.

What sKINship has evidenced, is that it is creativity and craftsmanship, in hand with a fascination with the body that binds them together and that is the vehicle for future collaboration in this context.



Author

Karen Curley, Jennifer Whitty

Title

Tonnta – An interactive garment creation interface

Keywords

Gestural Interaction, Emerging Technologies, Digital Fabrication, Zero Waste, Future Fashion.

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Biography

Karen Curley is a media artist, interaction designer, filmmaker and lecturer who explores the creation of interactive objects and responsive environments for live performance and media installation. Her work involves intersections between emerging digital technologies and analogue materials in the creation of immersive spaces, tangible interfaces, time-based media and audiovisual performance with projects often situated at the crossroads of design and technology. Projects include Blinkendress tactile luminescent garment commission featured as part of a global music tour in venues worldwide; international premiere of optical sound live performance work [i/o] at Píksel '09 in Bergen, Norway; and the installation Lightbox at Lightwave festival, Science Gallery, Trinity College Dublin.

Jennifer Whitty is a designer and researcher working in fashion design. She has engaged in approaches to clothing ranging from garment design/creation (bespoke/couture to mass production) to alternative design strategies; incorporating film, performance, installations, workshops and more recently digital interaction. She focuses on creating new, more flexible and sustainable ways of thinking, creating and responding to clothing that attempts to address the damaging effects of the fashion industry such as shortened life span of products, environmental waste, and loss of traditions. Having worked in the industry in the fashion centres of New York, London and Paris, Whitty has a particular interest in new modes of practice that will redefine the future of fashion.



## Abstract

Can gestural interface design create an immersive engagement with clothing during its creation, thus resulting in a less passive role for the creator/wearer and ultimately less material waste?

Critics argue that the established fashion industry is inherently exploitative in the terms of manufacturing and production. Current systems as established during the Industrial Revolution have remained largely unchallenged since. This research investigates emerging interactive interfaces and digital fabrication technologies with a view to offering alternative modes of fashion manufacturing and production systems, by altering our relationship with how we respond to and create clothing.

Contemporary developments in motion-sensing with depth analysis input devices, such as Xbox Kinect game controller, have facilitated rapid experimentation across immersive interaction design. Opensource culture has prompted creative adaptation of such proprietary technology through imaginative hacking and reformatting of possible use case scenarios with considerable innovation of gestural applications in recent years. 3D printing for fashion is advancing rapidly as materials become more flexible.

The convergence of perceived unrelated technologies in conventional fashion thinking could have a transformational impact on the industry and our relationship to clothing. Experimental topographies of knit/weave structures alongside ambiguous “garment” forms and aesthetics generated by this research will challenge our reliance on “flat”

materials i.e. fabric with seams/panels, and instead explore the body as 3D form “in the round”.

As part of our research, we considered opportunities and potential applications of mixed reality across virtual and physical space and applied them to the fashion industry. We have examined emerging interfaces as transformative tools across fashion design production, gestural interaction and advanced digital fabrication technologies. We have devised a working prototype in order to test the concept of a possible manufacturing system that could function as an agent for change. This research will make a defining contribution to key contemporary challenges within the fashion industry by adopting interactive design to address new methods of manufacturing and production in relation to clothing design at an industrial level.

This research also queries conventional assumptions of our relationship to fashion production. Authorship is actively grasped as users directly engage in creation of garment form, from initial conception to design manipulations and final physicality. Control over a complete cycle prompts reconsidered approaches, as meditative interactions occur to inform design thus creating a new depth of engagement in the creation process itself.



## Author

Kendra Lapolla

## Title

Using Social Media as a Toolkit for Co-creation When Designing Fashion with Communities.

## Keywords

Co-creation, social media, fashion design, community, toolkit.

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## Biography

Kendra Lapolla is an Assistant Professor in The Fashion School at Kent State University in Kent, Ohio. She has a Bachelor's of Fine Arts in Fashion Design from Columbus College of Art and Design and a Master's of Fine Arts in Design Development from The Ohio State University. Research from her master's thesis titled, "Creativity in Repurposing Textiles" explored creative processes for encouraging user participation in textile repurposing and was presented internationally at the Wardrobe Network Conference connected with the Copenhagen Business School in Denmark. She has also presented research focusing on emotional product attachment at the Design and Emotion biannual conference, most recently held at Central St. Martins in London, England. Kendra is an active member of the International Textiles and Apparel Association. Her main research interests focus on user-centered methodology in apparel, co-creation in design, product attachment, and understanding creative processes. Kendra has also worked in the fashion industry with experience in apparel graphics and technical design.



## Abstract

This research introduces a transformational strategy for using social media as an access point to invite and engage a wider community in the co-creation of fashion design. Past research in co-creative fashion has examined participatory opportunities through mass customisation and crowdsourcing, but has undervalued the source of “user-generated content” from social media as an initiative in co-creative fashion design. This user-generated content on social media platforms can be used as a co-creative toolkit to encourage active engagement in the beginning of the fashion design process. Co-creative toolkits are used to invite non-designers into the beginning of the design process and allow further creativity to trigger different feelings, emotions and desires for each person. This approach provides more than mere product selection and customisation. This research explores a new approach for participatory fashion by addressing the question, how can social media be used to engage communities from the beginning to the end of the fashion design process?

Through the examination of a case study, new strategies illustrate how social media can be used for co-creation in the fashion design process. This case study employs Pinterest.com as a co-creative toolkit for a small community of young urban professionals to virtually pin inspirational ideas that inform designers throughout the design process. Designs are added to the website where the community is further able to add input. The ability for these co-creators to post inspiration, thoughts and ideas initiates a creative conversation with the designer. Further, this open dialogue continues through the fascination to “like”

and comment on previous posts. This provokes a fluid visual and verbal discussion that allows for more globally accessible co-creation over time. Unlike other co-creative toolkits used in a timed session, these co-creators are guided by their own desire to contribute when and where they want. When social media is used in this way as a toolkit for co-creation, it opens the invitation for communities to not only be involved in the design process but also to have a greater influence over the final designs.



## Author

Kiara Bulley

## Title

Modernity as symbol, pastiche and translation: geometric form and meaning in fashion.

## Keywords

Modernity, geometry, form and meaning, pastiche, translation.

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## Biography

Kiara Bulley is a Brisbane based fashion practitioner and budding fashion academic. She is currently a studio technician, tutor, guest lecturer and Masters student of the Fashion Department of Queensland University of Technology. Kiara's practice-led Masters focuses on the concept of form and meaning in fashion, and is particularly concerned with the meanings of geometric form in modern and contemporary fashion. When not at QUT, Kiara is also one of the directors of The Stitchery Collective, a not-for-profit fashion organisation, who encourage a broader community engagement with fashion. Through The Stitchery, Kiara has had the opportunity to work with leading national and international art galleries (Artisan, QAGoMA, Venice Biennale) to design and present community engagement workshops, talks and exhibitions for the public. Kiara also works in Brisbane's costume industry, both as an independent costume maker and within the wardrobe departments of Queensland Theatre Company, Queensland Ballet Company, Opera Queensland and Brisbane Powerhouse.



