LYNN-SAYERS McHATTIE

TEXTUAL DISSERTATION

FEBRUARY 2012

1.1. Lynn-Sayers McHattie Research Frame 2011

TITLE AND RESEARCH QUESTIONS

The Situal Self: Fashioning Identity Discourses and Loved Objects

1. What are the situated fashion discourses elucidated by women through the practices of dress?

2. To what extent can loved objects as cultural artefacts be assimilated into the self and have individual transformative effects?

DECLARATION

I hereby declare that the enclosed submission for the degree of Doctor of Philosophy and consisting of Joint Portfolio - Exhibition and Textual Dissertation meets the regulations stated in the handbook for the mode of submission selected and approved by the Research Degrees Sub-Committee.

I declare that this submission is my own work, and has not been submitted for any other academic award.

Lynn-Sayers McHattie, The Glasgow School of Art, School of Design.
Department of Communication Design, February 2012

ACKNOWLEDGEMENTS

This dissertation is dedicated to John Kelly, without whom, it would not have been possible. I am forever indebted to Paul Stickley whose expert and intuitive guidance kept me within boundaries and to Dr. Kathleen Keeling for her academic rigour, kind words and insightful comments. Thanks also to Dr. Nicky Bird, Dr. Laura Gonzalez, Kerry Aylin and Jane Woods who have helped and supported me through to completion.

To my friends and family for their patience and lastly but not least all the women who gave their time so generously to this research; I celebrate them.

2. Lynn-Sayers McHattie Loved Object #1 Dress 2011

1.3. Lynn-Sayers McHattie Loved Object #2 Detail 2011

ABSTRACT

'That we are what we have… is perhaps the most basic and powerful fact of consumer behaviour' (Belk 1988 p. 139).

Women's individual identity discourses are encoded socially and culturally through relationships with material objects and practices of dress. Relationships with loved objects yield an emotional and intellectual approach that literally unpicks fashion, exposing its operations, its relations to the body whilst at the same time binding feminine structures. This more expansive view of fashion situates the relationship material objects have to the self and how women relate to the material world as a universe of meaning making.

The phenomenological inquiry presents a set of methods for practice based research including observations from workshops, in-depth interviews, case studies, films and questionnaires. The research as practice approach includes visual and verbal narratives that portray the essence of the self, interpreting the conceptual complexities that are inherently tentative, temporal and temporary in identity construction. The intimate research portraits are presented as the interplay between image and text; whilst the films portray the silent spaces in research contexts. These visual apparatus speak of expressions of embodiment.

It is the articulation of these feminine practices that elucidates the incorporation of the socially constructed body into the corporeal. The *situal* thus embodies the lived relation as a result of the phenomena experienced in the specific social encounter. The *situal*, positions the social practices of fashion as a series of intimate identity discourses. Through this collective engagement, heterogeneous forms of knowledge emerge, transforming the act of dressing into a wider view of self and life.

CONTENTS

Contents

LIST OF IMAGES

LIST OF FIGURES

LIST OF APPENDICES

PRESENTATION

The intention of this practice based research is to examine women's fashion discourses as situated social phenomena and as sites for the cultural construction of contemporary meaning. The practice based thesis consists of this 40,000 word textual dissertation and the exhibition entitled 'Loved Objects' held at the Grace and Clarke Fyfe Gallery, the Bourdon Building, the Glasgow School of Art in November 2011. The exhibition presented the practice based research; the creative coalition of the researcher, research participants and personal artefacts. The researcher's practice encompasses text, objects and images that play off each other revealing new situated knowledges. Fashion discourses draw on multiple forms of interpretation including verbal and visual narratives in various combinations and social situations. The images contribute to cultural readings; the relationship between the images and the sites of discourse where meanings are made and unmade. Loved objects together articulate women's intimate identity narratives and the role material objects play in the transformation of the self.

Following the introduction, the thesis is organised in three key sections (*Figure 1*): Chapter one, *Scope*, is theoretically orientated and presents the scope of the research, rationale and contextual review. Twelve drivers are posited aligned to selected images by contemporary women artists and designers that concurrently explore the social, the body and the object as sites for the deployment of fashion discourses. Critical reflections are offered that draw out the key debates in the field. Chapter two, *Methodology*, focuses on the philosophical framework upon which the methodology is derived. It extends the discourse on practice based methodological implications and in particular, the role of the researcher. The conduct of the research presents a set of methods postulated on the 'Luxury of Labour' project thereby exploring the ideas research participants have about fashion, material objects and the practices that flow from these ideas. The final section of this chapter presents the three in depth case studies as research portraits. Chapter three, *Research as Practice*, locates the researcher's practice as an ongoing process of critical reflection and creative action and discusses the theoretical dimensions of the practice based research. It addresses the research questions and crafts a deeper understanding of women's situated social and cultural fashion through articulating the *situal* self as a unique contribution to knowledge. Reflections, conclusions and potential for future research conclude the textual dissertation.
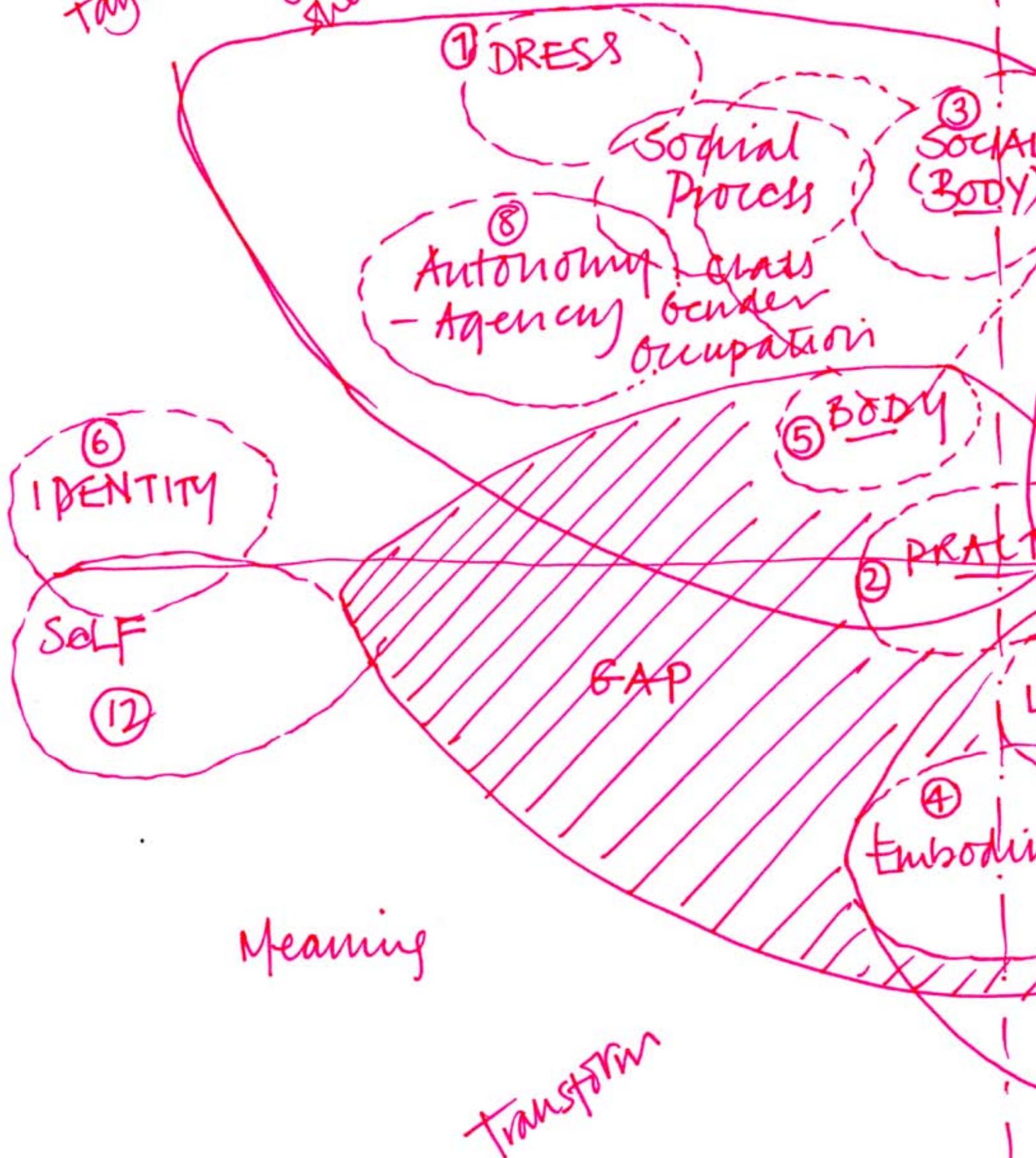
Figure 1: Visual Map #203 2011

Valerie Bohin   Orlan   Sam Taylor Wood   Nan Goldin

Physical Body Image
- Natural Body
- False Body
- Cultural Body
- Sexualization

perform
performativity   Butler

⑦ Gender
Dress
Femininity

SEXUALITY

Gaze

Orlan
X. Sexual
Len

The Fashion
Image

Transform

Consumption
⑪

lived Experience

Nan Goldin

Brands
Bottega
Veneta

Desire

ment
⑩

⑨ Object   Fleury

Cindy
Sherman

Multiple
Selves
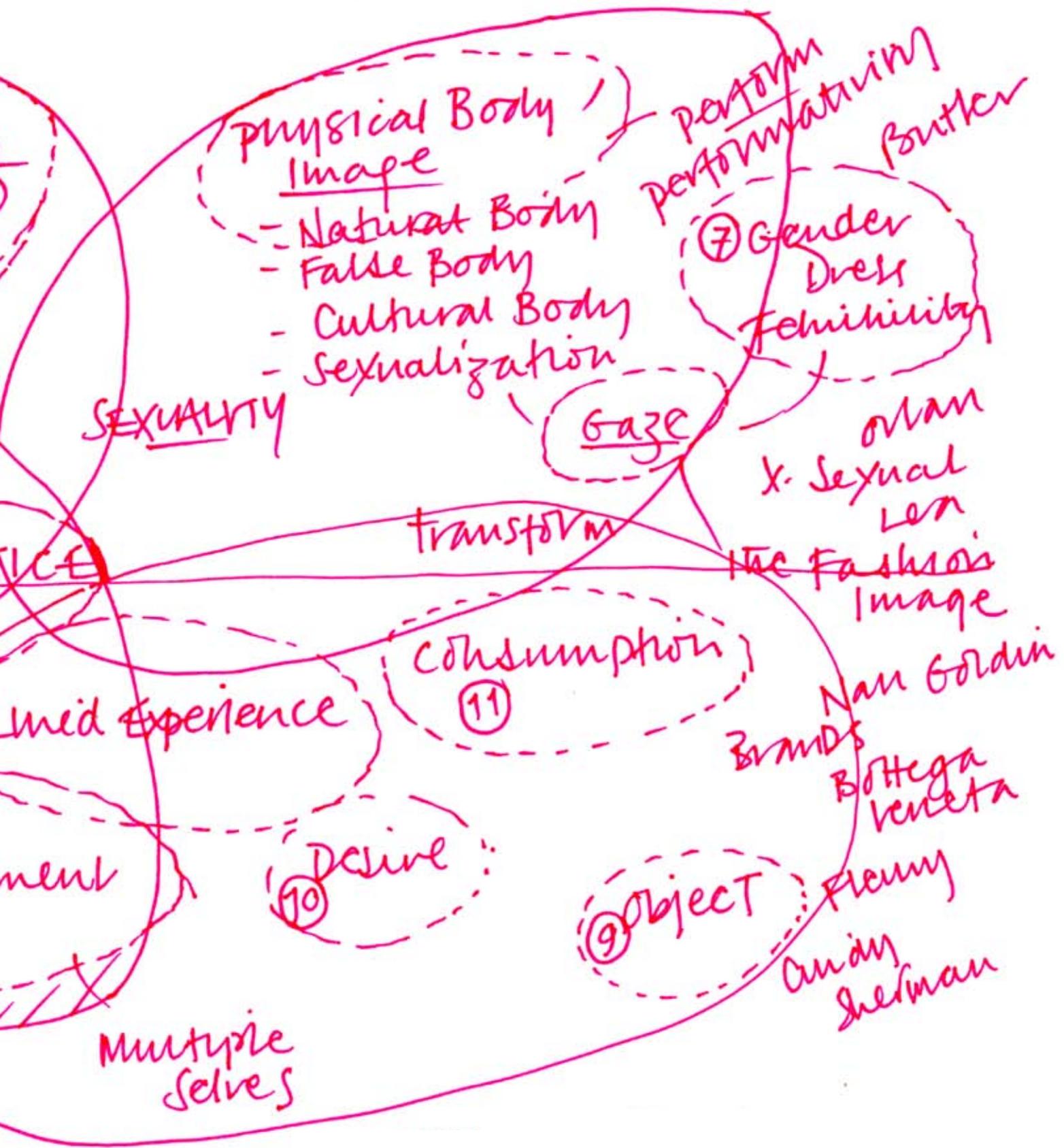
INTRODUCTION

'Neither inquiry nor the most abstractly formal set of symbols can escape from the cultural matrix in which they live, move and have their being' (Dewey, 1934, p. 20).

'We are confronting a universe marked by tremendous fluidity; it won't and can't stand still. It is a universe where fragmentation, splintering, and disappearance are the mirror images of appearance, emergence, and coalescence. This is a universe where nothing is strictly determined. Its phenomena should be partly determinable via naturalistic analysis, including the phenomena of men [and women] participating in the construction of the structures which shape their lives' (Strauss, 1993, p. 19).

'The logic of difference cuts across all formal distinctions. It is equivalent to the primary process and the dream work: it pays no heed to the principle of identity and non-contradiction. This deep-seated logic is akin to that of fashion. Fashion is one of the most inexplicable of phenomena, so far as these matters go: its compulsion to innovate signs, its apparently arbitrary and perpetual production of meaning – a kind of meaning drive – and the logical mystery of its cycle are all in fact the essence'
(Baudrillard, 1981, p. 78).

FASHIONING DISCOURSES

Fashion is often associated with being frivolous and insubstantial in intellectual rigour. However, it is a simple and obvious anthropological point that clothing is central to all civilised cultures (Wilson, 2003). Insofar as some detractors take the former view the aim of this research is to validate the significance of studying material objects as sites for the deployment of meaningful fashion discourses in the construction of self. Fashion exemplifies an intense site of material engagement with the world and, as such, represents an intensive site for the development of knowledge. The research is based on interpretive modes of inquiry that explore the lived experience of women's individual identity narratives. Throughout their lives, women strive to resolve identity conflicts, although the ongoing nature of existence renders each resolution tentative, temporal and imperfect (Ahuvia, 2005). Fashion thus becomes the site for the collective and critical examination of women's fashion discourses and the cultural construction of meanings as socially situated new knowledge.

Women alternate between different roles in their everyday lives and appropriate modes of appearance within the social praxis. Clothes are at once functional and symbolic; used to produce and project self as image and shared social and symbolic meanings (Wilson, 2003). Clothes as material objects are facets of popular culture. The intricacy of the object is bound up with the intimacy of the material constructs that become integral to them. Material objects are important sources of cultural appreciation, personal meaning and new knowledge in the construction of identity discourses. Such discourses allow women to make sense of who they are and into possible desired selves. This view (Thompson and Haytko, 1997, Murray, 2002) is consistent with metaphors, which see identity as a kind of performance, whereby women use material objects to enact personalised versions of cultural scripts (Murray, 2002). Identity can be conceptualised as - self as narrative - a concern with the complexities, conflicts and challenges of identity construction (Ahuvia, 2005). From this, it can be asserted that in addition to seeing one's identity as a list of attributes, these symbols can be rooted in memory to key moments in one's life, which in turn are strung together to construct a story. These stories allow women to make sense of who they are. Narratives can also go some way to explaining affiliations with certain people or things and rejection of others (Banister and Hogg, 2004) in situated social contexts.

The research is driven from the feminine perspective of the researcher as a woman and the pragmatic perspective of what the author refers to as the three me's. The three me's encompass multiple roles, simultaneously a practitioner (in this context a marketing consultant with over 20 years experience in the fashion and textile industry working with international retailers and global brands), a designer and a researcher. Consequently, working from this position within the fashion system, these multiple personae bring different perspectives, positions and practices to the research situation.

This exegesis presents the methodological approach (See Chapter 2, p. 79) predicated on research as practice. Methods include workshops, interviews, case studies, questionnaires and films that elucidate the systematic approach. The Luxury of Labour project was conceived to ascertain the feasibility of fashion as a collaborative site of investigation in an endeavour to better understand women's interactions with the fashion system and the social structure of dress. 27 participants attended the Luxury of Labour workshops, 25 of these participants, brought with them loved objects. Nine interviews with participants were conducted during the series of Luxury of Labour workshops to determine how the symbolic consumption of fashion informs women's individual identity discourses. From these nine interviews, three case studies were undertaken to further explore these individual identity narratives.

The research portraits (See Chapter 2, p. 164) presented are the subtle synthesis of rigorous procedures (Lawrence-Lightfoot and Davis, 1997), which unite in expressions of embodiment that portray women's individual identity discourses in relation to their symbolic consumption of fashion. Following the case studies, three films were made involving one participant. The films explore the silent spaces within the research situation emphasising the ineffable qualities of loved objects. Questionnaires (Appendix 3, p. 258) were utilised to further explore women's loved objects and this research as practice was presented in the exhibition entitled 'Loved Objects' at the Grace and Clarke Fyfe Gallery, the Bourdon Building, the Glasgow School of Art during November 2011. Loved objects speak of public and private lives, love and loss and mother and daughter relations. Loved objects together articulate women's intimate identity narratives and the role material objects play in women's lives. These visual and verbal identity discourses serve to reveal the concept of the *situal* self.

RESEARCH AS PRACTICE

The researcher's practice functions as a mediator of fashion discourses. Together the dynamic play of the image, object and text act as significant symbols pertaining to the visual materials the researcher employs as design catalysts at work. Not only can these be visually read but the context in which they are produced, presented and consumed, influences the kinds of meanings that are made. The works represent an interpretive dialogue between the researcher and the viewer. The viewer completes a circuit that leaps the gap between the self, the object and the research participants' identity narratives (Betterton, 1996). It is the encounter between the author's and the viewer's intimate interpretations, distinct dynamics and the particular dialectics associated with the construction of the self.

Advocating a spirit of visual inquiry and research, the relationship between the practice and the research not only situates the work in its social and cultural situation, but allows the future investigation and dissemination of ideas that underpin the interpretation and meanings of visual communication to span the paradigmatic divide between research and practice. Research as practice, as an analytical framework has capabilities to transcend disciplines whilst challenging, clarifying and contextualising the dominant discourses in the field of study. Research as practice, locates the researcher's practice within a wider frame of reference. Research as practice acknowledges the situatedness of practice based research, as socially and culturally constituted sites of knowledge.

Key to emerge from this conceptualisation of research as practice is the ongoing relationship between the practices of creating and critiquing. Research as practice, rather than focussing on proclivities, or establishing stylistic lineages and hierarchies seeks to present a conceptual model as a useful contribution to practice based research (See Chapter 3, p. 237). Existing models of visual research, whilst often successful at describing approaches towards practice, have not in the main offered cumulative strategies designed for the heterogeneous nature of practice based research. Work of this nature enriches research by addressing and engaging the important complexities of postmodern practice based methodological concerns. The research as practice approach thus views research as a set of practices that can broaden the ways we understand phenomena, expand and facilitate how information is gathered, and advance new ways of seeing data. Instead of looking backwards and contriving

to align itself with the humanities or social science disciplines, research as practice looks forward, marrying traditional and practice based methods. Research as practice offers a conceptual framework, a robust and rigorous methodological approach for interdisciplinary practice based research contexts. In so doing it seeks to present a focus for practice based research where the artefact is treated as a legitimate form of research presentation and as a significant contribution to the field.

For practice based research the material object often embodies the research inquiry, the questions, the ideas and the realms of interpretative possibilities. The object situates the imaginative and intellectual practice based processes, which describe ways of creativity and visual comprehension, as a cognitive coalescence of discourse between, with and around the research situation (Sullivan, 2005). It is this precise relationship between the research and the practice that can reveal deep insights. The production of the artefact represents a repository of data: descriptive, experimental, philosophical, critical and theoretical. Therefore, going beyond conventional constraints the artefact opens up possibilities that describe not only 'what is' but also open up possibilities of 'what might be' within the specific site of the research situation (Loved Objects, p.18).

VISUAL AND VERBAL DISCOURSES

There are visual materials in most, if not all, research situations. Research as practice locates the dialectic connection in practice based inquiries that involve an examination between ideas and reflection, sparked by encounters with visual and material forms. Methods are instructive from a visual perspective through the placing and also the production of images in research contexts. This bridges visual and verbal instruments through the situatedness of the approach that closely links the research methods and sites of situated knowledges. Thus, visual and verbal methods are building blocks mutually imbricated in the visualised worlds that we inhabit. This inductive visual schema involves observing phenomena and gathering rich data; in this way, visual research practices describe an ongoing process of inquiry.

Different methods produce not only different discourses but different modes of

discourse. Visual cultures are produced through particular disciplines and discourses (Foucault, 1977) and social worlds (Strauss, 1987). Neither data nor discourses are discovered, rather we are part of the world we study and the data we collect. Visual cultures are distinctively situated in discursive realms. We begin to make sense of visual cultures by taking this situatedness into account. Each social world has its own specific discourses and distinctive visual imagery. Within a particular world, signs, symbols and codes work in particular ways, defining conventions of visuality that frame situated knowledges.

Words and images commonly flow into each other. The research as practice approach presents an analytical framework that seeks to blur the distinctions between verbal and visual narratives. Attempts to purify visual media - that is to clearly distinguish images and words or verbal and visual narratives - can be described as modern utopian projects (Clarke, 2005). Rather, research as practice sets out an approach whereby visual and verbal narratives are situated together within the research framework. Central to this approach is locating the researcher within the frame of the research situation. Thus, the situatedness of this approach shapes the methods. Through combining verbal and visual narratives new kinds of data can be constructed. Essentially, everything and everyone within the site of the research can be constelled as objects in intensely visually mediated cultures.

RESEARCH FRAMEWORK

The research as practice framework acknowledges the multiplicity of roles the researcher plays in practice based inquiries. The rich mix of personal, cultural and contextual influences aligned to the use of diverse and experimental research methods provides the basis for documenting both visual and verbal data. Research as practice presents a pragmatic toolkit that negotiates the conceptual complexities, inherently tentative and temporal, in methodological consideration, strategy and design. It presents a theory/ methods package that includes a set of epistemological and ontological assumptions along with concrete practices that embody tacit knowledges and enable practitioners to work. Equally, the researcher and the research techniques including: visual mapping, critical reflective journals, observations, interviews, case studies, objects, photographs and films are driven to discover new sites of knowledge. Methods within the research as practice context are always conceptually located. Knowledge is socially and

culturally produced. Situated knowledges are both produced and consumed by people in related social formations. Situated knowledge means that all kinds of knowledges are produced by individuals or groups engaging at different sites and embedded in different networks. Knowledge production is then a relational process that depends on these systems of connections.

A NEXUS OF RELATIONS

The research as practice approach situates theoretical, philosophical and methodological understandings as a flexible framework that is cognisant of the indeterminate nature of the social situation. This dynamic and reflexive process of meaning making captures the tangential nature of practice based research domains. Researchers and research participants form a nexus of relations concurrently engaged in the field of study and emanate deeper insights and understandings. The research as practice approach situates the researcher as an engaged entity within the inquiry. Thus, the researcher as an instrument shapes methods. This constitutes a way of thinking with and through the discourses in the research domain. Research as practice in this way has capabilities to transcend disciplines through challenging, clarifying and contextualising phenomena found in the social situation.

Research as practice presents an approach to practice based research that has evolved throughout the duration of the research. Research as practice presents a framework that situates the relationship between the researcher as an instrument and the methods and practice as material sites for the production of data. The research as practice toolkit situates verbal and visual narratives as a set of socially situated relations within the research inquiry. This taxonomy focuses on the mode of investigation, inherent knowledges and expressions of embodiment to reach within, beyond and between the boundaries of disciplines. Research as practice draws together and out of the research field insights that are invaluable when dealing with complexity. As a result the juxtaposition of both visual and textual discourses reveal unique associations and new ways of seeing. Work of this nature enriches research by addressing and engaging the important complexities of postmodern practice based methodological concerns. The research thus follows an approach whereby critical reflection and creative action proceed symbiotically.

ROLE OF THE RESEARCHER

Dewey (1934) emphasises study of the art object embedded in and inextricable from the experiences of social culture. Of import is cognisance of the artistic process and its physical manifestation in the articulation of the expressive object. The creative process is no longer purely concerned with the material work of art but also in explicating the experience. The material object is thus recognised as the site for the dialectical process of experience, through the artist, the material environment and the social situation. This position expands the boundaries of aesthetic philosophy connecting the material object with experience. It follows that the experiences of whoever is engaged in the research inquiry are vital to the implicated processes. They are integral to the course of the experience itself, not imported from an external source of reality beyond the research situation (Dewey, 1934). This position emphasises that acts of knowing embody personal perspectives thus, what is discovered about reality cannot be divorced from the operative perspective of the knower, who enters silently into the research situation (Corbin and Strauss, 2008). Thus, the integrity of this approach is not only in the presentation of the data but also in the commitment of the author to represent all understandings, all knowledges and interpretations of those studied, as well as the author's own, as perspectival, bringing out what Strauss termed the complexity of what lies in, behind and beyond the data (Strauss and Corbin, 1998). The researcher situated as a central component of the research is therefore actively engaged and embedded in the research situation.

MODES OF ANALYSIS

Material objects, experiences and practices exist in the social domain, carry meanings, and can be subject to analysis. Grounded theory and situational analysis were used as a basis to synthesise and analyse the data as it emerged from the research situation (See Chapter 3, p. 216). Grounded theory as a methodology emerged from the discipline of sociology, an area of inquiry that is focused on society and the individual (Appendix 1, p. 246). Given the broadening of the marketing discipline into domains such as transformational research and the substantial increase in practice based research in design fields (Yee, 2010), grounded theory has significant behavioural implications where its application would seem appropriate. The defining components of classical grounded theory practice (1967; Glaser, 1978; Strauss, 1987) include, simultaneous

involvement in data collection and analysis and constructing analytical codes and categories from data. According to the basic principles of grounded theory, once an area of research has been identified the researcher should enter the field as soon as possible. Consequently, the literature is not exhausted prior to the research; it is consulted as an ongoing iterative, inductive and interactional process of data collection, simultaneous analysis, and emergent interpretation.

In other words, the developing theory should direct the researcher to appropriate extant theories and literature that have relevance to the emerging, data grounded concepts. Grounded theory involves a delicate balancing act between drawing on prior knowledge whilst keeping an open mind to new concepts as they emerge from the data. This means, in effect using the literature differently as the process evolves, getting closer to primary sources as the conceptual categories take shape and gain explanatory power. In grounded theory most sampling is purposive and defined before data collection commences (Goulding, 2005). Thus, sampling begins as a common sense process of talking to those informants who are most likely to provide early information.

Clarke (2005) expounds the marriage of grounded theory with situational analysis to gain deeper insights into the research situation (Appendix 1, p. 251). Clarke's (2005) presentation of situational analysis interrogates aspects of Foucault's (1977) post-structural approach pushing grounded theory around the postmodernist turn. Specifically, situational analysis incorporates intertextual approaches in the domains of discourse (Clarke, 2005). Situational analysis is predicated on mapping as a practice that augments the visual approach of this study. Moreover, situational analysis advances an analytical approach that is germane to the relational analysis of the social situation as well as providing a platform for the development of theory.

The rigours of these analytical approaches encouraged the researcher to look beyond the superficial, to apply various interpretations before developing final concepts, and to demonstrate these concepts through a process of explication and evidences (Charmaz, 2006). In this way, the relevant concepts are articulated through their properties, dimensions and inter-relations that provide information about the social situation. This

responsive approach allows for openness and flexibility. Critical to this are reflective practices and the reflexivity of the researcher within the research domain. Thus, postmodern problematics in qualitative approaches can be addressed by a rigorous yet sensitive approach that remains true to the perspectives of the participants in and through the presentation of data. Sensitivity stands in contrast to objectivity (Strauss and Corbin, 1998). It involves the researcher being an integral part of the research, but it also means to have insight, to pick up on the relevant issues. It means being able to present the views of the participants and taking the role of the other through immersion in the data. In this manner, sensitivity is the interplay between the reflections of the researcher and the data within the frame of the inquiry.

CONTRIBUTION

Although prior theories and research acknowledge self as image in the field of fashion theory (Entwistle and Wilson, 2001, Wilson, 2003) and objects and the extended self as integral to self concept (Belk, 1988, Ahuvia, 2005) in cultures of consumption, these positions underestimate the extent to which images and objects constitute the formation of identity discourses within the social context. This locates a gap between these theoretical perspectives that can be termed *situal*. The neologism *situal*, a compound of the socially situated self and ritual weaves together the original contribution to knowledge. *Situal* locates the relationship between the *situal* space, the *situal* self and *situal* substances as socially constituted constructs (See Chapter 3, p. 234).The social as the site of the *situal* space defines dress as socially constructed and has significant implications for gender as a lived social relation. Women's individual identity discourses speak of what can be termed a tactile temporality - a temporal layer - relative to the social situation.

The concept of *situal* was first referred to by Estrid Sorenson and Tine Jensen (1998) of Copenhagen Institute for Future Studies (CIFS) and was the subject of a small number of articles between 1998 and 2004. The term was associated within CIFS to specifically define the development from individual to *situal* that is from the fixed roles and functions of the individual towards more fluid forms of interaction. CIFS coined the phrase; Individuals: I am what I am *Situals*: I am where I am. For the individual what matters is finding itself, for the *situal*, it is a matter of placing itself in meaningful situations. In CIFS's use of the *situal*, you aren't the source to the meaning of your

own life; meaning comes through the situations you are a part of. In essence their interpretation of *situal* is one driven by constant change that equivocally fit the current situation. CIFS rooted the term exclusively within commercial consumption.

Situal within the frame of this research extends the concept significantly to encompass the phenomena as perceived by the individual in the social situation. Women's identity discourses locate how images, objects and practices acrue meaning and social significance in ideologies of identity and everyday enactments. The object embodies knowledge in its materiality. The situal rather than presenting a hegemonic view, positions the social practices of fashioning the self as an ongoing visual and verbal narrative between women's past, present and future . The symbolic role of ritual associated with performing the *situal* self towards the realisation of the self makes a unique contribution to knowledge in the field of fashion and identity discourses. The contribution locates new knowledge inherent in collections of material objects as a set of socially and culturally produced identity discourses.

The visualisation of ideas is a complex and critical process in which various strategies and methods can be employed to reveal what might be (*Image 2.1.*). In this manner, all visual modes can be implicated in the *situal*. Multiple modes of discourses surround us in everyday contexts and can be viewed as actively constructing the material world that we inhabit as the *situal* space and not just reflecting it. Through loved objects and the research portraits intimate interpretations are constructed. In so doing the research has the potential for significant impact in design theory by locating feminine discourses as *situal* social phenomena and as sites for the cultural construction of situated knowledges. This work foregrounds questions of the social forces that empower individual transformation and the emancipation of feminine identity discourses as a result of practices of dress enacted on the female body.

Thus, the audience for the research has reach beyond scholars of fashion and consumer culture in academia. The dissemination of the research through multiple channels including the exhibition, book, website and workshops has the potential to engage both industry (brands and retailers) and the wider public thus stimulating new ways of seeing, being and meaning making.

2.1. Isabelle Waterneaux Correspondence Series 2005

CHAPTER ONE

'It may also be considered a sign of the increased power of fashion that it has overstepped the bounds of its original domain which comprised only personal externals, and has acquired an increasing influence over taste, over theoretical convictions, and even over the moral foundations of life' (Simmel, 1957, p. 548).

'Our clothes are too much part of us for most of us to be entirely indifferent... it is as though the fabric were indeed a natural extension of the body, or even of the soul' (Bell, 1976, p. 19).

'Clothes are among the most fraught objects in the material world of things, since they are so closely involved with the human body and the human lifecycle. They are objects, but they are also images. They communicate more subtly than most objects and commodities, precisely because of that intimate relationship to our bodies and ourselves' (Wilson, 2003, p. vii).

SCOPE

In the spirit of Deleuze's *Abecedaire* (Deleuze and Parnet, 1996) and Baudrillard's *Passwords* (Baudrillard, 2003), a set of twelve drivers are postulated that explore the scope of the research situation, namely: dress, practice, social, embodiment, body, gender, autonomy, image, object, desire, consumption, self. The drivers, although individual, are intertextual in their relationship, shift in meaning, and produce multiple readings. It is the intention of this chapter to present an heuristic perspective of the complexities that lie within the field of fashion, propose a synthesis that broadly locates the work in the relevant areas of inquiry and open up the critical debates in the literature. The iterative process of mapping the drivers revealed a dialectic of dress, which seems germane to the critical construction of three contextual sites: the social as a site, the body as a site and the object as a site for the deployment of fashion discourses. The visual information is compiled as part of the research process. The images individually and collectively embody the ideas embedded within the scope of the research situation. These visual apparatuses of interpretation emerge as powerful shapers of bodies, dress, and meanings (Entwistle, 2000b). Together, the drivers and the images work towards building a visual and verbal intelligence that undergird the research inquiry.

The social as a site, examines dress as a socially constructed lived relation. Clothes are important elements through which individuals generate an understanding of the self (Newholm and Hopkinson, 2009) constructing social relations and cultural meaning through the assemblage of shared fashion practices. Techniques of fashioning the body are a visible and primary denotative form of acculturation; that is to say, we use the way we wear dress to present ourselves to our social environment (Craik, 1993). Fashion stresses the primacy of the body, which is biologically, socially and culturally constituted, the outcome of individual practices (Entwistle, 2000b). Dress does not simply reflect the body: it embellishes the body, it adorns the body, it enriches the body, adding an array of meanings that otherwise would not be there. Through understanding the relationship between the body and dress as a situated bodily practice we can develop the meaning body brings to dress, and by extrapolation what dress brings to body. The body as a site, where meanings are inscribed, discusses issues around the body and gender and, as such, how the body is experienced through the practices of dress. The object as site, explores the intimate relationship between material objects

as possessions and how they are incorporated into notions of the self. Sartre (1943) maintains that the only reason to have possessions is to enlarge our sense of self and the only way of knowing who we are is to observe what we have. Thus, belongings as cultural objects are important to knowing who we are.

Within the discipline of fashion culture there is a dearth of research and visual analysis of material objects used to explore extended selves aligned to the wider cultural and social theories (Bruzzi and Church Gibson, 2000, Breward and Edwards, 2005) attributed to contemporary discourses around dress. Art history celebrates the garment, analysing the development of clothing historically and considers the construction and detail of dress. Cultural studies understand dress semiotically, as a sign system or language (Barthes, 1986, Barthes, 2006, Calefato, 2004, Lurie, 1981). Barthes analysis of fashion is often from a hostile perspective suggesting that women who appreciate fashion suffer from a false consciousness. The limitations of analysing fashion purely as a language concerns locking into binary constructs of: mind versus body, production versus consumption, masculine versus feminine whereas the flexible accumulation of fashion objects allows consumers to articulate meanings and feelings metaphorically (Kaiser and Ketchum cited in Ratneshwar and Mick, 2005, p.128). Psychology looks at the intentions of dress and desire in social interactions in terms of its function for unconscious impulses (Flugel, 1930). Functionalist arguments miss fashion's purposive and creative aspects. These studies tend to be situated in a single dimension neglecting the meanings of dress as an individual practice. Through situating fashion as an embodied practice it functions increasingly as a system for the cultural production of shared meanings.

To write about fashion is to incorporate a vast range of materials into the domain of discourse. Veblen's (1899) theory of conspicuous consumption, although partly relevant is oversimplified in relation to contemporary postmodern fashion. Traditional categories and boundaries collapse as they are stretched by fashion phenomena and the mixing of styles from different cultures and eras (Tseëlon, 1995, Paulicelli and Clark, 2009). Fashion can be understood as a complex and profound interplay of micro, macro and meso frameworks (Kaiser *et al.*, 1991). Cultural ideologies provide a foundation of culturally shared meanings and fashion practices that mediate between the macro societal structures and the micro practices of everyday life (Certeau, 1984,

Goffman, 1959) this extends to the fabric of the material object and its relationship to the materiality of life and feminine sexuality itself.

Contemporary cultural discourses around the fetish propose both psychoanalytical and Marxist interpretations (Steele, 1996); in doing so such epistemologies create an interpretative dilemma around the framing of the fetish in the fashion domain and its inextricable binds with fabric. Fabric is the ground of some of our earliest subject/object relations (Hamlyn, 2003). In this reading, fabric's ineffability renders the fetish silent and its secret never submits to the social order. Fabric acts to conceal and cover objects and the body whilst at the same time disclosing them. It is this space - the interplay - between the fabric and the flesh of the female body, the space of potential revelation, which becomes the fetishised ground of male desire.

The fetish is tacitly understood as something compulsive, an unthinking and self-indulgent erotic or atavistic eccentricity associated with the unmastered body (Pietz, 1985). Sigmund Freud (1909) describes fetishism as a perversion (Freud, cited in previously unpublished minutes of the Vienna Psychoanalytical Society, 1988). In psychoanalysis in general, the process of disavowal, of which fetishism is the symptom, becomes the model form of all other sexual perversions. For Freud it is only in men that fetishism is a perversion (Freud assumes that women do not fetishise or certainly not in the same manner) whereas Lacan (1977) points out it is the woman herself who becomes fetishised. In the Lacanian derivation of the Freudian fetish, women are captivated in, through and by their self-image (Doane, 1984). Lacan (1966) describes in the 'mirror-stage' that the woman shares the fetishists' captivation with the image but her investment is doubly compromised because she is the image.

So, how does this shape women? For Freud, the man fetishises sexually, and females produce textiles to assist the process of concealment and revelation (Hamlyn, 2003). In this tabula rasa women are viewed as fetishists intoxicated by the voluptuous surface effects of fabric as the material object. However, in this reading this is not a perverse action; their fetishism is merely a product of their drive to veil genital deficiency and thereby to make themselves attractive to men! This is the ultimate affirmation of the fetishism of fashion Freud and his followers believed; the compulsion for material consumption functions because it allows women (or so they believe) to perform the fetish for men.

Within this psychoanalytical and economic regime women's value as objects of exchange is, for Freud established:

> 'In the world of everyday experience, we can observe that half of humanity must be classed among the clothes fetishists. All women, that is, are clothes fetishists. Dress plays a puzzling role in them. It is a question again of the repression of the same drive [the drive to look] this time however in passive form of allowing oneself to be seen, which is repressed by clothes, and on account of which clothes are raised to a fetish. Only now do we understand why women behave defencelessly against the demands of fashion. For them clothes take the place of parts of the body, and to wear the same clothes means only to be able to show what the others can show, means only that one can find in her everything that one can expect from women, an assurance which the woman can give only in this form' (Freud 1909, 1988 pp. 155-6).

Freud's phallocentrisim extends to fashion as the material site of the female fetish. All women, that is, according to Freud, are clothes fetishists. However, this hypothesis is not supported by evidence; fashion has never been simply about body parts, but about identity, as our sense of self changes, so do our clothes. For many feminist theorists the fetish is interpreted as a symptom both of capitalism and patriarchy (Steele, 1996), in its duality of glorifying objects and objectifying women.

Marx's (1867) first appropriation of the idea of fetish was that it marked a basic structure of human alienation. In contrast to Freud, Marx uses the fetish as a technical term; his concern being to show how the market system and money-forms disguise real social relations through the exchange of things (Harvey, 2010, p. 39). Indeed, it is this disguise that he terms fetishism. In the first volume of Capital (Marx, 1867) he adopts the notion of fetishism in the analysis of commodities – commodity fetishism – thus, the argument is developed in terms of the way in which the fetishism of commodities conceals the realities of capitalist exploitation:

> 'I call this the fetishism which attaches itself to the products of labour of private individuals who work independently of each other. The sum total of the labour of all these private individuals forms the aggregate labour of society… In other words, the labour of the private individual manifests itself as an element of the

total labour of society only through the relations which the act of exchange establishes between the products, and, through their mediation, between the producers' (Marx, 1867, p. 165).

Thus, Marx utilises the concept of the fetish as a mechanism to unravel the mysteries of capitalist political economy through analysing the concept in terms of false consciousness. So it appears that commodity fetishism , that is, where social relations are disguised in the qualities and attributes of the commodity itself, is not a function of the commodity defined simultaneously as exchange value and use value, but of exchange value alone. Use value in this restrictive analysis of fetishism, appears neither as a social relation nor as the locus of fetishisation. This Marxist view emphasises the theory of value on one hand and the nature and role of subjectivity on the other whereby the term in contemporary cultural discourses has become synonymous with commodities that are irrationally worshiped.

Baudrillard (1998), in his later work, presents a further interpretation of the fetish. Baudrillard, consistent with his conception of consumer society, developed the notion of sign-fetishism and object-fetishism; these are both steps in the radicalisation of Marx's idea of commodity fetishism drawing on Freud's idea of fetishism as a perverse structure (Gane, 2011). The ideological process itself is related to the reduction of symbolic order and not as with Marx the process of mystification of exploitation. Baudrillard contrasts the structure of fetishism with that of symbolic exchange, a cultural formation that resolves fetishism. Baudrillard suggests that the problem of commodity producing activities can be rethought through critical analysis of Marx's notion of the fetishism of the commodity form, it is the code that frames the sign-object, and it is the sign, which fascinates; it is the artefact that becomes the object of desire (Baudrillard, 1981). Fetishism must move from the object to the sign system. The erotic system has been liberated in a context of class decomposition. Baudrillard thus challenges the way Freud's theory has been deployed and offers a utopian alternative vision:

> 'one must leave the white magic of phallic identification in order to recognize [one's] own perilous ambivalence so that the play of desire as symbolic exchange becomes possible' (Baudrillard, 1993, p. 123).

Baudrillard concludes fetishism is a product of the modern sign-system, not a feature

of primary cultures where it is diverted in symbolic exchange (Baudrillard, 1996). The cultural system eliminates ambivalence and reduces the body to a system of fashion signs. What makes Baudrillard's theory germane to this research context is that whilst the cultural analysis is framed in a critical appropriation of Freud and Marx it introduces a critical variation whereby the fetish is not a primary term. Fashion and the fetishism of flesh and fabric merges with the logic of modern consumer culture in such a way that it colludes with the fundamental processes of consumption.

This transition from the primacy of production to the primacy of consumption (Baudrillard, 2003) has created complexity within cultures of consumption. Traditionally, the production of material objects reflected contingency and the satisfaction of needs (Marx, 1867). The primacy of consumption (Baudrillard, 2003) defines consumption as a characteristic mode of contemporary civilization fundamentally separated and alienated from meaning. If consumption appears to be irrepressible, it is precisely because it is an idealist practice which has no longer anything to do with the satisfaction of needs. Consequently, it must transcend itself or continuously reiterate itself in order to remain what it is, a reason for living:

> 'The ideology of competition gives way to a 'philosophy' of self-fulfilment … individuals no longer compete for the possession of goods, *they actualise themselves in consumption*' (Baudrillard, 1996, p. 201) emphasis added.

Critics of consumer culture, particularly in relation to popular culture and fashion (Baudrillard, 1981, Baudrillard, 1983, Baudrillard, 1996, Fletcher, 2010, Lee, 2003, Paulicelli and Clark, 2009) argue that the tidal wave of consumption and consequent mass production is based on a systemic dysfunction. The compulsion to consume is not the consequence of some psychological determinant, nor is it simply the power of emulation (Baudrillard, 1996). It is ultimately because consumption is founded on a lack, the exigency of self-gratification, that it is irrepressible. Typically, the fashion system is predicated on a paradise of consumption. Fashion is simultaneously produced, consumed and disposed of.