## Abstract

In early twentieth century fashion, geometric forms had a clear symbolic connection to the revolutionary dialogue of modernity. Modernists of this period used geometric form to deconstruct representational modes in art and literature, symbolising a new reductive purity. At the same time geometric forms evoked the chaotic industrialised urban centres of modern life. Geometric fashion, at this time, belied the breaking apart of social codes including the shifting roles and moralities of women. The figure of the Modern Woman became synonymous with various ideas of the modern rhetoric on geometry. She was dynamic; free-limbed and athletic, active as well as geographically mobile. Her body and clothing had been deconstructed into its purest lines, with the modern silhouette resembling not much more than a rectangle. More than simply shape or style, geometric form, when applied to fashion, supported the development of a new and radical female identity.

When we look at contemporary fashion's utilisation of geometric form, its meaning is much more ambiguous. In the first place, the connection between form and meaning has suffered within the stylistic milieu of contemporary fashion. While modern fashion represented a clear break with tradition and an emphasis on the present, in the contemporary context, the new and the now are often achieved by virtue of the past. This means that when geometric form is evoked in contemporary fashion practice it can paradoxically reference a nostalgia for modernity and an estimation of what is to come.

My practice attempts to bridge the “meaning gap” between the discourses of geometric form in modern and contemporary fashion through a process of translation. Translation places simultaneously the integrity of the modernist geometric language into contemporary form, while also sustaining this form's modes of expansion and experimentation. My work also relies on historical research in order to engage with the modernist dialogue. This engagement focuses on a core field of modernist practitioners who traverse the fields of both fashion and art. By mapping these modernist practitioners, my practice is able to translate modernist geometric forms in order to explore new meanings within the contemporary use of geometric form. As such, the practice of translation is essential to establishing a connection between form and meaning as well as transposing my intent as a designer who uses geometric form.



## Author

Lesley Ann Campbell

## Title

Volumetric Shape Making and  
Pattern-Cutting.

## Keywords

Challenging, Volumetric, Conceptual, Holistic,  
Experimental.

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## Biography

Lesley graduated with a first class honors degree in Fashion Design and a Masters Degree in Design from Leeds University, focusing on creative and experimental pattern cutting.

She has worked in fashion education for the last 15 years, and five years ago set up a new degree programmed in Fashion Design at Sheffield Hallam University.

Her recent research interest involves looking at methods of stimulating creative 3D thought processes in fashion students and practitioners, and has recently curated an exhibition of this work – ‘Alien Body’ Pushing Pattern Parameters at the Sheffield Institute of Art Gallery.

Her professional design experience includes work in costume, graphics, advertising and promotion and running her own label LA Couture.



## Abstract

This paper, in light of pedagogical observations seeks to explore and examine an alternative approach to pattern-cutting through volumetric shape making and a practical, process led investigation using Alien shapes as a resource.

The holistic fashion designer explores and engages with both silhouette and pattern-cutting, by developing the skills of volumetric shape making. The process of pattern-cutting and volumetric shape making is an iterative translation between two dimensions and three dimensions which requires a practical, experimental approach. A sequential series of interactive workshops have been developed using irregular shaped mannequins to facilitate and develop this process, promoting creative outcomes and a deeper understanding of pattern cutting. This hands on improvisational approach without a known outcome allows for design to progress organically.

The aim is to explore whether a synaptic link created between hand, eye and mind through an algorithm can assist the holistic fashion designer and enhance creativity. The vehicle of delivery for this investigation is a series of experimental workshops undertaken by BA(Hons) Fashion Design students at Sheffield Hallam University. This dynamic working method challenges conventional teaching methods of demonstration, books and handouts and promotes enjoyment of the journey, thus reducing preconceived ideas and allowing more scope for spontaneous outcomes.

Student workshops also explore morphology as a challenge to the traditional western convention of body contouring through flat pattern-cutting. Morphology is explored through a series of irregular shaped, non-humanoid forms - Alien Bodies. Full-scale Alien Body mannequins are provided as a resource in the workshop on which to apply the method of directly working in three dimensions to generate an initial pattern. Reflection, analysis and discussion of the pattern shape when transformed back to the flat plane, aim to promote comprehension and underpin the holistic designing and pattern cutting approach.

This paper will evaluate data captured and anecdotal evidence from students attending these workshops as well as looking at the methodologies used. It forms a cornerstone into further questioning of whether the fashion designer and pattern cutter is the same person.

## Author

Linda Öhrn-McDaniel

## Title

Surface Meets Shape through Reapplied Fabric Structures.

## Keywords

Zero-waste, recycling, weave, knit, surface, upcycling, zero waste patterns.

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## Biography

Linda Öhrn-McDaniel, Associate Professor Kent State University, Kent, Ohio, USA. Graduated from Uppsala University, Sweden, with a B. Ed., focused on teaching textiles and English as a 2nd language. She then went on to get a MFA in Fashion Design from University of North Texas, USA. Linda's creative scholarship is focused on the evolvement of design through construction approaches such as patternmaking, construction, and a variety of surface techniques. Through exhibiting, presenting and publishing her work at the national and international levels Linda aims to further the field of design research. Her work has shown successful and resulted in pieces shown in many juried exhibitions on the national and international level as well as solo exhibitions and awards.

She has also presented her work at conferences nationally and internationally. The most prestigious awards are the Lectra Outstanding Faculty designer award and the Ohio Arts council's Award for individual Excellence. In 2012 she was invited to show her work at the International Fashion and Art Biennale in Seoul Korea. Her latest solo exhibition shown at Kent State University Museum, Ohio, USA, also travelled to Orebro University, Sweden and is going to be displayed in Dallas, Texas during 2014.



## Abstract

Knitted and woven fabrics make up the textiles for a majority of garments currently on the market. These two techniques have been used to create fabric since the origin of textile creation. Through this research study the designer explores the possibilities of reapplying traditional fabric structures to pre-existing fabrics. The idea was to create sustainable garments with a surface appeal that also shapes the garment through a simultaneous design method. The simultaneous design method, as explained by Townsend, refers to a practice of designing the shape and surface simultaneously. This study attempts to take this one step further by utilising the surface technique to create the shape of the garment. This technique can be compared to how smocking or embroidery are used to shape a garment by controlling the fabric. However, here it is the fabric itself that controls the shape in the way in which it is manipulated.

The sustainable approaches in focus are zero-waste pattern cutting and recycling and upcycling. In the zero-waste aspect, the study is looking at how a pattern of very simple shapes can be shaped through the above mentioned surface approach. When working with zero-waste patterns there are many challenges; one of them is grading for size. With a simpler pattern and a surface design to accomplish shape, some of the grading could be eliminated making it possible to more easily produce multiple sizes of a similar zero-waste pattern. In recycling and upcycling the method allows the opportunity to use garments and textiles with flaws and give them another life where the stress and the appearance of the fabric is different to its initial form. Historically we have seen used items of

textiles reused in many ways, from quilts to rag rugs and reconstructed clothing. In this study the goal is to create a garment that remains aesthetically pleasing while utilising fabric that has been through a first lifecycle and is not being used due to its current condition. Through reapplying a traditional fabric structure the garment will have a new appearance as well as gain strength in construction.

In conclusion the exploration opens opportunities to see a shift in use and technique as well as a meeting of shape and surface. Limiting the starting point to zero-waste patterns and recycled garments is an important component of the study, as it not only challenges the pattern-cutting process but it also places the technique in a viable venue of design for the future.

## Author

Lyle Reilly

## Title

The shift from 3D body scanned data to the physical world.

## Keywords

Fashion; 3D body scanning; 3D printing; rapid prototyping; customisation.

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## Biography

Originally from Scotland, Lyle has been involved in the fashion industry since the early 80's before taking up the post of Senior Lecturer within the School of Art & Design at AUT University, New Zealand in 2000. Areas of specialisation include design innovation and entrepreneurship for the creative sector as well as technology integration for both fashion and product design.

Lyle's MA thesis completed in 2009, focussed on the human centred design development and implementation of wearable electronics for sports clothing. His on-going involvement with the Textile & Design Lab at AUT University has presented opportunities to explore research interests including 3-D body scanning technology, wearable electronics integration for high performance sportswear monitoring as well as expressive e-textiles for dance performance. This research has resulted in a number of International publications and presentations, most recently at the inaugural Digital Technologies for the Textiles Industries conference in Manchester, UK, September 2013.



## Abstract

This paper highlights the technological relationship and opportunities to combine 3D body scan and 3D print technologies within the fashion sector. Three dimensional (3D) human body scanning technology has been available for more than 20 years. Fashion, along with a number of other industries such as entertainment, security and medical has successfully extracted computational scanned data to obtain specific body measurements to gain a picture of body shape, proportion and posture. This information can provide valuable insight when dealing with the complexity of the human form, particularly in the context of lifestyle, age, ethnicity and location. Predominately this empirical data has been gathered to develop size/measurement averages for large population studies (11,000 participants were scanned, providing 130 body separate body measurements in recent commissions in both SizeUK and SizeUSA).

In a fashion context, the information provided by these large studies has tended to reflect the mass apparel market, in particular sizing measurements for targeted groups, while customisation of 3D body scan data for individuals within the fashion and textile industries has been limited. To date the most prominent examples have come from the niche market areas of men's suiting and specialised sportswear to aid fit, comfort and performance.

Over a similar period of time, 3D printing technology has also grown to the point where commercially available equipment has helped to shift a design approach for modelling and rapid prototyping applications. This technological transformation is having a profound effect on existing industries, while

also providing a fresh platform for emerging designers to communicate design ideas as a physical reality. For example, bespoke fashion accessories developed by UK designer Catherine Wales in her 2013 work "Project DNA" illustrate that the fashion and textile industries can also take part in this industrial transformation.

Using a technology focused design thinking framework, the research explores the opportunity for combining these technologies; utilising individual 3D body scan data in the form of a point cloud to produce physical 3D modelling for customisation purposes. The paper documents early stage development of the conversion process from a Symcad 3D body scanner to outputs obtained from a Formiga P100 3D laser sintering system housed within the Design & Creative Technologies Faculty at AUT University, New Zealand. The physical prototype outputs are based on actual body scan data to produce a scaled mannequin and customised accessories. Key research findings and insight clusters are evaluated to highlight the potential for the fashion sector to engage with such technology to personalise and enrich human engagement.



## Author

Marjan Kooroshnia

## Title

Designing a two-phase illuminated surface-pattern on textiles.

## Keywords

Textile and fashion design, photo-luminescent pigment, printing technique, illuminated surface pattern, experimental research.

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## Biography

Marjan Kooroshnia is currently a PhD student at the Swedish School of Textiles, University of Borås. Her research interest focuses on the exploration of design properties and potentials of smart colors on textiles, and documenting them as design materials to facilitate the understanding and designing of dynamic surface-patterns.



## Abstract

Although extensive research projects have explored ways of creating light emitting fabric displays using LEDs, electro-luminescent wires and optical fibres, much less experimental research projects have investigated the ways of designing a novel illuminated surface-pattern using photo-luminescent pigments in textile and fashion design. This is due to a lack of adequate experimental exploration and also a lack of documented information to guide textile and fashion designers on how these pigments can be used to create novel illuminated surface-patterns.

This paper reports on findings based on the properties and design potential of photo-luminescent pigments on textiles. The author suggests approaches that can be used by textile designers in order to design innovative and more complex illuminated textile surface-patterns. Through practice-based research, a series of design experiments have been created which demonstrate the potential design applications of photo-luminescent pigment on textiles. Through experimentation with plain and complex motifs, the influence of using photo-luminescent pigment in creation of an illuminated pattern on textiles was examined. The results indicated that the colour of positive and negative spaces were reversed in dark conditions, providing an opportunity to create tessellated surface-patterns similar to the patterns created by Escher.

Predicting the effect produced on complex printed patterns was not as easy as predicting the effect produced on plain printed patterns, stressing the need for tools that allow us to simulate and observe the glow in the dark effect before starting

to print. The research proceeded in its second phase to create a two-phase pattern with an identical form in daylight as well as in darkness but with two different expressions. For this purpose, each colour of textile pigment paste was mixed with a combination of photo-luminescent pigment and binder and then printed on to the chosen fabric. Observing the effect produced by the mixture in darkness indicated that the mixtures created a gradation of light like a tone or value halfway between a highlight and a dark shadow, similar to the effects produced by printed illuminated halftone.

These research experiments provide textile and fashion designers with a unique textile printing approach that allows them to create two-phase illuminated patterns with identical forms in daylight as well as in darkness, but with two different expressions. It also offers recipes with print formulation, and documents results, as a new design resource for textile surface-pattern designers to promote creativity in design thinking. In doing so, the paper provides fundamental knowledge for the creation of novel and complex illuminated surface patterns on textiles.



## Author

Margarita Benitez, Markus Vogl

## Title

S.A.R.A.: synesthetic augmented reality application.

## Keywords

Synesthetic mitigation music app, transformative interfaces, open source artistic skills, wearable music interfaces.

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## Biography

//benitez\_vogl (collaboration of Margarita Benitez and Markus Vogl) develops work within a hybrid art praxis. Their works integrate installations, high tech/low tech materials from fiber, sound and art + technology practices.

Margarita Benitez' interdisciplinary background mixes art and technology, interface design, tangible computing, 3D, architecture and fiber/material studies. She received her MFA in Art + Technology from the School of the Art Institute of Chicago. In addition to working with fashion technology and e- textiles, her current research explores the concept of pret-a-faire (ready-to-make) thru generative fashion applications and she is currently developing OSLOOM, an open source thread- controlled loom (funded thru Kickstarter and a Farris Family Fellowship Award.) She is the Fulbright museumsquartier artist in residence 2013.

Markus Vogl originally from Salzburg, Austria is now a NE Ohio based multimedia artist experimenting in multiple sensory experiences combining sound, environments and interactive installation. He has exhibited internationally in the U.S. and Europe and has been recognized in Leonardo magazine for his collaboration Circadian Capital. He holds a Masters of Fine Art degree in New Media from Donau Universitaet Krems/ transart institue. His work has been exhibited on 3 continents He has received the 2012 NEA Media in Arts Grant for S.A.R.A.: Synesthetic Augmented Reality Application, a wearable synesthetic performance device. He currently is an Assistant Professor at the Myers School of Art at the University of Akron.



## Abstract

S.A.R.A. (synesthetic augmented reality application) is an App exploring the potential of using a mobile device as a unique and wearable musical interface. S.A.R.A. was originally developed as a standalone App to translate the surrounding environment into sounds on mobile devices (iPhone and Android) creating a digitally augmented synesthetic experience. The imagery captured via the mobile device's onboard camera is translated into synesthetic-inspired sounds.

Our interests in developing this project stemmed from the desire to explore these research questions: Can technology be used to create a synesthetic augmented reality? What sonochromatic sound mapping should be used? Do we allow for a variety of mapping choices? Should a visual element be used as well?

While investigating these research veins it led us to the realisation that the S.A.R.A. App and interface would be best explored in a performance setting, therefore we arranged for a collaboration with a local dance troupe that agreed to utilize S.A.R.A. as part of their repertoire.