For mass produced 'fast fashion' the metaphor of speed serves as a smoke screen for the harsh realities of the sourcing of materials, means of production, conditions of workers, distances travelled for distribution, garment lifecycles and other less than

acceptable factors (Paulicelli and Clark, 2009). This mass-homogenised 'Mc-Fashion' is as unsatisfying, commonplace and utterly forgettable as the fast food equivalent (Lee, 2003). In the UK alone, two million tonnes of clothing are bought per annum, with a retail value of £23 billion; 90 per cent of these are imported (Defra, 2009). Of this two million tonnes approximately 74 per cent of clothes bought each year end up in landfill, rotting slowly (or not at all) in a mass of synthetics and blends. Furthermore a negligible 1.7 per cent of annual clothing purchased will end up being resold through second-hand or charity shops in Britain. As global brands and high street retailers clamour for market share, throwaway garments, cheap fabrics, low salaries and workers exploitation continue to be both the product and the casualties of the fashion industry (Paulicelli and Clark, 2009).

Yet, in some respects, fashion seems to be dictated by other impulses. Alongside commodity value there exist moral or aesthetic values which operate, for their part, in terms of a set of opposition between good and bad, between the beautiful and the ugly (Baudrillard, 2003, p. 9). Therein lies the consumption paradox:

> 'Postmodernism expresses at one level a horror at the destructive excess of Western consumerist society, yet in aestheticising it we somehow convert it into a pleasurable object of consumption' (Wilson, 2003).

Fashion is connected to the evolution of styles, which circulate in the avant-garde and, in popular culture (Davis, 1994, Wilson, 2003). Fashion as a visual hegemony exemplifies the excesses of postmodern culture. Fashion beautifies the banal. The point here is that the fabrication of fashion cannot be divorced from the oftentimes profligate practices of production and consumption. Behind women's fashion and the wider category of clothes lies a pastiche of fashion objects that mesh with the pluralism of everyday dress codes.

Fashion's stratification involves distinguishing elite fashion from everyday fashion rather than assuming a particular sociocultural derivation (Craik, 1993). Couture and designer fashion is aligned to notions of progression (Bancroft, 2011) and social mobility, its culmination curiously a form of the past, in the contemporary. Whilst elements of the everyday fashion system are directly attuned to elite fashion codes, most aspects have an indirect, oppositional or remote relationship.

Practices of dress, styles, conventions and codes can be identified within mainstream culture and subcultures including: ethnic groups, alternative lifestyles, street style and work and leisure cultures (Woodward, 2009). Retro, vintage and second-hand style while referencing pastiche and some kind of fleeting nostalgia constitutes a legitimate mode of fashion. Vintage provides an interesting exemplar of alternative modes of consumption. McCracken (1986) described how individuals and cultures, through idealised and nostalgic visions of a golden era, use the past to maintain values that never existed. With such an unassailable image of the past vintage pieces become powerful symbols through which women confer imagined virtues. Vintage in this context reveals a more complex structure than simply the second-hand aspects of clothing. Women have played a major role, not just in providing and reselling these items of style and dress, but also in rediscovering and imaginatively re-creating them. Fashion plays an important role in the lives of most women reflected in social sites including mainstream culture and subcultures. Dress as an everyday practice works on the body imbuing it with social meaning, whilst the body is a dynamic field (Entwistle and Wilson, 2001) that concretises dress through the appropriation and assimilation of material objects.

Dress, body and the self within the social situation and cultural context cannot be perceived separately, but are perceived simultaneously, as a totality. Cindy Sherman's affective portrayal of consumer culture *(Images 2.2.-2.4.)* depicts the socialised body as a vessel for the display and the deployment of artifice, combining the narratives of the physical and social body in decadent duality. Thus, an epistemology which does not celebrate women's creativity in the fashioning of the self and in the production of self-knowledge (such as Sherman) is hardly suited to an account of autonomy which seeks to emancipate the perceptions and practices of the feminine in culture.

2.2. Cindy Sherman Self Portrait in Balenciaga 2010

2.3. Cindy Sherman Self Portrait in Balenciaga 2010

2.4. Cindy Sherman Self Portrait in Balenciaga 2010

SOCIAL AS A SITE

Fashion like all cultural phenomena can be described as a compulsion to innovate signs an apparently arbitrary and perpetual production of meaning – a kind of meaning drive (Baudrillard, 1981, p.78). Fashion embodies a complex system of cultural meanings. To speak of fashion is to speak of a mode of social action and describe it not simply as a reflection of some essentialist culture but as an arena for the constant process of negotiating the meanings that constitute culture. Dress is intrinsic to the fabric of social life. We behold diverse elements of fashion and appearance in whole or in parts within a given social situation (Kaiser et al., 1991). The practices of dress, appearance and style lie in the juxtaposition of component parts from different social and cultural contexts. Rather than presenting a unified, hegemonic position the social practices of fashion reflect an ongoing dialogue between the past, the present and the future through a multitude of countervailing cultural meanings (Thompson and Haytko, 1997). Dress constitutes realms of cultural identity, sexuality and social position (Craik, 1993, Hall and Du Gay, 1996). This conception of cultural identity is based on the processes that permit women to effect, by their own means:

> '...a certain number of operations on their bodies and souls, conduct, and way of being so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection or immortality' (Foucault, 1988, p.18).

These can be interpreted in a manner that Foucault (1988) referred to as a 'technology of the self'. This technology of the self narrative finds representations in deep-rooted themes of women's individual practices. Foucault's notion of discourse enables the analysis of fashion, as a discursive domain that sets in play parameters around the body and its presentation (Entwistle, 2000a). Foucault (1977, 1979) argues that bodily practices are part of the capillary-like operations of power that work to render bodies amenable and acquiescent. His account of the socially situated body provides a way in which the body is talked about and acted upon and provides a framework for understanding the ways the body is acted upon by power. However, importantly it does not provide an account of the relationship body has to dress, as a lived experience, and fails to acknowledge embodiment. Moreover, Foucault does not elaborate on how discourses become practices and tends to assume a notion of the passive body thereby failing to explain the incorporation of the socially constructed body into the corporeal. A more

complex and nuanced analysis of the body than Foucault's is captured by Bourdieu's (Bourdieu, 1984, Bourdieu, 1977, McNay, 1999) notion of *habitus.*

Bourdieu's *habitus* and his theory of practice are useful for overcoming the bias towards language in fashion literature, (Barthes, 1986, Barthes, 2006, Lurie, 1981). An understanding of embodiment as inseparable from practice leads Bourdieu to speak of social agents rather than subjects (McNay, 1999, p. 101). The potential of *habitus* as a concept for thinking through embodiment is that it provides a link between the individual and the social. *Habitus* is an open system of dispositions that is constantly subjected to experiences (McNay, 1999) and thus enables the generation of practices that are adaptable to the social situation and conditions it meets. In terms of practices of dress the *habitus* inclines individuals to particular ways of dressing. The outcome of these complex social interactions cannot be known in advance precisely because the *habitus* enables improvisation and adaptation to these conditions (Bourdieu, 1990). *Habitus* refers to procedures, practices and tacit knowledge, which enable women, to negotiate individual existence:

> '*Habitus* includes the unconscious dispositions, the classification schemes, taken-for-granted preferences which are evident in the individual's sense of appropriateness and validity of his [sic] taste for cultural goods and practices as well as being inscribed by the body through body techniques and modes of self presentation' (Featherstone, 1987, p. 64).

The phenomenology of Merleau-Ponty (1962) begins with the idea of the body as the existential ground of culture and is suggestive of the ways in which dress can be understood as an embodied practice. The body, in phenomenological terms is the environment of the self, and therefore acted upon as part of the experience of individuality. Entwistle (2000a) proposes a theoretical framework of dress as an embodied practice, a situated bodily practice, embedded within the social world. The dressed body is not a passive object, acted upon by social forces, but actively produced through particular practices of dress. Thus, the experience of the body is not as an inert object but as the expression of being as the site for the articulation of the self. The dressed body is situated within a specific context and is therefore symbolic of its cultural location, the presentation of the body and the relationship between bodily dispositions, demeanour and the social situation.

Tseëlon (1995) in her research points to women making subtle distinctions between effort, care and consciousness in modes of dress. Effort refers to the amount of time spent on appearance, dressing, as well as beauty procedures. Care refers to the amount of thought that goes into the process including, planning and preparation. Consciousness refers to a particular kind of awareness, of being an object of the gaze. Fashion is a product of social demands conferring to the social situation, even though the individual object, which it creates or recreates through the practice of dress, may be unique. Thus, we encounter a close connection between the consciousness of personality, expressions of embodiment and that of the material forms of life (Simmel, 1957).

Dress choices are made within specific contexts and can dictate or constrain the choice of dress. Different occasions and different situations, operate with different codes of dress and bodily demeanour, so that while we may dress un-reflexively some of the time (to do the shopping or to exercise) at other times we are thoughtful and deliberate in our dress (special occasions such as a wedding, a formal dinner or an interview). Dress involves practical actions directed by the body upon the body, which result in ways of being and ways of dressing, such as ways of walking in high heels, ways of breathing in a tight dress and ways of bending in a short skirt (Entwistle, 2000a).

2.5. Sam Taylor-Wood Sustaining the Crises
Video Installation 1997

BODY AS A SITE

Douglas (1975) attests that there are two bodies: the social body and the physical body. In this way, the body and its boundaries are symbolically articulated in the social praxis:

'...the social body constrains the way the physical body is perceived. The physical experience of the body, always modified by the social categories through which it is known, sustains a particular view of society. There is a continual exchange of meanings between the two kinds of bodily experience so that each reinforces the categories of the other' (Douglas, 1975, p. 93).

The body can be regarded as the boundary that separates the inner-self from the outer world. At the point of intersection between the social and the physical the body is a dynamic, mutable frontier. Rather than being an object in the world, the body forms our point of view in the world (Merleau-Ponty, 1962). We come to understand the world via the positioning of our body both socially and physically. The body is not simply the place from which we come to experience the world; it is through our bodies that we come to see and be seen in the world *(Image 2.5.)*. However much gendered identity has been problematised of late, and however much gender roles have changed, with greater nuances than the binary male/female, gender is still entrenched within the body styles of women in inculcated bodily dispositions (McNay, 2005).

The gender system can be understood as a series of interconnected practices whose relations are historically variable and dynamic. Bourdieu's definition of social phenomenology (subjective experience) as relational (McNay, 2005, Bourdieu, 1990) has interesting implications for understanding gender as a lived social relation. Social phenomenology's most significant implication is that it provides a way of placing experience at the centre of social analysis without attributing it to some kind of apodictic or essential status (McNay, 2005) and avoids the problem of reification. The idea of gender as a lived social relation is opposed to an understanding of gender as a structural location. It thus enables one to talk about dress as women's negotiations within the social and cultural milieu whilst recognising the structuring influences of the social world (structural identities derived from, for example: occupation, class, race, ethnicity), on the one hand and the agency of women to make choices as to what to wear on the other hand (Entwistle, 2000a).

In this view of autonomy, the starting point is the embodied socially situated self. Autonomous women are not mere conformists but they need not be eccentric (Meyers, 2002). What is distinctive about them is that they rely on their own judgement and enact this introspective and intuitive understanding of their selves in their everyday lives. There is a good fit between their identity and their image.

Ferguson, (cited in Featherstone et al., 1991) observes that there has been a shift from a relatively well-defined, singular and closed body image in the 19th century to a more open and ambiguous sense of body. The opening up of the feminine body image reveals the connections between bodily practices, dress and commentaries on social life. It follows that the idea of agency is a key mediating category through which the inter-connections between cultural and economic forces, identity formations and social structures can be examined. Gender is not passively scripted on the body, and neither is it determined by nature, language, the symbolic, or the overwhelming history of patriarchy (Butler, 1988). Gender is constitutive of who we are: our personalities, our capabilities, our aspirations and how we feel about all these dimensions of identity (Chadwick, 1998, Meyers, 2002). Gender is what is put on, invariably, under constraint, daily and incessantly, with both anxiety and pleasure.

Art and design engender these debates, staging gender and its interpretations through images. Sex speaks of gender. In the same way, to take an interest in the sex of art and inherently the sex of the artist is a way of working with gender. As practitioners we are not confined to some essentialised feminine nature, but work to present robust notions of gender, an empowering individualistic model of femininity. The possibility for change immanent in women's art has begun to reconstruct the conception of what female bodies might mean in culture. This reconceptualisation extends to the idea of a self-defined feminine libido. This is a sexuality that is autonomous and subjectively defined through notions of women's desires rather than being seen as attractive *(Image 2.6.).* In the UK, the mainstreaming of sexual explicitness for women has been a defining aspect of culture in the early part of the millennium (Evans et al., 2010). Sexuality is not simply a straightforward attribute, which social commentaries so often present, but a matter for inquiry, debate and even improvisation (Evans and Thornton, 1991).

2.6. Nan Goldin Sandra in the Mirror 1985

In a culture where women increasingly gaze at both other women and at themselves, it could be argued that the male gaze has [apparently] been removed altogether (McRobbie, 2009). Irigaray (Irigaray, 1985, 2001) rejects the metaphor of the mirror in which woman merely re-duplicate the male gaze, replacing it with the speculum whose curved surface reflects the female interior (Betterton, 1996, p. 11).

> 'We cannot remain pure reflections, nor two dimensional flesh/bodies. Privileging the flat mirror, a technical object exterior to us, and the images which it gives back to us, can only generate for us, give us a false body, a surplus two dimensional body (Irigaray, 1994, p.12).

She seeks to think through the body in culture by questioning the conventional sense of the gendered spectatorial gaze. The female gaze can be contextualised as: complex, self absorbed, unavailable, independent and autoerotic (Tseelon and Kaiser in Tseëlon, 1995). Notwithstanding this the notion of the gaze is not as simple when referring to women who look at women not from a sexually explicit viewpoint. In this location the male gaze does not have the presiding presence *(Image 2.7.)*. The logic of the fashion image is that it speaks primarily to women mediated through the codes of femininity, (albeit shot in the main by men), addressing the nebulous desires of women which are not specifically in this genre at least focused on masculine approval (McRobbie, 2009, p. 105). Thus, the act of containment operates within the frame of the image.

Gender is instituted partly through the stylisation of the body (Butler, 1999) the way in which body gestures, movements, and enactments constitute the illusion of an abiding gendered self. In studies of ritual social drama (Turner, 1986) social action requires a performance that is repeated. This repetition is at once a reenactment and re-experiencing of a set of meanings already socially established. The vital conditions of fashioning the self as a universal phenomenon are circumscribed by these conceptions. Woman is a self-performing animal; her performances are, in a way reflexive. In performing she reveals herself to herself. These are occasions that Fischer-Lichte (Fischer-Lichte and Jain, 2008) calls moments of enchantment resulting in a sudden deeper insight into the shared process of being in the world.

'Small but profound moments in which performance calls the attention [of the audience] in a way that lifts everyone slightly above the present, into a hopeful feeling of what the world might be like if every moment of our lives were as emotionally voluminous, generous, aesthetically striking and intersubjectively intense' (Fischer-Lichte and Jain, 2008, p. 10).

Bodies get crafted into genders. Consider gender as a corporeal style act that underscores the distinction between sex, as biological fact, and gender, intentional and performative, where performativity itself carries the double-meaning of dramatic and non-referential (Butler, 1988). To be a woman is to have become a woman (Beauvoir, 1953) to induce the body to become a cultural sign. Considering that the body is invariably transformed by dress, the body is only known through its gendered appearance. It would thus seem necessary to consider the way in which this gendering of the body occurs.

Butler (1988) suggests that the body becomes its gender through a series of acts that are renewed, revised, and consolidated through time. Contemporary gender identities are so many marks or traces on the body. One does one's body; one performs one's body through the practice of dress. The body, as a physical form manifests postures, movements and gestures. The body performs the practice of dress, starting from the outside to reach the inside. Through clothes we wear our bodies and fabricate ourselves (Craik, 1993). As working with the sex of the artist is a way of working with gender; working with the body and practices of dress is a way of working with sexuality. Autobiography, testimony and narratives of the self inscribed indelibly in and through women's bodies and practices of dress are shifting surfaces through which traces of the self are recorded.

2.7. Nan Goldin Joana avec Valerie 1999

OBJECT AS A SITE

Fashion is at once the sign and the signified, the object and the subject, simultaneously appropriated and assimilated. Baudrillard (1996) argues material goods are not the objects of consumption, they are merely the objects of need and satisfaction, and as such, constitute a system of signs. Accordingly, consumption is neither a practice, nor a phenomenon of prosperity. What is consumed is not the object but the object-sign relation itself, signified and absent, included and excluded at the same time. It is the idea of the relation that is consumed in the series of objects it manifests. This is no longer a lived relation it is abstracted and abrogated in an object-sign system where it is consumed. Object-signs are equivalent to each other in their ideality and can proliferate indefinitely and they must do so in order to fulfil the absence of reality (Baudrillard, 1981).

When an object becomes a possession, what were once self and not-self are synthesized; thus, having and being merge. According to Sartre (1943), possessions are all-important to knowing who we are, a metaphorical mirror through which we see ourselves. Sartre suggests three primary ways through which we learn to regard an object as part of the self: first, through appropriating an object for personal use; second, by creating it, this extends to buying an object, Sartre feels that buying an object is merely another way of creating it; and third, by knowing it. Sartre maintains that the relationship in knowing the object is inspired by a carnal and sexual desire to have the object. It is no accident, in Sartre's view, that sexual relations have often been described as knowing or having another person, which allows us to consider the person ours and, as such, a part of self. Only when an object is known passionately does it become subject rather than object. All three means make objects part of the self; control, creation, and knowledge are active and intentional ways of self-extension (Belk, 1988). Sartre's view that having and being are the central modes of existence contrasts with the views of Marx (1867) that doing, particularly working, is central to existence and self worth. The problem with having, in Marx's view, is that it produces a false path to happiness through commodity fetishism (See p. 41). In commodity fetishism, consumers worship goods and believe that goods have magical powers to bring happiness, provoking a pervasive and ongoing expectation that happiness lies in the next purchase. Marx suggests instead that real happiness is achieved through doing meaningful and properly rewarded work.

The contrary view is that consumption is not a passive mode of accumulation that can be opposed to an active mode of production. It is an active mode of relations, not only to objects, but collectively and subsequently to society in general; a systematic mode of global responses on which our cultural system is founded (Baudrillard, 1998). Fashion within consumer culture ostensibly offers the opportunity for fulfilment, liberation and individuality. Thus, the system of fashion constitutes a culture where consumption is transformed into a means of individual and collective expression mediated by desire. Axiomatically, fashion is predicated on a powerful and persuasive system of seduction. Seduction is not so much a play on desire as a playing with desire. It does not deny it, nor is it its opposite, but sets it in play. The desire for self-actualization is fuelled by the meta-narrative inherent in the fashion network. The visceral nature of the fashion image speaks in heterogeneous ways and has multiple readings; the relation of image and meaning restructured so that its power is directed, not to the referent of use value or utility, but to a corporeal theory of desire. Such images of bodily pleasures and excesses are not without their critics (Baudrillard, 1981) views consumer culture as superficial, shallow, socially divisive and bereft of human values.

Belk's (1988) seminal paper *Possessions and the Extended Self* presents the context of possessions in relation to consumers' construction of identity narratives. Contemporary consumption attests that aspects of identity invested in material objects can be extraordinarily high (Ahuvia, 2005, Belk et al., 1982, Belk, 1988). Material objects help us to know who we are. In this sense relationships with objects are never two way, person-thing, but always three way, person-thing-person (Belk, 1988). However, rather than a single object representing all of one's self concept, a complete ensemble of consumption objects may be able to represent the diverse and possibly incongruous aspects of the total self. We cannot hope to understand consumer behaviour without first gaining some understanding of the meanings that consumers attach to possessions (Belk, 1988). Belk examined theoretically the process of the incorporation of objects into the core self. Although he shows an interest in the transformative power of possessions the metaphor of the core self recalls the idea of an authentic self highlighting self-expression but obscuring self-transformation (Ahuvia, 2005).

Possessions incorporated into the extended self serve valuable functions; one such function being an objective manifestation of the self. In Ahuvia's research (2005) he conceptualises feminised identity (decoratively feminine) and lifestyle identity (assertively feminist) as binary opposites. The gendered discourses demonstrate the tensions between a self-actualising feminist notion of womanhood and a class based ideal of decorative femininity. Class ideals of femininity may take the form of connoisseurs however they also point to another feminist discourse that could be critiqued as repressive. Ahuvia (2005) proposes that these converging positions can be synthesised when an object successfully combines previously conflicting aspects of identity. He cites the example of how a collection of vintage purses symbolise a "tough girl" persona from old movies and a persona that is decoratively feminine and assertively feminine at the same time (Ahuvia, 2005) .

Daniel Miller (2008), in his field research, exemplifies the investing of self in objects (from a social anthropology perspective) linking the importance of people and their things in the construction of image and identity. In this instance, material objects negotiate the process of ageing:

> 'Then there are the clothes, and especially the shoes, which are an essential part of her ballroom dancing. There is the obligatory diamanté, the fishnet tights she will wear just when everyone regards her as someone who can't... the "wrecked silver or gold super-dance [sic] Latin shoes, which cost a fiver but I can dance in them all night". Many of her clothes will never be worn again... the dress she bought when she was just eighteen; the furs; the black dress with scarlet flowers; the blue satin with its gold and silver brocade...' (Miller, 2008, p. 37).

In a corresponding way, Fournier's work on the lived experience through brand-consumer relationships (Fournier, 1998) uncovers the extent to which women's relationships with brands are purposive, adding structure and meaning to a feminine sense of identity.

'I started running again... after I decided to leave Jim. I used to run in college [...] so I picked it back up. I run alone mostly. It's hard to convince my friends to get up that early and do it every day. But I do [...] I wear Reebok running shoes. Me and my Reeboks. They are beat up by now. Want to see them? Like a favourite pair of jeans, you know? You go through so much together' (Fournier, 1998, p. 355).

Brands serve as repositories of meaning purposively and differentially employed in the substantiation, creation and reproduction of concepts of self (Fournier, 1998). Fashion brands are manifestations of the sign system in consumer culture. Dress acts as a kind of visual metaphor for identity as popular culture identifiers. The function that brands play in the construction of the self involves the creation, enhancement, and preservation of a sense of identity *(Image 2.8.)*. Relationships to brands are interesting because of the way they express and mediate inter social and cultural relationships – reaffirming the fundamentally tribal nature of contemporary consumption. This idea is the basis of much subculture theory on the symbolic work performed by members of social groups, who it can be argued deploy cultural artefacts (Woodward, 2009), such as distinct brands and modes of dress, to mark out the boundaries of their group.

2.8. Sylvie Fleury Chanel Eyeshadows
Installation 1993

DEFINING THE DEBATES

'It is one thing to recognise that, in the postmodern era, self-identity has become equated with one's style of presentation and another to accept this uncritically' (Wilson, 2003, p. ix).

'Self as image', it could be argued, is at the core of contemporary debates on self concept in fashion and consumer culture (Negrin, 1999). Fashion theorists such as Wilson (2003) and Hollander (1978) have asserted that there is no such thing as a natural body, which pre-exists culture, arguing that the body is always-already encoded by culture. If we acknowledge the body as a cultural construction, this involves acknowledging the social constitution of the body, situated in culture, as an embodied experience (Entwistle and Wilson, 2001, Wilson, 2003).

Wilson (2003) defines postmodern fashion as self as image, a succession of incommensurate images and identities. Fashion speaks to the physicality of the body through the series of images it materialises *(Image 2.9.)*. These images are created ad infinitum in their permutations akin to the ephemeral nature of fashion itself. Whilst the term self as image has been applied previously in the literature what has been limiting is cognisance of how women's individual practices of dress can be viewed as acts that unite and potentially transforms the self. In this manner the image fashion produces is inductive of the lived experience as a temporal layer. This problematises the contention that appearance is a defining construct in contemporary culture as a means of determining one's identity. It is through unpacking and situating the self as image as an apparatus of interpretation, temporally located, that a more expansive view of self as image can be revealed.

In her appraisal of fashion Wilson (2003) characterises fashion as a combination of fragmentation and identity in which dress either glues the false identity together on the surface or lends a theatrical aspect to the hallucinatory experience of the contemporary world. Wilson argues for dress as a masquerade, not in the sense of a disguise but, rather, as the form in which the body manifests itself. One criticism of this view of the self as a series of changing guises is that it underestimates the meanings of material objects in the social construction of self-identity. Silverman's (1986) analysis argues that the transmutations of female dress pertains to the fakeness of fashion

itself and points to the fact that there is no true self behind the facade. This analysis is problematic when identity is simply equated with the semblance of the self. Clothes as fashion or material objects are among the most fraught objects in the material world of things, since they are so closely involved with the human body and the human lifecycle. They are objects, but they are also images. They communicate more subtly than most objects and commodities, precisely because of that intimate relationship to our bodies and ourselves (Wilson, 2003, p. vii). Material objects act as a metaphorical second skin and are intimately connected to the self, making visible personal preferences and predilections. Women's presentation in everyday life therefore exhibits semantic codes and tacit understandings concerning individual identity. Experimentation with multiple modes of dress associated with the roles women play in their everyday lives has the potential to ruffle predominant cultural conceptions of women's personal possessions and practices of dress.

Ahuvia's (2005) research contends that women attempt to reconcile identity conflicts in three ways, which he refers to as demarcating, compromising, and synthesising solutions. Of relevance in the context of women's identity conflicts is his aforementioned concept of synthesising solutions (the name derived from the Hegelian notion of two opposing ideas – the thesis and the antithesis). Synthesising solutions occur when an object successfully combines previously conflicting or disharmonious aspects of identity. Contemporary consumer research shows the challenges women experience trying to maintain a coherent self. Murray (2002) explored the ways people use consumption objects to 'cobble together' a coherent sense of identity in a fragmented society. Inasmuch as objects are integral to self, objects steeped in sign value are often more intensely integrated into women's sense of identity, and tend to be tightly embedded in a rich symbolic network of associations (Ahuvia, 2005). Objects can also symbolically extend the self. This opens up debates around the object-sign relation and meanings of personal possessions in the unification of the self.

The extended self (Belk, 1988) as a situated social construct generates meaning in life through practices enacted on the self by the self. Whilst it can be argued that material objects are rooted to a sense of self, it follows that these objects are symbolic to the self, and can be understood as expressions of embodiment.

In contrast to material objects as a means of self-expression, there are scant prior theories and research on the self-transformational powers of material objects. One way of exploring the relationship between self-expression and self-transformation is through the constructs of having, doing and being. Sartre (1943) viewed having and being as central modes of existence. It would seem germane to a dialectic on dress that a deeper connection may exist through working with material objects and through the process of knowing them. This investment contends that relationships with materail objects can be existentially meaningful through integrating them into the self and   serves as a counterpoint to contemporary mass consumption and materialism. Symbolic consumption is not a passive mode of assimilation and appropriation; it is an active mode of relations to material objects as sites where meanings are made.

Fashion is the perfect foil for a world of fragmented and incommensurate identities and objects, offering a dynamic procession of free-floating signs and symbolic exchanges (Craik, 1993). This opens up debates around the types of objects and the roles material objects play in symbolic self-transformation. Dress may be liberating in some aspects, but it is through considering the role of possessions as cultural objects in the meaning of life that we may develop a stronger vision of the empowering possibilities of fashion. If fashion is indeed a product of social demands and specific to its cultural location new points of connection are necessitated that situate a more emancipatory view beyond a postmodern notion of excess.

2.9. Nan Goldin Vivienne in the Green Dress 1980

SUMMARY

Critical fashion and consumer culture sit as the backdrop to this epistemology; the theatre upon whose stage the performances unfold. Dress is always unspeakingly meaningful (Wilson, 2003). Fashion has the capacity to express that which culture cannot communicate in words (McCracken, 1988a). The self can be construed as thinking in images to impart the sensation of things as they are perceived intuitively and emotionally. Objects are integral to self as image. It has been the attempt of this epistemology to draw together the threads of fashion and consumer culture to consider dress as a situated bodily practice, an expression of embodiment enacted through the practice of fashioning the self. The relationship between the image and object as sites of discourse where meanings are made and unmade.

As a cultural construct that inscribes the female body and centres on an understanding of the practice of getting dressed, it remains at its heart, a feminine issue. It is the unpacking of the relationship between dress, gender and social context that is of interest; the impact that potent imagery can have on the perception of the feminine. The social body experienced physically and corporeally. The body, the image and the fashion object as sites of knowledge allow the interpretation of fashion as a system of signs. Fashion is commonly held to be a crucial medium for the construction of signs. The exchange of fashion codes the coerced distances and measured silences of the symbolic self. Thus, fashion codes move rhizome-like across and beneath the social and cultural milieu.

Various politics of image and identity have centred on women's bodies around complex issues of femininity. Together these articulate the relationship between the feminine, the individual body and the social forces pressing on it. If the body is ambiguous then dress, which is an extension of the body yet not quite part of it, not only links the body to the social world, but delineates the two. Dress is the frontier between the public and the private; the barrier between the image and the flesh. Sartorial expressions (Bell, 1976), images and practices are located in numerous sites as part of popular culture. However within the literature (Entwistle, 2000a) the practice of dress itself, the ephemeral and ineffable nature of choosing and wearing clothes that form the embodied experience of the feminine has been overlooked and underplayed.

Theorizing with, in and through encounters of fashion at the expense of physical and corporeal practices reveals a reductive view of dress. The construction of the image becomes the dominant mode for representing, interpreting and re-imagining the female body.

The role of the extended self (Belk, 1988) can generate meaning in life through fashion, consumption and acquisition as aspects of the cultural construction of the embodied entity. Fashion is the imitation of a given example and satisfies the demand for social adaption and the tendency towards social equalisation with the desire for individual differentiation and change. It reflects the history of the attempts to adjust the satisfaction of the two counter-tendencies more and more perfectly to the condition of the existing individual and social culture.

If there has indeed been a turn (Featherstone, 2010) in cultural practices concerning women's bodies, this draws on both science (innovations in biology, new technologies of reproduction and neuroscience) and new media technologies in the interpretation of the female body. These social, political and theoretical changes intersect to produce new knowledges and understanding of the situated feminine body. This theoretical shift challenges the fixed polarities of sexual difference and underpin individual practices that create new possibilities for the visualisation of women's bodies in culture. In these situations consumption and the transformative power of dress help define women's sense of who they are *(Image 2.10.)*. The cultural production inherent in practices of dress is in itself a form of knowledge that can offer access to and understandings of the situated female body.

PROTE

FROM

I WA

2.10. Jenny Holzer Truism Survival 1983-85

CT ME

WHAT

ANT

CHAPTER TWO

'Dealing with research design and data gathering as active practices, as part of the theory/methods package of grounded theory/symbolic interactionism is requisite ... strategies are required that will destabilise us as researchers, challenge our positions and take us out of our comfort zone' (Clarke, 2005, p. 76).

'Also, at my intellectual core perhaps is the sense that – however naive you think this – the world of social phenomena is bafflingly complex. Complexity has fascinated and puzzled me much of my life. How to unravel some of that complexity, to order it, not to be dismayed or defeated by it? [...] How to keep a balance between distortion and conceptualization?' (Strauss, 1993, p. 12).

'Method evolves to handle the methodological problems that we as researchers face in the field' (Corbin and Strauss, 2008, p. 9).

METHODOLOGY

Qualitative research can be viewed as the proper work of bricoleurs (Denzin and Lincoln, 2005). Bricoleurs assemble project toolkits from a broad repertoire of concepts and approaches, selecting the correct tools for the job, bearing in mind the liquidity of the situation; emergent and ever changing. Practitioners act as true bricoleurs: cutting, stitching, changing, mapping, critiquing and reflecting as the inquiry evolves. The approach is transported by the fluidity and flexibility that constitutes the excitement and engaged energy of practice based research. The bricoleur approach is apposite in cultures where the visual has primacy and would seem germane to the development of visual based methodologies. Suffice to say, this methodology is the work of a bricoleur.

This chapter is arranged in three sections. Although presented in a linear form the process in reality was considerably more circuitous. The first section introduces the philosophical framework and the set of assumptions upon which this methodology is based. The phenomenological approach gives antecedence to the perceptions of participants from their individual perspectives to discover the deeper meaning of the lived experience. Whilst, the role of the researcher is contextualised to practice based frames of reference where the researcher is an integral part of the situation.

The second section is a point of departure from the rather condensed philosophical underpinnings. It elucidates the conduct of the research and introduces the methods. In practice based research, a range of methods are used whereby divergent approaches are identified in order to research complex social situations. The primary research consisted of a three phase process.

The initial phase commenced with industry workshops that in turn formulated the concept for the second phase of research - Luxury of Labour. The Luxury of Labour approach is aligned to what Giulio Ceppi (2006) described as sustainable sensoriality, a way of understanding a product from the knowledge of how it is made, through its raw material to the end product, rather than just through the exaltation of the experience of consumption. New forms of engagement can offer another approach to homogenised fashion. The Luxury of Labour workshops represented an alternative temporality to the fast fashion model associated with contemporary consumption through connecting

modes of art, design and craft. The overarching objective of Luxury of Labour was to collectively explore women's individual identity narratives through making as a mode of creative enablement. Studies of feminine identities centre on discourses where particular sites of traction emerge. Thus, simultaneous to conducting the Luxury of Labour workshops nine interviews with participants were conducted to research their individual fashion discourses.

The third section presents the three intensive case-studies that were undertaken, following the nine interviews, to further elucidate women's fashion discourses. The three case studies presented as research portraits are the result of a synthesis of rigorous processes that unite in an expressive whole. In addition, films as a method of accessing the silent spaces within complex research contexts were produced and are included as discs in this presentation.

The photographic research portraits and 13 women's collections of loved objects (Appendix 3, p. 258) form the basis of the site specific exhibition 'Loved Objects' (See p.18).

PHILOSOPHICAL PERSPECTIVES

This section presents the philosophical perspectives as a methodological pivot point. It discusses the philosophical orientation and focuses the lens on contemporary theoretical contexts. The following schools of thought are central to the underpinning of this methodology: phenomenology, interpretivism and symbolic interactionism. They constitute the philosophical framework and foundations upon which this methodology is derived.

Phenomenological research has overlaps with other essentially qualitative approaches including ethnography, hermeneutics and symbolic interactionism. The philosophy that underpins phenomenology is often misused to refer to the qualitative paradigm as a whole. Phenomenology, depending on the epistemological and ontological position can either be conceptualised as a philosophy, following Husserl (1970) and Heidegger (1962) or a methodology, adopting the position put forward by Schutz (1967). Whilst Husserl's intention was to develop a schema for describing and classifying subjective experiences of what he termed the 'life-world', Schutz developed the approach as a method that incorporates details of experience at the level of everyday life (Goulding, 2005). The life-world is defined as the world in which we experience culture and society, are influenced by them and act upon them (Schutz and Luckmann, 1973).

Phenomenology has been used by contemporary researchers to develop an understanding of complex issues in cultures of identity and consumption (Thompson, 1996, Thompson and Hirschman, 1995, Thompson et al., 1989, Thompson et al., 1990, Thompson et al., 1994, Thompson and Haytko, 1997). The phenomenological approach, central to this research, brings to the fore the experiences and perceptions of participants from their individual perspectives. The goal of phenomenology is to enlarge the understanding of the range of experiences through the careful study of individuals and the interpretation of data to discover the deeper meaning of the lived experience. Epistemologically, the phenomenological approach brings into play the paradigm of personal knowledge and subjectivity, and emphasises the importance of the respondents' personal perspectives. Thus, it is a powerful method for understanding embodied experiences. The results of phenomenological inquiry are a direct description of experience without taking account of its psychological origin (Merleau-Ponty, 1962). Phenomenology, therefore, is a critical reflection on conscious experience, rather than

subconscious motivation, and is designed to uncover the essential invariant features of that experience (Goulding, 2005).

Clarke (2005) argues that the material world is itself constructed, given meanings by us and by those whom we study, and is what we study. We routinely make meaning about, within, through and as embodied parts of the material world. Social constructionism is a theory of knowledge that considers how social phenomena develop in particular social contexts. Within constructionist thought, a social construct is a concept or practice that may appear to be natural but in reality is an invention or a cultural artefact of a particular society. Socially constructed reality is viewed as an ongoing dynamic process where reality is reproduced by people acting on their interpretations. A major focus of social constructionism is the uncovering of the ways in which individuals participate in the creation of their perceived social realities and the phenomena relative to these social contexts.

Social constructionism can be viewed as a principal component of the postmodern movement. Within the social constructionist strand of postmodernism, the concept of socially constructed reality stresses the on-going creation of world views (Clarke, 2005) by individuals in dialectical interaction with society. Symbolic interactionism is derived from American pragmatism and particularly from the work of George Herbert Mead (1934), who argued that people's selves are social products, but that these selves are also purposive and creative. Herbert Blumer (1969), a student and interpreter of Mead, coined the term symbolic interactionism, drawing heavily from Mead's understanding of the individual as an acting entity and the importance of empirical observation as primary to methodology. Through Mead, research has the capacity to be distinctly perspectival in ways that are compatible with situated knowledges. Thus, the external world is a symbolic universe whereby worlds are created and recreated through interaction.

Blumer (1969) condensed Mead's ideas into three premises that inform the intellectual basis of this inquiry: first, the way people view objects depends on the meanings they have for them; second, this meaning comes about as a result of a process of social interaction; and third, meanings of objects can change over time. People act toward

things based on the meaning those things have for them and these meanings are derived from social interaction and modified through interpretation. Thus, cultural symbologies are concerned with meaning over truth; meaning as a form of understanding phenomena within the socially constructed milieu. Mead rooted the self's perception and meaning deeply and sociologically in a common praxis of subjects found specifically in social encounters (Joas, 1982). Understood as a combination of the 'I' and the 'me', Mead's self proves to be noticeably entwined within a sociological existence (Mead, 1934). In this manner, existence in culture comes before individual consciousness.

PERSONAL PERSPECTIVES

This position emphasises that acts of knowing embody personal perspectives thus; what is discovered about reality cannot be divorced from the operative perspective of the knower, who enters silently into the research situation (Corbin and Strauss, 2008). In this fashion the involvement of the researcher in the research inquiry is integral to the implicated thought processes. Thus, the researcher is constitutive to the course of the experience itself and not imported from an external source of reality beyond the research situation (Dewey, 1934).

> 'When excitement about subject matter goes deep, it stirs up a store of attitudes and meanings derived from prior experience. As they are aroused into activity they become conscious thoughts and emotions, emotionalized images [...]. Immediacy and individuality, the traits which mark concrete existence, come from the present occasion; meaning, substance, content, from what is embedded in the self from the past' (Dewey, 1934, p. 74).

Neither observer nor observed come to research situations untouched by the world. Strauss (1987) generally assumed that people had personal interest in their research topics and encouraged drawing and reflecting on that knowledge. Clarke (2005) argues that one cannot help coming to almost any research project knowing in some ways already inflected, affected, infected. Recent feminist researchers refute the possibility of starting research without preconceptions or bias (Charmaz, 2006) and emphasise the importance of making clear how interpretations and meanings have been placed on findings, as well as making the researcher visible in the frame of the research as an

interested and subjective actor rather than a detached and impartial observer (Clarke, 2005). The role of the researcher is thus material to qualitative understanding. Through repositioning the researcher as an instrument integral to the inquiry the traditional conventions between the researcher and the researched require to be repositioned.

Qualitative research studies human behaviour and the mechanisms that make and unmake meanings in culture. These include anthropological and ethnographic studies (Miller, 2008), studies of material culture (Miller, 1998) and cultures of consumption, possessions and the extended self (Belk, 1988, Ahuvia, 2005). Qualitative approaches enable new ways of conceiving how symbolic consumption can contribute to the broader understanding of identity discourses. Symbolic consumption focuses on meanings beyond the material (Levy, 1959), encoding understanding of the self (Goffman, 1959). Qualitative research in this domain includes discourses of all kinds: representations, narratives and images that constitute cultures of consumption as well as practices of production. Little empirical work has been conducted on phenomena in the fashion domain, particularly at the level of women's individual practices. The relevant literature is fragmented under the auspices of fashion theory. Within cultures of consumption there is a dearth of visual research and analysis of the object used to explore issues of feminine identity discourses and constructions of the self.

Feminine discourses are fluid fabrications in perpetual transformation generating distinctive dynamics, particular dialectics and open-endedness. Fashion discourses locate how images, objects and practices accrue meaning and significance in cultures of consumption and everyday enactments. Borrowing methods across disciplines has become common practice, producing hybrid interdisciplinary research. In research terms discourse offers a means of exposing or deconstructing the social practices which constitute the social structure and what we might call the conventional meaning structures of social life (Clarke, 2005, p. 150). It is the particular sets of intertextual data, which are produced in specific social and cultural contexts that are of interest. Discourse concerns the construction of meanings - meaning making. The communication of such meanings are manifest through the representation and subsequent interpretation of diverse kinds of data and thereby the discursive constitution of the realms of individual's differences and possibilities.

The act of working across multiple registers of signification brings the limits and opportunities within the research domain into sharper focus. Inasmuch as process is concerned principally with the philosophical framework and the methodological model, procedure is concerned with the conduct of the inquiry. The research has been designed from the outset in order to explicitly gather data about theoretically and substantively underdeveloped areas that lie in the situation of inquiry, including extant narratives into which interpretative approaches can be placed. Equally, the study seeks to unravel the complexity of the research situation by acknowledging methods as components and determinants of the arrangements that encode research design.

Practice based methods are borrowed in the main from techniques in anthropology, sociology and psychology (Sullivan, 2005) and, although useful, do not fully satisfy the concerns of the visual researcher. Emmison and Smith (2000) argue that the conceptual framework they propose is informative in the way it includes visual images, objects and experiences as traces that carry meaning and can be subject to synthesis and analysis. Gillian Rose (2007) presents research traditions from the social sciences and humanities and aligns them to visual culture inquiry. Here, visual culture refers to imagery, texts and technologies that are produced and interpreted in socio-political and cultural contexts. However, Rose's work tends to emphasise a methods driven approach of theoretical import rather than an issues driven concern.

Visual and practice based research techniques can be described as creative and critical investigations (Sullivan, 2005). New kinds of methods borrowed from across fields support trans-disciplinary practice based approaches where the visual has primacy. It could be argued that in order to construct new ways to reconfigure established paradigms designers require understanding of the methods used in the social sciences in order that the similarities and differences can be cogently articulated. In practice based research, a range of methods are used whereby divergent approaches are identified in order to research complex situations Discourses and verbal and visual narratives take a wide variety of forms, which means that they can be used in research designs that span the paradigmatic divide between research and practice.

Visual strategies are at the heart of practice based research. Thinking visually involves the construction of idea-forming networks. A characteristic of visual research is that it is multi-dimensional. Insights emerge from intuitive perceptions and critical reflection

as experience. Practice based research thereby progressively contests information for its meaning as ideas and concepts are creatively explored and interpretations made. Issues emerge from inquiries undertaken in the studio, on-site or in collaborative spaces. In this way concepts are explored, ideas are challenged and significance clarified. Thus, making work and responding to it remains an iterative and strategic encounter that comprises a creative coalition of individuals, ideas and actions (Sullivan, 2005). As a reflexive practice it also considers what may have been contrived in and through the research inquiry.

A central theme of practice based methods is the way social and cultural practices are used to convey meaning using visual information. Multi-dimensional qualitative research necessitates a hybrid approach to the selection of methods, particularly concerning visual data. Mixed methods drawn from ethnographic approaches in the social sciences include first hand observations and narrative approaches as tools for gathering multiple sources of rich data. Rich data is detailed, focused and full revealing participants' views, feelings, intentions, and actions in addition to the context and structure of their lives (Charmaz, 2006). Innovative data gathering approaches encourage collecting rich data. Obtaining rich data means seeking thick description. Rich data get beneath the surface of social and subjective life.