The performance version of the S.A.R.A. App is a fully interactive App that generates both its own sounds and visuals based on the camera video input and the movement of the device. The mobile device is complemented by a pico laser and mounted in a sleeve worn by each of the four dancers. S.A.R.A. becomes an extension of the dancer's arm and allows for natural movement to occur. The role of performer is also augmented as they are now gatekeepers of what sounds are made as well as what images are

projected by deciding what live imagery and angles look most appealing to rebroadcast. Performers can choose to project images on themselves, their co-performers or onto the architectural structures of the venue. This format allows for a completely new interaction with wearable technology - augmenting and mediating their performance via several technological input and output mechanisms while still maintaining choreography as well as allowing for subjective choices during the performance.

The performance setting brought up additional questions: How wearable can these devices be made in their current configuration? What is the best placement on the body for these devices that does not impede movement but allowing for maximum control of the App? What does it mean when one performer wears a device like this? Multiple performers? Does wearing this device change the role or mechanism of the performer? Does the lighting need to be differently thought out for the stage and performers? Should additional light be placed on the dancers if they can't be lit in traditional methods? Can other dance troupes benefit from the technology?

S.A.R.A. is not only an interface and an interactive software application for consumption, play, discovery and joy but is a jump off point for a larger discussion on transformational strategies in regards to both S.A.R.A. as a wearable musical/performance interface but additionally in the Open Source distribution of S.A.R.A. as a tool.



## Author

Marlene Little

## Title

Transformation: The conjunction of crafted process and the brain as memory repository.

## Keywords

Keywords: Memory, materiality, textile resonance.

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## Biography

Marlene Little is Deputy Head of the School of Fashion, Textiles & 3D Design, and Course Director for Textile Design at Birmingham Institute of Art and Design (BIAD), Birmingham City University (BCU), UK. She has a multidisciplinary background having studied Fine Art Printmaking at RMIT University, Australia, followed by an MA in Textiles and Fashion and a further MA in Visual Communication at BCU. Her research, personal practice and curatorial themes explore relationships between photography and textiles. Zeitgeist expressions are reflected through changing approaches to hand crafted and digital process and the importance of the tacit, sensuous experience of the materiality of objects. An increasing awareness that memory and memories should not be taken for granted has resulted in 'Memory' and the process of remembering becoming an emerging strand explored through the interaction of photography and textiles.



## Abstract

Acknowledging Otto Von Busch's work, Shapeshifting can be considered a capacity or potential of sentient beings, a capability of organisms to auto-transformations, as responsive agency to their settings. Fusing textiles and photography, this paper considers the contribution a practice-based, conceptual approach to textiles can make to the exploration and visualization of the morphing of memory and in the process considers the transformative, shapeshifting powers at work within the human brain.

A cluster of diagnostic descriptors (including vascular cognitive impairment, Alzheimer's disease, dementia with Lewy bodies and variant Creutzfeldt-Jakob disease) provide reference points for causal factors and anticipated transformative outcomes associated with changes in brain function.

This paper explores new territory with its linking of this 'wearing' or 'abrading' of memory to analogue photographic materiality and the understated significance of textile substrates or objects. All share varying degrees of disappearance or transformation - from the 'gaps' that appear in recall: the physicality of the unravelling thread and thinning construction of the worn textile substrate: the 'invisible' ubiquity of textiles : and the creased, faded, well-handled materiality of the analogue family snapshot or studio portrait (now increasingly supplanted by digital files). The repositioning and revaluing of a return to craft, to labour-intensive, accumulative practices plays its part in this evolving narrative of creative practice. The paradigmatic shift can be expressed through the conjunction of image and substrate; process and outcome – constructing, re-imaging, unpicking,

re-forming, transforming and revealing – a transformation that calls upon this twinning of concept and substrate, craft and process to explore the universal human concern of the morphing of memory housed within the shapeshifting repository of the human brain.



## Author

Michèle Danjoux

## Title

Re-Fashioning the Performing Body:  
The transformational potentials of fashion  
in contemporary dance performance.

## Keywords

Fashion, performance, wearables,  
choreography, movement expression,  
sound, the body.

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## Biography

Michèle Danjoux is a fashion designer, illustrator and educator. She was appointed Principal Lecturer and Programme Leader for MA Fashion and Bodywear at De Montfort University, UK in 2009. Danjoux's own artistic and research interests centre on design through and as performance, and the interactive potentials of wearables in real-time immersive performance contexts. The work is interdisciplinary in nature; linking garment design with sound and the performing arts, specifically dance. Currently undertaking a PhD at London College of Fashion in "Design in Motion: Choreosonic Wearables in Performance," Danjoux's investigations are focused on the interrelations of body, movement, sound and garment aesthetics in the generation and exploration of audiophonic or "sounding" garments to be worn in interactive performance environments. The work involves collaboration with dancers, choreographers, musicians and interface designers in the realization of design concepts and activation of prototypes. Her design films have been shown at Wearable Futures (Newport), IFFTI (Tokyo, Japan), Digital Cultures (Nottingham), Prague Quadrennial, and DRHA (Dartington).



## Abstract

This paper explores the transformational potentials of fashion in performance and its ability to affect the performer's bodily movement and sensation to directly impact on and shape the performance. It explores the notion that a garment can direct and transform a dynamic body in performance through the wearer-garment relations and interactions, and that through a process of engagement and negotiation of wearer and garment, the wearing becomes a performance technique and potential method of informing choreographic practice. It posits that garments are like prostheses, that they extend a body and at the same time, the body extends the garment. The body in motion transports its kinesphere and certain prostheses or bodily extensions might inhibit or restrict the capability of that body to reach upward etc, or cause it to reach differently so as to potentially impact on the rhythmical movements of the body in space, the "space-movement." Prostheses extending a body might conversely enable that body to reach yet further into the space, redefining that space that surrounds a body and enhancing expressive qualities. Thus, the extended body might be slowed down or accelerated and augmented by its extensions and therefore the dynamics of the movement might shift.

Turning to the role of fashion in performance, we can ask what potential impacts on our sensing moving bodies clothing might have, and how the "wearable" might affect the various tensions, weights and energies, the palpable tactilities a moving body might experience in motion, and in turn, how the body might then be caused to expand and contract differently by such extending and augmenting effects? My intention for this

paper is to highlight alternative wearable scenarios for such mutability of the body in performance.

The paper (with film excerpts) analyses the multiperspectival potentials of such conceptual garments and wearable artefacts to play a significant part in the creation process of a performance, focusing on how wearable design and fashion can influence and shape movement vocabularies through the impact of its physical material presence on the body, distinctive design aesthetics and sound generating capabilities.

## Author

Miranda Smitheram

## Title

Remediation: Digital textile morphs.

## Keywords

Digital textile print, remediation, value transformation, undoing form, dematerialised, morphing, fashion future, consumption.

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## Biography

Miranda Smitheram is a fashion designer and artist who is undertaking a practice-led PhD in the School of Art and Design at Auckland University of Technology, where she is also engaged as a researcher with the Textile and Design Laboratory. Miranda has worked in varied design and management roles within the fashion industry including as a senior designer for high-end commercial labels and as director of her award winning women's wear label.

Miranda was compelled by her industry experiences to research redirective design processes within a fashion and textile framework that draw from ethical, paradigmatic shifts in fashion consumption. Her research morphs across fashion, textile and art practices, merging new technologies with traditional techniques to explore experimental methodology in crafting digital-physical design. This research takes a speculative approach to theorize what a dematerialised fashion future could look like. Miranda has a Master of Philosophy with first class honours, Master of Design with distinction, and a Diploma in Fashion and Textiles.