Methods can be described as instruments of inquiry that comprise a distinct set of practices that broaden understanding, particularly from a visual point of view, of the research situation and form how information is gathered and represented. Diverse methods reveal different kinds of data through critical reflective journals, field-work, observations, questionnaires, interviews, portraits, photography and film. The combination of multiple sources of data allows emphasis on different aspects through placing them in their relevant situational and social contexts. This raises pertinent issues about the role of the researcher as an instrument within the research inquiry problematising traditional relations surrounding the context, the researcher and the researched. The conduct of the research, through this active and engaged participation in the research situation, elucidates how the instruments of inquiry, the interviewer and the interviewed interplay in the production of data within the frame of the research that includes visual qualities as important vehicles of meaning making.

Art and design based visual research methods can enhance the dimensions and the depth of data representation in an inquiry and more adequately align research interests with the complex realities found within the research situation, as opposed to being driven, by research agendas *(Figure 2)*. Creative and collaborative approaches open up new spaces and unusual settings for critical inquiry. Some of the most exciting spaces for research do not exist conventionally; they can be found on streets, in homes, in wardrobes, closets, cupboards and in collections of objects. Visual research is characterised as an inquiry that embraces social and cultural contexts, unusual locations, artefacts and other alternative domains that open up new sites for the creation of situated knowledges.

phenomenological interviews:
informed participants
illustration

Phenomenological Interviews X 20.

Recorded + Transcribed / Videography.

Case study / Narrative
Videography

demonstrations

→AVATOR - Animation
Realisations

embodiment

situational Analysis / Grounded Theory

Videography
↑ POST RESEARCH.

practice-based research
situating the practice

lll   lll   lll   lll
fashion dialogues/
narratives

Installation

Desired selves

Cultural Transfer Model   Theory/Methods Package

Figure 2 Methodology 2010

CONDUCT OF THE RESEARCH

The primary research was conducted (part-time) during a three year period and was essentially a three phase process. The initial phase of the research project investigated the substantive issues facing the Scottish fashion system through involvement with key protagonists in the field. Three one day workshops, with public and private sector industry experts, sponsored by Scottish Enterprise, were held during 2008 – 2009. The overarching aim was to identify the macro societal trends and cultural issues impacting the fashion system as elucidated by players within the fashion network.

The first workshop involved 18 industry experts from both the public (economic development and academia) and private sector (companies and independent designers) and included participants from outwith Scotland including Central St Martin's College, London and international fashion designers. The objective was to discuss and debate the critical concerns facing the indigenous fashion network with the intention to focus these findings into a grounded research framework to evolve and refine the future research inquiry. Visuals were utilised to present key themes and facilitate round table discussions. Three potential lines of thought emerged from detailed analysis of the consultation: first, the development of digital and advanced technologies applicable to enhancing fashion networks; second, sustainability and responsibility; and third, understanding contemporary consumption behaviours and engaging with consumers. For the purposes of this research the latter two were selected to further refine the research inquiry. It was considered that the development of digital and advanced technologies was outwith the scope and technical capabilities of this research project.

A second workshop was designed to weave these threads together to develop a deeper understanding of the inherent issues faced by the industry. A workshop event with 12 participants was conducted attended by industry professionals: fashion and textile designers, design driven and consumer facing businesses and fashion retailers. The event was held in Edinburgh in conjunction with Harvey Nichols. Following the format of the first workshop visual stimuli were presented to provoke discussion around the areas of concern and to reveal deeper insights. The three themes that emerged from this workshop were: first, the influence of the internet on consumption and the development of e-strategies; second, fashion and luxury, issues around provenance and authenticity; and third, rediscovering uniqueness through collaboration. The discursive

aspects of these observations were analysed to validate and further refine future drivers of the research inquiry. The technology-web driven and e-commerce aspects, although interesting, are well researched in the domain of marketing, consumption and business management (Cova et al., 2007, Kozinets, 2002, Kozinets, 2008). As such, the lens of the inquiry was focused on the latter two.

The third and final workshop in this initial research phase was conceived to look at collective creativity and design DNA. The workshop was attended by 16 designers from the fashion and textiles industry: manufacturers, SMEs (Small to Medium Enterprises), independent labels and fashion designers. The terms creative collaboration, collaborative design, co-design, co-creation, customer made, collective creativity, user-centred design, creative assembly and fashion hacking, amongst others, are used in design literature (Sanders and Stappers, 2008). For the purposes of this inquiry the term collaborative design refers to actants being actively involved in design networks to foster unique partnerships, products or processes.

Collaborative design is predicated on creating new forms of engagement in design, marketing and business models as a future mechanism towards augmenting design networks. The concept of collaborative design was explored as a backdrop to deconstructing and opening up the design process. There are several threads of thought which relate to this including: sustainable fashion, slow fashion (Ceppi, 2006), co-creation (Prahalad and Ramaswamy, 2004), co-design (Sanders and Stappers, 2008), fashion hacking (von Busch, 2008) and co-created business models (Osterwalder, 2009). The workshop posed the question: *'can co-design conceptually act as a participatory model towards the development of new design networks?'* The workshop was constructed to present collaborative design as an energetic process, the act of 'being' as opposed to an intellectual exercise. Classical design approaches were juxtaposed with new technology-led design instruments where collective creativity is applied across the entire span of the design process with a growing emphasis on the consumer. Co-design concepts and visual examples were presented as foci during the workshop.

Collectively, the key issues reported from the industry groups can be summarised by the following three themes: first, sustainability and responsibility; second, understanding

and engaging with consumers; and third collaborative design approaches. Collated feedback from attendees was analysed and indicated that there was a strong desire amongst the fashion, textiles and design community to access advanced thinking regarding industry developments. In particular, the third workshop on the subject of collaborative design generated a considerable amount of enthusiasm and led to some exciting post-event projects. These included the design collaboration between luxury lingerie designers, Strumpet and Pink and Kiki de Montparnasse's New York boutique *(Images 3.1. & 3.2.)* that involved co-creating the design concept and installation for their window display; and a further collaboration between Iona Crawford, a Scottish womenswear designer, and the Japanese artist Yukako Sakakura that was featured in Vogue magazine *(Image 3.3.)*.

The subsequent synthesis and analysis suggests that the interest in collaborative design approaches from the workshops reveals an instinct for collaboration within fashion and textiles and the wider design industry which, if nurtured, could become a significant driver of design and contribute to the dimensions of design theory. However, the key to unlocking this potential will be to widen the scope of collaboration to the entire design system to develop awareness and best practice in creative coalitions. This includes engaging raw material suppliers, manufacturers, finishers, designers, distributors, retailers, consumers and supporting institutions such as colleges, researchers and the media notwithstanding the wider industry itself.

Specifically, this approach involves situating collaborative design as a conduit towards the development of new design networks. This entails working in partnership with collaborators, designing-in customer requirements and accessing new products, markets and customers. In this manner, collaborative design approaches can encourage new forms of engagement in the industry. Although the co-design approach is not unique to the fashion and textiles industry, the demarcations between supply chain functions, especially between designers and manufacturers, are stronger than in other industries. These collaborative experiences potentially alter behaviours, changing as designers how we design, what we design, and who designs. In other words, transforming design from a closed practice to an open and organic structure. This has ramifications for design at a wider level. Collaborative design approaches must establish a healthy sub-system of partnership and innovation within the larger design network to avoid being considered partisan or parochial. The immediate implications for design can be considered through a portfolio of tactical, strategic and cultural outcomes.

Tactical outcomes are transactional and typically involve agreement between two parties, as in the above examples, to work collaboratively on a specific project in a defined timescale. The industry-economic value of any single tactical outcome is likely to be low, however, these outcomes are desirable due to the cumulative impact they can create. Strategic outcomes concern the competitiveness of the industry as a whole and are likely to involve the larger network, the collective vision and the commitment of multiple parties. As such they are more difficult to achieve but have greater potential for impact.

Cultural outcomes have to do with prevailing attitudes and behaviours in the industry. Collaborative design approaches in the textile and fashion industry involve participating in a culture shift from a closed design system to an open system that encourages and embraces new points of engagement with the fashion network beyond the typical commissioning of a young designer to create a new range for traditional manufacturers under the auspices of collaboration. Cultural outcomes are qualitative by nature and can be measured using a range of performance indicators and impacts such as, commitment to change, openness to collaborative working practices and network participation. Achieving cultural change involves going beyond the obvious; specifically proposing new practices and methods for future inclusive design models that encourage meaningful consumer and audience participation in the production, consumption and interpretation of design.

3.1. Lisa Morgan Garden of Delights 2009

3.2. Lisa Morgan Key Lime Pie 2009

3.3. Iona Crawford For a Little While Longer... 2009

COLLABORATIVE DESIGN

Sanders and Stappers (2008) refer to co-creation as any act of collective creativity; creativity that is shared by two or more people. Co-creation is a generic term with applications ranging from the physical to the metaphysical and from the material to the spiritual. Sanders and Stappers (2008) define collaborative design or co-design, as collective creativity applied across the whole span of the design process. Thus co-design, is a specific instance of co-creation. Pro-ams are similar to what Eric von Hippel (2005) terms user-innovators, lead users who get involved in the development and creation of products, but as users rather than being production professionals. Such innovation usually happens outside of institutions, through collaborations, rather than from within the manufacturing process.

In relation to the inherent logic of fashion, consumers are generally impassive; they are offered platforms from which to choose and combine clothes but little opportunity to interface with the fashion system at large. The key principles of co-design can be aligned to emerging fashion dialogues encouraging consumers to talk back to the fashion system, as opposed to being passive receptors of dress. Perhaps there can be forms of inclusive fashion participation, beyond mere choosing, in which symbiotic spaces, practices and methods can be described and developed. This does not mean becoming the dictators of a new micro culture but enabling experimentation with participatory forms of fashion (von Busch, 2008). Collaborative design encourages new forms of value in which value is not created by a company and then exchanged with the customer but in which value is co-designed by the company and the consumer.

Collaborative design, in terms of design process, involves customers or end-users in one or more stages of the design process. Deep insights into the needs of consumers and the imagination of end-users are vital for creating new design-led products and experiences. The role of technology is critical as a cultural conduit in the development of participatory platforms. Within an increasingly virtual world and a dynamic digital age, the understanding and implementation of design systems and innovative networks can create consumer-led products, experiences and services, which are relevant, to target markets. Co-design approaches encourage both technical and tactical approaches that can facilitate interdisciplinary design solutions.

Collaborative design approaches potentially threaten the existing establishment by requiring that power be relinquished and given in part to customers, consumers or end-users (Sanders and Stappers, 2008). Over the last decade fashion has become democratised, stressfully ubiquitous, and what was once considered a luxury has become accessible to the majority of consumers, driven in part by the concept of masstige (mass and prestige) or luxury for the masses. The predominant power structures of businesses are built on hierarchy and control; this is particularly relevant to global brand portfolios including their product architecture and market segmentation. Often, the possibility of losing control for companies (and designers) by transferring the onus to consumers is a difficult transition, the relinquishing of control representing a threat to the dogma and dictatorial mindsets of some organisations.

In opposition to this, like other craft processes, knitting provides an exemplar. Knitting proffers the potential for design as an artisanal skill to become de-professionalised and for designer, producer, and user to be one and the same. Practices of knitting and sewing have histories as community based activities. These are being revived internationally in knitting circles such as 'stitch and bitch' formed to provide not only technical instruction but social interaction as part of the knitting revival. Furthermore, knitting can be construed as a craft polemic, a creative and political intervention staged through projects such as, Loop whereby the collaborative knitting of 100 million stitches represents the estimated 100 million women missing from the world due to gender discrimination. Parkins notes (cited in Clark, 2008, p. 435) that the very process of knitting is part of its appeal, representing, as it does, an alternative temporality to the accelerated speed experienced in other parts of life. Sewing's renaissance has been slower due to the fact that it requires more technical skills and to a larger extent the investment in equipment. However, cultures of sewing are gaining traction spearheaded by examples such as Paris's Sweat Shop offering cafe couture as a world of discovery communicated through the act of sewing. As such, sewing cafes are now emerging in many European cities.

New modes of organization and bazaar-like models (Raymond, 1999) of collaboration connect these communities of practices to the larger energy of the fashion system. These alliances, in effect, connect art, design and craft. These alliances can take many forms. They are delegations through protocols. This is an alternative model of fashion that does not aim to be top down but instead builds from in and between to form

a reconciliation between people and practices. The negotiation between artisanal activities and autonomy is critical. The relationship between traditional techniques and collaborative design offers new possibilities and engenders new connections and forms of creativity. Collaborative fashion can be positioned as a mode towards social change, which can be viewed, as a response to materialism and mass consumption.

Sans based in New York *(Image 3.4.),* act as a counterpoint to the fashion system and traditional supply chain by offering downloadable sewing patterns *(Image 3.5.).* Consumers can buy and download digital patterns and detailed sewing instructions to print on A4 paper, which can then be joined together to create, cut and sew an individual Sans piece. With minimal sewing experience the garments can be made by recycling existing clothing or materials, either by the individual, or by a tailor or dressmaker *(Image 3.6.).* This approach promotes the remixing of garments and encourages unique expression, whilst mitigating the damaging environmental effects of the fashion supply chain including logistical and shipping implications.

The Smockshop is a collaborative artist run enterprise that generates income for artists whose work is either non-commercial, or is not yet self-sustaining *(Image 3.7.).* It has a collective community network of around 25 smockers. The smock, in itself, is a simple garment designed by Andrea Zittel (a New York based installation artist) which is then sewn by artists, from within and outwith the network, who reinterpret the design *(Image 3.8.).* The Smockshop project has exhibited in galleries internationally including Spruth Magers in London and Berlin *(Image 3.9).*

3.4. Sans Spring/Summer 2010

SANS

Pattern Instructions
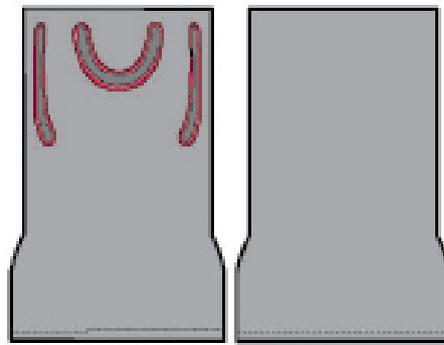
① Cut out each pattern piece and line up dotted lines to each other. Tape together.

ARMHOLE

NECK OPENING

FRONT (HALF)

CUT ONE ON FOLD

BACK (HALF)

CUT ONE ON FOLD

ARMHOLE TRIM   CUT 2

NECK TRIM   CUT 1

FRONT

BOTTOM   **BOTTOM**
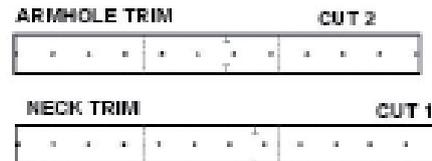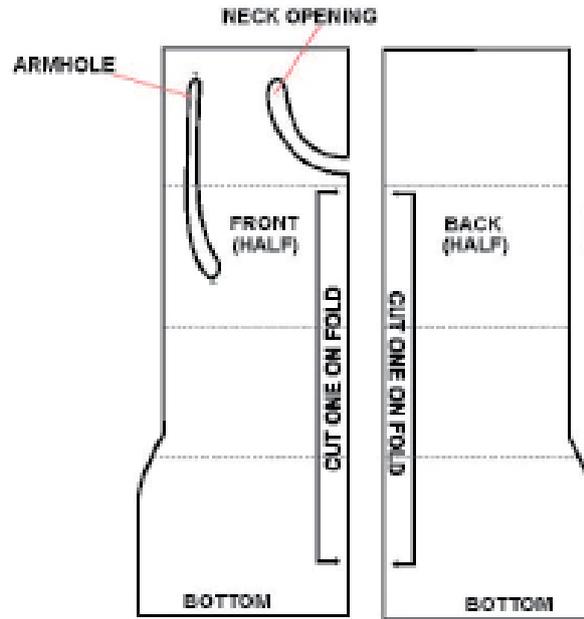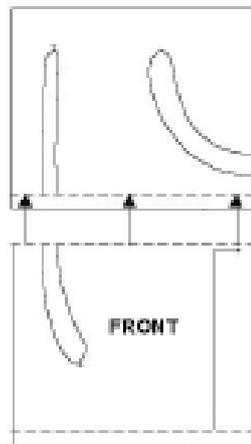
② Fold fabric. Lay each pattern piece on fabric as shown. Cut from fabric (don't forget to cut the arm and neck holes).
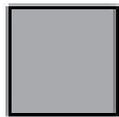
RIGHT SIDE OF FABRIC   WRONG SIDE OF FABRIC

FOLD

GRAINLINE

FOLD

FOLD
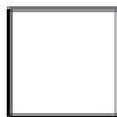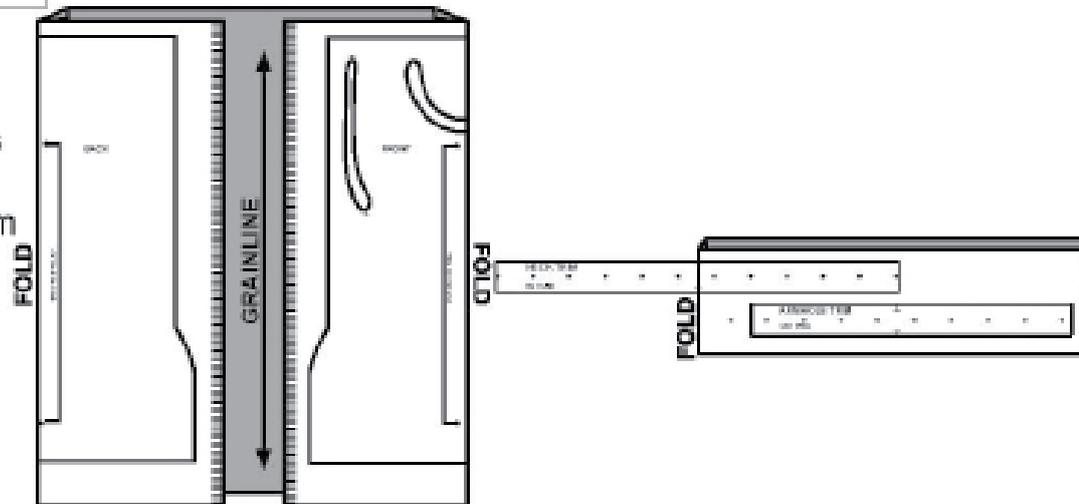
③ Mark notches on armholes, trim, and center of the neck hole.

ARMHOLE TRIM

NECK TRIM
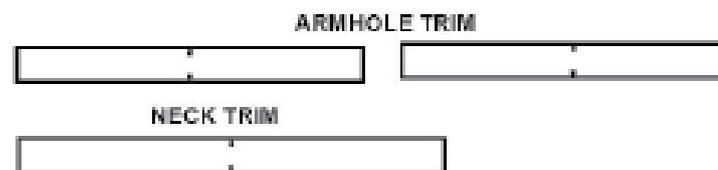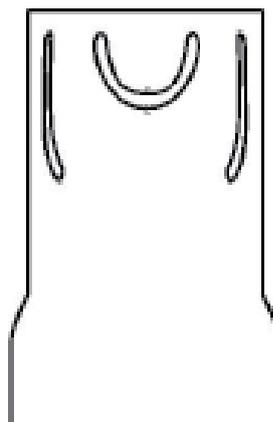
3.5. Sans Digital Pattern 2008

3.7. Andrea Zittell Art and Identity 2011

3.8. Andrea Zittell Smock Pattern 2008
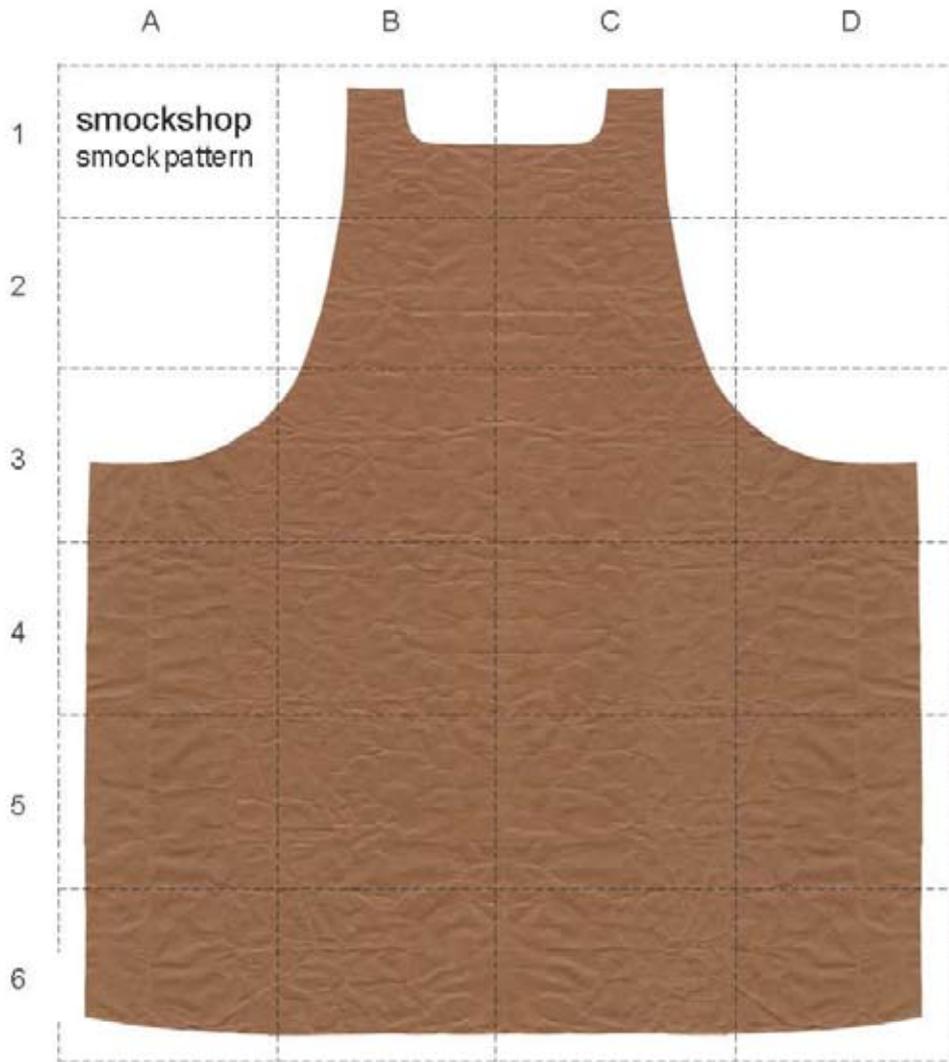
3.9. Andrea Zittell Art and Identity 2011

LUXURY OF LABOUR

Luxury of Labour was an integrated multi-dimensional practice based research project. Drawing on the principles of collaborative design the research was conceived as a method to study research participants' fashion discourses and relationships with material objects as situated social phenomena. The objective of Luxury of Labour was specifically to explore collaborative fashion as a mode of individual expression through situating making as a mode of cultural production and creative enablement. The research design was based on the premise that by opening up the design process, this in turn, democratises design through explicating and sharing the process with participants. Luxury of Labour thus presents a set of methods that are postulated on the collective engagement of actors to the project and through exploring the ideas that the research participants have about fashion, clothes and the practices, which flow from these ideas.

Luxury of Labour consisted of a series of bespoke workshops. Three sets of five workshops were held during September/October 2009, March/April 2010 and May/June 2010 in Che Camille, Glasgow *(Images 3.10. & 3.11.)*. Che Camille was an independent fashion retailer and atelier that also provided studio spaces and workshops for young designers (due to the economic climate and lack of government support for fashion retail Che Camille closed in early 2011). The venue was selected in accordance with the dictum that rich data emanates from unusual spaces, Che Camille fulfilled this brief. Of import was the fact that the venue allowed the researcher and the participants to interact in neutral territory.

Each Luxury of Labour event consisted of a series of five, half day workshops totalling 20 hours contact time. Participants booked the workshops through Che Camille's website and, as such, the researcher had no prior knowledge of consumer profiles, demographics or design experience. Nine participants attended each series totalling 27 participants overall. All the participants attended the workshops by their own volition. A charge of £100 per participant covered the material costs of conducting the workshops. A Luxury of Labour blog, luxuryoflabour.wordpress.com, was developed to disseminate information and resources and support participants' interaction during the course of the workshops (at the time of writing there were over 40,000 views).

The following table details the [all female] participants and their age profiles. The age range was from 16 to 58 years *(Figure 3).*

W/Shop 1		W/Shop 2		W/Shop 3	
Name	Age	Name	Age	Name	Age
Jen	40	Amita	32	Carol	23
Liz	36	Ann	45	Claire	26
Nalin	20	Cam	32	Emi	34
Nina	35	Jacqui	37	Helena	16
Rachael	17	Jane	43	Mhairi	48
(Rita	28)	Katie	23	Nat	42
Rose	19	Liane	21	Paula	55
Sarah	30	Lynne	32	(Sheila	58)
Steph	36	Morag	38	Vicki	22

The common reason for attending the workshops (demonstrated from the majority of respondents) was a sense of discovery and individuality. The women expressed discontent with the high street fashion offer and aspired to be different, to dress, in a unique fashion that suited their personalities. Vintage was a common theme as this mode of dressing allowed women to curate and create their own individual looks. In the main, younger participants had no capabilities or technical experience of sewing (as it is no longer taught at school). Many participants attended as they had lifestyle or life-change agendas they wished to fulfil. These included portfolio preparation for Art School, retraining or returning to the workplace, adding to an existing skill set and aspirations to set up their own business. The importance of learning a traditional skill, with contemporary relevance, and having a vehicle through which to express themselves was a key theme.

3.10. Lynn-Sayers McHattie Che Camille 2010

The five week Luxury of Labour course introduced various aspects of fashion and design culminating in the making of participant's dresses. It was a semi-structured approach; whereby participants advanced at their own pace dependent on their experience or enthusiasm. Individual workshop tasks included:

Workshop Tasks by Week
Week 1: Presenting loved objects and individual research
Week 2: Developing personal mood boards and scoping design
Week 3: Introduction to fabric, textures, colour palettes and sewing techniques
Week 4: Pattern cutting and sample making
Week 5: Dressmaking and finishing

The first week of the workshop focused on women's individual identity narratives articulated through their relationships with material objects. Prior to attending the workshop participants were briefed and asked to bring five loved objects to the workshop. These could include examples of artefacts, apparel or representations of fashion that were symbolic and had personal meaning to them. Participants were asked to reflect on the following when selecting their loved objects: What does this object/garment say about you? Where/when did you get it? Why is it beautiful? What kind of experiences have you had with it? What is its memorable story? What is its meaning to you? Through these particular associations with loved and cherished material objects individual identity discourses were revealed. The participants were then asked to develop inspiration boards as their individual mood boards based on their loved objects *(Images 3.12.-3.14.)*. These combined sourced images, cuttings of fabric and fashion drawings *(Images 3.15. & 3.16.)* aligned to the pre-designed pattern-block *(Image 3.17.)*. All templates, fashion drawings and resources were uploaded to the Luxury of Labour blog and could be downloaded by participants.

The overarching conceptual framework of the workshop was based on a pre-designed pattern-block. The dress design, influenced by the work of Poiret (Koda et al., 2007), was designed to be cut, created and conceptualised at three different levels. The fact that the pattern was designed to be cut in these ways provided an overall blueprint of the design, however the key design decisions, were made by the individuals attending the workshop. The emphasis was on collaboration and participation in the design process to create dresses that encouraged participants' underlying creativity and the capacity for individual expression.

3.12. Jennifer Nisbet Mood Board 2010

3.13. Claire Pattison Mood Board 2010

The WORLD of COUTURE

This section of the exhibition focuses on the production of couture. Each house was named after its creator and had a characteristic style. Some lasted for generations, others only as long as their founders were alive.

A leading house such as Dior employed hundreds of people. On the ground floor there was a boutique and upstairs a luxurious grand salon for showing the seasonal collections. A personal saleswoman (vendeuse) attended to each client, while fitters, tailors and seamstresses toiled away behind the scenes.

The London couture trade took Paris as its model. Many British designers trained in Paris, and although London could not compete in terms of output, its fashion and textile industry became increasingly profitable. For France, the couture industry was vital to the economy. In 1949 Dior alone provided 5% of France's national export revenue.

PHOTO

Leather strips

Tulle

Lace

Back

3.14. STephanie Spindler Mood Board 2010

The next phase of the workshops focused on fabric, colour and technical skills. Fabric libraries had been created in order for participants to appreciate and understand the tactile aspects of fabric, including composition, texture, construction, handle, weight and drape characteristics. An overview of colour theory and developing an individual colour palette was introduced as a fundamental aspect of the fashion design process.

The final element of this module was technical sewing skills. Participants were encouraged to bring their own sewing machines if they wished to learn to orient them. A portfolio of sewing techniques was taught including: hemming, French seams, buttonholing, over-locking and setting-in sleeves. The development of these skills was in line with participants' capabilities to enable them to realise their own individual dress design. The final stage of the workshop involved participants selecting their final fabric, making the toile (practice garment), and ultimately making the final garment *(Images 3.18.-3.21.)*.

3.15. Luxury of Labour Fashion Drawing #1 2010

3.16. Luxury of Labour Fashion Drawing #2 2010

3.17. Luxury of Labour Pattern Block 2010
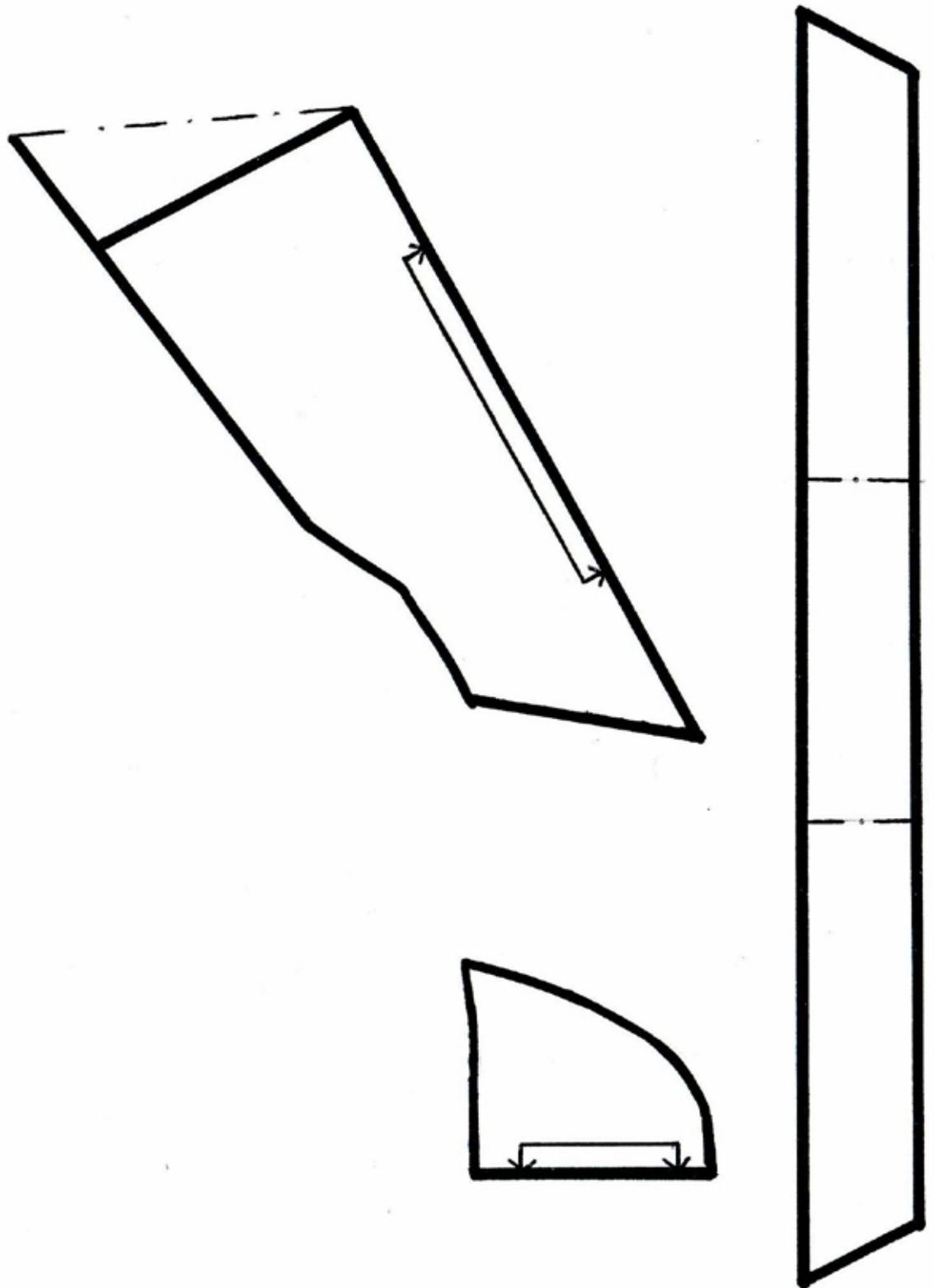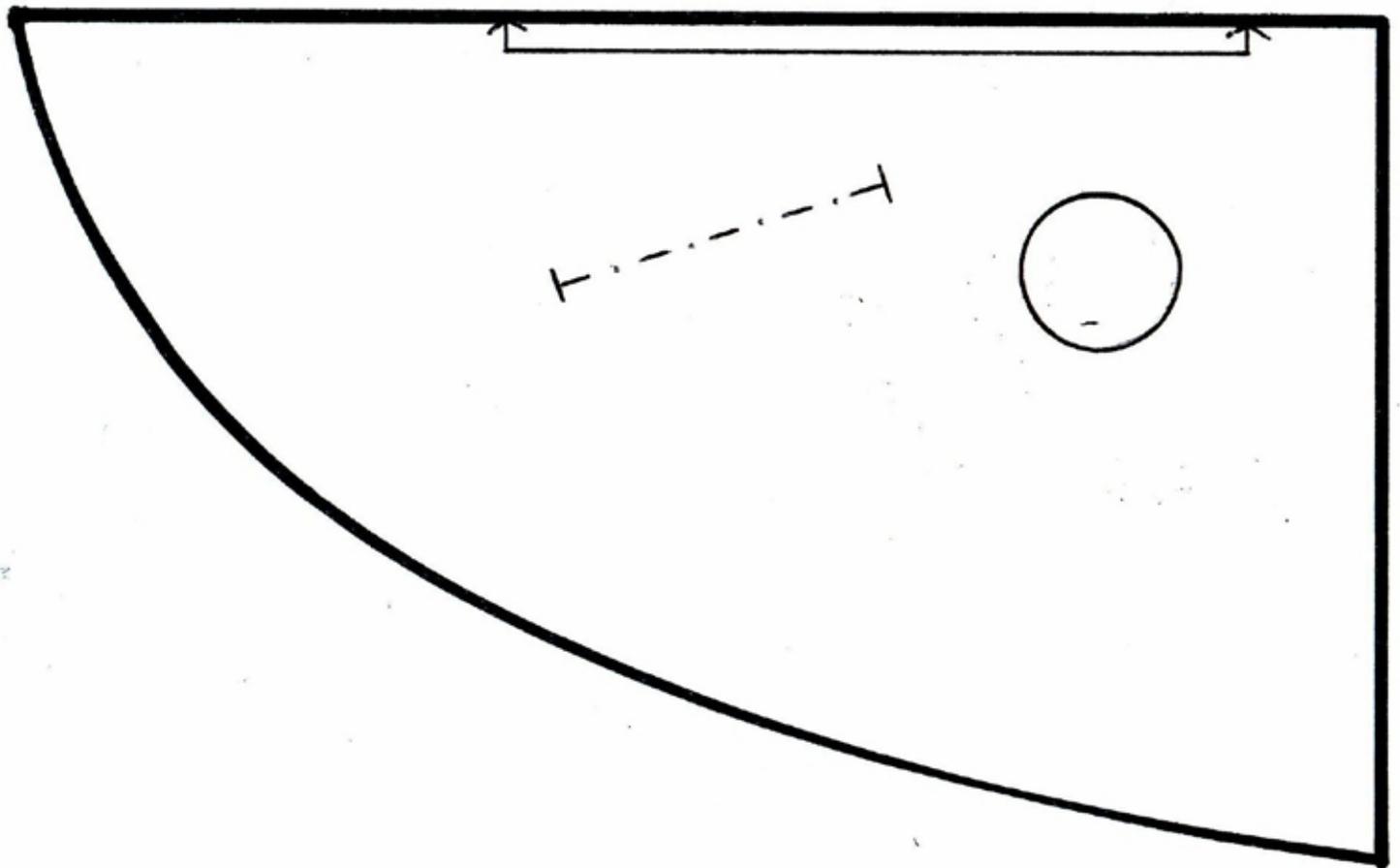
3.18. Luxury of Labour Somewhere Dress #1 2010

3.19. Luxury of Labour Somewhere Dress #2 2010

3.20. Luxury of Labour Somewhere Dress #3 2010

GARMENTS ARE INVESTMENTS

The Luxury of Labour approach was aligned to what Giulio Ceppi (2006) described as sustainable sensoriality, a way of understanding a product from the knowledge of how it is made, through its raw material to the end product, rather than just through the exaltation of the experience of consumption. At the heart of Luxury of Labour was an approach that focused greater attention on appreciating, valuing and knowing material objects and, as such, their component parts. Sustainable and sensorial products contain a sense of self, and it could be attested, have a longer usable life and are more highly valued than typical consumables. The pragmatic Luxury of Labour workshop method was guided by associations with craft that were made manifest through the process of making. In this manner, working with material objects can also be viewed as contributing towards ways of understanding the demarcation between the constructs of having and making.

The Luxury of Labour project was a socially situated site of collective engagement mediated through making as a mode of creative enablement. Luxury of Labour set out to specifically explore: first, collaborative fashion as a mode of individual expression; second, new forms of engagement with fashion mediated through the act of making; and third, women's relationships with material objects as situated social and cultural phenomena. Consequently, the Luxury of Labour workshop method represented a set of distinct processes postulated on the creative coalition of the researcher and the research participants situated as central constructs within the context of the research situation. The workshop method was designed to collectively build and reinforce on each discreet process combining both research and practice based approaches.

The process can be summarised as follows: first, the revelation of five loved objects; second, working with these objects to reveal individual identity discourses and to define personal predilections; and third, the act of making a unique dress from the prescribed Luxury of Labour pattern block. The Luxury of Labour workshops facilitated individual negotiations around the pattern as a counterpoint to mass produced fashion. The blueprint was based on the premise that the pattern represented a participatory roadmap that allowed for multiple interpretations and, as such, would be redesigned and developed by participants over the duration of the workshops. The collaborative nature of the process encouraged risk taking as an expression of individual empowerment.

Participants who engaged intellectually and creatively with the process and adhered to the loose, but nevertheless tangible, set of rules were considerably more adventurous and confident in the execution of their dress than participants who had fixed design ideas that they were trying to recreate. This suggests that participants' creativity flourishes within a set of rules or framework, supporting the premise, that rules make us more creative (Zittel, 2009). Allowing the wearer to make the garment and allowing the final decision on how to wear it communicates a respect for the body and individual identity, as well as for the intelligence and autonomy of the wearer. Garments are investments, emotionally as well as economically. Clothes are not something we wear passively, they require active participation.

New forms of engagement with the fashion system offered an alternative approach to homogenised fashion. Thus, Luxury of Labour can be situated as a creative conduit towards the fabrication of new collaborative fashion methods. These methods work to combine facets of art, design and craft in a progressive, contemporary and sustainable way through practices that emancipate fashion from the faster/cheaper models prevalent in contemporary culture via new protocols in design. Craft tends to be concerned with the individual form of production as opposed to mass manufacturing; often the object is made and used by the same person. The function of art can be described as facilitating new forms of perception through seeing things in a different way whilst design shapes the form and function of material objects, craft delves into the production and the way in which things are actually made. Notwithstanding these different points of connection, all three can be components of a single object. This is an important aspect in the articulation and appreciation of material objects as cultural artefacts where process and product can be considered integral to each other. These interrelated associations situate the debate between having and making. The convergence of attributes to do with art, design and craft within the process of making can create deeper and more meaningful associations to the self. Whilst craft and consumption agendas are not necessarily mutually exclusive the point here is that making is more personally invested than the singular act of consumption. As Belk (1988) notes, through investing self in objects, the idea that we make things a part of self by creating or altering them appears to be a universal human belief.

Alternative approaches are becoming increasingly prevalent at the margins of the fashion system, particularly in relation to symbolic consumption. New concepts of exchange may be fashioned through different forms of engagement, experiences and practices crafting a more curated sense of consumption with and through the meanings associated with material objects. Material attachments are key to women's identity narratives and how fashion, dress and clothing as constructs can adhere to a deepening sense of self. What women actually do with material objects, what, in other words, become their situated cultural practices varies enormously depending on experience, knowledge and social location (Emberley, 2007). Clothes as cultural objects are encoded socially and materially through the relationship that dress has to women's lives, to our bodies, to our sexuality and how we relate to the shifting material world as a universe of meaning making.

Symbolic codes of dress, the intimate relationship to image and object, speak of self-expression. It is a practical negotiation between dress and the social conditions of everyday life. Choices of dress are defined within a particular context of the lived experience of women. Dress in everyday life cannot be known in advance of the practice of getting dressed. If we view women's fashion as a field of female interpretations it then becomes significant how culture constructs femininity and how it addresses that representation to women through both practices of dress and attachment to material objects.

Often material objects as cultural artefacts are collections and acquisitions built over time and are linked fundamentally to memory and meaning as expressions of embodiment. Thus, collections of fashion objects as situated social phenomena become the collaborative site of investigation in an ongoing endeavour to better understand the social and cultural construction of dress and women's individual fashion practices. One of the advantages of the Luxury of Labour approach is that working in this way with visual motifs allows participants to consider their individual identity ideologies through the images that they present as expressions of the self. It could be contended that the Luxury of Labour research approach got under the skin of participants, dissolving the boundaries between dress and self as it were, revealing the inherent richness in and through collections of material objects as visual and verbal sets of research data.

Material objects are the starting point of participants' ideas and together unpick women's relationship with fashion. These collections of loved objects allow complexity to be situated and reveal insights into the construction of the self. Loved objects connect us materially to the external world. Loved objects serve to unite us physically with the material universe. Loved objects coalesce constructions of disparate individual identity narratives. Loved objects create our own externalised and internalised indelible scripts. Collections of loved objects act as attachments to the inner and outer universes in which we exist. These cultural artefacts are socially situated and together tell a story providing entry points into women's past, present and potential futures.

The materiality of loved objects contain expressive capabilities and in this manner they become significant symbols in the fabrication of both the self and extended selves. Loved objects articulate key moments and memories making and unmaking meaning. Loved objects as cultural artefacts, in this way, conceptually offer insights towards a new feminine aesthetic mediated through personal practices of fashioning the self within the social praxis.

The following table details participants loved objects presented during the Luxury of Labour workshops (two participants did not bring loved objects due to the fact that they were not contactable prior to the workshops commencing).

3.22. Lynn-Sayers McHattie Rose's Loved Objects 2010

LOVED OBJECTS

Jen's Five Loved Objects:
1. Olive Green Satin Dress
2. L.B.D in Cotton Jersey - has always had good experiences whilst wearing
3. Leopard Print Belt
4. Blackened Cuff - ornate piece of jewelry with a bit of sparkle
5. Peacock Feather – loves colours

Elizabeth's Five Loved Objects:
1. 1920's Vintage Lace Wedding Dress - loves lace and texture
2. Printed Silk Shift Dress - muted colours
3. Rose Belt - very feminine, solid shape and goes with everything
4. 1920's Style Pleated Dress - beautiful detailing in pleats and beading
5. Silk Scarf - muted colour palette: grey ,cream, nude and mushroom tones

Nalinda's Five Loved Objects:
1. Indian Scarf - black with copper embroidery
2. Metallic Thread Shawl - metallic threads shimmer in light
3. Sari – candy pink with gorgeous turquoise embroidery
4. Indian Wedding Shawl - bead work
5. Butterfly Embroideries

Nina's Five Loved Objects:

1. Pink/White Apple Belt - likes it because it's quite playful and kitsch
2. One Shoulder Dress - black vintage ra-ra frill dress
3. Knitted Bolero - home made creation
4. 1980's Retro Dress - black with aqua, purple and red Adidas style stripes along sleeve
5. Puff Shoulder Vintage Dress - loves the shoulder detail

Rachael's Five Loved Objects:

1. Floral Top with Spaghetti Straps - likes the way it drapes and the shape
2. Net Curtain - likes the texture and the transparency; drapey and floaty
3. Nikon Camera - Dad is a photographer; went with him on a recent American road trip
4. Vintage Snake Bracelet - Greek inspired
5. Collection of Vintage 1970's Magazines – that were her mum's

Rose's Five Loved Objects *(Image 3.22.):*

1. Eiffel Tower Brooch - souvenir from her favourite city, Paris, loves French style
2. Vintage Red Phone – 1960's shape, likes the retro appeal
3. Green Italian Leather Satchel
4. Tweed Checked Skirt - favourite skirt, likes the lilac and blue tones and different flecks of colour
5. Boho Top – vintage 1960's paisley print

Sarah's Five Loved Objects:
1. Brocade Metallic Mini Skirt - likes the shiny and sparkley fabric
2. DVD Labyrinth - likes 1980's references
3. Sequined Peacock Bolero
4. Alice in Wonderland Pendant – favourite film; wears a lot, it's kitsch
5. White Cowboy Boots

Stephanie's Five Loved Objects:
1. Late Father's Vintage Ties - eclectic prints
2. Pink Bobbly Pencil Skirt
3. Judy Clarke Jacket
4. Small Leopard Print Fez
5. Collection of Stones and Faux Fur

Amita's Five Loved Objects:
1. Diamond Stud Earrings – first luxury she bought herself
2. Mulberry Bayswater Handbag
3. Hindu Lakshmi Deity – small but sentimental, inherited from grandfather. It's the Hindu Goddess of Wealth!
4. Film Once Upon A Time In Mumbaai
5. Pale Lilac Pashmina

Ann's Five Loved Objects:

1. Maps – she likes the way they open and loves travelling
2. Horn Buttons
3. Red Vanity Case
4. Origami Book
5. Vintage Japanese Kimono Fabric

Cam's Five Loved Objects:

1. Grandmother's Diamond Watch
2. Wedding Dress
3. Harris Tweed Cape
4. Printed High Collared Tie Neck Blouse
5. Mother's Prom Dress

Gill's Five Loved Objects:

1. Vintage 1930's Hat with Veil
2. Grey Gardens Film
3. Navy Leather Gloves
4. Red Lipstick – lipstick queen
5. Vintage Green Tea Dress

Jacqui's Five Loved Objects:

1. Film Where the Wild Things Are – specifically, Kalen O sound track
2. Christian Joy Deconstructed Jersey Top
3. Coffee Table Book of Paris Photography
4. Audio book "The Death of Bunny Monro" by Nick Cave
5. Wristband from Glastonbury – loves music and gigs

Jane's Five Loved Objects:

1. Mother's Vintage Print Dress
2. Pearl Necklace
3. Brown Backless Dress
4. Black Leather Boots
5. Gold and Diamond Ring

Katie's Five Loved Objects:

1. 1960's Yellow Shift Dress
2. PVC Mini Skirt
3. Plastic Covered Notebook
4. Tartan Pencil Case
5. Retro V Neck Jumper – bought in Paris

Liane's Five Loved Objects:

1. 1950's Vintage Tartan Dress
2. Leather Bird Detail Bag
3. Russian Dolls
4. Gran's Gold Wedding Band - wears on a gold chain as a necklace with other charms
5. Crochet Corsage Brooch

Morag's Five Loved Objects:

1. Denim Bag – bought in River Island in the 1980's
2. Elephant Pattern Scarf
3. Starsky and Hutch Cardigan
4. Camel Cashmere Jumper
5. Multi Coloured Yoga Toe Socks

Carol's Five Loved Objects:

1. Tunnocks Teacake Print - iconic colours and reference
2. V&A Textiles Books
3. Retro Home Bank
4. Punched and Stitched White Italian Shoes
5. Variety Pack Biscuit Brooch

Claire's Five Loved Objects:
1. Black Lace Corset
2. Seamed Stockings - vintage, never worn, still in original packaging
3. Vintage Yellow and Black Spot Blouse
4. Bright Blue Vintage Leather Clutch
5. Veil Hair Piece

Emi's Five Loved Objects:
1. Large Opal Dress Ring
2. Embroidered and Embellished Purse
3. Beads from Nepal – great memories of being there with her sister
4. Natural Leather Satchel
5. Boiled Wool Cape - wore at her wedding

Helena's Five Loved Objects:
1. Fiona Watson Digital Prints 'Ne m'oublie pas' – a lonely little bird in the foreground and a tree of happy little birds in the background
2. Old Pink Jewellery Box
3. Calligraphy Pens
4. Taffeta Tartan Skirt
5. Lace Handkerchief

Mhairi's Five Loved Objects:
1. Black Lace Basque
2. Blue Bow Detail Leather Belt
3. 1950's Vintage Dress – off the shoulder fitted dress in green/cornflower
4. String of Pearls
5. Navy Sling Back Stilettos

Nat's Five Loved Objects:
1. Zebra Skin Tool Bag
2. Running Trousers
3. Black Fake Fur Coat
4. Pony Skin Boots
5. Old Grey Sweatshirt

Paula's Five Loved Objects:
1. Big Bead Necklaces
2. Perfect Black T Shirt
3. Chiffon Evening Skirt
4. Silk Velvet Burnout Stole
5. Facts about Portuguese Airways dated 1969 - information brochure saved from the first time she was on a plane

Vicki's Five Loved Objects:
1. Pink Vintage Sandals – wears all the time with dresses
2. Vintage Green Printed Dress – likes detailing of pearly buttons
3. Vintage Castle Pendant
4. Beads - Dad bought as a present, likes the colours, shades of pink
5. Lurex Mini Skirt

3.23. Lynn-Sayers McHattie Contemplating #1 2010

3.24. Lynn-Sayers McHattie Contemplating #2 2010

3.25. Lynn-Sayers McHattie Contemplating #3 2010

NINE INTERVIEWS

Simultaneous to conducting the Luxury of Labour workshops (*Ref. 3.23-3.25.*), interviews with participants were conducted to research their individual fashion discourses. All attendees at the workshops were invited for interview either before or after the workshop in order not to impact the running of the workshop or indeed the participants' contact time. Nine interviews were conducted in Che Camille's atelier during the course of the three series of Luxury of Labour workshops, with only the interviewee and the researcher present. Eight of these interviews are reported here. One interview has been excluded due to the personal nature and the fact that it mainly focused on body image issues which was deemed outwith the scope of the current research project. Interviews were audio taped and transcribed verbatim. The length of these interviews ranged from half an hour to ninety minutes.

The phenomenological interview (Thompson et al., 1989) within the context of this research phase was utilised as a method for the generation of textual data. The interviews began by attaining general background information about the participant (e.g. brief life history: age, hometown, family, career, key life transitions). Following these 'grand tour questions' (McCracken, 1988b) the participants were invited to talk about their perceptions of fashion, approaches to fashion and individual fashion narratives. In keeping with phenomenological interview techniques the questions were designed to begin the dialogue in an open-ended manner. The interviews conducted were characterised by a conversational quality during which the course of the interview dialogue was set largely by the participants. Selected excerpts from these interviews are reported here.

The structure of the Luxury of Labour workshops was designed to allow participants to reflect on their individual practices of fashion, '*…And it has* [the workshop] *made me think in a lateral way, about my own approach. I don't know I'm really bored shopping; I don't really go shopping a lot…*' (Katie). Participants spoke of apathy to the current homogenised high-street fashion offer. They expressed ambivalence to mainstream fashion and indicated that they were spending their money in alternative ways, '*I tend to spend my money on books and stuff. Or, music gigs. Haircuts. I do that too. So, it's not just about clothes. So yeah, it's less ephemeral in some respects. But when I was skint even… I never went to Primark or anything. Because, not for ethical reasons or*

anything. But, just the fact that it goes so quickly. So, when I do have money and I have to spend it on clothes I want it to be something that is good, and that will last' (Emi).

Environmental responsibility and ethics, were not cited as drivers for responsible consumption, however a reaction against the disposability culture inherent within the fashion system was of concern. As Emi comments, when she invests in fashion she wants it to last; this view is not only directed towards the mass market but there is also a latent mistrust of high end fashion and brands, *'I do wonder about high fashion [...] for most people the only way that Chanel and stuff are funded is by people. The "players" just buying their perfume, their bags and their accessories that they can kind of - by way of purchasing something - they think is part of the Chanel brand. But it's not. It's like a cheap knock off. But, it makes you think that you can access that world. But you haven't [...] So who really does? Is high fashion on the way out? Because think about it: it doesn't really conform to a lot of people's bodies, or their pay cheques. The only people that really can* [afford it] *are footballers' wives. It's not for the masses. It's really for a succinct, specific category of people'* (Emi). This suggests that within high fashion the veil of elitism is wearing thin, with consumers requiring more from brands and retailers, in terms of expectations, delivering quality products and genuine experiences, beyond masstige. *'People [...] have made a calculated decision about what they want the masses to be like, and somehow, that's the way it is, it's been moulded that way…'* (Emi). It would appear that the politics, power and practices of the fashion system are now on the radar of consumer consciousness.

Consumers want different points of engagement, to experiment with different forms of fashion, to express their individuality. How women 'put themselves together' is an integral aspect of their identity narratives: *'In terms of when I'm putting myself together… the pattern, the colour, layering; the relationship that I have with those textures and the viscosity of the fabric and the weight and the combinations… for me, describe something on its own [...] There's a kind of synergy, I think works when you compose something with the texture, and the colour, and the pattern, or lots of multiple patterns. And I like that complexity of information* (Stephanie). This involves little experiments into fashioning the self. *'I'll take things and experiment… wee fashion shows; quite often I've got things like a dress, and…, it's a dress, but I'll also put it with other things. Try maybe wearing leggings with it or another top or layer it or something to make it look different. So I go to my wardrobe and play around…'*

(Mhairi). These experiments serve as insights into the construction of an individual image, *'…how you put your things together… it's like a little experiment, I suppose putting things together'* (Steph). *'It's not a science. It's just… it's like a painting to me. You look at it as a painting. Everything needs to kind of jive…'* (Cam).

The Luxury of Labour workshops served as a vehicle for participants to craft their own individual identity projects. *'I guess my reason for taking the class is: I do want to pursue the aspect of identity [...] Yeah, and I think it's a transition between putting outfits together by collecting, you know, collecting garments and layering them up versus buying the fabric and you know it's more – invested – it's also like… I think it's descriptive of you. I'm getting to choose the fabric and I get, you know… I haven't just found something and said that'll do, that's the right colour; you know it's actually… I really like the pattern, it's cool…'* (Stephanie). Within the Luxury of Labour environment fashion discourses were articulated through both visual and tactile relationships to material objects and how these conferred to a sense of self. The accumulative value of these experiences was often more highly valued than the functionality of the garment itself. *'I don't know that I'd actually wear it, but I painted this, as a story and it goes down… and I was just basically experimenting with different techniques'* (Cam).

Some women revealed their fashion practices through the association of images, *'It's really images I see most in relation to fashion, which is probably magazines. And it's probably celebrity, the close relationship between them because they're the model of fashion. I'm influenced by that – not consciously but probably subconsciously – because I do flip through a lot of magazines, I quite enjoy just looking at the clothes. Images in magazines are just like… I find it kind of relaxing and enjoying looking at something you like, like going to a gallery and looking at paintings, or something. I quite enjoy looking at clothes. A little bit too much, but I enjoy it…'* (Liz). Traditional media and increasingly online media are drivers of power and influence in the fashion system. It is axiomatic that the fashion industry and the fashion media exist symbiotically. The fashion image as a construct revolves around affiliations to do with aspiration, towards projecting a specific image, *'I try and have images in my mind of fashion looks; before the new issue of Vogue comes out I try to imagine what will be in it; often I'm right… it's kind of like a sixth sense…'* (Natalie). The inter-connectedness of image and identity is central to the fashion system. *'I suppose if I didn't watch television, if I didn't go online, or if I didn't read magazines, I wouldn't be wearing what I am wearing now.*

But could I actually connect everything I'm wearing and how I put it together with some kind of influence - absolutely not' (Liz). In this manner, the construct of image is key in the fashioning of the self and to individual identity discourses, *'So yeah, quite often I would start from the shoes and then, I might think, how do I want to look? If I was going to a friend's house I might want to look trendy and edgy you know, so I would think about a piece that would suit that particular image. I would think of an image [...] I've got things in my wardrobe that probably fit into every category, from glamorous, traditional to a bit more trendy and edgy'* (Mhairi).

Women's wardrobes contain multiple personae. Women alternate between different roles in their everyday lives and the appropriate modes of dress within that social situation. The construction of dress is used to produce a certain image in its situated social location. *'To me, dress is very much how people read you. Whether you're aware of it or not, you know. When I worked for the government... I was one of the only female managers and then I had to be sort of with these 22 stone guys [...] and I had such a careful line to toe. I never wore flats. I always wore heels - because you stand differently - people talk to you differently. And I always had to dress up, but never too sexy. Because then that flips it… I needed to sort of square up to these guys. But I couldn't be seen as an object in that way'* (Cam). Social approbation is often most pronounced for women in the workplace and through codes of professional dress, *'My first boss… said, "You will always be better dressed than them [...] it's power". And she said, "When you sit across the table and you are negotiating you want to look them in the eye"… And she actually did pull people up on their outfits. I remember thinking. Thank God, that I bought all these suits that I hate'* (Cam).

Within the multiple roles that women play there are still constraints and challenges in the ways women dress to negotiate the fine meshes of power. It is evident that the work environment still dictates latent codes of dress for women in contemporary society: *'When I was younger, I was very uncomfortable with my body; I just wanted to hide it, I wasn't fat or anything, I just didn't want people to see my body… so I used to wear men's shirts and jackets all the time, it was the eighties, so it was quite fashionable then, but really I was trying to hide my body… my sexuality'* (Nina). In this way clothing can be used to camouflage the self, disguise femininity and to adumbrate sexuality.

In the main, less structured careers and occupations have more unconventional dress codes; Natalie, a hairdresser, expands, *'I have the kind of privilege of working independently. I'm not in an office. I don't have lots of guidelines or restrictions. I'm able to wear what I want to. I do aspire to a certain look, too, I think. It's not just random…'* (Natalie). This alludes to the fact that even outwith conventional constrictions on women's dress – the act of dressing is not a random act - women have distinct images and symbolic messages that they wish to portray. A woman's careful construction of the self serves to enhance self-image, *'So I try on my clothes quite a lot because you have good days and bad days. Some days you think… if I'm not feeling good about myself I won't try on my clothes…'* (Mhairi). In this way, clothing can act as a mechanism to deal with the ups and downs, the good days and bad days, in women's everyday lives.

Practices of dress can be directly related to self esteem. In a more expansive way 'dressing up' is a ritual central to many women's individual fashion narratives, as a way of releasing the self from everyday life *'I really love getting dressed up [...] It's fun, it's frivolous in a way, dressing up. But it's also… it's very expressive'* (Natalie). Dressing up can be conceived as a rite of passage, of marking significant events in women's life through clothes, *'My ex-husband, he was very possessive; I remember I was going to wear a backless dress for my 40th birthday and he wasn't happy at all… he was having none of it… but that was like a huge thing for me at the time. I did wear it and I got loads of compliments and I felt really good in it…'* (Jane). These transitions form different stages in women's life journey's and are cogent to the cultural construction of dress associated through specific relations to material objects that inscribe individuality.

The interviews supported and expanded upon the emerging concepts from the Luxury of Labour workshops in particular participants' appetite for new forms of fashion engagement and alternative conceptualisations of consumption. New forms of fashion are at once led by a more radical concept of individuality, whereby material objects act as significant symbols, in the definition of the self. Furthermore, rebel individuality, staking ownership of one's image disassociated from the fashion system, situates self-expression as a significant component of individual style and individuality as a construct.

INDIVIDUALITY AS A CONSTRUCT

Consumers' antipathy to contemporary fashion is intuitive, taking a stand against homogeneity. A reaction against the ephemeral - women want clothes that have a personal connection to their idiosyncratic identities. The stratification of the fashion system has created disquiet amongst consumers. Far more important to these women is seeking out individual key pieces, as investments, as opposed to, for example, Karl Lagerfeld's most recent collection for Chanel. This raises questions about the relationship between the elite versus the rise of the individual. Individuality as a construct situates active nonconformity: curiosity, discovery, originality at the boundaries of the fashion system. Self-expression, experimentation and experiential values are at the heart of what inspires women as they 'put themselves together'.

As consumers, these women don't want to be dictated to, alternative points of engagement, can take a multitude of forms: from the engaged and sensorial experience of the Luxury of Labour workshops, altering, reworking and fashion hacking (von Busch, 2008) to online customisation. In these examples it is the exultation of the process that is the primary point of connection. To know material objects in this way conveys sartorial significance; a fuller and deeper understanding of the process of design and the act of making in and of itself. It is these symbolic acts that exist as a counterpoint to mass manufactured fashion. In this manner it could be argued that the experiential exchange value associated with knowing material objects confers an understanding and renewed appreciation for even the most mundane objects.

It is not simply the relationship of material objects to the self but the subsequent meanings that are affirmed through the process of assimilation of material objects into the self. The inter-connectedness of the object and the image is central to individual identity narratives. In this way a new conception of consumption can perhaps be crafted that is aligned to the facility of consumption objects as sites of signification. This broader view of fashion situates material objects as a visceral mode of self-expression, as repositories, where meanings can be made and unmade.

What, in effect, is emerging is a more nuanced and complex view of individuality. This alludes to the difference between constructions of the individual self as distinct from the construction of the socially situated self. Women's closets contain multiple

externalisations of the self including: glamorous, traditional, trendy and edgy. The construction of individual dress adheres closely to the social role in the context of the lived experience. Conscious consideration of dress is critical to the construction of public selves that contain implicit and symbolic fashion etiquette. Examples such as attitudes to dress codes in the workplace bring the politics of sexuality into play in the construction of women's socially situated selves. It could be contended that these conventions of dress are disassociated selves, which nonetheless serve a remote yet functional purpose in the presentation of the self as elucidated by Camille's comment; 'thank God, that I bought all these suits I hate'. Therein exists a duality between the carefree experimentation of the rebel individualist and the codes of convention prevalent in the social situation.

Whilst on one level women use modes of dress to both rebel and conform on another dress can be used to negotiate personal conflict. Women use dress and clothing to reinforce self confidence - to deal with life's ups and downs - to have a 'capsule collection' of clothing related coping strategies. Clothing as material objects in this way can act as confirmation of the self. In this more expansive view of fashion, 'dressing up' can be situated as a significant sartorial gesture, a kind of reflective rite of passage. If these modes of dress are viewed as parts of the self it follows that a triumvirate of *situal* self's can be conceptualised: the creative self, the connected self and the contemplative self.

The creative self is nonconformist and eccentric. Making, re-assembling, experiments and artistic interventions are intuitive practices and enactments in the fashioning of the self. Dress is a social statement. She has strong identity narratives that are often politicised. She constructs her self image to challenge the meshes of power and establishment. The connected self is conformist and organised. She is strategically sartorial in the fashioning of the self. She is body-aware and incorporates significant gestures in the presentation of the self. The contemplative self is private and philosophical. Material meanings, true or false are enhanced by memories that are temporally located. Received rituals such as dressing up are re-enacted in the construction of the self. She mediates the tensions between iconoclastic individuality and conformity trying on different identities for fit. These dimensions are reflected on in the next section - research portraits.

3.26. Lynn-Sayers McHattie Untitled Ritual #1 2010

'That we are what we have... is perhaps the most basic and powerful fact of consumer behaviour' (Belk 1988 p. 139).

'Fine feathers make fine birds...' (Woods 2010) (*Images 3.26.-3.28*).

'I steal my sister's clothes... the fur coat with the leopard lining makes me feel so glamorous... I love the fact that it's not mine that's why I love it even more'
(Tennant 2010) (*Image 3.29*).

3.27. Lynn-Sayers McHattie Untitled Ritual #2 2010

3.28. Lynn-Sayers McHattie Untitled Ritual #3 2010

3.29. Lynn-Sayers McHattie Mirror Image 2010

RESEARCH PORTRAITS

The following phase of the research is presented as research portraits. The research portraits are the result of a subtle synthesis of rigorous procedures that unite in an expressive aesthetic whole (Lawrence-Lightfoot and Davis, 1997). Each portrait builds on the emergent triptych of selves, as previously discussed. Following observations from the Luxury of Labour workshops and the initial phase of interviews and in line with theoretical sampling conventions (Glaser, 1978), in-depth phenomenological interviews were conducted to inform the three interpretative case studies presented in this body of work. The women were selected for their engagement to the research subject and who were in a position to dedicate a considerable amount of their time to the research (each case study constituted four to five interviews, two on site visits to participant's homes and two photography/film sessions).

Interviews initially involved inviting women to open up their 'wardrobes' to share their contents. Interviews lasted between three and six hours and were conducted with each participant and the researcher in their homes; all interviews were recorded and transcribed verbatim. Lens based visual data was recorded including photography and film by the researcher in the women's domestic domains. This novel approach to portraiture reveals the realms of identity discourses available to the practitioner. In addition, participants kept personal notes, journals and video diaries of their thoughts, emotions and experiences throughout the research process.

The phenomenological interview technique is commensurate with creating a context in which participants feel at ease and are comfortable discussing their experiences and perceptions (Thompson et al., 1989, McCracken, 1988b). After this point, the women were encouraged to open up and share secrets and intimate identity discourses rather than allowing the dialogue to stay at an abstract, experience-distant level. The interviews, rather than follow a predetermined format, were formulated in concert with participants' reflections, and questions were directed at bringing about more thorough descriptions of specific experiences, encounters and expressions of embodiment. For each participant, the ensuing dialogue covered a variety of fashion and material objects as situated cultural artefacts. In this way, the research is grounded in the association and meaning of cultural objects placed on the body.

ELIZABETH

'…it's a method of me, I suppose, dressing myself...' (Gray 2010).

Elizabeth (36) is a business woman whose lifestyle revolves around a distinct relationship to time, or moreover the lack of it, *'I suppose my background is a 36 year old woman who enjoys clothes, enjoys finding garments that I like wearing, but don't particularly enjoy spending a lot of time shopping'*. A correlation between time and money provides the framework for Elizabeth's identity narratives. *'You may have disposable income but you don't have any kind of disposable time to spend. So if I'm in the market to buy a dress for a particular event or even just seasonal staples, I'll go online and spend a couple of hours finding absolutely what I want…'*.

Elizabeth's wardrobe is a dressing room – a room in the house dedicated to dressing - fully fitted with wall to wall ceiling height wardrobes. Elizabeth describes her wardrobe as: *'Disorganized, absolutely; eclectic and probably a bit too big [...] I don't wear things. I know I buy things and then don't wear them. I don't think I've always put too much thought into the things that I've bought…'*. Elizabeth concedes to a mindless consumption pattern of acquiring clothes that she never wears. In stark contrast there are items in her wardrobe which have deep and personal meaning: *'…some things I've bought - I love - and wear for years and really enjoy…'*. Liz identifies with these pieces at an emotional level and describes them as: *'…things that have meaning to me'*. Often Liz recalls special times; social engagements, parties and events she has attended in the past, lived and relived, through these particular pieces. These material objects allow Liz to relate personal histories with and through clothes as loved objects. Of interest, Liz often tries to recreate these loved objects by purchasing similar replacements; however they never manage to emulate the originals. Clothes are investments not only materially but also have sentimental value. One could argue that the investment therefore is not in the actual physicality of the garment but in the emotional intangible elements which bind to loved objects beyond materiality.

Liz's pattern of consumption is marked by repeated behaviours: *'I just keep repeating my buying habits, buying the same things over and over [...] the same shopping patterns'*, she cites examples such as classic staples bought and re-bought time and time again: *'Black cashmere polo's, I don't know how many I have in here; grey cashmere, I love*

charcoal; this is probably my favourite one… Grey cardigans, grey polo's, white shirts I'm absolutely obsessed with'. During the process of the research, Liz stated that she had started to re-consider her wardrobe and her consumption behaviours in a different way: *'It's actually making me think a wee bit more about my wardrobe…'.* In line with this she was implementing strategies that would change her individual approach: *'I've started having at least an annual clear out – I open the wardrobe – and think, OK, what haven't I worn for two years, what have I barely worn in a year... And anything I haven't worn for two years that hasn't any significant value and I don't particularly love for some emotional reason will go to charity. Anything maybe under a year I'll put in a box under a bed and go back to it in a year's time and give it away. I'm just trying to be a bit more responsible in terms of things in my wardrobe I should wear, you know…'.*

'If I use my time to shop I want to be able to purchase what I want…'. Liz balances her use of leisure time and her shopping habits through creating a disciplined and structured approach that pervades most aspects of her life. Liz of all the participants in this project embraced the internet as a fundamental aspect of her consumption habits. Rather than spending time trawling shops she would prefer to use her time productively. She calculates that the time spent shopping on the high street may result in her being unable to find exactly what she is looking for. As such, shopping on the internet is considerably more pragmatic and a reflection of her result driven approach. Liz's purposeful use of time is evident in her use of the internet and specifically online fashion sites, she uses the internet as both a brochure and boutique. She describes her internet consumption as: *'Different at different times. I've gone online quite a lot if I'm looking; if I'm in the market for something or I've got unsatisfied with my wardrobe. You know when you really can't find something you want to wear?'*

Liz's interaction with the internet and online shopping serves to fulfil a specific need. The virtual world delivers Liz's considered requirements. *'Recently I've been going to My Wardrobe* (www.my-wardrobe.com). *There are loads I can see when I surf, and a lot of them are designer clothes that are far more expensive than I would spend as a norm. Maybe... but, I do, I buy occasional pieces'.* As well as delivering a world of designer clothing easily accessible at the click of a mouse, Elizabeth also uses the internet and fashion sites as stimuli: *'It's more kind of inspiration. And quite a lot of these websites show you outfits. If I've seen a nice pair of blue trousers in a shop and I buy them, I'll never know what to wear with them. I might go online and some of these websites will*

show you everything, if there's a pair of blue trousers, what will work with them. And I'll consider if I've got something in my own wardrobe or if I could add to that. And I'll buy them and have a couple of outfits there'. This convenient and considered consumption is much more valuable to Elizabeth's use of time and the curated closet she aspires to: *'I'm trying to be a bit more thoughtful in my purchases than maybe I used to be. I used to buy a lot more: there's a nice pair of trousers, there's a nice skirt, and it would be in my wardrobe for three years, I'd love it, but I'd never wear it because I didn't have anything to wear with it'*.

The internet allows Elizabeth to tackle her wardrobe almost like a strategic project; she uses it as a sophisticated planning and implementation tool which is backed up by specific research. *'So I do like to spend time looking at seasonal things, what's coming in, things that are current. But that said, I don't like spending money on things that are fashionable or things that I'd only wear for one year [...] if I'm going to spend money then I want to get wear out of it. I want to wear it for a good few years or I want something I'm going to wear a few times a week for the whole of winter. Then I'll spend money on it'*. This attitude and approach is underpinned by the view that if garments are not precious, timeless and season-less, they are ultimately disposable. If Liz is going to spend money on particular pieces she wants to buy investment purchases, *'...getting a really nice fitting evening suit with a straight leg or a nice black evening trouser, a white shirt or cashmere knitwear; I'd spend money on it…'*. When asked how Liz found the particular experience of internet shopping with regard to the descriptions of the clothes or the fit, Liz responded: *'Trial and error. Some really bad experiences and some really good experiences, but that's the risk you take. And in all the websites you can return garments if you're a member. I had a lace top I bought recently and I forgot to return it, which is a waste…'*. Liz is prepared to experiment with different internet sites, she is not committed or brand loyal to any particular fashion brand or retail websites.

Of particular note is Liz's doggedness and driven attitude if she wants to purchase something in particular. A search for a raincoat becomes a strategic project minutely managed for a successful outcome: *'Just in the last month I've been looking for a full length, like a mid calf raincoat that was waterproof as opposed to water resistant, with a hood that looks fairly permanent, in a neutral colour, a particular shape, and I couldn't find anything in the shops. Anything that was waterproof was really sporty or really old*

fashioned, like the old women who would wear raincoats made of clear plastic. So I went online and I looked, and the only website I could find anything that I wanted was a US one. It was a North Face coat, and I'd bought a North Face coat online a couple of years ago from the States and went through a bit of an issue when they weren't going to send it to the UK and then finally they did [...] But now there's actually an embargo on selling particular designs of North Face in Europe, and they [North Face] wouldn't respond to my emails... so I found a website called MyUS.com. MyUS.com, $10, and then I got a Florida postal address, and bought the coat online, got it shipped to my Florida postal address and had it forwarded on to me. That was a $230 coat, including shipping, and I think I paid under £160 pounds. And it's a perfect fit, it was exactly what I was looking for and I was absolutely delighted. And now I can shop on J. Crew and have it shipped to my Florida address and have it sent over as well. And I really like lots of stuff from J. Crew'.

Elizabeth is solutions orientated. She has an attitude which is predicated on achieving success. Elizabeth's negotiations reflect her experience as a business woman and her ability to negotiate positive outcomes. *'So that may seem extreme, but I suppose I've got a personality where I'm quite driven. If there's something I particularly want and there's a barrier in my way, then I'll try to think of something to work around. And particularly when it comes to clothes, it doesn't make sense to me. If somebody wants to sell a garment and I want to buy it, then just because of location [...] I mean ethically, shipping all that way, there's something kind of wrong in that. Equally if it's something I want and someone's not selling on my doorstep... then for me to drive from where I live into town and back, I'd spend more on petrol than it would be to ship it from the States. So I'll order from the States… The world is getting smaller'.* Liz is aware of the ethical and environmental issues of her actions but develops justifications to assuage her conscience (to herself and to the author); she is principally motivated to achieve her desired outcome regardless of the moral or responsibility implications. *'I don't know how many times I have in the past bought things that aren't exactly what I was looking for, but were almost there, but I bought it because it was the only option I had and it was close to what I wanted. Bought it, wore it a couple of times, not loved it, not worn it enough, then given it away. You consider the waste in that...'*

Liz's style is founded on a myriad of references each strongly identifying with different selves. On the one hand there is her pragmatic and practical work attire and on the

other: *'I feel comfortable in something that's glitz but kind of older glitz. I was thinking about it as I was watching Old Miss Marple with Joan Hickson. I'm just completely obsessed with the Murder Mysteries… and she was like an older lady, an older version of a kind of Grace Kelly figure'*. Visual cues and references from classic screen icons inform Liz's inspiration in the fashioning of herself. However, Liz does not purchase vintage, thrift or second-hand clothing, although a lot of her references are inspired by styles from the early part of the 20th Century, particularly referencing the flapper, lace and beaded styles of the 1920's. Liz utilises her extensive experience of internet shopping and her individual catalogue of internet boutique shopping sites whose designs reflect her individual style. Liz appears to be intuitively aware of the deliberate visual references she displays; the iconic symbols which have significantly influenced her and she has subsequently translated into her own unique image.

'There are figures that influence you. You probably think of it as a child, of things that you've seen that you like. Like Dorothy's red glittery shoes; everybody wanted Dorothy's red shoes… I always remember for some reason, Grace Kelly in "High Society". She just was impeccably dressed the whole way through. And there was a scene - very unusual for her at the time - she was in trousers. I think she was head-to-toe in camel and she had these red shoes. It was very kind of tomboyish for her… it was just one of these things; that I really like, the whole kind of head-to-toe in one colour, and I probably wear that a lot' (Image 3.30).

3.30. Lynn-Sayers McHattie Elizabeth 2010

MHAIRI

'I don't know why this is the case, but I still hark back to the way my mum and dad dressed; I like the way of that era…' (Shaw 2010).

Mhairi (48) is one of three girls; born and brought up originally in Ayrshire, she moved to Argyll in her early teens. Paternal relations are a perpetual theme and recurring point of reference in Mhairi's identity narratives. Issues of control, compulsiveness and conformity are prevalent both in Mhairi's past and present: *'I was probably under my mum's control quite a lot. I didn't get a lot of independence...'*. This contrasts significantly with Mhairi's own children; three teenage girls: *'Not like my girls now, who do whatever the heck they like… It's impossible; because they've got opinions. But that wasn't the way then. It was very much a case of... she* [mother] *dressed us in a particular way, and that probably, to be honest went on up until secondary school. And then at secondary you wore a uniform. Still in those days you wore your school uniform, so there wasn't a lot of expressing your individuality through your clothes, as I remember, until I was in my later teens…'*.

Mhairi relates this to the changing sociocultural fashion landscape: *'And there just wasn't the choice that you get now either, there just wasn't. And I was quite horsey. I spent a lot of time with horses, so I tended to be very, very scruffy. I didn't go out or things like that'*. Mhairi left Argyll when she was 18 to study Architecture and Planning at Glasgow School of Art and the University of Glasgow, where she met her husband, Fraser: *'Which was probably when I really started to get influenced by fashion and style, and all of that - because clearly - in that sort of environment, it's all around you [...] When I went to the art school that was like a revelation to me. And also, this whole idea of expressing your individuality, not necessarily going out and buying loads of clothes... just putting stuff together and all of that…'*.

Mhairi's parents came through the 1950's and early 1960's: *'… they dressed basically like people out of 'Mad Men' that television programme. My dad was the sort who was always very dapper; the suit, shirt and tie with the hanky in the pocket. And they went out to quite a lot of parties and things. My mum was always very well dressed… I would say she was very glamorous. She was very good with makeup and things like that too…'*. Mhairi retains a romantic idealisation about both her parents and the glamorous

era epitomized by the current 'Mad Men' TV series. However, on closer reading these representations are recalled through rose tinted mirrors: *'When I was young my mum and dad were quite well off, and then we went through a period of poverty* [laughs]. *So there wasn't a heck of a lot of money about to buy clothes…'.* This simple statement underplays the sartorial significance of Mhairi's intimate identity discourses, past and present, as she enshrouds these tensions and the duality of pleasure and poverty in her current compulsive fashion consumption. These glamorous events are recalled as happier times when her parents were wealthy and better-off; followed by more turbulent and challenging times experienced in Mhairi's childhood. The positivity of affluent and happier times is encapsulated in the allure of the era and these references are palpable in Mhairi's fashioning of herself: *'When I was younger, being very happy, and everything else, and then going through periods of unhappiness. But at the time when I was younger, I would say probably up until I was about eight, mum and dad would go out to lots of cocktail parties, dinner dances and would have friends round to the house a lot; and they dressed up for that'.*

Mhairi explains and elaborates on these associations and acts out materialized fantasies, of her parents' former glorious and glamorous lives: *'Fraser and I were in Glasgow a couple of weeks ago, and went out to the West End, which used to be our home when we went to Glasgow University. There are a couple of really quite good vintage shops there now. We were walking past one and saw this fabulous dress, a proper 1950's dress in the window, and he said "Oh, go in and ask them and see", but it wasn't for sale. But as luck would have it, we were going round the corner and there was another vintage shop, and it had another 1950's dress in the window. I went in and I asked to try it on, and it fitted like a glove and I bought it. And I love it [...] I've got a patent belt and shoes, kind of stiletto heeled shoes… It was made in Ireland or something and it's a proper 1950's one...'.* These re-enactments are played out through Mhairi's consumption patterns; her loved objects reflect a distinct connection to positive associations rooted in the past despite the fact that the material objects themselves are invariably new acquisitions.

At no point during our interviews did Mhairi relate or reveal any pieces that were over a few months old. In fact the majority of pieces we discussed were new or very recently purchased. The new pieces that she acquires serve to rewrite, reinterpret and reinvent her personal history, relegating contradictions and preserving her enchantment with the past. Mhairi's mode of dress represents the glamorous self, the embodied entity, which she identifies so strongly with. Mhairi also subscribes to social events that pay homage to that era: *'So Fraser and I think we might go to Club Noir so then I can wear the frock…'*. Mhairi openly attributes these references and rituals to her parents, particularly her mother: *'Oh, I think like my parents, like my mother in particular, if I'm going out somewhere I like to be dressed. The funny thing is Fraser is quite traditional, for all he likes to think he's not. If we're going out, if I put on a pair of trousers for example, he would have a face on. He's quite similar in that he likes that sort of old fashioned glamour, so it's a bit of a laugh. So if I was going out I would probably wear a dress, and high heels, that kind of thing'*. Mhairi's relationship with her husband reinforces these iconic and stereotypical references of glamour: high heels and fitted dresses.

When asked if Mhairi associated with any specific icons she responded: *'Let me think. There are all the usual ones. There's a mixture, to be honest. Yeah, I'd say I'm pretty boring in that respect. There's obviously Marilyn Monroe and Bridget Bardot and all that kind of thing, because when I was younger I matured quite early… And the way I look now, I looked that way from around 14 or 15… that curvy shape'*. Mhairi's association with representation of the icons, signs and symbols of the 1950's serve a dual purpose; they reflect on familiar cultural objects and happier glamorous associations of her childhood, which together, represent a refashioning of the self. In addition the form, the shapes and silhouettes of that era suit her 'curvy' figure. This re-enactment of archived images and her parents' rituals symbolises an inner and outer way of comprehending aspects of identity and extended selves into an amorphous yet glamorous state, which encompasses many aspects of her life and lifestyle: *'When we go on holiday [...] if Fraser and I go away, in my mind, the image in my head; what I'm trying to recreate is almost like that 'Roman Holiday' type of thing. So I pick locations that are like that… that glamorous type of lifestyle. Even the activities; the sort of restaurants we choose or going to the opera or things like that. I just love getting dressed up it's basically like having a dressing up box…'*. This allure extends to many aspects of Mhairi's lifestyle: choices of holiday, restaurants, social events or a date thus ensuring that these aspects

of glamour are kept alive as part of her persona and not mitigated into some fantasy. She concurrently lives and relives the recreation of the glamorous life, playing dress up, 'a dressing up box' for life.

On getting ready before going out, Mhairi explains: *'I used to be dreadful. I used to take hours and hours and hours, but with practice I can get ready really very quickly now. Generally speaking, what I like to do is have a bath or shower and then get all your moisturizing creams on and everything, put on the nail varnish and the make up... the make up... I would normally spend a bit of time on the make-up… Depending on what sort of make-up [...] I usually leave my hair until last and I don't spend a huge amount of time on the hair anymore, because it's longer… I just tend to leave it and then I'll just stick some rollers in. I literally won't spend a lot of time on my hair. It's the least amount of time I spend on my personal appearance, is my hair'.* These fragments of femininity: bathing, moisturizing, nail varnish, underwear, make-up, eyeliner, lipstick, rollers, doing her hair are enacted as Mhairi describes her ablutions prior to going out: *'I have a bath, get the makeup on... then put on the underwear. If it's a special occasion... if it was a premeditated thing... a more glamorous occasion; if we were going to the opera, or it was a special dinner, or it was our birthday, anniversary, or some other celebration, then I would plan ahead, because I can get quite flustered if I don't feel my appearance is right…'.*

These rituals enforce Mhairi's sense of self, her glamorous persona, whilst abating anxieties about her appearance. As such, these practices boost her sense of self and self confidence: *'Mmmm… maybe I've got better, but I used to get really quite annoyed about it, OCDish* [laughs]. *Basically, I suppose… it probably stems from insecurity. You're putting on a persona, aren't you? You want it to be right and if somehow it goes horribly wrong, it doesn't quite work out...'.* Mhairi's compulsions, the control exacted to achieve her aspired looks, are enshrouded in tried and tested rituals and routines which serve to bolster and adhere to the self complex and save her from anxieties or experimentation with looks which perhaps do not work. These glamorous looks respond to the approval of her husband and save Mhairi from getting flustered during the ritual of applying this finely crafted glamorous persona: *'Or one's husband comes in and gives you the look. You know... Not that he would ever say you don't look nice in anything, but you just kind of know…'.*

Enshrined practices play part of the performance of Mhairi's fashioning of herself. Occasions, outfits and imagery are premeditated. Mhairi illustrates these rituals by relating a recent example: *'When I went to a Charity Ball recently, I probably spent the best part of an hour putting on makeup. The look I was going for was… Scarlett Johansson, which was very Marilyn Monroe. And it was the eyeliner, trying to get that right was quite a task [...] if I'm going out, I'll try to... because Fraser quite likes that look. We have a bit of a laugh about it. So yeah… when it's just the two of us, I do like a bit of glamour…'.* Contemporary imagery and icons are juxtaposed against traditional screen icons; the imagery being a powerful motivator and reference point for the recreation and re-enactment of Mhairi's glamorous persona.

This celebration of femininity, the carnal consumption of the ritualised body through ingrained practices can be identified through Mhairi's association with lingerie. *'I'm quite pernickety about underwear. I like good stuff and I like it to match and be appropriate to my outfit. How I feel from the inside out - and with that - I mean everything: the condition of your skin, whether your skin looks nice, everything is important. Lingerie... it's quite a complex thing, because often, I think there's a notion that you wear lingerie, to please your partner, and there's no doubt that there's an element of that… but I like it for the sake of it, because it makes me feel good. I've got my wee box and that's got all my really special stuff in it that I pull out on occasion…'* (Images 3.31. & 3.32.).

The importance of 'inside out' cannot be over emphasised; this serves as a pivotal point for the stabilisation of Mhairi's sense of self, the importance of sacraments which enhance her sense of physical and spiritual well being; her contact with internal aspects together with the external in the presentation of her private and public persona. Mhairi reflects on the fact that these rituals are homage to her mother and grandmother. *'My mum, she had nice underwear; she used to walk about in it. My grandmother used to speak about her underwear and foundation garments. She was quite open about showing it to you, and it was your proper 1950's…'*

Contemporary references are juxtaposed with the maternalistic foundations of Mhairi's upbringing. The materiality of her consumption is a practice of self-transformation, preserving these associations from past to present and into imagined futures. Lingerie serves as an intimate connection with the boundaries of the body that unites fragments of femininity to a fundamental sexuality in the presentation of the self, *'... I tend to*

buy most of my lingerie from proper underwear shops, and I will go in and be fitted and I like the right stuff... '.

This reiteration of correctness, the 'right stuff' is important to Mhairi as it bolsters her sense of self, the relationship with her body and enhances feelings of empowerment. Mhairi has collected a 'lot of stuff' bought from specialist underwear retailers and brands such as Agent Provocateur. The notion that Mhairi alone knows that she is suitably attired - from inside out - serves to galvanise her self esteem. The secret self associated with a deep feminine dissonance can be self-doubting but through an established and almost ritualistic celebration of the body becomes self-confirming. These reconceptualisations revolve around constructs of the symbolised and ritualised self – the adorned body.

3.31. Lynn-Sayers McHattie Mhairi 2010

3.32. Lynn-Sayers McHattie Mhairi 2010

3.33. Lynn-Sayers McHattie Stephanie 2010

STEPHANIE

'I don't know if this counts as wardrobe, but I do have my 'Wonder Woman' outfit – it makes me feel better – just to have the 'Wonder Woman' outfit in the closet ... so, this is going to stay in the closet!' (Spindler 2010).