## Abstract

This paper discusses a practice-led project that engaged theories and precedents surrounding contemporary consumption of clothing. Digital textile artwork was created as a means of exploring theories through visual aesthetic expression, creating a base for future research by first contextualising the problematic fashion system status quo of mass manufacture/ mass consumption/ mass disposal. This creative research speculated about what a different fashion future could look like, and explores the idea of design by looking at acts of transformation and shifts in ways of consuming fashion, rather than design as object and commodity.

The practice process and outcomes involved photography, collage, photoshop, digitally printed textiles and projections. Creation of imagery through digital formats operated as a medium for reframing binaries in this inquiry and exploring themes within the pattern and narrative of cloth. Remediation through digital morphing and 'undoing form' were key devices employed to create the artworks.

The use of a digital medium for constructing these artworks, and of digital media as a conceptual paradigm, contributed on a number of levels to the future physical life of this work. Adopting digital media methods constructed dialogue about the sustainability of process, and a repositioning through fashion thinking of consumption on a logistical level. The use of digital printing addressed consumption in a very specific way - the artefact, as an ondemand printable resource, defies the traditional mass supply chains that feed consumption. The works exist virtually, as a computer file. They are in essence, ephemeral. The act of transforming

and animating the static file into a commodity is then a conscious decision to consume.

The methodological intent was to generate a productive oscillation between context, theory, and the making of textiles and artefacts. The outcomes were both procedural and conceptual, with extensive visual mapping and rhizomic thinking as redirective techniques to navigate the space in between theory and artefact. These processes incorporated "fashion thinking" and tacit knowledge as an active register in which to discuss fashion consumption and potential future fashion systems.

This work precedes a potential dematerialised fashion future where design itself could change rather than the garment, one dress could transform continuously through dynamic print, reflecting the wearer's desires and changing environment.

## Author

Neville McFerrin

## Title

Flirting with Uncertainty: Mutability, Metamorphosis, and Fashionability in the Greco-Roman Imagination.

## Keywords

Greek costume, Roman costume, Villa of the Mysteries, mimesis, metis.

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## Biography

Neville McFerrin is a PhD. candidate in the Interdepartmental Program for Classical Art and Archaeology at the University of Michigan. Her current research centers on cultural valences of adornment in antiquity, with a particular focus on depictions of dress and dress accessories in Pompeian wall paintings. By carefully pairing text and image, her work reconstructs ancient modes of viewing and visual interaction, using these interpretive models to highlight the roles of self-presentation and power performance in Roman figural depictions. Her other academic interests include Neoclassical interpretations of Greek and Roman dress, the use of fashion in gender performance, and power dynamics in the poems of Catullus.

She is an active field archaeologist and has excavated with multiple teams, including the San Martino Archaeological Field School, the Gabii Project, the Porolissum Forum Project, and the Sangro Valley Project. It is through her ongoing affiliation with the Sangro Valley Project that Neville is able to practice and expand the rigorous excavation methodologies that inform her analysis of material culture.



## Abstract

For many ancient Greek and Roman men, fashion was fear: fear of the unknown, fear of the other, but most importantly, fear of the uncontrollable. The distinctly female ability to adopt and maintain multiple identities, shifting from daughter to wife to mother, was essential to the success of the creation of stable familial units, ensuring that wives could successfully transfer their loyalties from their natal households to that of their husbands. Despite the fact that Greek and Roman societal structures obligated women to take on multiple guises, their ability to do so fostered deep anxieties in their male counterparts. These anxieties centred on the limits of female mutability. For, if change continued unchecked, women who might once have made respectable brides could become literal shapeshifters, monsters such as Medusa and Scylla, existing on the borders of society, out of the boundaries of male control. While living women could not shift from woman to beast in the manner of their mythic counterparts, they had the ability to exert their agency through mimetic acts, deliberately altering their physical appearance using cosmetics, dress accessories, and clothing.

Such trappings of femininity loom large in both Greek and Latin textual sources and in visual representations of female dress. This paper will explore the range of ways in which Greek and Roman audiences articulated connections between fashionable dress and both physical and mental alteration. By analyzing sumptuary legislation and moral discourse on female dress, it will argue that the fear of semiotic confusion central to myths of female monsters was articulated in the real world through a distrust of fashionable women. But while

textual sources give insight into the male viewpoint, to grapple with potential female conceptualizations of selfhood and its connection to self-presentation, we must turn to the visual. Through a close visual analysis of the wall paintings of Room 5 in the Villa of the Mysteries in Pompeii, this paper will conclude that, while Greek and Roman men might have believed that fashion made women into monsters, in the hands of women, fashion was an instrument of transcendence. In the complex visual sphere of Room 5, the reduplication of depicted dress and adornment allows women to exert the positive aspects of mutability, picturing a metamorphosis from woman to goddess, rather than from woman into beast.

## Author

Noel Palomo-Lovinski, Steven Faerm

## Title

Shifting Ideas of Time and Place in Fashion.

## Keywords

Fashion, technology, fashion-industry, fashion-education, sustainability.

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## Biography

Noel has a Masters of Fine Art – (Textiles), 2009 from Kent State University, School of Art , a Master of Arts in Visual Culture , 2001 from New York University and a Bachelor of Fine Arts in Fashion Design, 1994 from Parsons School of Design. Noel’s area of research, in written and creative endeavors, centers on the future of fashion as it relates to design education, design responsibility, sustainability as well as understanding the cultural milieu of fashion in the forms of pop culture, technology and contemporary design practice.

Steven Faerm (MSEd) is an Assistant Professor in the BFA Fashion Design Program at Parsons The New School for Design (Program Director, 2007-2011). A Parsons alumnus ('94), he began teaching in 1998 while working for such designers as Marc Jacobs and Donna Karan. From 2012-2013 he co-produced an academic journal examining fashion design education with The University of Palermo in Buenos Aires, Argentina. He is actively engaged in lecturing about fashion design education and pedagogy, and has created design workshops for students around the world. Steven’s area of scholarly research examines the future of fashion design education and pedagogy. He received his MSEd from Bank Street College of Education.



## Abstract

This paper examines how shifting contemporary conceptions of time and place affect the current practices of the fashion industry. The Internet as a reporting tool, coupled with remarkably accelerated production cycles, has rendered fashion both contemporaneous yet timeless, thus making the traditional system of trends or selling cycles superfluous. As fashion companies expand within a global market, clothing has become both season-less and place-less, as locality is overwhelmed by mass fashion. Demands prompted by these new conceptions of time and place are placing unprecedented responsibilities on designers who must increasingly develop excessive quantities of product that address multiple climates, and target highly differentiated aesthetic preferences and localised communities. Beyond the homogeneity of mass global fashion, the Internet has also helped to define communities beyond environmental proximity, thus rendering place as more of a concept than a literal idea.

The fashion industry and academia need to adapt to new best practices since the present system of doing business is counterproductive to establishing a viable and sustainable future. These changing perceptions of temporality and regional relationships create new opportunities for industry and education. How can designers create clothing that successfully addresses both localised and specialized demographics and succeeds in the increasingly time-less and place-less market? How will the designer's role evolve as a result of this expanding market?