Stephanie (36) is a full time artist and describes herself as a 'domestic goddess' on the side! Of all the participants in this study Stephanie's engagement with the research, sense of self and her interest in identity, were the most profound and the most revealing. Stephanie's engagement with fashion is complex: she considered women's portrayal in popular fashion culture, in the main, to be derogatory, particularly the representation and victimisation of young females in the media. She recounted one particular experience, an image she found thoroughly disruptive and degrading of women: *'It was a double spread of four or five girls, quite young, teenager looking. They were all a bit… looking apathetic, like not looking at the camera… And they all had that slightly morning-after look. So they were a bit abused. And they were kind of posed in – like I don't give a shit – poses, actually I'm posing because somebody put me in this pose. I was so angry, because I thought, what are they selling, first of all, and what kind of idea is this image promoting to young girls'.*

Stephanie's interest in identity and the positive portrayal of role models for women in contemporary media is an inherent aspect of her relationship to fashion: *'media is such a huge… it's the most diversified and accessible aspect of popular culture. You know that's what it makes up. And so when I saw this image it was just so disturbing, because this magazine is meant to promote the avant-garde… and fashion is just as powerful. It's commercial'.* Images are everywhere; fashion images surround us, in magazines, in adverts, on billboards, in films, on television and on the internet. The fashion system is a play of signs which can either project positive or negative images, associations and representations. Fashion in popular culture is represented through these visceral images, visual signifiers and voracious meanings.

Fashion represents a universe of material signs, making and unmaking meaning through its relationship to dress, the body and the self. Thus, the symbolic consumption of material objects as cultural artefacts reflects deeper situated meanings through the fashioning of the self: *'...the true sense of a person comes from how they live their*

life. Whether it's based on a certain intensity of being honest - or being - committed to something. It's not exciting, but you do it every day because that's what has to get done. How you treat other people, how you treat yourself. How you experience every day, I guess. That feels the most real to me, to judge things around me based on experiences and how you express yourself in a true manner rather than saying, I'm dressing really superficially...'. Stephanie dresses to mirror herself, not to be superficial, to have integrity not only in life-choices but through personal actions. The decisions she makes are reflected in her choice of materials, the clothing she chooses to wear. Stephanie seems to consider these implications at a deep and almost subconscious level. She is aware that 'materiality is only skin deep', that how we choose to dress and present ourselves to and in the world is in constant flux; a dual dimension of private and public existence that for Stephanie has to conform to the probity of choice. Stephanie through her careful and considered approach to fashioning herself expresses her views on life, her values and virtuosity.

When Stephanie performs her particular art of dressing, selecting pieces of clothing, she selects them because: *'I'm really interested in material, and the intrinsic value of material. And it sort of relates to, I think, an idea about identity as well. And kind of what you do is what you are. I often think about how I put my ... or what materials or clothing I'm attracted to... collaging the way that I feel with the way that I dress'.* There's something fundamentally sensual about the intrinsic materiality of clothes placed on the body. The contextual elements of that materiality, the relationship between 'what you do' is 'what you are' provides the framework for the layers of Stephanie's identity. The actions she performs are central to her ideology of identity through the notion of the visual motif as elements of her individual self-narrative.

Steph's philosophy towards dress, her selection of particular pieces, is directly related to feelings. This aspect of her identity, how she puts herself together, is led strongly by intuition, even if seemingly haphazard, *'The fragility of material rings true to a kind of feeling I'm trying to express. And I think when I choose clothing, I choose it on the basis of how I'm feeling, what the colour is... maybe it's a statement about femininity... I like to be feminine, and I want to wear specific colours, or a specific pattern. Or two patterns, because I also feel that layering up the patterns is also something quite interesting...'.* The experiential and experimental aspect of dressing, the fact that it does not always have to be correct, emphasises Stephanie's particular brand of feminism and free will;

she is unencumbered and unconfined by conventions and conformity usually present within mainstream society. Stephanie's identity discourses express herself emotionally through the clothing she selects as part of her everyday ritual of getting dressed. These tangible and tactile associations are played out in Steph's practice of dressing; layering and collaging from multiple material repositories act as signs of transition and transformation. *'I also dream… like if I'm going through a major transition in my life, I dream about picking out new dresses'*. In Stephanie's dreams she picks out new dresses as representations of new opportunities. This primal relation to materiality emphasises the importance of dress as a fundamental fabrication in the construction of the self. *'In this one dream I remember, it was about the time – I was out of University – and was maybe moving to Colorado or considering Grad School, or something, like I knew that I needed to make some changes: so I was dreaming about these amazing dresses, like this floaty dress… all in one big thrift store…'*. Through dress we layer extended aspects of the self. These associations represent facets of identity from the past into the present and into imagined futures.

Steph's wardrobe or rather her closet, as Steph is American, is a cupboard within her bedroom that holds her vast collection of vintage, retro and thrift store clothes. The ever expanding collection of finds and acquisitions overspill to fill additional cupboards within the apartment, *'I like to go to my wardrobe as a palette… I like to reinvent things, I just like the feeling … that somehow I've reinvented myself, you know, something that is so beautiful, but doesn't work as a skirt, 'cause it's just, it's just, you know… the meaning of the garment. When I originally bought that skirt, it was when I was kind of transitioning between student and adult and it was for a wedding'*. Stephanie's clothing histories and decisions serve a dual purpose; they conserve key moments and memories of her life whilst allowing the power of reinvention to create new meanings, which although rooted in the past are relevant to her life now.

Stephanie uses her collection of clothes to negotiate duality and the tensions in her life. On the one hand she has a practical focus where clothes can be recreated with contemporary relevance and on the other hand she celebrates the eclectic aspects of her particular eccentricity: *'These may be the first eccentric thing I've ever done, they're leopard skin boots; I had my friend Paul put on a six inch platform for me… so I wear them out, they're my tall boots, when I want to be tall, I wear these and I just haven't been able to part with them ever since. I think this was the beginning of*

my eccentricity, of being an adult… and on my own'. These symbolic associations, at a physical and performance level, afford Steph to be different, to allow the external eccentricity of her personality to be on show, expressing her own individual ideas and point of view in the world and indeed how she relates to that world: *'when I added the platform – people don't – like it's a totally different world… when you are looking people in the eye, it is different than people looking down, you know; you get to see more and you feel like a different person and it's so cool and that's why I will never give them up, ever, ever'*. These multiple facets of Steph's personality, these identity narratives are outward manifestations that define Steph's cultivated self, how people relate to her, her eccentricity and her physical being.

Steph has a collection of coats in her wardrobe, some acquired from friends, some vintage, some new. Each coat has a story that relates to key aspects of Steph's life and reflects her distinct identity discourses. The coats act as metaphorical armour to protect her, perform tangible functions such as keeping her warm and dry, and moreover have intimate personal narratives of where they were acquired and how that confers to her identity formation, past and present: *'I have some really interesting coats … this is my poncho, which I bought in Port Collins for $20 … such an amazing … I've only worn this once in Scotland; because it's so striking, you just don't walk down the street in something like this … and also there's the bag issue… where are you going to keep your bag under here? And, wearing it out in the rain? It's so beautiful, like, who would give this up? This amazing coat, I thought, I just have to have that... so I did. It's not my prize though'*. Steph articulates that clothes must be beautiful, have stories and meaning but must also function in a contemporary and utilitarian way. Even though the coat may only have cost $20, the perceived value is much more. Steph's form of consumption is predicated on the value of beauty in indirect proportion to cost. The piece is valued on her terms, its aesthetic appreciation being the primary currency. One could assert that if clothes are not exquisite - have no stories, memories, or meaning in Steph's world they are valueless, regardless of the cost. This exchange reflects Steph's personal view of life and clothing's inherent currency, outwith material and economic value, one which is highly defined and individualistic.

Each story, the relation to every piece delineates a particular time in Steph's life: *'… this is a really nice leather coat which I bought when Adam and I first came over for Christmas, that first Christmas, and I didn't realise it was like £300, and it was marked*

down to £150, but for me it was still like $300 and I bought it – I'm like, I need something good – it fitted, it's like a little small for me now, which is sad, but I keep it...'. The coat marks evolution in Steph's life by way of moving to Scotland with her new husband Adam and is linked to the acquisition of clothes. Paradoxically, Steph purchases a 'new' coat as opposed to her usual retro or vintage pattern of consumption. In the course of transition, moving to a different country, Steph needed something 'good' to wear to portray to this new place her similarities and to disguise her differences where she may have been judged or rejected. Thus, the symbolic capital of the coat is prevalent in its role as a shield to protect her.

'This is my prize. I bought this in Port Collins for about $60, it's fox fur; it's like a 1920's... When this goes on, I feel like a... it's so warm and it's so cute; I have worn this, if we're going somewhere fancy ... it's time for the fox fur'. The description 'fancy' is attributed to both the coat as part of Steph's collection and also where and how she wears it; clothes, as such, are used to transition from one world to the next as social negotiators. McCracken (1988a) describes the collecting of vintage clothing as a site for depositing and retrieving cultural meaning in places where it is unlikely to be disturbed by contradictions present in reality. Accordingly, at the point of acquisition, only a portion of the ultimate meaning of these material objects is present. Steph's collection of vintage coats, jackets and dresses all elucidate intimate identity narratives. The idiosyncratic collection situates the sign value of each material object in its socially situated milieu as a dialectic of dress.

Often the socially and culturally situated meanings have to do with personal relationships: *'This dress is amazing, this is one that Liz gave me, she gave me six dresses; she worked at the Kelvingrove Museums at the time, and she was like, "I have all these dresses and I need a special person to wear them". She knows how eccentric I am. So she, she's like, "I want you to come over and pick out the ones that you want" [...] it's a little tight, but she was like, "fashion's not about comfort, darling". It's yeah... it fits like a glove, it's just amazing, so lucky – fabulous vintage – from Liz's collection'.* Steph feels cherished, adored and approved of as an arbiter of taste and decorum, whilst the underlying similitude is that these vintage pieces exemplify Steph's eclectic and eccentric externalisation of herself. *'It's our relationship, kind of, and also that she chose me, I don't know, to be her muse like in some way – it's kind of like the drama, the relationship but also the friendship...'.* These pieces together form the scaffolding

which unites the internal and external aspects of Steph's identity – her love of vintage and her love of cherished friends – reflecting deeper levels of personal meaning through the assimilation of loved material objects into the self.

'This is the first tie that I sacrificed... my dad's ties. I already made a choker out of this one. The ties, amazing you know. Lots of really crazy patterns, the colour and the texture of these... I think together they tell a story, I don't know there are certain ones I love – well, I really like them all – this one is amazing, and this one is amazing...'. Loved objects help us negotiate the tensions and sadness encountered in life and help us deal with loss, especially death, whether the physical death of a loved one or the death of some aspect of the self. Loved objects serve as sacraments. Rituals performed with cultural objects negotiate these life transitions and help us make sense of who we are both materially and spiritually. Stephanie's association with her late father's collection of ties is both cathartic and creative. Through working with them and incorporating them into aspects of her dress - and self - she mitigates the sadness of loss. This attachment creates an open-ended possibility that material objects reveal intimate relationships to life and death itself. Through the physical engagement with materiality, the hovering between memory and meditation, otherwise contradictory elements become mediated through the relationship with loved objects. This liberated perspective de-materialises opposing dichotomies thus assimilating and articulating otherwise incongruous aspects into a congruent self.

It is these practices of dress that portray an image and identity intimately associated with Steph's individual persona. Steph dresses for herself. She collages her unique selves reflecting the dualism inherent in the internalisation and externalisation of dress that many women evoke as part of their daily dressing ritual: *'I want to dress in a certain way, I want to be feminine... but I'm not going to be wearing the heels because I'm a pedestrian'*. On the one hand driven by functionality the fact that she is a pedestrian, which dictates the practicality, of her choices as she walks in the street, and on the other, Stephanie layers fragments of femininity carefully collaging her image through the selection of materials and choices of dress:

'The dress, the stripey dress: It is a beautiful sexy dress; it's silk, it's quite a sexy dress, I think. Mmm, it's very flattering to my figure and it makes me feel - like an adult woman - you know, where it's not practical at all, it's just beautiful. And it's not... I don't get to play that role that often, in terms of everyday and I also think it presents me in a way where I'm a little bit... not that I don't want to present myself as being, like, a sexual entity; I think in a lot of ways it can come through – regardless of what you wear – but that dress, I think, just puts it that much closer to the surface' (Image 3.33).

Traces of feminine expression suggest Steph's sexuality is acted out through the visceral associations of dress, through the way she uses material objects to negotiate duality - her inner and outer selves - the private and public performances and her innate sexuality *(Images 3.34.-3.36)*.

3.34. Lynn-Sayers McHattie Duality #1 Film Still 2010

3.35. Lynn-Sayers McHattie Duality #2 Film Still 2010

3.36. Lynn-Sayers McHattie Duality #3 Film Still 2010
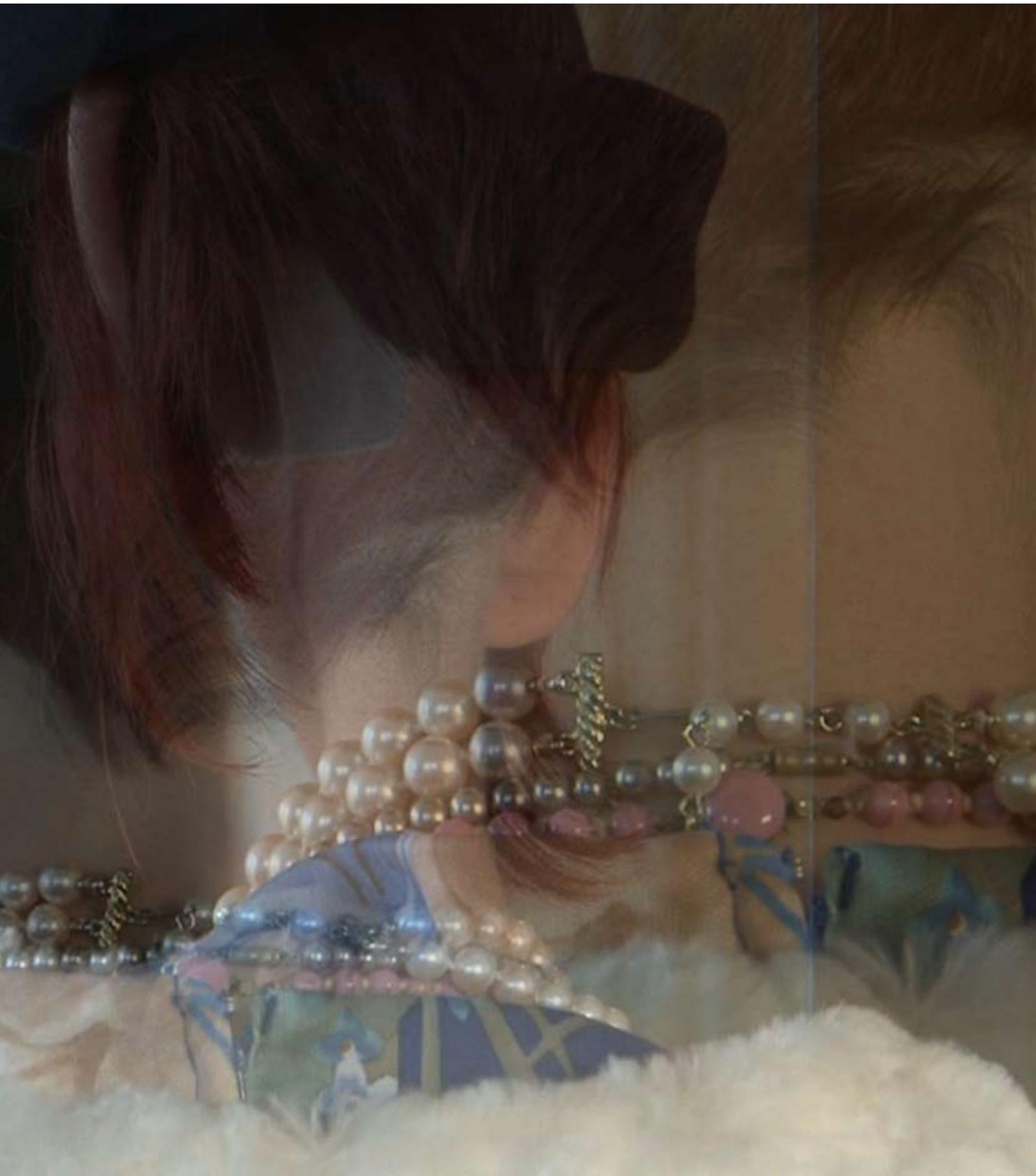
THREE FILMS

During the course of the interviews, and through developing the subsequent research portraits, the notion that the practice of fashioning the self and the drama of dress were increasingly interlinked was emerging. Furthermore, there appeared to be a performativity dimension associated with the emotional quotient of material objects. To this end, it was decided to make films, principally as a method of capturing the intimate relationship between material objects and the emotive expression of the self. Stephanie was selected on the basis of her affiliation with material objects, in addition, to her generous time commitment to the research project. The films were made on site in Steph's apartment and covered her daily dressing rituals. In addition, a series of specific interviews regarding loved objects were produced. Simultaneous to this phase of the research Steph kept video diaries of her dressing routines and observations that informed the process.

The interviews were specifically conceived to explore the silent spaces in between conversations. As the research progressed there was the conjecture that the tactile associations with loved objects were often incapable of being expressed or described in words. The video interviews were conceived as a method of articulating the ineffable within the site of the research situation. Loved objects from Stephanie's research portraits were selected including her father's ties, a vintage dress from Liz's collection and her signature collage of colour and texture. A brief synopsis of the interview transcribes concerning the specific objects were read to Stephanie by the researcher and she was in turn asked to reflect on these individual material objects during which time she was filmed. Three of the films are included as part of this presentation, 'Material Meditations', 'Midnight Velvet' and 'Pink Tights' and act as insights into the spontaneity of emotive expression.

Material Meditations *(Images 3.37. & 3.38.)* explores themes of love and loss as material objects become significant gestures in a meditation on life and death itself. Stephanie reflects on her late father's collection of ties as a silent sacrament. Midnight Velvet *(Image 3.39.)* extemporises dress through its relation to a primal sexuality. It reaffirms that fashion, in this context, is not about comfort (Stephanie struggles to breathe in the dress). Silent spaces are revealed through the sensuality of the fabric against the skin - erotic signs and symbols - ciphered through clothes. Pink Tights *(Image 3.40.)* saliently speak of the play and performance of dress through the layering of pattern and textures akin to a contemporary art form. The films as a method leave traces of ineffability, which visually manifest as layers of meaning, as material objects are assimilated into the self.

3.37. Lynn-Sayers McHattie Material Meditation #1 2010

3.38. Lynn-Sayers McHattie Material Meditation #3 2010

3.39. Lynn-Sayers McHattie Midnight Velvet #4 2011

3.40. Lynn-Sayers McHattie Pink Tights #14 2011

CHAPTER THREE

'Undoubtedly, the most difficult skill to learn is 'how to make everything come together ... how to integrate one's separate if cumulative analysis' (Strauss, 1987, p. 170).

'Theorizing is a practice ... it entails the practical activity of engaging the world and of constructing abstract understandings about and within it' (Charmaz, 2006, p. 128).

'Theorising with fashion permits a transvestism of the spirit of the commodity; it allows us to turn it to other purposes, to inhabit its simulated flesh of sensation and uncertainty and see the world as a product of our own making and values...' (Emberley, 2007 p. 465).

INTRODUCTION

The third and final chapter consists of three components. The first presents the synthesis and analysis of the research data and introduces the modes of analysis namely grounded theory and situational analysis. It introduces an exemplar from the author's critical reflective journal that elucidates the key dimensions of the research as practice framework. It advances a note on the methodological implications in postmodern research contexts regarding the role of the researcher and the limitations of the research. The second section discusses the key theoretical dimensions of the research and in so doing addresses the research questions. Layers of meaning situate these multiple interpretations within the realms of critical identity discourses. This more expansive view of fashion positions the relationship material objects have to the physical self and how women relate to the world as a universe of material signs. The high symbolic power of material objects as cultural artefacts contribute to this sign system thus situating clothes as powerful shapers of meaning. Material objects betray the salient relations, of both the individual and the group and support social relationships. Through these material constructions theoretical, social and cultural expressions of embodiment can be revealed. The third and final section presents the conclusions, defines the unique contribution to knowledge of the research, offers personal reflections into the research process and considers future research considerations.

The qualitative research (Appendix 1, p. 245) conducted was a combination of engagement and immersion in the field of study; including the focused sampling of the workshops and the purposive sampling undertaken in the case studies to reveal the research portraits. Grounded theory differs in a number of respects from other qualitative methodologies, particularly with regard to sampling. In grounded theory approaches most sampling is purposive and defined before data collection commences (Goulding, 2005). In grounded theory, sampling begins as a common sense process of talking to those informants who are most likely to provide early information. According to the basic principles of grounded theory, once an area of research has been identified the researcher should enter the field as soon as possible. Consequently, the literature is not exhausted prior to the research; it is consulted as an ongoing iterative, inductive and interactional process of data collection, simultaneous analysis, and emergent interpretations.

GROUNDED THEORY

Historically, Glaser and Strauss presented grounded theory as a methodological approach that could be used in different theoretical as well as different disciplinary perspectives (Glaser and Strauss, 1967, Glaser, 1978). For Glaser and Strauss (1967; Glaser, 1978; Strauss, 1987), the defining components of classical grounded theory practice include simultaneous involvement in data collection and analysis with grounded theory's nomenclature describing three key stages towards developing theory: codes, concepts and categories.

The initial approach involves constructing analytical codes from the data, not from preconceived logically deduced hypotheses. Sets of data are analysed using the constant comparative method, which involves making comparisons during each stage of analysis. Coding is often done in the margins of interview transcribes or field notes (See Figures 8-10). These codes are systematically deconstructed (open coding technique) mapped and reconstructed to conceptualise the key themes as they emerged from the data. This style of mapping key drivers, or thinking visually, is in line with situational analysis and its technique of developing situational maps (Appendix 1, p. 251).

This information is then analysed through the application of open coding techniques, or line-by-line analysis (looking for words and sentences in the text that have meaning), which identifies provisional explanatory concepts and directs the researcher to further theoretical sampling locations and alternative sources of data. According to classical grounded theory, the researcher should not leave the field and stop sampling until saturation is reached, or when no additional information is found in the data. One of the key advantages of grounded theory is that it allows for a wide range of data; the most common being in-depth interviews and observations. Memos are used concurrently to describe situations, record events, note feelings and keep track of ideas:

> 'Grounded theory method although uniquely suited to fieldwork and qualitative data, can be easily used as a general method of analysis with any form of data collection: survey, experiment, case study. Further, it can combine and integrate them. It transcends specific data collection methods' (Glaser, 1978, p. 6).

Despite the open and flexible nature of the data that may be used in grounded theory research, there exists a set of specific principles for analysing and abstracting the information, these include the constant comparison method where interview texts are analysed, provisional themes noted and subsequently compared with other transcripts in order to ensure consistency and also where applicable to identify negative cases.

The next stage is to search for links through the identification of concepts that may go some way to offering an explanation of the phenomenon under study. This process is normally associated with axial coding achieved by specifying relationships and delineating a core category or construct around which the other concepts revolve. Strauss (1987, p. 64) views axial coding as creating a dense texture of relationships around the axis of a category, that is, weaving the threads together to form the material fabric of the emerging analysis towards synthesising and describing the phenomena present in the social situation more fully. In this way axial coding links categories with subcategories and explicates the relationship between them. Axial coding is the appreciation of concepts in terms of their dynamic interrelationships and as such forms the basis for theory construction (Spiggle, 1994). Axial coding reassembles the fractured data as it were and gives coherence to emerging analysis (See p. 217).

> 'Core categories can emerge in the sociologist's mind from his reading, life experiences, research and scholarship; no sociologist can possibly erase from his mind all the theory he knows before he begins his research. Indeed the trick is to line up what one takes as theoretically possible or probable with what one is finding in the field' (Glaser and Strauss, 1967, p. 253).

The final stage of the theory development process in classical grounded theory is the construction of core categories (Glaser and Strauss, 1967). A core category pulls together the concepts in order to offer an explanation of the phenomenon. It ought to have theoretical significance and should be traceable back through the data. In this way grounded theory provides a powerful argument which legitimises qualitative research as a credible methodological approach; that being said grounded theory methods can complement other approaches to qualitative data analysis rather than stand in opposition to them. The classic grounded theory texts of Glaser and Strauss (Glaser and Strauss, 1967, Glaser, 1978) provide an explicit method for analysing processes (Appendix 1, p. 246).

THEORY/METHODS TOOLKIT

An exemplar from the researcher's practice is offered as a method of employing the theory/methods toolkit in practice based research contexts. Research, it could be postulated, is a performance in itself that in order to play its role requires a supporting cast of methods. The following section seeks to adumbrate the set of relations and instruments that form the supporting cast to the research as practice framework. It is a practice based, process orientated approach informed by the critical and creative process contained within the critical reflective journals and underpinned by an ongoing commitment to keeping these journals *(Figures 4 & 5).*

CRITICAL REFLECTIVE JOURNALS

The play between ideas and images is a creative and critical act that relies in part on individual imaginative proclivities, yet, in this context it is also mediated within the relations to the researcher and the research participants within the specific social site of study. Imaginative and inventive visualisations may emerge from the research context in many forms and be translated as ideas, objects, images, actions or performances. What is critical to the deepening of understanding in the research frame is the location of these visualisations as they arise from the research situation. Research is not a linear process and thus these realisations and relationships do not always appear seamlessly or indeed sequentially.

Critical to the reflective practitioner is the keeping of journals that log these feelings, thoughts, observations, images, linkages and the resultant relationships and inter-relationships to the research situation. In this particular inquiry the modes of visual mapping and memos became the principal forms that prised open the verbal and visual narratives for interpretation. Reflecting on these relationships is an ongoing process that involves engaging critically with the data as it is produced in the research situation and detailed documentation of all the associations concerned with these relations. The ultimate goal is to critically reflect on the data as it emerges to articulate the most interesting and most important analytic stories. The juxtaposition of the messy and ordered visual maps become analytical anchors (Clarke, 2005). This process elucidates the different stories within the frame of the research and the realisation that they cannot all be told and acts as a pivotal point to decide which ones to tell.

Research as Practice

Researcher

AS

Research — Practice

Sites
(of
Knowledge)
SOCIAL

Critical
Reflection

Creative
Action

Instruments of Inquiry

Research/Reflective
JOURNALS

process
/DRAWINGS

workshop(s)
OBSERVATIONS

Images
/DRESSES

phenomenological
INTERVIEWS

transcribes
/words
DOCUMENTATION

MAPS   IMAGES   TEXTS

Figure 4 Research as Practice Drawing 2011

Research as Practice Toolkit

Research - Frame of Reference

Researcher Central to Research

Case - Studies

Verbal Narratives
Interviews
Transcribes · Textual
Quotes

Visual Narratives
Photographic · Portraits
Material objects
Films
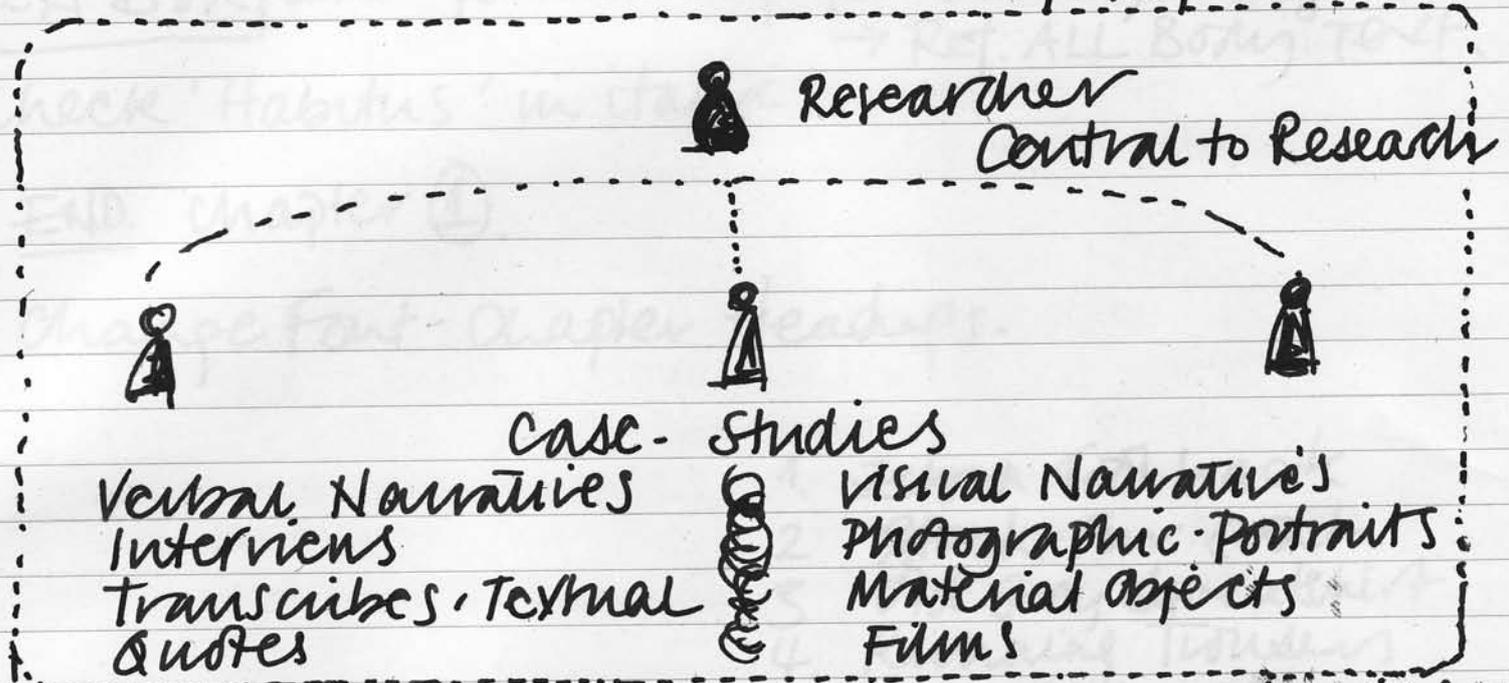
INTERPLAY   Boundaries

Supporting Cast

Research Journals
Reflective

Mapping · Drivers

Theoretical Dimensions

Duality
Unification
Transformation

Critical Reflection   Creative Action

Key themes

Love / Loss

Public / Private

Mother / Daughter

SOCIAL

BODY

OBJECT

Figure 5 Research as Practice Toolkit 2011

MEMORANDUM

Memo writing (Appendix 1, p. 250) is the intermediate step between data collection and writing. Writing memos encourages analyses of ideas and constitutes a crucial method in grounded theory because it prompts the analyses of data and codes early in the research process. Writing successive memos throughout the research process ensured continued involvement with the data and subsequent analysis and increases the level of abstraction of ideas.

> 'Memos catch your thoughts, capture the comparisons and connections you make, and crystallize questions and directions for you to pursue. Through conversing with yourself while memo-writing, new insights arise during the act of writing. Putting things down on paper makes the work concrete and manageable and exciting' (Charmaz, 2006, p. 72).

Through writing memos, analytical codes are constructed to explicate and fill out categories, starting with developing focused codes. Memos thus provided a space for making comparisons between data and data, data and codes, codes and category and category and concepts and for articulating conjecture about these comparisons.

MAPPING

Mapping is a useful descriptive and diagnostic tool for identifying and visualising key research drivers and how they might articulate together. This involves locating key concepts and ideas in the frame of the research and their relations as a visual schema. Mapping captures the features inherent in socially produced phenomena and defines boundaries around the research situation. Visual mapping draws the constructs and structures that define relationships. These maps are informed by an awareness of the social context of the research gained through involvement with the complexity of the situation it sets out to explore. In this way the process drawings chart the progression of the inquiry as it departed from the initial stages of the research to the development of a more open diagrammatic structure allowing deeper exploration of the emerging social and cultural constructs. These constructs were interrogated on an ongoing basis as an iterative process to reveal the key drivers and the situated sites of new knowledges.

PROCESS DRAWINGS

Process drawings constitute a method of mapping that defines information and draws relationships in practice based research contexts. The messy resistance (Sullivan, 2005) of process drawings demonstrate that new understanding relies on intuitive, imaginative and intellectual approaches to inquiry. In this way, visual mapping is an iterative, reflective and reductive process that unpacks the thematic relationships in the research situation. By way of an example, from the author's own visual research practice, the key contextual drivers were mapped, triangulated and validated as they unfolded revealing the layers of complexity inherent in the research situation. Visual mapping captures the constructs and structures that define the key relationships within the research inquiry. Such is the diversity and density of ideas covered within the framework that the particular value of this approach is in the documentation of the research process, offering a direct insight into the researcher's visual review process and reflections. Through iterative mapping the emerging research concepts were examined and a process developed to systematically identify the key drivers in order to define the core of the research. In this map *(Figures 6 & 7)* the macro sociopolitical and economic factors, such as, globalisation, economic and commercial constructs were placed at the edges of the matrix in order to hold the framework of the research whilst allowing other contextual elements to negotiate space. Ideas as they emerged from the research situation continued to be explored by the researcher in this diagrammatic manner characteristic of the designer's practice. This visual ideas networking is consistent with the research as practice approach in that it maps the potential for both visual and textual discourses to be placed in the appropriate sites of the research situation. This approach places priority on social phenomena and sees data as created from shared experiences and relationships with participants and practices. Mapping is a methodological pivot point through which new points of connection and new relations are mapped or drawn. Constructs encountered within the research situation are diagrammatically mapped and documented throughout the research process. These process drawings are developed and utilised to define the essence of the inquiry and inform future research. Whilst these process drawings are not aesthetic in appearance their inherent value is in the documentation and unfolding of the research process and the designer's schema of thinking visually. They seek to present a visually centred approach to both the opportunities and the problematics encountered within practice based research contexts.

Fashion ⑥

Genres ⑥

Dialogues ③

ipod

Technology ④

Design House's ⑤
(Stakeholder ⑤)
Design Brands ⑤

Theory ③

Culture ③

Education ⑥

Industry ⑤

Stakeholder ⑤

Virtual ④

aesthetics ②

Identity ⑧

Designers ⑤
Producers of fashion
Sellers

Manufacturer ⑤
— Textile ⑤
— Components ⑤
— Garments ⑤

Mediaization

Mediaized ④

Architecture ⑥

③ Language
③ Poetry
③ Vowels

③ Emotion
③ Sex
③ Celebrity
③ Meaning
③ Signs
③ Symbols

Duality ⑪
Complexity ⑪
Actors ⑤
Icons ③

⑤ Stylists
⑥ Photographers
⑤ Journalists
⑤ Designers
Models

Cyber couture ④
Cyborgs ④
wearables ④

Louis
MacNeice ©

Cutting Edge ⑤

Relationship's
Changing Relationship's

Media

New Media ④
Movement ⑧
Fluidity ⑧

Apparel ⑤
Frocks ⑤
Fashion Paradigm ⑪

Illustration

Magazines
TV
Web
Books

Literature

Photography Multi Media ④
Video
Digital Media
Communications
Networks ⑪
Models ⑪

Homogenous ⑪

Hi' ③

Couturier ⑤

Designers

③ and ⑤
Accessibility

Exchange Mechanisms

⑥ Artefacts
③ Popular Culture

Ethic ③
Emancipation ③

Hi-Low
Culture ③
Debate
have's/have not's
have evenless

Dissemination ③
Cultural plundering ③

Disenfranchized ③

Fragmented ③

Retailers ⑤

Cultural Globalization ③

Globalization'

Market Globalization ⑤

⑪ Descriptors
© Contributors
⑥ Genres
⑪ Models

Supply chain Specialists ⑤
Zara

Politics
Economic(s)

Culture
Social
Social Theory

Low ③

Mass Market ⑤

Consumers

Philosophy

Psychology

Fashion
Futures

Simulations

Figure 6 Process Drawing #109 2007

Meaning Drive: Fashion Culture and Technology (Tracing Paper/Overlays)

Methodology

High Culture

Architecture   Baudrillard

Philosophy

Semiotics
Barthes
Baudrillard
The conspiracy of Art

Meaning Drive

Surrealism
Cadavre
Automatism
Fortune Teller

Relational Aesthetics

The play against the notion of a fixed culture

Meaning

Emotion??

Aesthetics

Identifying the infinite variables cultural entities that exist

Games

Communication

Apparel

Humanist Technology

Fashion Culture

What role does fashion culture play in an increasingly interconnected arena?

Network
Web
New Media
Interfaces

Digital Dialogues

Transformation physical to virtual

the cultural construction of the embodied entity

Fashion Brands

Fashion Icon

Media

ZooZoom
WGSN.

Pop Culture
Supply Chain
Market Globalization   Brands'

china

Globalization
Cultural Globalization

Simplicity

Practice'

Fashion Designers

Textiles' Fabrics

Tartan
Sequince
Embroidery
Traditional Dress

Collaboration

Textile' Industry

Cultural Plundering

Metaphors

Infinite Variables

Italy - Tailoring
France - Couture
Scotland - Tartan
China - Silk

Question -
A practice led research into what impact will technology have on fashion culture + meaning?

Meaning Drive

Knitting

Visual Dialogues
Iconology

Culture

Visual Language

Figure 7 Process Drawing #110 2007

Consumers

ACCOUNT OF ANALYSIS

The identity narratives from the nine interviews conducted during the Luxury of Labour workshops and the case studies, which revealed the research portraits, were synthesised and analysed. The verbal discourses consisted of phenomenological interviews that were subsequently transcribed and the visual discourses consisted of photographic portraits and participants' material objects. In this manner, verbal and visual discourses collide to emanate new understanding and meaning making. Visual and textual data sets, specifically the interview transcribes, were examined in order to elicit layers of meaning to gain understanding and develop situated knowledges. Memos were used in the critical research journals to elaborate categories, specify their properties, define relationships between categories thus advancing theory development during each step of the data collection and analysis.

The analysis consisted of a three phase approach: first, data from the interview transcribes were scrutinised for analytical import. Specifically, this phase involved line by line analysis of participants in-vivo terms. Short codes were allocated and noted in the margins of the transcribes (*Figure 8*). In the initial analysis participants' statements were grouped into an organising schema, which as the process of analyses developed, integrated these relationships between the relevant categories; second, a more intense system of mapping these relationships (*Figure 9*) allowed concepts to emerge from the data; and third, in line with axial coding conventions the fragmented data was reconstructed through a process of making connection through, with and between the categories (*Figure 10*).

The process of analysis and diagrammatically mapping concepts and categories developed hand in hand through the practice of elaborating categories. In this fashion a sort of - coding paradigm - emanated from the data in order to make causal relationships between the categories. This can be described as the act of mappping the situation that forms the structure of the studied phenomena. It centres on the interplay of the participants' routine or strategic practices and the consequences of these interactions. The interplay of these personal practices are requisite to understand social life as lived, experienced and discursively constructed.

AXIAL CODING

In line with axial coding codes, categories and properties were related to one another through a combination of inductive and deductive thinking. Specifically causal relationships were emphasised within the frame of the research. The frame consists of the following elements: phenomena, causal conditions, context, conditions, practices and consequences(Strauss and Corbin, 1998). In this way a process of intuitive and integrative diagramming links verbal categories with visual categories towards forming a substantive theory of practice.

The aim of axial coding is the process of finding relationships and as such discovering how categories relate to subcategories within the specific research situation, these can be described in terms of their properties, dimensions and incidents The messy process of mapping produces multiplicity through relational analyses that specify the nature of the relations between each of the elements and all the others, both visual and verbal. These interpretative approaches entail taking alternative positions and encourages abstract ways of seeing data towards the imaginative understanding of situated social phenomena. The research as practice approach explicitly situates a frame of reference for the social site of the research inquiry. In this way boundaries between the social, the body and the object are defined and explored. Analysis speaks directly to issues of power and difference. Quite specifically, the sites of significance in the research situation speak through explicit practice based project design and data gathering activities, including experimental methods and strong use of theoretical sampling, as well as the more obvious mapping processes.

In the social site of the research situation the researcher is placed definitively within the frame of the research interacting with the data as it is produced and creating relations with and through it. In this manner the researcher is deeply implicated in the production of any and all situated knowledges. Situated knowledges are the combination of the groundedness of interpretation with the systematic handling of data that make grounded theory and situational analyses robust analytically based approaches in qualitative research.

Free Nodes: **DISCOURSES**

Name Liz: "A Method of Me" DUALITY

'... it's really images I see most in relation to fashion, which is probably magazines
'...it's a method of me, I suppose, dressing myself.
'I'm trying to be a bit more thoughtful in my purchases than maybe I used to be.
achieving success
classic screen icons inform
correlation between time and money provides the framework for Liz's identity narratives
disposable.
Dorothy's red glittery shoes,
driven attitude
embarking on strategies which would implement change in her individual patterns of consumption
embraced and engaged with technology
emotional
fashion is a frivolous pursuit which is fun;
founded on a myriad of references each stongly identifying with different selves,
functional clothing and dressing appropriately
glitz but kind of older glitz.
Grace Kelly
head-to-toe in camel and she had these red shoes
her wardrobe almost like a strategic project,
I do know I have been influenced in what I wear every day...'
investment therefore is not in the actual physicality of the garment but in the emotional intangible elements which bind
lifestyle revolves around a distinct relationship to time,
more considered in her fashion consumption
not committed or brand loyal to any particular fashion retail websites.
pattern of consumption is marked by repeated behaviours
pragmatic and practical work
recreate or reincarnate these loved objects by purchasing similar replacements; however, these never manage to emu
relate personal histories past and present with and through fashion
resourceful
selected items in her wardrobe which have deep and personal meaning
the internet as a sophisticated planning and purchasing tool.
The search for the raincoat
timeless and as such investment purchases.
Visual cues and references
Visual multimedia references
You may have disposable income but you don't have any kind of disposable time

Handwritten annotations:

- A Method of Me -
- Extended Selves.
- Duality
- Myriad of References - Images/Icons - Visual - Virtual
- STRATEGIC - Purposeful - Internet
- Personal Histories (past and present)

Myriad of References Images & Icons. Visual References. magazines multimedia - physical virtual - Past Present

Material Realities

Strategic Purposeful - time. money - considered - thoughtful - resourceful. - appropriate work n play relationship to time

SMART!

Internet

Personal Histories past ~ present

materiality: 'strategic' Material Realities

INTERNET + Repertoire of References: Power of the visual

MATERIAL WORLD - Physical // Virtual

Social fabric Functional / Emotional

- Investment: Personal Histories

[individual philosophy of consumption]

Figure 8 Elizabeth Analysis 2010

Liz: Yes, it's a method of me, I suppose, dressing myself. Whether it's a purchase or it has input in what I am wearing. Whereas images in magazines are just like - I find it kind of relaxing and enjoying looking at something you like, like going to a gallery and looking at paintings or something. I quite enjoy looking at clothes. A little bit too much, but I quite enjoy it.

Lynn: It's maybe sub-consciously influencing you, you might use that in the future when you're looking online for specific garments for your wardrobe?

Liz: I suppose if I didn't watch television, if I didn't go online, or if I didn't read magazines, I wouldn't be wearing what I am wearing now. But could I actually connect everything I'm wearing and how I put it together with some kind of influence? Absolutely not. You could probably deny I've been influenced by television or magazines. No, no, I have always liked these colors, or, I have had this wardrobe for over a year, or they're new. But it's not. I absolutely I know I have been influenced in what I wear every day.

Lynn: By influences, can you expand further than that? If you're talking about, how do the influences manifest themselves? Sorry for using that word. Is it, do you think, I want to have a sporty look, I want to have a glamorous look? How does that work in terms of how you navigate your wardrobe or you look? Or does it vary?

Image

Liz: It depends on how I feel every day, I suppose. But definitely there's figures that influence you. You could probably think of it as a child, of things that you've seen that you like. Like Dorothy's red glittery shoes and everybody wanted Dorothy's red glittery shoes. I always remembered for some reason, Grace Kelly in - what was the movie she was in? "High Society."

Lynn: I don't think I've seen that.

Liz: In the 1950s, the wealthy daughter was going to get married and she was going to marry the wrong guy. The guy next door was Bing Crosby, he listened to jazz and stuff. She just was impeccably dressed the whole way through. And I'll always remember, there was a scene -- very unusual for her at the time. She was in trousers. I think she was head-to-toe in camel and she had these red shoes. It was very kind of tomboyish for her. _the colour_

And it was just one of these things, that really like the whole kind of head-to-toe in one color, and I probably wear that a lot. It's one that I'm conscious of. I wear a lot of colors I like. When I think of suits, I like grey wool trousers in particular. I have a gray cashmere jumper that's almost the same tone for work. I often buy chocolate wool trousers. I've got chocolate blazers, chocolate jumpers, that are almost the same color. The same with shoes. I do that a lot in different colors. Navy maybe.

Lynn: That's quite interesting, it's almost something like iconic, that's been an influence then you have translated it. But it's kept with you.

Liz: That's one of the obvious ones. I haven't thought, "Oh, I'll look like Grace Kelly," or I'm going to walk about in 1950s poodle skirts or anything, but there's just something about that particular outfit that I remember. And I think it's a kind of a safe bet. If you're going to throw something out of your wardrobe that you are going to feel comfortable in, and appropriate in, you can make changes for work, you can smarten it up. You don't necessarily have to wear a suit. If you're wearing a blue jumper and red trousers or something, it's a little bit more difficult to carry

conservative appropriate

Maternal relations
— materialized fantasies

Free Nodes – Discourses

Name Mhairi			Source	Refere	Cre
'inside out' – within and without			1	1	23
acts out materialized fantasies			1	1	23
changing socio-cultural fashion landscape					23
compulsive fashion consumption.					23
Contemporary imagery and icons					23
Enshrined practices					23
enshrouds these tensions and the duality of power and poverty					23
fragments of feminity~					23
glamorous era epitomized by the current 'Mad Men'					23
glamorous events are recalled as happier times					23
iconic and stereotypical references					23
Issues of control, compulsiveness and conformity					23
material objects themselves are invariably new acquisitions.					23
maternal relations			0	0	23
new pieces that she acquires serve to rewrite, reinterpret and reinvent her personal histor					23
positivity of affluent and happier times					23
reconceptualisation of the inner selves					23
re-enactments are played out through Mhairi's consumption patterns;			1	1	23
refashioning of the self			1	1	23
rituals			1	1	23
romantic idealization about both her parents			1	1	23
sacraments			1	1	23
self complex			1	1	23
self-transformation			1	1	23
stabilization of Mhiari's extended selves			1	1	23
suitably attired			1	1	23
the body and the soul			1	1	23
the carnal consumption			1	1	23
the symbolized and ritualized, adorned body.			1	1	23

Handwritten annotations:

Duality — Maternal Relations
— power / poverty

materialized fantasies

Materialism — the value of the object

enshrined practices

fragments feminity

Compulsive fashion Consumption
— Control
— Compulsiveness
RITUAL — Consumption
— Conformity

Suitably Attired

Reconceptualization of self (s)

re'invention

— Self Complex

Relationship to body

carnal consumption

maternal relationships

materialised fantasies / re-enactments

reconceptualisation of self-concept

stereotypes

ritual / practices / sacraments — fragments feminity — carnal consumption

re-invention of the self.
"putting on a persona"

tangible / materialized fantasies
→ re-configure
re inherit
re write.
re imagine

— maternal relationships
— materialized fantasies
— re-conceptualization of self(s)
— rituals/practices
— fragments of feminity

Figure 9 Mhairi Analysis 2010

Free Nodes / DISCOURSES

Name Steph Analysis — & Preserve Action	Sources	Referer
uses her collection of clothes to negotiate duality the temporal tensions, in her life		
unencumbered and unconfined by conventions and conformity		
Through dress we layer extended aspects of the self, accentuating transition and transformati		
This reflects the dualism the internalisation and externalisation of dress - the play and perfor		
This primal relation to materiality as cultural objects emphasises the importance of dress as a		
This duality; the attachment and non-attachment to material objects creates an open-ended p		
This aspect of identity, how you put yourself together		
There's something fundamental about the intrinsic materiality of clothes placed on the body		
The symbolic capital		
the sign value of each material object socially situated.		
the relationship between 'what you do' is 'what you are'		
the power of reinvention to create new meanings, which although rooted in the past are relev	1	1
the physical engagement with materiality, the hovering between memory and meditation, othe	1	1
the materiality of the material		
the ideology of identity		
The contextual elements of that materiality		
the collecting of vintage clothing as sites for depositing and retrieving cultural meaning in plac		
the actions she performs are central to her ideology of identity.		
that how we choose to dress and present ourselves to and in the world is in constant flux;		
symbolic consumption of material objects		
symbolic associations - at a physical and performance level		1
situated meanings through the fashioning of the self.		
sexuality the empowerment and the vulnerability - the dichotomy of dress where at once it is e		1
sexuality and vulnerability		
representations of reincarnation		
relationship to dress, the body and to the self,		1
philosophy towards dress,	1	1
personal relationships	1	1
multiple facets of Steph's personality, these identity narratives are outward manifestations of	1	1
metaphorical armour		
materiality is only skin deep',		
material objects to negotiate the fine meshes of power and our own sexuality.		
Loved objects help us negotiate the tensions and sadness encountered in life and help us de	1	1
intimate identity narratives	1	1
interest in identity	1	1
Images are everywhere	1	1
I'm really interested in material, and the intrinsic value of material.	1	1
framework for the layers of Stephanie's identity		
Fashion represents a universe of material signs		
Fashion in popular culture		
expressing one's own individual ideas and view of the world and indeed how one relates to th		1
engagement with the research	1	1
duality	1	1
dematerialises opposing dichotomies thus assimilating and articulating otherwise incongruou	1	1
cultural artefacts	1	1

Handwritten annotations:
- materiality — a universe / A material sign / saying something
- The self
- identifying ideology — exchange value
- feminist viewpoint / duality and power / extended selves
- Material objects to negotiate duality
- primal relation to materiality
- socially situated / society - behaviours
- Dress reveals extended selves
- self
- socially situated
- fundamental intrinsic materiality relationship to the body
- Symbolic consumption
- the ideology of identity
- sign value
- Situated meanings
- sexuality - power - empowerment
- negotiating the fine meshes of power
- a universe of material signs
- life
- a
- ideas and views of the world and how one relates to that world.
- — materiality
- — fashioning the self
- re-conceptualise (the self)
- a feminine aesthetic
- → a new ideology of identity

Figure 10 Stephanie Analysis 2010

A NOTE ON METHODOLOGICAL IMPLICATIONS

'Instead of being the objective researcher, the postmodern movement put the researcher right in the centre of the study' (Corbin and Strauss, 2008, p. viii).

The similitude of the researcher as an instrument confers to the multiple perspectives of the researcher or what the author terms 'the three me's'. The 'three me's', individually and simultaneously, refer to the roles of the practitioner, the designer and the researcher. These personify the intellectual, creative and emotional responses to the phenomena as they arise from the discursive field and the specific research situation. The researcher brings to the inquiry intertextual situated knowledges from multiple points of perception. These multiple personae offer different perspectives, positions and practices within the research situation. Three points of connection, three refracted reflections and three interpretations. The heuristic process acts as an articulation of the lived experience as embedded in practice based research domains. Instead of hiding behind method, the multiple roles of practitioner, designer and researcher establish a sense of visibility and accountability that is paramount, in and throughout the research process. The researcher positioned in this way encourages new ways of being, seeing, acting and meaning making. Accordingly, a significant aspect of this qualitative research approach is the acknowledgement of the researcher's presence and the consequences of that presence engaged in the research situation as an actor, designer, interpreter, writer, and constructor of data; ultimate arbiter of the accounts proffered and accountable for those accounts (Charmaz, 2006).

Despite the evolving nature of grounded theory and its application to an increasing number of contexts, there remains one outstanding issue; namely that most grounded theory studies are concluded at the context specific or substantive level rather than developed to the general level (Goulding, 2005). The reason for this may lie in a number of factors, not the least of which is time. The development of a general theory involves taking the research into a variety of contexts, ensuring theoretical sampling and the production of a theory that has applications to other settings and populations (Morse cited in Goulding, 2005). This may take years and involve research teams as opposed to lone academics furthermore accurate time scales can be difficult to anticipate for theoretical saturation of the data.

LIMITATIONS OF RESEARCH

One of the key issues of this research project was decisions concerning what data to collect, particularly pertaining to visual data and where and how to collect the data within the given time frame. The advantage of the workshops as a method of generating rich data was that they represented diverse perspectives and dynamic discourses. Discourses draw on multiple forms of interpretation including narratives and the visual in various combinations and social situations. In line with grounded theory precepts sampling and analysis proceeded hand in hand. Thus, the visuals act as practice based evidences and in so doing simultaneously back up the emerging concepts from the textual analysis.

As the categories of feminine duality and the role of loved objects in the unification and transformation of the self emerged from the research the sampling took on a more personal perspective. The logical justification for inclusion was derived by the self selecting nature of the women who attended the Luxury of Labour workshops. The three case studies reported in the previous chapter (see Chapter 2, p. 164) were selected from the nine interviews conducted, which in turn, followed up the informal conversations and observation of the 27 participants in the Luxury of Labour workshops who had all bar two disclosed loved objects as part of the research process. During the course of the research it was determined that detailed case studies were required in order to situate both the visual and textual data. The confines of word count and time allowed for the reporting of three case studies and these were selected as representative of the interviews as a whole.

The films as a method were conceived to explore the more intimate concepts as they emerged from the research situation and Stephanie was selected for her suitability in playing the required role. The Loved Objects questionnaires were distributed physically and by email to a number of respondents (50), who were then asked to recruit further respondents from their network. Thus, snowball sampling facilitated the collection of data from outwith the researcher's personal network allowing for a more diverse range of data. These were presented in the site specific exhibition and profile 13 respondents (Appendix 3, p. 258).

DISCUSSION

LAYERS OF MEANING

Clothes, as cultural phenomena, are curiously resistant to being defined by a singular meaning. Layers of meaning, by way of definition, situate the multiple interpretations within the realms of critical fashion discourse. This more expansive view of fashion situates the relationship material objects have to the physical self and how women relate to that world as a universe of material signs. The high symbolic power of material objects as cultural artefacts contribute to this sign system thus situating clothes as powerful shapers of meaning. Clothes enable women to negotiate the complex and ever-changing relationship between their body, identity, and constructions of self. Women layer extended aspects of the self, fashioning the self and transforming the self through particular practices of dress.

The research portraits reveal a trichotomy of practices of dress: first, functional clothing chosen primarily for practicality; second, dress that is used symbolically to produce image; and third, loved objects that can almost be distinct from their primary function as clothes. In this manner, a piece of clothing can contain multiple meanings or layers of meaning. Women play out as far as clothes are concerned a triple ambiguity (Wilson, 2003). The ambiguity of consumerism and capitalism, with its associations of wealth and waste; the ambiguity of identity, the relation of self to body and self as a lived relation to the material world; and the ambiguity of art, its purpose and its meaning articulated through the expressive object as a socially situated cultural artefact.

MULTIPLE MATERIALITIES

Strategic material realities concern the purposeful usage of dress chosen primarily for its practicality and utilitarian aspects. There is a legitimate distinction between clothing whose value is primarily functional versus those whose value is mainly symbolic, but there is no reason to see one category as more literally part of the self than the other (Ahuvia, 2005). The notion that clothes and as such the act of dressing can be used strategically in the fashioning of the self speaks of strong versus weak identification with material objects or velleity towards certain self-expressive aspects. Central to this are the ways in which women shop and acquire clothing making visible personal predilections and preferences.

The practice of getting dressed in contemporary culture is the combination of garments (that women have not usually made themselves) to create a particular image. On the one hand Steph is a walking collage, layers of 'found items', closer to a contemporary art installation, changing as she interacts with her audience; on the other Liz proactively seeks specific items that ratify the fashioning of her self through a regime of images that reflect her social status. Contradistinctive approaches to dress involve different ways of consumption, retro, second-hand and vintage represent a sort of sartorial disavowal, a way of simultaneously following fashion and not following it, whilst as a counterpoint, online shopping facilitates a purposeful approach to fashion.

Undoubtedly we live in a visual culture, a material world, inhabited by images both physical and virtual. The internet can be used as a source of inspiration as a strategic tool for functional consumption. This approach to the internet fundamentally alters not only the way we use visual images as a repertoire of references to engage with fashion, but also potentially alters consumption patterns. Modes of consumption are then intrinsically linked to individual expressions of the self. These practices can mark out social class, occupation, age and gender. As classes fragment clothes informally define women. Although the signs may be subtler they are still there to be read. Inasmuch as an eclectic mix of styles has become endemic in contemporary society the workplace continues to enforce feminine modes of approbation ostensibly dictated by social conventions. Status, gender divisions and inequalities are expressed through salient clothing codes that it could be argued drive the probity of feminine forms of functional dress.

Women perform multiple roles in the course of their everyday lives; thus disparate clothes cohabit seamlessly together in the wardrobe. It is the actual performance of dress that brings clothes to life, the embodied experience. It is also perhaps the reason why often museum displays of clothes look eerily disembodied. The lived experience of dress is used symbolically to produce image and even effect in women's fashion discourses. Relationships to material objects matter, as in Steph's example, of her extreme platform boots: *'...like it's a totally different world… when you are looking people in the eye, it is different than people looking down, you know; you get to see more and you feel like a different person and it's so cool and that's why I will never give them up, ever, ever'.*

Dress speaks of social status; it betrays the salient relations, of both the individual and the group and supports social relationships. Dress mediates and concretises relationships to others through its self-expressive dimension. Fashion is an aesthetic medium for the elucidation of ideas, desires and beliefs. Fashion, can be described as a visual art, a creation of images with the visible self as its medium. Read individually and in concert, symbolic forms of fashion offer different layers of meaning that hover between expressions of embodiment and ideologies of individual identity. Fashion can be viewed as a way of communicating visually individual desires and social aspirations. In this way, fashion is one of the most accessible and one of the most flexible modes of self-expression. Fashion taps into a deep source of emotion. Fashion does not simply substantiate emotion it displaces it in the realms of aesthetics. This gives way to the intimate relationship to the idea that certain categories of clothes are not only investments materially, but also emotionally. The investment of time through love-worn associations with garments imbues them with deep and meaningful characteristics that relate personal stories and memories, past and present, often with the passion of a collector. Thus, as with antiques or art, material artefacts become embroidered with emotional stories that constitute cultures of meaning.

Material artefacts as loved objects can almost be conceived as distinct from their function as clothes, representing as they do a repository of past and present emotions they are evocative of mysticism and can be instrumental in reaching a 'deep place' within the self. These material objects may not even be worn but act as entry points to another time or towards future transformation. In this manner a single piece of clothing can contain multiple meanings. Liz recalls special events and lived emotions through her clothes and often tries to recapture, recreate and replace these loved objects. However the simple physicality of replacement cannot take the place of a garment that holds in its very seams stories. These stories involve visceral and visual pleasures. Recalling the past, temporally located, captured in tangible yet distant time; distorted images, iridescent and enraptured, form the material fabric of life and reveal moments of magic.

Mhairi re-enacts associations of glamour through material objects that evoke romanticism reminiscent of a previous era. Dressing up involves 'putting on a persona' that whispers of nostalgia - distinct from everyday life. Symbolic acts performed with iconic fragments of femininity - make up, lingerie, dress - represent rites of passage,

moving from one self to another. Steph's affiliation with collections of loved objects from her late father's ties to her collection of vintage dresses from the Kelvingrove Museum trace deep connections and relationships that is expressive of a broader view of life. And in turn, this suggests, how life may be lived in a fuller and more meaningful way, 'what you do is what you are' is Stephanie's precept that how we conduct ourselves in everyday life can be changed and transformed through the almost talismanic relationship to loved and cherished objects.

Loved objects open the recesses of the mind, play with the vast array of human emotions and serve as tactile and tangible representations of a precious past. Loved objects serve to connect us in a unique way with the material nature of life itself both spiritually and mythically. Loved objects can be the sites of ritual as though the objects themselves contain magical powers that can transport and transform the self into another dimension. Through loved objects we layer extended aspects of the self open for interpretation. It is in this fashion that the exhibition, 'Loved Objects' (Appendix 3, p. 258) explores women's material objects and the layers of meanings attributed to them in complex social settings, some practical, some valuable, others deeply sentimental, all are symbolic of the self. In doing so, they reveal who these women are.

UNIFICATION OF THE SELF

Fashion has two axis each serving as a reference point for the other. On the one hand fashion expresses self consciousness, a legitimate mode of being in the material world, and on the other an interest in dress critiques fashion as false consciousness. These diametrically opposed dimensions situate the notion of fashion as a moral imperative. To condone fashion does not endorse exploitative methods of production. Likewise, to enjoy fashion, does not imply superfluousness or superficiality, as Stephanie exemplifies in her attitude towards fashion, *'...how you express yourself in a true manner rather than saying, I'm dressing really superficially...'.* These instances of integrity are played out in women's identity discourses whereby the assimilation of material objects into the self refutes accusations of false consciousness through creating an objective feminine reality. Women's multiple identities and heterogeneous modes of dress are unified through the socially and culturally constituted meanings attributed to material objects.

The mirror reflects the primacy of vision in western culture and the image as a model for comprehending the situated female body. The mirror image represents the duality of internalised and externalised scripts. To write about duality situates the internal and external ambiguities of the female construction in culture. Stephanie celebrates her eccentricity but has a clear view of when it is appropriate to wear, or not wear certain clothes; in this manner dress becomes both socially and sexually situated within a complex frame of references. Clothes as objects can be cherished as symbols of the self. Steph's intimate identity discourses situate this duality, from the references to Steph and Stephanie in the research portraits, to two sets of clothes containing two sets of meanings.

It is axiomatic that when we change our clothes we change our selves thus, the role of dress, in the theatre of life is extraordinarily important. Women increasingly live out their multiple selves through the modality of image and object. To speak of fashion is to then employ a system of cultural discourses that attempt to unravel the knot of complexity evident in the social structure of women's practices of dress. Social practices of fashion reflected through images and material objects disseminate an ongoing dialogue between women's past, present and imagined futures. Women compose complex systems of meanings through practices of dress that negotiate the tensions between empowerment and vulnerability that are embedded in socially structured systems of power including social ideals of femininity.

The duality of dress where at once decorative femininity contrasts with assertive femininity can create ambiguities in the feminine lived experience. Fashion discourses acknowledge the existence of the many abstract and emotional factors that underpin the choices of what women wear. The duality of the construction of the self and how loved objects are used strategically in the unification of the self raises the question: 'what is the relationship between self-image and self-knowledge?' As a social object the body can be redefined through the act of dressing, the practice of fashioning the self, and its place in culture re-evaluated and transformed. Consequently, the cultural construction of the feminine is capable of being both reproduced and changed through dress.

RITUAL AND TRANSFORMATION

When we look at fashion from a performative perspective we can see that it is closely related to ritual and magic. Dress, like drama, is descended from an ancient religious, mystical and magical past concerning ritual and worship. Many cultures have used forms of adornment and dress to situate the individual in a relationship with the spirits or the seasons in the enactment of fertility, rites of passage or celebration. The progression from ritual to religion, then to secular seriousness and finally to pure hedonism seems to have been common to theatre, music and dance – the performing arts – and dress, itself a performance, would seem to have followed this trajectory from sacred to secular. Fashion contains the ghost of a faint, collective memory of the magical properties that adornment once had (Wilson, 2003). The practice of dress, of getting dressed, can be described as a ritual that can be conflated with sexuality itself. Like gender it is an act that has been rehearsed as part of an indelible feminine script. Ritual as a repertoire of acts, recapitulates, identity narratives and cultural relations in the social situation. The ritual as an act: the act that one does, the act that one performs, the act that one practices is, in a sense, a received performance that requires individual actors in order for it to be actualised and reproduced as reality. The complex components that make up ritualised acts are distinguished as practices of constructing the self. As anthropologist Victor Turner (1986) suggests in his studies of ritual social drama, social action requires a performance that is repeated. This repetition is at once a re-enactment, a re-encounter and re-experiencing of a set of socially established meanings; it is this re-interpretation of ritual that subscribes the signification of feminine practices in the wider social praxis.

When this conception is applied to the practice of dress, it becomes increasingly clear that although these re-enactments by individual bodies become stylised into modes of presentation they are culturally collective. However, there are temporal and collective dimensions to these actions, and their public nature is not inconsequential. As a social action and performative act rituals and the practices of dress reflect an individual choice, which is neither, inscribed or imposed. The body and thus dress is not passively scripted with cultural codes; just as a script may be enacted in various ways, and just as a play requires both text and interpretation, so the dressed body acts its part in its corporeal and cultural space. Reinvention and reincarnation act through the external relationship and internal assimilation of material objects. These acts are transformational and are thus instrumental in positioning dress as a transformational practice.

FASHION AS A FEMINIST DISCOURSE

The thesis that fashion is oppressive and the antithesis that women find it pleasurable situates the argument and advances the position wherein no satisfactory synthesis is possible. While feminists with one voice condemn the consumerist poison of fashion they praise the individualism of dress (Wilson, 2003). Fashion as a socially constructed feminist discourse on one level situates dress as a liberated perspective and on another reveals fragments of femininity as sexual stereotyping. Styles of dress are not simply dictated by economic or political agendas or sexist ideologies but are intrinsically related to the social fabric, popular culture and contemporary art. Cultural production, as is fashion, is in itself a form of expression that can offer access to and understandings of material objects that are unavailable through purely cognitive means, and by extension what these objects might mean in culture. Fashion and the fashioning of the self each offer ways in which the feminine can be re-imagined and, it could be argued, have as much cultural meaning as other feminist projects.

Feminist fashion discourses concern questions of sexuality and power. Equally, feminist style relates to a wider social structure that encompasses in essence two opposing traditions of liberal free choice and utilitarianism. Some feminists do disdain skirts and high heels, and the popular public perception of the feminist was of a stalwart woman in dungarees or track suit and Dr Marten's boots. Indeed, it was lesbian feminists that in the main took over these styles as a way of proudly proclaiming their sexuality. There is also the way, in which certain styles of female dress may signal sexuality that invites harassment, as an excuse for women to be treated in certain ways, making them feel vulnerable. However, these arguments are not used rationally but often as rationalisations. By way of example, exploitation in other industries including food, electronics etc. does not lead to a mass rejection of consumer goods by feminists.

In relation to dress, fashion as a feminist discourse can locate fashion as one amongst other traditional female skills that has been underrated in the pursuit of creativity and its attendant feature of feminine self-expression, as Stephanie elucidates: *'When I choose clothing, I choose it on the basis of how I'm feeling, what the colour is... maybe it's a statement about femininity...'*. This supports a conflict between the self-actualising feminist that Stephanie relates to and a particular ideal of decorative femininity (Ahuvia, 2005). This conflict surfaced in Stephanie's response to images that she found

derogative of women and whereby she asserted her outrage regarding the politics of sexuality and the image of femininity as portrayed in contemporary media. *'I often think about how I put my … or what materials or clothing I'm attracted to… collaging the way that I feel with the way that I dress'*. This quote illustrates an attraction to beauty and emotive femininity whilst not betraying a view of femininity that portrays vulnerability or weakness. Steph collages her sense of self through positive attributes associated with decorative femininity at the same time as retaining her sentiments of radical feminism. The fashionably dressed or indeed, as in Mhairi's references to glamour, are not therefore to be dismissed as necessarily the slaves of materialism. Fashion in this form is a play of signs, an aesthetic response, to a situated social system that in this sense rejects feminist ambivalence. Art is always seeking new ways to illuminate ideas; design and fashion equally with their associations to everyday life and the body do the same. Material objects inscribe relationships to women's bodies and this often abstract cultural production can be situated as a mode of self-expression and reinvention. Fashion as a feminist discourse challenges the rootedness of gender divisions in social forms and concerns the transformation of the feminine. Fashion discourses around the clothed/unclothed body reveal the potential for transformative experiences between inscribing the body with meaning and practices of dress. The articulation of desired selves may therefore be on the threshold of important relocations for feminine identity discourses. Albeit working with these abstractions rarely simply emancipates femininity, but rather interprets its meaning within a set of gendered relations.

Loved objects become part of this repository of gendered images and objects, the reference point, for a series of signs that hint at self-consciousness. In the domain of identity discourses, self concept confers to the connection between feminine subjectivity and female embodiment and the social implications of that embodiment. Material objects, an aphorism in material form, take women beyond the confines of the social situation. These images as visual representations play out different personae for different selves and life situations. These relocations of feminine identity reconceptualise fashion in a way that involves imaginative insights and intellectual leaps. Through this advancement feminine stereotypes and clichés of power and sexuality are confronted. Thus, feminist fashion discourses can emancipate women from the constraints and condemnation of fashion as a symbol of empty consumerism or false consciousness.

RECONCEPTUALISING THE FEMININE

In response to Beauvoir's notion, 'one is not born a woman, but, rather, becomes one' (Beauvoir, 1953) is the suggestion that the feminine lived experience goes beyond the category of identity as a carnal struggle to create new ways of situating feminine identity discourses in the social and cultural field. The lived experience reflects on sites of traction that open up the relationship between women's self-image and self-knowledge in reinterpreting the relations between performances of dress and the talismanic beautification of objects as symbols. If the body is synecdochical for the dressed body *per se* as material sites where the social, the body and the object converge, then dress is the symbolic act of cultural objects adorning the body. Social forces thus empower individual transformation through this stylised repetition of acts. Perfomative acts of dress serve as the epistemic departure from which theory emerges and the politics of sexuality are shaped.

In the case of feminine discourse, politics are ostensibly shaped to express the interests and the perspectives of women. But is there a political 'shape' to women as it were. Women are united through difference; the body represents a system of social boundaries communicated by dress. The boundary of the body as well as the distinction between internal and external and private and public is established. The lived body as a series of selves is marked through practices of dress, a body in this sense, whose principle work is as a recording device of the lived experience. The physicality of the body expressed through acts of dress exposes multiple roles - the face, body, dress - become the medium of the self that confronts and transgresses notions of homogenous beauty. In so doing, this critique employs a duality between the real and the reified body.

An account of self-determination, or a theory of autonomy, that connects women's bodies and practices of dress to their lives and actions as well as to emancipatory potentialities is critical to forms of transformation. The autonomous individual is constantly evolving in relation to spiritual and mystical experiences and encounters. Women's work is heterogeneous. Women fashion their self-portraits through a process of self-discovery, self-definition and self-direction; proclaiming their uniqueness as an individual through the layering of extended selves as social constructs of meaning. Through these material constructions theoretical, social, political and cultural expressions of embodiment can be revealed.

ADDRESSING THE QUESTIONS

Together, the textual dissertation and the 'Loved Objects' exhibition (see p. 18) answer the research questions:

1. What are the situated fashion discourses elucidated by women through the practices of dress?

Fashion discourses, as exemplified by the participants of the Luxury of Labour workshops and through the research portraits, acknowledge the existence of the many abstract and emotional factors that underpin the choices of what women wear. What has emerged from the research is a more nuanced and complex view of women's individual practices of dress than predominant cultural narratives. This speaks of the differences between constructions of the individual self as distinct from the construction of the socially situated self. Women enact multiple extensions of the self and practices of dress glue together these incompatibilities. Therein exists a duality between, for instance, the experimentation of the rebel individual self and social approbation. The research has drawn out these verbal and visual narratives situating the tensions between iconoclastic individuality and social conformity. To research and write about the duality inherent in women's construction of the self situates the private and public ambiguities of the feminine in culture. In this way, women increasingly live out *situal* selves through the modality of image and object. Consequently, the social and cultural construction of the feminine is capable of being both reproduced and reinterpreted through dress.

2. To what extent can loved objects as cultural artefacts be assimilated in the self and have individual transformative effects?

The research has demonstrated that women's collections of loved objects serve to connect them in a unique way with the material nature of life. Material meanings are enhanced by memories that are temporally located. Clothes as objects can be cherished symbols of the self. Loved objects resemble a repertoire of personally encoded meanings. The exhibition 'Loved Objects' explored the assimilation of loved objects into the self as ritualistic acts and rites of passage. These acts of reinvention are instrumental in positioning dress as a transformational practice. These relationships are symbolic of

the self and, as with practices of dress, signify a set of socially established meanings in the wider social praxis. Reinvention and transformation occur through the symbiotic relationship material objects have to the self. Fashion discourses, including women's individual practices of dress and loved objects, support the thesis that self as image and loved objects assimilated into the self concomitantly support a connected identity from women's past to present and into possible imagined futures. This is evidenced through the articulation of women's individual fashion discourses and the manifestation of their collections of loved objects. The verbal and visual discourses elucidated from the research demonstrate a unique contribution to knowledge in the field of fashion. Fashion discourses seek to empower women through the repositioning from a singular view of identity to a binary view that encompasses theoretical dimensions and situates the duality of feminine self-construction.

CONTRIBUTION

The neologism *situal*, a compound of the socially situated self and feminine practices of dress as ritual brings together the unique contribution to knowledge. *Situal* locates the relationship between the *situal* space, the *situal* self and *situal* substances as socially constituted material constructs. Through unpacking the relationship between the *situal* the relationships between dress, gender and social context emerge as sites of significance together with the impact imagery can add to the theoretical dimensions associated with the perception of the feminine in culture. In this fashion feminine identity discourses can be described as *situal* social phenomena and constitute sites for the social and cultural construction of situated knowledges. Drawing on Clarke (2005) in research terms discourses offer a means of deconstructing the social practices that constitute culture.

The social as the site of the *situal* space defines dress as socially constructed and has significant implications for gender as a lived social relation. Women's individual identity discourses speak of what can be termed a tactile temporality - a temporal layer - relative to the social situation. The dressed body is situated within a specific context and is therefore symbolic of its cultural location, the presentation of the body and the relationship between the social situation. Thus, drawing on Bourdieu's (1977) notion of *habitus*, the *situal* space, presents an understanding of embodiment as inseparable from practice inasmuch as women's individual practices are adaptable to social conditions. The *situal* then, rather than presenting a hegemonic view, positions

the social practices of fashion as an ongoing narrative between women's past, present and future. Women's identity discourses locate how images, objects and practices accrue meaning and social significance in cultures of consumption and in everyday enactments constituting symbolic acts as manifestations of the situal self.

Merleau-Ponty (1962) described the body as the existential ground of culture. Through understanding the relations between the *situa*l space and the *situa*l self the body binds together feminine structures. The interplay between the feminine body and questions of gender, autonomy and power can be understood as a series of socially constructed practices. It is the articulation of these feminine practices that elucidates the incorporation of the socially constructed body into the corporeal. Situal thus provides a link between the individual and the social. In phenomenological terms the *situal* is the relationship between the *situal* space and the *situal* self that is constituted through the lived experience and expressions of embodiment. *Situa*l is the substratum between the individual and the group and supports social transformation.

Performances of dress are expressions of embodiment that reflect the interior of the self. Modes of self-expression are enacted through women's practices of dress. Relationships with material objects yield an intellectual and emotional approach that literally unpicks fashion and can be described as *situal* substances. Social action requires a performance that is repeated (Turner, 1986) in performing the act of dress women reveal themselves to themselves thus *situal* substances are formed through the association of material objects and the ritual of getting dressed. Women actualise themselves through these rituals as a stylised repetition of enactments on the female body. This construction of the self is transformed through the assimilation of material objects into the self.

The *situal* self is performed through the relationship with *situal* substances in, through and between the *situal* space as a result of the phenomena experienced in the specific social situation. The *situal* self as image is a socially situated visual apparatus of interpretation that elucidates women's identity discourses as a more expansive and highly complex system of socially situated meanings. The *situal* self alludes to how the body is experienced and actively produced through particular practices of dress; this involves acknowledging the social constitution of the body, situated in culture as embodied experience. *The situal self* situates the significance of the materiality of what we wear as part of the sensuality of experience.

In addition, *situal* refers to how this research was approached within the specific social situation. In so doing it offers a valuable contribution to practice based research contexts by presenting a conceptual model (*Figure 11*). *Situal* defines how the social context defines the location of the research frame as a world of socially constituted relationships. It is the interplay of the visual and verbal narratives placed within the specific site of the research situation that is of critical importance and thus defines the interrelations as they emerge from the research situation. Through placing the visual and verbal narratives within the frame of the research and observing the interplay between, with and through the drivers this approach represents a systematic and rigorous process of documentation and visual thinking.

Through the *situal* approach creative coalitions avoid a forced distinction between the researcher and the researched by placing the researcher as an instrument within the frame of the research situation. In this way collaborative practices can shape methods that elicit rich visual and verbal data. This strategy of interpretation broadens the analysis to include a wide range of data to arrive at an holistic interpretation, whilst recognising that the final explanation represents a fusion of horizons between the researcher's frame of reference and the visual and verbal narratives being interpreted (Goulding, 2005). Analyses always include understanding of participants' roles and responses through engaged interaction in the frame of the research. This approach emphasises practices and actions as constructions of reality. Thus situated knowledges are located in particular positions, perspectives and practices. Research participants implicit meanings, experiential views and the researcher's finished theories are equally constructions of reality.

This approach explicitly assumes that any theoretical rendering offers an interpretative portrayal of the studied world, not an exact picture of it. Interpretative theory calls for the imaginative understanding of the studied phenomenon: this type of theory assumes emergent, multiple realities; facts and values as inextricably linked; truth as provisional; and social life as processual (Collins, 2004). Interpretations are conceptually located - concepts define us - we do not own them. Concepts shape experience. These shaped and shared experiences are subsequently framed within the *situal* space. Thus *situal* research has potential for significant impact in practice based multi site research contexts.

RESEARCH FRAME ←——————→ INTERPLAY

VISUAL NARRATIVES   VERBAL NARRATIVES

Researcher as an
Instrument

THEORETICAL DIMENSIONS

METHODS
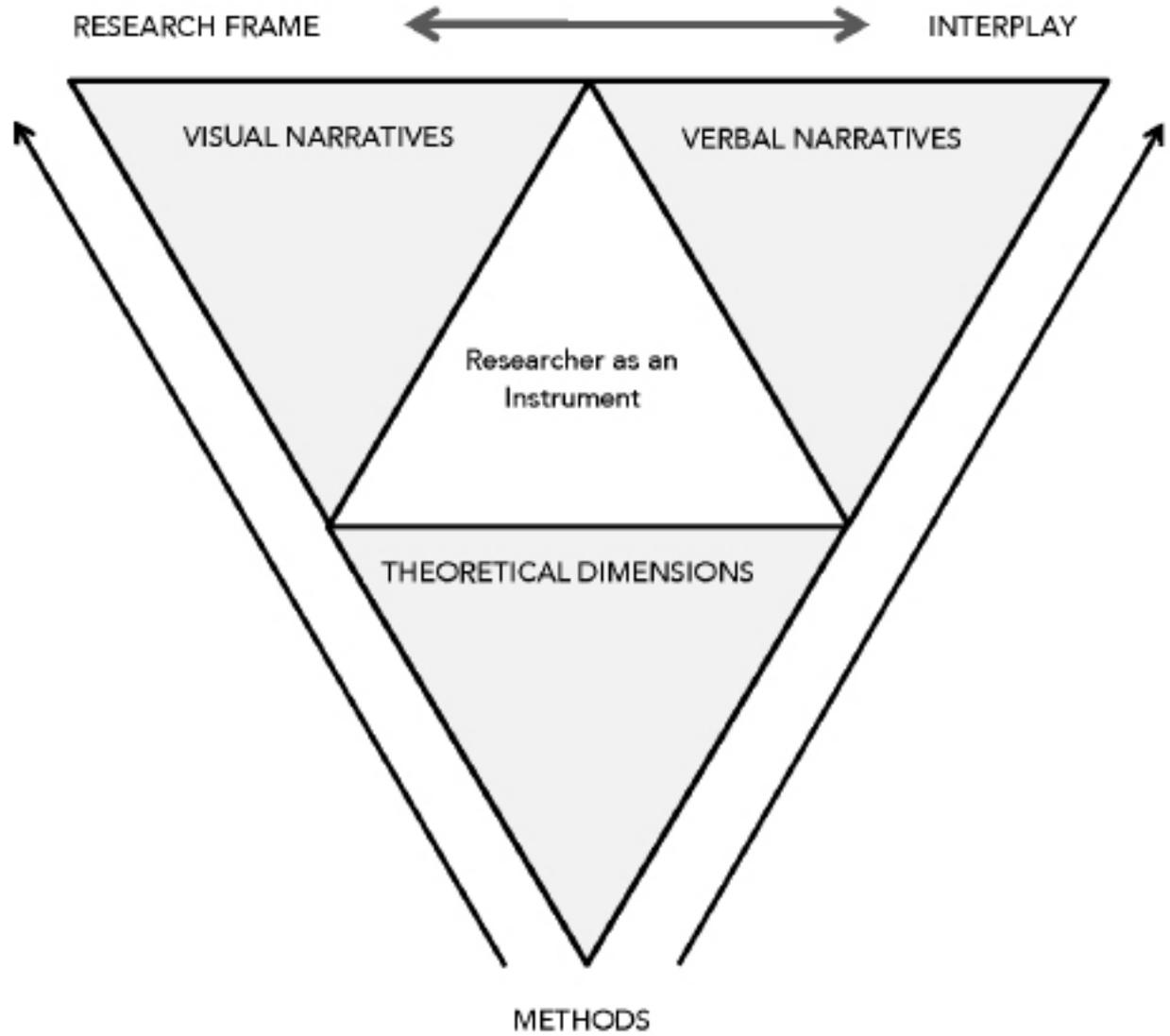
Figure 11 Situal Research Framework 2011

CONCLUSIONS

The impetus for this research was driven by my own practice and the experiences gained from the act of being a practitioner in the field of design and fashion. I have through the process of this research interrogated my own practice and its evolution to make sense of it in an attempt to further understand its wider situated implications. As the research progressed it became significant that situated knowledges undergirded and facilitated the interpretation of my work. In this manner my practice and the situated role of the researcher informed the research through engaging with women's individual identity discourses, the roles they play and their loved objects as they emerged from the research situation.

The research as practice has elucidated that it is the performance of dress itself that brings clothes to life as expressions of embodiment. The lived experience of dress betrays the salient relations to both the individual and the group. Relationships to material objects matter. Dress mediates and concretises relationships to others through its self-expressive and self-transformative dimensions. Fashion is an aesthetic medium for the elucidation of ideas and beliefs. Symbolic acts performed with iconic fragments of femininity facilitate moving from one self to another. Loved objects, open the recesses of the mind, play with the vast array of human emotions and serve as tactile and tangible representations of a precious past and towards desired futures.

The research as practice was presented in the exhibition entitled 'Loved Objects' at the Grace and Clarke Fyfe Gallery, the Bourdon Building, the Glasgow School of Art during November 2011. The exhibition explored feminine identity construction. Through the lens the research portraits provide multi-dimensional points of connection. Interpretations are caught for a fleeting moment and the multiple roles inherent in women's identity construction become apparent. Loved objects together articulate women's intimate identity narratives and the role material objects play in women's lives. The practice functions as a mediator of fashion discourses. Together the dynamic play of the image, object and text act as significant symbols. It is the encounter between the author's and the viewers' intimate interpretations, distinct dynamics and the particular dialectics associated with the construction of the self. In this fashion, the visual and verbal discourses serve to reveal the *situal* self as it confers to the *situal* space.

PERSONAL REFLECTIONS

From a young age I was attracted by the sensual aspects of materials; the pattern, the texture, the touch - rough, smooth, silky, soft - the smells evocative of other eras and representing a rich tapestry of life stories. Often I would find myself involuntarily stroking fur jackets on the bus, rough tweed on the train, captivated by the rustle of silk in school. It was this fascination for fabric that led me to study textile design and those tactile sensations resplendent in materials and material objects have never left me. However, somewhere between the romance and the reality of production something became unravelled. As the UK and much of Western Europe migrated its manufacturing to the developing world, these webs of wisdom and situated knowledges were regarded as inconsequential, relegated as relics, of a manufacturing past. It was in part this sense of loss, of losing something that was not only part of the social fabric, but significant in the cultural production of the feminine (recognising that the majority of people working in fashion related manufacturing jobs were women) that drove the initial research. Aside from the politics of sexuality there is also a breakdown in design, society and culture when these modes of making become devolved and fragmented in the name of mass produced democratic fashion.

Undoubtedly the world is a very different place from when I started this study, pre-economic recession. Baudrillard (1981), whose polemic position softened over the passage of time, particularly in his later writings, uncritically embraced fashion insofar as it epitomised the society of the spectacle. Baudrillard characterises contemporary society as a post-industrial one in which the world of production has given way to a world of consumption. Whereas the earlier phases of capitalism were governed by a functional reality now the main concern is with the styling of the object. Objects are consumed not because they ostensibly satisfy some practical need but because they serve as ways of differentiating individuals within the social hierarchy. In the context of the capitalist society where social position is no longer fixed, objects do not so much reflect social status but rather create status distinctions. For Baudrillard, these objects of consumption function as signs whose meaning is not derived with reference to anything external to them but rather liberated as a sign to be recaptured by the formal logic of fashion (Baudrillard, 1981) .

Likewise, my own approach has changed and been affected during the course of the research process. What started as a soap-box tirade against globalisation, workers' exploitation and the homogenisation of fashion, which still guides my personal philosophy towards fashion today, has mellowed through seeking alternative points of engagement with the prevailing fashion system. The points of connection as sites of traction have shifted considerably through the intense engagement with the research and point towards new conceptions of femininity through associations with fashion.

Women as consumers do not want to be dictated to either by the fashion system or from anti-fashion activists; they are wary of ethical evangelism – of being green-washed. Therefore, new forms of engagement were required that could galvanise change, not only in attitudes but through actions. These alternative forms of fashion need to exist symbiotically with mainstream fashion to allow the minority to have a voice that does not have to be underwritten and approved by well-established subcultures. The collaborative approach of Luxury of Labour celebrated this tactile appreciation and the liberty of fashion and provided valuable insights into the ways consumers could integrate with the fashion platform through creative coalitions. Moreover, this mode of making, as opposed to having, inspired an individual attitude of experimentation that could be termed, fashion jamming. This freedom of collective expression has few outlets in contemporary society. It is a fact that there are many commercial fashion collaborations, usually concerning designers and retailers, and equally very few fashion collectives.

Without turning a blind eye to materialism what the research has shown is that material possessions can make a positive contribution to women's identity projects. By way of some explanation, I have always had loved objects, I also admit to having display objects, things that I just love – to look at – they somehow reassure me at a fundamental level as to who I am. Sometimes my loved objects are so love-worn they come to be known by code names: old favourite, stripey dress, silver fox, brown dress instantly recognizable to my closest friends; they have all had starring roles in the performance of my life. Thus, the concept of loved objects also relates to an intimate part of my own identity narratives.

What has galvanized and encouraged me during the course of this study is the affinity to which other women have embraced and engaged with this research. It has become

clear that most women have clothes and material objects, within and without the wardrobe, that they love and have very real relationships with and that nobody has ever asked them about. Indeed, one of the challenges with conducting the research was that when women started sharing their loved items with me they couldn't stop! At meetings, exhibition openings, lectures and conferences when I spoke of my research, many women would come and seek me out to tell me about their loved objects, often maternally linked.