There are a few examples, both professional and theoretical, within the present fashion industry that can serve as burgeoning models for this new concept of practice. Educators and researchers such as Becky Earley, Holly McQuillan, Timo Rissanen and Kate Fletcher have suggested a variety of "designer-as-maker" pathways in theoretical practice that seek to create tangible results. Design practitioners such as Natalie Chanin and Azzedine Alaïa have created business models that subvert the traditional industry systems.

Seen through the framework of Social Geography and Social Science perspectives, this paper examines the possible implications of time and place on design and future industry practices. These concepts will be examined through a two-pronged approach by considering both advocacy within the fashion industry, and how to best educate students so they may employ these best practices as future design leaders. This paper seeks to add to the conversation of professional practitioners with insights to navigate the evolving industry with alternative design and business structures. The paper also aims to provide design educators with an increased facility and awareness into future industry practices so they may successfully evolve their programmes and curricula.

## Author

Linda Öhrn-McDaniel, Chelsea Bell, Melanie Carrico, Janie Stidham, Li-Fen Chang, Marian O'Rourke, Lisa McRoberts, Charles Freeman.

## Title

Two Case Studies Exploring Creative Process Starting from Visual vs. Abstract Inspiration.

## Keywords

Creativity, case-study, fashion design education, inspiration, creative process, design process.

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## Biography

Linda Öhrn-McDaniel, Associate Professor Kent State University, Kent, Ohio, USA. Graduated from Uppsala University, Sweden, with a B. Ed., focused on teaching textiles and English as a 2nd language. She then went on to get a MFA in Fashion Design from University of North Texas, USA. Linda's creative scholarship is focused on the evolvement of design through construction approaches such as patternmaking, construction, and a variety of surface techniques. Through exhibiting, presenting and publishing her work at the national and international levels Linda aims to further the field of design research. Her work has shown successful and resulted in pieces shown in many juried exhibitions on the national and international level as well as solo exhibitions and awards.

She has also presented her work at conferences nationally and internationally. The most prestigious awards are the Lectra Outstanding Faculty designer award and the Ohio Arts council's Award for individual Excellence. In 2012 she was invited to show her work at the International Fashion and Art Biennale in Seoul Korea. Her latest solo exhibition shown at Kent State University Museum, Ohio, USA, also travelled to Orebro University, Sweden and is going to be displayed in Dallas, Texas during 2014.

## Abstract

In 2009 we began a case study that followed the creative processes of six fashion design educators. At its conception the intent of the case study was for each designer to gain a deeper understanding of his/her own creative process, as well as the creative processes of colleagues, in an effort to create a more complete and complex learning environment for students of fashion design. Creativity is a major factor when teaching design yet it is a psychological concept that is very difficult to define or measure. The idea behind this study was that if we could better understand a few different creative processes we would be better equipped to teach and foster our students' creative practices. At the conclusion we found the need to continue the exploration through another experience.

The basis for the two case studies was similar in format with one major difference; the source of inspiration. In the first round the inspiration was voted to be the photography of Yann-Arthus Bertrand. After reflecting on the first case study, the group decided that it would be valuable to see what the results would be with a narrower and more abstract inspiration. Thus the word Translate was chosen as the new starting point.

In both of the case studies each member of the group had agreed to reflect on the process by keeping journals and sketch books as tools of documentation to be analysed along with the final garments. These reflections were a way to follow the research through a practice framework. The choice of this framework was agreed to be the framework that gave the most value to the creative process while documenting

practice. Additionally, in the second study, we also added a Torrence test to test the individual creativity levels of the participants. By narrowing the inspiration and slightly altering the parameters for the second study we created a control group against which to measure our findings.

The data collected showed variations in the creative process and fostered conversation about how we work as designers. The second case study also showed that the change from visual inspiration to verbal inspiration allowed for more abstract thinking during the research and development phase. When reviewing the interpretations and explorations through journals and final garments, the developments from the visual image showed a quicker jump to the final idea than that of the more abstract inspiration. In the abstract inspiration each designer spent more time researching as a means to develop an interpretation of the inspiration that was unique to them. We also found more clear connections in the creative process between the different designers in the second study as more research was documented.



Author

Peter Shand

Title

Fashion Beyond Representation.

Keywords

Fashion; Transformation, Creativity, Representation, Deleuze.

Biography

Peter Shand is Associate Professor of Fine Arts at the University of Auckland and holds a PhD in Art History from the University and an LLM specializing in intellectual and cultural property from King's College, London. His writing and curatorial research is in contemporary art, fashion and the inter-relation of creative practices and law. Recent fashion publications include: Together Alone: Australian and New Zealand Fashion (National Gallery of Victoria, 2009), the introduction to New Zealand Fashion Design (Te Papa Press, 2010) and a discussion of New Zealand Fashion Week in Fashion Design and Events (Routledge, 2014). He is currently researching relationships between fashion and the fine arts.

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## Abstract

Creative encounters are akin to moments of rupture that assist us to understand the world differently. They are in essence both transformative and affirmative. The paper focuses on two central assumptions concerning fashion and considers them in relation to a Deleuzean notion of creativity and the creative encounter's capacity to effect transformative thought. The first assumption is that fashion evinces social conformity, that it enables individuals to stake claims of membership to communities, groups or subcultures or to align themselves with the perceived meanings of collective identities (from specific cultural identities to brands). The second, seemingly contradictory assumption, is that fashion is a practice of individuation and self-expression, that it enables the articulation of specificity and particularity within or in contrast to collectives. Both situations implicitly involve representation, recognition and confirmation.

What emerges from this is tension with a fundamental precept of fashion as transformative – whether in its internal system of change and renewal or its potential to activate individual agency. The paper suggests that transformation is impossible where fashion is an object of recognition and confirmation, irrespective of our motivations either to conform or distinguish. Transformative fashion necessarily involves some degree of challenge or rupture if it is to assist us to encounter or think differently about the world. The paper argues this form of transformation is not achieved by novelty or originality as such and this despite fashion design's drive for change and individuals' desires to declare specificity or difference. Rather, it considers how fashion and its performance may avoid delimiting

representation or recognition in order that it might better affect transformative creative encounters. The paper posits that if fashion truly is to be a creative activity of becoming then this necessitates a rejection of comforting assumptions about the transformational nature of fashion design or individual performance in favour of more radically disruptive thinking.

## Author

Rachel Philpott

## Title

Evolving transformable structures with customisable behaviour.

## Keywords

3-D textiles, folding, shape-memory, adaptable form, transferable application, customised functionality.

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## Biography

Rachel Philpott is Partner in the research-based design practice Angles Between Curves, Lecturer in Textiles at Loughborough University and Design London Fellow. She gained her AHRC-funded PhD in Textiles from the Royal College of Art. Her research centres on the development of high-performance textiles. Rachel develops and combines textile and non-textile production processes to create adaptable, self-supporting 3D textile structures with shape-memory and customizable material properties. She is also engaged in collaborative, inter-disciplinary research with chemists, materials scientists and engineers, creating innovative 'smart' textiles. These textiles have transferable application in diverse disciplines including sportswear, medicine, architecture, interior and product design.



## Abstract

This paper discusses the practical outputs of a programme of practice-led PhD research. The aim was to develop production processes for the creation of novel, shapeshifting, textile-type materials, capable of sustaining adaptable, three-dimensional form with little or no supporting substructure. Modified processes including thermoplastic manipulation, silkscreen printing, stitching and bonding have been used to restructure textile surfaces to give self-supporting structural capabilities as well as shape-memory properties the intention being to evolve versatile, transformable textile structures with customisable functionality transferable to a range of applications.