In this way the research celebrates women's similarities and differences. The situated knowledges and inherent wisdom has sensitised me as a researcher and continues to intrigue me through the diversity of loved objects that constitute women's individual fashion discourses. On reflection the stimulus for my research remains the same - suffice to say that mass produced fashion is not the same as kilts, kimonos or knickers embroidered and embellished with personal memories and meanings.

MOTHER AND DAUGHTER

Looking back over this work I discover the ghost of another feminine exegesis behind it. Running in between these lines is the speculation about how much women's practices reveal about gender and maternal relationships, both of mothers to children and of daughters to their own mothers (Betterton, 1996). Maternal relationships are a prevalent theme and reoccurrence in women's identity narratives. Mhairi's relationship to her own mother is conflicted. On the one hand the ritualised glamour of her mother's era is acted out in materialised fantasies; on the other the duality of control and power manifests itself in compulsive behaviours. Such conflicts carry with them situated paradoxes that can be resolved through the dialectic of dress.

Oftentimes women hold the era of their mother's prime as a major influence on their own individual style. Their collections include garments from their own mothers: *'Almost all of my dresses are from my mom; my mom wore this for her... for her like graduation from school. And this is another one of my mom's. This is a designer from London. This is my mom's as well, from the 1970's... My grandmother wore this to my parents wedding. I've got more of my mother's stuff...'.* This can extend to the reincarnation of apparel from a particular era or the acquisition and collection of vintage pieces from that period. Mhairi's mother and maternal grandmother both had significant sway

on her as a young adult and these relations are played out in her intimate identity narratives and her customs of dress. *'Oh, I think like my parents, like my mother in particular, if I'm going out somewhere I like to be dressed'. These hereditary influences are manifest in her relationship with lingerie. 'My mum, she had nice underwear; she used to walk around in it [...] I tend to buy most of my lingerie from proper underwear shops... I like the right stuff...'.*

Practices of dress can materialise our relationship to our mothers, to our own body and to our selves. The mother – daughter connection actualises positive affirmations in terms of style and status amassed by daughters from their mother's and provides, as such, a counterpoint to other presumed cultural narratives of desiring to be different to one's mother. Furthermore, loved objects and heirlooms are often intrinsically linked in women's cultural accounts and these associations can indeed serve as contra-arguments to assertions that possessions do not bring happiness. It could be asserted that the emancipation of individual femininity can be centred on a complex web of relationships – a nexus of maternal relations. As Chadwick notes, (cited in Betterton, 1996) in the gentle ebb and flow of departure to return, separation to union, from daughter to mother… history and culture might happily admit to being feminised.

FUTURE CONSIDERATIONS

In final reflection, my own practice and research approach has evolved considerably during this project through a process of creative action and critical reflection.

In terms of post doctoral activity I am considering the continuation of the loved objects strand of the research to include further research participants; thereby extending the research to the types of loved objects, the role they play in women's lives and how they change over time. Specifically I am interested in presenting the research to a wider audience - as popular culture. This may include further exhibitions and the compilation of a book and a website. Through this approach I will endeavour to extend the theoretical dimensions of the *situal* self as it confers to the socially constructed lived relation.

APPENDICES

1. METHODOLOGICAL APPENDIX

QUALITATIVE RESEARCH

Across the research spectrum, each methodology rests on the nature of knowledge and of knowing (Corbin and Strauss, 2008) and is linked to different ontological (what is) and epistemological (what it means to know) underpinning assumptions (Hopkinson and Hogg, 2006). The two, however, can be difficult to separate as ontological and epistemological issues tend to emerge together (Corbin and Strauss, 2008).

Qualitative research approaches and analysis are embedded in the process of examining and interpreting data in order to elicit meaning, gain understanding and develop empirical knowledge (Corbin and Strauss, 2008). Consequently, conducting qualitative research is something the researcher feels through immersion in the field and through focused and purposive sampling. This is in essence the value of building qualitative theory and its importance to the development of a professional body of knowledge. Charmaz (2006) argues that positivist theory seeks causes, favours deterministic explanations and emphasises generality and universality. Positivist theories consist of a set of interrelated propositions aimed to: treat concepts as variables; specify relationships between concepts; explain and predict these relationships; systemise knowledge; verify theoretical relationships through hypothesis testing and generate hypothesis for research (Charmaz, 2006). In this positivist view the objectives of theory are explanation and prediction. Positivist theory aims for parsimony, generality, and universality and simultaneously reduces empirical objects and events to that which can be subsumed by the concepts.

Interpretive theory provides an alternative position emphasising understanding rather than explanation. Interpretative theory calls for the imaginative understanding of the studied phenomenon. This type of theory assumes emergent, multiple realities; indeterminacy; facts and values as linked; truth as provisional; and social life as processual. In summary, interpretative theory aims to conceptualise the studied phenomenon to understand it in abstract terms; articulate theoretical claims pertaining to scope, depth, power and relevance and as such offer an imaginative interpretation.

GROUNDED THEORY

Grounded theory epistemology has developed by way of a two-step evolution, involving both the tradition of Chicago interactionism and the philosophy of pragmatism inherited largely from John Dewey and George Herbert Mead (Corbin and Strauss, 2008). Grounded theory methodology is itself grounded epistemologically and ontologically in symbolic interactionism, a paradigm which holds that individuals engage in a world that requires reflexive interaction. Accordingly, behaviour evolves from social interaction that is highly symbolic in itself.

Whilst symbolic interactionism was a key school within sociology there was recognition of the requirement for a methodology that could simultaneously track and validate the process of theory building. Subsequently, two American sociologists, Barney Glaser, who trained at Columbia University, New York, and Anselm Strauss, who studied the philosophies of critical and qualitative methodologies of the Chicago School, set out to develop a more systematic and defined procedure for the collection and analysis of qualitative data. The methodology they devised was labelled grounded theory to reflect, as the name suggests theory that is grounded in the words and actions of those individuals under study (Goulding, 2005).

Although traditionally associated with sociology (Corbin and Strauss, 2008, Glaser and Strauss, 1967, Strauss, 1987, Strauss and Corbin, 1998, Strauss and Corbin, 1997) grounded theory has been used within marketing and consumer research disciplines. Examples include the *Odyssey* research (Belk et al., 1989) that utilised aspects of grounded theory in the analysis of the sacred and profane in consumer behaviour and *Understanding the Socialised Body* (Thompson and Hirschman, 1995) that applied grounded theory to examine the psychosocial meanings and processes that shape consumers' sense of body image and the consumption behaviours motivated by those perceptions. However, in comparison to other qualitative methodologies its application is mainly confined to experiential consumer behaviour, despite its potential for theoretical developments across a range of phenomenon that are predicated on a behavioural component (Goulding, 2005).

GROUNDED THEORY CODING

This section sets out the key criteria for coding in classical grounded theory approaches. Grounded theory coding consists of at least two phases: initial and focused coding. The initial phase involves naming words, lines, or segments of data followed by a second focused phase that uses the most significant or frequent codes to sort, synthesise, integrate and organise data:

> 'Coding grounds your work in an analytical direction whilst in the early stages of research [...] you can make grounded theory coding familiar through practice, then evaluate how it works for you. By remaining open to the data as you have been open to the statements and events in the research setting, you will discover subtle meanings and have new insights' (Charmaz, 2006, p. 70).

Coding is part work but also part play, playing with the ideas, gained from the data encourages involvement and learning. Through coding, discoveries are made and a deeper understanding of the empirical world. Coding elicits a preliminary set of ideas that can be explored and examined analytically through writing about them. Grounded theory coding is flexible in that the data can be returned to and recoded if necessary.

> 'Coding is the first part of the adventure that enables you to make the leap from concrete events and descriptions of them to theoretical insight and theoretical possibilities. Grounded theory coding is more than a way of sifting, sorting and synthesising data; as is the usual purpose of qualitative coding. Instead grounded theory coding begins to unify ideas analytically because you kept in mind what the possible theoretical meanings of your data and codes might be' (Charmaz, 2006, p. 71).

During initial coding fragments of data are studied – words, lines, segments – closely for their analytical importance this may include participants in vivo terms. Throughout the process data is compared with data and then data with codes. Coding in essence means categorising segments of data with a short name that simultaneously summarises and accounts for each piece of data. Codes illustrate the selection, separating and sorting of data to begin an analytical account. Codes should stick closely to the data, show actions and indicate dilemmas surrounding disclosure as they arise (Charmaz

2006). Consistent with grounded theory, emphasis is on emergence; questions regarding the codes arise from the reading of the data rather than emanating from an earlier framework applied to them. Coding is the pivotal link between collecting data and developing an emergent theory to explain these data. Coding defines what is happening in the data and the inherent meaning. Whilst engaged in initial coding, early data is mined for analytical ideas to pursue in future data collection.

Language plays a crucial role in how and what is coded, language confers meaning on observed realities, attributing meanings to specific terms and holding perspectives through which one learns about the empirical world. In this way, coding uses words that reflect action. Codes are provisional in the sense that they may be reworded to improve the fit; the fit is the degree to which they capture and condense meanings and actions. Compelling codes capture phenomenon, codes should fit the data rather than forcing data to fit them (Charmaz, 2006, p. 49). During coding:

- Remain open - stay close to the data
- Move quickly through the data
- Keep codes simple and precise
- Construct short codes
- Preserve action
- Compare data with data

Engaging in line-by-line coding helps locate further theoretical sampling and to refocus later interviews. Flexible strategies are useful in helping the coding process, including (Charmaz, 2006, p. 50):

- Breaking the data up into component parts or properties
- Defining the actions on which they rest
- Explicating implicit actions and meanings
- Crystallising the significance of the points
- Identifying gaps in the data

THEORETICAL CODING

Focused coding means using the most significant and/or frequent codes that make the most analytical sense to categorise data incisively and completely. Axial coding is a strategy for bringing fragmented data back together in a coherent whole (Corbin and Strauss, 2008). Axial coding can be viewed as elaborating a category and diagramming can be used to integrate relevant categories (Clarke, 2005). Integrative diagramming aims to link categories with categories towards forming substantive theories.

Theoretical coding is a sophisticated level of coding that follows the codes selected during focused coding. Theoretical codes specify possible relationships developed during focused coding. Glaser introduced theoretical coding as conceptualising how substantive codes may relate to each other as hypotheses to be integrated into a theory (Glaser, 1978, p. 72) and presented a series of 18 theoretical coding families that include analytical categories such as the six C's: causes, contexts, contingencies, consequences, covariance's, and conditions (Glaser, 1978, p. 74). Degree, dimension, interactive, theoretical and type are also examples of coding families, as well as ones that derive from major concepts such as identity-self, means-goals, cultural, and con-sensus families.

Whilst coding problems may arise through (Charmaz, 2006, p. 69):

- Coding at too general a level
- Identifying topics rather than actions and processes
- Overlooking how actions and processes are constructed
- Attending to personal/disciplinary concerns rather than participants concerns
- Coding out of context
- Using codes to summarise and not to analyse

CODING THROUGH MEMOS

In grounded theory memos serve principally analytical purposes. Memos are written in an informal, unofficial language for personal use. Memos may be free and flowing, they may be short and stilted, especially as new analytical territory is entered. The important aspect is to leave a paper trail which can be adequately stored, archived and referenced (Charmaz, 2006).

> 'Be receptive whilst free writing; accept anything that comes to mind. Let the process emerge. Follow ideas and bursts of inchoate thoughts. This technique can be extended into focused free writing which addresses data and categories' (Charmaz, 2006, p. 88).

Stream of conscious writing is a useful method for memo writing. Free writing encourages the composition of fresh material, unlearning past immobilising habits and writing in a natural voice. Free writing liberates thoughts and feelings (Charmaz, 2006). It provides an opportunity for free association (Charmaz, 2006) through:

• Getting ideas down on paper as quickly and fully as possible
• Writing to and for yourself; permitting yourself to write freely and badly
• Not attending to grammar, organisation, logic, evidence and audience

Writing memos from the beginning of the research helps clarify what is happening in the field. In grounded theory, memo writing relies on treating some codes as conceptual categories to analyse. Through engaging in focussed coding, the content and form of the emerging analysis can be sketched. Attempting to treat focused codes as categories prompts the ongoing scrutinisation and development of them. If these codes are acceptable within the analysis as categories, they must also clarify the relationships between them. Categories explicate ideas, events, or processes in the data. A category may subsume common themes and patterns in several codes. Categories should be as conceptual as possible – with abstract power, general reach, analytic direction, and precise wording. In summary, memos form the core of developing grounded theory. Memos provide a record of the research and analytical progress. Memos can be revisited, reviewed and revised with a critical eye as the research progresses.

SITUATIONAL ANALYSIS

Situational analysis conceptually resonates with the work of Mead (perspective); Blumer (sensitising concepts and group position); Becker (commitment, social worlds/arenas/ the importance of the visual); Strauss (action theory, social worlds/arenas/negotiations/ discourses, the importance of history) and Charmaz (postmodern turnings) (Clarke, 2005).

There are three key methodological implications: first, methods are needed that can address and elucidate the complexities of situations as the grounds of social life, that is to say, methods are required that intentionally capture complexities rather than aim at simplifications; second, methods are required that allow and encourage marginalised perspectives to communicate what it means to be part of the social milieu and the broader context of self; and third, methods are needed that go beyond the 'knowing subject' to address and analyse salient discourses within the situation of inquiry.

> 'Methods are mere instruments designed to identify and analyse the obdurate character of the empirical world, and as such their value exists only in their suitability in enabling this task to be done' (Blumer, 1969, p. 27).

Situational questions are a focus of data gathering for situational analysis. The following present six strategies advocated by Clarke for pushing grounded theory around the postmodern turn (Clarke, 2005, p. 19):

1. Assuming and acknowledging the embodiment and situatedness of all knowledge producers, and assuming 'truths' of multiple knowledges
2. Using the situation of the research phenomenon as the site of analytic grounding
3. Shifting from assumptions and representational strategies of simplifying normative and homogeneity to complexities, differences and heterogeneities
4. Asserting the analytic sufficiency of sensitising concepts and theoretically integrated analytics rather than the pursuit of formal theory

5. Conducting situational analysis throughout the research process, including making situational maps, social worlds/arenas maps and positional maps

6. Turning to discourses, including visual, to expand the domains of social life included in grounded theory research

SITUATIONAL MAPS

Situational analysis offers three main cartographic approaches:

- Situational maps that lay out the major human, nonhuman, discursive, and other elements in the research situation of inquiry and provoke analysis of relations among them
- Social worlds/arenas maps that lay out the collective actors, key nonhuman elements, and the arenas of commitment and discourse within which they are engaged in ongoing interpretations of the situation
- Positional maps that lay out the major positions taken, and not taken, in the data vis-a-vis particular axis of difference, concern, and controversy around issues in the situation of inquiry

Situational maps are strategies for articulating the elements in the situations and examining relations among them. These maps are intended to capture and discuss the messy complexities of the situation in their dense relations and permutations. The fundamental assumption is that everything in the research situation constitutes and affects everything else.

Situational mapping should be undertaken simultaneously with memos, as described in the previous section, using the percept of grounded theory. Researchers should use their own experiences of research as practice as inherent data for making the maps. The researcher as an instrument is indeed part of the process of making situational maps, to tease out, information and assumptions. In addition, in seeking to be ethically accountable the researcher should attempt to articulate the sites of silence in the data; what are present but unarticulated (Clarke, 2005).

Working versions of maps should include all analytically pertinent material and symbolic/discursive elements relevant to the particular situation, which in turn is framed by

those in it and by the researcher. Framed categories can include: spatial, temporal, technological, work, sentimental, moral an aesthetic although there is no requirement to have all these categories and others may be pertinent to the particular situation of inquiry. Memoing at the end of mapping sessions is important, noting new insights, signalling shifts of emphasis or direction, detailing further directions in addition to keeping a critical research journal as a means of chronicling changes of direction, rationales and analytical turning points (Clarke, 2005, pp. 89-91). Good situational maps should be saturated covering the most important elements; every entry and its relations should be clearly articulated (Clarke, 2005, p. 109).

Once a situational map is completed the next step is to start asking questions based on it and memoing answers. Relations among the various elements are key and can be revealing. The procedure here involves taking copies of the situational map, taking each element in turn and thinking about it in relation to the other elements in the map. In this manner, specifying the nature of the relationship between the drivers. This is done systematically for every element. These relational maps help the researcher decide which stories and which relations to pursue. Memo's can be partial and tentative with questions to be asked and answered as the research evolves (Clarke, 2005, p. 102).

SOCIAL WORLDS MAPS

To make a social worlds/arenas map one enters into the situation of interest and tries to make collective sense from it. The researcher needs to explain which social worlds and sub cultures come together in a particular arena and why. What are their perspectives and what do they hope to achieve through their collective action. The kinds of action characteristic of a particular world are empirical questions. The meanings of the actions in the arena are to be understood by developing a dense understanding of the perspectives taken by all the collective actors, the social worlds involved in that arena, through asking questions, such as: What are the meaningful commitments of the social world and how are these collectively acted upon in the situation? What is happening between particular worlds? This allows structure/process to be enacted in the flows of people and nonhuman objects doing things together. Data that addresses these questions can be generated in heterogeneous ways: including primary interviews, organisational documents, archives, observations at meetings, gatherings of key actors – secondary data - historical or contemporary research on the topic, media imagery,

visual and verbal discourses amongst others. Discourses are not explicitly represented in social worlds. This is not because they are not present in worlds and arenas but because social worlds are universes of discourse, the focus of world/arenas maps is on collective social action (Clarke, 2005, pp. 114-115).

The next phase is describing each major social world in a memo – in essence describing a sketch attempting to represent relative size and power of different worlds in relation to one another; conceptualising and representing the collective actors and actants– the social worlds and arenas under study.

POSITIONAL MAPS

Positional maps lay out the major positions taken, and similarly not taken in the data vis-a-vis particular axis of variation and difference, focus and controversy found in the situation of concern. Positional maps are not articulated with persons or groups but rather seek to represent the full range of discursive issues. Because the codes and categories of a particular analysis can be both generated and applied across the full range of possible data sources the mapping approaches are especially useful for multisite research; everything is situated, and situational maps elucidate this aspect of postmodern understanding. The usefulness of mapping is in its capabilities to think systematically through the research, especially decisions regarding future data collection and the vast amount of data consciously and subconsciously held during the research process. Together, maps should answer the following questions:

- Where in the world is this project?
- Why is it important?
- What is going on in this situation?

2. ETHICAL AND DISCLOSURE APPENDIX

Information Sheet
Consent and Data Release Form

THE GLASGOW
SCHOOL : ARt

Research Title: Meaning Drive: Fashion Discourses, Consumer Culture and Technology

You are being invited to participate in a practice-based research project. Please read and consider the following information about the research and do not hesitate to ask any questions for clarification.

About the Research

I am a PhD researcher, in the School of Design, Glasgow School of Art. I am currently conducting research into 'women and their wardrobes'. The purpose of the research is the development of a cultural exchange model through understanding womens personal fashion narratives.

Taking Part in the Research

As part of the research I am hoping to interview approximately 30 women face-to-face; if you are happy to take part in the research, the interview will last approximately 45 minutes. I am interested in talking to you about your wardrobe. Specifically, I am asking women to open their wardrobes to me; to discuss and discover their contents; what you actually do with your clothes as 'cultural objects' to explore how these accrue meaning through wearing and everyday rituals and why/how they are disposed of. With your permission I would like to record the interview and take photographs of you/your wardrobe. Taking part in the research is entirely voluntary and you are free to end the interview at any time.

CONSENT FORM

Researcher: Lynn-Sayers McHattie

1. I have read and understood the above information and have had the opportunity to ask questions
2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason
3. I confirm that I am happy for the interview to be recorded and I agree to photographs of myself/my wardrobe being taken

RELEASE FORM

1. I agree / do not agree (delete as applicable) to my name and occupation being published*
2. I agree / do not agree (delete as applicable) to my photograph/images being published*
   * Dissertation, Thesis, Exhibition, Website, Blog, Book.

SIGNATURE   *Stephanie Spindler*

NAME   *Stephanie Spindler*   DATE   *Feb. 1, 2010*

January 2010   Contact: lynn@lynnmchattie.com

All participants in the research completed consent and data release forms.

Information Sheet
Consent and Data Release Form

THE GLASGOW
SCHOOL:ARE

Research Title - Meaning Drive: Fashion Discourses and Extended Selves

You are being invited to participate in a practice-based research project. Please read and consider the following information about the research and do not hesitate to ask any questions for clarification.

About the Research

I am a PhD researcher in Visual Communication - The School of Design, Glasgow School of Art. I am currently conducting research into women, their wardrobes and 'loved objects'. Loved objects as cultural artefacts represent unique insights into women's individual identity narratives.

Taking Part in the Research

As part of the research you have been asked to complete a questionnaire detailing your five loved objects. With your permission I would like to photograph both the objects and you. Taking part in the research is entirely voluntary and you are free to remain anonomous if you would prefer.

CONSENT FORM

Researcher: Lynn-Sayers McHattie

1. I have read and understood the above information and have had the opportunity to ask questions
2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason
3. I confirm that I agree to photographs of me/my loved objects being taken

RELEASE FORM

1. I agree / ~~do not agree~~ (delete as applicable) to my name, age and occupation being published*
2. I agree / ~~do not agree~~ (delete as applicable) to my portrait/loved object images being published*
   * Dissertation, Thesis, Exhibition, Website, Blog, Book.

SIGNATURE   *Louise Harold*

NAME   LOUISE HAROLD   DATE   6/10/11

AGE   26   OCCUPATION   STUDENT

January 2011   Contact: lynn@lynnmchattie.com

3. LOVED OBJECTS APPENDIX

The following appendix contains the 13 'loved objects' questionnaires, portraits and visual recordings of the participants' material artefacts that constituted part of the site specific exhibition held at The Grace and Clarke Fyfe Gallery during November 2011 (see p.18). In addition a further 6 questionnaires are included for reference.

LOVED OBJECTS

I am currently doing research into 'loved objects' found in women's wardrobes. If you were to select five loved objects what would they be? These can range from examples of clothing or material objects or images or representations that are symbolic and have personal meaning to you. It may be useful to reflect on the following when selecting 'loved objects': What does this say about you? Where/when did you get it? Why is it beautiful? What kind of experiences have you had with it? What is its memorable story? What is its meaning to you?

Can you describe in detail your loved objects? (and/or take photographs and e mail me?)

Example: Vintage silk Japanese reversible kimono; I love the colour, the design - the flamboyancy yet the simplicity. I always have a great time when I wear it — it is unusual and somewhat unexpected...It is without doubt the most favourite thing in my wardrobe; I almost lost it once when I lost my luggage and would have been devastated

1. My scoop-necked cap-sleeved black dress. It is elegant, timeless and classic. It feels exceptionally soft & luxurious and it is transforming ~ it looks ordinary on the hanger, but fabulous on. It reminds me that hard work pays off & any anything is possible, because it was one of several unexpected gifts by my previous employers after many months of tedious, exhausting work.

2. My blue & white glass dangley earrings, which were a gift made by my best friend. They remind me of the beginning of our friendship in secondary school when we used to go the Art Store & buy beads. Now she has a jewellery & card making business & I am very proud of her achievements. Also I love the blue heart shaped beads, made with fairtrade glass.

3. My long pink umbrella, which is an unusual curved shape & is very sturdy. It makes me smile when old ladies & children talk about it in the street. It was a bargain in TK maxx in Dundee & it reminds me of my friends there. It is a bit squinty because my bags full of folders crushed it, but it just adds to the character of it.

4. My chinese-style top. I remember buying this when I was 16. Then I wore it all the time. It is saving up & bright & goes with almost anything. I've worn it on nights out first-dates, & even on holiday everywhere though it is quite worn now, I don't want to throw it away. It makes me feel confident & secure & feminine.

5. My hand painted blue fan & corsage flower which were given to me as a present on my 21st birthday by my spanish friends when I surprise lived with them in Spain for a year. my birthday was during exams but they threw a party for me on the roof terrace & although I missed home I felt like I belonged there too. I wore the flower in my hair to my mexican friend's wedding which was the best night of my life; I danced all night after witnessing my friends get married in Acapulco.

If you would be prepared to let me borrow any or all of these items for an exhibition in November, could you please include your name and contact details:

Name_____ Contact_____

Many thanks

Lynn-Sayers McHattie   lynn@lynnmchattie.com   #07800 897 110

LOVED OBJECTS

I am currently doing research into 'loved objects' found in women's wardrobes. If you were to select five loved objects what would they be? These can range from examples of clothing or material objects or images or representations that are symbolic and have personal meaning to you. It may be useful to reflect on the following when selecting 'loved objects': What does this say about you? Where/when did you get it? Why is it beautiful? What kind of experiences have you had with it? What is its memorable story? What is its meaning to you?

Can you describe in detail your loved objects? (and/or take photographs and e mail me?)

Example: *Vintage silk Japanese reversible kimono; I love the colour, the design - the flamboyancy yet the simplicity. I always have a great time when I wear it – it is unusual and somewhat unexpected...It is without doubt the most favourite thing in my wardrobe; I almost lost it once when I lost my luggage and would have been devastated*

1. My quarter length denim jacket, I got this from New Look, I love my denim jacket because I can wear it with anything and feel comfortable, it goes with whatever my hair colour is, and if I don't have a jacket to match whatever I'm wearing to work that day I reach straight for my jacket... if I lost it I would be very annoyed and would have to get another one quick!

2. My beige platform shoes. I can't remember where I got them but I love them. Since I went lighter with my hair I've changed the colour of my wardrobe, these shoes were the first thing that I bought. They're comfortable, give a lot of height and really shape your legs. When I'm wearing them I feel confident and comfortable.

3. My Swarovski necklace. My Gran bought me this for my 21st birthday – it is sparkly and eye-catching. I wear it every single day. It makes me feel my Gran's with me all the time. If I lost this I truly would be devastated as it is irreplaceable for sentimental value.

4. My baggy boy jeans, these are baggy and comfortable, can dress them up or down. Perfect for fat days as they hide a multitude of sins. If I lost these I would be very stuck and probably end up in a huff for days if I felt over weight.

5. My tiger teddy, I got my teddy at a zoo in Aviemore, I totally love it. It sits on my bed and I hug it when I'm watching DVD's and going to sleep. It is very big and if I lost it I don't know if I would be able to sleep.

If you would be prepared to let me borrow any or all of these items for an exhibition in November, could you please include your name and contact details:

Name_____Contact_____

Many thanks

Lynn-Sayers McHattie   lynn@lynnmchattie.com   #07800 897 110

LOVED OBJECTS

I am currently doing research into 'loved objects' found in women's wardrobes. If you were to select five loved objects what would they be? These can range from examples of clothing or material objects or images or representations that are symbolic and have personal meaning to you. It may be useful to reflect on the following when selecting 'loved objects': What does this say about you? Where/when did you get it? Why is it beautiful? What kind of experiences have you had with it? What is its memorable story? What is its meaning to you?

Can you describe in detail your loved objects? (and/or take photographs and e mail me?)

Example: *Vintage silk Japanese reversible kimono; I love the colour, the design - the flamboyancy yet the simplicity. I always have a great time when I wear it – it is unusual and somewhat unexpected...It is without doubt the most favourite thing in my wardrobe; I almost lost it once when I lost my luggage and would have been devastated*
1. My 5th Year Prom dress, which I wore again to a ball while at uni. It is dark silver and long, I remember loving it when I bought it for the prom. I felt grown-up and confident in it. I've kept it nine years as it's so special.
2. A dress I wore to my friend's wedding recently. It is very pale pink and strapless, with diamonte details along the top. I got a lot of compliments on wearing this, it reminds me of a happy day. It represents a happy time to me.
3. My hill walking boots. These are leather walking boots, I've had them seven years. I love them because they are so worn-in and comfortable, they represent the many happy times I've had with friends walking.
4. Pearl necklace, this was a gift for my 18th birthday from my aunt and uncle. It was bought for me on a trip to Japan. It seems "classic" to me, I wear it quite often om special occasions or nights out.
5. Collection of books. This is a sample of some of my many books in my wardrobe. I chose these because they have special significance; some are about Bipolar Disorder, others about Mindfulness or "Acceptance and Commitment Therapy". Some have been hard to read, and some I'm still working on, slowly. They represent my journey.

If you would be prepared to let me borrow any or all of these items for an exhibition in November, could you please include your name and contact details:

Name␣␣Contact␣␣␣␣␣␣␣␣␣␣␣␣␣␣␣␣␣␣␣␣␣␣␣␣␣␣

Many thanks

Lynn-Sayers McHattie   lynn@lynnmchattie.com   #07800 897 110

BIPOLAR

AN UNQUIET MIND — Kay Redfield Jamison — A Memoir of Moods and Madness

Kay Redfield Jamison   An Unquiet Mind   PICADOR

DAVID J. MIKLOWITZ, PhD

THE MINDFUL MANIFESTO   DR JONTY HEAVERSEDGE & ED HALLIWELL

the BIPOLAR DISORDER SURVIVAL GUIDE

THE HAPPINESS TRAP   RUSS HARRIS

When Someone You Love Is Bipolar

HEALY   psychiatric DRUGS explained

Mindfulness IN PLAIN ENGLISH

Mindfulness   MARK WILLIAMS   DANNY PENMAN

ACT made simple   HARRIS

LOVED OBJECTS

I am currently doing research into 'loved objects' found in women's wardrobes. If you were to select five loved objects what would they be? These can range from examples of clothing or material objects or images or representations that are symbolic and have personal meaning to you. It may be useful to reflect on the following when selecting 'loved objects': What does this say about you? Where/when did you get it? Why is it beautiful? What kind of experiences have you had with it? What is its memorable story? What is its meaning to you?

Can you describe in detail your loved objects? (and/or take photographs and e mail me?)

Example: *Vintage silk Japanese reversible kimono; I love the colour, the design - the flamboyancy yet the simplicity. I always have a great time when I wear it – it is unusual and somewhat unexpected...It is without doubt the most favourite thing in my wardrobe; I almost lost it once when I lost my luggage and would have been devastated*
1.Wedding dress, originally I was blasé about this. Feeling very practical, unbridey about it I was adamant that I was "only going to wear it once, blah blah, going to cut it etc etc". Don't get me wrong, I don't intend to wear it again in it's 'official' capacity, but having taken it back out of the carrier bag (! Its on the way to the dry cleaners once I find one willin to deal with 'lace') recently as a friend wanted to see it, I felt an affinity to it, that compels me to hang on to it, keep it in it's entirety, and because of the menories it will hold for years to come, I do not want to be parted from it, hence it made it to no.1 on my loved object, cherished item list.
2. My Bingo! Not technically a wardrobe item, but a bedroom one nonetheless, for over 25 years. As a child I was a collector. I went through the teddy phase, the pig phase, Garfield phase, Winnie the pooh phase, and countless other mini phases! Bingo is part of the teddy phase, one of the only, if not the only survivors. (certainky the only one I could readily locate? Originally a standard ted, with just a jumper/ nightcap for modesty, for some reason, despite not being the oldest or coolest (there was a monkey that sucked his thumb in his plastic face!!) he is the most loyal. As years passed and things changed, houses got moved, rooms got changed, and homes got left, Bingo remains. He is not an 'on the bed' childhood teddy hangover, he is just about. Sometimes in our room on shelf near bed, sometimes he likes the peace of the spare room, and always out of reach of kaiser!
3. Silky beaded dress. bought initially for a friends wedding it is now one of my favourites - . Maxi dresses are not always the most flattering of fits, but this colourful dress floats and makes me forget if I look like a house - every time I wear it I feel confident, boosted by the   compliments I have received, I enjoy wearing it & wish only it wasn't such a distinctive style I could get away with more often - I think it may have been trotted out to it's max for now, which isn't a bad thing, it will dwell in the wardrobe for a while, It would be nice to be able to wear it more, but then it wouldn't't feel so special.......
4. Licences? Not wardrobe items, but they do live upstairs? In a box in the spare room are various documents belonging to my Dad, not exciting to the 'unrelated' but as we nearly lost a lot of his stuff when old flat was vandalised by Tennant I took a snapshot of things and keep them for me. Without getting morbid, I like to 'come across' them and take a trip down memory lane, seeing letters from RAF, caa medical docs etc. These are not feminine, female, cherished, but just 'would be gutted' to not have in my home.
5. Cover up. Orientally ish style Flowery cotton dressing gown - not an old item or by many standards particularly fancy in any way but the colours and pattern I love - bought to take to Italy so will doubtless keep regardless as it will always be reminder of anticipation of sunny honeymoon! :-)

Lynn-Sayers McHattie   lynn@lynnmchattie.com   #07800 897 110

LOVED OBJECTS

I am currently doing research into 'loved objects' found in women's wardrobes. If you were to select five loved objects what would they be? These can range from examples of clothing or material objects or images or representations that are symbolic and have personal meaning to you. It may be useful to reflect on the following when selecting 'loved objects': What does this say about you? Where/when did you get it? Why is it beautiful? What kind of experiences have you had with it? What is its memorable story? What is its meaning to you?

Can you describe in detail your loved objects? (and/or take photographs and e mail me?)

Example: *Vintage silk Japanese reversible kimono; I love the colour, the design - the flamboyancy yet the simplicity. I always have a great time when I wear it – it is unusual and somewhat unexpected...It is without doubt the most favourite thing in my wardrobe; I almost lost it once when I lost my luggage and would have been devastated*
1. OVERSIZED MANS SHIRT WHICH I WEAR AS A NIGHTIE. IT IS FAR TOO BIG FOR ME BUT IT MAKES ME FEEL RELAXED AND READY FOR BED.
2. AGENT PROVOCATEUR UNDERWEAR: I BOUGHT THIS SET YEARS AGO IT IS A 38DD. BUT MY SIZE AT THE TIME WAS 38G. I BOUGHT IT ANYWAY AND IT DOESN'T FIT. BUT I LIKE TO HAVE IT
3. IN MY DRAWER. IT'S MY SEXIEST PIECE OF UNDERWEAR BUT MAYBE ONE DAY IT WILL BE WORN.
4. NEISHA CROSLAND SILK BAG : MY FAVOURITE BAG. IT WAS A GIFT ON MY 21ST BIRTHDAY. I LOVE THE PRINT. I GOT SO MANY COMPLIMENTS ABOUT IT AND IT MADE ME FEEL VERY COOL.
5. VINTAGE VICTORIAN NECKLACE : IT BELONGED TO MY GREAT GRANDMOTHER. SHE FOUND IT IN LONDON LYING ON THE ROAD. SHE TOOK IT TO THE POLICE NOBODY CLAIMED IT AMOUNT SO IT BECAME HERS. NOW MINE, I LOVE THE

UNUSUAL COLOUR. ITS QUITE UGLY BUT I LIKE THAT. MAINWAY SUPER

If you would be prepared to let me borrow any or all of these items for an exhibition in November, could you please include your name and contact details:

Name▓▓▓▓▓▓▓▓▓▓▓▓▓▓▓▓▓▓ Contact▓▓▓▓▓▓▓▓▓▓▓▓

Many thanks

Lynn-Sayers McHattie   lynn@lynnmchattie.com   #07800 897 110

LOVED OBJECTS

I am currently doing research into 'loved objects' found in women's wardrobes. If you were to select five loved objects what would they be? These can range from examples of clothing or material objects or images or representations that are symbolic and have personal meaning to you. It may be useful to reflect on the following when selecting 'loved objects': What does this say about you? Where/when did you get it? Why is it beautiful? What kind of experiences have you had with it? What is its memorable story? What is its meaning to you?

Can you describe in detail your loved objects? (and/or take photographs and e mail me?)

Example: *Vintage silk Japanese reversible kimono; I love the colour, the design - the flamboyancy yet the simplicity. I always have a great time when I wear it – it is unusual and somewhat unexpected…It is without doubt the most favourite thing in my wardrobe; I almost lost it once when I lost my luggage and would have been devastated*
1.Red Button Fly – Levis 501   When I was 16 I had a Saturday job that I loved and for the first time ever I was earning money (albeit pocket money!).This became the moment when I realised that I could afford to buy what I wanted and not what my parents wanted me to have /wear. With this new found freedom my very first independent purchase was my first pair of proper jeans. I remember that they had to be Levi, redtab, button fly 501's and when Id saved enough money off I went to Covent Garden to buy said jeans. I was so excited and felt so grown up. Looking back on it, the total experience of having worked for the money, going to buy my own clothes with my own money, by myself was liberating and I felt so grown up and independent! The day I bought them, I tried on many many pairs before I settled on this pair. As soon as I tried them on that was it: I was totally in love. The quality of the denim: how they felt and how they made me feel, the way they made me look – my bum looked amazing and I felt sooooooo good in them. I could dress them up or down. They became one of the staples in my wardrobe. They have paid for themselves many times over! Together we have had many adventures but the best one being the day I bought them. They can even claim to be the most travelled piece of clothing I own!!! I wore them to death over the years and only stopped wearing them when my youthful 28 inch waist gave way to the next chapter in jean history………
2.Roadster de Cartier Ballpoint Pen   This pen caputures everything you could want in a writing device. The weight of it, the flow of the ink, the fact that you know it's been made by a master craftsmen who believes in their work. It's such a simple device but at that time such a necessity. The fact that it was a present meant so much to me. It was chosen with me in mind, knowing that it was going to be an appreciated and used on a regular basis. It fitted with my Filofax (which came without a pen- hence its relevance) and became part of whatever handbag it lived in at the time. This pen made me feel that it and I had a sense of purpose. Every time I used it what I was writing meant something – from diary dates to writing papers. I still on occasion use it and where I have been converted to technology for ease and quickness, I still regard the pen as one of my loved objects.
3.Handmade Boots   One Sunday morning, my now husband and I were mossying through Camden Market. Back then it wasn't the tourist attraction that it is now, it was an artisan community where the vibe was one of a chilled community who wanted to share their talents and works with liked minded people. We were in the love bubble which was to the total exclusion of everyone else. We were totally loved up and realised that we never wanted to be with anyone else, that this was it: we had found our soulmate. The foundation of our relationship was (and still is) the totally trust and respect of each other. With

that comes the freedom to explore new things together. One of those new things was a stall/shop were the women working in the shop were wearing the most amazing high heels. Long before the days when Loubtin were in all mazagines, the girls in Camden were already tottering around in these amazing skyscrapers!! For a laugh I tried on a pair of boots that with careful manoeuvring I could stand!! The boots didn't quite fit, so with that and our sense of adventure we had a pair made. They are well made and fit like a glove. They are amazing and make me feel more sexy and sensual when wearing them. They are a pair of totally impractical boots that were never bought to be for doing the housework, or shopping but more for having a time of fun and frolics between myself and my husband.

4.Love Letter for Tate

Agent Provovateur did a limited production of love letter briefs in a box for the Tate Gallery. I was there with a friend one day and we were catching up and milling around the amazing gallery just having such a great day. On the way out we did the obligatory visit to the shop where this box caught my eye. They were such a fun thing and the fact that they were pants called "love letter brief" and came with a pen tickled my sense of humour. I had to buy them. I had no idea what I was ever going to use them for but just fell in love with the whole concept that I've kept them. Every time I look at the box it makes me smile and feel happy. The only time I was ever going to use them I didn't need to as the question I was going to ask was asked of me and the rest as they say is history!

5.Sheepskin Rug

My mum was on holiday in New Zealand and I was pregnant at the time. She bought me back this baby's sheepskin rug. The New Zealanders use them for the newborns in order for them to lie on something soft, warm when sleeping and awake. It's natural and not manmade. It's small and beautiful. Both of my children slept on it from day one. It's symbolic in the fact that it was chosen with love and to give my child a comforting safe warm feeling when using it. It was part of the continuation of my nurturing and they loved it. Even though my children are bigger and it is no longer used, I will never give it away and will always keep it as the memories attached to it include those of love and are mine to keep and cherish.

If you would be prepared to let me borrow any or all of these items for an exhibition in November, could you please include your name and contact details:

Name_██████████_____Contact_██████___

_____

Many thanks

Lynn-Sayers McHattie   lynn@lynnmchattie.com   #07800 897 110

LOVED OBJECTS

I am currently doing research into 'loved objects' found in women's wardrobes. If you were to select five loved objects what would they be? These can range from examples of clothing or material objects or images or representations that are symbolic and have personal meaning to you. It may be useful to reflect on the following when selecting 'loved objects': What does this say about you? Where/when did you get it? Why is it beautiful? What kind of experiences have you had with it? What is its memorable story? What is its meaning to you?

Can you describe in detail your loved objects? (and/or take photographs and e mail me?)

Example: *Vintage silk Japanese reversible kimono; I love the colour, the design - the flamboyancy yet the simplicity. I always have a great time when I wear it – it is unusual and somewhat unexpected...It is without doubt the most favourite thing in my wardrobe; I almost lost it once when I lost my luggage and would have been devastated*
1. MY PURPLE LINEN TROUSERS - BOUGHT FOR ME BY MY DAUGHTER - I WAS NOT CONFIDENT ENOUGH TO WEAR THEM THEN, AND THEY ARE TOO BIG NOW - I LOVE THEM SO MUCH I CANT PART WITH THEM
2. MY DIAMOND RING - IT USED TO BE MY MUMS ENGAGEMENT RING & ONE GAVE IT TO ME FOR MY BIRTHDAY A FEW YEARS AGO - MY DAD HAD ANOTHER ONE (MUM LOST ONE & DAD BOUGHT HER A NEW ONE THEN ONE FOUND IT!)
3. FLY LEATHER BOOTS - FIRST SHOPPING TRIP AFTER LOSING SOME WEIGHT AND I KNEW THEY WERE FOR ME AS SOON AS I SAW THEM. THEY'RE NEVER OFF MY FEET!
4. MY BARBOUR JACKET - I GOT IT IN NEWCASTLE AFTER DOING A ½ MARATHON - (I COULD HARDLY WALK)· AND I LOVE IT - IT MAKES ME FEEL FAB (IT ALSO REFERS TO SOUTH SHIELDS INSIDE IT TO REMIND ME OF THAT DAY)
5. FINALLY MY MOST FAVOURITE THING - MY WEE DOG, SPRINGLE

If you would be prepared to let me borrow any or all of these items for an exhibition in November, could you please include your name and contact details:

Name ███████████████████ Contact ███████████████

Many thanks

Lynn-Sayers McHattie   lynn@lynnmchattie.com   #07800 897 110

LOVED OBJECTS

I am currently doing research into 'loved objects' found in women's wardrobes. If you were to select five loved objects what would they be? These can range from examples of clothing or material objects or images or representations that are symbolic and have personal meaning to you. It may be useful to reflect on the following when selecting 'loved objects': What does this say about you? Where/when did you get it? Why is it beautiful? What kind of experiences have you had with it? What is its memorable story? What is its meaning to you?

Can you describe in detail your loved objects? (and/or take photographs and e mail me?)

Example: *Vintage silk Japanese reversible kimono; I love the colour, the design - the flamboyancy yet the simplicity. I always have a great time when I wear it – it is unusual and somewhat unexpected...It is without doubt the most favourite thing in my wardrobe; I almost lost it once when I lost my luggage and would have been devastated*
1. Little black dress. Black, slinky, fits like a glove, grown up but sexy. Wore it on christmas night out & got chatted up by a 21 year old.
2. Blue patent shoes - Gorgeous, gorgeous, gorgeous. Office, with jeans, black dress. Wore them with my pyjamas when I first got them.
3. Black heels. My fav going out shoes in my early 20's. Boys, drinking, dancing
4. Hipster Jeans + white vest. Loved those jeans & couldn't fit into them for years. Being back in them with a vest top was a triumph.
5. Maxi dress. Only wora once so far to a party. Again, a triumph of weight loss

If you would be prepared to let me borrow any or all of these items for an exhibition in November, could you please include your name and contact details:

Name_____ Contact_____

Many thanks

Lynn-Sayers McHattie   lynn@lynnmchattie.com   #07800 897 110

LOVED OBJECTS

I am currently doing research into 'loved objects' found in women's wardrobes. If you were to select five loved objects what would they be? These can range from examples of clothing or material objects or images or representations that are symbolic and have personal meaning to you. It may be useful to reflect on the following when selecting 'loved objects': What does this say about you? Where/when did you get it? Why is it beautiful? What kind of experiences have you had with it? What is its memorable story? What is its meaning to you?