Visits to industrial facilities in the United Kingdom and Japan, and information gathered at conferences, symposia and trade fairs, enabled the analysis and evaluation of established processes for the production of folded structure on textile and non-textile substrates. Studio practice, mixing textile and non-textile production techniques, investigated, evaluated and adapted these processes. The small incremental modifications made have led to the development of unconventional hybrid textile processes that blur the boundaries between printed and constructed textile approaches as well as extending into other disciplines.

The differing properties of woven, non-woven and knitted substrates, e.g. strength, customisability and elasticity, have also been exploited to create self-supporting folded textile structures with varied behaviours and capabilities. The significant structural changes to the textile given by the materiality and movement of the folded

forms have consequent changes on the physical properties of the material e.g. light transmission and thermal insulation.

Instead of focusing on prototyping a limited number of specific outcomes for particular applications, the research prioritised the development of an adaptable design and production process.

Customisation of the aesthetic and function of the textiles to meet the needs of specific circumstances can be achieved by the considered adjustment of the production process and materials. The evolution of these textiles as connectable modular units further increases opportunities for user customisation of the materials.

High-performance textiles have provided inspiration for a diverse range of possible uses for the physical outputs of the research. The potential for transferable application of the textiles created has been recognised by people in areas such as fashion, sportswear, architecture, solar harvesting and electronic engineering.

## Author

Rickard Lindqvist

## Title

The transformative cut: new foundations in pattern cutting and approximations of the body.

## Keywords

Qualitative approximation, pattern cutting, draping, fashion design, logic, design model, biomechanics.

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## Biography

Rickard Lindqvist is a Swedish fashion designer and PhD student at the Swedish School of Textiles where he carries out practice based research in design methodology for fashion design. His research proposes new foundations, techniques and frameworks for pattern cutting.

Rickard is originally trained a men's tailor and then studied fashion design at the Swedish School of Textiles. Between 2007 and 2010 he ran the Rickard Lindqvist fashion label designing collections of both men's and women's wear. He has been cutting patterns for Vivienne Westwood Gold Label and worked as a tailor in the men's bespoke tailoring company Bauer & Co and is currently alongside his PhD working for Nudie Jeans as a senior designer.



## Abstract

Fashion designers are presented with a range of different principles for pattern cutting and the interest in this area has grown rapidly over the past few years, both due to the publication of a number of works dealing with the subject in different ways and the fact that a growing number of designers emphasise experimental pattern cutting in their practices.

Although a range of principles and concepts for pattern cutting are presented from different perspectives, the main body of these systems, traditional as well as contemporary, are predominantly based on a quantified approximation of the body. As a consequence, the connection of existing models for pattern construction to the dynamic expression of the body and the biomechanic function of the body is problematic.

This work explores and proposes an alternative model for pattern cutting that, unlike the existing models, takes as its point of origin the actual, variable body. As such, the research conducted here is basic research, aiming to identify fundamental principles in order to create alternative expression and functions. Instead of a static matrix of a non-moving body, the proposed model for cutting garments is based on a qualitative approximation of the body, visualised through balance lines and key biomechanic points.

Based on some key principles found in works by Geneviève Sevin-Doering, the proposed model for cutting is developed through concrete experiments by cutting and draping fabrics on live models. The result of a proposed model is an alternative principle for dressmaking that challenges the fundamental relationship between dress, pattern making and the body, opening up for new expressions in dress and functional possibilities for wearing.

## Author

Robyn Healy

## Title

Dressing up to meet Walter: the social space of the fashion exhibition and new sites for productivity.

## Keywords

Curation, fashion, exhibition, design pedagogy, participatory practices.

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## Biography

Associate Professor Robyn Healy is Acting Head of the School of Fashion and Textiles, and Deputy Head of Research and Innovation, RMIT University. She was formerly Program Director of Fashion Design (2009-2012) in the School of Architecture and Design at RMIT University, Melbourne, Australia. She is a freelance curator and works extensively with Australian and international public collections of Fashion & Textiles, collaborating with contemporary practitioners to disseminate design through experiences of exhibition, publication, and/or conversation. Robyn was the Senior Curator of Fashion & Textiles at the National Gallery of Victoria, and the inaugural curator of International Fashion at the National Gallery of Australia.

She has curated over 30 major fashion and textile exhibitions including: House Mix, National Gallery of Victoria; International fashion from various designers including Hussein Chalayan, John Galliano for Christian Dior, Vivienne Westwood et.al. and Gianni Versace: The Retrospective, National Gallery of Victoria; clothing designed by Gianni Versace.

In 2003 she received a Centenary medal from the Australian Government for her contribution to Australian society. Robyn completed her PhD by project in 2009 entitled *Striptease*, an enquiry about new possibilities for exhibiting fashion in museums, which involved an understanding of the experience of wear.

## Abstract

The changing conditions of the museum in the twenty-first century have provided new models for curatorial practices in relation to fashion and the nature of cultural production. Over the last twenty-five years, the increased presence of fashion in museums worldwide has generated debate about curatorial modes and the understanding of fashion projected by these modes. This paper studies the social activities and events associated with an exhibition, exploring “transformative” ways that fashion design can be expressed in the exhibition space particularly in the production of new design. London based curator Judith Clark, MoMu museum director Kaat Debo, and Andrew Bolton, costume curator of the Metropolitan Museum, New York have experimented with the nature of the fashion exhibition and the research of fashion. However this paper will consider how fashion design is communicated beyond the curation of the exhibition “artefact” to propose the potency conveyed by the transformative practices facilitated by an exhibition to generate new design and understandings of fashion design practices.

The exhibition *Walter Van Beirendonck: Dream the World Awake* was presented for the first time outside Europe at Melbourne’s new RMIT University Design Hub from 17 July until 5 October 2013. The exhibition, drawn from the archive of leading Belgian designer Walter Van Beirendonck and curated by Kaat Debo (MoMu Museum Antwerp), was staged outside the traditional public museum space in the University’s design research facility. In Melbourne, the exhibition was positioned as an extension of practice with the experience for the community and participants not only immersed in the exhibition’s creation

and unravelling of the designer’s thoughts, understandings and actions, but in the generation of discursive production. *Dream the World Awake* activities included dress up events, undergraduate studios and research projects.

Using *Dream the World Awake* as a catalyst, the paper studies an expanded practice of curation beyond the framing and creation of an exhibition around production and display to concerns about transformative qualities concerned with mediation of design, circulation of ideas and collective forms of socialising.

## Author

Ryan Payne

## Title

Eye Tracking the Gaze of Consumers during a Fashion Video Online.

## Keywords

Online Engagement, eye tracking, consumer behaviour, attitude formation, technology progression.

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## Biography

Ryan researches online engagement through Ryerson University in Toronto, Canada, combining his love of exploring how things work with his fashion consulting background. An avid reader of business strategies and sitting on the board of multiple fashion weeks, Ryan envisions the idea of developing an online fashion week, and creating customized online experience for consumers. Current projects include starting a creative camp for students to learn and develop, as well as drafting new computer software for data visualization.



## Abstract

How to engage customers online is a newly emerging and developing field of research, especially as this area is heavily utilised amongst the tech savvy millennial generation. Online videos for this generation have become the new and socially acceptable way to interact with their peers as well as with various brands.

This research explores how fashion videos are perceived by these consumers as well as what imagery and traits are optimal for a fashion video to engage and hold the attention of its audience. Building upon research in cognitive processing, this study explores attitude formation and interactive online technology to generate lists of traits which participants focused upon. Using optometric or gaze tracking to follow where participants directed their focus when exposed to fashion videos, a comparison of what participants believed they valued to what they actually focused upon is demonstrated. All participants were female, half in fashion related programmes and the other half in non-fashion, non-design related programmes to avoid a bias.

A semi-structured interview and visual stimuli (video), with both pre and post-questionnaires were utilised. Selection of the video for this research is outlined in the full paper. This study, unsurprisingly, found that participants did not fully remember videos to which they were exposed or the content upon which they had focused. However, it is important to note that participants could recall a considerable amount of information when their eye pupils dilated. Although participants claimed their perceptions toward the video did not show significant changes after they found out the brand name, a

significant number of participants did tend to use different words or vocabularies from the pre-questionnaire survey to describe the brand image, and a listing of words and attribute expression changes are explored.

Going forward, it is evident that the relationship between pupil dilation and memory recall is positive and therefore requires additional study in a retail setting to see if this alludes to a new way for marketing firms, or adaptive web videos, to know when they have an attentive audience or not. This research could lead to websites and videos which continually change when participants become unengaged.

## Author

Tania Splawa-Neyman, Danielle Wilde,  
Winnie Mitford (Ha), Jordan Lacey

## Title

The Beast Trilogy: an evolving experiment in  
fashion ideation.

## Keywords

Experimental fashion design, fashion  
ideation.

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## Biography

Tania Splawa-Neyman is a fashion practitioner and sessional lecturer within the School of Fashion and Textiles, RMIT University, Melbourne, Australia. As a current PhD candidate, her practice-based research explores the making of care through practices of gleaning and using. Her research interests are epistemology of practice, designing through making and sustainable practices.

Danielle Wilde, PhD, MA(RCA), researches embodied creativity and design thinking, at the intersection of materials and technology innovation, poetics, performativity, participation and play. She is a 2013-14 Australian Sidney Myer Creative Fellow, a Visiting Research Fellow at RMIT Centre for Advanced Materials and Performance Textiles, and has a strong interest in disability, creativity and neuroplasticity.

Winnie Mitford (Ha) is a PhD research student at the School of Fashion and Textiles at RMIT University. She explores fashion as narrative construction and embodied experience through a writing practice. She produces experiential projects that are immediate and responsive, experimenting with how narratives of the fashioned/fashioning body could be performed through words.

Jordan Lacey is a sound artist, soundscape designer and casual academic within the School of Architecture and Design at RMIT University. He teaches sonic design methods across a range of disciplines including Fashion, Landscape Architecture, Urban Sound Design and Interior Design. His PhD research includes investigations of bodily augmentations through a listening-to-space.

## Abstract

Masses of leathery membranes, wild furs and etched bones.

Intangible caresses of bodily fields.

Sonic skins stretching on expanded skeletal structures.

Answers to the question: What does The Beast unleash? This question, when posed as a series of provocations, acts as catalyst within a setting in which practitioners as pedagogues set the conditions for beastly emergence.

As a conceptual device, The Beast realises unthought potential by forcing interactions with the unfamiliar. When The Beast is channelled through the medium of unyielding materials, an unconventionally framed body, or unidentified sound, the setting for inevitable altercations is established. The Beast does not submit easily. It intimidates, fights and retaliates in response to the practitioners' grappling and desire to easily know. The process enables a shift from familiar actions, thoughts and processes to states of "unknowing" and affords new, unexpected and surprising outcomes.

The asking of "what is beastly?" further coaxes The Beast and moves seeking beyond physical realms. Within the individual, the qualities of "beast" and "the beastly" invoke curiosity and discomfort through searching made internalised. In this circumstance unfamiliarity emerges and the hunter becomes the hunted. Framed within the context of fashion practice; centred around the "body" and "the bodily" and inherently expressed through making: how do we contend with these emergent beastly

qualities? Can they be tamed or do they tame us? Investigations are led by moving, making, and through the expanded practice of listening.

Within three iterations spanning 2011 – 13, The Beast, as a framework for expanding possibilities in practice was tested within a series of undergraduate fashion design studios. Through the outcomes emanating from the trilogy of studios, this paper examines the framework of The Beast as an innovative tool for fashion ideation. As an enigma defying definition, The Beast pushes to unpack unknown imaginings, blur disciplinary boundaries and irreversibly reshape practice.



Author

Winnie Ha

Title

Writing on the Transformative and Imaginary Body.

Keywords

Fashion narrative, literary fashion, writing practice, imaginary body, self-fashioning.

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Biography

Winnie Mitford (Ha) is a PhD research student at the School of Fashion and Textiles at RMIT University (Melbourne, Australia). She explores fashion as narrative construction and embodied experience through a writing practice. She is interested in the dynamics of our engagement with fashion, especially our perpetual pursuit for the imaginary world(s) of fashion.

Winnie's research interests include the poetics and phenomenology of body-dress relation, the performativity of dress sounds and movement, and the relationship between ekphrasis and imagining fashion. Her hybrid fashion practice is located within the interstices of: (i) fictional/nonfictional structures; (ii) the awareness of self/other; and (iii) imaginary/actual worlds. It spans across unofficial audio guides, text-based installations, scripted performances, as well as group reading and listening events. Driven by the experience of words and sounds, she facilitates experiences and constructed scenarios where people participate in reading, writing and speaking about fashion. These scenarios are embedded within the context of fashion desires – for ideas and idealisations, social relations and self-transformations. Winnie creates experiential works that are immediate, responsive and intuitive, to experiment with how narratives of the fashioned/fashioning body could be performed through words – and to ultimately discover how we may innovate the way we imagine, think and talk about fashion.

## Abstract

Unable to sense any articulation in your palms and fingers, you realise that your arms are now stumps, rounded off above where the elbows would have been. All you can feel is clammy, thin film, like loosely stretched latex. You are entirely covered in a milky coalescence forming a semi-translucent, membrane-like film. This new skin stretches over an engorged blob enclosing you like a wrinkly, half-deflated water balloon. Laying there immobilised you think of those whole headless chickens with their appendages neatly tucked under their plump bodies, wrapped in plastic bags and sitting in a supermarket cool room along with countless others, their identity registered on barcode stickers, their value calculated in weight.

This presentation discusses the potential for the literary imagination to reconceptualise the body in fashion. Looking towards the future, it posits that writing, as an act of creative production, has the capacity to generate new possibilities of being and becoming (of the body). It is through the device of narrative that these imaginary possibilities are given form, fashioned and shared. The intent is to express the capacity of writing to enact embodied narratives; to mediate new experiences of what the body could potentially be. As the “body in fashion” undergoes physical and psychical transformations in response to the world, how may the “transformative body” be imagined and expressed, conceptually and experientially, through words?

This presentation connects Joanne Entwistle’s emphasis on fashion as embodied experience, the concept of ekphrasis put forth by Michael Clune and Ben Lerner (specifically the use of verbal art to engage a visual one), and the phenomenological approach of Gaston Bachelard, as experienced through his writing. The discussion encompasses a piece of prose fiction entitled “Falling,” a speculation on the transformative power of fashion in the form of a narrative and produced as part of my PhD research practice. It describes a body undergoing a process of physical transformation, metaphorically referring to the continual fashioning of self in response to socio-cultural, economic, political and gendered conditions, with which the fashion system is entwined. “Falling” performs the propositions put forward in this presentation; to enact, through writing, processes of transformation that drive fashion, stressing the fundamental role of the body as the source and site, and gesturing towards the performativity of the imaginary body.

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