Can you describe in detail your loved objects? (and/or take photographs and e mail me?)

Example: *Vintage silk Japanese reversible kimono; I love the colour, the design - the flamboyancy yet the simplicity. I always have a great time when I wear it — it is unusual and somewhat unexpected...It is without doubt the most favourite thing in my wardrobe; I almost lost it once when I lost my luggage and would have been devastated*
1. BLACK LEATHER BARBOUR JACKET - This was bought for my 40th Birthday, it is a real indulgence and I just love it. Every time I wear it I feel great.
2. WHITE JEANS - I bought these just after I lost weight and love wearing them because you can't wear white jeans if you are fat.
3. DRESS - This reminds me of shopping for ~~Lynn's~~ Bridesmaids dress for lynns wedding. It was an impulse buy but every time I look at it, it reminds me of that day shopping, in particular lynn trying to convince me I could walk in
4. 6" Jimmy Choo shoes. It makes me laugh thinking about it. YELLOW GORETEX JACKET - I bought this when Stuart and I first visited Canada. It always reminds me of that holiday. I can't bear to throw it out.
5. PURPLE FLEECE - This is my outdoor barbeque / fire fleece. It is full of wholes from sparks from fires but always represents a great night. When I put it on it always means the night is going to be good.

If you would be prepared to let me borrow any or all of these items for an exhibition in November, could you please include your name and contact details:

Name ███████████████ Contact ███████████████

Many thanks

Lynn-Sayers McHattie   lynn@lynnmchattie.com   #07800 897 110

LOVED OBJECTS

I am currently doing research into 'loved objects' found in women's wardrobes. If you were to select five loved objects what would they be? These can range from examples of clothing or material objects or images or representations that are symbolic and have personal meaning to you. It may be useful to reflect on the following when selecting 'loved objects': What does this say about you? Where/when did you get it? Why is it beautiful? What kind of experiences have you had with it? What is its memorable story? What is its meaning to you?

Can you describe in detail your loved objects? (and/or take photographs and e mail me?)

Example: *Vintage silk Japanese reversible kimono; I love the colour, the design - the flamboyancy yet the simplicity. I always have a great time when I wear it – it is unusual and somewhat unexpected...It is without doubt the most favourite thing in my wardrobe; I almost lost it once when I lost my luggage and would have been devastated*

1. MY FAVOURITE WYNCYETTE NIGHTIE. IT IS WARM, LONG AND HIGHLY UNSEXY AND I ADORE IT.

2. BLACK FLORAL DRESS BOUGHT IN A VINTAGE SHOP IN FRANCE ABOUT 20 YRS AGO - NEEDS TD BE REPAIRED (AGAIN!)

3. BRACELET WHICH I CHOSE FOR MY 18th BIRTHDAY - IT IS AN ALBERTINA CHAIN ALTERED INTO A BRACELET! REMINDS ME OF THAT TIME.

4. RING - MY MUM'S ENGAGEMENT RING - SHE GAVE IT TO ME. MY SISTER HAS THE OTHER ONE

5. BIRD EARINGS - CRAP EARINGS BUT LOVE THEM COS 'BIRD' IS MY MOTIF (AT THE MOMENT)

6. JUST IN CASE - PENDANT FROM BARCELONA - IT IS BELIEVED TO *

If you would be prepared to let me borrow any or all of these items for an exhibition in November, could you please include your name and contact details:

Name_____ Contact_____

Many thanks

Lynn-Sayers McHattie   lynn@lynnmchattie.com   #07800 897 110

* CALL FAIRIES (OLD SPANISH TRADITION)

LOVED OBJECTS

I am currently doing research into 'loved objects' found in women's wardrobes. If you were to select five loved objects what would they be? These can range from examples of clothing or material objects or images or representations that are symbolic and have personal meaning to you. It may be useful to reflect on the following when selecting 'loved objects': What does this say about you? Where/when did you get it? Why is it beautiful? What kind of experiences have you had with it? What is its memorable story? What is its meaning to you?

Can you describe in detail your loved objects? (and/or take photographs and e mail me?)

Example: *Vintage silk Japanese reversible kimono; I love the colour, the design - the flamboyancy yet the simplicity. I always have a great time when I wear it – it is unusual and somewhat unexpected...It is without doubt the most favourite thing in my wardrobe; I almost lost it once when I lost my luggage and would have been devastated*
1. Elephant pattern scarf I bought out of Liberty – its cream with huge elephants in grey and red all over, its floaty and the pattern is unusual, I bought it about 15 years ago and its still in good condition. I wear it as a cover up with t-shirts on holiday when I've had too much sun. I thought twice about buying it because it was expensive at the time but so glad I did now. Reminds me of holidays in the sun.
2. Wee light coloured denim shoulder bag I bought in River Island in the 80's, very hippy, with flowers on it, reminds me of my shopping days in Ayr and I adored River Island and still use it, it's definitely a summer bag and just the right size for purse, keys, phone and lippy. In the days when washed denim was cool.
3. Starkey and Hutch type cardigan, its fab and I loved the TV programme and love the cardigan, it cream and brown and very very heavy to wear – fashion wise it is not the most flattering but great nostalgic piece. Bought in Gap.
4. Camel cashmere jumper from M&S, its pure comfort, so soft and feels lovely as soon as I put it on. It's well worn but would never part with it. I put it on as soon as I get in from work on a winter's day and instantly feel cosy.
5. Multi coloured yoga toe socks, there good fun and make your feet and toes feel weird as soon as you put them on, they also take ages to put on, got them as a Xmas present.

If you would be prepared to let me borrow any or all of these items for an exhibition in November, could you please include your name and contact details:

Name: ██████████ Contact ██████████

Many thanks

Lynn-Sayers McHattie   lynn@lynnmchattie.com   #07800 897 110

LOVED OBJECTS

I am currently doing research into 'loved objects' found in women's wardrobes. If you were to select five loved objects what would they be? These can range from examples of clothing or material objects or images or representations that are symbolic and have personal meaning to you. It may be useful to reflect on the following when selecting 'loved objects': What does this say about you? Where/when did you get it? Why is it beautiful? What kind of experiences have you had with it? What is its memorable story? What is its meaning to you?

Can you describe in detail your loved objects? (and/or take photographs and e mail me?)

Example: *Vintage silk Japanese reversible kimono; I love the colour, the design - the flamboyancy yet the simplicity. I always have a great time when I wear it – it is unusual and somewhat unexpected...It is without doubt the most favourite thing in my wardrobe; I almost lost it once when I lost my luggage and would have been devastated*
1. Red Suede Boots – love these boots, the colour is great - since I wear mostly black the red adds a bit of drama.
2. Ronit Zilka brown and turquoise silk skirt – love this skirt, completely different to anything I've ever worn – the weight of the beading makes it hang really well.
3. Nana's brown leather clutch – love this handbag – the Great Aunt, who was like a Grandmother to me was given this bag from her sons on return from a tour in Egypt during the Second World War. It's not in the best of condition because I loved it so much I used it all the time.
4. Jaeger Lambswool Wrap – I love this because I bought it when I was pregnant and freezing in the winter months, since then I use it for yoga when we meditate and also very comforting when I don't feel well.
5. Valentina Rosso Court Shoes – love these because my son Nathan spotted them, a bargain in TK Maxx and anytime I wear them girls love them and they are actually very comfortable.

If you would be prepared to let me borrow any or all of these items for an exhibition in November, could you please include your name and contact details:

Name_____Contact_____

Many thanks

Lynn-Sayers McHattie   lynn@lynnmchattie.com   #07800 897 110

Loved Objects

1. Versatility -   This is a go anywhere suit, it can be dressed up, dressed down, can be worn on happy days, on sad days. it's a great asset in my wardrobe.

2. Sentimentality - This leather jacket brings back memories of a wonderful and surprising day's shopping. After buying my outfit for my daughter's wedding, she bowled me over by buying this jacket for me. I was so overcome with emotion, not only was I in tears, also, my daughter and the entire shop staff. Whew !!.

3. Excitement -   My husband took me to London on my 60th Birthday and bought this Hermes Scarf It always makes me feel so Regal.!

4. Nostalgia -   This chain belonged to my Mother. I've worn it forever, not only as a necklace but also as a bracelet. Its been with me through all the different fashions and I still wear it.

5. Reliability -   My Brother bought my watch for my 21st Birthday. In those days that was the 'Big' 21st present. I've worn it every day since, never had another, and I still wind it up every morning.!

LOVED OBJECTS

I am currently doing research into 'loved objects' found in women's wardrobes. If you were to select five loved objects what would they be? These can range from examples of clothing or material objects or images or representations that are symbolic and have personal meaning to you. It may be useful to reflect on the following when selecting 'loved objects': What does this say about you? Where/when did you get it? Why is it beautiful? What kind of experiences have you had with it? What is its memorable story? What is its meaning to you?

Can you describe in detail your loved objects? (and/or take photographs and e mail me?)

Example: Vintage silk Japanese reversible kimono; I love the colour, the design - the flamboyancy yet the simplicity. I always have a great time when I wear it – it is unusual and somewhat unexpected...It is without doubt the most favourite thing in my wardrobe; I almost lost it once when I lost my luggage and would have been devastated

1. My Little Black Dress. A bit of a cliché but every woman has one. Clings in all the right places, shows enough but not too much and can be dressed up or dressed down. When I have nothing else to wear it is always there hanging on its own hanger, ready to save the day whatever the occasion.

2. My 'I love the 80's' t –shirt. I bought it 8 years in the sale for £10 from a chain of stores that is now unfortunately defunct and wore it on my first proper date. In all that time I have never seen another one like it. Needless to say the t- shirt lasted a lot longer than the relationship and has been worn out to countless gigs and concerts. I love it because it is a bit of fun and when I get too bogged down in the rigours of adulthood I put it on to remind me not to take life to seriously.

3. My Black platform stilettos. I got these again in the sale, it was just such a 'right place at the right time' moment, they were the only ones left and were in my size, so were obviously meant for me. Being five foot one tall these stilettos are a positive god – send, allowing me to walk tall and with considerable style whenever I have the courage to wear them on a night out.

4. My grey 'grandpa cardigan'. Possibly the most unattractive and unstylish thing in my wardrobe. A shapeless grey cardigan identical to one my grandpa owns. Whenever I wear it I feel safe and comforted, it reminds me of home and wherever possible I take it with me when I travel.

5. My black converse. Now in their 6th or 7th incarnation. The comfiest shoes ever to be designed and the black goes with everything. They go everywhere with me to work, our in the evenings, on holiday. If I had to say the one thing I wore the most it would be these shoes.

If you would be prepared to let me borrow any or all of these items for an exhibition in November, could you please include your name and contact details:

Name: ███████   Contact: ███████

Many thanks

Lynn-Sayers McHattie   lynn@lynnmchattie.com   #07800 897 110

LOVED OBJECTS

I am currently doing research into 'loved objects' found in women's wardrobes. If you were to select five loved objects what would they be? These can range from examples of clothing or material objects or images or representations that are symbolic and have personal meaning to you. It may be useful to reflect on the following when selecting 'loved objects': What does this say about you? Where/when did you get it? Why is it beautiful? What kind of experiences have you had with it? What is its memorable story? What is its meaning to you?

Can you describe in detail your loved objects? (and/or take photographs and e mail me?)

Example: *Vintage silk Japanese reversible kimono; I love the colour, the design - the flamboyancy yet the simplicity. I always have a great time when I wear it – it is unusual and somewhat unexpected...It is without doubt the most favourite thing in my wardrobe; I almost lost it once when I lost my luggage and would have been devastated*
1. I have a silk dress from Oasis that I purchased about 5-6 years ago. It is beautiful and floaty, multicoloured with pastel hues, peaked hemline with pencil straps. I always feel very feminine and girly when I wear it. I sometimes have difficulty with dresses fitting all over but it fits me perfectly as if it was made to measure. I usually only wear it on holidays. I have some lovely memories of wearing it and know that I will always cherish it and will never throw it out or give it away.
2. A black faux fur short jacket that I purchased a few years ago. It is a luxurious fabric with sequins and three quarter length sleeves. Again I always feel very feminine and glamorous when I wear it and always get complimented when wearing it. It is very dressy so I wouldn't wear it on a day to day basis so it is kept for special occasions – fancy nights out and Christmas. I got it when it was hugely reduced in the sales and I was really pleased with my bargain – this makes it all the more special to me as it was such a find.
3. An eighties styled silver print dress which I have had in my wardrobe since I was 20 (so I've had it for 24 years!!!). Unfortunately the dress is a bit too tight to wear but I still love it – it brings back some special memories and I would never part with it. It is gorgeous silky fabric, it has big padded shoulders and tapers down to the knee – very old fashioned now but very in vogue when I bought it – think of the TV programme Dynasty and Joan Collins!! . I wore it when I got engaged to my husband. My daughter keeps a photo in her room taken at our engagement and I am wearing the dress, I and my husband both look very happy and content.
4. A red wool jacket and bonnet that my daughter wore when she was a toddler. She looked very cute in it – the garment was really well made and the fabric really nice to the touch. I always thought she looked fantastic in it. It is in a box in the loft and hopefully one day her daughter (if she has one) might wear it.
5. A small knitted baby cardigan that my Nana knitted for one of my children when they were born. It is tiny - very delicate and fine. It is very sentimental to me and I would never ever put it out because it was made with love. My Nana used to knit all the time and then when she became too old she couldn't do it any more so it is very precious to me.

Lynn-Sayers McHattie   lynn@lynnmchattie.com   #07800 897 110

LOVED OBJECTS

I am currently doing research into 'loved objects' found in women's wardrobes. If you were to select five loved objects what would they be? These can range from examples of clothing or material objects or images or representations that are symbolic and have personal meaning to you. It may be useful to reflect on the following when selecting 'loved objects': What does this say about you? Where/when did you get it? Why is it beautiful? What kind of experiences have you had with it? What is its memorable story? What is its meaning to you?

Can you describe in detail your loved objects? (and/or take photographs and e mail me?)

Example: *Vintage silk Japanese reversible kimono; I love the colour, the design - the flamboyancy yet the simplicity. I always have a great time when I wear it – it is unusual and somewhat unexpected...It is without doubt the most favourite thing in my wardrobe; I almost lost it once when I lost my luggage and would have been devastated*
1. I love my shorts. They are long and checked. I feel happy when ever I have them on . this is because its the summer and I am either walking the dog or on holiday or cycling, whatever I am doing it is not working! I wear informal clothes to work and my shorts are probably the only thing I do not wear to work. I always have a favourite pair of shorts for the summer, usually they last one or sometimes two seasons
2. I love my white big heeled doc martin sandals. Again I wear these in the summer. I am panicking a bit as they are splitting and I am not sure I can get the same style again
3. I have a pair of cherry doc martin boots which I no longer wear but they will always remain in the cupboard as they remind me of my youth in London.
4. I have a green baggy tracksuit which is hanging together by a thread. I tried to throw it out but had to retrieve it from the bin! My partner thinks the tracksuit should go as she is embarrassed when I wear it. I love it as its soft and I also love it because of its grubbiness.
5.

Lynn-Sayers McHattie   lynn@lynnmchattie.com   #07800 897 110

LOVED OBJECTS

I am currently doing research into 'loved objects' found in women's wardrobes. If you were to select five loved objects what would they be? These can range from examples of clothing or material objects or images or representations that are symbolic and have personal meaning to you. It may be useful to reflect on the following when selecting 'loved objects': What does this say about you? Where/when did you get it? Why is it beautiful? What kind of experiences have you had with it? What is its memorable story? What is its meaning to you?

Can you describe in detail your loved objects? (and/or take photographs and e mail me?)

Example: *Vintage silk Japanese reversible kimono; I love the colour, the design - the flamboyancy yet the simplicity. I always have a great time when I wear it – it is unusual and somewhat unexpected...It is without doubt the most favourite thing in my wardrobe; I almost lost it once when I lost my luggage and would have been devastated*
1. Baggy black cashmere cardigan…I bought this when my mother was ill, it was a very cold winter. Though expensive, from House of Bruar in Blair Atholl, the price per wear has been great value. It is my comfort jumper! When I'm feeling cold, ill, sad, snuggling, it is always a great comfort. The simple shape and lack of buttons or ties makes it a classic. I have a fear of my husband sticking it in the washing machine and so I hide it away so I can hand wash it.
2. Piece of Chinese silk with fish scale pattern. I have bought many patterns to make something from this fabric and have all the reels, multiple sets of buttons and the like but I have never been able to face cutting it up. I have imagined many different garments made up but they have just been in my head. I think part of me is thinking of the bolts of fabric my father said he sent his sisters from his years in India. They were the unadventurous, brown brogue wearing type of women and so the fabric was allowed to moulder away in a bottom drawer. As a wee girl I always imagined this would be the ultimate dressing up garb.
3. I spent summer holidays on my Aunt & Uncle's farm in Galloway. He was wealthy and spoilt my Aunt terribly. As a result, her multiple wardrobes in the 6 bedrooms were a dressing up delight. From 1940s dresses to a box with ostrich feathers and ermine tails; they were paradise. From that time I have a few pieces of jewellery and the one I treasure most is a gold, blue enamel and pearl brooch. It tells of romantic gifts and a time of luxury and extravagance, yummy! The box for it is a work of art in itself and it still holds the fragrance of the sandalwood chest from whence it came.
4. A little white tube of Ponds lipstick with the suggestion of where the gold decoration once was is a prized possession for numerous reasons. Vibrant geranium colour more powerful than any modern make; smell closest to that of stage paint; memories of sneaking a test with all the adult products in a dressing table drawer and lastly the sheer cheapness of the lipstick should have meant it would have been long gone. The instant transportation of my mind to that of a wee sister, unsure of herself and a bit of a tomboy, when I take off the lid and smell the oils. My Aunt said she thought my father would have liked sons was an awful thing to say. Completely untrue of course. I did though spend many years as a tomboy trying to make up for it, learning to shoot, how engines work, how to pick locks. In the end it has probably been good for me but it was a difficult stage in my growing-up. Slipping into my mother's cosmetics was perhaps a right of passage.
5. A black silk layered dress by Alain Weiz I bought for the wedding of two of our dearest friends. I was asked to speak at their wedding ceremony and it has to be one of my proudest moments. This dress has many different textures and has been designed with a curvy woman in mind. Even with no makeup and hair a mess you could not help but feel lovely. Sometimes I just try it on to feel good!

Lynn-Sayers McHattie   lynn@lynnmchattie.com   #07800 897 110

LOVED OBJECTS

I am currently doing research into 'loved objects' found in women's wardrobes. If you were to select five loved objects what would they be? These can range from examples of clothing or material objects or images or representations that are symbolic and have personal meaning to you. It may be useful to reflect on the following when selecting 'loved objects': What does this say about you? Where/when did you get it? Why is it beautiful? What kind of experiences have you had with it? What is its memorable story? What is its meaning to you?

Can you describe in detail your loved objects? (and/or take photographs and e mail me?)

Example: *Vintage silk Japanese reversible kimono; I love the colour, the design - the flamboyancy yet the simplicity. I always have a great time when I wear it – it is unusual and somewhat unexpected...It is without doubt the most favourite thing in my wardrobe; I almost lost it once when I lost my luggage and would have been devastated*

1. My stephane kelian Ruby Red satin peep toe 4" high wedges. Bought in Madrid but a total Parisian Shoe.
I think I am a jazz age floozy when I wear them.. I love them under super long jeans or straight leg trousers when they just pop out a bit.

2. My charcoal pinstripe Marithe & Francois Girbaud 100% poly knit stretch trousers. I can ski, sleep, jog, lift, swim, work work work, wash wash wash dry dry dry, travel and play in these trousers. I have 2 identical pairs. They are all I care about in life. One pair is 7 years old . The new pair is 2 years old. I die.

3. My regal & imperial custom made black silk velvet smoking jacket with hot pink contrast silk trim & lining made for me at Red Phoenix in the Chaoyang district of Bejing. Its sooo luxe I never wear it. I'm scared. But I adore it. I hired a student to take me to the store to order it for me and give instructions and negotiate the price. They made it and it arrived in 7 days. Perfection..
Its soooo black and deep the velvet , that no black trouser ever goes with it. I have to wear it with a pink bikini. And I don't wear bikinis.

4. My vintage red & black stripe double breasted unlined silk blazer with faceted black jet buttons by Calvin Klein 1978. It was my mothers. Its too small. I still squeeze into it. I wear it when I want to be Debbie Harry of Blondie. Its irreplaceable. Its Grand Master Flash

5. My Navy & White recycled from sailboat sailcloth #6 on the back Quba sailing jacket. I bought it in Tarbert Scotland. Everyone in NYC knows that jacket. Everyone has borrowed it. Men & Women all love it. People yell out
"Hey #6."
My birthday is 6/6/66
I live at 666 Greenwich Street in NYC
I have 6 people in my family
All my phone #'s are loaded with 6's
#6 is my #

Lynn-Sayers McHattie   lynn@lynnmchattie.com   #07800 897 110

LOVED OBJECTS

I am currently doing research into 'loved objects' found in women's wardrobes. If you were to select five loved objects what would they be? These can range from examples of clothing or material objects or images or representations that are symbolic and have personal meaning to you. It may be useful to reflect on the following when selecting 'loved objects': What does this say about you? Where/when did you get it? Why is it beautiful? What kind of experiences have you had with it? What is its memorable story? What is its meaning to you?

Can you describe in detail your loved objects? (and/or take photographs and e mail me?)

Example: *Vintage silk Japanese reversible kimono; I love the colour, the design - the flamboyancy yet the simplicity. I always have a great time when I wear it – it is unusual and somewhat unexpected...It is without doubt the most favourite thing in my wardrobe; I almost lost it once when I lost my luggage and would have been devastated*
1. A black and silver crusifix that opens up and has relics from the saints inside. It was given to my dad when he was little by a really old priest he used to know, as he was an alter boy. My father has no interest in objects but he did care about this. When I was younger it seemed magical and when I was a teenager moving away from religion it took on a naughty perverse aspect hanging above my bed. I now keep it in a box and hang it on my tree every December.
2.
3.
4.
5.

If you would be prepared to let me borrow any or all of these items for an exhibition in November, could you please include your name and contact details:

Name_____Contact_____

Many thanks

Lynn-Sayers McHattie   lynn@lynnmchattie.com   #07800 897 110

GLOSSARY OF TERMS

Axial Coding: Axial coding in grounded theory follows the open or initial phase of coding qualitative data through crosscutting or relating concepts to each other. The focus is placed on finding meaningful interactions within a single category and as such establishing links and relationships

Analysis: Analysis involves examining data and its components in order to determine their properties and function, then using the acquired knowledge to make inferences about the world.

Categories: Higher-level concepts under which analysts group lower-level concepts according to shared properties. Categories are sometimes referred to as themes. They represent relevant phenomena and enable the analyst to reduce and combine data.

Coding: Deriving and developing concepts from data.

Concepts: Words that stand for ideas contained in data. Concepts are interpretations, the products of analysis.

Comparative Analysis: Comparing incident against incident for similarities and differences. Incidents that are found to be conceptually similar to previous coded incidents are given the same conceptual label and put under the same code. Each new incident that is coded under a code adds to the general properties and dimensions of that code, elaborating it and bringing in variation.

Conceptual Saturation: The process of acquiring sufficient data to develop each category/theme fully in terms of its properties and dimensions and to account for variation.

Constant Comparisons: The analytic process of comparing different pieces of data for similarities and differences.

Context: Structural conditions that shape the nature of situations, circumstances, or problems to which individuals respond by means of action/interaction/emotions.

Diagrams: Visual devices that depict relationships between analytic concepts.

Grounded Theory: A specific methodology developed by Glaser and Strauss (1967) for the purpose of building theory from data; or in a more generic sense to denote theoretical constructs derived from qualitative analysis of data.

In-Vivo Codes: Concepts using the actual words of research participants rather than being named by the analyst.

Memos: Written records of analysis.

Methodology: A way of thinking about and studying social phenomena through a set of methods.

Methods: Techniques and procedures for gathering and analysing data.

Open Coding: Breaking data apart and delineating concepts to stand for blocks of raw data. At the same time, one is qualifying those concepts in terms of their properties and dimensions.

Philosophical Orientation: A worldview that underlies and informs methodology and methods.

Process: The flow of action/interaction/emotions that occurs in response to events, situations, or problems. A change in structural conditions may call for adjustments in activities, interactions, and emotional responses. Actions/interactions/emotions may be strategic, routine, random, novel, automatic, and/or thoughtful.

Properties: Characteristics that define and describe concepts.

Qualitative Analysis: A process of examining and interpreting data in order to elicit meaning, gain understanding, and develop empirical knowledge

Research Question: The specific query to be addressed by this research. The question(s) sets the perimeters of the project and suggests the methods to be used for data gathering and analysis.

Saturation: Saturation is usually explained in terms of when no new data are emerging. Saturation is more than a matter of no new data. It also denotes the development of categories in terms of their properties and dimensions, including variation, and if theory building, the delineating of relationships between concepts.

Sensitivity: The ability to pick up on subtle nuances and cues in the data that infer a point or meaning.

Situal: The neologism *situal*, a compound of situated and ritual situates the contribution to knowledge. *Situal* provides a link between the individual and the social as a result of phenomena experienced in specific social settings.

Situational Analysis: An approach based on grounded theory that takes into account the postmodern turn. It advances a cartographic approach through: situational maps, social worlds/arenas maps and positional maps.

Theoretical Sampling: Sampling on the basis of concepts derived from data. The purpose of the theoretical sampling is to collect data from places, people and events that will maximise opportunities to develop concepts in terms of their properties and dimensions, uncover variations, and identify relationships between concepts.

Wardrobe: The term wardrobe has been used metaphorically to refer to women's entire collections of clothes; the terms closet, cupboard etc. can be used interchangeably.

Note: Clients and consumers can be construed as the fundamental difference between art and design disciplines. Throughout this exegesis the terms art and design have been used synonymously.

LIST OF REFERENCES

AHUVIA, A. C. (2005) Beyond the Extended Self: Loved Objects and Consumers' Identity Narratives. *Journal of Consumer Research*, 32, 171-184.

BANCROFT, A. (2011) Inspiring Desire: Lacan, Couture and the Avant-garde. *Fashion Theory*, 15, 67-82.

BANISTER, E. & HOGG, M. (2004) Negative Symbolic Consumption and Consumers' Drive for Self-esteem. *European Journal of Marketing*, 38, 850-68.

BARTHES, R. (1983) *The Fashion System*, California, University of California Press.

BARTHES, R. (2006) *The Language of Fashion*, Oxford, Berg.

BAUDRILLARD, J. (1981) *For a Critique of the Political Economy of the Sign*, St Louis, Telos Press Publishing.

BAUDRILLARD, J. (1983) *Simulations*, New York, Semiotext(e).

BAUDRILLARD, J. (1993) *Symbolic Exchange and Death*, London; Thousand Oaks, Sage Publications.

BAUDRILLARD, J. (1996) *The System of Objects*, London, Verso.

BAUDRILLARD, J. (1998) *The Consumer Society: Myths and Structures*, London, Sage.

BAUDRILLARD, J. (2003) *Passwords*, London, Verso.

BEAUVOIR, S. D. (1953) *The Second Sex*, New York, Knopf.

BELK, R. W. (1988) Possessions and the Extended Self. *Journal of Consumer Research*, 15, 139-168.

BELK, R. W., BAHN, K. D. & MAYER, R. N. (1982) Developmental Recognition of Consumption Symbolism. *Journal of Consumer Research*, 9, 4-17.

BELK, R. W., WALLENDORF, M. & SHERRY, J., JOHN F. (1989) The Sacred and the Profane in Consumer Behaviour: Theodicy on the Odyssey. *Journal of Consumer Research*, 16, 1-38.

BELL, Q. (1976) *On Human Finery, New Edition*, London, The Hogarth Press.

BETTERTON, R. (1996) *An Intimate Distance: Women, Artists and the Body*, London, Routledge.

BLUMER, H. (1969) *Symbolic Interactionism; Perspective and Method*, Englewood Cliffs, N.J., Prentice-Hall.

BOURDIEU, P. (1977) *Outline of a Theory of Practice*, Cambridge, Cambridge University Press.

BOURDIEU, P. (1984) *Distinction: A Social Critique of the Judgement of Taste*, London, Routledge.

BOURDIEU, P. (1990) *The Logic of Practice*, Cambridge, Polity Press.

BREWARD, C. & EDWARDS, C. (2005) *Fashion and Modernity*, Oxford, Berg.

BRUZZI, S. & CHURCH GIBSON, P. (2000) *Fashion Cultures: Theories, Explorations and Analysis*, London, Routledge.

BUTLER, J. (1988) Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory. *Theatre Journal*, 40, 519-531.

BUTLER, J. (1999) *Gender Trouble: Feminism and the Subversion of Identity*, New York, Routledge.

CALEFATO, P. (2004) *The Clothed Body*, Oxford, Berg

CEPPI, G. (2006) Slow + Design. Slow. Milan, Italy.

CERTEAU, M. D. (1984) *The Practice of Everyday Life*, Berkeley, University of California Press.

CHADWICK, W. (1998) *Mirror Images: Women, Surrealism and Self-representation*, Cambridge, MIT Press.

CHARMAZ, K. (2006) *Constructing Grounded Theory: A Practical Guide Through Qualitative Analysis*, London, Sage.

CLARK, H. (2008) Slow + Fashion: An Oxymoron or a Promise for the Future? *Fashion Theory*, 12, 427-446.

CLARKE, A. E. (2005) *Situational Analysis: Grounded Theory After the Postmodern Turn*, Thousand Oaks, Sage.

COLLINS, R. (2004) *Interaction Ritual Chains*, Princeton, Princeton University Press.

COPEHHAGEN INSTITUTE FOR FUTURE STUDIES (CIFS) (2002) [Internet], Copenhagen, Copenhagen Institute for Future Studies. Available from <http://www.cifs.dk/scripts/artikel.asp.> [Accessed 13th January 2012].

CORBIN, J. & STRAUSS, A. (2008) *Basics of Qualitative Research 3rd ed*, Thousand Oaks, Sage.

COVA, B., SHANKAR, A. & KOZINETS, R. (2007) *Consumer Tribes*, London, Butterworth-Heinemann.

CRAIK, J. (1993) *Face of Fashion: Cultural Studies in Fashion*, London, Routledge.

DAVIS, F. (1994) *Fashion, Culture and Identity*, Chicago, University of Chicago Press.

DEFRA (2009) Sustainable Clothing Action Plan.

DELEUZE, G. & PARNET, C. (1996) L'Abecedaire de Gilles Deleuze. Paris, Video Editions Montparnasse.

DENZIN, N. K. & LINCOLN, Y. S. (2005) *The Sage Handbook of Qualitative Research 3rd ed*, Thousand Oaks, Sage.

DEWEY, J. (1934) *Art as Experience*, New York, Berkley Publishing Group.

DOANE, M. A. (1984) *Re-vision : Essays in feminist film criticism*, Frederick MD, University Publications of America.

DOUGLAS, M. (1975) *Implicit Meanings: Essays in Anthropology*, London, Routledge

EMBERLEY, J. (2007) Material Fictions of Desire. *Fashion Theory*, 11, 463-482.

EMMISON, M. & SMITH, P. (2000) *Researching the Visual*, London, Sage.

ENTWISTLE, J. (2000a) Fashion and the Fleshy Body: Dress as Embodied Practice. *Fashion Theory*, 4, 323-347.

ENTWISTLE, J. (2000b) *The Fashioned Body: Fashion, Dress and Modern Social Theory*, London, Polity Press.

ENTWISTLE, J. & WILSON, E. (2001) *Body Dressing*, Oxford, Berg Publishers.

EVANS, A., RILEY, S. & SHANKAR, A. (2010) Technologies of Sexiness: Theorizing Women's Engagement in the Sexualization of Culture. *Feminism & Psychology*, 20, 114-131.

EVANS, C. & THORNTON, M. (1991) Fashion, Representation, Femininity. *Feminist Review*, 48-66.

FEATHERSTONE, M. (Ed.) (1987) *Leisure, Symbolic Power, and the Life Course*, London, Routledge & Kegan Paul.

FEATHERSTONE, M. (2010) Body, Image and Affect in Consumer Culture. *Body & Society*, 16, 193-221.

FEATHERSTONE, M., HEPWORTH, M. & TURNER, B. S. (1991) *The Body: Social Process and Cultural Theory*, London, Sage.

FISCHER-LICHTE, E. & JAIN, S. I. (2008) *The Transformative Power of Performance: A New Aesthetics*, Abingdon, Routledge.

FLETCHER, K. (2010) Slow Fashion: An Invitation for Systems Change. *Fashion Practice*, 2, 259-266.

FLUGEL, J. (1930) *The Psychology of Clothes*, London, Hogarth Press.

FOUCAULT, M. (1977) *Discipline and Punish: The Birth of the Prison*, New York, Pantheon Books.

FOUCAULT, M. (1979) *The History of Sexuality: Volume 1*, London, Penguin.

FOUCAULT, M. (1980) *Power/knowledge: Selected Interviews and Other Writings, 1972-1977*, New York, Pantheon Books.

FOUCAULT, M. (1988) *Technologies of the Self: A Seminar with Michel Foucault*, London, Tavistock.

FOURNIER, S. (1998) Consumers and Their Brands: Developing Relationship Theory in Consumer Research. *Journal of Consumer Research*, 24, 343-353.

FREUD, S. (1988) Freud and fetishism: previously unpublished minutes of the Vienna Psychoanalytic Society. *The Psychoanalytic Quarterly*, 57, 147-66.

GANE, M. (2011) Baudrillard's Radicalization of Fetishism. *Cultural Politics: an International Journal,* 7, 371-390.

GLASER, B. & STRAUSS, A. (1967) *The Discovery of Grounded Theory*, New York, Aldine de Gruyter

GLASER, B. G. (1978) *Theoretical Sensitivity: Advances in the Methodology of Grounded Theory 5th ed*, San Francisco, Sociology Press.

GOFFMAN, E. (1959) *The Presentation of Self in Everyday Life*, New York, Doubleday Anchor Books.

GOULDING, C. (2005) Grounded Theory: Ethnography and Phenomenology. *European Journal of Marketing*, 39, 294-308.

HALL, S. & DU GAY, P. (1996) *Questions of Cultural Identity*, London, Sage.

HAMLYN, A. (2003) Freud, Fabric, Fetish. Textile: *The Journal of Cloth and Culture*, 1, 8-26.

HARVEY, D. (2010) *A companion to Marx's Capital,* London, Verso.

HEIDEGGER, M. (1962) *Being and Time*, New York, Harper & Row.

HIPPEL, E. V. (2005) *Democratizing Innovation*, Cambridge MA, MIT Press.

HOLLANDER, A. (1978) *Seeing through Clothes*, New York, Viking Press.

HOPKINSON, G. & HOGG, M. (Eds.) (2006) *Stories: How they are Used and Produced in Market(ing) Research*, Cheltenham, Edward Elgar.

HUSSERL, E. (1970) *The Crisis of European Sciences and Transcendental Phenomenology: An Introduction to Phenomenological Philosophy*, Evanston, Northwestern University Press.

IRIGARAY, L. (1985) *Speculum of the Other Woman*, Ithaca NY, Cornell University Press.

IRIGARAY, L. (1994) A Natal Lacuna. *Women's Art Magazine*, 58, 11-13.

IRIGARAY, L. (2001) *To be Two*, New York, Routledge.

JOAS, H. (1982) *G.H. Mead: A Contemporary Re-examination of His Thought*, Cambridge, Polity Press.

KAISER, S., NAGASAWA, R. & HUTTON, S. (1991) Fashion, Postmodernity and Personal Appearance: A Symbolic Interactionist Formulation. *Symbolic Interaction*, 14, 165-185.

KODA, H., BOLTON, A. & TROY, N. J. (2007) *Paul Poiret*, London, Yale University Press.

KOZINETS, R. V. (2002) The Field Behind the Screen: Using Netnography for Marketing Research in Online Communities. *Journal of Marketing Research*, 39, 61-72.

KOZINETS, R. V. (2008) Technology/Ideology: How Ideological Fields Influence Consumers' Technology Narratives. *Journal of Consumer Research*, 34, 865-881.

LACAN, J. (1966) The Function and Field of Speech and Language in Psychoanalysis. In J. Lacan, ed. *Erits A Selection*; in Sheridan, A. (Ed.). New York, W.W. Norton and Company.

LAWRENCE-LIGHTFOOT, S. & DAVIS, J. H. (1997) *The Art and Science of Portraiture*, San Francisco, Jossey-Bass.

LEE, M. (2003) *Fashion Victim: Our Love-Hate Relationship with Dressing, Shopping and the Cost of Style*, New York, Broadway Books.

LEVY, S. J. (1959) Symbols for Sale. *Harvard Business Review*, 37, 117-24.

LURIE, A. (1981) *The Language of Clothes*, New York, Random House.

MARX, K. (1867) *Capital; A Critique of Political Economy*, Harmondsworth, Penguin Books in association with New Left Review.

MCCRACKEN, G. (1986) Culture and Consumption: A Theoretical Account of the Structure and Movement of the Cultural Meaning of Consumer Goods. *Journal of Consumer Research*, 13, 71-84.

MCCRACKEN, G. D. (1988a) *Culture and Consumption*, Bloomington, Indiana University Press.

MCCRACKEN, G. D. (1988b) *The Long Interview*, Newbury Park CA, Sage

MCNAY, L. (1999) Gender, Habitus and the Field. *Theory, Culture & Society*, 16, 95-117.

MCNAY, L. (2005) Agency and Experience: Gender as a Lived Relation. *Sociological Review* 53, 174-190.

MCROBBIE, A. (2009) *The Aftermath of Feminism :Gender, Culture and Social Change*, London, Sage.

MEAD, G. (1934) *Mind, Self and Society*, Chicago, University of Chicago Press.

MERLEAU-PONTY, M. (1962) *Phenomenology of Perception*, New York, Routledge & Kegan Paul.

MEYERS, D. T. (2002) *Gender in the Mirror: Cultural Imagery and Women's Agency*, Oxford, Oxford University Press.

MILLER, D. (1998) *Material Cultures: Why Some Things Matter*, Chicago, University of Chicago Press.

MILLER, D. (2008) *The Comfort of Things*, Cambridge, Polity Press.

MURRAY, J. B. (2002) The Politics of Consumption: A Re-Inquiry on Thompson and Haytko's (1997) Speaking of Fashion. *Journal of Consumer Research*, 29, 427-440.

NEGRIN, L. (1999) The Self as Image: A Critical Appraisal of Postmodern Theories of Fashion. *Theory Culture Society*, 16, 99-118.

NEWHOLM, T. & HOPKINSON, G. C. (2009) I Just Tend to Wear what I Like: Contemporary Consumption and the Paradoxical Construction of Individuality. *Marketing Theory*, 9, 439-462.

OSTERWALDER, A. & PIGNEUR, Y. (Eds.) (2009) *A Handbook for Business Model Generation*, Hoboken NJ, Wiley.

PAULICELLI, E. & CLARK, H. (2009) *The Fabric of Cultures: Fashion, Identity and Globalization*, London, Routledge.

PIETZ, W. (1985) The Problem of the Fetish, I. RES: *Anthropology and Aesthetics,* 5-17.

PRAHALAD, C. K. & RAMASWAMY, V. (2004) Co-creation Experiences: The Next Practice in Value Creation. *Journal of Interactive Marketing*, 18, 5-14.

RATNESHWAR, S. & MICK, D. G. (2005) *Inside Consumption: Consumer Motives, Goals and Desires*, New York, Routledge.

RAYMOND, E. (1999) The Cathedral and the Bazaar. *Knowledge, Technology & Policy*, 12, 23-49.

ROSE, G. (2007) *Visual Methodologies*, London, Sage Publications.

SANDERS, E. B. N. & STAPPERS, P. J. (2008) Co-creation and the New Landscape of Design. *CoDesign*, 4, 5-18.

SARTRE, J.-P. (1943) *Being and Nothingness :An Essay on Phenomenological Ontology*, New York, Philosophical Library.

SCHUTZ, A. (1967) *Phenomenology of the Social World*, Evanston, Northwestern University Press.

SCHUTZ, A. & LUCKMANN, T. (1973) *The Structures of the Life-world*, Evanston, Northwestern University Press.

SILVERMAN, K. (1986) Fragments of a Fashionable Discourse. *Studies in Entertainment*, 139-154, Indiana University Press.

SIMMEL, G. (1957) Fashion. *The American Journal of Sociology*, 62, 541-558.

SPIGGLE, S. (1994) Analysis and Interpretation of Qualitative Data in Consumer Research. *Journal of Consumer Research*, 21, 491.

STEELE, V. (1996) *Fetish : Fashion, sex, and power*, New York, Oxford University Press.

STRAUSS, A. L. (1993) *Continual Permutations of Action*, Hawthorne, NY, Aldine de Gruyter.

STRAUSS, A. L. (1987) *Qualitative Analysis for Social Scientists*, Cambridge, Cambridge University Press.

STRAUSS, A. L. & CORBIN, J. M. (1997) *Grounded Theory in Practice*, Thousand Oaks, Sage

SULLIVAN, G. (2005) *Art Practice as Research: Inquiry in the Visual Arts*, Thousand Oaks, Sage

THOMPSON, C. J. (1996) Caring Consumers: Gendered Consumption Meanings and the Juggling Lifestyle. *Journal of Consumer Research*, 22, 388-407.

THOMPSON, C. J. & HAYTKO, D. L. (1997) Speaking of Fashion: Consumers' Uses of Fashion Discourses and the Appropriation of Countervailing Cultural Meanings. *Journal of Consumer Research*, 24, 15-42.

THOMPSON, C. J. & HIRSCHMAN, E. C. (1995) Understanding the Socialized Body: A Poststructuralist Analysis of Consumers' Self-Conceptions, Body Images, and Self-Care Practices. *Journal of Consumer Research*, 22, 139-153.

THOMPSON, C. J., LOCANDER, W. B. & POLLIO, H. R. (1989) Putting Consumer Experience Back into Consumer Research: The Philosophy and Method of Existential-Phenomenology. *Journal of Consumer Research*, 16, 133-146.

THOMPSON, C. J., LOCANDER, W. B. & POLLIO, H. R. (1990) The Lived Meaning of Free Choice: An Existential-Phenomenological Description of Everyday Consumer Experiences of Contemporary Married Women. *Journal of Consumer Research*, 17, 346-361.

THOMPSON, C. J., POLLIO, H. R. & LOCANDER, W. B. (1994) The Spoken and the Unspoken: A Hermeneutic Approach to Understanding the Cultural Viewpoints That Underlie Consumers' Expressed Meanings. *Journal of Consumer Research*, 21, 432-452.

TSEËLON, E. (1995) *The Masque of Femininity: The Presentation of Woman in Everyday Life*, London, Sage

TURNER, V. W. (1986) *The Anthropology of Performance*, New York, PAJ Publications.

VEBLEN, T. (1899) *The Theory of the Leisure Class*, New York, Modern Library.

VON BUSCH, O. (2008) *FASHION-able Hacktivism and Engaged Fashion design*, Gothenburg, University of Gothenburg.

WILSON, E. (2003) *Adorned in Dreams: Fashion and Modernity*, Revised Edition, London, I.B. Taurus.

WOODWARD, S. (2009) The Myth of Street Style. Fashion Theory: *The Journal of Dress, Body & Culture*, 13, 83-102.

YEE, J. S. R. (2010) Methodological Innovation in Practice-Based Design Doctorates. *Journal of Research Practice*, 6, 1-23.

ZITTEL, A. (2009) *Smockshop.* London, Spruth Magers.